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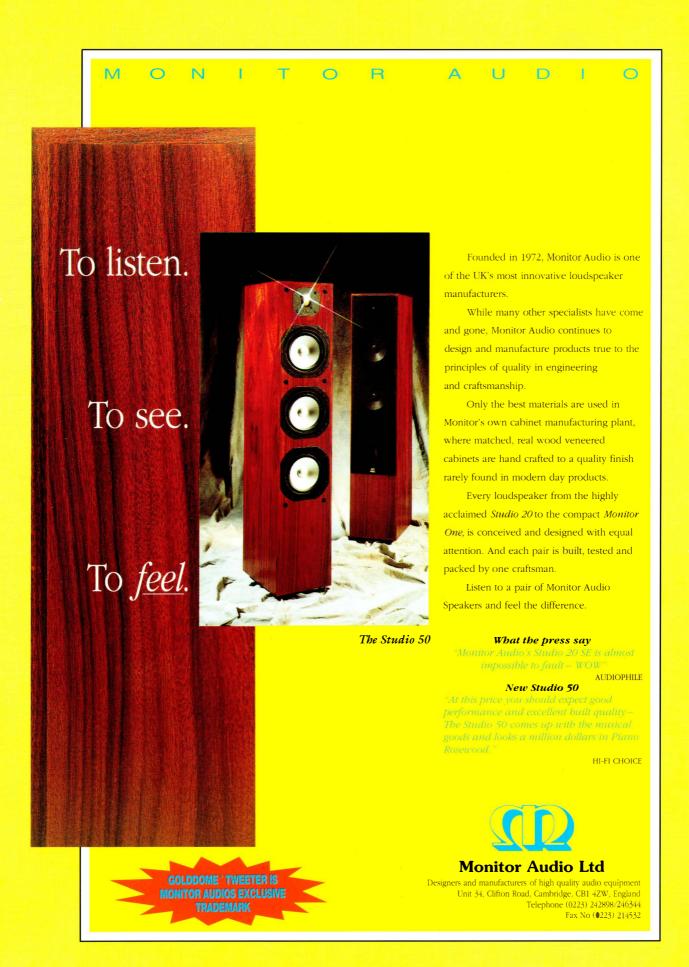
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PRODUCTS AND EDITORIAL SUBMISSIONS

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Real hi-fi steals the show

s this issue of Hi-Fi Choice goes to press, the Sound and Vision '94 hifi and video show at the Marriot Hotel in Bristol has just drawn to a close.

One of our favourite events, not least because it gives us the chance to see so many west country readers, the show was well attended by manufacturers. They were all keen to show new products first seen at the Winter Consumer Electronic Show in Las Vegas (see report in last month's Choice).

Home cinema equipment was much in evidence but, in common with the bigger show across the water, real hi-fi was fighting its corner too. More importantly, perhaps, representatives from both sides of the audio/video divide were keen to point out that you can have your cake and eat it.

Enjoying the thrill of being in the control room as the sub plummets out of control in The Abyss need not prevent you from appreciating (I think that's the word I'm looking for) the finer points of some of Color Me Badd's impressively close-knit harmonies.

Having a multi-channel sound system can provide you with the best of both worlds, as representatives from Meridian, Dolby Labs, Lucasfilm (the originators of the THX system) and others have been keen to point out.

All of which is good news for hi-fi enthusiasts who have perhaps felt a little marginalised by the recent surge of interest in all matters to do with home cinema. Hi-fi is all about capturing the excitement and magic of music, and whether that comes from a tape cassette, vinyl record, CD or video film soundtrack is almost incidental.

Multi-channel stereo is, potentially, the next big advance for domestic hi-fi. The fact that such a system can also double as a home

cinema surround sound system can only serve to strengthen its appeal and not, as some people would have us believe, weaken it.



The fact that AV demonstrations were taking place alongside more traditional hi-fi ones at the Bristol show further underlines this coming together of the technologies, and not before time. Quality sound is not the sole preserve of the audio purist, nor home theatre that of the gadget freak. The two must co-exist

It's showtime

If you require yet more proof that the world of hi-fi is a vital part of the wider home entertainment market, make a note in your diary now to visit the Live '94 show at Earl's Court between September 20-25.

Last year's event, held at Olympia, was a huge success and this year's show looks set to be bigger and better than ever, due in no small part to the fact that Hi-Fi Choice is sponsoring the High End Hi-Fi Show at Live, one of the key features of this, the UK's only consumer electronics show.

We certainly won't be taking the shrinking violets approach to showing hi-fi either. The Choice High End spectacular will be bang in the middle of the action, with audio specialists like Arcam and Marantz rubbing shoulders with computer software houses such as Microsoft.

It promises to be an intoxicating mix of high technology, with the experts from Choice on hand to provide help and advice on all aspects of hi-fi, video and multi-media system integration. Watch this space for more details on the hi-fi event of the year.

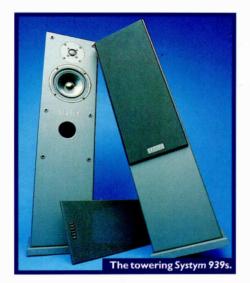
Simon Davies

CONTE

THE FRONT END

UPDATE

Up to the minute news and views from around the world of hi-fi.



SESSIONS

Six pages of new products clamouring for review, including an exclusive first test of Systemdek's flagship Systym 939, a valve preamplifier, an AV pre/power amplifier combination and a demagnetising black box.

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STATEMENTS

This month, we look at two highly regarded modern classics; the Michell

The dazzling DaCapo DAC

Iso/Argo/Alecto amplifiers and Pink Triangle's DaCapo digital converter. We find out if they live up to their high flying reputations.

HELP!

Write to Hi-Fi Choice and let our team of experts solve your system problems.

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WRITE ON!

Get that hi-fi angst off your chest and maybe replace it with a Choice sweatshirt.

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Paul Miller takes an in-depth look

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and shows

what to look for when shopping for an amp to go with your system.

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Paul puts eight of the latest mid-priced integrated amplifiers to the ultimate test in his laboratory and in front of the Choice listening panel.

Can the young pretenders topple established favourites in the battle for supremacy?

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Its time for the accolades and, as Paul reveals, one or two surprises. Paul also takes time out to survey the best rival amplifier models not included in our test this time

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HI-FI AND TV — THE MISSING LINK

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Introducing **TUNERS**

Paul Messenger and Norman McLeod discuss what it takes to make a good stereo tuner — the features you need, the ones you can do without and the performance parameters that are your guide to a Best Buy.





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Be sure of your next issue; get your copy of *Hi-Fi Choice* delivered by post.

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COMING UP

In the May issue, we'll be looking at budget loudspeakers, cinema sound processors, exotic CD transports and the latest Mission Cyrus amplifier. Plus, the first issue of our new specialist hi-fi magazine — absolutely free!



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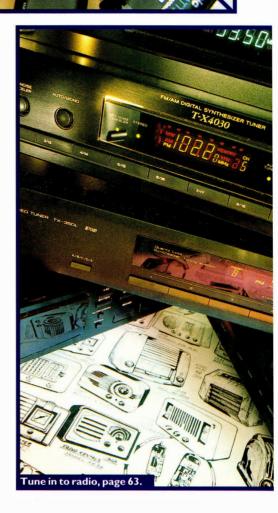
THE CHOICE BUYER'S GUIDE

A comprehensive catalogue of every hi-fi product currently on sale in this country, including complete listings of manufacturer's specifications and regularly updated prices.

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THE CHOICE DIRECTORY

The original and the best — the UK's most exacting guide to hi-fi. Every significant model is there, and each one has been fully tested and rated by the *Choice* team.



CHOICE NEWS FROM AROUND THE WORLD

Mission unstoppable B&O – the missing link Bang & Olufsen has introduced the

A strong contender for most profuse product launch of the month, Mission has announced no less than six new products to expand the company's

substantial portfolio. Although the new Cyrus 3 amplifier has also only just started to appear on dealers shelves, Mission has announced

the Cyrus Pre and Cyrus Power amplifier combination.

With seven analogue inputs one balanced — the Cyrus Pre is fed by a separate PSX-R power supply. It features plug-in phono modules, two tape monitors, the ability to talk to other

current Mission products via the Cyrus MC-Bus and both balanced and normal outputs. The stereo 50W Cyrus Power is truly upgradeable, as a separate PSX-R power supply can be added. It can even be used as a bridged monobloc

Also new to the electronics arm of Mission is the Cyrus DAD-7 integrated CD player. Drawing from the Discmaster/ Dacmaster CD combo, the single box, top-loading DAD-7

uses an 18 bit, eight times oversampling DAC with an isolated Philips CDM-9 transport mechanism. Once again, the DAD-7 is upgrade-

Mission's latest compact creation,

the addition of a PSX-R power supply

Fuelled by the success of its hot-

rodded 760SE loudspeaker, Mission

has announced an improved ver-

the DAD-7 compact disc player.

and has a coaxial digital output. It

also links with the MC-Bus.

able, with Building on the success of the 751 and 753 loudspeakers, Mission has introduced the two-way, floorstanding 752 speaker. This features a time-aligned, slanted baffle and a patented 170mm bass driver with an Aerogel cellulose membrane, which is said to improve sensitivity and dynamics. Finally, not content with

> controlling the lion's share of the budget hi-fi loudspeaker market, Mission has announced two speakers intended for the ever-expanding home cinema

sion of the 780 as well. Called the

780SE, it uses a redesigned bass

driver, improved components,

wiring and gold binding posts.

market, the company's first formal venture into this field. Not much is known about the new 73C centre channel speaker, save that the three driver speaker is designed to have good power handling and full bandwidth. This is allied with the 731, a 90dB efficient, two-way stand-mounted design.

The price and availability of each of these components was still to be confirmed at the time of going to press with this issue.

☎ (0480) 451777

£900 LCS 9000 active speaker system, for users of the B&O multi-room Beolink system. Acting as a local

> The stereo LCS 9000.

controller, the LCS 9000 can be data linked to any Beolink master system so that sources can be changed, basic system status revealed and volume level adjusted.

One potential master system is the new £1,400 Beocentre 9300 system. In B&O speak, it is a tricentre unit comprising Bitstream CD player, cassette deck and 30 preset AM/FM tuner. It has a builtin 80 watt amplifier, but can also drive up to 10 pairs of active Beovox loudspeakers. The Beocentre 9300 has extensive AV facilities. 2 (0452) 307377

Close to the edge

US cable extremist XLO has intro duced a range of cables called Standard, and priced at £180 per metre for the interconnect cables and £299 for a 2.7 metre pair of speaker cables. It has a purple and black colour scheme, to distinguish it from the purple and green Reference. There is also a Reference powercord, the PL10, which costs £200 fully terminated

Treading boldly where no cable company has gone before is XLO's burn-in CD. In addition to the usual set-up and sampler material, the £35 disc includes a series of tracks designed to burn-in cables, as well as de-magnetising or de-gaussing a system. 22 (0602) 284147

Tukan play at that game

loudspeakers and midi-sized electronics Linn Products has become

associated with of late, the new £398 Tukan speaker is a small, stand or wall-mounted two-way loudspeaker.

Unusually for a Linn speaker. the Tukan is a reflex design, with a rear-firing bass port. It uses the same 19mm ceramic tweeter used in the Keltik, Kaber and

Keilidh speakers, partnered with a specially designed 130mm polypropylene bass unit. The latter has a massive magnet with a second field strength of the voice coil and reduce colour shift problem, if the

> Tukan is placed very close to a TV monitor.

The 87dB efficient Tukan is designed to be used both as a primary loudspeaker and in home cinema applications. However, at present, it will not be possible to use the Tukan as a centre channel speaker, as it is only available in pairs. It

can be driven single-wired, bi-wired, bi-amped or even actively, as and when its Aktiv cards are released.

2 041-644 511



Trio from Trio

Trio-Kenwood (UK) has announced two new AV amplifiers and an AV receiver, continuing the company's attack on the home cinema market. The £300 KA-V3700 AV amplifier offers full Dolby Pro Logic surround, audio and video handling, 65 watts output for all three front channels and 25 watts to the rear channel.

The new £600 KA-V7700 amplifier can route six inputs into three monitors, and has a variety of DSP modes, extensive S-VHS signal handling, low-pass filters to tame bright films and on-screen programming.

Finally, the new KR-V6050 AV receiver adds a 30 preset FM/MW RDS-equipped tuner to a specification broadly similar to that of the KA-V3700, in a £349.95 package. **2** (0923) 816444

Now that flares are back in style. duced the £80 GS98 subwoofer for extra trouser flap from mini systems. Instead of adding a separate box to

In Brief

sit in the living room, the Goodmans passive sub is designed to act as a stand for the mini system itself. **2** (0705) 673763

Take-no-prisoners US high-ender Madrigal has announced the THX compatible Proceed PAV AV preamplifier. In addition to being able to switch 10 different sources, the PAV can operate different remote zones, making it a central controller for a multi-room AV system. A UK price has yet to be set, but it is probably going to be in the Big Money stakes. **2** (0494) 441736

Furniture manufacturers Standesign has announced a Modular Shelf System, which includes a useful £55 bridge. This connects two £45 base units together. It is also possible to stack £45 modules on to the base unit. 2 (0705) 697333

Danish speaker giant Jamo's latest Cornet 30.III bookshelf loudspeaker is now available in a mahogany finish. To launch this speaker, Jamo is offering the model as a package, with its new £40 AP20 speaker stands for £130. Addititonally, Jamo has improved the bass drivers and magnetic shielding of its Centre 50 dialogue speaker. The price of the Centre 50 MkII remains at £100. **2** (0327) 349449

Designer of the Inca-Tech Claymore amplifier. Colin Wonfor, is back with a range of high-end amplifiers, called , which stands for Touch of Class 'A'. The range consists of the £2,000 TOCA I preamplifier, with phono and line inputs and an infrared remote control, a 22 watt £1,500 TOCA 22 power amplifier, and a £2,500 TOCA 50 power amplifier. The latter boasts 50 watts, the first 15 of which are solidly in class A. In addition, Wonfor is producing the Inca-Tech Oberon integrated, preamplifier and power amplifier. **2** (0460) 242290

This year's sixth annual Chesterfield Hi-Fi Show is said to be the largest yet, with over 30 enthusiast manufacturers as diverse as Nottingham Analogue, Wilson-Benesch and Groove Tubes all showin' out on Saturday April 23 and Sunday April 24 at the Ringwood Hall, Brimington, Chesterfield, Derbyshire. 2 (0246) 200096

Simon Yorke of Zarathustra Designs has licenced the Model 8 turntable and tonearm to David Manley, formerly with VTL but now of Manley Labs in California. The turntables and arms will be designed in England and produced in California. 22 (0388) 730960

Boston V) party

the £549.99 Subsat 7 satellite/subwoofer system, together with a £199.99 Centre 7 centre channel speaker.

The Subsat 7 system consists of two 200mm high satellites, each with a single 25mm dome tweeter and 100mm copolymer midrange unit. The single PV14 subwoofer uses two 180mm bass drivers in a push-pull arrangement, in a box which stands a mere 38cm high. Although the units are available in black or white, they can also be painted. 2 (0494) 890277





Polk pushes fourth

US speaker manufacturer Polk Audio's plans for world domination have taken another step forward this month, with the announcement of the upmarket floorstanding LS loudspeaker range, together with the matching £450 CS350LS centre channel speaker. The three speakers are designed to mark the crossover point between hi-fi and video, and each uses Polk's \$L6000 25mm trilaminate dome tweeter.

The range starts at £800 for the three-way LS50 and rises to £1,700 for the five-driver LS90, which stands some 94cm high. The slightly smaller £1,200 three-way LS70 is sandwiched in between. All three loudspeakers are claimed to be about 90dB efficient and this, allied with an eight ohm impedance, should pose no problems for most amplifiers. 22 (0727) 827311



Update

Counterpoint's counter attack

A brace of new products, upgrades and appointments form the core of US high-ender Counterpoint's big push for the mid-nineties.

Traditionally, Counterpoint is best known for its hybrid valve/solid state power amplifiers and the new £2,495 NPS-200E and £3,995 NPS-400E mark a return to form. However, the Natural Progression stereo amplifiers break from previous Counterpoint hybrids by using bi-polar transistor output devices instead of MOSFETs. Counterpoint claims that it has overcome the impedance mis-matches between valves and bi-polar stages.

The company has developed a reputation as a front runner in the high-end US home cinema sweepstakes too. The new £1,195 HC-808E Dolby Pro-Logic surround preamp is said to be one of the first processors that uses high-grade audiophile components and the well-regarded Analogue Devices SSM2126A Pro-Logic chip, but the quality is not at the expense of facilities or ease of use. It has three DSP modes and selectable 20/30ms delay for the rear channel signal.

Additionally, the remote controllable HC-808E can be selected for

outputs, has a unique pink noise test mode and can be upgraded by adding the £1,595 HC-818E audio controller and the dedicated £995

HC-828E video switcher.



also introduced a handy half-width mono amplifier, to be used as a centre channel amplifier. Priced at £895, the 100 watt Solid 1EaM amplifier is designed to complement its existing £1,295 Solid 1Ea 100 watt stereo amplifier.

Counterpoint is seeking THX approval for the Solid I EaM, to bring it in line with the recently upgraded and THX-approved Solid I Ea and Solid 2Ea. The £795 Mystic dipole surround speaker has also received THX approval.

been upgrades to the digital front end. Both the £1,675 DA-10E D/A converter and £1,495 DA-11E transport can now be used in AES/EBU balanced mode for a £200 premium. Existing players can also be 'balanced', but need to be returned to the factory for the

upgrade.

Additionally, the DA-11E transport can now be fitted with a synchronous master clock which is said to

Counterpoint's £1.095 Solid 8E solid state line preamplifier has also come in for some revisions. Although the device

improve jitter.

remains virtually unchanged externally, internally it has been completely redesigned. It uses encapsulated modules containing the analogue circuitry, which is said to build on the strengths of the original Solid 8 preamp, both sonically and in its measured performance.

Finally, Counterpoint has appointed John Loughlin, former Roksan director, to the position of vice-president of engineering.

☎ 061-777 8522

NAD has got you Pro-Logically surrounded

npions of high quality, budget hi-fi, has added the £400 910 Dolby Pro-Logic preamplifier to its range. Designed to work either as an add-on processor, or as a preamplifier for a dedicated AV system, the remote control 910 handles both audio and video signals, and has four surround modes, in addition to conventional stereo.

Although the preamplifier has no built-in amplifiers of its own, it is laden with useful features. These include a sibilance filter to overcome hiss in bright soundtracks, and the CDR button, which compresses the dynamic range of the recording — useful for late night listening. 22 081-343 3240





The latest product from Orelle Hi-Fi is the CD-480 CD player. Priced at £399, the CD-480 uses a single beam, CDM-4 transport mechanism, partnered with a selected Philips 16-bit, four times oversam-

Styled in a slightly upmarket but typically Orelle manner, the CD-480 is supplied with an infra-red remote handset.

It has all the basic functions seen in most Philips players, but also boasts a DC coupled output stage. **2** 081-810 9388

In Brief

a new combination CD stack and speaker stand. Finished in American Cherry or black, the £195 stand will hold up to 48 CDs. 22 (0460) 75959

North London specialist hi-fi dealer Grahams Hi-Fi has got into home cinema in a big way. The store now has a permanent AV demonstration room, the centrepiece of which is the £4,000 Thomson TVP3100 projection video system. It's capable of projecting a picture up to 13 feet wide. 2 071-226 5500

Not content with shaking the floor of many a hi-fi enthusiast, Californian loudspeaker designers and part-time earthquake specialists Co has announced the £500 HTE-10 home theatre package. Cerwin-Vega was originally involved in Universal Studios SenSurround cinema system. and the four 91dB efficiency satellite speakers, subwoofer and single speaker centre channel unit try to recapture those Oscar winning days. **2** (0423) 359054

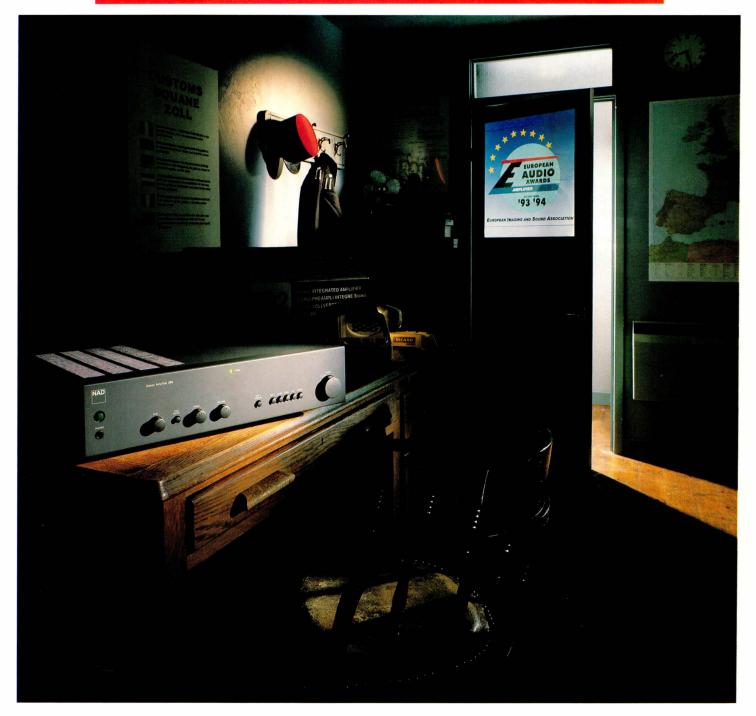
Alpine is upgrading its range of radio/cassette units by introducing The new low-price models and revamping more of its existing units. Its new £200 7510R has an RDS-EON tuner and 2 x 25 watt output, while the £230 7511R adds Dolby B, music search and pre-amp out to the basic specification of the 7510R. The £300 7514LS and £350 7515RS are now 4 x 25 watt units, with the latter featuring Dolby B noise reduction. The upgraded £425 7521RS/RM now features dual preamp outputs. Alpine's new VI2 power amplifiers use a new power supply, together with discrete components and wireless construction. Prices are £300 for the 30W MRV-F300 and £430 for the 40W MRV-F400. 2 (0908) 611556

We would like to point out that Hi-Fi Choice has never reviewed the Monitor Audio Studio 50 loudspeaker and, at the present time, has no intention of doing so. As such, the quotation attributed to Hi-Fi Choice in the Monitor Audio Studio 50 advertisement in no way relates to this publication.

In Paul Miller's review of the Arcam Black Box 50, in February 1994 (issue 127), he refers several times to Yamaha's PCM 69 DAC and its predecessor, the PCM 67. These are Burr-Brown components, not Yamaha. Our apologies for any confusion this may have caused.

Our review of the REL Strata subwoofer, in March 1994 (issue 128), the address of the manufacturer was published instead of that of the UK distributor. The correct address is Harman Audio, Unit 2. Borehamwood Industrial Park Rowley Lane, Borehamwood, Herts WD6 5PZ. 2 081-207 5050

DESERVES CLOSER INSPECTION



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CHOICE SESSIONS

LOUDSPEAKERS

Systemdek Systym 939

Systemdek, well known for its excellent turntables, has obviously been feeling the chill digital winds. Its response is a three strong range of loudspeakers, at the top of which stands the £700 Systym 939 floorstander.

The cabinet, which is pretty well square in section, has real wood veneer on the wrap and a matt grey, nextel-like finish on the well radiused front and rear baffles. The driver complement looks pretty regular. A 25mm cloth tweeter sits above a 100mm doped paper woofer and a reflex port. On the back, however, it says that the 939 is a three-way design and the 20kg weight backs this up. The third (bass) driver is located face up inside, within its own infinite baffle cabinet.

The 939s proved difficult to get a handle on. They have no gross characteristics and the subtle ones are pretty benign. Next to the Dali 104s (March '94) they sound very solid and focused but don't have the openness and relaxed presentation of that model. The 939's skill lies in its ability to extend bass articulately and create well proportioned three dimensional images.

They are very responsive to improvements in source and amplification and prefer something with a little welly. I found an Audio Innovations *Alto* amplifier slightly too laid back but a Shearne pre/power combination proved to be just the ticket. I would imagine that the Arcam *Delta 290* or Audiolab *8000A* would also work.

The question really is; are the Systym 939s a match for the likes of *Chesters*, 753s or *Keilidhs*? From memory, they resemble the Linn



in many respects and have imaging skills to match any of these. Whether they can compete is a moot point however.

Which speaker appeals to you will depend on the rest of the system. What is certain is that the 939s play the tunes they're presented with. A bit less, maybe, but no more.

Jason Kennedy

Systemdek Ltd., 34 Kyle Road, Irvine Ind. Est, Irvine, Scotland KA12 8LD. **2** (0294) 271251

VERDICT

Systemdek Systym 939

- Substantial, well finished and confident design.
- __ Timing could be better
- £700.00

SOUND QUALITY

VALUE FOR MONEY

CD PLAYER

Marantz CD-63

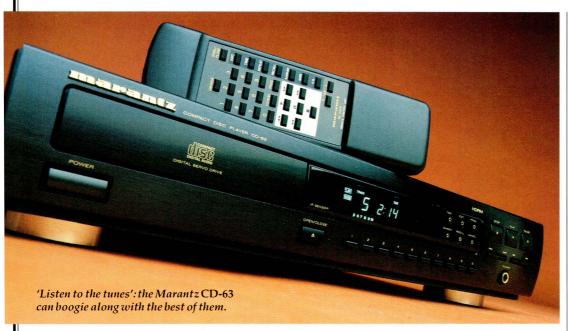
The name Marantz CD-63 rang a bell. It was the name of the first Marantz CD player ever, a shiny top loading machine that was very popular in its time. The new CD-63 costs £250 and isn't as shiny or substantial, but it's neat and slim and, unlike it's namesake, listenable.

The *CD-63* features all the usual programming features, a four level dimmable display, both optical and electrical digital outputs, and volume control. The latter feature is on the remote only but most of the others are duplicated on the facia. The headphone socket, therefore, can be volume controlled.

The CD-63's most striking sonic characteristic is its ability to resolve the temporal elements of the material it's playing or, to put it into hi-fi speak, it 'boogies'. The CD-63 sounded equally fluid in the company of very open tube amps and civilised transistor designs, drawing you into the musical experience with an innately correct sense of timing. For this reason, I found it more engaging than the Arcam Alpha 5, even though that player is more relaxed and has a little more to offer in the way of foundation.

After the Arcam, the CD-63 sounds tight and a little bright. Although it's nowhere near as brash as older multi-bit players, a degree of mid to high frequency brashness did turn up with some discs. But that seems to be the price you pay for dynamics in budget players. I've not heard an interesting player in this price range that doesn't get gritty from time to time.

Ultimately, this Marantz is a very entertaining, if occasionally



over enthusiastic, player that will suit warm or neutral partnering equipment. Its ace card is a sense of timing that players costing two or three times as much struggle to attain. And it kicks butt.

Jason Kennedy

Marantz Hi-Fi (UK) Ltd. Kingsbridge House, Padbury Oaks, 575-583 Bath Road, Longford, Middlesex UB7 OEH. 22 (0753) 680868



INTERCONNECT CABLES

The Chord Company Solid DIN

The hi-fi cable and interconnect bandwagon has been rolling for nearly 20 years, but one group of consumers has remained marginalised. This is the large and still steadily growing band of Naim amplifier users.

For various, well justified, reasons, Naim amps use DIN plugs almost exclusively. Audiophile interconnects, however, invari-

ably come terminated with phono plugs. Would be experimenters therefore face the compromising prospect of using some sort of adapter.

Besides being based in the same cathedral city of Salisbury, The Chord Company has always had informal links with Naim Audio. Although standard phono leads and some very inter-

esting flat speaker cables are all part of the product mix, the company has found a useful niche producing leads for Naim users who want to incorporate

non-Naim

components. The Neutrik phono terminated Solid (£130 per terminated metre) was firmly Recommended in our 1992 Interconnect Guide. Sourcing and soldering up a decent quality DIN plug is a little more difficult, so the Solid DIN comes out at £135. This is well above the budget

bracket, but a lot less than the

interconnect cable high-end.

Like a couple of other designs (NVA, Cogan-Hall), the Solid uses comparatively rigid copper tubing for its outer sheath. This approach is fine in a semi-permanent set up, and confers superior immunity from vibration.

As a Naim amplifier user myself, I can't claim great experience in different interconnects

for the reasons mentioned above, but have found that the Solid offers a significant improvement over Chord's less expensive cables in various respects.

Transparency, sweetness and dynamic range, particularly in the bass, are just the first that spring to mind. They're not dramatic improvements, but they're the sort of subtle advances that

> the subliminals. If you've got a serious Naimbased system and also use non-Naim sources. persuade your dealer to let you spenď a Solid week-

end up grabbing you by

Paul Messenger

end.

The Chord Co. 30A Sarum Business Park, Portway. Salisbury, SP4 6EA. **☎** (0722) 331674

VERDICT Chord Solid DIN Lovely coherence; splendid High mechanical stiffness can be awkward. £135.00 SOUND QUALITY **VALUE FOR MONEY**

SYSTEM

Denon D-90

The latest £700 D-90 shows Denon's audiophile aspirations. It's ideal for people who want a true taste of real hi-fi at a knockdown price, but who are not prepared to do without a tuner or a tape deck. Not to mention the fact that you get a neat little stack of matching components instead of the usual mish-mash of black boxes.

Discounting loudspeakers, the remotely controllable D-90 fits neatly into three gunmetal finished midi sized boxes. These contain an RDS receiver with discrete amplifier stage, CD player and tray loading auto-reverse cassette deck. It has a good balance between gimmicks and ease of use; it lacks fancy (and largely superfluous) signal processing and flashy displays, but can be got up and running with minimal hassle.

Two ribbon connectors link it all together, carrying power and signal around the system. It does, however, have one line level and one turntable input, and these inputs mean that non-Denon components may be used. There is also talk of an add-on Dolby Pro-Logic processor/amp, which should be available soon.

The sound quality of the *D*-90 puts it in a league of its own. It gives a fair account of what was being played off air, from disc or tape. A real soundstage is created instead of just the difference between left and right, and it is

one of the



in my experience. As long as you are not intent on raising the roof, the system sounds pretty meaty and more than capable of dealing with the thumpy bass of *Blue Lines* by Massive Attack. Yet it's also capable of handling the subtle legato of Gorecki.

There are packaged systems that sound better, but they invariably cost considerably more than the little *D-90*. Hand picked components at the price will probably make a package that will challenge its sonic performance as well — but that's not the point of the *D-90*. For those who want a complete system, but still want a good sound, this has to be one of the best options.

Alan Sircom

Hayden Labs Ltd, Hayden House, Chiltern Hill, Chalfont St. Peter. Bucks SL9 9EW. **2** (0753) 888447

VERDICT Denon D-90 Looks cool; sounds great; no gimmicks. Better sounds are possible from well-picked separates. E699.99 SOUND QUALITY VALUE FOR MONEY



Don't judge a preamp by its cover; Concordant's Exhilarant has a few surprises up its hardwood sleeve.



PREAMPLIFIER

Concordant Exhilarant

Occasionally, a product comes along which makes this reviewing lark seem worthwhile. The line level Concordant *Exhilarant* preamplifier, at £900, is just such a product.

In a wooden case, with dark blue front panel and gold piping, the chunky Exhilarant looks like a relic from the late sixties, but at least it's a change from the usual 19 inch matt black wonder, and you get used to the styling very quickly. Also, in complete contradiction to an almost universally accepted norm, the right channel socketsare on top of the left.

However, any misgivings melt away as soon as the Exhilarant's volume control is warm to the touch. Place a CD in the tray and suddenly it's several hours later and your entire CD collection is scattered across the living room carpet. Superb at conveying the flow of any music, the Exhilarant adds only a little warmth in the process.

Most stunning is the sense of rich naturalness about any performance. After playing with the *Exhilarant* for a while, most preamplifiers seem to synthesize the recording by comparison. The nearest thing to a downside

about the sound is the imagery. This is tight but lacks some stage width. But it has a depth to the soundstage which is staggering, although it may not appeal to everyone.

Finally, a healthy by-product of the Concordant design is that the tape loop uses every valve in the preamplifier, resulting in recordings with uncanny richness.

If you are serious about making music, and especially if you are a bit of a line level valve fan, you owe it to yourself and your system to listen to the *Exhilarant*.

Alan Sircom

Concordant Audio, 14 Glyn Close, Barwell, Leicestershire LE9 8GL. **2** (0455) 843752

VERDICT

Concordant Exhilarant

- One of the best line-level valve preamplifiers around; rich, vibrant sound.
- Styling and imagery may not be to every taste; odd rear panel layout.
- ▶ £900.00

SOUND QUALITY

VALUE FOR MONEY

SYSTEM TWEAK

Gryphon The Exorcist System Demagnetiser

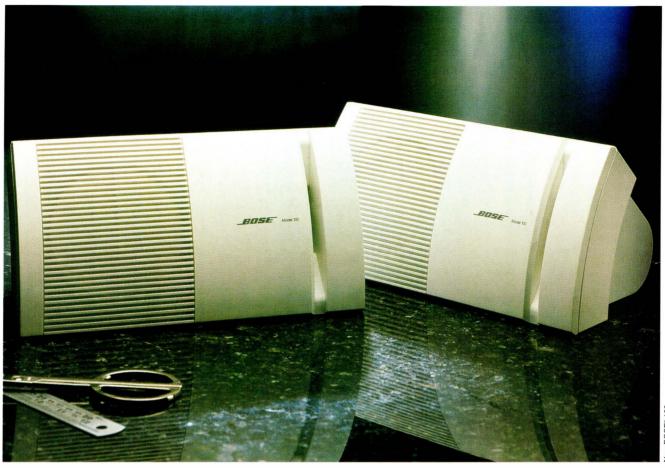
The Exorcist (£79.90) is a rather neat extruded affair, battery powered, about the size of a remote control and equipped with a pair of phono sockets and a switch.

To use, connect it to a line or tape circuit on your amplifier, switch on, and crank up the volume to deliver a 1kHz steady state signal which dies away after 35 seconds.

This AC signal is supposed to eliminate any residual magnetism in nickel and steel which may be found, says Gryphon, in connectors, component pins, and even PCB track and cables. How does this material become magnetised? Apparently as a result of DC turn-on thumps, or inside amplifiers from continuous low level DC leakage.

Accepting, for the sake of argument, that the problem has been correctly identified, I would still argue that *The Exorcist* is the wrong solution. My objection is not that the Gryphon's signal can't demagnetise effectively (though I have some doubts), but simply that if it does work, then so should ordinary music.

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The Exorcist. Tweaks for the demonically vossessed.

TURNTABLE

Moth Alamo

This turntable was supposed to be a part of the four deck group test in issue 127, but had to be exchanged for the more expensive Rega *Planar 3* at the last minute. Still, using the Rega instead of the £175 Moth Alamo kept things in the family, as the Alamo is manufactured by Rega to Moth's specifications.

In fact, replace the MDF platter with a thin glass one and all the red Moth splodges with green Rega ones and you have something very similar to the popular £198 Rega

Thisis no bad thing, as the Planar 2 is probably the best built deck at the price, and petition. the Alamo is every bit as well A deck like the Promade as its illustrious cousin.

It is not supplied with a cartridge as standard. Moth believes that it can support a surprising variety of decent needles. However, it must be remembered that adjustment of vertical tracking angle is impossible to alter on this arm without the addition of armbase spacers, so be careful with the choice of cartridge.

A bright and detailed performer, the Moth suffers from a thuddy, ponderous bass, probably caused by the platter material. With the right music, such as the latest Rickie Lee Jones LP Traffic From Paradise, the turntable can make the treble soar, in the manner of the best decks.

With less than perfect material, however, this can soon turn into harshness. Playing some industrial beats from Bandulu pushed the treble a little too far forward, while the bass was deep but stodgy, blurring synthesised stac-

significantly better than the com-



Orelle SC-200 & SP-150

Orelle has been around for a while — not long enough to become jaded, but long enough to have proved itself at the sharp end. The company produces a range of nine products (and counting), at the heart of which are a number of amplifiers. including a preamplifier, the SC-200, and two power amplifiers, the 100 watt SP-200, and the 75 watt SP-150. The SC-200 and SP-150 combination assessed here costs just under £900, which makes them relatively affordable as pre and power amplifiers go.

Sobriety is the name of the game here. Both units dress down, with international type symbols on the minimalist controls, and a total of six line inputs (phono boards are available to convert one input for MM or MC cartridges), one tape circuit and two preamplifier outputs, one passive and the other at a higher level from a gain/buffer stage. Headphones can't be connected, but there are few other surprises, and build quality is more than commensurate with the price.

Although not as solid or as dramatic sounding as some of its peers (naming no Naims), the Orelle's rather subtler virtues bring their own, perhaps more cerebral rewards. The Orelle is less grainy than a number of its more celebrated counterparts, yet it is unusually clear and transparent, fine detail and expressive cues being well articulated.

Stereo imagery follows a similar pattern. The Orelle is not as up-front as some, but it is capable of laying an image down in

Indeed it could be argued that music, whose spectrum approximates to pink noise, and which consists largely of transient signals which die away comparatively slowly, should be even more effective.

Empirically, The Exorcist did seem to work. Using a rather messy sounding Linn/Naim/Rega system, it had the effect of improving clarity and instrumental separation. Then I realised that having preconditioned my ears (temporarily giving my hearing a 1kHz notch), not forgetting the speakers with the high level test signal, it would have been remarkable if I hadn't heard something of the sort.

Sure enough, when I took precautions by blanketing the speakers during demagnetisation, I found myself unable to consistently identify differences. The same test was inflicted on a couple of visitors, and was repeated with three systems of varying capabilities with similar results.

Alvin Gold

Acoustic Energy Ltd. 3A Alexandria Rd. London SW20 ODE. 2 081-840 6305

VERDICT Gryphon The Exorcist Robustly made. For some reason, a phrase containing 'rope', 'money' and 'old' springs to mind. £79.90 **SOUND QUALITY VALUE FOR MONEY**



Alan Sircom Moth Marketing, 10 Dane Lane, Wilstead, Bedford MK45 3HT. 2 (0234) 741152

price. Despite this fact, the Moth

the money, and is superbly well

built. If you want a simple, unas-

suming deck without spending a

fortune, it's got to be a strong con-

tender for your money.

Alamo is an excellent turntable for

VERDICT Simple and well built: clear. well defined treble Can sound harsh; bass is thuddy and ponderous £175.00 **SOUND QUALITY** cato bass notes. **VALUE FOR MONEY** My only concern is that it is not

space, making good use of depth to portray distance and scale, and keeping a firm grip on the positions of individual instruments.

The package isn't designed for reactive, difficult or ultra-wide bandwidth loudspeakers, but used as intended it is a fine and, above all, musical performer.

Alvin Gold

Orelle Hi-fi, Unit 11, I-Mex House, 6 Wadsworth Road, Perivale, Middlesex UB6 7JD. 20,081-9084126

VERDICT Orelle SC-200 & SP-150 ▲ Crisp, spacious sound; good build and reasonable price. → Occasional lack of drama; needs another tape circuit. ▶ Combined price: £898.00 SOUND QUALITY ▼ ■ ■ ■ □ VALUE FOR MONEY

LOUDSPEAKERS

Goodmans GLL Arena

The £90 Arena loudspeaker from Goodmans is a novel design. It has no voice coil as such, so you can't blow it up with a big amplifier, but instead uses Inductive Coupling Technology (ICT) to span the full frequency range.

Standing just eight inches tall, the diminutive *Arena* bridges the gap between hi-fi and home cinema needs with a sound that, at high levels, almost fills a medium sized room. Yet even at low volumes, fine detail is easy to follow.

The performance of the *Arena*

varied with the style of music. Although it had sufficient attack, some of the heavier pieces I played sounded slow and ponderous. This was especially true of a track by Snoop Doggy Dog. The *Arena* had no problems with gentler tunes but revealed a limited ability to cope with music that required lots of welly.

Video sound was handled slightly better. The *Arenas* image quite well, with a full bodied soundstage which presented dialogue, in particular, very capably. The *Arena*'s magnetic shielding also allows it to be used as a centre channel speaker.

However, there are a few reservations. Bi-passing all the tone controls on my amplifier, for instance, left the *Arenas* sounding rather sharp at high frequencies.

The Arena is well suited to surround and centre channel applications. It can handle a lot of power without difficulty and is small enough to be used in the most unusual of locations.

Rob Tribe

Goodmans Loudspeakers Ltd, 3 Ridgeway, Havant, Hants PO9 1JF. ☎ (0705) 492777

VERDICT

Goodmans GLL Arena

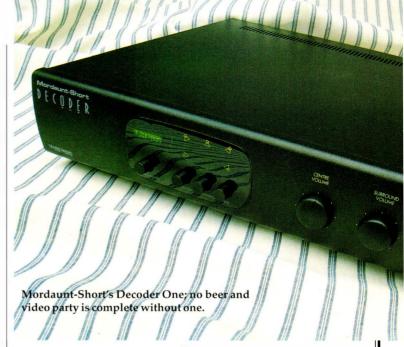
- Loud; powerful; big sound.
- A bit choosy and 'it ain't got that swing'
- €89.95

SOUND QUALITY



VALUE FOR MONEY





HOME CINEMA

Mordaunt-Short Decoder One

The £299 Mordaunt-Short Decoder One had a chequered start to its career. Some of the earliest samples had a degree of noise and digital distortion, especially noticeable in the rear channels with sensitive speakers. One or two slight modifications later and the Decoder One is back and ready for business.

It's a simple add on Pro-Logic decoder, intended to be used in the tape monitor loop of a conventional stereo amplifier. The features are rather basic; it lacks remote control and DSP options. However, it includes a passive volume control and built-in amplifiers to drive the centre dialogue and rear surround channels. These amplifiers may be bypassed and an active

subwoofer can be accomodated.

It makes for transparent Pro-Logic decoding at a reasonable price. It's more than capable of subtlety and sophistication, as well as the boom and blast required for today's movies. The hiss is still there, especially from the rear channels, but in use it was hardly noticeable.

As an experiment, I threw a beer 'n' video party, and by the end of it even the cynical gadget haters were sold on the idea of a room full of speakers. Even a hardened hi-fi buff was considering adding the *Decoder One* and a bunch of Mordaunt-Short *CS-1* loudspeakers as soon as possible.

The Decoder One could prove to be the AV amplifier for the people. Although the lack of remote control is a bind, its flexibility and upgradability, allied to a well balanced overall sound, looks set to make many a hi-fi system take on a whole new dimension.

Alan Sircom

Mordaunt-Short Ltd., 3 Ridgeway, Havant, Hants PO9 1JS.

☎ (0705) 407722



VERDICT

M-S Decoder One

- Flexible, upgradeable decoder; very transparent.
- Somewhat hissy; lacks the convenience of a remote.
- £299.99

SOUND QUALITY

VALUE FOR MONEY

AV AMPLIFIER

Rotel RSP-960AX AV Preamplifier/Processor & RB-956AX Power Amplifier

Stepping smartly into the yawning gap for an affordable but serious AV amplifier, the £725 Rotel 960AX/RB-956AX combination looks ready to fulfil many heartfelt wishes. Packaged as traditional hi-fi separates, it lacks the tackiness and excessive complication that afflicts some overdressed AV hardware.

Flexibility is its middle name (Rotel 'flexibility' RSP-960AX and *RB-956AX* has a certain ring about it, don't you think?), due largely to the peculiar configuration of the power amplifier. In one conventionally proportioned package, there are three separate stereo amps, bridgeable in pairs, giving 6x30 watts, 3x90 watts output, or a combination of four or five channels output.

The processor / preamp can be used as an add-on processor with an existing stereo system, or as a fully fledged preamplifier. In the latter role, it lacks the more gimmicky attributes of other AV amplifiers, and has just five inputs, the video ones with composite and the higher quality S-Video signal routing. A

ALBUM REVIEW ALBUM REVIEW

Quad CD OP-1 The best of Opus 3 selected for Quad

Equipment demonstration discs are perhaps rather passé these days; we're all too grown-up and mature to sit there listening to our hi-fi for the sake of sheer sound quality. Or are we? Isn't there still something thrilling about hearing high class sound through a top notch system? I'd like to think so . . .

Opus 3 is a small Swedish label which produces LPs and CDs of extremely high quality. Its recordings are made using just a single-point stereo microphone, to achieve outstanding clarity and naturalness along with excellent dynamics and bright, vivid timbre.

Opus 3 still prefers recording on analogue tape, even for CD issues. And listening to this diverse sampler one can understand why. The best tracks have the quiet background of good digital, with the ease and definition that only analogue seems to be able to give.

The disc contains 13 tracks in all; five jazz, six classical, and two folk. The proceedings get off to a splendid start with an arrangement of Rossini's Barber of Seville overture for winds. Beautifully recorded, the sound has space, richness and real presence, producing an immediate balance without sounding too close.

A movement taken from Larsson's Concerto for Double Bass and Strings is another highlight, and there are a couple of good tracks which feature guitar duo and guitar quartet. The sleeve notes not only comment



on the music, but also tell you where the recording was made and even how the microphone was positioned.

Since this sampler is made for Quad, Opus 3 points out the advantages of 'boxless' dipole speakers (like Quad's original ESL and ESL-63), and how this relates to the dipole 'figure-of-eight' pattern stereo microphone design.

The jazz tracks are outstanding too. A wide range is offered from small scale combo stuff to 1920s classical jazz using period instruments. My favourites include Body and Soul from Lars Erstrand's outstanding LP/CD Lars Erstrand and Four Brothers, and Nobody's Blues But Mine by Thomas Ornberg's Blue Five.The latter sounds incredibly big and three dimensional. It's a very good test track for evaluating any CD-based hi-fi system.

A definite 'must buy' then, but be warned. After hearing this sampler you'll probably want the parent discs too.

Jimmy Hughes

subwoofer output is equipped with switchable 80Hz or 120Hz (nominal) low pass filtering, a

interested in home theatre, but

the reality doesn't quite live up to expectations. As a stereo amplifier, using two bridged outputs from the power amp, the Rotel sounded

amplifiers, it is, at least,

well on the way.

The real disappointment, however, is the Dolby Pro-Logic decoder section which lacks the ability to image sharply while

> reproducing a large ambient soundfield. The processing seems somewhat leaden and poorly focused, giving the package a rather oldfashioned, lumbering feel.

Alvin Gold

Rotel UK, Gamepath Ltd, 25 Heathfield, Stacey Bushes, Milton Keynes MK 12 6HR. (19908) 322707



VERDICT

Rotel RSP-960AX/RB-956AX

- Audiophile sensibilities; amazing versitility.
- Underwhelming Dolby Pro-Logic circuit
- Combined price: £725.00

SOUND QUALITY

VALUE FOR MONEY

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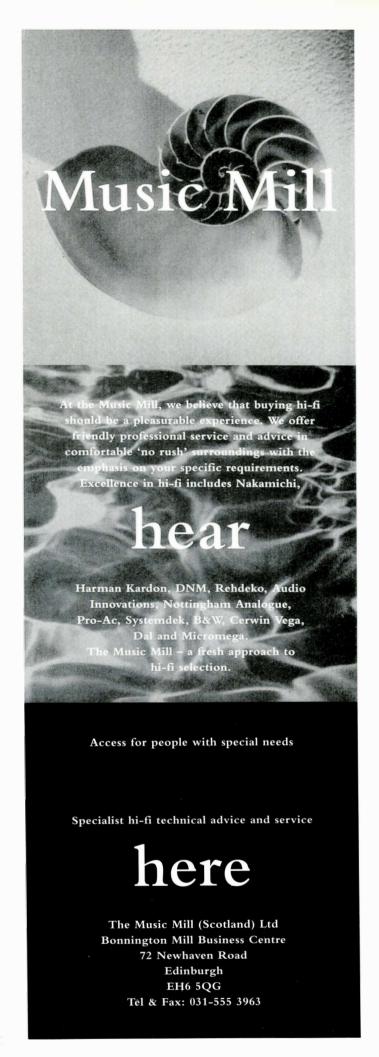
ECHOES FROM THE PAST

There are so many new brand names in the hifi world these days, it's reassuring to find some old favourites re-appearina in the British market. One of these is **Sugden**, who have been doing well in export markets for many years but are now getting back into the UK market. These hand-built units are superb to look at, particularly the '51' pre-power units, and produce some of the sweetest sounds around. Also worth an audition is their SDT-1 CD Player.

Then there is **Electro**companlet amplifiers which many of you may remember from the late '70's when their 25 watt amplifier won rave reviews and a wide following. The new range from this Norwegian company include phono stages to 250 watt dual mono balanced power amps plus a 20th anniversary limited edition per-power combination with rare blue stone fascia at £4,972; only 400 available worldwide so don't delay!

Another old favourite of our's was the American Dahiquist loudspeakers which are now available here in an improved build standard as the Alon range produced by Cori Marchisotto - chief design engineer at Dahiquist for 15 years of Acarian Systems. The range starts at the Alon I for £1,300 and are now in stock with the Alon II at about £1,900 due shortly. Their top model, the Phalanx, costs a mere £25k, so we haven't got that yet.

So do come and hear some of the most interesting products around; we always have something out of the ordinary.



Pink Triangle DaCapo

t is becoming increasingly clear that our proud turntable manufacturers can no longer exist on analogue alone. Pink Triangle is a case in point, boldly taking on the digital Premier Division with the £1,450 DaCapo D/A converter (DAC).

For analogue die-hards who lament the lack of upgradeability and tweakery available with CD players, the DaCapo may be the key to their conversion. Dealers will have a

Pink Triangle has come up with a digital-to-analogue converter that Ian Ward believes may well make analogue purists think again.

Toslink, AT&T, 110ohm balanced, or four of the same if you so wish. The input/output blocks are also modular, allowing for extra ones to be added as further digital sources are purchased. The final icing on the DaCapo cake is the optional extra of an add on DC battery power supply yours for £1,500.

Much has been connection over optical when it comes to linking transport and DaCapo.

The facia is simple and uncluttered, the appropriate LED lighting up for the digital input being used. There are also LED indicators for standby, de-emphasis, battery operation, and signal to show that DaCapo has locked onto the transport.

What we have so far then is a revolutionary DAC which, via its modular upgradeability, answers one of the CD medium's main criticisms, that of in built obsolescence. I would also largely agree with PT's claim that differences in transport quality are less apparent. My own experiments suggest that the DaCapo partnered with the transport section of a respectable £300-£600 integrated CD player will outperform a dedicated Transport/DAC costing £1,200-£2,000.

Indeed, I know of one DaCapo owner who preferred the sound of the standard Pink Triangle DAC driven by the relatively modest Pioneer

> PD-S901 CD player as

> > trans-

port, to that

available

from a

British

two-

box

player

costing

over £3,000.

choice of 18 and 20-bit digital filters to hand at the demonstration via interchangeable plug-in blocks, allowing listeners to express a preference. Indeed, two further filters have just been made available, a 22-bit Yamaha type along with the latest Philips TDA1307. It therefore follows that future filter developments will be available as straightforward modular upgrades preferable to having an obsolete DAC.

Perhaps the most innovative development under the lid is Pink's own one-bit converter. Contained within a rectangular can, of similar dimensions to the filter blocks, discreet components are utilised in preference to relying on off-the-shelf proprietary chips. To my knowledge, Pink Triangle is the first company to design its own DAC in this fashion. Certainly no secrets are given away as the DAC block is welded to the circuit board while the internal components are sealed within a resin compound.

Up to four digital inputs/outputs can be specified; phono/BNC coaxial, fibre-optic

said in the last couple of years, even more so recently, regarding the importance of the CD transport in a two box combination. One significant claim made by Pink is that the DaCapo reduces the quality differences between transports. This is accomplished by reclocking the incoming datastream via three phase-locked loops thereby reducing jitter to miniscule levels.

The

DaCavo

melds into any

system, no matter its

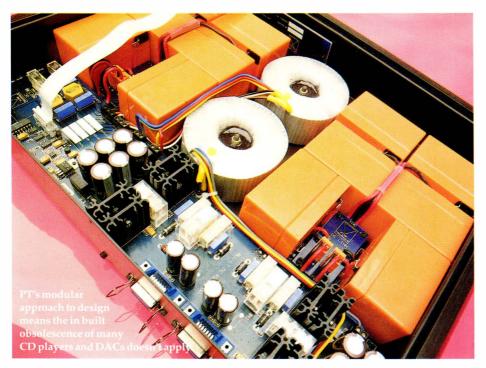
origin, and works its magic.

Conveniently, Pink has a matching CD transport due for imminent release. In the meantime, the company's preference is for Japanese designed transports over Philips types. Pink also prefers to use coaxial digital

Involving,

unfatiguing, detailed, effortless, rhythmically quicksilver — the *DaCapo* is all of these things and more. It presents a wholly natural wash of sound that allows the listener to sit back and enjoy the music without nit-picking over whether an analogue or digital source is being used. Blinkered turntable fanatics, take note.

The string tone from period instruments on classical CDs can vary from mildly strident and acidic, at best, to bright and piercing, at worst, depending on the quality of CD



player in use. However, with the *DaCapo* the slightly harder tone is thankfully evident without searing brightness or digital edge. The listener is left to revel in a seemingly authentic period performance.

The *DaCapo's* knack of extracting subtle nuances from a recording is breathtaking, helping to create an atmosphere around the performance. The very different ambience on the live albums by Eric Clapton, *Unplugged*, and Jethro Tull, *A Little Light Music*, were easy to detect. The intimacy of the Clapton venue contrasted markedly with the much larger scale venues of the Tull tour.

Similar levels of resolution were there to behold when the DaCapo tackled a disc of early church music. The atmosphere of Allegri's Miserere (Tallis Scholars) came alive as I have never heard it before, Alison Stamp's solo treble soaring toward the Merton College Chapel rafters. The Church of the Holy Trinity in Toronto was the next venue to melt into my listening room, only this time the music was a little more up to date, courtesy of the Cowboy Junkies. The intimacy and realism of this live CD are a test for any system. Interspersed among the performances are a variety of ambient noises such as tapping feet, counting in time and even creaking radiator pipes. These were resolved with uncanny precision — a most invigorating live experience.

An argument for batteries

Just as I was becoming accustomed to the capabilities of the mains powered *DaCapo*, the DC battery power supply arrived. The battery pack is of the same dimensions and rounded black ash style as the *DaCapo* itself. Conversion for use requires just a little minor surgery which your dealer will see to.

The batteries supply between 16 and 30 hours of music from full charge. Recharging

is automatic, the *DaCapo* switching to a back up supply to give the batteries chance to recover.

The DC battery power supply entirely eliminates any physical connection to the mains in the digital to analogue conversion stage, totally preventing the unwelcome intrusion of RF mains spikes on the DAC's voltage supply rails.

The clarity, invigorating speed and timing of the standard *DaCapo* are all taken several rungs up the ladder with the two-box version. The Tatiana Nikolayeva interpretation of Shostakovich's *24 Preludes and Fugues* (Hyperion) was stripped bare. Each note stopped and started with impressive precision. The feeling and intent of the pianist could be sensed as each piece changed pace and intensity. KD Lang's richly recorded *Ingenue* proved to be a very heady mixture indeed with the two-box *DaCapo*. The slower track, *Wash Me Clean*, witnessed Lang's graceful vocal delivery hovering pinpoint and spectre-likebetween the speakers.

As far as filter differences go, the 18-bit has a sweetness and purity difficult to resist, while the 20-bit offers a slightly more dynamic, up front presentation. I used a variety of amps and speakers and found that the *DaCapo's* magic gelled into the system no matter what its origin or reputation. Whether you are one of the last remaining resistors of CD or a comitted CD enthusiast, the two-box *DaCapo* begs to be auditioned. For a first digital product this is an astonishing achievement and, what's more, PT can follow this performance simply and effectively via their modular approach.

Perhaps the last word should go to another *DaCapo* owner who returned his registration card to Pink Triangle with the words, "The digital versus analogue debate ends here,".

Michell Alecto, Argo & Iso HR AMPLIFIERS

Jason Kennedy assesses
Michell's high-end amplifiers.
They look very distinctive, but
do they have an outstanding
sound to match?

ong renowned for his turntables, John Michell is as aware as any of us that one grey day the record player will be as much an anachronism as the horn gramophone. The fact that he still sells quite a few turntables is as much of a surprise to him as it is to anyone.

However, given that he can't rely on the vinyl market forever, John decided to branch out into electronics. Starting three years ago with the *Iso* phono stage and latterly adding the *Argo* line preamp and *Alecto* power amps, he now has the makings of a complete amplification system.

For Statements this month, we have gathered the *HR* (high resolution) versions of the *Iso* (£850) and *Argo* (£1,300), which come with chunky *Hera* power supplies, and the 100W *Alecto* monoblok power amplifiers (£1,879).

Michell electronics are characterised by the extensive use of black acrylic casework, a finish that looks great, as long as you live in a dust free environment, but which is mainly-chosen for its electrically inert nature — you

The Audiolab 8000A Integrated Amplifier



The Audiolab product range:

8000A Integrated amplifier 8000C Pre-amplifier 8000P Stereo power amplifier 8000T FM/AM tuner 8000M Monobloc power amplifier 8000DAC digital-analogue convertor





STATEMENTS

don't get problems with eddy currents and the like. The HR versions of the Iso and Argo are distinguished by bevelled plinths which add a bit of mass to these lightweight units and definitely improve their looks. The 350VA Hera power supply is available as an upgrade for the standard Iso and Argo and comes in a black medite case. These hefty

lumps explain why the phono stage and preamp are so light. They are kept in their own cases for electrical isolation reasons.

appearance of Michell amplifiers is the work of John Michell. The internal electronics, however, were designed by Tom Evans, now of Tri-

chord Research, who selected the higher specification components for the HR versions of the Iso and Argo.

The Iso HR I initially borrowed was set up for an Audio Note lo cartridge, an unenthusiastic candidate for active phono amplification with pitiful output and a penchant for desperately low input impedances. However, Tom was not perturbed and managed to set the Iso up so that it worked very well indeed. Recently though, I had to change cartridges and ended up using a regularly set-up Iso HR with a van den Hul Grasshopper. The decent output of this needle proved to be a very happy match that made some magnificent noises.

There's not a great deal to be said about the Iso HR. It's a small brick shaped unit with input and output sockets, and an earth binding post. Beyond that it needs to be kept away from stray magnetic fields, such as those that emanate from transformers. The way to find a good site is to turn the volume up leaving the needle out of the groove and move it around until you find the quietest place — a bit like a step-up transformer.

The Argo HR is a minimalist, line only preamp with six inputs, two tape and two main outputs. These are labelled both right and wrong way up which makes them more legible when craning over the top of the unit.

The Alectos are distinctively styled with a substantial transformer under the cylindrical front casing. The electronics lurk under a translucent acrylic cover that attaches to the substantial heat sinking which forms two of



Not just another black box — the styling of the HR amps from Michell is very distinctive indeed, as well as being functional.

It's the complete antithesis of the analogue/tube enthusiast's perception of the recording world what the heck is going on?

the Alecto's three feet. The front support is an adjustable, conical affair that acts as a mechanical earth for the transformer. The connector array consists of phono input and two pairs of chunky Michell binding posts for the speaker cable. The aesthetic appearance may not be to everyone's taste but it's a stylish as well as functional design. One thing's for sure it's never going to be mistaken for just another black box.

Coherence and power

I listened to this set up with a variety of sources and speakers and compared it with tube driven Audio Innovations and Audio Note amplifiers. In every instance, the degree of coherence and understated power had me engrossed in the performance. I even started to listen to it in preference to tubes — which, for me, is really saying something.

The combination of coherence, bandwidth and high resolution really made the most of good source material. Compared to good

tube components, I missed a degree of midrange clarity and dynamics but found that the extra bass extension and control, coupled with an extraordinary sense of order in the presentation, almost made up for this. Tom argued that this midrange clarity is just an anomaly of tube amplifier tonal balance, and the fact that they are rarely as good at the frequency extremes almost bears this out.

Zappa lives again

The Michell amps proved remarkably low on character. Sometimes I found them a little dark, which is to say they weren't bright in the way that a lot of solid state designs can be. With the highly efficient Horning Agathon speakers, it was often necessary to play the music reasonably loud before it came to life.

The more power absorbent ATC SCM10s proved to be better suited in this respect, almost working better at low rather than high levels. These speakers were in a lot of ways very well suited to the Alectos, responding with great finesse to the subtleties in recording quality revealed by the source. The combination of Wadia 6, Michell amps and ATC SCM10s was one of the best digital systems I've used.It revelled in Frank Zappa's excellent live performances and proved to be the first system to make his modern recordings sound better on the whole than his older ones. It's the complete antithesis of the analogue/tube enthusiasts perception of the recording world — what the heck is going on?

As I hope you can tell, I thoroughly enjoyed Michell's top of the range amplifiers. They are extremely capable, subtle and coherent and, as a result, let the music speak for itself in a very intelligible and entertaining way. A positive contribution to road safety.

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Bass on a budget

I'd like to upgrade my system which consists of a Rotel RA-920AX amp, Marantz CD-42 CD player, Dual CS503-2 turntable, Denon DRM-510 cassette deck, and Hitachi F-770 Nicam VCR.

My Goodmans Maxim 2 speakers lack bass response, and I've looked at the JPW subwoofer for improved bass at a low cost, but would I do better to save for speakers like the Epos ES11s?

A Cook, Byker, Newcastle-upon-Tyne.

In real terms, your little Maxim 2s do lack deep bass, but sometimes a perceived lack of bottom end can occur because the treble is rather forward. Adding a subwoofer would give some improvement, but probably won't be the complete answer. In any case, subwoofers can be tricky to site — especially if you're listening in a small room and haven't got the chance to sit well back from the speakers.

Epos ES11s would certainly be worth hearing, but they're not noted for producing deep, full bass. The real wood veneered JPW AP3 offers very good bass for its size, and is well suited to being used under cramped listening conditions close to rear walls.

QUERY OF THE MONTH

Wow! What a problem

I have a cassette based system comprising Rotel RA-930AX amplifier, Mission 760i speakers and an Aiwa AD-F810 tape deck. My problem is wow; it's so bad, it makes me feel sick.

There's an intermittent problem on the Aiwa and when I sent it for repair I was told that the capstans are worn from 'heavy use'.

Replacing them improved the problem somewhat, but not completely. Should I now try having the motor replaced? Or would I be better off buying a different machine altogether like a Nakamichi DR-3 or Sony TCK-611S that will withstand my so-called heavy use (20hrs per week at most)? I have a lot of tapes and can't afford CDs.

> Tom Ang, London SW9.

If you've a sensitive ear for pitch, even the best cassette decks can be found wanting. The music you listen to is also important; certain instruments (classical guitar, clarinet, piano) tend to highlight wow more readily. Some cassette decks seem more prone to wow than others, and much depends on the quality of the sample you buy — be selective.

Dual capstan machines like

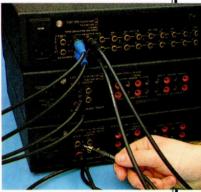
your Aiwa are particularly finicky. This arrangement gives you a double flywheel and should (when working correctly) ensure that speed fluctuations are cancelled. However, it is also possible for the two flywheels to compound the problem,

increasing wow. Cleanliness is very important with dual capstan decks, and the slightest bit of dirt on either capstan throws the system out of kilter.

Can you be sure your tapes are blameless? If they were recorded at a time when the Aiwa was playing up, the wow would be on the tape itself. So, no matter how perfect the playback, you'd still hear speed fluctuations. It's also possible you've got an Aiwa that is less tightly specified than the best examples.

It might be worth having the belts and pulleys replaced, and all driving surfaces cleaned. If all else fails, audition a replacement cassette deck, preferably using tapes from your existing collection. It's important that any new machine you buy has a head azimuth compatible with your Aiwa, and sometimes (for reasons hard to fathom) three-head decks like yours are very azimuth-sensitive.

Azimuth can be adjusted, but if badly out it leads to phasey treble, and a loss of extreme top-end.



A brazen bit of bi-amping.

To bi or not to bi-amp . . .

The sound of my system (Yamaha CDX-550E CD player, Pioneer A-300 amp and Tannoy 603 speakers) is sweet and easy to listen to, but the bass is 'slow' and unable to resolve fine textures and rhythm.

A friend's Canon S-30 speakers had lighter 'faster' bass, but less extension than my Tannoys. I want the system to sound dynamic, fast, coherent, solid and weighty. I'm not concerned with coloration, imaging, neutrality, or warmth. I'll be keeping the Tannoys, so how can I improve my sound? Should I purchase another A-300 or an A-400 and bi-amp? Alternatively what about replacing the speaker's crossover components with better quality types, upgrading the source, or replacing my amp with one that has greater control of the drive units?

> K Kiyokawa, Derby.

Bi-amping is a possibility, but it would not be wise to mix an A-300 and



"BIG AUDIO DYNAMITE."



Just one of the many quotable quotes from a recent review of the RM3000, CS100 and M3 combination in *What Video and What Home Cinema* magazine. Not surprisingly the system was awarded a BEST BUY status. Polk Audio, one of the USA's leading manufacturers of loudspeakers, designed each of the products to work to the highest audio standards either as a combined system or as discreet components in any good quality home cinema set-up.

Now for a few more detailed comments on the system.

Front Channels - The Award-Winning RM3000 "is the first satellite subwoofer combo I've heard that actually convinces" "It sounded fantastic. Tight, sweet, deep-bassed, melodic, well-balanced." "The subwoofer ensures you get bass if you want it without disseminating any spurious midrange — very impressive."

Centre Channel - The magnetically shielded CS100 "does a damn good job of integrating itself with the RM3000's." "The CS100 demonstrates creditable bass and like the RM3000 satellites the dome tweeter produces a harmonious treble free from splashiness or a metallic edge."

Rear Channels - The M3 multi-application monitor with integrated bracket for flexible mounting "absolutely no complaints as rear effect speakers delivering music and all

other content harmoniously and totally in keeping with the front RM3000/CS100 combination."

The Conclusion "I'd recommend anyone who is looking for AV speakers to give the Polk boxes a listen."

Excellent advice.

All quotes are from the November 1993 issue of *What Video and What Home Cinema*.

For details and stockists of the Polk Audio range of loudspeakers, phone 0727 827311 or fax 0727 827284. U.K. distribution - Polk Audio Europe Inc., Tyttenhanger House, Coursers Road, St. Albans AL4 0PG





Arcam Delta Twos are sophisticated beasts that will produce subtlety but aren't the first choice for clout.

A-400 as the two sound too dissimilar. There's also the danger that biamping will simply give you a bit more of what you've already got.

If you're into a bit of speaker DIY, you'llalmost certainly achieve what you want by removing the damping from the Tannoys and fitting several Deflex Acoustic Panels. To get an idea of what they might do, try removing the damping from one of your speakers and listening to it undamped. If you like what you hear in terms of bass 'speed' and liveliness, the results will be comparable with panels fitted.

Adding Deflex panels will also give you more control and tightness, while still retaining the openness and ease of an undamped speaker. But remember that modifying equipment invalidates guarantees.

Listening to the negative

You published my letter several issues back and advised me to listen to two amps. I tracked down a dealer who had both and chose the Kenwood 5020.

I found its sound very pleasing indeed, but then (after about four weeks) realised I'd connected both sets of speakers in reverse phase — that's to say I'd got the red and black wires transposed. However, when I wired the speakers correctly, I found I actually preferred the sound the way it was!

I've checked my speakers

internally to see if they're wired in reverse, but can't tell as there are no obvious markings. The question is, will I do any damage by using my speakers in reverse phase? J Slevin, Stockwell, London SW9. Experts are divided as to whether the ear can reliably detect changes of absolute vhase, but when you reversewire your speakers you're doing more than just altering phase. You're also putting all the crossover components into the 'negative' side of the equation. It seems likely that this,

As to whether any damage might occur, it should be perfectly safe to reverse-wire your speakers in this way. Personally, I would strongly advocate reverse-wiring speakers in the way you've suggested, and have used my own system this way for several years now. One further tip; many integrated amps have two sets of speaker outlets, A and B, one above the other. Most people

rather than a reversal of absolute

phase, is the reason the sound

changes.

use the upper set A, but often the lower B set sound better because they're closer to the amplifier's circuit board.

Compatibility concerns

I want to buy hi-fi separates and have a budget of about £600 to £700. I've settled on a Marantz CD-52SEII CD player, but don't know what to do about an amp and speakers. I've got an old Trio-Kenwood KA-3500 integrated amplifier and a pair of Wharfedale Laser 40 speakers. Are these compatible with the Marantz, or would I be better off getting rid of them for something more up to date?

> Mr N Audain, Chessington, Surrey.

The CD-52SEII should work well with your old Trio-Kenwood and Wharfedales, so why not get the CD player first and see how things sound before spending more? Having listened to the CD player via an existing amp and speakers, you'll find you're better able to

sound you want from the new components. Audition the Arcam Alpha 5, or Marantz PM-44SE, against your old Trio, if possible , and see what you think. Likewise,

decide on what sort of

listen to Castle Trents, Hevbrook HB-1S/3s, Rega Kytes and Rogers LS2a/2s to gain an idea of how changing speakers might help improve the sound.

Swings and roundabouts

I'm in my late thirties, still attend occasional concerts. have two kids, a mortgage and Poll Tax arrears. My system

so far is an Arcam Delta 290 amplifier, Arcam Alvha 5 CD player and a Nakamichi DR-3 cassette deck. I'm currently using Wharfedale E-50 speakers, but would like smaller boxes. I've short-listed Linn *Index IIs*, Epos ES11s, and Arcam Delta Twos.

> P McManus, Norwich, Norfolk.

Your Wharfedale E-50s are quite efficient and punchy, so you may find moving down to smaller loudspeakers a bit disappointing. That said, both the Linn and Epos models you mention have reasonable grunt and are worth a listen.

The Arcams will not produce the clout you're used to but their extra refinement may be just what you're looking for. Audition the Rega Kyte as well, as these give a bright, forward balance that's probably closer to what you're used to. Bose 305s might be worth trying too.

The ultimate goal

I have a Rega Planar 3 turntable with RB300 arm/Roksan Corus Black







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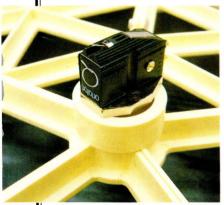


cartridge, Audiolab 8000A amplifier and Rogers LS4a/2 speakers. I think the speakers are good, and the system produces a smooth and unfatiguing sound, yet I feel it lacks realism. What should I change to get a more realistic 'as-if-you'rethere' sound?

Jose Manuel Lis, Malaga, Spain.

You can spend 10 times what you've spent on a system, and still not achieve 'realism'. Indeed, by the highest standards even the best hi-fi isn't truly realistic. You have a good, well-matched system, and to improve it isn't going to be easy unless radical changes are made.

The Rega turntable is the obvious candidate for an upgrade, but you'll have to spend a fair bit to better it. Roksan's Radius is a good middle-ranking turntable that should improve on the Rega without your having to spend very large sums. You could partner this with your Roksan cartridge, or perhaps go for a good moving-coil. If it wouldn't be too expensive, Orto-



Ortofon's Quasar is a dynamic and affordable moving coil.

fon's Quasar should give a noticeably more detailed and dynamic sound compared to your Corus Black, and it tracks superbly.

If you're into a bit of speaker DIY, check out the Deflex Acoustic Panels. Very often it's the foam

stuffing used inside speakers which says life and immediacy from the sound. Removing the LS4a/2's internal damping and fitting some Deflex panels could be the answer to your prayers, but don't attempt it unless you're confident about what you're doing. Remember too that such action will invalidate any warranty.

Room restrictions

I have a Rega Planar 3 turntable with Corus Black cartridge, Marantz CD-52SEII CD player, Rotel RA-820BX4 amplifier and Celestion 3 speakers, all on Target stands. My room is 2.5x3.5m, and though I'm relatively happy with the sound of my system, it's too lightweight and bright, lacking bass weight.

I believe the weak link is the speakers. Could I use a set of floorstanders like TDL RTL 3s and get away with it in my small room? I may be moving to a larger room in the near future.

> T A French, Emsworth, Hants.

It's difficult getting a good full bass in a small room. In theory at least you need a certain size room to achieve the proper reproduction of long wavelengths — that's poshspeak for bass. Also, close listening has an adverse effect. I expect if you stand outside your room and listen, your system produces far deeper bass than in the room.

The TDLs would be worth trying though; they'll give you a fuller, deeper bass than you're currently experiencing with the Celestions.

Upgrade quandry

I am in the process of upgrading my CD player and amplifier, and would be interested in your opinions as to which would give the best performance. My budget is £1,300, and I've been advised to spend more on the CD player than the amp.

can handle. Audioquest Ruby between CD player and amp. The main problem is the CD player — I find it sounds too bright and harsh. Vocals seem to jump at my ears, and the bass seems a little out of control. The record deck sounds better, but still a bit hard at times. I want to try and I've improve the looked sound, but hope at the to spend as little as possi-Meridian ble. I've 506 and Arcam Delta thought 270, and have about listened to the new Arcam Delta 290 speaker and Audiolab cables and pos-8000A amplifiers. sibly upgrading the Can you suggest anything else I Arcam to Alpha Plus specification for £100. ought to try in this price range? K Davidson. I McLagen, Bathgate, Scotland.

Welly mungous: TDL's substantial RTL3 will give you as much bass weight as the room

Milford Haven, Dyfed.

You're heading in the right direction, and have short-listed some good components. You might add the Technics SU-A900 and Triangle TE-60 to your amplifier list the latter being especially refined yet dynamic, although limited in terms of facilities.

The Arcam and Meridian CD players are both very good. The Delta 270 is ergonomically easier to use, but its bright forward sound may not suit all systems and tastes. The Harman/Kardon HK-7725 is a good CD player worth auditioning. It's in your price range and is very impressive, especially if you like a bold, exciting sound.

Switching cables for more control and tighter bass

At present my system consists of an Arcam Alpha CD player, Rega *Planar* 3 turntable with Linn K-9 cartridge, Rotel RA-950BX amp and Linn *Index II* speakers on KuStone stands. I use QED 79 Strand cable, and

The Index speaker went through quite a few changes before Linn got it right, but a fairly recent pair should sound good. Maybe these speakers don't suit your room or taste. See if you can try something else just to get an idea of how well

the rest of the system performs with another set of speakers.

QED 79 Strand speaker cable probably isn't helping, and a new set of cables should prove cost effective. Audioquest F-14 should do the trick. These solid core cables will sound noticeably cleaner and better defined than your QED items, though the tonal balance will probably stay much the same, albeit with smoother, tidier treble and

The Alpha Plus sounds quite a bit cleaner than the basic Alpha, so

Arcam's modification would be worth doing. But try a new set of speaker cables first.

tighter bass.





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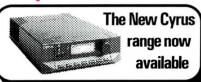
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Bolsover Street, London WIP 7HJ, or send a fax on 071-323 3547.

Putting the record straight

In his letter in issue 127, Mr Courtney suggested that the solid hardwood used in the UKD Callas speaker comes from questionable, nonsustainable sources.

The charge is totally without foundation.

At UKD, we pride ourselves on being green, as well as craftsman working exclusively in solid hardwoods. We would like to make it clear that the hardwoods used in the building of the Callas, and all UKD speakers, do not come



A beautiful speaker, but not at any price — the UKD Callas.

from any controversial source. The Sipo Mahogany used in

the Callas originates in Zaire, from the forest estates of the Andrighetti Legnami company. Under the supervision of the

local authorities, a strict policy of limited annual felling and immediate re-

> planting is practised. The controls are genuine, and the cut timber is shipped

> with certification of its origin. We are

concerned that our

materials come from sustainable green sources and we will have nothing to do with

debate

any other source. We use solid hardwood not only because it looks good and lasts a lifetime, but because its acoustic properties are, in our opinion and after extensive testing, superior to any alternative. Solid hardwood has a lot to offer but not at any price.

> Nick Green, UKD, Iver, Bucks.

Widescreen worries

If my experience is anything to go by, all is not well with widescreen TV which has an aspect ratio of 16x9 inches, while standard TV is 4x3 inches.

I know several people who have bought widescreen TVs and are now complaining that when they enlarge a normal 4x3 TV transmission to 16x9, the top of the picture is reduced by about 15 per cent and the image is stretched to fill the frame.

On closer inspection, distortion and uneven colour also become apparent, a fact that even Philips — which makes TVS — acknowledges.

Widescreen TVs are good, but only for widescreen broadcasts and videos. These TVs shouldn't be bought on the assumption that you'll get true widescreen pictures, because you certainly won't.

> Anthony Ho, Epsom, Surrey.

You're absolutely correct. Stretching a TV picture with a 4x3 aspect ratio to fit one of the many widescreen TV ratios is not perfect, as it tends to make everything look as if viewed through a wide angle lens in addition to cropping the top and bottom of the picture.

However, if you are an inveterate watcher of movies, more and more companies are releasing films in widescreen format. Viewing such movies through a TV of normal dimensions is somewhat disappointing. The equation becomes even more weighted in favour of the widescreen TV with the addition of a Laserdisc player, as the majority of movies on this format remain in the original widescreen film aspect ratio. Ed.

LETTER OF THE MONTH

A case of déjà vu

In Sessions, issue 126, Jimmy Hughes points out that removing the internal damping from speakers to install Deflex Acoustic Panels invalidates the guarantee. However, not only does the damping material help prevent unwanted internal resonances but, more often than not, it also keeps the temperature inside the cabinet down to a specified level.

On another matter, I regularly buy French hi-fi magazines, as well as English ones, and I often find the same review in both translated word for word. I thought the idea was to compare different reviews of the same product, in order to get a more balanced view, before venturing into demonstration rooms.

Neil Hunter, Thornton-Cleveleys, Lancs.

It's unlikely that you could raise the internal temperature of a

speaker to a level where problems with the cabinet or the drive units would occur. Rates of change in cone and dome tempera-

ture can get unwieldy, but the temperature within the speaker itself is unlikely to rise drastically, no matter what happens to the damping.

Reviews are often syndicated across several languages. If a reviewer in England is handed a product that won't be available in Norway for several months, a Norwegian magazine may commission a translation in order to gain an air of exclusivity. The reader of the translation then has a chance to look at a product which may take months to arrive, though it's a case of déjà vu for the bi-linguist.

Jimmy Hughes

Hi-Fi Choice April 1994 31

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Don't miss next month's excellent issue of

Budget loudspeakers

Does keeping a tight reign on the purse strings have to destroy the sound quality, or can you make a great system with the cheapest speakers? We test 10 of the latest budget super-speakers, including one of the most popular models around, the Mission 760i. How will it fare against its rivals?

Add-on AV decoders

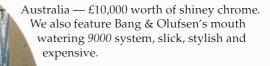
Do you want to add Dolby Pro-Logic sounds to your hi-fi system, but don't necessarily want a whole new amplifier? We look at four of the latest decoders that add Dolby Pro-Logic sounds to your hi-fi, without breaking the bank.

CD transports

Six of the best high-end dedicated CD transports stand toe to toe to do battle in *Choice's* exhaustive blind listening tests. See them pit optical links against one another in a blistering display of the cutting edge of digital technology.

A look at the high-end

We take a close look at the big and beautiful Metaxas pre/power amplifier from



A man with a Mission

An exclusive first test: the new Mission Cyrus 3 amplifier. Is this new middlemarket amplifier destined to be a classic, like the Cyrus 1 and Cyrus 2 before it?

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A complete list of all products currently on the hi-fi market

Look in the Buyer's Guide to find out what's available from who. Then turn to the Directory for a summary of every product tested in *Choice*.

May's issue parades on the magazine racks on Friday, April 8, 1994

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

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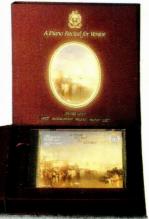
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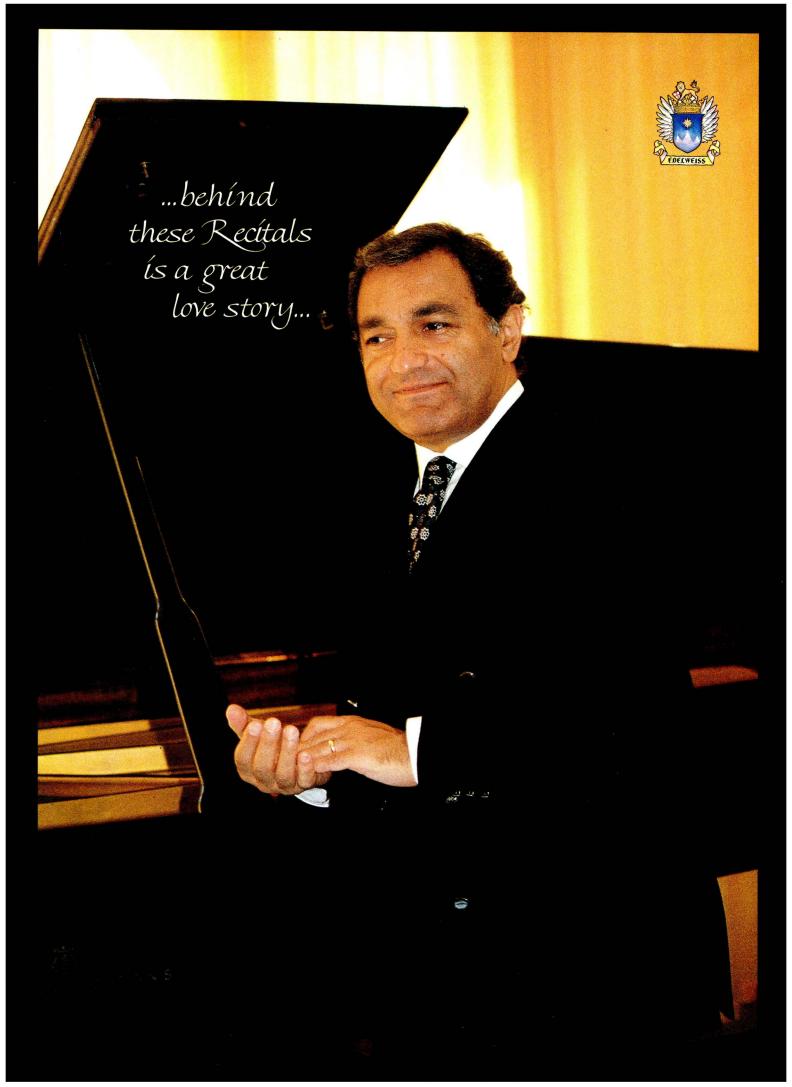
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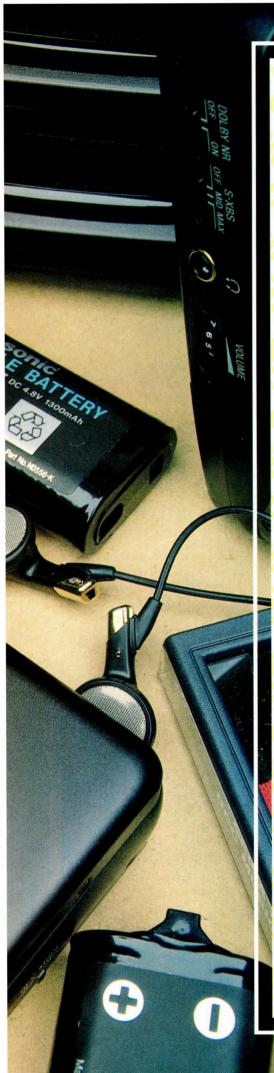
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Enter this month's great competition and you could win one of 10 Panasonic RQ-DP7 Digital Compact Cassette (DCC) personal players worth \$400 each.

The new Digital Compact Cassette (DCC) system offers near-CD sound quality with easy track access and the ability to show track names. Furthermore, DCC players can be used with both digital tapes and conventional analogue cassettes. This backward compatibility is a real bonus if you already have lots of analogue tapes that cannot be replaced with digital types.

One of the first companies to champion the cause of DCC, Panasonic has just launched the new £400 RQ-DP7 portable player. It's about the same size as a CD personal and offers a digital sound that's both stable and well-resolved, as Alvin Gold discovered when he tested the player in the March edition of Hi-Fi Choice. Up to two and a half hours of top quality playing time is possible with the RQ-DP7's built-in rechargeable battery.

If we've whetted your appetite, you'll be delighted to hear that we have not just one, but 10 Panasonic *RQ-DP7* players to give away.

How to enter

All you have to do is call the telephone number below, leave your name, postcode, telephone number and address when requested to do so, and then answer the three questions correctly. The *Hi-Fi Choice* hotline will remain open until midnight on Monday, April 18, 1994.

The *Hi-Fi Choice* telephone hotline: (0891) 424524

All calls are charged at 36p per minute cheap rate, 48p per minute at all other times.

The questions

- 1. What does DCC stand for?
 - a) Directly Coupled Cassette
 - b) Digital Compact Cassette
 - c) Digital Cassette Compressor
- 2. Who invented DCC?
 - a) Sony
 - b) Philips
 - c) Panasonic
- 3. What is the maximum battery life of the RQ-DP7?
 - a) one hour
 - b) three and a half hours
 - c) two and a half hours

Competition rules

Callers with all three correct answers will be entered into a prize draw. Ten winners will be selected at random by computer after the competition closes at midnight, Monday, April 18, 1994. No entries will be accepted after this time. The Editor's decision is final and no correspondence will be entered into. Winners will be notified by post. The competition is not open to employees of Dennis Publishing Ltd, Panasonic (UK) Ltd, Livewire, their suppliers, agents or associates. The competition is open to UK residents only. No cash alternative will be offered. Submission of entry will be taken as acceptance of the rules. Postal entries will not be accepted. If you do not wish to be informed of any other promotions, please say so after recording your address. Should you have any difficulty entering the competition, call Livewire Customer Care 2 (0223) 845588.

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No honeymoon in Vegas

erhaps it was an error of judgement. Perhaps it was deliberate. Perhaps it was all part of a secret master plan hatched in Eindhoven (where the Digital Compact Cassette, DCC, management team are based), but by not showing DCC at the Winter Consumer Electronics Show at Las Vegas in January, Philips effectively killed DCC in North America and Japan, and very possibly in Europe, too.

Philips US head office in Knoxsville is very good at selling mature products like TV sets and VCRs. But it has never shown any real enthusiasm for the new products, CD-i and

> DCC, which need nurturing. The divisions of

Philips in Holland which are responsible for CD-i have recognised this, sending switched-on Europeans over to drive the launch and handle vital press conferences, like those at the two annual CFS But there has been no such policy on DCC.

As a result, the Las Vegas show opened with Philips only booking a stand in the multimedia software annex. and devoting it solely to CD-I.

The only sign of Philips' commitment to DCC was on a small stall mounted by the DCC Group of America. This was in the outer lobby of the main hall, and looked like a flea market barrow. Only Panasonic/Technics put on anything

halfway resembling a show of commitment to DCC.

"We don't want to say too much about DCC at this time," waffled the US Philips people. There won't be another time.

Shakey supports

DCC has always looked very shakey in Japan, with support only from Marantz and Panasonic/Technics. The Marantz connection is of no real consequence, because the company is small and owned by Philips anyway. And at Vegas, Marantz announced price cuts on its existing DCC stock.

Without the commitment from giant Matsushita (parent of Panasonic and Technics), DCC would vanish from the Japanese market. The same would happen quickly in America and then, more slowly but inexorably, in Europe. Philips has all along acknowledged that one company cannot now create a new consumer format standard.

The traditionally close ties between Philips and Matsushita have recently slackened. Last year, Philips sold Matsushita its share in the electronics company which the two giants had run as a joint venture in Japan for the last 40 years. Then, although supposedly a CD-i supporter, Matsushita backed the Californian rival, 3DO. Although it is a deadly secret, another two CD-i supporters (Samsung and Goldstar) have signed a bet-hedging deal with 3DO. So has Toshiba.

One of the UK's top journalists, Barry Fox asks the awkward questions at press conferences all around the world.

Matsushita is now in a tricky position. 3DO's shares are falling back towards launch price from their early heights. However, the Japanese company will lose face and market share if it re-enters the multimedia race with a CD-i product that is at least one generation behind its competitors. So it will fight hard to make 3DO the winner over CD-i. This will sour relations between Philips and Matsushita.

After Vegas, Matsushita's managers in Japan will already be asking "If Philips does not support DCC, why should we?" Matsushita's engineers know that the company must move very fast with a decision. My bet is that Technics is already working on an MD design.

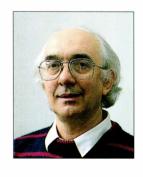
Here they can take advantage of Sony's mistakes. Find the right person inside Sony, and they will now tell you that the best thing they could have done a year ago on MiniDisc, was nothing. Launched nothing, and waited a year until products like those shown at Las Vegas were ready.

Launching MiniDisc with the chunky, clumsy MZ-1 units just gave the system a bad name and generated nothing but yawns. Spending a million pounds with Dixons last winter on advertising to off load year old, unsold stock just soils the company's name.

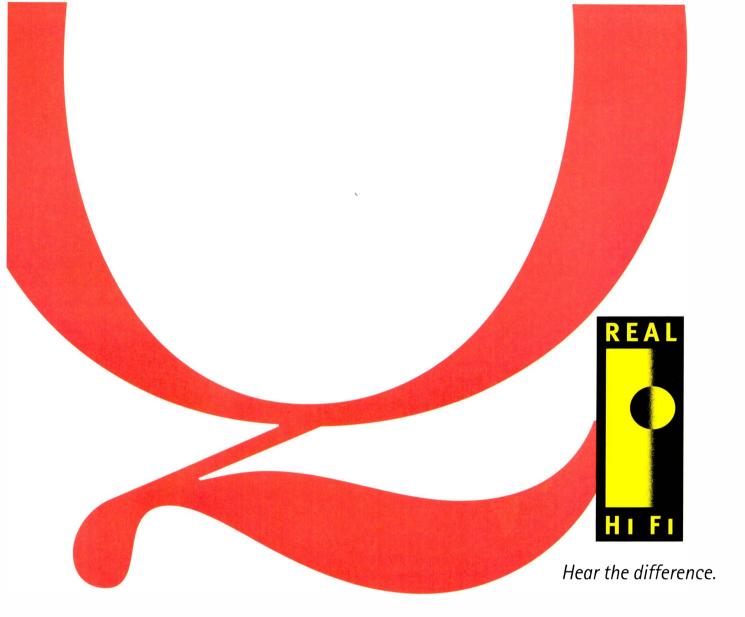
Sanyo did nothing on MD, in the UK at least. Like Philips Knoxsville in the USA, Sanyo in the UK sticks with safe, mature products. Sharp looked as if it was running ahead of Sony, with the MD-D10, a small playback only unit. This was promised for July 1993, but Sharp only brought around 500 into the UK for specialist dealers to sell.

By January 1994 Sharp had only four MD-D10s in stock, and would not be getting any more in because there is a new model. the MD-D11, which also records, which is due in May this year.

No DCC in Las **Vegas prompts** Barry Fox to ask if Philips has missed the mark in the US.



If Panasonic/Technics wanted to, it could still win a good share of the MD market, even with a late 1994 launch.



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Pioneer A-400X	£299.95
Rotel RA-980BX	£425.00

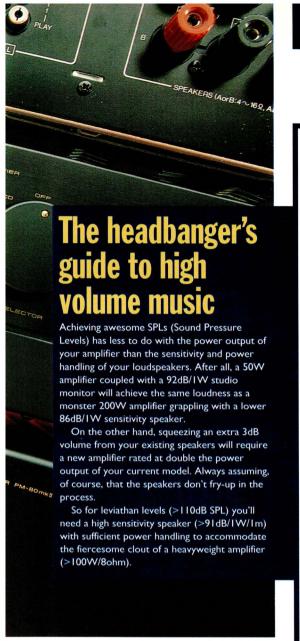
ast month we took a long, hard look at budget CD players, many of which proved to be a massive embarrassment to players at two or three times the cost. Amplifiers, however, are a very different proposition.

Unlike CD players, the crucial components of an amplifier cannot be condensed onto ever smaller and cheaper integrated circuits. Amplifiers will always demand the rather more expensive components such as chunky power supplies and robust power transistors so that they can wrestle with their unpredictable foe, the loudspeaker.

Naturally, there are a handful of integrated amplifiers below £300 that juggle the compromises of an effective

phono stage, main power supply and power amplifier circuitry very successfully indeed. But with a little extra cash to play with, the adventurous designer can advance the performance of these budget models in leaps and bounds. Just how far, of course, is a question we intend to discover from this group test.

Furthermore, the life of an amplifier is dominated by extremes — from handling the minute voltages produced by a moving-coil cartridge to levels that could be something like 100,000 times higher, as demanded by an inefficient and power hungry loudspeaker. Just how adequately an amplifier copes with these extremes is reflected in both its technical and subjective performance, two further



areas that are dealt with here in depth.

The Pioneer A-400X and Arcam Alpha 6 both have an impressive pedigree but sit right on the boundary between true budget and costlier mid-priced units. So can they continue to make their manufacturers proud? Audiolab's 8000A is another old favourite that receives regular updates to keep itself trim but how will this fare against relative newcomers from Marantz, Rotel and Linn?

Either way, for an amplifier to be Recommended it must achieve a given standard of quality within the £300-£600

band, a benchmark that is judged to be above average for the price. By contrast, a Best Buy is something very special indeed, representing astonishing value by combining subjective and technical excellence in a reliable and very compatible package. Many amplifiers are conceived with a Best Buy ticket in mind, but very few realise its glory.

Understanding the tests results

Most hi-fi buffs are interested in the macho areas of performance like power output, headroom and maximum current so it's as well to know that all three parameters are quoted to a maximum distortion of just one per cent. However, more power does not necessarily mean more quality.

Instead, look for amps that not only have a healthy current rating but that also get close to doubling their power output between 8 and 40hm speaker loads. These models should have no trouble driving difficult or multiple speaker combinations. Unfortunately, any amplifier with an appropriately stiff power supply will also suffer from a limited dynamic headroom. This latter figure gives us an idea of the maximum short-term power available under dynamic music conditions.

It would be convenient for us to believe that very low distortion necessarily goes hand-inhand with very high sound quality but, unfortunately, it doesn't. What counts is not the amount of THD (Total Harmonic Distortion) but how its composition varies with the changing power output of the amp. Broadly speaking, so long as distortion rises and falls in sympathy with the music, most listeners quickly become accustomed to its presence or colour. Of course, some types of distortion are more tolerable than others and this is where the 3D Ultrasonic Distortion plot comes in handy.

The Reference Plot includes a continous tone at 20kHz, a sweep running from 0-20kHz and another stretching from 0-50kHz-0Hz. This combination of signals taxes the amp in a more realistic way than traditional single-frequency distortion tests. As with real music, both harmonic and intermodulation distortions occur simultaneously.

Our example plot, provided by Audiolab's 8000A, shows straightforward harmonic distortions represented by a diagonal track running from 0-40kHz and by a vertical track located at 40kHz. Both of these are 2nd harmonics of the original 0-20kHz sweep and 20kHz tone respectively. By contrast, the intermodulation distortions, visible as V-shaped patterns, are caused by one signal (the 20kHz tone) modulating or beating with another (the 0-20kHz sweep) and are often more distracting than simple harmonics.

This busy nest of distortion is further complicated by electrical noise leaking-in from central

How the listening tests were done



Variety and objectivity are the keys to the reliability of our comprehensive listening tests. Variety comes in our choice of music which extends from pop, rock and jazz through to classical, female vocal and folk - an extensive battery of software chosen by our listeners at the beginning of each session.

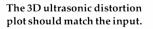
Objectivity, meanwhile, is maintained by the use of a consistent and familiar hi-fi system that allows the cross-correlation of results from one test to another. Once again, this comprised a combination of DPA's PDM2 DAC (CD) and Pink Triangle's PT/TOO (LP) with Audio Note's AN/EII loudspeakers bringing up the rear. The use of precisely matched listening levels across both CD and vinyl sources and from one amplifier to another also ensures that every amplifier is auditioned on a fair and level playing field.

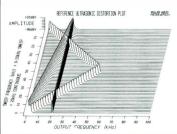
Thanks too must go to Roger Batchelor (Denon), Tom Barron (Rotel), Mike Martindell (Arcam) and Andy Whittle (Rogers) whose ears regularly grace our blind listening panel.

heating systems, dimmer switches and all manner of domestic or external appliances. This is called Radio Frequency (RF) noise and, once inside an amplifier, will often mask subtle detail by disrupting the natural background of hiss. Even if background noise seems inaudible. RF interference can make music sound fatiguingly hard or gritty.

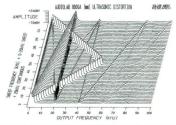
The magnitude of this effect shows up as raised areas on the 3D RF IMD plot. Our example, from the Marantz PM-80II, shows the amp's sensitivity to RF noise up to 150MHz. So, if the PM-80II is exposed to any electrical interference within this 150MHz range it's unlikely to storm through with flying colours.

Sadly, no-one can ensure that his or her electrical environment is entirely 'clean' of such interference. Fortunately, by referring to the RF plots, we can now determine which amps are more susceptible in the first place.

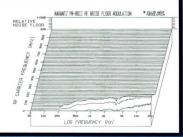




Audiolab 800QA's plot reveals simple harmonic distortion.



Marantz' PM-80II shows the effect of Radio Frequency noise.



Arcam Alpha 6





f the third model in Arcam's long-running Alpha Series proved something of a low point (see issue 104), then its successors look set to re-establish the authority of the range. These are the Alpha 5 and Alpha 6 amplifiers (the Alpha 4 never existed), that both include a derivative of the quasi-complementary MOSFET power amplifier first seen in Arcam's Delta 290 (issue 116).

The model 6 provides a lustier output than the 5 but still features the same complement of four line, tape and MM disc inputs. Incidentally, this disc stage, which has been upgraded over the Alpha 3 using a new PMI op-amp, can also be bypassed in favour of a fifth auxiliary input for line-only systems.

Meanwhile, for an extra £20, you can buy armchair remote control over the motorised volume knob, a facility that is already available to owners of the Alpha 5 and D270 CD players with their multi-purpose infra-red handsets.

Sound quality

No sooner had the Mahler CD been loaded into the CD player than lamenting horns soared out into the room, creating a marvellous sense of anticipation that was just sustained by the final flourish of the orchestra as a whole. This made the Alpha 6 a whole lot more interesting than many of its rivals but there was always that nagging sensation of not quite letting go, a hint of restraint that prevented its music from exploding into a larger and even bolder acoustic.

Yet the Alpha 6 maintained a steady grip through the tricky rock and pop CDs that had flummoxed others in this test. Sting's boyish vocals retained their natural whine, despite being battered from all sides by multi-tracked harmonies, strings and percussion. Any restraint in this instance was interpreted by our panel as a little extra smoothness, keeping

any hardness or aggression in check without squashing the dynamics en route.

There is some slight muting of dynamics via the MM disc input. However, its sweet balance seems perfectly suited to the lush sound of classical woodwind and strings. With these instruments in particular, the Alpha 6 revealed a wealth of gentle detail without sounding sat-upon.

VERD	ICT	
Arcam has successfully engine and smooth with bags of insi		
When a fast and dynamic sound is called for, the Alpha 6 can sound too conservative.		
£329.90		
SOUND QUALITY	VALUE FOR MONEY	

Conclusion

This, Arcam's latest addition to the Alpha Series, continues its tradition for great music at an equally attractive price. In this instance, the sound of the Alpha 6 is very melodic, a performance that envelops and relaxes with appealing waves of warm and considered detail.

So, rather than being stunned by forthright dynamics, the Alpha 6 is an amplifier to savour and enjoy at your leisure. It comes highly Recommended.

A&R Arcam, Pembroke Avenue, Denny Industrial Centre, Waterbeach, Cambridge CB5 9PB. **☎** (0223) 440964

LABORATORY

8.0V (disc) / 1.88kohm 8.5kohm/100pF 47kohm/150pF +0.5mV/+0.6mV

	20112	INITZ	ZUKITZ
Maximum Continuous	3		
Power Output, 8ohms	65.7W	68.3W	63.9W
4ohms	107.0W*	113.0W*	104.1W*
Dynamic Headroom (I	HF) +1.4	ldB (94.6W)	
Maximum Current (5n	nsec, 1% THD)	22.0A (!)	
Output Impedance	0.061ohm		
Damping Factor	130.2		
		CD	MM (Vinyl)
Stereo Separation	(1kHz)	76.4dB	77.5dB
	(20kHz)	50.3dB	48.9dB
Channel Balance (1kl	Hz, -20dBV)	0.24dB	0.29dB
	(-60dBV)	1.07dB	1.11dB
Total Harmonic Dist.	(0dBW)	-87.1dB	-76.1dB
	(2/3 power)	-88.6dB	-77.0dB
CCIR Intermod. Dist.	(0dBW)	-94.5dB	-80.5dB
	(2/3 power)	-96.2dB	
	wtd, 0dBW)	-80.4dB	
	(2/3 power)	-94.7dB	
Residual noise	(unwtd)	-63.9dBV	-63.9dBV
Input Sensitivity	(for 0dBW)	25mV	277uV
	full output)	195mV	2.15mV
Disc Overload	(1kHz)		90.5mV
	(20kHz)		856mV
	(50kHz)		1855mV

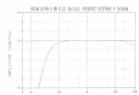
Tape Output/Impedance Input loading DC offset, left/right Serial Number

Incredibly, the Alpha 6's output is reinforced by a massive 22A of clean current which not only supports the 68W/8ohm figure but also sustains momentary bursts up to 480W into loads as low as Johm. Theoretically, this amp should be able to drive short pieces of damp string. However, by protecting the Alpha 6 with speak-

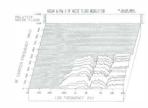
er-line fuses that pop at just 2.5A, Arcam prevents its 113W/4ohm figure from being achieved in practice. I changed these fuses solely for my lab tests (consumers should not follow suit). Otherwise, the Alpha 6 is a model of low distortion

(typically 0.005 per cent), low noise and high sensitivity

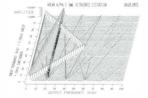
(just 195mV for full output) and is a credit to the range.



Tailored disc response prevents damage to ported speakers from warped LPs.



A greater susceptibility to RF noise than we've seen from past Arcam amplifiers.



Intermodulation distortions dominate as amp drives lower impedance loads.

Audiolab 8000A





lavour of the month products will come and go yet old stalwarts like the Audiolab 8000A seem to live on indefinately. Such longevity is not achieved by complacency, however. Instead, the 8000A amplifier is continually reassessed and any improvements, no matter how subtle they may be, are regularly implemented in order to maintain the amplifier's competitive edge.

Naturally, little of this is evident from the familiar black alloy facia, the gentle bass/treble controls, or the rotary input and rec-out facilities that cater for MM/MC disc, CD, tuner and three tape sources. In fact, 1994's £450 version of the 8000A looks identical to the model that was reviewed some three years ago in issue 97.

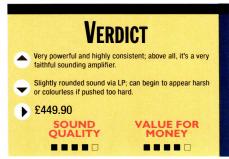
But inside the refinements are apparent. Modifications that include revisions to the PCB layout, new ELNA Starget signal-coupling capacitors and a new toroidal mains transformer. Furthermore, an optional muting relay can now be fitted for £25, preventing switch-on thumps when the 8000A is used as a preamplifier together with an external power amplifier.

Sound quality

Cool and thoroughly self-assured, this latest version of Audiolab's 8000A performed in a very confident manner throughout the listening session — as had its predecessors despite the musical diversity. Regardless of input, this amplifier produced a slightly dry but very clean and measured sound that reflected the rasp of horns as clearly as the deep rumble of kettle drums. In practice, vinyl LPs sounded just as vivid and rumbustious as CD, conveying all the power and dynamics of classical material without ever tripping up.

Several listeners applauded the 8000A for the sheer depth, extension and detail of its bass, achieved without any soft or boomy

overhang. The amplifier certainly revealed a hidden texture from the drumline of Sting's latest CD. It managed to draw out a natural colour from an instrument that can so often sound like an amorphous splodge. Neither did the complexities of multi-tracked recordings present too great a problem. The 8000A managed to pick its way through the liveliest of tracks without ever losing its grip.



Conclusion

This evergreen design has the ability to sound exciting without becoming tiring, relying on a peculiar but highly successful mix of energy with sobriety. What's more, it's a genuinely wideband amplifier capable of dragging oodles of detail from every corner of the musical spectrum without ever seeming to lose its cool. Discipline is the cornerstone of every performance heard via the 8000A, and guarantees its continued Recommendation.

Cambridge Systems Technology Ltd, Spitfire Close, Ermine Business Park, Huntingdon, Cambridgeshire PE18 6XY. ☎ (0480) 52521

Power Output, 8ohm	ns 76.3W	79.5W	74.9W
4ohms	116.9W	127.6W	118.7W
Dynamic Headroom	(IHF) +1	.0dB (99.4W)	
Peak Current (5mse	c, 1% THD)	8.1A*	
Output Impedance	0.0076ohm		
Damping Factor	1054		
		CD	MM (Vinyl)
Stereo Separation	(1kHz)	76.6dB	75.9dB
	(20kHz)	52.2dB	49.3dB
Channel Balance (1)	kHz, -20dBV)	0.22dB	0.18dB
	(-60dBV)	1.61dB	1.56dB
Total Harmonic Dist.	(0dBW)	-90.5dB	-90.6dB
	(2/3 power)	-92.0dB	-92.1dB
CCIR Intermod. Dist	. (0dBW)	-96.5dB	-71.0dB
	(2/3 power)	-98.9dB	-71.5dB
Noise (A	wtd, 0dBW)	-80.5dB	-78.2dB
	(2/3 power)	-94.7dB	-82.2dB
Residual noise	(unwtd)	-68.3dBV	-68.4dBV
Input Sensitivity	(for 0dBW)	14.9mV	298uV
	r full output)	122mV	2.45mV
Disc Overload	(1kHz)		183mV
	(20kHz)		1560mV
	(50kHz)		1680mV
		0.514.6	

Preamp Output/Impedance Input loading
DC offset, left/right

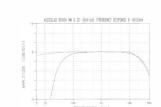
Maximum Continuous

Limited by output protection

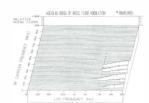
8.5V (Disc) / 615ohm 23kohm/100pF 50kohm/380pF +2.5mV/-2.3mV 207B84170

Comparing these results with those recorded — under identical conditions - in issue 97, proves very interesting. For starters, we can see that the basic 80W/128W power output remains unchanged though its protection has been relaxed to allow some eight rather than seven amps of current. This is still too conservative.

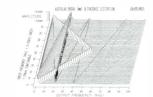
Stereo separation, distortion and noise levels have remained equally consistent though tighter selection of its volume control has halved the low-level channel imbalance. More importantly, the amp's output impedance has been sharpened from 0.04 to 0.008ohm, conferring tight control over the speaker, while its sensitivity to spurious RF noise has been reduced. Just compare the 3D RF intermodulation plots. A very solid set of figures.



Bass roll-off prevents cone-wobble from warped vinyl records.



Reduced sensitivity to RF noise, greater compatibility with different CD players.



Mild second-order IM distortions remain unchanged from issue 97.



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sPairs	Quads	Octets
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Harman Kardon HK1400



here was a time when Harman Kardon's feature-packed amplifiers lacked the simplicity of decent speaker switching or even a source direct option. So the blank facia of its line-only HK1400 marks quite a significant change in attitude. Tone, balance and loudness controls have all been discarded, together with the headphone socket, subsonic filter and phono disc stage.

This leaves the bare bones of an HK amplifier with localised input selection for seven line-level sources, including two tape decks. The only twiddly-bit is a switch that reduces the preamp gain by IOdB (about a third) to accommodate the higher output of CD players or outboard DACs.

Left in normal mode, HK's preamp section (before the volume control) provides a necessary boost to lower-level sources like tape decks and tuners. Importantly, however, the final maximum power output of the HK1400 remains quite unchanged. My one complaint is that the screw-down speaker terminals are not as compatible with 4mm plugs as HK would have you believe.

Sound quality

Relaxed but powerful, music seemed to flow in a remarkably even-handed way with this amplifier at the helm. The kettle-drums and horns of Mahler's Fifth Symphony were no less detailed than with the Audiolab 8000A, for example, but neither were they muted by any overt sense of control or discipline. So rather than sounding frayed or sloppy, the HK1400 exhibited what was described as a relaxed confidence, an engaging quality that's especially apparent in its -10dB setting.

Tonal colours were reflected in a very natural fashion, allowing favourite instruments to be picked-out from within an orchestra without destroying the overall structure of the

piece. Nevertheless, the HK1400 tended to restrain the dynamics of the busiest material rather than sound spitty or aggressive.

Vocals remained just as tangible but accompanying instruments often failed to break free under these circumstances. Yet as soon as the pressure backed off, the soundstage opened right up again to reveal a fresh, snappy and enthralling performance.



Conclusion

It's a sad fact that the simpler things become, the more expensive they seem to get. So it is with Harman's HK1400, an amplifier that's no more powerful but considerably less versatile than older and cheaper models like the HK6300 (issue 104). Fortunately, its easygoing sound quality and brave specialisation go a long way to justifying this premium, ensuring the HK1400 is heartily Recommended for modern, CD-based systems.

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

REPORT ARORATORY

	LA	DUNA	IVINI
	20Hz	1kHz	20kHz
Maximum Continuous			
Power Output, 8ohms	48.8W	52.3W	50.8W
4ohms	79.3W	87.5W	86.1W
Dynamic Headroom (IHF) Peak Current (5msec, 1% THI		dB (64.4W) 12.0A*	
	0.123ohm	12.0A	
Damping Factor	65.1		
			CD
	(Hz)		89.0dB
(20)			62.6dB 0.21dB
Channel Balance (1kHz, -20d (-60d			0.21dB 0.05dB
Total Harmonic Dist. (0dl		-70.5dB	(-75.7dB)
(2/3 pov		-71.9dB	(-77.8dB)
	BW)		(-81.6dB)
(2/3 pov Noise (A wtd, 0dl			(-84.5dB) (-96.7dB)
(2/3 pov		-107.7dB (
Residual noise (unv		-86.6dBV (
Input Sensitivity (for 0dl			V (6.4mV)
(for full out			/ (511mV)
Line (CD) Overload (18	(Hz) (Hz)		2V (8.95V) 2V (8.32V)
	(Hz)		2V (6.32V) 7V (7.60V)
(55.			. ()
Tape Output/Impedance		10.4V (11.3V)	
Input loading			hm/100pF nV/+44mV
DC offset, left/right Serial Number		-11	00023
* Limited by output protectio	n		00023
(Bracketed figures refer to -1		etting)	
HK's normal mode of ope	ration offe	rs an extra	+10.4dB
gain at the expense of co			
and slightly higher distor			
0.02 per cent). By contra			
ratio actually widens to a			
the best figures ever reco			
digital sources whose pea			
only be used with the HR			
only be used with the Hr	CIAUU SWIT	cnea to -IVa	ID.

est 12A current reserves are limited by HK's peculiar

solid-state protection. Sadly, the output impedance is

Plenty of power maintained through the extremes of bass and treble. Unperturbed by any RF hash emitted by CD players or outboard DACs. In terms of power, it's nothing special. Even the mod-Distortion (into 4ohm) is almost purely still rather high at 0.120hm but at least the top-quality ALPs volume control promises a superb channel balance

intermodulation rather than harmonic.

Kenwood KA-5050R



ake one Kenwood KA-5040R amplifier with remote control, tear out its bipolar power transistors and replace them with flavour-of-the-season MOSFETs and, hey presto, you've got yourself a brand new £350 KA-5050R.

Of course, little of this internal jiggerypokery is evident from the curvaceous facia of the 5050 which, along with its logic-controlled input selection, motorised volume control, tone, balance, loudness/subsonic contours, rec-out and MM/MC cartridge selection, is a format that has been culled directly from the KA-5040R. In practice, Kenwood's new MOSFET Drive logo, which appears on the front of the facia, is almost the only clue to any actual change.

The other tell-tale difference is that the sleek remote control of the earlier model has been replaced by an altogether more prosaic handset (which also happens to be shared with the cheaper KA-4050R).

Sound quality

The Kenwood KA-5050R is a tricky amplifier to sum up. On the one hand its music sounded open and its sound staging pleasantly deep, yet the overall effect consistently failed to maintain the attention of our listeners. Sure enough, there was a thrill to the sound of classical strings and plenty of bite to percussion but there wasn't the warmth or weight to complete the entire musical picture.

This is a real pity because its bass proved usefully extended despite lacking in drive and impact. The toppy balance remained more obvious with pop rather than classical material, emphasising the zing of cymbals which rang clear but out of step with the milder sound of bass guitar and drums.

To a degree, these grey colorations were blunted by the MM input which sounded somewhat milder and less astringent than the direct CD stage. Once again, the music bounced nonchalantly along, a carefree performance that was wasted on our listeners who were equally distracted by its slightly dry, bleak and even sterile outlook.

Conclusion

Maximum Continuous

Strictly speaking, there is no reason why Kenwood shouldn't have combined the versa-



tility of its more recent amplifiers with the attention to sound quality offered by its distant predecessors.

Unfortunately, the KA-5050R continues a more recent trend for providing a very even, pleasantly smooth and self-effacing sound that left the listening panel unruffled but, at the same time, distinctly unmoved. As with the KA-5040R tested in issue 109. Kenwood appears to have taken one step forward and two steps back.

Trio-Kenwood UK Ltd, Kenwood House, Dwight Road, Watford, Herts WD I 8EB.

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LABORATORY

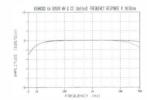
+21mV/+23mV

Power Output,	8ohms	104.8W	103.4W	98.5W
	4ohms	169.9W	180.5W	173.8W
Dynamic Head	room (IHF)	+1.	0dB (129.2W)	
Maximum Curr	ent (5msec,	1% THD)	13.5A	
Output Impeda	nce	0.029ohm		
Damping Facto	r	272.0		
			CD	MM (Vinyl)
Stereo Separat	ion	(1kHz)	59.8dB	59.0dB
	(2	20kHz)	43.7dB	42.7dB
Channel Balan	ce (1kHz, -2	(OdBV)	0.39dB	0.42dB
	(-6	i0dBV)	0.32dB	0.35dB
Total Harmonic	: Dist. (0dBW)	-91.5dB	-94.7dB
	(2/3)	oower)	-97.6dB	-99.9dB
CCIR Intermod		0dBW)	-86.6dB	-85.5dB
		oower)	-83.6dB	-83.5dB
Noise	(A wtd,		-81.3dB	-80.6dB
		oower)	-97.7dB	-92.2dB
Residual noise		unwtd)	-75.8dBV	-75.8dBV
Input Sensitivit		0dBW)	23mV	278uV
	(for full c		237mV	2.85mV
Disc Overload		(1kHz)		138mV
		20kHz)		1290mV
	(5	50kHz)		1850mV

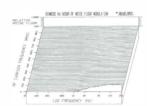
Tape Output/Impedance 11.4V (disc) / 448ohn Input loading DC offset, left/right 53kohm/490pF 44kohm/490pF

Although it has revamped the driver and output stages to use MOSFET rather than bipolar transistors, Kenwood still has both the output power, signal-to-noise ratios and input sensitivities of the original KA-5040R (issue 109). As a result, the hefty 103W/180W 8/40hm output and low 0.03ohm source impedance ensures an equally firm grip over low sensitivity, low impedance speakers.

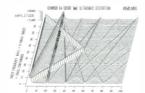
The only major difference is a marked increase in high frequency intermodulation distortion tracks that distinguish the MOSFET 4050R (issue 121) and 5050R from the bipolar 4040R (issue 104) and 5040R (issue 109). Just compare the respective 3D plots. Other similarities, however, explain the correlation in sound quality across this family of amplifiers.



Extended bass response means speaker cones will wobble with warped LPs.



No appreciable reaction to RF noise beyond the bandwidth of the amplifier.



Feedback runs out at higher frequencies so intermodulation distortion increases.

Linn Majik-I



nveiled to the accompaniment of a great fanfare at Live '93, Linn's £593 Majik-I has been designed for long term versatility with future applications as diverse as multi-room, multi-media and surround sound in mind.

In its most basic form, the Majik-I is like any other ultra-modern integrated amplifier, using solid-state input selection for its three line, two tape and MM (or MC) disc sources. These, along with digital volume and balance control, are toggled-up on the front panel or via its accompanying remote control.

Linn's upgrade theme begins with separate preamp out and power amp inputs but continues with an additional hidden input that accommodates any one of Linn's special modules. These adaptive cards locate into an expansion slot behind the amplifier and currently include the Kudos tuner stage, Aktiv electronic crossover for Keilidh, Kaber and Keltik loudspeakers and Knekt line driver/receiver modules for multi-room sound distribution.

The internal construction of the Majik-l is extremely advanced and relies heavily on miniature surface-mount components, including the integrated circuits found in its disc, line, input switching and main microprocessor stages. But does high-tech engineering necessarily promise the highest fidelity?

Sound quality

The Hi-Fi Choice listening panel remained largely indifferent to the best efforts of the Majik-I, which managed to reproduce Mahler's Fifth Symphony in a more depressing vein than is ordinarily the case. The Majik-I is just not particularly passionate. Instead, the music it produced sounded like a collection of disparate threads, a tangle of information that made it difficult to appreciate the virtuosity of star performers.

Almost inevitably, those amplifiers that sound rather hard or gritty via CD will sound that bit smoother and more approachable via their MM disc inputs, and Linn's Majik-l is no exception. Strings still sounded rather parched and its imagery remained vague but there was less edginess to wear down the ears of patient listeners. But this could well be a completely different story in an all Linn system. The



family approach is, after all, what Linn is rightly famous for.

Conclusion

Sadly, the brittle and grating colour of this complex machine has too much in common with amplifiers of a decade ago. This is a great pity because the concept of the Majik-I is far from unattractive, allowing the heart of an entertainment system to grow along with the desires and pocket of its owner.

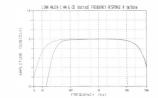
Linn Products, Floors Road, Waterfoot, Eaglesham, Glasgow G76 0EP.

ARORATORY REPORT

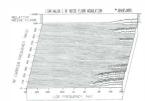
	LA	DUINA	IVIVI
	20Hz	1kHz	20kHz
Maximum Continuous			
Power Output, 8ohms	32.4W	33.0W	32.8W
4ohms	60.2W	60.5W	60.2W
Dynamic Headroom (IHF)		(34.6W)	
Maximum Current (5msec,		7.9A	
Output Impedance	0.263ohm		
Damping Factor	30.4		
			MM (Vinyl)
	1kHz)	65.2dB	65.3dB
	0kHz)	52.5dB	52.6dB
Channel Balance (1kHz, -20		0.07dB	0.14dB
	dBV)	0.09dB	0.16dB -68.2dB
	dBW)	-75.0dB -74.7dB	-68.20B -67.8dB
(2/3 p	ower)	-/4./UD	-67.6UD
CCIR Intermod. Dist. (0	dBW)	-75.3dB	-53.3dB
(2/3 p		-74.5dB	-53.6dB
Noise (A wtd, 0	dBW)	-86.7dB	-83.4dB
(2/3 p	ower)	-95.1dB	-85.1dB
	nwtd)	-83.9dBV	-84.9dBV
	dBW)	50.0mV	506uV
(for full or		269mV	2.65mV
	1kHz)		58.1mV
	0kHz)		272mV
(5	0kHz)		249mV
Preamp Output/Impedance		8 OV (die	c) / 204ohm
Input loading	8 9kni	nm/200pF 47k	
DC offset, left/right	0.500		3mV/+16mV
Serial Number		20	001195
The unusual Linn Majik-	I employs P	hilips powe	r amp

integrated circuits rather than discrete transistors at its output. These are connected in parallel to maintain a maximum 8A current rating while extensive power supply regulation ensures its 33W output increases by +2.6dB to 60.5W into 4ohm. So the Majik-I will successfully drive 4 and 20hm loads (despite the high 0.260hm output impedance) yet its exceptionally stiff supply also reduces dynamic output to a neglible +0.2dB.

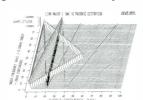
Distortion increases from 0.018 (CD) to 0.04 per cent (MM), unaffected by the low +21dB headroom available to the disc stage. Meanwhile, the digital volume control offers fine IdB steps over the upper 55dB of its 68dB dynamic range before dropping into a full mute (-105dB).



Gentle downturn of extreme treble might have audible consequences.



Sporadicsensitivity to RF noise is as high as 1GHz satellite frequencies.



Second and third IMD in audio band (far RHS) caused by MM phono stage.

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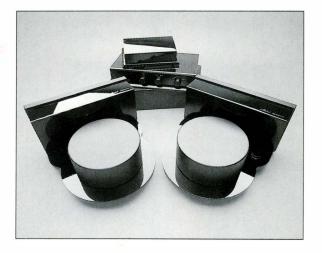
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Marantz PM-8011



earing in mind that we originally reviewed the PM-80 some four years ago (issue 85), Marantz has obviously been in no hurry to launch its replacement. Finally, however, it has come up with the PM-80Mkll, a heavyweight integrated amplifier that shares many of the features of the original, albeit executed in a more innovative form.

The disc, line and tape inputs (now marked up as DCC) have been condensed onto a single rotary selector while a subsonic filter is added in place of the extra tape/processor inputs that provided on the earlier PM-80. Incidentally, because of the very extended response of the PM-80MkII, this filter should always be engaged when phono (MM or MC) sources are in play.

Like its predecessor, the PM-80MkII may be fired-up in either Class AB or Class A modes, the latter providing a sweeter sound at the expense of power and headroom. Nevertheless, the guts of the MkII are highly evolved as Marantz has deployed discrete opamps (known as HDAM or Hyper-Dynamic Amplifier Modules) in both the MM/MC disc and active volume control stages.

Sound quality

Given the ponderous but hefty thump that announced Mahler's Fifth Symphony, the PM-8011 seemed able to convey the weight and power of its music without quite realising the quickness, the dynamics and fleeting quality of lighter percussive elements. In Class A mode, the treble was undoubtedly smoother and sweeter in tone but also slightly subdued, even rather soft at times.

Up-beat pop tracks like Sting's Seven Days sounded cleaner and more civilised in Class A, yet the speed, excitement and energy is perhaps better reflected by the 'dirtier' power of its Class AB setting. As a consequence, cymbal crashes could sound uneventful in

Class A but harder and grittier, if more impressive, in Class AB.

This distinction was maintained regardless of input, though the phono stage sounded warmer and smoother still. It's a clean sound, if one that was described as valve-like because of the full-bodied but suspiciously tailored presentation. A listenable amplifier then, but not entirely convincing.



Conclusion

Despite its MkII badge, this particular version of the PM-80 bears little relation to the original save for its basic specification. Once again the Class AB route provides plenty of power for the money. Nevertheless, it's the rose-tinted perspective of the Class A option that remains Marantz' strongest asset, if one that actually thwarts an all-round recommendation at the final post.

Marantz Hi-Fi UK Ltd, Kingsbridge House, Padbury Oaks, 575-583 Bath Road, Longford, Middlesex UB7 0EH.

☎ (0753) 680868

REPORT .ABORATORY

Maximum Continuous	5		
Power Output, 8ohms	s 133.0W	129.0W	127.4W
4ohms	227.3W	222.8W	214.0W
Dynamic Headroom (IHF) +1.3	86dB (176.3W)	
Maximum Current (5r	nsec, 1% THD)	13.7Á	
Output Impedance	0.057ohm	1	
Damping Factor	140.7	,	
		CD	MM (Vinyl)
Stereo Separation	(1kHz)	77.6dB	76.7dB
	(20kHz)	63.5dB	63.5dB
Channel Balance (1k	Hz, -20dBV)	0.03dB	0.03dB
	(-60dBV)	0.29dB	0.29dB
Total Harmonic Dist.	(0dBW)	-93.6dB	-99.1dB
	(2/3 power)	-89.3dB	-93.1dB
CCIR Intermod. Dist.	(0dBW)	-100.6dB	-80.3dB
	(2/3 power)	-98.5dB	-81.5dB
Noise (A	wtd, 0dBW)	-96.6dB	-90.9dB
	(2/3 power)	-109.4dB	-92.5dB
Residual noise	(unwtd)	-84.3dBV	-84.4dBV
Input Sensitivity	(for 0dBW)	17.7mV	301uV
	full output)	201mV	3.45mV
Disc Overload	(1kHz)		199mV
	(20kHz)		1690mV
	(50kHz)		2750mV

Tape Output/Impedance Input loading DC offset, left/right Serial Number

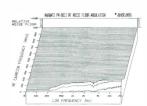
11.7V (disc) / 1.37kohm 22kohm/100pF 47kohm/120pF -2.7mV/+1.5mV MZ009333120300

Marantz' Class A option increases the standing current in the PM-80MkII's output stage, ensuring all its power transistors are permanently conducting. This prompts an insignificant 0.5dB deterioration in signal-to-noise ratio (2dB in residual noise) while crossover distortion (20kHz/1W) falls from 0.0027 to 0.0009 per cent.

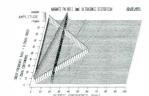
Naturally, the maximum output falls from 130W in Class AB to 31W in Class A, the latter increasing to 58W into 4ohm with a headroom of just +0.4dB to accommodate musical peaks. Sensitive speakers are a must.

Other circuit innovations reduce noise from -83dB (PM-80, issue 85) to -97dB, one of the widest IW/8ohm signal-to-noise ratios ever recorded for an integrated amp. Sadly, its effect on sound quality is uncertain.

All inputs are boosted by an alarming +5.5dB at an equally alarming 1.6Hz.



May be unpredictable with CD players radiating RF noise below 100MHz.



Minuscule distortion at high frequencies where negative feedback is less effective.

Pioneer A-400X





aving achieved Best Buy status for its A-400 in issue 92, Pioneer was bound to tread carefully when the time came for a replacement. Rather than a completely new amplifier, therefore, Pioneer has decided to launch a companion model, the £300 lookalike A-400X. This version shares the same minimalist virtues found in the A-400 though there are some changes in the circuit detail.

It has the same casework as both the A-300X and A-400 with all the features of the latter (MM/MC, two tape and three line inputs) minus, for reasons of simplicity, a headphone socket. By way of recompense, there's now a double set of speaker outlets to facilitate bi-wiring, though none of this betrays a hint of the metamorphosis within.

Here, Pioneer's Super Linear Circuit has been dropped in favour of a new Wide Range Linear Circuit where high gain, tweaky capacitors and improved signal-to-noise ratios are the order of the day.

Sound quality

The net result of this rethink is a more contemplative sound than that provided by the original A-400 (issue 92). It certainly portrayed the drama of music in a thoroughly unforced way, captivating our listeners with a natural acoustic that hung between and behind the speakers rather than bursting forward into their laps.

Listening to Mahler's Fifth Symphony, we could easily discern the layout of the orchestra with violins and woodwind to the left, violas, cellos and double bass to the right, and brass bringing up the rear. More importantly, these instruments united to convey a mighty sense of scale without sounding confused or incessant. This sense of scale reflected the growing structure of the music while retaining a unique mildness of its own.

For example, the beautiful resonance of tympani and lower strings that mark the introduction to Rachmaninov's Symphony were heard in a completely new light via the Pioneer's MM disc stage. This richly detailed performance communicated the full scope and ambience of the venue in addition to the clear enthusiasm of the orchestra itself. It was absolutely fabulous stuff.



Conclusion

In much the same fashion as Audiolab's 8000A, Pioneer's A-400X is a highly consistent performer. Unlike the Audiolab, though, the Pioneer is gentler and more even-handed. It's an amplifier that lulls the listener without betraying a breath of effort. It certainly offers a different perspective from its companion A-400 but is no less enthralling for its sobriety. As a result, the A-400X deserves a Best Buy all

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

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LABORATORY

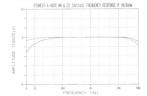
Maximum Continuous	;		
Power Output, 8ohms	63.5W	68.0W	65.7W
4ohms	99.0W	109.2W	106.1W
Dynamic Headroom (I	HF) +1	.0dB (85.4W)	
Maximum Current (5n	nsec, 1% THD)	15.6A	
Output Impedance	0.086ohm		
Damping Factor	93.5		
1 3		CD	MM (Vinyl)
Stereo Separation	(1kHz)	93.5dB	90.3dB
	(20kHz)	70.0dB	64.3dB
Channel Balance (1kh		0.09dB	0.18dB
	(-60dBV)	0.45dB	0.54dB
Total Harmonic Dist.	(0dBW)	-68.2dB	-67.9dB
	(2/3 power)	-77.5dB	-76.2dB
	(==		
CCIR Intermod. Dist.	(0dBW)	-77.5dB	-77.1dB
	(2/3 power)	-82.2dB	-81.8dB
	wtd, 0dBW)	-88.0dB	-87.1dB
	(2/3 power)	-101.1dB	-91.1dB
Residual noise	(unwtd)	-83.6dBV	-83.4dBV
Input Sensitivity	(for 0dBW)	30.6mV	453uV
	full output)	254mV	3.71mV
Disc Overload	(1kHz)	20 1111	154mV
2.00 2.0.1000	(20kHz)		1160mV
	(50kHz)		1075mV
	(JUN112)		10/31110

Tape Output/Impedance Input loading DC offset, left/right Serial Number

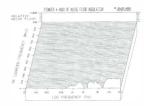
10.5V (disc)/1.78kohm 37kohm/80pF 55kohm/300pF -1mV/+2mV NC9500005S

New phono, volume and power supply stages (plus shielded cabling) reduce noise, as can be seen by the massive 6-7dB widening of the A-400X's signal-to-noise ratio regardless of input (88dB for A-400X, 82dB for A-400 re IW). However, the reduction of its output impedance is actually slightly higher at 0.086ohm (0.059ohm for A-400).

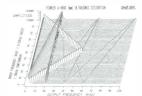
Otherwise, the 68W/109W power output, 15-16A current reservoir and +1dB dynamic headroom are all remarkably consistent with the A-400 (issue 92). Distortion, however, now falls from typically 0.04 to 0.013 per cent as power increases — a direct contrast with the 0.005-0.02 per cent increase incurred by the A-400 under identical conditions.



MM input has more extended response than IEC-recommended bass roll-off.



No adverse reaction to RF noise beyond the far reaches of the 400X's bandwidth.



Tracks of high-order IM distortion appear outside main feedback loop.

Rotel RA-980BX



f power is at a premium, then truckloads of speaker-frying watts rarely come much cheaper than Rotel's RA-980BX. This £425 design represents the top of the company's integrated tree, combining the high quality bass/treble controls featured in all of its 900 Series (apart from the 935) with a Michibased MM/MC phono stage and high current power amplifier circuit which has been culled from the RB-980BX power amp.

Three other line sources and two tape decks are also catered for, along with individual pre-output and power-input sockets to accommodate any future upgrades.

Underneath the bonnet, Rotel's chunky power supply combines a massive, shielded toroidal mains transformer, separate left and right rectification and a bank of huge, slit-foil reservoir capacitors. All in all, this amplifier adds up to a tour-de-force of cost-effective engineering.

Sound quality

Anyone looking for a very bold and grand sounding amplifier should certainly audition the 980BX because size rather than subtlety is its forte. 'Rather like one of those large puffy anoraks', one member of our listening panel suggested, 'its sound is sometimes rather too heavily padded'.

As a result, it often failed to realise the natural weight and impetus of the music. This was particularly true via the 980BX's rather restrained MM disc input where music coasted along but unfortunately never really developed into the thundering crescendos we know to he possible

On the other hand, elegant vocal tracks or simple up-beat rock and pop music usually worked quite successfully as the amplifier proceeded to carve out a broad and tangible acoustic. The sense of urgency and rawness came over convincingly enough so it's a great

pity that the RA-980BX started to harden-up and close-in on itself when the going got really tough. And, bearing in mind our use of sensitive, easy-load Audio Note Ell speakers. 'tough' was not, at any point, particularly tough

Conclusion

With lashings of power in tow and a blot-free



specifications sheet to its credit, I expected a better result from Rotel's beefy RA-980BX. Nevertheless, the RC-980/RB-980BX prompted a similarly indifferent reaction from our blind listening panel some two years ago, so perhaps its strangely impassive sound should have been predicted.

Rotel has promised to re-think the 980 circuit in an effort to combine the poise of its cheaper models with the muscle expected of a £400 winner. Now that should be an amplifier worth waiting for.

Gamepath, 25 Heathfield, Stacey Bushes, Milton Keynes MK12 6HR. 22 (0908) 317707

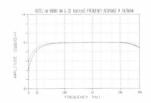
ABORATORY

2	UHZ IKHZ	2UKHZ
Maximum Continuous		
Power Output, 8ohms 127	.4W 138.7W	133.8W
4ohms 211	.0W 234.8W	227.3W
Dynamic Headroom (IHF)	+0.84dB (168.5W)	
Maximum Current (5msec, 1% THD) 17.5A*	
Output Impedance 0.00530	ohm	
Damping Factor 1	501	
	CD	MM (Vinyl)
Stereo Separation (1kHz)	79.3dB	78.6dB
(20kHz)	54.4dB	53.5dB
Channel Balance (1kHz, -20dBV)	0.00dB	0.00dB
(-60dBV)	0.74dB	0.73dB
Total Harmonic Dist. (0dBW)	-91.1dB	-90.4dB
(2/3 power)	-93.3dB	-96.5dB
CCIR Intermod. Dist. (0dBW)	-94.2dB	-89.5dB
(2/3 power)	-96.5dB	-90.5dB
Noise (A wtd, 0dBW)	-77.4dB	-75.1dB
(2/3 power)	-94.3dB	-79.6dB
Residual noise (unwtd)	-65.7dBV 17.6mV	-65.7dBV 268uV
Input Sensitivity (for 0dBW)	208mV	3.2mV
(for full output) Disc Overload (1kHz)	2001117	175mV
(20kHz)		1590mV
(50kHz)		1690mV
(30K112)		1030111
Preamp Output/Impedance	11.5V (d	isc) / 102ohm
Input loading	50kohm/100pF 4	
DC offset, left/right		-42mV/-21mV
Serial Number		41297-129

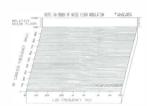
The similarity between the RA-980BX and the RC-980/RB-980BX combination is obvious (issue 109). The stiff power supply ensures its 140W output increases by +2.3dB to 235W into 4ohm, while even its 17.5A current rating can be increased to a massive 31A (see RB-980BX) as its protection circuitry switches intermittently on and off.

Limited by protection circuitry

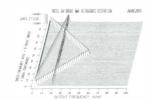
High levels of negative feedback are also implied by its vanishingly low distortion (typically 0.0016-0.0028 per cent) and minute 0.005ohm output impedance, which provides an 80hm speaker damping factor of 1500. Only its channel separation has suffered thanks to the long track runs. Textbook stuff but perhaps a little too over-compensated for its own good.



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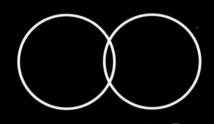
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> WHF? APRIL 1993 PIONEER A400X

Amplifiers: conclusions, best buys and recommendations

aving carefully selected this group of eight midpriced amplifiers, there's every reason to believe the group is entirely representative of the £300-£600 breed. This being so, they represent a powerful argument for upgrading the forlorn budget amplifier currently collecting dust under your CD player.

Naturally, some of these amplifiers are more vigorous and authoritative than others, yet, as a whole, they demonstrate that the quality of midpriced units is currently very high. Even those models that tripped up in the listening room are graced with a safety net of flexible features or are endowed with masses of power.

Kenwood's KA-5050R sounds rather too matter-of-fact, just as Linn's Majik-I trades the sweetness of other amplifiers for a hard, rough and aggressive style. But even this lack of subtlety ensures it's equipped to successfully brush-off the rough and tumble of modern rock.

Moreover, by dint of their comprehensive remote control, both amplifiers are a doddle to operate. And the Linn is backed up by a modular upgrade path including multi-room options.

Neither are Rotel nor Marantz up with the cream on this occasion, despite enjoying a heritage of great sounding separates. Our panel likened Rotel's RA-980BX to a PA system, one that creates a voluminous sound with little behind-the-scenes control. There's plenty of energy in its growling bass, make no mistake but, just like the Marantz PM-80II, decaying notes tend to stop dead rather than fade gently away. On the other hand, no competing amplifier has the PM-80II's luxurious class A option or will match the Rotel for watts-per-

Harman's HK1400 is something of a contrast for it is neither especially versatile nor stunningly powerful. However, its liberal but highly engaging

character delighted our listeners as we moved from classical through jazz to rock and pop selections. The naturally bouncy quality of its bass keeps everything rolling at a fair lick without ever sounding hard or incessant.

Audiolab's 8000A provides further contrast, conveying up front music and continuing the tradition for highly disciplined, neutral but faithful hi-fi. The 8000A is still a must for all systems that read music strictly by

This leaves us with the two stars of our show which, coincidentally, are also the most affordable. Both Arcam's Alpha 6 and the Pioneer A-400X are below £330 and both recreate a marvellous sense of acoustic and anticipation, underpinned by very solid dynamics.

Furthermore, both are very easy-going yet, when the chips are down, the Alpha 6 fails to delve as deeply, or fire the senses as convincingly, as the A-400X.

Only the Pioneer succeeds in punching through the hazy multi-tracking of modern rock and pop that leaves its costlier cousins sounding more than a little vague and confused. Once again, the Pioneer A-400X makes no great show of its dynamic ability yet its music never sounds soft or compressed. It simply kicks ass.

Best Buy and Recommended models

Pioneer A-400X (£300) This looks like the established A-400 but uses new circuitry to encourage a gentler if no less enthralling sound.

Recommended

Arcam Alpha 6 (£330) A new MOSFET design with a subtle and melodic sound that takes a conservative view of powerful dynamics.

Audiolab 8000A (£450) Recent updates have maintained its competitiveness with a thoroughly refined, consistent and very disciplined sound.

Harman Kardon HK1400 (£400) HK's first line-only amplifier exudes a relaxed but confident sound that is only troubled by the most complex of recordings.

Best Buys and Recommendeds

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

If nothing in this test really fits the bill then you must be really fussy, still, here are a few alternatives to chew over. The most persuasive of which include Pioneer's original A-400 (£280) with its slightly forward and bubbly sound and Arcam's refreshingly dry and crisp-sounding Delta 290 (£450). Both of these promise years of trouble-free music with the option of matching separates as a further bonus.

Nevertheless, if you are prepared to trudge off the beaten track then there are a number of exciting substitutes to tickle the fancy of the most hard-bitten enthusiast. At £400 Albarry's PP1 integrated comes with a variety of disc options, all imbued with a decidedly warm and earthy

Then there's the compelling heat of Magnum's heavyweight A-Class (£500), wafting oodles of rich and colourful music your way. And finally,



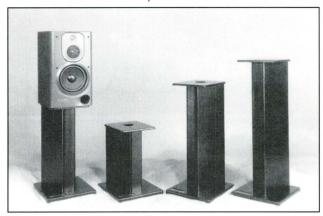
Arcam's Delta 290 is a key player in the sub £500 amplifier stakes.

the modular construction of Moth's Series 30 combination (from £388) is especially attractive, allowing you to upgrade with a phono stage or new power supply when funds permit.

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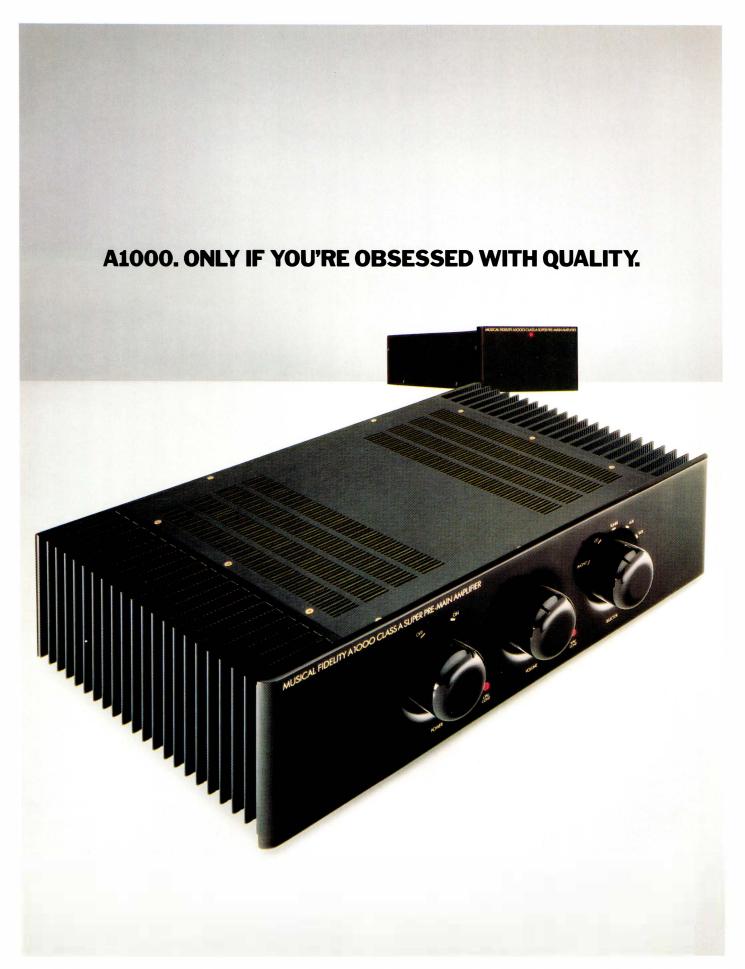
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Look, listen and

f your TV and hi-fi carry on entirely separate existences in the same room, it's about time you did something about it. You listen to your discs, tapes and radio through a hi-fi amplifier and speakers, yet put up with your television sound through something a decent portable stereo could embarrass.

It's such a shame. Television sound (even of the regular mono variety) is not at all bad, and can be really rather good, especially in Nicam stereo (and when they're not using those horrible tie-clip microphones). And getting the TV sound into your hifi system can be quite a simple matter. It can also be next to impossible, but more of that in due course.

Whether it's really worthwhile trying to make the connections with pre-Nicam monophonic TV and video equipment might be debatable, but failure to do so with the latest Nicam stereo equipment is to squander a great opportunity for quality sound.

In the hi-fi corner

There are two key factors.

The first is that you must be able to get your speakers somewhere near — but not too close — to your TV set. A gap of at least a foot between the TV and the speakers will almost always beample to avoid the permanent

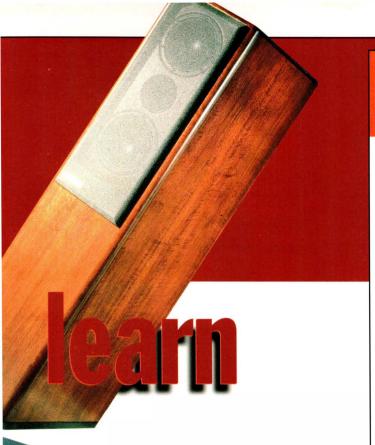
magnets in the speakers creating colour purity (registration) distortions in the TV electron beams. Ideally, the speakers should be equally spaced either side of the screen, but some license is possible here without

making too great a compromise. Fitting a couple of brackets to the wall behind can be the simplest solution with small bookshelf size speakers.

Having found the right place for the speakers, and worked out any changes needed to the route of the speaker-to-amp cables, you have to figure out how to make the vital connection which takes the TV sound into

the hi-fi amplifier. This may be simplicity





itself. There's rarely any problem down at the hi-fi end of things. All you've got to do is find

a spare pair of line input sockets, such as the one marked Aux. And if all your line inputs are already being used, you can always add one of QED's little input extender switch boxes.

The difficulties are much more likely to arise at the TV end of the equation.

Much will depend upon the age and specifications of your particular TV and VCR, and whether you have yet graduated to Nicam stereo with either or both.

In the television corner

The most convenient solution involves using a stereo TV set fitted with a pair of audio output phono sockets on the back, and perhaps a convenient switch alongside to turn off the internal speakers. All you then need is the right length lead to reach your amplifier, and the whole package will be up and running.

Well almost. Usually TV sound output sockets will be linked to what is being shown on the screen, but in some cases they mimic the Scart sockets in being linked directly to the TV's internal tuner. This is fine when you're watching broadcasts directly, but a nuisance when using external sources such as video recorders and satellite receivers, as these then have to have their own separate audio connections back to the amplifier.

Sometimes the TV audio output will be at a fixed (highish) level; sometimes it will be variable from the handset, which is undoubtedly convenient but, at the same time, more than likely compromises quality.

Sometimes there won't be an audio output at all, but in such cases there may be external speaker terminals or a headphone socket which can give a stereo output, albeit AV source

Scart-to-phono

Audio-only sources

Phono-to-Scart

which are linked to the screen image (not all do), you can link up all the AV

Simple connections

t the one extreme, and providing your

t the opposite extreme, some
AV processors, amplifiers and

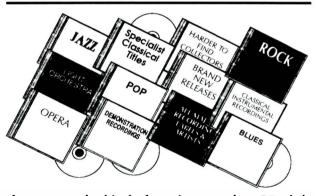
receivers can be used as the switching and routing centre of either the complete system, or of some or all of the AV components. It all depends on whether or not you're adding to or substituting for an existing stereo hi-fi amplifier. Scart-to-phono adapter leads may be needed to link the components together.



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"TV sound is not at all bad and can be really rather good, especially in Nicam stereo."



The AV amplifier

ow does an AV amp differ from a normal stereo model, and do you need to trade up to one? To the second part of the question, the answer is 'not necessarily' and 'only with great care', as AV amplifiers and receivers don't sound anywhere near as good as proper hi-fi stereo amps.

One of the reasons lies in the differences which are the answer to the first part of the question; today's serious stereo hi-fi amplifier is a bare essentials affair, stripped of features to maximise sound quality. The AV amp, however, is a widget worshipper's wonderland. It's a remotely and microprocessor controlled device of sometimes fearsome complexity, which will switch and route every manner of audio and audio-with-video signal you can think of from its vast range of signal inputs and outputs on the back panel.

Stereo audio-only signals can remain in stereo-audio-only mode, of course, but stereo Dolby Surround movie sound-tracks will be Pro-Logic decoded to extract the two extra channels, one for at least two extra rear/side 'surround' speakers, and another (optional) for centre-front 'dialogue'. Furthermore, simulated surround/ambience effects can be added to mono or stereo signals, in what is sometimes euphemistically termed an enhancement.

heavily compromised by passage through all the TV set electronics, including the on-board power (sic) amps. The headphone socket has the additional invaluable capability (unpublicised by set makers) of muting a TV set's on board speaker system — just insert a dummy (unconnected) headphone jack plug of the right size.

The final route is to use a 'spare' Scart socket (of the fully wired in/out variety) with a Scart-to-multi-phono lead, which will give fixed level stereo (or mono) audio outputs directly from the TV set's tuner.

Although it's handy to supply your hi-fi system from a screen-linked Nicam TV sound output, in reality a Nicam hi-fi stereo video recorder is usually the best quality source of stereo TV sound around, and often more accessible too. Hi-fi stereo VCRs always have audio in/out pairs, and can be treated for audio purposes just like a tape recorder. The

only hang-ups arise when you want to record one TV programme while watching another. The additional abilities of being able to record and keep programmes, and also replay pre-recorded videos, further strengthen the case for placing the VCR at AV centre stage and merely using the TV set as a picture display monitor.

Our pick of stereo TVs

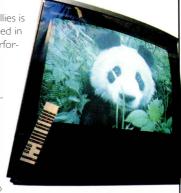
espite pretending otherwise, television set makers — including brands just as well established in the manufacture of hi-fi, who might be expected to know better — show absolutely no recognition of hi-fi sound quality. They can't afford to. TV sets are highly price-sensitive, mass market products and the lowest manufacturing costs tend to win out. With only the rarest exceptions, built in TV sound systems are homble, while at the same time the set makers show little inclination to make it easy to switch off the wretched things and get the potentially decent stereo sound out to a proper amplifier. Here follows a brief list of the TVs available at the moment that at least make it possible to capitalise on existing hi-fi systems.

B&O Beovision MX6000

The problem with many of the latest hi-tech tellies is that video signals are increasingly being processed in the digital domain. This should ensure good performance consistency over a long service life, but often has less welcome side effects too. For example, the practical real-world resolution, especially on moving, textured surfaces, falls distinctly short of the best achieved by analogue sets such as those made by Bang & Olufsen.

At £1,450 for a 28in screen, the MX6000 is expensive, has conservatively fixed resolution and perverse interconnection socketry that makes interfacing with other make components difficult. The built in speakers aren't up to much, but the rest combines exceedingly classy presentation and finish with quite the

most transparent and watchable pictures around.



Philips 32W962AC

The current Philips models suffer from some digital side-effects, but the most pernicious can be switched off. The £1,650 32W962AC (phew!) is one of the new widescreen 16x9 aspect ratio sets. It's physically quite compact, giving a 27-28in image in 4x3 mode, but is able to magnify this to nearly the size of a giant 37in 4x3 set when in expand mode, which is great for viewing letterbox scan movies.

Resolution is (digitally) modest, but flicker-free 100Hz scanning gives impressive solidity. Socketry is convenient and — best of all — the latest Philips Nicam chips give

about the most outstanding AV sound around.

Toshiba 3327DB

For a large 33in (4x3) image at a reasonable price the Toshiba 3327DB is obviously good value. It's not the best picture quality, but it's not bad either, and there's even basic (not Pro-Logic) Dolby Surround decoding, along with flexible socketry. Plain vanilla Dolby Surround may not have the glamour of Pro-Logic, but it's sonically less intrusive, which may well be an advantage with a serious hi-fi system. Since the Toshiba's internal amplifiers aren't exactly transparent, audiophiles can sac-

rifice the convenience of remote volume control and take the main front channels direct from a Scart.

Panasonic TX-29A3

Panasonic's £1,000 TX-29A3, code named GA00, has an impressive 'super-flat' screen with superior geometry and colour balance, although it does suffer somewhat from the 'digital blandness' syndrome. The overall package is very compact with flexible socketry and fine ergonomics.



Sound: The Totems passed all my usual subjective listening tests with flying colours. Pink noise was played to determine midband colorations and the optimum listening axis. Colorations were not evident, and the sound was natural over a wide listening area. 笋 Stereophile

The quick transients at the start of each string sound were rendered beautifully. This speaker is light on its feet!

66 The Totems were smooth and undistorted, allowing long listening sessions free of fatigue and irritation. Their small size did not prevent them from performing well in both the small and large listening rooms. 🤧

Stereophile

The Totems represent fine engineering, fine components, and fine craftsmanship.



Vatural sound...

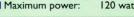


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On test: tuners

arketing people talk about a tuner ratio, which is the number of tuners sold for every, say, one hundred amplifiers. This ratio is well below 50 per cent, which seems a shame, since the tuner is the one hi-fi source component that doesn't go on costing after you've bought it, as the music it reproduces comes free of charge.

How good is radio as a hi-fi source? At its best, very good indeed, though you do have to search out the high spots,

The cast list

Aiwa XT-950	£149.99
JVC FX-362	£139.99
Kenwood KT-2050L	£149.50
Marantz ST-53	£169.90
Teac T-X4030	£119.95
Yamaha TX-350L	£129.95

and these are inevitably found on the FM band because of AM's practical limitations. Radio broadcasts are often heavily compressed, partly to help motorists hear what's going on even with high background noise.

The transmission of a recording will never match the direct reproduction of the same recording in the home, so to that extent the tuner is usually regarded as a secondary source. But there's also no better way of broadening your musical horizons and gaining access to an enormously wide variety of material than by

investing in a good quality hi-fi tuner (and aerial).

Our last tuner group test (issue 120), covered the widest possible range from £120 up to £1,779. This test made it clear that the engineering and sonic compromises start to become severe in the under-£200 sector. For this group review, we've consciously targeted the budget area. A £170 budget will buy you a dozen or so CDs — or any one of the six tuners we've assembled here.

The first question is whether such entry level models are capable of real hifi sound quality and/or superior radio reception performance. The second, of course, is which of the models shine out above their rivals on either count.

Choosing a hi-fi tuner rationally should involve weighing up price against different aspects of performance and capabilities, related to individual preferences and site. But the most important factor in nearly every buyer's mind is whether the tuner matches an already selected amplifier.

There's no reason why you can't use any tuner with virtually any amplifier, but several factors encourage partnering stablemates together. Most people will prefer the components to match cosmetically, and nowadays there's an increasing chance that the two will be linked to provide unified remote control over both. Furthermore, it's a racing certainty that the tuner designer will have used his or her company's amplifiers and other components when developing the tuner, so the two are likely to blend well in the subtler aspects of sonic compatibility too.

What's in a test?

The FM test results are presented in the same order as the signal proceeds through the tuner. The front end is tested for noise at a given signal level, from which sensitivity and radio frequency (RF) noise figures are calculated. RF overload is the point where a signal 1MHz away worsens the signal-to-noise ratio of a weak (10µV) signal by 1dB.

Intermodulation is assessed during live aerial tests, with two signals 800kHz apart and both at a level of about 72dBuV.

Selectivity is measured as the level of fully modulated interfering signal that breaks through to -30dB on the audio, recovered from a 100µV silent signal 200kHz or 400kHz away.

Crosstalk is measured using a signal with heavily compressed programme fully modulating on only one channel of the stereo signal.

AM sensitivity and image rejection are judged during aerial tests on known weak signals in the day, and on the image of a strong local station. The test signal produces very low distortion, wide bandwidth amplitude modulation up to 15kHz, although these measurements cease to relate to broadcast audio above about 6.3kHz.

The Aircheck tests assessed each tuner's ability to receive, distinguish and reproduce weak and distant signals in both crowded and uncrowded sectors of the spectrum. This was carried out using a three-element roof aerial at a low level site some 50 miles from out-of-area transmissions, but also using strong local network signals and continental reception.

The tuners were then auditioned in an audiophile context over an extended period. Various components were used, including Naim's NAC52/NAP135 amplification and Tannoy 215DMT studio monitoring loudspeakers. Off-air signals were fed from a large multi-element Galaxy aerial in line-of-sight but 40 miles from the main Wrotham transmitter, giving a typical signal level of 75dBuV for the network stations.

Aiwa XT-950





udget price hi-fi separates have long been an important part of Aiwa's overall mix, and this £150 XT-950 is typical enough of the breed. It's not the least expensive Aiwa model around but it registers high on the widget scale.

The box is bigger (taller) than most, and the facia sports a large collection of buttons, as well as guite an elaborate display. Assembly, at least, is carried out in the UK, and the unit is presumably marketed throughout Europe, judging by the multi-lingual manual. However, no attempt was made, in any language, to explain why there's a remote control sensor fitted below the on/off switch. There's certainly no handset, nor any mention of one.

From a performance point of view, there are buttons labelled RF LEVEL and IF BAND, the former providing some attenuation of local signals that are too strong, the latter a degree of selectivity adjustment. There's also an FM MODE button for selecting between mono and stereo. Large illuminated flags for any three of

the six positions share one section of the display with a reasonably useful signal strength meter.

The rest of the ergonomics were initially confusing, and with use became too tricky for their own good. There are 12 presets each for FM and AM, programmed through an excruciatingly tedious procedure, or (yet another) blasted digital clock. I can think of no useful function for the built-in timer, and the manual provides no enlightenment either.

Aircheck

This is the only tuner in the test group with switchable selectivity on FM — but don't hold your breath. Only one extra filter is available, which gives a performance just a little better than some two-filter sets but it's no match for a full complement of four.

A clear selection of status indicators helps tuning, but the fitted local/DX switch is not as effective as an external passive attenuator when it comes to easing overload problems. Still, we have at least a signal strength indica-



tion (of sorts) and a more robust front-end than many at this price.

Sound quality

Sound quality is above average in the group context, but that also means pretty poor by absolute audiophile standards. The midband is decent enough, with good dynamics that make voices suitably expressive, and a reasonable freedom from significant coloration.

But the treble doesn't really hang in there properly. The top end sounds both suppressed and also slightly detached from the rest. The net effect is not particularly sweet or transparent, but fortunately steers clear of unwanted aggression.

Conclusion

One would hesitate to describe the XT-950 as special, and neither the bulk nor the ergonomics are particularly helpful. But its performance is a shade above average in both sound quality and RF reception, so Recommendation is appropriate, if not particularly enthusiastic, at the reasonable price.

Aiwa UK Ltd, Unit 5, Heathrow Summit Centre, Skyport Drive, West Drayton, Middlesex UB7 OLY. 2 081-897 7000

A more substantial box than most conceals its half-empty nature. This made in the UK tuner devotes a separate integrated circuit, the LA1245, to AM while using the 1235 for FM and the ever-present LA3410 as a decoder. Two standard IF filters make for very good stereo separation in the wideband mode - 40dB is as much as anyone could want. And although the front end could be part of a transistor radio, it doesn't disgrace itself in any way.

With the most praiseworthy noise floors of the group, this is the only tuner tested here to exceed broadcast specifications in stereo mode. In mono, 72dB down on the CCIR curve using a peak-reading meter is a very good noise figure, and speaks well of the quality of the synthesiser and local oscillator.

Distortion is a low 0.125 per cent in wide FM mode, and rises by only the smallest amount when the narrow filter is switched in. However, although the AM section has its own integrated circuit, which gives good noise figures, it doesn't have a ceramic filter of comparable quality. Treble is more than 10dB below the target level at 5kHz, and levels of distortion are bettered by a number of other

The tuner recognises that strong signals are nowadays as much of a problem as weak ones by providing a 'local/DX' switch. In practice, however, a passive attenuator is a much more effective way of treating overload problems and keeping them in check.

TI ILLI OITI	
FM SECTION: FRONT END	
Ref O/P level	0dB
Sensitivity for 50dB (rms) S/N	4.0uV
	12dB/uV
S/N at I0uV input (CCIR, peak)	52dB
RF Noise figure	5dB
RF Overload	80dB/uV
Intermodulation	fair
ADJACENT CHANNEL PROTECTI	ON
IHF Selectivity +/-200 kHz wid	le -5dB
narro	
IHF Selectivity +/-400 kHz wid	
narro	
STEREO CROSSTALK (programm	
Level	-40dB
DETECTOR AND DECODER	
Noise Floor (mono, peak)	
unweighte	
'A' weighte	
CCIR weighte	d -72dB
Noise Floor (stereo, peak)	

unweighted

'A' weighted CCIR weighted

-65dB

Distortion (100% modulation)	
0.125%	-58dB
Frequency Response rel 50uS, 315	Hz
5.0kHz	0.1dB
I0.0kHz	-0.3dB
12.5kHz	-0.5dB
16.0kHz	5.3dB
AM SECTION: RF PERFORMANCE	
Sensitivity	fair
Image rejection	good
AUDIO PERFORMANCE	
Distortion (90% modulation) 100H	3.5%
	-29
1kHz	2.2%
	-33
Frequency Response rel 2x 50uS, 3	
2.5kHz (- 4.09dB)	
5.0kHz (-10.72dB)	
6.3kHz (-13. 75dB)	
8.0kHz (-17. 20dB)	-21.3dB
Noise Floor (saturation, peak)	
unweighted	-59dB
'A' weighted	-62dB
CCIR weighted	-59dB

JVC FX-362



ctive in all areas of audio and video electronics, IVC may have been championing the role of the receiver (tuner/amplifier combination) in recent years, but it still keeps the separates faith with a couple of budget tuners.

This £140 FX-362 is one of two such JVC tuners. The other model, the 342, is a tenner less. The justification for the FX-362's price premium is the inclusion of a rotary tuning knob, which is claimed to resemble the feel of an analogue tuning mechanism. This it singularly failed to do. Looking on the bright side, however, at least it's easy to distinguish from the other control surfaces.

Presentation is very attractive, with neatly ordered buttons either side of and above the centrally placed fluorescent display. Internal memory provides for up to 40 preset programmes, which may be randomly assigned to stations on the FM or AM bands. The latter unusually scans both medium and long waves contiguously and without distinguishing between

the two. JVC's 'compu-link' system will permit owners of the company's remote control amps to change programmes via the handset.

It's not the simplest tuner to operate, using three different buttons to handle the memory function, for example. I remain puzzled too by the explanation for the button marked FM MODE/MUTE; why wasn't the word mono included for clarification? Nor can I figure out why there's a permanent bright vertical line in the middle of the display.

Aircheck

This tuner achieves good basic sensitivity, but it does so at the expense of a front end which is flattened by strong signals. No weak London signals could be heard at all when it was connected directly to the aerial, but their presence was detected when a 6dB or 12dB attenuator was inserted into the aerial lead.

Again this is a two-filter tuner, and in this case the filters are on the wide side, which makes it completely unsuitable for digging out

Attractive, symmetrical styling, with easy to find tuning knob for nostalgia buffs Sound quality is fairly ordinary and RF performance worse than that £139,99 QUALITY

weak signals in a crowded band. AM comes out too quiet (7dB softer than FM) and very heavily rolled-off in the treble.

Sound quality

Sound quality was disappointing. Although the bass and midrange are quite firm, the top end sounds distinctly shut in, and this then tends to draw attention towards colorations in the upper midband. Slight 'quacky' and cuppedhands effects were both audible, and although the end result remained quite entertaining, it also sounded somewhat processed and echoey, lacking in the subtle delicacy and refinement of a true hi-fi performer.

Conclusion

Although 362 could easily find a role partnering a IVC amplifier and borrowing its remote control, doing so would render the rotary tuning knob even less useful, implying that the cheaper 342 would more likely be the better bet. Assessed purely as a standalone device, it's hard to gamer much enthusiasm for either the sound or the radio reception capabilities of the 362, even at this relatively modest price.

JVC UK Ltd, JVC House, JVC Business Park, Priestly Way, London NW2 7BA. 2 081-450 3282

A rudimentary front end lets the side down badly, signals of just above 3mV (70dB) beginning to impair the noise floor. If you live in a city area where strong local signals can give you stereo with just a bit of wire, then connecting this tuner to an outdoor aerial could be a disappointing experience.

Some IF (intermediate frequency) breakthrough was noted when attempting to test FM noise floors. The FM IF is in the middle of a busy part of the short waveband (around 10 metres). Usually this is not a problem, but it could be here. Whistles and warbles were noted on the noise floor tests which appeared to stem from direct breakthrough of 10.7MHz signals.

The ubiquitous LA1266/LA3401 chipset is used again. The two wide FM IF filters produce reasonable stereo separation, but signals 200kHz away from the wanted one need to be 8dB weaker before they stop causing serious interference. Many tuners costing not much more can cope with signals IOdB or even 20dB stronger than the wanted one on the adjacent channel. There are holes in the circuit board for a birdie filter to clean up stereo reception, but none is fitted.

The AM stage has a single-section filter of lowest-cost, with disastrous effects on the frequency response which, unweighted, is more than 34dB down at 6.3kHz (the frequency marking the end of useful energy on current AM transmissions).

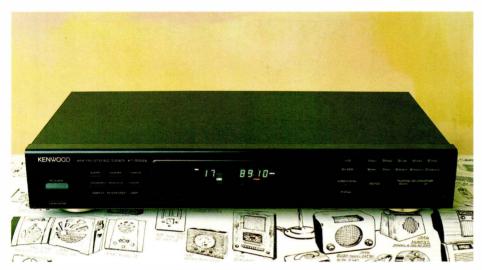
What could have been 6kHz of audio bandwidth comes out as a lowly 3kHz telephones do better than this.

Ref O/P level Sensitivity for 50dB (rms) S/N +4.8dB 12dB/uV 52dB S/N at I0uV input (CCIR, peak) RF Noise figure RF Overload 71dB/uV Intermodulation poor ADJACENT CHANNEL PROTECTION IHF Selectivity +/-200kHz wide -8dB narrow IHF Selectivity +/-400 kHz wide narrow +37dB STEREO CROSSTALK (programme, peak) DETECTOR AND DECODER Noise Floor (mono, peak) unweighted A' weighted CCIR weighted -62dB 'A' weighted -61dB

FM SECTION: FRONT END

CCIR weighted -54dB Distortion (100% modulation) -52dB Frequency Response rel 50uS, 315Hz 5.0kHz -0.4dB 12.5kHz -1.2dB 16.0kHz -6.7dB AM SECTION: RF PERFORMANCE good Sensitivity Image rejection AUDIO PERFORMANCE Distortion (90% modulation) I00H 3.3% 1.5% -37 Frequency Response rel 2x50uS, 315Hz 2.5kHz (- 4.09dB) -1.9 -1.9dB 5.0kHz (10.72dB) -15.2dB 6.3kHz (-13.75dB) 8.0kHz (-17.20dB) 20.5dB -26.5dB Noise Floor (saturation, peak unweighted 'A' weighted CCIR weighted 58dB -52dB

Kenwood KT-2050L



ell known as a manufacturer of high quality radio tuners for both hi-fi enthusiasts and amateur radio hams, Kenwood's £180 3050L came under scrutiny in our last tuner group test (issue 120). This KT-2050L is one rung lower down the ladder at £150, but is still one step up from the beer budget 1050 (£120).

Given such close spacing, differentiating between the models becomes something of an art in feature specification, and it has to be said that the choices adopted seem a little bizarre. Down-grading from the 3050 involves sacrificing RDS, optional selectivity and signal strength metering. That the 2050 chooses to incorporate a plethora of timer and labelling facilities therefore indicates a strange sense of priorities.

I have plenty of clocks, thank you, and the best ones have hands on their faces. This doesn't, and merely duplicates the one on the VCR. It's all part of the system remote function, of course, which acts as a powerful incentive to purchase all components from the

same brand and enjoy remote control convenience by linking up the sockets on the rear. In a system context, this tuner clock then acts as the timer for carrying out absentee recordings and other even less useful functions.

In other respects this is a compact and handsomely finished device, although the attractively curved profile of the metal facia means that the display itself is set rather deep behind its visor. This leaves the tuning mode tell-tales obscured when standing only slightly above the line of the unit.

Aircheck

This tuner managed, now and again, to show up the Denon reference tuner on certain signals. The front end could take a fair blast without getting upset, and the basically good noise performance was also better maintained than some. But there's still only two (admittedly narrow band) ceramic filters sorting out the selectivity, so when things get tight, reception still gets into trouble.



Sound quality

Rated about average in the test group, it's interesting to speculate whether there is any correlation between the slight brightness in the measured response, and the observation that the overall balance here does err on the bright side.

The result is clear and open, but a little inclined to emphasise the upper midband, and also exaggerate any hiss in the programme material. There's a slightly 'shouty' effect here, as of not quite fully suppressed colorations. This also serves to distract the attention from the bass end, which sounds just a trifle squashed and constrained.

Conclusion

The feature roster might suggest that this 2050L will be of most relevance in a Kenwood system context, where the remote and timer facilities have some relevance. As an entirely independent device, however, though it offers decent enough RF performance at a pretty reasonable price, the sound quality is nothing to make it stand out from the crowd.

Trio-Kenwood UK Ltd, Kenwood House, Dwight Road, Watford, Herts WD I 8EB.

2 (0923) 816444

REPORT

A lower than usual output level poses no practical difficulties but might make inshop listening comparisons misleading. Kenwood manages to get a much better performance out of a Mitsumi front-end than the JVC implementation, the chipset here using the less common but hardly obscure LA 1255 IF/detector linked to an AN7470 decoder. Two narrow IF filters make up the FM selectivity, but AM has only one such filter section. A single-coil pilot filter and a dual-coil birdie filter indicate adequate provision in this area, but as usual the AM response drops off at the high frequency end, though not quite so drastically as some.

The audio filter has a sharp 19kHz notch to remove pilot tone residue, but this leaves 16kHz test signals 1dB up on what might be expected, which is unusual. The possible correlation between sound quality and audio filtering characteristics is interesting. Some tuners (like this group's Marantz and the Rotel tuner tested in issue 120) omit the filtering altogether in the interests of improved sound quality.

Stereo separation is an impressive 38dB despite the use of narrow IF filters. There's always a trade-off between good selectivity and good separation, but this tuner offers a good combination for its price and complexity. The level of AM distortion is nothing to write home about, while the frequency response is still too far down above 3kHz, and not down far enough above 8kHz, for the best quality reproduction of a medium which rarely gets its due.

FM SECTION: FRONT END		Distortion (100% m
Ref O/P level	-4.0dB	
Sensitivity for 50dB (rms) S/N	4.0uV	Frequency Respon
	12dB/uV	
S/N at IOuV input (CCIR, peak)	52dB	
RF Noise figure	5dB	
RF Overload	82dB/uV	
Intermodulation	fair	AM SECTION: RF P
ADJACENT CHANNEL PROTECT	ΓΙΟΝ	Sensitivity
IHF Selectivity +/-200kHz wide	-dB	Image rejection
narrow	+11dB	AUDIO PERFORMA
IHF Selectivity +/-400kHz		Distortion (90% mo
wlde	-dB	
narrow	+55dB	
STEREO CROSSTALK (program	me, peak)	
Level	-26dB	
DETECTOR AND DECODER		Frequency Respon
Noise Floor (mono, peak)		2.5kH:
unweighted	-70dB	5.0kHz
'A' weighted	-74dB	6.3kHz
CCIR weighted	-68dB	8.0kHz
Noise Floor (stereo, peak)		Noise Floor (satura
unweighted	-56dB	u
'A' weighted	-66dB	'A
CCIR weighted	-60dB	CCIF

Distortion (100% modulation)	
0.2%	-54dB
Frequency Response rel 50uS, 3	15Hz
5.0kHz	+0.5dB
I0.0kHz	+0.4dB
12.5kHz	+0.8dB
16.0kHz	+1.0dB
AM SECTION: RF PERFORMANC	E
Sensitivity	good
Image rejection	fair
AUDIO PERFORMANCE	
Distortion (90% modulation)	
I00H	5.8%
	-25
1 kHz	1.5%
	-37
Frequency Response rel 2x 50uS	, 315Hz
2.5kHz (-4.09dB)	+0.4dB
5.0kHz (-10.72dB)	-6.7dB
6.3kHz (-13.75dB)	-10.2dB
8.0kHz (-17.20dB)	-14.0dB
Noise Floor (saturation, peak)	
unweighted	-53dB
'A' weighted	-53dB
CCIR weighted	-48dB

Marantz ST-53



here CD players and amps lead, tuners must follow. However, this is more likely to be for cosmetic and system remote control matching reasons than for an independent life of their own. The Marantz ST-40L budget tuner has been around for several years and is beginning to look a little dated, so the arrival of this new ST-53 as a replacement comes as no surprise. That the price has crept up from £140 to £170 is, of course, regrettable.

Presentation is slim and restrained, finish is excellent, and the button count is low enough to make life easy. If you have other Marantz (or Philips) based components, you may be able to link into remote switching of presets.

A large transparent visor covers the display and accommodates a dozen little, brightly finished buttons. The display itself is a lurid green colour, well offset from the centre line, which spoils the symmetry. It supplies most of the basic status, frequency and preset information, but includes nothing to indicate the incoming

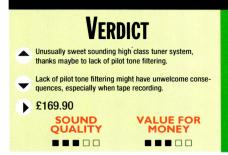
signal strength, which is a real shame.

Positive impressions of the ergonomics started to pall the third time I accidentally hit the waveband switch. Then there's the auto/manual tuning mode button, artfully disguised as a preset. You can store up to 59 stations, randomly across FM and both MW and LW AM, but selecting them directly involves a 1.5 second pause; the preset up/down rocker is more convenient.

Aircheck

All praise to the 25kHz tuning increments on FM. If this can be done without compromising synthesiser performance it's worth having. But essentially this is just a two-filter tuner, albeit with narrow-ish filters. It can't compete on RF performance with those that have three or four.

So stations with interference problems emerged at least one grade and often two below our reference, although quite often the optimum tuning point was found on a 25kHz offset. Weak signals failed to shine even when



no interference was close. AM sounded better than average, but then the average is not good.

Sound quality

Perhaps there is something in this omission of pilot tone filtering, at any rate as far as low cost tuners are concerned. Played through our upmarket reference system, the ST-53's relative freedom from treble colorations was obvious, the balance being sweet, if a shade shut in.

The bottom end, however, does seem a little lacking in purpose and drive, and the drama and tension of more dynamic devices was somewhat lacking. Background noise also seemed a little more audible than usual.

Conclusion

From an audiophile perspective, the ST-53 is at least partly successful, and is certainly capable of a smoother, sweeter sound than its peers assembled here. The trade off is found in an indifferent RF (radio reception) performance and the £170 price-tag pushes it out of the realm of a truly 'budget audiophile' device and precludes it from Recommendation.

Marantz Hi-Fi UK Ltd, Kingsbridge House, Padbury Oaks, 575-583 Bath Road, Longford, Middlesex UB7 0EH. 22 (0753) 680868

Internal line-up is a routine Mitsumi three-gang front-end: LA1266 IF/detector with two ceramic filters, a single-tuned discriminator, LA3410 decoder and no pilot-tone filtering at all. Output is a generous +3.2dB from 100 per cent modulation on FM, some 3dB lower on AM. Note that the FM frequency response curve is less than IdB away from the theoretical ideal at I6kHz. This is because there is no pilot tone and supersonic garbage filter on the outputs, which usually begins to make its presence felt at this frequency.

The noise floors of this tuner are unremarkable in mono, but just plain silly in stereo, due to high levels of pilot tone present on the output. Only the CCIR weighted figure largely removes this from the equation. Having theoretically inaudible supersonic rubbish running around an amplifier may have unexpected effects, and can certainly cause interference on a tape recording made by a machine which is not itself fitted with a multiplex (MPX) filter.

Stereo separation is on the poor side at around 26dB on dense programme material, and interestingly it takes about 66dB (2mV) of test signal before even this figure is reached.

AM benefits from the relative generosity of a two-section ceramic filter, but this is still, as usual, too narrow for good quality reception — yet some 9kHz whistles are clearly audible on nearly every channel at night. Distortion figures are fairly good for the medium, though the Yamaha shows what can be achieved.

FM SECTION: FRONT END +3.2dB Sensitivity for 50dB (rms) S/N 4 0uV S/N at IOuV input (CCIR, peak) RF Noise figure 5dB RF Overload Intermodulation 81dB/uV fair ADJACENT CHANNEL PROTECTION electivity +/-200 kHz -dB +14dB narrow IHF Selectivity +/-400 kHz wide -dB narrow +50dB STEREO CROSSTALK (programme, peak) -26dB Level
DETECTOR AND DECODER Noise Floor (mono, peak) -74dB unweighted 'A' weighted CCIR weighted -75dB Noise Floor (stereo, peak) unweighted -36dB

CCIR weighted	-61dB
Distortion (100% modulation)	
0.2%	-54dB
Frequency Response rel 50uS, 3	
5.0kHz	+0.2dB
I0.0kHz	-0.1dB
12.5kHz	-0.3dB
16.0kHz	-0.7dB
AM SECTION: RF PERFORMANC	E
Sensitivity	good
Image rejection	fair
AUDIO PERFORMANCE	
Distortion (90% mod) 100H	2.4%
	-32
1kHz	1.5%
	-37
Frequency Response rel 2x 50uS	
2.5kHz (- 4.09dB)	+3.2dB
5.0kHz (-10.72dB)	-4.2dB
6.3kHz (-13.75dB)	-8.3dB
8.0kHz (-17.20dB)	-13.7dB
Noise Floor (saturation, peak)	
unweighted	-54dB
'A' weighted	-54dB
CCIR weighted	-47dB

Teac T-X4030





nown primarily and originally as an open-reel tape transport specialist, Teac remains an audio specialist active in both professional and consumer fields to this day. It's fairly modest range of 10 hi-fi separates includes just this one £120 tuner, T-X4030, to partner the company's amplifiers (cosmetically that is; there are no remote control provisions of any kind).

It's a neatly styled unit, attractively slimline and pleasingly symmetrical with discreet but legible labelling. A straightforward (orange) display is large enough to be read from anywhere in the room, and is less glaring than most. The low cost is an obvious plus point, but it needs to be seen in the context of the lack of long wave provision and the lack of any signal strength metering.

The ergonomics are attractively simple. It's handy to have two separate buttons for selecting between scan- and step-tuning modes, and between mono-without and stereo-with-muting.

One of the other main controls is used to store preset stations into the 20-slot memory, covering any random selection from the FM and MW bands, and accessed from a long row of 10 clearly identified buttons: short push I-10; hold it down, II-20. Regrettably labelled 'MPX noise canceller', the remaining button provides an effective 'stereo blend' halfway house between full stereo and full mono with much less noise than the former when the signal is very weak.

Aircheck

This tuner has a reasonable aerial performance, especially considering it bears the lowest price of the group. It held up well on weak signals while not suffering too much from overload and intermodulation problems. While adjacent-channel problems were always there, performance was not bad for a twofilter tuner. Even AM was less muffled than most, though the Marantz offers a slight improvement still.

Neat presentation and mostly good ergonomics: respectable sound and RF performance at a modest price. Lacks sonic solidity and coherence; limited features and basic RF engineering content; No Long Wave. £119.95 SOUND

Sound quality

Although it lacks the solid conviction and coherence of an audiophile tuner, the 4030 still turns in a respectable FM sound quality, only bettered by the Marantz among this particular test group.

The basic sound balance is just about right, which is a good start, and colorations are under pretty good control, though there's always some suggestion that they're lurking beneath the surface — a hint of spit and splatter, a touch of chestiness and low frequency timesmear. Dynamics do seem a trifle squashed and depth is a bit constrained, but basic stereo imaging is well formed.

Conclusion

The sound of the Teac is less sweet and substantial than the best, but passes muster nonetheless. It keeps its inadequacies under better control than most too. The presentation is pretty and discreet, the ergonomics simple and straightforward. RF performance is as good as any and better than most, and the price is also less than the rest. No it ain't great, but it is pretty good value, so a Best Buy rating is the logical conclusion.

Teac UK, 5 Marlin House, The Croxley Centre, Watford, Herts WD | 8YA, 22 (0923) 819630

REPORT

An Alps front-end with three gangs performs better than the carelessly handled Mitsumi found elsewhere, while the noise figure of 6dB is more realistic than 'better' figures which collapse in the presence of anything slightly strong. But still we are in routine RF territory here, with the standard LA1265/3410 chipse two narrow ceramic filters for FM frequences and a single-section filter on the AM waveband.

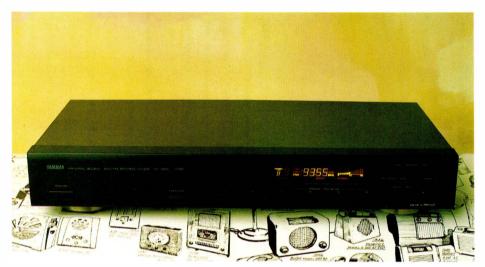
A half-empty box contains highly exposed unswitched mains wiring. (We know you're warned not to take the lid off, but people do and it costs very little to make it safe for them.) There are single coil detector, pilot and birdie filters, and no signal strength meter.

Careful examination of the FM response curves show some high frequency ripple, probably due to the output pilot filter. Stereo crosstalk is a far from marvellous 29dB, falling to around 12dB when the MPX noise canceller and stereo effect diminisher comes into play.

The AM waveband comes out clean of major midband distortion, but the low frequency performance — determined by the AGC loop characteristics — is less praiseworthy. The response is 6dB lower than the target at 5kHz modulation but in other implementations elsewhere it can be 15 or even 20dB lower still. Fortunately, there is only so much damage a single-section filter can do to the frequency response.

FM SECTION: FRONT END		CCIR weighted	-62dB	
Ref O/P level	-2.2dB	Distortion (100% modulation)		
Sensitivity for 50dB (rms) S/N	4.5uV	0.15%	-57dB	
	13dB/uV	Frequency Response rel 50uS, 31	5Hz	
S/N at IOuV input (CCIR, peak)	51dB	5.0kHz	-0.4dB	
RF Noise figure	6dB	10.0kHz	+0.8dB	
RF Overload	79dB/uV	12.5kHz	-0.3dB	
Intermodulation	fairly good	16.0kHz	-5.1dB	
ADJACENT CHANNEL PROTECTION		AM SECTION: RF PERFORMANCE		
IHF Selectivity +/-200 kHz		Sensitivity	good	
wide	+20dB	Image rejection	fair	
narrow	-dB	AUDIO PERFORMANCE		
IHF Selectivity +/-400 kHz		Distortion (90% mod) I00H	4.4 %	
wlde	+42dB		-27	
narrow	-dB	1 kHz	0.75%	
STEREO CROSSTALK (programme, peak) -43				
Level	-29dB	Frequency Response rel 2x50uS, 315Hz		
DETECTOR AND DECODER		2.5kHz(- 4.09dB)	+0.2dB	
Noise Floor (mono, peak)		5.0kHz(-10.72dB)	-6.1dB	
unweighted	-72dB	6.3kHz(-13. 75dB)	-10.2dB	
'A' weighted	-75dB	8.0kHz(-17. 20dB)	-12.2dB	
CCIR weighted	-69dB	Noise Floor (saturation, peak)		
Noise Floor (stereo, peak)		unweighted	-55dB	
unweighted	-56dB	'A' weighted	-55dB	
'A' weighted	-67dB	CCIR weighted	-50dB	

Yamaha TX-350L



amaha has been so successful in the AV market recently that one might easily overlook the company's extensive range of hi-fi separates. Included in this range are two budget tuners, the least expensive of which is the £130 TX-350L.

The styling doesn't match with the latest amps quite as well as the newer TX-470 but the 350L remains a very popular alternative nonetheless, helped by its £30 price advantage and the inclusion of long wave alongside medium wave AM. Note also that an in-built sensor responds to commands from current Yamaha stereo and AV surround amplifiers.

The casework follows the full width (435mm) stereotype, but looks more compact than the other tuners in this group as it takes up much less front-to-back depth, which makes stacking deeper components on top difficult.

Presentation takes discretion to a logical conclusion, and the whole package has that touch of class which Yamaha manages so well. The offset display is very legible indeed, with

decent size digits and pleasantly gentle orange illumination. It's also good to have a signal strength meter, even if it is more use in distinguishing between the weak and the unacceptable than the strong and the very strong.

Control surfaces are kept to a minimum, though this necessitates some multi-mode operations. Eight big buttons select any of up to 40 memorised stations from FM, MW and LW wavebands, organised in five (A to E) groups of eight. The other buttons include a large pair for manual tuning, waveband selection and auto/manual-mono selection. The rear phono output sockets are not colour coded, making channel identification tricky during installation.

Aircheck

The discrepancy between lab measurements and real world aerial performance, though large, is explicable. Actual off-air selectivity was better than the measurements suggest, but only after incoming signals had been reduced by I2dB with a plug-in attenuator. It's likely

Pretty and tastefully discreet packaging along with a Sound quality is unexceptional and RF performance indifferent, especially in strong signal strength areas. £129.95 VALUE FOR MONEY SOUND

that the 400kHz lab selectivity figures were limited by front-end performance problems rather than the shape of the IF curve.

Still, this is no DX long distance performer, being essentially just another two-filter tuner with rudimentary RF componentry. AM had low distortion but a dire frequency response.

Sound quality

Sound quality is unexceptional, due mainly to a rather shut in top end which also manages to sound untidy. Midband dynamics are reasonable enough, but there's a touch of nasal coloration, and sufficient timesmear to introduce slight thickening and chestiness to voices.

Conclusion

This is certainly an attractively presented tuner, with neater overall packaging than any of its rivals. Impressive ergonomics and a pretty display with signal strength metering, however, do not make up for the unexceptional sound quality and indifferent RF performance. The latter indicates that aerial attenuation might prove beneficial in high signal strength urban areas.

Yamaha Electronics UK Ltd, Yamaha House, 200 Rickmansworth Road, Watford, Hertfordshire WD1 7JS. 22 (0923) 233166

The sensitivity figures here look too good to be true — and, of course, they are. Fed by a solitary signal in isolation, noise performance is very impressive, but connected to a jumble of real signals the front-end of Yamaha's budget tuner is a little overwhelmed.

Tuners with worse apparent noise performance but better overload characteristics will handle the real RF spectrum much better than this creation. A 6dB or 12 dB plug-in aerial attenuator might well actually improve the performance of this tuner in city areas close to powerful transmitters

A generous signal meter (by no means universal in this batch) reads half-scale with just 10V coming in, and mono reception at this level is just fine. The Yamaha TX-350L would perform better than many of its rivals in this price bracket in weak-signal rural areas.

Particularly good programme separation figures were noted from the decoder, but then with no birdie filter it is easier to get good results, though it doesn't Audio passes through a two-coil pilot and supersonic filter, so no trouble with pilot leakage here.

The standard Sanyo 1266/3401 chips are used on a particularly small board which leaves two-thirds of the (small) box empty.

The AM waveband produced very impressive distortion figures but the twosection IF filter delivers heavy treble attenuation above about 3 kHz.

FM SECTIO	N: FRONT END	
Ref O/P lev	el	-1dB
Sensitivity	for 50dB (rms) S/N	3.2uV
	` ,	10dB/uV
S/N at IOuV	input (CCIR, peak)	-54dB
RF Noise fi	aure	3dB
RF Overloa		74dB/uV
Intermodul	ation	poor
ADJACEN1	CHANNEL PROTE	CTION
IHF Selecti	vity +/-200 kHz	
	wide	-6dB
	narrow	-dB
IHF Selecti	vity +/-400 kHz	
	wlde	+29dB
	narrow	-dB
STEREO C	ROSSTALK (progra	mme, peak)
Level		-40dB
DETECTOR	R AND DECODER	
Noise Floo	r (mono, peak)	
	unweighted	-71dB
	'A' weighted	-73dB
	CCIR weighted	-66dB
Noise Floo	r (stereo, peak)	
	unweighted	-65dB
	'A' weighted	-68dB

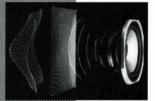
CCIR weighted	-61dB			
Distortion (100% modulation)				
0.16%	-56dB			
Frequency Response rel 50uS, 315Hz				
5.0kHz	-0.2dB			
I0.0kHz	+0.1dB			
12.5kHz	-1.2dB			
16.0kHz	-6.3dB			
AM SECTION: RF PERFORMANCE				
Sensitivity	good			
Image rejection	fair			
AUDIO PERFORMANCE				
Distortion (90% modulation) I00H	1.3 %			
	-38			
1 kHz	0.85%			
	-41			
Frequency Response rel 2x 50uS, 315 Hz				
2.5kHz (- 4.09dB)	-4.1dB			
5.0kHz (-10.72dB)	-14.7dB			
6.3kHz (-13.75dB)	-19.4dB			
8.0kHz (-17.20dB)	-25.2dB			
Noise Floor (saturation, peak)				
unweighted	-54dB			
'A' weighted	-55dB			
CCIR weighted	-50dB			



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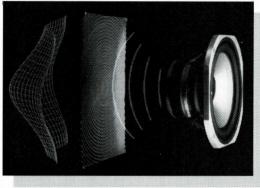
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Tuners: conclusions, best buys and recommendations

o, is the tuner under £170 the answer to every audiophile-on-a-budget's dreams? More to the point, will it satisfy the high selectivity cravings of the long distance radio enthusiast? Sadly, the answer to both questions must be a resounding no.

True, the budget tuners assembled here could all receive radio transmissions. But they did so with such a lack of style it's difficult to raise any great enthusiasm.

Today's tuners are not that different from five or so years ago, apart from the incorporation of system remote control and, occasionally, timer operation. Add in the effects of inflation and currency shifts and the basic engineering available for £170 looks decidedly sparse.

Five years ago, the Akai AT-52L set an enviable Best Buy standard at £150. Brought out again for comparison, tuned to 100.0MHz and there was Kiss FM from 50 miles away, despite a 70dB louder local Radio One transmitter only 300kHz below on 99.7MHz. The current batch of tuners could only produced noisy and interference-laden Kiss reception.

What is galling is that the extra cost of parts to turn mediocre RF/IF performance into something really worthwhile is not great. A manufacturer can easily buy a full set of four ceramic IF filters for a pound, but the temptation to try and get away with cost cutting, using only two or three filters, seems almost irresistible.

Mediocrity proved the sound quality rule too, the differences between the best and worst amounting to a couple of points on a 10 point scale.

Midband and treble colorations were widespread, and none showed the sort of drive and purpose which has become the hallmark of real, as distinct from consumer, hi-fi.

Both the £140 IVC FX-362 and

£130 Yamaha TX-350L showed potential problems with front



end RF overload. Neither distinguished itself on sound quality either, although the Yamaha certainly passes muster, and also has both price and very attractive presentation on its side.

The £150 Kenwood KT-2050L showed a strange choice of feature priorities and a rather bright balance, but RF performance was just about the best of

The £170 Marantz ST-53 proved rather weak on selectivity but, unencumbered by pilot tone suppression, also gave the sweetest sound of the group. Unfortunately, the price-tag precludes it from recommendation.

The £150 Aiwa XT-950 and £120 Teac T-X4030 simply did better than the group average on sound and RF performance, the former model rating a Recommended flag, while the Teac gains a Best Buy by being the least expensive of all.

Best Buy and Recommended models

Best Buy

At £120, the Teac T-X4030 is the least expensive tuner in our test group, but performed near the top when it came to both sound quality and RF capabilities. This is more than compensation for the lack of Long Wave.

Recommended

The £150 Aiwa XT-950 simply did better than the group average on sound and RF performance, even though its performance enhancing tweaks might have been better executed.



Best Buys and Recommendeds

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

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guarantee of quality.



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

Best of the rest

As the current tests amply illustrate, limiting the budget is very restrictive. Only the £120 Denon TU-260L accurately combines performance with low cost. Our test on this model goes back three years, so perhaps a revisit is now overdue, if only because this budget Best Buy has been the undisputed market leader ever since.

Spreading the net a little wider. few can match the £220 Denon TU-580RD's RF performance at

any price, although the sound quality isn't that impressive

The £160 Rotel RT-930AX proved a competent all round performer with low audible interference, while the £200 Rotel RT-950BX delivered a fast and exciting sound alongside some RF limitations.

Last but by no means least, the £200 Technics ST-G70L presents the refined face of budget tuners, with a civilised presentation which retains plenty of sparkle.





Dealer Guide

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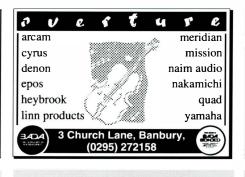
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SWIFT HI-FI, St Ánnes Parade, Wilmslow. (0625) 526213. Aura, B&W, Denon, Kenwood, Marantz, NAD, Pioneer, Rotel, Systemdek, Tannoy, Revolver, JPW. Open 9:30am-6:00pm dem room. No pressure!

CLEVELAND

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

GILSON AUDIO LTD, 172 Borough Road, Middlesbrough. (0642) 248793. Linn, Exposure, Arcam, Mission, Cyrus, Denon, Marantz, Rotel, Pioneer, Audiolab, Tannoy. Demonstration facilities in main shop and 1 dem. room, appt nec, home trial facilities, free install. on request, service department. Access, Visa, HP. 10-5 - 6 days.

CORNWALL

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

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

CUMBRIA

MISONS SOUND & VISION, 11 Warwick Road, Carlisle CA1 1DH. Tel (0228) 22620. Bang & Olufsen, Rotel, Sugden, Harbeth, Quad, NAD, Yamaha, Sony. Demo Suite, No appts nec, Home trial facilities, Free Installation, Service Department. 9-5:30 Mon-Fri. Thurs 9-1. Sat 9-5.

PETER TYSON, 6 Abbey St, Carlisle, Cumbria, CA3 8TX. "Cumbria's premiere hi-fi centre". Part exchange welcome. (0228) 46756. Linn, Musical Fidleity, Cyrus, Marantz, Denon, Philips, Nakamichi, Technics, Pioneer, Creek & more. Dem room. Dems without obligation. Home trial, Free install. In-house service dept. Access & Visa. HP 9- 5.30pm.

DEVONSHIRE

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

STUDIO ACOUSTICS. (0626) 67060. OCM Technology, Shahinian Acoustics, Superplan amplifiers, Nobis loudspeakers & amplifiers, Mirror Image Audio, J.A. Michell, plus other fine equipment. home trial, free install, in-house service dept. Mon-Fri 9-4.30, appointments only.

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

DORSET

DAWSONS, 23 Seamoor Road, Westbourne, Bournmouth, Dorset. (0202) 764965. B&O, Castle, Canon, Jamo, JBL, Pioneer, Sony, Target, TDL, Technics. No appts necessary. Free install, Service depart. Various credit facilities available. Open 9-5-30 6 days a week.

H.A.T.V. 131 Barrack Rd, Christchurch, Dorset BH23. (0202) 473901/478621. Quad, Aura, B&W, Monitor Audio, Bose, Yamaha, Rotel, NAD, Denon, Revox etc. Specialised demo room 2 spker/amp comparators. Appts required, service dept, free install, home trial. Access, Amex, Int free credit, Visa, Diners, Instant credit, Mon-Thur 9-6. Fri 9-8. Sat 9-6.

MIKE MANNING AUDIO New branch now open at: 128 Pool Road, Westbourne, Bournemouth. (0202) 751522. For details see main entry under Somerset. SUTTONS HI-FI, 18 Westover Road, Bournemouth. 0202 555512. Linn, Arcam, Mission, Ouad, Audiolab, Rotel, Yamaha, Denon, etc, 2 Single Speaker Listening Rooms, Home Demonstrations, Free Installations.Open Mon-Sat 9-5:30. Call for details.

ESSEX

AUDIO T, Gants Hill, 442-444 Cranbrook Rd, Gants Hill, Ilford, Essex 162 6LL. Tel: 081 518 0915 Fax 081 554 8463. Arcam, Audiolab, Cyrus, Denon, Kef, Meridian, Rotel, Micromega, Yamaha & many more. Mon-Sat 10-6. 3 yr gntee on Hi-Fi. Free del & instal. 30 day upgrade scheme. Home dems. PX.

BRENTWOOD HI-FIDELITY, 2 Ingrave Rd, Brentwood, Essex, CM15 8AT. (0277) 221210. Audio Innovations, Denon, DNM, EAR, Marantz, Micromega, Mission, Pink Trianngle, Quad, Tannoy plus many more. Single speaker dem rooms, home trials, evening appts (high end), home installations. Mon-Sat 9.30-5.30. Access. Visa. Service Facilities. Advice second to none.

LYON AUDIO, 16 Peartree Business Centre, Peartree Road, Stanway, Colchester, Essex CO3 5JN. (0206) 560259. Mission, Cyrus, Arcam, Denon, Rotel, KEF, Rogers, Marantz, NAD, Tannoy. Dem facilities. Mon-Sat 9-6. Installations. Access, Visa, Instant credit. Service dept.

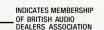
RAYLEIGH HI-FI, 44a High Street, Rayleigh, Essex. (0268) 779762/747571. 216 Moulsham St, On-the-Parkway, Chelmsford. (0245) 265245. 132-134 London Road, Southend-on-Sea. (0702) 435255. A&R, Audiolab, Creek, Cyrus, Denon, Epos, Linn, Meridian, Mission, Naim, Quad, Rega, Roksan, Royd. 0% finance.

GLOUCESTERSHIRE

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

AUDIO T, 40-42 Albion St, Cheltenham, Glos. GL52 2RO. (0242) 583960. Fax (0242) 226435. Great hifi from Arcam, Audiolab, Cyrus, Denon, Linn, Meridian, Mission, Rogers, Rotel, Yamaha and many more. Mon-Fri 10-6pm. Sat 9.30-5.30. 3 yr gntee on Hi-Fi. 30 day upgrade scheme. Home dems. PX.

BRITISH AUDIO DEALERS ASSOCIATIO



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

HAMPSHIRE

AUDIO SOUTH for further details see the Surrey entry

AUDIO T, 4 Feathers Lane, Basingstoke, Hants. RG21
1AS. (0256) 24311, Fax (0256) 24330. Great hi-fi
from Arcam, Audiolab, Cyrus, Denon, Epos, Linn,
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more. Mon-Sat 9.30-5.30pm. 3 yr gntee on Hi-Fi.
Free del & instal. 30 day upgrade scheme. Home
dems. PX. Single speaker dem room. Free del. and
instal

FLEET AUDIO, 287 Fleet Road, Fleet, Hants GU13 8RT. (0252) 811088. Micromega, Exposure, Ruark, Royd, Denon, Orelle, Aura, Nakamichi, Rotel, JPW. "Sound advice for a sound system". Home dem facilies, hours to suit. Appts prefered, service dept, free install within local area. Access, Amex, Visa. Open Tues-Sat 9.30-60m

HAMPSHIRE AUDIO LTD, 2-12 Hursley Rd, Chandlers Ford, Hants S053 2FU. (0703) 252827/265232. 3 hi-fi and 2 home cinema/Dolby surround sound demo studios. Thurs late eve, closed Mon (except in Dec). 2-year guarantee, service dept on site, large free car park, junctions 4 (M27/M3), 5(M27), 12(M3), 13(M3) all within 3 miles. Est 1969.

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0BH. Tel (0705) 663604. Hi-fi, home cinema and
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Arcam, Celestion, Denon, Dynaudio, KEF, Lexicon,
Linn, Meridian, Mitsubishi, Naim, Panasonic, Polk,
Quad, Rega, REL, Rotel, Royd, Ruark, Sony. 2 dem
rooms. Open Tues-Sat, late night Wed. Free parking,
bus route, credit facilities. Winner Sony/Hi-Fi News
Best Southern Dealer.

HEREFORDSHIRE

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

HERTFORDSHIRE

ACOUSTIC ARTS LTD, 101 St Albans Rd, Watford, Herts. (0923) 245250. Fax (0923) 230798 Adcom, AMC, Apogee. Audiolab, Audio Research, B&W, Bose, Celestion, Chord, Classe, Denon. KEF, Magneplanar, Marantz, Martin Logan, Michell, Micromega, Orelle, PS Audio, Professional Moitor, Roksan, SME, Sonus Faber, Sonic Link, TDL, Tannoy, Theta, Thorens, Wilson. 4 demonstration rooms. Purpose built AV studio. Credit available, 100 yards from Watford Junction station. Open Tues-Sat 10-6:00.

AUDIO FILE, 27 Hockerill St, Bishops Stortford, Herts CM23 2DW. (0279) 506576. 9.30-5.30 open 6 days. Dealer of the Year 1988/89. Linn, Naim, Quad, Cyrus, Arcam, Roksan, Denon, Epos, Rotel, KEF, ProAc. 0% credit.

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STUDIO 82, 82 High Street, Harpenden, Herts AL5 2SP. (0582) 764246, Fax (0582) 467022. ATC/AVI, Arcam, Aura, Audiolab, Bang & Olufsen, Denon, Epos, Mission Cyrus, Naim Audio, Nakamichi, Quad, Nad etc. Quiet single speaker dem room. Appts nec. Home trial, free install. Service Dept. Visa, Access & finance terms. Open 9-5.30pm (Mon/Sat). Closed Weds.

KENT

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

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

5.30. No early closing.

SOUNDCRAFT HI-FI, 40 High Street, Ashford.

Seeking music lovers, male or female any age, to share common interest in, musical Pro-aktiv Hi-Fi Systems, Multi Room or Home Cinema. Attractive unusual equipment in unusual setting, your place or ours, we guarantee lasting pleasure.Open Mon-Sat, Appointment Service or just pop in. Tel: 0233

VOLUME ONE, 41 Upper Wickham Lane, Welling, DA16 3AD. 081 304 4622. Arcam, Dual, Epos, Exposure, Mordaunt Short, Monitor Audio, JPW, Marantz, Micromega, Nakamichi, Pink Triangle, Rotel, Royd, Ruark, Sony, Systemdek. Large demo room, no appt nec. Evening dems in shop by appt. Home trial & demo, free delivery & installation. Access & Visa. 10.00-6.00 Mon-Sat.

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

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

LANCASHIRE

ROMERS HI-FI CENTRE, 94-96 High Street, Rishton, Blackburn, Lancs BB1 4L0. Tel: (0254) 887 799 Stockists of: Sony Esprit Hi-Fi, Technics, Marantz, Musical Fidelity, Pioneer, Kenwood, Rotel, Tannoy, Mission, Ruark, B&W and many more. Demonstration room, Service department. Free delivery and installation (Local area). The area's leading hi-fi specialist.

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

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

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

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

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

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

LONDON

ANALOG AUDIO, 849 High Road, London N12. (081) 445 3267. Cambridge, Denon, Rotel, Yamaha, Marantz, Wharfedale, Teac, Mordaunt-Short, Cerwin Vega, Nad. Free install. Service dept. Instant credit up to £1000. Visa & Access. 9.30-6 6 daws.

AUDIO T, 190 West End Lane, West Hampstead, London NW6 1SQ. (071) 794 7848, Fax (071) 431 3570. Great hi-fi from Arcam, Audiolab, Cyrus, Denon, Meridian, Mission, Philips, Rotel, Proac, Micromega, Yamaha, and many more.Mon-Sat 10-6pm. 3 yr gntee on Hi-Fi. Free del & instal. 30 day upgrade scheme. Home dems. PX. 2 dem rooms.

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

CORNFLAKE SHOP, 37 Windmill Street (just off Tottenham Court Road), London W1. Tel 071-631 0472 (all enquiries), Fax 071-436 7165. Open Tues-Sat 10-7pm. Rega, Roksan, Naim, Monitor Audio, Arcam, Nakamichi, ATC, AVI, Rotel, Epos, Meridian and Linn. 3 dem rooms (incl home cinema). Friendly professional service. Home trial facilities. Appointments preferred, full delivery and repair service, multiroom specialists. Access, Visa and Amex. COVENT GARDEN RECORDS, 84 Charing Cross Road Lendon WC2. (071), 379-7635. Fax. (071)

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

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

MUSICAL IMAGES LTD. 173 Station Road, Edgeware & 45 High Street, Hounslow, Middlesex. See under Middlesex & full pge ad. in The Directory.

SOUND ORGANISATION LONDON, 4 Pickfords Wharf, Clink Street, London, SE1 9DG. Tel 071 403 2255.

Audio Research, Aura, Creek, Epos, Exposure, Heybrook, Koetsu, LFD, Lyra, Martin Logan, Micromega, Naim, Nakamichi, Rega, Rotel, Roksan, Royd, SME, Sonus Faber. Interesting new equipment always under evaluation. 2xsingle speaker listening rooms. Appts preffered. Free Installation. Service Department. Open Tues -Sat. 10-6. Late dem by appointment.

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

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

SUPERFI, 2-4 Camden High Street, Camden, NW1 OJH (071)388 1300. See main entry under Notts for full details.

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

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SWIFT OF WILMSLOW, 4-8 St Annes Parade, Wilmslow. (0625) 526213. Aura, B&W, Denon, Kenwood, Marantz, NAD, Pioneer, Rotel, Tannoy, Revolver, JPW. Open 9:30am-6:00pm 2 dem rooms. No pressure!

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MUSICAL IMAGES LTD. 45 High Street, Hounslow, Middlesex TW3 1IR. (081) 569 5802. FAX (081) 569 6353. & 173 Station Road, Edgeware HA8 7JX (081) 952 5535. FAX (081) 951 5864. Most brands available - see full page ad in the product directory. Interest free credit, ask for details. Demo Rms, Repairs & Service. Open Sunday and all week. A nome cinema specialist. Mail Order. Part exchange. RIVERSIDE HI-FI LTD, 422 Richmond Road, East Twickenham, Middlesex TW1 2EB. Tel. (081) 892 7613. Fax (081) 892 7749. A.R., Arcam, Audio Innovations, Castle, Dual, Denon, KEF, Luxman, Michell, Musical Fidelity, Micromega, Marantz,

Nakamichi, Rotel, Spendor, Systemdek, Tannoy,

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

WEST MIDLANDS

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

FRANK HARVEY HI-FI EXCELLENCE, 163 Spon Street, Coventry CU1 3BB. (0203) 525200. Audiolab, Arcam, Bang & Olufson, Mission-Cyrus, Denon, Marantz, Meridian, Nakamichi, NAD, Quad, Rega, Rotel, Yamaha. 3 floors, 3 demonstration rooms, nice staff, nice coffee. Appts nec, service dept, free install, home trial facilities.

All credit facilities available. Mon-Sat 9.30-5.30. Wed til 8pm.

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

MUSICAL APPROACH, 37 High Street, Aldridge, Walsall, W. Mids. (0922) 57926. Linn products, Arcam, Creek, NVA, Revolver, Onix, Epos, Marantz, Rotel, Quad & more. Dem facs. Home trial. Service dept. Credit facs available. Access, Visa. 9.30-5.30 Mon-Sat. 9.30-1 on Thurs.

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

NORFOLK

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

AUDIO IMAGES, 7 All Saints Rd, South Lowestoft,

Suffolk NR33 ODL. Tel: 0502 582853. For full details see our main entry under Suffolk.

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

NORTHAMPTONSHIRE

AUDIO CRAFT 23-25 Derngate, Northampton, NN1 1TY. Tel: 0604 36291Bang & Oulfsen, Kenwood, Technics, Marantz, Celestion, Mordaunt-Short. No appts nec, Free Install, Service Dept. Open Mon-Sat 9-5:30nm

AUDIO SHOP, 6 Hill Str, Raunds, Northants NN9 6NN. (0933) 622325. Denon, Rotel, Marantz, Moth, JPW, Royd, Pro-ject, Philips. Full range of accessories available. No appts required, service dept, free install, home trial. Open Mon-Sat 9-5 30. Wed 9-12 30.

CLASSIC HI-FI + VIDEO, School Lane, Kettering, Northants. (0536) 515766. Rotel, Musical Fidelity, Wharfedale, Yamaha, Onix, Nad, Pioneer, Marantz, Kenwood, Kef, Shearne, Rogers, Metaxas Audio and many more. Home trial, free instal., service dept. Access, Visa, credit facs. 9.30-5. 30pm.

LISTEN INN, 32 Gold Street, Northampton. (0604) 37871 (Fax) (0604) 601430. Linn, Naim, Rega. Epos, Royd, Mission, Cyrus, Arcam, Audiolab, Neat, Creek, Quad, Denon etc. 2 Dem Booms

NOTTINGHAMSHIRE

CHANTRY AUDIO, Chantry Walk, 18-18a Eldon Street, Tuxford, Nr Newark, Notts NG22 O.LH. (0777) 870372. Pink Triangle, DPA, Rotel/Michi, Micromega, NVA, Alchemist, Michell, Monitor Audio, Lumley, SME and much more! 3 dem rooms. Home trial, free installation, service dept. Access, Visa & credit facilities and mail order. Mon-Sat 9:30-6pm Sun & evenings home dem by appt.

DEFINITIVE AUDIO, (0602) \$13562. For a carefully considered approach to building a true hi-fidelity audio system with components derived from the following manufacturers; Audio Innovations, Snell, Wadia, Micromega, Deltec, Voyd, Systemdek, SME, Revox, Ortofon, Pioneer. Demos by appt. Please phone for further details. Installation free of charge. Mon-Sat 10-7, closed Wed am.

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

PETER ELLIS AUDIO, 29 Kirkgate Newark, Nottingham, NG24 1AD (0636 704571) Quad, Castle, Arcam, QED, Sugden, Tannoy, Thorens, Marantz, Dennon, Teac. Demo Room, Free Install, Service Department. Home cinema dem room.

Access, Visa, Mon-Sat 9-5:30 Close at 1:00pm on Thursday

SUPERFI, 15 Market Str, Nottingham NG1 6HY. (0602) 412137. Kenwood, Technics, Denon, Aiwa, Rotel, Wharfedale, Mission, Marantz, NAD < Celestion, and many more. 2 single speaker dem rooms. Free install on systems, service dept. Access & Visa, Amex. Open 9-5.30, 6 days.

OXFORDSHIRE

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

AUDIO T, 19 Old High St, Headington, Oxford OX3 9HS. (0865) 65961, Fax (0865)60415. Great hi-fi from Arcam, Audiolab, Cyrus, Denon, KEF, Meridian, Mission, Rotel, Sony, Yamaha and many more. Open Mon Fri10-6pm, Sat 9.30-5.30. 3 yr gntee on Hi-Fi. Free del & instal. 30 day upgrade scheme. Home dems. PX. 2 dem rooms. AV Dept.

OVERTURE HI-FI, 3 Church Lane, Banbury, Oxfordshire OX16 8LR. (0295) 272158. Arcam, Heybrook, Mission, Quad, Denon, Linn Products, Naim Audio, Epos, Meridian, Nakamichi. For sensible unbiased adivce, call Oxfordshire's audio experts. Superb demo facilities. No appts nec, service dept, free install, home trial. Access/Visa, instant credit. Mon-Fri 10-6, Sat 9:30-5.30.

OXFORD AUDIO CONSULTANTS LTD, Cantay Hse, Park End Street, Oxford 0X1 1JE. (0865) 790879 fax (0865) 791665. NAD, Rotel, Musical Fidelity, Pioneer, Marantz, Rogers, TDL, Thorens, Audio Research, Proceed.2 Demo rooms. Service Dept, Home trial and free installation. Instant credit, Access, Amex, Visa. 10-6 Mon-Sat.

WESTWOOD AND MASON, 46 George St, Oxford. Tel: 0865 247783 Arcam, Rotel, Rega, Epos, Tanoy, Royd, JPW, Mission, Nakamichi, Denon, Aiwa, Naim, Ouad, Aura, Tannoy, Teac. Open 9:30-5:00pm. Dem room. Closed Thur.

SHROPSHIRE

AVON HI-FI, 12 Barker Street, Shrewsbury, Shropshire SY1 10J. (0743) 55166. NAD, Quad, B&W, Arcam, Kenwood, Aiwa, Bose, Nakamichi, Revolver, Onkyo. Dem room. Home trial. Free install. Service dept. Access, Visa. £1000 instant credit. Mon, Tues, Wed, Fri, Sat 9-5.30.

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

SOMERSET

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

STAFFORDSHIRE

GRANGE HI-FI LTD, 153 Branston Rd, Burton-on-Trent, Staffordshire DE14 3DQ. (0283) 33655. Albarry, Audio Innovations, Arcam, Castle, Denon, JPW, Marantz, Pink Triangle, Rotel, Rogers, Systemdek, SME, Tannoy, TDL, Yamaha. Dem fac, appts nec on Sat, Free Install. Service dept Access, Vfsa. 9,00-5.30pm.Closed for lunch 12.00-12.30.

SUFFOLK

AUDIBLE DIFFERENCE, Near Diss, Norfolk — see main entry under Norfolk

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

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

BURY AUDIO, 47 Churchgate St, Bury St Edmonds, Suffolk, IP 33 1RG. Tel 0284 724337. Arcam, Furukawa, Heybrook, Infinity, Marantz, Meridian, Michell, Pink Triangle, Proac, Rotel, Target, Roksan, Shahinian, Quad.Etc. Single Speaker Room. No appointments necessary. Home trial fac. Free Installation. Service Department. Access, Visa, Switch. Open 6 days a week. Mon/Tues/Sat 9 30-5.30 Thurs/Fri 9.30-7.00. Closed Wed

EASTERN AUDIO, 41 Bramford Rd, Ipswich. (0473) 217217. Quad Audio Lab, Denon, Dual, Marantz, Mission, NAD, Nakamichi, Technics, Arcam. Mon-Sat 930-6

SURREY

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

DATASOUND, 23 South St, Dorking, Surrey RH4 2JZ. (0306) 882897. Arcam, Celestion, Denon, Dual, Marantz, Mission, Musical Fidelity, NAD, Rotel, Tannoy. Dedicated listening room. Free install. Service dept. Up to £1000 instant credit subject to status. 9.30-5.30 6 days.

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

PJ HI-FI - the Hi-Fi Shop, 3 Bridge St, Guildford, Surrey GU1 4RY. (0.483) 504801/304756. 9-6 Mon-Stat. Linn, Meridian, Arcam, Quad, Revox, Rotel, NAD, Nakamichi, Marantz, Yamaha, Deltec, Rega, Audiolab, Mission/Cyrus.

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

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

SOUNDS EXCLUSIVE, 1 Kent House, High Str, Cranleigh GU6 8AU. (0483) 268185. Michell (amplification & decks), Marantz, Ariston, Ortofon, AME, Sumo, Proac, Jamo, Origin Live, Kiseki. Demo room, appts prefered, home trial facilities, free install, service dept. Access, Visa. Open 9-5.30 Mon-Sat.

SPALDINGS HI-FI, 352-4 Lower Addiscombe Rd, Croydon, Surrey. (081) 654 1231/2040. 3 dem rooms and home dem. Free install, credit. Mon-Sat 9-6. Tues-8. Closed Wed. Service dept.

SURBITON PARK RADIO, 48 Surbiton Rd, Kingston-Upon-Thames, Surrey. (081) 546 5549. Quad, Castle, Dual, Denon, Kenwood, Mordaunt-Short, Rotel, Pioneer, QED, B&W, Tannoy. Demo facilities. Access, Visa. 9 30-5.00 Mon-Sat. Service dept.

SURREY HI-FI, 45 High Street, Godstone, Surrey RH9 BLS. (0883) 744755. Parking, easy access - just 2 mins off Junction 6, M25. Tube Technologies, Rel Acoustics, Audio Lab, Quad, TDL, Nakamichi, KEF, Thorens, Rotel, Marantz, Denon, Michell, Tannoy, Top Line, Rel Acoustics, Single speaker demo room. Demonstration by appointment, free installation, service dept. Access, Visa, Mastercard. 0% Credit. Open 9-6, closed Wed.

TRU-FI SOUND & VISION, 10 Church Street, Leatherhead, Surrey. (0372) 378780. Sony, Technics, Panasonic, Mitsubishi, Ferguson, Aiwa, Pioneer, Sanyo, B&W, Mission. Free installation. Credit facilities. Access, Visa. 9.15-5.30 Mon-Sat. Closed Wed. Service dept.

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

SUSSEX (EAST)

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

JEFFRIES HI-FI, 4 Albert Parade, Green Street. Eastbourne BN21 1SD. (0323) 31336, Fax (0323) 416005. Hi-fi, home cinema and multi-room specialist. Range includes Adcom, Arcam, Celestion, Denon, Dynaudio, KEF, Lexicon, Linn, Meridian, Mitsubishi, Naim, Panasonic, Polk, REL, Rotel, Royd, Ruark, Sony. Two demonstration rooms. Open Tues-Sat, late night Wed. Free parking, bus route, credit facilities. Winner Sony/Hi-Fi News BADA Best Southern Dealer.

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

SUSSEX (WEST)

S, 26 High Street, East Grinstead, West Sussex RH19 3AS, (0342) 314569, Arcam. Audiolab, Cyrus, Epos, Linn, Marantz, Naim, Rotel, Mission Sony Comfortable listening room Installation and service dent. Access. Visa and credit facilities 9:30-6:00 Mon-Sat late Tue BOWERS & WILKINS LTD, (Est. 1945) 1 Becket Buildings, Littlehampton Rd, Worthing. (0903) 2 64141. 1 minute from A24 & A27. Free local parking. Aura, B&W (inc. Matrix), Castle, Denon, Mission, Nakamichi, Philips, Quad, Technics Thorens, and many more in 3 Dem Rooms Systems Hi-Fi and Home Cinema Service Dent Installations. Open 6 days a week. Access, Visa, instant credit to £1000 subject to status.

CHICHESTER HI FL. 7 St. Pancras. Chichester. W. Sussex P019 1SJ. Tel: (0243) 776402. Linn, Naim, Rega, Creek, Nakamichi, A&R, Denon, Roksan etc. Tues-Sat, 10-1, 2-5.15 (closed Mon).

TYNE & WEAR

RED RADIO SHOP AND HI-FLICENTRE 11 Olive Street (Off Park Lane), Sunderland, Tyne & Wear SR1 3PE. 091-567 2087. Castle, Denon, JVC, Kenwood, Mordaunt-Short, Michell, Pioneer, Teac, Tannoy, TDL TV, video, styli, cartridges, components, accessories, portables etc. Audio/visual dem room with cinema sound. On site repair service, interest free credit. 9am-5.30pm daily

WARWICKSHIRE

CASTLE HIFI, 59 Smith Street, Warwick. CV 34 4HCE. Tel (0926) 499963. A.R. B&W, LPW, Jenson in car, Marantz, Musical Fidelity, NAD, Pioneer, Rogers, TDL, Yamaha, Dolby Pro Logic. Dem Room. No appt necc, Home trial facilities, Free Installation. Service Department. Interest free credit. Access. Visa, Chartered Trust. Open 10-6 6days a week.

FRANK HARVEY HIFI, 163 Spon Street, Coventry Warwickshire, CV1 3BD, Tel 0203 525200. Arcam Mission, Cyrus, Musical Fidelity, Marantz, Rotel. NAD, Tannov, Yamaha, KEF. Open 9:30-5:30 closed BADA

HOUSE OF MUSIC, 44 Park Street, Learnington Spa Warwickshire CV32 4QN. (0926) 881500. Linn, B&O, Meridian, Mission, Celestion, Arcam, Rotel Sony Esprit, Denon, Aura. Two separate rooms. No appts required, service dept, free install, home trial. Access, Amex. Visa, Diners, Int free credit, instant credit. Open 9.30-5.30 6 days.

STRATFORD HI-FI, 25 Henley Street, Statford, Warwickshire CV3QW. (0789) 414533. Arcam, Yamaha, Denon, NAD, Mission, Rotel, Marantz, Pioneer, Monitor Audio, B&W, Tannov, Laserdisc Dem room, wide range of home cinema equipment. No appts required, service dept, free install, home trial. Access, Visa, Int free credit, instant credit Open 9.30-5.30 6 days, open late Wed by appt.

WILTSHIRE

THE AUDIO EXCHANGE, 52 Morse Str, Swindon, Wiltshire SN1 5QP. (0793) 539008. Acoustic Energy, Audio Innovations, Cerwin Vega, CR Developments, Heybrook, Impulse, Micromega, Michell, REL Sequence, Sudden, AV and single speaker demo room. Home trial facilities, free installation, service dept. 10-6 Mon-Sat.

60 Fleet St, Swindon, Wiltshire . SN1 1RA. (0793) 538222, Fax (0793) 487260. Great hi-fi from Arcam, Audiolab, Cyrus, Denon, Linn, Meridian, Mission, Rotel, Sony, Yamaha, and many more. Mon-Sat 9.30-5.30. 3 yr gntee on Hi-Fi. Free del & instal. 30 day upgrade scheme. Home dems. PX. 2 dem rooms. AV Dept.

WORCESTERSHIRE

SPAINS HI-FI. 2&2a New Road, Bromsgrove, Worcestershire, Tel: (0527) 872460, B&W, Denon, Kenwood, Marantz, Mission, Nad, Pioneer, Rotel, Sony, Tannoy and more. Integral demo room/showroom for instant comparisons on hi-fi and AV equipment. Free installation, service dept & credit facilities Access & Visa

WEST MIDI ANDS AUDIO, 158 Ombersley Road, Worcester WR3 7HA, (0905) 58046, Audiolab, Nakamichi, Naim, Rega, Absolute Sounds, Meridian, Arcam Ion Systems Roksan, 4 demo rooms for budget & high-end audio. Full DSP. Appointments necessary. Free install. Service dept. Access, Visa, Amex, Diners, Lombard/Hitachi, Mon-Fri 9.30-8.30 by appt

YORKSHIRE (NORTH)

THE AUDIO CLINIC, 22 Lord Mayors Walk, York, Yorkshire YO.3 7HA. (0904) 646309. Mission. Revox. Yamaha, JVC, Audio Innovations, Celestion, NAD, Musical Fidelity, Allison, Thorens. No appts nec. Home trial facilities, free installation, service dept Access/Visa, credit. Open 10-5.30 Mon-Sat, Wed 11-5.30.

HARROGATE HI-FI. 15 Commercial Str. Harrogate, N Yorks. (0423) 504274. Alchemist, Albarry, Ruark, Cabasse, Tannov, Lumley Reference, Orelle, Celestion, NAD, Onkyo, Rotel, Yamaha. Single speaker dems, home cinema dems. Annts required, service dept, free install, home trial. Access, Amex, Visa, Int free credit, instant credit. Open 10-6pm BADA closed Mon.

SCARBOROUGH HI-FI CENTRE, 14 Northway, Scarborough, N. Yorks YO11 1JL. (0723 374547 Aura, Albarry, B&W Matrix, Cyrus, Denon, Pioneer, Marantz, Cabasse, Tannoy, Laser vision and wide screen TV. Dem room, appointment preferred. Home trial facilities. Free installation. Service dept. Access/Visa/Creditcharge/£1,000 instant credit/Amex/Diners. 10-6 Mon to Sat. BADA

ANISATION YORK, 2b Gillygate, York Y03 7EQ. Tel: (0904) 627108. Closed Mondays Linn, Naim, Rega, Creek, Meridian, Arcam, Denon, Royd, Rotel and other well chosen makes, "You can't go wrong - we wouldn't let you".

VICKERS HI-FI, 24 Gillygate, York, (0904) 629659 Audiolab, Harman-Kardon, Marantz, Musical Fidelity, Pink Triangle, Quad, Systemdek, Tannoy, Technics, & lots more. 3 demonstration studios (2 by appointment) superb showrooms, 2 year guarantee on all hifi products. Appts as above, home trial facilities, free installation, service department. Qualified and experienced staff, over 25 years experience.12 months interest free credit, 10.30-5.30 Mon-Sat.

YORKSHIRE (SOUTH)

HI-FI STUDIOS, Sunnyfields, Doncaster, S Yorks DN5 85A. (0302) 781387. Proac, Acoustic Energy, TDL, Sugden, Albarry, Art Audio + AMC Valves, EAR Valves, Teac, Michell, Systemdek, Projekt, Keswick, Audio Research, Rel & more. AV room with laserdisc, Yamaha prologic surround, listening room, dems. home trial, free delivery and install, 2 year guarantee, Access, Visa, 10-8pm Mon-Fri, 10-6 Sat, Phone for further info.& FREE fact pack.

YORKSHIRE (WEST)

AUDIOVISION (BRIGHOUSE) LTD, 5 Bethel Street, Brighouse, W Yorks HD6 1JR, (1 mile from junction 25, M62) (0484) 713996. Yorkshire's experts for the entire range of Technics hi-fi separates and systems. Panasonic Nicam TV, satellite, audio, VCRs and camcorders, Philips widescreen TV, CDi and Laserdisc players and Yamaha cinema DSP separates. Also, Castle Acoustics, Mordaunt-Short, Bose, TDL, Cerwin Vega and Aiwa hi-fi separates. Hi-fi, home cinema and Dolby ProLogic surround sound systems on continuous demonstration. Free specialist advice and expert installation. In store service dept. Access. Visa, Credit charge, Mon-Sat 9-5.30.

DOUG BRADY HI-FI. The Forge Cottage, 19 Crossgate, Otley, Leeds, West Yorkshire LS21 1AA. (0943) 467689, for the very best in hi-fi separates and home cinema. Naim, Arcam, Rotel; Pink Triangle, Meridian, Epos, Castle, Two dem rooms, free install, service, Access/Visa, Open 10-6pm BADA Tues-Sat.

HUDDERSFIELD HI-FI CENTRE, 4 Cross Church St, Huddersfield. (0484) 544668. B&W, Cyrus, Kenwood, Denon, Rotel, Arcam, Musical Fidelity, Quad, Audio Lab, Marantz, Mission, etc. Dem facilties - appointment reqd. Mon-Sat 9-5.30, Thurs 9-8. Closed Wed. Free installation, credit facilities. Access, Visa,

IMAGE HI-FI, 17 The Springs, Wakefield, WF1 1QE. (0924) 200272. Arcam. Linn. Meridian. Mission. Quad, Rotel, Etc. 2 Listening Rooms . Free Parking. DelL & Instal Mon-Sat 9:30 5:30 pm

IMAGE HI-FI, 8-10 St Annes Road, Headingley, Leeds, L56 3NK (0532 789374) Arcam, Linn, Meridian, Mission, Quad, Rotel, Etc. 3 Listening Free Dem & Instal. Rooms BADA Mon-Sat 9:30 - 6:00pm

NORTHERN IRELAND

BELFAST

LYRIC HI-FI, 161/163 Stranmillis Road, Belfast (0232) 381296, Fax (0232) 661115. Linn, Naim, Rega, Arcam, Castle, Denon, Rotel, Royd, Epos, Shahinian, Sehring etc. Free delivery and installation, service dept. 3 single speaker demo rooms, interest free credit available. Onen Mon-Sat 10-6. Late night Thurs closed all day Wednesday

7FUS AUDIO, 2-4 Grt Victoria Str. Belfast BT2 7BA (0232) 332522. Audio Innovations, Pink Triangle, Roksan, Marantz, Tannoy, Rotel, Micromega, Meridian, Mission Cyrus etc. Open Mon-Sat 10.00 5.30. Late night Thursday BADA

COUNTY DOWN

ASTON AUDIO, Unit 8, Kings Road Shopping Centre. Kings Road Belfast Tel: 0232 402220 Akai Aiwa Technics, JVC, Mitsubishi, Samsung, Toshiba, Panasonic, and many more. Demos available, Open Mon-Fir 10-8pm Sat 10-5pm

IRELAND

DUBLIN

LAFAYETTE HI-FI, 50 Wellington Quay, Dublin, Tel: 353177 0443. Technics, Denon, Marantz, Sony, Pioneer, Aiwa, Cyrus, Mission, Cerwin Vega. No appts nec, Free Install. Unique trade in service. Credit Cards welcome. Open 10-6 6 days a week

SCOTLAND

AYRSHIRE

LASER AUDIO Now at new premises: 1 St Marnock Place, Kilmarnock KA1 1ET. (0563) 40292. Audiolab, Aiwa, Celestion, Cyrus, Denon, Dual Marantz, Mission, Philips, Pioneer, Systemdek and Tannoy. 2 dem rooms, A/V dem room. Appts Prefered, home trial facilities, Free installation, service facilities. Access, Visa and written credit. Open Tues-Fri 10-5 30 Sat 9 30-5 30

EDINBURGH

IN HI-FI, Galloway House, 8-10 Bakers Place, Corner of St Stephen St, Stockbridge, Edinburgh EH3 6SY. 031-225 8854. Arcam, Castle, Cyrus, Marantz, Meridian, Mission, Quad, Rogers, Sony, Yamaha, and other good brands. Full home cinema demonstration lounge. 2 hifi demo lounges. No apots required, service dept. free install, home trial facilities. Access, Amex, Visa, instant credit. Open Mon-Sat 9.30-6pm. BADA

GLASGOW

STEREO STEREO, 278 St. Vincent St, Glasgow G2 5RL, (041) 248 4079, Fax 0555 82358 Linn, Naim, Rega, Arcam, Creek, Epos, Castle, Shahinian, Denon and Sehring etc. 3 Single Speaker Demo Rooms. No appointments necessary. Home Trial Facilities. Free Installation, service dept. Interest free credit all standard facilities. Closed Tues Mon-Sat 10-6.

GRAMPIAN

HI-FI EXCELLENCE 293 Union Grove, Aberdeen, AB1 6TD, Tel 0224 322520, Aiwa, Audio Innovations, Denon, Impulse, Infinity, Musical Fidelity, Rotel, Roksan, TDL. 2 large single speaker dem rooms. Appts necessary after 6.00pm. Home trial facilities, Free Installation, Service Department. Various offers. 3 Yr quarantee, Open 10-6,00pm 6 days,

HIGHLANDS

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HI-FI CHOICE SPECIAL OFFERS

Choice accessories

This month we are pleased to be able to offer a selection of cables and interconnects to improve the sound of your system. Although some people consider cables to be a mere accessory, in fact without them you'd get no sound at all from your system!

By choosing the very best possible cables you can make the most of the rest of the separates that make up your hi-fi system.

Speaker CablesAudioQuest F-14

No, it's not a fighter plane, its an affordable flat cable that is ideal for audio visual applications where rear channel speaker cable has to be run under carpets or along skirting boards. Don't let the low price tag fool you, though, it's still a vast improvement over bell wire or other non-specialist alternatives. Earning a Recommended tag back in our August issue, AudioQuest F-14, at a mere 2mm thick, could well be the answer to those tricky cabling dilemmas. Available in white.

Order ref	Length	Price
ZLI4WR/I	I metre	£28.90
ZLI4WR/2	2 metre	£32.80
ZLI4WR/3	3 metre	£36.70
ZLI4WR/4	4 metre	£40.60
ZLI4WR/5	5 metre	£44.50

If you require longer lengths, add an additional £3.90 per metre

AudioQuest Type 4

This corking cable uses four solid OFHC conductors wound in a spiralled Hyperlitz configuration. You can either pair up conductors to form a superior single run of cable or the cable can be sent to you pre-terminated for bi-wiring, enabling you to enjoy all the advantages of this method of connection without the mass of spaghetti that normally threatens to take over the living room. A very cost effective up-grade.

Order Ref: ZLT43PR - 3 Metre length £57.00 Order Ref: ZLT45PR - 5 Metre length £75.00

AudioQuest Indigo

The obvious next step up from Type 4, Indigo uses ten solid conductors, again in a Hyperlitz array and finished in a tasteful blue satin jacket. When the five red or black conductors are connected together this gives a 2.6 mm2 signal area. Not the cheapest cable on the market, but nonetheless







highly recommended for those wanting to pull the very best from their systems.

Order Ref: ZLI3PR - 3 metre length £75.00 Order Ref: ZLI5PR - 5 metre length £105.00

AudioQuest Crystal

Crystal uses twelve solid conductors, spiralled together in a Hyperlitz array under a slate blue satin jacket. The cable is rather unusual in that it contains a mix of conductors, six conductors are 0.65 mm2 PHFC copper and six are 0.52 mm2 FPC copper. In normal use Crystal is a 3.51 mm2 cable. The FPC copper acts like a bypass, allowing most of the high frequency benefits of this superior material. The less expensive OFHC copper provides bulk so Crystal can provide a powerful full range sound. Together the OFHC and FPC allow Crystal to have extraordinary performance at a reasonable price. Crystal is also an extremely effective single biwire cable, which is best achieved by using the six OFHC conductors for the bass and the six superb FPC conductors for the treble.

Order Ref: ZLCY3SBW - 3 metre £144.00 Order Ref: ZLCY5SBW - 5 metre £200.00

Interconnect cables

Although you could connect your equipment together with a damp piece of string, the chances are the results would be rather disappointing. What is often glossed over is that there are more than one type of interconnect cable on the market and that different cables are needed for different tasks. The first use for interconnects is to enable you to link line level signals between units, for example to wire the analogue output of your CD player to your amplifier, or to use between pre-amp and amplifier. We offer three choices of cable intended for this purpose, AudioQuest Turquoise, Ruby and

Quartz, so there should be one there to suit your budget.

AudioQuest Turquoise

Our cheapest interconnect uses four solid OFHC copper conductors in a novel symmetrical Hyperlitz arrangement. Two of these conductors are insulated and together become the positive conductor. The other two are uninsulated and make contact with the 100% coverage shield, together they become the negative conductor.

Order Ref: ZIUPI - I metre £34.95 Order Ref: ZIUP2 - 2 metre £40.95

AudioQuest Ruby

Ruby is one of the most popular cables in the AudioQuest range, and it's easy to see why. A fully balanced cable featuring Hyperlitz construction. Ruby uses four solid FPC copper conductors, all polypropylene insulated. Two together carry the positive signal and two carry the negative. Excellent value for a high performance cable.

Order Ref: ZIRPI - I metre £69.95

AudioQuest Quartz

Quartz uses the same Hyperlitz balanced construction as Ruby, but with FPC-6 copper (99% purity). The RCA plug is resistance welded to Quartz in a process which actually commingles the molecules of the cable and plug into an alloy. The plug uses an unusual patented design which eliminates extra internal contacts, ensures a large, self-wiping (cleaning) contact area and provides extraordinary strain-relief. The plug is not difficult to push on, but it does make the best contact.

Order Ref: ZIQPI - I metre £99.95

Optical cables

Many CD players and transports feature a fibre optic digital output. This allows you to send the digital signal, in the form of light, to a separate digital-to-analogue converter.

The quality of the fibre optic cable used can make nearly as much difference as your choice of CD player. A poor fibre optic cable can totally destroy the value of a separate D/A converter. OptiLink X and OptiLink Z will make sure you get the performance you paid for. Available in 1 metre lengths.

AudioQuest OptiLink XTM Order ref: ZOXTI-OptiLink X (I metre, Toslink) £49.95







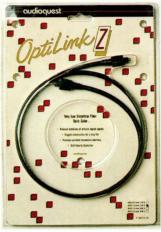
AudioQuest OptiLink ZTM Order ref: ZOZTI-OptiLink Z (I metre, Toslink) £99.95

Digital cables

The characteristics a cable needs to carry a digital signal are very different from those required of an analogue cable and if you want to get the very best from your system then you need a cable designed to do the job. Video cables, which are designed for high frequency signals in the first place, are ideal for carrying digital signals, and they can also be used to give a boost to your A/V system.

Video X is available in 1, 2 and 5m lengths while for those of you with a little more money to spend, we can also supply the superior Video









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(Large)
Order ref: JE22A/XL
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Z, one of the very few digital interconnects to earn a coveted Best Buy rating in our recent market survey.

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(I metre) £29.95
Order ref: ZIXP2
(2 metre) £36.95
Order ref: ZIXP5
(5 metre) £57.95
AudioQuest Video Z
Order ref: ZIZPI
(I metre length) £49.95

If you have any technical queries regarding the cables, please call Alisdair Patrick on 0223 440964.

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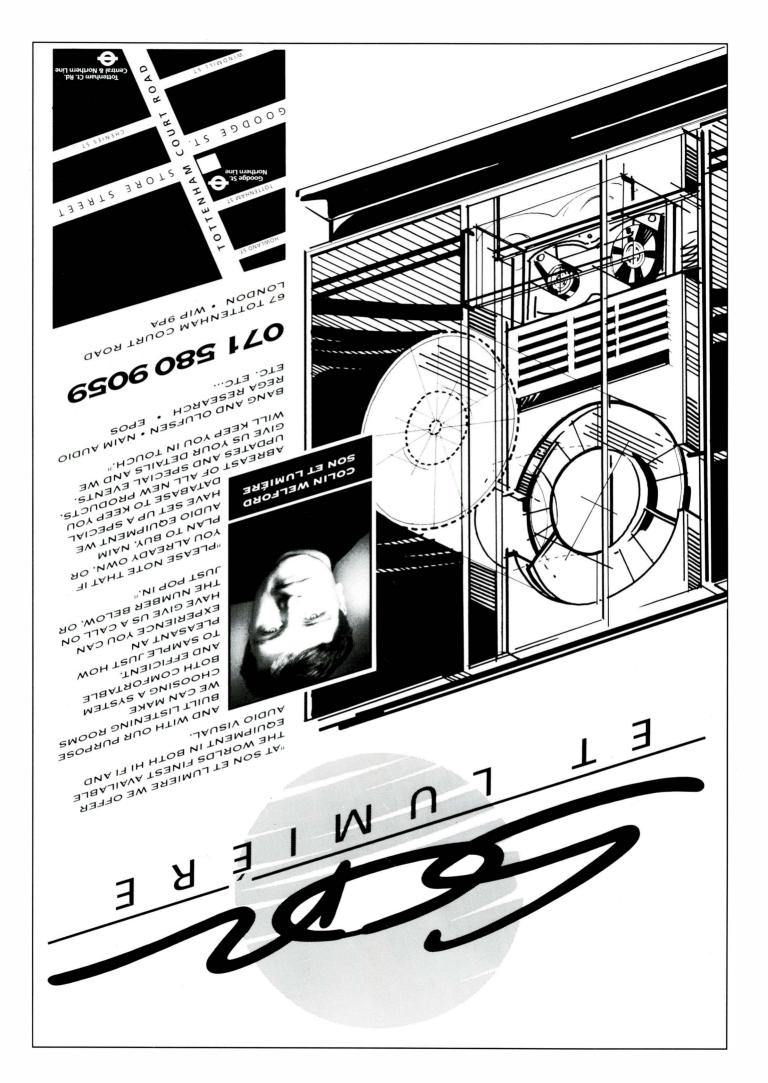
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Order ref: ZAFC4 Price: £29.95

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Key to amplifiers
Price - typical retail, to nearest pound.
Power - output power in watts, per channel, RMS.
Inputs - MM/MC - phono moving coil and moving magnet, L - line (CD, aux etc), T -

tape.
A/V - includes Dolby Surround or Pro
Logic decoder and amplification.
Type: Int - integrated, Pre - preamplifier

Pwr - power amplifier. Headphone - Y - yes, N - no. Remote - Y - yes, N - no. Size - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 121 for full test results.

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					ted, Pre - preampli	fier,		esults.	
						Head			
	Price	Туре	A	Power	Inputs	Headphones	Remote		
Model Amplifiers	Ce C	pe	2	er	ts	es	te	Size	Special
Adcom GFA-2535	649	Pwr	-	60	-	4	0	N/A	4 channels, bridgable in prs
Adcom GFA-535II	350	Pwr	-	60	-	-	-	N/A	
Adcom GFA-545II	499	Pwr	-	100	-	-	×	N/A	
Adcom GFA-555II Adcom GFA-565	850 899	Pwr Pwr	-	200 300	-	-	-	N/A	
Adcom GFA-5800	1499	Pwr	N/A	N/A		N/A	N/A	N/A N/A	
Adcom GFP-345	299	Pre	N	-	4L,2T	N	N/A	N/A	
Adcom GFP-555 II	499	Pre	N	-	MM,4L,1T	N	Υ	N/A	
Adcom GFP-565	849	Pre	N	-	MM,4L,1T	N	Υ	N/A	
Adcom GTP-450	449	Pre	N	N/A	N/A	N	N	44,8,30	Built in tuner
Adcom GTP-400 Aiwa XA-003	399 140	Pre Int	N N	N/A 40	N/A	N	N N	44,8,30 N/A	Built in tuner
Aiwa XA-950	230	Int	N	100	MM,2L,1T MM/MC,2L,2T	Y	Y	N/A N/A	2 speaker circuits 2 speaker circuits
Albarry AP2	1500	Pre	N	-	MM/MC,4L,1T	N.	N	N/A	2 opodror diredito
Albarry AP3	300	Pre	N	-	3L,1T	N	N	N/A	
Albarry AP4	350	Pre	N	-	MM,4L,1T	N	N	N/A	
Albarry M100B	1100	Pwr	-	100	-	-	-	N/A	2x monoblocks
Albarry M408 Albarry PP1	850 430	Pwr	N	50 45	- MM,4L,2T	N	- N	N/A N/A	2x monoblocks
Albarry PPI A'phile	500	Int	N	45	MM,MC,4L,1T	N	N	N/A	
Albarry PPi	400	Int	N	45	N/A	N	N	N/A	
Albarry \$508	500	Pwr	-	50	-	-	-	N/A	
Alchemist Freya	1020	Pre	N	-	6L,1T	N	N	N/A	
Alchemist Genesis	1525	Pwr	- N	110	AMA MO OL OT	- N	- N	N/A	
Alchemist Kraken Alchemist Kraken	310 380	Int Pwr	N -	60 60	MM,MC,3L,2T	N	N	N/A N/A	
Alchemist Kraken	395	Pre	N	-	6L,1T	N	N	N/A N/A	
Alchemist Odin	1020	Pwr	-	80	-	-	-	N/A	
AMC 1030	369	Pre	N	-	MM	N	N	N/A	
AMC 2030	495	Pwr	-	30	-	-	+	N/A	
AMC 2100 AMC 2445	849 289	Pwr Pwr	-	90 45	-	-	*	N/A N/A	A sharrada
AMC AV81	289	Pre	Υ	40	8L.2T	N	N	N/A N/A	4 channels
AMC CVT3030	529	Int	N	30	6L,1T	Y	N	N/A	Tube amp
AMC S84	499	Pre	Υ	-	8L	N	N	N/A	Multiroom, bal/unbal inputs
Analogue Jupitor	330	Int	N	30	MM,4L,1T	N	N	N/A	
Analogue Saturn	75	Pre	N	-	MM	N	N	N/A	
Analogue Saturn MC Arcam Alpha 5	75 230	Pre Int	N N	40	MC MM,3L,2T	N	N N	N/A	Dunganahla tana aantrala
Arcam Alpha 6	330	Int	N	50	MM,3L,2T	Y	Y	43,8,30 43,8,30	Bypassable tone controls Remote volume facility
Arcam Delta 110	750	Pre	N	-	MM/MC,2L,2T	Y	Y	43,7,30	On-board DAC, 2 inputs
Arcam Delta 110S	520	Pre	N	-	MM/MC,3L,2T	Υ	Υ	43,7,30	As Delta 110, w/o DAC
Arcam Delta 120.2	550	Pwr	N	100	8	Υ	Υ	43,9,30	Bridgeable
Arcam Delta 290 Art Audio Integra	450	Int	N	75	4L,2T	Y	Υ	43,9,32	Opt MM/MC phono modul
Art Audio Maestro	1395 2960	Int Pwr	N	30	5L,2T	N	N	N/A N/A	2x mono Class A triode
Art Audio Quintet	1156	Pwr	-	15	-			N/A	Class A triode
Art Audio VP1	880	Pre	N	-	MM,3L,1T	N	N	N/A	0.000 11 11000
Art Audio VPA	750	Pre	N	-	M/MC,3L,1T	N	N	N/A	
Art Audio VPL	699	Pre	N	-	6L,2T	N	N	N/A	
Art AudioConcerto	1628	Pwr	-	30	-	-	-	N/A	2x mono Class A triode
Art AudioTempo Audio Inno Classic 25	1980 699	Pwr	- N	30 25	4L,1T	- N	- N	N/A 46,15,34	2x mono Class A triode Kit amplifier
Audio Inno First Audio	1549	Pwr	N	7.5	-	N	N	46,15,34	rac ampimer
Audio Inno 2nd Audio	2999	Pwr	N	15	-	N	N	41,15,34	Monoblocs
Audio Innov 1000	1499	Pwr	N	50		N	N	41,15,34	A STATE OF THE PARTY OF THE PAR
Audio Innov 1000SE	2249	Pwr	N	50	-	N	N	41,15,34	Silver circuit board
Audio Innov L1 Audio Innov L2	299 699	Pre	N N	-	3L,1T	N	N	25,10,30	
Audio Innov L2 Audio Innov P2	699	Pre Pre	N		4L,1T MM	N N	N N	50,12,30 50,12,30	Phono stage
Audio Innov P2MC	899	Pre	N	-	MM/MC	N	N	50,12,30	Phono stage Phono stage
Audio Innov Ser 200	349	Pre	N	-	MM,3L,T	N	N	50,12,30	3.
Audio Innov Ser 200	499	Pwr	N	12		N	N	50,12,30	
Audio Innov Ser 300	499	Int	N	10	MM,3L,1T	N	N	50,12,30	
Audio Innov Ser 500	999	Int	N	25	MM,3L,1T	N	N	41,15,34	
Audio Innov Ser 700 Audio Innov Ser 800	999 849	Int Pwr	N	25 25	4L,1T	N N	N N	41,15,34 41,15,34	
Audio Note Ongaku	43125	Int	N	26	6L	N	N	N/A	Single-ended Class A tube
Audio Note Oto	1250	Int	N	24	MM/MC,4L,1T	N	N	N/A	
Audio Research D-400II	6200	Pwr	N	200	-	-	-	48,23,33	Single ended, balanced
Audio Research SP9 II Audio Research D-200	2850 2800	Pre Pwr	N N	110	MM/MC,4L,2T		-	48,14,26 48,14,31	
Audio Research D-300	4800	Pwr	N	160	-			48,14,31	Single ended, balanced Single ended, balanced
Audio Research LS-2	2796	Pre	N	-	5L.1T	-			1 direct input/hybrid
Audio Research LS-2b	3355	Pre	N	-	5L,1T	-	-	48,14,26	
Audio Research LS-3	1599	Pre	N	-	5L,1T	-	-	48,14,26	
Audio Research LS-3b	2250	Pre	N	-	5L,1T	-	-	48,14,26	
Audio Research LS-5 Audio Research PH-1	5290 1649	Pre	N		5L,1T	-	-		Full balanced in/out
Audio Research PH-2	2895	Pre Pre	N N		MM/MC MM/MC	Ė		48,14,26 48,14,26	
Audio Research V140	8960	Pwr	N	120	-		-	48,22,30	
Audio Research V35	3355	Pwr	N	30	-	-	-	48,18,37	Balanced in, hybrid
Audio Research V70	4480	Pwr	N	60	-	-	-	48,18,40	Balanced in, hybrid
Audio Research VT150	14900	Pwr	N	130	AMA MO 4T OT	- V	- NI		Monoblocks, tube
Audiolab 8000A	450	Int	N	60	MM,MC,1T,3T	Υ	N	45,8,36	Preout/main in

Model	Price	Туре	A/V	Power	Inputs	Headphones	Remote	Size	Special
AMPLIFIERS	е	е	<	7	S	S	e	Size	Special
Audiolab 8000C	450	Pre	N	-	MM/MC,1T,3T	Υ	N	45,8,36	2 pre out
Audiolab 8000M	700	Pwr	-	125	-		N	45,8,36	Monoblock
Audiolab 8000P	650	Pwr	-	100	-	-	N	45,8,36	
Audiolink P400 Audiolink PR401	467 583	Pre Pwr	N	100	4L	N N	N N	43,7,270 43,10,37	Available in chrome
Audiolink Frau P	30	Int	N	35	MM/MC	N	N	43,7,270	Available in chrome Available in chrome
Audiolink Sterling X	410	Int	N	70	4L	N	N	43,7,270	Available in chrome
Aura VA100	300	Int	N	70	MM,4L,1T	Υ	N	43,6,31	7 Validatio III official
Aura VA50	250	Int	N	50	MM,4L,1T	Υ	N	43,6,31	
AVI S2000MA	549	Pwr	-	90	-	-	+)	N/A	
AVI S2000MM	999	Pwr	-	150	-	-	-	N/A	2x monoblocks
AVI S2000MP	699	Pre	N	-	7L,1T	N	N/A	N/A	
Beard A-70	2895	Pwr	-	70	-	N	N	N/A	Monoblock, tube Class A
Beard CA-35 Beard CA-506	995 1695	Pre Pre	N N	-	MM/MC,3L,1T MM/MC,3L,2T	N N	N N	N/A N/A	Tube Class A
Beard M-1000	5900	Pwr	N	100	IVIIVI/IVIG,SE,Z1	N/A	N/A	N/A N/A	Tube, Class A Monoblocks (pair)
Beard P-35	1395	Pwr	-	35	-	N	N	N/A	Tube, Class A
Beard VM-P	795	Pre	N	-	MM/MC,3L,1T	N	N	N/A	Hybrid tube/MOSFET
Beard VMI-50	995	Int	N	50	MM/MC,3L,1T	N	N	N/A	Hybrid tube/MOSFET
Bryston .4	641	Pre	Υ	-	4L,1T	N	N	48,5,25	.,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,
Bryston 2B-LP	750	Pwr	Υ	75	-	N	N	48,5,25	Bridgable
Bryston 3B-NRB	1159	Pwr	Υ	150	-	N	N	48,13,39	Bridgable, bal & unbalanced
Bryston 4B-NRB	1756	Pwr	Υ	300	-	N	Ν	48,13,39	Bridgable, bal & unbalanced
Bryston 7B-NRB	1815	Pwr	Υ	500	7	N	N	48,13,39	Monoblock (I ch)
Bryston 8B-NRB	2195	Pwr	Υ	150	- MM - 140	N	N	48,13,39	4 channels, bridgeable
Bryston BP1	673	Pre	Y	-	MM or MC	N	N	48,5,25	Phono stepup, bal & unbal
Bryston BP20 Bryston BP4	1126 802	Pre Pre	Y		8L,1T 4L.1T	N N	N N	48,5,25	Balanced in/out
Bryston BP5	889	Pre	γ		4L, 11 MM/MC,3L,1T	N	N	48,5,25 48,5,25	Balanced out MM or MC, balanced out
Bryston THX3B	1262	Pwr	Y	150	- IVIIVI/IVIO,3L,11	N	N	48,13,23	The state of the s
Bryston THX4B	1858	Pwr	Y	300	-	N	N	48,13,39	2 channels, THX approved
Bryston THX7B	1917	Pwr	Υ	500	-	N	N	48,13,39	1 channel, THX approved
Bryston THX8B	2400	Pwr	Υ	150	-	N	N	48,13,39	4 channels, THX approved
C'point Nat Progress	4125	Pwr	-	150	-	-	-	N/A	Mono, hybrid
CAT Preamp Line	5000	N/A	N/A	N/A	N/A	N/A	N/A	N/A	
CAT Preamp Phono	5500	N/A	N/A	N/A	N/A	N/A	N/A	N/A	
Chord SPM1000	2150	Pwr	-	200	-	-	-	N/A	
Chord SPM1200	2995	Pwr	-	250	-	7		N/A	
Chord SPM3000 Chord SPM800	5327 1749	Pwr	-	250	-	-	-	N/A	4 amps for biamping
Classe Audio 3D	1320	Pwr Pre	N	160	MM/MC,4L,1T	-	R	N/A 48.7.28	
Classe Audio 35	1735	Pre	N	_	MM/MC,4L,1T		N	48,9,34	Remote option
Classe Audio 4L	1697	Pre	N	-	5L,1T		N	48,9,34	Remote option
Classe Audio 5 II	2657	Pre	N	-	MM/MC,4L,1T		N	48,15,43	Remote option
Classe Audio 5L II	2395	Pre	N	-	5L,1T		N	48,15,43	Remote option
Classe Audio 6 II	3817	Pre	N	-	MM/MC.4L,1T		N	48,15,43	Remote option, sep PSU
Classe Audio 6L II	3469	Pre	Ν	-	5L,1T		N	48,15,43	Remote option, sep PSU
Classe Audio 10	2299	Pwr	-	125	-	-	81	The second second second	Single ended, bal bridgable
Classe Audio 15	3399	Pwr	-	175	-	-	-	48,19,42	
Classe Audio 25 Classe Audio 70	4639 1399	Pwr Pwr	-	250 75	-	-	7	48,20,53	
Classe Audio M-1000	9968	Pwr		75 1k		-			Single ended, balanced
Classe Audio M-700	7690	Pwr		700	-			48,19,44	Single ended, bal monoblock Single ended, bal monoblock
Conrad-Johnson PV10AL	995	Pre	N	-	5L	N	N	N/A	Line version of PV-10A
C-J PV-10A	1250	Pre	N	-	MC,4L	N	N	N/A	Tube
C-J PV-12L	2250	Pre	N	-	5L	N	N	N/A	Line version of PV-12
C-J MV-52	2250	Pwr	N	50	-	N	N	N/A	EL34 output tubes
C-J PV-12	2750	Pre	N	-	MC,4L	N	N	N/A	Tube
C-J Premier 11A	3500	Pwr	N	70	-	-	-	N/A	Baby Premier 8
C-J Premier 10	3900	Pre	N	-	5L	N	N	N/A	Line version of Premier 7B
C-J Premier 11A C-J Fwd Evolution 205E	3500	Pwr	N	70	MC 4L	- N	- 11	N/A	Baby Premier 8
C-J Pwd Evolution 205E C-J Premier 7B	6700 11000	Pre Pre	N		MC,4L MC,4L	N	N N	N/A N/A	Tube Ext PSU, twin mains leads
C-J Premier 8A	16000	Pwr	N	275	- WIO,TL	10	14	N/A N/A	Monoblocks, price per pair
Concordant Exquisite	1950	Pre	N	-	5L	N	N	N/A	10 tubes, 2 line out, ext PSU
Copland CSA14	999	Int	N	60	MM,3L,1T	N	N	43,13,38	Hybrid tube/transistor
Copland CTA 301	1250	Pre	-	-	MM/MC,3L,1T	N	N	43,13,38	
Copland CTA-501	1420	Pwr	-	30	-	-	-	43,18,38	Tube
Copland CTA-504	1750	Pwr	-	50	-	-	-	43,18,38	Switchable tetrode/triode
Copland CTA301	1250	Pre	N	-	MM,3L,1T	N	N	43,13,38	and the second s
Copland CTA401	1495	Int	N	30	MM.3L,1T	N	N	43,18,38	
Copland CTA501	1420	Pwr Pwr	N	30	2L	N N	N	43,18,38	Tube, has vol control
Copland CTA504 Counterpoint NPS200	1750 2495	Pwr	N/A	50 200	N/A	N	N N	43,18,38 N/A	Switchable tetrode/triode Rated at 4ohms, hybrid
Counterpoint NPS400	3995	Pwr	N/A	400	N/A	N	N	N/A	Rated at 4 ohms, hybrid
Counterpoint SA-1000	1095	Pre	N	-	MM/MC,3L,1T	N	N	N/A	ration at a utilitio, flybrid
Counterpoint SA-2000	1595	Pre	N	-	4L,2T	N	N	N/A	
Counterpoint SA-3000	1995	Pre	N	-	MM/MC,4L,2T	N	N	N/A	
Counterpoint SA-5000	3595	Pre	N	-	MM/MC,4L,2T	N	Ν	N/A	
Counterpoint SA-9	3995	Pre	N	-	MM/MC	N	N	N/A	
Counterpoint SA100	1495	Pwr	-	100	-	-	-	N/A	Hybrid
Counterpoint SA4	3575	Pwr	-	140	-	~	-	N/A	Hybrid
Counterpoint Solid 1	1295 1955	Pwr	-	100	-	-	-	N/A	Hybrid
		Pwr	1	200	-	1 -	-	N/A	HVU(I(I
Counterpoint Solid 2 Counterpoint Solid 8	1075	Pre	N		3L,1T	N	N	N/A	Tryona

Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory, see page 121.

oice Directory, see page 121.
Y 43,9,32 Opt MM/MC phono module red (as shown below) are covered in the Hi-Fi Cl
450 Int N 75 4L,2T Y

90 HI-FI CHOICE BUYER'S GUID

Key to amplifiers Price - typical retail, to nearest pound. Power - output power in watts, per chan-nel, RMS. Inputs - MM/MC - phono moving coil and moving magnet, L - line (CD, aux etc), T moving magnet, L - inite (50, aux 56), tape.
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	Price	Туре	A/V	Power	Inputs	Headphones	Remote	Ole -	Special
Model Amplifiers	ë	je	2	er	জ	Š	te	Size	Special
Credo CMP004	799	Pre	N	-	6L	N/A	N	N/A	3 outputs
Credo CMP005	1119	Pwr	N	-	N/A	N/A	Υ	N/A	
Credo HMP003	388	Pre	N	-	-	Υ	N	N/A	Class A headphone amp
Credo IMP702	499	Int	N	70	-	-	N	N/A	
Credo IMP703	538	Int Pre	N N	70	-	N	N N	N/A N/A	Mic amp, phontom nouser
Credo MMP002 Credo PMP003	439 385	Pre	N	-		N	N	N/A N/A	Mic amp, phantom power Phono amp MM/MC, & PSU
Credo PMP102	2181	Pwr	N	100		- 14	N	N/A	r nono amp iviivirvio, a roo
Credo PMP154	1699	Pwr	N	150	_	-	N	N/A	
Credo PMP252	2509	Pre	N	250	_	-	N	N/A	
Credo PMP303	1699	Pwr	N	30	-	-	N	N/A	
Creek 4240	250	Int	N	40	3L,1T	Υ	N	N/A	Optional phono
Crimson CS610	395	Pre	N	-	MM/MC,2L,1T	N	N	9,10,35	
Crimson CS610B	395	Pre	N	-	MM/MC,3L,1T	N	N	N/A	
Crimson CS620	395	Pwr	N	40	-	-	-	9,10,35	
Croft Absolut 1	1999	Pre	N		MM,3T,1T	N	N	N/A	
Croft Charisma	599	Pre	N		MM,3T,1T	N	N	N/A	
Croft Charisma	700	Pre	N	-	MM,3L,1T	N	N	43,10,36	Tube
Croft Enigma	999	Pre	N	_	MM,3T,1T	N N	N N	N/A	T. b.s
Croft Enigma Croft Integrated	1100	Pre	N N	35	MM,3L,1T	N	N	43,10,36 N/A	Tube
Croft Micro	599 299	Int Pre	N	30	MM,3L,1T MM,3T,1T	N	N	N/A N/A	
Croft Micro	400	Pre	N	-	MM,3L,1T	N	N	43.10.36	Tube
Croft Series 5	549	Pwr	N	35	-	N	N	N/A	Ultralinear design
Croft Series 6	1300	Pwr	N	120	-	-	-	43,10,36	Triode facility
Croft Series III R	1600	Pwr	N	45	-	-	-	50,20,25	OTL amp, triode
Croft Series IIIR	1599	Pwr	N	35	-	N	N	N/A	OTL, regulated PSU
Croft Series IIR	5500	Pwr	N	100	-	N	N	N/A	Monoblock OTL
Croft Series X	800	Pwr	N	25	-	-	-	43,10,36	OTL amp, triode
Dawn A Prelude +50	951	Pre	N	-	MM/MC,2L,2T	N	N	38,9,26	Pre out line driver
Dawn Cmd 2 by 200	890	Pwr	-	200	-	N	N	38,11,26	Monoblock
Denon AVC-1530	480	Int	Υ	70	MM,2L,2T	Y	Υ	44,14,34	1
Denon AVC-3020	730	Int	Y	80 110	MM,4L,4T	Y	Y		Learning remote Learning remote
Denon AVC-3530 Denon PMA-250 III	1000	Int Int	N	30	MM,4L,4T MM,3L,1T	γ	N	44,10,43	UK design
Denon PMA-350 II	220	Int	N	50	MM,3L,2T	Y	N	44,10,28	
Denon PMA-450	250	Int	N	60	MM,3L,2T	Y	N	44,14,36	
Denon PMA-480R	220	Int	N	50	MM,3L,2T	Υ	Υ	44,12,29	an accept
Denon PMA-880R	300	Int	N	75	MM,3L,2T	Υ	Υ	44,16,40	
DNM 3 Start	850	Pre	N	-	MM/MC,2L,1T	N	N	27,13,16	
DNM 3A start	1200	Pre	N	-	MM/MC,2L,1T	N	N	27,13,16	
DNM 3B Primus E	2050	Pre	N	-	MM/MC,4L,1T	N	N	27,13,16	
DNM 3B Six E	4050	Pre	N	-	MM/MC,4L,1T	N	N	27,13,16	
DNM 3B Twin E	3050	Pre	N	-	MM/MC,4L,1T	N	N	27,13,16	T
DNM PA1	1450	Pwr	N	45	-	-		27,13,18	Triwire output
DNM PA2BE	3550	Pwr	N N	90 90	-	-	-	27,13,18 27,13,18	Triwire output Triwire output
DNM PA2BS DNM PA2BS-1	4450 4800	Pwr Pwr	N	90			-	27,13,18	Triwire output
DPA DPA200S	750	Pwr	-	60	-			N/A	Bridgable
DPA DSP200S	495	Pre	N	-	5L.1T	N	N	N/A	Bridgabio
ECA Vista	760	Pre	N	-	4L,1T	N	N	39,10,39	
ECA Lectern	760	Pwr	-	50	-	-	-	39,10,30	
ECA Prisma	760	Pre	-	-	MM,MC	-	-	39,10,23	Phono stepup
EMF Audio Sequel	349	Int	N	50	MM,4L,1T	Υ	N	N/A	
Esoteric EAR802	1440	Pre	N	-	MM,2L,2T	N	N	N/A	Tube
Esoteric EAR802MC	1580	Pre	N	-	MC,2L,2T	N	N	N/A	Tube
Esoteric G88	5770	Pre	N	-	MM/MC,3L,2T	N	N	N/A	
Exhilerant	900	Pre	N	-	5L	N	N	N/A	6 tube pre, wood case option
Exposure IV	1800	Pwr	N	80	MM MC OL OT	N	N	48,13,35	Digital in
Exposure XIV Exposure XIX	750 725	Pre Pre	N N		MM,MC,3L,2T 5L	N N	N N	48,8,30 43,85,35	Digital in
Exposure XV	725	Int	N	40	MM,MC,3L,2T	N	N	43,85,35	
Exposure XVII	775	Pre	N	-	MM,MC,3L,2T	N	N	43,85,35	
Exposure XVIII (pr)	1500	Pwr	N	60	-	N	N	43,85,35	2x mono monoblock
Exposure XVIII	750	Pwr	N	60	-	N	N	43,85,35	
Exposure XX	625	Int	N	40	4L,2T	N	N	43,85,35	
Forte Model 4	1795	Pwr	-	60	-	-	-	N/A	Class A
Forte Model 5	1295	Pwr	-	100	-	-	-	N/A	
Forte Model 6	1795	Pwr	-	150	-	-	-	N/A	
Forte Model 7	1295	Pwr	-	75	-	-	-	N/A	Class A monoblock
Forte Model 40	1250	Pre	N	-	MM/MC/2L,2T	N	N	N/A	Cinala anded Ol A
Fullers Audio A1	1200	Pwr	- N1	12	-	- NI	- N	N/A	Single ended Class A
Grant CD10 Grant G100AMS	482 1528	Pre Pwr	N	100	4L	N	IN	N/A N/A	
Grant G100AMS	764	Pwr	N	-	MM,2L,1T	N	N	N/A	
Grant G200AMS	3760	Pwr	- 14	200	-		- 14	N/A	2x monoblocks
Grant G350A	3455	Pwr		350	-		-	N/A	EX INOTIONIUMS
Grant G50A	1128	Pwr	-	60		-	-	N/A	2x monoblocks
Grundig V1	150	Int	N	50	MM,4L,1T	Υ	Υ	43,18,30	Tone defeat
Grundig V2	200	Int	N	80	MM,4L,1T	Υ	Υ	43,18,30	Tone defeat
Grundig V210	130	Int	N	50	MM,4L,1T	Υ	Υ	36,12,28	Pre-main split
Grundig V3	250	Int	N	120	MM,4L,1T	Υ	Υ	43,18,30	Pre-main split
Grundig V310	170	Int	N	70	MM,4L,1T	Υ	Υ	36,12,28	Pre-main split
GT Audio Pre	1500	Pre	N	-	MM,3L,1T	N	N	N/A	Regulated HT/LT PSU
GT Audio Pwr	2000	Pwr	N	30	-	N	N	N/A	Triode switchable (15w)

Model	Price	A/V	A/V	Power	Inputs	Headphones	Remote	Size	Special
MPLIFIERS	е	<	-	7	S	S	CD.	Size	Special
Harman-Kardon AP2500	499	Pre	N	-	MM/MC.6L,2T	N	N	N/A	
Harman-Kardon HK1400	399	Int	N	40	MM/MC,3L,2T	N	N	N/A	
Harman-Kardon HK6250 Harman-Kardon HK6350	279 399	Int Int	N N	33 25	MM,3L,2T MM,6L,2T	N Y	N Y	N/A N/A	
Harman-Kardon HK6550	429	Int	N	60	MM/MC,3L,2T	Υ	N	N/A	
Harman-Kardon HK6650	749	Int	Υ	70	MM/MC,4L,2T	Υ	Υ	N/A	Video circuitry
Harman-Kardon HK6850	899	Int	Υ	85	MM/MC,4L,2T	Υ	N	N/A	Video circuitry
Harman-Kardon HK6950	1299	Int	Υ	120	MM/MC5L,2T	Υ	Υ	N/A	Video circuitry
Harman-Kardon PA2100 Harman-Kardon PA2200	349 579	Pwr Pwr	-	45 70	-	-	-	N/A N/A	
Harman-Kardon PA2400	899	Pwr		120	_	-		N/A	
Heybrook Integra	545	Int	N	70	4L,1T	Υ	N	N/A	
Heybrook SIG PE Wood	795	Pwr	í.	100	-	-	-	N/A	Monoblock
Heybrook Sig SIG/CA	649	Pre	N	-	6L,2T	N	N	N/A	
Heybrook Sig SIG/CA/P	799	Pre	N N	-	MM/MC,5L,1T	Y	N N	N/A N/A	
Heybrook Sig SIG/SA Heybrook SIG/MNEX	630 698	Pre Pwr	IV	140	MM/MC5L,2T	IN	IN	N/A N/A	Monoblock
leybrook SIG/Mono	748	Pwr		140	-	-	-	N/A	Monoblock
H'bk Sig SIG/SP&PS1	1215	Pwr	-	120	-	-	-	N/A	Monoblock
nca Tech Oberon	450	Int	N	-	MM/MC,6L,2T	Υ	N	43,8,22	Preout, biwire
nca Tech Oberon Pre	350	Pre	N	70	MM/MC,6L,2T	N	N	43,8,22	CD direct & 2 outputs
nca Tech Oberon Pwr Jadis DEFY-7	400 5290	Pwr Pwr	-	70 100	-	Υ -	N	43,8,22 49,23,63	2 inputs Tube
Jadis DEFY-P60	3774	Pre	N	-	MM/MC,4L,1T	-	-	43,17,30	
Jadis JA-200	15518	Pwr	_	160	-	-	-	26,23,58	
Jadis JA-500	21900	Pwr	-	400	-	-4:	-	28,36,79	Tube, monoblock (4 boxes)
Jadis JA30	5760	Pwr	-	30		-	-	21,21,46	
Jadis JA80	9912	Pwr	- N	60	MM/MC EL 1T	-	-	23,26,58 N/A	Tube, monoblock
Jadis JP-200MC Jadis JP-30MC	19000 6444	Pre Pre	N N	-	MM/MC,5L,1T MM/MC,4L,1T	-		N/A N/A	
Jadis JP-80MC	11250	Pre	N	-	MM/MC,4L,1T	-	-	N/A	
Jadis JP-S2	7900	Pre	N	-	6,1T	-		N/A	
Jadis JPL	4720	Pre	N	×	5L,1T	-	-	43,17,30	Tube
Jadis JPP-200	4778	Pre	N	-	4L,1T	-	-	N/A	
JVC AX-A342XBK	170	Int	N N	65 65	MM,3L,2T MM,3L,2T	Y	N N	44,13,31 44,15,36	
JVC AX-A472BK JVC AX-A662BK	220 280	Int Int	N	90	MM/MC,3L,2T	V	N	44,13,31	
JVC AX-R562BK	250	Int	N	80	MM,3L,2T	Y	Υ	44,15,31	
JVC AX-R742BK	350	Int	N	80	MM/MC,3L,2T	Υ	Υ	44,15,35	
JVC AX-Z1010TN	650	Int	N	100	MM/MC,3L,2T	Υ	Υ	44,13,46	
KAL Conqueror	12500	Int	N	30	MM/MC,3L,1T	N	N	N/A	
KAL Emperor KAL Empress	4375 3660	Pwr Pre	- N	9	MM//MC,2L,1T	- V	N	N/A N/A	Single ended tube Class A Tube
KAL Harlequin	750	Pre	N		MM/MC,2L,1T	Y	N	N/A	Tube
KAL Magician	550	Pre	N	-	3L,1T	Υ	N	N/A	Tube
Kenwood KA-1030	140	Int	N	65	MM,3L,2T	Υ	Ν	44 wide	
Kenwood KA-3020	170	Int	N	45	MM,3L,2T	Y	N	44 wide	0
Kenwood KA-3050R Kenwood KA-4050R	200	Int Int	N N	45 70	MM,3L,2T MM,3L,2T	Y	Y	44 wide 44 wide	System control System control
Kenwood KA-5020	230	Int	N	80	MM.3L,2T	Y	N	44 wide	System control
Kenwood KA-5050R	350	Int	N	95	MM,3L,2T	Υ	Υ	44 wide	System control
Kenwood KA-7050R	500	Int	N	100	MM,3L,2T	Υ	Υ	44 wide	System control
Kenwood KA-V8500	700	Int	Υ	55	MM,11L,1T	Υ	Υ	44 wide	5 pre-outs
Krell K.A.S.	29500	Pwr	N	350	-	-	-	48,34,64	Monoblocks
Krell KRC-2s Krell KRCs	3980 6777	Pre Pre	N N		6L,1T 6L,1T	N N	Y	48,7,36 48,7,36	Opt MM/MC stage Opt MM/MC stage
Krell KSA-100s	5290	Pwr	N	100	OL, 11		-	48,22,50	Sustained Plateau Bia
Krell KSA-200s	7450	Pwr	N	200	-	-	-	48,22,54	Sustained Plateau Bias
Krell KSA-300s	8900	Pwr	N	300	~	-	-	48,22,62	Sustained Plateau Bias
Krell KSA-50s	3490	Pwr	-	50	-	-	-	48,22,40	Sustained Plateau Bias
Krell KSL-2	3000	Pre	N	30	4L,1T	N N	N N	48,7,36	Opt. MM/MC stage Pre out/main in
Lecson Quattra Lecson Quattra Plus	420 655	Int Int	N N	50	MM/MC + N/A MM/MC + N/A	N N	N	44,6,27 44,6,27	Separate PSU
Lecson Stereo	255	Int	N	40	MM/MC + N/A	N	N	44,6,27	
Lecson Stereo Plus	295	Int	N	70	MM/MC + N/A	Υ	N	44,6,27	
LFD Disc Preamp	3999	Pre	N	-	MC	Ν	N	30,5.36	Battery powered
FD Int Zero (Ph)	650	Int	N	50	MM/MC,5L,1T	N	N	30,6,37	Phono stepup, zero feedbac
LFD Integrated 1 LFD Integrated Zero	999 479	Int Int	N N	65 50	MM/MC,4L,1T 5L,1T	N N	N N	48,7,37 30,6,37	More powerful Int Zero Handmade, custom parts
LFD Linestage LS2	1250	Pre	N	-	4L,1T	N	N	48,7,37	Hand toned LS1
FD Linestage LS2P	1499	Pre	N	-	MM/MC,4L,1T	N	N	48,7,37	As LS2 with phono stage
FD Linestage LSO	469	Pre	N	-	5L,1T	N	N	30,6,37	Zero feedback
FD LS1 Linestage	749	Pre	N	-	4L,1T	N	N	48,7,33	Zero feedback
FD MC1 Phonostage	699	Pre	N	- 60	MC	N	N	30,7,36	Discrete circuit
LFD PA1 Powerstage LFD Phonostage MC2	749 1099	Pwr Pre	N N	60	- MC	N N	N N	48,7,33	MOSFETs, custom parts Hand toned MC1
LFD Phonostage MMO	369	Pre	N	-	MM, MC	N	N	30,7,36	Switchable MM/MC
FD Powerstage PA2	1250	Pwr	N	75	-	N	N	48,7,33	Hand toned PA1
FD Powerstage PA2M	1750	Pwr	N	100	-	N	N	30,7,37	Mono PA2
LFD Powerstage PAO	469	Pwr	N	50	-	N	N	30,6,37	Stereo MOSFET
LFD PPS	899	Pre	N	-	2L,1T	N	N	13,6,27	Switched attenuator, passive
Linn Kairn	1398	Pre	N	-	MM, MC 3L,2T	N	N	32,8,32	Multi-room compatible
Linn Kairn Pro Linn Klout	998 1895	Pre Pwr	N	80	4L, 2T	N	N	32,8,33	Multi-room compatible Stereo, tri-wire connectors
Linn LK100	549	Pwr	-	50	-	-	-	32,8,33	Stereo, til-wire connectors

Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory, see page 121.

Y Y 43,9,32 Opt MM/MC phono module 450 Int N 75 4L,2T

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

Pwr - power amplifier. Headphone - Y - yes, N - no. Remote - Y - yes, N - no. Size - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 121 for full test results.

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Pwr - power amplifier Headphone - Y - yes, N - no. Remote - Y - yes, N - no. Size - width x height x depth in cm.

Model	Price	A/V	AN	Power	Inputs	Headphones	Remote	Size	Special
AMPLIFIERS NAD Monitor 2400	419	Pwr		80	-			N/A	
NAD Monitor 2700	459	Pwr		150	-	-	-	N/A	
NAD302	169	Int	N	25	MM,3L,2T	Υ	N	N/A	
NAD304	229	Int	N	35	MM,4L,2T	Υ	N	N/A	
NAD306	329	Int	N	50	MM,4L,2T	N	N	N/A	
Naim Audio NAC52	4741	Pre	N	-	6 (see note)	N	Y	43,76,30	
Naim Audio NAC72	622	Pre	N N	-	2MM/MC, L,2T 6(L or T)	N	N Y	21,76,30	Ugradable with PSU, MC i/
Naim Audio NAC82 Naim Audio NAC92	1880 405	Pre Pre	N	-	5(L or T)	N N	N	43,76,30 44,56,30	
Naim Audio NAP135	1424	Pwr	- 14	70	- J(L 01 1)	- 14	- 14	43,76,30	
Naim Audio NAP140	634	Pwr	-	45		-	-	21,76,30	
Naim Audio NAP180	898	Pwr	-	60	-	-	-	43,76,30	
Naim Audio NAP250	1424	Pwr	-	70	-	-	-	43,76,30	
Naim Audio NAP90/3	375	Pwr	-	30	-	-	-	32,56,30	
Nakamichi IA1	750	Int	N	80	MM/MC,3L,2T	Υ	Υ	43,12,36	
Nakamichi IA2	600	Int	N	50	MM/MC,3L,2T	Υ	Υ	43,12,36	
Nakamichi IA3	350	Int	N	40	3L,2T	N	N	43,7,32	
NVA A60 NVA A70	470 450	Pwr Pwr	-	60 70	-	-	-	N/A N/A	Mono
NVA A70	750	Pwr	-	70				N/A	Mono
NVA AP-20	320	Int	N	30	MM/MC,3L,1T	N	N	N/A	WOTO
NVA AP-35	490	Int	N	50	MM/MC,3L,1T	N	N	N/A	
NVA AP-35CD	430	Int	N	50	3L,2T	N	N	N/A	
NVA AP20CD	290	Int	N	30	3L,1T	N	N	N/A	
NVA P-50	250	Pre	N	-	3L,1T	N	N	N/A	
NVA P-80	290	Pre	N	-	5L,1T	N	N	N/A	
NVA P-90	300	Pre	N		5L.	N	N	N/A	
NVA T1S	1000	Int	N	60	5L,1T	N	N	N/A	
NVA TOS	2500	Pwr	-	70	-	-	-	N/A	Mono
NVA TSS Power Onix DA24	3000 400	Pwr Pre	N	70	MM/MC	N	N	N/A N/A	
Onix OA21S	430	Int	N	45	MM/MC,3L,1T	N	N	N/A N/A	
Onix OA401	400	Pwr	-	50	WIW/WO,JE, 11	- 14	IN.	N/A	
Onix OA601	699	Pwr	_	70		-		N/A	
Onix OA801	849	Pwr	-	190		-		N/A	2x Monoblocks
Orelle SA-020.3	499	Int	N	60	6L,1T	N	N	N/A	
Orelle SC-200	400	Pre	N	-	MM/MC,2L,2T	N	N	N/A	
Orelle SP150	499	Pwr	-	75		-		N/A	
Orelle SP200	799	Pwr	-	100		-		N/A	
Papworth M100	2645	Pwr	N	100		N	N	25,17,38	
Papworth M200	3825	Pwr	N	200	-	N	N	46,20,31	Valve monoblock
Papworth PPA6	TBA TBA	Pre Pre	N N	-	6L MM,MC,6L	N N	N N	25,13,33 25,13,33	
Papworth PPA6/P Papworth TVA50	1425	Pwr	N	50	IVIIVI,IVIO,OL	N	N	43,19,33	719750
Phillps FA930	200	Int	N	65	MM.2L,3T	Y	Y	44,14.30	and the first of the place of the party of t
Pioneer A-102	130	Int	N	25	MM,2L,2T	Υ	N	42,11,29	
Pioneer A-202	170	Int	N	35	MM,2L,2T	Υ	N	42,11,29	
Pioneer A-300X	230	Int	N	30	MM,4L,2T	Υ	N	42,13,36	
Pioneer A-302R	200	Int	N	30	MM,3L,2T	Y	Υ	42,13,34	
Pioneer A-400	280	Int	N	50	MM/MC	Y	N	42,13,36	
Pioneer A-400X	300	Int	N N	50	MM/MC4,2	Y	N	42,13,36 42,13,36	
Pioneer A-502R	300 310	Int	-	55	MM,3L,2T MM,3L,2T	Y	Y		The second secon
Pioneer A-502R-G Pioneer A-602	350	Int Int	N N	70	MM/MC	Y	N	42,13,30	Satin gold A-502R
Pioneer C-73	550		N	-	MM/MC,3L,1T	Y	N	46,17,42	
Pioneer M-73	750		N	110	-	Y	N	46,17,43	
Pioneer VSA-701S	500		Υ	55	MM.2L,2T,5V	Υ	Υ	42,17,42	The second secon
Pioneer VSA-D802S	600	Int	Υ	55	MM.2L,2T,5V	Υ	Υ	42,17,42	
PS Audio 5.6	1090	Pre	N	-	MM/MC,3L,2T	N	N	43,6,19	Outboard PSU
PS Audio 6.1	799	-	N	-	4L,1T	N	N	43,6,19	Outboard PSU
PS Audio 100 Delta	1499		-	120	-	-		42,15,35	
PS Audio 200 Delta	2279		-	200	-		-	42,15,45	
PS Audio 200b Delta PS Audio 250 Delta	2490 2980	_	F	200 250		-	-	42,15,45 42,15,45	
PS Audio 250 Delta PS Audio Phono Link	799		N	200	MM/MC	N	N	42,15,45	Outboard PSU
QED A270CD	369		N	55	MM,MC,3L,1T	Y	N	N/A	Odiodard 1 00
QED A270PA	429	_	N	55	MM/MC,4L,1T	N	N	N/A	
QED C-300CD	259		N	-	MM/MC,4L,1T	N	N	N/A	
QED C-300PA	329		N	-	MM/MC,4L,1T	N	N	N/A	
QED Vector One	250		N	-	4L,1T	N	Ν	N/A	
QED Vector Reference	399		Ν	-	5L,1T	N	N	N/A	
Quad 34	388	Pre	N	-	MM,2L,T	N	N	33,7,21	Optional MC phono input
Quad 66	842	_	N	35	MM,4L,2T	N	Y	33,8,26	Variable inputs, system R/
Quad 306	341	Pwr	N N	70 140		N	N	32,7,20	Stereo power amp
Quad 606 Quad IIA	673 600		N	30		- N	N N	32,14,23 n/a	Stereo power amp Tube, fitted to Quad II
Rega Brio	198		N	30	MM,3L,1T	N	N	N/A	Tube, filled to Quad if
Rega Elex	359		N	50	MMI,1L,1T	N	N	N/A	
Rega Elicit	730		N	68	MM,MC,3L,1T	N	N	N/A	
Roksan ROK-L1	2250		N	-	4L,1T	N	N	N/A	
Roksan ROK-L2	995		N	-	4L.1T	N	N	N/A	
Roksan ROK-S1	1495	Pwr	N	N/A	-	N	N	N/A	
Roksan ROK-M1	4500	-	N	N/A		N	N	N/A	Monoblocks (pair)
Rose RP-190	525		N	95	-	-		33,9,30	Tube, low feedback m'blo
Rose RV-23	450	Pre	N	-	MM,2L,1T	N	N	33,9,26	Tube, zero feedback

	Price	Туре	N/A	Power	Inputs	Headphones	Remote		
Model AMPLIFIERS	Се	pe	2	er	ts	es	te	Size	Special
Linn Majik-1 (Line)	524	Int	N	33	4L,2T	γ	N	32,8,33	Works as pre/int amp, tuner
Linn Majik-1 (Phono)	593	Int	N	33	MM,MC,3L,2T	Y	N	32,8,33	As line Majik
Lumley Ref Passive Lumley Ref PV2 Sig	450 2950	Pre Pre	N N	-	N/A MM/MC,4L,T	N	N N	N/A 49.14.31	For ST70 Separate PSU
Lumley Ref ST40	1200	Int	N	40	-	N N	N	49,14,31 N/A	Tube, optimised for 6ohms
Lumley Ref ST70	1950	Int	N	70		N	N	N/A	. 050, opartiood for Outfills
Lumley Reference 120	3200	Pwr	N	120		4	-	N/A	2x tube monoblocks
Lumley Reference 250	3350	Pwr	N	N/A	N/A	-	N	N/A	2x Monoblocks
Lumley Reference 500	11000	Pwr	N	N/A	N/A	-	N	N/A	2x Monoblocks
Lumley Reference LV1 Lumley Reference PV1	1000	Pre Pre	N N	-	N/A N/A	N N	N N	N/A N/A	See PV1 Phono version of LV1
Luxman L570	3750	Int	N	50	MM/MC.4L.3T	N	N	N/A 44.18.47	Class A
Lynwood Opal	685	Int	N	80	7L.1T	N	N	N/A	Oldoo A
Lynwood Ruby	985	Pwr	-	120	-	-	-	N/A	
Magnum Class A	599	Int	N	60	MM/MC,3L,1T	N	N	N/A	
Magnum IA120	249	Int	N	50	MM,5L,2T	Υ	N	N/A	
Magnum MA500	1295	Pwr	-	280	-	-	-	N/A	2x monoblocks
Magnum MF125 Magnum MF300	515 595	Pwr Pwr	-	140 180		-	-	N/A N/A	2x monoblocks 2x monoblocks
Magnum Quartet	329	Int	N	36	MM,3L,2T	Υ	N	N/A	ZX IIIOIIODIOCKS
Marantz AV-500	550	Pre	Υ	-	MM,7L,2T	N	Y	42,10,34	Dolby Pro Logic
Marantz MA-500	250	Pwr	-	125	-	-	-	9,15,45	D-bus, monoblocks, bridgabl
Marantz PM-32	140	Int	N	40	MM,3L,1T	Υ	N	42,14,28	
Marantz PM-43	200	Int	N	55	MM,3L,2T	Υ	N	42,14,30	
Marantz PM-44SE	200	Int	N	45	MM,3L,2T	Y	N	42,14,28	Audiophile components
Marantz PM-52SE Marantz PM-53	300 250	Int Int	N N	70 65	MM/MC,3L,2T MM,3L,2T	Y	N	42,16,34 42,14,30	Audiophile components
Marantz PM-53 Marantz PM-54SE	300	Int	N	65	MM/MC,3L,2T	Y	N	42,14,30	Audiophile components
Marantz PM-63	300	Int	N	70	MM,3L,2T	Υ	Y	42,14,30	Audiophilio do/hipolichito
Marantz PM-700AV	450	Int	Υ	45	MM,5L,2T	Υ	Υ	42,16,34	Dolby Pro Logic
Marantz PM-80 II	480	Int	N	100	MM/MC,4L,2T	Υ	N	42,17,34	
Marantz PM-80SE	650	Int	N	110	MM/MC,3L,3T	Υ	Ν	42,17,34	Audiophile components
Mark Levinson 20.6 Mark Levinson 23.5	15790 7399	Pwr Pwr	-	100	-	-	-	N/A N/A	2x monoblocks, Class A
Mark Levinson 27.5	5399	Pwr		100	-		-	N/A N/A	
Mark Levinson 29	3450	Pwr		50	-	-	-	N/A	
Mark Levinson No 25	2950	Pre	N	-	MM,3L,2T	N	N	N/A	
Mark Levinson No 26	5450	Pre	N	-	MM,3L,2T	N	N	N/A	
Matisse Fantasy	2300	Pre	Υ	-	6L,2T	N	N	N/A	Line stage
Matisse Reference	3500	Pre	Υ	-	MM/MC,5L,2T	N	N	N/A	MO
Meridian 501 Meridian 501V	595 745	Pre Pre	N Y		MM,4L,T MM,4L,T	Y	N	33,9,34 33,9,34	MC option, system handset
Meridian 501V Meridian 551	695	Int	N	55	MM,4L,1 MM,4L.T	1	N	33,9,34	As 501, plus video switching MC option
Meridian 555	595	Pwr		60	-	N	N	33,9,32	Stereo
Meridian 562	625	Pre	N	-	MM,8L,T,6D	N	N	33,9,34	Digital main out. MC option
Meridian 562V	825	Pre	Υ	-	MM,8L,T,6D	N	N	33,9,34	As 562, plus video switching
Meridian 601	2750	Pre	N	-	MM,4L,T	Υ	Υ	N/A	DSP tone control, MC option
Metaxas Charisma	1525 1350	Pre	N	40	MM/MC,3L,2T	N/A	N	N/A	Separate PSU
Metaxas Ikarus II Metaxas Iraklis	1350 1625	Int Pwr	N N	40 50	MM/MC,3L,1T	N	N	N/A N/A	
Metaxas Marquis	2250	Pre	N	-	MM/MC,3L,2T	N/A	N	N/A	Separate PSU
Metaxas Opulence	5500	Pre	N	-	MM/MC,3L,2T	N/A	N	N/A	
Metaxas Soliatire	2350	Pwr	N	130		-	-	N/A	
Metaxas Soliloquy	5990	Pwr	N	100	-	-	-	N/A	Monoblocks (pair)
Michell Alecto Stereo	1150	Pwr	N	50	-	N	N	32,20,36	
Michell Alecto Mono Michell Argo	1879 689	Pwr	N N	100	31 1T	N N	N	32,20,36	2 paire outputs
Michell Argo HR	1300	Pre Pre	N		3L,1T 3L,1T	N	N N	33,7,19 36,8,22	2 pairs outputs 2 pairs outputs
Michell Iso	393	Pre	N	-	MM or MC	N	N	small	Phono stage
Michell Iso HR	850	Pre	N	-	MM or MC	N	N	small	Phono stage
Michi RHA-10	995	Pre	N	-	5L	-	Υ	47,8,34	Active
Michi RHB-10	1550	Pwr	N	-	-	-		47.0.01	Dessive
Michi RHC-10 Mission Cyrus III	795 500	Pre Int	N N	50	5L MM,5L,1T	V	- N	47,8,34 22,8,36	Passive PSX-R outboard PSU
Moth 30 Active 100VA	349	Pre	N	-	MM,5L,11 4L,1T	Y N	N	22,8,36 N/A	1 3A-11 OULDOUGHU POU
Moth 30 Active	249	Pre	N	-	4L,1T	N	N	N/A	
Moth 30 Passive	149	Pre	N	-	3L,1T	N	N	N/A	
Moth 30 RIAA 100VA	299	Pre	N	*	MM/MC	N	N	N/A	
Moth 30 RIAA	199	Pre	N	-	MM/MC,	N	N	N/A	
Moth 30 Series Power	239	Pwr	- 61	30	MANAMO OL AT	- N1	- N1	N/A	Tono monitor shares (****
Mus Fid Preamp 8 Mus Fid The Preamp	349 219	Pre Pre	N N	-	MM/MC,3L,1T 4L,2T	N N	N	41,6,25 44,8,32	Tape monitor, chrome finish XLR out, opt pho/digital boar
Musical Fid A1000	1399	Int	N	50	MM/MC,3L,1T	N	N	49,13,36	Separate PSU
Musical Fidelity A1.3	329		N	25	MM,MC,3L,1T	N	N	41,8,25	Class A, tape monitor
Musical Fidelity A120	549	Int	N	40	MM/MC,3L,2T	N	N	44,10,35	
Musical Fidelity F15	1899	Pwr	N	100	-	-	-	49,19,38	Bal/unbalanced in/hybrid
Musical Fidelity F18	3999		N	220	-	-	-	49,19,67	Bal/unbalanced in/hybrid
Musical Fidelity F22	999		N	-	5L,1T	-	-	40 10 00	Poll/uphalanced '-
Musical Fidelity FX Musical Fidelity MA65	1099	Pwr Pwr	N N	90 65		-	E	49,12,38 41,6,25	Ball/unbalanced in £1200 with Preamp 3
Musical Fidy Typhoon	349		N	45	-		-	44,8,32	XLR in, bridgeable
NAD Monitor 208	799	Pwr		250		-	-	N/A	THX approved
NAD Monitor 1000	199	Pre	Ν	-	MM/MC,3L,2T	Υ	N	N/A	
NAD Monitor 1000S	319		N	-	MM/MC,3L,2T	Υ	N	N/A	
NAD Monitor 2100	299	Pwr	-	50	-	-	-	N/A	

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Key to amplifiers
Price - typical retail, to nearest pound.
Power - output power in watts, per channel, RMS.
Inputs - MM/MC - phono moving coil and moving magnet, L - line (CD, aux etc), T - tane

tape.

AV - includes Dolby Surround or Pro
Logic decoder and amplification.

Type: Int - integrated, Pre - preamplifier,

Pwr - power amplifier. Headphone - Y - yes, N - no. Remote - Y - yes, N - no. Size - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 121 for full test

	Price - t
	Type - T
1	to tape d
	Single tra
	Dolby - E
	(20dB), S
	prerecor

Key to cassette decks
Price - typical retail, to nearest pound.
Type - T - twin transports, allowing tape
to tape dubbing, sequential play etc; S Single transport, AR - auto-reverse.
Dolby - B (10dB noise reduction), C
(20dB), S (24dB). B is standard for
prerecorded material.

Heads - 2 - combination record/play heads; 3 - independent record/play heads, allowing real time off tape monitoring.
Size - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 121 for full test results.

Model	Price	Туре	AV	Power	Inputs	Headphones	Remote	Size	Special
MPLIFIERS									
Rose RV-23S	525	Pre	N	-	MM/MC,2L,2T	N	N	33,9,26	Tube, zero feedback
Rotel RA930AX Rotel RA930BX	175 425	Int Int	N N	30 100	MM,3L1T MM/MC,3L,2T	Y	N N	44,9,31 44,12,34	Separate listen/rec selector
Rotel RA935BX	225	Int	N	50	3L.2T	Υ	N	44,10,35	Separate listen/rec selector
Rotel RA960BX2	325	Int	N	60	MM/MC,3L,2T	Υ	N	44,9,35	Separate listen/rec selector
Rotel RB970BX	225	Pwr	N	60	-	-	-	44,8,29	
Rotel RB980BX	450	Pwr	N	120	-	-	-	44,12,33	
Rotel RB990BX Rotel RC970BX	750 150	Pwr Pre	- N	200	3L,2T	- V	- N	44,12,38 44,8,29	
Rotel RC980BX	350	Pre	N	-	MM/MC,3L,2T	Y	N	44,6,29	
Rotel RC990BX	500	Pre	N	-	MM/MC,3L,2T	Y	N	44.7.33	
Sansui AU-Alpha 707	1500	Int	N	90	MM/MC, 4L3T	Υ	Υ	N/A	Built in BS DAC
Sansui AU-Alpha 607	1300	Int	N	90	MM/MC,2L,1T	Υ	Υ	N/A	
Sansui AU-X317	250	Int	N	40	MM,3L,2T	Υ	N	N/A	
Sansui AU-X417R Sansui AU-X517R	280	Int	N	45	MM,3L,2T	Y	N	N/A N/A	
Sansui AUX 911	450 900	Int Int	N N	60 100	MM/MC,3L,2T MM/MC,2L,2T	Y	N N	N/A N/A	
Sansui AUX117	150	Int	N	30	MM,3L,1T	Y	N	N/A	
Sentec PA9	1000	Pwr	N	60	-	-	-	20,8,30	Monoblocks
Sentec PP9 RIAA MC	600	Pre	N	-	MC	N	N	5,12,23	Phono step-up - MC
Sentec PP9 RIAA MM	500	Pre	N	-	MM	N	N	5,12,23	Phono step-up - MM
Sentec SC9	800	Pre	N	-	4L,2T	Y	N	34,7,15	
Shearne Phase 1 Shearne Phase 1	1099	Pre Pwr	N	80	MM/MC/3L,2T	N	N	N/A N/A	
Shearne Phase II	549	Int	N	50	4L,2T	N	N	N/A N/A	
Sherwood Al 1110	100	Int	N	55	MM,4L,1T	γ	N	N/A	
Sherwood Al 2010	120	Int	N	30	MM,4L,2T	Υ	N	N/A	
Sherwood Al 2210	80	Int	N	30	MM,3L,1T	Υ	N	N/A	
Sherwood Al 3010	140	Int	N	40	MM,4L,2T	Υ	N	N/A	
Sherwood Al 5010	170	Int	N	70	MM,3L,2T	Y	N	N/A	
Sherwood Al 7010 Sirius 7B	170 2492	Int Pwr	N N	75 200	MM,3L,1T	N N	N N	N/A 30,23,19	Monobiocks
Sirius Control Unit	720	Pre	N	-	6L,2T	N	N	23,5,19	Passive preamp
Sonic Link DM20	349	Int	N	25	MM,£L,1T	Y	N	23,8,43	r addive preamp
Sonic Link DM20 Gold	598	Int	N	30	MM/MC,3L,1T	Υ	N	23,8,43	
Sonic Link DM30	725	Int	N	25	MM/MC,3L,1T	N	N	23,8,43	
Sony TAF211B	150	Int	N	30	MM/2L	Y	N	43,14,31	Source direct
Sony TAF242B	200	Int	N	60	MM/2L	Y	N	43,14.31	100 00 00 10 10
Sony TAF442E Sony TAF542E	250 300	Int	N N	80 90	MM,3L,2T MM/MC,3L,2T	Y	N N		UK optimised sound UK optimised sound
Sony TAF570B	400	Int	Y	70	MM,4L,5T	Y	N		Dolby Pro Logic
Synergy	3080	Int	N	150	MM,3L,1T	N	N	N/A	Doiby 110 Eogio
Teac A-X1030	180	Int	N	40	MM,3L,2T	Υ	N	44,13,36	Mic input
Teac A-X3030	220	Int	N	60	MM,3L,2T	Υ	N		Mic input
Teac A-X5030	260	Int	N	75	MM/MC,3L,2T	Υ	N	44,16,36	
Technics SE-A2000 Technics SU-A600	1050	Pwr	N	100	MC/MM,3L,2T	- V	Y N	45,19,44	Meters, R-Core, MOS AA
Technics SU-A700	250	Int	N	45	MC/MM,3L,2T	V	V V	43,13,32	
Technics SU-A800	330	Int	N	55	MC/MM,3L,2T	N	Y	43,14,37	
Technics SU-A900	400	Int	N	90	MC/MM,3L,2T	N	Υ	43,14,37	
Technics SU-C2000	700	Pre	N	-	N/A	N	Υ	45,13,35	
Technics SU-VZ220	130	_	N	30	MM,2L,1T	Υ	N	43,13,32	
Technics SU-VZ320	170		N	40	MC/MM,3L,2T	Y	N	43,13,32	
Tesserac TAADA Tesserac TAHA	1500 1800		N N		MM/MC MC,	N	N	N/A N/A	
Tesserac TALA	1500		N	-	5L,1T	N	N	N/A	
Tesserac TAMP-60	7350		-	60		-		N/A	2x Monoblocks
TesseracTAP-6	5300	Pre	N	-	MM,3L,2T	N	N	N/A	
TOC 'A' 1	2000		N	-	MM/MC,4L,2T	Υ	Υ	42,8,24	
TOC 'A'22	1500		N	22	-	-	-	42,15,18	
TOC 'A'50 Triangle Nemo Allion	2500 1150	Pwr	N N	50 80	MM,4L,2T	N	- N	42,15,18 N/A	Class A
Triangle TE60		Int	N	60	5L,1T	Y	N	N/A	
Tube Tech Genesis		Pwr		100	N/A	N	N	N/A	
Tube Tech Prophet		Pre	N	N/A	MM.2L,1T	N	N	N/A	
Tube Tech Unisis	1299	_	N	30	MM,3L,1T	N	N	N/A	
Woodsde SC27 MM Woodside ISA 2.40	881	Pre		40	MM,2L,1T	N	N	N/A N/A	
Woodside ISA230 Disc		Int	N	40 30	MM,2L,1T	N	N	N/A N/A	
Woodside ISA230 Line	899	_	N	30	4L,2T	N	N	N/A	
Woodside MA50 Class A			-	50		-		N/A	1 channel monoblock
Woodside SC25 Line		Pre	_	-	2L,2T	N	N	N/A	
Woodside SC26 Phono	1931			1-	MM/MC,3L,2T	N	N	N/A	
Woodside SC27 Line	705	_		-	2L,1T	N	N	N/A N/A	
Woodside SC27 MC Woodside STA35		Pre Pwr		35	MC,2L,1T	N	IN	N/A N/A	
Yamaha AX-470		Int	N	95	MM,MC,3L,2T	Υ	N	N/A	
YBA 1	3750		_	-	MC,4L,1T	N	N	N/A	
YBA 1 power	4250) Pwr	-	85		-		N/A	
YBA 2	1699	_	_	-	MM,3L,1T	N	N	N/A	
YBA 3		Pwi		45	1414.00	-	1	N/A	
YBA 3		Pre	_	45	MM,3L,1T	N	N	N/A N/A	
YBA Integre	1199		_	45	MM,4L,1T 4L,1T	N	N	N/A N/A	
YBA Integre Line				110	The Title of the	1.14	1.4	110/7	

	P	7	Dolby NR	Dolby HX Pro	Heads		
Model	Price	Туре	S S	Pro	ads	Size	Special
CASSETTE DECKS							
Aiwa AD-F410	120	S	B,C	Υ	2	N/A	Amorphous head
Aiwa AD-F810	230	S	B,C	Υ	3	N/A	Super DX head
Aiwa AD-WX828	200	T	BC	Υ	2	N/A	Twin auto reverse, remote
Aiwa AD-WX929	230	T	BC	Υ	2	N/A	Twin record, quick auto reverse
Aiwa XK-S7000	550	S	B,C,S	Υ	3	N/A	6N head coils, built in DAC
Aiwa XK-S9000	700	S	B,C,S	Υ	3	N/A	6N head coils, built in DAC
Akai DX-57	220	S	B,C	Υ	3	N/A	
Akai GX-65II	250	S	B,C	Υ	3	N/A	
Akai GX-95 II	440	S	B,C	Υ	3	N/A	
Akai GX-R35	220	S	B,C	Υ	2	N/A	Remote control
Akai GX-W45	320	R	B,C	γ	2	N/A	Remote control
Arcam Delta 100	850	S	B,C,S	N	3	43,12,34	Dolby S
Denon DRM-540	160	S	B,C	Υ	2	44,13,28	
Denon DRM-710	260	S	B,C	Υ	3	44,13,28	Dual capstan
Denon DRS-610	200	S	B,C	Υ	2	44,13,31	Drawer loading
Denon DRS-810	300	S	B,C	Υ	3	44,13,32	
Denon DRW-760	250	T	B,C	Υ	2	44,13,28	
Dual CC800 RS	200	S	B,C	Υ	2	N/A	
Dual CC850RS	230	T	B,C	Υ	2	N/A	
Goodmans Delta 700	100	T	В	N	2	N/A	N/A
Goodmans GSW650	130	Т	В	N	2	N/A	Both auto-reverse
Grundig CCF2	170	T	В	N	2	44,13,30	AMS, system remote
Grundig CCF210	150	T,AR	В	N	2	36,12,28	AMS, CD copy, remote
Grundig CCF3	200	T,AR	B,C	Υ	2	44,13,30	Elapsed time, remote
Grundig CCF310	190	T,AR	B,C	Υ	2	36,12,28	Elapsed time, CD copy
Grundig CF4	250	S	B,C	Υ	3	44,13,30	Manual bias, AMS, remote
Harman-Kardon DC5300	499	T	B,C	N	2	N/A	
Harman-Kardon DC5500	599	Т	B,C	Υ	2	N/A	
Harman-Kardon DC5700	699	T	B,C	Υ	2	N/A	Both transports record
Harman-Kardon TD4400	349	S	B/C	Υ	2	N/A	
Harman-Kardon TD4500	499	S	B/C	Υ	2	N/A	
Harman-Kardon TD4600	699	S	B.C.S	Υ	2	N/A	
Harman-Kardon TD4800	1299	S	B,C,S	Υ	3	N/A	
JVC TD-R452BK	180	S,AR	B,C	Υ	2	44,13,33	
JVC TD-V562BK	200	S	B,C	Υ	3	44,13,33	Cassette stabiliser
JVC TD-V662BK	250	S	B,C	Υ	3	44,13,33	Dual capstan
JVC TD-W308BK	200	T,AR	B,C	Υ	2	44.13.33	Twin, one recording deck
JVC TD-W708BK	250	T,AR	B,C	Y	2	44,13,33	Twin record/play
JVC TD-X352BK	150	S	B.C	Y	2	44,13,33	Timi tooda piay
JVCTD-W108BK	110	Т	В	N	2	44,13,24	Twin, one recording deck
JVCTD-W208BK	170	T	B,C	Υ	2	44,13,33	Twin, one recording deck
Kenwood KX-3050	170	S	B.C	Υ	2	44,12,37	Thing one recording dear
Kenwood KX-5050	230	S	B.C	Υ	2	44,12,30	Auto bias
Kenwood KX-5530	220	S.AR	B.C	Υ	2	44,12,30	Auto bias
Kenwood KX-7050	330	S	B.C	Y	3	44,13,30	Auto tape calibration
Kenwood KX-7050S	400	S	B.C	Υ	3	44,13,30	Auto tape calibration
Kenwood KX-9050S	550	S	B.C	Υ	3	44,13,30	Auto tape calibration
Kenwood KX-W4050	170	T	B.C	Υ	2	44,13,30	
Kenwood KX-W6050	200	Т	B.C	Υ	2	44,13,30	
Kenwood KX-W8050	260	T	B.C	Υ	2	44,13,30	Auto bias
Marantz SD-415 II	210	Т	B,C	γ	2	43,14,30	D-bus, mic mixing
Marantz SD-53	200	S	B,C	Υ	2	43,14,30	D-bus
Marantz SD-63	250	S	B,C	Υ	3	43,14,30	D-bus
NAD 6325	169	S	B.C	N	2	N/A	Play Trim
NAD 6340	219	S	B.C	Y	2	N/A	Play Trim
NAD Monitor 6100	299	S	B.C	Y	2	N/A	Dyneq compresor for in-car
Nakamichi CR7E	1995	S	B,C	N	3	44,14,30	Auto tape calibration, R/C
Nakamichi DR1	850	S	B,C	N	3	43,10,32	Manual azimuth calibration
Nakamichi DR2	600	S	B,C	N	3	43,10,32	Diffused resonance transport
Nakamichi DR3	400	S	B,C	N	2	43,10,32	
Nakamichi Dragon	2350	AR	B,C	N	3	45,14,30	Auto azimuth correct
Pioneer CT-920S	680		B,C,S	Y	3	42,14,38	Slant Z-mechanism
Pioneer CT-95	1000		B,C,S	Y	3	44,15,38	Copper plated chassis
Pioneer CT-M601R	380	-	B,C	V	2	42,14,38	Five tape continuous record/play
Pioneer CT-S220	170		B,C	Y	2	42,14,36	System remote sockets
Pioneer CT-S320	200		B,C	Y	2	42,13,28	Auto tape setup
	250		B,C	Y	3	42,13,28	Auto tape setup, CD synch
Pioneer CT-S420	280	_	B,C	Y	3	42,13,28	Remote control CT-S420
Pioneer CT-S520 Pioneer CT-S620	330	_	B,C	Y	3	42,13,28	Slant Z-mechanism
Pioneer CT-S620-G	340		B,C	Y	3	42,14,38	Satin gold CT-S620
Pioneer CT-W420R	200	_	B,C	Y	2	42,13,25	Logic, double auto reverse
THE RESIDENCE AND ADDRESS OF THE PARTY OF TH	250		B,C	Y	2	42,13,25	Auto tape setup
Pioneer CT-W620R	300	-	B,C	v	2	42,13,25	Remote control, parallel record
Pioneer CT-W820R			B,C	Y	2	N/A	Both transports recording
Sansui D-X117WRI	220 180	_	_	Y	2	N/A N/A	Dott transports recording
Sansui D-X117HX	The state of the s		B,C	V	2	N/A N/A	
Sansui D-X419HX	180		B,C	Y	2	N/A N/A	Optical auto reverse
Sansui D-X519HXR	200	and the same of th	B,3C	-			Optical auto-reverse
Sansui D590W	120		B	N	2	N/A N/A	
Sansui D790WR	170	_	B,C	Y	2	N/A	
Sansui DX317WR	300		B,C	-	2	N/A	
Sherwood DD1010C	110		В	N	2	N/A	
Sherwood DD1030C	100		B	N	2	N/A N/A	
Sherwood DD2010C	120		B,C	N	2	N/A	
Sherwood DD3010C	150		B,C	V	2	N/A N/A	Mic input
Sherwood DS1010C	100	0	B,C	1	2	N/A	Mic input

Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory, see page 121.



BARTLETTS SUGGESTED **SYSTEMS**

The Bartletts Suggested systems listed below are supplied with the Marantz CD 53, an alternative CD player or Turntable is available, see below for details. All systems are supplied with 8 metres of 79 strand loudspeaker cable, QED 4mm plugs are available at a cost of 1.00 each. Carriage charge for delivery to an address on the UK mainland is £12.00 per order. All items are sent fully insured. Prices correct at time of printing but are subject to change without notice. E&OE

SPEAKERS AMPLIFIERS	Celestion 1	Mission 760 i Celestion 3 II	Tannoy 603 II Mission 760 ise	Mission 761 i B&W DM 600 i Celestion 5 II Tannoy 605 II	Tannoy 607 II Celestion 7 II Nad 802	Rogers LS 2a2 B&W DM 610 i Mission 780	Mission 762 i Cerwin- Vega VS 8	Rogers LS 4a2 Tannoy 609 II
Marantz PM 44 SE	378 .95	417 .95	433 .95	456 .95	487 .95	503 .95	518.95	550 .95
Nad 302	355 .95	394 .95	409 .95	438 .95	464 .95	479 .95	495 .95	526 .95
Nad 304	401 .95	440 .95	456 .95	479 .95	511.95	526 .95	542 .95	573 .95
Harman Kardon 6150	378 .95	417 .95	433 .95	456 .95	487 .95	503 .95	518.95	550 .95
Harman Kardon 1200	480 .95	524 .95	542 .95	568.95	604.95	617 .95	630 .95	674 .95
Arcam Alpha 5	436 .95	480 .95	498 .95	524 .95	560 .95	573 .95	586 .95	630 .95
Technics SUA 600	378 .95	417 .95	433 .95	456 .95	487 .95	503 .95	518.95	550 .95
Pioneer A 300 X	401 .95	440 .95	456 .95	479 .95	511.95	526 .95	542 .95	573 .95

Choices. The following CD players of Turnlables can be ordered instead of the Marantz CD 53 in the above systems.

CD Players

Aiwa XC 300	Deduct	£50.00	Denon DCD 595	Deduct	£20.00	Denon DCD 695	Add	Nil
Denon DCD 890	Add	£70.00	Marantz CD 52 Ilse	Add	£100.00	Marantz CD 63	Add	£50.00
Nad 501	Deduct	£20.00	Nad 502	Add	£20.00	Sony CDP 311	Deduct	£30.00
Sony CDP 711	Add	£50.00	Sony CDP 911	Add	£100.00	Yamaha CDX 470	Add	Nil
Yamaha CDX 570	Add	£45.00	Yamaha CDX 670	Add	£90.00			

Turntables

Dual CS 503-2	Deduct	£20.00	Dual CS 505-4	Add	£30.00	Technics SLBD 22	Deduct	£50.00
Thorens TD 280	Add	Nil						

Bartletts System of the Month

Marantz CD 53 CD Player Marantz PM 32 Amplifier Celestion One Loudspeakers 23 19.90 8m 79 Strand Cable

Carriage for the above system £12.00

STORES AT North London

175 Holloway Road London, N7 8LX



071 607 2148 071 607 2296

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11 The Broadway, Woking, Surrey, GU21 5AP



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STOCKISTS OF:

Aiwa, Adcom, Arcam, Audiolab, Audio Source, Audio Technica, Aura, B&W, Boston, Cable Talk, Canon, Celestion, Cerwin-Vega, Copland, Creek, Cyrus, Denon, Dual, Epos, Exposure, Harman Kardon, Marantz, Michell, Micromega, Mission, Moth, NAD, Nakamichi, Panasonic, Pioneer, Polk, ProAc, Quad, Roberts, Rogers, Rotel, Royd, Ruark, Sennheiser, Sequence, Sony, Systemdek, Tannoy, Target, Technics, Thorens, Tripod, Yamaha.

music made live... music made live...

96 HI-FI CHOICE BUYER'S **GUID**

Key to cassette decks
Price - typical retail, to nearest pound.
Type - T - twin transports, allowing tape
to tape dubbing, sequential play etc; S Single transport, AR - auto-reverse.
Dolby - B (10dB noise reduction), C
(20dB), S (24dB). B is standard for
prerecorded material.

Heads - 2 - combination record/play heads; 3 - independent record/play heads, allowing real time off tape monitoring.
Size - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 121 for full test results.

Model	Price	Туре	Dolby NR	Dolby HX Pro	Heads	Size	Special
Sherwood DS1150	80	S	B.C	N	2	N/A	
Sherwood DS3010C	120	S	B.C	Y	2	N/A	
Sherwoodf DS5010DC	170	S	B.C	Y	2	N/A	
Sony TCFX211B	100	S	B.C	N	2	43,12,29	
Sony TCK311B	150	S	B.C	Y	2	43,12,31	Auto calibration
Sony TCK411B	200	S	B.C	Y	3	43,12,31	UK optimised sound
Sony TCK511S	280	S	B.C.S	Y	3	43,12,31	UK optimised sound
Sony TCK611S	330	S	B.C.S	Y	3	43,12,30	UK optimised sound
Sony TCW435B	170	T	B.C	Y	2	43,12,31	
Sony TCWR535B	200	T	B.C	Υ	2	43,12,31	Auto calibration
Sony TCWR635S	280	T	B.C.S	Υ	2	43,12,31	UK optimised sound
Teac R-9000S	500	AR	B.C	Υ	3	49,15,36	Remote control
Teac V-1010	250	S	B.C	Υ	3	44,15,29	Fine bias
Teac V-2020S	380	S	B,C	Υ	3	44,15,29	Tape calibration
Teac V-3010	350	S	B,C	Υ	3	44,15,36	Copper chassis, remote
Teac V-600	150	S	B,C	Υ	2		Fine bias
Teac V-8000S	700	S	B,C,S	Υ	3	48,15,36	Direct drive, tape cal, remote
Teac W-6000R	450	T,AR	B,C	Υ	2	44,15,33	Pitch control, remote
Teac W-700R	220	T,AR	B,C	Υ	2	44,15,29	
Technics RS-BX404	180	S	B,C	Υ	2	43,13,29	Mic inputs
Technics RS-BX646	230	S	B,C	Υ	3	43,13,30	Auto tape calibration
Technics RS-BX747	300	S	B,C	Υ	3	43,13,30	
Technics RS-TR232	180	T,AR	B,C	Υ	2	43,14,29	Play transport unidirectional
Technics RS-TR333	200	T,AR	B,C	Υ	2	43,14,29	
Technics RS-TR515	260	T,AR	B,C	Υ	2	43,14,29	Optical quick reverse
Technics RS-TR777E	300	T,AR	B,C	Υ	2	43,14,28	Edit tape cal, CD synchro
Technics RS-TR979	380	T,AR	B,C	Υ	2	43,13,28	Auto tape cal, non-res base
Yamaha KX-650	260	S	B/C	Υ	3	N/A	
Yamaha KX-W952	500	T	B,C	Υ	2	N/A	

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
CD PLAYERS						
Aiwa DX-M100	150	1bit	-	Υ	N/A	Midi size
Aiwa XC-300	150	1bit	0	Υ	N/A	
Aiwa XC-750	200	1bit	~	Υ	N/A	Peak search. Rec calibration
Aiwa XC-950	250	1bit	-	Υ	N/A	Peak search. Rec calibration
Akai CD27	180	MB	E	Υ	N/A	
Akai CD57	200	MB	E,0	Υ	N/A	
AMC CD6	349	BS	E,O	Υ	N/A	
Arcam Alpha 5	450	MB	E		43,8,27	
Arcam Delta 270	800	Hybrid	2E		43,9,28	
Audiomeca Kreatura	1199	MB	E	Υ	N/A	
Aura CD50	400	BS	Е	Υ	N/A	
Aura CD50CHR	450	BS	E	Υ	N/A	Chrome finish
AVI S2000MC	999	MB	Е	Υ	N/A	
Cambridge CD200	150	MB	N	Υ	42,9,29	Can play in reverse order
Denon DCD-1290	330	MB	0	Υ	44,13,32	UK specified components
Denon DCD-2560	600	MB	E.0	Y	44,13,35	5-fold PSU
Denon DCD-595	180	MB	-	Y	44,11,29	Digital attenuator
Denon DCD-695	200	MB	Е	Ý	44,11,28	Digital attoribator
Denon DCD-890	270	MB	E	Y	44,12,29	UK specified components
Dual CD100RS	180	MB	N	N	N/A	on specified compensation
Dual CD1080	220	BS	E	Y	N/A	
Goodmans Delta 700	110	MB	N	Y	N/A	
Goodmans GCD360R	120	MB	N	Y	N/A	
Grundig CD1	140	BS	E	Y	44.8.30	30 mem, auto-space
		BS	E	Y	44,8,30	30 mem, edit, fade
Grundig CD2	190 120	BS	E	Y	36,8,28	30 mem, random repeat
Grundig CD210		BS	E	Y		
Grundig CD3	240	BS		Y	44,8,30 N/A	30 mem, FTS
Harman/Kardon HD7325	299		E,0	_		
Harman/Kardon HD7425	349	MB	E	Υ	N/A	
Harman/Kardon HD7525	449	MB	E	Υ	N/A	
Harman/Kardon HD7625	549	MB	E	Υ	N/A	
Harman/Kardon HD7725	799	MB	E,0	Υ	N/A	
Jadis JS-1	8068	MB	-	-	N/A	0: "
JVC XL-M408BK	250	1bit	-	Υ	44,13,32	Six disc
JVC XL-M505BK	300	1bit	-	Y	44,13,37	Six disc
JVC XL-V164BX	140	1bit	-	Υ	44,10,28	
JVC XL-V264BK	160	1bit	-	Υ	44,10,28	
JVC XL-Z1050TN	500	1bit	E	Υ	45,11,34	
JVC XL-Z464BK	200	1bit	-	Υ	44,10,28	
Kenwood DP-2050	170	1bit	-	Υ	44,10,26	Central mechanism
Kenwood DP-3050	200	1bit	-	Υ	44,10,26	High precision master clock
Kenwood DP-5050	270	1bit	3	Υ	44,12,31	High rigidity chassis
Kenwood DP-7050	350	1bit	0	Υ	44,12,31	High rigidity chassis
Kenwood DP-M6650	270	1bit	-	Υ	44,12,36	Multiplay CD
Krell CD DSPII 5000	5000	MB	2E	Υ	42,13,28	Has digital in, balanced out
Linn Karik	1497	DS	E,0	Υ	32,8,33	BNC digital
Linn Mimik	798	DS	E	Υ	32,8,33	BNC digital
Luxman D500X's	3750	MB	0	Υ	44,12,39	Top loading
Marantz CD-52 II	230	BS	Ε	Υ	42,12,30	Selected passive components
	300		-	1	42,12,28	Selected passive components

Key to compact disc players, transports and DACs

and DACs
Price - typical retail, to nearest pound.
DAC Type - MB - multibit, 1 bit - single
bit, BS - Bitstream, DS - Delta Sigma, M MASH, Hybrid - combines multibit and
single bit.
Outputs Digital: Opt - optical (usually
Toslink), EI - electrical (usually coaxial
S/PDIF).

Remote Control - Y - yes, N - No. Size - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 121 for full test

		S/PDIF).									
Model	Price	Dac Type	Outputs Dig	Remote	Size	Special					
Model CD PLAYERS	100		-	CD.	3126	Shootel					
Marantz CD-53	200	BS	E	Υ	43,9,30	New transport, DAC, circuit					
Marantz CD-63	250	BS	E,0	Υ	42,9,30	As CD-53					
Marantz CD-72SE	600	BS	E,O	Υ	42,12,28	As CD-52, 4V output					
Marantz CD10	2300	BS	E,0	Υ	46,14,36	Twin DAC-7, heavy build					
Meridian 506	795	DS	E,0	N	33,9,34						
Meridian 508	1350	DS	E,0	N	33,9,34						
Meridian 606	1350	1bit	3E,0	N	N/A						
Metaxas PHOS	1750	-	E.0	Υ	N/A						
Micro-Seiki CD-M2DC	3695	MB	E	Υ	N/A						
Micro-Seiki CDM2000X	4689	MB	E	Υ	N/A	_					
Micromega Stage 1	450	BS	E	Υ	43.28.88	Upgradable					
Micromega Stage 2	600	BS	E	Y	43,28,88	Upgradable					
Micromega Stage 3	800	BS	E	Υ	43,28,88	Upgradable					
Micromega Trio	6000	BS	E	Υ	34,48,31	AES/Toslink digital output					
Mission DAD5	300	BS	E	Y	37,11,29	Integrated CD player					
Mission Discmaster	1900	MB	E	Y	22,8,36	Two box player					
Musical Fidelity CDT	519	MB	N	N	41,7,25	Tube output stage, top loading					
Musical Fidelity FCD	1499	BS	2E.0	Υ	49,12,33	XLR balanced out, variable output					
NAD 502	219	BS	E	Y	N/A	24, 12, 12, 12, 12, 12, 12, 12, 12, 12, 12					
NAD Monitor 5000	309	BS	E	Υ	N/A						
Naim Audio CDI	1677	MB	-	Y	43,16,30	One box, no digital output, top loading					
Naim Audio CDS	3254	MB	-	Y	43,16,30	Two box, no digital output, top loading					
Nakamichi CD4	380	MB	E	Y	43,10,32	son no agran output, top routing					
Nakamichi MB2	850	MB	E	Y	43,10,32	Multi-CD, 20x8 oversampling					
Nakamichi MB3	650	MB	-	V	43,10,38	Multi CD, 18x8 oversampling					
	749		E,0	Y	N/A	mana ob, 1000 oversampning					
Orelle CD100		MB	E,0	Y	N/A N/A						
Orelle CD200 II	899	MB		Y							
Orelle CD480	399	MB	E	_	N/A 44.11.20						
Philips CD732	140	BS	E	Y	44,11,30						
Philips CD920	160	BS	E	Y	44,11,30						
Philips CD930	200	BS	E	Υ	44,13,30						
Philips CDC935	230	BS	Е	Υ	44,13,38	Five disc CD player					
Pioneer PD-102	150	1-bit	-	N	42,11,28	Display off					
Pioneer PD-202	170	1-bit	-	Υ	42,11,28	As 101, variable output and I/R					
Pioneer PD-77	1100	1-bit	E,0	Υ	44,13,33	Satin gold finish					
Pioneer PD-95	2500	1-bit	E,0	Υ	44,16,34	Balanced out, Legato, SPM					
Pioneer PD-DM802	450	1-bit	2	Υ	42,14,31	Dual magazine 12-disc					
Pioneer PD-M602	270	1-bit	-	Υ	42,11,30	Six disc					
Pioneer PD-M701	330	1-bit	-	Υ	42,13,30	Six disc					
Pioneer PD-M901	450	1-bit	-	Υ	42,13,33	Six disc, DSP soundfield control					
Pioneer PD-S502	230	1-bit	-	Υ	42,11,29	Stable Platter Mechanism					
Pioneer PD-S602	270	1-bit	0	Υ	42,11,29	SPM, optical out					
Pioneer PD-S702	300	1-bit	0	Υ	42,13,27	SPM, Legato Link filter					
Pioneer PD-S802	350	1-bit	E,0	Υ	42,14,27	SPM, Legato Link filter					
Pioneer PD-S901	499	1-bit	E,0	Υ	42,13,33	SPM, Legato Link, Twin DAC					
Pioneer PD-TM3	500	1-bit	2	Υ	42,18,35	Triple magazine, 18-disc					
Quad CD67	790	DS	Е	Υ	23,8,25	For use with 66 system					
Roksan ATT-DP2P	1495	DS	Е	Υ	46,12,35	Player, four level isolation					
Rotel RCD945AX	230	BS	Е	Υ	44,10,32						
Rotel RCD965BX	300	BS	E	Y	44,10,32	Audiophile components					
Rotel RCD965BX D	375	BS	Е	Υ	44,10,32	Discrete output					
Rotel RCD965BX LE D	425	BS	E	Υ	44,10,32	Discrete & slit foil caps					
Sansu CDX217i	200	MB	E	N	N/A						
Sansui CD-270	160	BS	N	N	N/A						
Sansui CD-X617	350	BS	E,O	Y	N/A						
Sansui CD-X617 Sansui CD117K II	180	MB B2	N.	N	N/A N/A						
	250	BS	E,O	Y	N/A N/A						
Sansui CDX317		MB B5	E,0	N	12,5,23	20 bit					
Sentec Diana	1100			N	12,5,23 N/A	EU VIII					
Sherwood CD2010C	100	MB	N	_							
Sherwood CD3020R	130	BS	Y	N	N/A N/A						
Sherwood CD5010R	160	BS		N	N/A	Five diag corouge!					
Sherwood CDC5030	200	1bit	N	Y	44,10,38	Five disc carousel					
Sherwood CDC5010	200	BS	N	Y	44,10,38	Five disc carousel					
Sherwood DC3030R	140	1bit	N	Y	44,8,25	Headphone volume					
Sony CDP-X303ES	550	1bit	0	Υ	43,13,38	UK optimised sound					
Sony CDP311	170	1bit	-	Υ	43,10,29	Digital servo					
Sony CDP411	200	1bit	-	Υ	43,11,30	Digital servo					
Sony CDP711E	250	1bit	0	Υ	43,11,30	UK optimised sound					
Sony CDP911E	300	1bit	0	Υ	43,11,36	UK optimised sound					
Sony CDPC335	230	1bit	-	Υ	43,13,39	Five disc player					
Teac CD-P3500	200	BS	Е	Υ	44,12,28						
Teac CD-P4500	280	BS	Е	Υ	44,12,29	Digital attenuator					
Teac VRDS-10	770	BS	E,0	Υ	45,15,34,	Twin DAC7, balanced output					
Teac VRDS-20	1300	BS	E,O	-	50,15,34	Twin DAC7, balanced output					
Teac VRDS-7	600	BS	E,O	Υ	45,15,34	Twin BS					
Teac X-1	2500	MB		Υ	46,14,40	Balanced out, 4x20bit					
Teac X-1S	3500	MB	0	Ÿ	46,14,40	Balanced out, 4x 20bit					
Technics SL-P2000	1000	M	0	Υ	45,13,33	THCB base, R-Core					
Technics SL-PG340A	150	M	N	Υ	43,10,29						
				Y	The second secon						
Technics SL-PG440A	170	M	N		43,10,29						
Technics SL-PG520A	180	M	N	Y	43,11,30						
Technics SL-PS620A	200	M	0	Y	43,12,29						
Technics SL-PS740A	250	M	0	Y	43,13,29						
Technics SL-PS80	420	M	0	Υ	43,13,34	Digital values ATRT 1					
Wadia 6 Player	3995	MB	E,0	Y	35,14,41	Digital volume, AT&T, balanced					

HI-FI CHOICE BUYI

Key to digital recorders Price - typical retail, to nearest pound. Type - MD - MiniDisc - DCC - Digital Compact Cassette, DAT - Digital Audio Cassettes.

DAC Type - MB - multibit, 1 bit - single bit, BS - Bitstream, DS - Delta Sigma. Size - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 121 for full test

Digital In & Out - E - Electrical (usually coaxial S/PDIF), O - optical, (usually Toslink).

	Kev	and DACs Price - typ DAC Type bit, BS - B MASH, Hyl single bit. Outputs D	oical retail - MB - mu itstream, l brid - com	, to nea Itibit, 1 DS - De bines m	rest pound. bit - single lta Sigma, M - nultibit and Il (usually ally coaxial	Size - width x height x depth in om. Products highlighted in red have been tested in <i>Hi-Fi Choice</i> . Please refer to The Directory on page 121 for full test results.
Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
CD PLAYERS						
Yamaha CDC-635	300	BS	N/A	Υ	N/A	
Yamaha CDX-1000	599	BS	E,0	Υ	N/A	
Yamaha CDX-670	290	BS	E,0	Υ	N/A	
Yamaha CDX87.0	330	BS	0	Υ	N/A	

Key to compact disc players, transports and DACs

Remote Control - Y - yes, N - No. Size - width x height x depth in cm.

Model	Price	Оас Туре	Outputs Dig	Remote	Size	Special
CD TRANSPORTS						
Arcam Delta 250	750	-	2E, 0		43,9,28	BNC out. Has sync lock input
Audiolab 8000CDM	1250	-	E,0	Υ	45,8,34	
Audiomeca Kreatura	999	-	E,0	Υ	N/A	
Audiomeca Mephisto	1999	-		Υ	N/A	
Counterpoiint DA-11E	1495	-	E,0	Υ	N/A	
DPA T1 Transport	895	-		Υ	N/A	
Jadis JCDT	8000	-	N/A	Υ	N/A	Top load
Krell DT-10 trans	9090	-	2E,0	Υ	42,13,28	Front loader
Krell MD-20 trans	4999	-	E,20	Υ	42,13,28	Top load, AT&T optical out
Krell MD-10 trans	7990	-	2E,0	Υ	42,13,28	
Meridian 200	895	-	E,0	Υ	32,32,10	
Meridian 500	975	-	E,0	Υ	32,33,9	
Meridian 602	1750	-	E,0	Υ	32,33,10	
Micromega Duo CD2-1	2500	-	E	Υ	34,9,31	Top loading
Micromega Duo CD3-1	1350	-:	E	Υ	34,9,31	Top loading
Micromega T-Drive	1200	:	Е	Υ	22,28,88	Tray loading
Orelle CD10-T	799	-		Υ	N/A	
PS Audio Lambda tr	1990	-	E	Υ	38,8,34	AT&T, AES/EBU optional
Roksan ATT-DP2	1295	-	Е	Υ	46,12,35	Four level isolation
Roksan ATT-DP2A	1490		-	Υ	46,12,35	AT&T optical
Teac P-700	900	-	E,0	Υ	23,14,40	Half width, anti-resonance chassis
Teac P-2	3500	-	E,0	Υ	23,14,49	
Teac P-2S	4300	-	0,E	Υ	23,14,49	Gold plate circuit boards
Theta Data Basic	1990	1	E	Υ	42,8,34	AT&T, AES/EBU option
Theta Data II NTSC	3290	-	E	Υ	42,12,40	AT&T, AES/EBU option
Wadia 7	9995	-	-	Υ	35,16,46	
Wadia 8	3195	-	-	Υ	35,16,41	

	Price	D ac Туре	Outputs Dig	Remote		
Model	Ce	pe	ig	te	Size	Special
D/A CONVERTERS	450	11.1.11			40 7 00	
Arcam Black Box 50	450	Hybrid BS	5.0		43,7,28	Two inputs
Audio Alchemy DDEv1.0 Audio A DAC-in-the-box	420 200	MB	E,O	-	N/A N/A	Upradeable external PSU
Audio Note DAC1	600	MB	E.O	Υ	N/A N/A	
Audio Note DAC3	1650	MB	E/0	Y	N/A	
Audio Research DAC2	3940	MB	L/U	-	48.14.26	20bit. 8x o/s
Audiolab 8000DAC	750	BS			45.8.34	Balanced AES/EBU out
AVI S2000MD	549	MB		H	45,6,54 N/A	Balanced AES/EBO out
Beard DAP-1	1250	MB			N/A	
Beard DAP-2 DAC	999	BS	E,0	Y	N/A	Hybrid tube
Counterpoint DA-10E	1675	-	E.0	Y	N/A	Interchangeable DACs, optional AT&T
DPA Little Bit II	400	BS	-		N/A	intoronangoable bhod, optional hrait
DPA PDM One III	1280	BS	1.		N/A	
DPA PDM Two	2350	BS	-		N/A	
DPA The Bigger Bit	695	BS	-		N/A	
EMF Audio Crystal	500	BS			N/A	
Krell Reference 64	14300	MB	-	-	42.13.39	AT&T in
Krell Studio	4450	MB	-	-	42,6,32	AT&T in
Krell Studio 2	3198	MB	-	-	42,13,27	AT&T in
Linn Numerik	1075	MB	-	-	32,8,33	
Meridian 563	695	DS	3E,0	N	33,9,34	
Metaxas Mas DAC	2800	MB	E,0	Υ	N/A	External PSU
Micromega Duo BS2	600	BS	-	-	8,28,9	AES input
Micromega Duo Pro 2	1350	BS	=	2	34,48,31	AES input
Micromega Microdac	349	BS	E,0	-	N/A	
Micromega T-DAC	800	BS	-	-	22,28,88	Four inputs
Mission DAC5	300	BS	-	-	7,11,29	Outboard DAC, matches DAD5
Musical Fid Tubalog	499	MB	E,0	Υ	44,78,28	Tube o/p
Orelle DA-180	599	MB	-	-	N/A	
Perception DAC	695	MB	-	7.	N/A	
Pink Triangle DaCapo	1350	BS	E,0	-	N/A	Interchangable DAC modules and battery PSU
Pink Triangle Ordinal	670	BS	-	-	N/A	Interchangable DAC modules
PS Audio DigiLink II	688	MB	1	1	38,8,16	ATOT innut
PS Audio Reference L PS Audio SuperLink 2	5490 1230	MB MB	1	-	38,8,36	AT&T input
PS Audio SuperLink 2 PS Audio UltraLink	2390	MB	-	+	38,8,16 38,6,20	AT&T input option
Roksan ATT-DA2	549	DS		N	22.8.33	DAC 4 inputs, optional AT&T
Sentec Diana	993	MB	E.0	14	N/A	DAG 4 inputs, optional ATX1
Teac D-2	2500	MB	L,0		23.14.49	18 bit, balanced output
Teac D-700	600	MB			23,14,49	Matches P-700, 4x20bit
Theta Pro Gen III	4600	MB	-	1.	42.8.34	AT&T input option
Theta Pro-Prime	1449	BS	1.		42,5,23	Trial input option

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
D/A CONVERTERS						
Theta Probasic II	2299	MB	2	121	42,5,29	
Wadia 12	1530	MB	E,0	N	N/A	Balanced and AT&T outputs
Wadia 15	3790	MB	E,0	Υ	35,9,41	Software upgradable
Wadia 64.4	4750	MB	E,0	N	35,8,28	Balanced output
Wadia 9	12790	MB	E,0	Υ	44,9,36	Digital volume, separate PSU
Woodside DAC1	909	MB	E,0	-		
Woodside DAC2	509	MB	E,0	-	N/A	

Model	Price	Туре	Dig. In	Dig. Out	DAC Type	Size	Special
DIGITAL RECORDERS							
JVC XD-Z1010TN	900	DAT	E,0	0	BS in/out	44,14,36	
Marantz DD-82	650	DCC	E,0	E,0	MB/BS	42,15,34	DAC7 output
Marantz DD-92	800	DCC	E,0	E,0	MB/BS	46,15,34	DAC7, zinc side panels
Meridian CDR	4500	CD-R	E,0	E	BS in/out	N/A	
Nakamichi 10007	N/A	DAT	E,0	E,0	MB in/out	N/A	
Philips DCC300	250	DCC	E	Υ	BS in/out	36,11,30	
Philips DCC600	300	DCC	Е	Υ	BS in/out	44,12,30	
Philips DCC900	350	DCC	E,0	Υ	BS in/out	44,14,30	
Sharp MD-D10E	400	MD	-	Υ	-	3,9,11	World's smallest MD player
Sony DTC690	600	DAT	E,0	Υ	1bit in/out	43,11,35	UK sound, SCMS
Sony MD5100	700	MD	0	Υ	1bit in/out		Title display, full remote
Technics RS-DC10	700	DCC	E,0	E,0	BS	43,12,35	

Technics RS-DC10	700	DCC	E,0	E,0		BS	43,12,35	
			T	П	Ŧ			
	,	_	We		Impedance			
Model	Price	Туре	Weight		nce		Special	
HEADPHONES								
Aiwa HP-A160	7	Opn	N.	Ά	N/A		Banded, 3.5/6.3	3mm
Aiwa HP-A260	9	Opn	N.	Ά	N/A		Banded, bass re	
Aiwa HP-A360	13	Opn	N.	Ά	N/A		Banded, bass re	
Aiwa HP-AV370	20	Opn	N.	/A	N/A		Banded, 5m lea	ad
Aiwa HP-J3	17	Opn	N.	/A	N/A		Banded in-ear	
Aiwa HP-J6	21	Opn	N.	/A	N/A		Vertical in ear,	volume control
Aiwa HP-J7	26	Opn	N	/A	N/A		Vertical in-ear,	bass duct
Aiwa HP-J8	31	Opn	N	/A	N/A		As HP-J7, with	volume control
Aiwa HP-JB33	8	Opn	N	/A	N/A		Vertical ear fit,	
Aiwa HP-V141	7	Opn	N	/A	N/A		In ear 'power' b	oass
Aiwa HP-V21	10	Opn		/A	N/A		In ear, stereo/n	
Aiwa HP-V23	12	Opn		/A	N/A		In ear, resonato	
Aiwa HP-V27	13	Opn		/A	N/A		Resonator duct	
Aiwa HP-V28	13	Opn		/A	N/A		As HP-V27, ste	
Aiwa HP-V68	19	Opn		/A	N/A	_		control, carry case
Alwa HP-X30	26	Sld		/A	N/A	-	Banded	
Aiwa HP-X35	31	SIdI	_	/A	N/A		Volume control	
Aiwa HP-X500	38	Sld	N	/A	N/A		Sapphire lamin	ated diaphragm
AKG K1000	646	Opn		70	120			
AKG K135	46	Opn		60	150			
AKG K141	74	Opn		25	600			
AKG K2	23	Opn		0	200		Mini	
AKG K240	82	Opn		40	600			
AKG K270	112	Sld		50	75			
AKG K280	117	Opn		50	75			
AKG K33	25	Opn		0	50			
AKG K340	191	Opn	3	80	400)		
AKG K400	118	Opn		50	12			
AKG K44	42	Opn	9	0	50			
AKG K500	138	Opn	2	50	12	0		
AKGK270 Studio	121	Sld	2	50	75			
Audio Tech ATH M4X	39	Opn	1	40	30			
Audio Tech ATH309	36	Opn	1	40	30			
Audio Tech ATH9000	245	Opn	2	40	32			
Audio Tech ATH909	60	Opn	2	00	60	0		
Audio Tech ATH910	90	Sld	2	200	60	0		
Audio-Technica ATH-01	80	Opn	2	200	60	0		
Beyer DT-511	85	Opn	2	200	40			
Beyer DT-901	179	Sld	2	280	25	0		
Beyer DT100	135	Sld		350	60			
Beyer DT311	40	Opn		20	40			
Beyer DT331	49	Opn		20	25			
Beyer DT411	59			120	25			
Beyer DT431	69			250	25			
Beyer DT770 Pro	140			250	60			
Beyer DT801	129			250	25			
Beyer DT811	159	-		245	25			
Beyer DT911	199			275	25			
Beyer DT990	109	-		200	60			
Beyer DT990	119	-		200	60			
Beyer DT990 Pro	169			250	60	0		
Beyer IRS790	165	- Carlotter		120	-		Cordless infra-	-red
Beyer IRS890	199	1000		120	60			
Jecklin Float 1	75	Opn		100	20	00		

98 HI-FI CHOICE BUYER'S GUIDI

Key to headphones
Price - typical retail, to nearest pound.
Type - Opn - open back, vented or velocity type; gives less environmental isolation, but is usually more natural feeling in
extended use. Sid - sealed - the headphones form an air seal around the ears,
helping reduce sound leakage. IR - Infra
red cordless. Ear - in-ear model.

Weight - without cable Impedance - in ohms.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 121 for full test results.



Key to loudspeakers
Price - typical retail, to nearest pound.
Type - 2x, 3x etc - number of independent drive units, Pt - ported, IB - sealed, Active - dedicated active crossover, needs amps for each driver, ABR - auxiliary bass radiator, Sub - subwoofer, Uni-Q - KEF prop. coaxial drive unit, Hom - horn loading, MC - moving coil, ESL - electrostatic, CC - coupled cavity,

Hybrid - dynamic bass/ESL or ribbon top. Sens - output at given power input level. Impedance - in ohms. Power - maximum recommended amplifier output. Size - width x height x depth in cm.

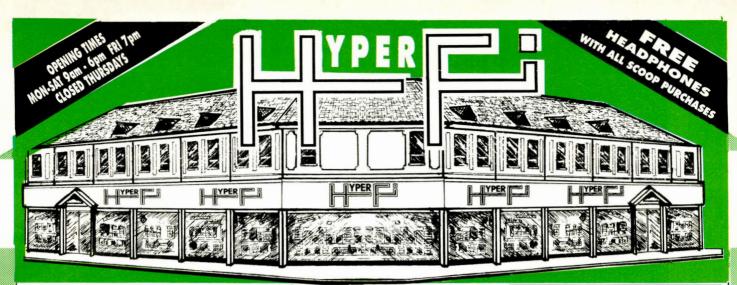
Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 121 for full test results.

			_	1	
	_		We	Impedance	
Model	Price	Туре	Weight	ance	Special
HEADPHONES			100	000	
Jecklin Float 2 Jecklin Float ELS	99 399	Opn Opn	400 600	200	Electrostatic
JVC HA-D1000	250	Sld	340	32	5m, 6.3/3.5mjacks
JVC HA-D515	20	Sld	110	40	3m, 6.3/3.5mjacks
JVC HA-D590	35	Sld			
JVC HA-D616	25	Sld	120	32	3m, 6.3/3.5mjacks
JVC HA-D690	40 50	Sld Sld	220	32	3m, 6.3/3.5mjacks
JVC HA-D710 JVC HA-D910	60	Sld	220	32	3m, 6.3/3.5mjacks 3m, 6.3/3.5mjacks
Kenwood KH-1000	20	Opn	30	32	2m OFC lead
Kenwood KH-3000	40	Sld	210	32	2.5m OFC lead
Kenwood KH-5000	70	Sld	280	32	2.5m OFC lead
Kenwood KH-535	15	Ear		32	3.5mm plug
Kenwood KH-757	20	Ear Ear		32	3.5mm plug 3.5mm plug
Kenwood KH-959 Koss Pro 4AA	120	Sld	425	230	3.5mm plug
Koss CK300	325	Sld	240	100	Cordless infra red
Koss ESP950	1995	Opn	350	-	Electrostatic
Koss JCK200	175	Sld	240	100	Cordless infra-red
Koss MAC5	39	Opn	100	60	
Koss MAC7	62	Sld	160	60	
Koss Porta Pro 1	60	Opn	65	60 43	
Koss Porta Pro Jnr Koss Pro 480	52 115	Opn Cld	65 250	180	
Koss Pro/4/XTC	125	Cld	340	100	
Koss TD65	43	Sld	150	90	
Koss TD75	55	Sld	330	160	
Maxell HP100	4	Ear	3	32	Replacable pads, 1m lead
Maxell HP1000	15	Opn	95	32	2.7m lead, digital ready
Maxell HP200	5	Opn	30	32 32	Replacable pads, 1m lead
Maxell HP2000 Maxell HP300	20	Opn Opn	140 40	32	Volume control digital ready 6.3/3.5mm fit
Maxell HP3000	30	Sed	120	32	Volume control digital ready
Maxell HP350	9	Eiar	5	32	Winder case, fold plug,
Maxell HP400	8	Ear	4	32	With pouch, 6/3/3.5mm fit
Maxell HP4000	20	Ear	5	16	Volume control, winder case
Maxell HP500	13	Opn	45	22	2.7m lead, 6.3/3.5mm fit
Nakamichi SP7	70	Opn	150	45	One and la
Pioneer SE-15 Pioneer SE-15V	20 30	Opn		30	2m cable 5m cable
Pioneer SE-32	23	Opn N/A		40	Litz cable
Pioneer SE-330D	35	Sld	-	35	3m cable, bass boost duct
Pioneer SE-400D	37	Sld	-	35	3m cable
Pioneer SE-5	16	Opn	-	30	2m cable
Pioneer SE-500D	48	Sld	+	35	3m cable
Pioneer SE-52	25	N/A	-	32	Litz cable
Pioneer SE-700D	60	Sld	- NI/A	35	3m cable CD headphone
Ross RDH-100CD Ross RDH-200CD	15	N/A Sld	N/A N/A	N/A N/A	Closed back
Ross RDH-300CD	17	N/A	N/A	N/A	CD headphone
Ross RDH-400CD	22	N/A	N/A	N/A	Digital headphone
Ross RE-2030	6	N/A	N/A	N/A	Personal stereo
Ross RE-2060CD	9	N/A	N/A	N/A	Inner ear headphone
Ross RE-223	7	N/A	N/A	N/A	Stereo/mono
Ross RE-229	6	Sld	N/A N/A	N/A N/A	Folding
Ross RE-233 Ross RE-234	5 6	Opn N/A	N/A N/A	N/A	Personal stereo
Ross RE-235	6	N/A	N/A	N/A	Personal stereo
Ross RE-246	7	N/A	N/A	N/A	Micro stereo phones
Ross RE-280	7	Opn	N/A	N/A	Vertical inner ear
Ross RIH-150	6	Opn	N/A	N/A	Inner ear headphone
Ross RIH-360CD	9	Opn	N/A	N/A	Vertical inner ear
Ross RIH-460CD Ross RIH-550	12	Opn N/A	N/A N/A	N/A N/A	Vertical inner ear, volume potentiometer Inner ear, with volume controls
Ross RMH-300	7	N/A	N/A N/A	N/A	Lightweight
Ross RMH-310TV	10	N/A	N/A	N/A	For video and TV
Ross RMH-500CD	9	N/A	N/A	N/A	Lightweight
S'heiser Charleston	224	Opn	210	140	3m lead, 3.5/6.leather trim
S'heiser HE60/HEV70	998	Opn	260	-	Electrostatic with energiser
S'heiser Set 180/UK Sennheiser HD 5806	150 190	Ear	43 260	300	Infra-red cordless 3m lead, 3.5/6.3mm
Sennheiser HD 5806 Sennheiser HD25	140	Opn Sld	140	70	1.5m lead, 3.5/6.3mm
Sennheiser HD250 LII	130	Sld	215	300	3m lead, 3.5/6.3mm
Sennheiser HD320	40	Opn	120	60	3m lead, 3.5/6.3mm
Sennheiser HD330	55	Opn	120	100	3m lead, 3.5/6.3mm
Sennheiser HD340	65	Opn	120	100	3m lead, 3.5/6.3mm
Sennheiser HD440 II	35	Opn	125	60	3m lead, 3.5/6.3mm
Sennheiser HD520 II	90	Opn	210	300	3m lead, 3.5/6.3mm
Sennheiser HD530 II	100	Opn	210	300	3m lead, 3.5/6.3mm
Sennheiser HD540 II	120	Opn	195 72	300	3m lead, 3.5/6.3mm Mini, 1.2m lead 3.5/6.3mm
Sennheiser HD55 Sennheiser HD560 II	35 140	Opn Opn	210	32	Mini, 1.2m lead 3.5/6.3mm 3m lead, 3.5/6.3mm
Sennheiser HD60TV	35	Opn	118	32	6.8m lead (inc vol control)
Sennheiser Headmax	25	Opn	62	32	Mini, 1.2m lead 3.5/6.3mm
Sennheiser IS450	150	Sld	160	-	Infra-red cordless - hi-fi
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Model	Price	Туре	Weight	pedance	Special
HEADPHONES					
Sennheiser IS550	180	Opn	170	•	Infra-red cordless
Sennheiser Manhattan	25	Opn	118	32	3m lead, 3.5/6.3mm
Sennheiser Orpheus	9652	Opn	365	-	Electrostatic, valve energiser
Sennheiser Set 90/UK	130	Ear	40	-	Infra-red cordless
Sennheiser Vegas	25	Opn	118	32	3m lead, 3.5/6.3mm
Sony MDR-007 Mk II	8	Opn	36	-	2m, 3.5/6.3mm plug
Sony MDR-008TV	17	Opn	-	-	5m, 3.5/6.3mm plug
Sony MDR-009	10	Opn	40	-	2m, 3.5/6.3mm plug
Sony MDR-14 Mkll	12	Opn	50	-	2m, 3.5/6.3mm plug
Sony MDR-24	15	Opn	-		7m, 3.5/6.3mm plug
Sony MDR-44	18	Opn		-	7m, 3.5/6.3mm plug
Sony MDR-4747	20	Ear	6	_	1.2m lead, mini plug
Sony MDR-710k	220	IR	470	-	Seven meter range infra-red
			470		1.2m mini pluq
Sony MDR-A12L	20	N/A	-		
Sony MDR-A22L	22	N/A	-	-	1.2m mini plug
Sony MDR-CD1000	170	Sld	330	45	1.5m, 3.5/6.3mm plug
Sony MDR-CD3000	350	Sld	350	45	1.5m, 3.5/6.3mm plug
Sony MDR-CD350	30	Sld	190	24	3m, 3.5/6.3mm plug
Sony MDR-CD450	45	Sld	260	24	3m, 3.5/6.3mm plug
Sony MDR-CD50	20	Sld	180	24	2m, 3.5/6.3mm plug
Sony MDR-CD550	60	Sld	270	45	3m, 3.5/6.3mm plug
Sony MDR-CD750	90	Sld	290	45	3m, 3.5/6.3mm plug
Sony MDR-CD850	100	Sld	330	32	1.5m, 3.5/6.3mm plug
Sony MDR-D33	70	Sld	120	45	1.5m, 3.5/6.3mm plug
Sony MDR-D55	90	Sld	120	45	1.5m, 3.5/6.3mm plug
	120	Sld	140	45	1.5m, 3.5/6.3mm plug
Sony MDR-D77			140	40	
Sony MDR-E515EX	8	Ear	5	-	1m lead, mini plug
Sony MDR-E515V	12	Ear		-	1m lead, mini plug
Sony MDR-E525	15	Ear	5	-	1m lead, mini plug
Sony MDR-E535	18	Ear	5	-	1.2m lead, mini plug
Sony MDR-E747MP	20	Ear	6	-	1.2m lead, mini plug
Sony MDR-IF310K	100	IR	170	-	Seven meter range infra red
Sony MDR-P1TV	22	Sld	-	-	5m, 3.5/6.3mm plug
Sony MDR-W07L	11	N/A	13	-	1m mini plug
Sony MDR-W12L	16	N/A	-	-	1.2m mini plug
Stax Gamma Pro	399	Opn	300	-	
Stax Lambda Pro	449	Opn	325	-	
Stax Lambda Sig	549	Opn	325	-	
	239	Opn	300		
Stax SR Gamma	349	Opn	325		
Stax SR Lambda			170		
Stax SR34	169	Opn		-	
Stax SR84	259	Opn	160	-	
Technics RP-F10	100	Sld	300	32	3m lead
Technics RP-F15	80	Sld	190	35	3m lead
Technics RP-F30	180	Sld	340	32	3m lead
Technics RP-HT116	55	Sld	190	35	3m lead
Technics RP-HT77	30	Sld	150	32	3m lead
Technics RP-HT86	40	Sld	150	35	3m lead
Vivanco IR900	70	Opn	235	n/a	Infra-red cordless
Vivanco SR10001/1	110	Opn	265	100	In-front localisation
	14	Ear	4	18	Includes case
Vivanco SR25 Micro	12	Ear	4	18	For personal stereos
Vivanco SR35 Micro			4		
Vivanco SR45 Micro	15	Ear		18	Including volume control
Vivanco SR474	32	Opn	110	36	Soft ear cushions
Vivanco SR606	40	Opn	225	32	3.5/6.3mm plug
Vivanco SR65 Mini	13	Opn	30	32	For portable CD players
Vivanco SR808	55	Opn	250	30	3.5/6.3mm plug
VIVARIOU DISOUG			_		
Vivanco SR9001s	120	Opn	280	n/a	Infra-red cordless

Model	Price	Туре	Sens	Impedance	Power	Size	Special
LOUDSPEAKERS							
Acoustic Energy AE1	950	2x Pt	88	8	200	26,30,18	Metal dome/cone, solid enc
Acoustic Energy AE2	1175	2x Pt	91	6	200	24,40,32	Twin bass, metal cones
Acoustic Energy AE3	1650	3x Pt	87	4	250	37,27,63	Simplified metal dome/cone
Acoustic E. Aegis 1	452	2x Pt	86	8	150	21,39,26	Stand mount, metal cone
Acoustic E. Aegis 2	799	2x Pt	86	8	200	33,106,26	Floor, reflex, metal cone
Advent Baby 2	149	2x	89	8	75	26,39,15	Bookshelf/stand mount
Advent Graduate	219	2x	89	8	210	28,44,17	Bookshelf/stand mount
Advent Heritage	579	N/A	90	8	600	25,89,31	Floor standing, free space
Advent Laureate	499	N/A	90	8	500	21,80,29	Floor standing, free space
Advent Legacy 2	349	N/A	90	8	500	38,67,22	Floor standing, free space
Advent Mini	99	N/A	88	8	120	16,28,14	Bookshelf/stand mount
Advent Prodigy	299	N/A	89	8	300	24,68,20	Floor standing, free space
Allison AL100	100	2x	90	4	150	33,24,19	Boundary, stand mount
Allison AL105	170	2x	90	4	150	24,37,21	Boundary, stand mount
Allison AL110	220	N/A	90	4	150	24,40,23	Floor standing, free space
Allison AL120	420	N/A	90	4	200	28,61,29	Floor standing, free space
Allison AL125	650	N/A	90	4	200	28,78,29	Open space, free standing
Allison AL130	800	N/A	90	4	200	32,95,34	Open space, free standing
Allison AL115	280	N/A	90	4	150	28,51,26	Boundary, stand mount
Allison CD6	300	N/A	90	4	150	29.29.29	Cuboid, wall mount

Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory, see page 121.



BRITAIN'S ARGEST INDEPENDENT

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(NO REPAIRED UNITS, MAIL ORDER RETURNS OR GREY IMPORTS)

- All prices include V.A.T.
- We have Friendly Expert Advisers on hand at our 10,000sq. ft. Superstore at Barking. They can offer Advice and Full Demonstrations.
- We offer the Fastest Mail Order Department in the Business. Insured - 24 Hour Securicor Delivery.
- We Care. We have Fully Trained Service Personnel.
- We want your custom . . . If you have been satisfied with the Service at Hyper-Fi tell others. If you're not happy for any reason don't hesitate to tell us.

JUST WRITE TO: HYPER-FI P.R. DEPT. (RICHSIDE), FREEPOST, RM90, CHIGWELL, IG7 6BR.

THIS MONTH'S STAR BUYS

AIWA



- WHAT HI-FI AWARD WINNER DOLBY B.C. HX PRO
 FULL IC LOGIC CONTROL
 AMORPHOUS ALLOY HEADS
 FINE BIAS ADJUST

ADF410 Also ADF810 £179.95

Also DR2

£469.95

NAKAMICHI



- * HIGHLY REVIEWED WHAT HI-FI & HI-FI CHOICE "SWEET CRISP DETAILED AMPLIFIER" *AUTHORISED U.K. DEALER STOCK *2 x 40 WATTS 8 OHMS *2 x 57 WATTS DYNAMIC POWER

NAKAMICHI



- FIVE STAR WHAT HI-FI REVIEW
- HIGHLY REVIEWED HI-FI CHOICE SUPERB QUALITY 2 HEAD MACHINE OUTSTANDING RECORD QUALITY AUTHORISED UK DEALER STOCK

BARGAIN OFFERS

Most at trade price or less, all equipment brand new sealed equipment brand direct from cartons fully guaranteed direct from B & W NAKAMICHI (UK) LTD



All brand new factory sealed. Most at trade price or less

Purchase

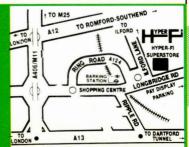
Most at trade prices or less all equipment most at made prices or less all equipment brand new sealed cartons fully guaranteed direct from PIONEER (GB) LTD.

WILL BEAT MY GENUINE

FOR DETAILS

67-73 LONGBRIDGE ROAD BARKING, ESSEX. **HOTLINE: 081-59**

NOW ONLY MINUTES AWAY FROM THE NEW M11 (A406) MOTORWAY CLOSE TO BARKING UNDERGROUND/MAINLINE STATION





AMPLIFIERS

AMPLIFIERS

SONY AVV

MARANTZ



P

9

2

- * 2 x 40 WATTS RMS
 * TWIN TAPE INPUTS
 * MOVING MAGNET INPUT
 * SPEAKER MATCHING 4-16 OHMS

PIONEER



* A.V. REMOTE RECIEVER * DOLBY SURROUND SOUND * 2 x 60 WATTS FRONT 2 x 10 WATTS REAR * 6 AUDIO 2 VIDEO INPUTS * VIDEO OUT COPY FACILITY * DYNAMIC BASS FEEDBACK SYSTEM \$1

STRD590

SAVE £60 •

•

9

NAD

PIONEER



NAD

- * HIGHLY REVIEWED RANGE
- * 2 x 30 WATTS OUTPUT
- * BASS TREBLE TONE CONTROLS

* FUROPEAN AMP OF THE YEAR

HEAVY DUTY BINDING POSTS

* BEST BUY HI-FI CHOICE

* 2 x 25 WATTS RMS

- * LOUDNESS SWITCH
- * HEADPHONE SOCKET BLACK 420mm



PHILIPS

- HEAVY DUTY BINDING POSTS DIGITAL INPUTS/OUTPUTS
- Also FA920 2 x 43W £119.95
- HIGHLY REVIEWED WHAT HI-FI
 INFRA-RED REMOTE CONTROL
 2 x 40 WATTS RMS
 DIGITAL TUNER AM/FM
 18 PRESETS. TWIN SPEAKERS

705



TAF319R

PM32

KENWOOD



- **NAD 302**
- Also NAD 304 UNPRINTABLE
- HIGHLY REVIEWED WHAT HI-FI 44 KEY REMOTE CONTROL. 2 × 60 WATTS 20HZ -20KHZ 2 × 140 WATTS DYNAMIC POWER PURE SIGNAL GROUND LINE
- **KA4040R**

- QUALITY DIGITAL TUNER AM/FM 30 PRESETST REMOTE CONTROL OPTION REMOTES WITH FA920 AMP 435MM WIDE
 - Also FT930 £79.95

PIONEER

Censored TUNERS **PHILIPS**

FT920

F401L

£Censored

* PRE/POWER OUT TERMINALS

SONY AVV



- * 2 x 40 WATTS RMS 8 OHMS * REMOTE CONTROL MOTORISED VOL
- * TWIN DRIVE POWER SUPPLY
 * HEAVY DUTY BINDING POSTS

SAVE £70

* TWIN SPEAKERS. SEARCH DIRECT SWITCH

SONY



- EXCLUSIVE U.K. AUDIOPHILE DESIGN
 HIGHLY REVIEWED
 2 × 90 WATTS RMS 8 OHMS
 PURE STRAIGHT PATH DESIGN
 MM + MC CART INPUTS

- TAF540E

* DIGITAL DIRECT DECODER

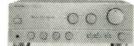
- * 3 BAND FM/MW/LW
 * 36 RANDOM PRESETS
 * SYSTEM REMOTE
 * 3 SPEED SEARCH

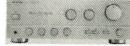
YAMAHA AM



- * 90 WATTS PER CHANNEL
- * INFRA-RED REMOTE
- * 6 INPUTS INC TWO TAPE * SOURCE DIRECT. LOUDNESS * TWIN SPEAKER OUTPUTS
- 9

PIONEER





- A676G
- * 2x95 WATTS 20HZ 20KHZ
 * 2 x 200 WATTS DYNAMIC POWER
 * SUPER LINEAR CIRCUIT
 * DIRECT SWITCH 7 INPUTS
 * RECORD SELECTOR HIGH GAIN PHONE EQ. Also A676BL £249.95

•

SONY



- * HIGHLY REVIEWED WHAT HI-FI STS.570RDS
 * BEST TUNER IN CLASS (£200 WHAT HI-FI)
 * RADIO DATA SERVICE RDS SYSTEM
 * RADIAL POWER SUPPLY
 * DIAL TUNNING SYSTEM
 * ALPHA NUMERIC DISPLAY
 * 30 RANDOM PRESET 3 WAVEBAND

TUNERS SONY



STS770ES

TCFX 170

SAVE £100

SAVE £70

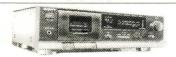
SAVE £140

- HIGHLY REVIEWED RANGE
 3 WAVEBAND AM/FM/LW
 WAVE IF. DIRECT DETECTIONT
 30 RANDOM PRESETS
 STATE OF THE ART QUALITY
- * ALPHA NUMERIC DISPLAY

SAVE £100 .

CASSETTE DECKS

SONY



- QUALITY CASSETTE DECK
 DOLBY B+C
 FINE BIAS ADJUST
 AUTO TAPE SELECT
 MULTIPLEX FILTER

PHILIPS



- SUPERB QUALITY CASSETTE DECK
 SINGLE AUTO REVERSE.
 DOLBY B.C. & HX PRO
 SOFT TOUCH CONTROLS
 FLOURESENT DISPLAY 435MM WIDE

YAMAHA



- QUALITY TWIN CASSETTE
 DOLBY B+C N.R.
 NORMAL OR HIGH SPEED DUBBING
 LEFT & RIGHT RECORD LEVEL
 2 MOTOR MECHANISM

KXW162

TCK490

FC920

- QUALITY COMPACT DISC
 3 BEAM LASER PICK UP
 20 SELECTION PROGRAM
 REMOTE OPTIONAL
 DIGITAL OPTICAL OUTPUT
 SLIMLINE BLACK 240 VOLT

SCOOP • .9

CASSETTE DECKS

SONY

TCC5

CTS610

GX95II

FIVE CASSETTE CAROUSEL
CONTINUOUS RECORD/PLAY FOR 7.5 HOURS
MOTOR AMORPHOUS HEAD
REMOTE CONTROL POWER LOADING
DOLBY B.C. HX PRO. HIGH SPEED DUBBING

PIONEER

AKAI

* RECOMMENDED HI-FI CHOICE
* 3 HEAD SUPER GX (10 YEAR GUARANTEE)
* CLOSED LOOP DUAL CAPSTAN DRIVE
* DOLBY B, C & HX PRO (SWITCHABLE)
* AZIMUTH & HEIGHT ADJUSTMENT

29

E BUSYES V *********

* ***** * * *

CDM659

CDPM43

COMPACT DISC AKAI

* HIGHLY REVIEWED CASSETTE * DUAL CAPSTAN 3 HEAD DECK * DOLBY BC HX PRO

* DOLBY BUTTA FAC * CD DECK SYNCRO * MUSIC SKIP DISPLAY OFF

SONY

.



- HIGH REVIEWED CASSETTE RANGE
 THREE HEAD 2 MOTOR SYSTEM
 DOLBY B.C. HX PRO
 FINE BIAS CONTROL
 GOLD PLATED H/P SOCK VOL. CONT.
 OPTIONAL REMOTE CONTROL

.9 •

PIONEER



- * 3 HEAD CASSETTE
 * INFRA RED REMOTE.
 * DOLBY B. C. HX PRO
 * ELECTRONIC COUNTER
 * H/P OUTPUT MUSIC SEARCH

Also CTS210 £79.95 CTS410 £149.95

SONY



- 1 BIT D/A CONVERTOR 45 BIT NOISE SHAPING DIGITAL FILTER 20 TRACK MUSIC CALENDER PEAK SEARCH

SONY



- OUALITY COMPACT DISC

 1 BIT D/A CONVERTOR
 45 BIT NOISE SHAPING DIGITAL FILTER
 20 TRACK MUSIC CALENDER

 PEAK SEARCH



PIONEER



- HIGHLY REVIEWED RANGE
- * HIGHLY REVIEWED RANGE

 * 3 TABLE PLATTER MECHANISM

 * 1 BIT DIRECT LINEAR CONVERSION

 * ANTI RESONANCE DESIGN

 * OPTICAL DIGITAL OUTPUT

 * H/P MOTOR DRIVE OUTPUT

YAMAHA



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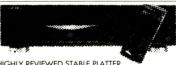
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3

- UK SPECIFIED FOR SOUND QUALITY
 1 BIT PDM CONVERTOR
 REMOTE CONTROL INCLUDES VOLUME
 RANDOM AND PROGRAM PLAY
 DIGITAL OUTPUT

. .

PIONEER



PDS 701

- HIGHLY REVIEWED STABLE PLATTER
 ANTI RESONANCE DESIGN
 1 BIT DIRECT LINEAR CONVERSION.
 SEMIL CENTIRE TRAY OPTICLE DIGITAL OUT
 DISPLAY OFF CONT. CD DECK SYNCRO

PHILIPS



IMPORTANT NOTICE AUTHORISED DEALERS

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Hyper-Fi only sells brand new factory sealed stock direct from the manufacturers and is an authorised dealer for all its brands

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COMPACT DISC

PIONEER AVY



- * LASER DISC PLAYER
 * ANALOGUE PAL SYSTEM
 * 1 BIT D/A CONV.
 * PLAYS NORMAL C.D
 * OPTICAL DIGITAL OUTPUT
 * SCREEN DISPLAY

CLD2600

SPEAKERS

J.P.W.

SONATA

- HIGHLY REVIEWED WHAT HI-FI
- * WHAT HI-FI AWARD WINNER
- * HI-FI CHOICE BEST BUY * 70 WATTS HANDLING
- * FREQ RANGE 70HZ 20KHZ



SPEAKERS

CELESTION

3000/5000

- SLIPERR BLILLD QUALITY
- * ACOUSTIC RIBBON TECHNOLOGY

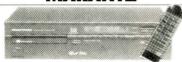
 100 WATT HANDLING BI-WIRABLE

 REAL WOOD VENEER

 BLACK OR WALNUT FINISH



MARANTZ



- HIGHLY REVIEWED WHAT HI-FI & HI-FI CHOICE
 DIFFERENTIAL MODE BITSTREAM CONVERTOR
 OPTICAL AND CO-AXIAL DIGITAL OUTPUT.
 FTS MOTORIIZED VOLUME CONTROL
 REMOTE CONTROL
 CD72

. WAINUT FINISH 320 x 230 x 210mm

CELESTION AVV



- HIGHLY REVIEWED WHAT HI-FI
- * 3 PIECE SUB WOOFER SYSTEM * 60 WATTS HANDLING. * 89 D.B. SENSITIVITY
- * DELUX BLACK FINISH



MONITOR AUDIO

MA800GOLD

MA1800 GOLD

- HIGHLY REVIWED SPEAKER

- * HIGHLY REVIWED SPEAK
 * UNIQUE FRONT REFLEX
 * 120 WATTS HANDLING
 * GOLD ANODIZED ALLOY
 TWEETER DIE CAST BASS
 * DELUXE ROSEWOOD



PIONEER



- "RECOMMENDED" HI-FI CHOICE
 4 STAR SOUND QUALITY WHAT HI-FI
 SUPERB TOP OF THE RANGE BUILD QUALITY.
 STABLE PLATTER MECHANISM
 CENTRE TRAY FULL REMOTE PDS901

CELESTION

CELESTION 9

- * HIGHLY REVIEWED HI-FL CHOICE * HIGHLY REVIEWED WHAT HI-FI * 100 WATTS HANDLING * 3 WAY BASS REFLEX
- * SUPERB DARK OAK FINISH



TOP OF THE RANGE SPEAKER 300 WATTS HANDLING 35HZ - 30KHZ POLYMER BASS/MID GOLD TWEETER * MAHOGANY FINISH

ALSO BLACK &



WALNUT FINISH

MORDAUNT SHORT AVV

- MS5.10S

 FULLY SHEILDED MAGNETS SUITABLE FOR ALL A/V APLICATIONS

 HIGHLY REVIEWED HI-FI SPEAKER
- NEW IMPROVED TWEETER
- NEW IMPROVED TWEETER
 POSITEC PROTECTION SYSTEM
 SHEIF OR FLOOR STAND USE
 100 WAITS HANDLING
 DELUX BLACK FINISH
 IDEAL CENTRE SPEAKER



CELESTION

CELESTION 15

- * RECOMMENDED HI-FI CHOICE * HIGHLY REVIEWED WHAT HI-FI * FLOOR STANDING 2 WAY DESIGN * TITANUM DOME TWEETER * 100 WATTS HANDLING

- SUPERB DARK OAK FINISH



SYSTEMS KENWOOD

- * 2 x 45 WATTS AMPLIFIER
 * 3 BAND AM/FM TUNER
 * TWIN CASSETTE DOLBY
 * QUALITY TURNTABLE
 * 20 TRACK COMPACT DISC
 * FULL REMOTE CONTROL



J.P.W.

- * IMPROVED MODEL UP FROM MINI MONITOR
 * RECOMMENDED HI-FI CHOICE
 * 70 WATTS POWER RATING
 * FERRO FLUID DOME TWEETER

- * HARD WIRED X/OVERS
 * LARGE DIAMETER TERMINALS
 * WALNUT FINISH



MORDAUNT SHORT AVAY

- MS5.50

 * HIGHLY REVIEWED SPEAKER
 *FLOOR STANDING BASS REFLEX
 *8 9 DB 1 WATT SENSITIVITY
 *TWIN BASS UNITS DOME TWEETER
 *ROSEWOOD FINISH

Also DELUXE BLACK FINISH £349.95



PIONEER

DOLEY SURROUND

- DOLBY PRO LOGIC
- * 2 x 66 WATTS 3 x 15 WATTS (RMS) * MULTI ROOM COMPATABLE
- * VOCAL CANCEL & MIC MIXING * TWIN AUTO/REV B.C. HX PRO * 1 BIT SINGLE C.D. PLAYER

ALSO J20 £399.95 J40 £599.95





ACCOUNT OF THE PARTY OF							TOK BEIALD
AMPLIFIERS AXV4		NAKAMICHI TUNER 2 £199.95	KX5030 £129.95 KXW8040 £149.95	DITTON 2 W £169.95 CEL 9 £199.95	MINI SYSTEMS	PIONEER J10 £349.95	PHILIPS CD162 £69.95
AKAI AX470 AMM659 £89.95 AX570	P.O.A.	ST2 P.O.A. PHILIPS	KX9050S P.O.A.	CEL 15 £299.95 3000 £399.95	AKAI MX92 £269.95	J20 £399.95 J10M £399.95	CD164 £89.95 CD692 £119.95
AM47 £129.95	DIO VISUAL	FT930 £79.95 FT920 £79.95	MARANTZ SD52 £139.95	5000 £399.95 CERWIN VEGA	MX570 £349.95	J30 £449.95 J20M £449.95	CD732 £119.95 CD930 £149.95
XA003 £99.95	ELESTON	PIONEER F201L £99.95	SD62 £149.95 SD53 £229.95	AT40 £249.95		J30M £499.95 J4M £599.95	CD920 £149.95 CDC935 £199.95
CAMBRIDGE FULL F	RANGE P.O.A.	F202L £99.95	SD63 £269.95	AT80 £399.95	LCX9 P.O.A.	J3M £599.95	PIONEER
DENION AVCI	DENON 530ED £399.95	F301RDS £129.95 F757 £129.95	DR3 £289.95.	VS10 P.O.A. VS12 P.O.A.	NSX270 P.O.A.	J50 £599.95 J40 £599.95	PD202 £119.95
PMA250 £119.95 AVC3	020ED £599.95 000 P.O.A.	F676 £129.95 F550RDS £129.95	DR2 £469.95 DR1 £699.95.	AT100 £499.95	NSX340 P.O.A. NSX360 £249.95	J40M £649.95 J50M £699.95	PDS501 £149.95 PDS601 £149.95
PMA480R £219.95 AVC		F401L £129.95 ROTEL	PHILIPS	MINIM WL £49.95	LCX7 £269.95 NSX500 £279.95	SONY C108CD £269.95	PDS701 £179.95 PDS702 £179.95
	RANGE P.O.A.	RT930AX £159.95 RT950BX £199.95	DCC900 £249.95 PIONEER	MINIM BL P.O.A. SUBWOOFER P.O.A.	NSXD606 £299.95 NSXD707 £399.95	C109CD £299.95 C159CD £399.95	PDS801ED £199.95 PDS901 £299.95
JVC KRV6	050 P.O.A.	SONY STS211LB £99.95	CTS210 £69.95	SONATA WL £69.95 SONATA BL £99.95	NSXD909 £449.95 DENON	C209CD £399.95	CLD2600 £289.95 PDS802 P.O.A.
KENWOOD KAV8	500ED £499.95	STS170 £119.95 STS570ES £159.95	CTS310 £89.95 CTS410 £149.95	PI £159.95 AP2 £179.95	D65 P.O.A. D70 £449.95	C259CD £449.95 C359CD £549.95	ROTEL
KA1030 £119.95 N KA3020ED £139.95 SP50	1ARANTZ £159.95	STS311LB £169.95	CTS510 £199.95 CTS610 £229.95	AP3 £179.95 MISSION	D100 £499.95 D90 P.O.A.	C559CD £599.95 C759CD £699.95	RCD945AX* £229.95 RCD965 £299.95
KA3050R £169.95 PM70 KA4040R £169.95 AV50	0 £399.95	STS505ES P.O.A	CTS810S £229.95 CTS900S £299.95	760i £129.95 780 £149.95	D110 P.O.A. D250 P.O.A.	TECHNICS CDX120 £499.95	RCD965BXLE £399.95 SONY
KA5040R £169.95 MA50	00 P.O.A.	TECHNICS ST610LED £99.95	CT979 £399.95	760SE £149.95	UX1 £229.95	CDX320 £599.95 CDX520 £599.95	CDPM33 £69.95 CDPM43 £99.95
KA5050RED £249.95 SR82	P.O.A	STG630RDS P.O.A. STGT550 P.O.A.	CTS910 £429.95 SONY	780SE £239.95	UX A3 £259.95		CDP497 £99.95 CDPM54 £99.95
KA7050R £449.95 MV63 KAV8500ED £499.95 MOI	RDAUNT SHORT	STG90LKED £199.95 STGT650 P.O.A.	TCFX170B £69.95	762i £249.95 781 £249.95	UXA5 £319.95	COMPACT DISCS	CDP597 £129.95
KAV7700 £599.95 FULL	RANGE P.O.A. ONITOR AUDIO	YAMAHA TX550 £99.95	TCK311 £119.95	763 £379.95 764i £479.95	ADA S2 £299.95 UXA4 £299.95	CD27 £99.95	CDP311ED £129.95
PM42 £89.95 FULL	RANGE P.O.A. PIONEER	TX350 £129.95 TX950 £149.95	TCK520B £149.95 TCK470 £149.95	STANDS £59.95	ADA S3 £349.95 ADA S4 £399.95	XC300 £89.95 XC750ED £129.95	CDP411ED £149.95 CDP791 £169.95
PM52 P.O.A. CLD2	600 £289.95	RECEIVERS	TCK490 £169.95 TCK590 £169.95	MONITOR AUDIO	ADA S6 £469.95 ADA G7 £699.95	XC950* £149.95 DENON	CDP711ED £169.95 CDP911 £229.95
PM40SE £129.95 VSA7 SP50 £159.95 VS70	1S P.O.A.	DENON	TCWR435 £169.95	MA7 £239.95 MA7GII £249.95	ADA G9 £899.95 KENWOOD	DCD690* £129.95 DCD595* £179.95	CDPX303ES* £449.95
PM44SE £199.95 VSX4		DRA435 £199.95 DRA345R £249.95	TCK411 £169.95 TCWR535B £199.95	MA9GII £289.95	MSA7 £299.95 UD301 £339.95	DCD695 £199.95	TEAC CDP3500 £149.95
PM54SE £299.95 CLD1	850 P.O.A.	DRA545R £319.95	TCC5 £199.95 TCK511SED £199.95	STUD5 BL £349.95	UD351M £389.95 UD500 £399.95	DCD890* £269.95 DCD1290* £329.95	VRDS10 P.O.A. TECHNICS
302 PO.A. CLDN		RX506VBK £199.95	TCWR635S £249.95		UD551M £539.95	DCM340* £349.95 DCD2560* £599.95	SLPJ38 £99.95 SLP420 £99.95
304 P.O.A. RB95 306 P.O.A. RB95	6AX £324.95	KENWOOD KRA5040 £199.95	TCK611SED £249.95 DTC690 £469.95	MA700 GII £499.95	UD751M £649.95	KENWOOD DP5040 £129.95	SLPG340ED* £129.95 SLPG440ED* £139.95
NAKAMICHI KSF7	60AX £399.95 SONY	KRV6050 P.O.A. KRV7050 P.O.A.	TECHNICS RSBX404ED £139.95	STUD 6 £599.95 STUD 10 £799.95	UD901 £699.95 UD951M £849.95	DP2050 £149.95 DP3050 £179.95	SLP620AED £149.95 SLP520A £159.95
1A3 £199.95 STRD	590 £219.95	KRV4050 P.O.A.	RSTR232KED £139.95 RSTR333KED £159.95	STUD 15 £899.95	PIONEER N33 £299.95	DP5050 £229.95 DPM6650 £239.95	SLPS900 £199.95
1A1 P.O.A. TAAN	650 P.O.A /570B P.O.A.	701/705 £249.95.	RSBX646KED £179.95	MS5 10581 \$49.95	N53 £349.95 N53M £399.95	DP7050ED £249.95	SLPG540AK* £199.95 SLPS740AK* £249.95
PHILIPS TANS FA920 £119.95 STRD	55ES £299.95	NAKAMICHI RECEIVER 2 £199.95	RSTR515KED £199.95 RSBX747KED £249.95	MS5.30 £199.95	N63T £399,95 N73T £449.95	MARANTZ CD42ll £99.95	SLPS840AK* £419.95 YAMAHA
FA930 £149.95 STRD	611 P.O.A.	PIONEER	YAMAHA KX260ED £99.95	MS5.40BL £199.95	N73M £499.95 N93T £699.95	CD52II P.O.A. CD52IIED £199.95	CDX460 £99.95 CDX560 £129.95
PIONEER TAET	000ES P.O.A.	\$X777 £199.95 SONY	KXW162 £129.95	CLASSIC 40 £349.95	N93M £799.95 SONY	CD52 IISED £249.95 CD52IISE P.O.A.	CDX470 £149.95
A201 £99.95 TAAN A300X P.O.A.	/670 £379.95 TANNOY	STRD390 £179.95 STRD590 £219.95	KXW262ED £129.95 KX360 £139.95	MS MUSIC P.O.A.	MHC510CD £329.95 MHC710CD £399.95	CD72 £299.95 CD10 P.O.A	CDX860 £169.95
A400 P.O.A. FULL	RANGE P.O.A.	STRD790 £279.95 STRD311 P.O.A.	KX650ED £169.95		MHCC50CD £449,95	501 P.O.A.	CDX570 £169.95 CDX670 £199.95
A351R £149.95 SAG		STRD511 P.O.A.	TURNTABLES	SONY SSA505 £49.95	MHC2800CD £499.95 MHCC70CD £539.95	502ED £179.95	CDX870 P.O.A. CDC635 P.O.A.
A676G £229.95	X550LK P.O.A. YAMAHA	STRD711 P.O.A. TECHNICS	DUAL CS431 £59.95	SS85E £59.95	MHC3800CD£599.95 TECHNICS	NAKAMICHI CD4 £299.95	
A602 £249.95 DSPA		SAGX130DLK£159.95 SAGX230DLK£199.95	CS435 P.O.A. CS503/2 P.O.A.	APM181FS £199.95	SCCH550 £399.95 SCCH404 £429.95		
	A2070 P.O.A.	SAGX530LK P.O.A. SAGX350LK £329.95	CS505/4 P.O.A	TANNOY	SCCH650 £449.95 SCCH655 £499.95		
RA 930 £169.95 DSPE	1000 P.O.A.	SAGLX550LK P.O.A.	KENWOOD KD491F P.O.A	603.2ED £99.95 605.2 £169.95	SCCH750 £749.95 SCCH950 £779.95		
RA 960 BX P.O.A. DSPA	A970 P.O.A.	YAMAHA RX550 £199.95	P26 £79.95 SONY	609.2ED £239.95	MIDI SYSTEMS	HAND P	ORTABLE
RA 980 BX P.O.A. NSER SONY NSC		RXV470 P.O.A. RX360 £359.95	PSLX100B £54.95		AKAI	PHO	
TAF211 £119.95 NSC TAF319R £129.95	110 P.O.A.	CASSETTE DECKS	PSLX150B £99.95 PSLX431B £149.95	WHARFEDALE	M55CD £249.95 FX430CD £299.95		
TAF242 £139.95	TUNERS	AKAI 0100.05	TECHNICS SLBD20 £54.95	Diamond 5ED £69.95 Delta 30 II £89.95	FX630CD £279.95 FX630CD £349.95 FX830CD £449.95	£	95
TAN220 £149.95 XTOO	3 £99.95	DX57 £199.95 GX95 II £299.95	SLDB22K P.O.A	CRS5 £129.95	AIWA	1 1	
TAF540E £169.95 T50	AMBRIDGE £99.95	AIWA ADF410 £79.95		CRS7 £199.95	Z720 £299.95 ZD3000 £399.95		INC VAT
TAF542 £199.95 TU26		ADWX828ED£159.95 ADWX929ED£169.95	SL1210 P.O.A	COLERIDGE BL £199.95 COLERIDGE WL £249.95	ZD5000M £449.95 ZD7000M £599.95	PLUS CONECT	ON TO PRIMTIME
TAN55ES £299.95 TU56	50L £159.95	ADF810 £179.95 XKS7000 £299.95	SPEAKERS	COLERIDGE WL £249.95 COLERIDGE WLC £299.95 CRS9 £299.95	JVC W37CD £299.95	A 3 - 1 - 1 - 1 - 1 - 1 - 1 - 1 - 1 - 1 -	A FIATE
TECHNICS KTIC	ENWOOD	DENON	BOWERS & WILKIN	5 NSB50 £129.95			IG TIMES
SUVZ220ED £99.95 KT20	030L £119.95	DRM540 £159.95	DM610IMP £199.95	EQUALISERS	KENWOOD	MON - SAT 9-6	pm FRIDAY 7 pm
SUVX600 £149.95 KT30	050LED £129.95	DRM610 £169.95 DRS810 £179.95	DM620IMP £319.95 CELESTION	KENWOOD GE 4030 £149.95	CM7FS £99.95		HURSDAYS
	MARANTZ	DRW760 £249.95 DRM710 £259.95	CEL1 £49.95	GE 7030 £199.95			
SUVX820 £249.95 ST35 SUA700K £249.95 ST50	5L £99.95	JVC	3RD DIM £99.9		M47 £499.95	USE COUP	ON TO CLAIM
SUA800K £329.95 ST40	£119.95	TDW106BK £109.95 KENWOOD	CEL 5 £129.9	TECHNICS	M76 £599.95	SIX	FREE !
SUA900K £399.95 ST72 YAMAHA		KX3050 P.O.A.	DITTON 2BL £149.9.	5 SHGE90K P.O.A	M77 £799.95	C.D.	DISCS
AX350 £99.95 402		KX5050 P.O.A		5	M97 £949.93	WITH A	ALL STAR *
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Daytime/Works Tel: (STD CODE) No

104 HI-FI CHOICE GUID

Key to loudspeakers
Price - typical retail, to nearest pound.
Type - 2x, 3x etc - number of independent drive units, Pt - ported, IB - sealed,
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	·	_	S	mpedance	Po		
Model	Price	Туре	Sens	nce	Power	Size	Special
LOUDSPEAKERS							
Allison CD7	380	N/A	90 90	4	150	24,70,24	Floor standing, free space Floor standing, free space
Allison CD8 Allison I.C. 10	550 2500	N/A N/A	90 87	4	200	27,73,27 48,102,27	Floor standing, free space Floor standing, free space
Allison I.C. 10 Allison I.C. 20	5500	N/A N/A	87	6	400	53,122,31	Floor standing, free space Floor standing, free space
Allison MS200	220	N/A	90	4	75	13,25,14	Boundary, stand mount
AMC WM100	210	N/A	86	8	100	26,36,10	Ceiling mount
AMC WM50	120 160	N/A N/A	86 86	8	60 80	19,28,7 22,30,9	Ceiling mount Ceiling mount
AMC WM75 Apagee Caliper Sig	160 3995	N/A Ribbon	86 87	8 N/A	80 N/A	58,127	Two way
Apogee CDD Subwoofer	3490	Hybrid	87	N/A	N/A	63,38,55	Active moving coil sub
Apogee Centaur	2300	Hybrid	88	4	150	33,102,25	Ribbon/dynamic
Apogee Centaur Major	4980	Hybrid	88	4	200	40,141,27	Ribbon/dynamic
Apogee Centaur Minor	1345 POA	Hybrid Ribbon	88 86	4 N/A	100 N/A	30,88,20 71,194,86	Ribbon/dynamic Three way ribbon, active sub
Apogee Grand Apogee Ribbon Wall	1690	Hybrid	89	N/A N/A	N/A N/A	27,120,7	Ribbon/dynamic
Apogee Stage	4000	Ribbon	86	N/A	N/A	55,82,5	Two way
Apogee Stage Sub	3645	MC	86	N/A	N/A	58,25,42	Active moving coil sub
Apogee Studio Grand	14900	Hybrid	87 N/A	N/A	N/A N/A	63,160,55	Three way ribbon, active sub
AR Active Partner AR Fun Partner	230 170	Active N/A	N/A 90	N/A 6	N/A 75	19,27,15 27,15,20	Utility model Utility model
AR Fun Partner AR M.5	170	N/A 2x	88	6	N/A	18,21,15	Boundary, bookshelf mount
AR M1	199	N/A	88	8	100	28,27,20	Boundary, bookshelf mount
AR M2	299	N/A	90	8	125	24,42,36	Boundary, bookshelf mount
AR M3	349	N/A	90	8	125	24,55,40	Boundary, bookshelf mount
AR M4 AR M5	429 799	N/A N/A	88 90	8	150 175	20,72,40 22,92,27	Floor standing, free space Floor standing, free space
AR M6	799 899	N/A N/A	90	8	200	22,92,27	Floor standing, free space
AR Pi Four	399	N/A	88	8	125	25,57,27	Stand mount, free space
AR Pi One	149	N/A	90	8	60	19,32,17	Stand mount, boundary siting
AR PI Three	219	N/A	89	8	100	21,51,22	Stand mount, boundary siting
AR Pi Two AR Powered Partner	199 350	N/A Active	90 N/A	8 N/A	100 15	27,44,2 19,27,15	Stand mount, boundary siting Stand mount, free space
AR Powered Partner AR Rock Partner	240	N/A	90	8 8	100	24,37,22	Utility powered (active)
AR Subwoofer 1MS	300	N/A	90	4	180	30,21,48	Compact subwoofer
Arcam Alpha	200	2x Pt	89	8	90	27,46,26	Stand mount, semi-boundary siting
Arcam Delta 2	340	2x Pt	88	8	75 300	22,38,28 18,38,26	Stand mount
ATC SCM10 ATC SCM100	995 3683	2x IB 3x Pt	80 88	8	-	18,38,26 40,84,53	1500 watts power handling
ATC SCM100A	5006	Active	N/A	8	N/A	40,84,59	With crossover and amplifiers
ATC SCM20	1461	2x IB	83	8	300	31,72,34	Massive build, boundary siting
ATC SCM20 Tower	1999	2x IB	83	8	300	24,103,34	Floor standing SCM20
ATC SCM50 ATC SCM50A	3218 4497	3x Pt Active	85 N/A	8	1500 N/A	31,72,43 31,72,48	With crossover and amplifiers
ATC SCM50A Audio Note AN-E/B	1299	Active N/A	N/A 94	8	150	36,84,28	Free space, stand mount
Audio Note AN-E/SP	1599	N/A	94	8	150	26,84,28	Free space, stand mount
Audio Note AN-J/B	799	N/A	93	8	150	38,58,25	Free space, stand mount
Audio Note AN-J/SP	999 699	N/A N/A	93 90	8	150 100	38,58,25 28,46,23	Free space, stand mount Free space, stand mount
Audio Note AN-K/SP Audio Note AN-KB	699 499	N/A N/A	90	8	100	28,46,23	Free space, stand mount Free space, stand mount
Audiostatic ES50	2200	ESL	84	8	150	35,138,5	Full range ESL panel
Audiostatic ES100	2700	ESL	86	8	250	35,188,5	Full range ESL panel
Audiostatic ES300RS	3800	ESL	88	8	250	43,193,5	Full range ESL panel
Audiostatic ES500 Aura SP50	4500 400	ESL Pt	86 87	8	300 120	53,197,5 21,40,24	Full range ESL panel Carbon fibre bass unit
B&O Beolab 4500	1125	2x activ		N/A	45	45,38,8	Attaches to wall, display
B&O Beolab 6000	1350	2x activ	e N/A	N/A	80	20,110,21	Column, two amps, shielded
B&O Beolab 8000	2025	2x activ	e N/A	N/A	100	15,132,15	Column, two built in amps
B&O Beolab Penta 3	2375	3x activ	_	N/A	150 90	22,165,34 45,38,8	Line array column
B&O Beovox 4500 B&O Beovox CX100	450 395	2x Pt 2x IB	87 89	8	200	45,38,8 12,32,21	
B&O Beovox CX50	285	2x IB	89	6	100	12,21,21	
B&O Beovox RL1000	215	3x	86	8	60	32,40,13	Simplified RL6000
B&O Beovox RL6000	435	3x	87	8	100	41,54,18	Simplified RL7000
B&O Beovox RL7000	665 120	3x Pt	88 87	8	200 80	50,70,24 18,28,20	Twin bass Budget hi-fi range, black ash
B&W 2001 B&W 2002	120 160	Pt Pt	87 87	4	80	18,28,20	Budget hi-fi range, black ash Budget hi-fi range, black ash
B&W 2003	190	Pt	89	4	100	20,43,24	Budget hi-fi range, black ash
B&W 2004	250	Pt	91	4	120	20,65,24	Budget hi-fi range, black ash
B&W CWM5	150	2x	89	8	70	16,22,7	In wall
B&W CWM6 B&W CWM8	220 250	2x 2x	89 90	8	70 100	23,32,8 28,38,9	In wall
B&W DM600i	180	2x IB	87	4	100	21,36,25	Stand/shelf mount
B&W DM610i	240	2x IB	89	4	150	24,49,31	Stand/shelf mount
B&W DM620i	400	2x ABR	90	4	150	24,75,31	Floor standing
B&W DM630i	650 850	3x Pt	91	4	200	24,85,41	Floor standing
B&W DM640i B&W Matrix 801 S3	850 3500	3x Pt Pt	91 87	4	200 600	24,97,41 44,100,56	Floor standing Floor, studio monitor
B&W Matrix 801 S3 B&W Matrix 802 S3	3500 2445	Pt	90	8	500	30,104,37	Matrix enclosure
B&W Matrix 803 S2	1945	Pt	90	8	250	26,101,34	Matrix enclosure
B&W Matrix 804	1395	Pt	89	8	200	26,92,26	Matrix enclosure
B&W Matrix 805 V/H	845	Pt D+	87	8	120	33,33,21	Outboard tweeter (vert/horiz) External crossover
B&W Silver Signature B&W Solid Monitor	4500 230	Pt Pt	88 90	8	120 150	25,45,24 17,24,15	External crossover Various colours
B&W Solid Ovale	300	Sat/sub		4	100	N/A	Lifestyle speaker
B&W Solid Team	130	Pt	87	4	75	14,20,14	White & black finish



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Model	ice	pe	sus	Се	/er	Size	Special
LOUDSPEAKERS					100	00 15 01	140 10 0 11 1 6 11
B&W Solid Team Bass	150	Sub	91	4	100	20,45,34	White & black finish
B&W Solid Twin Bass	200	Sub	91	4	150	45,20,60	White & black finish
B&W Solid Verticale	400	Sat/sub	88	4	100	N/A	Lifestyle
Bose 101	190	N/A	N/A	4	60	13,23,15	
Bose 301 VM	380	N/A	N/A	8	75	24,43,27	
Bose 305	430	2x	N/A	8	100	23,45,28	Tall stand mount, boundary
Bose 401	500	N/A	N/A	4	100	30,30,76	
Bose 601 MKIII	880	N/A	N/A	8	200	32,31,76	
	and the second second	THE RESERVE OF THE PARTY OF THE	The second second	8		The second second second second	Multiple full range drivers
Bose 901 V1	1650	1x	N/A		n/a	33,53,32	Wulliple full range unvers
Bose A'mass AM3 II	500	N/A	N/A	4-8	50	36,20,20	
Bose A'mass AM511	760	N/A	N/A	4-8	200	49,35,19	
Bose A'mass AM7	830	N/A	N/A	4-8	N/A	35,49,19	
Bose Roomate II	300	Active	N/A	N/A	25	16,24,16	
Bose Video Roomate	300	Active	N/A	N/A	25	15,23,15	
Bose VS100	250	N/A	N/A	8	N/A	23,15,15	
Boston Ac 360 Ser II	209	N/A	89	8	60	22.15,7	Wall/ceiling, white, flush mount
	170	100	N/A	N/A		N/A	Satellite speakers
Boston Ac Satellites		2x					
Boston Ac Sub/Sat 6	449	N/A	N/A	8	100	N/Q	Bookshelf
Boston Ac SubSat Six	450	2x & St	b N/A	8	100	N/A	Passive subs and two satellites
Boston Ac SW10	449	Sub	N/A	N/A	100	34,17,42	Powered subwoofer
Boston Acoustics 325	139	N/A	90	4	50	17,17,5	Wall mount
Boston Acoustics 350	179	N/A	N/A	4	50	24,17,6	Ceiling system, white, flush mount
Boston Acoustics 380	249	N/A	90	8	75	31,24,8	Wall or flush mount, white
Roston Acoustics HD5	139	2x	89	8	50	25.16.18	Bookshelf
DODION FIDOGODOO FIDO							Bookshelf
Boston Acoustics HD7	169	2x	90	8	75	36,23,18	
Boston Acoustics HD8	199	N/A	90	8	75	46,29,20	Stand/shelf
Boston Acoustics HD9	249	2x ABR	90	8	100	62,32,25	Bookshelf
Boston Lynfield 300L	1499	N/A	83	8	250	23,34,28	Stand mount
Boston Lynfield 500L	4449	N/A	85	5	350	122,23,47	Free stand, seperate bass/top enclousure
Boston Runabout	169	N/A	89	8	50	22,15,16	White indoor/outdoor system
	299	The state of the s	89	8	60	26,16,17	Indoor/outdoor, metal, grey
Boston Voyager		N/A				The second secon	
Canon S-30	180	2x Pt	90	6	75	25,31,28	Wide imaging stereo
Canon S-50	250	2x Pt	89	8	100	25,31,25	Wide imaging stereo
Canon S-70	695	2x Pt	89	6	150	25,780,25	Wide imaging stereo
Canon V-100	210	2x Pt	90	4	75	25,325,17	Corner mount
Canon V-SB100	250	Sub	88	6	150	37,34,21	Subwoofer for V100
Castle Chester	649	N/A	90	8	100	23,91,25	Free standing, nine finishes
The second secon	249	Pt	89	8	75	22,40,23	Shelf/stand, nine finishes
Castle Durham							
Castle Howard	999	N/A	90	8	125	26,104,41	Free standing, nine finishes
Castle Trent II	189	Pt	89	8	60	20,34,18	Shelf/stand, nine finishes
Castle Winchester	1499	3x	90	8	150	42,108,23	Free standing, quarter wave
Castle York	349	Pt	89	8	100	26,43,22	Shelf/stand, nine finishes
Celestion 1	109	N/A	86	8	50	16,27,21	
Celestion 100	539	N/A	84	8	120	21,42, 26	
Celestion 15	389	N/A	89	8	100	21,100,23	
Design of the Park Control							
Celestion 2L12si	629	N/A	86	8	150	20,53,29	Later and A Charling and Alice
Celestion 3 MKII	129	N/A	88	8	75	21,31,18	Integrated LF/baffle moulding
Celestion 300	1099	N/A	84	8	120	21,97,33	
Celestion 5 Mkll	169	N/A	89	8	90	25,35,21	Larger version of Celestion 3
Celestion 800	1435	N/A	82	8	120	20,37,24	
Celestion 9	269	N/A	89	8	100	21,50,25	
Celestion CS135	139	N/A	86	8	90	52,19,34	
and the state of t		100000000000000000000000000000000000000	-	_	60	16,29,22	
Celestion CS2	145	N/A	86	8			
Celestion CS4	169	N/A	87	8	75	18,33,23	
Celestion CS6	449	N/A	88	8	100	19,85,31	
Celestion CS8	499	N/A	88	8	120	19,100,31	
Celestion CSG	129	N/A	89	6	75	33,13,15	
Celestion SL600si	820	N/A	82	8	120	20,37,24	Aerolam lightweight enclosure
Celestion SL6SI	429	2x	84	8	120	20,38,27	Compact stand mount, free space siting
Cerwin Vega 1515	1230	6x Pt	103	4	600	44,135,46	Floor standing
	550	and the same of the same of	96		200	29,94,35	Floor standing
Cerwin Vega DC10		3x Pt					
Cerwin Vega DC12	650	3x Pt	98		300	36,98,35	Floor standing
Cerwin Vega DC15	850	3x Pt	100		500	44,103,46	Floor standing
Cerwin Vega DC8	N/A	2x Pt	92		150	26,45,28	Bookshelf
Cerwin Vega L-7	150	2x	92	8	75	23,36,23	Bookshelf, high sensitivity
Cerwin Vega SAT6	300	2x + Si			125	22,25,32	
Cerwin Vega VS10	350	3x	95	6	125	33,70,29	Floor standing
Cerwin Vega VS10	550	3x Pt	97	4	250	42,81,38	Floor standing
		and the second second second					
Cerwin Vega VS15	700	3x Pt	102	4	400	46,90,47	Floor standing
Cerwin Vega VS8	250	2x	94	6	100	28,51,29	Bookshelf
Chord Sys Audio 905	249	2x	N/A	-	N/A	N/A	
Clements 300si	645	N/A	89	4-8	90	24,36,36	
Clements 600si	995	N/A	88	4-8	100	24,81,36	
Clements Reference 1	1695	N/A	86	8	100	20,43,29	
Clements Reference 7	3750	N/A	88	4.5	200	25,114, 48	
Dali 102	230	N/A	88	6	100	21,32,26	
Dali 310	440	N/A	93	8	120	24,50,34	
Dali 400	650	N/A	93	4	180	24,97,34	
Dali 710	880	N/A	89	8	180	28,97,34	
Dali 810	1000	N/A	92	4-8	150	29,104,38	
Dali Skyline 1000	1600	N/A	88	N/A	120	N/A	
Dali Skyline 2000	2200	N/A	88	4	120	51,160,45	
Dawn Audio Chorus BS	482	2x IB	89	8	N/A	26,38,21	Bookshelf
	000					The second second	PI CONTRACTOR OF THE PICTURE OF THE
Dawn Audio Chorus FS	698	2x IB	89	8	N/A	26,88,21	Floor standing

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				Impe			
Model	Price	Туре	Sens	Impedance	Power	Size	Special
LOUDSPEAKERS	.00	ID.	0.7		70	10.00.00	
Denon SCM2 DNM RK115	1200	IB Pt	87 104	6	70 N/A	19,28,20 34,42,28	
DNM RK125	2300	Pt	102	8	N/A	34,42,28	
DNM RK145	3400	Pt	102	8	N/A	39,66,29	
DNM RK175	6500	Pt	106	8	N/A	50,96,37	
Dynaudio Acent	7499	Active	N/A	4	450	28,105,35	
Dynaudio Audience 10	499	N/A	89	4	250	23,32,30	
Dynaudio Audience 5 Dynaudio Audience 1.5	379 999	N/A N/A	90 89	4	250 250	33,28,30 23,83,30	
Dynaudio Confidenc V	6299	N/A	86	4	N/A	21,120,36	
Dynaudio Consequence	15275	N/A	87	4	N/A	40,125,60	
Dynaudio Contour 1.0	899	N/A	87	4	250	22,37,29	
Dynaudio Contour 1.3	1199	N/A	87	4	350	20,38,28	
Dynaudio Contour 1.8 Dynaudio Contour 2.8	1869 3399	N/A N/A	87 86	4	350 500	20,94,28 23,102,32	
Dynaudio Contour 4	6999	N/A	87	4	750	29,131,38	
Dynaudio Crafft	2519	N/A	87	4	300	20,40,28	
Dynaudio Facette	2619	N/A	88	4	250	28,102,21	
Dynaudio Micron	1499	N/A	87	4	300	17,33,25	and at the same
ECA SERV. A2	1850	2x Pt	80	8	150	22,102,30	Ribbon, floor standing
Epos ES11 Epos ES14	395 595	Pt Pt	87 87	8	75 100	20,38,25	Free space, stand mount Free space, stand mount
Faraday FS1	225	N/A	87	8	75	27,46,25	1100 space, stallu muunt
Faraday FS5	575	N/A	90	4	80	27,46,25	
Faraday Siren	375	N/A	87	8	75	27,46,25	Concrete enclosure
Fullers A Pharoah 2	1200	N/A	88	8	80	39,100,31	
Fullers A Pharoah 3	2499	N/A	88	N/A	N/A	46,118,45	
Fullers A Sphimnx Fullers Audio Pharoah 1	999	N/A N/A	89 88	8	70 70	25,91,30 20,30,20	
Genelec 1019A	1572	Active	N/A	N/A	28	23,31,25	
Genelec Blamp 1031A	2068	Active	N/A	N/A	104	25,39,29	
Genelec Triamp 1037A	4982	Active	N/A	N/A	191	40,68,30	
Genelec Triamp S30	3055	Active	N/A	N/A	108	32,50,32	
Genexxa GX-650	180	N/A	90	8	60	23,76,26	
Genexxa GX330 GLL Arena	80 89	N/A N/A	N/A 87	6	50 70	35,21,24 26,23,14	
GLL Magnum	199	N/A	86	6	100	25,42,29	
GLL Maxim	119	N/A	86	6	100	10,26,17	
GLL Mezzo	159	N/A	88	6	100	21,36,25	
Goodmans Active 75	65	Active	N/A	N/A	80	N/A	
Goodmans HT100	100	N/A	86	8	60	25,53,20	
Goodmans HT170 Goodmans M100	150 80	N/A 2x	92 86	8	100 75	25,70,22 17,26,20	Bookshelf, close to wall
Grundig BX1	150	2x Pt	N/A	4	60	23,40,30	16 litre
Grundig BX2	230	3x Pt	N/A	4	80	29,49,33	22 litre
Grundig BX3	350	2x Pt	N/A	4	120	29,107,34	53 litre
Grundig HBX310	80	2x Pt	N/A	4	40	18,42,29	15 litre
Grundig MBX310	80	N/A	N/A	4	70	18,42,29	For the fire bloke
Harbeth BBC LS3/5A	999 539	Pt IB	87 82	8	120	60,19,22 19,31,19	Free standing, biwire Free standing, shielded
Harbeth HL5	999	Pt	86	8	100	63,33,32	Free standing
Harbeth HLP3	479	IB	83	4	100	18,31,17	Free standing, shielded
Harman-Kardon LS0200	149	N/A	87	8	50	21,35,30	
Harman-Kardon LS0300	199	N/A	88	8	75	21,38,80	
Helius Syrius II	1975	N/A	95	4	300	36,107,16	
Helius Syrius III Helius Syrius IV	1330 830	N/A N/A	90 90	8	250	31,97,16	
Heybrook Prima	130	N/A	87	6	200 60	23,61,28 20,29,18	
Heybrook Quartet	555	N/A	90	8	80	19,40,20	
Heybrook Sextet	1099	N/A	88	8	200	27,90,21	With stands
Heybrook Sole	189	2x	87	6	75	23,36,23	Boundary design, stands required
Heybrook Trio Impulse H1	359	N/A Horn	90	8	N/A 100	24,47,25	Floor standing
Impulse H1 Impulse H2	3340 2250	Horn Horn	96	8	100 100	36,103,68 26,116,45	
Impulse H5	1675	Horn	93	8	100	27,90,45	Floor standing
Impulse H6	1350	Horn	89	8	100	19,91,35	Floor standing
Impulse H7	785		88	8	70	14,80,29	Floor standing
Inf Modulus Sats	795	IB	88	5	125	31,18,27	Pedestal
Infinity Inf IV Sat Infinity Inf Micro	300 400	IB Pt & si	90	6	80 100	16,24,18 21,x 127di	Wall mount, shielded Two satellites and passive sub
Infinity Kappa 6.1i	995		89	6	150	31,95,25	Floor standing
Infinity Kappa 7.1i	1195		89	6	225	36,108,26	
Infinity Modulus	795	N/A	86	5	200	27,31,18	High end compact
Infinity Ref 10	200		90	6	75	23,37,23	Pedestal
Infinity Ref 20	300		90	6	100	27,47,26	Pedestal Floor standing
Infinity Ref 30 Infinity SEW-10 Sub	400 500		90 IB N/A	6 N//	100 A 100	27,84,25 34,34,33	Floor standing
Interaudio XL1000	100		N/A	8	50	19,29,17	
Interaudio XL2000	140		N/A	8	70	23,36,18	
Interaudio XL3000	160	N/A	N/A	8	70	29,46,23	
Interaudio XL4000	200		N/A	8	75	32,56,29	
Jamo Outdoor Jamo Outdoor 2	106		90	8	50	19,34,48	Including wall brackets, weather proof
Jamo Outdoor 2 Jamo Cornet 30.3	190		90	4 8	60 55	18,32,12 20,32,23	Including wall brackets, weather proof Black ash - Mahogany £20 extra
Jamo Cornet 40.3	130		89	8	60	20,32,23	Black ash - Mahogany £20 extra
Listings marked in w	rl /22.0	_	Jann) as	1			Diack asir managary 220 oxid

wn below) are covered in the Hi-Fi Choice Directory, see page 121.

Key to loudspeakers
Price - typical retail, to nearest pound.
Type - 2x, 3x etc - number of independent drive units, Pt - ported, IB - sealed,
Active - dedicated active crossover,
needs amps for each driver, ABR - auxiliary bass radiator, Sub - subwoofer,
Uni-0 - KEF prop. coaxial drive unit,
Horn - horn loading, MC - moving coil,
ESL - electrostatic, CC - coupled cavity,

Hybrid - dynamic bass/ESL or ribbon top. Sens - output at given power input level. Impedance - in ohms. Power - maximum recommended amplifier output. Size - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 121 for full test results.

Madal	Price	Туре	Sens	Impedance	Power	Cin-	Special
Model Oudspeakers	ĕ	ō	S	ë	¥	Size	Special
Jamo Cornet 60,3	180	2x Pt	90	8	80	23,42,27	Black ash - Mahogany £20 extra
Jamo Cornet 65.3	230	3x Pt	91	6	120	27,47,27	Black ash - Mahogany £20 extra
Jamp Cornet 70.3	280	3x Pt	90	6	80	47,23,27	Black ash - Mahogany £20 extra
Jamo Cornet 80.3	350	3x Pt	90	6	140	26,87,27	Black ash - Mahogany £20 extra
Jamo Converta	150	2x IB	90	8	50	24 dia	Circular, ceiling mount
Jamo Graphic	349	2x Pt	88	6	60	39,44,8	Wall mount
Jamo 307	270	2x Pt	87	6	70	18,31,27	Stand mount
Jamo 407	350	2x Pt	88	6	80	22,41,29	Stand mount
				4			
Jamo 477	499	2x Pt	86		100	19,77,29	Floor standing
Jamo BX100	300	3x Pt	91	8	100	22,55,28	Floor or stand mount
Jamo BX150	390	3x Pt	82	8	150	28,83,31	Floor mount
Jamo BX200	450	3x Pt	83	8	250	43,72,33	Floor mount
Jamo 507	700	3x Pt	88	4	150	22,91,37	
Jamo 707	900	3x Pt	90	4	200	24,104,39	
Jamo Art	230	2x Pt	88	8	60	35,40,9	Shape and size of shallow 20 inch TV
Jamo Atmosphere	380	2x Pt	88	8	60	27,37,16	Wall mount, doubles as lamp
Jamo Compact 1000	150	N/A	92	8	90	23,37,22	High sensitivity, utility spkrs
Jamo Compact 500	100	2x Pt	90	8	60	16,25,20	High sensitivity, utility spkrs
Jamo Compact 700	120	2x Pt	91	8	70	19,30.20	High sensitivity, utility spkrs
Jamo Converta	150	2x Pt	90	8	50	9,25,24	Lamp-like appearance
Jamo Cornet 40 II	130	2x Pt	89	8	60	20,32,22	MDF enclosures, rounded edges
Jamo Cornet 60 II	180	3x Pt	90	8	80	23,42,22	MDF enclosures, rounded edges
Jamo Cornet 65 II	230	3x Pt	91	6		27,47,25	
					120		MDF enclosures, rounded edges
JamoD115	100	N/A	90	4-8	60	24,42,22	
Jamo D135	150	N/A	93	4-8	80	28,52,25	
Jamo D165	180	N/A	93	4-8	100	28,52,25	
Jamo D365	390	N/A	96	4-8		46,78,35	
Jamo In-Out Doors	110	2x	90	8	50	13,20,8	Environmental utility design
Jamo Oriel	6000	3x	87	6	300	40,178,30	Floor, coupled cavity bass
Jamo Pro 200	370	3x Pt	92	8	200	38,63,30	
Jamo Pro 300	530	3x Pt	93	8	300	44,75,34	
Jamo Pro 400	800	3x Pt	94	8	400	52,90,43	
Jamo Sat 160	97	2x IB	90	8	50	14,19,48	Shelf/wall mount, with wall brackets
Jamo Sat 200	106	2x	90	8	50	15,22,8	Stereo passive subwoofer
Jamo Sat 300	116	2x	90	8	50	15,21,8	Use with SW500
Jamo Sat 500	146	2x Pt	90	8	50	16,21,14	Satellites for SW500
Jamo Silhouette	400	N/A	90	5	80	25,122,17	Satellites for Swood
Jamo Studio 105	90	3x Pt	90	4-8			High appoints its
						24,42,20	High sensitivity
Jamo Studio 135	130	3x Pt	93	4-8		28,52,22	High sensitivity
Jamo Studio 170	170	3x Pt	93	4-8	80	28,80,24	High sensitivity
Jamo SW160 System	230	N/A	90	8	N/A	20,34,48	Compact passive subwoofer
Jamo SW500 System	430	2x	90	8	140	41,38,53	Passive stereo subwoofer
Jamo System 6000	450	N/A	N/A	6	50	N/A	
JBL 4208	449	N/A	89	8	300	29,45,23	
JBL HTS-1	629	N/A	N/A		150	N/A	
JBL HTS-2 system	800	N/A	N/A	4	150	N/A	
JBL HTS-3	999	N/A	N/A		180	N/A	
JBL L1	479	2x Pt	87	8	200	25,40,20	Asymmetric, time aligned
JBL L3	699	2x Pt	89	8	200	30,86,24	Asymmetric, time aligned
JBL L5	1299	3x Pt	90	6	300	26,45,33	Asymmetric, time aligned
JBL L7	1699	4x Pt	89	4	200	N/A	Asymmetric, time aligned
JBL Ti 1000	1500		89	4	150	20,30,13	Asymmetric, double wall
	2000		89	4			Asymmetric, double wall
JBL Ti 2000		A STATE OF THE PARTY OF T	_	_	200	33,82,30	The state of the s
JBL Ti 3000	2499	3x IB	90	6	200	46,105,35	
JBL Ti 5000	3499	and the second second	91	6	300	48,114,38	
Jordan Watts Aspt1.1	1950		85	8	100	30,93,40	'Aspect' enclosure, stand mount
Jordan Watts JH FI	380		86	8	30	35,40,15	Bookshelf, cast alloy cone
Jordan Watts JH10K	8520	2x IB	92	8	500	47,156,40	Floor stand, line array
Jordan Watts JH200	372	1x IB	86	8	80	19,33,17	Bookshelf or stand mount
Jordan Watts JH400	590		86	8	80	28,32,17	'Aspect' enclosure, stand mount
Jordan Watts JH5K	4440		89	8	250	47,126,40	Floor stand, line array
JPW AP2	180		89	8	80	26,44,25	200mm bass, 19mm treble
JPW AP3	225		88	8	100	26,52,29	200mm bass, 19mm treble
JPW Minim	79		87	8	70	19,28,20	135mm bass, 14mm treble
JPW P1	155		89	8	70	26,44,25	200mm bass, 19mm treble
JPW Sonata	115		87	8	70	23,32,22	165mm bass, 14mm treble
IDW Consta Dive				8			165mm bass, 25mm treble
JPW Sonata Plus	135		87		70	23,32,22	TOOHIII Dass, ZOHIII LI'RDIR
JVC SPX220TBK	100		90	8	60	24,66,24	
JVC SPX550BK	120	-	90	8	60	24,66,24	
JVC SPX770BX	150		90	8	80	28,75,25	
JVC SPX990BK	230		91	8	100	31,86,27	
JVC SX500	700	2x Pt	90	6	180	27,45,28	
JVC SX911WD	660	3x Pt	91	6	150	38,63,35	
KAL Compact Ref	650		89	8	140	23,36,27	
KAL Mini-Ref MKII	395		86	8	120	23,27,17	
	619		89	6	150	17,90,22	
KAI Mini-Tower	1500		89	8	250	23,112,36	
KAL Mini-Tower			89		150	23,112,30	
KAL Trans-double		-		8			
KAL Trans-double KAL Tunejal	795		90	6	250	25,113,36	
KAL Trans-double KAL Tunejal KAL Warlock	1600			-	486		
KAL Trans-double KAL Tunejal KAL Warlock KEF 101/3	1600 549	2x Un	iC 89	4	150	22,50,27	Boundary, bass EQ option
KAL Trans-double KAL Tunejal KAL Warlock KEF 101/3 KEF 102/2MS	1600 549 749	2x Un 2x	id 89 87	6	150	22,33,27	Uni Q, shielded shelf/stand mt
KAL Trans-double KAL Tunejal KAL Warlock KEF 101/3 KEF 102/2MS KEF 103/4MS	1600 549 749 1199	2x Un 2x 3x Pt	89 87 91	6 4	150 200	22,33,27 22,90,31	Uni Q, shielded shelf/stand mt Uni Q, Bass eq box option
KAL Trans-double KAL Tunejal KAL Warlock KEF 101/3 KEF 102/2MS	1600 549 749 1199 1249	2x Un 2x 3x Pt 3x CC	89 87 91 91	6 4 4	150 200 200	22,33,27 22,90,31 22,90,31	Uni Q, shielded shelf/stand mt Uni Q, Bass eq box option 'Audiophile' 103/4MS
KAL Trans-double KAL Tunejal KAL Warlock KEF 101/3 KEF 102/2MS KEF 103/4MS	1600 549 749 1199	2x Un 2x 3x Pt 3x CC 3x	89 87 91	6 4	150 200 200	22,33,27 22,90,31	Uni Q, shielded shelf/stand mt Uni Q, Bass eq box option 'Audiophile' 103/4MS Floor standing



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A-400X 60W. A-602 80W. SONY TA-F211 30W. TA-F242 60W. TA-F442 80W. TA-F542 90W. TECHNICS SU-A600 40W. SU-A700 45W. SU-A800 80W. SU-A900 80W. SU-V2320 45W. SU-V2320 45W. SU-V2320 45W. SU-V2320 45W. SU-VAMAHA	£249.00 £299.00 £339.00 £149.00 £189.00 £239.00 £249.00 £249.00 £249.00 £329.00 £129.00 £129.00
A-400X 60W. A-602 80W. SONY TA-F211 30W. TA-F242 60W. TA-F342 80W. TA-F342 90W TECHNICS SU-A600 40W. SU-A700 45W. SU-A900 80W. SU-A900 80W. SU-W2220 30W. SU-V2220 30W. YAMAHA AX-470 65W.	£249.00 .£299.00 £339.00 £149.00 £239.00 £239.00 £249.00 £249.00 £329.00 £129.00 £129.00 £129.00
A-400X 60W. A-602 80W. SONY TA-F211 30W. TA-F242 60W. TA-F442 80W. TA-F442 80W. TA-F342 90W. TECHNICS SU-A600 40W. SU-A700 45W. SU-A800 55W. SU-A900 80W. SU-V2220 30W. SU-V2220 30W. SU-V2320 45W. YAMAHA AX-470 65W. AX-570 100W.	£249.00 .£299.00 £339.00 £149.00 £239.00 £239.00 £249.00 £249.00 £329.00 £129.00 £129.00 £129.00
A-400X 60W. A-602 80W. SONY TA-F211 30W. TA-F242 60W. TA-F342 80W. TA-F342 90W TECHNICS SU-A600 40W. SU-A700 45W. SU-A900 80W. SU-A900 80W. SU-W2220 30W. SU-V2220 30W. YAMAHA AX-470 65W.	£249.00 .£299.00 £339.00 £149.00 £239.00 £239.00 £249.00 £249.00 £329.00 £129.00 £129.00 £129.00
A-400X 60W. A-602 80W. SONY TA-F211 30W. TA-F242 60W. TA-F242 80W. TA-F342 90W. TECHNICS SU-A600 40W. SU-A700 45W. SU-A900 80W. SU-A900 80W. SU-V2220 30W. SU-V2220 30W. YAMAHA AX-470 65W. AX-570 100W. BOTEL	£249.00 £299.00 £339.00 £149.00 £189.00 £239.00 £249.00 £249.00 £329.00 £129.00 £129.00 £129.00 £129.00
A-400X 60W. A-602 80W. SONY TA-F211 30W. TA-F226 60W. TA-F442 80W. TA-F442 80W. TA-F342 90W. TECHNICS SU-A800 45W. SU-A800 55W. SU-A800 55W. SU-A2020 30W. SU-VZ220 30W. SU-VZ220 30W. SU-VZ220 45W. YAMAHA AX-470 65W. AX-570 100W. ROTEL RA-940AX 40W.	
A-400X 60W. A-602 80W. SONY TA-F211 30W. TA-F242 60W. TA-F242 80W. TA-F342 90W. TECHNICS SU-A600 40W. SU-A700 45W. SU-A900 80W. SU-A900 80W. SU-V2220 30W. SU-V2220 30W. YAMAHA AX-470 65W. AX-570 100W. BOTEL	
A-400X 60W. A-602 80W. SONY TA-F211 30W. TA-F242 60W. TA-F442 80W. TA-F542 90W. TECHNICS SU-A600 40W. SU-A700 45W. SU-A800 55W. SU-A900 80W. SU-V2320 45W. SU-V2320 45W. YMMAHA AX-470 65W. AX-570 100W. ROTEL RA-940AX 40W.	
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AV/PRO-LOGIC AMPS/REG	CEIVERS
DENON	
AVC-1530	
AVC-3020	
AVC-3530	
AVC-1000	£519.00
RX-508V 40W	6340 00
RX-808V 100W	
KENWOOD	2070.00
KR-V8500 55W	
KR-V6060	
KR-V7050	
KR-V7700	£599.00
PIONEER VSA-701S	0490.00
VSA-7013	
VSX-452	
SONY	
TA-AV570 70W	2389.00
TECHNICS	
SA-GX350 60W, SA-GX550 100W	£329.00
YAMAHA	£449.00
DSP-A1000 Award	6899 NN
DSP-A2070	
DSP-A500 ,	
DSP-A970	
DSP-E1000	
DSP-E200	£359.00
CASSETTE DECKS	
AIWA	
AD-F410	£119.00

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AD-F810	£229.00
AD-WX828	£189 00
AD-WX929	
	£219.00
DENON	
DRM-540	£159.00
DRM-710	
DRS-610	
DN3-010	£199.00
DRS-810	£299.00
JVC	
TD-X352 "Special"	£109 00
TD-W708	6220.00
	LZZ3.00
KENWOOD	_
KX-3050	£159.00
KX-5050,	.£219.00
KX-5530	6200 00
KX-7030	
KX-7050,	£319.00
KX-7050S	£389.00
KX-W4050,	
KX-W6050	
IX-VV0030	
KX-W8050	£249.00
PIONEER	
CT-S220	£159.00
CT-S320	
CT-S420	
C1-5420	£239.00
CT-S520	£269.00
CT-620	£319.00
CT-M601	
CT-W420	
C1-VV42U	£109.00
CT-W620	£239.00
CT-W820	£289.00
SONY	
TC-FX211	ഒരെ വ
TC-K311	0120.00
10-N311	£139.00
TC-K411,,	£189.00
TC-K511	£269.00
TC-K611	£319 00
TECHNICS	
RS-BX404 "Best Buy"	0170.00
RS-BX404 Best Buy	£179.00
RS-BX646	£229.00
RS-BX747,	
RS-TR232 ,	.£179.00
RS-TR333 ,	6100 NN
RS-TR515	C250.00
RS-TR777 ,	.£299.00
RS-TR979	£379.00
YAMAHA	
KX-260	0150 00
NA-200	L135.00
KX-360	£199.00
KX-650	£259.00
KX-W262.	£199.00
KX-W362	£249 00
ROTEL	
RD-945AX	0140.00
KD-945AX	149.00
COMPACT DISC	
COMPACT DISC	
AIWA	

COMPACT DISC	
AIWA	
XC-30	
XC-750	£189.00
DENON	
DCD-1290	£329.00
DCD-595	£179.00
DCD-695	
DCD-890	
DCM-340	
KENWOOD	
DP-2050,	£159.00
DP-3050	£189.00
DP-5050,	£259.00
DP-7050	
DP-M6650	
PIONEER	
PD-102	£149.00
PD-202	
PD-DM802	£439.00
PD-M602	£259.00
PD-M701	£319.00
PD-M901	£439.00
PD-S501	
PD-S602	
PD-S702	£289.00
PD-S802	
PD-S901	
PD-TM3	£489.00
SONY	
CDP-311	
CDP-411	
CDP-711	
CDP-C325M	
CDP-C335	£219.00

HI-WAY HI-FI (WEST END) LTD 242 TOTTENHAM COURT ROAD **LONDON W1 9AD** TEL: 071-636 5974 FAX: 071-323 4159

CDP-M201 CDP-M301 TECHNICS	
SL-PG340 SL-PG440 SL-PG520 SL-PG620	£169.00 £179.00 £199.00
SL-PS740SL-PS840SL-PS900	£419.00
TEAC CD/Z5000	6330 00
YAMAHA	L325.00
CDC-635	
CDX-1000	
CDX-570	£179.00
CDX-670	
CDX-870	£329.00
RCD-955AX	£229 NN
RCD-965BX	
CDV PLAYERS	
PIONEER	
CLD-150	
CLD-1850	
CLD-2700	
CLD-2850 CLD-800	
CLD-800	
SONY	2000.00

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.£129.00 .£159.00 .£239.00 TX-670 RDS..... PLUS FULL RANGE OF RECEIVERS IN STOCK

.£129.00 .£199.00 .£129.00 .£189.00 .£249.00

£229.00

STS-211..... STS-311 RD TECHNICS

ST-610 ST-G550 RDS ST-G70 -G70

ST-GT650 YAMAHA

RING FOR THE FULL RANGE IN SPEAKERS OR CALL IN FOR A DEMO.

AR, BOSE, CERWIN VEGA, B&W, GOODMANS, JAMO, MORDAUNT SHORT, STUDIO POWER & WHARFEDALE.

MAIL ORDER: 07 Please supply	
I enclose cheque/PO for debit Access/Visa/A	
Expiry Date: Name Address	
Postcode	HC APRIL 94



Key to loudspeakers
Price - typical retail, to nearest pound.
Type - 2x, 3x etc - number of independent drive units, Pt - ported, IB - sealed,
Active - dedicated active crossover,
needs amps for each driver, ABR - auxiliary bass radiator, Sub - subwoofer,
Uni-Q - KEF prop. coaxial drive unit,
Horn - horn loading, MC - moving coil,
ESL - electrostatic, CC - coupled cavity,

Hybrid - dynamic bass/ESL or ribbon top. Sens - output at given power input level. Impedance - in ohms. Power - maximum recommended amplifier output. Size - width x height x depth in cm.

Products highlighted in red have been tested in **Hi-Fi Choice**. Please refer to The Directory on page 121 for full test results.

Model	Price	Туре	Sens	Impedance	Power	Size	Special
LOUDSPEAKERS	00.45	1.0	0.0		000	00 111 11	
KEF 105/3S KEF 107/2	2345 3695	4x Pt 3x	93 N/A	4 N/A	300 N/A	28,111,41 N/A	Uni Q, audiophile 105/3
KEF K120	169	2x IB	87	8 8	80	21,34,25	Floor standing, Kube equaliser Stand/bookshelf
KEF K140	239	2x IB	89	8	100	26,49,25	Stand/bookshelf
KEF K160	329	2x ABR	89	8	150	26,75,25	Floor standing
KEF Q10	199	2x Pt	88	6	100	19,28,24	Uni Q, shielded
KEF Q30	349	2x Pt	88	6	125	19,70,28	Uni Q shielded, floor standing
KEF Q50	499	3x Pt	89	6	150	19,80,28	Uni Q shielded, floor standing
KEF Q60 KEF Q80	419 569	3x Pt 2x ABR	90	6 8	175 125 .	19,102,28 25,86,28	Uni Q shielded, floor standing Uni Q floor standing
KEF Q90	739	3x Pt	89	8	150	25,89,32	Uni Q floor standing
Kenwood LS-1700G	1700	Pt .	87	4	160	34,110,38	European design
Kenwood LS-300G	300	Pt	82	8	60	21,35,30	European design
Kenwood LS-500G	500	Pt	87	4	100	22,44,28	European design
Kenwood LS-700G	1200	Pt	87	4	120	30,90,30	European design
Kenwood LS-770G Kenwood LS-880G	260 360	Pt Pt	88 86	4	110 160	27,48,26 28,51,26	European design Titanium tweeter
Keswick Audio Alto	849	N/A	N/A	8	150	19.70.27	manum (weeter
Keswick Audio Figaro	749	N/A	86	8	125	19,28,27	
Koss SA10	19	Active	N/A	N/A	N/A	N/A	
Koss SA30	36	Active	N/A	N/A	N/A	N/A	
Linaeum LFX Corian	1399	Hybrid	90	N/A	N/A	16,22,18	Modified ribbon/dynamic
Linaeum LFX Wood	649	Hybrid	90	N/A	N/A	16,22,18	Modified ribbon/dynamic
Linaeum LSII Linn Index	991 259	Hybrid 2x IB	90 87	N/A 8	N/A N/A	30,150,38	Modified ribbon/dynamic
Linn Kaber Aktiv	1995	3x IB	N/A	N/A	N/A N/A	21,44,24 20,90,28	30 watts minimum Integral stands, boundary
Linn Kaber Passive	1298	3x IB	87	4	N/A	20,90,28	Integral stands, 60w minimum
Linn Keilidh Aktiv	1090	2x IB	N/A	N/A	N/A	20,83,28	Floor standing, boundary
Linn Kelidh Passive	595	2x IB	87	4	60	20,83,28	Floor standing, 60w min
Linn Keltik Aktiv	4400	3x IB	N/A	N/A	N/A	26,104,37	Integral stands, boundary
Living V Air Partner	11990	N/A	99	8	100	64,160,90	Floorstanding, Vitavox drivers
Living V Tone Scout	5000	N/A	99	8	100	64,110,70	Floorstanding, three-way
Lowther Academy Lowther Bel Canto	1499 1899	Horn	98 97	8	100	29,100,43	16ohm option
Lowther Delphic	2195	Horn	98	4	100	28,132,44 28,137,44	Including adjustable stand With adjustable stand, 16ohm option
Lowther Fidelio	1299	Horn	96	8	100	29,100,43	With adjustable stand, roomin option
Lumley Monitor Ref 1	7500	N/A	N/A	N/A	N/A	N/A	
Lumley Monitor Ref 2	2300	N/A	N/A	N/A	N/A	N/A	
Lumley Monitor Ref 3	895	N/A	N/A	N/A	N/A	N/A	
Lumley Monitor Ref 4	375	2x	86	6	120	18,36,22	Stand mount
Lumley Monitor Ref 5	499	2x	88	6	150	22,46,26	Stand mount
Lumley Monitor Ref 6 M-A MA1200 Gold II	650 1200	2x 2x	88 89	6	200	22,82,26 20,92,26	Floor standing Floor standing MA700 GII
M-A MA700 Gold II	500	2x	89	8	100	22,35,26	Stand/shelf mount
M-A Monitor 1 Gold	190	2x IB	88	8	70	16,24,16	Miniature stand/shelf mount
M-A Monitor 14 Gold II	470	3x	88	8	120	21,76,24	Floor/shelf standing
M-A Monitor 7 Gold II	250	2x Pt	89	8	70	17,35,18	Stand/shelf mount
M-A Monitor 9 Gold II	290	2x Pt	88	8	100	21,37,21	Stand/shelf mount
M-A Studio 20SE	2000	2x Pt	88	8	200	20,92,26	Floor stand, metal cone bass
M-A Studio 50	4000	2x 2x Pt	90 88	8	300	20,104,30 22,35,25	Floor stand, metal bass & mid
M-A Studio 6 MAG Audio A90	800 3600	Ribbon	80	8 3 7	200 300	52,150,8	Stand/shelf mount, metal bass Two-way full range ribbon
Magnepan SMGa	688	N/A	90	8	150	N/A	Two-way full range hobbit
Mant core Matisse	1300	N/A	90	8	200	N/A	Fibrelam cabinets
Manticore Minaret	450	IB	94	8	100	N/A	Nearfield monitor
Manticore Minaret F1	750	IB	94	8	100	N/A	Nearfield monitor
Martin-Logan Aerius	2222	Hybrid	89	N/A	N/A	23,122,30	Two-way
Martin-Logan CLS IIz	4333	ESL	86	N/A	N/A	62,127,32	
M-L Monolith IIIX M-L Monolith IIP	9354 8730	Hybrid Hybrid	89 89	N/A	N/A N/A	59,163,26 59,163,28	
M-L Quest	4991	2x Hyb		N/A	N/A	42,160,29	
M-L Sequel II	3222	2x Hyb		N/A	N/A	31,160,29	
M-L Statement	POA	2x Hyb		N/A	N/A	23,140,10	ESL/dynamic, biwire
M-L Stylos	2495	2x Hyb	id 2x	88		23,35,28	In wall
Metaxas Emperor	19500	ESL	99	8	250	N/A	Full range, ESL
Metaxas Empress	3850	ESL 2v Pt	88	8 N//	100	N/A 10.22.27	Full range single panel ESL
Mission 751 Mission 752	300 500	2x Pt 2x Pt	89 90	N/A	N/A N/A	19,32,27 20,84,26	Stand mount, inverted Floor stand, near wall siting
Mission 753	700	2x Pt	90	6	150	21,88,32	Floor stand, frear wall sitting Floor stand, transverse folded
Mission 760i	130	2x Pt	89	6	75	18,30,20	Stand mount, boundary siting
Mission 760i SE	150	2x Pt	89	6	75	18,30,20	Stand mount, boundary siting
Mission 762i	250	2x Pt	92	8	125	25,50,29	Stand mount, boundary siting
Mission 763i	380	2x Pt	92	8	125	25,80,29	Floor standing, near wall siting
Mission 764i	480	2x Pt	89	8	N/A	25,87,34	Floor standing, near wall siting
Mission 765i Mission 780	680 200	2x Pt	93	4 N/A	200 N/A	25,100,34	Floor stand, free space
Modulus Subwoofer	1750	2x pt Active	N/A	N/A	-	18,30,26 49,45,45	Stand mount, near wall siting Var phase, high/low filters
Monitor Audio MA100G	270		89	8	120	16,24,16	As MA Monitor 1, shielded
Mordaunt-Short CS1	115		87	8	100	16,24,14	Shielded, Positec protected
Mordaunt-Short SW1	150		90	8	100	24,58,26	Coupled cavity, matches CS1
Mordaunt-Short HT30	300		90	8	120	25,43,29	Shielded, Positec protected
Mordaunt-Short HT50	550		90	8	120	25,87,33	Positec, integrated subwoofer
Mordaunt-Short MS10	130	Pt Pt	88	8	60	19,31,22	Alloy tweeter, MCS woofer
Mordaunt-Short MS20 Mordaunt-Short MS30	180 250	Pt	89 90	8	75 100	22,37,22 25,43,28	Alloy tweeter, MCS woofer Alloy tweeter, MCS woofer
Listings marked in re	230		90	10	100	25,45,26	

d in the *Hi-Fi Choice* Directory, see page 121.

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LOUDSPEAKERS	е	е	S	е	7	Size	Special
Mordaunt-Short MS40	380	Pt	90	8	150	23,82,28	Alloy tweeter, MCS woofer
Mordaunt-Short MS50	500	Pt	90	8	200	25,87,33	Alloy tweeter, MCS woofer
NAD 800	149	N/A	90	6	60	20,32,24	10 litre enclosure
NAD 802	219	N/A	90	6	80	20,40,26	11.5 litre enclosure
Naim DBL Active	6991	N/A	N/A	N/A	200	65,120,40	Boundary, floor standing
Naim DBL Passive	7672	N/A N/A	92	4	200	65,120,40	Boundary, floor standing
Naim IBL Active	776 895	N/A.	N/A 86	N/A 6	65 65	25,80,28 25,80,28	Boundary, floor standing Boundary, floor standing
Naim SBL Active	1586	N/A	N/A	N/A	75	27,89,27	Boundary, floor standing
Naim SBL Passive	1708	N/A	88	6	75	27,89,27	Boundary, floor standing
Neat Petite	595	2x	87	6	100	20.30.18	boundary, noor standing
NVA Cube 1	720	N/A	85	N/A	N/A	30,30,30	Dedicated stands available
NVA Cube 2	480	N/A	85	N/A	N/A	27,27,27	Dedicated stands available
NVA Cubix	1400	N/A	84	N/A	N/A	30,30,61	
Orelle Orator	699	N/A	89	8	100	27,40,30	
Origin Live OL-1	499	N/A	86	4	150	20,30,19	
Origin Live OL-1A	399	N/A	86	4	150	20,30,19	
Origin Live OL-2	599	N/A	86	8	150	19,80,19	
Origin Live OL-2A Pentachord A	469 420	N/A 2x IB	86 87	8	150 80	19,18,19	Direct coupled
Pentachord A Pentachord B	420	IB ZX IB	87	8	80	21,28,20 52,35,52	Active crossover, including electronics
Pentachord P'column	1465	IB IB	87	4	80	21,108,20	Including active crossover, for 2 amps
Pentachord Pentode	649	IB	87	8	80	20,74,20	Active crossover, including electronics
Philips DSS930	1300	Active	N/A	75	N/A	22,58,33	Active digital loudspeaker
Philips FB720	200	Pt	80	7	75	21,37,31	
Pioneer CS301	120	3x Pt	90	8	120	27,54,24	Bookshelf
Pioneer CS501	170	3x Pt	90	8	140	31,53,25	Bookshelf
Pioneer CS701	230	3x Pt	90	8	190	35,70,28	Bookshelf
Pioneer CS901	280	3x Pt	92	8	220	39,75,29	Bookshelf
Pioneer S200	600	2x	89	4	120	26,90,34	Biwire, floor standing
Pioneer S400 Pioneer S4UK	950 250	2x 2x Pt	89 88	4	160 80	27,96,38 21.37.28	Biwire, floor standing
Pioneer S60	270	2x Pt	87	4	80	22,47,28	No crossover, UK optimised Bookshelf
Pioneer S80	370	2x	88	4	80	23,56,28	Bookshelf
Polk LS50	800	2x Pt	89	8	250	27,83,29	Floorstanding
Polk LS70	1200	2x Pt	90	8	250	31,94,37	Floorstanding, biampable
Polk LS90	1700	2x Pt	90	8	250	31,94,37	Floorstanding, biampable
Polk M3	200	2x Pt	89	8	100	17,29,21	Multi-app, including wall bracket
Polk S10	600	2x ABP	91	8	200	32,74,26	Floorstanding
Polk S4	200	2x Pt	91	8	100	24,39,18	Stand mount, free standing
Polk S6	300	2x ABP	91	8	125	26,54,20	Stand mount
Polk S8 Posselt Albatros	450	2x ABF	90	8	150	29,64,22 31,186,32	Stand mount Ultra sensitive
Posselt Alpha I	2200 950	Hrn Pt	93 89	6	200 60	24,44,28	Otta sensitive
Posselt Alpha II	1200	Pt	89	8	90	23,100,27	
Posselt Alpha III	1350	Pt	89	8	100	26,102,30	
Posselt Alpha IV	1500	Pt	89	8	135	27,104,31	
Proac Response 3	3065	N/A	90	8	300	28,118,30	
Proac Response 3 Sig	4935	N/A	90	8	300	28,118,30	
Proac Response 1 S	919	WA	87	8	100	17,30,24	
Proac Response 2	1634	N/A	88	8	150	23,45,281	
Proac Studio 100	699	N/A	88	8	150	20,40,25	
Proac Tablet 3	479	N/A	87	8	100	17,28,23	Township to the
Prof Monitor Co AB1 Prof Monitor Co BB5P	1598 6754	2x 2x	89 91	6 8	400 600	26,79,43 43,104,79	Transmission line Transmission line
Prof Monitor Co LB1	998	2x	89	4	300	18,53,25	Transmission line Transmission line
Prof Monitor Co MB1P	4681	2x	91	8	500	38,87,53	Transmission line
Prof Monitor Co TB1	399	2x Pt	90	8	150	20,40,25	Shielded version available
Quad ESL-63	2384	ELS	86	8	100	66,93,27	Panel, simulates point source
R Allen Minette Gold	149	N/A	86	8	100	16,30,20	
RCF Mytho 2	795	N/A	90	8	200	38,22,31	
RCF Mytho 3	1395	N/A	89	8	250	95,22,31	
RCF Mytho 5	1295	N/A	85	8	200	84,16,27	
RCF Mytho 5	1725 595	N/A	89	8	300	95,28,34	
RCF Mytho1 Realistic M'mus 26	595	N/A N/A	88	8	150	28,16,24 18,28,11	
Realistic Minimus 21	30	N/A	87 N/A	8	40 10	15,24,13	
Realistic Minimus 3.5	30	N/A	N/A	8	15	9,15,5	
Realistic Minimus-7	60	N/A	87	8	40	11,18,11	
Realistic Minimus-77	100	N/A	86	8	55	14,22,11	
Rega Kyte	198	2x	N/A	82	N/A	19,31,19	Stand/wall/shelf mount
Rega EL8	298		N/A	8	N/A	17,72,20	Floor stand
Rega XEL	1040	2x	N/A	8	N/A	20,82,30	Floor stand
Rega ELA	405	N/A	N/A	8	N/A	30,80,20	
Rel Stadium	795	Sub	N/A	N/A		58,52,36	Active, internal amp
Rel Stentor	1495	Sub	N/A	N/A		60,56,37	Active, internal amp
Rel Strata	499	Sub Sub	N/A	N/A		42,52,31	Active, internal amp
Rel Studio Richard Allan Min 2	2995 129	N/A	N/A 86	N/ <i>A</i>	1 1kw	69,62,53 16,30,20	Active, internal amp
Rogers LS2A/2	229	N/A	87	8	100	23,36,21	Use about 30cm from wall
Rogers LS5/9	1531	N/A	87	8	100	28,46,27	COC ADOUT DOCH HOIT WAII
Rogers LS6A/2	399		89	8	150	27,51,28	Stand mount, free space
Rogers LS8/A	499	N/A	90	8	150	26,86,25	
Rogers P20	750	2x Pt	88	8	150	26,42,30	Stand mount, stands available
Rogers P22	1100	2x Pt	88	8	150	26,85,30	Floor stand, sloping baffle

Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory, see page 121.

Alison AL110 220 N/A 90 4 150 24,40,23 Floor standing, free space

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KINSHAW

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Harp Electronics Ltd 237 Tottenham Court Road London W1P 9AD 071 636 4611

HI-FI CHOICE 109

Key to loudspeakers Price - typical retail, to nearest pound.

Type - 2x, 3x etc - number of independent drive units, Pt - ported, IB - sealed,

Active - dedicated active crossover, needs amps for each driver, ABR - auxil iary bass radiator, Sub - subwoofer, Uni-Q - KEF prop. coaxial drive unit, Horn - horn loading, MC - moving coil, ESL - electrostatic, CC - coupled cavity,

=

Spendor S100

Spendor SP1/2

Spendor SP2/3

Spica TC50SEX

Helius Syrius 1

Helius Syrius 2

Helius Syrius 3

Tannoy 603II

Tannoy 605II

Tannoy 613II

Tannov 615II

TDL Monitor

TDL RTL1 TDL RTL2

TDL Studio

TDL Near Field Mon

TDL Studio 0.75 'M'

TDL Studio 3 TDL Studio 4

TEAC LSX8

Teac S300

Teac SW1

Technics SB-CS55

Technics SB-CS75

Technics SB-CS95

Technics SB-EX3

Technics SB-FX7

Technics SB-MX100D

Technics SB-MX200D

Technics SB-RX70

579

999 769

1295

649

849

949

2500

1975

139

169

219

429

600

750

1999

100

160

400

699

899

499

749

1499

80

80

100

450

2000

4000

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 121 for full test results.

Hybrid - dynamic bass/ESL or ribbon top Sens - output at given power input level. Impedance - in ohms. Power - maximum recommended amplifier output. Size - width x height x depth in cm.

Key to systems Price - typical retail, to nearest pound. Sources - CD - compact disc, R - radio tuner, Tu - turntable, T - cassette tape, V - video signal routing (composite and/or S-Video). Power - output power in watts, per channel, RMS.

Size - main unit dimensions - width x height x depth in cm

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 121 for full test

Model	Price	Туре	Sens	mpedance		Power	Size	Special	Model	Price	Туре	Sens	mpedance	Power	Size	Special
LOUDSPEAKERS								-	LOUDSPEAKERS							
Rogers P24a	1800	N/A	86	4	П	250	25,104,35	Internal bass, floor standing	Totem Model One	995	N/A	87	4	120	17,31,23	
Rogers Studio 3	449	N/A	85	8	3	45	19,30,16		Triangle Alcante	999	N/A	92	4	200	22,100,22	
Rogers Studio 7	880	N/A	89	8	3	150	30,63,30		Triangle Calisto	1850	N/A	92	8	300	23,105,22	
Roksan Ojan 3	895	Pt	90	8	3	250	28,76,460	Floor standing, sprung tweeter	Triangle Comete E	625	N/A	91	8	100	29,38,24	
Royd A7 Series II	115	Pt	89	8	3	60	31,20,18	Near wall siting	Triangle Icare	1350	N/A	94	8	250	23,99,22	
Royd A711	115	N/A	89	8	3	60	20,31,18	Bookshelf or near wall siting	Triangle Norma	775	N/A	93	8	200	26,84,25	
Royd Sapphire II	245	Pt	89	8	3	100	31,20,18	Biwire, near wall siting	Triangle Scalene E	625	N/A	91	8	150	22,84,22	'Graphite' version
Royd Sintra II	375	Pt	89	8	3	100	31,20,18	Biwire, near wall siting	UKD Callas	750	Pt	88	8	120	34,22,32	Solid mahogany, stand mount
Royd The Abbot	665	Pt	90	8	3	120	81,20,30	Floor standing, free space	UKD Cauuso	1850	Pt	88	8	200	22,97,28	Solid walnut, floor standing
Royd The Minstrel	259	Pt	86	8	3	100	69,18,12	Sep base/side parts, floor	UKD Operetta	595	Pt	88	8	70	22,30,26	Solid mahogany, stand mount
Royd The Prior	978	Pt	90	8	3	150	96,37,26	Floor standing, free space	UKD Super Pavarotti	875	Pt	88	8	150	23,55,23	Solid mahogany, stand mount
Royd Topaz	173	Pt	89	8	3	100	31,20,18	Near wall siting	Vandersteen 2Ce	1395	4x	88	7	160	41,101,27	Free standing, phase aligned
Ruark Accolade	2549	3x IB	89	8	3	200	29,100,38	Floor standing	Visonic David 6001	163	N/A	N/A	4-8	60	13,20,12	
Ruark Broadsword II	849	2x IB	86	8	3	120	29,43,38	Stand mount	Visonic David 8001	228	N/A	N/A	4-8	80	16,25,17	
Ruark Crusader II	1495	3x IB	88	6	6	150	27,92,32	Floor standing	Visonik David 5001	132	N/A	N/A	4-8	50	10,17,10	
Ruark Equinox	1749	2x IB	88	6	3	150	25,88,34	Including stand with built-in crossover	Visonik Sub 4	154	N/A	N/A	4-8	100	36,49,31	
Ruark Sabra II	385	2x IB	87	8	3	100	23,37,27	Bookshelf or stand mount	W'dale Modus Cube	69	Pt	87	6	40	14,17,12	Shielded
Ruark Swordsman II	299	2x IB,	87	8	3	100	20,38,27	Bookshelf or stand mount	W'dale Modus Micro	99	Pt	86	6	50	14,23,12	Shielded
Ruark Talisman II	699	2x IB	88		3	100	22,84,31	Floor standing	W'dale Modus Mini	129	Pt	86	6	50	14,39,12	Shielded
Ruark Templar	479	2x IB	87	8	3	100	19,37,27	Floor standing	Wharfedale 415	149	IB	87	8	100	24,35,20	
Sansui SP-X111K	120	N/A	89	6	6	50	18,30,20		Wharfedale 425	199	IB	88	8	100	26,40,25	
SD Acoustics SD Rbo	2950	Ribbo	n 87	2	2	250	30,150,30	Hybrid ribbon, no crossover	Wharfedale 535	249	IB	90	8	120	27,48,29	
SD Acoustics SD1	1650	IB	88	8	В	250	30,125,30	Open mid, ribbon tweeter	Wharfedale CRS3	89	Pt	89	8	100	22,38,17	
SD Acoustics SD3	399	Pt	87	8	В	100	20,38,30	Free standing	Wharfedale CRS5	129	Pt	89	8	140	26,48,20	
SD Acoustics SD4	699	Pt	87	8	В	120	20,100,30	Free standing	Wharfedale CRS7	199	Pt	91	8	150	26,60,21	
SD Acoustics SD5	1235	3x Pt	88	8	В	200	20,110,30	Ribbon tweeter	Wharfedale CRS9	299	Pt	93	8	160	31,80,28	Floor standing, 3 way
Shahinian Diapason	7950	5x	91	6	6	300	58,100,38	Omni-directional, floor standing	Wharfedale D30.2	99	Pt	89	8	100	22,38,17	Stand/bookshelf mount
Shahinian Hawk	4950	Mono	sub N/	A 6	6	250	37,95,28	Passive	Wharfedale Diamond V	129	Pt	87	8	100	18,26,20	Stand mount, near wall
Shahinian Obelisk	2290	Зх	N/	A 6	6	200	37,74,32	1st Shaninian, floor standing	Wharfedale Modus Cbe	69	N/A	89	6	35	14,16,12	
Sonus Faber Amator	1498	2x	88	3 1	N/A	N/A	20,34,31	Compact, stand mount	Wilson Audio WATT III	7645	2x	91	N/		27,31,36	
Sonus-Faber Amator	2898	2x	88	3 1	N/A	N/A	37,22,35	Compact, stand mount	Wilson Audio WHOW II	12500	Sub	98	N/		88/65,36	Active subwoofer for WATT
Sonus-Faber Electa	1690	2x	88	1	N/A	N/A	38,27,24	Compact, stand mount	Wilson Audio Puppy II	5500	Sub	91	N/		25,53,35	Passive subwoofer for WATT
Sonus-Faber Extrema	5991	2x	88	3 1	N/A	N/A	55,27,46	'Reference Standard'	Wilson X1 Grand Slam	POA	3x	94	N/	A N/A	N/A	Three-way reference
Sonus-Faber Guarneri	5500	2x	88	3 1	N/A	N/A	19,38,38	Compact, limited edition	Yamaha NS-C110	149	N/A	90	6	120	15,47,18	3 way reference
Sonus-Faber Minuetto	898	2x	88	3 1	N/A	N/A	23,35,28	Compact, stand mount	Yamaha NS-C80	99	N/A	90	6	80	14,45,17	
Sony SS12SE	120	IB	86	5 4	4	90	22,38,38	UK optimised sound	Yamaha NS-E80	120	N/A	90	6	50	27,20,7	
Sony SS41L	450	IB	85	5 4	4	120	19,30,32		Yamaha NS10M	250	N/A	90	8	100	21,38,20	
Sony SS8CD	100	IB	85	5 4	4	70	9,32,24	UK optimised sound	ZYP A1T	219	IB	88	8	50	14,22,12	Wall mount
Sound-Lab Dynasdat	3490	2x Hy	bid 88	3 8	8	350	44,183,41	Oak, walnut	ZYP A2S	299	IB	88	8	50	22,14,12	Studio nearfield monitor
Sound-Lab Pristine II	5990	ESL	88	3 8	8	300	72,153,69	Steel frame, black	ZYP AI	199	IB	88	8	50	14,22,12	
Sound-Lab A3	10450	ESL	88	3 8	8	300	79,61,23	Any finish		_						
Sound-Lab A1	12490	ESL	88	3 8	8	400	91,208,27	Curved panel, any finish								
Spendor LS3/5A	539	3x	83	3 8	8	40	19,30,16	BBC inspired location monitor			S		_			
	4500		0.0		0	400	07.70.40			1	10		P		1	

Model	Price	Source	Power	Size	Special
SYSTEMS		OD D.T			
Aiwa LCX-7	300	CD,R,T	15	14,24,26	Micro
Aiwa LCX-9	350	CD,R,T	10	14,24,26	Micro, with powered subwoofer
Aiwa LCX-10	400	CD,R,T	8	14,24,26	Micro, as LCX-10 with surround
Aiwa NSX-270	280	CD,R,2T	N/A	N/A	Mini
Aiwa NSX-340	300	CD,R,2T	20	N/A	Mini, optional TV/Video
Aiwa NSX-500	370	CD,R,2T	30	26,31,34	Mini, 3 CD, shielded speakers
Aiwa NSX-510G	440	CD,R,2T	30	26,31,34	Mini, karaoke, CD-G compatible
Aiwa NSX-D606	430	CD,R,2T	30	26,34,33	Mini, 3 CD, DSP
Aiwa NSX-D606 Gold	430	CD,R,2T	30	26,34,33	Mini Mini
Aiwa NSX-D707	500	CD,R,2T	35	26,40,33	Mini, DSP, equaliser
Aiwa NSX-D909	650	CD,R,2T	35	26,40,33	Mini, Dolby Surround
Aiwa Z-650	370	CD,R,Tu,2T	20	N/A	Midi
Aiwa Z-720	400	CD,R,Tu,2T	30	36,48,35	Midi, equaliser
Aiwa Z-D3000M	600	CD,R,Tu,2T	40	36,54,35	Midi, 3 CD, equaliser
Aiwa Z-D5000M	670 800	CD,R,Tu,2T	40	36,54,35	Midi, 3 CD, DSP, equaliser
Aiwa Z-D7000M	400	CD,R,Tu,2T	65 30	36,63,35	Midi, DSP, Dolby Surround Three-disc CD
Aiwa Z-750 Akai FX440CD	499	CD,R,2T CD,R,P,2T	35	N/A 36,52,35	
Akai MX115	399	CD,R,P,ZT	35	27,39,26	Digital amp, optical link to CD
Akai MX115T	499	CD,R,P,2T	35	27,48,31	Graphic equaliser As MX115, with mini turntable
Akai MX570	449	CD,R,P,ZT	35	27,40,31	Triple CD, pre/power amp, Dolby B
Akai MX570T	549	CD,R,P,2T	35	27,49,34	As MX570, with mini turntable
Akai MX670	549	CD,R,P,ZT	50	27,49,34	Three CD, pre/power amp, Dolby B, C
Akai MX670T	649	CD,R,P,2T	50	27,49,34	As MX570, with mini turntable
Akai MX90	299	CD,R,2T	25	26,38,24	AS MAS70, Will Hilli turitable
Akai MX90T	399	CD,R,P,2T	25	27,46,31	As MX90, with mini turntable
Akai MX950	799	CD,R,2T	65	27,42,34	Triple CD, separates
Akai MX950 Compo	999	CD,R,P,2T	65	64,78,36	As MX950, with speaker stands
Amstrad CD3-500	230	CD,R,2T	5	N/A	Three disc CD player, FM, MW
Amstrad Micro 1000	170	CD,R,T	N/A	15.20.13	Ten presets, FM, MW, LW
Amstrad Micro 2000	250	CD,R,T	N/A	17,28,23	Ten presets, FM, MW, LW
Amstrad Mini 2000	200	CD,R,T	N/A	28,21,57	Five band equaliser
Amstrad Mini 3000	280	CD,R,2T	N/A	26,32,49	RDS tuner, mic mixing
Amstrad Mini 5000	300	CD,R,2T	N/A	26,32,25	Three disc CD, mic mixing
Arcam Alpha 5	1200	CD,R	40	43,23,30	Based on Arcam separates
Arcam Alpha 6	1300	CD,R	50	43,23,30	Including Alpha 6 R/C amp
Arcam Delta	2810	CD,R,Tu	75	43,37,34	Fully remote controllable
B&O Beocenter 9500	1850	CD,R,T	80	76,11,34	AV compatible, speakers extra
B&O BeoSound Century	995	CD,R,T	N/A	75,37,17	Wall mounted active speakers

n below) are covered in the Hi-Fi Ch e Directory, see page 121. Listings marked in red (as sh

37.70.43

22,38,26

30,63,30

28,55,33

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33,39,29

33.39.29

36.107.16

26.107.16

31,97,16

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28,40,19

32,50,23

28.90.19

33.98.23

30,119,47

18,30,17

20,39,22

20,73,22

20,90,37

23,76,33

20.62.30

20,67,30

30,98,41

27,112,44

11,18,11

17.24.17

17.44.30

25.43.25

27,49,25

29,54,25

24,48,29

24,60,29

29.85.32

23.47.34

35,91,43

30,48,29

500

250

On stands, free space

On stands, free space

On stands, free space

Free space, floor standing

Free space, floor standing

Free space, floor standing

Floor standing, biwire

Floor standing, biwire

Floor standing, biwire

Free space, floor stand

Gold anodised tweeter

Gold anodised tweeter Gold anodised tweeter

Transmission line bass

Coaxial, shielded

Shelf/stand, shielded

Mica bass/tweeter

Floor standing, int plinth

Composite mica cone mid

Composite mica cone mid

Composite mica cone mid

Mica diaphragms, separate LF baffle

Mica diaphragms, separate LF baffle

Coax, mica top, carbon fibre LF drive

Floor standing, separate LF baffle

Dual concentric

Dual concentric

Floor standing

Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory, see page 121. 800 R.CD.2T.V 50 28 43.28 Panoramic surround

110 HI-FI CHOICE BUYER'S

Key to systems
Price - typical retail, to nearest pound.
Sources - CD - compact disc, R - radio
tiner, Tu - turntable, T - cassette tape,
V - video signal routing (composite and/or
S-Video).
Power - output power in watts, per
channel, RMS.

Size - main unit dimensions - width x

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 121 for full test results.



Key to tuners
Price - typical retail, to nearest pound.
Bands - FM - VHF, stereo and hi-fo capable, M - Medium wave, low quality, mono, L - Long Wave, low quality, mono, N - Nicam digital TV stereo sound.
Presets - total number of presets on all bands.

RDS - Radio Data System, which provides station IDs and sometimes other data on the FM waveband.
Size - width x height x depth in cm.

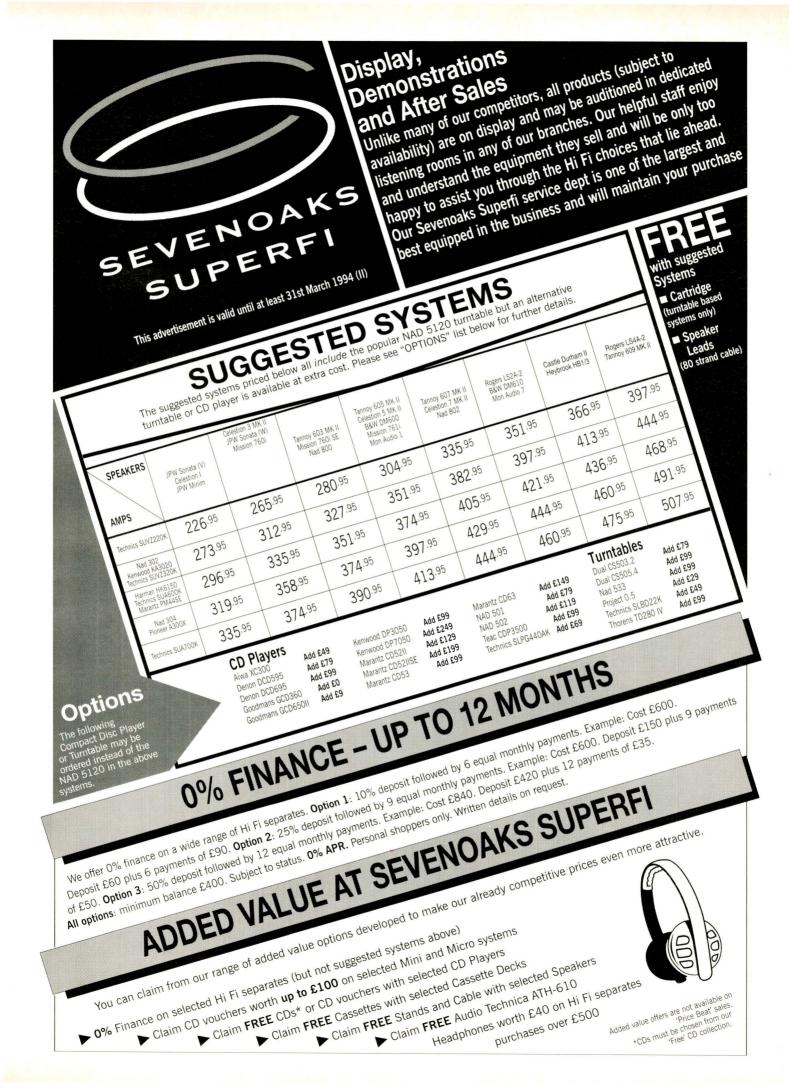
Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 121 for full test results.

Model	Price	Source	Power	Size	Special
SYSTEMS					
Sanyo MS1	300	CD,R,T	25	22,21,22	
Sanyo SYS 220	300	CD,R,2T	15	36,36,37	
Sanyo SYS915	430	CD,R,2T	30	36,43,36	Four-disc CD player
Samsung MAX335	230	CD,R,2T	10	25,32.26	Mini, remote control
Samsung MAX370	300	CD,R,2T	20	25,32,24	Mini, remote control
Samsung MAX500	280	CD,R,T	5	12,16,22	Micro, remote control
Samsung SCM6550	230	CD,R,Tu,2T	5	35,33,29	Midi, remote control
Samsung SCM8100	300	CD,R,Tu,2T	20	36,37,29	Midi, remote control
Samsung SCM8300	350	CD,R,Tu,2T	20	36,37,29	Midi, five band equaliser
Samsung SCM9100	430	CD,R,Tu,2T	30	36,47,29	Midi, remote control
Sansui MC-S7	700	CD,R,2T	30	N/A	
Sansui MCX750	1100	CD,R,2T	40	N/A	
Sansui MCX950	1400	CD.R.2T	40	N/A	
Sansui MS3900	400	CD,R,2T	30	18,26,21	
Sansui MS6901	420	CD.R.2T	50	18,28,34	Three-disc CD player
Sharp CMS-R400CDX	300	CD.R.2T	10	27,32,39	Five-disc multi CD
Sharp System CD170E	280	CD.R.Tu.2T	10	36,40,36	Remote control, auto-reverse
Sharp System-C5300E	450	CD.R.2T	30	26,32,25	Six-disc multi CD
Sharp System-CD150E	260	CD.R.Tu.2T	10	36,48,36	30 tuner presets
Sharp System-CD450E	370	CD.R.2T	80	27.32.25	Dolby NR
Sharp System-Q8E	330	CD.R.T	12	15,19,26	Ultra compact
Sharp System-S360E	23	CD.R.2T	10	27.32.33	olita dollipadi
Sharp System-S370E	270	CD.R.2T	25	27,32,33	Five band equaliser
Sony Compact 108CD	250	CD.R.Tu.2T	12	35,48,34	The same equation
Sony Compact 109CD	400	CD.R.Tu.2T	25	35,48,34	
Sony Compact 159CD	450	CD,R,Tu,2T	25	35.55.39	
Sony Compact 209CD	500	CD.R.Tu.2T	30	35,55,33	Full remote
Sony Compact 259CD	550	CD.R.Tu.2T	30	35.55.38	Five-disc CD
Sony Compact 359CD	600	CD,R,Tu,2T	50	35,55,38	Five-disc CD, electronic EQ
Sony Compact 579CD	750	CD.R.Tu.2T	50	35,58,38	Five-disc CD, separate components
Sony Compact 759CD	1100	CD.R.Tu.2T	80	35,71,38	Five-disc CD, Dolby Pro Logic
Sony MHC 280CD	550	CD.T.Tu.3T	40	22.35.27	With MiniDisc, two component system
Sony MHC 380CD	750	CD,T,Tu,3T	50	22,39,28	With MiniDisc, UK sound
Sony MHC 510CD	380	CD,T,Tu,3T	25	22,28,26	Full remote
Sony MHC 710CD	450	CD,T,Tu,3T	40	22,28,26	Electronic EQ
Sony MHC C50CD	500	CD,T,Tu,3T	30	22,33,32	With MiniDisc, five-disc CD
Sony MHC C70CD	600	CD,T,Tu,3T	40	22,39,31	With MiniDisc, five-disc CD
Technics CD-X120	700	CD.R.2T	40	36,41,32	Midi, including speakers
Technics CD-X320	800	CD,R,Tu,2T	50	36,41,32	Midi, including speakers, Dolby B/C
Technics CD-X520	900	CD.R.Tu.2T	60	36,41,32	Midi, including speakers, basic AV
Technics SC-CH404	500	CD,R,Tu,2T	35	27,42,34	Mini, including speakers
Technics SC-CH550	580	CD.R.2T	35	27,42,34	Mini Karaoke, including speakers
Technics SC-CH650	650	CD.R.2T	50	27,42,34	Mini, including speakers
Technics SC-CH655	700	CT,R,2T	50	27,42,34	Mini, 3-disc CD, including speakers
Technics SC-CH055	900	CD,R,2T	50	27,42,34	Mini, DSP, including speakers
	1000	CD,R,2T	60	27,42,34	Pro Logic, soundfield speakers
Technics SC-CH950 Yamaha CC70	600	CD,R,2T	50	28,33,34	YST active bass
fallialia CC/U	000	UU,N,ZT	50	20,33,34	131 delive bass

Model	Price	Bands	Presets	RDS	Size	Special
TUNERS						
Aiwa XT-003	120	FM,M,L	30	N	N/A	
Aiwa XT-950	150	FM,M	24	N	N/A	
Akai AT-93L	280	FM,M,L	20	N	N/A	
Arcam Alpha 5	220	FM	16	N	43,8,27	
Arcam Delta 150	230	Nicam	8	-	43,7,27	Stereo TV tuner
Arcam Delta 280	350	FM	20	N	43,7,28	
Audiolab 8000T	700	FM,M,L	39	N	45,8,34	Switchable IF, muting, mono
Aura TU50	300	FM	15	N	N/A	
Creek T40 S3	250	FM	N	N	N/A	
Day S B'dcast Mon	14640	FM	N	-	N/A	
Day Sequerra FM Ref	5457	FM	N	-	N/A	
Denon TU-260L	120	FM,M,L	20	N	44,8,24	Low impedance output
Denon TU-580RD	220	FM,M	30	Υ	44,8,29	Variable IF bandwidth
Dual CT700RS	160	FM,M	40	N	N/A	
FT205 Signal Sleuth	300	N/A	N/A	N/A	N/A	
Goodmans Delta 700	100	FM,M,L	36	N	N/A	
Goodmans GST650	90	FM,M,L	36	Υ	N/A	
Grundig T1	130	FM,M,L	59	N	44,8,30	Name input, gain switch, remote
Grundig T2	170	FM,M,L	59	Υ	44,8,30	RDS text & clock, remote
Grundig T310	130	FM,M,L	59	Υ	36,8,28	
Grundig T4	210	FM,M	59	Y	44,8,30	Radio text, remote
Harman-Kardon TU92000	219	FM,M	70	-	N/A	
Harman-Kardon TU94000	299	FM,M	24	-	N/A	
Harman-Kardon TU96000	499	FM,M	24	-	N/A	
JVC FX1010TN	300	FM,M,L	40	N	44,10,30	
JVC FX342BX	130	FM,M,L	40	N	44,8,30	
JVC FX362BX	140	FM,M,L	40	N	44,8,30	
Kenwood KT-1050L	110	FM,M,L	30	N	44,8,26	
Kenwood KT-2050L	140	FM,M,L	30	N	44,8,26	Built-in timer
Kenwood KT-3050L	170	FM,M,L	39	Y	44,10,28	IF selector
Kenwood KT-6050	300	FM,M	39	Υ	44,10,33	IF switch, two antennae
Linn Kremlin	1995	FM	80	N	32.8,33	Dual aerial capability

	ļ_	So	P		
Model	Price	Source	Power	Size	Special
SYSTEMS					
B&O Beosystem 2300	2150	CD,R	N/A	83,36,16	As 2500, without cassette
B&O Beosystem 2500 B&O Beosystem 7000	2150 245	CD,R,T CD,R,Tu,T	N/A 100	83,36,16 42,8,33	Active speakers, lifestyle system Components, speakers extra
Denon D-110/S	870	CD,R,Tu,2T	40	27 wide	RDS, optional UK speakers
Denon D-250/S	1000	CD,R,Tu,2T	50	27 wide	RDS, optional UK speakers
Denon D-65/S	640	CD,R,2T	30	27 wide	Includes optional UK speakers
Denon D-90/S	740	CD,R,Tu,T	30	27 wide	RDS, includes UK sourced speakers
Dual MS2500	600	CD,R,2T	35	N/A	
Dual MS3700 Goodmans System 700	600	CD,R,1T CD,R,2T	50 50	N/A N/A	
Grundig M1	TBA	CD,R,2T	7	26,30,28	Portable hi-fi
Grundig M10	330	CD,R,2T	22	27,37,34	Three band graphic & remote
Grundig M20	430	CD,R,2T	35	25,39,28	Spectrum analyser
Grundig M5	TBA	CD,R,2T	12	26,30,28	Remote control, Dolby NR
Grundig MC10	TBA	CD,R,T	25	17,36,25	Mini, Dolby NR
Grundig Fine Arts S1	740 880	CD,R,2T	50 80	N/A N/A	Separates system
Grundig Fine Arts S2 Hitachi AX12	350	CD,R,2T CD,R,2T	20	45,34,63	Separates system
Hitachi AXC15	450	CD,R,2T	35	45,34,63	
JVC Adagio G7	800	R,CD,2T,V	50	28,43,28	Panoramic surround
JVC Adagio G9	1000	R,CD,2T,V	55	28,43,28	Panoramic surround
JVC Adagio S2	370	R,CD,2T	30	25,27,35	Live surround
JVC Adagio S3	400	R,CD,2T	32	25,27,35	Live surround
JVC Adagio S4	470 600	R,CD,2T R,CD,2T	35 45	25,36,34 28,46,34	Live surround Panoramic surround
JVC Adagio S6 JVC Midi -W37CD	360	R,CD,2T	25	36,50,35	i anoranno surrodno
JVC Midi-W58CD	500	R,CD,2T	50	36,48,25	Bass compensator
JVC Midi-W786D	750	R,CD,2T	60	36,57,29	Two channel surround
Kenwood HD-1000	1000	CD,R,T	40	27,40,35	MD & equaliser options
Kenwood L-1000	2820	CD,R,	150	44,50,45	Components based
Kenwood M-27	530	CD,R,T,2T	40	36,56,38	
Kenwood M-47	600	CD,R,Tu,2T	45 45	36,62,38	Craphia aqualinar
Kenwood M-47G Kenwood M-56AG	750 800	CD,R,Tu,2T CD,R,Tu,2T	45	36,62,38 36,61,38	Graphic equaliser Graphic equaliser
Kenwood M-57MG	850	CD,R,Tu,2T	45	36,62,38	Multi-CD, graphic equaliser
Kenwood M-76AG	950	CD,R,V,Tu,2T	60	36,62,38	Dolby Surround
Kenwood M-77MG	1000	CD,R,V,Tu,2T	60	36,62,38	Multi-CD
Kenwood M-97G	1150	CD,R,V,Tu,2T	85	36,64,38	Dolby Pro Logic
Kenwood M-97MG	1200	CD,R,V,Tu,2T	85	36,64,38	Multi-CD
Kenwood UD-301	430	CD,R,2T	25	27,36,31	Presence modes
Kenwood UD-351	480	CD,R,2T	25	27,36,31	Multi-CD Presence modes
Kenwood UD-501 Kenwood UD-551	600 650	CD,R,T,2T CD,R,2T	32 32	27,41,31 27,41,31	Multi CD
Kenwood UD-701	750	CD,R,V,2T	32	27,41,31	Dolby Surround
Kenwood UD-751	800	CD,R,V,2T	32	27,41,31	Multi CD
Kenwood UD-901	1000	CD,R,V,2T	42	27,41,31	Dolby Pro Logic
Kenwood UD-951	1050	CD,R,V,2T	42	27,41,31	Multi CD
Marantz 1010	900	CD,R 2T	45	42,77,31	System Link Operation
Marantz 1020	1000	CD,R,2T	45	42,77,31	Motorised Front Panel
Nakamichi S'space 7 Panasonic SC-CH33Z	1495 370	CD,R CD,R,2T	40 30	N/A N/A	Multi-CD, aux & tape input
Panasonic SC-DH30	250	CD,R,2T	5	N/A	
Panasonic SC-CH11	300	CD,R,2T	20	N/A	
Panasonic SC-CH150	430	CD,R,T,	20	18,25,28	51cm wide, including speakers
Philips FD920	999	CD,R,DCC	43	44,50,30	Full size separates
Philips FS380	1000	CD,R,DCC	100	44,50.30	DCC midi
Philips FW370	900	CD,R,DCC	75	36,50,35	DCC midi
Philips FW91 Philips FW21	999 300	CD,R,DCC	60 12	26,35,26	DCC mini
Philips FW21 Philips AS44CD	300	CD,R,2T CD,R,2T	20	26,30,22 36,38,29	
Philips AS540CD	379	CD,R,2T	40	36,398,29	E y
Philips FW41	400	CD,R,2T	30	26,30,25	
Philips AS640CD	429	CD,R,2T	30	36,38,29	Five disc CD
Pioneer J-10	550	CD,R,Tu,2T	49	N/A	Midi system
Pioneer J-10M	600	CD,R,Tu,2T	49	N/A	As J-10, with six-disc CD
Pioneer J-20	650	CD,R,Tu,2T	50	N/A	Midi system
Pioneer J-20M Pioneer J-30	700 750	CD,R,Tu,2T CD,R,Tu,2T	50 60	N/A N/A	As J-20, with six-disc CD Midi system, 'surround' sound
Pioneer J-30M	800	CD,R,Tu,2T CD,R,Tu,2T	60	N/A N/A	As J-30, with six-disc CD
Pioneer J-40	950	CD,R,Tu,2T	102	N/A	Midi system, multi-room compatible
Pioneer J-40M	1000	CD,R,Tu,2T	102	N/A	As J-40, with six-disc CD
Pioneer J-50	1150	CD,R,Tu,2T	105	N/A	Midi system, Dolby Pro Logic
Pioneer J-50M	1200	CD,R,Tu,2T	105	N/A	As J-50, with six-disc CD
Pioneer N-33	380	CD,R,2T	32	N/A	Mini system
Pioneer N-33M	430	CD,R,2T	32	N/A	As N-33, with six-disc CD
Pioneer N-53	500	CD,R,2T	33	N/A N/A	Mini system As N-53, with six-disc CD
Pioneer N-63T	550 550	CD,R,2T CD,R,2T	33 37	N/A N/A	As N-53, with six-disc CD Mini system, two CD, DSP
Pioneer N-73M	730	CD,R,2T	40	N/A	As N-73T, with six-disc CD
Pioneer N-73T	680	CD,R,2T	40	N/A	Mini, sound field DSP, two CD
Pioneer N-93M	1050	CD,R,2T	66	N/A	As N-93T, with six-disc CD
Pioneer N-93T	1000	CD,R,2T	66	N/A	Mini system, Dolby Pro Logic
Sanyo DC D10	300	CD,R,2T	15	27,36,32	and the second s
Sanyo DC-D15	350	CD,R,2T	15	27,36,32	10 disc CD player
Sanyo DC-D40	400	CD,R,2T	30	27,36,32	10 disc CD player

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TUNERS

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SPEAKERS JPW Minim

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£59.95

AMPLIFIERS Audiolah 8000A

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AMPLIFIERS

Technics SUA600K Excellent mid range and bass.

good value was £199 95

£169.95

CASSETTE DECKS

Sony TCK611S

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£259.95

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CASSETTE DECKS

Aiwa ADF410

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> was £119 95 £99.95

CASSETTE DECKS

Yamaha KX360

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CD PLAYERS

Marantz CD63

star stormer from Marantz

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Nakamichi DR3

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and presence

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CD PLAYERS

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was £199.95

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Values = £110 to £500 = £10. £501 to £1000 = £15. £1001+ = £20.

CD PLAYERS Marantz CD52II

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CD PLAYERS

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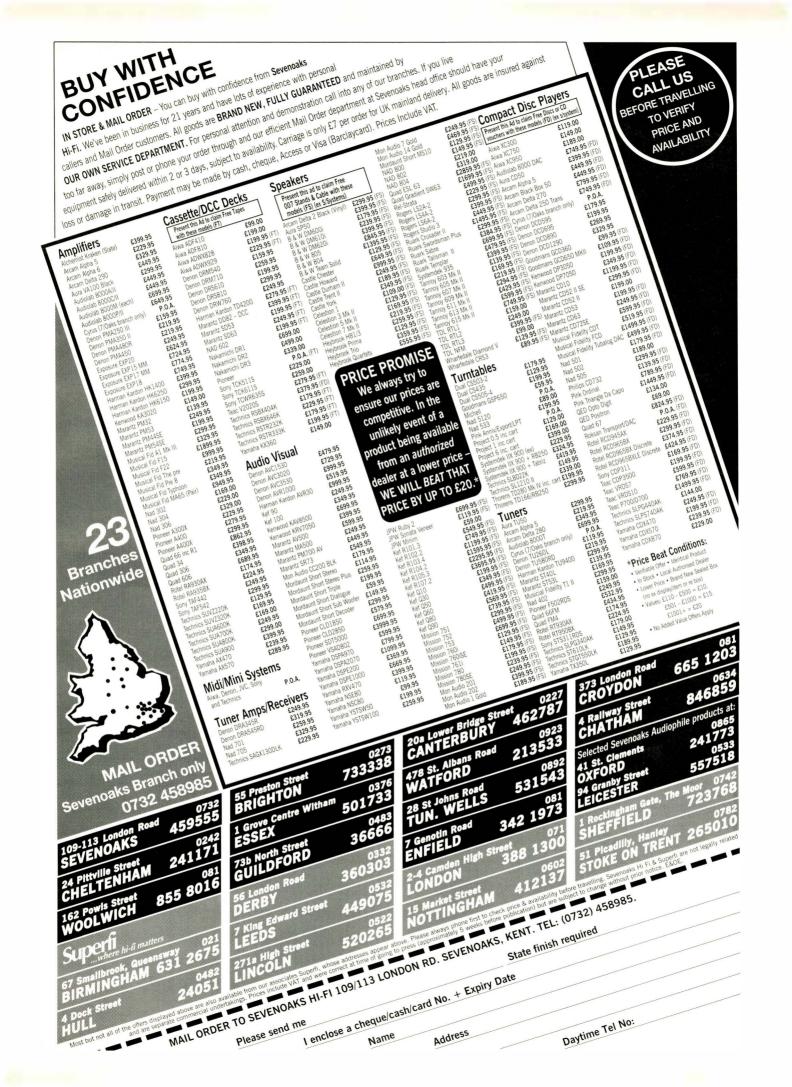
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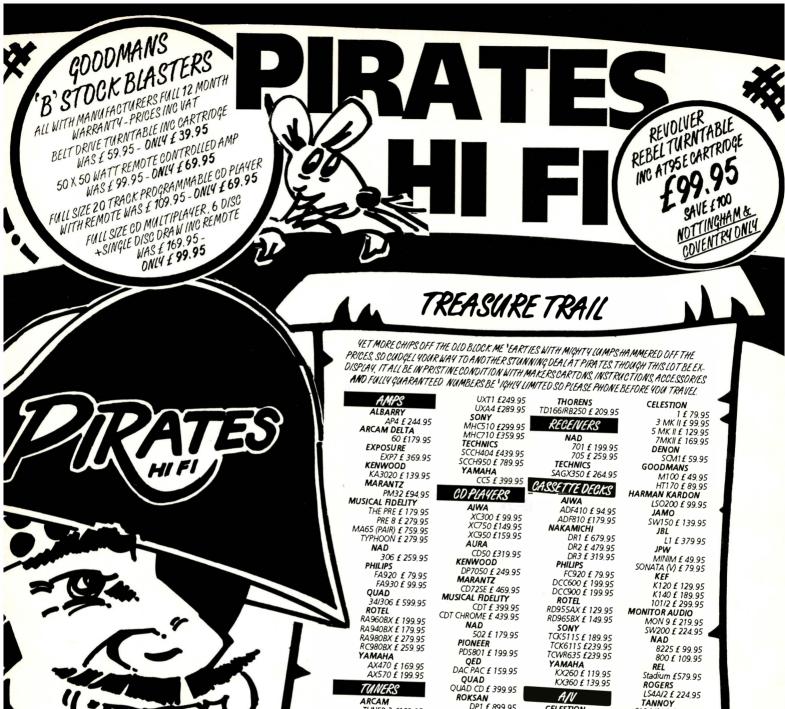
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AMPLIFIERS

TECHNICS

SUVZ 220 NEW, 30 watts per ch. SUVZ 320 NEW, 40 watts per ch. SU A800K NEW, 40 watts per ch. MOS, Class AA SU A700K NEW, 45 watts per ch. MOS. Class AA

SU A800K NEW, 55 watts per ch. MOS, Class AA. Remote SU A900K NEW, 80 watts per ch. MOS, Class AA. Remote KENWOOD KA 1030 65 watts per ch

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KA7050R 100 watts per ch. Remote. NEW
KAV 8500 HOME CINEMA "What Hi-Fi?" Award Winner SONY

TAF 211B 30 watts per ch. NEW TAF 242B 60 watts per ch. NEW TAF 442E 80 watts per ch. UK sound. NEW TAF 542E 90 watts per ch. UK sound. NEW TAAV 570B Dolby Pro-logic Home Cinema Amp. NEW

CD PLAYERS

TECHNICS SLXP 150, SLXP 330, SLXP 440, SLXP 550, SLXPS 570, Portables SLPG 340A Budget MASH Player SLPG 440K NEW, Remote MASH Player SLPG 740K NEW, MASH digital servo SLPG 840K NEW, advanced MASH

KENWOOD DP 2050 NEW model with CCRS

DP 3050 NEW, 1 bit model DP 5050 NEW, 1 bit model DP 7050 NEW, 1 BIT Model DPM 6650 NEW, multi play model SONY CDPM 201 Midi size. NEW CDPM 301 Midi size, remote control. NEW CDPC 325M Midi size, 5 disc multi-player DD220 + D321

CDP 411 Full size, remote control. NEW CDP 711E Full size, UK Sound. NEW CDP 911E Full size, UK Sound. NEW CDPX 303 ES Full size. UK Sound. NEW ES CDPC 335 Full size, 5 disc multi-player. NEW
D33 AN, D121, D122 CK, D225 CR, D321 portables

CASSETTE DECKS

TECHNICS

¥

RSBX 404K NEW Dolby B/C + HX Pro RSBX 646K — NEW, 3 Head Deck with HX-PRO

RSBX 747K NEW. 3 Head Deck with HX-PRO

RSTR 232 NEW, A.R. twin deck RSTR 333 NEW, A.R. twin deck with Bias adjustment RSTR 515K NEW, twin deck with HX Pro KENIWOOD

KX 3050 Dolby B/C, power loading KX 5050 Dolby B/C, 3 motor, power loading KX 7030 Dolby B/C, HX Pro, 3 head, 3 motor KXW 4050 NEW, twin deck, Dolby B + C KXW 6050 NEW, twin deck — Double record KXW 8050 NEW, twin deck with HX-Pro SONY

Single decks TCFX 211B Dolby B and C, NEW TCK 311B With auto calibration. NEW TCK 411B 3 head deck, auto monitor, NEW TCK 511S 3 head deck with Dolby S. NEW TCK 611S 3 head/3 motor deck with Dolby S. NEW Double decks

TCW 435B Dolby B+C + Hx-Pro. NEW TCINR 535R with record-reverse NEW TCWR 635S With Dolby S. NEW

SPEAKERS

SONY

SS 8SE UK design SS 125E UK design SAW-90 — Sub Wo

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NEW MODUS VIVANDI SURROUND SPEAKERS NOW IN

*CRS-3, CRS-5, CRS-7, CRS-9 — New Ranae

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VT-100 Corner units Sub bass corner units

TANNOY

603 Mk II 120 watts power handling 605 Mk II 150 watts power handling 607 Mk II 175 watts power handling 609 Mk II 200 watts power handling 611 Mk II 250 watts power handling 613 Mk II 250 watts power handling 615 Mk II 300 watts power handling

TECHNICS All systems inc speakers and CD CDX 520E 60 watts per ch. inc equaliser CDX 320 50 watts per ch. CDX 120 40 watts per ch.

SSCH 404 NEW Budget Minisystem SCCH 550 NEW, Budget Minisystem SCCH 650 NEW, 50 watts Minisystem SCCH 655, MULTI-PLAY Minisystem SCCH 750 NEW. 50 watts system with D.S.P. SCCH 950 NEW, Pro-logic mini system
SHE 51 Equaliser for CDX 120 & CDX 320 systems

KENWOOD All systems with CD & speakers &

remote control
M27 CDS — Now at special unbeatable price

M47~G-NEW~45~watts~per~ch. M56~PX,~45~watts~per~ch

M57 MG - NEW 45 watts per ch., Multiplay system M76 G, 60 watts per ch., inc. equaliser

IN BUSINESS FOR 30 YRS

Essex Discount

CHELMSFORD, 2-3 West Square, High Chelmer; tel (0245) 490747 HARLOW, 57 Harvey Centre; tel (0279) 426155

LOUGHTON, 152 High Road; tel 081-508 4838 ROMFORD, 8-9 Swan Walk; tel (0708) 746600





M77 MG NEW 80 watts per ch Multiplay system M97 G NEW 85 watts per ch. Pro-logic system with

NEW KENWOOD mini systems all with multi-play

UD301/351 M, 25 watts per ch.

UD 501/551 M 32 watts per ch.
UD 701/751 M 32 watts per ch., — Dolby surround UD 901/951 M 42 watts per ch., — Dolby Pro-logic MS-A7 NEW Micro system

EXTRAS AVAILABLE P 100 record deck for mini-hi-fi systems

CS-6 Centre speaker

CM 7ES Rear surround speakers, 70 watts CM 5ES Rear surround speakers, 40 watts

SW 900 Super woofer for midi systems

SW 700 Super woofer for mini systems OMNI 7 Top Speaker

SONY All systems inc speakers & remote control NEW systems are now in stock

Compact 109CD 25 watts per ch. Compact 159CD 25 watts per ch., Multiplay

'Compact 209CD 30 watts per ch.

Compact 259CD 30 watts per ch., Multiplay Compact 359CD 50 watts per ch., Multiplay

Compact 559CD Separate components, Multiplay Compact 759CD Dolby Pro-logic

SONY MINI HI-FI inc speakers & remote control &

MHC 510CD, NEW, 25 watts per ch MHC — C 50 CD NEW MULTIPLAY SYSTEM MHC 710CD, NEW, 40 watts per ch.

MHC - C 70 CD NEW MUI TIPLAY SYSTEM MHC 2800CD, NEW, 40 watts per ch

MHC 3800CD, NEW, 50 watts per ch, with D.S.P.

MINI-DISC

MZ1 + MZ2 Portables in stock MDS 101 For Mini Systems

J.V.C. NEW SYSTEMS

UX-T1 MICRO SYSTEM with remote UX-A4 MICRO SYSTEM with remote

ADAGIO S2 MINI SYSTEM 2 way speakers ADAGIO S3 MINI SYSTEM 3 way speakers ADAGIO S6 MINI SYSTEM 45 watts per ch.

ADAGIO S7 MINI SYSTEM 50 watts per ch. ADAGIO S9 MINI SYSTEM Dolby Pro-Logic

DAT RECORDERS

SONY

TC DD7, NEW, Budget portable DTC 690 NEW Full size deck

TECHNICS KENWOOD

ST 610 24 Presets STG 70 Twin Tuner ST GT550K with RDS

KT 1050 NEW model KT 2030 With Timer KT 2050 NEW model KT 3050 NEW model with R.D.S. ST GT650K with RDS SONY KT 6050 Remote compatible

STS 211B NEW, with 30 presets STS 311B NEW, with R.D.S. — EON STS 505ES with R.D.S.

RECEIVERS

TECHNICS

SAGX 130K 60 watts, 30 presets SAGX 550K — NEW Dolby Pro-logic SAGX 230K 80 watts VCR input SAGX 350K — NEW Pro-logic

KENWOOD KR-A4050 WITH R.D.S KRV 6050 NEW model with Dolby Pro-logic and R.D.S.

KRV 7050 NEW model with Dolby Pro-logic R.D.S. + D.S.P. SONY STRD 311B - New STRD 511B New Pro-logic model STRD 611B - New Pro-logic model

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HI-FI CHOICE BUYER'S GUIDE

Key to tuners
Price - typical retail, to nearest pound.
Bands - FM - VHF, stereo and hi -fi
capable, M - Medium wave, low quality,
mono, L - Long Wave, low quality, mono,
N - Nicam digital TV stereo sound.
Presets - total number of presets on all
bands.

RDS - Radio Data System, which provides station IDs and sometimes other data on

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 121 for full test results.

the FM waveband. Size - width x height x depth in cm.

Key to turntables, arms and cartridges Price - typical retail, to nearest pound. Speeds - 33, 45 and/or 78 revolutions per minute.

minute.
S/A/M - A - Auto, that is, automatic play initiation, and arm return at end of side.
S - Semi, arm lift or arm return at end of side. Manual.
Size - width x height x depth in cm.

Special - MM - moving magnet (output typically 1 mv/cm/sec), MC - moving coil (output typically 0.1 mV/cm/sec).

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 121 for full test results.

Model TUNIERS	Price	Bands	Presets	RDS	Size	Special
Magnum Dynalab FT101	825	N/A	N/A	N/A	N/A	
Magnum Dynalab FT11	550	N/A	N/A	N/A	N/A	
Magnum FT101 Etude	1250	N/A	N/A	N/A	N/A	
Marantz ST-53	170	FM.M.L	59	N	42.9.30	D-bus
Marantz ST-63	200	FM,M,L	59	Υ	42.9.30	D-bus
Marantz ST-72L	300	FM,M,L	59	Υ	42.10.34	D-bus, IF switch, local switch
Meridian 504	595	FM	30	N	33,9,34	System handset
Meridian 604	1350	FM	30	N		
Michi RHT-10	895	FM	16	N	47,8,34	Remote control
Mission Cyrus FM7	400	FM	29	N	22,8,36	Rmote control bus
Mus Fid FT	899	FM	20	Υ	49,12,33	
Mus Fid T1 MK II	299	FM	8	N	44,8,32	
NAD Monitor 4100	209	FM,M	14	-	N/A	
Naim Audio NAT01	1453	FM	N	N	21,16,30	
Naim Audio NAT02	910	FM	N	N	21,16,30	
Naim Audio NAT03	499	FM	N	N	21,16,30	
Philips FT930	160	FM,M,L	40	Υ	44,11,30	
Pioneer F-202L	130	FM,M,L	36	N	42,8,29	
Pioneer F-301RDS	200	FM,M	36	Υ	42,8,25	
Pioneer F-502RDS	250	FM,M	40	Υ	42,9,34	
Pioneer F-502RDS-G	260	FM,M	40	Υ	42,9,34	
Pioneer F401L	180	FM,M,L	36	N	42,9,32	
Pioneer F93	1650	FM,M	40	N	46,11,36	
Quad FM4	424	FM	7	N	32,7,20	
Quad FM66	519	FM	19	N	32,8,25	For use with 66 system
Rotel RT930AX	175	FM,M,L	20	N	44,8,26	
Rotel RT990BX	5110	FM	16	N	44,8,29	Remote control
Sansui TU-X317	170	FM,M	20	-	N/A	
Sansui TU-X519	220	FM,M	30	-	N/A	
Sherwood TD1120	90	FM,M	24	N	N/A	
Sherwood TX1010C	100	FM,M	30	N	N/A	
Sherwood TX3010C	120	FM,M	30	N	N/A	
Sony STS211LB	130	FM,M,L	30	N	43,9,30	Station naming
Sony STS311LB	200	FM, M,L	30	Υ	43,9,30	
Sony STS505ES	250	FM,M,L	30	Υ	43,9,35	UK optimised sound
Teac T-X4030	120	FM,M	20	N	44,9,28	
Technics ST-610L	130	FM,M,L	24	N	43.7.30	
Technics ST-G70L	250	FM,M,L	39	Υ	43,10,30	
Technics ST-GT550L	190	FM,M,L	39	N	43,7,31	
Technics ST-GT650L	230	IFM,M,L	39	Υ	43,10,31	
Yamaha TX-350L	130	FM,M,L	40	N	N/A	
Yamaha TX-470	160	FM, M	40	N	N	

M odel	Price	Speeds	S/A/M	Size	Special
TURNTABLES	(B	07	_	JIEC	оресна
Akai AP A950	199	33/45	M	44.12.35	Inc cartridge
Alphason Sonata	835	33	M	N/A	Motor unit, suspended
Alphason Sonata/Atlas	1235	33/45	M	N/A	Motor unit inc PSU
Alphason Symphony	1860	:33/45	M	N/A	Motor unit
Ariston Elite	170	33/45	M	N/A	Budget turntable
Ariston Pro-1200	160	33/45	M	N/A	Semi-pro disco deck
Audiomeca J1	2500	33/45	M	50, 40, 20	Metacrylate turntable
Audiomeca J1/SL5	4250	33/45	M	50, 40, 20	With parallel tracking arm
Audiomeca Romance	1675	33/45	M	N/A	With Romeo unipivot arm
Basis Debut Gold Std	6950	33	M	N/A	Belt drive, high mass, four point suspension
Basis Debut Gold Std	8350	33	M	N/A	Includes suction platter
Basis Ovation	4750	33	M	N/A	Acrylic base, four point suspension
DNM Rota 1	2850	33/45	M	N/A	Includes arm and cartridge
DNM Rota 2	4000	33/45	M	N/A	Includes arm and cartridge
Dual 505-4	230	33/45	S	44, 15, 37	Turntable inc cartridge
Dual CS3700	85	33/45	S	36, 36, 9	Midi-sized turntable
Dual CS435	130	(33/45	F	44, 36, 12	Turntable includes cartridge
Dual CS503-2	180	33/45	S	44, 13, 37	Turntable includes cartridge
Dual CS750-1	350	33/45/78	S	44, 14, 38	Turntable includes cartridge
Dual Golden One	500	33/45/78	S	44, 14, 38	Piano finish CS750-1
Genexxa Lab-710	60	:33/45	M	N/A	Includes MM cartridge
Genexxa Lab-810	70	33/45	S	N/A	Includes MM cartridge
Goodmans Delta 700	55	33/45	S	N/A	Part of Delta system
Kenwood KD-491F	100	33/45	А	44,10,39	Includes cartridge
Kuzma Stabi Ref/PS	3000	33/45	M	N/A	Two motor, belt driven
Kuzma Stabi/PS	1200	33/45	M	51, 18, 41	Belt driven, external PSU
Linn Basik	349	33/45	M	45,14,36	Complete with Akito arm
Linn LP12 Basik	745	33	M	45,14,36	Non-crystal motor drive
Linn LP12 Lingo	1345	33/45	M	45,14,36	Outboard rhighgrade PSU
Linn LP12 Valhalla	894	33	M	45.14,36	Electronic PSU, upgradable
Manticore Madrigal	570	33/45	M	N/A	Turntable
Manticore Magister	3800	33/45	M	N/A	Special order only
Manticore Mantra	780	33/45	M	N/A	Turntable
Michell Gyrodek	697	33/45	M	53,19,41	Optional outboard PSU
Michell Gyrodek/arm	839	33/45	M	53 19,41	Includes Rega RB300 arm
Michell Syncro	397	33/45	M	46 14,34	
Michell Syncro/arm	539	33/45	M	46,14,34	Includes rRega RB300 arm

Model	Price	peeds	S/A/M	Size	Special
URNTABLES					
Moth Alamo	175	33/45	М	N/A	Comes with RB250 arm
Moth Turntable	199	33/45	М	N/A	Split-plinth design
V'ham Graphic	1200	33/45	М	N/A	Graphite bearing & platter
Vham HyperSpacedeck	1200	33/45	М	N/A	Turntable
N'ham Illusion	600	33/45	M	N/A	Turntable
N'ham Mentor	2000	33/45	M	N/A	75lb alloy or graphite platter
N'ham Mentor Ref	4800	33/45	M	N/A	150lb platter, graphite top
V'ham Spacedeck	600	33.45	M	N/A	Turntable
NAD 5120	110	33/45	S	N/A	Includes arm
Origin Live Oasis-S	899	33/45	M	N/A	Suspended turntable
Pink Anniv	1495	33/45	M	N/A	Two box reference deck
Pink Anniv/PSU	1895	33/45	M	N/A	Battery PSU version of above
Pink Export GTi	890	33/45	M	N/A	Suspended turntable, acrylic platter
Pioneer PL-225	120	33/45	S	42,10, 36	Belt drive, fitted cartridge
Pioneer PL-335	150	33/45	Α	42,10,36	Belt drive, fitted cartridge
Pro-ject 0.5	145	33/45	S	42, 11, 32	With Ortofon OM5 cartridge
Pro-ject 1	185	33/45	M	42, 11, 32	With Ortofon 510 cartridge
Pro-ject 2	249	33/45	M	46, 12, 35	Turntable
Pro-ject 2	275	33/45	M	46, 12, 35	With Ortofon MC1 cartridge
Pro-ject 6	379	33/45	M	46, 17,,36	Suspended turntable
Pro-ject 6	435	33/45	M	46, 17, 36	As above, with Ortofon MC15
Rega Planar 2	198	33/45	M	N/A	Includes RB250 arm
Rega Planar 3	260	33/45	M	N/A	Includes RB300 arm
Rega Planar 78	198	78	M	N/A	As Rega Planar 2, 78 only
Roksan Radius	495	33/45	M	46,12,35	Motor unit
Roksan Radius/Tabriz	695	33/45	M	45,13,36	As above, with Roksan arm
Roksan TMS	2500	33/45	M	46,12,35	Reference motor unit
Sansui SR-211G MkII	180	33/45	Α	43, 9, 33	Budget turntable with arm
Sherwood PF1470	90	33/45	А	N/A	Budget turntable with arm
Sherwood PS1870	70	33/45	S	N/A	Budget turntable with arm
SME Model 20	2683	33/45	M	42,16,32	Precision turntable
SME Model 20A	3763	33/45	M	42,15,32	As above, with SME Series V arm
SME Model 30	1 0166	33/45	М	45,22,35	Flagship turntable
SME Model 30A	1 1399	33/45	М	45,22,35	As above, with SME Series V arm
Sony PSLX150.4	80	33/45	S	43,10,36	Player, with MM cartridge
Sony PSLX431B	150	33/45	А	43,11,36	Player, auto rec size select
Systemdek I/920	136	33/45	M	N/A	Semi-suspended deck
Systemdek I/920/Moth	235	33/45	M	N/A	As above with RB250 arm
Systemdek IIX/900	230	33/45	M	N/A	Fully suspended design
Systemdek IIXE/900	330	33/45	M	N/A	As above with separate PSU
Technics SL-1200Mkll	400	33/45	M	43,10,38	Quartz DD, includes T4P cartridge
Technics SL-1210Mkll	400	33/45	M	46,17,36	Quartz DD, no cartridge
Technics SL-BD20	130	33/45	S	43,10,38	The state of the s
Technics SL-BD22	150	33/45	S	43,10,38	Belt drive, includes T4P cartridge
				200100000000000000000000000000000000000	Belt drive, includes T4P cartridge
Thorens TD-166 VI/UK	270	33/45	M	N/A	With Page PR350 arm
Thorens TD-166 VI/UK	300	33/45	M	N/A	With Rega RB250 arm
Thorens TD-166 VI/UK	200	33/45 33/45/78	M	N/A N/A	No arm, three-point suspended, belt drive
Thorens TD-180/S500	1000		S		Electronic belt drive
Thorens TD-2001	700	33/45	S	N/A	Includes Thorens TP90 arm
Thorens TD-280 IV/UK	200	33/45/78	S	N/A	Electronic belt drive
Thorens TD-3001/UK	770	33/45	M	N/A	Suspended subchassis, Rega arm
Thorens TD-3001BC	630	33/45	M	N/A	No arm, various armboards available
Thorens TD-520	900	33/45/78	S	N/A	Includes Thorens TP90, pitch control
Townshend MkIII Rock	799	33/45	M	N/A	Built in arm damping
Voyd 0.5	N/A	33/45	M	51,16,42	Upgraded standard Voyd
Voyd Reference	6500	33/45	M	51,16,48	Turntable, polycarb platter
Voyd, The	1570	33/45	M	51,16,42	T/T, original three-motor model
VPI HW-19Mk3/PLC	2150	33/45	M	N/A	External PSU, belt driven
VPI HW-19Mk4/PLC	2950	33/45	M	N/A	As above, TNT platter/bearing
VPI TNT Junior	3795		М	N/A	Poor mans TNT Series 3
VPI TNT Series 3	6500	33/45	М	N/A	Unique platter and drive
Wilson Benesch	1550	33/45	M	N/A	High-tech turntable
	_				
	P	Spee	S/A		

Model	Price	Speeds	S/A/M	Size	Special
CARTRIDGES					
Arcam C77	30	-	-	-	MM, conical stylus
Arcam C77MG	40	-	141	-	MM, as C77, metal body
Arcam E77	50	-	-	-	MM, elliptical stylus
Arcam E77MG	50	-	-	-	MM, as E77, metal body
Arcam P77	63	-	-	-	MM, 'Profile' stylus
Arcam P77MG	73	-	-	-	MM, as P77 metal body
Audio Note lo IIV	1395	-	9 1	-	Low output MC, silver wired
Audio Note lo Ltd V	2950	-	*	-	Low output MC, needs PSU
Audio Technica ART-1	944	-	-	-	MC, micro linear stylus
Audio Technica AT-91	13	-	-	-	MM, removable spherical stylus
Audio Technica AT-0C3	104	-	-	-	MC, elliptical stylus
Audio Technica AT-95E	19	-	-	-	MM, removable stylus
Audio Technica AT-101EF	20	-	-	-	MM, T4P, removable stylus
Audio Technica AT-110E	24	-	-	-	MM, removable stylus
Audio Technica AT-0C5	146		-	-	MC, elliptical stylus
Audio Technica AT-420E	40	-	-	-	MM, removable stylus
Audio Technica AT- 450E	62	-	-	-	MM, removable stylus

Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory, see page 121.

118 HI-FI CHOICE BUY

Key to turntables, arms and cartridges Price - typical retail, to nearest pound. Speeds - 33, 45 and/or 78 revolutions per

Speeus - 33, 44 american - 1 minute.

S/A/M - A - Auto, that is, automatic play initiation, and arm return at end of side.

S - Semi, arm lift or arm return at end of side. M - Manual.

Size - width x height x depth in cm.

Special - MM - moving magnet (output typically 1mv/cm/sec), MC - moving coil (output typically 0.1mV/cm/sec).

results.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 121 for full test results.

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Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 121 for full test'

	P.	Speeds	S/A/M		
Model	Price	ds	/M	Size	Special
CARTRIDGES Audio Technica AT-0C30	619		-	-	MC, nude micro linear stylus
Audioquest 404il	500	. .	-	-	MC, boron cantilever
Audioquest 7000NSX	1295		-	-	MC, boron tube cantilever
Audioquest B200L	800	-	-	-	MC, boron tube cantilever
Audioquest MC5 Benz-Micro MC-3i	250 850	2	-		MC, high output, line contact MC, 0.35mV output
Benz-Micro The Glider	550	-	*	-	MC, 1mV output
Benz-Micro L040	700	2	π.		MC, 0.4mV output
Benz-Micro M090	700	-	-	-	MC, 0.9mV output
Benz-Micro Wood Ref Benz-Micro Ruby Ref	1100	-			MC, 0.35mV output MC, 0.3mV output
Benz Micro H200	700	-	-	-	MC, 2mV output
Denon DL103	100	-	-	-	MC cartridge
Denon DL110	70 90	18			MC, elliptical stylus
Denon DL160 Denon DL304	200	-	-	-	MC cartridge MC, elliptical stylus
DNM Aciore	199	· ·	-	-	MC cartridge
DNM Etile	299	12	-	-	MC cartridge
DNM Lexe	TBA	-		-	MC cartridge
Dynavector 10X4 Mkll Dynavector 17D2 Mkll	189 449	-	-		High output elliptical MC MC, micro ridge stylus
Dynavector 23RS MkII	375		-		MC, micro ridge stylus
Dynavector 50X MkII	159	-	-	-	High output elliptical MC
Dynavector XX-1	998	-	-	-	High output line contact MC
Dynavector XX-1L	998	-	-	-	MC, micro ridge stylus
Glanz GMC-10LX Glanz GMC 20E	69 99	-	-		Low output MC cartridge Low output MC cartridge
Goldring 1006	50	-	-	-	MM, elliptical stylus
Goldring 1012GX	65	-	~	-	MM, Gyger II stylus
Goldring 1022GX	85	-	-	-	MM, Gyger I stylus
Goldring 1042	105 17		9	-	MM, Gyger S stylus MM, rigid body
Goldring Elan Goldring Elan P	17	-		-	MM, T4P version of Elan
Goldring Elektra	25	-	-	-	MM, elliptical stylus
Goldring Elite	200	-	-	-	MC, van den Hul, silver wire
Goldring Eroica	100	-	-	-	MC, Gyger II stylus
Goldring Eroica LX Goldring Excel	100 549	-	-		MC, as Eroica, low output MC, van den Hul I stylus
Goldring Excel GS	599	-	-	-	MC, Gyger S, hand built
Grado Signature 8MZ	250	¥	-	-	Moving flux, high output
Grado Signature MCZ	375	-	-	-	Moving flux, high output
Grado Signature TLZ Grado Signature XTZ	650 975		-	-	Moving flux, high output Moving flux, high output
Grado Z3E+1	47	-			Moving flux, high output
Grado ZCE+1	37		i e	-	Moving flux, high output
Grado ZF1+	82			-	Moving flux, high output
Grado ZTE+1 Kiseki Blackheart	1995			-	Moving flux, high output Low output MC
Kiseki Blue GS	499	-	-		Low output MC
Kiseki Lapis Lazuli	5000	-	741	-	MC, gemstone body
Kiseki PHS	899	-	(4)	-	Low output MC
Kiseki Purpleheart Koetsu Red K Sig	749 1998	-		-	Low output MC Selected, re-tuned Red T
Koetsu Red T	1550		-		High-output MC
Koetsu The Signature	3218	-	141	-	Rosewood bodied MC
Koetsu Urushi	2200	-		-	Metal alloy bodied MC
Linn Arkiv Linn K18/II	998 197	+	-		MC, three point mount, machined body MM, metal body
Linn K5	54	-	-	-	MM, detachable stylus
Linn K9	109	-	-	-	MM, metal body
Linn Klyde	449	-	(-)	-	MC, alloy body
London Decca Gold Dpd London Decca Jubilee	299 999	-	-	-	Elliptical stylus, Deccapod 0.5 inch mounting, MC
London Decca Jubilee London Decca Gold	239	-	-	-	Elliptical stylus
London Decca Maroon	199	-	-	-	Original Deccapod mounting
London Decca S Gold	339	4	-	-	Original Deccapod mounting
London Decca Maroon London Decca S Gold Dp	259 399	-	-	-	Original Deccaped mounting
Lyra Clavis	1298		-	-	Original Deccapod mounting MC, removeable body
Lyra Lydian	649	-	- Ser	-	MC, removeable body
Lyra Parnassus	1995	-	-	-	MC, removeable body
Milltek Aurora	299 399	2	-	-	High output MC
Milltek Olympia N'ham Tracer I	98			-	As Aurora, sapphire cantilever MM cartridge
N'ham Tracer II	175	-	-	-	MM cartridge
N'ham Tracer III	350	-	-	-	MM cartridge
N'ham Tracer IV	500	- 5	-	-	MM cartridge
Nagaoka MP-11 Nagaoka TS11	24 70		-		MM, elliptical stylus MM, line contact stylus
Nagaoka TS12 Boron	80	-	1-1	-	As MP-11, with boron cantilever
Ortofon 510	32	-	-	-	MM cartridge .
Ortofon 520	55	-	-	-	MM, elliptical stylus
Ortofon 520P Ortofon 530	55 85	- 1	-		T4P version of above MM, elliptical stylus
Ortofon 530P	85	-	-	-	T4P version of above

Model	Price	Speeds	S/A/M	Size	Special
CARTRIDGES Ortofon 540	110	-	-	41	MM cartridge
Ortofon Concord NC	55	-		u:	Professional MM, spherical stylus
Ortofon Concord NC	60	-	-	+	Spherical version of Concord
Ortofon Concord Pro	40	-	-	-	MM for professional use
Ortofon MC1 Turbo	60	-	-	+	MC cartridge
Ortofon MC10 Super	85	-	-	-	MC cartridge
Ortofon MC15 Super II	110	-	-	•	MC cartridge
Ortofon MC2000II	650 110	-	-	-	MC cartridge
Ortofon MC3 Turbo Ortofon MC3000II	950			-	MC cartridge MC, replicant stylus
Ortofon MC5000	1500				MC, sapphire cantilever
Ortofon MC7500	2000	-	-	41	75th Anniversary MC
Ortofon Night Club	32	-	-	4	MM, spherical stylus
Ortofon Night Club	37	-	-		MM, elliptical stylus
Ortofon OM-5E	16	-	2	÷	MM cartridge
Ortofon OM Pro S	21	-	-	-	Budget MM disco cartridge
Ortofon OM10 Super	25	-	-	9	MM, elliptical stylus
Ortofon OM20 Super	60	-	-	-	MM cartridge
Ortofon OM30 Super	80		-	-	MM, fine line stylus
Ortofon OM3E/S	20	- 7	-	*	MM, with headshell
Ortofon OM3E/U	20			-	MM, with headshell
Ortofon OM3E/U Ortofon OMP-5E	20 16				MM, with headshell P-mount MM cartridge
Ortofon Quartz	110				High output MC cartridge
Ortofon Quasar	350	-	-	-	High-output elliptcal MC
Pickering T-E	20	-	-	-	T4P MM cartridge
Pickering TE-3-S	80	-	2	-	T4P MM cartridge
Pickering TE-15	17		-	-	MM cartridge
Pickering TL-2-S	55	-	-	-	MM, line contact stylus
Pickering TL-4-S	100	-	2	4.	T4P MM cartridge
Pickering TL-E	35	-	-	-	T4P MM cartridge
Pickering TL-2E	45	-	-	-	T4P MM cartridge
Pickering TL-3003	145	-	-	-	T4P MM cartridge
Pickering TL-4004	165	-	-	-	T4P MM cartridge
Pickering TLZ-7500-S	195 225	-	-	-	T4P MM cartridge
Pickering TLZ-7500 Pickering V15-DJ	28				Hybrid MM Disco MM
Pickering VE-15	25			-	MM cartridge
Pickering XEV-3001E	95	4	2	-	MM, elliptical stylus
Pickering XLZ-3500	95	- 1	2	21	Hybrid MM
Pickering XLZ-4500	145	-	-	-	Hybrid MM
Pickering XSV-5000U	225	+	+	¥.	High output MM
Pickering XV15-150-DJ	45	-	-	-	Professional MM cartridge
Pickering XV15-350C	40	-	-		MM, conical stylus
Pickering XV15-625E	50	-		*	MM cartridge
Pickering XV15-625DJ	60	*	-	-	Broadcast MM cartridge
Pickering XV15-757S	60	-	-	-	MM, line contact stylus
Pickering XV15-1800S	70 34	-		-	MM, line contact stylus
Rega 78 Rega Bias	34		-	-	MM for 78s
Rega Elys	74				MM cartridge MM cartridge
Rega Super Bias	52			-	MM cartridge
Roksan Corus Black	130		-	_	MM, replacable stylus
Roksan Shiraz	800			-	Low output MC, fixed stylus
Shure M104E	44	-	-		MM, elliptical stylus
Shure M110HE	74	7.	-	2	MM, elliptical stylus
Shure M44-7	33	-	-	-	Professional MM, spherical stylus
Shure M44C	33	*	-	*	Professional MM, spherical stylus
Shure M44G	35				Professional MM, spherical stylus
Shure M55E	42		-	-	Professional MM, spherical stylus
Shure M92E	22	-	-	-	MM, elliptical stylus
Shure ME70B	18	*		-	MM, conical stylus
Shure ME95ED	38	-		-	MM, elliptical stylus
Shure ME97HE Shure SC35C	60 30			20	MM, elliptical stylus MM for broadcast use
Shure V15V-MR	265			4	MM, micro ridge stylus
Stanton 500AL II	34	-		4	MM, spherical stylus
Stanton 500EL	34	-	-	-	MM, elliptical stylus
Stanton 680AL/X	50	2	-	2	MM, spherical stylus
Stanton 680EL/X	56	2	2	-	MM, elliptical stylus
Stanton 680SL/X	78	+		*	MM cartridge
Stanton 890AL/X	82		-	70	Professional MM cartridge
Sumiko Black Pearl	50		-	7	MM cartridge
Sumiko Blue Point	100		*	-	High output MC
Sumiko BPS Sumiko Oveter	250		*	1	Nude varient of above
Sumiko Oyster Sumiko Pearl	30 70				MM cartridge
Transfiguration AF-2	995				MM cartridge MC as AF-1
Transfiguration AF-1	1595				MC, transformer & preamp
van den Hul DDT-II	675				MC, silver coils
vdH Grasshopper III CHN	3500		-		MC high output, neodynium magnet
vdH Grasshopper III CMN	2950	-		-	MC medium output, neodynium magnet
vdH Grasshopper III GLA	3200	-		-	MC low output, gold coils
vdH Grasshopper III GLN	3200	-	-	-	MC gold, neodynium magnet
vdH Grasshopper III SLA	2300		-	-	MC low output, silver coils
		own holow)	0 × 0 0 × 0 × 0	d in the W. El	Choice Directory, see page 121.

di-Fi Choice Directory, see page 121.



Price - typical retail, to nearest pound Speeds - 33, 45 and/or 78 revolutions per

S/A/M - A - Auto, that is, automatic play initiation, and arm return at end of side. S - Semi, arm lift or arm return at end of side, M - Manual,

Size - width x height x depth in cm.

Special - MM - moving magnet (output typically 1 mv/cm/sec), MC - moving coil (output typically 0.1mV/cm/sec).

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 121 for full test

Model	Price	Speeds	S/A/M	Size	Special
CARTRIDGES					
vdH Grasshopper III SLN	2300	-		-	MC, low output, neodynium magnet
van den Hul MC-10	775	-	-	-	MC, silver coils
van den Hul MC-ONE	975	-	-	-	Selected version of MC-10
van den Hul MC-ONE/Hi	1100	-	-	-	High output version of MC-10
van den Hul MC-Two	1300	-		-	As MC-One/Hi, higher output
van den Hul MM-1	275	-	-	-	MM cartridge
van den Hul MM-2	325	3.41	-	-	MM cartridge

		S			
Model	Price	Speeds	S/A/N	01	and the second
RMS	е	S	5	Size	Special
Air Tangent 10B	8000				Air-bearing
Air Tangent Ref. Signature					Remote version of above
Alphason HR100S	490		17/		Superior quality bearing
Alphason HR100S MCS	550				vdH silver, top bearings
Alphason Xenon	286	_	-	-	1-piece titanium armtube
Alphason Xenon MCS	370		-	-	vdH silver wiring
Audiomeca SL5	1999	-		-	Parallel tracking
Decca LI Arm	49	-	-	-	Damped unipivot
Decca LIR Arm	99	-	. W	-	Rewired version of LI
The second second second		-		-	
DNM Yota Graham Tonearm	700 2550		-		Solid core wired
THE REAL PROPERTY.		-	-	-	SME base
Dynavector 507	1400	-		-	Biaxial design
Helius Cyalene 2	1395	-		-	Silver wired, pivoted
Kuzma Stogi	600	-	-	-	Effective mass 13gm
Kuzma Stogi Ref	1000		-	-	Effective mass 12.5gm
Linn Ekos	1297	-	-	-	Proprietary armbase
Manticore Magician	650	-	-	-	9 inch armtube, polished finish
Manticore Magician	720	-	-	-	12 inch armtube, polished finish
Manticore Musician	320	-	-	-	
Moth Arm	95	-	: 4	-	Rebadged Rega RB250
Moth Mk III	146	-	-	-	Rebadged Rega RB300
N'ham Allen Arm	1100	=	-	-	Graphite tube, unipivot
N'ham Monitor Arm	750	-	-	-	Optional silver wiring, unipivot
N'ham Space Arm	350	-	+	-	Optional silver wiring, unipivot
Naim Audio ARO	794	-	-	-	Unipivot
Rega RB250	95	-	-	-	Scaled down RB300
Rega RB300	139	-	-	-	Pivoted arm
Roksan Artemiz	690	-	~	-	Flagship arm
Roksan Tabriz ZI	330	-	-	-	'Intellligent' counterweight
SME 3009 Ser II	255	-	-	-	Fixed headshell, low mass
SME 3009/S2 Ser II	279	-	-	-	Detachable headshell, medium mass
SME Series 300/309	569	-	-	-	Low arm mass - 9.5gm
SME Series 300/310	582	-	-	-	Arm mass 9.7gm
SME Series 300/312	661	-	-	-	Arm mass 12.0gm
SME Series II 3009-R	424		-	-	Detachable headshell, 9 inch
SME Series II 3010-R	434	*	-	+	Detach headshell, 10 inch
SME Series II 3012-R	467	-	-	-	Detachable headshell, 12 inch
SME Series III	320	-	-	-	Ultra-low arm mass 5.0gm
SME Series IIIS	231	-	-	-	Ultra-low arm mass 5.0gm
SME Series IV	828	-	-	-	Mangesium tube, fixed headshell
SME Series V	1233	-	-	-	Flagship model
Wheaton Tri-Planar 4	2750	-	-	-	With terminal box
Wheaton Tri-Planar 4C	3000		-		As above with Cardas cable
Wilson Benesch ACT1	975	-	-	-	Carbon-fibre armtube, unipivot
Zeta	469	-	-	-	Pivoted
Zeta	555				As above, vdH wired

The information contained in the Hi-Fi Choice Buyer's Guide is supplied either by manufacturers or by distributors. Each month we contact all companies to ensure that the data is as accurate and up-to-date as possible. However, prices and specifications are subject to change due to circumstances beyond our control. Please let us know if you spot any omissions or errors in the Buyer's Guide.

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KRELL MD 1 CD TRANSPORT £1995
AUDIO RESEARCH DAC 1-20 £1995
MAGNEPLANAR MG3 £896 NOW £500 REVOX EVOLUTION SYSTEM £1496 NOW £1295 WADIA WT 2000 TRANSPORT £2995 APOGEE DUETTA SIGNATURES £1995

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MARANTZ PM44SE - AMPLIFIER

MISSION 751 - SPEAKERS

SONY TCK-611S - CASSETTTE DECK

SONY STS 311 - TUNER

AIWA NSX-360 - MINI SYSTEM

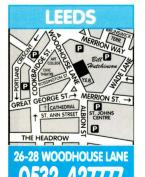
- AWARD WINNER '93

TECHNICS SC-CH950 - PRO-LOGIC SYSTEM - AWARD WINNER '93

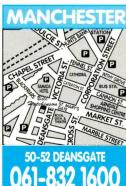
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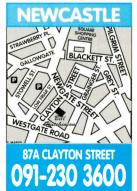
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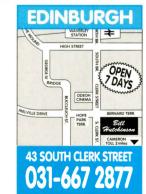


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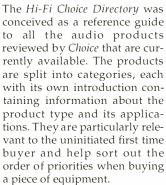
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The original and best review based hi-fi guide

The Directory

This is the legendary Directory, the second part of the new look Hi-Fi Choice Buyer's Guide, based entirely on comprehensive technical and subjective reviews. Each entry carries the weight of our exhaustive test procedures and should be read in conjunction with the prices and specifications given in our index starting on page 87.





Each product along with its current retail price is placed in its respective category in alphabetical order. The prices of the products are updated on a regular basis, although it should be noted that our value ratings are based on the product's price at the time of review.

Sound quality

This column contains the ratings for the standard achieved in our listening tests. The sound quality ratings range from Poor to Excellent. Their meaning and order are as follows:

P	Poor
A-	Average-
A	Average
A+	Average+
G-	Good-
G	Good
G+	Good+
VG	Very Good
E	Excellent

With P being the worst and E the best rating within a section.

One important point to remember is that these cannot be used to compare products from different categories. For example, a cassette deck rated Excellent in sound quality will not usually offer the same standard of fidelity as a similarly rated turntable or CD player.

How to use this guide

Perhaps the most influential symbols in the *Directory* are the little red triangles of found in the value column at the beginning of each entry where appropriate.

Products that make the grade are awarded the Best Buy or Recommended accolade.

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

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

Please note however, that an expensive Recommended product will nearly always sound better than an inexpensive Best Buy. An ideal situation would be to choose suitably priced Best Buy or Recommended products from relevant categories and create a Best Buy system. But, due to the variety in tonal balance that exists in much audio equipment, and differences in taste, system building is unfortunately not that simple. These ratings make a useful guideline for shortlisting components, but only experiencing the actual combination will tell you whether it works for you.

Finding that component

Before you shop, follow our top eight tips for better buying:

- 1. Check out the components' recommended retail prices in the Directory.
- **2.** Find out as much as you can about the products you want by reading *Hi-Fi Choice's* reviews and lab tests.
- **3.** Visit local dealers that stock some of the brands you want to hear and try to find one that seems sympathetic to your needs.
- **4.** Don't discount a dealer's suggestions just because the products don't have rave reviews.
- 5. Take your own software (records, CDs, tapes) along for a demonstration of the equipment that the dealer recommends.
- **6.** Listen at the sort of volume you would normally use at home systems often sound more impressive when played loud.
- 7. If you are unsure about something or want to hear an alternative, just ask.
- **8.** Audition a system for a reasonable amount of time, say three quarters of an hour or so, before making a decision.

Unless you have first generation masters of course.

Comments

The Comments column contains a potted summary based on the original review, empha-

sising the salient points of a product's character and sonic performance. The space available doesn't allow for great detail but we have attempted to put across the essence of the review. Obviously, important information on compatibility or auxiliary equipment used in the test cannot be included, and we would advise you to refer to the original review for this.

Please note that these comments are those of our own reviewers and not, as is the case with some magazines, those of the manufacturer.

Features

Product features are shown with a combination of figures and blob charts, with headings at the top of each column indicating the appropriate category, a blob indicating the existence of a particular feature.

There are different headings for each section and the more complicated categories are explained in the individual introductions. Where figures are used the unit of measurement is shown in the heading.

Back issues

The final column contains a reference to the issue of *Hi-Fi Choice* which featured the complete review.

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Amplifiers

he amplifier sits at the heart of the system, processing the outputs from all the various music sources as necessary and then driving the loudspeakers. These two (quite separate) functions are integrated into a single box at the low-to-middle price points; separated pre- and power amplifiers, even separate power supplies, become increasingly common as one moves upmarket. At the upper end of the specialist market, valve amplifiers provide a popular alternative to the transistor types amongst enthusiasts.

There is a substantial difference between specialist (sound quality oriented) amplifiers and the consumer electronics style models. The former

are bleakly simple, avoiding all unnecessary features to provide the most direct signal path in the interests of best sound quality. The latter range from models with just basic tone controls and tape recorder switching, to those with elaborate facilities such as graphic equalisers, remote control (including volume), surround sound options etc. etc.

We include our measured power output (RMS, 80hm load, I channel driven) - but again, paradoxically, this doesn't necessarily correspond to the loudness capability of the amplifier, which has as much to do with the elegance of the overload characteristics within a given system (valve

amplifiers invariably sound more powerful than their rating would suggest).

Apart from output the facilities listing shows how many line (that is inputs besides those for phono cartridges) inputs a product has and includes tape inputs. The MM and MC blobs indicate which types of cartridge can be accomodated. Integrated, preamp and power amp indicate the type of amplifier reviewed, and in some instances that a pre/power combination has been tested. In such instances the price given is for both components. The remote control and headphone socket blobs indicate the existence of these facilities.

Imnlifiare

H	IIIPIIIIETS			**	N/BO IND	115 1	mi	grate of	ed II	or an	PONTO	Socker	101
1	Product	£Price	9	Comments	V	M		A		A			
Ī	Adcom GFP-555II/GFA-535II	850	A+	Technically proficient pre/power saddled with a slightly hard and unsympathetic sound.	94	6							
i	Akai AM-47	_		Plenty of widgets and an unexpectedly sharp, open and detailed sound. Looks ghastly but sounds strain free.	104	4							
Ī	Akai AM-95	630	A-	A revamped version of the older AM-93 with newer onboard bitstream DACs. Its sound is just too eager, however	110	6	•						
Ī	Albarry AP4/S508	850	A-	A disappointing sound from a pre/power amp that's hamstrung by a variety of technical oversights. Albarry has done better.	46	4	•						
Ī	Albarry PP1	430	G+	Available with or without various MM/MC options, the 'basic' PP1 has an attractively warm, earthy sound.	48	4			•				
Ī	Alchemist Kraken	310	A	Class-A objet d'art that's far too sensitive to RF interference. Can sound cold and fierce as a result.	54	5	•		•				
i	Alchemist Kraken APD7/APD8	775	G	A quirky Class A number with an equally warm and colourful sound. Hardly accurate but entertaining nonetheless.	49	4	•				•		
Ī	AMC CVT3030	529	A	A well meaning and affordable attempt to mix transistors with valves, albeit one that only really shines with simple musical styles.	35	5			•				
ij	Arcam Alpha 6	300	VG	A new MOSFET design with a subtle and melodic sound that takes a conservative view of powerful dynamics	68	6	•						
i	Arcam Delta 110S/120.2	1070	VG	Now in mkll guise this established combination has matured into a very articulate, powerful if dry-sounding amplifier.	109	4	•						
i	Arcam Delta 290	450	VG	Combines the dryness and restraint of Arcam's older models with a refreshing sense of detail, dynamics and musical colour.	99	5	•						
i	Art Audio Quintet	1156	VG	Switchable triode/ultralinear output stage. In triode mode these are 15 of the sweetest watts around. Surprisingly gutsy	15/25								
i	Audio Innovations Series 200	850	G	Turns in a fuller and more substantial performance via MM rather than CD. Otherwise its sound can seem slightly bleached.	10	5							
İ	Audio Innovations Series 300II	500	G+	Under-powered and over-distorted yet capable of realising an open and captivatingly expressive sound. Sensitive speakers are a must	9	4							
İ	Audio Innovations Classic 25		100	Warm, cuddly and immensely musical kit amp that almost transcends 'hi-fi' with its sheer listenability	24	5							
1	Audio Innovations Series 700	999	-	• Valve amp that can turn the roughest of digital sounds into music, both understated and graceful. Sensitive speakers are a must	24	5							
ł	Audio Note Oto SE		Sec. 1	Transparent, very dynamic, excellent clarity and subtlety with limited power make for a very clean sounding amp	9.5	3				П		- 1	
	Audio Note Ongaku	43125	100	A single ended, zero negative feedback, triode, line level integrated amp and a half. Probably the best amplifier in the world!	27	6						8	
ł	Audiogram MB1	500		It'll successfully tackle the most difficult of speakers and still provide a very warm, rich and euphonic sound.	46								
i	Audiolab 8000A	450	-	Recent updates have maintained its competitiveness with a thoroughly refined, consistent and very disciplined sound.	80	5							
ı	Audiolab 8000C/8000P	1100	100	Very distinctive, almost stark neutrality that will not appeal to all listeners. Good value engineering, nevertheless	157	7						- 1	
	Aura VA-100 Evolution	300	1000	Might overheat when driving insensitive, low-impedance speakers but was applauded for its sense of scale and drama via CD	81	5							
ľ	Aura VA-50	250		Superficially similar to the cheaper VA-40 but with much more of the old MA-80's magic! Great sound from a slimline package	65	5							
ı	Beard Audio CA35/P35mkll	2390	4.6	Good build quality and finish and a characteristic valve sound make a first class amplifier capable of great musical enjoyment	35	4							
1	Beard CA506	1695	-	A versatile valve preamp, the bass sounded lively if a touch softened, while the treble was detailed but lacked a little sparkle	33	4						- 100	
3	Beard M70	1995			70	4						-1	
1	Concordant Excelsion	1140	-	A substantial British monoblok power amplifier, but not a great deal more impressive than the P35 Shiling might not inspire confidence, but projectly this program is transpolarity visid and datalled. Real high and performance.	70	3						-1	
1	Conrad-Johnson PV-10		200	Styling might not inspire confidence, but sonically this preamp is tremendously vivid and detailed. Real high-end performance		4						- 8	
1		1250	0.00	Fabulous preamplifier. Beautiful imaging, superb detail, plenty of gain on the phono stage; classy build quality too.		4				•			
1	Conrad-Johnson Premier 7	11000	-	The 'Seven is designed without compromise, and is clearly one of the finest (valve) preamplifiers money can buy.	74	4		·		•		- 10	
1	Cyclone Catalyst		100	Exceptionally load tolerant and very refined in delivery. Extra options available in future	74	0							
J	Denon PMA-250III Denon PMA-450		A-		55	-							•
		250	-	Denon's latest integrated amp swept the board with its big, brassy if somewhat extravagant sound.	99		•		•				•
	DPA Digital DSP-200S/DPA-20		1000	The very dramatic but exceptionally detailed and transparent sound of this combination belies its modest power rating.	48			H		•		-8	
	EAR 834			Electrifying, pin you to your seat sound that puts the raw into raw power and brings electric guitars to life, but can be a bit wearing	44	6			•			-1	
	EAR 802/509mkll	4200		Extremely well made and combining the sonic strengths of both transistors and valves this EAR combo warrants attention	100		•			٠	•	- 1	
	EMF Audio Sequel	349		• A fresh start for Mike Creek has resulted in the Sequel, a minimalist amp with a very refined but mildly restrained sound	47	4	•		•				•
	Exposure XX		A	Line only integrated with good sense of timing but limited hf extension. Likely to be very system dependent.	43				•	Н		- 1	
	Harman Kardon HK1400	400		HK's first line-only amplifier exudes a relaxed but confident sound that is only troubled by the most dense of recordings.	52				•			100	1
	Harman Kardon HK6150		700	Based on the older HK6100 but with a more solid, punchy and expressive performance that attracted considerable praise	44	-						- 10	•
	Harman Kardon HK6250			• Heavily based on the cheaper HK6150, this version offers slightly more power with a similarly gutsy and expressive sound	51	-			•	H		- 00	•
	Harman Kardon HK6550		-	Follow up to 6500 is disappointing with grainy hf and limited depth. Quite powerful but ultimately not up to the mark	69	-	•	•	•				•
	Harman Kardon HK6850		G	This monster is derived from the HK6800 with a similarly deep and powerful sound but a rather steep price tag	101	6	•	٠	•				•
	Heybrook C3/P3		A	Heybrook has improved the manufacture of its power amp though flaws in the preamp's disc input remain	146	-	•	٠		•	•	- 1	
	Heybrook Signature		1000	A stunningly powerful and vivid-sounding combination which is equally impressive via vinyl or CD	148		2000	٠		•	•	3	
	Jadis JP30/JA30	12204		French tubes. Beautiful build, nostalgic styling and delightful sounding midrange transcend limitations at frequency extremes	30					•	•		
	JVC AX-A342	-) A	A value-conscious budget amp offering plenty of power but a slightly untidy and inconsistent sound	77				•				•
	JVC AX-R562	250) A -	More fuss and bluster than detail and dynamics was how one listener concisely described this less than wonderful model	90	5	•		•			•	•

Amnlifiere continued

	rs cuil		- H		ASO IN	3	47	rated	10	amp	roj.	ker!
Product		£Price		Comments		M						
JVC AX-Z1010		650	G+	One of the best behemoths: a big amp with a big, boppy and unmuddled sound and a couple of ancient 16-bit DACs for good measure	124	6	•	•				•
Kelvin AZI		700	A	This latest Absolute Zero still sounds animated but also rather more synthetic and crude. It's also rather more expensive.	100	6						
Kenwood KA-30	20	170	G+	An unassuming little amplifier that turns in a remarkably balanced and entertaining sound. Lively, detailed and engaging	66	5	•					
Kenwood KA-40	50R	280	A-	Respectable but ultimately uninspiring model whose remote control is its main asset.	85	5	•				•	•
Kenwood KA-50	50R	350	A	A listenable but neither particularly communicative or captivating amplifier that puts features ahead of sound.	103	6	•				•	•
ecson Quattra		420	G	Underpowered but with the flexibility of four independent power amps. Very deep, captivating sound with 3D soundstaging.	40	5	•					
_inn Majik-l		600	A	The cornerstone of Linn's modular hi-fi system has many innovations to its credit but its sound is vague and confused.	33	6						•
Magnum Quarte	: A	329	A-	An integrated model that incorporates four monobloks optimised for bi-wiring, but sound is sandy in the treble.	72	5						
Magnum A-Class				Lashings of rich and compelling music, trading a hint of lushness for stark accuracy. An unexpected find. Phono stage option	55	7						
Marantz PM-525			100000	The SE premium pays for a degree of fluency that draws you into the music and keeps you there. Rather nice	95	6						
Marantz PM-80r			1.550	Less the revision and more an entirely new amp, this model sounds at its sweetest and most agreeable in the 31W Class A setting.	130	5						
Meridian 201/20			100000	A fine preamp with option of full system remote, plus competent monoblok power amplifiers with generally good performance	100	6			١.			
	Ü		F7.555						١.	1000	- 7	
Moth Series 30					35	4		•		1000		
Musical Fidelity I	The state of the s		*****	A combination that plays everything close to its chest but bridge the power amp and you'll witness an explosion of detail.	62	6			•	•		
Musical Fidelity	empest			Basic but lusty amp has a disturbingly bright and forward sound, accentuating strings and percussive detail above all else.	62	6						
NAD 302		170	G+	A spritely and uplifting performance. Sounds loud but never intrusive or fatiguing.	39	5	•					•
NAD 304		230	G+	Equally effective with CD and vinyl this is another successful and entertaining NAD amplifier for your shortlist	50	6	•					•
NAD 1000S/208		1120	A+	One of the beefiest amplifiers we've ever tested. Unfortunately it sounds too restrained and lightweight.	314	5	٠	•	•	•		•
Nakamichi IA-3		350	G	A minimalist outing for the cassette heroes that's very confident if a tad restrained.	62	3						•
NVA AP20		320	G+	Utilitarian amplifier sounds gentle and restrained but is euphonic and utterly engaging. Optional phono stage	35	4						
Onix OA-21S/SC	AP	730	G-	Via MM disc this amp comes alive with a fresh and vibrant sound though its. CD input sounds utterly dead by comparison.	60	4	•					
Onix OA22L		300	A+	Nothing genuinely unpleasant about this amplifier, simply that its hurried and lacklustre sound fails to spark the imagination.	39	5						
Orelle SA-020.2		419	A	Potentially system dependent this split the panel but ultimately elicited only limited enthusiasm	86	6						
Philips FA-930				Radical styling hides a digital switching facility plus full remote control over what is Philips' best effort to date	99	5						
Pioneer A-300X				This revamped version of the A-300 was also more confident sounding via CD than MM, yet our panel were still left unmoved.	55	5						
Pioneer A-400					71	5						
NEWSTRANSPORT				Pioneer's design concept snaps into focus with an amp that seems to bubble with musical detail. A budget bench-mark	68	5						
Pioneer A-400X				This looks like the established A-400 but uses new circuitry to encourage a gentler if no less enthralling sound,				•				
QED A270CD/PA				Recent updates have bolstered the output of the A270 without adding to its colorations. The PA phono option is a touch expensive	61	5						
QED C300/P300		630		A cost-effective combo, limited in its resolution but less beguiling as a result. Disc stage is sweeter but samey	58	3	•	•		•		
Quad 34		388		Well-built durable preamp, filtering and above average tone controls but was found lacking in sound quality (viz: detail/dynamics)		4	•	•	1	1000		
Quad 66/606		1515	G	Amplifiers with a classic lineage but compromised by an equally dated, soft and undynamic sound.	138	6	•		•	•	•	
Rational Audio		175	A+	Wacky Czechoslovakian amp offers a very open and fluid sound via CD but its MM performance depends on cartridge load impedance.	129	3	•					
Ray Lumley Mod	el 75	1995	G+	Valve monobloks represent good value. What they lack in musical subtlety they make up for in sheer muscle.	75					•		
Rega Elex		359	A	Minimalist amplifier that sounds too forward, hard and unforgiving for its own good. Shows plenty of promise, however.	51	4	•					
Rose RV-23		450	G+	Beautifully built British 'hybrid'. You can spend more to get a more transparent sound but it's hard to criticise at the price		3	•					
Rotel RA-930AX		175	G+	This budget wonder captivated our listeners with its clean, vibrant and thoroughly involving sound	53	3	•					•
Rotel RA-935BX		225	G	A line only winner that lets a lot of music through and never lets things get out of hand. Could be a touch more enthusiastic	58	5						
Rotel RA-940BX		250		Rotel's cheapest 'BX' amp prompted a mixed reaction, some finding it muddled while others thought it 'exceedingly musical'	53	5						
Rotel RA-960BX				If you like music to harbour a latent rather than blatant sense of power this amp's confident restraint could be just the ticket.	88	5						
Rotel RA-980BX		430		This integrated version of the 980BX pre/power is certainly very powerful but also lacks poise and subtlety.	139	5						
Rotel RC-980BX	A SECURIOR S	800		Plenty of watts per pound, sound is expansive but lacks a sense of poise, of control and fine detail - a disappointment	143	5						
Sansui AUX-417					10000	5		- 10				1000
				Unusually clean and precise with more subtlety than is usually attributed to remote control amps.	53						٠	•
Sansui AU-X911	The second second			At its best when used with the on-board MASH/PWM DAC where it sounds technically neutral but still emotionally charged	112	7	•	•	•			
Sherwood Al-22		80		Lightweight in all respects this is better than you'd find on a midi and at least its reasonably painless.	47	4	•					•
Sonic Frontiers S	SFC-1	1500	G+	Smooth, sophisticated Canadian valve amp with a decent direct input and more features than average	54	6						
Sugden A21a		469	G	The modern-day relative of Sugden's original Class A amp and one that offers a smooth, easy-going sound.	25					•		
TEAC AX-1000		180	A-	Initially entertaining but ultimately unsatisfactory and rather short on high frequencies	62	5	•					•
TEAC A-X5000		260	A-	This amplifier is compromised by a grey and muddled sound that taxed the concentration of our listeners. Better via MM disc	107	6	•	•	•			•
Technics SU-VZ:	220	130	A-	Cheap, cheerful and pretty flexible to boot the SU-VZ220 quickly sounds thin, splashy and relentless when the going gets tough	50	4	•					•
Threshold FET 1	0e/SA-4	11852	G+	Almost valve-like limpidity and excellent soundstaging are star qualities of the Threshold amps	100	7	•					
Wharfedale 205	OA	250	A-	Loud and potentially aggressive amp that is reasonably detailed and clear. but ultimately a bit much like hard work	70	5	•					
Woodside ISA23	0	900	A	Smooth and inoffensive valve amplifier if one that lacks the sparkle and euphony required for a truly entertaining sound.	27	5	•					
Woodside SC26				Synergistic pairing with a cool, controlled sound, good focus and transparency. More about poise than grunt	35	5	9.1					
YBA Integre				Audiophile spec French integrated with good resolution and nice phono stage.	57	4						•
YBA 1 pre/powe	ramn	8000		Well finished pre/power amp offers front rank stereo staging and transparency, and is capable of driving the most difficult loads	85	5						
YBA 2 pre/powe	AND MORE LOSS OF THE				200			- 8		1000	-	
	dillo	3849	U+	Superbly finished with very good space and transparency, slightly softened bass. Needs transformer for MC cartridges	70	5	•			•		

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A/V amplifiers

n practice an AV amplifier provides all the standard CD, tuner, tape, aux and phono inputs offered by a standard stereo amplifier. In addition many also incorporate an AM/FM tuner section which, strictly speaking, makes them AVV receivers

More importantly a modern AV amplifier includes a Dolby Pro Logic decoding chip along with extra circuitry to effect the rear channel delay. Naturally there's at least four channel's worth of amplification under the bonnet to feed the five loudspeaker outputs (Front L and R,

Centre and Rear mono L+R). Most also include a line-level subwoofer output to enhance the ribshaking impact of 'action' movies for example. Some AV amps offer other surround modes like simulated stereo, Hall surround (L+R is fed to the rear) and Matrix surround (L-R is fed to the rear). Others use an element of Digital Signal Processing (DSP) to steer the Dolby Pro-Logic or permit a variable rear channel delay. This also opens up including options like Jazz, Church, Hall and Stadium Surround modes which use different delay and steering levels to generate different

'sound fields'

From left to right the headings below indicate how many watts per channel each amp has for its front, centre and surround outputs. Surround modes indicates how many different surround effects are available and includes DSP. The audio inputs are for both hi-fi and AV components. Stype and phono video inputs are for VCRs, Laserdisc players and CTVs, S-type being the better of the two . Subwoofer outputs are of the phono socket variety for active subs, and AM/FM tuner denotes if the unit is effectively a receiver.

A/V amulifiers

	_			Front Outs Out	nd St	urour de la constante de la co	Video Aun	ideo	Subinpu	200,	An,	. ,	
I/V amplifiers	S			"ut h	SU I	Vac h	NOO	inp	Pho	S.D.	De	MEUN	er No.
Product	EPrice		Comments				M						
Denon AVC-3530	999	VG	A true heavyweight with a richly detailed sound and flexible features to match		142	141	46	10	9	5	5	•	• 125
Harman Kardon AVR30	999	G+	Limited surround options are offset by a very secure sound with excellent control over effects.		74	75	30	7	10	6	0	•	• 125
Kenwood KA-V8500	699	G-	Can sound a tad forced and immediate but is remarkably well-equipped with digital soundfield options.		52	63	37	10	11	6	5	•	125
Marantz PM-700AV	450	A+	Sounds just great through front and centre channels but surround is very weak.		59	52	51	3	7	6	3		125
Philips FR940	450	A-	Perhaps as a result of the mismatch between front/centre channels, the FR940 proved a great disappointment on dem.		180	24	24	6	8	4	0		• 125
Pioneer VSA-D802S	600	A-	The disappointingly grey sound lacks attack and confidence, undermining the tension of movie soundtracks.		53	55	32	9	9	5	3		125
Sherwood RV-6010R	350	A-	Another AV amp with mismatched channels, creating a soft and ineffectual soundfield.		99	31	25	4	7	3	0		• 125
Technics SA-GX550	450	VG	A surprisingly gutsy and involving performance from a modestly-priced package.		48	48	49	2	5	2	0		• 125
Yamaha DSP-A2070	1100	G+	The ultimate in AV flexibility with full manual control over ever conceivable soundfield.		101	99	35	24	10	6	6		125

Cables

ables are not accessories but an integral part of your system. You can make do without accessories but no conventional system will function without cables. Inevitably some cables are greater than others. The best cable for your system will only be found through trial and error, but hopefully by combining our recommendations with those of a dealer you will end up with something that suits both your pocket and your system. Generally speaking budget to spend about ten per cent of the total system cost on cables.

Analogue interconnects are the leads that connect source components to amplifiers and pre to power amps. The cables in this section are priced for a one metre terminated pair. Symmetrical indicates where a twisted pair of conductors are used. Coaxial means that there is a central 'hot' conductor and a shield that carries the negative signal. Stranded cables have multiple strands and solid core use individually insulated strand(s). Copper and silver indicates whether these metals are used as conductors.

Digital interconnects connect CD transports

to DACs, and are traditionally coaxial with a 750hm impedance. They come in optical and electrical varieties, the former being made of plastic or glass and the latter in coaxial or alternative configurations. The prices shown are for a terminated linear metre

Speaker cables are used between the amplifier and speaker. Our prices are for a terminated 5metre pair. Resistance and capacitance are indicated as low (L), medium (M) or high (H). Neither high resistance nor high capacitance cables are suitable for long runs.

Analonuo interconnecte

Analogue inte	rcon	ME	ects - S	Symmetric	Coa	Strano	Solid C	ore Copy	Der Silv	Issue No.
Product	£Price		Comments		A					
Audio Note AN-A	29.50	A-	A well-rounded and cuddly sound from a high-ish resistance interconnect. Lacks a sense of scale and dynamics		•				-	108
Audioquest Ruby Hyperlitz	70	A+	A crisp, fast and articulate-sounding cable if one that's a little too pointed for our listeners					•	•	108
Audioquest Lapis Hyperlitz	329	E	An expensive cable that justifies its tag with a beautifully poised sound - natural, relaxed and very compatible.		•			•		• 108
Audio Technica AT620	28	A	Plenty of cable for the money but its performance is distinctly lightweight, lacking depth and subtlety			•	•			108
Chord Chameleon	59	A+	An unpredictable cable with an 'anomalous treble' that can sound harsh one moment and oddly recessed the next!			•	•		•	108
▲ Chord Solid	115	VG	What looks like a military RF cable actually provides a slightly forward but incisive and intimately detailed performance			•		•	•	• 108
Cogan-Hall Intermezzo Ref	185	E	A user-hostile cable with a tight, convincing bass allied to a very relaxed and involving mid/treble.		•			•	•	108
Cogan Hall Intermezzo E-M	320	G+	This bigger, thicker and thoroughly unwieldy 3-core version of the Intermezzo Reference actually sounds a little coarser		•			•	•	108
▲ ▲ DNM Interconnect	40	VG	Fresh, transparent and packed full of detail, this slither of a cable scored a direct hit with our listeners		•			•	•	108
Goldring 'Studio Quality'	20	A-	A bog-standard OFC coaxial cable that might otherwise be given away with a new amp or CD player. Cheap but nothing special			•	•		•	108
▲ Isoda Electric HA-08-PSR	199	G+	This odd-ball cables utilises a mix of copper, brass and aluminium strands to achieve a very distinct sound		•		•		•	108
▲ Madrigal HPC	215	VG	A very unusual cable design with a business-like approach to music-making that barely conceals its underlying 'fizz'.		•		•		•	108
Magnan Type Vi	595	A+	With a series resistance some 500-1000 times higher than average, the furry sound of the Type Vi will alter from system to sys	stem.		•				108
Monster Interlink 500	60	G+	Plenty of hype to keep the marketing bandwagon rolling plus a lively and lucid balance to cheer up the enthusiast		•		•		•	108
Moth Ley Line Black	100	G+	The cheapest of Moth's Ley Line series uses just two twisted conductors to achieve a very solid and confident sound.		•			•	•	• 108
Moth Ley Line Grey	200	G+	The four twisted conductors of this cable actually mark a downturn in audio quality		•			•	•	• 108
A Panasonic RP-CA910	50	G	This conventional coax employs plenty of hi-tech materials which encourage an even-handed balance. A good upgrade.				•		•	108
▲ Silver Sounds 12/2 and 12/3	99/150	VG	Both these cables share a similarly open, transparent and dynamic sound though the latter is arguably the better integrated		•		•		•	• 108
Sonic Link Yellow	60	A	An interesting non-copper cable with an up-front sounded described as 'heavy-handed and pushy'.			•		•		108



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Series 200 PRE	9.00 9.90 9.90 9.90 9.90 84.90 85.00 89.90 99.90 99.90 79.90 79.90
Series 200 POW	9.00 9.90 9.90 9.90 84.90 84.90 9.90 9.90 9.90 9.90 9.90 9.90 9.90
AURA VA50 £24 VA100 £28 VA100C £34 CAMBRIDGE P25 £13 C70 PRE/P70 POW £37 DENON PMA250III £18 PMA350II £21 PMA450 £24 HARMAN KARDON HK6150 £19 HK6250 £27 HK6350R £38 HK6550 £44 HK1200 £27 KENWOOD KA1030 £17 KA3020 £18 KA3020 £18 KA4040 £22 KA5050 £33 MARANTZ PM44SE £18 MUSICAL FIDELITY MUSICAL FIDELITY MUSICAL FIDELITY	9.90 9.90 9.90 44.90 9.90 19.90 19.90 19.90 99.90 99.90 99.90
VA50	19.90 19.90 19.90 19.90 19.90 19.90 19.90 19.90 19.90 19.90 19.90 19.90 19.90
VA100. \$28 VA100C. \$23 VA100C. \$34 CAMBRIDGE P25. \$13 C70 PRE/P70 POW \$37 DENON PMA250III. \$18 PMA350II \$21 PMA450. \$22 PMA450. \$22 PMA480r. \$21 HARMAN KARDON HK6150. \$15 HK6250. \$27 HK6350R. \$23 HK6550. \$24 HK1200. \$27 KENWOOD KA1030. \$11 KA3020. \$11 KA3020. \$11 KA3020. \$12 KA3020. \$21 KA3020. \$21 KA3020. \$21 KA3020. \$21 MARMANTZ PM32. \$11 PM44SE. \$11 MUSICAL FIDELITY MUSICAL FIDELITY	19.90 19.90 19.90 19.90 19.90 19.90 19.90 19.90 19.90 19.90 19.90 19.90 19.90
VA100C	19.90 14.90 15.00 19.90 19.90 19.90 19.90 19.90 19.90 19.90 19.90 19.90
CAMBRIDGE P25. \$13 C70 PRE/P70 POW \$23 DENON PMA250III \$18 PMA350II \$21 PMA450 \$22 PMA480 \$21 HARMAN KARDON HK6150 \$15 HK6250 \$27 HK6350R \$23 HK6550 \$24 HK1200 \$27 KENWOOD KA1030 \$11 KA3020 \$15 KA3020 \$15 KA4040 \$22 KA5050 \$23 MARANTZ PM32 \$11 PM44SE \$11 MUSICAL FIDELITY MUSICAL FIDELITY	34.90 5.00 39.90 19.90 19.90 99.90 99.90 99.90 99.90
P25. \$13 C70 PRE/P70 POW \$237 DENON PMA250III. \$18 PMA350II. \$218 PMA450. \$22 PMA450. \$22 PMA450. \$21 HARMAN KARDON HK6150. \$15 HK6250. \$27 HK6350R \$23 HK6550. \$44 HK1200. \$27 KA3020. \$15 KA3020. \$15 KA3020. \$21 KA3020. \$21 KA3020. \$22 KA5050. \$23 MARANTZ PM32. \$17 PM44SE. \$11 MUSICAL FIDELITY AIMIII. \$25	75.00 89.90 19.90 19.90 19.90 99.90 99.90 99.90 99.90
C70 PRE/P70 POW	75.00 89.90 19.90 19.90 19.90 99.90 99.90 99.90 99.90
DENON PMA250III	89.90 19.90 19.90 19.90 79.90 29.90 79.90
PMA250III	9.90 19.90 19.90 79.90 79.90 29.90 29.90
PMA350II	9.90 19.90 19.90 79.90 79.90 29.90 29.90
PMA450. \$22 PMA480r. \$21 HARMAN KARDON HK6150. \$15 HK6250 \$27 HK6350R. \$23 HK6550. \$24 HK1200. \$27 KENWOOD KA1030. \$11 KA3020. \$15 KA4040. \$22 KA5050. \$23 MARANTZ PM32. \$11 PM44SE. \$118 MUSICAL FIDELITY AIMMI. \$25	19.90 19.90 79.90 79.90 29.90 79.90
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Analogue interconnects continued

	Analogue intel	rcon	me	ects continued	Symmetr	ical C	Stran.	Solid ded	Core Cop	ver Sil	SSUE No.
	Product	EPrice		Comments							
A	Sonic Link Violet	99	G+	Another nickel-based cable but with a very much better-balanced sound than Sonic Link Yellow		•		•			108
	Straight Wire Laser Link	50	A+	Thanks to its high parallel capacitance this interconnect helps remove ultrasonic noise. Unfortunately it still sounds very oddl		•		•		•	108
	Straight Wire LSI-Encore	90	A+	A solid-sounding cable with a strong mid and bass but a disappointingly sat-upon treble		•		•		•	108
_	Tara Labs Prism	36	G	6N-purity copper, aero-grade insulation and spaced solid-core conductors all add-up to a slightly bright but frisky sound		•			•	•	108
	Tara Labs Quantum CD	63	G+	Praised by our panel for its lack of obvious vices, Quantum CD encourages a sweet and positive sound.		•			•	•	108
	Tara Labs Quantum II	99	G	Bass power and extension is the key to the sound of this unusual and hi-tech cable		•			•	•	108
A	van den Hul The Source	70	G+	Accurately reflects the life of the music without detail forcibly from the speakers			•	•		•	• 108
	van den Hul MC D-102mklll S	80	A+	A rather coloured sound thanks to its full and resonant bass but spoiled overall by a dirty treble		•		•		•	• 108

Dinital interconnects

Digital interco	nne	Ct	S	Type	Plastic	Non. Coaxia	Coaxial	Issue	No.
Product	EPrice		Comments			A AT			
Audioquest Video Z	50	E	The very best available with an expressive sound but generous price to sweeten the pill	Electrical				•	108
Audioquest Digital PRO	90	A+	A silver cable with all the drive of Video Z but lacking its clean-cut transparency	Electrical				•	108
Audioquest Optilink Z	100	A	Good level of midband detail but frequency extremes lack depth and extension	Optical					108
Bandridge AL560	20	P	The disappointingly heavy and muddled sound of this basic fibre thwarts any recommendation	Optical		•			108
Chord Codac	34	A	A connection with a stranded inner core and a sound that lacks integration	Electrical				•	10
▲ DPA Digi-link	27.50	VG	Can seem slightly impassive but there's no avoiding its exceptionally detailed sound	Electrical					10
DPA Opti-link	20	P	Very similar to Bandridge AL560 with an equally naff sound	Optical					10
Kimber PSB Digilink	24	A-	An analogue interconnect inappropriately pressed into digital service. A visible deterioration in the digital signal results.	Electrical			•		10
Kimber KC-1 Digilink	52	A	This cable adopts a woven construction with the addition of a conductive screen. Music lacks detail and spirit.	Electrical			•		10
Kimber KC-AG Digilink	222	A-	An asymmetric cable using silver conductors that deviates from the 75ohm standard. Not ideal for digital applications.	Electrical			•		10
▲ Kimber Opti-Link	70	G	Hardly cheap for what appears to be a bog-standard PMMA fibre, yet it sounds a little brighter and livelier than most.	Optical		•			10
Monster Cable Datalink 100	45	G+	A colourful coaxial interconnect with an equally colourful and up-beat sound. Very compatible.	Electrical					10
Monster Cable Interlink LS100	45	G	Well constructed stepped-index fibre with polished ends and rugged connectors. Slightly lean, fuzzy but engaging performance	Optical		•			10
Moth Leyline Datalink	140	A-	A thin, coaxial version of Leyline Black with a rather hard and unforgiving character. Too expensive.	Electrical					10
▲ QED Digiflex	19	VG	A top performance, low-loss 75ohm coax with a very open, almost liquid quality that allows its music to ease naturally across.	Electrical					10
Sonic Link Brown Digital	35	A-	A solid-core, twisted-pair interconnect that deviates from the 75ohm standard and provides an equally unbalanced sound	Electrical			•		10
Straight Wire Silver link	60	G+	A genuine attempt to get things right with a silver-plated, multi-strand coax. Yet it still sounds too dry and mechanical	Electrical					10
▲ van den Hul MC Videolink 75	30	VG	An AV-cum-digital cable that comes very close to besting QED's Digiflex. Still some emphasis of vocal sibilants, however	Electrical					10

Speaker cables

Speaker cable	S			Resis	Capacito	Stran	Solid	core Cox	per Sil	Issue	No.
Product	EPrice		Comments		V						
Audio Note AN-B	165	G+	A very high capacitance Litz-style cable whose sound may well act as a taming influence in many systems		М	Н		•	•		10
Audio Note AN-D	100	A	Supplied in linear, non-polarised lengths that should be twisted into stereo pairs. Sounds rather gritty and forward		L	L	•		•		1
Audio Note AN-SP	1270	VG	Some 15 individually-insulated silver strands go to make up this very civilised but exceptionally detailed-sounding cable		Н	L		•		•	1
Audioquest F-14	44.50	A+	Ideal for laying flat under carpets, F-14 encourages a slightly warm and vibrant sound		M	L		•	•		1
Audioquest Type 4	75	A+	Four 18-gauge OFHC copper conductors wound in a Litz-fashion increases capacitance but restrain the cable's 'bite'		M	Н		•	•		1
Audioquest Midnight Hyperlitz	260	G	Very similar to Type 4 but with a delicate smoothness that contrasts with the brighter sound of cheap cables		L	Н		•			1
Bandridge LC7259 & LC7401	20/30	A	Two very traditional figure-of-eight cables. The thinner version (LC7259) sounds lighter and coarser than LC7401		L	L	•		•		1
Bandridge LC8258 & LC8408	30/50	A-	Two versions of the Silverflex series that, sadly, encourage very little sense of poise or decorum in their music		L	L			•	•	1
Cogan-Hall Intermezzo Full-Rang	e 465	VG	Extra care must be taken to prevent shorting this user-hostile cable. Nevertheless it sounds superb!		L	L		٠	•		1
DPA IS19	275	G+	Shares the clear, neutral and transparent sound of the older 8S without the tremendous clarity of Gortex Black-16		L	L		•	•	•	1
DNM Rainbow	84	A+	The high impedance of this simple ribbon cable has an influence on the treble response of some speakers. Lacks 'comph'		Н	L		•			1



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5	Speaker cable	S C	011	tinued	Resista	Capac,	Strance Stran	Solio	core Co	oper Si	Issue No.
	Product	EPrice		Comments							
	Heybrook Heywire	66	A	This well-meaning facsimile of earlier ribbon-style cables ends up sounding lumpy and uneven		Н	L		•	•	109
	Isoda Electric HA-20	400	A+	This unorthodox cable employs a combination of copper, brass and aluminium strands. It sounds 'oddly impure'!		М	L	•		•	109
	Mission Stranded	20	G+	This Swedish-made cable proved a real hit with our listeners - a slick performer and Best Buy upgrade		L	М	•		•	109
	Monitor PC KC27/KC34	40/60	A	Two heavyweight multi-strand cables with a thick and chesty (10027) or light and wispy (10034) balance. Take your pick		L	L	•		•	• 109
	Monster Powerline 3 Plus	75	A-	The archetypal `old-style Monster Cable' that labours under a soggy bass and untidy treble		L	М	•		•	109
	Naim NAC A5	44	A-	Described as a 'dinosaur of a cable' by our listening panel, this stiff rod of wire has little application outside of a Naim system		L	L	•		•	109
	QED Bi-wire 79-Strand	35	A	Reminiscent of curtain track, this bi-wire version of 79-strand is unfortunately saddled with a 'loud, hard and untidy' balance		L	L	•		•	109
_	Silver Sounds 12/2	300	E	Tonally accurate and exquisitely detailed, this cable opens a very transparent window on the music		L	Н		•	•	• 109
	Silver Sounds 16/4	200	VG	A prime choice for bi-wire systems even if this cable does lack the full finesse of its sister 12/2		М	Н		•	•	• 109
	Sonic Link Grey	80	G-	A spaghetti-thin cable composed of silver-plated OF-copper and PTFE insulation. Lacks bass impact and treble 'air'.		Н	M		•	•	• 109
_	Straight Wire Waveguide 1.5	20	G	A conventional multi-stranded cable with a refreshingly up-beat, crisp but slightly lean-sounding balance		М	M			•	109
A	Straight Wire Flex-4	50	G+	Another very quick and dynamic-sounding cable from Straight Wire. A little short on subtlety but very engaging nonetheless.		L	Н	•		•	109
	Tara Labs Quantum III	238	G	An imaginatively-named cable that encourages an equally colourful sound. Described as 'dark and fruity' by our panel!		L	Н			•	109
	van den Hul MC The Clearwater	50	A	Despite its evocative title, the Clearwater turns out to be a disappointingly 'murky sounding' cable		М	L	•		•	• 109
	van den Hul MC The Magnum	265	A	Touted as vdH's most prestigious twinlead speaker cable, the Magnum sounds surprisingly soft and old-fashioned		L	L	•		•	• 109
A	van den Hul MC The Wind	330	VO	Blown-in from the continent, vdH's 'Wind' kicks up a storm with its lush midrange and bone-crunching bass!		L	M	•			• 109



Cassette decks

he bad odour of copyright theft hangs around the compact cassette, but there is no doubt it is the world's most versatile and ubiquitous music storage medium. Buffs may wrinkle their noses, but are happy to use cassette decks to make up tapes for the car or personal.

There is no problem in connecting a cassette deck to any normal amplifier, but some care needs to be taken in choosing the best tapes for a specific machine. (Tnal and error is one effective technique, but many decks have manual bias adjustment and some match up to the tape auto-

matically.) Lab performance and sound quality often go hand in hand, and are frequently somewhat dependent upon factory alignment. The mechanical integrity of the mechanism is another crucial factor, that is reflected in the price.

The columns on the right indicate when the facilities shown in the headings are available on a deck. Dolby B and C offer varying degrees of noise reduction and the HX Pro system gives significant treble improvements with ferric (Type I) tapes. Dolby S increases the level of noise reduction with less signal degredation than B or C.

Three-head recorders allow you to listen to a recording as it's being made, a useful qularty control function. Bias adjustment allows you to fine tune the deck to suit different types of tape when recording. Auto calibration is a an automatic system for setting bias and Dolby levels. Twin deck offers the option to dub tapes or to play two cassettes simultaneously. Autoreverse is a useful convenience feature, but usually with some mechanical compromise. In the case of twin decks a blob is inserted in this column even if only one transport autoreverses.

Product	£Price	Comments				Auto Ca Bias at S Head		Autore, in deck	everse
Aiwa AD-F410	120 A	Comparable to AD-F500 but cheaper: Good all round performance, well adjusted, useful basic and not so basic features	•						
Aiwa AD-F810	230 G	First class budget 3-head machine with a dual capstan transport that really works at reducing the 'fudge' factor			•				
Aiwa AD-WX828	200 G -	Equipment levels strong, and sound is both vivid and presentable, but control system daunting.	•	•	•				
Aiwa AD-WX929	230 A	Superbly equipped twin deck that works and works well - remote control	•	•	•				
Aiwa XK-S9000	700 G -	Fabulous build, clunky transport and sharp, refined sound quality with Dolby S or B and metal tapes	•	•	•			•	
Akai DX-57	220 G	Eschews fancy gadgets for a good transport and decent electronics. Sound quality is firm and tidy but avoid Dolby C.	•	•	•				
Akai GX-65	300 A	Fine ungimmicky middle ranking deck with simple, purposeful controls, works best with metal tapes. Performance fair to good	•	•	•				
Akai GX-95II	440 G -	▶ Sharp, clear and articulate sounding deck, with superb performance extending to frequency extremes	•	•	•		•	•	
Akai GX-R35	220 A	Middling sound quality at best with Dolby B; deteriorates with Dolby C	•	•	•	•	•		
Akai GX-W45	320 A	Costly but musical high-spec dual deck, doesn't like modern high energy Type IIs and IVs. Good stability and clarity	•	•	•				•
Arcam Delta 100	850 E	Superb transport and a ripe, spacious sound. The Dolby S installation more successful than most. Some replay incompatibility	•	•			•	•	
Denon DRM-710	260 A	Although this is a fair performing model, the design has lost some of the competitive edge of its predecessor, the DRM-700.	•	•	•		•		- 8
Denon DRS-610	200 G	Unique loading mechanism provides stability, and the deck has a crisp, clean quality. Occasionally anaemic bass.	•	٠	•		•		
Denon DRS-810	300 G	Drawer loading deck, carefully designed, yet lacking in subtlety on audition.	•	٠	•		• •		
Dual CC800RS	170 A -	Low(ish) cost auto-reverse deck. Delivers a punchy but ultimately rather crude impersonation of source material, thin, lightweight bass.	•	•	•				
Goodmans Delta 700W	100 P	Compact and ultra-basic twin deck which is rough and bass shy, with less than stable tape path.	•						•
Harman Kardon DC5500	600 A	Workmanlike sound quality offset by high price and inexplicable shortcomings like 'forgetful' Dolby switching and no timer support.	•	٠	•				•
Harman Kardon TD4200	250 G	This is a very basically equipped deck built to a high standard which sounds solid and refined.	•	٠			•		
Harman/Kardon TD4400	350 G	Simple features plus excellent engineering make this a model of integrity.	•	٠	•		•		1
Harman Kardon TD4600	700 A	Original Dolby S deck has improved over the years and now sounds very acceptable. A strong, solid sounding deck - but expensive.	•	٠	•	•			- 8
JVC TD-R452	180 A	- Tidy, stable but ultimately rather soul-less experience. Auto-reverse is useful though.	•	٠	•				
JVC TD-X352	150 A	Disappointingly amorphous sound despite decent measured results.	٠	٠	•		•		_
JVC TD-V562	200 G	Ultra-sophisticated transport at a silly price; sound quality is stable but slightly opaque.	•	•	•		• •		
Kenwood KX-3050	170 A	Acceptable sound quality marred only by a loss of midband analysis and slightly edgy treble.	•	•	•			100	
Kenwood KX-5530	220 A	Neat looking, well equipped deck, adequately engineered but somewhat lacking musically. Worth considering if auto-reverse is a must	•	٠	•		•		
Kenwood KX-7050S	400 V	G Very well equipped and fine sounding deck, includes well implemented Dolby S	•	•	•	•	• •	•	-
Marantz CP230	400 A	This is a competitively priced portable recorder though not suited to replay of musicassettes	•				•		N.

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Technics SLZ / SHX 1000 CD Player	£4999.95	£ 999.95	SAVE £3000
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	Product	EPrice		Comments	W.L.V		3/	Y				
	NAD 602	200	G	Minimalist deck for the audiophile market. Unfortunately engineering is minimalist too	•	•	•					127
	Nakamichi DR-3	400	VG	Refined, exquisitely detailed and solid sounding 'budget' Nakamichi 2-header.	•	•			•			123
	Nakamichi DR-2	600	VG	Accomplished design with simple features (manual tape select!) but superb sound/serviceability.	•	•						127
	Nakamichi DR-1	850	VG	Typically idiosyncratic Nakamichi with manual everything, Good azimuth adjustment and dynamic, authoritative sound.	•	•						117
	Nakamichi RX-202E	600	G+	Fine, clear and articulate sounding player. Excellent with prerecorded material, but idiosyncratic and sometimes obstructive control	•	•			•			63
	Philips DCC600	500	A+	Simplified circuit and mechanism, but the Philips badly needs a D/A converter transplant	•	٠						123
	Pioneer CT-S420	250	A+	Poor replay compatibility, but otherwise satisfactory, if slightly uneven performer.	•	•	•		•	•		127
	Pioneer CT-S520	280	G	Decent if slightly coloured middle ranker with FLEX to revitalise old or soggy sounding tapes.	•	•	•		•	•		123
	Sansul D-790WR	170	P	Modestly poor sounding but simple to use twin deck. Type II tapes show large response errors.	•							123
	Sansui D-X117WR	220	P	Bass is thin and coloured, and the sound lacks dynamics, pitch accuracy and overall stability - the sound is neither stable nor solid.	•	•	•					111
	Sherwood DD-3010C	120	P	Good range of features, let down by poor transport and iffy electronics.	•	•	•					117
	Sony (WMD6C) Pro Walkman	290	G+	One of the finest sounding cassette decks on the market today. A mandatory Best Buy, which also fits in your pocket		•						60
	Sony TC-K611S	330	G	Cheapest Dolby S three header yet, yet slightly let down by lack of attention to detail	•	•	•	•	• •			127
	Teac R-9000	500	G	Much better than average auto-reverse deck, well worth considering. Nicely engineered too.	•	٠	•	•	•	•		105
	Teac V-8000S	700	G	Superb stability and real subtlety, this must be the best TEAC yet. The only disappointment was the Dolby C	•	•	•		•	•		105
	Teac V-7010	800	G+	Heavyweight (in every sense) design, immaculately crafted, impeccable sound, but not for grannie.	•	•	•					127
	Technics RS-BX646	230	G+	Unusually well built and non-microphonic deck with sophisticated facilities and lucid midband.	•	٠	•		• •	•		127
	Yamaha KX-260	160	A	Lively, entertaining deck that trades gadgets for a convincing performance at an attractive price point	•	•	•		• •			111
	Yamaha KX-650	260	G	Fine audio manners, especially in the midband and treble, mark this high class deck out from the crowd	•		•		• •			99



CD players

ow over a decade old, this all digital music source is well established despite high disc prices and the opposition of some hi-fi enthusiasts. Compact Disc's strengths over conventional vinyl are complete freedom from surface noise, ease of use, and more robust software.

However, many vinyl enthusiasts still find CDs sound less involving than top quality vinyl. But, with the dominance of CD in the high street, even vinyl die-hards need a CD player today.

The columns on the right indicate when the facilities shown in the headings are available on a CD player: DAC type indicates the type of convertor chip used in each player, 16, 18 and 20-bit are multi-bit types, all the others are bitstream variants. In much the same way that an amp's output is not indicative of its sound quality, the chip used in a DAC isn't the only determining factor in a CD player's sound, but it is an important one. Remote control is not yet universal, and we have included a tick box, more to show which

machines don't have one than which do. The existence of electrical and/or optical digital outputs is important for future upgrading with an outboard DAC, as a rule electrical outputs are the most desirable. Phase inversion in the digital domain is rare on one box players but can make quite a big difference if you've got golden ears. Headphone sockets are useful but beware of those without volume controls. Track entry keypads are those with calculator style buttons which makes track access much quicker.

CD nlavore

					Electric Optic		Hear	Traci			
l	CD players				Clectri Optice Remote Co.	digital out	riab, out	ohone out	entry sock	texpo	Sue No.
	Product	EPrice		Comments							4
A	Aiwa XC-300	150	A+	Cheap, cheerful and gratifyingly free of digital 'nasties', well-equipped but safe rather than thrilling on the sonic front.	Toshiba BS	٠		٠		•	107
	Aiwa XC-750	200	A	A refined version of the XC-700, sadly it has lost the magic of the original	PDM Bitstrm	٠		٠		•	119
•	Adcom GCD-600	699	G	Equipped with a 5-disc carousel loader, this bright and breathtaking player sounds similar to Adcom's amps.	16-bit	٠	•	Ц	•	•	124
	AMC CD6	349	G+	Based on the same 1-Bit circuit as Rotel's RCD-965BX but with a raunchier, beefier but less transparent sound.	PDM Bitstrm	٠	٠	٠		•	124
	Arcam Delta 270	800	G+	The dry but tightly-focussed and supremely detailed sound of this player will either beguile or aggravate, depending on taste!	Hybrid	٠	•				• 124
	Aura CD-50	400	G-	Based on an older Philips board with new CDM9 transport, this is a slim player with an innocuous sound	SAA7321	٠	•				• 119
	AVI S2000MC	999	G+	A stylish, midi-width player with an exceptionally refined and comfortable sound. Lacks passion	20-bit	٠	•				119
	Creek CD60	500	G	A big and confident sound from a player that's 'into' green. So it looks ghastly even if the internal design is very thoughtful.	16-bit	•	•			•	• 107
	Denon DCD-595	180	G	Lacks the 695's pitch control but provides a smoother sound by way of recompense	18-bit	•			•	•	• 128
	Denon DCD-695	200	G	A rough diamond with a raunchy sound to match. Pitch feature will be of interest to budding musicians.	18-bit	٠	•		•		• 124
	Denon DCD-890	270	G-	Similar to the DCD-1290 in its execution, sounds lively and powerful but lacks subtlety.	18-bit	٠	•	•		• •	112
	Denon DCD-1290	330	G-	Looks the business but sound is a real five-minute wonder. Its compelling fizz lasts about as long as a firework.	18-bit	•	•	٠		• •	• 107
	Dual CD1080RC	220	A-	Strange-sounding player with a top-heavy treble that does little to redress its lack of vibrancy and emotion	MASH/PWM	٠	٠			•	• 107
A	Genexxa CD-4900	129	A	A little thin on detail, build quality and dynamics but thin on price too!	MASH/PWM	٠				•	• 124
	Goodmans Delta 700	110	A+	A 16-bit alternative to the CD650II that furnishes a colourful and animated sound	16-bit	٠					128
	Goodmans GCD-658	170	A	A 6+1 magazine-loading autochanger with an exaggerated and often aggressive sound	Hybrid	•					• 117
	Grundig Fine Arts CD2	190	A-	A stylish-looking player with a disappointingly vague approach to music-making	SAA7350		٠			٠	128
	Harman Kardon TL8500	600	A	This 5-disc carousel player sounds civilised enough but lacks the detail and finesse of its peers	MASH/PWM	٠					• 117
A	Harman Kardon HK7725	800	VG	This flagship implementation of RLS sounds impressively bold and dynamic - a genuine rock 'n roller!	18-bit RLS	٠	•	٠	•	•	• 124
	JVC XL-V264	160	A	Even the latest PEM DAC cannot rescue the slightly grubby and uninteresting sound of this player	PEM Bitstrm	٠					• 128
	JVC XL-Z464	200	G+	This latest variation on a traditional 200 theme is no less impressive than JVC's past generations.	PEM bitstrm	٠		٠	•	•	• 124
	JVC XL-Z1050	500	A	Technically advanced and luxuriously equipped, this player remains rather bland and unsatisfying on audition	PEM Bitstrm	٠	•	٠		•	• 119
	Kenwood DP-3050	200	A+	A slightly over-cooked version of the DP-3040 with a highly civilised but uninteresting sound.	NPC Bitstrm	٠		٠	•	•	• 124
	Kenwood DP-7050	350	A	Kenwood's first sowing of Philips' Bit Stream technology has fallen on stony ground judging by its dry and awkward sound	PDM Bitstrm	٠		٠		•	• 119
A	Linn Karik	1497	VG	Based on Linn's original CD transport, this player sounds dry but very positive, detailed and engrossing	Crystal BS	•	•			- 1	• 119
	Marantz CD-52II	230	G	Launched to usurp the position of its own CD-52SE, the '52II is less colourful but equally appealing	PDM Bitstrm	•	•				• 119

CD players continued

Product	ONTIN EPrice	16.00	Comments	THE WAY THE REAL PROPERTY.			A 6		Seppe	ı
Marantz CD-52IISE	300	NAME OF TAXABLE PARTY.	A new mains transformer plus the full complement of internal mods has recaptured the frothy if startling sound of the original '52	Choe PDM Bitstrm	•	•				
Marantz CD-72	450	G+	A heavily-constructed player. This implementation sounds astonishingly solid and immediate but also rather too 'clean'.	bitstream					. 8	•
Marantz CD-72SE	600	G+	A recommendation just eluded the grasp of this superbly built player thanks to its very polished but restrained sound.	bitstream		•				
Meridian 206 $\Delta\Sigma$	995	E	A new variation on the 206 theme with the most liquid and captivating sound to date	Crystal BS		•			T	,
Meridian 208	1550	E	State of the art CD sound combined with a decent preamp and full remote control	PDM Bitstrm		•				
Mission DAD5	300	A+	Similar to Philips' 600-series: lively, plenty of space and full of 'bounce' but a little too eager to impress in the short term	bitstream					-	
Musical Fidelity CDT	5019	G+	Oddball player with a cheap top-loading transport and appaling digital gubbins yet saved by the euphony of its valves!	hybrid						
NAD 502	220	G	This updated version of the 5425 has traded the spontaneity of its forebear for a more precise but mechanical style of music	MASH/PWM		•			1	
Nakamichi CD-4	380	A-	This looks new enough but sounds little better than the older CD Player 4 upon which it is firmly based.	18-bit		•				
Orelle CD-160.2	750	A-	Based on Philips traditional 16-bit technology but suffering an unusually disjointed and undynamic sound.	16-bit					ı	
Philips CD690	130	G-	The remote-less version of Philips CD692 but with a colourful performance that's all its own.	PDM Bitstrm						
Philips CD732	140	A+	A cross between Philips CD690 and CD920 is no more technically accomplished but encourages a very lively and entertaining sound	SAA7341		•				
Philips CD920	160	A+	A new budget player with an appalling technical record but a surprisingly clean if understated sound	SAA7341		•				
Philips CD930	200	G-	Featuring digital circuitry similar to Marantz's players but a sound that's a little too ripe and soft.	PDM Bitstrm	•	•			•	
Philips CD950	350	G+	Philips' top 900-series player is the first to employ its advanced DAC7 chipset. Sounds very crisp, clear and confident.	DAC7		•				
Pioneer PD-102	150	A	Smooth and littered with plenty of underlying detail, this budget player remains distinctly unadventurous	PFM Bitstrm						
Pioneer PD-S802	350	G	Once again Pioneer's LLC topology only served to split and confuse the listening panel. It's good, but quirky!	PFM BS						
Pioneer PD-M701	330	G+	▶ A 6-disc multichanger from the originators of the breed. A little untidy perhaps, but still sounds fresh, dynamic and exciting	PDM Bitstrm						
Pioneer PD-M901	450	A	Another 6-disc multichanger based on the PD-M701 but with the addition of various 'Sound Field' options. Listening is hard work	PDM Bitstrm						
Pioneer PD-S901	500	G+	▶ The very refined but confident, crisp and powerful sound of the '901 snatches Pioneer's LLC concept from the jaws of defeat	PFM Bitstrm	•	•	•			
Quad 67	790	E	Deceptively sleek in appearance but with a powerful, fluid and captivating sound reminiscent of Meridian's 206.	Crystal BS						
Rotel RCD-945AX	230	G	Based on the same CD-player-on-a-chip as Philips CD690 but with improved execution and build.	SAA7341		•				
Rotel RCD-965BX	300	E	An exceptionally refined bitstreamer: transparent, exquisitely detailed and powerfully emotive. A landmark player	PDM Bitstrm		•				
Sansui CD-X217	200	G-	- Sansui has returned to its roots judging by the balmy and very comfortable sound that pours from this player	MASH/PWM	•	•			•	
Sansui CD-X317	250	A	Not in the same class as older CD-X311mkll. Same technology but the sound is neither as responsive or engaging	MASH/PWM		•				
Sansui CD-X617	350	A	This 'double-DAC' version of the CD-X317 is more impressive, sounding light and tizzy with pop but dull with classical CD's	MASH/PWM	•				•	
Sansui CD-Alpha 717DR	1560	G+	★ A beautifully constructed if rather dated flagship player with an equally sedate and unadventurous sound.	MASH/PWM		•	•	•	•	
Sherwood CD-3020R	130	G	Although this budget wonder has little respect for musical convention, what emerges is still remarkably entertaining	NPC bitstrm					•	
Sherwood CD-5010R	160	G+	A warm, detailed and enjoyable performance from a solidly built but affordable package.	PDM Bitstrm	•				•	
Sony CDP-X303ES	550	A+	A disappointingly lean and inconsistent result from a player that puts the 'high' in technology if not fidelity	PLM Bitstrm		•	•		•	
Sugden SDT-1	850	A	Bearing in mind Sugden's SDA-1 converter lies at the heart of this player, its unpredictable performance is disappointing	16-bit	•	•				
Teac CD-P3500	200	A	A well-meaning attempt to pare-down the CD-P4500 results in a similar looking player with a thoroughly uninspiring sound	PDM Bitstrm	•	•			•	
Teac CD-P4500	280	G	TEAC's first genuine 1-bit player its sound described as having a certain 'organic warmth', very composed and easy-going.	PDM Bitstrm	•	•			•	
Teac VRDS-10	770	A+	A basic analogue stage compromises the potential of TEAC's superb engineering and digital electronics. Lacks bass energy	DAC7	•	•	•			
Technics SL-PG340A	150	A+	No more or less impressive than the old SL-PG320A, this new version is attractive enough if slightly restrained	MASH/PWM					•	
Technics SL-PG440A	170	G	This mix of the SL-PG520 and '420 fails to benefit from the strengths of either and only just achieves recommendation.	MASH/PWM				•	•	
Technics SL-PG520A	180	G	A cracking player. Superb clarity and dynamics, thrilling but musically involving too	MASH/PWM	•		•		•	
Technics SL-PS620A	200	G	♦ A costlier, tarted-up version of the SL-PG520A that loses very little in the way of clarity, sparkle or in compelling dynamics	MASH/PWM			•			
Technics SL-PS840	420	A	A very refined but highly detailed and engrossing performance from just about the fastest, slickest player on the planet	MASH/PWM			•		•	
Woodside WS2	1095	G	 Responded well to our jazz and classical selection but sounding bright and grainy with the pop CD's 	16-bit				34	1	
Yamaha CDX-670	290	G-	Yamaha has retained the CDX-660 casework but cut costs with a new multi-task IC that's not entirely de-bugged.	PDM Bitstrm						



CD transports and DACs

CD player can be split into two basic components, the mechanism which reads the information from the disc, called the transport, and an electronic device which turns the digital bitstream coming off the disc into an analogue audio signal, this is called a digital to analogue convertor or DAC. Although at the lower end of the market both of these are contained in a single box, the best CD players are usually two box affairs.

. Although many of these units will be purchased as matching pairs, a DAC can also be

used to upgrade an existing CD player. For instance an early machine with a satisfactory transport but a dated convertor can be rejuvenated by adding an outboard DAC.

The columns on the right indicate the facilities available on a transport or DAC. Remote control is self explanatory. The existence of electrical and/or optical digital in and outputs is pretty fundamental to transports and DACs, as a rule electrical outputs are the most desirable. Class I transports are those with an output whose crystal clock accuracy is better than $\pm\,50$ ppm (parts

per million), certain DACs won't lock onto (and thus can't be used with) transports with a lower clock accuracy. DAC type shows the specific convertor chip employed. In much the same way that an amp's output is not indicative of its sound quality, the chip used in a DAC isn't the only determining factor in a CD player's sound. Phase inversion in the digital domain can make quite a big difference if you've got a high resolution system and golden ears to go with it.

Entries for one make transport/DAC combinations are listed after the separate components.

CD tranenorte

CN tranenarte		u as	matching pairs, a DAC can also be tar clock accuracy is better than 2 Joppin	NI .	Electrical digital control		'		
CD transports Product	£Price		Comments	7-7-180	Ontroj	OHPH	OHPH	Class 1	e No.
Meridian 200	895	G+	Broadly compatible and offering a light, fresh and very bubbly sound that is both natural, engaging and unfat	tiguing					96
TEAC P-2	3500	G	Beautifully styled and constructed but sound is bleached and generally less inspiring than that of the P-10		•		•		96
Technics SL-PA10	470	G	Has the unusual limitation of only optical output. Reassuringly solid and more immune to vibration than most	t		•			88

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			THE DIRECTORY	Slectri Opt				
7//0				Clectrical digital,	cal digita	I input	. 50	
AUS				'Vpe	Pur	Input	invert Issu	9
Product	EPrice		Comments	一点	19 / bal			100
Arcam Black Box 50	450	VG	A very measured and sophisticated sound from a DAC that leaves plenty in reserve to accommodate future upgrades.	Hybrid	•	•	•	
Audio Alchemy DAC-in-the-Box	200	G	Despite its slightly veiled sound this giveaway DAC may still rescue the oldest of players from obsolescence.	18-bit	•	•		
Audio Alchemy DDE v1.0	420	VG	A very sweet and seductive sounding unit that gives good results with a wide range of CD players/transports	Bitstream	•	•	•	
Audiolab 8000DACmkll	750	G	Just as smooth and refined as its predecessor yet, sadly, still manages to obscure the passion or fire of music.	DAC7	•	•	•	
Audio Note DAC 1	600	G	An oddball DAC with manual de-emphasis switching. Needs a high preamp input impedance if bass is not to suffer.	20-bit	•	•		
Audio Synthesis DSM-M	1234	G+	A weighty but neutral and highly calculated performer, best suited to transports like the P-10, despite Sync Lock facility.	20-bit	•	•		
Beard DAP-1	1250	A-	Clad in a wooden case this marriage of digital technology and valves has hit the rocks, a disappointingly flat sound	16-bit	•	•	•	
OPA Digital Little Bit II	400	G	A new on-board mains filter promotes a smoother and richer sound at the expense of some life and vitality.	SAA7350	•	•		
DPA Digital Bigger Bit	695	G	With either P-10 or Meridian 200 transports it delivers a very taut and dynamic sound, bathed in an open acoustic	DAC7	•	•		
DPA Digital PDM1 Series 3	1280	G+	Bears technical comparison with both PDM2 and Bigger Bit but - in terms of sound quality - is great advance on the latter	DAC7	•			
ds/d Decode-1	495	G	Elegantly designed bitstreamer with plenty of inputs, can sound too bright, immediate or artificial for its own good.	Bitstream	•	•	•	
Forte Audio Model 50	950	VG	A typically big and full-bloodied sound, infiltrated by a slightly euphonic quality but never hard or gritty.	DAC7	•	•		
Meridian 563	695	G+	Warmer but no less detailed than the earlier 200-series, the 563 really comes into its own with top-flight CD transports.	Crystal	•	•	•	
Meridian 606 DAC7	1350	G	By refining the 203's sound further Meridian have also tempered its vibrancy and 'life' . Fickle with other transports	DAC7	•	•		
Micromega Duo BSII	600	G	Has a tendency to sound light, airy and 'fast' but it can also become a little hard or - fatiguing with some digital outputs	SAA7321	•		•	
Micromega Microdac	300	A+	Described as a modest but entertaining performer, achieving its sweetest balance with Arcam's D170.3 transport.	SAA7321	•	ilo 🐧		
Mission DAC5	300	G+	Another modest DAC but one capable of a lean but clean and detailed sound that's typical of the DAC7 breed.	DAC7	•			
Musical Fidelity Tubalog	499	G+	The animated character of the Tubalog ensures it's a great upgrade on budget CD players.	18-bit	•			
NVA DAC-ON	730	G+	DAC-ON actually turns out to be a QED Digit linked to substantial external supplies. A ruse that undoubtedly improves its sound	PDM Bitstrm	•			
PS Audio Superlink	1230	G-	Does the business with Meridian's 200 but can sound bloated, smeared and even vaguely electronic other transports	18-bit	•			
QED Digit	139	G+	Bearing in mind its expressive but very forgiving performance the Digit is almost embarrassingly cheap	PDM Bitstm				
Roksan ROK-DA1/ROK-DS4	995	G+	A creditable affair, both expansive and expressive in character but rather also lean in balance.	Crystal				
Select Systems Dacula	400	G	The overly warm and heavy bass of this DAC is quite atypical of the Crystal Bit Stream DAC,	Crystal				
Stax DAC-Talent	1400	G+	Natural, refined and never over-zealous, its also capable of sounding very spicy and dynamic. Can be a maturing influence	20-bit	•			
Sugden SDA-1	749	G+	A pleasant surprise from the fuddy-duddies of audio, judging by its 'masses of high resolution detail and tremendous dynamics'	TDA1541				
Sugden Stemfoort PDA-10	1200	G+	Unfortunately this 'upgraded' SDA-1 is less impressive than the original, losing out on dynamics, airiness and subtle detailing	16-bit				
Threshold DAC 1/e	3150	G+	Can sound beautifully detailed with a marvellous sense of scale and sharp, solid images. Compatibility is unpredictable	MASH				
Woodside DAC1	909	G	Fine but slightly dated and costly package in performance terms - but flexible, musical and t well built	16-bit		•		
Woodside DAC2	510	G+	Offering a sharp and dynamic sound, all the more captivating for its lack of graininess and 'tizz', A reliable upgrade	16-bit				

Transport/DAC combos

7	ransport/DAU	co co	mi	tos «	CWPe	trical of	cal ve gral our onto	Heady out	tack out	entry kei	Ssue No.
	Product	EPrice		Comments				M			
	Audio Alchemy DDS/DTI/XDP/P5	2 2047	A+	A multi-box combination with a Bit Stream DAC that is fundamentally more inspiring than its partnering transport.	DAC	7	•	•		•	• 120
	DPA Digital T-I/PDM2mkll	3245	G	An ingenious combination that includes a clock-feed from the DAC to CD transport. Capable of astonishing results	DAC	7		•	•	•	• 120
	EAD T-1000/DSP-1000	2195	VG	A two-box player based on Pioneer's Stable Platter CD transport. Its music always sounds fast, furious and fascinating.	20-b	it		•	•		• 120
	Linn Karik/Numerik	2495	G+	Partnering Linn's Numerik DAC with its Karik CD player (as transport) provides a dry, dynamic but also slightly dirty sound.	20-b	it		•			• 120
	Meridian 200/263	1390	G	Now updated with Crystal Bit Stream technology, this popular duet has unfortunately lost much of the charm and poise of the original.	Bit S	tream		•			• 120
	Meridian 602/606	3100	VG	Meridian's top-of-the-range two-box player looks and sounds both distinctiue and elegant, the perfect partner for a cultured system!	DAC	7	•	•	•	•	• 120
	Proceed PDT3/PDP3	4598	G+	The third in a series of unusual transport/DAC combinations and a pairing that retains a powerful, confident and rugged sound	20-b	it		•	•		• 120
	TEAC P-700/D-700	1500	VG	They may lack the resolution of high-end colleagues but still sound warm, bubbly and perpetually entertaining.	20-b	it	•	•	•		• 120



DAT players

AT, or digital audio tape, has been on the market for quite some time now but has never really 'made it' as a consumer medium, probably due to the fact that very little prerecorded software has been made available.

In the last year or so it has began to carve itself a niche at the top end of the market replacing reel to reel tape recorders as the audiophile's tape based medium.

The DAT standard specifies a 48kHz sampling rate, which is higher than CD, so direct copying in the digital domain is only possible on those machines with dual sampling frequencies, ie 48kHz and 44.1 kHz. Some machines also record at 32kHz to give a longer recording time for a given length of tape, this is shown in the LP

mode column.

The optical and electrical in/outputs in the column headings are for digital signals, analogue in/outputs are universal. The AES/EBU and $\ensuremath{\mathsf{S/PDIF}}$ socketry is for connection to professional components and typically DAT machines with this facility have been made for the pro and semipro markets.

DAT players

	6	6							
DAT players			Remote Ip mod	Optical control	ectrical in/our	ES/EBU!	S/POIK	in/our	Sue No.
Product	£Price	Comments			EA.				
JVC XD-Z1010TN	900 A	+ Ambitious but ultimately disappointing deck with an opaque musical delivery and more features than you can shake a stick at			•	•			111
Panasonic SV-3700	1111 A	Slick, powerfully equipped, this pro DAT has a clear, quick and colourful sound somewhat lacking in weight and substance					•	•	111
Tascam DA-30	1199 A	◆ Interesting pro DAT deck with solid, tangible sound quality which is nevertheless lacking in analysis					•	•	111

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Headphones

here are a variety of different approaches to headphone design. Amongst the more expensive models, electrostatic drivers are used in open-backed phones. The majority of these come with some form of transformer which usually takes the signal from the speaker terminals on the amplifier, but some can run from a pair of tape out sockets.

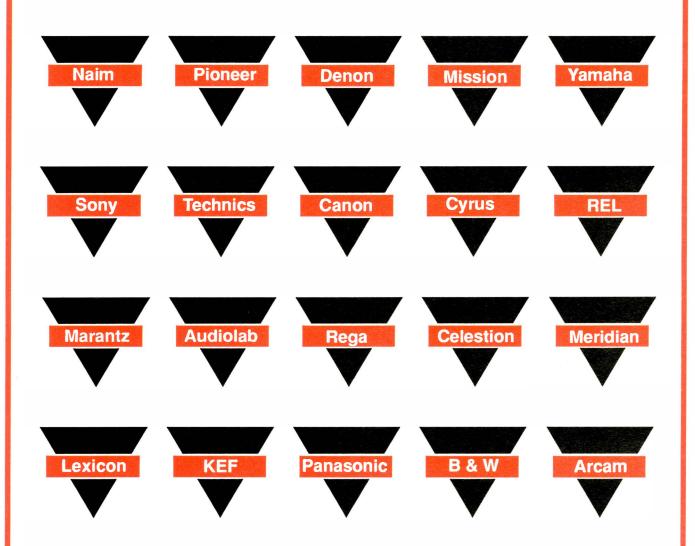
The more down to earth (see affordable) models feature dynamic, or moving coil, drivers in circular open or closed backed designs. The advantage of open backs seems to be a correspondingly open sound, but one can also of course hear external noises. Closed-back designs are useful in situations where it is necessary to block out background noise, but they aren't generally as good sonically.

Another means of distinguishing different types is the way they sit on your head. There are three styles: circumaural models enclose the ear and rest on the side of the head; supra-aural designs feature a flat pad which presses on the outer ear (pinna); and intra-aurals rest inside the ear itself, and are popular with personal stereos.

<i>leadphones</i>				Type	Closed b	Dyna,	lectrosto mic	Issu	e,
Product	EPrice		Comments	W to the		V	V	M	
AKG K1000	646	E	One of the best dynamics on the market, hooks directly to speaker outputs and makes much of the competition sound lame	Extra-aural	•	•	•	•	
AKG K135	46	A	The K135s don't live up to the usual AKG standards, though they do have the ability to reproduce rhythm well	Supra-aural	•		•		
AKG K240 Monitor	82	G	Something of a classic, these AKGs are very user friendly in all respects; sonically on the warm side of neutral	Circumaural	•				Section 1
AKG K280 Parabolic	117	G+	A very revealing and unusual twin driver design that uses the same principle as a satellite dish to beam sound into the ear	Circumaural			•		
AKG K340	191	E	Heavyweight cans in most respects, the K340 with its electrostatic tweeter is a very revealing headphone	Circumaural		•	•	•	
AKG K44	42	A	Good quality personal oriented phone, could have a better sense of space but is musically quite communicative	Supra-aural			•		Some
AKG K400	118	VG	Comfortable over long sessions. Sound is exquisitely detailed, dynamic and uncoloured	Supra-aural			•		
AKG K500	138	G+	Open and clear, they reproduced music with impressive definition, balance is on the light side but transparency is high	Circumaural			•		
Aiwa HP-X30	26	G-	A flashy personal stereo phone which alternatively could be used at home. A slight LF tonal preference colours the response	Supra-aural		•	•		
Audio-Technica ATH-308	26	A-	Small cans with a fairly forward balance which helps perceived clarity but can become wearing over time, good for personals	Supra-aural			•		
Audio-Technica ATH-609	31	A-	Warm feeling and sounding with impressive physical substance for the price, could be more relaxed and open	Circumaural			•		
Audio-Technica ATH-611	51	G	Same basic design as 609 but bigger thinner diaphragm makes this a more relaxed and informative headphone	Circumaural					
Audio-Technica ATH-9000	246	G	Electrets which connect to the amps speaker outputs, it sounds a little too smooth but would suit aggressive amps	Circumaural					
Audio-Technica ATH-910	90	G	The closed-back 910s are an improvement on the 909s with a nice rhythmic quality rarely found with headphones	Circumaural		•			
Audio-Technica ATH-911	80	VG	Nicely finished dynamic headphones with all the trimmings, plus a very clean and subtle sound	Circumaural					
Bandridge EH910DD	50	A-	Modestly successful mid/top, but dreadfully cloying, ploddy bass makes this model essentially unlistenable	Circumaural					
Beyer DT-211	25	A	Good value compact, couth and enjoyable, esp in midband. Earpads not removable for cleaning	Supra-aural					
Beyer DT411	59	G	A reasonable but not very thrilling headphone that doesn't really offer enough at the price	Supra-aural					
Beyer DT911	199	VG	Probably too revealing for many headphone amps these are very subtle and fine if expensive cans	Circumaural					
Beyer DT990		10000	A significant pair of dynamic headphones; they have a smooth and yet revealing neutral sound that is hard to criticise	Circumaural					
Beyer IRS690	203		High quality infra-red headphones with soft comfy earpads and mellow but informative sound quality which is hard to dislike	Circumaural				100	
Jecklin Float Electrostatic	399	Paris a	These electrostatics have an openness of sound rarely found in the breed, with good dynamic range to boot	Circumaural					
Jecklin Float Model One	75	G+	Whilst very unusual in appearance, the Floats give remarkable sound quality and openness at a reasonable price	Circumaural					
Jecklin Float Model Two	-	100	Helmet shaped and pretty unflattering but open sounding and comfortable in the long term, te lack of adjustment	Circumaural					
JVC HA-D690	40	Day 8	Competent but rather undistinctive cans, a bit middle of the road and well suited to aggressive sources	Supra-aural					
JVC HA-D910	60	0.0	Broadly acceptable if unexciting design with low level losses and some colourations	Circumaural					
Kenwood KH-1000		A-	First step up from a true mini: a near miniature which is cheap, comfortable and inoffensive	Supra-aural					
Philips SBC3390	60	1000	Up front but rather aggressive headphone with lightweight, coloured sound. Not very comfortable.	Supra-aural					
Quart Phone 75X	70		Unusually comfortable sealed headphone, though sound isolation poor. Hard, edgy sound quality.	Circumaural					
Sennheiser HD440 II		10379	Still the one by which others at the price are measured, though now slightly leaden sounding, cold treble	Supra-aural					
Sennheiser HD 540II		100000	A good but not great headphone that due to its high impedance and efficiency should work well with most sources	Circumaural					
Sennheiser HD560 Ovation II		1000	Characteristic slightly heavy sound, but still the benchmark at this price level. High class sound and comfort	Circumaural					
Sony MDR-CD1000	_	To the	A fine sounding and comfortable headphone that's likely to work well with most sources	Circumaural					
Sony MDR-CD3000		100000	Better than most of the headphone outputs around so hard to make the most of, potentially up there with the electrostatics	Circumaural					
Sony MDR-CD350		100.00	Very impressive, possibly the most open sounding cheap closed back can around, lightweight in balance but transparent	Circumaural					
Sony MDR-CD550	60	0.000	A very competent headphone, creates a remarkable sense of space for a closed back design and sounds natural to boot	Circumaural					
Sony MDR-CD750		100	Reasonably comfortable and eminently listenable these Sonys have characteristically good bass power and relaxed hf	Circumaural					
Sony MDR-CD850	-		Very comfortable, and reasonable sound - better than most sealed designs - though hardness intrudes	Circumaural					
Stax Gamma pro/SRD-X pro	678		The Gamma pros are like a stethoscope for your hi-fi, revealing subtleties that many loudspeakers fail to resolve	Circumaural					
Stax Lambda Signature/SRM-T			The Signature when combined with the SRM-T1 valve driver must be the most transparent headphone available	Circumaural					
Stax SR Gamma		100	The next model down the Stax range from the Lambda, the Gamma is an excellent headphone with little to criticise but the price	Circumaural					
Stax SR Lambda Pro/SRD-7SB		-50	An industry reference, frighteningly revealing, bringing across more information than loudspeakers costing twice as much	Circumaural					
Stax SR Lambda Pro/SRM-1	1239		Extracts layers of information that other headphones only hint at. The SRM-1 has more edge than the SRM-T1	Circumaural					
Technics RP-F10	100	11.67	Another very comfortable sealed model, modest sound isolation and uneven sound favouring bass	Circumaural					
Vivanco SR808 Classic		G	A new mid price reference from a new and interesting source. Good all round, no obvious shortcomings	Supra-aural					
Yamaha YHD-1		G	Stylish semi-folding design with a slightly forward balance that very nearly scraped a recommendation	Supra-aural					

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Loudspeakers

ast item in the hi-fi chain, to some extent the loudspeaker is merely the slave of what has gone before, capable only of reproducing a signal as good as it is fed. Nevertheless the distortions (colorations and stereo effects) introduced by loudspeakers (and rooms) tend to be more immediately obvious than those anywhere else in the chain, so careful choosing according to taste is very important.

The average loudspeaker consists of a small-

ish enclosure, much of which may have begun life as part of a tree, plus a couple of drive units hidden behind a removable grille. Inside the box lurks a simple electrical circuit known as a crossover, which divides the incoming (full range) signal into the right bits for the drivers to handle. Variations on the above formula are specifically identified in the entries. The designer's primary task is to balance the 'sensitivity' of the loudspeaker (how loud it goes for a given electrical

input) against the bass extension (how low does it go), shown as 'bass from', for the given box size. After that such subtleties as coloration (or lack of it) and dispersion come into the equation.

Careful placement of the loudspeakers within the room is as important as the initial choice of model. See siting columns for guidance. For good stereo they need to be more or less the same distance from nearby walls. Models not ticked as 'floorstanding' will require rigid stands.

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	oudspeakers			Size: H ₄ W ₄ O ₁	cm m	colosivity (d	B. h	alla	Cana	Issue I
20	Product	£Price		Comments	Bass from (Ž		Ţ.	~	Y
Ī	Acoustic Energy Aegis 1	452	G	Rich and slightly heavy balance doesn't mask fine mid/treble coherence and transparency. Entry level for all-metal drivers	39x21x26	28	84			
Ī	Acoustic Energy AE1	950	G	Amongst the best miniatures around, shows exceptional mid focus and coherence, but is pricey and could be more agile.	29.5x18x25	48	84			
i	Acoustic Energy AE3	1650	G+	Solid, authoritative and impressively accurate – if a shade ponderous and slow	63x26.5x37	23	85			
	Acoustic Research Pi 3	219		Lively good value box has extra bass driver to give plenty of thump, but lacks refinement and extension	51.5x21x23	50	88			
	Acoustic Research AR M.5	139	200000	Pretty enough but a bit too tiny for its own good, it's better suited to auxiliary surround sound duties	22x16x23	50	88			
30	Acoustic Research AR M1	199		Cutely shaped miniature delivers splendidly unboxy bass and midrange, but is a little marred by a rather bright treble	27x20x26	30	85			
100	Acoustic Research AR M2	299		Not necessarily as agile or well balanced as the cute little M1, M2 is larger, louder and still attractively unboxy	41x24x36	28	89			-
	Allison AL100	100		Loud and lively budget wall-mount is bigger and beefier than most of the competition, if lacking some subtlety and refinement	33.5x24x21.5	30	87			
- 12	Allison AL105	170	100		37x24x21	45	87			
				Pretty enough in appearance, sonically the AL105 doesn't really make the grade at the £150 asking price						
	Allison AL110		G-	Compact bookshelf model is a little dry and mid forward, but bass is extended and solid	40x24.5x22.5	28	86			
-	Allison AL120		A	Pretty well balanced if slightly mid forward, but sound quality is a little disappointing for the price	63x28x27	30	88			•
	Allison MS 200	220	E 100 E	Small and solid as a brick, this micro-miniature has limited bass and bright balance, but sounds agile and communicative	25.5x14.5x15	50	85	•		
	Apogee Caliper Signature	_		Power hungry full range ribbon panels have remarkable transparency and delicacy, loudness and 'grunt' are a bit lacking	122x70x6.5	30	81			•
	Arcam Delta 2	_	G	Pretty luxury compact sounds a shade forward and coloured but has dynamic and lively bass for its size	37.5x22.5x27.5	40	87			
	ATC SCM20		1000	Massively built, invariably informative but the rather forward presentation can be uncomfortable	44x24x31	28	82			•
	Audio Note AN-E	1300	G+	Lovely coherence, great midband dynamics and transparency, extended bass and high sensitivity — pity it's so darn ugly!	80x36x28	20	91			
N	Audio Note AN-J	799	G+	Light damping and local unevenness adds some coloration, but doesn't spoil the very lively, dynamic and coherent sound	58.5x33x24.5	25	90		•	
N	Audioplan Kontrapunkt	899	G+	Sounds as sweet as it looks, dressed expensively in real wood with matching stands. not for bass or loudness freaks	31x24x13	48	83		•	
1	Aura SP-50	400	A	Two very tasty drivers rather outclass the cabinetwork; a capable but slightly dull compact stand mount	40x22x25	30	87		•	
N	B&W 2001	120	A	Cunningly concealing its (very real) limitations, this is just about the smoothest and best balanced miniature around	29x18x21	48	87		•	
1	B&W 2003	190	A-	Flashy and assertive ghetto blaster styling is not reflected in the rather bland, if well balanced sound	43x21x25	30	88		•	
	B&W DM620i	399	A+	Good material value, this compact floorstander has a beautifully voiced midband, less happy bass tuning	77x24x32	40	89		•	•
	B&W Matrix 801	3495	G+	Lacks the transparency of the best panels, and the drama of the best dynamics, but is something of an acoustic tour de force	77/99x56x43	<20	86	•	•	
	B&W Matrix 805	845	G	Stylish, with remarkable imaging properties, good balance and low coloration, though less successful at musical communication	42x26x22.5	30	87		•	
A	Bose 305	430	G-	A bit of an oddball, fine dynamic liveliness and a good room match more than make up for the strange stereo imaging and treble	28x45x23	40	88			
i	Bose 401	500	A	Cheaply built but distinctively styled semi-omni floorstander suffers from heavy midbass but still sounds lively and open	78.5x30x28.5	28	89			
i	Bose 901 MK6	1650	A	The pre-equalised multi-driver 901 is cleverly engineered to deliver exceptional loudness	33x54x32	28	89			
i	Bose Interaudio 3000XL	170	A-	Lots of perceived value and well enough balanced, but low cost engineering results in a crude and unsubtle sound	46.5x29x23	45	89			
i	Boston HD5	139	A	Tiny and prettily shaped miniature has an attractive lack of boxiness, but is a little short of drama and dynamic drive	25x16x18.5	30	86			
	Boston Acoustics SW10	449	1000		50x28.5x42	35	NA			
	Brinkmann Endymion	_	-	Omnidirectional design with rococo styled urn-shaped ceramic enclosure. Distinctly bass light, but impressively coherent	48x29 (diam)	50	85			
	Cabasse Bisquine	600	1000	Classy French large bookshelf speaker has great coherence and dynamic grip, but a rather mid-forward overall character	48x26x30.5	30	91			
	Cabasse Skiff	1500	200	Large floorstanding three-way gives great sensitivity and bass extension with fine dynamic grip	100x30x36	25	92			
	Canon S-30		100000	Clever and unusual moulded design has attractive lively coherence, along with 'wide imaging stereo' effect	27x22.5x23.5	50	88			H
	Canon S-50		-	Only a small cone miniature at heart, the fascinating styling and extended sweet spot feature make it utterly original.	30x24(diam)	48	84	Ė		H
. 1			Total Total		94x23x27	45	87	-		
	Castle Chester		The same of	A brilliant throwback, using horn-type approach to provide startling midrange dynamics and coherence.						H
	Castle Durham	250		Like the slightly larger York, the very pretty presentation is not reflected in a similarly sweet sound	40x22x24	48	88	-		H
	Castle Pembroke	400		Comfortably recommended, a sweet smooth sound with good overall balance of engineering-based performance	55x37.5x30.5	46	88		•	H
	Castle Trent II	190		Very classy finish for the price, plus a sound that passes muster without setting anything much alight	33.5x18x20	50	88	٠		H
	Castle Winchester			Unconventional and beautifully crafted, large for its bass extension but engagingly agile and attractively open and airy	114x24x47	25	87		•	•
	Castle York			Pretty little real wood compact has an engaging transparency, good balance and fine timing, could do with more authority	43x22x26	30	86			L
	Celestion 1		A	Pretty basic performance but at a very basic price — it all sounds a bit scrappy and untidy, but its heart's in the right place	27.5x16x21	50		•		H
	Celestion CS135	139	A-	Compact hideway passive subwoofer lacks serious bass extension; for high sensitivity speakers only	52x19x34	45	88	٠	•	•
	Celestion 15	389	10000	Big box and bang for your bucks, short on subtlety and control, but long on both enthusiasm and perceived vinyl wood grain	103x20.5x25.5	28	90		•	ŀ
	Celestion 9	269	A	Nicely presented and fair material value, with impressively flat bass-to-mid balance	49.5x20.5x24	30	89		•	
	Celestion SL12Si	629	A	Elements of fine sound quality, but this 'grown up' SL6 variation has a lumpy response alongside its improved power handling	53x20x27	50	85		•	L
	Celestion SL600Si	820	G	Has certain remarkable qualities that some will find irresistible, but needs careful system and room matching	27x20x23	52	82		•	
	Celestion SL6Si	429	A+	This stereotype luxury compact can sound a bit dull and congested, but really opens up on Slate Audio stands; favours CD	37.5x20x25	30	86		•	
	Celestion 300	1099	G	Splendid bass extension and fine panel-like openness and transparency, but dynamics and timing are suspect, balance very laid back.	100x21x31	<20	86	•	•	
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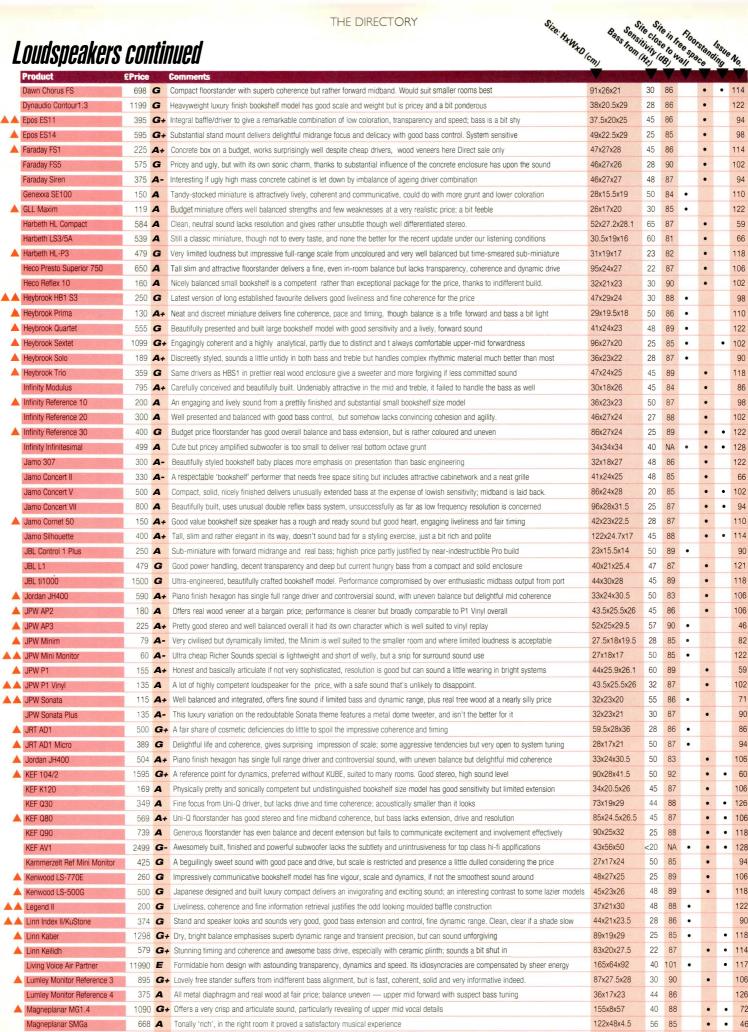
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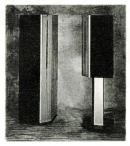
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Rega250, was £219.95 Dual CS430	
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Project 1 Ort.510 cart.	£169.95
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JamoPro 200/300/400	STOCKED
Mission 760i	£129.90
Mission760i/SE	£149.95
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Rogers LS8A	£499.95
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Loudspeakers continued

				THE DIRECTORY	رک ع. م	S	6			
1	.oudspeakers	rn	nti	**************************************	Bass from	to clos	e in fi	Cloop	Stan	Issue N
L	-	COLUMN TO SERVICE	4500 FIA	IUGU -	(CM)	42/	18/4	9/10	ce "	ng N
	Product Marantz DS220	SPrice 300		Comments Nicely shaped and presented large bookshelf model sounds competant rather than inspired; a touch too heavy	37x23x26	50	88	CA SER		12
	Meridian Argent 1	995	100	Beautifully built, finished and shaped, has fine bass extension and virtual absence of 'boxiness'; needs a big amplifier	33x27x27	28	83			9
	Meridian Argent 2	875	12000	Beautiful high-tech 'large compact' delivers extended, smooth and neutral sound with fair speed. Slate Audio stands essential	48.5x21x29.5	23	85			9
	Meridian M30	950	A	Pricey active speaker, easy on the ears and worth considering especially where space is at a premium	38.5x18x32	40	NA			4
_	Mission 753			Gorgeous presentation and potential for open transparency. Floorstander with lots of drivers that gives lots of loudness	90x22x30.5	45	88			• 11
	Mission 760i	130	Δ.		29.5x18x20	43				11
	Mission 764i	480	A+	Attractive little wall-mount miniature has livelier dynamics and bass drive than most of its type, but sounds as little shut in Generous and handsome floorstander looks fine material value for money, but good scale sound has lazy tendencies	89x25x32	22	86	-		• 11
	Mission 765i	680	A+	Big heavyweight floorstander has good sensitivity and bandwidth, but somehow lacks agility, authority and dynamic grip	102x25x33	22	91			Real Property lives
	Mission 751	300	A							120
	Monitor Audio MA1200 Gold II	7,11,51	2011	Attractive luxury miniature has great sonic potential, but our our review samples have been marred by sample variations	32x17x27	45	86	•		12
	Monitor Audio Studio 6	1200		Pricey but classy floorstanding variation on MA800 theme; beautifully voiced midband, heavy midbass	93.5x17x27	28	85		•	• 12
	Department (weekle by the region of the part of the pa		1	Pretty but pricey metal diaphragm compact has clear and transparent midband but is ultimately lacking in vim, vigour and drive.	35x22x25	45	86			11
	Mordaunt-Short Classic 20 Mordaunt-Short SW-1		1000	Luxuriously finished, beguiling mid transparency, bass is altogether less convincing	37x22x27	45	86		•	10
		150		Prettily finished and inexpensive passive subwoofer is only really useful with sub-miniature speakers	24x58x25	40	85	•	•	• 12
	Morel Bassmaster 602	1200	777	Superbly built compact stand-mount, did well in listening tests but suffers (enjoys?) upper midband peak	24.5x40x22.5	25	84		•	11
<u> </u>	Musical Fidelity MC-3 NAD 804	400	1000	Solid and authoritative large bookshelf model gives fine stereo and decent dynamic drive but balance is rather shut in	47x26x28	25	88	•	•	11
		320	0.00	Good value compact floorstander sounds lively and coherent, but quite coloured due to uneven balance too	75x20x26	25	89		•	• 12
	NVA Cube 1	720	-	Attractive, semi-omni is very sturdily built, and gives an idiosyncratic but unusually open, spacious and informative sound	33x32x32	52	85		•	7
^	NVA Cube 2	480	-	A rude but exciting miniature, with unusually accomplished bass capabilities for its size	28.5x27x28.5	48	85	•		8
	NVA Cubix	1400	G	Too idiosyncratic for recommendation, the Cubix possesses remarkable bass extension for its size, but is tricky to optimise	60x32.5x32.5	28	84	•		7
	Naim IBL	895		This tiny floorstanding wall mount delivers outstanding dynamics, speed and detail, marred by pronounced upper mid forwardness	80x18x15-20	30	84	•		• (
	Naim SBL	1708		Impressive scale, full bandwidth, coherent, attractively discrete, coloured midband, very well balanced and agile	88x26.5x17-27	25	86	•		• 10
^	Neat Petite	525	100	Far from perfect, but one of the most entertaining and enjoyable speakers around, colorations notwithstanding.	30.5x20x18	33	86	•		10
	Nobis DM7	560	G	Pretty US bookshelf model has more than enough speed, timing and coherence to make up for a measure of coloration	38x21.5x28.5	25	85		•	11
A	Origin Live OL2A	469	1000	Compact floorstander sounds open, transparent and evenly balanced; needs a big amp but enjoys hard driving	82x19x19	25	85		•	• 12
	Origin Live OL1	499		Luxury miniature has very good overall balance, sacrificing sensitivity to achieve remarkable bass extension for the box size	30.5x19x21	25	82	•		10
	Philips FB820	470		Big-but-less-than-beautiful three-way is well enough balanced but lacks communication skills in the time domain	86x27x35	28	87		•	(
A	Philips FB825	700		Generous sounding and impressively uncongested, loudness and bass extension don't quite match plasticky looks	110x29x41	25	88		•	• 9
	Pioneer S-4UK	250	A+	Carefully developed minimalist audiophile design has some vigour but suffers an intrusive upper mid peak	37x21x28	50	87		•	12
	Polk RM 1000W	349	10000	Not a true subwoofer at all, but rather the bass section of polk's elegant upmarket three box speaker system	31x52x33	45	90	•		• 12
4	Professional Monitor Co LB1	998	G+	Delightful smoothness and transparency, though bass extension and sensitivity are both limited	53.5x18x26	33	86		•	1
	Professional Monitor Co AB1	1600	G	Bulky stand-mount transmission line has lovely panel-like transparency, slightly shut in balance, and needs a big room	79x27x43	22	89		•	11
	QLN Model One	700	A	Model One exaggerates the Signature's rich and heavy midbass and lacks its velvet smoothness	35x25x27	28	85		•	1
	QLN Signature	1100	G	Luxury compact has a rather laid back and 'heavy' sound, but coloration is low and stereo imaging very good	37x18x36	30	83		•	
A	Quad ESL-63	2384	G+	This classic electrostatic may not be punchy in the bass, but has strengths that some can't live without	92x66x27	34	84		•	• (
A	Rega EL8	298	G	Kyte drivers in compact floorstander give more bass but a shade less coherence; good for small rooms and budget systems	75x16.5x21	55	86			• 12
A	Rega ELA	405	G	Very compact floorstander with integral stand has serious coherence and dynamics, but a measure of brightness and untidiness	84.5x20x30	30	86			• 1
A	Rega Kyte	198	G	Has splendid timing and coherence, sounds very explicit and informative, if a bit bright and short of grunt	31x19x20	50	87	•		1
A	REL Strata	499	G+	Outstandingly value and performance active subwoofer adds serious bass unintrusively to any small speaker system	52x42x31	<20	NA	•	•	• 1:
A	Rogers LS2a/2	229	G	Balance is a bit warm and rich but 2a 2 has delightful mid-to-treble coherence and transparency, and more welly than Mk1	35.5x23x22	30	84		•	1
	Rogers LS4a/2	300	A+	Civilised but a trifle lazy, this large bookshelf model hasn't quite the timing or agility to be particularly engrossing	43x25.5x25.5	25	86		•	1
	Rogers LS6a/2	399	G	Largish stand-mount is well built, measures well, good material value, but sounds a bit heavy and lacklustre	51x28x29.5	22	87		•	1
	Rogers LS8a	499	A+	A mixed bag, with plenty of scale and welly but lacking the subtlety, clarity and agility delivered by some rivals	89x25.5x25	48	91		•	1
A	Rogers Studio 3	450	G	Pricey LS3/5A-derived wall-mount sub-miniature is excitingly coherent if a bit lightweight; no real loudness capabilities	31x19x17	30	83	•		1
A	Rogers Studio 1a	599	G-	Classic BBC monitor sound sensitively updated – transparent and natural with fine stereo, but a touch 'heavy' in balance	63.5x30.5x30.5	36	87		•	
A	Rogers Studio 7	880	G	Latest variation on classic BBC-monitor theme looks old fashioned but has beautifully voiced, laid back sound	63x30.5x30.5	30	88		•	1:
	Roksan Darius	1895	G+	Provides an exceptionally impressive combination of transparency and delicacy with fine information retrieval and speed	47x27x40	20	82		•	
	Royd Topaz	173	A+	Cheerful, articulate and essentially communicative miniature can also sound a trifle scrappy and shut in; well worth trying	30.5x20.5x19	50	87			1

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Loudspeakers continued

			THE DIRECTORY	Ba Sente	Site	· ·	%			
oudspeakers	s con	ıti	THE DIRECTORY Size: HAWAL	Bass from (h	Site Close Vity (de	ton	Floorsto Se space	andin	ssue !	n,
Product	£Price		Comments	'chi)	e) '40	8) 6	W *C	e "3	2	1
Royd Abbot		Name of Street	Engaging and dramatic dynamics and fine transient coherence are hampered by a rather coloured mid-forward balance	83x20x34	43	88	•			1
Ruark Swordsman Plus		A	Real wood variation on the Swordsman theme looks and measures rather better than it sounds	38x20x28	27	84				
Ruark Templar	479	A+	Compact floorstander with striking baffle has decent bass/mid but dull treble; could tame over-bright system	73x19x27	25	85				100
Ruark Talisman 2	700	G	Less ideologically committed than some compact floorstanding rivals, its key strength lies in fine all round compromise	86x25x31	30	86				
SD Acoustics Ribbon	2950	G+	Amplifier sensitive, Ribbon is a lively and loud hybrid marred by some colorations; some like it, others don't	152x30x(15-30)	30	91		•		
SD Acoustics SD1	1650	G+	A large scale, airy and unusually detailed system with excellent dynamics. A warmer balance than original model	123.5x38.2x32	50	90			•	i
SD Acoustics SD3	399	G	Port firmly blocked, the new SD3 has the agility and charm of a quality miniature, with good bass extension but low sensitivity	38x19.5x29	25	83		•		
SD Acoustics SD4	699	G	Tall slim floorstander has fine balance, good bass extension and lovely open midband transparency	100.5x20x30.5	25	85				i
Sequence 30	200	A	Radical slimline hang-it-on-the-wall design has performance comparable to a typical miniature, with reasonable overall balance	87x25x7	50	85				
Shahinian Arc	1062	G	Unusual and occasionally wonderful small floorstanding omni; too bright but exceptionally coherent and revealing	69x35x25	24	85		•	•	Ì
Snell JIII	770	G	Dated styling belied by fine sensitivity and bass extension, and a lively if slightly untidy and not quite coherent sound	58x33x25	30	89				i
Spendor S20	579	G	Maintains Spendor's tradition for peerless mid-to-treble coherence and perspectives. Bass is rather unconvincing.	38x22x26	25	83				1
Spica Angelus	1295	A	A little bass shy and soft in the bass and lower mid, otherwise tidy, extremely lively and fluid, if uneven overall	116.8x53.3x26	50	86			•	
Spica TC50	649	G	This triangular-profile 'grown up' miniature is a shade boxy and laid back but has good rhythmic and musical integrity	40.5x33x29	55	88				
Spica TC50SE	849	G	A heavily UK-modified TC50, the SE sounds less boxy and more spacious, but lacks some of the urgency of the standard model	40.5x33x29	55	88				
TDL RTL3	400	A+	Bargain price floorstander has rich, heavy and bright sound with good scale and fine basic neutrality	92x20x38	25	88				
TDL Studio 0.5		G	Tiny floorstanding transmission line has good agility but doesn't provide the coherence or even balance of Studio 1	55x20x30	40	85				
TDL Studio 1	699	G	Genuinely extended bass from a compact enclosure, very detailed but a shade clinical and detached in presentation	76x23x33	25	84				
TDL Studio 1M	899	G+	Transmission line helps bring the best from metal cone driver; lovely transparency and fine bass extension	81x23x33	<20	84				
TDL Reference Monitor		G+	Fine solidity and good accuracy, with great bass extension. Needs a big room and can sound a bit lazy and a shade tinkly	118.5x30x47	28	85				
Tannoy 607 II		A	Large bookshelf, smart hexagonal box has fine bass for the price, but treble sounds rather shut in	50x32x24	25	88				
Fannoy 609 II	295	A+	Large bookshelf size model with dual concentric driver has fine balance and scale with low coloration	50x32x24	22	86				
Fannoy Westminster	6000	G+	These awesome horn loaded speakers are remarkably controlled and impressive, if only suited to a few pockets and rooms	Huge	38	96				
Technics SB-EX2	180	A	Nicely presented, well built and decent size enclosure sounds solid but somewhat dull	48x23.5x27	20	86				
Technics SB-RX50	650	A+	A smooth and well balanced loudspeaker, its minor weakness being a mildly excessive low bass	48x30x26	40	86				
Thiel SCS	1069	G+	Luxury piano-gloss compact sets class-leading standards for coherence and communication, can sound a shade dark and shut in	40x22x23	45	87				
Thiel CS1.2	1219	G	Elegant compact floorstander has fine balance and dynamic range, but transient timing and dynamics are less convincing	94x27x27	30	86				
Totem Model One	995	G	Utterly delightful but exasperatingly expensive luxury miniature sets the benchmark for its size	31x16.5x23	28	86				
Vandersteen 2Ce		1	This compact American floorstander's elegant staggered baffle arrangement contributes to a refreshing freedom from boxiness	100x30.7x25.6	23	87				
Visonik David 6001	163	P	Sharp styling but the complex grillework worsens a sound which starts off with too much top and not enough bottom	20x12x13	130	87				
Wharfedale 425		A+	Large bookshelf size 505 heir shows fine control and a conservative balance ideally suited to quality systems on a budget	40x27x26	45	87				
Wharfedale 515	260	G	An update on the 505 theme, this is still more evenhanded, with better bass extension and smoother treble.	40x25.5x30	28	85				
Wharfedale 517	400	A	Half as big again as the 515, should offer an improvement, but somehow has a less effective overall subjective balance	53x26.5x34	25	86		•		
Wharfedale Delta 30.2	100	A	Has a bigger main driver than many, and so packs a bit more welly and loudness. Coloration is rather obvious, but timing is good	38x22x17	48	88				
Wharfedale CRS3		A+	Loads of fun — a remarkably coherent and lively performer at any price; pity it doesn't look prettier	38x22x18	50	88				
Wharfedale Diamond V	130		This miniature is smoother than most, but rather stodgy with it, inspiring little enthusiasm among our listeners	27x18x20	50	86				
Yamaha YST-SW50	199	0000	Bargain price amplified subwoofer is too small for serious bass freaks, but does a fair job for the price	48x21x33	35	NA				
Yamaha NS 1000M			Living up to its monitor label, and tonally well suited to digital material, it's superbly crafted and capable of high levels	67.5x37.5x32.5		90				
Zyp A1	1000		Cute metal cased micro-miniature is quite coloured but great fun, with surprising dynamics and fine wall-loaded room balance	22.5x14.5x13	30	85				



Stack systems

Stack systems is a generic title that we've chosen to describe any form of complete system package. Fundamentally what we're talking about here is midi and mini systems, you know those all singing all dancing, lights blazing systems that hi-fi snobs are allergic to. Sold on the basis of their abilitiy to play virtually all mediums at the flick of a remote control switch stack systems offer a plethora of features, and the dearer the system the more complex

they tend to become. With things like double cassette decks, multi preset tuners, CD players and graphic equalisers supplied as standard the big boys of the stack world offer such luxuries as Surround Sound, separate chassis for different components and occasionally a record player. They usually have a few line inputs for extra sources and a few are available without loudspeakers. As the latter are often the weakest part of a stack system buying good quality speakers

separately will bring worthwhile improvements. The section headings for stack systems include size of the complete stack without speakers and rated output per channel — where a system has more than two channels this is indicated in the comments . Tuner presets and the existence of a remote control are self explanatory. A blob in loudspeakers shows that they supplied, an ${\bf o}$ indicates that they are optional. The final column is for those of you with records to play.

Stack systems

Stack systems	S			Size: HxWx,	Rated Output	Watts	lou consets	dspea.	Turntal kers	lssue No.
Product	EPrice		Comments						M	
A Denon D110	870	G	Nearly hi-fi from pretty but pricey silver stack; richer, fuller speakers would help		37x27x33	40	30	•	0	125
Goodmans System 700	735	A	Separates flexibility and upgraeability in remote midi package; anodyne sound		69x35x37	50	20	•	•	• 125
▲ JVC Adagio G7	799	A	Wondrous 2-speaker surround movie sound system, but a very uneven package elsewhere. Four by 20W output		42x28x28	20	40	•	•	125
Philips FW91	999	A+	Good looking and performing package rendered expensive by inclusion of DCC deck		37x26x32	60	30	•		125
▲ Pioneer N53M	549	A+	Cheap, occasionally nasty but undeniably cheerful and entertaining if horrid speakers are discarded		36x26x28	30	24	•	•	125
▲ Technics SC-CH950	1000	A+	Classy if rather bland allrounder includes useful Dolby Pro-Logic AV capabilities		42x27x34	60	39	•		125

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Tuners

he radio medium operates at a much lower profile than TV, but in areas outside pop music the BBC service is the envy of the world. Live Prom concerts can rival all other sources from a hi-fi perspective.

Only the FM (VHF) bands give stereo hi-fi sound, though AM (MW & LW) are useful for certain transmissions in the UK.

Something of a hi-fi afterthought, tuners are often selected merely to match a chosen amplifier cosmetically. However, the task they carry out is far from simple, combining the skills of RF (reception) and audio (signal processing) engineering. The importance of the former will depend on local reception conditions, but money invested in a high quality outside aerial system is

Tuners come in two basic types. Analogue models tune gradually (and usually manually) across the bands, and can have analogue or digital displays; they are often preferred for sound quality, and are certainly best for AM bands. Digital tuners offer convenient automatic tune facilities and pre-set memories.

The 'Presets' column heading shows how many different frequencies a tuner can memorise for instant access. FM, LW and MW show which wavebands it can access. 'Signal strength meters' are useful for aerial alignment. 'Automatic tuning' means that a tuner can seek out signals for you.

	Tuners				Presi	e _{ls}	ign.	alstre	Manual Ma	lutona al tuni ter	tic tun	Issue	No.
	Product	£Price		Comments									
	Aiwa XT-003	120	A-	Economically designed and built in the UK, but trade-offs have a marked influence on FM and AM sound quality.		30	•	•	•		•	•	93
A	Aiwa XT-950	150	A	Decent enough performance all round given the modest price, though RF tweaks have limited value	8	24	•	•	•	•	•	•	129
	Akai AT-93L	280	G+	By AM standards presentable (good) while FM delivers the goods		20	•	•	•		•	•	65
	Arcam Delta 280	350	G+	Fine sound quality marred by mild synthesiser whine; RF performance only average, remote £60 extra		20	•			•	•	•	120
	Audiolab 8000T	700	VG	Unusually combines fine sound quality and RF performance (inc AM); superb ergonomics are a joy to use		39	•	•	•	•	•	•	120
	Aura TU-50	300	G	Tonally neutral, but with rather poor imaging and a certain woodenness to the sound.		16	٠				•		109
	Creek T40S3	250	A	Analogue tuner. Sample was hampered by an obvious bass 'hump', production units are said to be cured			•				•		93
	Denon TU-260L	120	G+	Bare minimum of features. Careful designwork promises a surprisingly open and vivacious sound, so don't overlook it!		20	•		•		•	•	93
	Denon TU-580RD	220	G	Fine feature package including remote and RDS, plus excellent RF performance and decent sound quality		30	•		•	•	•	•	120
	Harman Kardon TU9200	219	A	The listening panel appreciated its liveliness, but found it a little muddled.		32	•		•		•	•	109
	Harman Kardon TU9400	299	G+	Striking in appearance and with a sound to match, it comfortably exceeded our expectations. On stereo FM it's HK's best yet.		24	•		•	•	•	•	93
	Harman Kardon TU9600	499	G	Good bass and detail, and good - perhaps slightly enhanced dynamics		24	•		•		•	•	109
	JVC FX-362	140	A-	Disappointing all round performance — watch out for aerial input overload in strong signal areas. Tuning knob unspecial		40	•	•	•		•	•	129
	Kenwood KT2050L	150	A-	Decent RF capabilities despite simple front end. Sounds a bit bright and ergonomics are a bit complex		30	•	•	•		•	•	129
	Kenwood KT-3050L	170	A	Excellent RF performance and plenty of features including RDS, but did sound rather ordinary under our conditions		39	•	•	•	•	٠	•	120
	Linn Kremlin	1995	E	Controversially good sound at a very high price. The reviewer's saving up but you should check it out for yourself		80	•			•	•	•	120
_	Magnum Dynalab FT101	825	G+	Although expensive for its fairly minimum set of facilities, its excellent sound makes up for what it lacks elsewhere			•			•	•		72
	Marantz ST-53	170	A+	Sweet sound could well satisfy audiophile sensibilities, but selectivity is not great		59	•	•	•		•	•	129
	Meridian 604	1350	VG	Unique digital convertor makes most sense in Meridian system context; smooth sweet sound with fine front end		30	•			•	•	•	120
_	Naim NAT 01	1453	E	There may be better sounding tuners in the world, but we have yet to hear one			•				•		50
	Quad FM4	424	G+	Fine sound, excellent ease of use, good build and finish and a more than satisfactory technical performance		7	•			•	•		50
	Quad 66	519	G+	Very pretty and compact but technically unadventurous. Smooth sound but only makes sense in Quad system context		19	•			•	٠	•	120
_	Rotel RT-930AX	175	G-	A competent rather than exciting performer, with low audible interference though slightly compressed and muddled sound.		20	٠	•	•			•	108
	Sherwood TX-3010C	120	A	Lots of features and fine RF discrimination for price. Sound is communicative but inconsistently tacky		30	•		•	•	•	•	120
	Teac T-X4030	120	A	Not exactly special, but still a well balanced, tolerable and capable allrounder at a very reasonable price		20	•		•		•	•	129
	Yamaha TX-350L	130	A-	Enticingly pretty and compact presentation but performance isn't great; beware of aerial overload		40	•	•	•	•	•	•	129



Turntables – cartridges

artridges fall into two groups: high output models, capable of working directly into most amplifiers and categorised as having a normal (N) output, and more expensive low and very low output models (L, VL). Stereotypically, low output cartridges use the moving coil principle of operation, have better mechanical integrity and tighter tolerances, and

give better performance but at much higher cost. With CD now the dominant medium many amplifiers are no longer equipped with the necessary phono input for a cartridge and a separate phono stage is necessary. Valve designs need either an extra head amp or transformer to cope with the low output of moving coil cartridges.

Cartridge/amplifier interfacing can be very

subtle, but even basic high output MM designs benefit in overall balance from optimised amplifier capacitance loading. The mechanical characteristic of cantilever compliance ('springiness') needs to be considered in the light of the effective mass of the tonearm, and to achieve a good match compare the effective mass requirements figures with the actual effective mass of specific arms.

Turntables -	- cartridges
Product	SPrice Commo

	mecha	anica	l integrity and tighter tolerances, and	Cartndge/amplifier interfacing can be very	with the		fective ma	ass of sp	ecific ar	ms.
Turntables –	carti	ria	<i>ges</i>		Arm effective m	3ss (q)	Output	nn	Mc Is	SSUE NO.
Product	£Price		Comments							
Arcam C77	30	A+	A sensible moving magnet package with good bound	e at a competitive price		6-16	N	E		48
Arcam C77Mg	40	A	Punchy sound quality with plenty of extra energy to I	ven things up. The solid body seems well worth the extra £10		4-8	N	•		67
Arcam E77Mg	60	A	Our sample had a disappointing stylus, but gave a co	herent, rich and laid back sound, with good 'scale'		3-8	N	•		48
Arcam P77Mg	73	A+	Preferred to its cheaper partner by virtue of a better	ip. Channel balance could have been better		4-9	N	•		48
Audio Note IO IIV	1395	E	One of the best, giving 'an extraordinarily relaxing m	drange clarity', needs a transformer		8-18	VL			100
▲ Audio-Technica ART1	850	VG	This is a delicate and very fluid-sounding MC that tra	cks well, offers very low distortion and exceptionally good separat	ion	9-18	L			72
▲ Audio-Technica AT-420E	36	A	Better suited to pop recordings, this MM bears some	of the sonic hallmarks of the Linn K5		7-14	N	•		67

BLANK TAPE (AUDIO-VIDEO-CAM) BAZAAR

E-30 STANDARD 0		THE PARTY OF THE PARTY OF	4	-7611		200.00			2000					20	
		E-120 EXTRA HIGH G.	SCO		10 X E-120EXG PRO 10 X E-180EXG PRO	259.00	MAXELL	V8 CLEANER V8 CLEANER	25.99	TDK	10 X SE-120XPB SE-120XPB (20+)	£53.00 £4,75		10 X DCCD-60 10 X DCCD-75	£4299 £44.99
	L 1 0.55	10 X TDK E-120EHG \$269 TDK E-120EHG (80+) \$2.3			10 X E-30 ALBUM BQ			8CL-5CLEANER V8/Hi8 STORAGE RACK	£3,99 £4,99		10 X SE-180XPB SE-180XPB (20+)	£62.00 £5.65		10 X DCCD-90	€47,99
	£17.99 £15,00	10 X MAXELL E-120HGX £199	999		10 X E-60ALBUM BQ	25400			1222		10 X SE-240XPB	277.00	BES	ST BUYS IN AL	UDIO
KONICA E-30XF (50+)	£145	MAXELL E-120HGX (100+) \$1.8 10 X MAXELL E-120HGX BLK \$29.0	9.00		10 X E-120 ALBUM BQ 10 X E-180 ALBUM BQ	£60.00 £72.00	SIVHS	CAMCORDER TA		TDK PR	SE-240XPB (20+) OFESSIONAL AND BROADCA		TDV		£6.99
		10 X MAXELL E-120GX BLK	2.00 FUJI		10 X E-30SXG D/C 10 X E-120SXG D/C	00,002 00,822		10 X SE-C30XRS 10 X SE-C45XRS	£44,99 £55.00		1() X SE-120XP PHO SE-120XP PRO (30+)	£66,00 £6.15		D-46 (box of 10) D-60 (box of 10)	25.50
E-60 STANDARD (G.	10 X JVC E-120EHG £23.8	3.99		10 X E-180SXG D/C	254,00		SE-C45XRS-S (20+)	£4.75		10 X SE-180XP PRO	277.00		D-90 (box of 10) D-120 (box of 10)	£5.99 £1.499
	£1699	10 X POLAROIDE-120XHG £161	,15 MA		10 X E-30RX PRO 10 X E-120RX PRO	£4800 £58.00		10 X SE-C30XP PRO 10 X SE-C45XP PRP	£5299 £6899		SE-180XP PRO (20+) 10 X SE-240XP PRO	£7.25 £96.00		AD-90 (box of 10)	£1099
TDK E-60HS (40+) 10 X JVC E-60SX	£1.60 £16.99	E-180 EXTRA HIGH G.			10 X E-180RX PRO	261.00	F11.11	SE-C45XP PRO (20+)	£6.50 £58.00		SE-240X P PRO (20+)	£9.15		AD-120 (box of 10) CD-1 90 (box of 10)	£1999 £999
10 X FUJI E-60HQ	£20.99	1 0 X TDK E-180EHG \$24.9			MD MINI DISC			10 X SE-C30 PRO D/C 10 X SE-C45 PROI D/C	£75.00	DAT	DIGITAL AUDIO TA	PES		10X AR-50 10X AR-60	99 92 99 92
KONICAE-60XF (50+)	£155	TDK E-180EHG (80+) £2.3	2.35		10 X MD W60	00.002		10 X SE-C30XG 10 X SE-C45XG	£51.00 £55.00		10 X DT-60	£61.00		10X AR-80	£1199
10 X 3M E-60HG	£1899 £1400	10 X SONY E-180V £179 SONY E-180V (100+) £1.6	1.65		MD W60 (50+)	25.85		SE-C45XG (20+)	25 25		10 X DT-90	£74.00		10X AR-90 10 X AR-100	£11.99 £1399
		10 X FUJI E-180SHG D/C £28 0 10 X JVC E-180EHG £239			10 X MD W74 MD W74 (50+)	27500 27.30		10 X SE-C30 10 X SE-C30XD	£42.99 £5250	SONY	10 X DT-120 DAT PROFESSIONAL CASSET	00.882 TTES		10 X AR-X 60	£11.99
E-120 STANDARD	G.	JVC E-180EHG (100+) £2.3	2 35 TDK	Ж	10 X MD XG60	256.00		10 X SE-C45XD 10 X SE-C30	£68.00 £55.00	***	10 X PDP-15	240.00		10 X AR-X 90 1 0 X CDII 74	£1399 £7.99
	£17.99	10 X KONICAE-180HG \$25.0 10 X POLAROID E-180XHG \$18.1	3.15		MD XG60 (50+) 10 X MD XG74	£5,40 £6700		10 X SE-C45	266.00		10 X PDP-30 10 X PD P-46	£45.00 £51.00		10 X CDH 90 10 X SF-60	£8.99 £1099
TDK E-120HS (40+) 10 X JVC E-120SX		10 X SCOTCHE-180EXG+ £289 10 X BASF E-180SHG £239		AXELL	MD XG74 (50+) 10 X MD 60	£6.40 £55.00		10 X SE-C30 10 X SE-C45	£45.00 £45.00		10 X PD P-60 10 X PDP-90	£57.00 £69,00		10 X SF-90	£1250
JVC E-120SX (1 00+)	£1.60	BASF E-180SHG (40+) £2,2	2,20		MD 60 (50+)	25,35	SCOTCH	10 X SE-C30 10 X SE-C45	£54.00 £67.00		10 X PD P-120	282.00		10 X SA-50 10 X SA-60	£1299 £1199
10 X KONICAE-120XF KONICAE-120XF (50+)	21.60	10 X MAXELL E-180GX BLK \$24.0 10 X MAXELL E-180HGX BLK \$259	599		10 X MD 74 MD 74 (50+)	£6999 £6,75	VHS-C AND	S VHS-C CLEANER		MAXELL	10 X DM-46 10 X DM-60	£41.00 £47.99		10 X SA-80 10 X SA-90	£1599 £11.99
	£1515 £21,00 _	MAXELL E-180HGX (100+) £2,2		SF	10 X MD 60	285.00		CLEANER DRY CLEANER	£3 99 £5 99		10 X DM-90 10 X DM-120	£5699 £6399		10 X SA-100	£15,99
10 X FUJI E-120HQ	£21,00	E-240 E HIGH GRADE	3	8 _{mm} [6	CAMCORDER TA	DES		WET CLEANER CLEANER	29.99		MAXELL DAT PROFESSIONAL			10 X SA-X 60 10 X SA-X90	£1599 £1899
10 X MAXELLE-120EX MAXELLE-120EX (100+)	£1699 £1.50	10 X TDK E-240EHG \$30.9			10 X P5-60MP	£3699				MAXELL	10 X R-46DA PRO 10 X R-60DA PRO	£50.00 £52.50		10 X SA-X 100	£2199
	£15.99	TDK E-240EHG (100+) £2,6	2,95		10 X P5-90MP	£34.99		CLEANER JVC WITH EN			10 X R-90DA PRO 10 X R-120DA PRO	£60.00		10 X MA-50 10 X MA-60	£1799 £1899
		10 X SONY E-240V \$25.9 SONY E-240V (50+) \$2.5.9			10 X P5-95MP 10 X P5-110MP	£55,00 £62,00		CK OF SVHS-C OR VH CAMCORDER TAPES		BASF	10 X DAT-15	£41.00		10 X MA-90 10 X MA-110	£1999
E-180 STANDARD	G.	10 X FUJI E-240SHG £36 (10 X POLAROIDE-240XHG £251	6 00		10 X P5-120MP 10 X P5-60HG	258.00	-				10 X DAT-30 10 X DAT-46	£42.00 £44.00		10 X MA-X 90	£2899 £2999
	£17.99	10 X SCOTCH E-240EXG+ £369	699		10 X P5-60HG (TRAVEL)	£48.00 £35.00	VHSL	CAMCORDER TA	APES		10 X DAT-60	£46.00	CONIV	10 X MA-XG 90 10 X FX1 90	£7999 £499
TDK E-180HS (1 00+) TDK E-180 (200+)		10 X MAXELL E-240GX BLK \$31,0 10 X MAXELL E-240HGX BLK \$359			P5-60HG (30+) 10 X P5-90HG TRAVEL	£3.25 £42.00		10 X EC-30SHG	£23 00		10 X DAT-90 10 X DAT-120	£59 00 £72.00		10 X HFS90	29,99
10 X JVC E-180SX	£16.99	MAXELL E-240HGX BLK (1 00+) £3,2			P5-90HG (30+)	24.10		10 X EC-30 HIFI PRO 10 X EC-45 HIFI PRO	€3699	PANASONIC FUJI	C 10 X DAT-90 10 X R-46	£6999 £41.00		10 X UX-90 WM 10 X UX-S90	99.62 99.99
	£1.60 £17.99	E-120 HI FI TAPES	4		10 X P5-120HG 10 X P5-90SPORT	00.083		10 X EC-30SHG D/C 10 X EC-45SHG D/C	£24,50 £3099	FUJI	10 X R-60	£48.00	51111	10 X XR-90 (metal) 10 X DR-1X 46	£1499 £4.99
KONICAE-180XF (1 00+) 10 X POLAROID E-180HQ	£1.65 £17.15		TDK		10 X P5-30HS 10 X P5-60HS	£2599 £2699	MAXELL	10 X EC-30HGX	£1999		10 X R-90 10 X R-120	£58.00 £68.00	rusi	10 X DR-1X60	25.99
10 X SCOTCHE-180EG+	£19.99	TDK E-120 HIFI (80+) \$2.7	2.75		10 X P5-90HS (NEW)	£26 99		10 X EC-45HGX 10 X EC-45HGX BLK	£28 00 £30 00	ŗ	FUJI DAT PROFESSIONAL	£41.00		10 X DR-1X90 10 X TP-IS 60	£6 99 £7 99
BASF E-180 VISION (100+)	£1.55	10 X JVC E-120HIFI PRO \$289 10 X FUJI E-120HIFI \$27.5			10 X P5-1 00HS (OLD) 10 X P5-30EHG	£29 99 £3199		10 X EC-30 PRO 10 X EC-30EHG	£30.00 £17,99		10 X DATR-46P	£47.00		10 X JP-IS 90	28,50
	£21.50 £1899		_		10 X P5-60EHG 10 X P5-90FHG (OLD)	£34.99 £36.00		10 X EC-45EHG	\$25.00		10 X DATR-60P 10 X DATR-90P	£55.00 £63.00		10 X JP-IS 100 10 X JP-1146	£9,99 £7,99
10 X MAXELL E-180EX	£17.99	E-180 HI FI TAPES	4		10 X P5-90EHG (NEW)	£41.99		10 X EC-30HG 10 X EC-45HG	£20 00 £23.00		10 X DAT R-120P	£73.00		10 X JP-11 60 10 X JP-11 90	2899
	£16.99 £15.99	10 X TDK E-180HIFI 2289			10 X P5-120EHG 10 X P5-30V8	£5399 £22.00	PANASONIC	C10 X EC-30XG	£27.00	TDK	10 X DA-R-60 10 X DA-R-90	£53.00 £65.00		10 X JP-11 100	£7.99 £1099
SONY E-15,0CD (100+)	04.66	TDK E-180 HIFI (100+) £2,7 10 X SONY E-180VHG £345	4,50		10 X P5-60V8	22850	SCOTCH	10 X EC-45XG 10 X EC-30EXG+	£3299 £21.00		10 X DA-R-120 DA-R-120 (20+)	£76.00 £6.80		10 X JP-11X 90 1.0 X JP-11X PRO	£1350 £15.99
E-195 STANDARD		SONY E-180VHG (40+) £3.3 10 X JVC E-180 HIFI PRO £309	3.35		10 X P5-90V8 10 X P5-60MP	£2999 £27.99		10 X EC-45EXG+ 10 X EC-45 PRO HG	£27.50 £29.00	JVC	10 X R-60XD	£48.50	BASF	10 X SLI C-60	£4,55
		JVC E-180 HIFI PRO (100+) £2,8	2,80		10 X P5-90MP 10 X P5-30VX-M	£2999 £2599	POLAROID	10 X EC-30XHQ	£27.00		10 X R-90 XD 10 X R-120 XD	£58.50 £69.99		10 X SLI C-90 10 X CHROMEC-120	£499 £17.99
10 X TDK E-195HS TDK E-195HS (1 00+)	£18,99 £1,70	10 X POLAROID E-180HIFI \$22.0 POLAROID E-180HIFI (100+) \$2.0	2,00		10 X P5-60VX-M	£27.99		10 X EC-45XHQ 10 X EC-30EHG	£34.00 £18.00	SCOTCH	10 X DAT-46	£47.00		10 X UR-60 10 X UR-90	£4.85 £4.99
		10 X BASFE-180 HIFI PROF \$28.9 BASF E-180 HIFI PROF (40+) \$2.6	3.99		10 X P5-90VX-M 10 X P5-30HGX	£30,00 £2999		10 X EC-30 PRO 10 X EC-45EHG	£24.99 £2750		10 X DAT-60 10 X DAT-90	250,00 261.00		10 X VR-120	£1000
10 X SCOTCHE-195EG+	22099		30		10 X P5-60HGX	£34.99		10 X EC-45 PRO	£40.99	3/M D	10 X DAT-120 AT PROFESSIONAL CASSETT	£72.00 TES		10 X SXI 120 10 X SX11120	£14,50 £1570
	£17.99 £16.99	E-240 HI FI TAPES	4		10 X P5-90HGX 10 X P5-110HGX	£38.99 £58.99	S VHS	VIDEO TAP	DEC	W111 &	10 X 3M DAT 15 PRO	240.00		10 X XLII 90	£1000
POLAROID E-195HS (50+)		10 X TDK E-240HIFI £369			10 X P5-30SL D/C 10 X P5-60SL D/C	£28.00 £29.00		VIDEO IAI			10 X 3M DAT 30 PRO 10 X 3M DAT 46 PRO	£42.00 £56.00		10 X XLII S-90 10 X METAL 90	£1750 £15.00
E-210 STANDARD	G	TDK E-240HIFI (100+) £3.3 10 X SONY E-240VHG £46.9	5 99		10 X P5-90SLD/C	233.00		10 X SE-30XG 10 X SE-60XG	£38.99 £41.99		10 X 3M DAT 60 PRO 10 X 3M DAT 90 PRO	£58.00 £70.00			244
	_	SONY E-240VHG (40+) £43 10 X JVC E-240 H(F) PRO £40.5			10 X P5-30SHG D/C 10 X P5-60SHG D/C	£36.00 £39.00		10 X SE-120XG 10 X SE-180XG	£4699 £55.00		10 X 3M DAT 120 PRO	£70.00	CC	DMPUTER DIS	SKS
10 X BASFE-210VISION		10 X BASFE-240 £52,0			10 X P5-90SHG D/C 10 X P5-120SHG D/C	£48.00 £64.00		10 X SE-240XG	269.00	TDK	DAT HEAD CLEANER RCL-II	25 99	TDK 3.5"	10 x MF2DD	24.60
E-240 STANDARD	Ġ.	DUPLICATING RANGE	■ POI	OLAROID	10 X P5-30XHQ	£22.00	BASF	10 X SE-180XZ (PROF) 10 X SE-180			R-CL DT-10Cl	£5.99 £7.99		MF2DD (1 00+) 10 X MF2HD	£0.45 £8.50
10 X TDK E-240HS	£23.99				10 X P5-60XHQ 10 X P5-90XHQ	£25.00 £33.00		10 X SE-240 R VHS PRO DOUBLE COATIN	£76.99					MF2HD (1 00+) MF2HD (500+)	£0.81 £0.79
TDK E-240HS (100+) TDK E-240HS (200+)	£2.10	MAXELL 10 X E-15 PROFESSIONAL £14.9 10 X E-30 PROFESSIONAL £15.9			10 X P5-110XHQ 10 X P5-60SHG	£43.00 £27.00	FUJI	10 X SE-30 PRO	252.80	MIC	CRO CASSETTE	ES		MF2HD (1000+)	20.75
10 X JVC E-240SX JVC E-240SX (1 00+)	£2299 £2.00	10 X E-45 PROFESSIONAL £169 10 X E-60 PROFESSIONAL £179	699		10 X P5-90SHG	£29.99		10 X SE-60 PRO 10 X SE-120 PRO			3mc-60 (pack of 3)	£4.50	BASF 3.5"	MF2HD (2000+) 10 X MF2HD	£0.69 £7.99
10 X KONICA E-240XF	£2299	10 X E-90 PROFESSIONAL £18.9	899 MEN		10 X P5-110SHG (10 X P5-90 PRO HG	£42.00 £29.99		10 X SE-180 PRO 10 X SE-240 PRO	£66 99 £84 99	TDK	D-MC-30 (pack of 3) D-MC-60 (each)	£399 £2 00	FUJI 3.5"	10 X MF2DD MF2DD (1 00+)	£4.99 £0.40
10 X BASF E-240 VISION BASF E-240 VISION (1 00+)	£2,00	BASF 10 X E-30HG \$14.0 10 X E-60HG \$16.5	3.50 -		AMECORDED T	ADEC		71S PROFESSIONAL RANGE	E		D-MC-60 (pack of 3) D-MC-60 (10 x 3packs)	£4.50 £38.00		10 X MF2HD	2799
10 X POLAROID E-240HQ 10 X SCOTCH E-240EG+	£23,99 £23,99	10 X E-90HG £18.0 10 X E-120HG £21.0	1.00	- 8				10 X SE-30 PROF 10 X SE-60 PROF	£77,00 £86.00	MAXELL	MC-60 UR (pack of 3)	£4,50	3.5"	10 X MF2DD 10 X MF2HD	£4.60 £7.99
10 X FUJI E-240HQ	£27.99	10 X E-180HG £24,0	_{4.00} son		10 X P5-90HMP 10 X E5-60HME	268 00 2101.00		10 X SE-120 PROF 10 X SE-180 PROF	£97.00 £114.00		MC-60UR (10 x 3pack) CRT602MC (2 pack)	£38,00 £2,99		10 X CF2 (3") * 10 X MF2DD	£1299 £4,99
10 X MAXELL E-240V	£24.99	SONY 10 X ES-30NT £14.0 10 X ES-60NT £15.1			10 X E5-90HME	£136.00	KONICA	10 X SE-30	£33,99		RT604MC (4 pack) RT90MCP (each)	25.99		10 X MF2HD	28.89
E-300 STANDARD	G.	10 X ES-90NT £18.0 10 X ES-120NT £19.0			HI-8 PROFESSIONAL	£166.99		10 X SE-60 10 X SE-120	£37,99 £46,99		H190MCP (each)	£499		MF2HD (1 00+) MF2HD (500+)	£0,80 £0.75
10 X BASF E-300EQ	250,00	10 X ES-180NT £23.0				£115.00 £146.00		10 X FSE-180D/C 10 X SE-180	£54,99 £62,00	END	LESS CASSETT	ΓES	3M 3.5"	MF2HD (1000+) 10 X M F2DD	20.73
		PETA VIDEO TADES			10 X E5-90HMEX	£160.00		SE-180 (20+)	25.75	TDK	EC-30S each	£2.99		10 X MF2HD	£5.25 £9.75
E-30 EXTRA HIGH	G.	BEETA VIDEO TAPES			10 X P5-30HMPX 10 X P5-60HMPX	£83.00 £104.00		MASTER BROADCAST S-VHS 10 X SE-30Q	S72.00		EC-30S (box of 10)	226 99		MAXELL/TDK M2HD	25,99
	£16.99	SONY 10 X L-250DX £199 10 X L-500 £22.5				£136.00 £42.00		10 X SE-60	£86.00 £96.00		EC-1M each EC-1M (box of 10)	£299 £26.99		DATA STORAG	`F
JVC E-30EHG 10 X KONICA E-30HG	£1.50 £19.00	10 X L-750 £24.9	4.99		10 X P5-60HMP	250.00			£104,00		EC-3M each EC-3M (box of 10)	£3.50 £27.99			
10 X 3M E-30HG	£17.99 £24.00	L-750 (50+) £2.1 10 X L500 HG £30 §	99		10 X P5-90HMP 10 X E5-60HME	00,002		10 X SE-60XR-S 10 X SE-120XR-S	£41.00 £49.00		EC-6M each	23.99	TDK	DC-460 (4mm) DC-4 90 (4mm)	£5.99 £7.99
10 X MAXELL E-30GX BLK	£18,00	10 X L-750BT £279 10 X L830BT £359			10 X E5-90HME	£108.00		10 X SE-180XR-S	256.00	PANASONIC			MAXELL	DC-8112 (8mm) HS4/60 (4mm)	£7.99 £6,99
	£23.00	10 X L-750BT HG £40.0	0.00 FUJI	JJI	10 X P5-60MP D/C	£140.00 £56.99	5	SE-180XR-S (20+) 10 X SE-240XR-S	£5.20 £81.00	MESSAGE		23,99	Hiro	H\$4/90 (4mm)	27.99
E-60 EXTRA HIGH	G.	FUJI 10 X L-500 \$30.0 SCOTCH 10 X L-750EG+ \$27.0			10 X P5-90MP D/C 10 X E5-60MHE	£6899 £6899		SE-240XR-S (20+) XELL BROADCAST QUALITY	27.00	DIGIT	AL COMPACT CASSET	TES		HS8/112 (8mm) CD-2120 (*//*)	£7.99 £10.99
10 X SONY E-60 PREMIUM	_				10 X E5-90HME	28499		10 X SE-30 BQ	268.00					DC-6150 (1/4")	£10.99
SONY E-60V (50+)	21.70 -	PROFESSIONAL MASTER COPY			10 X P5-60MP 10 X P5-90MP	£74.00		10 X SE-45 BQ 10 X SE-60 BQ	282,00		10 X DCC 60 10 X DCC 75	£34,99 £3999	SONY	DC-600A ('/.") DG 600M (4mm)	£1099 £899
	£22 00 £20 50	TDK 10 X E-30HD £58.0 10 X E-120HD-X £63.0			10 X E5-60HME 10 X E5-90HME	£62.00 £88.00		10 X SE-90 BQ 10 X SE-180 BQ	290.00		10 X DCC 90 10 X DCC 60	£46.99 £45.00		DG 90M (4mm) QG 112M (8mm)	£10.99 £1099
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10 X FUJIE-buanu	219,00	10 X E-180HD-X (40+) £6.7 SONY 10 X E-180V PRO-X £56.0			10 X P5-90 XR-M 10 X E5-90XDP	£75.00 £122.00		10 X VXSE-180V 10 X MQSE-30	£89.00 £63,00		C 10 X RTD-45E 10 X RTD-60E	£39,99 £41.99		QD 6150 (150MN) DG-60M (4mm)	£12,99 £7.99
			899 3M	A	10 X P5-60HXP	29699		10 X MQSE-60	£70.00		10 X RTD-75E	£43 99		DG-90M (4mm)	28.99
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10 X MAXELL E-60HGX BLK	G .	10 X E-60 PRO £405 10 X E-120 PRO £42.5	099 2.99 V8/H	B/Hi8 HEAD	AD CLEANERS	£129,99	PANASONIC	10 X MQSE-120 10 X SE-60		FUJI	10 X RTD-90E 10 X DCC 60	£46 99 £4699		QG-112M (8mm) DDS-60 (4mm)	29,99
10 X MAXELL E-60HGX BLK E-90 EXTRA HIGH (10 X E-60 PRO £409	099 2,99 V8/H 699 TDK	B/Hi8 HEAD		£129.99 £9.99 £5.99	PANASONIC		£48.00 £56.00	FUJI					



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Turntables - cartridges continued

urntables – c	artr	id	THE DIRECTORY Amortocitie GES CONTINUED	Mass (o)	Output	MM	Mc Is	Sue
	£Price	400 - TO	Comments			NV.		3
Audio-Technica AT-95E	20	A	Clear, dynamic if richly balanced, the magnetic '95E is a definite Best Buy	8-14	N	•		10
audio-Technica OC-10	320	G+	Good treble and good detail too, but some congestion and coloration reduces its informativeness.	4-12	L		•	
Audio-Technica OC-5	130	G	For the price, it's unusually effortless and detailed, but it tends to become rather relentless and tiring after a while.	5-14	L		•	
Audioquest AQ 404i-L	500	G+	Slight harshness detracted from the performance of this otherwise clear-sounding and detailed cartridge	8-16	L		•	
Audioquest AQ 7000	1295	G+	Stunning stereo imaging and good detail at low levels are spoiled by less-than-perfect tracking and high sensitivity to arms.	6-20	L		•	
Denon DL103	100	A+	Good performance in bass and general 'life' is seriously let down by its spherical stylus which kills subtle details.	9-22	L			
Denon DL110	70	G	Firmly recommended as a fine all-rounder, this high-output MC model is likely to perform well in nearly all circumstances	6-16	N			Ī
Denon DL160	90	G	Although listeners just preferred the 110, its brother here proved a twin in lab tests and is still "thoroughly competent"	6-16	N			1
Denon DL304	200		Uncolored, detailed, neutral, superb tracking; top notch altogether, and a top notch bargain too.	4-12	L			1
Dynavector 17D2			Clear, detailed, neutral and generally very informative - excellent .	6-18	L			
Dynavector DV10X IV			Fine sounding and realistically priced, damping is recommended to ensure successful tracking ability	8-18	N			1
Dynavector XX-1			Good, but not immensely competitive at the price, and not helped by comparison with the low output version	7-15	N		-	-
Dynavector XX-1L	1000000			7-13	IN			+
			Very clear, very detailed, no troubles with tracking; response lift around 20kHz seems to do no harm					1
impire Benz Micro MC-Gold	150		Nothing is obviously wrong, but nothing is stunningly right either. Safe, but perhaps a little too safe	7-17	L		•	4
Empire Benz Micro MC-Silver	150		Ultimately not the peer of the MC Gold is more appropriate to the sort of equipment it's likely to be partnered with	8-18	N		•	4
impire Benz-Micro MC-3	7.00		Offers a warmer and very transparent account of the music. Its tracking prowess is slightly limited	5-12	L		•	-
Glanz GMC-10LX	80		Bearing some of the hallmarks of the '10EH, the '10LX is still less competitive in the sonic stakes	7-15	L		•	
Glanz GMC-20E	129	G+	Very good tracking, smooth sound and good detail. Very slight surface noise enhancement	5-10	L	1990	•	
Goldring 1012	50	G	Slightly harsh sound but plenty of life and quite good detail. Some very high frequency coloration apparent	6-12	N	•		
Goldring 1022	70	G	As with 1012, a touch harsh; detail and transient purity improved, though, and it goes well with electric guitar!	5-11	N	•		
Goldring 1042	90	G	Not terribly subtle, and not such good value alongside 1012 and 1022. Quite lively, though	7-12	N	•		
Goldring Elan	20	A	A lightweight and frisky-sounding MM that appears to be based upon the same body as the Nagaoka mm4	7-15	N	•		
Goldring Elite	200	G	The basics are right, and it will cheerfully tackle any source material, but its sound possesses a certain dirtiness	8-18	L			
Goldring Eroica H	100	G-	More confused and coloured than low-output LX, high output less of an issue these days	8-15	N		•	
Goldring Eroica LX	100	G	Not the most subtle cartridge in the world; can sound edgy at times, but lively and informative	8-14	L			
Goldring Excel	549		Errs on the warm and heavy side of neutral. Strong bass lines are its forte, but resolution of subtle treble details is weak	6-13	L			1
Goldring Excel GS			True high end quality in its lack of colorations, but tracking seems indifferent and high levels tend to sound rough and edgy.	9-20				1
Kiseki Blackheart	1995		Demonstrated refined poise and a delicate but at once potent security, however, the price did seem a little on the high side	6-16	L			1
Kiseki Blue Goldspot			Good bass and imaging, but hints of spit and coloration let the side down slightly	8-15	L			1
Kiseki Lapis Lazuli				4-12	L			+
			Combining very sensible design concepts at a silly price, combines the detail of the MC3000 and the fluidity of the Clearaudios					- 80
Kiseki Purpleheart Sapphire			Rare, beautiful to look at and sweet to listen to, our review of this high-flyer conjured up images of Japanese art	5-14	L		-	-
Linn K5			Not as crisply focused as the costlier Linn magnetics, the K5 offers a smoother presentation	7-16	N	•		-
Linn K9	98	G	Linn threw this model into the leading pack by beefing up the Basik's bodywork and adding a super stylus	6-15	N			4
London Maroon	199	A+	Now manufactured under the London brand name this Decca cartridge is as iconoclastic as ever	9-20	N	•		4
London Super Gold	339	A-	Immediate and detailed, but very coloured, very nonlinear and questionable effect on records. Devotees swear by it	9-15	N	•		
Milltek Aurora	299	G+	An overall feeling of relaxed ease characterised this clear and atmospheric Kiseki-built cartridge	8-16	N		•	
Nagaoka MP10	19	A	High frequencies sounded "shut-in" with this spherical-stylus model, but mid and mass were energetic, bouncy and punchy	5-13	N	•		
Ortofon 510	30	G+	For the price, a good blend of virtues weight, clarity and neutrality.	3-11	N			
Ortofon 520	50	A+	Very sensitive to load capacitance this new Ortofon maintains the company tradition for a lively, effervescent SQ	7-16	N			
Ortofon 530	80	G+	Very clean and assured sound; transients not quite perfectly pure but plenty of detail.	4-11	N	•		
Ortofon 540	100	A	Graced with FGII stylus but possessed of too high a compliance for broad arm matching. It could also sound a little unforgiving	3-8	N			٦
Ortofon MC10 Super	80	100	"What a delightfully sweet-sounding cartridge this is" we said	5-15	L			1
Ortofon MC15 Super			A good all-rounder, with outstanding performance in detail retrieval, even if it can be very slightly bright and close-up	10-24	L			1
Ortofon MC3 Turbo	110		Not terribly subtle, but it obviously doesn't aim at that. The 3 Turbo is bright, cheerful and bouncy - take it as it comes!	10-24	N			1
Ortofon MC3000 MkII	900	12000	Low levels of body resonance are a real ear-opener. Nothing to criticise elsewhere; one of the very best	9-16	VL		i i	-
Ortofon MC5000 Mikil	1500			12-20	VL			+
			Review sample could not be fully run-in, limited tracking ability, bright and forward sound, though imaging is excellent		VL L			+
Ortofon Quartz	140	2020	Lively, quite detailed, and a touch bright, the Quartz has many qualities of the much dearer Quasar	3-12	L .		•	4
Ortofon Quasar		1000	Many of the qualities of the MC3000, although a touch bright. Good detail and delicacy	8-15	L .	No.	•	4
Ortofon Quattro		P. A.	Undoubtedly a competent performer. Generally neutral, but can be edgy and bright in loud passages.	6-18	L	E CO	•	4
Rega Bias		1000	Difficult to mount in some arms due to its shallow build, the bias offers a gentile, refined SQ	4-10	N	•		4
Rega Elys	74		Clearly superior to the Bias, despite their common heritage, the Elys is both more detailed, accurate and musically convincing	8-15	N	•		4
Revolver	20	100	This modified AT-95E enjoys a very lively mid and treble even if the bass is somewhat 'slower' in comparison. A firm budget buy	8-16	N	•		_
Roksan Corus Black	130	G	Recognisably related to Corus Blue, but distinctly more civilised and smoother.	7-12	N	•		
Roksan Corus Blue	75	G	Roksan-specified modified Goldring 1012; slight harshness detracts from otherwise good sound.	7-12	N	•		
Shure ME97HE	55	A+	It won't turn a sow's ear of a turntable into a silk purse, but will at least keep going and produce an acceptable result	8-20	N	•		
Shure V15 VMR	220	A+	Initial listening gave promising results, but extended familiarity gave the feeling of a lack of energy and a "shut-in" sound	5-12	N	•		
van den Hul Grasshopper IIIGLA	3200	E	Undoubtedly one of the finest cartridges available, it has tremendous bandwidth, energy and finesse	6-10	L		•	
van den Hul MC One	975	G+	This extended all the positive qualities of the '10 but added greater authority and scale worth it for the extra money	6-12	L		•	
van den Hul MC One Super		1000	Slight softening on transients was the only real flaw, but it didn't quite seem to have that special touch one expects	8-15	L			
van den Hul MC Two		1000	Connected directly to any standard MM input it rewards with a highly detailed yet fluid and musically convincing portrayal	6-13	N	× 57 (5)		1
van den Hul MC10	_		A neutral balanced performer giving transparent midrange, fine depth and focus with firm extended bass. Gosh!	5-10	1			+
van den Hul MM1		1000	If woody midrange coloration could be tamed, the excellent imaging and admirable security would make it excellent	7-15				+

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Turntables and tonearms

pecialist turntables are what high fidelity sound is all about CD may offer silent be sound is all about, CD may offer silent backrounds and flat frequency responses but they can't match the dynamics and superlative timing that serious turntable users take for granted. Turntables at the cheaper end of the market (sub-£350) tend to be supplied with matching tonearm, and often include a 'starter' cartridge. Still better quality is found at higher prices

amongst the separate motor units and tonearms. Careful partnering and set-up is essential for these components, but 'sympathetic' combinations exist

The columns show from left to right, 'arm effective mass' which relates to cartridge compliance and is explained in the 'Cartridges' introduction, 'Suspended suchassis' - decks which have some form of internal isolation, generally in the

form of springsbut occasionally more solid materials such as rubber. 'Manual' and 'Automatic' refer to the operational tendencies of the deck/arm combination - automatic high end turntables are as rare as hens teeth. 'Cartridge' - if one is supplied. 'Belt drive' as opposed to direct drive is the preferred method in most quality decks. An 'Electronic PSU' offers switchable speed change and a 'smoother' power supply, and better sound.

Turntahlaa intonvotod

				A. S.								
i	Turntables – il				d subch	Nassis	Auton	Cartin	Elec Belt	Ctronic I	PSU PSU	Ve No.
	DATE WILL AND A DOMESTIC OF CREATING AND AND ADDRESS OF THE CORRECT OF THE CORREC	£Pric		Comments		14.4%						
	Alphason Sonata/HR100S MCS Dual CS-503-2			Good sound in all areas - bass, clarity and neutrality all in the top class and bettered by very few decks at price	13	•	•			•	•	79
	Dual CS-503-2	160	The state of	Not wholly inspiring; generally coarse and wooly sound is at least not offensive, but easily bettered by the CS505-4	10			•	•	•		91
	Dual CS430	200	200	Consistent sounding and well isolated turntable. It is slightly lacking in balls, compensates with a consistently unmuddled presentation	10			·	•	•		103
	the property of the second section of the section of the	120		Ragged, sometimes unpleasant cartridge mixes with a modest pleasing player in a very sharply priced package	5			•		•		67
-	Kuzma Stabi/Stogi Reference Linn Axis/Akito	2000	1000	Beautifully made solid oak plinth, the Stabi also sounds very clear, detailed and extended. Stogi Reference is very capable.	12	•				•		91
	Linn Basik	535		A neat, attractive and well-made package which delivers a rather harsh sound with a 'one-note' effect in the bass	10	•	•		B S	•		79
		299	1000		10				•	.•		103
	Linn LP12 Basik/Akito	904	BALL V	Trails the full LP12 significantly, but pace, rhythm, timing etc. still in top class, and bass tauter than of old	10	•				•		103
	Linn LP12-Lingo/Ekos	2642	Bio m		9	•				•		91
	Rega Planar 2	185		A remarkable product at the price, surprisingly articulate and confident	11.5		•			•		48
	Rega Planar 3	250		A long time leader in its category, the '3 (with excellent RB300 arm) sounded nicely 'musical' in a balanced and coherent manner	11.5		•			•		48
	Revolver Rebel	185	-	3, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1,	12	•	•			•		91
	Roksan Radius/Tabriz zi		G	Design is subtle, refined and easy on the eye. Musically it offers exceptional performance with a minimum of fuss	9		•			•		103
	Systemdek 1.920		A-	The motor unit is derivative of the Rega Planar 2 with a Moth arm. Up tempo even bright at times but never lacks enthusiasm	12		•			٠		115
	Technics SL-DD33		A	As with the QD33 though better value. P-mount cartridge	7.5			•	•			48
A	Technics SL-QD33	180		Quartz controlled version of the DD is short on sound quality but not features. But it did have fair focus and some depth	7.5			•	•		•	48
	Thorens TD-3001/TP90SF	760	G	Excellent middle ranking esoterica, with strong all round abilities rather than excellence in particular areas		٠	•			٠	*	103
	Thorens TD166 VI/UK/RB250	280	A-	Refined and articulate sound with well focused imagery, suitable for use with good MM and budget MC cartridges	11.5	•	•			•		103
	Thorens TD2001	650	G-		15	٠		•		٠		91
A	Voyd Reference	5950	E	Voyd's flagship, equipped with three substantial motors, a Lexan platter and brute PS. A strong contender for world's best		•	•			٠	•	C91
	Well Tempered WTAT	1690	G+	Intriguing/challenging design. Musically it is not ideal, but has a limpid quality and a lack of artificiality that sets standards	7.5		•			•		67

Motor units

▲ Well Tempered WTAT	1690	G+	Intriguing/challenging design. Musically it is not ideal, but has a limpid quality and a lack of artificiality that sets standards	7.5			•	67
Motor units			S _{IISDENIEL}	Subchase	olid plinth	Belt drive	nic PSU	ve No.
Product	£Price		Comments	3/5	111	Ve	-00	o.
▲ Michell Gyrodec	697	G	Sweet and natural sounding player, well suited to Rega RB300. Aesthetics, and the acres of clear acrylic are very distinctive			•		55
▲ Michell Syncro	325	G	A happy blend of qualities endows the stylish Syncro with a blend of subtlety and force - the mailed fist in the velvet glove			•		67
Origin Live Oasis A	495	G-	Rather coarse sound lacking resolving power - but lively sound may appeal. Industrial appearance	4		•		79
A Pink Triangle Anniversary	1495	E	Possibly the most detailed, clear and neutral deck around. Likeness to master tape is uncanny			•	•	91
A Pink Triangle Export	890	E	The PT TOO with built in PS. Retains features of great transparency and neutrality. Review sample had highish motor noise			117.	•	91
▲ Pink Triangle Little Pink Thing	500	G+	Semi suspended, leads the field for clarity and neutrality at the price. It also looks good. Excellent value			•		79
Revolver	200	A	Nicely balanced, but unimpressive timing and lightweight bass made this deck rather average for the price			•		48
Systemdek IIX/900	230	G	A high performance budget turntable which is particularly strong at fine detail resolution and imagery			•		103
▲ Systemdek IIXE/900AP	388	G+	The acrylic platter'd IIXE is one of the most capable budget decks on the market, good resolution, dynamics and timing		E S		•	103
▲ Voyd 0.5	3368	E	Halfway between standard and Reference Voyds with the latter's platter and bearing. Superb finish, colourful and dynamic sound			•		72

Tonearms

_ Oyotomaon in Dooon	000		The delyne platter a line to the the these capable badget decks on the market, good resolution, dynamics and timing					100	00
▲ Voyd 0.5	3368	E	Halfway between standard and Reference Voyds with the latter's platter and bearing. Superb finish, colourful and dynamic	c sound	•		•	•	72
Tonearms				Effective	Height adj	ustnen	Parallel Pivoted	acking Issue	Vo.
Product	£Price		Comments		2000				
Airtangent 1B	3000	E	A complex but superbly built arm for high quality systems, giving excellent stereo and resolution		7.5	•		•	60
Alphason HR100S	490	VG	S-shaped arm sounds smooth, but nevertheless reproduces transients with fine attack		10	•		C	86
▲ Kuzma Stogi Reference	1000	VG	Large, solid and well made arm, gives exceptionally clear sound with just a hint of brightness		12	•			79
Linn Ekos	1297	VG	Superb, state of the art design which builds significantly on predecessor Ittok's strengths		9	•			67
▲ ▲ Moth arm	95	G+	The ultimate budget arm? Refined, detailed, sweet and natural		12		•		60
Rega RB300	139	VG	Despite its modest price it sets exceptional performance standards and could be used on many high end turntables		11.5		•		60
A Roksan Tabriz	190	G+	Targetted at the Xerxes, this is a good alternative to the Rega arms in many cases - a trifle bright		9	•	•		91
▲ SME 309	568	VG	Beautifully made and finished, fully adjustable, a highly neutral performer		10	•		50	79
▲ SME Series IV	828	VG	Superb engineering and finish with a finely balanced sound, impressive stereo focus and low colouration		10.5	•			60
▲ SME Series V	1232	E	Excellent in all respects, this arm arguably sets the standard for pivoted arms regardless of price		10.5		•		60

Not a very Kyte idea

ike Archimedes, I sometimes have good ideas while soaking in the bath; I also have some bad ones, as the following column may demonstrate. My ears had been opened to the delighful characteristics of line- (as distinct from point-) source speakers. The line-source ideal is to create a source which radiates a cylindrical pattern of sound, which grows like a sausage balloon, whereas normal speakers act as point sources generating the spherical shape of a nor-



As high as a Kyte, **Paul Messenger** attempts to raise the roof yet again, this time literally.

mal balloon. The fact that the sound isn't directed upwards and downwards means that energy isn't 'wasted' in these directions, while both floor and ceiling reflections, as well as the main vertical room mode eigentone, should be to some extent suppressed.

My 'idea' was to figure that one way of creating such a floor-to-ceiling line source was to use 16 pairs of shelf speakers stacked up on their sides. I didn't know how it would work exactly, but the fact that the whole caboodle would retail for less than £3,000 was reason enough to give it a go.

Being narrow and capable of a very flat in-room balance in

normal two speaker stereo mode, the Rega Kyte seemed the obvious candidate, so with the help of Roy Gandi at Rega I collected up all the cabinet 'seconds' and prototypes I could muster.

Unfortunately, 16 turned out to be three too many for the ceiling height, but it's a magic number when it comes to adding and matching impedances. Let's take 80hm resistors for simplicity: put two in series and you get 160hms total; put two such pairs in parallel and, hey presto, you get back to 80hms again. You can then repeat the same trick for four groups of four (16) and still end up with the 80hms you first started with. Substitute

drive units for resistors and we're on our way. Well, we might have been if I hadn't conveniently ignored the fact that driver coils have natural self inductance which doesn't add and divide in quite the same way (convenience all too easily leads to self-delusion).

Nor had I quite appreciated the amount of work

involved, or the complexity of the wiring loom. Building the stacks onto a spiked Linn base and wedging them with foam against the ceiling was the easy part, and the result, though aesthetically imposing, was not unattractive. Subsequent calcu-

Paul Messenger has been writing about hi-fi longer than he cares to remember, and is a former editor of Choice three times over.

lation suggested some 250 soldered joints had been needed, which is why it took us the whole afternoon.

The net result proved disappointing in one vitally important factor, overall frequency balance. This is for reasons which I only half understand and wouldn't even attempt to try and explain in a single page. But in fact the sound quality was quite good in other worthwhile respects, and the whole exercise was certainly justified by the validation of at least parts of the hypothesis. The reduction in loudness differentials through the listening room was obvious and welcome, as was the avoidance of excess around 50Hz which I attribute to the floor-to-ceiling main room mode.

Using so many drivers means none has to work very hard, which reduces cone exclusion, promotes sensitivity and system headroom and gives a very unstrained sound with fine dynamic consistency. High sound lev-

> els were easily obtained without stress, yet it worked very well at low levels too.

Indeed, the stack-a-Kyte

The Kyte tower of Babel didn't reach the heights of audio heaven, so it's

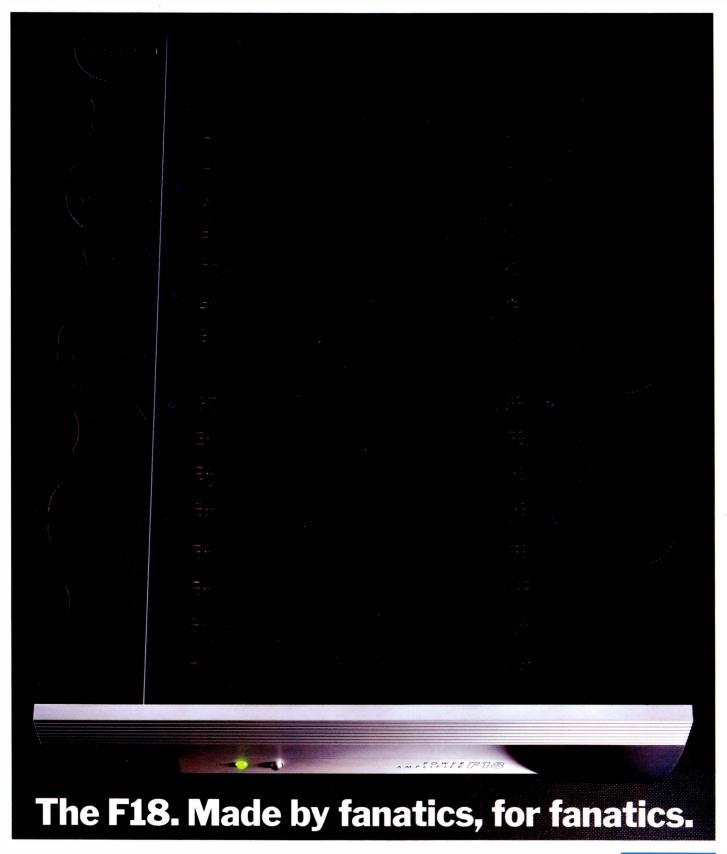
back to the drawingboard.

worked well in every important respect save two. The first was the overall balance. which sounded dull, thick and shut in, with insufficient presence and treble. This was confirmed by my regular farfield, in-room measurements. which showed an even balance 50-500Hz (at a high 93dB sensitivity), but then a steady and inexorable decline above 500Hz (an octave above middle C), to around -12dB at 2-5Hz. Output rallied by about 4dB in the mid treble, but was still relatively depressed. The other question mark concerned the stereo image, which didn't quite focus properly. Even so, voices sounded solid and believable, with fine character differentiation.

I'm glad we went to the trouble of trying out this rather bizarre approach, even if the results showed there were rather more variables operating than had been taken into account. I'm still intrigued by the evident potential of the floor-to-ceiling line source, but suspect such a device has to be purpose designed from scratch with appropriately adapted driver technology to overcome the balance problems we encountered.



THE F SERIES: F22-REMOTE CONTROL TUBE PREAMPLIFIER. F15-100 WATTS PER CHANNEL HYBRID STEREO POWER AMPLIFIER WITH TUBE BALANCED INPUTS. F18-220 WATTS PER CHANNEL HYBRID STEREO POWER AMPLIFIER WITH TUBE BALANCED INPUTS. FX-90 WATTS PER CHANNEL STEREO POWER AMPLIFIER.





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