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modus vivendi – an innovative new range of audio visual speakers from Wharfedale, Britain's best known loudspeaker manufacturer for over 60 years. The satellite and sub-woofer system shown here will transform your TV & Video viewing into a 'Cinematic' experience with rich sound and full bass. Ideal where space is a premium, the compact satellite speakers are unobtrusive and the sub-woofer can be hidden out of view. Wharfedale's satellite and sub-woofer systems start from just £239 – a small price to pay for a big experience.

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Name:		Address:		
	Postcode:	Tel No	HFC10/94	

### CONTENTS

October 1994 No. 135



### 4 Update

Have we got news for you? We sure 'nuff have, and it's hot.

### 10 Sessions

The latest and most excellent stereo kit, including the Mission 752 and Goertz cable.

### 20 Statements

Amplification for objectivists from AVI, and for enthusiasts from Gamma.

### **25** Help!

Where do you go from here? Our expert sorts your systems.

### 31 Write On

Win a *Choice* Sweatshirt to cover over your vented spleen.

### 36/101 Competitions

Double your luck! Win a Mini-Disc personal from Sharp, AND a Polk AV loudspeaker outfit.

### COLUMNS

### 2 Choice words

Stan introduces the EISA awards and sets the world to rights.

### 35 21st Century Fox

Barry's concerned about the effect that cinema sound will have on the future of hi-fi.

### 176 Personal Messages

Paul Messenger has been reading another alleged hi-fi magazine, and he's not happy.

### THE AWARDS

### 40 EISA Awards

Hi-Fi Choice presents the European Imaging and Sound Awards for 1994/95. Exclusive: Europe's best hi-fi equipment.

### THE REVIEWS

### **| 68 Loudspeakers**

Eight new models in the £150 to £300 range, including the latest from B&W and Tannoy.

### 88 AV Amplifiers

Four Pro-Logically oriented amps get a thorough grilling.

### **CHOICE MATTERS**

### 39 Subscriptions

Choice delivered every month.

### 94 Live '94 Preview

The top show this year.

### 106 Reader Offers

Quality bits and bobs to buy.

### **BUYER'S GUIDE**

### 119 The Hi-Fi Choice Buyer's Guide

The most comprehensive hi-fi guide that money will buy.

### 147 The Hi-Fi Choice Directory

All current products tested by *Choice* appear here.

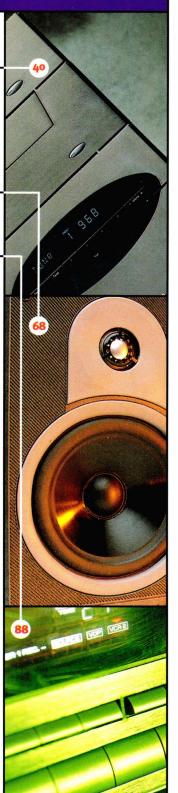
### **Best Buys and Recommendeds**

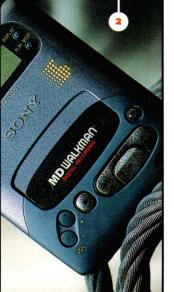
Products that make the grade are awarded *Hi-Fi Choice's* unique Best Buy or Recommended accolades. This sets them apart as being capable of a higher standard of fidelity than average at a particular price.

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

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

**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.







### **ISSUE 135 OCTOBER 1994**

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### THE GET OUT CLAUSE

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

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# **CHOICE WORDS**

### Knowledge is power

id you like our subtle cover? Eagleeyed readers might just have noticed something rather special – it's Awards time again. In case you were wondering, our awards are the best judge of top equipment in any British hi-fi magazine. That's because it's not just Hi-Fi Choice which votes for them, but also ten other top hi-fi magazines from all over Europe.

Together, these journals of electronic excellence form the European Awards Audio Panel (EAP). You can read all about it in the magazinual gong-dispensing ceremony which follows on p.40, but it's worth mentioning that the panel's decisions are based on the reviewing expertise of each magazine's editorial staff and contributors.

As a result, the European Imaging And Sound Association (parent body of EAP), lays down tough criteria for magazines wishing to join its Awards Panels. And it is only by dint of Hi-Fi Choice's rigorous test procedures, encompassing both extensive blind listening and technical appraisals, that this magazine was chosen to represent the UK for the first time last year.

We believe that our reviewing procedure is the only way of giving hi-fi a proper workout. On the one hand we listen, on the other, we measure. Listening is essential, of course: how a component sounds is the defining estimate of its worth. But only a shallow individual could care everything about the effect and nothing about the cause.

And this is where the measurements come in. While no-one would pretend that we can measure precisely-timed percussion or the warmth of a sensual vocal, we can compare the sounds of different products to their electronic vital statistics, and observe when certain sonic characteristics are mirrored in the patterns of our data.

Measurements are only a tool, but they do help us to understand why things behave as they do. More importantly, they enable us to test the validity of manufacturers' claims about power output, distortion and so on, which after all are fundamental factors influencing the buying decision.

Knowledge itself is power, science is

organised knowledge, art is science in the flesh. (Apologies to Bacon, Spenser and Cocteau). You don't need to know 'why', but there is so much satisfaction to be had if you do. Sure, you can go out and buy a hi-fi system, but only if you begin to understand how it works will you ever derive true pleasure from it.

I believe this fact has recently dawned on another UK hi-fi journal. The magazine in question never dirties its hands with even the simplest measurement; all of its reviews are done 'sighted' by individuals, and none of the individuals are bold enough to name themselves in print. That's fine for the audio equivalent of Hello! But in the past couple of months, this journal (which shall remain nameless, though it is alleged to be 'the UK's best-selling hi-fi magazine') has started to seem insecure. Back in its August issue, it broke hi-fi publishing's unwritten rule and unwisely rubbished us in print — read Paul Messenger's cutting riposte on page 176. While in the September issue, none less than the editor of the magazine was compelled to defend its jejune review process by attacking the 'charts, graphs and diagrams' of other publications.

It would be funny if it wasn't so sad, but unlike my waistcoat-wearing counterpart, I credit my readers with the intelligence to read and make up their own minds, not be told what to think.

Closing on an unrelated but more inspiring topic, Hi-Fi Choice has yet again proved its vanguard status by becoming the first UK hi-fi mag (and quite possibly the first hi-fi magazine in the world) to connect with the Information Superhighway. 'Wired'

audiophiles may now converse with us via cyberspace by sending e-mail to 'Hi-Fi Choice' at 100433.1130 @compuserve.







### he new Music Series loudspeakers from Mordaunt-Short

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



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

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

### No Phase Cancellations

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

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



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

### Exclusive

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



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

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



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

### Mordaunt-Shoi

Choice news from around the world

### How

American high-end specialist Wilson Audio's new loudspeaker is called Grand SLAMM X-1. This substantial beast stands six feet high and costs £60,000. Yes. £60,000 - but it's cheaper than the Bell X-1 test jet.

For your money you get two 450 pound loudspeakers designed like an F-117A Stealth fighter, which are described by their maker as a 'Super Linear Adjustable Modular Monitor'.

Efficiency is quoted as a scary 95dB (into 8 Ohms), and bandwidth



At six feet high, Wilson Audio AMM's in at £10,000 a foot.

is claimed to span 19.5Hz to 27kHz (-3dB). To achieve this it has a sub bass and a bass driver, two midrange units, an inverted titanium dome main tweeter and a pair of titanium ambient tweeters that fire up from and behind the speaker.

The Grand SLAMM has been designed as a relatively affordable and domestically acceptable version of Wilson's multi-cabinet WAMM flagship. Don't even think about how much that costs.

**2** 081-947 5047

### Hi-Fi surround sound starts here

Arcam has unveiled the UK's first 'hifi' AV amp with Dolby Pro-Logic. The £999 Xeta 1 aims to combine ease of use and true hi-fi sound quality, in a no-frills Pro-Logic package which takes up little more space than a hifi-only device.

amp stage to the Xeta 1 to feed the front three speakers, providing for each what Arcam claims to be 60Watts of 'true hi-fi' sound quality. At the rear there are 20 Watts for each surround enclosure.

This is a true AV switching amp,

are used throughout. There is full compatibility with PAL and NTSC signals.

Sound-processing is done on one circuit board, and Arcam conducted blind listening trials to select the best-sounding Pro-Logic chip.



Operation is claimed to be a cinch using a 30-button remote and onscreen graphics, while the amp's front panel has only one button more than Arcam's acclaimed Delta 290 hi-fi amp.

The latter has donated its power

offering (via phono socket) eight analogue audio inputs, including one tape loop each for cassette and VCR; plus four for composite video. Two of the latter are paralleled with S-Video mini-DINs, and professional-quality video buffers

Available in October-December, it will be sold in Arcam stores, selected (the company claims) for commitment to AV, competence to perform installation and willingness to send staff for training. **2** 0223 863384

### Technics' tweak techniques

Technics has announced MkII versions of the remotecontrolled SU-A800 and SU-A900 amplifiers launched last year. The new models retain their predecessors' Virtual Battery Operation power supplies and Hybrid Construction bases, but have undergone extensive listening tests and technical input from UK critics to improve power supplies.

The R-Core transformer, introduced to reduce vibration and eliminate magnetic flux leakage, has been tweaked to enhance dynamic power delivery; and Technics' own Master Series capacitors (constructed from an aluminium/resin/aluminium sandwich) now benefit from improved electrolyte and reduced separator-plate impedance.

The 55Wpc SU-A8ooMkII costs £350, while the 90Wpc SU-AgooMkII costs £400.

**2** 0344 853943



# In full effects

JBL has finally raised the crushedvelvet curtain on its long-awaited Sound Effects range of flexible, modular loudspeaker systems. First sighted in Las Vegas at the beginning of the year, Sound Effects is now set for a Live '94 launch as

All satellite speakers feature JBL's titanium-dome tweeters and neodymium magnetic structures, and all units for front-of-room use are similarly 'voiced' in the name of homegenous soundstages.

Music One (£630) comprises a

pair of two-way satellite speakers and two passive, double-chamberbandpass subwoofers; while Movies One (£220) includes a dialogue speaker and two surrounds. Put 'em together (Music/Movies One, £800) and an instant AV system gives a £50 saving over the combined

Music Two
(£850) includes
larger satellite
speakers and the
BassWave selfpowered
subwoofer; and not
surprisingly
Movies Two (£500)
offers dialogue and
surround speakers

which match up with musical siblings in the *Music/Movies Two* outfit (£1300, saving £50 again).Other accessories for custom installation, include brackets, an amplified Dolby Pro-Logic processor and power amps.

**2** 081-207 5050

# Lights! Camera! Action! But don't miss the Sound Effects.

JBL's key range for the autumn.

There are four basic 'all-in-one' packages designed for replay of music, movies or both. Each package is made up of various stylish subwoofer, satellite and surround-speaker enclosures, all designed to be room friendly.

### **Community chest**

Castle have tweaked their 'cult' Chester speaker (Best Buy, HFC 98) to bring it in line with the company's other floorstanding models. Principal improvements are the addition of a wood-veneered plinth (formerly an optional extra); offsetting the tweeter with respect to the bass-mid driver for improved stereo imagery; restyling the grille with a new curved profile; and using more closely-specified components in the crossover. Available in a variety of real-wood veneers for £699 (or £799 for rosewood and yew).

### A new reference

Noted speaker purveyors KEF will roll out four new enclosures through its majestic factory doors in October. The new *Reference Series* floorstanding boxes are intended to complement KEF's existing range, and deploy the new fourthgeneration Uni-Q point-source drive-unit, within stylish cabinets which are currently available in black ash and rosewood.

Known simply as *Models One* to *Four*, the four newcomers are priced at £995, £1,495, £1,995 and £2,995 respectively. They incoporate a number of improvements in addition to the new 16 omm/25 mm ferrofluid-cooled, cloth-



Four more References for the KEF Encyclopedia.

domed Uni-Q. Principal among these is 'decoupled driver technology' (front-mounted midrange units are mechanically isolated from the front baffle), and 'Interport' coupled-cavity bass loading which is said to increase low-frequency output.

Indeed, quality of bass has been a high priority, according to KEF. The top three enclosures use twin driveunits, connected by a large-section extruded aluminium rod, claimed to reduce cabinet colouration.

Rigid plinth bases may be filled with lead shot for stability, and optional spikes may replace the supplied solid brass feet.

**2** 0622 672261



Chester's changed! The newlook 'cult' speaker from Castle.

### **IN BRIEF**

American high-end speaker manufacturer Thiel has announced the 140cm high floorstanding CS7 loudspeaker. This four-way box features Thiel's famous Coherent Source sloped front baffle and first-order crossover. Its frequency response is claimed to be linear from 25Hz-18kHz and a sensitivity is quoted at 87dB/2.8v-m and nominal impedance at three ohms. No UK retail price has been fixed as yet, but the CS7 is expected to retail at about £8,000. 22 (0483) 454993

Kenwood has released the £699.95 HD-600 High Density system, which is claimed to achieve separates sound quality in a compact package. It boasts a dual bitstream D/A converter CD player, an FM/MW tuner with RDS facility, single reverse cassette deck and 40w amplifier, all wrapped in a rigid, aluminium-fronted chassis. The system is also offered with a pair of Kenwood's European designed LS-2006 loudspeakers, for £899.95. 22 (0923) 816444

Clarion has introduced 16 new products on to the in-car hi-fi market. Top of the list is the £850 MDJ 474 in-dash sized four-MiniDisc changer unit, which can be controlled by one of five new radio/cassette combination units. These range from the £220 4x20watt CRX 700C right up to the remote controlled, RDS-equipped, 4x30watt CRX 123RM at £520. There are also seven other combination units in the range, two sixdisc CD changers and the DSP 979E in-dash digital sound processor, at £800. 22 (0793) 870400

This year's Northern Ireland Sound & Vision Exhibition, run by Zeus Audio, will take place on October 14-16 at the Stormont Hotel, Upper Newtownards Road, Belfast. 

(0232) 332522

Sound With Style's Yorkshire Hi-Fi Show promises to attract many people over the weekend of the 15th and 16th October to the Doncaster Moat House. Tickets cost £2.00, or £1.00 for Sound With Style Privilege card holders. 22 (0742) 737893

Vintage hi-fi is back in fashion in Leicester. Classique Sounds is producing a range of refurbished vintage products as well as offering a restoration service. First in the Classique line include Garrard 301 and 401 turntables and Leak, Radford and Avantic amplification.

(0533) 835821

Doncaster's Tabula Rasa has been appointed as the UK distributor for the distinctive German Physiks 'Art Noise' omni-directional loudspeaker and the Burmester range of audio electronics. Both ranges will run alongside Tabula Rasa's Mainhatten Acustik speaker kits.

Once again, Philips has 'restruc-

### THE EUROPEAN LOUDSPEAKER SYSTEM OF THE YEAR 1994/95



### THE ONE THING EUROPE DOES AGREE UPON!





**Award Winning Systems** 

MAJOR EUROPEAN PUBLICATIONS VOTED CELESTION 3 Mk II THE LOUDSPEAKER SYSTEM OF THE YEAR

" In its latest incarnation the Celestion 3 Mk || was judged to be a tremendous combination of value for money and excellent sound quality. Easy to drive and small enough to fit into almost any domestic situation, the Celestion 3 was praised as a polite and polished performer which will find a happy home in many a system."



### Empire of the Sennses

Sennheiser has announced an official UK launch for its new 'affordable' £1,000 electrostatic headphone, offered in an exclusive *Hi-Fi Choice* competition last month.

suspended between two goldplated counter-electrodes in a damped, ultra-rigid frame; and wellheeled ears will be suitably cossetted by a low-pressure



The HEV 60 headset and HEV 70 energiser are descended from Sennheiser's £8,500 Orpheus system (reviewed in HFC 101).

The 26 ogram headset is claimed to include an 'almost perfect pistonic driver', and claims frequency response from 12 to 65,000 Hz. The diaphragms are fabricated from foil-polymer coated with one-micron-thick gold. This is

headband with leather'n'velvet cushions. The *HEV 70*, which accepts line-level signals via a phono input, is a MOSFET-equipped Class A device equipped with a highly-linear Alps potentiometer. Six cores of OFC cable make up the low-capacitance cable.

Ixos interconnects are supplied as standard.

**2** 0628 850811

### Chrome is where the art is

If you're turned on by Audio Innovations' wing-shaped Alto amplifier, the new chrome-fronted version will transport you to hi-fi nirvana. The new-look amp is a result of myriad enquiries from



export customers, but UK dwellers can buy it for £379. This is £50 more than the standard matt-black edition, whose price has increased to £329 since we reviewed it in HFC 131. Furthermore, the Alto now meets requirements of Harmonised European Standard BSEN 60-065 for electrical safety, clearing it for sale in Scandinavia and Singapore.

### **IN BRIEF**

tured' the price of its Digital Compact Cassette players, shaving up to £100 from the cost of separates DCC players and up to £300 from DCC-equipped mini- and midisystems. 20 081-689 2166

It's official! According to the Football Survey 1994, 95% of footballers in the UK own a hi-fi system. Their most popular brands are Sony, followed by JVC, Philips and Pioneer. Remember, it's facts like this that help win Mastermind tournaments.

In our review of the JPW
Subwoofer/Satellite system in the last issue, we neglected to mention the £30
JPW wall bracket for the system. We apologise for any inconvenience caused.

We were so impressed by our Sound on the Run supplement cover artwork and illustrations that

we completely forgot to mention their creator, Peter Richardson.

### **Audio Vision '94**

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

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

Coupon 2 — October 1994.

Name

Address

### INSTRUCTIONS:

Simply clip and save this coupon from Hi-Fi Choice magazine and collect the last from the November issue. Present all three at the AV'94 box office to get two tickets for the price of one, saving a smashing £3.50. Please note that photocopies will not be accepted; this offer must not be used in conjunction with other promotional offers and no cash alternative is available.

### Super, smashing, simple?

NAD have gone one step beyond 'back to basics' to 'super simple' in the new £130 310 amplifier. The company is hoping this will 'rewrite' standards of budget amplifier performance as its

Eschewing orthodox push-pull approaches, they've based the 310 around a Class A stage driving a complementary pair of output semconductors: one MOSFET, one bipolar.

better-quality components.
Claimed output power is 20

Claimed output power is 20 Watts continuous into eight Ohms, with IHF dynamic power of 80 Watts into two-Ohm loads. Maximum current, meanwhile, is said to equal



### Back to basics with NAD's new 'super simple' 330 amplifier.

ancestor the 3020 did.

The 310 certainly follows in the NAD tradition of minimalism, and in pursuit of their alliterative slogan, its designers claim to have created an entirely new circuit topology.

NAD claims this results in approximately half as many components and 20 per cent more efficiency than in competitive products — and that savings thus accrued were redistributed into

20 Amps

A neat touch is the provision of two 3.5mm mini-jack sockets on the front panel, for easy hook-up to portable components.

**2** 081-343 3240



To audition the new Elektra range, visit any Musical Fidelity stockist from the list in this issue or contact Musical Fidelity, 15/16 Olympic Trading Estate, Fulton Road, Wembley, Middlesex HA9 0TF or telephone 081-900 2866

### Audition the new Elektra range, but turn off your taps first.

Avon BATH Paul Green HiFi 0225 613197. BRISTOL Radford HiFi 0272 428248. **Bedfordshire**BEDFORD Richards A/V 0234 365165.

Rorkshire

MAIDENHEAD B&B HIFI 0628 734420.

READING B&B HIFI 0734 583730. **Buckinghamshire**HIGH WYCOMBE B&B HIFI 0494 535910.

MILTON KEYNES

Audio Insight 0908 561551.

Cheshire

ALDERLEY EDGE

Aston Audio 0625 583472. CONGLETON Peter Martin 0260 280017. WARRINGTON

Practical HiFi 0925 632179.

Clwyd WREXHAM

Action Gate Audio 0978 384500. **Cornwall** 

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RJF Audio Visual 0209 612260.

County Durham

DARLINGTON HiFi Experience Plc 0325 481418.

Derbyshire

CHESTERFIELD Audioscene 0246 204005. DERBY Active Audio 0332 380385.

DERBY ACURE CO...

Devon

EXETER Radford HiFI 0392 218895.

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Sevenoaks HiFi 0242 241171. Greater Manchester

MANCHESTER Practical HiFi 061 839 8869.

Hampshire

LISS nr Petersfield Audio Gallery 0730 895194. SOUTHAMPTON

Southampton HiFi 0703 228434. **Hereford & Worcestershire**HEREFORD English Audio 0432 355081.

Hertfordshire
HARPENDEN Studio 82 0582 764246.
HITCHIN David Orton 0462 452248.

ST. ALBANS
Darbys TV HiFi 0727 850961.
WATFORD Sevenoaks HiFi 0923 212736.
Humberside

HULL Fanthorpes 0482 223096.

Isle of Man

RAMSEY Island Compact Disc 0624 815521. Kent

CANTERBURY Sevenoaks HiFi 0227 462787.

CHATHAM

Sevenoaks HiFi 0634 846859. EASTBOURNE

Eastbourne Audio 0323 725828. FOLKSTONE VJ HiFi 0303 256860. MARGATE VJ HiFi 0843 226977.

SEVENOAKS

Sevenoaks HiFi 0732 459555. TUNBRIDGE WELLS

Sevenoaks HiFi 0892 531543.

Lancashire BLACKBURN

Romers HiFi Centre 0254 887799.

BLACKPOOL Norman Audio 0253 295661. Practical HiFi 0253 300599. BURNLEY Practical HiFi 0282 33464.

Practical HiFi 0524 39657

Leicestershire

Leicester HiFi 0533 539753. Sevenoaks HiFi 0533 557518.

London

Audio Concept 081 567 8703. Bartletts HiFi 071 607 2148. HiFi Confidential 071 233 0774. HiFi Experience 071 580 3535. KJ Leisure Sound 071 486 8262. Sevenoaks HiFi 081 855 8016. Sevenoaks HiFi 071 352 9466 Studio One 071 371 3037.

Middlesex

ENFIELD Sevenoaks HiFi 081 342 1973. RICHMOND Riverside HiFi 081 892 7613.

Norfolk

NORWICH Sound Approach 0603 622833.

Northamptonshire
NORTHAMPTON Rapkins 0604 37515.

**Notts** 

NEWARK Peter Ellis Audio 0636 704571.

Oxfordshire

OXFORD Oxford Audio 0865 790879. Sevenoaks HiFi 0865 241773.

Scotland

HiFi Excellence 0224 322520 EDINBURGH In HiFi 031 225 8854 IVERNESS Music Station 0463 225523.

Shropshire SHREWSBURY

Shropshire HiFi 0743 232065. **Somerset** 

YEOVIL Mike Manning 0935 79361. Staffs

TAMWORTH Active Audio 0827 533555.

Suffolk BURY ST. EDMUNDS

Bury Audio 0284 724337.

**Surrey** ADDLESTONE Cosmic 0932 854522. CROYDON

Sevenoaks HiFi 081 665 1203. GODSTONE Surrey HiFi 0883 744755.

GUILDFORD PJ HiFi 0483 504801.

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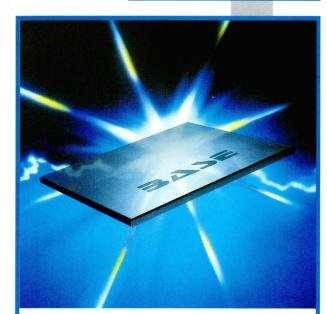
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# Choice

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

### INTEGRATED AMPLIFIER

### Nakamichi IA-4S

£200

- A great natural sound with heavy but well-controlled bass.
- Sound may not impress those who like music more rounded.

SOUND \*\*\*\* VALUE \*\*\*\*

eviewing amplifiers is not an exact art. Some people like them to sound a certain way while other people prefer a totally opposite sound. To some reviewers the sound of the

previous amplifiers had completely missed. Even on a quiet track, like Blur's This Is A Low, the gentle bass-line is given a force that stops it flowing over you like just another wishywashy pop song.

At the other end of the scale, the treble is bright without getting out of control at louder moments: cymbals stay cymbals, never sounding tizzy; and overdriven guitars remain clear and overdriven for once avoiding the all-too-common high-speed drill effect.

Add the deep bass to the unthreatening treble and what you get is a very nice-sounding amplifier. Purists may believe that the kind of sound offered by this Nakamichi is not

bass gain. At least with this Nakamichi my pals and I are satisfied we can party without having to worry if the neighbours can hear it - they certainly can.

Above all of this, however, is the natural sound that this amplifier lends to tracks, in particular the trumpets on Hand On The Torch (US3) and the pizzicato strings on Sting's Seven Days which sound absolutely great. That is not to say that this amp surpasses all others on the market, but for the reasonable price of £200 you could do a lot worse.

### Rob Tribe

Nakamichi

B&W (UK Sales) Ltd, Marlborough Road, Churchill Industrial Est. Lancing, W Sussex BN15 8TR. FEE BERRY **2** (0903) 750750

### MINI SYSTEM

### Denon D-F10

£1.150

- 🔼 A hi-fi standard mini system. Digital tuners, MD decks and other compo nents are on the way.
- Very few; speakers have some boxy colorations and lack weight, but this is just nit-picking.

SOUND \*\*\*\* VALUE \*\*\*\*

ometimes it is hard to avoid judging by appearances. It is only human nature to feel confident about a product which shows unusual attention to detail, or which is constructed using superior materials. The D-F10 certainly qualifies on both counts. The solid, brushed aluminium controls mark it out as special, likewise the

> simple, gimmick free control set. The speakers are well built

Nakamichi IA-4S ideal for playing some of my better tunes.

was the amount of bass that it

desirable: perhaps preferring a well rounded, calmer sound with a more melodic bass. But my friends, although impressed with my Audiolab A8000,

constantly reach to turn up the

A chance to meet the neighbours; they'll be round if you turn the volume up too high on the IA-45.

with real-wood veneers and beadings which give the game away instantly -

amplifier may be too brash and the bass too thumpy, but not to this one, I felt that this amp was

The best thing about the IA-4S added to the music, which some

10 Hi-Fi Choice October 1994

Could Alvin be more enthusiastic about this system? Would he give it back to Denon? The answer is no.



The cable is

they are made by a specialist, JPW in this case.

Checking the price-list throws another spanner in the works for those who thought they knew all the arguments against packaged audio. The speakers are optional (have you noticed how it is only systems which already have decent speakers that can be bought without?), but so is every other component. Each has its own power supply and conventional phono socketry (4mm sockets for the speakers), and each has its own place in the price list. If you want just an amplifier and a CD player, so be it.

Facilities are broadly what you'dexpect, except that the tuner has RDS, and the cassette deck has a single, non-auto reverse transport, plus manual record level and Dolby C, which is a zillion miles from traditional system provisions. Otherwise, everything works as you might expect, with full remote control and cooperative behaviour between the components.

It sounds good, too. Although the speakers are bright when new, and slightly boxy even when run in, the system overall is sharp and clear, with an excellent combination of clarity and refinement. The amplifier sounds strong and in complete command, and even the cassette deck works without audible wow & flutter (the bane of system decks), plus a wide

bandwidth and with stable imagery. The tuner and CD player are even better, in every way comparable to some of the better budget separates components.

As I said, it is hard not to feel enthusiastic about this system. In fact you could even feel slightly unsettled by a system whose qualities are so closely aimed at people who would otherwise buy component high-fidelity. Denon obviously knows more than it's letting on. **Alvin Gold** 

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

### ACCESSORIES

### Goertz loudspeaker cables

MI 1 £20/m; MI 2 £40/m

- Excellent control over the music and the system; good value.
- Can produce very unpredictable results with the wrong amplifier. SOUND ★★★★★

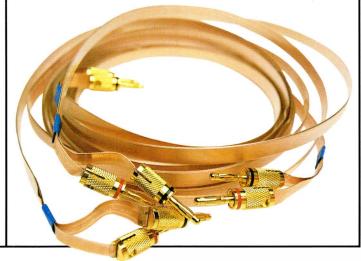
VALUE ★★★★★

ownshend Audio has long been a supporter of impedance-matched loudspeaker cables. These are cables which have a characteristic impedance close to the impedance of the loudspeaker — usually around four ohms. Such cables are very much at odds with conventional cables, which often have an impedance between 60ohms and 470ohms. However, impedance-matched cables have never proved popular with certain amplifier designers. Thanks to the laws of physics low impedance cables by inference are highly capacitive, and highly-capacitive cables can spell disaster.

In the past, Townshend Audio has recommended the home made Isolda loudspeaker cable, but this had some termination problems and was seldom domestically acceptable (it looks like the sort of rope used to catch Phantoms on aircraft carriers). Enter the Goertz speaker cables from America.

ultra-flat and resembles an unrolled capacitor. The basic £20 per metre MI 1 cable is made up of two 10mm wide ribbons of copper, individually jacketed in polyester terephthalate and then laid on top of one another and sheathed in Lexan. There is also a higher power version which can be used for longer runs, called MI2, which uses 20mm wide ribbon cable and costs £40 per metre. For those who are willing to get extreme, there are also silver versions of the cables, costing £256 and £475 per metre respectively. In addition, normal termination costs an additional £48 for a stereo pair and there is an £87 adapter unit, which will allow Goertz to be used with amplifiers like Naim and Exposure, that would otherwise

### Goertz will provoke a definite reaction, but will it be good or bad?





have stability problems.

When this loudspeaker cable is good, it's very, very good and when it's bad, it's horrid. In the right systems, even the cheapest, Goertz cable can strip the sound bare. It seems to increase the amplifier's grip over the bass cone, while opening out the soundstaging properties dramatically. It has many of those qualities that have become trademarks of Rock turntables, Glastonbury speakers and other products in Townshend's portfolio. If you find this kind of sound to your liking and your amplifier suits the cable, you are guaranteed to love the Goertz. Opting for the better Goertz further improves the sound of the system, refining all the above aspects. The level of improvement that is perceptible between Goertz cables, however, depends on the system they are used in. Even in a mid-fi £700 system, the differences are still noticeable.

However, because it is very capacitive, Goertz has a tendency to highlight the weakest links in amp and speaker design. Further experimentation showed that although the dramatic changes in sound quality it produced would be constant with a certain amp/speaker package, changing one component would unpredictably change the sound of the system.

I am going to have to sit on the fence with the Goertz cable. Your system will either love it or hate it - and it is mandatory that you audition it in situ before buying. If you are in any doubt about its suitability, contact Townshend for advice. It is probably the best cable you can use with amps like the Pioneer A-400 or A-400x, but not every amp will produce good results. You will have to carefully test Goertz in your own system – if it works, I doubt that you could live without it.

### Alan Sircom

Townshend Audio, Tim's Boatyard, Timsway, Staines, Middlesex TW18 3JY. ☎ (0784) 455866

### LOUDSPEAKERS Mission 752

£500

- Another sure-fire winner from the Mission stable; holds no unpleasant surprises for Mission fans.
- Treble is of excellent quality, but slightly excessive, especially with strings and woodwind.

SOUND ★★★★★
VALUE ★★★★★

he 753 has been a major success, in both sales and critical acclaim, among floorstanding column speakers since the day it was launched. The 753 single handedly rekindled interest in a class of speaker that had languished before its launch. Because of its reputation, a follow up wasn't totally unexpected; nor (in broad terms at least) the form it would take.

The 753 is a substantial design, with a multiplicity of drive units, in a 'two-and-a-half-way' configuration, mounted in a novel, transverse folded enclosure in which the baffle and back are glued to the carcass which is made by V-grooving and folding a single strip of wood. In the Mission design, the baffle, back, top and base are formed in one piece, the sides being added last, giving better support for the baffle. The 752 takes the best ideas of the 753. namely that transverse folded enclosure, for which they have designed a

The Mission 752 is great value and well worth a listen.

simpler two-way driver array, albeit using high-tech drivers. The spikable enclosures are reflex loaded, with a slightly backwards tilted baffle which gives a degree of time alignment.

Even superficial examination shows a lot of attention to detail, and the test system came dressed in a superb rosewood veneer, from sustainable sources. Even if you didn't like the sound of the 752, you would not be able to fault it for value

value. However, you probably will like the sound: it is an eminently likeable loudspeaker. It has all the familiar Mission traits - an almost punctiliously neutral and transparent midband; quick, precise timing that drives the music along rather than pulling it along; a slightly overemphatic treble; and a full and powerful bass - the most recent change to the basic Mission sound. It works beautifully, especially with acoustic music. The system was clearly balanced with the female voice in mind, and instruments like acoustic guitar and many of the percussion

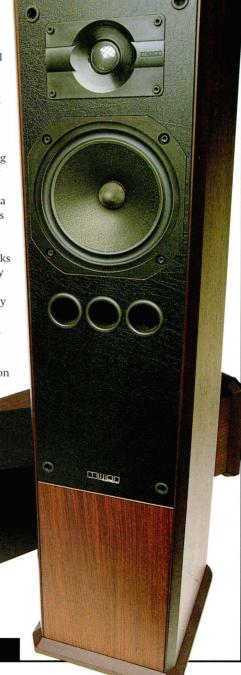
family have an

unusually tactile, physical quality. The 752 is a benign electrical load, giving every indication of having an unproblematical impedance curve and higher than normal sensitivity. Definitely one for the shortlist.

### Alvin Gold

Mission Electronics Ltd, Stonehill, Huntingdon, Cambs PE18 6ED.

**2** (0480) 451777



### INTEGRATED AMPLIFIER Minstrel

£900

- Capable and well-sorted valve amp, suits a range of reasonably sensitive speakers well.
- Falls between two stools: not cheap enough for the mainstream, nor capable enough to qualify for the high-end.

SOUND \*\*\*\* VALUE \*\*\*\*

ome tube amps set out to seduce, with a display of glowing glassware, or a soft, lush (or is it woolly and floundering?) voice. This one falls into neither camp. It is built into a fully enclosed, convectioncooled box, and doesn't even have the traditional tube foibles, microphony or noise, though there is some electrical hum, predominately 4th harmonic (200Hz). If it wasn't for the occasional bill for replacement tubes, and that giveaway name, the Minstrel could almost pass as a transistor amp.

In fact it is half transistor, half tube. The input section and power supply use solid state devices, and ditto the driver stage for the bottle-based output. The Minstrel is an Ultra Linear design, with zero overall

negative feedback. The amplifier was supplied with 6L6 tubes, which are good for 20 Watts per channel, however, EL34s can be specified, which give 30 Watts per channel at £1,100. A third type is based on a hand made Chinese tube called the 350B, which Quantum rate highly, though no price has been set.

There is nothing whimsical about the sound. The Minstrel is promoted as quick and dynamic. It is, but it could equally have been called solid and meaty. This is also a bighearted amplifier, which can put on a surprising burst of volts and amps when pushed, and quickly too, when the pushing is done by a piano recording or something similarly percussive. I was surprised, even shocked by the Minstrel's dynamic range, which is utterly convincing and un-tube like, yet the delicacy and fine detail of Debussy or Ravel orchestral music is beautifully handled. A real mailed fist in a velvet-glove type of performance.

This is an amp that allows individual instruments room to breathe, and one that doesn't homogenise complex material. The amp was also impressive in its ability to play cleanly at much higher

volume levels than its modest power rating implies. Negatives? Well, apart from hum (and it's only just audible with sensitive speakers), a mild hardness or lack of transparency, and a suggestion of response tweaking (which emphasises the lower midband, making the system sound slightly dulled) there aren't any. Alvin Gold

Quantum Audio Ltd, PO Box 26, Kilmarnock, Ayrshire, Scotland KA1 1BA. 22 (0563) 71122

**TONEARMS** 

### Helius Cyalene 2

£1.395

- Highly neutral sounding arm; open midband; a perfect match for the Vovd turntable.
- Standard of build quality and finish is not brilliant; insubstantial cabling.

SOUND \*\*\*\* VALUE \*\*\*\*

n the past, Helius tonearms were de rigueur for any aspiring Pink Triangle or Vovd turntable owner. The space-station

styling and neutral sound all added up to make the original Helius Cyalene the top tonearm for those seeking balance. But things move on.

Helius Designs began to branch out into loudspeakers and ultrapowerful telescopes, and a gap appeared in the top-end tonearm market which was quickly filled by designs from England and America. But Helius is back in the tonearm game with the new £1,395 Cyalene 2.

Unlike the original Cyalene, the Mk 2 version uses an undamped, military-spec stainless steel/tungsten lateral bearing, while the vertical bearings are still hand-made by Helius itself. The five-ball-race bearing design, unique to Helius, produces a line contact which gives greater energy transmission and a far more reliable structure than the point-contact three ball-race design deployed in previous Helius arms.

The rear counterweight section is removable, to adjust the arm for different weight cartridges. This is impressive, as it allows the counterweight to be in the perfect balance position, not hanging precariously off the end of the tonearm. This means that the tracking force can only be set using an aftermarket stylus pressure gauge, but the arm is easy to prepare. Unfortunatley azimuth adjustment is not possible on the standard version.

Having experimented with a



A valve amp that won't melt in your hand — the  $\it Minstrel$  from

Quantum - though it will melt your chocolate.

variety of high-end arms, it's good to see the Helius name reappearing. The overall performance of the *Cyalene* arm is very good, with no obvious resonances in the audible frequency range. Although this sounds obvious, it is surprising just how many arms have a resonance in the audio band. Until you hear an arm without such problems, they are often hard to spot.

Comparisons between the Helius Cyalene 2 and the SME V are worth a mention. From a constructional point of view, there's no contest – the SME V wins

may turn out to be a problem.

Sonically, however, the gap is soon covered. Compared to a standard SME, the Cyalene 2 has a slightly smoother and more open mid and top, although the SME V has far better bass definition and power. One tonearm is not intrinsically better than the other; they simply have different priorities. Silver-wiring the SMEV shortens the gap considerably in the treble, yet the Helius gives a far less metallic air to the midband. This open midband is not achieved at the expense of the arm's rhythmic abilities, however: here the Cyalene 2 can best be summed up as a tight and fluid performer.

Overall, aside from the sketchy build quality, the Helius *Cyalene 2* is a very good bet for Voyd owners.



Continuing the image: a fruity, young wine that comes recommended.

### CASSETTE DECK

### Aiwa AD-F450

120

- Good performance for the price; fine bias adjust; transport stability and good bandwidth.
- Not quite the spectacular bargain it once was; clacky transport engagement, poor metering and lightweight build.

SOUND ★★★★★
VALUE ★★★★★

ld wine, new bottle. The AD-F450 is a cosmetic rehash of the AD-F410, last year's red hot budget cheapie at £100. That model in turn was a renamed and barely simplified AD-F400, which cost £150 a year earlier, and was regarded as being pretty good even

then.

Through

fresh eyes, the £120 AD-F450 seems slightly flaky. The metering is poor, with limited range, resolution, and virtually invisible scale markings, and the transport changes modes with loud clunks. But if you are in the market for a no-frills but respectable cassette deck at the lowest possible price, the AD-F450 turns out to be a rather tough act to follow.

The deck is equipped with Dolby B, C and HX Pro (the AD-F410 was the cheapest ever Dolby HX Pro equipped cassette deck when launched), a fine-bias control suitable for ferric (Type 1) and chrome (Type IV) tapes, and a fixed level headphone socket. Despite its limitations, the bicolour meter display gives instant warning of overload from a distance, and the all-important loading mechanism feels reassuringly solid and snappy.

It also sounds good — surprisingly good. After the first few hours, the transport is stable enough never to raise any doubts, even playing classical piano, which is a pretty searching test for wow & flutter.

Using good Type II tapes like TDK SA-X, bandwidth is well extended at both ends of the spectrum: the bass is full and sometimes slightly plummy, and the treble is well defined and vivid, though some care should be taken with closemiked percussion which produces clear signs of intermodulation, losing the feeling of openness and 'air' at high recording levels. Although it sounds solid, the deck seems rather flat and mechanical at times as the electronics leave their imprint on the music.

The bottom line, then, is that decanting the wine hasn't spoilt the flavour. This is not a great cassette deck, and its engineering quality is no better than it should be, but it is more than adequately specified, and it performs just that little bit better than most of its direct rivals. Recommended.

### Alvin Gold

Aiwa (UK) Ltd, Unit 5, Heathrow Summit Centre, Skypoint Drive, West Drayton, Middlesex UB7 0LY. **2** 081-897 7000.

hands down.
The Helius arm is not
badly made, but the level
of finish leaves
something to be desired,
especially against the

sleek SME. The silver cabling supplied with the arm is also rather fragile. If you tend to fit and forget cartridges, the Helius is fine, but if your turntable is forever restless, then the cables The deck was conceived with the Helius arm in mind and the two together have something of a magical synergy which can't be beat.

### Alan Sircom

Helius Designs, The Whitehouse, Aldington, Evesham, Worcestershire WR115UB. ☎ (0386) 830083

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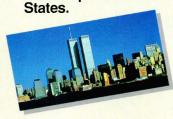
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### CD PLAYER MODIFICATION

### Trichord Clock 2

£141

- Simple way to update a CD player; greater accuracy and stability.
- Can't think of any disadvantage other than the fact that it invalidates the warranty.

SOUND \*\*\*\*\*
VALUE \*\*\*\*

richord Research, makers of the outstanding *Pulsar* 1 DAC, offer an intriguing modification for CD players/transports. This is to replace the quartz crystal oscillator (a single passive component) with a high-precision active clock. This greatly improves sampling accuracy, reducing the jitter caused by time-domain errors between each digital pulse.

Trichord's clock modification has been available for over a year now, and has proven itself a very effective upgrade.

Recently, however, Trichord

developed an even better version. The *Clock 2* offers increased accuracy plus greater stability and consistency than the *Clock 1*. Both cost the same, but those with the *Clock 1* can have the *Clock 2* fitted in its place at a reduced price.

The Clock 2 is said to be as big an improvement over the Clock 1 as the latter was over a typical unclocked player. Given the excellence of the Clock 1 I had my doubts; but now I've heard the Clock 2 modification I'd say it's a fair claim.

Sonically, there are big gains in resolution, clarity, and precision. The music sounds sharper and cleaner, while glare and harshness are much reduced. Detail and focus increase greatly, and imaging is considerably better.

The Clock 2 transformed a Marantz CD-12 from a one-dimensional thin-sounding unit into something quite stunning. Unclocked, its lack of weight and solidity had been very apparent when compared to a Meridian 203 transport with the Clock 1, as it wasn't as precise or vivid, and lacked body.

With the Clock 2 upgrade, the Marantz trounced the Meridian, giving a bigger soundstage, cleaner treble, firmer bass, and more detail. The CD-12 now sounded far more focused and solid. Subtle changes of timing dynamics and tone colour registered more positively, without unpleasant glare. Trichord claim an accuracy of 5ppm (parts per million) for the Clock 2 — considerably better than a Class 1 digital output.

With this sort of precision, the *Clock 2* is able to transform the sound of most CD players, from modest to high class. At £141, it's hard to think of a better or cheaper CD upgrade.

So confident is Trichord that it offers a money-back guarantee if not delighted. It's also possible to buy the circuit separately, so those with technical competence can fit it themselves and save money.

### Jimmy Hughes

Trichord Reseach, 6 Woodlands Close, Malvern Wells, Malvern, Worcestershire, WR14 4SD. ☎ (0684) 573524

### **Record review**

Mussorgsky
Pictures at an Exhibition
Chicago Symphony, Fritz Reiner,
Classic Records/RCA Living Stereo
LSC 2201, LP only.

Reiner's legendary *Pictures*, taped in Symphony Hall Chicago in December 1957, was one of the first stereo recordings of this popular piece. For years it set standards by which all other performances were judged.

Today, with a glut of virtuoso performances in the catalogue, time could blur the impact that this stunning account must have had on its contemporary listeners. Reiner's blend of discipline, brilliance, and control makes for thrilling listening.

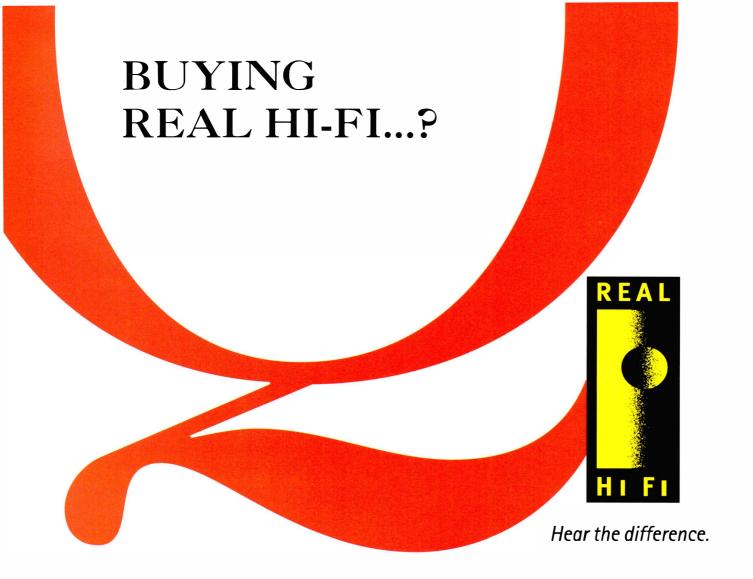
RCA's remarkable sonics still impress, and even after more than 30 years the sound has a fresh open clarity that suffers few of the limitations common to recordings made in the '50s. Toscanini's famous 1953 RCA account sounds thin by comparison, and of course is mono only.

On vinyl, *Pictures* is often cut on one side, or issued on two sides with fillers. But with Reiner, RCA spread the performance over a whole LP to allow the climaxes space to expand. This helps ensure that the full sonic glory of the recording is uncompromised.

Classic Records aim to get as close to the original LP issue as they can. I've never seen an original, much less heard one, but did compare a US copy of RCA's own half-speed-cut, early '8os LP reissue. RCA never released their .5 series in the UK, but I recall US critics being dismissive, though my .5 copy of *Pictures* sounds impressively brilliant and detailed, with crisp treble and lots of impact.

The Living Stereo reissue is warmer and fuller, with richer ambience and depth. If not as spectacular as the Point 5, it's sweeter, more natural and less 'hi-fi'. Pressing quality on 1809 vinyl is exemplary and surfaces on my test pressing were very quiet. At about £28 it's not inexpensive, but it's a real collector's item and no mistake.

(See Mail Order offer on p. 106)



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### AVI S 2000 System

### Sans fuss, sans spaghetti, sans four remote controls — Alan Sircom finds himself in system heaven with an all matching, easy-to-operate S 2000 from AVI.

ometimes, this hi-fi lark can really get you down. The way to audio heaven seems to be paved with a multitude of black boxes and a brace of remote controls. After creating the finest sound in audio, the poor hi-fi nut can be felled with a single cutting phrase like: "Wouldn't a midi system be easier?"

There are a few companies that are determined to rise above this sorry state of affairs. Well known manufacturers like Linn, Quad, Meridian and Mission have all gone the system route of late, producing elegant little products that look good and work well together. Stroud-based AVI has also done the same, and its name deserves to be up there with this élite

Although we have looked at products like the £1,148 S 2000 MC multi-bit CD player in the past, it is clear that the AVI system is designed to be used as a complete package, comprising said CD player, the £599 S 2000 MT FM tuner, the S 2000 MP preamplifier at £749 and the new £1,499 S 2000 A high-power stereo power amplifier. There is also an addon phono stage at £199 for those who, like me, cling to their precious vinyl.

Phono preampaside, all the AVI products have a neatfamily style, with reflective perspex front panels and grey powder coat cases. The latest stereo power amp is a lot bigger and deeper than the other components in the range, but has a similar basic appearance. Granted, it's not the easiest of devices to hide away, but if you consider that the \$2000 A\$ has 250 Watts on tap, and can push out upwards of \$50 Watts without strain, it's not surprising.

With the AVI equipment maximum convenience is the order of the day. The CD, tuner and preamp are all operated by a single remote control, which also allows all the units (bar the power amplifier) to switch into a standby mode. However, when in standby, there are still several red and green LEDs glowing away. This is both good and bad: good, because you know that the products are in standby; and bad, because the LEDs in a darkened room could be a beacon to any passing thief.

Each component is simple to use. All

thebasic functions can be activated from the remote, but some fundamental operations, like a tuner search facility, have to be performed at the tuner itself. In fairness, AVI has designed a user-friendly product, and most of the functions that do not appear on the remote are used so infrequently that they really do not need to be there. Even so, the lack of programming facilities on the CD, only 16 presets on the tuner and not even a balance control on the preamplifier may seem rather Spartan to some.

The source components and control amp cry out to be stacked on top of one another. AVI has taken this into account and has engineered the equipment to work well thus arranged. However, if youcan resist the temptation, each component benefits from careful siting. Admittedly, the usual brace of Mana tables may look a little incongruous sitting underneath midi-sized electronics, but it's worthwhile sonically.

The system sounds fine with decent coax interconnects and 200-strand cable, and any major improvements on these kind of cables don't reap massive rewards. The tweakers among us might suggest that this was due to a lack of magical 'fine detail', but I'd prefer to believe that it is because the products are soundly engineered to begin with.

One of the biggest plus points of this system is its consistency. There is no part which lets the side down, each source sounds similar and has nearidentical levels of performance. If there is a component that lags behind, it's the add-on phono stage, but this is also the least expensive product in the range. Although the phono stage is on a parwith a those that are fitted to good integrated amps and is both neutral and whisper quiet, it sounds shut-in and too sterile for my tastes. AVI firmly believes in the sonic dominance of CD above LP and this phonostage merely reinforces this. Although I did not have them side by side for comparison, I believe that something like the Moth phono stage would be a better bet.

I really can't find much else to criticise. The S 2000 has a sense of absolute, studio-like correctness that comes as a healthy break from some of the artifi-

ciality inherent in hi-fi. The sources are particularly easy to listen to, without being bathed in euphony. Usually, such musical honesty in a system falls into one of two camps: bright and gruelling to listen to, or the electronic equivalent of sleeping pills. The exceptions are few and far between, yet the AVI system is one of these exceptions. It is notable because it is nowhere near as expensive as its sound quality suggests and although it does present a slightly forward impression of the recording played - rather like a testosteroneenhanced Meridian system - the overall balance is just about correct.

The whole set-up is very smooth and believable, with a real sense of space, and next to no background noise, even at very high SPLs. It also belongs to that breed of products which stresses neutrality and an absence of character as key to electronic design.

Using the package with ATC speakers gives an especially good insight into the recording techniques used on whatever music is played. It was interesting to note that it seems to favour the latest high quality classical recordings over the old masters. At low volume levels the AVI can become a little lost. However, the power amplifier combines the speed of small transistor amplifiers with the weight and impact of a huge brute amp.

I believe that the AVI system, armed with a pair of ATC speakers, would make the ultimate system for classical music reviewers. However, it is far from the best system for hi-fi reviewing, as despite giving a great insight into recording techniques, it is difficult to assess what is actually going on in the system itself, and this I find curious.

Because of the system's neutrality and lackofinherentcharacter, Ibelieve that the AVI will appeal to a select band. However, the combination of smoothness and clarity, all wrapped up in a sophisticated coating of easy operation and no-nonsense music replay, will never appeal to the die-hard tweaker. But for those who want their music without all that fuss or bother, yet still want top sound quality at a very reasonable price, the AVI deserves to be right up at the beginning of the list.

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

That AVI system in full . . . inset, clockwise from top right: phono stage, preamp, power amp, tuner, CD player.







### KEF LAUNCHES FOUR SENSATIONAL **NEW REFERENCE SERIES MODELS!**

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

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

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

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- High-End Oxygen Free Copper Internal Wiring
- Gold Plated Solid Brass Feet (with Built-in Spikes)
- Rigid Plinth Base (can be loaded with lead shot)

But, of course, the new Reference Series has to be experienced first hand for their full impact to be made. If your readers want to be amongst the first to hear a demonstration of the new loudspeakers of the year make sure they don't miss a visit to the KEF Stand No 310 at Live '94, Earls Court from 20th-25th September - or have them check out their local KEF dealer.

The new KEF Reference Series is a comprehensive, beautifully unified family of products incorporating the latest generation of KEF's Reference Series technology. KEF's most significant product launch for several years is happening now...

### This story is red hot!

Approved for immediate publication Release ends/September 1994



### Gamma Era and Space

### Chris Beeching is overwhelmed by the power and revelatory charm of a valve amplifier combination.

amma Acoustics is a small. almost bespoke amplifier manufacturer with a reputation for ultimate quality without compromise. Its most famous product to date is probably the Aeon power amplifier, but now the range is expanding. The two units under scrutiny here are the Era Reference preamplifier (£3,499) and the complementary Space Reference power amplifier (£3,999).

First impressions are of high quality workmanship and construction. The copper chassis has that deep sheen commensurate with a lot of care and polishing, while the side and front panelsaresubstantial and finished in black gloss, as are the mains transformer housings. The output transformers, meanwhile, are capped with chrome bobbin covers. The whole ensemble is set off with a plethora of thermionic devices whose glow is brightly reflected in the highly-polished chassis work.

Internal construction is also of a very high standard. By paying careful attention to circuit design, Gamma has managed to squeeze 18 Watts out of each 300B valve, thus making the Space Reference one of the most powerful single-ended amps available using this tube configuration.

The controls are clearly labelled and easy to use. From left to right the preamp offers: source select (four line plus MM phono), volume, a tape monitor switch, and on the far right an on/off switch. The power amp has an input select (for three line level inputs), and volume. The thinking behind the Source Select on the power amp is that, should you be unable to afford both the pre-and power-amp at one go, the power amplifier will take three line sources (such as tuner, tape and CD) so that a simple system can be assembled to get you started. When funds allow you can add the preamp.

The rear panel contains gold phonos for signal connections, IEC sockets for mains, and Michell binding posts which accept bare wire or 4mm banana plugs for speaker connections.

As one would expect, the sound quality matches the stunning good looks. Potentially, the weakest input will always be the phono, requiring considerably more gain and amplification than a line-level source when you take into account the added complication of RIAA equalisation, the phono input will often show up any flaws in the overall design.

However, as soon as the stylus hit the groove on Argo's ZRG 575 version of the Apollon Musagete there was a feeling of anticipation, and once the music started we became acutely aware of the Gamma combination's lucid, transparent, vet musical portraval of this recording. Upper strings had a delicacy not often enjoyed, and the atmosphere and soundstaging were superbly reproduced. Lower strings had a realistic weight, drive and punch, while the woody, earthytexture of the double basses was tangibly apparent.

Next up was something totally different; Oscar Peterson's We Get Requests. Despite the age of the recording, the ensemble really came to life in the listening room. The piano had a density and presence, the bass and percussion a fullness but without undue 'bloom', and the impromptu 'doo-bee-doo-beedoos' in the background from Ray Brown gave a sense of reality which would have you believe the band was performing just for us.

Surprisingly, the CD input was equally lucid, and offered the same sonic signature - neutrality - which confirmed initial impressions that the phono stage was both well designed and RIAA accurate.

Usually, I find CD less involving thsn LPs; this time, however, my ears were pinned back by an aural presentation which let the full enjoyment a n d

qualities of the medium shine through.

I said the Gammas were lucid and transparent, but I had no idea they could convey so much information. This was even more evident on CD than LP, mainly through the wide variation in CD quality. There were many CD recordings which had sounded 'all right' on lesser systems but which were disgarded here while others had me reaching for the 'repeat' button to confirm the magical sounds that I'd missed on previous systems. Good CDs are rare. but they're worth finding. For perhaps the first time I found myself sitting listening to CD after CD.

The Gammas made music with a wide range of material, and amply demonstrated the qualities of different mixes, recording techniques and original sources. The only time they failed to please was when the original recording was poor, regardless of source.

For a stereo chassis the Gamma Space has tremendous imaging ability and soundstage portrayal. No doubt much of the aural performance is due to the tightlymatched high quality components used in the construction, and as Gamma's main man Mohammed Bhatti says, there comes a point where an improvement in component quality will no longer benefit the overall result. His approach has been to use the highest quality components where most appro-

> paper-in-oil caps, and more unusually, silicone damped output transformers.

priate. This means silver wiring and

The Gammas have both discussion-provoking presence, and also a musical integrity which will allow you to hear the true sound of your source components. The technology may be rooted in the early years of this century, but

then some of the best inventions take time to mature. If you're into music, the Gammas are worthy of serious consideration, and even if you can only afford the power amp as a line level 'integrated', I'd recommend a listen you maybe more than a little surprised.

Gamma Acoustics, Ivy Lodge, 81 Sussex Place, Slough, Berks SR1 1MN.

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The Era

(left)/Space

a revealing

listeners.

(right) Reference;

combination that

suffers no fools

but captivates

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The P5 shares the same high and mid frequency drivers, but bass response is extended by using two Cobex units in twin enclosures. Power handling is increased to 200 Watts RMS. Although the cabinet volume is increased by 40%, the slimline design maintains a width of just 200mm.

The P6 increases bass response still further by increasing the height of the enclosure. But the nth degree of spacious treble reproduction is achieved by top mounting the tweeter in a pod, thus creating the ultimate in sonic and visual elegance.

















### Our experts solve your hi-fi queries

### Arcam Alpha 5; plenty of welly on tap for a nice bit of Catfish Blues.

### One bit at a time



### R Hussein, Rochdale, Lancs.



New speakers will probably give you the biggest overall

improvement, influencing all three sources. The turntable can probably stay as it is, though improving the cartridge is something to consider perhaps to a Roksan Corus Black or a Goldring 1042. If tape is an important source, then the Nakamichi DR3 would be worth getting, but with new speakers your CD player is probably the most seriously weak link. Listen to Orelle's CD-480 and the Arcam Alpha 5: both should improve on the Pioneer.

### Hendrix to hardcore

I've just started to build a system, but at the age of 18 I don't have loads of money to throw around. I've picked up a pair of Tannoy 607II speakers and a Rega Planar 2 turntable with Ortofon

cartridge, but don't want a CD player. I'd love a pre/power combination, but only have between £350-£400. I'm open to any suggestions, including buying second-hand. The music I listen to ranges from Hendrix to hardcore.

### B Dickson, London.



There are plenty of good integrated amps around at under £400. Listen to

the Marantz PM-54SE, Arcam's Alpha 5 and 6, Pioneer A-400 or A-400X and the Technics SU-A900. Buying second-hand is very much a question of seeing what's available, but you should be able to find a good pre/power under £400.

### Linnconsistent



G M Haste, East Sussex.

### Query of the month



Win Silver Signal 75 cable!

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

### Not enough space for bass?

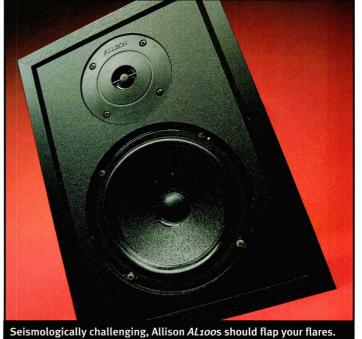
I listen in a small (9ftx9ft) room and get clear well-defined treble from my system, but very little bass. I have a pair of Celestion 1 speakers, and even when they're positioned in corners the bass is rather shallow - although what there is sounds tight and controlled. P. Beresford, Rochdale, Lancs.

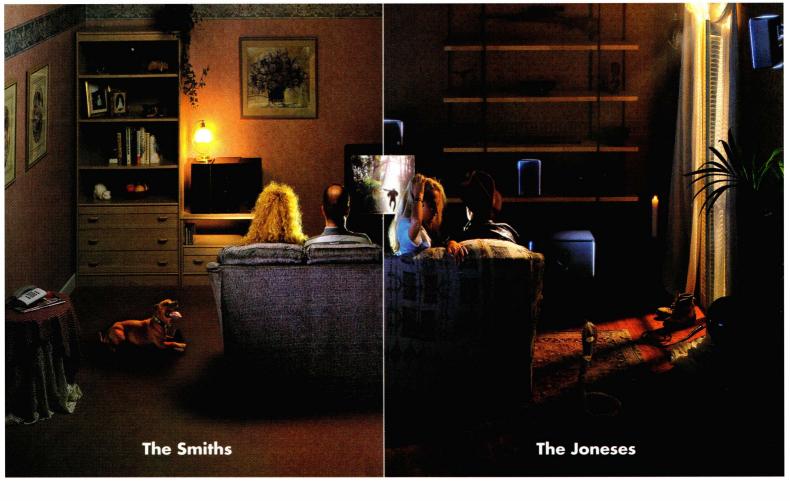


Deep bass is partly dependent on room size, and theory says a small room like yours will have definite

limitations. Your problems aren't helped by having to sit close to fairly bright, forward-sounding speakers that have tight, controlled bass; in a bigger room the bass (if not any deeper) would probably sound more voluminous; and often a slight softening of treble has the effect of making the bottom end sound fuller. A change of speakers is the simplest solution. Listen to the Allison AL100, JPWP1 Vinyl, and Wharfedale  $Delta\,30.2\,and\,see\,what\,you\,think.$ 

Alternatively, consider adding a subwoofer. Good ones (REL Strata, £499) cost a bit but they kick ass.





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Arcam *Delta 2*: a replacement for Mr Gunn's *DL-6*s, which should do more than a new amplifier.

A degree of day-to-day inconsistency plagues many systems, and some of the causes such as mains quality may be beyond your direct control. Room temperature and humidity can greatly influence things, and you'll get a brighter more forward sound when the room is cold. If you're able to leave the equipment permanently switched on (especially the preamp and CD player) this should help; most equipment sounds richer and fuller when fully warmedup. Consider getting an electrician to add a separate mains spur for the hifi. This will ensure cleaner mains.

### Mat matters

Part of my system includes a Michell Mycro turntable, fitted with Rega RB-300 arm and Audio Technica AT-OC5. Would it be worth my while to use a mat with this deck, and if so, which one? Would I have to adjust arm height to get the correct cartridge VTA?

S P Lopez, Marbella, Spain.



The Ringmat from QR developments would be well worth trying.

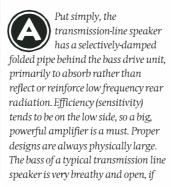
It's available in three different thicknesses, so if you're worried about VTA go for the thinnest. However, given the brightness of the AT-OC5, a slightly negative VTA may be beneficial. Because of this you'd probably find the thickest Ringmat works perfectly well. The Rega arm can be adjusted for height, but only by fitting spacing washers, and this is somewhat elaborate.

### Radio light transmission



G Bernard, New York, USA.

of TDL Studio 4s.



and tight than a sealed-enclosure design. However, it's almost impossible to better a good (big!) transmission line in terms of sheer scale and weight. Denon in mind I have a budget system consisting of a Sony CDP-411CD player, Dual CS-5000 turntable, Denon TU-550 tuner, Technics RB-465 cassette deck, Denon PMA-350 amp, and Celestion DL-6 speakers. I want to improve the overall sound, and have in mind a change of amp to the Denon PMA-450. However, do you think replacing

less punchy

M Gunn, Birmingham.

worthwhile?

the speakers would be more



The PMA-450 is likely to produce an overall improvement, but you'll do better by replacing the speakers. It all depends on how much you like the DL-6s, though; if they happen to suit your taste and work well in your room, a set of 'better' replacement speakers may not give the expected improvement.

Listen to Arcam Delta 2s, especially if you're hoping for deeper, fuller bass without having to go to a much bigger enclosure.

### **Comparative complexity**



I'm a little worried about how to audition

analogue interconnects without damaging my equipment. Should I switch off both CD player and amp before making changes? If yes, wouldn't this risk unsettling these items especially if done several times? I prefer to leave my amp and CD permanently powered up.

Should I simply turn the volume down, then make my changes?

There is a risk of

damaging the speakers

W Driffill, Vincennes, France.

(and perhaps your amplifier too) if interconnects are changed with the volume set quite high; the resultant buzz or squeal could blow a drive unit, or take out a protection fuse. The trouble with reducing volume levels is that you can never be sure of restoring them precisely — and slight changes in level can influence your perception of

one cable against another. The best thing to do is simply switch to a different input, or use the amplifier's mute facility — if it has one. With speaker cables it is probably best to switch the amp off while changing over, providing you avoid accidentally shorting the output, no

Twenty years on

harm should result.



should I listen to? J Simpson, Middlesex.







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It may not be necessary to spend £1,000 to better vour old KEFs. Audition

Epos ES-14s, which should fit your existing stands, being of nominally similar dimensions to the original 104s. Floorstanders like Mission 753s and Castle Chesters should also be heard.

### Sharp and dynamic



the best musically? F Bokros, Hungary.



of superior quality. As a result it sounds that bit sharper and more dynamic. By the time you read this, Technics will have their Mk II replacement models available which (on the basis of a brief pre-launch audition) seem to offer even better sound quality.

### **Temptation**

I recently upgraded my CD player to a Meridian 506, but this

now shows up weaknesses in the rest of my system - a Yamaha CR-450 amp and Celestion Ditton 15 speakers, both about 15 years old. I'm tempted by the Audiolab 8000C/8000P combination with Mission 753 speakers, but wonder if the pre/power Audiolab is significantly better than the popular 8000A integrated amplifier.

I White, Milton Keynes.



You should find the Audiolab 8000C/8000P substantially better than

your old Yamaha, though it's harder to say unequivocally that it fully justifies its extra cost over the basic 8000A. The pre/power combo is more detailed than the integrated, giving better definition. You'll just have to have a listen for yourself.

little if any sonic benefit over the Arcam you are using. Given that you seem to be satisfied with the quality of the Delta 290, why not keep it and add an outboard phono stage?

The Michell Iso and Kinshaw Perception are both top notch phono stages which will stand you in good stead through future upgrades. Seek and enjoy.

done having looked at both items. Currently, no optical digital interconnect gets an especially strong recommendation in Choice, but Kimber's Opti-link and Monster's Interlink LS-100 are worth trying.

A tempting package: the Audiolab 8000 C/P adds a bit of welly to the 8000A's control.



### Preamp prevarications



My system consists of an Alphason Sonata/HR-100S turntable and

arm with a Kiseki Bluespot cartridge, Micromega Logic CD player, a Nakamichi BX-300E cassette deck, an Arcam Delta 290 (used as a preamp), Quad 606 power amp, and KEF Q80 speakers. The Alphason is my most recent purchase, albeit second-hand, and I would appreciate your advice on a suitable preamp for it.

### C Clifford, Cirencester.



The Quad 34 preamp would be a good and not too expensive starting point, though it may actually offer

### **Optical interface extremes**



My system consists of a Technics SL-PA10 CD transport, Technics SU-MA10 digital amplifier, and a pair of Infinity Kappa 6.1i speakers. I've noticed that sound can still be heard on the left channel even when the volume is set to minimum. Also, at low levels, the sound seems to balance over to the left. I'm also wondering if I could change my Toslink inputs/outputs on the CD player and amp to AT&T types. If this isn't possible, which Toslink interconnect would you

### recommend? C Tica, Sweden.



Many amplifiers show a slight channel imbalance when set close to

minimum — even expensive ones. The only solution would be to get the volume pot replaced with one that had been selected for accurate channel balance. It would be safer not to have your amplifier and CD player modified for AT&T connectors, unless you know someone who feels confident it can be

### **Ouiet fi**



time being.

I intend buying some new hi-fi equipment speakers, amplifier and tuner – to go with an existing Sony CDP-50 CD player which I intend keeping for the

I'm thinking of Mission 753 speakers, and want an integrated amplifier with remote-control volume. Is the Arcam Alpha 6 a good choice, and will it have enough power to drive the Missions? Or should I consider the Delta 290? I don't listen loudly.

### P de Bie, The Netherlands.



The Arcam Alpha 6 is an excellent choice and should prove entirely adequate for the Missions given that you don't intend playing music at very loud levels.

The Delta 290 would sound crisper and more refined; if you've the extra cash to spare it would be worth auditioning. Also listen to the new Technics SU-A900MK2, which offers remote input selection as well as remote volume control.



Technics' new SU-A900MK2 is the one to go for if you can afford it.

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

### WRITE ON!

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

### Wrong, wrong, wrong

Having read the latest two-box CD player reviews I can keep quiet no longer. You reviewers are wrong, wrong, wrong about one thing in particular. The facilities to control CD replay, like programming, indexing and timed access, are not widgets, they are basic musical requirements.

I have a large collection of classical CDs, many requiring such facilities. Classical music discs are not all for playing through without taking a break, which suits programming. Also, a lot of opera sets separate aria from recitative using index points, which I can't access on most high-end machinery, while direct time access is important on long tracks without break points.

Why can't we have full programming and display, with a silent operation and digital outputs, on a CD player that sounds good, too?

Dave Billinge, Southsea.

### **Age Concern**

Having received great service from Mordaunt-Short, for swiftly repairing my speakers, I'd like to suggest two additions to your publication.

Why not give a customerservice rating for manufacturers and dealers? Also, why not publish a series on Golden Oldies? This could comprise reviews of products no longer in the shops, but still giving pleasure to music-lovers.

Ian Goldman, West Midlands.

While a customer-service rating is a good idea, it is difficult to apply successfully. All companies will support a product while it's current, but good customer back-up will only show several years after the product has been discontinued — if there's enough back-up stock to service the product for a lifetime, that's good customer care.

A section on golden oldies, however, is a fine suggestion and is being investigated. Some classic products will stand up against today's finest, while others have not aged so gracefully. How do you think your speakers would fare?

### **Cold Compress**

I know this has been pointed out before, but many hi-fi magazines (yourselves included) insist on referring to the data reduction techniques employed by DCC and MD as 'data compression'. I'm sure that many users of personal computers would be somewhat distressed upon discovering that the data compression software installed on their PC had thrown away 80 per cent of their spreadsheet or word-processor document.

Data compression typically gives savings of between 25 and 75 per cent, without losing any of the original information. Why can't this technique be applied to CD to extend the playing time, or even to improve sound quality?

### DC Robinson, Worcestershire.

It's impossible to use data compression (or reduction) techniques on a standard CD, as it would contravene the Red Book standard. Put another way, a data compressed CD would be unplayable on any conventional CD player. Systems like Sony's Super Bit Mapping or Pacific Microsonics' HDCD-encoded discs improve on the sound of basic CD, but will work on any CD player. There will be special HDCD-decoding players in the near future, to push the HDCD envelope still further.

Although the musical information thrown away in a data-compressed signal is considered to be effectively inaudible, even the greatest fan of MD or DCC couldn't claim that the processed sound is an improvement over the original signal. **Reviews Ed** 

### Letter of the month

Each month, we're giving away a fabulous Hi-Fi Choice sweatshirt for the most interesting letter we receive. Write to us on anything to do with hi-fi or music, to: The Editor, Hi-Fi Choice, 19 Bolsover Street, London W1P 7HJ, or send a fax on 071-323 3547, or send e-mail to the address on page 3.



I am in the process of building a hi-fi system from separate components and decided to go for either the Marantz CD53 or CD63 CD players.

Since I wasn't sure about the difference between the two models (apart from their £50 price difference), I went to my local electrical retail outlet to be told that the CD53 was a '4-bit' player and the CD63 a '16-bit' player, resulting in 'much better sound'. Still, I should have known what to expect from a shop selling hairdryers?

So I went to a 'proper' hi-fi shop. "The CD63 has a better DAC than the CD53," said the salesman. But when asked if I would hear the difference, he replied, "Maybe an expert could, but not you and I. Go for the CD53 — we don't sell the CD63 anyway." Another dealer implied there's no difference, except for quality of construction. I may not have an audiophile's ears, but I could see that both boxes were physically identical. When I pointed this

out to the assistant, he said he was referring to the quality of components inside.

Having visited several dealers, I was none the wiser and decided to phone Marantz. A helpful young man told me that the DACs are identical but that the CD63 has additional components to improve the analogue sound after it comes out of the DAC. It's also got coaxial and optical digital outputs compared with the CD53's single coaxial output. I'm sorry I didn't just phone the manufacturer in the first place.

Sadly, there are staff in dealers all over country who don't do their homework. In defence, it's difficult to know every difference between every product, but such a fundamental lack of knowledge is inexcusable, even for a hairdryer salesman.

R Elliot, Erskine.

Fortunately, such ill-informed dealers are becoming rare. And organisations like the British Audio Dealers Association are raising the standards of service and knowledge among members. **Reviews Ed** 



What's the difference between the *CD53* and *CD63* CDplayers? It would seem that not even the dealers know.



### YOUR REFERENCE POINT FOR THE BEST HI-FI

Reference Point is a sound partnership between Pioneer and a nationwide network of specialist hi-fi dealers, selected because they're the most reputable independent experts.

### Visit any Pioneer Reference Point dealer for the best advice and service.

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			Bill Hutchinson,
Paul Roberts, Bristol 0272 429370 Paul Roberts. Bristol 0272 250760	West Thurrock 0708 891818		Newcastle-upon-Tyne 091-230 3600
	Waters & Stanton, Hockley $\begin{cases} 0702 & 206835 \\ 0702 & 204965 \end{cases}$		Newcastle-upon-Tyrie 091-230 3000
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Weston-Super-Mare 0934 620500	Waters & Stanton,	MEDOEVOIDE	WEST MIDLANDS
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This voucher entitles the holder to £50 Off any one of the Pioneer Award Winning Amplifiers featured, when you trade in your old amplifier. Take this voucher and your old amplifier, any make or model, to any participating Pioneer Reference Point dealer, listed here, and ask for £50 off your purchase of any of the award amplifiers. For more information phone your nearest Reference Point dealer listed in Hi-Fi Choice.

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## New Amps For Old!

### Pioneer Will Pay £50 For Your Old Amplifier!



es, in a cunning take on that famous stanza from Aladdin, Pioneer is truly offering New Amps For Old. For the Hi-Fi Choice reader and Live '94 visitor, it's an exclusive chance to upgrade your amp to one of Pioneer's award-winning models — and save money at the same time!

When you participate in this unrepeatable promotion, Pioneer is offering no less than five crisp tenners (that's £50 in new money) for your old amplifier, regardless of vintage, make or model.

It's just as if a genie had emerged from the lamp and granted you a wish. All you have to do is turn up at one of the participating Pioneer Reference Point dealers listed opposite, with your old amp and the bound-in coupon you'll find to the left. (Alternatively, take your copy of the Live '94 showguide.) From there it's but a few steps across the dealer's shag-pile to choose a new electronic powerhouse from the list below. Full details of how to complete this transaction are given below.

The amps on offer have all been literally showered with independent awards in *Hi-Fi Choice* and other magazines, so even the most curmudgeonly Scrooge type person couldn't fail to appreciate the value of this special one-off £50 discount.

#### Five steps to Pioneer-amplifier-exchange heaven

- 1 Disconnect your old amp from the mains, speakers and rest of your system, and dislodge any sleeping cats or other pets.
- 2 Hi-Fi Choice Readers: Detach the coupon on the left from this magazine. Live '94 Catalogue Readers: Detach the catalogue from your plastic bagfull of free t-shirts and baseball caps.
- 3 Convey both old amplifier and coupon/catalogue to your nearest participating Pioneer Reference Point dealer (see list, left).
- (4) Ask nicely for your choice of Pioneer amp from the four on offer, and purvey your wad (or plastic) by way of recompense.
- (5) Having secured an award-winning Pioneer amp for £50 less than ordinary people pay, walk home beaming inwardly at your exceptional good fortune.

### Those Magic Amps In Full Save £50 On Each OneWhen You Trade-In Your Old Amp

### Pioneer A-300X

The A-300X shares design philosophy withits bigger brother

the A-400X, in particular beefy components and a quality volume control. The *What Hi-Fi* Awards citation says it all: "The A-300X finds its way to the heart of the music in a manner that no other budget amp can possibly equal."

Normal Price: £230 Trade-In Price: £180

### Pioneer A-400 The A-400 takes the

casework, switches and circuit board of the A-300, adds a high-quality phono stage for discerning vinyl listeners and pushes up the power output. When Hi-Fi Choice reviewed the A-400 they awarded it a Best Buy, saying "Pioneer's design concept snaps into focus with an amp that seems to bubble with musical detail. A budget bench-mark."

Normal Price: £280 Trade-In Price: £230

### Pioneer A-400X

The A-400 was indeed a tough act to follow,

but Pioneer took their concept one stage further with the A-400X. The two amps look almost identical, but inside the A-400X you'll find loads of improved circuits and tweaky components. Hi-Fi Choice reckoned "the A-400X deserves a Best Buy all of its own... it was absolutely fabulous stuff."

Normal Price: £300 Trade-In Price: £250

### Pioneer VSA-701S

The VSA-701S does hi-fi and hooks up to your VCR, TV and LaserDisc players. Add some AV speakers and you'll enjoy the amazing experience known as Dolby ProLogic. In awarding a Best Buy gong, What Video magazine opined: "If you're looking for a Pro-Logic performer, then you must audition the VSA-701S... this amp is excellent value."

Normal Price: £500 Trade-In Price: £450







### The Small Print

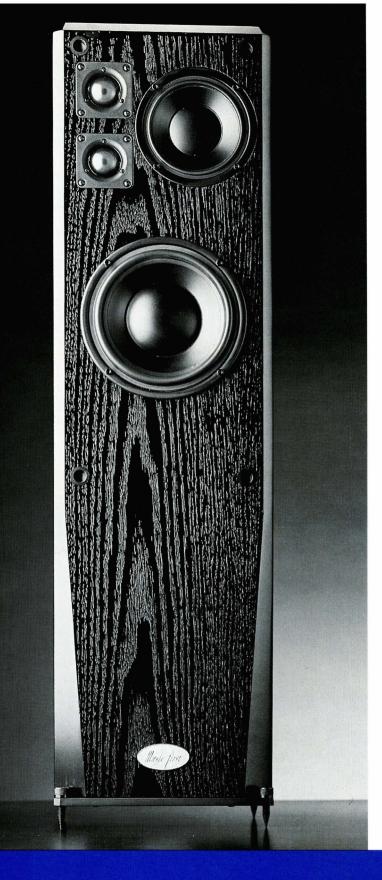
- 1 This promotion will run from September 1 to October 15, 1994, while stocks last.
- 2 The offer is exclusive to participating Pioneer Reference Point dealers.
- 3 Subsequent to the printing of this Advertising Promotion, this offer has no business connection with Hi-Fi Choice magazine, the official Live '94 Showguide or Dennis Publishing Ltd.
- 4 The bound-in voucher is not a compulsory part of the purchase.
- 5 The trade-in offer is open to any operational make or model of hi-fi separates amplifier.

### Pioneer at Live '94



y now, only long-term flotation-tank dwellers can be unaware that Live '94 will be the UK technology showcase of the autumn. Due to be held at London's Earl's Court from September 20-25, the show represents the ultimate opportunity to gain hands-on experience of ultrawidgets and hypergizmos.

It's also a great chance to check out some of the hottest names in hi-fi, such as Pioneer—why not drop in and see the four amps on offer here, alongside the full Pioneer range? You'll find them on Stand 20, which is situated on the ground floor of Hall 1.





Choosing quality speakers? Then you must hear the superb new Music First range. Their unusual design gives outstanding reproduction.

As Geoffrey Horn said recently about the 705 model in "Gramophone": "...the excellent midrange performance, so important to the enjoyment of both music and speech, remained the outstanding characteristic of this most unusual loudspeaker".

With Morel's advanced Neolin high technology drive units and unique Bassmaster Tandem Loading, Music First must be heard.

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### SPENDING OVER £600 ON NEW SPEAKERS? THEN YOU MUST HEAR MUSIC FIRST

### 21st Century Fox

Our resident Mr Technology, Barry Fox, has been turning his ear to the movies. Will the latest advances in cinema sound spell disaster for high fidelity audio?

t used to be so easy. You stayed at home to hear hi-fi sound from LPs, and went to a cinema to watch movies. Then Dolby re-wrote the rules, with a string of stereo and surround sound systems for movies.

Today's 35mm film print has two soundtracks. One is an analogue optical track using Dolby SR, and the other is an SR-D digital track slotted into the gaps between the sprocket holes. Cinemas with digital equipment play the SR-D track and the rest use the analogue SR track. The digital track uses a compression system called AC-3.

Then along came a chap called Terry Beard with the Digital Theatre Sound system. DTS sync-locks the projector to a CD-ROM disc which plays the sound. This takes the industry back to the 1920s, when cinemas experimented with synchronising early LPs to movie projectors. DTS got its big break when Universal Studios (now owned by Matsushita) backed the system and Steven Spielberg used it for *Jurassic Park*. Some cinemas have installed DTS equipment. The rest use Dolby prints.

At the same time, Sony introduced SDDS, or Sony Dynamic Digital Sound. This uses ATRAC compression (the same as Mini Disc) and puts the digital soundtrackon the extreme outer edges of the film. Columbia Tristar (owned by Sony) used SDDS for Clint Eastwood's hit *In the Line of Fire* and for Arnie's flop *Last Action Hero*. These films were run in SDDS in a few cinemas, to test whether tracks on the very edges of the film could withstand wear and tear. Once again, most cinemas used Dolby prints.

After the tests, all went quiet for a year or so. However, Sony filed for a patent on a modified system, which puts sound in the frame lines between the pictures. This patent makes the frankadmission: "The side edge area of film around the perforations is subject to damage and dirt".

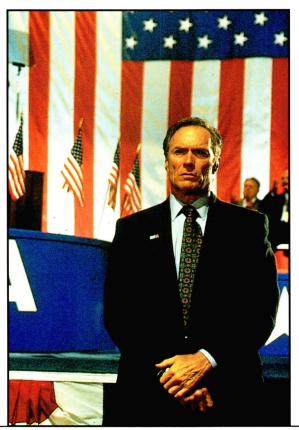
It looked as if SDDS was dead. But American cinema chain AMC has now said it will buy SDDS equipment for 1,700 screens. So is the soundtrack to be on the edge or not? Has a standard been set? Are any other films using SDDS? What cinemas in the UK use SDDS equipment?

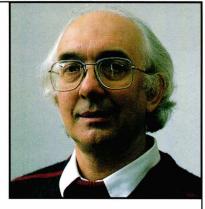
These questions were asked at the World Headquarters for SDDS in Culver City, near Hollywood, but no-one could answer without checking with Sony in Japan. And after two days there was still no reply.

Today's video cassettes and LaserDiscs use Dolby Pro-Logic surround sound which has been mixed into an analogue or digital stereo soundtrack. Because the four or five channels have been "unmixed" from just two, image location can never be perfect and some sound spills from one loudspeaker to another.

Pioneer is working with Dolby to use the AC-3 system on LaserDisc, to provide discrete digital multi-channel sound in the home. AC-3 can also be used with future digital video systems. Sony has not yet announced any plans to offer a home version of SDDS, but it looks a likely move. DTS has already said it will offer a home system, but this

Dolby's AC-3 or Sony's SDDS may be a part of your home cinema system one day, if you're lucky. Well, do you feel lucky...?





looks likely to replace the existing digital stereo tracks on LaserDiscs with compresseds ix channel sound. So new DTS LDs will not play digital stereo on existing LD players.

The fight between Dolby, Sony and DTS in the cinema industry has already turned very nasty. This is inevitable because the prize (creating a *de facto* standard for digital sound in the cinema) is a blank cheque. Now the squabbling has begun in the consumer field.

Writing in American high-end hi-fi magazine *Stereophile*, Larry Archibald addressed an open letter to Pioneer which brands Dolby's AC-3 as "an inferior-sounding system". Archibald goes on to say that *Stereophile* "will evaluate all digital compression schemes with an open mind, as we demonstrated in our reviews of DCC technology".

Archibald had also written to Roger Dressler, Dolby's Technical Director. Dolby has responded by saying that Pioneer's demonstrations of AC-3 did not use the system in its final form and that it will sound better when officially introduced in 1995.

Copies of Dressler's response are now floating around the industry. Dressler writes: "You claim that *Stereophile* evaluated DCCwith an open mind. We remember reading all the dire predictions of the horrors of PASC coding for months on end, prior to the actual introduction.

"You ask that we consider delaying the implementation of AC-3 until it can be evaluated by keen-eared listeners such as yourselves. This assumes that no keen-eared listeners haveheard the system ... (and that) peoplearen't able to judge sound quality ... for themselves, which is not only absurd but appears rather presumptuous.

"Considering the unfounded speculation that DCC endured ... and the significant about face justifiably taken once the products finally arrived and were given a fair hearing ... why not wait until it is possible to make a proper and complete evaluation? Maybe it doesn't sell magazines as well, but it is the only fair way to proceed if indeed your minds are not closed."

### COMPETITION Listen out for the Sharp MD-M11E MiniDisc recorder, along with all the latest in micro and mini hi-fi and 'CD Train' changers on INTELLIGENT THINKING stand 230 at Live '94 **How To Enter** To win one of these excellent prizes, simply write the answers to the five questions on the back of a postcard, or sealed-down envelope. Please SHARP do not seal the answers within the envelope. Please also include your full name and address, including your postcode and telephone number. Send your completed entries to: Sharp/TDK Competition (HFC410A), Hi-Fi Choice, Tower Publishing Services Ltd, Tower House, Sovereign Park, Market Harborough, AT/ENTER Leicestershire LE87 4AU. Entries must be received no later than first post on TOC READ Monday, 28th Nov, 1994. OFF ST KIPA SEARCH! REG VOL. (NAME) PLAY MODE **Competition Rules** VOLUME (CURSOR) The Editor's decision is final and no correspondence will be entered into. All winners will be notified by post. The competition is not open to employees of Dennis Publishing Ltd, Sharp/TDK UK Ltd, their suppliers, agents or associates. We regret that the competition is open to UK residents only. No cash alternative will be offered. Submission of entry will be taken as proof of receipt. Please notify us if you do not wish to be informed of any other special offers or promotions. I MO (C

#### Five superb Sharp MiniDisc recorders, complete with TDK blank MiniDiscs, must be won in our high-tech competition! e a part of the digital revolution with our superb Sharp/TDK MiniDisc competition. We have five of the latest Sharp MD-M11E portable MiniDisc recorders to give away. To help introduce the new MD technology, we are also including a TDK MD60 60 minute and MD74 74 minute blank disc with each player. Founded back in 1915, the Sharp Corporation gets its name from its firstever invention, the mechanical Ever-Sharp Pencil. Since that time, Sharp has been at the forefront of leading-edge consumer electronics technology and was instrumental in producing the world's first alltransistor and the first credit-card-sized calculators. Today, Sharp is pushing back the frontiers of high-definition and LCD television, high-tech Viewcams and notebook computers. It's only to be expected **Questions:** that such a technology-led company would adopt the 1. From what 1915 product did MiniDisc format. The Sharp take its name? portable MD-M11E uses very small a) Stay-Sharp Penknife magneto-optical discs, similar to those used in b) Look-Sharp Vanity Mirror the computer industry. These discs can store up to 74 c) Ever-Sharp Pencil minutes of music, thanks to ATRAC (or Adaptive TRansform d) F-Sharp Tuning Fork and Ear Acoustic Coding) data compression, but will also store Wax Remover with Selfinformation like disc title and track name. Unlike any tape **Sharpening Rotating Blades** format, MiniDisc offers almost instantaneous track access. The MD-M11E is small enough to be used as a portable 2. What does ATRAC stand for? player, but comes with leads that will connect it to any hia) Advanced Tone-Reducing Aural fi system, just like a cassette deck. If you do take the MD-Concept M11E for a walk, however, the built-in 10 second shock b) Adaptive TRansform Acoustic resistant memory will overcome any jumps and jogs Coding that would otherwise mar the performance. c) ATtitude Reproducing Adaptive The TDK MiniDiscs will accept over a million re-Centralisation recordings without any sonic degradation. The sixd) Aphex TwinReflective Ambient layer disc has a shock and heat-resistant case and is Chill-out manufactured to the same rigorous standards that TDK sets for its audio and video tapes, as well as its 3. What sort of disc is used in MD? electronic media, such as floppy discs for computers. a) Magneto-Optical b) CD-ROM c) Opto-Electronic d) Displaced Cervical Axis C2 4. How many recordings are possible with TDK's MiniDiscs? a) One b) Five c) Over 500,000 d) Over 1,000,000 5. How long is the shock resistant memory on the MD-M11E? a) 2 secs b) 5 secs c) 7 secs d) 10 secs

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# AWARDS!





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

or thesecond year running, *Hi-Fi Choice* is privileged to present the European Audio Products of the Year. These have been selected through a rigorous process of elimination, by a panel of independent experts drawnfrommagazines in 14 countries around Europe. This gathering of senior editorial staff is known as the European Audio Panel, which in turn is an integral part of the European Imaging and Sound Association (EISA), based in Geneva.

#### **How Are The Awards Conferred?**

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

These are collated at EISA headquarters, and a full list (with nominations from all countries) is circulated prior to a Final Selection Meeting. At the meeting, all nominations are debated and voted for, according to strict EISA rules. The result is the group of top-class products which you'll read about over the next 24 pages.

#### **Awards That Mean Business**

You can be sure that these products represent the very best in their class, even if they're not the only ones worth considering. The intention of the awards is to seek out equipment which embodies advanced technology, desirable features, great design, exceptional handling — and of course, top value. Only one system, component or innovation may receive the award title, and there is no second

### What Else Does EISA Do?

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

010 41 22 751 1871

place. Allformats using recorded material are eligible for nomination.

#### Real Awards From Real Test Results

Because the nominations derive from each member magazine's own test programme, thereis adouble guarantee that these awards pick the best hi-fi components. Naturally, not just any old magazine can be part of the European Awards Panel, but *Hi-Fi Choice* qualifies thanks to its unique combination of rigorous lab testing, multiple-participant blind-listening panels, and the seasoned opinions of the UK's most experienced reviewers. That's why the trusty *Choice* swingtag has already partnered some of the winning products in this year's awards.

#### **Awards You Can Rely On**

No other UK hi-fi magazine can demonstrate an awards selection procedure which equals the European Awards Panel for thoroughness. These awards are not selected on the basis of one editor's personal tastes: in true European fashion, they are the result of an organised, democratic process, involving contributions from the top experts in Europe. For all you Eurosceptics out there, this is one European body which has your best interests at heart. The European Awards Panel will not suggest you throw away your pint glasses and double-decker buses — butthey are insistent that you buy good hi-fi.

### How To Use The Awards When Buying New Hi-Fi

Each winning product carries its own Awardslogo, which will be used to identify it in stores and advertisements. It's up to you to check that the logo is the correct one — only the winner is entitled to carry the honour, not other components in the manufacturer's range.

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

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

### The winners

CD Player

Marantz CD63, p43

Amplifier

Mission Cyrus III, p45

Loudspeaker

Celestion 3 MkII, p47

Recorder

Kenwood KX-7050S, p49

Portable System

Sony MZ-R2, p51

**Compact System** 

Harman Kardon Festival 300, p53

Innovation

Denon Alpha, p55

High End

Mark Levinson No 38, p57

Design

Sonus Faber Guarneri Homage, p59

Car Audio

Pioneer ODR, p61

**Home Theatre Decoder** 

NAD 910, p63

**Home Theatre Loudspeaker** 

**B&W** Home Cinema System, p65

### Members Of The European Awards Panel

ALTA FIDELIDAD, Spain

**AUDIO VIDEO** 

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ELEKTRO VERKOOP, Belgium

HOBBY & ELEKTRONIK, Austria

AUDIO, Portugal

AUDIO REVIEW, italy

HI-FI CHOICE, UK

STEREO, Germany

AUDIO VIDEO, Norway

AUDIO VIDEO TOTAL, Holland

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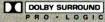


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### Marantz CD-63



ne of the most highly rated and best selling CD players of recent vears, the Marantz CD-63 took the hi-fiworld bystorm. Overthe pastyear, it has continued to go from strength to strength. In our April Sessions test, we found that the CD-63 'boogies' and sounds fluid, regardless of the amplification used. We felt that it was an entertaining player, with an innately correct sense of timing, which draws you into the musical experience. It is especially suitable for warm or neutral partnering equipment, whether it is valve or solid state. The CD-63 must be appreciated for its ability to resolve temporal elements of the musical message.

Considering the CD-63's low price, it is packed with advanced and refined features like the Marantz proprietry H-DAM (Hyper Dynamic Amplifier Module) circuit. This replaces the conventional op-amps in the output stage, giving improved transient and treble performance. The player also sports the new CD M-12 transport mechanism within its slim metal Softline chassis, to match with the latest Marantz range. This transport mechanism is both smoother and quicker, giving faster disc access times. It also uses integrated stabilised power supplies, which help to free the CD-63 from much of the digital harshness that can be set lower priced CD players.

The CD-63 has all the usual programming features and favourite track selection, a four-level dimmable display, both optical and electrical digital outputs, variable output headphone socket and volume control. The latter feature is fitted to the comprehensively-equipped remote control.

Thanks to its 18-bit resolution, eight times oversampling, third-order noise shaping filter and its differential bitstream converters, this budget CD player claims a dynamicrangegreaterthan 96dB and a signal-to-noise ratio greater than 104dB right across its 5Hz-2okHz frequency range.

Superb specifications aside, it's great sound quality and excellent value for moneywhich make the Marantz CD-63 an obvious award winner.

Marantz Hi-Fi (UK) Ltd, Padbury Oaks, 575-583 Bath Road, Longford, Middlesex UB7 oEH. 2 (0753) 680868



**EUROPEAN CD PLAYER** 

OF THE YEAR

1994-1995

MARANTZ COST: £250

### THINGS TO DO ON A SUNDAY



Polish the car.

Mow the lawn.

Bath the dog.

Change the cat litter.

Put up the shelf.

Visit the in-laws.



Go to 'Hear Linn Live'.

Go on, be a devil. Spend your Sunday at 'Hear Linn Live'. There'll be no rest for the wicked. You'll be kept pretty busy hearing and comparing the complete Linn Hi-Fi range — from £1,600 systems to those costing over ten times as much. 

Checking out multiroom installations integrated with other home entertainment and electronic systems. 

Asking Linn factory and dealer experts devilishly tricky

HEAR

hi-fi questions, such as "what exactly is a multiroom installation and how is it integrated...?"

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

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

interested in music and

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

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Return to: 'Hear Linn Live', Linn Hi-Fi, I Waterfoot, Glasgow G76 0EP.	Floors Road, HFC1

### Mission Cyrus III



ission's Cyrus electronics range has long been a staple for quality-conscious budget buyers. No individual component is more of an 'essential' than the Cyrus amp, however, which has evolved over a period of almost ten years into its third incarnation.

Still presented in an distinctively-compact case, the Cyrus III now offers the convenience of remote control, which can be expanded to address a complete Mission system. And unlike many less accomplished designs, the Cyrus III's eight-bit digital volume attenuator moves in true 1dB steps over a 62dB dynamic range, maintaining absolute accuracy between left and right channels in the process — a clear improvement over its predecessor.

There are five line-level inputs, sufficient for almost any conventional application, and a moving-magnet cartridge input. Power output has been conservatively measured at between 55 and 65 Watts in the Hi-Fi Choice labs, and there is a full logic-controlled protection circuitto keep an eye on potential hazards.

Under the hood is an impressive array of very high-quality components assembled using advanced surface-mount techniques. Audiophile touches are evident in the deployment of star-earthing topologies a single connection to ground) and slit-foil capacitors, as pioneered in DNM amplifiers. The result is an extremely impressive signal-to-noise ratio, and a sound quality which manages to improve upon the high standards of its forbear — the high-tech features never detract from the sonic performance.

In short, then, the Cyrus III amplifier offers a lot more than its competitors. It combines good looks, a clear, detailed sound and, importantly, the power to cope with almost any musical situation. The unit has the advantage that it sounds even better when used with the optional PSX-R power supply.

Mission Group, Huntingdon, Cambridgeshire PE18 6ED. **2** (0480) 451777

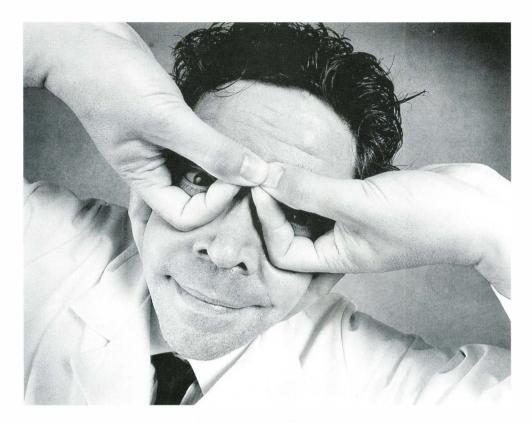


#### **EUROPEAN AMPLIFIER**

OF THE YEAR

1994-1995





### **Meet Mike Martindell.** The man who broke the sound barrier.

In the world of hi-fi there are those who have it and those who have not. And Arcam's Mike Martindell has it in spades.

This is a man who did more for the anorak than Chuck Yeager did for the flight jacket. A man with only three things

on his mind. Your left ear, your right ear and the final frontier... your wallet.

It took plenty of the right stuff (what Chuck would drawl 'moxie') to even dream of

producing a CD player with Arcam's standards of sound quality for under £,300. But if anyone could do it, Mike could. Our chief engineer and his team of self-confessed audiophiles have a rather compulsive habit. They like to break old records (of which Arcam has a rather inelegant sufficiency).

Combining a liberal dose of obsession (and we're not talking

after-shave) with the same principles and techniques that produced the first complete UK manufactured CD player, they created the new Alpha One.

The British-built A1, as it is affectionately nick-named (for

reasons you will fully understand when you check it out at your Arcam dealer), has all the hallmarks of Arcam's legendary quality. Best sound performance in its class? Check! Elegant appearance?

Check! Future proof digital output? Check! Remote control? Check! Unique Arcam Fibreglass printed circuit board? Check! Military specification flow soldering? Check!

In fact the only thing that has been scaled down in this singleminded pursuit of glorious sonic performance...is the size of your cheque. Check!



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### Celestion 3 MKII



he first Celestion 3 loudspeaker appeared on the scene more than four years ago, and was a hit in the hi-fi market place from the very first day. The MkII version, unveiled this year, has changed little by way of appearance or cost, but now packs a reflex port on the rear panel to aid sensitivity and bass response.

There is a significant proportion of hi-fi enthusiasts for whom listeningroom space is at a premium, and it is to these listeners that the 3 Mk II addresses itself so successfully. The speaker's enclosure stands just a centimetre taller than the traditional school ruler, and measures 20cm from front to back; and while our tests indicated that best results may be obtained with the speaker positioned just a small distance away from the room boundaries, its response is sufficiently smooth to enable placement against the wall - and some listeners may well appreciate the extra bass that will result.

The drive units are very simple, but uncannily well-matched to the task. Anticipating usage in a variety of environments, the 26mmmetal-dometweeter is protected by slats which also offer phase compensation. The mid/bass driver, meanwhile, has a humble 100mm paper cone and moulded plastic basket, but with a decent-size magnet providing motive force.

When it was reviewed in Hi-Fi Choice, the Celestion 3 speaker impressed our blind listening panel with its seamless, coherent sound, and low-frequency performance which was surprisingly quick and uncongested.

The conclusion is inescapable: in its latest incarnation the Celestion 3 is a tremendous combination of value for money and excellent sound quality. Easy to drive and small enough to fit almost any domestic situation, the Celestion 3 must be praised as a polite and polished performer which will find a happy home in many a system.

Celestion International Ltd, Foxhall Road, Ipswich, Suffolk IP3 8JP. **2** (0473) 723131



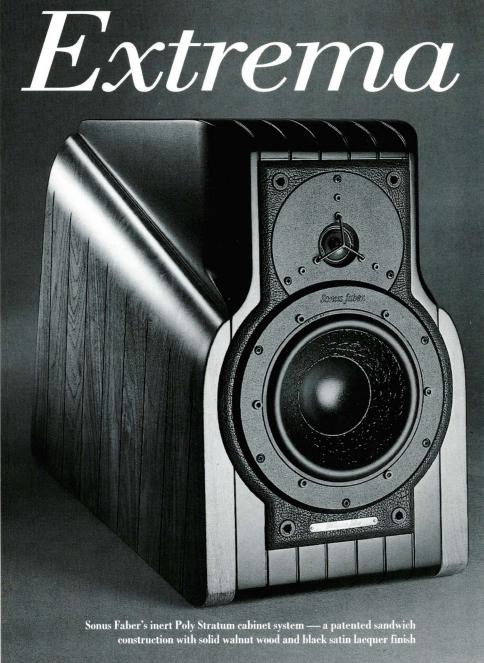
#### **EUROPEAN LOUDSPEAKER**

OF THE YEAR

1994-1995

CELESTION 3 MK II

COST: £129



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

Sonus Faber designs for style not fashion its Electa loudspeakers and Amator electronics are now considered classics. Sonus Faber's Extrema is a celebration of the extreme — an undeniably small loudspeaker with the pretensions of a giant. The bi-wire Extrema is the most sophisticated miniature dynamic loudspeaker made. Described as 'one of a handful of loudspeakers which qualify as legends'. Hi-Fi News & Record Review warned: 'this'll take your breath away' (Ken Kessler, October 1991). With appropriately powerful amplification this staggeringly capable box delivers sound on a massive scale with unfettered



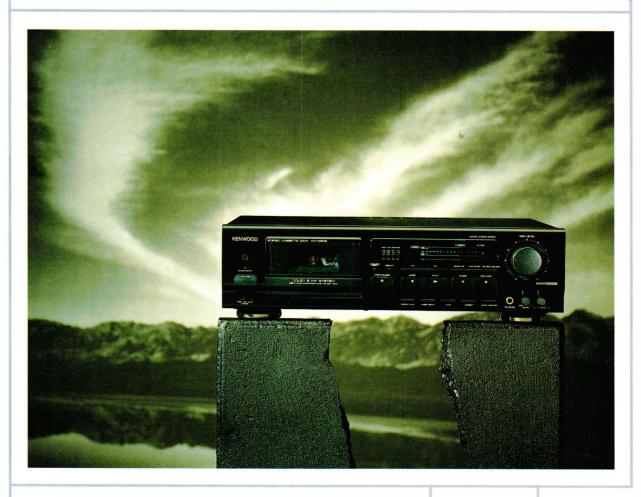
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dynamics. Stereo performance and detail rendition are exceptional. Sonus Faber has now blended the speed and delicacy of the Minima with the power of the Electa Amator in a new loudspeaker called the Minima Amator. Exclusive low distortion, high power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

Minuetto

### Kenwood KX-7050S



t the forefront of cassette performance, Kenwood's *KX-7050S* deck is equipped with Dolby Labs' latest noise reduction innovation, Dolby S. This system specifies the performance parameters of the tape machine, in addition to the noise reduction circuit itself, to produce near hiss-free sound quality.

In our group test in February, we awarded the Kenwood KX-7050S a clear Best Buy, despite fierce competition. We felt that the Kenwood produced remarkable reduction of modulation noise and the cluttering effects behind dominant notes so common with Dolby B and Crecordings. The Dolby S installation in the KX-7050S was also considered to be less manipulative of the signal than in other Dolby S players.

This high performance is not achieved at the expense of facilities, however. The KX7050S comes equipped with many hightech features, like CD Peak Search that can precisely and automatically set the recording levels, and Automatic Tape Calibration System, which can accurately set the tape bias, with separate left and right channels. In addition, while having an optional remote

control itself, it is also possible to interface the KX-7050S with remotely controlled Kenwood amplifiers and receivers using the System Remote Control.

The KX-7050S is similarly well equipped inside. It features a closed-loop, dual capstan, three-motor mechanism, which should help minimise wow and flutter. It also uses Kenwood's Pure Signal Ground Line to overcome ground noise. The powered tape loading system uses a tape path stabiliser to suppress any vibrations and rattles; and last but not least although the addition of Dolby S improves the signal-to-noise ratio of the deck, the KX-7050S uses a bias band noise suppresserto raise this signal-to-noise ratio still further.

The EISA panel praised the Kenwood KX-7050S cassette recorder for its high level of facilities and excellent sound quality. The addition of the Dolby Snoise reduction system is an added bonus with this excellent three-head, dual capstan deck.

Trio-Kenwood (UK) Ltd, Kenwood House, Dwight Road, Watford WD1 8EB. ☎ (0923) 816444



**EUROPEAN AUDIO** 

RECORDER

OF THE YEAR

1994-1995

KENWOOD KX-70505

COST: £400

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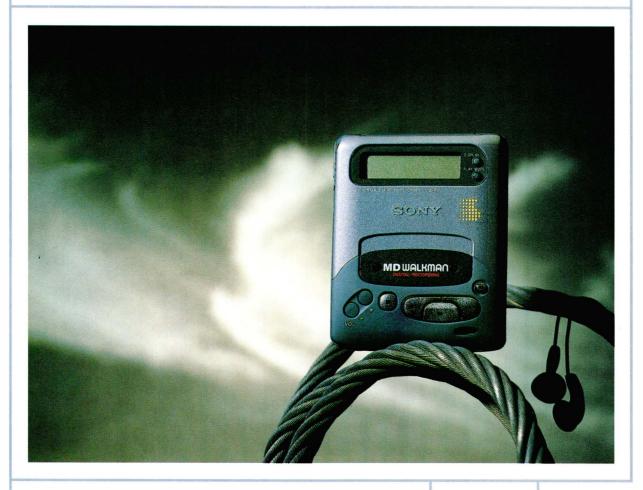
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### Sony MZ-R2



thas taken until this year for portable audio to reach the threshold of credibility, in terms of sound quality, ease of use and compactness. Tape, CD and DCC have offered different individual benefits for the mobile listener, but it has taken the maturing of MiniDisc (MD) technology to combine all the advantages in a single diminutive unit.

MiniDisc holds almost all the aces. CD still provides better-quality sound, and the compact cassette is cheaper and arguably more rugged. Only MD, however, offers the promise of shock-resistant playback, ultra-compactness, instant track access and the facility to record its own software. What's more, this format has support: more than 1,500 prerecorded titles are now available, and third-party manufacturers are already producing blank discs.

Sony, the originator of MiniDisc, has worked long and hard to better the first-generation MD players, which were a triumph oftechnology but still a little rough around the edges. However, the MZ-R2 and its playback-only sibling are grown-

up, well-mannered devices, capable of getting right the parts of music which are important to listeners who value the format's convenience.

Indeed, with the *MZ-R2* Sony has designed a MiniDisc recorder that is ideally suited to portable use. High mechanical stability, a long battery life and considerably improved sound quality combine to make it a fascinating portable system — and award-winner.

The sound of the latest players is due in no small part to enhancements in the ATRAC perceptual coding (sound compression) system, which is the same as that deployed in Sony's full-size MDS-501 player (reviewed HFC 133). And because ATRAC is implemented in software, there is great scope for further improvement in future players — though whether MD will find favour with the home listener remains to be seen. For now, the MZ-R2 defines the state of the art in mobile sound.

Sony UK Ltd, The Heights, Brooklands, Weybridge, Surrey KT 13 oXW. 

② (0932) 816000



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SYSTEM

OF THE YEAR

1994-1995

SONY MZ-R2

COST: £450



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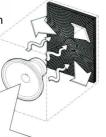
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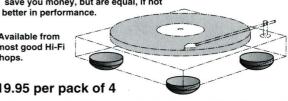
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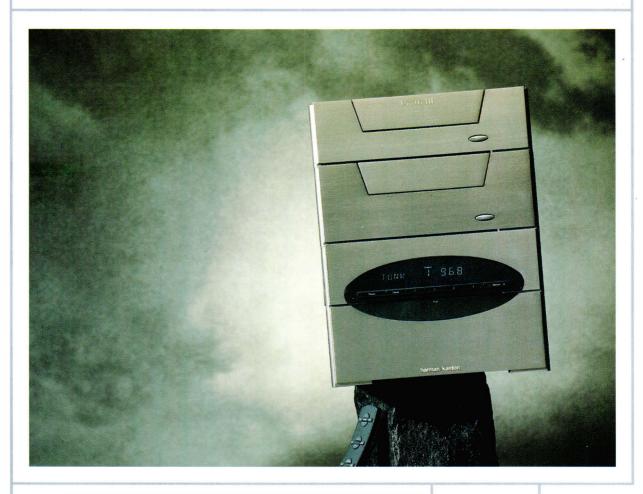
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Spectra Dynamics Limited, Talargoch Trading Estate, Meliden Road, Dyserth, Clwyd LL18 6DD, United Kingd

### Harman Kardon Festival 300



hough hi-fi separates will continue to hold appeal for a privileged, discerning élite, in the future a greater proportion of music lovers will plump for integrated packages. Notthe cut-price systems of today, but small objects of wonder, which will combine style, sophistication and sonic ability in equal measure.

With the Festival 300 HK has looked to such a future, combining a CD player, cassette deck, tuner and amp in a single sophisticated package. It was judged the winner because of its ease of use, innovative design and excellent sound quality. Particularly appealing is its simple yet effective remote control system, which possesses just 13 buttons.

This works hand in hand with 'systemorientated' control software within the unit so that, when the CD button is pressed on the handset, the transport switches on and initiates play, while the amplifier selects the appropriate input. 'Set and forget' features such as tuner presets are hidden behind a small door on the front panel, which is otherwise devoid of visible controls.

However, behind the sleek facia there is

a fully-featured system, which stands only 360mm high, but packs the punch of full-size components. The amplifier offers a conservatively-rated 35 Watts per channel, and like HK's 'serious' hi-fi components it has been designed with high bandwidth, low negative feedback, all discrete circuitry and high instantaneous current capability.

The CD player makes use of Harman's 3D Bitstream DAC technology, and tips its hat to audiophile designs by providing separate power supplies to digital and analoguecircuitry. The cassette deck is a draw-loading autoreverse machine with Dolby B and C, and the tuner offers AM and FM reception with 19 random presets.

When Hi-FiChoice reviewed the Festival 500, big brother to the '300, its sound was acclaimed for its 'crisp, powerful and easy delivery.' Add that to state-of-the-art chic and simple operation, and what results is a convincing manifesto for the future of audio as a sleek, sexy lifestyle component.

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



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OF THE YEAR

1994-1995

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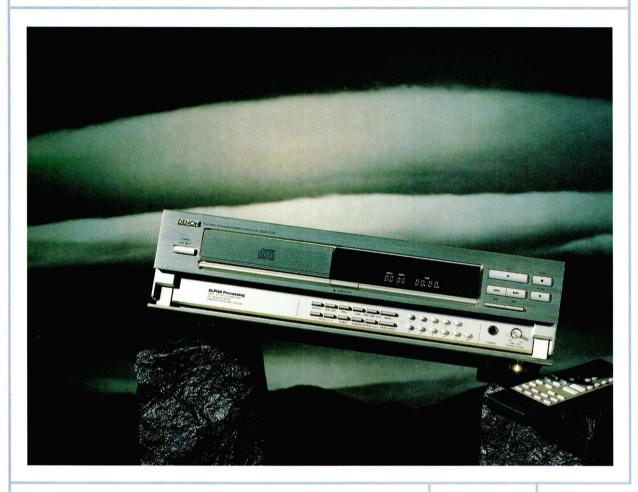
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### Denon ALPHA



enon's ALPHA digital processing system is an important step forward in the search for perfect digital sound. ALPHA is an acronym for Adaptive Line Pattern Harmonised Algorithm, which is the first processor that attempts to create an analogue signal of approaching 20-bit quality from a digital source with only 16-bit resolution.

Although many companies are experimenting with recapturing information beyond 20kHz, Denon's ALPHA system attempts to solve the problems affecting sound quality within the audio band.

The ALPHA processor's aim is to overcome quantisation noise and improve low-level resolution. A 16-bit digital sample produces a waveform that is made up of very fine steps, instead of smooth analogue undulations. A 20-bit sample produces a far smoother waveform, so the ALPHA system generates additional data to simulate four extra bits. Thus, the ALPHA processor attempts to simulate ultra-high quality 20-bit recording and replay, without having to change the compact disc format at all.

ALPHA processing also incorporates an intelligent circuit that attempts to recognise if a signal is made up of pulses or actual musical information. The ALPHA system modifies the digital stopband, in an attempt to reproduce very high frequency information while eliminating the deleterious ringing associated with conventional digital filters.

At the moment, Denon's ALPHA system is only available in the state-of-the-art DA-S1 digital-to-analogue converter. This exquisitely built DAC is a part of the extremely rare and expensive S1 range, which also includes the elegant DP-S1 CD transport, POA-S1 power amplifiers, DL-S1 phono cartridge and matching AU-S1 step-up transformer. Many of these top-of-the-range components are not currently imported into the UK, but it is expected that the ALPHA technology will filter down the Denon range, eventually appearing in lower cost players as well.

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



#### **EUROPEAN INNOVATION**

OF THE YEAR

1994-1995

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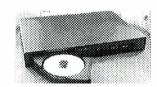
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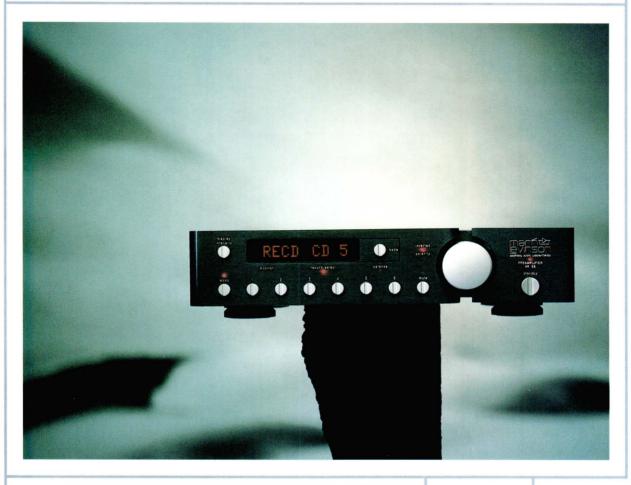


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### Mark Levinson No.38



ne of the enduring names in high-end, US based Madrigal Audio Laboratories — designer of the prestigious Mark Levinson equipment — produces ultra high quality digital and analogue electronics from its New England base. The Mark Levinson No.38 preamplifier is typical of Madrigal's leading edge approach to audio. Following in the footsteps of the acclaimed No. 30 digital processor and No. 31CD transport, the high-tech No. 38 can be used in fully balanced or single-ended operation. It has two balanced and four single-ended inputs, in addition to two completely isolated tape monitoring circuits. Balanced operation is said to give improved dynamicrange, better imaging and freedom from noise. Not to mention cable driving skills.

Internally, the No. 38's circuit design is highly symmetrical, which makes the preamplifier essentially a dual monaural design. The line only No. 38 also completely disconnects unselected sources at the input to prevent any interference, and features a unique surround sound processor mode, which allows a separate

Dolby Pro Logic decoder to completely control the system, while many of the setup options — down to the mute function — can be personalised by the user.

Yet all this advanced design doesn't undermine the *No.38*'s ease of use. The front panel is equipped with an easy-to-read, dimmable LED display, while its main control knob is a multi-function device. It can be adjusted in 0.1dB increments, with the level shown on an LED display on the 3cm-thick, hardened aluminium front panel. The *No.38* is supplied with a custom-made remote control that will switch absolute phase.

Our Eurojudges felt the No. 38 to be well ahead of its time. It's an excellent sounding preamplifier with a broad range of functions. Such is its level of performance that the judges considered it to have redefined the way other high-end products will have to be designed in the future.

Path Premier, Unit 2, Desborough Industrial Park, Desborough Park Road, High Wycombe, Bucks HP12 3BG. ② (0494) 441736



**EUROPEAN HIGH-END** 

AUDIO

OF THE YEAR

1994-1995

NO.38

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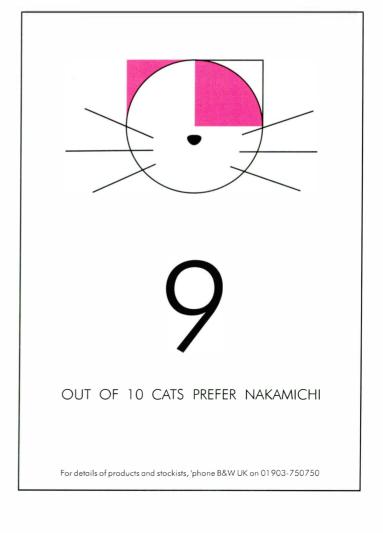
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Evidence of the instrument-maker's art continues through to the stunningly beautiful finish. First the wood is prepared with albumin, then ten coats of varnish are applied, each one sanded after application. The visual integrity extends even to the granitic stands, whose front-panels are grooved to match the speakers' grille.

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OF THE YEAR

1994-1995

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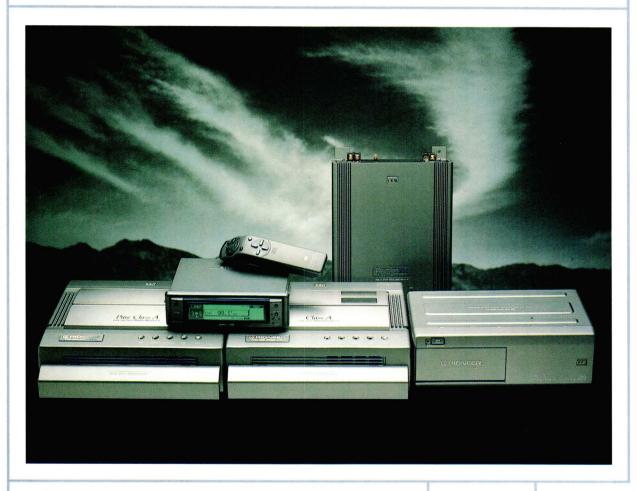


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### Pioneer ODR



t matters not that this in-car system, when installed to a suitable degree, costs more than many vehicles themselves. It is an unashamed showcase of the state of Pioneer's art, providing a musical experience of unparalleled intensity, and almost infinite flexibility.

The acronym expands to Optical Digital Reference, which is no idle boast: both system commands and audio signals are carried around in pure digital form via fibre-optic cables — there is even an 18-bit analogue-to-digital converter built into theonlypartofthesystemwhichisvisible within the car: the RS-K1 radio-cassette controlunit (fronted by an LCD dot-matrix read-out of palm-top-computer proportions), and its accompanying bracketmounted system communicator handset. From here onwards, it's digital all the way.

For mounting in a car boot there's a 12discCD autochanger and the system's five Class A and Class AB amplifiers, along with the all important RS-P1 digital signal processor, which adjusts the degree of earlyreflection and reverberation to emulate almost any room's acoustic signature. This and other paramaters are diplayed on the RS-K1 display with a standard of graphics more commonly seen in recording studios and laboratories. Even more impressively, the DSP exchanges datawith the amplifiers at an astonishing 24-bit resolution, way above that of the existing CD standard.

In last month's Choice test, our user reported a vast soundstage with pin-point imagery, coupled with the kind of graniteslab bass which many a domestic system aspires to. Most car systems suffer too much interference to supply this, but by introducing optical digital signal transmission throughout, Pioneer has produced a system that provides an amazing freedom from electrical noise and interference from the vehicle electronics. When this is combined with sophisticated digital sound processing and Class A amplification, the result is a system that provides unsurpassed car audio sound quality.

Pioneer High Fidelity (GB) Ltd, Pioneer House, Hollybush Hill, Stoke Poges, SLOUGH SL2 4QP 2 (0753) 789789



**EUROPEAN CAR AUDIO** 

OF THE YEAR

1994-1995

PIONEER ODR

COST: £10,000

### PLATFORM 7

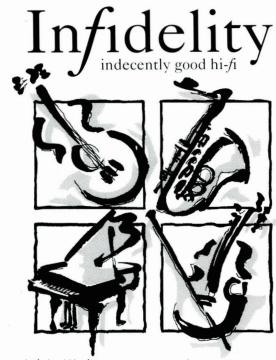
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### NAD 910



AD is no newcomer to the hallowed portals of EISA. Last year, with the acclaimed 302 amplifier, the company scooped the award for European Amplifier Of The Year. This year it's back again with the 910 AV surround sound processor. Through attention to the important details this surround sound processor is an attractive package combining audiophile sound quality with extreme accuracy in Dolby Pro-Logic Decoding at a very attractive price.

Value for money is central to the NAD philosophy, so the remote-control 910 is devoid of gimmicks. Additionally, it has been designed to add AV functionality to an existing hi-fi outfit, rather than dictating that a new system is started from scratch. It has three inputs for AV sources (VCR and LaserDisc, for example), and a fourth for a line-level output from your music system.

The 910's Pro-Logic functions are more sophisticated than you would expect for the price. Front-to-rear delay time is adjustable, levels for surround, dialogue and subwooferoutputs are independently adjustable, and a test tone is available for balancing front and rear levels.

A 'Phantom Center' mode is available for those with no front dialogue speaker, while other benefits include an anti-sibilance filter and three acoustic-processing modes. Audiophiles, meanwhile, will be reassured to learn that a 'Bypass' control can defeat all signal processing if a pure sound is required.

NAD's avowed intention is to incorporate the most advanced engineering concepts possible, and this is borne out by the quality of components within the 910. The Pro-Logic processing chip, to take just one example, is a cinema-grade device from the Precision Monolithics division of Analog Devices.

Let's give the last word to the Hi-Fi Choice review, which reckoned that, despite its modest price, the NAD possessed "a top-end sweetness and delicacy which is close to the best in the class."

NAD Marketing Ltd, Adastra House, 401-405 Nether Street, LONDON N3 1QG 2 081-343 3240



**EUROPEÁN HOME** 

THEATRE

OF THE YEAR

1994-1995

NAD 910 COST: £399.95

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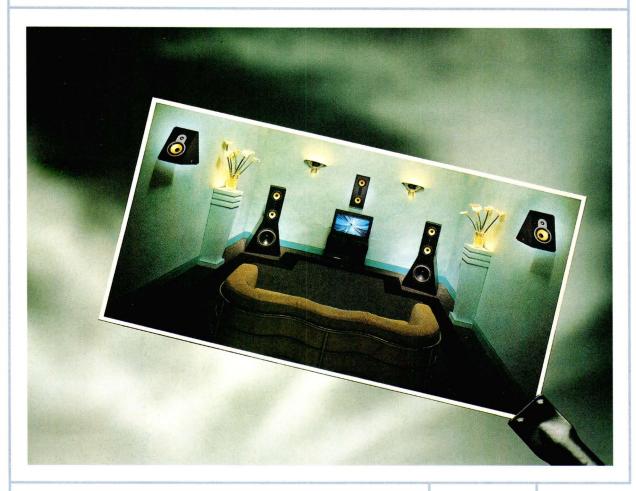


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### B&W Home Cinema System



ith its Home Cinema System, B&W has taken a very important step towards realising the full potential of state of the art home cinema processors. The system has been designed and built for the future, taking full advantage of the possibilities of the Lucasfilm Home THX system. It provides all the facilities a serious home cinema user could ever need.

More importantly, B&W has not forgotten that the high-end cinephile is likely to be an audiophile too, and a significant part of this system's appeal is its equally high ability with both film and music. Indeed, at the last WCES in Las Vegas, Lucasfilm chose B&W's speakers to demonstrate the versatility of THX.

B&W borrowed heavily from its 25 years of hi-fi experience when creating the Home Cinema system. The magneticallyshielded FCM8 front speaker, for example, fulfils the tightly-defined THX dispersion criteria with three ceramiccoated, alloy-diaphragm 26mm dome tweeters, developed from B&W's acclaimed Matrix 801 hi-fi speaker. The

latter's cabinet construction techniques  $have \, also \, been \, borrowed \, for stiffness \, and \,$ coloration is further controlled by patented Kevlar midrange drive-unit cones.

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Home Entertainment, Sister magazine to Hi-Fi Choice and the UK's home cinema bible, had this to say about B&W's system: "an attack that gives incisiveness to CD-based music, and bite to film effects."

(For an explanation of THX, please see HFC 122)

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### On Test

# Loudspeakers



Got a small room? You need a small speaker. Paul Messenger, tests seven, and a big 'un as well.

eturning back to earth after the four-figure extravagances of July, this new speaker group test concentrates on eight models nominally priced between £150 and £300 a pair not quite as fiercely competitive or rigidly stereotyped as the budget models examined in issue 130 (May 94), but still a crucially important sector of the mainstream speaker marketplace.

In stereotypical fashion, each of the sub-£200 models from UK manufacturers B&W, Mordaunt-Short and Tannoy shows what can be achieved by selling a vinylclad box of a certain size (around 15 litres) at a very sensible price. But within a broadly similar outline, each model brings its own particular and distinctive engineering solutions to the party.

Cracking out a few vital statistics helps

### Stand and delivery

Six of the eight loudspeakers in this group need stands. They are often called 'bookshelf' models and there's an obvious temptation to take that literally and save the stand money. Believe me, this is a mistake. Even models intended for close-to-wall siting need proper rigid supports in order to give anywhere near their best performance. If you're contemplating using 15 litre £200 speakers with no stands, think again and go for £120 7 litre miniatures instead. You can buy some proper stands with the change.

This in turn makes the Royd and Harman Kardon speakers even better value, as both these floorstanders already include floorcoupling spike arrangements as part of the package. Neither offers as big a footprint or firm a coupling as a proper metal stand, but Royd is planning to offer a metal plinth as an optional extra Minstrel upgrade.

The 'stand factor' is a major source of worry for the conscientious reviewer, simply because it plays such an important role in determining the overall sound. Every

speaker stand introduces its own sonic 'signature', and this will interact rather unpredictably with the 'signature' of the speaker itself, depending somewhat on how the two are coupled (spikes, Blu-Tack etc).

It's not even possible to use just a single 'reference' stand for every speaker, because different speakers need different top-plates and pillar heights. The mouldedbase Tannoys are particularly tricky in this respect. Fully aware of all the various dilemmas, and conscious of the need to avoid compromising the speakers themselves, we used a selection of top quality established stands (Slate Audio, Foundation, Heybrook etc) as appropriate in our listening tests.

Your best guide to speaker stands is our cover mount booklet (free with issue 132, back copies from Mail Order, see page 106). But be prepared also to consult your dealer and try out alternative stand/speaker combinations, as there's still no substitute for listening, listening and more listening.

put the whole group into perspective, and highlights how dramatically the Harman Kardon model varies from the norm. All are basic two-way designs, with main bass/mid driver plus tweeter, except that HK doubles up the main driver.

Seven of the eight are reflex-ported designs, with only B&W adopting the sealed-box loading alternative. Main driver cone size varies from 90mm up to 120mm – the HK uses two of the latter.

Seven weigh somewhere between five and seven kg, while the HK comes in at a massive 17kg. A similar pattern is seen when comparing total size (external), the seven smaller models ranging from the 12.5 litre OL1B to the 23 litre MA201, with the HK taking up some 55 litres of space.

Given the above, it might seem pretty obvious that the HK is far and away the best value for money. In fact nothing could be further than the truth, as you'll find out when you get on to the reviews. It's hard to find a better illustration of the fundamental truth that loudspeaker design is all about the art of compromise, and in balancing each variable against a number of others.

Our reviews often stress the balance (or frequency response) of a loudspeaker, and this is where the HK came seriously unstuck. It's not the only thing that matters, but it is a key factor nonetheless. CD players and amplifiers both give ruler-flat responses and so have essentially neutral responses. No loudspeaker yet devised can manage anywhere near this.

A glance at our room curves will show the quite significant variations between the different models, and these correlate very well with the perceived balance judged by listeners. The bass ups and

#### How the listening tests were done



In the 'blind' panel listening tests, only the operator is aware of the identity of each model. The speakers are installed a pair at a time behind an acoustically transparent curtain, on sites predetermined from measurement to give optimum in-room balance. Each undergoes a half-hour audition covering a broad range of music from vinyl and CD sources.

Care is taken to try and match the relative volume of each loudspeaker. The main drive system comprises Naim amplification, Linn Sondek with Naim ARO and Linn Arkiv and a Naim CDS CD player on Mana tables. Speaker cable is Naim NACA5.

Our thanks to all the time and hard work put in by the panel: Alan Sircom (Hi-Fi Choice), David Inman (Van den Hul UK), Robin Marshall, Ken Weller (Tannoy), Russell Kauffman, Andy Whittle (Rogers).

Paul Messenger never leaves home without his Neutrik measurement gizmo.

downs are a function of the particular room used for the tests, and will vary somewhat in other chambers. But the overall balance 'fingerprint' will be imposed on top of whatever the sources and amplifiers are delivering.

A truly flat in-room response isn't necessarily what's required, but the relative output of treble versus midband is crucial in determining how bright or dull a system will sound. What to some will sound bright and brittle, others will hear as open and detailed; what some will hear as smooth and relaxing, others will find dull and shut in. It's a matter of ears.

#### What do the lab tests mean?

Every speaker has a distinct frequency balance (or response), which says much about the way it will sound. This sonic 'fingerprint' shows which parts of the audio range are emphasised and which are short of relative output level.

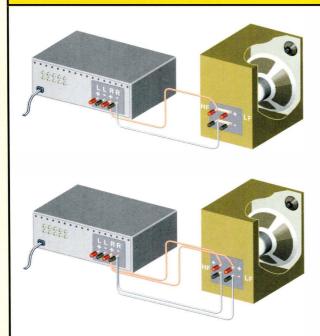
To simulate relevant 'real world' conditions, measurements are made of a stereo pair in the actual (largish) room which hosts the listening tests, using a far-field technique averaged across seven microphone positions (after Colloms). The speakers are sited close against a rear wall and a metre out into the room: intermediate positions which normally produce intermediate degrees of midbass reinforcement.

A perfectly flat straight line is not expected. The main room modes create unavoidable ups and downs at the low frequency end, but the trace should ideally be as flat and smooth as possible. Gentle variations are preferable to sharp discontinuities; prominences are more irritating than dips: and a gentle high frequency roll-off usually sounds perfectly acceptable.

The sensitivity of a speaker is a guide to how loud a speaker will sound for a given amplifier volume control setting. Our deliberately conservative figure is averaged across the broad midband. A 3dB increase in sensitivity means that the speakers will sound twice as loud for the same volume control setting of the same amplifier.

The snag is the impedance. For the same volume control setting, a 40hm loudspeaker will actually be drawing twice the current (and hence power) of an 80hm design, so to get its sensitivity in true electrical energyconversion efficiency terms, you need to subtract 3dB.

#### Just a phase it's going through



Stereo speakers must be correctly 'phased', so that both main driver cones move forwards and backwards in sync (rather than one going back as the other goes forward).

Make sure therefore that the Red/+ terminal on the amp connects to the Red/+ terminal(s) on the speaker, and Black/- to Black/- likewise. (Top left) All twin (or multi) speaker cables carry some form of identification for the different conductors. either with colour coding or by ridges moulded into the insulator sheath.

Speakers with twin (or triple) terminals allow bi/triwiring, where separate runs of cable feed each drive unit individually (lower diagram).

# **B&W DM600**i

&W's classic bookshelf-size DM600 has been around for several years and was first reviewed in issue 98 during 1991. When this new 600i version arrived it wasn't immediately apparent what the 'i' was all about, as the presentation and configuration seemed exactly the same as before — but this is fair enough as the styling still looks smart and entirely contemporary.

Closer scrutiny of the old and new data does reveal some small but significant changes, however. That the price has increased by £40 to £190 over three low inflation years is perhaps regrettable, though hardly unexpected, but the 2-3dB increase in sensitivity (while most other parameters remain virtually unchanged) is impressive. Even if perceived value might be less than before, the 'i' suffix would seem to be well justified.

The actual changes include a redesigned main driver with new integral cone/surround, a simplified crossover and improved internal wiring arrangements. Perhaps surprisingly, this is the only one of our eight test boxes which loads the main driver by a simple sealed box, fabricated from black, woodprint-vinyl-covered 13mm chipboard and well filled by damping absorbent.

The front baffle is a clever combination of chipboard covered with a grey structural plastic moulding to stiffen things up and make everything look neat and tidy. Twin bi-wire terminals feed a pcb crossover, tag-connected to the drivers.





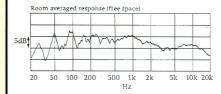
The main driver has a 120mm plastic cone, pressed frame and decent size magnet, and is held by rather feeble woodscrews. The tweeter uses a 24mm metal dome, with a phase compensating perforated ring which should afford some protection if the grille is removed. However, this shouldn't be necessary as the latter has a skeletal plastic moulded frame which ensures little acoustic impediment. The overall impression is of a cleverly conceived and executed design, right down to the finest details, but with more than just one eye on economy of production.

# LAB REPORT

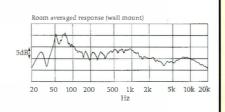
Sensitivity is a pretty generous 88dB/W, which is especially impressive considering that this is a sealed box design with consequently very good ultimate bass extension. It's rather less so when you take into account the very demanding impedance characteristic. Many amps will be happy enough driving 30hms at 20Hz, but others will find it hard going, so do check that your amp has plenty of current capability.

That one factor apart, the 600i delivers fine test results, with an overall smoothness and even quality throughout which shows true class. Despite its small size, free space siting gives the best results from a bass alignment point of view, but the speaker should work satisfactorily providing it's kept at least 1ft out from a wall.

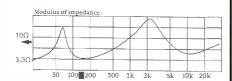
The balance is particularly good up to  ${\tt 1kHz}$ , and pretty well maintained, if slightly restrained through the presence region. The treble looks well judged in relative level but is a shade exposed. Despite the highish (70Hz) driver/box resonance, output is well maintained below this, registering -1odB at 20Hz with respect to midband in-room.



A fine in-room balance with unusually good bass extension for the modest box size, the response is smooth and well controlled throughout, if slightly recessed through the presence region.



Midbass is much too heavy when placed close to a wall, and the rest of the response is somewhat less even too, with the mid treble looking a little isolated and exposed.



Simple and well-damped sealed-box resonance should be easy to drive but impedance is resolutely low through the bass so choose an amp with good current delivery.

#### Sound quality

The fine overall balance of the 600i is ample justification for the first three stars in our Verdict box, and was recognised and accorded due praise in the listening tests. But the reaction thereafter was muted by its inability to convey the excitement of the performance: "dynamically challenged . . . needs to move out of first gear", as one panellist succinctly put it.

There's as much bottom end integrity and drive as anything in the test group. However, it doesn't like being driven hard all that much, and there's no real midband punch or enthusiasm. The very even balance is enough to ensure that coloration is modest, and the consequent natural perspectives help bring out much of the fine detail and texture in voices and instruments. A couple of panellists commented on the 'BBC tradition' of monitoring speakers, the only real complaint here being a slightly 'splashy' and detached top end.

#### Conclusion

The 600i represents a worthwhile improvement over its predecessor, mainly through its improved sensitivity, but it also retains most of the character both positive and negative — of the original 600. It's a very even-handed speaker, a safe bet to put onto the end of almost any conceivable

VERDICT Neat and good looking: neutral balance and low coloration. Dynamically challenged and lacking in excitement: a demanding amp load. SOUND \*\*\*\* VALUE \*\*\*\*

PRICE £190

₩ Loudspeakers, Marlborough Road, Chuchill Ind Est, Lancing, West Sussex BN15 8TR. **1** (0903) 750750

system from a tonal balance perspective, and a good looking package into the bargain. But it's also a bit bland and unexciting, and is a rather demanding load from the point of view of amplifier current delivery. All of this adds up to a comfortable Recommendation at £180.

# **CASTLE DURHAM 900**

hanks to Castle, the hi-fi industry is aware that Durham Cathedral is now 900 years old. Was that when they started or finished building? I forget. Still it's one of the finest of all the medieval cathedrals, standing on what's indisputably the best site of all. Well worth a visit, I'd say and locals assure me that a pint of Belhaven Sol is a treat to savour, too.

The Durham 900 is a pretty little loudspeaker, a bit on the pricey side at £280 maybe, but beautifully finished in Castle's classy real-wood veneers (a choice of seven alternatives, plus luxury yew or rosewood at a further £60 premium). The outline package is very similar to the standard £250 Durham reviewed in issue 118, but the two designs are markedly different in many details, and so they do require entirely separate evaluations.

The most obvious superficial change is that the drivers are mounted in the increasingly fashionable upside-down configuration, long practised by Mission and more recently by Tannoy (see p83). Add in a completely different tweeter, just a single port, the curved grille frame plus the offset/mirror-imaged driver disposition and there's not a great deal the same. The upside down arrangement helps place the acoustic centres of the two drivers the same distance from the seated listener, while the offset geometry helps spread baffle-edge diffraction effects.

The luxury touches aren't restricted to the



high class finish and flush mounted drivers. The box itself feels reassuringly solid. It's built up from 16mm MDF wrap plus a 19mm baffle, and the panels are damped/mass-loaded by bituminous pads, further lined in absorbent foam and with a final additional box-volume fill.

The main driver has a small 90mm plastic cone, a hunky double magnet system (which provides some shielding for AV applications), and a pressed steel frame. The tweeter here has a largish 27mm soft dome, and both are tightly secured with woodscrews. Twin bi-wire terminals feed a pcb crossover hardwired to the units.

#### Sound quality

Although the forward character might be a bit strong for some tastes and systems, most of the panellists were well impressed by this lively and exciting contender. Midband dynamics are certainly reproduced more convincingly than most, and although voices have a slightly pinched quality, they're still essentially communicative.

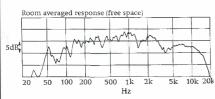
The bass is certainly a little short of power and authority, and tends to be heard more as an afterthought than the driving force. But it does just about keep up with the tempo, and is tight and refreshingly free from boom. Good overall coherence and timing are the two key factors which ensure the Durham 900 experience is inviting and informative, and make it easy to follow the individual instruments in a complex mix.

#### LAB REPORT

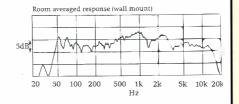
This package delivers a very different balance from the Durham II: leaner in the bass, more forward in the upper mid and several dB stronger through the treble. The measured inroom responses show a distinctly different balance from the group norm, with a lean bass and rather over-projected upper mid character. The latter is far from smooth, but shows the main driver hanging on 'til a higher frequency than usual.

Said forwardness contributes towards a high 89dB sensitivity rating, which is creditably achieved without recourse to a demanding impedance characteristic. But the price is extracted in the limited relative bass output and extension, derived from a combination of highish (8oHz) main driver/box resonance and a port tuning centred on a similarly highish 6oHz.

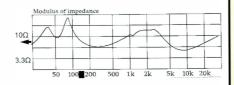
The midbass reinforcement created by close-to-wall siting is mandatory here, and even so the broad upper mid looks a little exposed, 500Hz-3kHz. There's an obvious phase discontinuity at around 1.5kHz (possibly cone/surround interaction, see also Tannov 632), while the output level above 3kHz is creditably flat and just a shade



Overall balance is distinctly bass light and upper-mid forward if speaker is sited in free space. Sensitivity is high but characteristic is not particularly smooth.



Close-to-wall siting fills in the midbass to give an acceptable, if still slightly forward balance. Some upper mid unevenness but good overall response limits.



A reasonably easy load from the amp's perspective, the limited bass extension being a function of the highish (c6oHz) port tuning.

#### Conclusion

Castle promised the Durham 900 would be much more my sort of speaker than the ongoing and rather too laid back II, and the review findings certainly prove the point. It's much more exciting and dynamic proposition, and my main reservation is that this new model perhaps errs a little too far on the upfront and aggressive side of neutral. This is definitely one of the better ways to put life and vigour into a lazy sounding

VERDICT An upfront and exciting sound from a beautiful real-wood-box loudspeaker. Bass is a bit of an afterthought, and midband a shade aggressive. SOUND \*\*\*\* VALUE \*\*\*\* PRICE £280 ☑ Castle Acoustics Ltd,

Shortbank Road, Skipton, N. Yorks BD23 2TT. **2** (0756) 795333

system, but system matching care needs to be exercised to avoid over-exposing the limitations of budget sources and electronics. Given that the fine quality wood veneer must be worth around fifty quid of the asking price, Recommendation is clearly appropriate.



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# HARMAN KARDON LS 0500

his £300 0500 is the biggest of Harman Kardon's three strong speaker range, and the most expensive of our test group. It's also a full size floorstander, several times larger and heavier than any of the others, and with two main drivers instead of one. It must start off ahead in the perceived value stakes, especially since there's no need to purchase additional stands or supports.

However, such bulk at such a price sets the warning bells ringing. Is this just a mug's delusion, calculated to seduce the eyes rather than ears? Or is this really much more loudspeaker for your money than most of the similarly priced competition?

If all things were equal, the bigger box and extra driver would promise better bass extension and/or sensitivity. But the much greater cabinet surface area makes coloration harder to control, and experience shows (Mission, Eltax) that integrating the sound from a pair of main drivers to a tweeter placed in between is not an easy task.

The bass arrangements have been handled very intelligently, with each main driver being loaded by a lightly damped enclosure, rear ported, which is sized and ported differently for each chassis. The internal partition which separates these is set at an angle (to de-focus vertical standing waves) and also to act as a brace to stiffen front, back and sides.

The vinyl-woodprint-clad box is 15mm

chipboard, while the thick-frame grille, I would suggest, is better left unused — even though the end result is not for the aesthetically sensitive. The yellow plastic/woven cone main drivers are surface mounted with fairly tight but rather feeble woodscrews, each main driver having a 120mm cone, a pressed frame and a decent size magnet.

The tweeter is the same unusually large 33mm soft fabric dome used in Harman Kardon's bookshelf 0200 (issue 130). Twin bi-wire terminals feed a complex PCB crossover-tag connected to the drive units. Spikes are provided for proper floor coupling, but as usual these are hard to tighten properly without ripping the sockets out.

#### Sound quality

As soon as the 0500s were fired up, their weird sound elicited a unanimous response from the listening panel. The dramatic balance contrast between this and the other models must take the blame for a disastrously consistent eighth place in our eight strong group: this much variation from the neutral norm is simply unacceptable.

To be charitable, those who mourn the passing of the loudness button on modern amplifiers may well enjoy the 0500 experience. If you can listen through the awful thickened balance, it's not that unpleasant underneath. The bass is not only quite extended, smooth and sensitive, it's actually quite tuneful and well timed as well.

## LAB REPORT

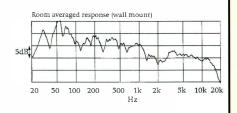
One would be forgiven for expecting such a large enclosure to deliver a balance which is a little on the bass heavy side, but this is ridiculous. The bass/lower mid has a relatively flat output at a very high 93dB sensitivity, and with good ultimate extension. Output then abruptly plunges some 5dB 300-500Hz, but this 88dB region is only maintained for about an octave before dipping a further 6-7dB into an octave-wide presence crevasse. Treble output recovers encouragingly above 3kHz, but is still running at some 8dB below the bass/lower mid datum.

In all, this is one of the least neutral commercial speaker systems I've encountered over the past several years and several hundred models in Choice speaker reviews. There are some vague similarities to the loudness characteristic which used to be fitted to amplifiers as a tone-bender intended for low level listening, but even by those standards this is a bit extreme.

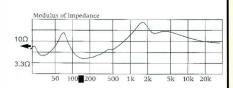
The positive side is the high sensitivity and good bass extension, the former more than making up for a fairly demanding amplifier load.



Even clear of walls the balance is very bass/lower-mid heavy, while the upper mid, presence region is notably suppressed.



Don't even think of placing this speaker close to a wall; don't think of this speaker if you want a wall mount.



Demands some current through the bass and lower midband, but shouldn't stress a competent amplifier unduly.



#### Conclusion

It's a shame really. Like the 0200 tested in issue 130, the Harman Kardon 0500 offers a lot of

Lotsof speaker for the money; goes significantly loud and deep. The heavy, thick, balance means it's not really a hi-fi speaker. SOUND \*\*\*\* VALUE \*\*\*\*

VERDICT

PRICE £300 Marman Audio UK Ltd, Unit 2 Borehamwood Ind Park, Rowley Lane, Borehamwood, Herts WD6 5PZ.

**2** 081-207 5050

loudspeaker for the money. Unlike that model, however, the imbalances here are altogether too severe for the 0500 to be taken absolutely seriously. However, I'm sure that some listeners will actually enjoy its warm, rich radiogram-like balance.

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# **MONITOR AUDIO MA201**

fter appearances in both Personal Messages and Sessions, this is the third time I've written about the £250 MA201 in Choice, but the first time this newcomer has undergone the rigours of peer group comparison. My first encounter was at the end of a gruelling day's listening to sub-£150 miniatures, and it was immediately clear that this larger model was altogether and substantially more capable — an observation which can be generalised to include this test group as a whole.

On material value grounds it stacks up well enough, being a little larger and heavier than the sub-£200 models while eschewing the real wood veneer finishes found up around £300. It also feels very solidly and heftily built, thanks mainly to the use of thicker than normal particle board (approx. 20mm) for the vinyl woodprint cabinet wrap. The big magnet on the main driver helps here too, and should give the 115mm doped paper cone plenty of impetus. A bullet-shaped protrusion extends from the pole-piece in the centre of the cone to help phase-compensate and smooth the upper range of the main driver.

Both main driver frame and baffle are moulded from structural plastics and the baffle incorporates twin ports and a gilt badge, ensuring top-class presentation and finish. The drivers remain separate from the baffle, for easy replacement in case of damage, but flush-fit very neatly into their appointed grooves, and are well secured by tight, chunky if coarse-threaded





screws. The tweeter here has a 25mm metal dome, gilt in the MA tradition. Twin bi-wire terminals feed a very simple hardwired crossover which is tag connected to the drivers.

#### Sound quality

I'm still a little perplexed about the results of the listening tests, not to mention slightly embarrassed too. It's not that the 201 disgraced itself, rather that it didn't do nearly as well under a group comparative regime as my previous personal findings had led me to expect. To make matters worse, my own judgements were distinctly

inconsistent between two different presentations, which is actually quite unusual (trust me).

Scrutinising the results suggests that the 201 might be one of those designs which works well providing one is in a positive frame of mind, but whose shortcomings can become more obvious and irritating when the mood changes.

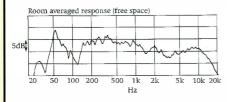
It's a fundamentally cheerful, enthusiastic and lively design, well capable of communicating the more essential elements of the musical performance. In this respect it has much of the charm of the best miniature designs, but is altogether more dynamically convincing and capable, especially when called upon to up the volume. But it isn't the smoothest and least coloured model around: a 'quacky' coloration on voices doesn't always make for relaxed easy listening, and the sound is a shade 'shut in' at the top end, too.

#### LAB REPORT

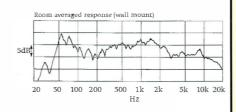
The good news here is a generously high 89dB/W sensitivity rating, combined with a very easy amplifier load from a current consumption point of view. The price is paid in the slightly limited absolute bass extension, which rolls off quite rapidly below 50Hz, although there's still useful inroom output at 30Hz (-9dB).

The bass extension is largely a function of the port, tuned here to around 45Hz, which is rather higher than some rivals (for example the Tannoy 632), but has the advantage of providing greater control over the main driver's natural box resonance at around 70Hz. Combine this with the good sensitivity, and decent loudness capabilities are promised.

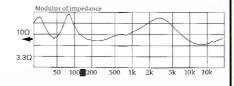
The balance clearly favours close-to-wall siting, which at least gives a good overall trend, although the ups and downs will generate an element of character which is not entirely neutral. The broad midband is reasonably even, 300Hz-2kHz, but the treble is about 5dB below the mid datum and the bass is mildly detached too.



Balance is rather bass light when sited clear of walls. There's some midband unevenness and a slightly suppressed treble.



Close-to-wall siting fills up the midbass, giving a good overall balance but with a quite distinct overall trend.



Amplifier load is undemanding throughout, and port is tuned to just below 50Hz, slightly below the c70Hz driver/box resonance.

#### Conclusion

This review only goes to show the power of comparative reviewing, and highlight the fallibility of making one-off judgements. When I first heard the 201 some months ago I was most enthusiastic about its capabilities. Now that it's pitted against the immediate price/size competition, the situation is much less clear cut. This is still a good loudspeaker, essentially

#### **VERDICT** A lively and enthusiastic design with good musical communication

Midband is a bit coloured and top end slightly shut in: will not be to everyone's taste.

#### SOUND \*\*\*\* VALUE \*\*\* PRICE £250

 Monitor Audio Ltd, Unit 34, Clifton Road, Cambridge CB1 4ZW. **2** (0223) 242898

communicative with plenty of fun and good loudness capabilities. But it's not the smoothest or best balanced in its class, the overall assessment of performance versus price leaving it firmly in the Recommended rather than Best Buy rankings.

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# **MORDAUNT-SHORT MS20**

ordaunt-Short's current Music Series speakers may be relatively recent introductions, but new models are more often than not refinements on long established outline packages. Inevitably therefore, this bookshelf size MS20 bears more than a passing resemblance to its 5.20 predecessor, reviewed in issue 114.

The 5.20 wasn't a Choice favourite, even though it offered a substantial chunk of speaker for a 1992 asking price of £150. The good news is that this redesign turns out to be an altogether more attractive performer; the bad news is that the price has crept up to £190, which is certainly more than the last two year's inflation rate.

These Music Series models are more sobersuited than their 5-series predecessors, but many of the basic ingredients are familiar. Both front and back panels are plastic mouldings, the former actually incorporating the frame of the main driver to give exceptional structural integrity alongside smooth styling. Said driver has a decent-size magnet and a moulded 110mm plastic cone with integral surround, while the magnet pole-piece has a plastic bullet-shaped extension for midband phase compensation.

The tweeter is now of Mordaunt-Short's own design and manufacture, quite different from the bought-in unit used for the 5.20 but employing a similar 24mm metal dome. The rear panel houses a large — diameter port and twin bi-wire terminals with built-in captive links. Four large





bolts clamp the front and back together, sandwiching the 14mm vinyl woodprint chipboard wrap. A light fill of fibrous wadding provides some internal damping, and an ultra simple two-component crossover is tag connected to the drivers.

The grille has a light and relatively unobstructive plastic frame, and may be used without significant sonic compromise. An additional mesh cover protects the tweeter dome, and removing it may improve the treble a shade, provided you live in a toddler-free environment.

#### Sound quality

The MS20 did very well in the listening tests as much, it must be said, because the listeners were very tolerant of its limitations rather than wildly enthusiastic over its strengths. The most obvious plus is the sheer refinement of the broad midband, which brings a naturalness to voices and ensures properly balanced perspectives.

The ability to avoid causing offence might seem less exciting than a proclivity to set the pulse racing, but it's no less valid a design aim, and is arguably the more difficult to achieve, and the more useful in ensuring good compatibility with a wide range of systems.

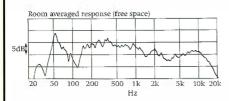
The down side here is slight detachment of the bass and treble extremes, and a degree of blandness and dullness overall. "Vocals seem to have some of the life polished out of them", as one panellist put it. However, the quality of the midband helps distract attention away from the rather more ordinary bass and treble.

#### LAB REPORT

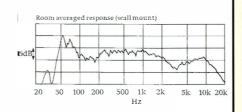
Sensitivity is a solid average 87dB, achieved alongside a very easy-to-drive amplifier load. Absolute bass extension is unexceptional for a ported enclosure of these dimensions, a fact determined largely by the relatively high port tuning frequency of 55Hz. This also explains the rather enthusiastic excitation of the coincident eigentone of the room in which the measurements were made, but has the compensatory advantage of helping exert some control over the fundamental driver/box resonance which is at a highish 70-80Hz here.

The overall balance is pretty good, especially through the impressively flat, broad midband. This is altogether smoother and more even than our traces for the earlier 5.20 model, and avoids the latter's peaky forwardness in the upper midband.

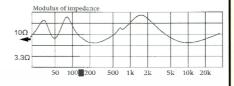
The curves suggest that some wall reinforcement will be helpful, as indeed the manufacturer recommends, but the bottom end alignment does look less than ideal under our measurement conditions. The presence dip 2.5-4kHz is rather obvious, as is the treble recovery centred on 8-9kHz: the new tweeter is clearly less even than its predecessor overall, but also a little less suppressed in net relative output.



Balance is rather uneven when sited clear of walls, with rather detached bottom end and recessed presence band.



Close-to-wall siting gives flat broad midband but slightly heavy midbass and sucked out presence band.



Impedance stays comfortably above 60hms throughout; port is tuned to a highish 55Hz.

#### Conclusion

Loudspeaker design is all about the art of compromise, and it is here that the MS20 really excels. Meeting a £190 price point inevitably imposes engineering constraints, and the trick lies in choosing the optimum trade-offs.



**2** (0705) 407722

Mordaunt-Short has chosen to play the midband card, delivering a smoothness and naturalness here which the whole panel enjoyed. That the frequency extremes are less impressive is acceptable enough, especially in the context of likely partnering equipment.

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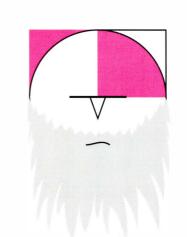
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# **ORIGIN LIVE OL1B**

he smallest and also one of the more expensive boxes on test, Origin Live's £289 OL1B is a solidly built nearminiature from one of Britain's smaller speaker manufacturers. Therefore, you can't expect to find any economies of scale here, nor the substantial investment in plastic moulding tools which the larger brands have been introducing these past few years. But there's no evidence yet that wood-based composites are going out of fashion or practicality for loudspeaker enclosures, and there's a much richer variety of drive unit options out there in OEM-land than exists in any one company's parts bin. Add the personal touch, in the way Origin Live speakers reflect the values and commitment of one particular individual, and the recipe is bound to end up closer to audiophile aspirations than the products from more mass market brands.

At the same time, there are reservations. Small companies have limited research and development resources, and I do get worried by a lack of consistency between the models in a range (see OL1 review, issue 106). This is all the more worrying when the designer suggests I make crossover changes after hearing my reservations over this product.

Normally, I would have done my best to help, but on this occasion the 1Bs were already packed and awaiting uplift to the photographers. Future samples may therefore enjoy rather more relative treble output than ours, which is likely to be a



good thing. In fact this design was originally called the OLAV when it arrived; fortunately the penny dropped in Southampton before I'd had time to indulge in any tasteless jokes, and the more acceptable OL1B was substituted.

Finished in a reddish but rather anonymous real wood veneer, it feels heavy and solid enough, thanks in part to a large, double magnet on the main driver, which offers a measure of magnetic shielding against television picture interference. The rear-ported box is built from strong 16mm MDF, with twin gilt bi-wire terminals feeding quite complex separate

crossovers for each driver. The main unit has a 90mm doped paper cone and pressed frame, while the tweeter a small 19mm soft dome. Both are flush-mounted into the baffle and secured by tight gilt bolts. The grille looks acoustically horrid.

#### Sound quality

The listening panel wasn't particularly enamoured of the Origin Live, which didn't disgrace itself but didn't make many friends either. The lack of substance, authority and discrimination through the bass region was one common criticism, and although the voice band shows commendable enthusiasm and expression on simple material, there's also some obvious 'cuppy' coloration here, and a tendency to clog up when the going gets tougher.

Although its musical heart is somewhere near the right place, the basic presentation is a bit crude, largely as consequence of the balance deficiencies discussed in the Test Report.

#### Conclusion

This is not a bad loudspeaker, but it's not a great one either, and this peer group context reveals it as unexceptional value for money. The fact that the OL1B is so much cheaper than the original OL1 might imply better value for money, but the two models are only superficially similar,

#### VERDICT A very pretty little compact loudspeaker which has good vocal

delivery. Rather pricey for the actual content and not very well balanced overall.

SOUND \*\*\* VALUE \*\*\*\* PRICE £289

 Origin Live, 87 Chessel Crescent, Bitterne, Southampton SO<sub>2</sub> 4BT. **2** (0703) 442183/671237

reviewed here showing significantly less elaborate engineering content. While it's possible that proposed crossover changes can ameliorate the balance deficiencies, it's unlikely to eliminate them

altogether.

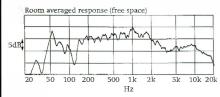
the variation

#### LAB REPORT

The dramatic contrast between the OL1 and OL1B really stands out. The former has flat and very well extended bass, but low sensitivity from sealed box design; this new version is almost the direct opposite, port and all. Sensitivity here registers a generous 89dB, and this is uncompromised by a load which never falls below 60hms. The port is tuned to 50Hz, which seems a sensible compromise given the compact dimensions and 8oHz driver/box main resonance. This inevitably results in modest sub-50Hz output, the OL1B recording -11dB at 30Hz under our comparative regime

High sensitivity may be a bonus, but there's a price to pay in terms of overall unevenness here. Some wall reinforcement should prove helpful, but there's no disguising the leanness of the upper bass and lower midband, nor the distinctly forward upper mid (600Hz-2kHz), which is bound to have a significant effect upon the overall neutrality - or lack of it.

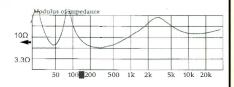
The treble output is quite obviously suppressed relative to the upper mid (which may be changed in subsequent production), but there's only the mildest of suckouts around the presence region and the treble proper is smoother than most.



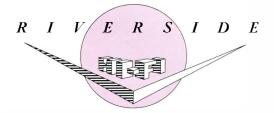
Clear of walls the OL1B is rather bass light and the port contribution a little detached; midband output climbs progressively towards a peaky, prominent area around 1-2kHz before falling away.



Close-to-wall siting helps to fill in the midbass but the upper bass/lower mid is definitely short of a dB or six.



A nice easy amplifier load in spite of the highish sensitivity, the port here tuned to around 50Hz.



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# ROYD MINSTREL

oe Akroyd likes seven litre boxes", Itold the panellist who commented on the curious shape of this ultra-compact floorstander. The next day Joe confirmed the little Minstrel cabinet does indeed enclose roughly seven litres, roughly the same as the stereotype stand-mount miniature. In this case, however, imagine your seven Tetrapaks of milk stacked up edge on edge, and then tilted backwards to direct the drive units slightly upwards into the room and away from the floor.

The tilt is arranged through a little spiked plinth bolted securely into the base (provided you don't accidentally push a T-nut into the box, in which case you join me, in deep trouble; a dab of adhesive would be appreciated here). The spikes themselves are held by T-nuts too, which ought to be good news but isn't, 'cos they're mounted the wrong way round for aesthetic reasons, and have a tendency to pop out when you try and tighten the lock-nuts. A blob of superglue here too, maybe?

Such peripheral irritants aside, the Minstrel's a most interesting package. Not only the prettiest and most discreet of our test group, it's also priced competitively at £239 to £300 depending on finish, as there's no need to budget a further £100 or thereabouts for stands.

The individuality of this package has numerous implications. The small enclosure and (90mm cone) main driver are both likely to compromise loudness capabilities and bass extension, but the latter should work particularly well at the top end of its range. The shallow box

will tend to reflect rear cone radiation back through the cone, and the large surface area won't improve coloration either, but there's good inherent stiffness here, helped by some careful reinforcement of the back panel.

There are a number of other engineering goodies. For example, the little main driver has a cast frame, is rebated into the baffle and tightly secured by eight woodscrews, and is braced against the rear panel by a lossy bung. The 19mm soft dome tweeter has its own little internal enclosure, and is surrounded by a foam ring, with crenellated inside edge on the latest production.

The box itself is predominately 13mm MDF, is lightly part-filled with absorbent and vented at the side, in a mirror imaged arrangement giving the option of port-inward or -outward according to taste and room. A single pair of gilt terminals is hardwired to crossover and thence to the drivers.

#### Sound quality

I got my button sequence in a tangle during the listening tests and managed to blow one of the Minstrel's tweeters halfway through the presentation. The marks up to that point were positive enough, but the rather different sound did tend to polarise the panel somewhat.

Subsequent hands-on listening to a replacement pair increased my own enthusiasm for this design markedly. Serious levels and bass grunt are not on the agenda here, but the level of information is impressively high throughout the rest of the band, and the sound is delightfully

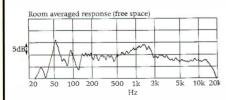
open, coherent and unboxy. Although it does add some 'cuppy' coloration, one adjusts guite quickly to the forward and slightly thin balance, and after that it's all downhill, as the rest is very evenhanded and neutral, the timing very good and the total fun-factor near the top of the list.

#### LAB REPORT

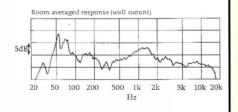
Sensitivity is a modest 85dB/W, and the power handling of the small main driver is not great either, so serious loudness levels are not feasible here. Happily the load is easy for an amp to drive, and bass extension is reasonable considering the compact dimensions. The port is tuned to around 45Hz, quite a long way below the 70Hz driver/box resonance which would give optimum cone damping. The port output did tend to excite one of the eigentones in our test room, but also ensures decent output down to 30Hz at least, at around -6dB with respect to the midband datum.

The curves indicate that the bass alignment is less than optimum for our test room, but the net energy from 40-150Hz is about right when the speakers are a couple of feet out from a wall. The broad peak, 800Hz-1.8kHz, will tend to emphasise detail and add 'bite', but in other respects the overall balance is pretty close to perfect.

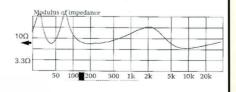
Note too that the relative treble level is a dB or two stronger than the norm, giving a slightly brighter than average balance which will sound attractively open with good quality sources and amplification, but might emphasise the failings of compromised ancillaries



Midbass is a little lean and upper mid rather prominent, but the balance holds within good overall limits nonetheless.



Wall siting tends to make the balance rather uneven, with a bit too much midbass output and not enough lower midband.



The Minstrel is a nice easy load from the amplifier current delivery point of view, the port tuned here to 45Hz.

#### Conclusion

Although my own cackhandedness did nothing to smooth its path, the very perculiarity, and good value, of the Minstrel is ample justification

**VERDICT** Lovely delicate overall coherence in a neat. compact, good value package. **Lacks gruntand** loudness capabilities, sounds a little thin and SOUND \*\*\*\* VALUE \*\*\*\* PRICE £259 Royd Loudspeakers Ltd,

Unit B2, Stafford Park 15,

Telford, Shrops TF3 3BB.

**2** (0952) 290700

for Recommendation — with the proviso that it won't appeal to every taste. Interestingly, an accompanying leaflet suggested experimenting with placement along similar lines to those discussed recently in Personal Messages

(issue 134).

# CHESTER CASTIF Speakers

KJ have made a special purchase of Castle Chester speakers in Mahogany veneered finish. These speakers are being offered at a massive reduction due to a cosmetic change in cabinet design that becomes effective in October

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These speakers received a "Best Buy" accolade in Hi Fi Choice (September '91) and have had a succession of excellent reviews.

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# Tannoy 632

annov has spent the past several years putting the hexagonal cross-section into mainstream domestic loudspeakers, so it was a big surprise when a truncated and radiused triangle came out of a box marked 632 (not to be confused with the classy and still-six-sided 623 AV speaker).

The new box shape is not all that far from a hexagon, and achieves very similar aims of 'spreading' internal standard wave frequencies and baffle edge diffraction effects. It looks pretty good too, and is certainly distinctive if not entirely original, as those who read our Infinity Kappa review (issue 132) will appreciate.

Quite why it's called 632 I'm not sure, because it's actually a direct descendant of the previous 605 models, at a similar £190 price. We never did get around to trying its immediate 605 II predecessor, but the original 605 and its subsequent LE variation are both in the data bank (issues 106 and 114). And although the shape may have changed, the construction methods, drive units and crossover remain fundamentally evolutionary.

The box is built up from vinyl woodprintcovered 16mm chipboard which forms front, back, sides and curves, while the inserted top and bottom sections are plastic mouldings. The latter are connected internally by a full height brace, which is also bonded to the back of the main driver magnet with a lump of damping goo.

Twin bi-wire terminals with captive links are fitted in a slightly disconcerting four-in-a-line





configuration, which at least ensures that monowiring arrangements connect to the preferable tweeter terminals. The moulded base is shaped to accommodate and bolt to the top plate of Tannoy's own pillar stand — alternative thirdparty supports are not recommended.

Following the 605LE tradition, the drivers adopt an 'upside down' arrangement, with the 24mm gold metal dome tweeter placed below the 120mm plastic cone main driver. The latter has a pressed frame, a decent size magnet, and a variable-thickness injection-moulded cone, secured by six fairly tight woodscrews. The

enclosure is ported at the rear and lightly filled internally, while a hardwired crossover placed well clear of driver magnetic fields tag-connects to the drivers. The grille has a light and relatively unobstructive plastic frame.

#### Sound quality

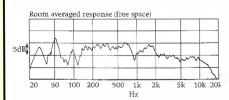
Although one dissenter held it back, the 632 was very well received by the listening panel, with comments which would seem to vindicate the elaborate engineering Tannoy has employed. Great freedom from boxiness, superior stereo imaging and fine focus are all evident, all likely to derive in part from the unorthodox box construction.

Not the last word in dynamics maybe, but the midband is nonetheless attractively open and clear, and not seriously coloured, either. There's just a touch of quack maybe, and slight nasal and pinched effects on voices too, but nothing stands out obviously enough to spoil the net effect. The treble is just a bit splashy and distracting, while the bass doesn't so much drive things along as hang on in there. But there's also a degree of scale and exuberance which is quite winning - not exactly dramatic but certainly quite a lot of fun.

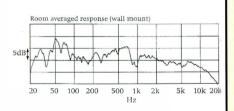
#### LAB REPORT

Sensitivity is a respectable 87dB/W, especially so in view of the excellent bass extension and mild over-60hm load. Tannov has long adopted the approach of tuning its ported enclosures to an unusually low frequency, the 30Hz in the 632's case being an octave below the natural driver/box resonance. This may compromise the degree to which the porting can control driver excursion, but it does help avoid exciting any midbass room modes. The result is a bass performance which is smoother and better extended than most rivals, with less critical siting to boot.

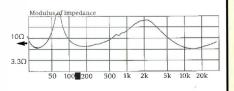
The balance looks very well judged overall, with Tannoy's customarily — but not excessively — restrained treble. The big question mark, however, hangs over the rather abrupt and severe (7dB) notch at 900Hz. This is probably caused by cone/surround phase cancellation, and is similar to (but less extreme than) that seen with the Tannoy 605LE, though the subjective consequences are difficult to pin down, and may be less than the rather dramatic measurement might suggest.



Good ultimate extension and freedom from midbass boom plus a decent balance elsewhere - apart from that alarming 900Hz notch.



Close-to-wall siting will result in some bass heaviness but is still feasible nonetheless.



An easy amplifier load which never drops below 60hms; note that the port is tuned to a low 30Hz here.

#### Conclusion

Whether you mourn or applaud the passing of

#### VERDICT Unusual and attractive new shape contributes to the speaker's superior sound quality. Could sound more dramatic and dynamic: stand compatibility is a tricky issue.

SOUND \*\*\*\* VALUE \*\*\*\* PRICE £190

M Tannoy Ltd, Rosehall Ind Est, Coatbridge, Strathclyde ML5 4TF. **2** (0236) 420199

the hexagon, this new generation of Tannoy models makes a good start, showing the same freedom from boxiness alongside a more open and inviting balance. The stand interface remains an area of restricted options, but a Best Buy rating is clearly appropriate.

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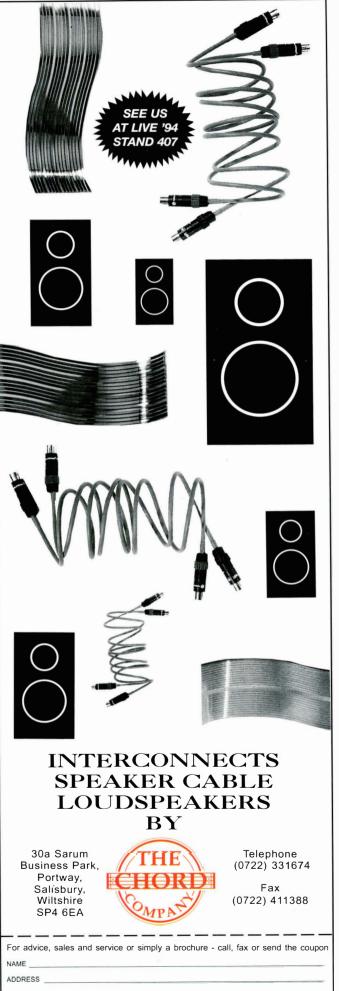
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# LOUDSPEAKERS

# Conclusions, best buys and recommendations

■ ither this is a particularly good group of speakers or I'm losing my touch. There is a third, more hopeful explanation though: that the art of speaker design and manufacture is improving. Of the eight contenders on this occasion, no fewer than six were chosen, three for Best Buy status and three for Recommendation - a significantly higher success rate than normal.

After some soul-searching, the odds favour the optimists. Compare the new Tannoy, Mordaunt-Short and B&W models with their predecessors from a few years back, and there are clear signs to suggest that speakers are actually improving even though prices are also rising a little faster than inflation.

It's nice to encounter a newcomer as clever and original as the Royd Minstrel. The only vaguely similar thing around is the Rega EL8, yet the (vinyl) Minstrel is cheaper, and arguably cuter too. With innovation like this around, I could even start to feel optimistic about the state of the British loudspeaker industry.

Royd's clever repackaging aside, most of the other changes have more to do with the subtle development and refinement of established market stereotypes, than any true innovation.

It's interesting to see both Tannoy and Castle following Mission's lead by inverting the usual tweeter-above/main-below driver arrangement. But this is a rather minor point which might (or might not) improve almost any two-way design.

The ins and outs are quite complex, partly to do with the relative heights of stand and listener. There is a case for trying to place the speaker so that the acoustic centres of the two drivers are the same distance from the listener's ears. And since the acoustic centre of the main driver is usually about an inch behind the tweeter, the inverted arrangement makes sense if the speaker is placed so that the listener can just see the top surface of the loudspeaker cabinet.

Getting the main driver well off the ground can help clean up the bass end a bit too – but placing the tweeter low down is unlikely to assist the overall impression of air and space. Chuck in the unpredictabilities created by the specific orientation of the vertical interference 'lobes' generated through the crossover region (due to the fact that sound is generated by two sources rather than one at and around the crossover point) and it's

## **Best Buy and Recommended models**

#### **Best Buys**

The £180 Mordaunt-Short MS20 and £190 Tannoy Profile 632 are two fine examples of the art of compromise in cost-effective speaker design. Choosing between them is

not easy; the M-S has the superior midband neutrality and general stand compatibility, while the Tannoy scores on its open freedom from boxiness and low bass weight. Both set exceptional standards for sub-£200 models.

The Royd Minstrel is a totally different and highly imaginative package, somewhat lacking in loudness and welly but with lovely timing and coherence further up the band. Since additional stands are not required, the price (£239 to £289 depending on finish) is very sharp, although rumour has it that the real-wood veneer versions sound better.

#### Recommendations

The £180 B&W 600i adds extra sensitivity over its predecessor, has good timing and a



Slick looking, with a hi-tech front baffle, Philips' *Legend II* is a classic Best Buy.

impossible to make hard and fast rules. Plastics continue to replace traditional wood-based materials for sections of enclosures and bits of drive units. This

doesn't necessarily offer any real performance advantages, but does improve production consistency and naturally makes good sense for companies which sell suffibetter bottom end than most at the price. although midband dynamics are disappointing and the amp load is rather demanding.

The £250 Monitor Audio MA201 has attractive exuberance and coherence, but

might be a lit-



Mordaunt-Short's new MS20 speaker offers excellent mid-band performance at the price.

#### around at anywhere near the price. Best of the rest

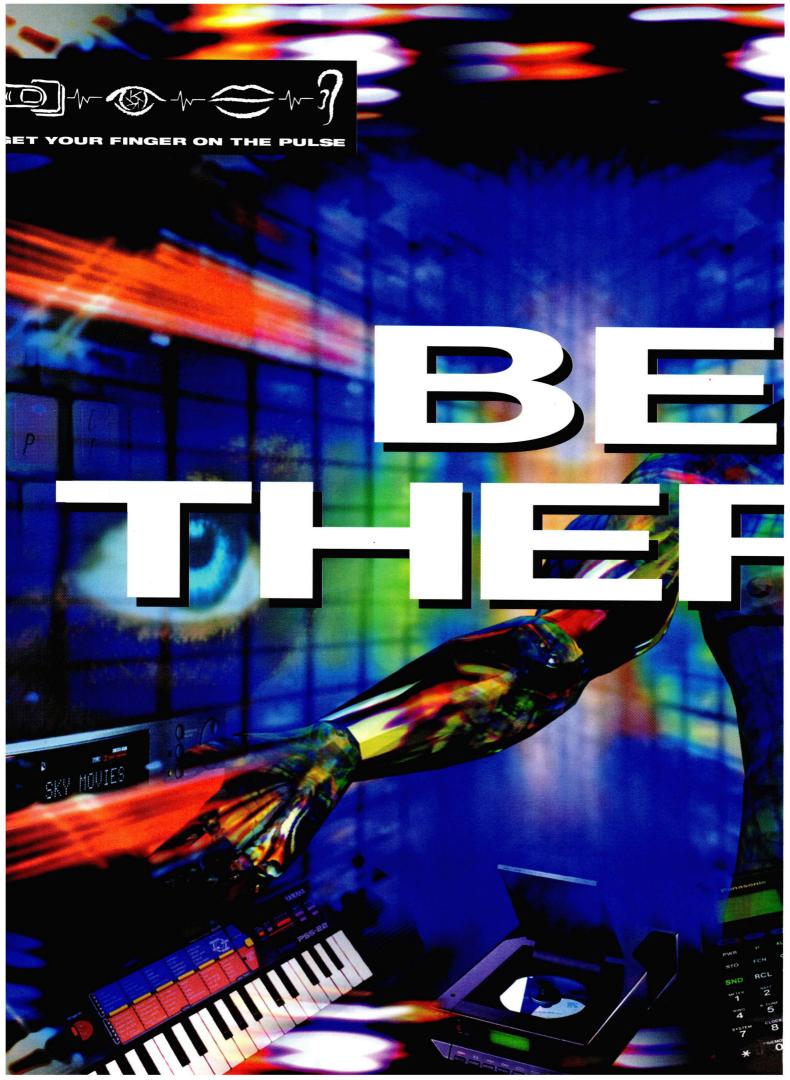
A quick scan through our directory reveals that more than a dozen Best Buy and Recommended models in the £150-£300 price band have accumulated over the past several years.

Just two carry the Best Buy accolade. The £200 Legend II is a smart and lively design with a strikingly shaped front baffle. If the brand sounds unfamiliar, it's actually a Philips offshoot. The other Best Buy is the £230 Rogers LS2a/2. This is richer and more laid back than most of the alternatives, with classically natural voice reproduction at a very realistic price.

A string of Recommended models include the following bookshelf size models: Allison AL-110 (£220), Heybrook Solo (£190), Infinity Reference 10 (£200), JPW AP2, AP3 and P1 (£180, £225, £155), Kenwood LS-770G (£260), Wharfedale 425 (£200).

Rather more unusual options are the dome-shaped AV-oriented Canon S-30 and S-50 (£180, £250), the concrete Faraday FS1 (£225), metal-cased Zyp A1 (£199) and the

cient volumes, to justify the significant tooling investment involved. However, I suspect it won't be too long before high density composite cabinets start to work their way down from the high-end (Wilson Audio etc) to the more affordable. Soon we'll be referring to the cabinet mixer's as well as the cabinet maker's art.







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# INTERVIEW AVAMPIRE



Paul Miller sets up his home cinema and gets his teeth into four budget surround sound power-houses.

udging by the rash of Pro-Logic tellies sprouting-up in every dealer's showroom, home cinema is now happening in a big way. Yet Pro-Logic TVs, like hi-fi mini systems, continue to put convenience ahead of sound quality. Butwhat's the point of convenience if Arnie's Harley sounds like a Vespa, and surround sound effects are limited to a vague whisper from the rear?

Fortunately, there's a surer route to a spine-tingling surround sound. If you already own a TV, a Nicam/hi-fi VCR or even a LaserDisc player, and are prepared for a little extra spaghetti, then spending £300-500 on a decent AV amplifier(and£200-£300 on five match-

The cast list			
DENON AVC-1530	£480		
DENON AVC-1530 KENWOOD KA-V3700	£300		
PIONEER VSA-303	£300		
SHERWOOD RV-6030R	£400		

ing loudspeakers) will negate the need for £1.000 Pro-Logic TV.

In this feature we take a close look at four such AV amplifiers, including an AV receiver, if we count Sherwood's AM/FM tuner section. In traditional Choice style, all four were evaluated under blind conditions, at precisely matchedvolumelevels and with a host of music and video software.

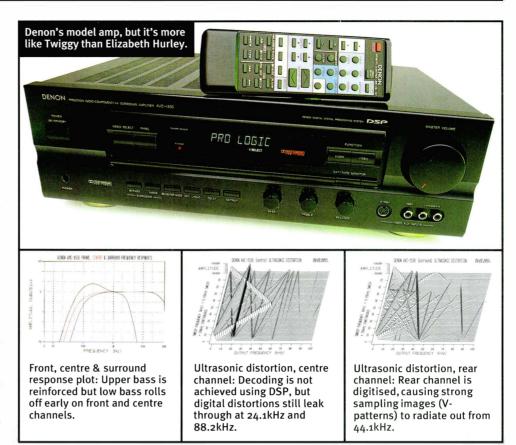
We even managed to avoid using a TV in our effort to extract the very best performance from every amplifier my thanks goes to Sharp for the use of its fabulous XG-3800 video/data projector. Thanks also to Tom Barron (Rotel), Mike Martindell (Arcam) and Guy Sergeant (Audio Components) for the loan of their ears. I never realised one panel could eat so much popcorn.

BUILD QUAL	ITY
DENON AVC-1530	****
KENWOOD KA-V3700	****
PIONEER VSA-303	****
SHERWOOD RV-6030R	****

Judged by sheer bulk alone the Sherwood RV-6030R has an edge, even if its insides seem to have been formulated by a CAD system suffering cold turkey – it's a bit messy. Furthermore, while both its front and centre amplifiers are identical, the surround is fed from an indifferent integrated circuit power pack.

By contrast, the Kenwood KA-V3700 is the neatest of the lot, even if its spec is a complete nonsense. Kenwood also fails to mention that its two mono surround channels are connected in series, so if you have a single rear speaker, remember to connect it across the R (black) and L(blue) terminals.

Most of the extra dosh at Denon's disposal has been spent on advanced features rather than rugged casework, but at least its AVC-1530 is equipped with decent 4mm speaker terminals and a very smart multi-ganged volume control. The Pioneer VSA-303 looks unassuming, lightweight and plasticky, yet



it's an AV product from the ground-up. It's not just a stereomodel with bolt-on amplifiers for front and surround, but instead it's a practical and very single minded AV component.

FEATURES AND FA	CILITIES
DENON AVC-1530	****
KENWOOD KA-V3700	****
Pioneer VSA-303	****
SHERWOOD RV-6030R	****

Asyou might expect, there's some common ground between these amplifiers. All include Dolby 3-channel and Pro-Logic decoding, with the option of wide, normal and phantom centre channel settings, a variable delay for the surround, and a circulating test tone enabling you to balance the output of front, centre and surround speakers.

The Pioneer VSA-303 also includes

Studio and Simulated modes for stereo sources - this is rear-channel malarkey not unlike Sherwood's Stadium and Theatre modes. In practice Kenwood's amp is the least well equipped but arguably the most elegant in operation. The graphic EQ and tuner buttons on the remote are redundant, but it remains the only model to feature full logic-control over input selection, L/R balance, rear, centre and even the main volume.

By comparison, the Sherwood RV-6030 hails from the Dark Ages of hi-fi: its broad facia and large remote bristles with a myriad buttons that are indistinguishable from the older RV-6010 (issue 125). Sure enough, there's an on-board AM/FM tuner with some 30 presets to cater for, but otherwise, its features are cluttered rather than comprehensive.

All this is a far cry from the sophistication of the Denon AVC-1530. In addition to standard Pro-Logic, this model also offers Live and Wide Screen modes, using DSP techniques to add rear-channel reverb and enhance the directionality of strongly polarised filmtracks. Crucially, this is the onlyamp to feature a genuinely 'digital' delay and DSP chip.

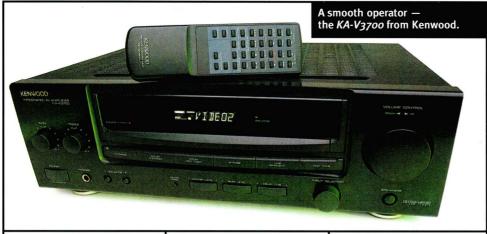
This DSP section also processes stereo (non-Dolby) film and music sources in Classic, Rock, Stadium and Mono Movie modes. Here the centre channel is defeated, but extra control is offered over the surround and effect level though not the rear channel delay. Customised settings can be stored in one of two Personal Memory presets.

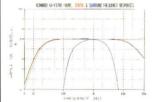
#### **Dolby Surround: A brief encounter**

Dolby Surround is all about recreating a cinematic wrap-around sound in the comfort of your own home. And with over 4,000 Dolby-encoded titles now released on video alone, this fantasy can become reality on a surprisingly modest budget.

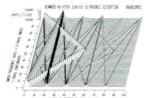
The concept itself is very simple. During filming, four audio channels are encoded onto a standard two-channel stereo soundtrack, channels which are then decoded in an AV amplifier by comparing the relative phase and level of both (L and R) channels. Sound that appears mainly on the R is steered towards the front R speaker (ditto for front L), while any sound that appears in-phase on both L+R channels is steered towards the centre speaker. This technique is used to localise dialogue on the screen.

Meanwhile, the surround or special ambient effects that are recorded in anti-phase (L-R) are steered towards the two rear mono speakers. Unfortunately, there's always some spillover of front information to this rear channel. Consequently, the rear is delayed by 20msec (15-30msec is permissable) to ensure front-orientated sounds always arrive at the listening position first. This entire process flies under the banner of Dolby Pro-Logic.

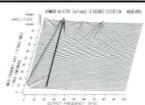




Front, centre & surround response plot: Good front and centre extension but as with other Kenwood amps, rear channel has a pinched bandwidth.



Ultrasonic distortion, centre channel: intermodulation distortions are slightly lower than Pioneer's, despite using the same decoder



Ultrasonic distortion, rear channel: Once again, same delay line but an increase in noise pumping tends to obscure underlying distortion.

#### **SOUND QUALITY** \*\*\*\* **DENON AVC-1530** KENWOOD KA-V3700 \*\*\*\* PIONEER VSA-303 \*\*\*\* SHERWOOD RV-6030R

If both the Sherwood and Pioneer amplifiers possess a certain, readily identifiable character, then the Denon and Kenwoodare perhaps more memorable for their dependency on the movie at hand. Both amplifiers relish gentle, subtle but very atmospheric filmtracks exemplified by the likes of 1492, Dances With Wolves or even Bladerunner.

Similarly, both shy away from the blood and thunder of vigorous action movies. Each betrays a fear of deep, grumbling bass yet, when pushed hard, where the KA-V3700 begins to sound soft, grey and uninteresting, the AVC-1530 just sounds too polite and sophisticated for its own good.

Both the Kenwood and Denon did a great job of recreating the peaceful atmosphere of the village scene from Apocalypse Now. They impressed us with realistic incidental effects and the growing sense of panic that heightened as children were marched away and peasants began running over their wooden landing stage.

Similarly, the creak of canvas and ropes from the discovery sequence of 1492 sounded utterly unconfined as the cry of the sailor taking soundings moved about the room from one camera angle to another. Yet this engaging opening

failed to develop into anything more significant. With more detail the Kenwood sounded softer and dispassionate, the Denon too haughty and reserved.

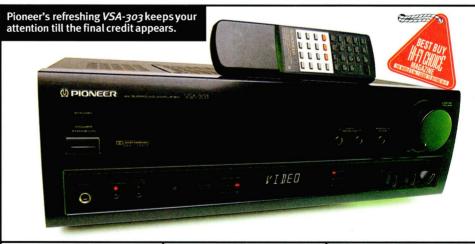
Incidentally, the AVC-1530 got into trouble with the arclight sequence from Apocalypse Now, the rumble of distant bombs causing it to distort. Similarly, the mêlée of guns, explosions, radio conversation, helicopters and Wagner was more than it could bear-proceedings degenerated into a confused and compressed noise.

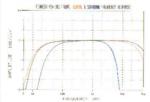
By contrast, the Sherwood RV-6030R and Pioneer VSA-303 are both very dependable and consistently enjoyable. Each proved its mettle with our CD selection, highlighting a sense of integration, smoothness and bounce that somehow eluded the Kenwood. The Sherwood's reproduction of film tracks is slightly dirtier and less transparent than the Pioneer's but its weightyandeuphonic'cinema sound' remains difficult to resist.

Our panel suggested that helicopters skimming over the crests of waves now sounded like 'genuinely large and menacing chunks of military hardware' even if Martin Sheen's powerful narrative was just a little too warm, veiled and husky. However, the ensuing B52 bombing raid created a palpable pressure wave that sent ripples up the panel's trouser legs!

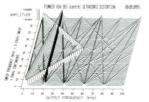
Rather than shy away from these big effects or tackle them recklessly, the Pioneeramp just manages to maintain its composure. So Martin Sheen's dialogue remained crisp if a little lightweight, but we were now more aware of the backing orchestra building up tension as the scene rolled by.

When the action busied-up with heli-

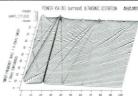




Front, centre & surround response plot: Excellent matching between channels and a surprisingly wide response to beef-up the surround outputs.



Ultrasonic distortion, centre channel: In this instance the pattern of intermodulation distortions closely matches the colour of front channel output (not shown).



Ultrasonic distortion, rear channel: Bandwidth and practical dynamic range is wider than Kenwood's, exposing tracks of minor distortions.

copters hovering to and fro, our panel was quickly drawn into the midst of the action. Sure enough, it's a little smallscale compared with Sherwood's effort, but it remains cleaner, clearer and ultimately more involving.

The Pioneer VSA-303 is also more responsive, accurately reflecting the change in environment as T2 walks into the smokey Corral Barwith its pool table and jukebox. The internal ambience of T2's head seemed deeper but fuzzier with the Sherwood amp, while incidental thumps, bangs and crashes sounded more substantial. Even the creak of his leather jacket sounded as though it was hewn from a thicker grade of material.

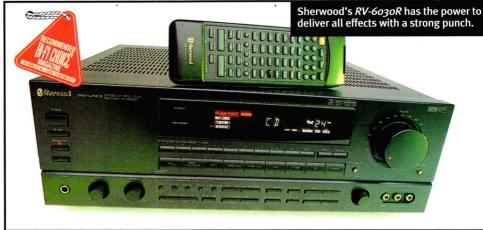
Yet faced with the lighter ambience of the Bladerunner 'Empathy Test', the hard surface of the walls now sounded as if they were carpeted. Only the Pioneer VSA-303 navigated this contrived and reverberant acoustic as well as it handled the vast atmosphere of the discovery sequence in 1492. Breathtaking stuff without breaking the bank.

#### **VALUE AND VERDICT** DENON AVC-1530 \*\*\*\* \*\*\*\* KENWOOD KA-V3700 PIONEER VSA-303 SHERWOOD RV-6030R

None of our listeners was aware of either the make or price of these amplifiers, and perhaps as a result, the honours for sound quality bear absolutely no relation to either budget or reputation. Instead, there is a marvellous correlation with each product's hidden engineering, giving us very clear guidelines for the future success of AV amplifiers.

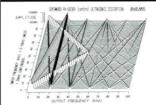
Both Sherwood and Denon have erred in favour of costlier but more flexible packages. The former includes an AM/FM tuner which will prove a real bonus during simulcast transmissions, just as Denon has dragged the art of DSP soundfields down to a price that is very nearly affordable. Oblivious to this, our listeners described it as a 'Kate Moss amplifier' - attractive but rather too thin. By contrast, the Sherwood RV-6030R provides a big and beefy cinematic experience that trades crispness and subtlety for sheer, er, balls.

Instead both Pioneer and Kenwood

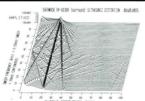




Front, centre & surround response plot: Good bass extension on front channels but the surround has a pronounced upper bass



Ultrasonic distortion, centre channel: In contrast with the other amplifiers, warmersounding 2nd-order intermodulation distortion dominates the audioband.



Ultrasonic distortion, rear channel: Very limited headroom on surround channel causes massive distortion and reduces its practical dynamic range.

have opted to provide a taste of the Pro-Logic experience at an exceptionally keen price. Sadly, Kenwood's effort is undermined by its mish-mash of internal amplifiers that concentrate on trivial detail, like incidental whirs and buzzes, but leave the audience one or two steps removed from the real action.

Only the Pioneer VSA-303 succeeded in bringing a consistently fresh touch to almost every genre of film. There's nothing fancy about the VSA-303. It's just a very well-balanced design that combines tightly steered, dramatic effects with rock-solid central dialogue and the ability to conjure a soundfield that's thick with emotion.

Hopefully the VSA-303 represents the beginning of a trend. But, for the moment, truly exciting home cinema on a tight budget begins with this most unassuming of Best Buys.

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#### What is DSP?

Strictly speaking, DSP means Digital Signal Processing, though the same three letters are often used to denote the Digital Soundfield Processing offered by various AV amplifiers, notably those from the Yamaha stable. Sadly, DSP is an over-used acronym that crops-up time and again in manufacturer's literature and magazines that, quite frankly, should know better.

The vast majority of Pro-Logic decoders are entirely analogue in design. Okay, so a few may use digitised information to steer these analogue signals between the left, right, centre and surround channels.

Yet fewer still actually digitise the incoming stereo signal before steering, delaying the rear channel and performing one or more extra digital sleights of hand. So far, only Yamaha and Kenwood can boast 'pure digital' Pro-Logic AV amplifiers (see issue 125).

Also, just because an AV amp offers other modes like Matrix, Hall, Studio or simulated surround, this does not imply the use of DSP. In practice these modes are achieved by feeding sum or difference signals to the rear channel which are delayed using an analogue BBD (Bucket-Brigade Device).

In this review, only Denon's amplifier is equipped with a genuinely 'digital' delay section which samples the surround channel at 44.1kHz (like CD), quantizes to a 14-bit accuracy, performs its tricks and then re-converts the signal back into recognisable analogue effects.



	companison table.					
MODEL	DENON	KENWOOD	PIONEER	SHERWOOD		
	AVC-1530	KA-V3700	VSA-303	RV-6030R		
AUDIO INPUTS	MM/4L/2T	MM/3L/2T	MM/5L/2T	MM/3L/4T		
VIDEO INPUTS	3CVBS/3S	2CVBS	4CVBS	4CVBS		
SURROUND MODES	8	2	4	4		
PRICE	£480	£300	£300	£400		

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#### Lab report



If the results of our blind listening tests run contrary to expectation, then this lab report can only reinforce the success and failure of our four willing contenders.

Sherwood has increased its centre channel output from 31W to a figure that now matches its 100W front channels. However,

this now increases the disparity in output between front and rear channels, the 4.7dB difference in power only exceeded by the massive 6dB difference suffered by the Denon amp. Ideally, the front, centre and rear outputs should remain closely matched as they are in the Pioneer VSA-303, which is equally proficient at driving tricky speakers.

The Kenwood 59W/76W/86W rating bears little resemblance to the 70W/70W/20W quoted in its literature but then, for some unknown reason, it uses a similar amplifier topology for its centre and surround channels but an entirely different circuit for front L and R. A low L/R output hardly bodes well for a smooth sound across the front of the stage.

Furthermore, though Kenwood uses the same combination of LA2785 Pro-Logic decoder and LV1010 delay chip as Pioneer, its implementation suffers a poor -29dB spillover of centre channel information into the front L and R. Not only is this sailing very close to the Dolby spec limits but it's also unlikely to keep a tight rein on strong dialogue.

Pioneer also combines the highest overload margins with the lowest distortion (0.05/0.02/0.08 per cent) of any amp

in this test, its main board being sub-divided into four identical and symmetrical amplifier blocks that achieve a uniformity lost to its competition.

The award for the widest dynamic range, however, goes to Denon, with its DSP processor that avoids the appalling signal-to-noise ratio suffered by the bucket-brigade delay lines of its counterparts. Sadly, the amp is compromised by a limited input headroom and a creeping 2nd-5th order distortion that increases from 0.07 per cent (500mV in) to 0.18 per cent (centre) and 0.56 per cent (rear) with a 1V input. So the AVC-1530 is really only compatible with low-output VCRs.

Its emphasis of upper bass detail is also evident from the response plot, though low bass is almost entirely absent. In fact only the Kenwood and Pioneer provide a good match between front and centre responses. Sherwood has altered the response of its RV-6030R from the original RV-6010R (issue 125), moving the severe 7kHz rear-channel peak down to a warmer-sounding 200Hz.

Sherwood still uses Analogue Devices' renowned SSM2126A Pro-Logic decoder, in tandem with Sanyo's inauspicious LV1000 delay line. But shrinking headroom has caused an increase in distortion, traded for a comparable increase in all front, centre and rear signal-to-noise ratios. The rear channel remains better isolated, though its front L/R outputs are contaminated with an overspill of both centre and surround information (-32dB and -28dB respectively). This won't exactly enhance its overall clarity, stage front.

				R	esults	s tabl	e					
	DENON AVC-1530		KENWOOD KA-V3700		PIONEER VSA-303			SHERWOOD RV-6030R				
CHANNEL	FRONT	CENTRE	Surround	FRONT	CENTRE	Surround	FRONT	CENTRE	Surround	FRONT	CENTRE	Surround
Ma x Continuous												
OUTPUT INTO 80HMS, 1KHZ	103.4W	102.7W	26.0W	58.6W	75.7W	85.7W	49.8W	50.8W	33.6W	102.7W	100.6W	33.6W
<u> 20кНz</u>	97.1W	97.8W	No Оитрит	55.9W	69.2W	<b>No Output</b>	48.8W	49.8W	No Оитрит	100.1W	99.9W	No Оитрит
40HMS, 1KHZ	159.6W	159.1W	28.2W	91.2W	119.8W	130.9W	75.8W	80.2W	47.1W	162.2W	155.9W	39.3W
<u>20кНz</u>	142.6W	142.5W	<b>No</b> Оитрит	89.4W	108.1W	<b>No Output</b>	73.2W	76.7W	No Оитрит	151.0W	149.8W	No Оитрит
RESP (80HM/0DBW, +/-3DB)	22Hz-93ĸHz	40Hz-87ĸHz	63Hz-4.5ĸ	9Hz-60ĸHz	9Hz->100ĸHz	2 130Hz-5к	8Hz-75ĸHz	7Hz-65ĸHz	20Hz-6.5κ	6Hz-75ĸHz	15Hz-18кНz	23Hz-3ĸHz
DYNAM. HEADRM (IHF, FRONT)	+0.7pB			+0.7pB			+0.5DB			+0.6pB		
PEAK CURR 15MSEC, 1% THD)	19.1Δ	18.6A	2.9A	16.1A	14.9A	14.3A	8.8A	9.2A	6.8A	19.3A	9.5A~	5.1A
TEAR CORR THISEC, THE THOS	17.17	10.04	2.7/1	10.17	14.7/	14.56	0.04	).ZR	0.04	17.5K	7.3R	J.1A
OUTPUT IMPEDANCE	0.082онм			0.108онм			0.209онм			0.154онм		
DAMPING FACTOR	98.0			74.2			38.4			52.1		
DOLBYSTEERING												
LOGIC (500MV IN, ODBW OUT)					_	_					_	_
	FRONT	CENTRE	SURROUND	FRONT	CENTRE	SURROUND	FRONT	CENTRE	SURROUND	FRONT	CENTRE	SURROUND
SPILLOVER FROM FRONT TO	<u>-</u>	-63DB	-75DB		-33pB	-58pB		-32DB	-40pB		-43pB	-47 DB
SPILLOVER FROM CENTRE TO	-58DB	- -	-73DB	-29DB	- (7- D	-58pB	-42DB	- //- D	-53DB	-32pB		-50pB
SPILL FROM SURROUND TO	-45DB	-49DB		-29pB	-47pB	-	-27DB	-46DB		-28DB	-48DB	_
*OUTPUT MATCHING ERROR	0pB	+16.8pB	+11.8pB	0pB	+0.7pB	+5.9pB	0pB	+4.2DB	+1.9pB	0pB	-0.7pB	-0.5pB
INPUT OVERLOAD	2.65V	1.63V	1.65V	2.80V	2.72V	1.55V	3.02V	3.09V	2.19V	2.61V	2.51V	1.16V
ABSOLUTE PHASE	Positive	Positive	POSITIVE	POSITIVE	Positive	Positive	INVERTING	INVERTING	INVERTING	POSITIVE	Positive	Positive
TOT HARMONIC DIST. (ODBW)	-63.3pB	-63.5pB	-45.1pB	-65.4pB	-69.0pB	-51.1pB	-66.2DB	-74.5DB	-62.0pB	-64.0pB	-66.6pB	-59.0pB
CCIR IMD DIST. (ODBW)	-63.0pB	-63.4DB	<b>No</b> Оитрит	-63.2DB	-70.2dB	<b>No Output</b>	-60.5DB	-67.6DB	No Оитрит	-65.2DB	-65.8pB	No Оитрит
NOISE (A WTD, ODBW)	-80.0pB	-80.9pB	-77.1pB	-76.3pB	-75.5DB	-70.9pB	-76.2pB	-77.2pB	-71.6pB	-78.1pB	-82.1pB	-78.3pB
RESIDUAL NOISE (UNWTD)	-67.8pBV	-69.8pBV	-69.2DBV	-77.4DBV	-76.4DBV	-76.8pBV	-64.6DBV	-74.1pBV	-76.0pB	-66.8DBV	-68.6pBV	-63.6pBV
INPUT SENSITIVITY (ODBW)	20.3mV			26mV			45.9MV			17.4mV	<u> </u>	
(FOR FULL OUTPUT)	205mV			195mV			326mV			177mV		
MAXIMUM DC OFFSET	+15mV	+15mV	+1mV	+3mV	-23mV	-8mV	+2mV	+4MV	+4MV	+17mV	+37mV	-20mV
INPUT LOADING	<b>51конм (CD</b> )	) / 53конм (V	CR)	<u>53конм (CD</u>	) / 53конм (V	CR)	47конм (СП	)) / 47конм (I	LD)	<u>43конм (СЕ</u>	)) / 31конм (\	/DP)
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Every car audio, hi-fi and home cinema manufacturer worth its salt will be there, showing off the latest and greatest ranges. Live '94 is a prime opportunity for you to see and hear the future of consumer electronics and keep

amplifier, along with the first public showing of the Alpha One CD player. Loudspeaker companies such as Celestion, Goodmans, Heybrook, KEF, Polk and others will be showing new speakers for hi-fi and home cinema use. Aside from mainstream hi-fi and home cinema, there'll be diverse products on show from companies like DNM and Concordant.

But it's not all hi-fi or home cinema. If you drift through the Live '94 stands, you'll discover Alpine In-Car hi-fi fitted to a Lamborghini *Diablo*, vintage guitars from the Guitar Factory, a



your finger on the pulse of new technology. If it's new and it's fresh and it draws current, chances are it'll be at Live '94.

Many well-known hi-fi companies will be launching new products at Live '94. Among them, Arcam will be unveiling the *Xeta 1*, the first UK-designed and built AV profusion of new computer games, new Apple and IBM-compatible computers, camcorders and even the 'ultimate in home control': Butler In A Box. Last but not least Linn Products will be pushing the multi-room envelope with its Knekt multi-room system.



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less than three to give away on the stand of Choice's sister magazine, Home Entertainment, at Live '94. Don't miss out!

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Hi-Fi Choice will be at Live 94 on stand G52 in the Warwick Lobby, where we'll have all sorts of goodies on special offer and experts from the Hi-Fi Choice team on hand to answer your every hi-fi question. As well as the regular Choice stand, we will be running seminars throughout the show, in association with the Real Hi-Fi Company. We shall be explaining all about

the Real Hi-Fi Campaign and demonstrating a plethora of Real Hi-Fi products, from a super £1,000 midi system (the EISA Award winning H/K Festival 300) to a excellent £3,000 separates system. But that's not all. We will be giving away all four of the superb hi-fi systems demonstrated to seminar visitors in an exclusive prize draw, worth over £7,000!

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The show is open from 9.30am to 7.30pm on Tuesday 20th, Wednesday 21st and Sunday 25th September 1994 and from 9.30am to 8.00pm on Thursday 22nd, Friday 23rd and Saturday 24th September 1994. Adult tickets cost £4.00 weekdays and £7.00 weekends. Tickets for accompanied children under 16 cost £3.00, while family tickets (which admit up to two adults and three children) are £16.00. For an update on the latest Live '94 information, or to pre-book your tickets, phone the Live '94 Hotline on (0891) 500103 (call charges for the hotline are 39p/minute at off-peak and 49p/minute at all other times).

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FENWAY, 5 High St. Ely. Tel (0353) 664421 Contact Gary Holland for Bose, Pioneer, QED, Rotel, Sony, Tannoy, Technics, equipment and accessories. Demonstration facility. In-house service department. Ring or come in and see a family run firm and let us know you saw us in Hi-Fi Choice. Please see entry under Suffolk. 'Free Installation by experts'

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PETERS HI-FI, 4 St Michaels Sq, Grosvenor Precinct, Chester,. (0244) 322063/319392. Arcam, Technics, Sony, Marantz, Dual, Denon, Tannov, Wharfedale, Quad, 2 Single speaker Dem rooms, no appts nec, free installation service dept. Access, Visa, Amex. Peters credit chargecard. Mon-Sat 9-5.30.

THE HI-FI SHOWROOMS, 12A West Str, Congleton, Cheshire (0260) 280017. Celestion, Creek, Exposure, Musical Fidelity, Naim, Pink Triangle, Project, Rotel, Ruark, Systemdek, Tannoy, TDL, Technics. 5 Dem Rooms, No appts necc Home trial, Free install, Service dept. Access, Visa, Lombard Tricity. Open 9-5:30, Closed Wed.

SWIFT Hi-Fi, St Annes 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 BADA

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GILSON AUDIO LTD, 172 Borough Road, Middlesbrough. (0642) 248793. Exposure, Arcam, Mission, Cyrus, Denon, Marantz, NAD, Rotel, Pioneer, Audiolab, Tannoy, Teac, Yamaha. Demonstration facilities in main shop and 2 dem. rooms, 1 AV room, appt nec, home trial facilities, free install. on request, service department Access, Visa, HP. 10-5 - 6 days.

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AUDIO T Tel 0256 24311. 9.305.30 Mon-Sat See main entry under Wilts.

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#### LONDON

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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.

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

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

#### **MERSEYSIDE**

WA. BRADY & SON, 401 Smithdown Rd, Liverpool L15 3JJ. (051) 733 6859. 'Largest choice of specialist Hi-Fi in N.W. £100-£20K'. All credit cards. 3 dem rooms. Closed Monday.

PETERS HI-FI 11 Werburgh Sq., Grange Precinct, Birkenhead. 051-647 5626. 9-5.30 closed Thurs. See Cheshire entry for full details. 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 HÁRVEY HI-FI EXCELLENCE, 163 Spon Street, Coventry CU1 3BB. (0203) 525200.FAX 0203 631403. Audiolab, Arcam, Bang & Olufson, Mission-Cyrus, Denon, Marantz, Meridian, Nakamichi, NAD, Quad, Rega, Rotel, Yamaha. 3 floors, 3 demonstration rooms, nice staff, nice coffee. Appts nec, service dept, free install, home trial facilities. All credit facilities available. Mon-Sat 9.30-5.30. Wed till 8pm.

GRIFFIN AUDIO LTD. 94 Bristol Street, Birmingham. (021) 692 1359/(021) 622 2230. Arcam,Castle, Denon, Linn, Marantz, Naim, Quad, Shahinians, Rega, Rotel. Open Tues-Sat 10-6. MUSIC MATTERS, 351 Hagley Road, Edgbaston, Birmingham B17 8DL. (021) 429 2811. Rotel, Denon, Lexicon, Tannoy, Ruark, Alchemist, Exposure, Pioneer, Roksan, Nakamichi, Arcam, Audiolab, Musical Fidelity, Mission/Cyrus, Meridian, KEF, Monitor Audio, Pink Triangle. 2 single speaker luxury demo rooms. Appts nec, home trial facilities, free installation, service dept. Access, Visa, instant credit up to £1000, interest free credit available. Tue-Thur 10.30-6, Fri 10.30-8, Sat 10-6. Branches also at: 93-95 Hobs Moat Road, Solihull, W Midlands B92 HJI. 021-742 0254. 156-157 Lower High Str, Stourbridge, W Midlands D18 1TS (0384) 444184. BADA

#### **NORFOLK**

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

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. Audio Alchemy, Arcam, Micromega, Naim, Denon, Spendor, Audiolab, Sound Organisation, Epos, Rotel, Royd, Heybrook, TDL, Nakamichi, etc. 2 comprehensive dem rooms. Home trial. Free installation. Visa, Access, HP facilities. Tues-Sat 9.30-1, 2-5.30.

#### NORTHAMPTONSHIRE

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

CLASSIC HI-FI + VIDEO, School Lane, Kettering, Northants. (0536) 310855. Aura, B&W, Heybrook, Rotel, Yamaha, Onix, Onkyo, LSD, Nad, Pioneer, Marantz, Kenwood, Kef, Shearne, Sugden, Rogers, Metaxas Audio and many more. Home trial, free instal., service dept. Access, Visa, credit facs. 9.30-5.30pm.

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

#### NOTTINGHAMSHIRE

CHANTRY AUDIO, 16-18a Eldon Street, Tuxford, Nr Newark, Notts NG22 OLH. (0777) 870372. Pink Triangle, DPA, Rotel/Michi, Micromega, NVA, Absolute Sounds, Alema, CR Developments, Michell, Lumley, Ruark, SME and much morel 3 dem rooms. Home trial, free installation, service dept. Access, Visa & credit facilities and mail order. Mon-Sat 9:30-6pm Sun by appt.

**DEFINITIVE AUDIO**, (0602) 813562. For a carefully considered approach to building a true hi-fidelity audio system with components derived from the following manufacturers; Audio Innovations, Snell, Wadia, Micromega, Deltec, Voyd, Systemdek, SME, Revox, Ortofon, Pioneer. Demos by appt. Please phone for further details. Installation free of charge. Mon-Sat 10-7, closed West 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, Audio Innovations, JVC, QED, Sugden, Tannoy, TDL, Thorens, Marantz, Denon, Teac. Demo Room, Free Install, Service Department. Home cinema dem room. Home trial facilities. Switch, American Express, Access, Visa, Mon-Sat 9-5:30 Close at 1:00pm on Thursday.

**WOLLATON AUDIO,** 134 Parkside, Wollaton, Notts NG8 2NP. Tel/Fax (0602) 284147. Audio Valve amplifiers. Clements loudspeakers,

MaplenoII turntables, Monarchy digital, XLO cables. Demonstrations by appointment. Home trial facilities. Call us for details.

#### **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 Tel 0865 65961. 10-6 Mon-Sat. See main entry under Wiltshire.

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

RADFORDS, 6 South Parade, Summertown, Oxford, 0X2 7JR. Tel 0865 511241. Visit us for the largest range of Hi-Fi & Home Cinema equipment in the South-West. Demonstration rooms, Service depts, Home Installation Service, Access, Visa, Amex. Open 9,00-5.30 Mon-Sat.

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

#### SHROPSHIRE

AVON HI-FI, 12 Barker Street, Shrewsbury, Shropshire SY1 1QJ. (0743) 355166. NAD, Quad, 8&W, Kenwood, Aiwa, Bose, Nakamichi, Onkyo. Dem room. Home trial. Free install. Service dept. Access, Visa. £1000 instant credit. Mon, Tues, Wed, Fri, Sat 9-5.30.

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. (01283) 33655. Albarry, Audio Innovations, Arcam, Castle, Denon, JPW, Marantz, Moth, Pink Triangle, Rotel, Rogers, Systemdek, SME, Tannoy, TDL, Yamaha. Home cinema and hi-fi demo rooms, appts nec on Sat, Free Install. Service dept Access, Visa, interest free credit available, subject to status. 9.00-5.30pm.Closed for lunch 12.00-12.30.

#### 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, Finllux, Audio Innovations, 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, IP33 1RG. Tel (0284) 724337 Arcam, Castle, Heybrook, LFD, Marantz, Meridfan, Monitor Audio, Michell, Musical Fidelity, Orelle, Pink Triangle, Proac, Quad, Rotel, Ruark, Target, van den Hul, etc. Single Speaker Room. No appointments necessary. Home trial fac. Free Installation. Access, Visa, Switch. 9.30-6pm Mon-Sat. Closed Wed

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

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

#### **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.

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. (0483) 504801/304756. 9-6 Mon-Sat. 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.

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

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.

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

#### SUSSEX (EAST)

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



credit facilities. Winner Sony/Hi-Fi News Best Southern Dealer.

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 Arcam, Beyer, Celestion, Denon, Dynaudio, KEF, Lexicon, Linn, Meridian, Mitsubishi, Naim, Panasonic, Polk, REL, Rotel, Royd, Ruark, Sennheiser, Sony, Top Tape, Yamaha. Two demonstration rooms. Open Tues-Sat, late night Wed. Free parking, bus route, credit facilities. Winner Sony/Hi-Fi News Best Southern Dealer.

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

#### SUSSEX (WEST)

AUDIO DESIGNS, 26 High Street, East Grinstead, West Sussex RH19 3AS. (0342) 314569. Arcam, Audiolab, Cyrus, Epos, Linn, Marantz, Naim, Rotel, Mission, Sony. Comfortable listening room. Installation and service dept. Access, Visa and credit facilities. 9:30-6:00 Mon-Sat, late Tue.

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, Quad, Teac, Technics, Thorens, and many more in 4 Dem Rooms. Systems, Hi-Fi and Home Cinema. Service Dept., Installations. Open 6 days a week. Access, Visa, instant credit to £1000 subject to status.

CHICHESTER HI FI, 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-FI CENTRE**, 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, stylii, cartridges, components, accessories, portables etc. Audio/visual dem room with cinema sound. On site repair service, interest free credit. 9am-5.30pm daily

#### WARWICKSHIRE

FRANK HARVEY HIFI, 163 Spon Street, Coventry, Warwickshire, CV1 3BD. Tel 0203 525200. Arcam, Mission, Cyrus, Musical Fidelity, Marantz, Rotel, NAD, Tannoy, Yamaha, KEF. Open 9:30-5:30 closed Thursday.

HOUSE OF MUSIC, 44 Park Street, Leamington 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.

SÓUNDS EXPENSIVE, 12 Regent Str, Rugby. (0788) 540772. Arcam, Audiolab, Quad, Meridian, Marantz, Mission, Celestion, KEF, Rotel, Ruark, Rotel, Heybrook IMPROVE YOUR IMAGE, BE SEEN WITH US. appts required, no service dept, free install, home trial facilities. Access, Amex, Visa, Diners, Instant credit. Open 9-5.30pm Mon-Sat.

#### WILTSHIRE

THE AUDIO EXCHANGE, 52 Morse Str, Swindon, Wiltshire SN1 50P. (0793) 539008. Acoustic Energy, Audio Innovations, Cerwin Vega, CR Developments, Heybrook, Impulse, Micromega, Michell, REL, Sequence, Sugden. AV and single speaker demo room. Home trial facilities, free installation, service dept. 10-6 Mon-Sat. AUDIO T, 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. A/V Dept. BADA

#### WORCESTERSHIRE

COLORAMA HI-FI, 27 Kingfisher Walk, Kingfisher Centre, Redditch, Worcs B97 4EY. (0527) 597260. Aura, Nad, Onkyo, Kenwood, Denon, TDL, Polk Audio, B&W, Tannoy, Full ProLogic products. In-store integrated dem facilities. No appts required, service dept. Access, Visa. Open 9-5.30. closed Thur.

SPAINS HI-FI, 2&2a New Road, Bromsgrove, Worcestershire. Tel: (0527) 872460. B&W, Denon, Kef, 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 MIDLANDS AUDIO, 158 Ombersley Road, Worcester WR3 7HA. (0905) 58046 Audiolab, Arcam, Naim Audio, Rega, Kef, Roksan, Epos, Quad, Nakamichi, Absolute Sounds and lots more. 4 demo rooms for budget & high-end audio. Dedicated DSP room. Appointments required. Free install, service dept. Access, Visa, Amex, Diners, Switch. Chartered Trust. Mon-Sat 9.00-5.30 late evenings by appt.

#### YORKSHIRE (NORTH)

HARROGATE HI-FI, 15 Commercial Str, Harrogate, N Yorks. (0423) 504274. Alchemist, Albarry, Ruark, Cabasse, Tannoy, Lumley Reference, Orelle, Celestion, NAD, Onkyo, Rotel, Yamaha. Single speaker dems, home cinema dems. Appts required, service dept, free install, home trial. Access, Amex, Visa, Int free credit, instant credit. Open 10-6pm closed Mon.

SCARBOROUGH HI-FI CENTRE, 14 Northway, Scarborough, N. Yorks Y011 1JL. (0723) 374547. Alchemist, Lumley Reference, Nad, Rotel, Onkyo, Mission, Celestion, Orelle, Marantz, Tannoy, Ruark. Dem room, home dems. Appts required, service depart, free install, home tral. Access Visa Int free Credit, Amex, Diners. Open 10-6 Mon to Sat.

SOUND ORGANISATION YORK, 2b Gillygate, York YO3 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".

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#### YORKSHIRE (WEST)

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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, Meridian, Mission, Quad, Rotel, Etc. 3 Listening Rooms. Free Dem & Instal. Open Mon-Sat 9:30 - 6:00pm

#### NORTHERN IRELAND

#### BELFAST

LYRIC H1-F1, 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. Open Mon-Sat 10-6, Late night Thurs, closed all day Wednesday.

ZEUS AUDIO, 2-4 Grt Victoria Str, Belfast BT2 7BA. (0232) 332522. Audio Innovations, Pink Trangole, Roksan, Marantz, Tannoy, Rotel, Micromega, Meridian, Mission Cyrus etc. Open Mon-Sat 10.00-5.30. Late night Thursday.

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#### **COUNTY DOWN**

ASTON AUDIO, Unit 8, Kings Road Shopping Centre, Kings Road. Belfast. Tel: 0232 402220. Akai, Aiwa, Technics, JVC, Mitsubishi, Samsun, Coshiba, Panasonic, and many more. Demos available, Open Mon-Fir 10-8pm Sat 10-5pm

#### **SCOTLAND**

#### ABERDEEN

HOLBURN HI-FI, 441 Holburn St, Aberdeen AB1 6DU. Tel: (0224) 585713/572729, Fax: (0224) 584194. Arcam, Audiolab, Castle, Cyrus, Denon, Heybrook, KEF, Marantz, Meridian, Mission, NAD, Pioneer, Quad, Rega, Rotel, Royd, Tannoy, TDL, Technics, Yamaha etc. Separate demo room, installation service, AV systems stocked, easy parking, established 21 years, Mon-Sat 9.30-5.30pm, late night Thurs till 8pm. Access, Amex, Visa, Switch accepted. Full service facilities available.

#### **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 hi-fi demo lounges. No appts required, service dept, free install, home trial facilities. Access, Amex, Visa, instant credit. Open Mon-Sate 3.30-6pm.

MUSIC MILL 72 Newhaven Rd, Edinburgh EH6 50G. Tel 031 355 3963. Stockists of Micromega, Proac, Audio Innovations, Lumley Reference. Tube Technology, DNM, B&W, Systemdek, Nottingham Analogue, Nakamichi, Rehdeko, Dali, Crimson, Harmon Kardon, Goldring, Plus DNM Cables, Tiny Tubes + Designer Hi-Fi furniture. Mon-Sat 10-4.30 by appt. Closed Wednesdays. All major credit cards accepted. Contact Fraser or Mark. Phone for Directions, more information & product evenings. Car parking available.

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## "Collector's item"

As reviewed in Sessions this month (see p17), Mussorgsky – Pictures At An Exhibition is now available through Hi-Fi Choice Special Offers. Price: £28.00. Please quote order ref: LSC 2201



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- (3) For optimum CD replay it's important to clean the laser lens as well as the compact disc surface. The CD

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

- 9 Here's something to ensure nearperfect sound while driving round the M25, or at least give you something to do in the five-mile traffic jam near Watford. The 'in car' Cassette Deck Cleaner (picture 9) is a selfcontained pack with a bottle of cleaning fluid and spare cleaning pads. If only you could wipe out those frustrating tailbacks as easily! (Order ref 71400,£9.99)
- to As your compact disc collection grows, so does the need for somewhere to store the discs. Rather than leaving them in a pile on the floor, why not invest in the Compact Disc Organiser, a self-assembling storage system that'll hold up to 25 compact discs, including double CDs. Each disc can be removed easily with the touch of a finger, and the organiser can be wall-mounted in horizontal or vertical configurations. Further

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

Naomi wants one, and so do Kate and Christy, but like everyone else they'll have to pay for the privilege of owning a Choice Sweatshirt. Fashioned in discreet blue with a white logo, this haute couture garment is available in large or extra large for just £15.00. Why pay more? Order ref: JE22A/L





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Considerable time and effort has gone into the creation of the Bill Hutchinson Innovation Award Scheme, drawing from more than two decades of experience and expertise.

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

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



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

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

For further information on innovation stockist or simply for help and advice phone

041-248 2857

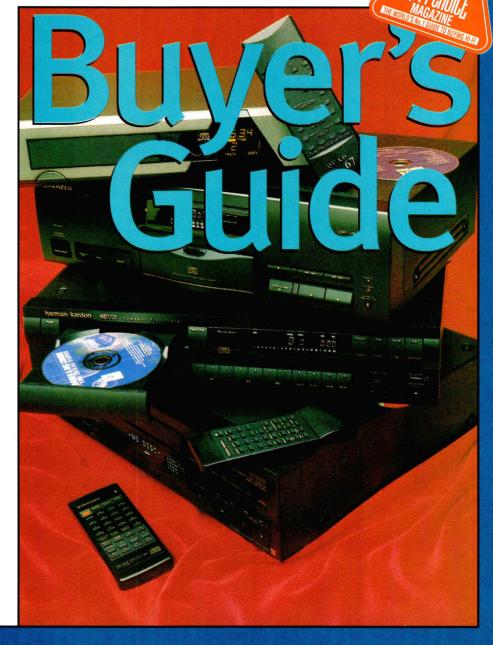
## The most comprehensive hi-fi listing in the known universe

THE FINEST HI-FI MAGAZINE IN THE WORLD

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

Index						
PRICE GUIDE	PAGE 113					
YOUR AT-A-GLANCE REFERENCE	то ні-ғі					
PRICES, TECHNICAL SPECIFICATION	ONS AND					
OPTIONS.						
OVER 2,500 ITEMS LISTED! IF IT	's нот					
AND HI-FI, IT'S HERE.						
PRODUCT CATEGORIES						
AMPLIFIERS	PAGE 113					
CASSETTE DECKS	PAGE 119					
CD PLAYERS, TRANSPORTS AND	DACs					
	PAGE 121					
DIGITAL RECORDERS	PAGE 124					
HEADPHONES	PAGE 124					
LOUDSPEAKERS	PAGE 130					
RECEIVERS	PAGE 138					
Systems	PAGE 138					
Tuners	PAGE 139					
TURNTABLES, ARMS AND CARTRI	DGES					
	PAGE 141					
THE DIRECTORY	PAGE 147					
THE ORIGINAL, THE MOST AUTHO						
THE BEST. OUR UNIQUE REVIEW-BASED						

GUIDE TO OVER 700 PRODUCTS TESTED IN HI-FI CHOICE. BEWARE CHEAP IMITATIONS..



# The Forefront of Technology



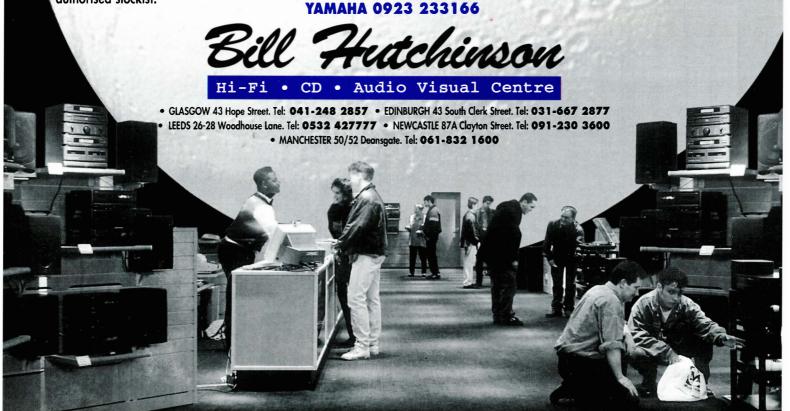


• Cinema DSP multiplies the effects of Dolby Pro Logic Surround and Digital Sound Field processing to create sound fields such as the Concert Hall, Church or Movie Theatre.

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Key to amplifiers
Price - typical retail, to nearest
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Power - output power in watts, per
channel, RMS.
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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.

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Model	Price	Туре	A/V	Power	Inputs	Headphones	Remote	Size	Special
AMPLIFIERS Aiwa XA-003	1.40	le t	h.	40	MALCI AT	11			0
Aiwa XA-003 Aiwa XA-950	140 230	Int Int	N N	40 100	MM,2L,1T MM/MC,2L,2T	Y	N Y	-	2 speaker circuits
Albarry AP3	300	Pre	N	100	3L,1T	N	N	-	2 speaker circuits
Albarry AP4	350	Pre	N	-	MM,4L,1T	N	N		
Albarry PPi	400	Int	N	45	-	N	N	-	
Albarry PP1	430	Int	N	45	MM,4L,2T	N	N	-	
Albarry PPI Audiophile	500	Int	N	45	MM,MC,4L,1T	N	N	-	
Albarry S508	500	Pwr	-	50	-	-	-	-	
Albarry M408	850	Pwr	-	50	-	-	-	-	2x monoblocks
Albarry M100B	1100	Pwr	-	100	3	-		-	2x monoblocks
Albarry AP2	1500	Pre	N	-	MM/MC,4L,1T	N	N	-	
Alchemist Kraken/pre Ann	v 0	Pre	_	N	MM,3L,2T	N	N	25,9,25	Stainless steel/gold finish
Alchemist Kraken/Pwr Ant Alchemist Kraken/Pre	iv 0 380	Pwr Pwr	-	60 60	-	N	N	32,9,25 32,9,25	Stainless steel/gold finish Bridgable
Alchemist Kraken/mono	380	Pwr	N	60		N	N	32,9,25	Driugable
Alchemist Kraken	395	Pre	N	-	5L.1T	N	N	25,9,25	Bridging circuit built-in
Alchemist Kraken/Pwr	399	Int	N	60	3L.2T	N	N	32,9,25	MM £45 option
Alchemist Kraken Anniv	499	Int	N	60	MM.3L.2T	N	N	25,9,25	Stainless steel/gold finish
Alchemist Forseti	899	Int	N	100	4L,2T	N	N	47,10,39	The state of gold in hori
Alchemist Freya	1020	Pre	N	-	6L,1T	N	N	31,7,30	
Alchemist Odin	1020	Pwr	-	80	-	-	-	31,14,30	Stereo
Alchemist Genesis	1525	Pwr	-	110	-	-	-	25,14,30	Pair monoblocks
MC AV81 Control	289	Pre	Υ	-	8L,2T	N	Υ	-	
MC 2445	299	Pwr	-	45	-	-	-	-	4 channels
MC 1030	379	Pre	N	-	MM	N	N	-	
MC 2030	449	Pwr	-	30	-	-	-	-	
MC S84	479	Pre	Y	-	8L	N	Y	-	Multiroom, bal/unbal input
MC AV81 H.T. Control MC CVT3030	499	Pre	N	-	8L,2T	'N	N	-	As AV81 plus Dolby Pro Lo
analogue Saturn	529 75	Int Pre	N	30	6L,1T MM	Y	N	-	Tube amp
nalogue Saturn MC	75	Pre	N	-	MC	N	N N	2	
nalogue Jupitor	330	Int	N	30	MM,4L,1T	N	N		
arcam Alpha 5	230	Int	N	40	MM,3L,2T	Y	-N	43,8,30	Bypassable tone controls
rcam Alpha 6	330	Int	N	50	MM,3L,2T	Y	Υ	43,8,30	Remote volume facility
rcam Delta 290P	400	Pwr	N	75	-	Υ	N	43.9.30	Plug in upgrade for D 290
rcam Delta 290	480	Int	N	75	4L,2T	Υ	Υ	43,9,32	Opt MM/MC phono module
rcam Delta 110S	520	Pre	N	-	MM/MC,3L,2T	Υ	Υ	43,7,30	As Delta 110, w/o DAC
rcam Delta 120.2	550	Pwr	Ν	100	-	Υ	N	43,9,30	Bridgeable
rcam Delta 110	750	Pre	N	-	MM/MC,2L,2T	Υ	Υ	43,7,30	On-board DAC, 2 inputs
rion Kes	850	Pwr	N	18	-	-	-	-	With volume control
rion Elektra	999	Int	N	18	4L,1T	N	N	-	Class A valve
rion Elektra Ph	1199	Int	N	18	MM,3L,1T	N	N	-	Phono version of Elektra
art Audio VPL	699	Pre	N	-	6L,2T	N	N	-	
rt Audio VPA rt Audio VP1	750 880	Pre Pre	N N		M/MC,3L,1T	N	N N	-	
art Audio Quintet	1156	Pwr	14	15	MM,3L,1T	14	IV	-	Class A triode
art Audio Integra	1395	Int	N	30	5L,2T	N	N	-	CidSS A tribue
art Audio Concerto	1628	Pwr	-	30	-	-	-	-	2x mono Class A triode
art Audio Tempo	1980	Pwr		30	-		-	-	2x mono Class A triode
art Audio Maestro	2960	Pwr	-	10	-	-	-	-	2x mono Class A triode
ludio Innovation L1	299	Pre	Ν	-	3L,1T	N	N	25,10,30	
audio Innovation Alto	329	Int	N	35	4L,2T	N	N	43,8,30	
audio I Ser 200 Pre	349	Pre	N	-	MM,3L,T	N	N	50,12,30	
kudio Innovation T2	399	Pre	N	-	MC	N	N	12,16,8	Phone stepup
audio I Ser 200 Pwr	499	Pwr	N	12	-	N	N	50,12,30	
audio Innovation Ser 300	499	Int	N	10	MM,3L,1T	N	N	50,12,30	
kudio Innovation P2	679	Pre	N	-	MM	N	N	50,12,30	Phono stage
audio Innovation L2 audio Innovation Ser 800	699	Pre	N N	- 0E	4L,1T	N	N	50,12,30	
audio I Classic 25	849 899	Pwr Int	N	25 25	- 4L,1T	N N	N N	41,15,34 46,15,34	Kit amplifier
Audio Innovation P2MC	899	Pre	N	-	MM/MC	N	N	50,12,30	
audio Innovation Ser 500	999	Int	N	25	MM,3L,2T	N	N	41,15,34	iono stage
audio Innovation Ser 700	999	Int	N	25	4L,1T	N	N	41,15,34	
audio Innovation 1000	1499	Pwr	N	50	-	N	N	41,15,34	Monoblocks
kudio I First Audio	1549	Pwr	N	7.5	-	N	N	41,15,34	
audio Innovation 1000SE	2249	Pwr	N	50	-	N	N	41,15,34	Silver circuit board
audio I 2nd Audio	2999	Pwr	N	15	-	N	N	41,15,34	
Audio Note Ongaku	22411	Int	N	26	6L	N	N	-	Single-ended Class A tube
Audio Note Oto	1250	Int	N	24	MM/MC,4L,1T	N	N	40 44 00	d discontinue
Audio Research LS-3 Audio Research PH-1	1599 1649	Pre Pre	N N	-	5L,1T MM/MC	N	N		1 direct input
Audio Research LS-3b	2250	Pre Pre	N	-	5L,1T	N	N		Phono preamp 1 direct input
Audio Research VT60	2430	Pire	N	35	JE, 11	N	N	40,14,20	SE tube 2x monoblocks
Charles and Charles Commission of the Charles of th	2796	Pre	N	-	5L.1T	N	N	48 14 26	1 direct input/hybrid
uldio Research I S-2	2800	Pwr	N	110	-	-	-	48,14,31	Single ended, balanced
Audio Research LS-2 Audio Research D-200	-000	Pre	N	-	MM/MC,4L,2T	N	N	48,14,26	
udio Research D-200	2850	FIE					-		
	2850 2895	Pre	N	-	MM/MC	N	N	48,14,26	Balanced
audio Research D-200 audio Research SP9 II			N N	-	MM/MC 5L,1T	N N	N N	48,14,26 48,14,26	
Audio Research D-200 Audio Research SP9 II Audio Research PH-2	2895	Pre	-	- - 30		-		48,14,26	Balanced 1 balanced direct input/hy Balanced in, hybrid
Audio Research D-200 Audio Research SP9 II Audio Research PH-2 Audio Research LS-2b	2895 3355 3355 4480	Pre Pre	N	- - 30 60		-		48,14,26 48,18,37	1 balanced direct input/hy
audio Research D-200 Audio Research SP9 II Audio Research PH-2 Audio Research LS-2b Audio Research V35	2895 3355 3355	Pre Pre Pwr	N N	-		-		48,14,26 48,18,37 48,18,40	1 balanced direct input/hy Balanced in, hybrid

Model	Price	Туре	A/V	Power	Inputs	Headphones	Remote	Size	Special
AMPLIFIERS					.,	0,			
Audio Research D-400II	6200 8960	Pwr	N	200	-	-		48,23,33	0
Audio Research V140 Audio Research VT150	14900	Pwr Pwr	N N	120 130	-	-	-	48,22,30 37,31,56	
Audiolab 8000C	460	Pre	N	-	MM/MC,1T,3T	Υ	N	45,8,36	2 pairs of outputs
Audiolab 8000A	480	Int	N	60	MM,MC,1T,3T	Y	N	45,8,36	Preout/main in
Audiolab 8000P	650	Pwr	-	100	4	-	N	45,8,36	Bi-wire speaker terminals
Audiolab 8000M	700	Pwr	-	125	-	-	N	45,8,36	Single monoblock
Audiolab 8000PPA	800	Pre	N	-	MM/MC	-	-	45,8,36	Phono preamplifier
Audiolink Sterling II Audiolink P400	350 467	Int Pre	N N	60	MM/MC 4L	N N	N N	43,7,270	
Audiolink PR401	583	Pwr	N	100	4L	N	N	43,7,270 43,10,37	Available in chrome Available in chrome
Aura VA80	280	Int	N	45	5L,1T	Y	N	43,6,31	Chrome finish, £50 extra
Aura VA100	330	Int	N	70	MM,4L,1T	Υ	N	43,6,31	Chrome finish add £50
AVI S2000MA	599	Pwr	-	90	-	-	-	-	
AVI S2000MP	749	Pre	N	2	5L,1T	N	-	31,25,9	
AVI S2000M1	799	Int	N	100	4L, 1T	-	Υ	31,25,9	
AVI S2000MM	1099 1499	Pwr Pwr	- N	150 250	-	-	-	40.50.0	2x monoblocks
AVI S2000A Beard VM-P	795	Pre	N	250	MM/MC,3L,1T	N	N	43,50,9	Hybrid tube/MOSFET
Beard CA-35	995	Pre	N	-	MM/MC,3L,1T	N	N	-	Tube Class A
Beard VMI-50	995	Int	N	50	MM/MC,3L,1T	N	N	-	Hybrid tube/MOSFET
Beard P-35	1395	Pwr	-	35	-	N	N	-	Tube, Class A
Beard CA-506	1695	Pre	N	-:	MM/MC,3L,2T	N	Ν	-	Tube, Class A
Beard A-70	2895	Pwr	-	70	-	N	N	i.e.	Monoblock, tube, Class A
Beard M-1000	5900	Pwr	N	100	- AT	-	-	-	Pair monoblocks
Bryston .4	641	Pre	Y	-	4L,1T	N	N	48,5,25	Dhone stanua hal 8 wat 1
Bryston BP1 Bryston 2B-LP	673 750	Pre Pwr	Y	- 75	MM or MC	N N	N N	48,5,25 48,5,25	Phono stepup, bal & unbal Bridgable
Bryston 2B-LP Bryston BP4	802	Pwr	Y	-	4L,1T	N	N	48,5,25	Balanced out
Bryston BP5	889	Pre	Υ	-	MM/MC,3L,1T	N	N	48,5,25	MM or MC, balanced out
Bryston BP20	1126	Pre	Υ	-	8L,1T	N	N	48,5,25	Balanced in/out
Bryston 3B-NRB	1159	Pwr	Υ	150	-	N	Ν	48,13,23	Bridgable, bal & unbalanced
Bryston THX3B	1262	Pwr	Υ	150	-	N	Ν		2 channels, THX approved
Bryston 4B-NRB	1756	Pwr	Υ	300		N	N		Bridgable, bal & unbalanced
Bryston 7B-NRB	1815 1858	Pwr Pwr	Y	500 300	-	N N	N N		Single monoblock
Bryston THX4B Bryston THX7B	1917	Pwr	Y	500	-	N	N		2 channels, THX approved 1 channel, THX approved
Bryston 8B-NRB	2195	Pwr	Υ	150	-	N	N		4 channels, bridgeable
Bryston THX8B	2400	Pwr	Υ	150	-	N	N		4 channels, THX approved
CAT SL1 Sig line	5500	Pre	N	Δ.	3L,1T	-	N	31,48,14	
CAT SL1 Sig phono	6000	Pre	N	-	MM,2L	-	N	31,48,14	2 outputs, valve
CAT JL1	13500	Pwr	N	200	-	-		-	
Chord SPM800	1749	Pwr	-	160 200	-	-	-	-	
Chord SPM1000 Chord SPM1200	2150 2995	Pwr Pwr	-	250		-	-	-	
Chord SPM3000	5327	Pwr	-	250	-	1			4 amps for biamping
Classe Audio Audio 3D	1320	Pre	N	-	MM/MC,4L,1T		R	48,7,28	amportor blamping
Classe Audio Audio 70	1399	Pwr	-	75	-	-	-	48,12,30	Single ended, balanced
Classe Audio Audio 4L	1697	Pre	N	-	5L,1T		N	48,9,34	Remote option
Classe Audio Audio 4	1735	Pre	N	-	MM/MC,4L,1T		N	48,9,34	Remote option
Classe Audio Audio 10	2299	Pwr	- NI	125	- EL AT	-	- NI		Single ended, bal bridgable
Classe Audio Audio 5L II Classe Audio Audio 5 II	2395 2657	Pre Pre	N N		5L,1T MM/MC,4L,1T		N N	48,15,43	Remote option Remote option
Classe Audio Audio 5 II Classe Audio Audio 15	3399	Pire	- IN	175	- IV//VI//IVIO,4L,11	-	14	48,15,43	Single ended, bal bridgable
Classe Audio Audio 6L II	3469	Pre	N	-	5L,1T		N		Remote option, sep PSU
Classe Audio Audio 6 II	3817	Pre	N	-	MM/MC,4L,1T		N	-	Remote option, sep PSU
Classe Audio Audio 25	4639	Pwr	-	250	-	-	-	48,20,53	Single ended, bal bridgable
Classe Audio Audio M-70	-	Pwr	-	700	•	-	-		Single ended, bal monoblock
Classe Audio Audio M-10	and the same of th	Pwr	- N	1k	- 5L	- NI	- N	48,22,53	
Concordant Exhilerant Concordant Exquisite	900 1950	Pre Pre	N N		5L 5L	N N	N	-	6 tube pre, wood case option 10 tubes, 2 line out, ext PSU
Conrad-Johnson PV10AL	995	Pre	N	-	5L	N	N	-	Line version of PV-10A
Conrad-Johnson PV-10A	1250	Pre	N		MC,4L	N	N	-	Tube
Conrad-Johnson PV-12L	2250	Pre	N	-	5L	N	N	-	Line version of PV-12
Conrad-Johnson PV-12	2750	Pre	N	-	MC,4L	N	N	-	Tube
C-J Premier 11A	3500	Pwr	N	70	-	-	-	-	Baby Premier 8
C-J Premier 10 C-J Evolution 20 SP ED	3900	Pre	N N	-	5L MC,4L	N N	N N	-	Line version of Premier 7B Poor man's Premier 7B
C-J Evolution 20 SP ED C-J Premier 12	6700 7000	Pre Pwr	N	140	WIO,4L	IN -	IN -		Monoblock pair
C-J Premier 7B	11000	Pre	N	-	MC,4L	N	N	-	Ext PSU, twin mains leads
C-J Premier 8A	16000	Pwr	N	275	-	-	-	-	Monoblocks, price per pair
Copland CSA14	999	Int	N	60	MM,3L,1T	N	N		Hybrid tube/transistor
Copland CTA 301	1250	Pre	-	-	MM/MC,3L,1T	N	N	43,13,38	
Copland CTA301	1250	Pre	N	-	MM,3L,1T	N	N	43,13,38	Tube, soft start
Copland CTA-501	1420	Pwr	- NI	30	21	- NI	- NI	43,18,38	
Copland CTA501 Copland CTA401	1420 1495	Pwr Int	N N	30	2L MM.3L,1T	N N	N N	43,18,38 43,18,38	
Copland CTA-504	1750	Pwr	-	50	WIIVI.OL, I I	IN .	IN -	43,18,38	Switchable tetrode/triode
Copland CTA504	1750	Pwr	N	50		N	N	43,18,38	Switchable tetrode/triode
Counterpoint Solid 1EM	895	Pwr	-	100	-	-	-	25,6,27	Mono
Counterpoint Solid 8E	1075	Pre	N	-	3L,1T	N	N	49,6,27	
Counterpoint SA-1000E	1095	Pre	N	-	MM/MC,3L,1T	N	N	49,12,32	
Counterpoint Solid 1E	1295	Pwr	-	100	-	-	-		Mono

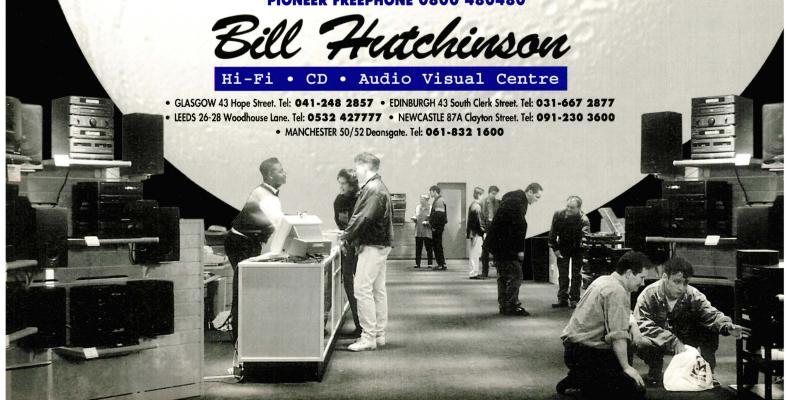
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Model	Price	Туре	A/V	Power	Inputs	Headphones	Remote	Siz-	Special
Model Amplifiers	œ.	е	<	7	C)	(X)	œ	Size	Special
Counterpoint SA100E	1495	Pwr	-	100	*	-	-	-	Hybrid
Counterpoint SA-2000E	1595	Pre	N	-	4L.2T	N	N	49,12,33	
Counterpoint Solid 2E	1955	Pwr	-	200	-	-		49,17,49	Hybrid
Counterpoint SA-3000E	1995	Pre	N	-	MM/MC,4L,2T	N	N	49,12,33	Separate PSU
Counterpoint NPS-200E	2495	Pwr	-	200	-	N	N	-	Rated at 4ohms, hybrid
Counterpoint SA4	3575	Pwr	-	140	-		-	-	Hybrid
Counterpoint SA-5000E	3595	Pre	N	-	MM/MC,4L,2T	N	N	49,12,27	Separate PSU
Counterpoint NPS-400E	3995	Pwr	-	400	_	N	N	-	Rated at 4 ohms, hybrid
Counterpoint SA-9	3995	Pre	N	-	MM/MC	N	N	49,12,37	Phono stepup
C'point Nat Progress	4125	Pwr	-	150		-	-	-	Mono, hybrid
Counterpoint NPM-E	7595	Pwr	-	150	2	-	-	49,18,49	Twin monoblocks
Credo PMP003	385	Pre	N	-	4	N	N	22,6,24	Phono amp MM/MC, & PS
Credo HMP003	388	Pre	N	-	-	Υ	N	-	Class A headphone amp
Credo MMP002	439	Pre	N	-	-	N	N	-	Mic amp, phantom power
Credo IMP702	499	Int	N	70	6L	-	N	44,6,31	
Credo IMP703	538	Int	N	70	MM/MC, 6L	-	Υ	44,6,31	As above, with remote
Credo CMP004	799	Pre	N	-	6L	N	N	44,6,31	3 outputs
Credo CMP005	1119	Pre	N	-	6L	N	Υ	-	Remote controlled pre
Credo PMP154	1699	Pwr	N	150	40		N	44,16,31	
Credo PMP303	1699	Pwr	N	30			N	,,	Class A power amp
Credo PMP102	2181	Pwr	N	100	4	-	N	44,21,31	Class A power amp
Credo PMP252	2509	Pwr	N	250	-		N	44,21,31	_ acc porror drip
Creek P42	250	Pre	-	-	4L,2T	Υ	-	42,6,20	Plug-in modules available
Creek A42	250	Pwr		50	-		-	42,6,20	
Creek 4240	250	Int	N	40	3L,1T	γ	N	42,6,20	Optional phono input
Crimson 620	395	Pwr	N	40	-	-		-	optional phono input
Crimson 610	395	Pre	N	-	MM/MC,2L,1T	N	N	-	Star earth
Crimson CS610	395	Pre	N		MM/MC,2L,1T	N	N	9.10.35	otal barul
Crimson CS610B	395	Pre	N			N	N	5,10,55	
Crimson CS610B	395	Pre	N	40	MM/MC,3L,1T	IV	IV	9,10,35	
Croft Micro	299	Pwr	N	40	- MM,3T,1T	- N	- N	9,10,35	
Croft Micro	400	Pre	N				-	40.40.00	T. b
CONTRACTOR OF THE PERSON NAMED IN COLUMN TWO IS NOT THE OWNER, THE PERSON NAMED IN COLUMN TWO IS NOT THE OWNER.		-	-	0.5	MM,3L,1T	N	N	43,10,36	Tube
Croft Series 5	549	Pwr	N	35	-	N	N		Ultralinear design
Croft Charisma	599	Pre	N	0.5	MM,3T,1T	N	N		
Croft Integrated	599	Int	N	35	MM,3L,1T	N	N	-	T.
Croft Charisma	700	Pre	N	-	MM,3L,1T	N	N	43,10,36	Tube
Croft Series X	800	Pwr	N	25	-	-	-	43,10,36	OTL amp, triode
Croft Enigma	999	Pre	N		MM,3T,1T	N	N	-	
Croft Enigma	1100	Pre	N	-	MM,3L,1T	N	N	43,10,36	Tube
Croft Series 6	1300	Pwr	N	120	-	-	-	43,10,36	Triode facility
Croft Series IIIR	1599	Pwr	N	35	-	N	N	-	OTL, regulated PSU
Croft Series III R	1600	Pwr	N	45	-	-	-	50,20,25	OTL amp, triode
Croft Absolut 1	1999	Pre	N		MM,3T,1T	N	N	-	
Croft Series IIR	5500	Pwr	N	100	-	N	N	2	Monoblock OTL
Dawn Audio Cmd 2 by 20	890	Pwr	-	200	-	N	N		Single monoblock
Dawn Audio Prelude +50	951	Pre	N	-	MM/MC,2L,2T	N	N	38,9,26	Pre out line driver
Denon PMA-250 III	160	Int	N	30	MM,3L,1T	Υ	N		UK design
Denon PMA-350 II	220	Int	N	50	MM,3L,2T	Υ	N		UK design
Denon PMA-480R	220	Int	N	50	MM,3L,2T	Υ	Υ	44,12,29	
Denon PMA-450SE	270	Int	N	60	MM,3L,2T	Υ	N.		UK design
Denon PMA-880R	300	Int	N	75	MM,3L,2T	Υ	Υ	44,16,40	
Denon AVC-1530	480	Int	Υ	70	MM,2L,2T	Υ	Υ	44,14,34	
Denon AVC-3020	730	Int	Υ	80	MM,4L,4T	Υ	Υ		Learning remote
Denon AVC-3530	1000	Int	γ	110	MM,4L,4T	Υ	Υ	44,16,43	Learning remote
DNM 3 Start	850	Pre	N	-	MM/MC,2L,1T	N	N	27,13,16	
ONM 3A Start	1200	Pre	N	-	MM/MC,2L,1T	Ν	N	27,13,16	
NM PA1	1450	Pwr	Ν	45	-	-	-	27,13,18	Triwire output
NM 3B Primus E	2050	Pre	N	-	MM/MC,4L,1T	N	N	27,13,16	
NM 3B Twin E	3050	Pre	N	-	MM/MC,4L,1T	N	N	27,13,16	
NM PA2BE	3550	Pwr	N	90		7	-	27,13,18	Triwire output
DNM 3B Six E	4050	Pre	N	-	MM/MC,4L,1T	N	N	27,13,16	
NM PA2BS	4450	Pwr	N	90		-	-	27,13,18	Triwire output
DNM PA2BS-1	4800	Pwr	N	90	-	-	-	27,13,18	Triwire output
DPA DSP200S	495	Pre	N	-	5L,1T	Ν	N	-	
DPA DPA200S	750	Pwr	-	60	7	-	-	-	Bridgable
AR EAR802	1440	Pre	N	-	MM,2L,2T	N	N	-	Tube
EAR EAR802MC	1580	Pre	Ν	-	MC,2L,2T	N	N	-	Tube
AR G88	5770	Pre	N	-	MM/MC,3L,2T	N	N		
CA Vista	760	Pre	N	-	4L,1T	N	N	39,10,39	Phase coherent design
CA Prisma	760	Pre	-	-	MM,MC	-	-	39,10,23	Phono stepup
ECA Lectern 5	880	Pwr	-	50	-	-	-	39,10,30	Phase coherent design
Electro'paniet ECP-1SF	595	Pre	N	-	MM/MC	N	N	24,7,16	Adjustable MC input
lectro paniet EC-3MM SF	1680	Pre	N	-	MM,4L,2T	N	N	48,9,23	
lectro paniet EC-3MC SF	1990	Pre	N	-	MC,4L,2T	N	N	48,9,23	
lectro paniet AW100DME		Pwr	N	100	-		-		High current (80A)
lectro paniet EC1-1 SF	2210	Int	N	100	5L,2T	N	N	45,13,36	High current (80A)
Electro paniet EC-4 Line	2460	Pre	N	-	5L,2T	N	N	48,9,23	g
lectro paniet AW150MB	4330	Pwr	N	150	-	N	N		
lectro paniet AW250DME		Pwr	N	250	4			48,45,22	High current (100A)
MF Audio Sequel	349	Int	N	50	MM,4L,1T	Υ	N	43,65,28	g ouom (100h)
exposure XX	625	Int	N	40	4L,2T	N	N	43,85,35	
xposure XiX	725	Pre	N	-	5L	N	N	43,85,35	
	1 20	. 10	N	40	MM,MC,3L,2T		N	43,85,35	

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Model	Price	Type	AVV	Power	Inputs	Headphones	Remote	Circ	Special
Model AMPLIFIERS	ĕ	ē	2	4	S	S	e	Size	Special
Exposure XIV	750	Pre	N	-	MM,MC,3L,2T	N	N	48,8,30	Digital in
Exposure XVIII	750	Pwr	N	60		N	N	43,85,35	
Exposure XVII	775	Pre	N	-	MM,MC,3L,2I	N	N	43,85,35	
Exposure XVIII (pr)	1500	Pwr	N	60	-	N	N	43,85,35	2x mono monoblock
Exposure IV	1800	Pwr	N	80	- AMA/EL OF	N	N	48,13,35	0.11.11.11
Fullers Pre 1	599	Pre	N	-	MM/5L,2T	N	N	48,9,30	Optional MC stage
Fullers Pre 1+	649	Pre	N	-	6L,2T	N	N	48,9,30	No phono option - hard w
Fullers A10 Gamma Phonostage	1200	Pwr	- N	10	-	N N	- NI	48,13,30	Single ended Class A
Gamma Acoustics ERA	599 1999	Pre Pre	N			IN	N	14,14,30	Add on for Gamma pream
Gamma Space Reference	3499	Int	N	18		1	N	44,17,30 43,22,31	Line integrated
Gamma Acoustics Spage	3499	Pwr	N	18		1	N	43,22,31	Line integrated
Gamma Era Reference	3499	Pre	N	-	-	1.	N	44,17,30	
Gamma Acoustics Rhythi	-	Pwr	N	25	-	1-	N	38,30,53	Single ended Class A
Gamma Acoustics Aeon	6999	Pwr	N	30	-	-	N	29,21,53	
Gamma Aeon Signature	8999	Pwr	N	30	-	-	N	29,21,53	
Gamma Era Signature	16000	Pre	N	-	-	-	N	44,24,39	
Gamma Space Signature	19999	Pwr	N	18	8	-	N	44,21,53	Single ended Class A, mo
Grant CD10	482	Pre	N	-	4L	N	Ν	-	
Grant G100P	764	Pre	N	-	MM,2L,1T	N	N	-	
Grant G50A	1128	Pwr		60	7	-	-	-	Monoblocks
Grant G100AMS	1528	Pwr		100	-	-	-	-	
Grant G350A	3455	Pwr	-	350	-	-	-	-	Manager
Grant G200AMS	3760	Pwr	- N	200	MM EL 1T	- V	- V	26 10 05	Monoblocks Pro main split
Grundig V210 Grundig V1	130 150	Int.	N	50 50	MM,5L,1T MM,5L,1T	Y	Y	36,12,35 43,14,30	
Grundig V310	170	Int	N	70	MM,5L,1T	Y	Y	36,12,30	
Grundig V2	200	Int	N	80	MM,5L,1T	Y	Y	43,14,30	
Grundig V3	250	Int	N	120	MM,5L,1T	Y	Y	43,14,30	
GT Audio Pre	1500	Pre	N	-	MM,3L,1T	N	N	-	Regulated HT/LT PSU
GT Audio Pwr	2000	Pwr	N	30	-	N	N	-	Triode switchable (15w)
Harman-Kardon HK6250	279	Int	N	33	MM,3L,2T	N	N	45,11,37	
Harman-Kardon PA2100	349	Pwr	-	45	-	-	-	45,11,37	
Harman-Kardon HK1 400	399	Int	N	40	MM/MC,3L,2T	N	N	45,11,37	
Harman-Kardon HK6350	399	Int	N	25	MM,6L,2T	Υ	Υ	45,11,37	
Harman-Kardon HK6550	429	Int	N	60	MM/MC,3L,2T	Y	N	45,14,37	
Harman-Kardon AP2500	499	Pre	N	-	MM/MC.6L,2T	N	N	45,11,35	
Harman-Kardon PA2200	579	Pwr	- V	70	-	-	-	45,14,38	ter
Harman-Kardon HK6650	749	Int	Y	70 85	MM/MC,4L,2T	Y	Y	45,14,37	
Harman-Kardon HK6850 Harman-Kardon PA2400	899 899	Int Pwr	Ť	120	MM/MC,4L,2T	Y	N	45,16,40	Video circuitry
Harman-Kardon HK6950	1299	Int	Υ	120	MM/MC5L,2T	Y	Υ	45,16,41 45,16,40	Video circuitry
Heybrook Integra	550	Int	N	70	4L,1T	Y	N	- 40,10,40	video circuitry
Inca Tech Oberon Pre	350	Pre	N	-	MM/MC,6L,2T	N	N	43,8,22	CD direct & Two outputs
Inca Tech Oberon Pwr	400	Pwr	-	70	-	Y	N	43,8,22	Two inputs
Inca Tech Oberon	450	Int	N	-	MM/MC,6L,2T	Υ	N	43,8,22	Preout, biwire
Jadis DEFY-P60	3774	Pre	N	-	MM/MC,4L,1T	-	-	43,17,30	Tube
Jadis JPL	4720	Pre	N	-	5L,1T	-	-	43,17,30	Tube
Jadis JPP-200	4778	Pre	N	-	4L,1T	-	-	-	
Jadis DEFY-7	5290	Pwr	-	100	-	-	-	49,23,63	
Jadis JA30	5760	Pwr	-	30	-	-	-	21,21,46	Tube, 1x monoblock
Jadis JP-30MC	6444	Pre	N	-	MM/MC,4L,1T	-	-	-	
Jadis JP-S2	7900	Pre	N	-	6,1T	-	-	22.00.50	Tubo dy manadi i
Jadis JA80 Jadis JP-80MC	9912	Pwr	- N	60	- MM/MC,4L,1T	-	-	23,26,58	Tube, 1x monoblock
Jadis JP-80MC Jadis JA-200	11250 15518		14	160	iviivi/iVIG,4L,11			26,23,58	Tube, monoblock (four bo
Jadis JP-200MC	19000	Pre	N	-	MM/MC,5L,1T	-		- 20,20,00	rabe, monoblock (total be
Jadis JA-500	21900	Pwr		400	-	-	-	28,36,79	Tube, monoblock (four bo
JVC AX-A472BK	250	Int	N	65	MM,3L,2T	Υ	N	44,15,36	See on octoon frout be
JVC AX-R562BK	250	Int	N	80	MM,3L,2T	Υ	Υ	44,15,31	
JVC AX-A662BK	330	Int	N	90	MM/MC,3L,2T	Υ	N	44,13,31	
KAL Magician	550	Pre	N	-	3L,1T	Υ	N	-	Tube
KAL Harlequin	750	Pre	N	-	MM/MC,2L,1T	Υ	N	-	Tube
KAL Empress	3660	Pre	N	-	MM//MC,2L,1T	Υ	N	-	Tube
KAL Emperor	4375	Pwr	-	9	- NANA(NAO O) 47	-	-	-	Single ended tube Class
KAL Conqueror	12500	- Telefortuna monte	N	30	MM/MC,3L,1T	N	N	44	
Kenwood KA-1030 Kenwood KA-2060R	140 170	Int Int	N N	65 65	MM,3L,2T MM,3L,2T	Y	N	44 wide 44	System control
Kenwood KA-2000K	170	Int	N	45	MM,3L,2T	Y	N	44 wide	System control
Kenwood KA-3020SE	200	Int	N	50	MM,3L,2T	Y	N	44 wide	UK Special Edition
Kenwood KA-3060R	230	Int	N	45	MM,3L,2T	Υ	Y	44 wide	System control
Kenwood KA-5020	230	Int	N	80	MM,3L,2T	Υ	N	44 wide	-,510 50
Kenwood KA-4050R	280	Int	N	70	MM,3L,2T	Υ	Υ	44 wide	System control
Kenwood KA-V3700	300	Int	Υ	100	MM,4L,2T	Υ	Υ	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-V7700	600	Int	Υ	45	MM,11L,1T	Υ	Υ	44 wide	5 pre-outs, learning remo
Kenwood KA-V8500	700	Int	Υ	55	MM,11L,1T	Υ	Υ	44 wide	5 pre-outs, learning remo
Krell KSL-2	3331	Pre	N	-	4L,1T	N	N	48,7,36	Opt. MM/MC stage
Krell KSA-50s	3690	Pwr	-	50	-	1	Ŀ	48,22,40	
Krell KRC-2s	4190	Pre	N	-	6L,1T	N	Υ	48,7,36	Opt MM/MC stage
Krell KSA-100s	5843	Pwr	N	100	CL AT	-	-	48,22,50	Sustained Plateau Bia
Krell KRCs	6949	Pre	N	-	6L,1T	N	Υ	48,7,36	Opt MM/MC stage

# The Forefront of Technology



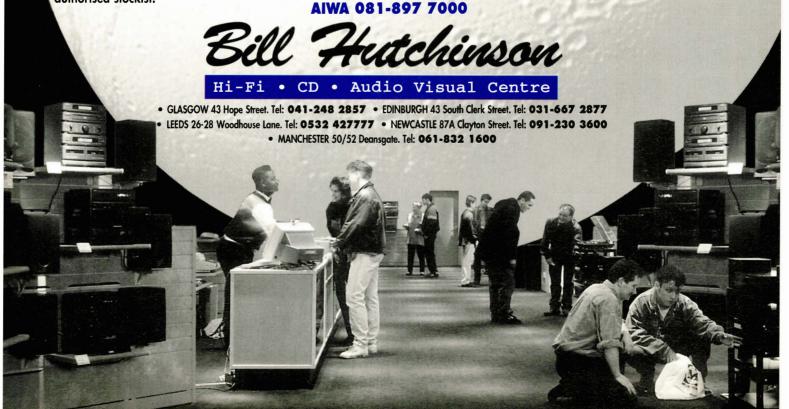


Model No: ADF-450

- Dolby B & C Dolby HX-Pro Feather touch IC Logic Control
  - Amorphous alloy head Record Mute
- Anti-Modulation Tape Stabiliser (AMTS)
   Fine Bias adjustment
- System remote capable 8 point LED Level Indicator Music Sensor
  - Timer Operation
     Auto tape selector
     PC.OCC Wire

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

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





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 123 for full test results.



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Model	Price	Туре	A/V	Power	Inputs	Headphones	Remote	Size	Special
AMPLIFIERS									
Krell KSA-200s	7987	Pwr	N	200	-	-	-		Sustained Plateau Bias
Krell KSA-300s	9500	Pwr	N	300	-	-	-	48,22,62	Sustained Plateau Bias
Krell K.A.S. 2	18804	Pwr	N	200	-	N	N	-	Sustained Plateau Bias
Krell K.A.S.	29500	Pwr	N	350	AMMANAO OL	- N	- N	48,34,64	Monoblocks
Lecson 380X Lecson Stereo 383X	255 295	Int Int	N N	35 60	MM/MC,6L	N Y	N N	44,6,27	
Lecson Quattra	420	Int	N	30	MM/MC,6L MM/MC + N/A	N	N	44,6,27 44,6,27	Pre out/main in
Lecson Quattra Plus	655	Int	N	50	MM/MC + N/A	N	N	44,6,27	Separate PSU
LFD Phonostage MMO	399	Pre	N	-	MM, MC	N	N	30,6,37	Switchable MM/MC
LFD Integrated Zero	499	Int	N	50	5L,1T	N	N	30,6,37	Hand made, custom parts
LFD Linestage LSO	499	Pre	N	-	5L,1T	N	N	30.6.37	Zero feedback
LFD Powerstage PAO	499	Pwr	N	50	-	N	N	30,6,37	Stereo MOSFET
LFD Int Zero (Ph)	679	Int	N	50	MM/MC,5L,1T	N	N	30,6,37	Phono stepup, zero feedback
LFD MC1 Phonostage	949	Pre	N	-	MC	N	N	30,7,36	Discrete circuit
LFD LS1 Linestage	999	Pre	N	-	4L,1T	N	N	48,7,33	Zero feedback
LFD PA1 Powerstage	999	Pwr	N	60	-	N	N	48,7,33	MOSFETs, custom parts
LFD PPS	999	Pre	N	-	2L,1T	N	N	13,6,27	Switched attenuator, passive
LFD Integrated 1	1099	Int	N	65	MM/MC,4L,1T	N	N	48,7,37	More powerful Int Zero
LFD Phonostage MC2	1499	Pre	N	-	MC	N	N	30,7,36	Hand tuned MC1
LFD Linestage LS2	1599	Pre	N	75	4L,1T	N	N	48,7,37	Hand tuned LS1
LFD Powerstage PA2 LFD Linestage LS2P	1599	Pwr	N	75	MANA/MAC AL AT	N	N	48,7,33	Hand tuned PA1
LFD Linestage LS2P LFD Linestage LSB	1750	Pre Pre	N N	-	MM/MC,4L,1T 4L.1T	N	N	48,7,37	As LS2 with phono stage
LFD Linestage LSB LFD Powerstage PA2M	1999 1999	Pre	N	90	44,11	N	N	48,7,37	Balanced LS2
LFD Powerstage PAZM LFD Disc Preamp	4499	Pwr	N	90	MC	N N	N N	30,7,37	Mono PA2 Battery powered
Linn Majik-1 (Line)	524	Int	N	33	4L,2T	Y	N	30,5.36	Works as pre/int multi room
Linn LK100	549	Pwr	- 14	50	-	-	1N	32,8,33	Stereo
Linn Majik-1 (Phono)	593	Int	N	33	MM,MC,3L,2T	Υ	N	32,8,33	As line Majik
Linn Kairn Pro	998	Pre	N	-	4L, 2T	N	N	32,8,33	Multi-room compatible
Linn Kairn	1398	Pre	N	-	MM, MC 3L,2T	N	N	32,8,32	Multi-room compatible
Linn Klout	1895	Pwr	-	80	-	-	-	32,8,33	Stereo, tri-wire connectors
Lumley Reference PP70	325	Pre	N	-	6L,1T	-	N	36,46,6	Passive, bolts to ST70
Lumley Reference PP40	325	Pre	N	-	6L,1T	-	N	29,40,6	Bolts to ST40
Lumley Reference PP1	325	Pre	N	-	6L,1T	-	-	29,44,6	Passive, stand alone
Lumley Reference LV1	1000	Pre	N	-	6L,1T	N	N	29,44,6	Active valve circuit
Lumley Reference ST40	1250	Pwr	N	40	30,40,17	N	N	12	Pentode, optimised 6 ohms
Lumley Reference PV1	1500	Pre	N	-	MM,5L,1T	N	N	-	Phono version of LV1
Lumley Reference ST70	1950	Pwr	N	70	-	N	N	36,46,18	Switchable triode/pentode
Lumley Reference M120	3200	Pwr	N	120	-	-	-		2xmono, triode/pentode
Lumley Reference M500 Luxman L570	12000	Pwr	N N	50	MM/MC.4L.3T	N	N N	35,80,30	2xmono, triode/pentode
Lynwood Opal	3750 685	Int Int	N	80	7L,1T	N	N	44,18,47	Class A
Lynwood Ruby	985	Pwr	IN	120	75,11	IV	14		
Magnum IA120	249	Int	N	50	MM,5L,2T	Υ	N		
Magnum Quartet	329	Int	N	36	MM.3L.2T	Υ	N	·	
Magnum MF125	515	Pwr	-	140	-		-	:	Monoblocks
Magnum MF300	595	Pwr	-	180	-	-	-	14	Monoblocks
Magnum Class A	599	Int	N	60	MM/MC,3L,1T	N	N	-	
Magnum MA500	1295	Pwr	-	280	-	-	=	9	Monoblocks
Marantz PM-44SE	180	Int	N	45	MM,3L,2T	Υ	N		Audiophile components
Marantz PM44SEII	200	Int	N	45	MM,3L,2T	Υ	N	42,14,28	
Marantz PM-43	200	Int	N	55	MM,3L,2T	Υ	N	42,14,30	
Marantz MA-500	250	Pwr	N	125	-	-	-	9,15,45	D-bus, monoblocks, bridgable
Marantz PM-53	250	Int	N	65	MM,3L,2T	Y	Υ	42,14,30	A all a billion
Marantz PM-52SE	300	Int	N	70	MM/MC,3L,2T	Y	N	42,16,34	
Marantz PM-54SE Marantz PM-63	300 300	Int Int	N N	65 70	MM/MC,3L,2T MM,3L,2T	Y	N	42,16,34 42,14,30	Audiophile components
Marantz PM-700AV	450	Int	Y	45	MM,5L,2T	Y	Y	42,14,30	Dolby Pro Logic
Marantz PM-80 II	480	Int	N	100	MM/MC,4L,2T	Y	N	42,10,34	DOIDY 1 TO LOGIC
Marantz AV-500	550	Pre	Y	-	MM,7L,2T	N	Y	42,17,34	Dolby Pro Logic
Marantz PM-80SE	650	Int	N	110	MM/MC,3L,3T	Υ	N	42,17,34	Audiophile components
Mark Levinson No 25	2950	Pre	N	-	MM,3L,2T	N	N	-	
Mark Levinson 29	3450	Pwr	-	50	-	-	-	14	
Mark Levinson 27.5	5399	Pwr	-	100	-	-	-	-	
Mark Levinson No 26	5450	Pre	N	-	MM,3L,2T	N	N	-	
Mark Levinson 23.5	7399	Pwr	-	200	-	-	-	-	
Mark Levinson 20.6	15790	Pwr	-	100	-	-	-	-	Monoblocks, Class A
Matisse Fantasy	2300	Pre	Υ	-	6L,2T	N	N	-	Line stage
Matisse Reference	3500	Pre	Υ	-	MM/MC,5L,2T	N	N	1-	
McIntosh MC7100/2	1095	Pwr	N	100	-	-	-	-	
Mointosh C712	1295	Pre	N	-	6L, 2T	Y	Υ	-	Multi many betser 1
Mointosh C38	2095	Pre	N N	150	MM, 5L,3T	Y	Y.	-	Multi-room, balanced out
McIntosh MC7150 McIntosh C39	2295 2795	Pwr Pre	N	150	- MM, 10L (6 Vid)	N Y	N Y	-	Two zone, THX compatable
McIntosh C40	2795	Pre	N		MM, 6L, 3T	Y	N	-	Balanced in/out
McIntosh MC7106	2995	Pwr	Y	100	- WIN, OL, OT	N	N		Six channel THX amp
McIntosh MC7300	3195	Pwr	N	300	-	N	N	-	Six onwinor trix dilip
McIntosh MC275	3595	Pwr	N	75	-	N	N	-	Classic valve amp
McIntosh MC2600	5395	Pwr	N	600	-	N	N	-	our raine amp
McIntosh MC1000	9595	Pwr	N	100	-	N	N	-	Monoblocks
Meridian 501	595	Pre	N		MM,4L,T	Υ	N	33,9,34	MC option, system handset
Meridian 555	595	Pwr	-	60	-	N	N	33,9,32	Stereo
Meridian 562	625	Pre	N	-	MM,8L,T,6D	N	N	33,9,34	Digital main out. MC option

Model	Price	Туре	A/V	Power	Inputs	Headphones	Remote	Size	Special
AMPLIFIERS									
Meridian 551	695	Int	N	55	MM,4L.T			33,9,34	MC option
Meridian 501V	745	Pre	Υ	-	MM,4L,T	Υ	N	33,9,34	As 501, plus video switchir
Meridian 562V	825	Pre	Υ	-	MM,8L,T,6D	N	N	33,9,34	As 562, plus video switching
Veridian 601	2750	Pre	N	-	MM,4L,T	Υ	Υ	-	DSP tone control, MC option
Metaxas Ikarus II	1350	Int	N	40	MM/MC,3L,1T	N	N	40,7,40	
Metaxas Charisma	1525	Pre	N	-	MM/MC,3L,2T	-	N	36,6,29	Separate PSU
Metaxas Iraklis	1625	Pwr	N	50	-	-	-	43,18,37	
Metaxas Marquis	2250	Pre	N	-	MM/MC,3L,2T	-	N	29,7,45	Separate PSU
Metaxas Solitaire	2350	Pwr	N	130	4	-	-	52,19,42	
Metaxas Opulence	5500	Pre	N	-	MM/MC,3L,2T	=	N	39,7,45	Separate mains isolated PS
Metaxas Soliloquy	5990	Pwr	N	100	+	-	-	52,19,42	Pair monoblocks
vlichell Iso	393	Pre	N	-	MM or MC	N	N	small	Phono stage
Michell Argo	689	Pre	N	-	3L,1T	N	N	33,7,19	2 pairs outputs
Michell Iso HR	850	Pre	N	-	MM or MC	N	N	small	Phono stage
Michell Alecto Stereo	1150	Pwr	N	50	-	N	N	32,20,36	
Michell Argo HR	1300	Pre	N	-	3L,1T	N	N	36,8,22	2 pairs outputs
Michell Alecto Mono	1879	Pwr	N	100	-	N	N	32,20,36	
Vlichi RHC-10	795	Pre	N	-	5L	-		47,8,34	Passive
Michi RHB-05	995	Pwr	N	100	-	-	-	47,8,36	
Michi RHQ-10	995	Pre	N	-	MM,MC	-	-	47,8,34	Phono equaliser
Vichi RHA-10	995	Pre	N	-	5L	-	Υ	47,8,34	Active
Vichi RHB-10	1650	Pwr	N	200	-	-	-	47,19,37	
Mission PSX-R	300	-	N	-	+	N	N	22,8,36	Outboard PSU
Mission Cyrus III	500	Int	N	50	MM,5L,1T	Υ	N	22,8,36	PSX-R outboard PSU optio
Moth 30 Passive	149	Pre	N	-	3L,1T	N	N	-	
Moth 30 RIAA	199	Pre	N	-	MM/MC,	N	N	-	
Moth 30 Series Power	239	Pwr	-	30	-	-	-	-	
Moth 30 Active	249	Pre	N	-	4L,1T	N	N	-	
Moth 30 RIAA 100VA	299	Pre	N	-	MM/MC	N	N	-	
Moth 30 Active 100VA	349	Pre	N	-	4L,1T	N	N	-	
Mus-Fid The Preamp	219	Pre	N	-	4L,2T	N	N	44,8,32	XLR, opt phono/digital boa
Musical Fidelity A1.3	329	Int	N	25	MM,MC,3L,1T	N	N	41,6,25	Near Class A, tape monito
Mus-Fid Preamp 8	349	Pre	N	-	MM/MC,3L,1T	N	N	41,6,25	Tape monitor, chrome finis
Mus-Fid Typhoon	349	Pwr	N	45	-	-	-	44,8,32	XLR in, bridgeable
Musical Fidelity A120	549	Int	N	40	MM/MC,3L,2T	N	N	44,10,35	Class A
Musical Fidelity MA65	950	Pwr	N	65	-	-	-	41,6,25	Class A
Musical Fidelity F22	999	Pre	N	-	5L,1T	N	Υ	49,12,33	Optional phono/digital boa
Musical Fidelity FX	1099	Pwr	N	90	-		-	49,12,38	Ball/unbalanced in
Musical Fidelity A1000	1399	Int	N	50	MM/MC,3L,1T	N	N	49,13,36	Separate PSU
Musical Fidelity F15	1899	Pwr	N	100	-	-	-	49.19.38	Bal/unbalanced in/hybrid
Musical Fidelity F18	3999	Pwr	N	220	-	-	-	49,19,67	Bal/unbalanced in/hybrid
VAD 302	169	Int	N	25	MM,3L,2T	Υ	N	-	
NAD Monitor 1000	199	Pre	N	-	MM/MC,3L,2T	Υ	N	-	
VAD 304	229	Int	N	35	MM,4L,2T	Υ	N	-	
NAD Monitor 2100	299	Pwr	-	60		-	-	-	
NAD Monitor 1000S	319	Pre	N		MM/MC,3L,2T	Υ	N	-	
VAD 306	329	Int	N	50	MM,4L,2T	Υ	N	-	
NAD Monitor 2700	459	Pwr	-	150	-	-	-	2	THX approved
NAD Monitor 208	799	Pwr	-	250		-	-	-	THX approved
Naim NAP90/3	375	Pwr	-	30		-	-	32.56.30	Latest style. Suits 92
Naim NAC92	_	Pre	N	-	5 (L or T)	N	N		Latest style. Suits 90/3
Vaim NAC72		Pre	N	-	2MM/MC, L,2T	N	N		Ugradable with PSU, MC I/
Naim NAP140	634	Pwr		45	-	-	-	21,76,30	3 7 00, 1110 17
Vaim NAP180	898	Pwr		60	-	-	-	43,76,30	
Vaim NAP135	1424	Pwr	-	70	-	-		43,76,30	
Naim NAP 155	1424	Pwr		70	-	-	-	43,76,30	
Vaim NAC82	1880	Pre	N		6 (L or T)	N	Υ	43,76,30	
Vaim NAC52	4741	Pre	N	-	6 (see note)	N	Υ	43,76,30	Optional phono board
Nakamichi IA3	350	Int	N	40	3L.2T	N	N	43,7,32	, priorio oodio
Nakamichi IA2	600	Int	N	50	MM/MC,3L,2T	Υ	Y	43,12,36	
Vakamichi IA1	750	Int	N	80	MM/MC,3L,2T	Y	Y	43,12,36	
VVA P-50	260	Pre	N	-	3L,1T	N	N	-	
NVA AP-20CD	290	Int	N	30	3L,1T	N	N	-	
VVA AP-20	340	Int	N	30	MM/MC,3L,1T	N	N	-	
VVA P-90	340	Pre	N		5L.	N	N	-	
VVA TSS (Pre)	420	Pre	N	-	5L,1T	N	N	-	
VVA AP-35CD	450	Int	N	50	3L,2T	N	N	÷	
NVA A60	470	Pwr	-	60	-	-	-	-	
VVA A70	470	Pwr	-	70	+	-	-	-	Mono
NVA AP-35	500	Int	N	50	MM/MC,3L,1T	N	N	-	
NVA A80	760	Pwr	-	70	-	-	-	-	Mono
NVA T1S	1100	Int	N	60	5L,1T	N	N	-	
NVA TCS	2100	Int	N	70	5L,1T	N	N	-	
NVA TDS	2600	Pwr	-	70	-	-	-	-	Mono
NVA TSS (Power)	3300	Pwr	-	70	-	-	-	-	
VVA TUS	5000	Pwr		80	-/-	-	-		1x Monoblock
Onix OA30	300	Int	N	40	5L,1T	Υ	N	43,77,33	
Onix OA24	400	Pre	N	-	MM/MC,2L,2T	N	N		Internally switchable MM/N
Onix OA401	400	Pwr		50	,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	-	,	75,23,37	With internal supply for OA
Onix OA21S	430	Int	N	50	MM/MC,3L,1T	N	N	75,23,37	memar supply for OF
Onix OA31	480	Int	N	60	MM/MC,4L,1T	Y	N	43,77,33	
	699	Pwr	-	70		1	-	75,46,36	Regulated PSU
Onix OA601									

Audiolab 8000A

# The Forefront of Technology





Model No: UX-C7

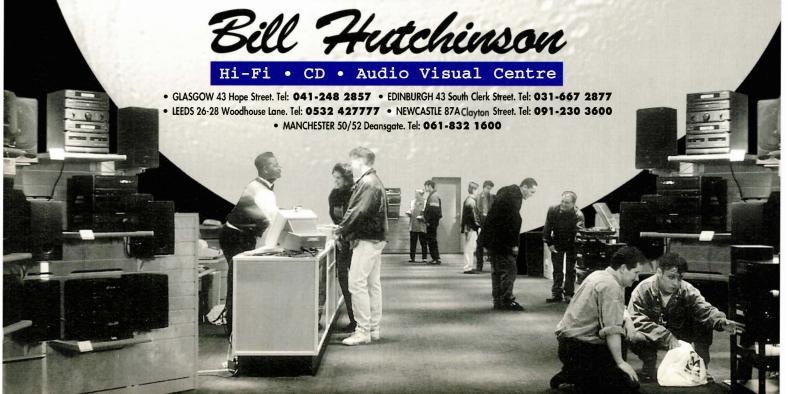


- Components: 2 units Power Rating (RMS): 2xW

- Bass Enhancement :Active Hyper Timer: 2 way
  Digital Tuner Pre-sets: 30 Dolby noise reduction: B
  Auto reverse 2 way bass reflex speaker system

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

If it is not possible to visit a Bill Hutchinson Hi-Fi AV Centre, simply contact the Manufacturer for details of your nearest authorised stockist. JVC 081-450 3282





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 - preampli-fier, 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 123 for full test results.



Key to cassette decks
Price -typical retail, to nearest
pound.
Type -T - twin transports, allowing
tape to tape dubbing, sequential play
etc; 5 - Single transport, AR - autoreverse.
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 123 for full test results.

	₽	7			Power	Inp	Headphones	Remote					2	1		Pot	inp	Headphones	Remote		
Model	Price	Гуре	N/V	2	ver	Inputs	nes	ote	Size	Special		Model	Price	Туре	NA	Power	Inputs	nes	ote	Size	Special
AMPLIFIERS Onkyo A801	200	Int	N	V	40	MM,3L,2T	γ	N	46,12,33			AMPLIFIERS Sony TAF542E	300	Int	N	90	MM/MC,3L,2T	Y	N	43,15,38	UK optimised sound
Onkyo A803	260	Int	N	-	60	MM/MC,3L,2T	Υ	Υ	46,12,33			Sony TA-AV570B	400	Int	Υ	70	MM,4L,5T	Y	N	43,15,36	Dolby Pro Logic
Onkyo A-911	350	Int		١	70	MM,3L,2T	Υ	Υ	28,12,33	Mini component, 4ohm rating		Stemfoort Audio SF60	549	Int	N	60	4L,1T	N	N	43,8,35	Passive line amplifier
Onkyo A850	370	Int		V	60	MM/MC,3L,2T	Υ	Υ	46,15,35			Stemfoort Audio SF100	849	Int	N	100	4L,1T	N	N	43,8,40	Passive line amplifier
Orelle SC-200 Orelle SA-020.3	400 499	Int	1	-	60	6L,1T 6L,1T	N N	N N	44,7,28 44,7,28	MM/MC option MM/MC option, MOSFET		Synergy 3080 Teac A-X1030	180	N	15 N	MM, 40	N MM,3L,2T	N v	N	44,13,36	Mic input
Orelle SP-150	499	Pw	-	-	75	OL, 11	-	- 14	44,7,28	MOSFET, vdH wiring		Teac A-X3030	220	Int	N	60	MM,3L,2T	Y	N	44,13,36	Mic input
Papworth PPA6	0	Pre	1	V	-	6L	Ν	N	25,13,33	Bi-mono valve		Teac A-X5030	260	Int	N	75	MM/MC,3L,2T	Υ	N	44,16,36	
Papworth PPA6/P	0	Pre	_	1	-	MM,MC,6L	N	N	25,13,33	Bi-mono valve		Technics SU-VZ220	150	Int	N	40	MM,2L,1T	Υ	N	43,13,32	A/B speaker select
Papworth TVA50 Papworth M100	1425 2645	PWI	-	V V	50 100		N	N	43,19,33 25,17,38	Tube stereo Tube monoblock		Technics SU-VZ320 Technics SU-A600	190	Int	N	50 40	MC/MM,3L,2T MC/MM,3L,2T	CONTRACTOR OF THE PARTY OF	NI NI	43,13,32	
Papworth M200	3825	Pw	_		200	-	N	N	46,20,31	Tube monoblock		Technics SU-A700	250	Int	N	45	MC/MM,3L,2T		Y	43,13,32	
Philips FA930	200	Int	1	V	65	MM.2L,3T	Υ	Υ	44,14.30			Technics SU-A800	330	Int	N	55	MC/MM,3L,2T		Υ	43,14,37	
Pioneer A-103	130	Int	1	-	30	MM,3L,2T	Υ	N	42,11,31			Technics SU-A900	400	Int	N	90	MC/MM,3L,2T	_	Υ	43,14,37	
Pioneer A-203 Pioneer A-303R	150 200	Int	1	1	45 45	MM,3L,2T MM,3L,2T	Y	N	42,11,31 42,13,36			Technics SU-C2000 Technics SE-A2000	700 1050	Pre	N	100	-	N	Y	45,13,35 45,19,44	Meters, R-Core, MOS AA
Pioneer A-300X	230	Int	N		40	MM,3L,2T	N	N	42,13,36			Tesserac TAADA	1500	Pre	N	-	MM/MC	N	N	-	Weters, n-core, Wos AA
Pioneer A-400	280	Int	١	V	60	MM/MC,3L,2T	Υ	N	42,13,36			Tesserac TALA	1500	Pre	N	-	5L,1T	N	N	4	
Pioneer A-400X	300	Int	١	-	50	MM/MC4,2	Υ	N	42,13,36			Tesserac TAHA	1800	Pre	N	-	MC,	Υ	N	14	
Pioneer A-503R Pioneer A-602	300 350	Int	1	_	70 80	MM,3L,2T MM/MC.3L.3T	Y	N	42,13,36 42,17,44			Tesserac TAP-A Tesserac TAMP-60	5300 7350	Pre	N	60	MM,3L,2T	N	N	-	2x Monoblocks
Pioneer VSA-701S	500	Int	Y	/	55	MM.2L.2T.5V	Υ	Y	42,17,44	Pro Logic, smart handset		Thule IA50	599	Int	N	50	4L,1T	N	N		Fully balanced operation
Pioneer VSA-D802S	600	Int	Y	1	55	MM.2L,2T,5V	Υ	Υ	42,17,42	Dolby Pro Logic, DSP		Thule IA100	899	Int	N	50	4L,1T	N	N	i.e.	Fully balanced operation
PS Audio 6.1	799	Pre		V	-	4L,1T	Ν	N	43,6,19	Outboard PSU		TOCA 'A'22	1500	Pwr	N	22	-	-	-	42,15,18	Class A
PS Audio Phono Link PS Audio 5.6	799 1090	Pre	1	_		MM/MC MM/MC,3L,2T	N	N N	43,6,19 43,6,19	Outboard PSU Outboard PSU		TOCA 'A' 1 TOCA 'A'50	2000	Pre	N	- 50	MM/MC,4L,2T	Y	Y	42,8,24 42,15,18	Class A
PS Audio 100 Delta	1499	Pwi	1		120	-	-	- 14	42,15,35	OULDOUR FOU		Triangle TE60	549	Int	N	60	5L,1T	Y	N	- 42,10,18	UIGSS M
PS Audio 200 Delta	2279	Pw	1-		200	-	-	-	42,15,45			Triangle Nemo Allion 02	1550	Int	N	80	5L,2T	N	N	-	
PS Audio 200b Delta	2490	Pwi	-		200	-	-	-	42,15,45			Tube Tech Seer Line	575	Pre	N	-1	5L,1T	N	N	35,8,25	
PS Audio 250 Delta QED Vector One	2980	PWI	-	_	250	- AL 4T		- N	42,15,45	Monoblocks		Tube Tech Seer Phono	649	Pre	N	-	MM,4L,1T	N	N	35,8,25	D
QED Vector One	250 299	Pre	1	_	-	4L,1T 4L,1T	N N	N	-			TT Unisis Power Amp Tube Tech Prophet	1099	Pre	N	30	4L,1T	N N	N N	35,17,27 35,8,25	Power amp to match Unisis Two box pre, separate PSU
Quad 306	350	Pw	N	_	70	-	N	N	33,7,21	Stereo power amp		TT Unisis Super Line	1399	Int	N	30	4L,1T	N	N	35,17,27	Line level version of Unisis
Quad 34	398	Pre	١	_	-	MM,2L,T	Ν	N	33,7,21	Optional MC phono input		Tube Tech Unisis	1399	Int	N	30	MM,3L,1T	N	N	35,17,27	
Quad 606	690	Pwi	N	-	140	· NULL OF	-	N	33,14,24	Stereo power amp		Tube Tech Genesis	2599	Pwr	N	100	-	N	N	35,15,27	2x monoblocks
Quad 66  R Developments Kalypso	863 499	Int	1	J	35 15	MM,4L,2T 5L	N	Y	33,8,26	Variable inputs, inc R/C		Tube Tech Synergy Woodside SC27 Line	3900 705	Int Pre	N	150	5L,1T, 2L,1T	N N	N	47,18,47	
R Developments Romulus	998	Int	N		35	5L	-	-	-			Woodside SC27 MM	881	Pre	N	-	MM,2L,1T	N	N	-	
Rega Brio	198	Int	and the same	V	30	MM,3L,1T	N	N	43,7,15			Woodside ISA230 Disc	899	Int	N	30	MM,2L,1T	N	N	-	
Rega Elex	359	Int	-	V .	50	MM,3L,1T	N	N	43,7,25			Woodside ISA230 Line	899	Int	N	30	4L,2T	N	N	-	
Rega Elicit Roksan ROK-L2	730 995	Pre	_	1	70	MM,MC,3L,1T 4L.1T	N N	N N	43,7,25			Woodside ISA 2.40 Woodside SC27 MC	949	Pre	- N	40	MC,2L,1T	- N	N	-	
Roksan ROK-S1	1495	Pwi	N	_	50	-	N	N	-			Woodside MA50 Class A	1224	Pwr	-	50	WO, EL, 11	-	T'	-	1 channel monoblock
Roksan ROK-L1	2250	Pre	١	_	-	4L,1T	N	N	43,8,33			Woodside STA35	1323	Pwr	-	35		-		-	
Roksan ROK-M1	4500	Pwi	_	V	120	48,11,34	N	N	-	Pair monoblocks		Woodside SC25 Line	1420	Pre	N	-	2L,2T	N	N	-	
Rose RV-23 Rose RV-23S	450 525	Pre	1	-	-	MM,2L,1T MM/MC,2L,2T	N N	N	33,9,26 33,9,26	Tube, zero feedback Tube, separate PSU		Woodside SC26 Phono Yamaha AX-470	1931	Pre	N	95	MM/MC,3L,2T MM,MC,3L,2T		N		
Rose RP-190 (Dual Mode	550	Pw	_	V	75	-	-	-	33,9,30	Low feedback monoblock (x2)		YBA Integre Line	999	Int	N	45	4L,1T	N	N	43,9,33	
Rotel RC970BX	150	Pre	١	_	-	3L,2T	Υ	N	44,8,29			YBA 3 Power	1199	Pwr		45		-		43,9,33	
Rotel RA930AX	175	Int	1	Name and Address of the Owner, where	30	MM,3L1T	Y	N	44,9,31	Congreta listan/ras aslastara		YBA Integre	1199	Int	N	45	MM,4L,1T	N	N	43,9,33	
Rotel RA935BX Rotel RB970BX	225 225	Pw	1	1	50 60	3L,2T	Y	N	44,10,35 44,8,29	Separate listen/rec selectors		YBA 3 YBA 2	1250 1699	Pre Pre	N	-	MM,3L,1T MM,3L,1T	N N	N	43,9,33	
Rotel RA960BX2	325	Int	١	V	60	MM/MC,3L,2T	Υ	N	44,9,35	Separate listen/rec selectors		YBA 2 Power	2150	Pwr	-	70	-	1	1	43,9,33	
Rotel RC980BX	350	Pre	-	Name and Address of the Owner, where	-	MM/MC,3L,2T	Υ	N	44,7,33			YBA 2 Power	2150	Pwr	-	70		-		43,9,33	
Rotel RA980BX Rotel RB980BX	425 450	Int Pwi		1	100 120	MM/MC,3L,2T	Υ	N	44,12,34 44,12,33	Separate listen/rec selectors		YBA 1 VBA 1 Power	3750 4250	Pre	N	85	MC,4L,1T	N	N	43,9,33 43,14,33	
Rotel RC990BX	500	Pre		J	-	MM/MC,3L,2T	Υ	Υ	44,7,33			YBA 1 Power	7200	1 441	_				_	70,14,33	L
Rotel RB990BX	750	Pwi	N	١	200	4	-	-	44,12,38								Dolby				
Sansui AU-X117	170	Int	1		30	MM,3L,1T	Y	N	-				_		Dolla		¥ =				
Sansui AU-X3172. Sansui AU-X417R	275 280	Int		V	40 45	MM,3L,1T MM,3L,2T	Y	N N	-			Model	Price	Туре	Dolby NR		Heads Si	78		pecial	
Sansui AU-X517R	450	Int		ı	60	MM/MC,3L,2T	Y	Υ	-			CASSETTE DECKS	.,,	TO .	-		J 31.		,	poordi	
Sansui AU-Alpha 607	1300	Int		V	90	MM/MC,2L,1T	Υ	Υ	-			Aiwa AD-F450	120	S	В,0		Y 2 -		_	uper DX hea	d
Sansui AU-Alpha707 Sentec PP9 RIAA MM	1500 500	Int Pre		V	90	MM/MC, 4L3T MM	Y N	Y	5,12,23	Built in BS DAC Phono step-up - MM		Aiwa AD-WX727 Aiwa AD-WX828	170 200	T	B,0		Y 2 - Y 2 -		_	uto-reverse	area remote
Sentec PP9 RIAA MIX	600	Pre		V V	-	MC	N	N	5,12,23	Phono step-up - MM Phono step-up - MC		Aiwa AD-WX828 Aiwa AD-F850	230	S	B,		Y 3 -			win auto reve uper DX hea	
Sentec SC9	800	Pre	١	V	-	4L,2T	Υ	N	34,7,15			Aiwa AD-WX929	250	T	BC		Y 2 -		_		quick auto revers
Sentec PA9	1000	Pw		V	60	-	-	-	20,8,30	Monoblocks		Aiwa XK-S7000	550	S		C,S	Y 3 -		_		, built in DAC
Shearne Phase II Shearne Phase 1 Pre	549 1099	Int	_	1	50	4L,2T MM/MC/4L,2T	N N	N N	-			Aiwa XK-S9000	700 850	S	-	0,S 0,S	Y 3 - N 3 43	3,12,34			, built in DAC
Shearne Phase 1 Pre	1199	Pw	-	v	80	WIIWI/WIG/4L,ZT	- 10	IN	-	Dual mono		Arcam Delta 100 Denon DRM-540	160	S	B,(		the same of the sa	1,13,28	D	only 5, desig	ned & made in UK
Sherwood Al 2210	60	Int		V	30	MM,3L,1T	Υ	N	-	and the same of th		Denon DRS-610	200	S	В,	0		1,13,31	D	rawer loadin	g
Sherwood Al 1110	100	Int		1	55	MM,4L,1T	Y	N	-			Denon DRW-760	250	T	В,(			1,13,28			
Sherwood Al 2010 Sherwood Al 3010	120 140	Int	_	1	30 40	MM,4L,2T MM,4L,2T	Y	N N	-			Denon DRM-740 Denon DRS-810	260 300	S	B,0 B,0		The second secon	1,13,28 1,13,32	D	ual capstan	
Sherwood Al 5010	170	Int	-	1	70	MM,3L,2T	Y	N	-			Dual CC8000 RS	200	T	В,		N 2 44		R	emote through	ah 9000RS
Sherwood AM/AVP8500	800	-	Y	1	230		Υ	Υ	-	A/V Pre/power amp		Goodmans Delta 700	100	T	В			5,13,28		anou	
Sirius Control Unit	720	Pre		1	-	6L,2T	N	N	23,5,19	Passive preamp		Goodmans GSW650	130	T	В			3,12,27		oth auto-rev	
Sirius 7B Sonic Link DM20	2492 349	PW	_	V	200 25	- MM,3L,1T	N	N	30,23,19 23,8,43	1x monoblock		Grundig CCF210	150	T,AR	В		The second secon	5,12,30			, hi speed dub
Sonic Link DM20 Gold	598	Int		1	30	MM/MC,3L,1T	Y	N	23,8,43			Grundig CCF2 Grundig CCF310	170 190	T,AR	B.(	2	-	4,13,30 6,12,30			R/C, display of CD copy, AMS
Sonic Link DM30	725	Int	1	V	25	MM/MC,3L,1T	N	N	23,8,43			Grundig CCF3	200	T,AR	_			1,13,30			display switch
Sony TAF211B	150	Int	_	١	30	MM/2L	Υ	N	43,14,31	Source direct		Grundig CF4	250	S	В,0	-		1,13,30			AMS, monitor
Sony TAF242B Sony TAF444E	200	Int	1	J	60 40	MM/2L MM,3L,2T	Y	N N	43,14.31 43,15,38	MOSFET power stage		Harman-Kardon TD4200 Harman-Kardon TD4400	280 349	T	B,0		The second secon	5,13,35	-		
		mit	_	_										U							
Listings marked in re Audiolab 8000A											7.	Listings marked in rec									
Addicted 0000A	400	Int		N	60	MM,MC,1T,3T	T	IV	40,0,36	Preout/main in		Audiolab 8000A	450	INI	IN	UO	IVIIVI,IVIC,11,31	Υ	N	45.8.36	Preout/main in

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YAMAHA DSP-2070 - INNOVATION WINNER '94 - AV AMPLIFIER Ż KENWOOD KRV 6060 - AV RECEIVER - INNOVATION WINNER '94 **PIONEER PDS-703** - CD PLAYER - INNOVATION WINNER '94 **MARANTZ 1020** - LYFE STYLE SYSTEM - INNOVATION WINNER '94 i AIWA AD-450 - CASSETTE DECK - INNOVATION WINNER '94 Ż **KEF 100** - CENTRE SPEAKERS - INNOVATION WINNER '94 JVC UX-C7 - AV AMPLIFIER - INNOVATION WINNER '94

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AIMA



Kenwood KX-7050S

Nakamichi DR-3

Nakamichi DR-2

Nakamichi DR-1

Pioneer CT-S430S

i D-X117H

wood DD10

Sherwood DD30100

TCFX211E

ny TCWR54

Sony TCK611S

Teac R-9000S

Teac V-8000S

Technics RS-BX646

Yamaha KX-650

400

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250

300

380

260

Key to cassette decks

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.



Key to compact disc players, trans-ports and DACs Price - typical retail, to nearest

Price - typical retail, to include pound.
DAC Type - MB - multibit, 1 bit - single bit, B5 - Bitstream, D5 - Delta Sigma, M - MASH, Hybrid - combines multibit and single bit.
Outputs Digital: Opt - optical (usually Toslink), E1 - electrical (usually coaxial 5/PDIF).

0

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 123 for full test results.

		Price poun- Type tape etc; S rever Dolby (20d	- T - twin to tape d - Single	transp ubbing transp B noise dB). B i	orts, a , sequ ort, Af	allowing lential play R - auto-	heads: 3 - independent 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 123 for full test results.
Model	Price	Туре	Dolby NR	Dolby HX Pro	Heads	Size	Special
CASSETTE DECKS Harman-Kardon TD4500	400	C	0/0	V	0	45 40 05	
Harman-Kardon DC5500	499 599	5 T	B/C B.C	Y	2	45,13,35	-
Harman-Kardon TD4600	699	S	B.C.S	Y	2	45,13,35 45,13,35	
Harman-Kardon DC5700	699	T	B.C	Ý	2	45,13,35	Both transports record
Harman-Kardon TD4800	1299	S	B.C.S	Y	3	45,13,35	both transports record
JVC TD-W106BK	120	T	В	N	2	44.13.24	Twin, one recording deck
JVC TD-W208BK	170	T	B.C	Y	2	44.13.33	Twin, one recording deck
JVC TD-X372BK	170	S	B.C	Y	2	44,13,33	Thin, the rootiang dook
JVC TD-W308BK	200	T,AR	B,C	Υ	2	44,13,33	Twin, one recording deck
JVC TD-V562BK	220	S	B,C	Υ	3	44,13,33	Cassette stabiliser
JVC TD-W708BK	250	T,AR	B,C	Υ	2	44,13,33	Twin record/play
JVC TD-V662BK	270	S	B,C	Υ	3	44,13,33	Dual capstan
Kenwood KX-3050	170	S	B.C	Υ	2	44,12,37	Tape path stabiliser
Kenwood KX-W4060	180	T	B.C	Υ	2	44,13,30	Computer controlled recording
Kenwood KX-W6060	200	T	B.C	Υ	2	44,13,30	Auto bias
Kenwood KX-5530	220	S,AR	B.C	Υ	2	44,12,30	Auto bias
Kenwood KX-5050	230	S	B.C	Υ	2	44,12,30	Auto bias
Kenwood KX-W8060	260	T	B.C	Υ	2	44,13,30	Auto bias
Kenwood KX-7050	330	S	B.C	Y	3	44,13,30	Auto tape calibration

44.13.30

44,13,30

43.14.30

43.14.30

43,14,30

43,10,32

43.10.32

43.10.32

44.14.30

45.14.30

46.12.13 46,12,31

28,12,31

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28,12,32

28,12,32 42,13,28

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42.13.25

42,13,25

42,13,38

42,14,38

42,14,38

44,15,38

43,12,29

43,12,31

43,12,31

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43,12,30

44,15,29

44,15,29

44,15,36

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48,15,36

43,14,29

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43.13.30

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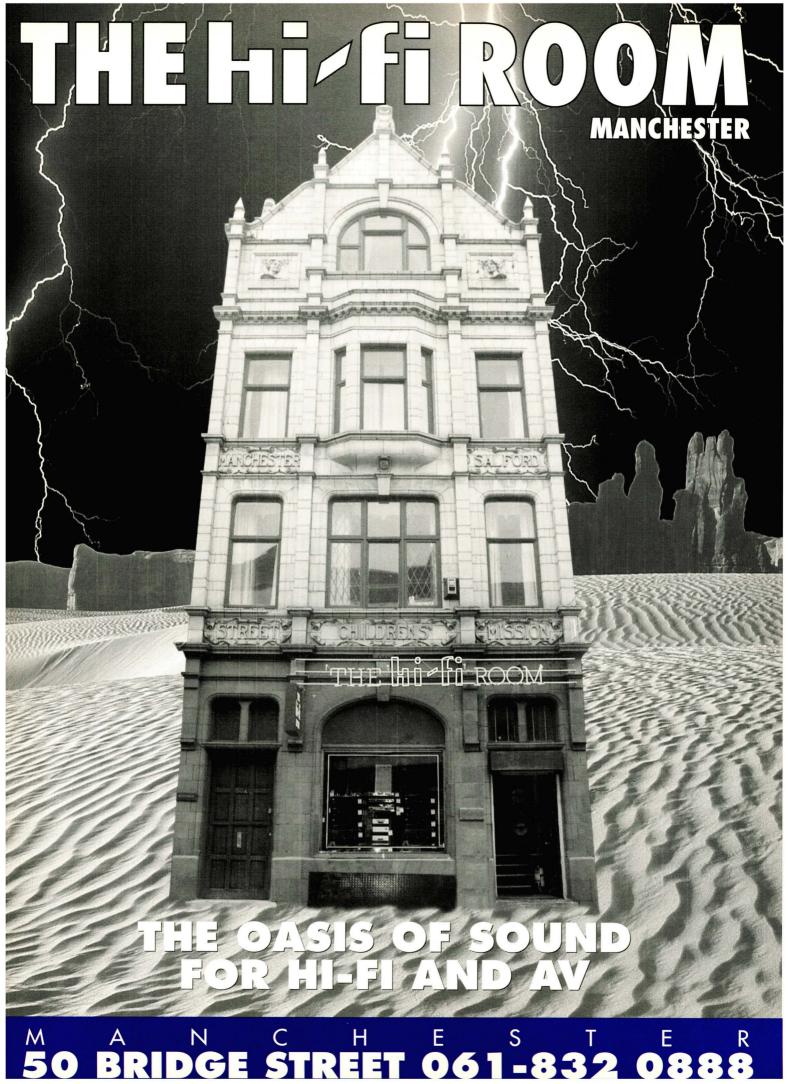
Special
Dath transactions of
Both transports record
Twin, one recording deck
Twin, one recording deck
Twin, one recording deck Cassette stabiliser
Twin record/play
Dual capstan
Tape path stabiliser
Computer controlled recording  Auto bias
Auto bias
Auto bias
Auto bias
Auto tape calibration Auto tape calibration
Auto tape calibration
D-bus
D-bus, mic mixing
D-bus Play Trim
Play Trim, remote cntrl, Dyneq
Diffused seepeng t
Diffused resonance transport  Manual azimuth calibration
Auto tape calibration, R/C
Auto azimuth correct
Mini component
Mini component
Mini component Audio tape setup, FLEX
Auto NR, FLEX
Auto tape setup, FLEX, Dolby S
Auto tape setup, FLEX, Dolby S
Twin record, mic i/p Auto tape setup
Six tape record/play, r/cntrl
Slant Z transport mech
Copper plated chassis
Mic input
T
Tape calibration Auto calibration
Full logic control
UK optimised sound
Auto calibration
UK optimised sound UK optimised sound
UK optimised sound
Fine bias
Fine bias
Copper chassis, remote
Tape calibration
Pitch control, remote
Remote control  Direct drive, tape cal, remote
Play transport unidirectional
Mic inputs, auto tape cal
Auto tano cal, ramata reach:
Auto tape cal, remote ready
Optical quick reverse Fine bias adj, THC lo-red base
Fine bias adj, THC lo-red base

		Da	Outpu	_		
Model	Price	Dac Type	Outputs Dig	Remote	Cimo	Consider
CD PLAYERS	е	œ	9	е	Size	Special
Aiwa XC-300	150	1bit	0	Υ	-	
Aiwa DX-M100	150 200	1bit 1bit	-	Y	-	Midi size
Aiwa XC-750 Aiwa XC-950	250	1bit		Y	-	Peak search. record calibratio  Peak search. record calibratio
AMC CD6	349	BS	E,0	Υ	-	roun obaron. room danorano
ARC CD1	3278	-	-	Υ	-	'Bit String' conversion
Arcam Alpha One	300	DS	E	Υ	43,8,29	Ularradable DAO diada eff
Arcam Alpha 5 Arcam Delta 270	450 800	MB Hybrid	E 2E	Υ	43,8,27 43,9,28	Upgradable DAC, display off Convertable to 250 transport
Audiomeca Kreatura	1199	MB	E	Υ	25,14,39	Heavily modified CDM
Aura CD50	400	BS	Е	Υ	43,7,34	
Avra CD50CHR	450	BS	E	Υ	43,7,34	Chrome finish
AVI S7000 MCII AVI S2000MC	899 1149	MB MB	E	Υ	31,25,9 31,25,9	18 bit Burr Brown DAC 20 bit Burr Brown DACs
Cambs CD200 Mk II	150	1bit	-	Υ	42,9,29	Ed Sit Bull Brown Bridge
Cambridge Audio CD200	150	MB	N	Υ	42,9,29	Can play in reverse order
Denon DCD-615	180	MB	E	Y	44,11,29	Digital attenuator
Denon DCD-825 Denon DCD-1290	220 330	MB MB	E 0	Y	44,11,28	UK design UK specified components
Dual CD1135RC	140	MB	E	Υ	-	on specifica components
Dual CD1150RC	150	MB	Е	Υ	-	
Dual CD1000RS	170	BS	E	N	-	Remote control via CR9000RS
Dual CD1180RC Eclipse CD101	180 80	BS MB	Ε .	Y	36,8,29	
Eclipse CD101 Eclipse CD420	100	MB	-	Y	42,8,29	
Eclipse CD720	120	MB	-	Υ	42,8,29	
Goodmans Delta 700	110	MB	N	Υ	-	
Goodmans GCD360R	120	MB	N	Y	26.0.00	20 mam random ranaat
Grundig CD210 Grundig CD1	120 140	BS BS	E	Y	36,8,30 44,9,30	30 mem, random repeat
Grundig CD2	190	BS	E	Υ	44,9,30	
Grundig CD3	240	BS	E	Υ	44,9,30	FTS, display off, fade, DAC7
Harman-Kardon HD7225	230	BS	-	Υ	45,10,33	
Harman-Kardon HD7325 Harman-Kardon HD7425	299 349	BS MB	E,O E	Y	45,10,33 45,10,33	
Harman-Kardon HD7525	449	MB	E	Υ	45,10,33	
Harman-Kardon HD7625	549	MB	Е	Υ	45,10,33	
Harman-Kardon HD7725	799	MB	E,0	Υ	45,10,33	
Jadis JS-1	8068	MB	-	- Y	44.40.00	
JVC XL-V174BX JVC XL-V274BK	140 160	1bit 1bit		Y	44,10,28 44,10,28	
JVC XL-Z674	300	1bit	-	Υ	44,11,28	
JVC XL-M408BK	300	1bit	-	Υ	44,13,32	Six disc
JVC XL-Z1050TN	500	1bit	E	Y	45,11,34	100 -
JVC XL-MC100 Kenwood DP-2050	800 170	1bit 1bit		Y	36,37,38 44,10,26	100 disc player Central mechanism
Kenwood DP-R4060	200	1bit	-	Υ	44,12,38	Five disc carousel
Kenwood DP-3050	200	1bit	7.	Υ	44,10,26	High precision master clock
Kenwood DP-M6060	270	1bit	-	Υ	44,12,36	Multiplay CD 6+1 disc
Kenwood DP-5050 Kenwood DP-7050	270 350	1bit 1bit	0	Y	44,12,31 44,12,31	High rigidity chassis High rigidity chassis
Krell KPS20i	3278	-	E	Ý	-	Balanced out, Bit String conv
Krell CD-DSP Mk II	5000	-	-	Υ	42,13,28	Digital inputs facility
Krell CD DSPII 5000	5000	MB	2E	Y	42,13,28	Has digital in, balanced out
Krell KSP20i Linn Mimik	9950 798	DS	E	Y	32,8,33	Balanced out, top loader BNC digital
Linn Karik	1497	DS	E,0	γ	32,8,33	BNC digital
Luxman D500X's	3750	MB	0	Υ	44,12,39	Top loading
Marantz CD-53	200	BS	E	Y	43,9,30	New transport, DAC, circuit
Marantz CD-52 II Marantz CD-63	230 250	BS BS	E E,O	Y	42,12,30 42,9,30	Selected passive components As CD-53
Marantz CD-52 II SE	300	BS	E	Ÿ	42,12,28	Selected passive components
Marantz CD-72SE	600	BS	E,0	Υ	42,12,28	As CD-52, 4V output
Marantz CD-10 McIntosh MCD7008	1200 1995	BS MB	E,O E	Y	46,14,36	Twin DAC-7, heavy build Seven disc multiplayer
Meridian 506	795	DS	E,0	N	33,9,34	Severi disc multiplayer
Meridian 606	1350	1bit	3E,0	N	-	
Meridian 508	1350	DS	E,0	N	33,9,34	
Metaxas PHOS Micro-Seiki CD-M2DC	1750 3695	BS MB	E,0 E	Y	42,16,42	
Micro-Seiki CDM2000X	4689	MB	E	Y	-	
Micromega Stage 1	450	BS	Е	Y	43,28,88	Upgradable
Micromega Stage 2	600	BS	E	Υ	43,28,88	Upgradable
Micromega Stage 3	800	BS	E E	Y	43,28,88 34,48,31	Upgradable AES/Taplink digital output
Micromega Trio Mission DAD5	6000 300	BS BS	E	Y	34,48,31	AES/Toslink digital output Integrated CD player
Mission DAD7	900	MB	E	Y	22,8,36	g. 400 00 piaj0i
Mission Discmaster	1900	MB	Е	Υ	22,8,36	Two box, inc Dacmaster DAC
Musical Fidelity CDT	519	MB	N SE O	N	41,7,25	Tube output stage, top loading
Musical Fidelity FCD NAD 501	1499 180	BS BS	2E,0	Y N	49,12,33	XLR balanced out, tube o/p sta
NAD 502	220	M	E	Y	-	
NAD Monitor 5000	309	М	E	Υ	-	
Naim CD3	898	MB	-	Y	32,6,30	1 box
Naim CDI	1677	MB	-	Υ	43,16,30	One box, no digital output, to
Listings marked in red	las sh	own below	) are co	vered i	in the Hi_Ei	Choice Directory

Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory,

Audiolab 8000A 450 Int N 60 MM,MC,1T,3T Y N 45,8,36 Preout/main in

Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory, Audiolab 8000A 450 Int N 60 MM,MC,1T,3T Y N 45,8,36 Preout/main in





Key to compact disc players, transports and DACs Price - typical retail, to nearest pound. DAC Type - MB - multibit, 1 bit - single bit, BS - Bitstream, DS - Delta Sigma, M - MASH, Hybrid - combines multibit and single bit. Outputs Digital: Opt - optical (usually Toslink), EI - electrical (usually coaxial S/PDIF).

Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory, see p??? Audiolab 8000A 450 Int N 60 MM,MC,1T,3T Y N 45,8,36 Preout/main in

Remote Control - Y - yes, N - No. Size - width x height x depth in cm.

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Remote Control - Y - yes, N - No. Size - width x height x depth in cm. Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 123 for full test results.

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	Price	Dac Type	Outputs Dig	Remote				Price	Dac Type	Outputs Dig	Remote	Ci	Consist
Model CD PLAYERS	ë	e	g	te	Size	Special	Model CD TRANSPORTS	Ö	æ	9	е	Size	Special
Naim CD5	3254	MB	-	Υ	43,16,30	Two box, no digital output, to	DPA T1 Transport	895	-	-	Υ	-	'Deltran' clock locking (with
Nakamichi MB-4S	299	MB	-	Υ	43,10,27	Multi-CD, 16 x 4 oversampling	Jadis JCDT	8000	-	-	Υ	-	Top load
Nakamichi CD4	380	MB	E	Y	43,10,32		Krell MD-20	4999	-	E,20	Y	42,13,28	Top load, AT&T optical out
Vakamichi MB3	650	MB	-	Y	43,10,38	Multi CD, 18x8 oversampling	Krell MD-10	7990	-	2E,0	Y	42,13,28	ATOT ACC/CDII belegged in
lakamichi MB2 IVA TES	850 1500	MB BS	E	V	43,10,38	Multi-CD, 20x8 oversampling	Krell KPS 20T Krell DT-10	8550 9090		E,0 2E,0	Y	42,13,28	AT&T, AES/EBU balanced in Front loader
Onix CD33	999	BS	-	1	43,8,33	DAC7	Meridian 200	895		E,0	Y	32,32,10	Front loader
Inkyo DX710	200	1bit	0	Y	46,11,31	DAG!	Meridian 500	975	-	E,0	Υ	32,33,9	
Onkyo DX703	240	1bit	0	Υ	46,11,31		Meridian 602	1750	-	E,0	Υ	32,33,10	
Onkyo C-711	290	1bit	0	Υ	28,8,30	Mini component	Micromega Drive 1	600	-	E,0	Υ	43,28,88	Upgradable, AES/EBU out
Onkyo DX-C110	350	1bit	0	Υ	46,12,43		Micromega Drive 2	900	-	E,0	Υ	43,28,88	Upgradable, AES/EBU out
nkyo DX750	350	1bit	0	Υ	46,11,31		Micromega T-Drive	1200	-	E	Υ	22,28,88	Tray loading, AES/EBU out
Orelle CD480	400	MB MB	E	Y	44,10,28	DC coupled	Micromega Duo CD3-1	1350 2500	-	E,0 E,0	Y	34,9,31 34,9,31	Top loading, AES/EBU out Top loading, AES/EBU out
Orelle CD160 Orelle CD260 II	750 900	MB	E	V	44,7,32 44,7,32	Passive filtering, DC coupled Audiophile components, DC cpld	Micromega Duo CD2-1 Orelle CD10-T	799		E	Y	44,10,32	Isolated PSU, silver wiring
Philips CD732	140	BS	F	V	44,11,30	Addioprilie components, Do cpid	PS Audio Lambda tr	1990	-	E	Υ	38,8,34	AT&T, AES/EBU optional
Philips CD920	160	BS	E	Y	44,11,30		Roksan ATT-DP2	1295	-	E	Υ	46,12,35	Four level isolation
Philips CD930	200	BS	E	Υ	44,13,30		Roksan ATT-DP2A	1490	-	-	Υ	46,12,35	AT&T optical
Philips CDC935	230	BS	E	Υ	44,13,38	Five disc CD player	Teac P-700	900	-	E,0	Υ	23,14,40	Half width, anti-resonance cha
Pioneer PD-77	100	1-bit	E,0	Υ	44,13,33	Satin gold finish	Teac P-2	3500	-	E,0	Υ	23,14,49	
Pioneer PD-103	140	1-bit		N	42,11,28	Display off	Teac P-2S	4300		0,E	Y	23,14,49	Gold plate circuit boards
Pioneer PD-203	160	1-bit	-	Y	42,11,28	As 103, variable output & remo	Theta Data Basic	1997	-	E	Y	42,8,34	AT&T, AES/EBU option
Pioneer PD-S503 Pioneer PD-M603	200 250	1-bit	-	Y	42,11,29	Legato Link Six disc	Theta Data II NTSC Theta Data II PAL	3290 3490		E,0	Y	42,12,40 42,12,40	AT&T, AES/EBU option AT&T, AES/EBU balanced in
Pioneer PD-S703	300	1-bit 1-bit	0	Y	42,11,30 42,13,27	SPM, Legato Link, twin PSU	Wadia 20	4370	-	-,0	-	- 12,12,40	Glass, plastic, BNC, AES/EBU
Pioneer PD-M703	300	1-bit	-	Y	42,13,27	Six disc. DSP soundfield cntrl	Wadia 7	9995	-	-	Υ	35,16,46	Sidoo, pidotio, Divo, ALO/EDU
Pioneer PD-DM802	450	1-bit		Y	42,14,31	Dual magazine 12-disc		3030		_			
ioneer PD-S901	499	1-bit	E,0	Υ	42,13,33	SPM, Legato Link, Twin DAC	1		A DESCRIPTION OF THE PERSON OF	00			
Pioneer PD-TM3	500	1-bit		Υ	42,18,35	Triple magazine, 18-disc		L	Dac Type	Outputs Dig	Re		
Pioneer PD-F100	600	1bit	-	Y	42,19,40	100 disc, Legato Link		Price	Tyr	ls D	Remote		
Pioneer PD-95	2500	1-bit	E,0	Y	44,16,34	Balanced out, Legato, SPM	Model	ë	je	ig	te	Size	Special
Quad CD67 Roksan ATT-DP2P	825 1495	DS DS	E	Y	33,8,26	For use with 66 system Player, four level isolation	D/A CONVERTERS Arcam Black Box 50	450	Hybrid	E,0	N	43,7,28	Two inputs, owns look
Rotel RCD940BX	230	MB	E	V	46,12,35 44,10,32	Player, four lever isolation	Audio Alchemy DAC-in-th	450 e-box200	MB	E,U	N	43,7,20	Two inputs, sync lock
Rotel RCD-945AX	230	BS	E	Y	44,10,32		Audio Alchemy DDEv1.0	420	BS	E,0	-	-	Upradable external PSU
Rotel RCD-965BX	300	BS	E	γ .	44,10,32	Audiophile components	Audio Note DAC1	600	MB	E,0	Υ	-	
Rotel RCD-965BX D	375	BS	E	Υ	44,10,32	Discrete output	Audio Note DAC3	1650	MB	E/0	Υ	-	
Rotel RCD-965BX LED	425	BS	E	Υ	44,10,32	Discrete & slit foil caps	Audio Research DAC2	3940	MB	-	-	48,14,26	20bit, 8x o/s
Sansui CD-270	180	BS	N	N	-		Audiolab 8000DAC	750	BS	-	-	45,8,36	Balanced AES/EBU input
Sansui CD-117K II	200	MB	N	N	-		AVI S2000MD	549	MB	-	- V	31,25,9	16 bit, optical & elec i/p
Sansui CD-X217i Sansui CD-X317	200 250	MB BS	E E,O	N	-		Beard DAP-2 DAC Beard DAP-1	999 1250	BS MB	E,0	Υ	-	Hybrid tube
Sansui CD-X617	350	BS	E,0	Y			Counterpoint AD20	255	MB	-		-	DACCard for DA-10E
Sentec Diana	1100	MB	E,0	N	12,5,23	20 bit	Counterpoint CS18	355	MB	-	-	-	DACCard for DA-10E
Sherwood CD3020R	130	BS	Υ	N	-		Counterpoint BB69	595	MB	-	-		DACCard for DA-10E
Sherwood CD5010R	160	BS	Υ	N	-		Counterpoint UA20	995	MB	-	-	-	DACCard for DA-10E
Sherwood CDC5030	200	1bit	N	Υ	44,10,38	Five disc carousel	Counterpoint DA-11E	1495	-	E,0	Υ	49,6,27	Optional AT&T & AES/UBU bal
Sony CDP-M302	130	1bit	N	Y	36,10,33	Midi-size, full remote control	Counterpoint DA-10E	1675	-	E,0	Υ	-	Interchangeable DACs, optiona
ony CDP-312 ony CDP-C325M	150 230	1bit 1bit	N	Y	43,10,29 36,10,39	Digital servo	DPA Little Bit II.	450 695	BS BS	E,0 E,0	-	-	
Sony CDP-C345	230	1bit	1/4	V	43,13,39	Midi size, 5-disc player Five disc player	DPA Bigger Bit DPA PDM256	2995	DO	E,U			Unique DPA DX64 DAC
Sony CDP-715E	250	1bit	0	Y	43,11,30	UK optimised sound	DPA PDM10924	5995					Unique DPA DX128 DAC
Sony CDP-915E	300	1bit	0	Y	43,11,36	UK optimised sound	EMF Audio Crystal	500	BS		-	-	onique d'il i d'il co d'il c
Sony CDP-CX100	800	1bit	0	-	43,13,38	100 disc autochanger	Krell Studio 2	3198	MB	-	-	42,13,27	AT&T in
eac CD-P3500	200	BS	E	Y	44,12,28		Krell Studio	4450	MB	-	-	42,6,32	AT&T in
eac CD-P4500	280	BS	E	Υ	44,12,29	Digital attenuator	Krell Reference 64	14900	MB	-	-	42,13,39	AT&T in
Feac VRDS-7	600	BS	E,0	Y	45,15,34	Twin BS	LFD DAC3	2699	MB	-	N	48,7,37	Optional balanced output
eac VRDS-10	770	BS	E,0	Υ	45,15,34,	Twin DAC7, balanced output	Linn Numerik	1075	MB	3E,0	- NI	32,8,33	CD sync link with Karik
eac VRDS-20 eac X-1	1300 2500	BS MB	E,0	- V	50,15,34 46,14,40	Twin DAC7, balanced output Balanced out, 4x20bit	Meridian 563 Metaxas Mas DAC	695 2800	DS MB	3E,0	N Y	33,9,34 26,15,45	External PSU, 20 bit
eac X-1S	3500	MB	0	Y	46,14,40	Balanced out, 4x20bit Balanced out, 4x20bit	Micromega Microdac	349	BS	E,0	-	22,5,15	Coax/optical
Technics SL-PG360A	140	M	N	Y	43,10,29	Remote control capable	Micromega DAC	600	BS	-	-	43,28,88	AES/EBU input
Technics SL-PG440A	170	M	N	Υ	43,10,29	4-DAC	Micromega Duo BS2	600	BS	-	-	8,28,9	AES input
echnics SL-PG560A	180	M	0	Υ	43,11,30	Selected audio parts	Micromega T-DAC	800	BS	8	-	22,28,88	Four inputs
Fechnics SL-PS620A	200	M	0	Υ	43,12,29		Micromega Duo Pro 2	1350	BS	-	+	34,48,31	AES input
Technics SL-PS740A	250	M	0	Υ	43,13,29	Centre tray	Mission DAC5	300	BS	-		7,11,29	Outboard DAC, matches DADS
Technics SL-PS840	420	M M	0	Y	43,13,34	Advanced MASH converter	Musical Fidelity Tubalog	499 1010	MB BS	E,0	N	44,8,32	Tube o/p
	1000	MB	0	Y	45,13,33	THCB base, R-Core transformer Glass, plastic, BNC & AES/EBU	NVA Dacon Orelle DA-180	599	MB	E	N N	44,7,28	2 outputs, twin transformers
echnics SL-P2000		IVID	E,0	Y	-	Grado, praduc, privo & ALO/LDU	Perception DAC	695	MB	-	-		E Jusputo, twin transformers
echnics SL-P2000 Vadia 16	7395	BS					Pink Triangle Ordinal	790	BS	E,0		23,8,35	Interchangable DAC & filter
echnics SL-P2000 Vadia 16 'amaha CDX-670		BS BS	-	Y			Pink Triangle DaCapo	1450	BS			AND DESCRIPTION OF THE PERSON NAMED IN COLUMN TWO IS NOT THE PERSON NAMED IN COLUMN TWO IS NAMED IN COLUM	Unique discrete DAC
echnics SL-P2000 Vadia 16 'amaha CDX-670 'amaha CDC-635	7395 290	2000	0	Y	-				DO	E,0	7.	46,8,35	
echnics SL-P2000 Vadia 16 'amaha CDX-670 'amaha CDC-635 'amaha CDX870	7395 290 300 330 599	BS BS BS	0 E,0	Y Y	-		Pink Triangle DC	1500	-:	E,0 -	-	46,8,35	
echnics SL-P2000 Vadia 16 amaha CDX-670 amaha CDC-635 amaha CDX870 amaha CDX-1000	7395 290 300 330	BS BS	0	Y Y Y	- - 43,10,33	Outboard power supply	PS Audio DigiLink II	688	- MB	E,0 -	-	46,8,35 38,8,16	Massive battery PSU for DaCa
echnics SL-P2000 Vadia 16 (amaha CDX-670 (amaha CDC-635 (amaha CDX870 (amaha CDX-1000	7395 290 300 330 599	BS BS BS	- 0 E,0 E,0	Y Y Y	- - 43,10,33	Outboard power supply	PS Audio DigiLink II PS Audio SuperLink 2	688 1230	- MB MB	E,0 - -	+	46,8,35 38,8,16 38,8,16	Massive battery PSU for DaCa
echnics SL-P2000 Vadia 16 amaha CDX-670 amaha CDC-635 amaha CDX870 amaha CDX-1000	7395 290 300 330 599	BS BS BS MB	- 0 E,0 E,0	Y	- - 43,10,33	Outboard power supply	PS Audio DigiLink II PS Audio SuperLink 2 PS Audio UltraLink 2	688 1230 2650	MB MB MB	E,0 - - -	+:	46,8,35 38,8,16 38,8,16 38,6,20	Massive battery PSU for DaCa
echnics SL-P2000 Vadia 16 amaha CDX-670 amaha CDC-635 amaha CDX870 amaha CDX-1000	7395 290 300 330 599 2999	BS BS BS MB	- 0 E,0 E,0	Y	- - 43,10,33	Outboard power supply	PS Audio DigiLink II PS Audio SuperLink 2 PS Audio UltraLink 2 PS Audio Ref Link	688 1230 2650 5490	- MB MB	E,0 - - - -	+:	46,8,35 38,8,16 38,8,16	Massive battery PSU for DaCa  AT&T input option  AT&T input
echnics SL-P2000 vadia 16 amaha CDX-670 amaha CDC-635 amaha CDX-870 amaha CDX-1000 BA 2	7395 290 300 330 599 2999	BS BS BS MB	0 E,0 E,0	Y		,	PS Audio DigiLink II PS Audio SuperLink 2 PS Audio UltraLink 2 PS Audio Ref Link QED Positron	688 1230 2650 5490 89	MB MB MB MB	E,O	a a	46,8,35 38,8,16 38,8,16 38,6,20	Massive battery PSU for DaCa
echnics SL-P2000 /adia 16 amaha CDX-670 amaha CDC-635 amaha CDX-1000 BA 2	7395 290 300 330 599	BS BS BS MB	- 0 E,0 E,0	Y Y Y Remote	- - 43,10,33	Outboard power supply  Special	PS Audio DigiLink II PS Audio SuperLink 2 PS Audio UltraLink 2 PS Audio Ref Link QED Positron QED Digit Plus	688 1230 2650 5490	MB MB MB	E,O	N	46,8,35 38,8,16 38,8,16 38,6,20	Massive battery PSU for DaCa  AT&T input option  AT&T input Upgrade PSU for Digit
echnics SL-P2000 Vadia 16 manha CDX-670 manha CDX-670 manha CDX-635 manha CDX870 manha CDX-1000 BA 2  Indel	7395 290 300 330 599 2999	BS BS BS MB	0 E,0 E,0	Y		,	PS Audio DigiLink II PS Audio SuperLink 2 PS Audio UltraLink 2 PS Audio Ref Link QED Positron	688 1230 2650 5490 89 139	MB MB MB MB MB SBS	E,O E	N	46,8,35 38,8,16 38,8,16 38,6,20	Massive battery PSU for DaCa  AT&T input option  AT&T input
Vadia 16  Variana CDX-670  Variana CDX-670  Variana CDX-670  Variana CDX-635  Variana CDX-1000  Varian	7395 290 300 330 599 2999 <b>Price</b>	BS BS BS MB	0 E,0 E,0 Outputs Dig	Y	<b>Size</b> 43,9,28 45,8,36	Special BNC out. Has sync lock input Precision master clock	PS Audio Digit.ink II PS Audio Supert.ink 2 PS Audio Ultrat.ink 2 PS Audio Hrat.ink 2 PS Audio Ref Link QED Positron QED Digit Plus QED Digit Reference Roksan ATT-DA2 Sentec Diana	688 1230 2650 5490 89 139 299 549 993	- MB MB MB MB - BS BS DS MB	- - - - - - E	2	46,8,35 38,8,16 38,8,16 38,6,20 38,8,36 - - - 22,10,33	Massive battery PSU for DaCa  AT&T input option  AT&T input Upgrade PSU for Digit  Combined Positron/Digit  DAC 4 inputs, optional AT&T
Vadia 16  Varianha CDX-670  Varianha CDX-670  Varianha CDX-635  Varianha CDX-1000  Varianha CDX-1000  VBA 2  Wodel  LD TRAISPORTS  Accidiolab 8000CDM  Audiomeca Kreatura	7395 290 300 330 599 2999 <b>Price</b> 750 1250 999	BS BS BS MB	0 E,0 E,0 Outputs Dig 2E, 0 E,0	Y	Size 43,9,28 45,8,36 25,14,39	Special  BNC out. Has sync lock input  Precision master clock  Heavily modified CDM	PS Audio Digit.ink II PS Audio Supert.ink 2 PS Audio Ultrat.ink 2 PS Audio Ref Link QED Positron QED Digit Plus QED Digit Reference Roksan ATT-DA2 Sentec Diana Teac D-700	688 1230 2650 5490 89 139 299 549 993 600	- MB MB MB MB - BS BS DS MB MB MB		2	46,8,35 38,8,16 38,8,16 38,6,20 38,8,36 - - - 22,10,33 - 23,14,40	Massive battery PSU for DaCa  AT&T input option  AT&T input Upgrade PSU for Digit  Combined Positron/Digit  DAC 4 inputs, optional AT&T  Matches P-700, 4x20bit
Model CD TRANSPORTS Arcam Delta 250 Audioneca Kreatura Audiomeca Kreatura Audiomeca Kreatura Audiomeca Kreatura Audiomeca Kreatura Audiomeca Kreatura Audiomeca Mephisto Counterpoint DA-11E	7395 290 300 330 599 2999 <b>Price</b>	BS BS BS MB	0 E,0 E,0 Outputs Dig	Y	<b>Size</b> 43,9,28 45,8,36	Special BNC out. Has sync lock input Precision master clock	PS Audio Digit.ink II PS Audio Supert.ink 2 PS Audio Ultrat.ink 2 PS Audio Hrat.ink 2 PS Audio Ref Link QED Positron QED Digit Plus QED Digit Reference Roksan ATT-DA2 Sentec Diana	688 1230 2650 5490 89 139 299 549 993	- MB MB MB MB - BS BS DS MB	- - - - - - E	2	46,8,35 38,8,16 38,8,16 38,6,20 38,8,36 - - - 22,10,33	Massive battery PSU for DaCa  AT&T input option  AT&T input Upgrade PSU for Digit  Combined Positron/Digit  DAC 4 inputs, optional AT&T

Jadis JCDT	8000	-	-	Υ		Top load
Krell MD-20	4999	-	E,20	Υ	42,13,28	Top load, AT&T optical out
Krell MD-10	7990	-	2E,0	Υ	42,13,28	
Krell KPS 20T	8550	-	E,0	Υ	-	AT&T, AES/EBU balanced in
Krell DT-10	9090	- 1	2E,0	Υ	42,13,28	Front loader
Meridian 200	895		E,0	Y	32,32,10	
Meridian 500	975	-	E,0	Y	32,33,9	
Meridian 602	1750	-	E,0	Y	32,33,10	
1200-000-000-000-000-000-000-000-000-000		-		Y		Upgradable, AES/EBU out
Micromega Drive 1	600		E,0	-	43,28,88	10
Micromega Drive 2	900		E,0	Y	43,28,88	Upgradable, AES/EBU out
Micromega T-Drive	1200	-	E	Y	22,28,88	Tray loading, AES/EBU out
Micromega Duo CD3-1	1350		E,0	Υ	34,9,31	Top loading, AES/EBU out
Micromega Duo CD2-1	2500	-	E,0	Υ	34,9,31	Top loading, AES/EBU out
Orelle CD10-T	799	-	E	Υ	44,10,32	Isolated PSU, silver wiring
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 cha
Teac P-2	3500	-	E,0	Υ	23,14,49	
Teac P-2S	4300	-	0,E	Y	23,14,49	Gold plate circuit boards
Theta Data Basic	1997		E E	Y	42,8,34	AT&T, AES/EBU option
higgs commended and a second commended of				Y		
Theta Data II NTSC	3290		E		42,12,40	AT&T, AES/EBU option
Theta Data II PAL	3490		E,0	Υ	42,12,40	AT&T, AES/EBU balanced in
Wadia 20	4370	-	-	-	05.11	Glass, plastic, BNC, AES/EBU
Wadia 7	9995	Carl III	-	Υ	35,16,46	
	$\overline{}$		6			
		0	th.		ı	1
l	I_	ac	Outputs	Rei	1	l
	Price	Dac Type	s D	Remote		
Model	မိ	e	Dig	te	Size	Special
D/A CONVERTERS						
Arcam Black Box 50	450	Hybrid	E,0	N	43,7,28	Two inputs, sync lock
Audio Alchemy DAC-in-the	e-box200	MB	E		-	
Audio Alchemy DDEv1.0	420	BS	E,0	-	-	Upradable external PSU
Audio Note DAC1	600	MB	E,0	Υ	-	
Audio Note DAC3	1650	MB	E/0	Y	-	
Audio Research DAC2	3940	MB	E/U		48,14,26	20bit, 8x o/s
ICAZOLO MINERALISERO MANTALA M	-	BS				
Audiolab 8000DAC	750 549	The state of the s			45,8,36 31,25,9	Balanced AES/EBU input  16 bit, optical & election
AVI S2000MD	549 999	MB RS	EA	v	31,25,9	16 bit, optical & elec i/p
Beard DAP-2 DAC	999	BS	E,0	Υ		Hybrid tube
Beard DAP-1	1250	MB	-	-	-	DACCOUNTER
Counterpoint AD20	255	MB		-	-	DACCard for DA-10E
Counterpoint CS18	355	MB		-	-	DACCard for DA-10E
Counterpoint BB69	595	MB	-	-	-	DACCard for DA-10E
Counterpoint UA20	995	MB	-	-	-	DACCard for DA-10E
Counterpoint DA-11E	1495	4	E,0	Υ	49,6,27	Optional AT&T & AES/UBU balanc
Counterpoint DA-10E	1675	-	E,0	Υ	-	Interchangeable DACs, optional
DPA Little Bit II.	450	BS	E,0	÷	-	
DPA Bigger Bit	695	BS	E,0		-	
DPA PDM256	2995	-				Unique DPA DX64 DAC
DPA PDM10924	5995	-			of	Unique DPA DX128 DAC
EMF Audio Crystal	500	BS			-	
Krell Studio 2	3198	MB		-	42,13,27	AT&T in
Krell Studio 2 Krell Studio	3198 4450	MB			42,13,27	AT&T in
Krell Studio Krell Reference 64	14900	MB			42,6,32 42,13,39	AT&T in
Krell Reference 64 LFD DAC3	14900 2699	MB MB		- N	42,13,39 48,7,37	AT&T in Optional balanced output
PROGRAMMA CONTRACTOR DESCRIPTION OF THE PROPERTY OF THE PROPER				TV		
Linn Numerik Meridian 563	1075	MB	25.0	NI	32,8,33	CD sync link with Karik
Meridian 563	695	DS MP	3E,0	N	33,9,34	External DOLL CO. L.2
Metaxas Mas DAC	2800	MB	E,0	Υ	26,15,45	External PSU, 20 bit
Micromega Microdac	349	BS	E,0		22,5,15	Coax/optical
Micromega DAC	600	BS			43,28,88	AES/EBU input
Micromega Duo BS2	600	BS	-		8,28,9	AES input
Micromega T-DAC	800	BS	-		22,28,88	Four inputs
	-	BS			34,48,31	AES input
Micromega Duo Pro 2	1350		THE R. P. LEWIS CO., LANSING	-	7,11,29	
Mission DAC5	300	BS				Outboard DAC, matches DAD5
Mission DAC5 Musical Fidelity Tubalog	300 499	BS MB	- E,0	N	44,8,32	Outboard DAC, matches DAD5 Tube o/p
Mission DAC5 Musical Fidelity Tubalog NVA Dacon	300 499 1010	BS MB BS	Е	N	44,8,32 -	Tube o/p
Mission DAC5 Musical Fidelity Tubalog	300 499	BS MB				
Mission DAC5 Musical Fidelity Tubalog NVA Dacon	300 499 1010	BS MB BS	E -	N	44,8,32 - 44,7,28 -	Tube o/p
Mission DAC5 Musical Fidelity Tubalog NVA Dacon Orelle DA-180 Perception DAC Pink Triangle Ordinal	300 499 1010 599	BS MB BS MB	E E	N	44,8,32 -	Tube o/p
Mission DAC5 Musical Fidelity Tubalog NVA Dacon Orelie DA-180 Perception DAC	300 499 1010 599 695	BS MB BS MB MB	E -	N	44,8,32 - 44,7,28 -	Tube o/p 2 outputs, twin transformers
Mission DAC5 Musical Fidelity Tubalog NVA Dacon Orelle DA-180 Perception DAC Pink Triangle Ordinal	300 499 1010 599 695 790	BS MB BS MB MB BS	E E - E,0	N	44,8,32 - 44,7,28 - 23,8,35	Tube o/p  2 outputs, twin transformers  Interchangable DAC & filter
Mission DAC5 Musical Fidelity Tubalog NVA Dacon Orelle DA-180 Perception DAC Pink Triangle Ordinal Pink Triangle DaCapo Pink Triangle DC	300 499 1010 599 695 790 1450 1500	BS MB BS MB BS BS BS -	E E - E,0 E,0	N	44,8,32 - 44,7,28 - 23,8,35 46,8,35 46,8,35	Tube o/p  2 outputs, twin transformers  Interchangable DAC & filter Unique discrete DAC
Mission DAC5 Musical Fidelity Tubalog NVA Dacon Orelle DA-180 Perception DAC Pink Triangle Ordinal Pink Triangle DaCapo Pink Triangle DC PS Audio Digit.ink II	300 499 1010 599 695 790 1450 1500 688	BS MB BS MB BS BS BS - MB	E E - E,0 E,0	N N -	44,8,32 - 44,7,28 - 23,8,35 46,8,35 46,8,35 38,8,16	Tube o/p  2 outputs, twin transformers  Interchangable DAC & filter Unique discrete DAC
Mission DAC5 Musical Fidelity Tubalog NVA Dacon Orelle DA-180 Perception DAC Pink Triangle Ordinal Pink Triangle DaCapp Pink Triangle DC PS Audio Digit link II PS Audio SuperLink 2	300 499 1010 599 695 790 1450 1500 688 1230	BS MB BS MB BS BS BS - MB MB MB	E	N N -	44,8,32 - 44,7,28 - 23,8,35 46,8,35 46,8,35 38,8,16 38,8,16	Tube o/p  2 outputs, twin transformers  Interchangable DAC & filter Unique discrete DAC Massive battery PSU for DaCapo
Mission DAC5 Musical Fidelity Tubalog NVA Dacon Orelie DA-180 Perception DAC Pink Triangle Ordinal Pink Triangle DaCapo Pink Triangle DC Pink Triangle DC Pink Triangle DC Pink Triangle DC PS Audio DigiLink II PS Audio SuperLink 2 PS Audio UltraLink 2	300 499 1010 599 695 790 1450 1500 688 1230 2650	BS MB BS MB BS BS BS - MB MB MB MB MB	E E - E,0 E,0	N N -	44,8,32 - 44,7,28 - 23,8,35 46,8,35 46,8,35 38,8,16 38,8,16 38,6,20	Tube o/p  2 outputs, twin transformers  Interchangable DAC & filter Unique discrete DAC Massive battery PSU for DaCapo  AT&T input option
Mission DAC5 Musical Fidelity Tubalog Musical Fidelity Tubalog MVA Dacon Orelle DA-180 Perception DAC Pink Triangle Ordinal Pink Triangle DaCapo Pink Triangle DC PS Audio Digit.ink II PS Audio Supert.ink 2 PS Audio Ultrat.ink 2 PS Audio Itlrat.ink 2	300 499 1010 599 695 790 1450 1500 688 1230 2650 5490	BS MB BS MB BS BS BS - MB MB MB MB MB MB MB MB	E	N N -	44,8,32 - 44,7,28 - 23,8,35 46,8,35 46,8,35 38,8,16 38,8,16	Tube o/p  2 outputs, twin transformers  Interchangable DAC & filter  Unique discrete DAC  Massive battery PSU for DaCapo  AT&T input option  AT&T input
Mission DAC5 Musical Fidelity Tubalog Musical Fidelity Tubalog MVA Dacon Orelle DA-180 Perception DAC Pink Triangle Ordinal Pink Triangle DaCapo Pink Triangle DC PS Audio Digit.ink II PS Audio Supert.ink 2 PS Audio Ultrat.ink 2 PS Audio Hef Link QED Positron	300 499 1010 599 695 790 1450 1500 688 1230 2650 5490	BS MB BS MB MB BS BS BS MB	E. E.O E.O	N N -	44,8,32 - 44,7,28 - 23,8,35 46,8,35 46,8,35 38,8,16 38,8,16 38,6,20	Tube o/p  2 outputs, twin transformers  Interchangable DAC & filter Unique discrete DAC Massive battery PSU for DaCapo  AT&T input option
Mission DAC5 Musical Fidelity Tubalog Musical Fidelity Tubalog NVA Dacon Orelle DA-180 Perception DAC Pink Triangle Ordinal Pink Triangle DaCapo Pink Triangle DC PS Audio Digit.ink II PS Audio Supert.ink 2 PS Audio Iltrat.ink 2 PS Audio Ref t.ink QED Positron QED Digit Plus	300 499 1010 599 695 790 1450 1500 688 1230 2650 5490 89	BS MB BS MB MB BS BS BS BS PMB MB M	E	N N -	44,8,32 - 44,7,28 - 23,8,35 46,8,35 46,8,35 38,8,16 38,8,16 38,6,20	Tube o/p  2 outputs, twin transformers  Interchangable DAC & filter Unique discrete DAC Massive battery PSU for DaCapo  AT&T input option AT&T input Upgrade PSU for Digit
Mission DAC5 Musical Fidelity Tubalog NVA Dacom Orelie DA-180 Perception DAC Pink Triangle Ordinal Pink Triangle DaCapp Pink Triangle DaCapp Pink Triangle DC PS Audio Digit link II PS Audio SuperLink 2 PS Audio UltraLink 2 PS Audio Per Link QED Positro QED Dejitr Plus QED Digit Reference	300 499 1010 599 695 790 1450 1500 688 1230 2650 5490 89 139	BS MB BS MB MB BS	E. E.O E.O	N N -	44,8,32 - 44,7,28 - 23,8,35 46,8,35 46,8,35 38,8,16 38,8,16 38,6,20 38,8,36 - -	Tube o/p  2 outputs, twin transformers  Interchangable DAC & filter Unique discrete DAC Massive battery PSU for DaCapo  AT&T input option AT&T input Upgrade PSU for Digit  Combined Positron/Digit
Mission DAC5 Musical Fidelity Tubalog Musical Fidelity Tubalog MVA Dacon Orelle DA-180 Perception DAC Pink Triangle Ordinal Pink Triangle DaCapo Pink Triangle DaCapo Pink Triangle DC PS Audio Digit.ink II PS Audio Digit.ink II PS Audio Supert.ink 2 PS Audio Supert.ink 2 PS Audio Bret Link QED Positron QED Digit Plus QED Digit Reference Roksan ATT-DA2	300 499 1010 599 695 790 1450 1500 688 1230 2650 5490 89 139 299	BS MB BS MB MB BS BS BS MB MB MB MB BS	E E C C C C C C C C C C C C C C C C C C	N N -	44,8,32 - 44,7,28 - 23,8,35 46,8,35 46,8,35 38,8,16 38,8,16 38,6,20	Tube o/p  2 outputs, twin transformers  Interchangable DAC & filter Unique discrete DAC Massive battery PSU for DaCapo  AT&T input option AT&T input Upgrade PSU for Digit
Mission DAC5 Musical Fidelity Tubalog Musical Fidelity Tubalog MVA Dacon Orelle DA-180 Perception DAC Pink Triangle Ordinal Pink Triangle DaCapo Pink Triangle DaCapo Pink Triangle DC PS Audio Digit.ink II PS Audio Supert.ink 2 PS Audio Supert.ink 2 PS Audio Bert Link QED Positron QED Digit Pilus QED Digit Reference Roksan ATT-DA2 Sentec Diana	300 499 1010 599 695 790 1450 1500 688 1230 2650 5490 89 139 299 549	BS MB BS MB	E E - E,O - - - - - - - - - - - - - - - - - - -	N N -	44,8,32 - 44,7,28 - 23,8,35 46,8,35 46,8,35 38,8,16 38,6,20 38,8,36 - - - 22,10,33	Tube o/p  2 outputs, twin transformers  Interchangable DAC & filter Unique discrete DAC Massive battery PSU for DaCapo  AT&T input option AT&T input Upgrade PSU for Digit  Combined Positron/Digit DAC 4 inputs, optional AT&T
Mission DAC5 Musical Fidelity Tubalog Musical Fidelity Tubalog MVA Dacon Orelle DA-180 Perception DAC Pink Triangle Ordinal Pink Triangle DaCapo Pink Triangle DC PS Audio Digit.ink II PS Audio Supert.ink 2 PS Audio Digit.ink II PS Audio Ref Link OED Positron OED Digit Reference Roksan ATT-DA2 Sentec Diana Teac D-700	300 499 1010 599 695 790 1450 1500 688 1230 2650 5490 89 139 299 549 993 600	BS MB BS MB MB BS BS MB	E E C C C C C C C C C C C C C C C C C C	N N -	44,8,32 - 44,7,28 - 23,8,35 46,8,35 46,8,35 46,8,35 38,8,16 38,6,20 38,8,36 - - - 22,10,33 - 23,14,40	Tube o/p  2 outputs, twin transformers  Interchangable DAC & filter Unique discrete DAC Massive battery PSU for DaCapo  AT&T input option AT&T input option AT&T input Upgrade PSU for Digit  Combined Positron/Digit DAC 4 inputs, optional AT&T  Matches P-700, 4x20bit
Mission DAC5 Musical Fidelity Tubalog Musical Fidelity Tubalog NVA Dacom Orelle DA-180 Perception DAC Pink Triangle Ordinal Pink Triangle DaCapo Pink Triangle DaCapo Pink Triangle DC PS Audio Digit.link II PS Audio Supert.ink 2 PS Audio Ultrat.ink 2 PS Audio Ref t.link GED Positron GED Digit Plus GED Digit Reference Roksan ATT-DA2 Sentec Diana Teac D-700 Teac D-2	300 499 1010 599 695 790 1450 1500 688 1230 2650 5490 89 139 299 993 600 2500	BS MB BS MB	E E - E,O E,O E E,O E,O E,O	N N -	44,8,32 - 44,7,28 - 23,8,35 46,8,35 46,8,35 38,8,16 38,6,20 38,8,36 22,10,33 - 23,14,40 23,14,49	Tube o/p  2 outputs, twin transformers  Interchangable DAC & filter Unique discrete DAC Massive battery PSU for DaCapo  AT&T input option AT&T input Upgrade PSU for Digit  Combined Positron/Digit DAC 4 inputs, optional AT&T
Mission DAC5 Musical Fidelity Tubalog Musical Fidelity Tubalog MVA Dacon Orelle DA-180 Perception DAC Pink Triangle Ordinal Pink Triangle DaCapo Pink Triangle DC PS Audio Digit.ink II PS Audio Supert.ink 2 PS Audio Digit.ink II PS Audio Ref Link OED Positron OED Digit Reference Roksan ATT-DA2 Sentec Diana Teac D-700	300 499 1010 599 695 790 1450 1500 688 1230 2650 5490 89 139 299 549 993 600	BS MB BS MB MB BS BS MB	E E - E,O - - - - - - - - - - - - - - - - - - -	N N -	44,8,32 - 44,7,28 - 23,8,35 46,8,35 46,8,35 46,8,35 38,8,16 38,6,20 38,8,36 - - - 22,10,33 - 23,14,40	Tube o/p  2 outputs, twin transformers  Interchangable DAC & filter Unique discrete DAC Massive battery PSU for DaCapo  AT&T input option AT&T input option AT&T input Upgrade PSU for Digit  Combined Positron/Digit DAC 4 inputs, optional AT&T  Matches P-700, 4x20bit
Mission DAC5 Musical Fidelity Tubalog Musical Fidelity Tubalog MVA Dacon Orelle DA-180 Perception DAC Pink Triangle Ordinal Pink Triangle DaCapo Pink Triangle DC PS Audio Digit.ink II PS Audio Supert.ink 2 PS Audio Digit.ink II PS Audio Supert.ink 2 PS Audio Intrat.ink 2 PS Audio Ref Link OED Positron OED Digit Plus OED Digit Reference Roksan ATT-DA2 Sentec Diana Teac D-700 Teac D-2 Theta Pro-Prime II	300 499 1010 599 695 790 1450 1500 688 1230 2650 5490 89 139 299 549 993 600 2500 1800	BS MB BS MB MB BS BS PS MB MB MB MB MB MB MB MB MB BS	E. E. C. E. E. C. E. E. C. E. C. E. C. E. C. E. C. E. E. E. C. E. E. E. C. E.	N N N N	44,8,32 - 44,7,28 - 23,8,35 46,8,35 46,8,35 38,8,16 38,6,20 38,8,36 - - - - - - - - - - - - -	Tube o/p  2 outputs, twin transformers  Interchangable DAC & filter Unique discrete DAC Massive battery PSU for DaCapo  AT&T input option AT&T input option AT&T input Upgrade PSU for Digit  Combined Positron/Digit DAC 4 inputs, optional AT&T  Matches P-700, 4x20bit 18 bit, balanced output
Mission DAC5 Musical Fidelity Tubalog Musical Fidelity Tubalog MVA Dacon Orelle DA-180 Perception DAC Pink Triangle Ordinal Pink Triangle DaCapo Pink Triangle DC PS Audio Digit.ink II PS Audio Supert.ink 2 PS Audio Digit.ink II PS Audio Supert.ink 2 PS Audio Intrat.ink 2 PS Audio Ref Link OED Positron OED Digit Plus OED Digit Reference Roksan ATT-DA2 Sentec Diana Teac D-700 Teac D-2 Theta Pro-Prime II	300 499 1010 599 695 790 1450 1500 688 1230 2650 5490 89 139 299 549 993 600 2500 1800	BS MB BS MB MB BS BS PS MB MB MB MB MB MB MB MB MB BS	E	N N N N	44,8,32 - 44,7,28 - 23,8,35 46,8,35 46,8,35 38,8,16 38,6,20 38,8,36 22,10,33 - 23,14,40 23,14,49 42,5,23 in the Hi-Fi	Tube o/p  2 outputs, twin transformers  Interchangable DAC & filter Unique discrete DAC Massive battery PSU for DaCapo  AT&T input option AT&T input option AT&T input Upgrade PSU for Digit  Combined Positron/Digit DAC 4 inputs, optional AT&T  Matches P-700, 4x20bit

MM,MC,1T,3T Y N 45,8,36 Preout/main in

Audiolab 8000A 450 Int N 60



D/A CONVERTERS

Woodside DAC2

Woodside DAC1

5690

8500

1530

3790

4750

2790

509

909

Key to digital recorders
Price - typical retail, to nearest
pound.
Type - MD - MiniDisc - DCC - Digital
Compact Cassette, DAT - Digital Audio
Cassettes,
Digital In & Out - E - Electrical (usualIy Coaxial 5/PDIF), O - optical, (usualIy Toslink).

Size

42,8,34

42,8,34

35,9,41

35,8,28

44,9,36

AT&T input option

Balanced and AT&T input

Digital volume, separate PSU

Software upgradable

Balanced output

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 123 for full test

pecial	
results.	
THE DITECTO	ry on page 123 for full lest

Model	Price	Туре	Dig. In	Dig. Out	DAC Type	Size	Special
DIGITAL RECORDERS							
JVC XM-D1BK	900	MD	E,0	E,0	BS	18,5,13	
Marantz DD-82	399	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/	-	
Nakamichi 10007	0	DAT	E,0	E,0	MB in/	-	
Philips DCC300	179	DCC	E .	Υ	BS in/	36,11,30	
Philips DCC600	199	DCC	E	Υ	BS in/	44,12,30	
Pioneer D-07	1150	DAT	E,0	E,0	-	44,14,38	96kHz record, Legato Link
Sharp MD-M11E	449	MD	0	0	4	3,10,11	
Sharp MD-M11	450	MD	+	Υ		8,3,11	Recorder, title generator
Sony DTC690	600	DAT	E,0	Υ	1bit i	43,11,35	UK sound, SCMS
Sony MDS101	700	MD	0	Υ	1bit i	23,8,29	Title display, full remote
Sony MBS501	800	MD	E,0	E,0		-	Sample rate converter
Sony DTC60ES	800	DAT	E,0	E,0	-		SBM
Technics RS-DC8	700	DCC	E,0	E,0	BS	43,12,35	

Sony DTC60ES	800		E,0	E,0				SBM			
Technics RS-DC8	700	DCC	E,0	E,0	E	BS .	43,12,35				
					₹						
	_			×	mpedance						
	Price	Туре		Weight	anc						
Model	ĕ	ë		#	ë		Special				
HEADPHONES	7	For		6	16		Page reconstor	duete			
Aiwa HP-V141	7	Ear		5 45	16 32		Bass resonator				
Aiwa HP-A160 Aiwa HP-JB33	8	Opn			Description of the last		Banded, 3.5/6. Vertical ear fit,				
Aiwa HP-V143	9	Opn Ear	-	18 5	16 16		Bass resonator	Section 1991 When the second section 1991 Inches			
Aiwa HP-A260	9	Opn		54	32		Banded, bass r				
Aiwa HP-V145	10	Ear	_	5	16		Carrying case i				
Aiwa HP-V147	10	Ear		5	16		Bass resonator				
Aiwa HP-X201	13	Sld		230	10		Dual plug	ducto			
Alwa HP-A360	13	Opn	_	65	40		Banded, bass r	econator ducts			
Aiwa HP-X301	20	Sld		230	-		3m lead, dual p				
Aiwa HP-VX303	25	Sld		230			In-line controls				
Aiwa HP-X705	40	Sld		130			Dual plug, 2m				
AKG K2	23	Opn	_	70	200		Mini	CAL GADIC			
AKG K33	25	Opn		90	50		eviii ii				
AKG K44	42	Opn		90	50						
AKG K135	46	Opn		160	150						
AKG K141	74	Opn		225	600						
AKG K240 Monitor	82	Opn.		240	600						
AKG K270	112	Sld		250	75						
AKG K280 Parabolic	117	Opn	_	250	75						
AKG K400	118	Opn		250	120						
AKG K270 Studio	121	Sld		250	75						
AKG K500	138	Opn		250	120						
AKG K340	. 191	Opn		380	400						
AKG K1000	646	Opn		270	120						
Audio Technica ATH-309	36	Opn		140	30						
Audio Technica ATH-M4X	39	Opn		140	30						
Audio Technica ATH-909	60	Opn		200	600						
Audio Technica ATH-01	80	Opn		200	600						
Audio Technica ATH-910	90	Sld		200	600						
Audio Technica ATH-9000	245	Opn		240	32						
Beyer DT311	45	Opn		120	40						
Beyer DT331	49	Opn		120	250						
Beyer DT411	59	Opn		120	250						
Beyer DT431	69	Opn		250	250						
Beyer DT-511	85	Opn		200	40						
Beyer DT990	119	Opn		200	600						
Beyer DT801	129	Sld		250	250						
Beyer DT100	135	Sld		350	600						
Beyer DT770 Pro	140	Sld		250	600						
Beyer DT811	159	Opn	_	245	250		Ozzdlaza iz/				
Beyer IRS790	165	Opn		120	- 000		Cordless infra-	red			
Beyer DT990 Pro	169	Opn	_	250	600						
Beyer DT-901	179	Sld		280	250						
Beyer IRS890	199	Opn		120	600						
Beyer DT911	199	Opn		275	250						
Jecklin Float Model 1	75 99	Opn _		400 400	200						
Jecklin Float Model 2	399	Opn		600	8		Electrostatic				
Jecklin Float ELS	399	Opn		000	0		Lieurostatic				



Key to headphones
Price - typical retail, to nearest
pound.
Type - Opn - open back, vented or
velocity type; gives less environmental isolation, but is usually more natural feeling in extended use. Sld sealed - the headphones form an air
seal around the ears, helping reduce
sound leakage. IR - Infra red cordless.
Ear - in-ear model.

Impedance - in ohms.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 123 for full test results.

	/	sound leakage Ear - in-ear mo Weight - witho	del.	a red cordless	
	Price	Туре	Weigh	Impedance	
Model HEADPHONES	Ö	Ö	=	ő	Special
JVC HA-M3	6	Sld	33	32	1.2m dual plug lead
JVC HA-F15	9	Opn	6	16	Mini 1.2m, 3.5/6.3mm plug
JVC HA-X55 JVC HA-D410	12 15	Sld Sld	45 90	32 32	2m dual plug lead 2m, 3.5/6.3mm plug
JVC HA-X77	16	Sld	40	32	2m dual plug lead
JVC HA-F35	16	Opn	6	32	Mini 1.2m, 3.5/6.3mm plug
JVC HA-X99 JVC HA-D510	17 20	Sld	110	32	2m dual plug lead 3m, 6.3/3.5mjacks
JVC HA-D610	25	Sld	120	32	3m, 6.3/3.5mjacks
JVC HA-D690	40	Sld	220	32	3m, 6.3/3.5mjacks
JVC HA-D710 JVC HA-D910	55 65	Sld Sld	210	32	3m, 6.3/3.5mjacks
JVC HA-D1000	250	Sld	220 340	32	3m, 6.3/3.5mjacks 5m, 6.3/3.5mjacks
Kenwood KH-535	15	Ear	-	32	3.5mm plug
Kenwood KH-757	20	Ear	-	32	3.5mm plug
Kenwood KH-1000 Kenwood KH-959	20 25	Opn Ear	30	32 32	2m OFC lead 3.5mm plug
Kenwood KH-2020	40	Sld	210	32	2.5m OFC lead
Kenwood KH-5000	70	Sld	280	32	2.5m OFC lead
Koss TD60 Koss TD65	29 45	Sld Sld	150 150	100	
Koss MAC5	45	Opn	100	60	
Koss TD75	59	Sld	330	150	
Koss Porta Pro Jnr	59	Opn	65	60	
Koss Porta Pro 1 Koss MAC7	65 65	Opn Sld	65 160	60	
Koss Pro 480	115	Cld	250	100	
Koss Pro 4AA	129	Sld	425	230	
Koss JCK200 Koss JCK300	195 350	Sld Sld	240 240	100	Cordless infra-red Cordless infra red
Koss ESP950	1995	Opn	350	-	Electrostatic
Maxell HP100	4	Ear	3	32	Replacable pads, 1m lead
Maxell HP200	5	Opn	30	32	Replacable pads, 1m lead
Maxell HP-400 Maxell HP-350	8	Ear Eiar	5	32 32	With pouch, 6/3/3.5mm fit Winder case, fold plug,
Maxell HP-500	13	Opn	45	32	2.7m lead, 6.3/3.5mm fit
Maxell HP1000	15	Opn	95	32	2.7m lead, digital ready
Maxell HP2000 Maxell HP-3000	20 30	Opn Sed	140 120	32	Volume control digital ready Volume control digital ready
Nakamichi SP7	70	Opn	150	45	volume control digital ready
Pioneer SE-5	16	Opn	60	30	2m OFC cable
Pioneer SE-15	20	Opn	65 94	30 40	2m OFC cable 2.5 OFC cable
Pioneer SE-32 Pioneer SE-52	25	Opn Opn	104	40	2.5 OFC cable
Pioneer SE-15V	30	Opn	65	30	5m OFC cable
Pioneer SE-330D	35	Sld	165	35	3m cable, bass boost duct
Pioneer SE-400D Pioneer SE-500D	37 48	Sld Sld	185 175	35 35	3m cable, dual bass horn 3m cable, dual bass horn
Pioneer SE-700D	60	Sld	180	35	3m cable, dual bass horn
Ross RE-233	5	Opn	25	8	Micro
Ross RIH-150 Ross RE-235	6	Ear Opn	5	16 16	Inner ear headphone Personal stereo
Ross RE-234	6	Opn	5	16	Personal stereo
Ross RE-229	6	Opn	35	8	Folding
Ross RE-2030	6	Opn	5	8	Personal stereo
Ross RMH-300 Ross RE-280	7	Opn Ear	51	8 16	Lightweight Vertical inner ear
Ross RE-246	7	Opn	5	16	Micro stereo phones
Ross RE-223	7	Sld	155	8	Stereo/mono
Ross RMH-500CD Ross RIH-360CD	9	Opn Ear	48 16	16 16	Lightweight Vertical inner ear
Ross RE-2060CD	9	Opn	5	16	Inner ear headphone
Ross RMH-310TV	10	Opn	51	8	For video and TV
Ross RIH-550 Ross RIH-460CD	10 12	Ear Ear	5 16	16 16	Inner ear, with volume control  Vertical inner ear, volume pot
Ross RDH-200CD	13	Sld	150	8	Closed back
Ross RDH-100CD	15	Sld	144	8	CD headphone
Ross RDH-300CD	17	Sld	155	8	CD headphone
Ross RDH-400CD Sennheiser HD16	22 8	Sld Opn	186 45	8 32	Digital headphone Mini, 1.2m lead, dual plug
Sennheiser HD36	11	Opn	62	32	Mini, 1.2m lead, dual plug
Sennheiser HD56	13	Opn	72	32	Mini, 1.2m lead, dual plug
Sennheiser Vegas Sennheiser Manhattan	25 25	Opn Opn	118 118	32	3m lead, 3.5/6.3mm 3m lead, 3.5/6.3mm
Sennheiser HD440 II	35	Opn	125	60	3m lead, 3.5/6.3mm
Sennheiser HD60TV	36	Opn	118	32	6.8m lead (inc vol control)
Sennheiser HD320 Sennheiser HD330	45 60	Opn Opn	120 120	100	3m lead, 3.5/6.3mm 3m lead, 3.5/6.3mm
Sennheiser HD340	70	Opn	120	100	3m lead, 3.5/6.3mm
Sennheiser HD25 SP	80	Sld	115	85	3m lead, 6.3mm plug
Sennheiser HD535	90	Opn	255	150	3m lead, 3.5/6.3mm
Sennheiser HD545 Refere Sennheiser Set 90/UK	nce110 130	Opn Ear	255 40	150	3m lead, 3.5/6.3mm Infra-red cordless
Sennheiser HD565 Ovatio		Opn	255	150	3m lead, 3.5/6.3mm
Sennheiser HD265 Linear	130	Sld	260	150	3m lead, 3.5/6.3mm

Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory, 450 Int N 60 MM,MC,1T,3T Y

Audiolab 8000A

N 45,8,36 Preout/main in

Audiolab 8000A

Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory,

450 Int N 60 MM,MC,1T,3T Y N 45,8,36 Preout/main in



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# THIS MONTH'S STAR BUYS

#### AIWA



- \* TOP OF RANGE COMPACT DISC \*WHAT HI FIP\*\*\*\*\* \*'UPFRONT CRISP ANALYTICAL SOUND' \*DIGITAL OPTICAL OUT OPTIONAL REMOTE £15. H.P. SOCKET \*SUPERB BUILD QUALITY

#### PIONEER



CLD2700

#### DENON



- TOP FLIGHT A/V AMP AVC 3020 5 STAR SOUND QUALITY 2 x80 WATTS FRONT 35 WATTS CENTRE
- 2 x35 WATTS REAR 10 INPUTS

BARGAIN OFFERS

NAKAMICHI CD4 CD PLAYER
"Clean shimmering sound" What Hi-Fi? Sound Quality MISSION 7601 SPEAKERS

ALSO DR3 CASSETTE UN

MORDAUN

All brand new factory sealed. Most at trade price or less

Special Purchase

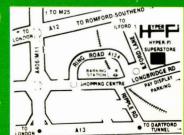
All equipment brand new sealed cartons fully All equipment prana new sealed carrons to guaranteed direct from SONY (U.K.) LTD.

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**67-73 LONGBRIDGE ROAD** BARKING, ESSEX. HOTLINE: 081-591 6961

NOW ONLY MINUTES AWAY FROM THE NEW M11 (A406) MOTORWAY CLOSE TO BARKING UNDERGROUND/MAINLINE STATION







#### AMPLIFIERS

#### **AMPLIFIERS**

#### RECEIVERS

**PIONEER** 

#### **PIONEER**



- \* HIGHLY REVIEWED RANGE
- \* 2 x 25 WATTS OUTPUT
- 5 INPUTS 2 TAPE DUBBING \* BASS TREBLE TONE CONTROLS
- · IOUDNESS SWITCH \* HEADPHONE SOCKET BLACK 420mm

A201

Also A102 2 x 30 WATT £99.95

**PIONEER** 00 • 2000 -----

- \* 2x 95 WATTS 20HZ 20KHZ
  \* 2 x 200 WATTS DYNAMIC POWER
  \* SUPER LINEAR CIRCUIT
  \* DIRECT SWITCH 7 INPUTS
  \* RECORD SELECTOR HIGH GAIN PHONE EQ.

A676G

Also A676BL £249.95

\* AM/FM DIGITAL RECIEVER \$X302R
\* 2 x 85 WATTS 2 X 120 WATTS DYNAMIC
\* 30/60 MIN SLEEP TIMER
\* FULL REMOTE CONTROL
\* 30 AM/FM PRESETS. AUTO DIMMER.
\* A.B. SPEAKERS. ANTI RESONANCE INSULATION.

# .

#### YAMAHA AM



- \* 90 WATTS PER CHANNEL
- \* INFRA-RED REMOTE \* 6 INPUTS INC TWO TAPE
- SOURCE DIRECT, LOUDNESS
   TWIN SPEAKER OUTPUTS

#### SONY



- \* 100 WATTS RMS 8 OHMS \* GIBRALTER CHASSIS \* 7 INPUTS, TWIN DRIVE POWER SUPPLY \* SOURCE DIRECT/RECORD OUT SELECT \* MM/MC PREOUT AB SPEAKERS \* HIGHLY REVIEWED AMP TAF670ES

#### TUNERS **KENWOOD**



- FM/IW/MW/ 30 PRESETS
- \* 12 STATION NAME PRESETS
- 6 EVENT PROGRAMME TIMER 60 MINUTE SLEEP TIMER
- · SUPERB QUALITY

9

#### NAKAMICHI



**KENWOOD** 

- 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

HIGHLY REVIEWED WHAT HI-FI

\* 44 KEY REMOTE CONTROL.

\* 2 x 60 WATTS 20HZ -20KHZ

\* 2 x 140 WATTS DYNAMIC POWER

\* PURE SIGNAL GROUND LINE

1A3

9

\* 5 STAR REVIEW WHAT HI FI
\* GOOD REVIEW HI FI CHOICE
\*\*ULTIMATE HOME THEATRE
\*\* 2 × 85 WATTS FRONT 2 × 45 WATTS REAR
\*\* 1 × 45 WATTS CENTRE \*\* DOLBY PRO LOGIC DSP
\*\*SIX AUDIO SIX VISUAL CONNECTIONS
\*\* FULL REMOTE CONTROL .



**KENWOOD** 

#### RECIEVERS PIONEER



- KA4040R
- QUARTZ DIGITAL RECIEVER
  2 x 55 WAITS 2 x 85 WAITS DYNAMIC
  30 RANDOM PRESETS AM/FM
  5 AUDIO INPUTS 2 TAPE
  A.B. SPEAKER SELECTOR

  \$\$\frac{\$\$x20}{2}\$\$
- **SX102**
- Also SX202R Remote £179.95

#### SONY



- RDS TUNER WITH FON
- \* 3 BAND AM/FM DIGITAL SYSTEM
  \* DISPLAY MODEL 30 PRESETS
  \* DIAL TUNING SYSTEM
  \* WHAT HI-FI AWARD WINNER

#### CASSETTE DECKS

#### AIWA



- DOLBY B & C HX PRO
   DIGITAL TAPE COUNTER
   FINE BIAS & REC CALIB
   FULL LOGIC CONTROL
   MUSIC REPLAY H/P SOCKET

.

TCK5115

KT2030L

STS311

#### SONY



- \* EXCLUSIVE U.K. AUDIOPHILE DESIGN
- HIGHLY REVIEWED
   2 x 90 WATTS RMS 8 OHMS
   PURE STRAIGHT PATH DESIGN
   MM + MC CART INPUTS

2

Also TAF 442ED £149.95 TAF 542ED £169.95

#### SONY



- STRD590

A.V. REMOTE RECIEVERI
DOIBY 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
30 RANDOM PRESET 3 WAVEBAND
51

#### SONY

DOLBY S PRICE BREAK THROUGH



- 3 HEAD DOLBY S. 3 HEAD 2 MOTOR DOLBY B/ C/S /HX PRO MID SHIP DRIVE MULTI AMS
- SAVE £120



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

#### SONY



- FULL SIZE DAT RECORDER.
   1 BIT A/D AND PULSE D/A CONV
   3 MOTOR SYSTEM
   1 NONG PLAY MODE A/B REPEAT
   LINEAR TAPE COUNTER
   REMOTE CONTROL
   DTC690

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ALSO CD162 MIDI CD £69.95

FAMOUS PHILIPS QUALITY CD920
 HIGHLY REVIEWED WHAT HI-FI.
 BITSTREAM D.A.C. DIGITAL OUTPUT
 FULL FUNCTION REMOTE
 DIRECT ACCESS EDIT MODES

#### SONY



GREAT FEATURE REVIEW WHAT HI-FI 4 45 BIT 8 DAC D/A CONVERSION. DIGITAL SERVO SYSTEM FULL REMOTE/REM VOL TIME/MANUAL FADE



HIGHLY REVIEWED WHAT HI-FI 7 HI-FI CHOICE
 DIFFERENTIAL MODE BITSTREAM CONVERTOR
 OPTICAL AND CO-AXIAL DIGITAL OUTPUT.
 FTS MOTORIZED VOLUME CONTROL
 REMOTE CONTROL
 CD72

#### **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

696

3

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#### COMPACT DISC

#### SPEAKERS

#### SPEAKERS

#### SONY



**SPEAKERS** 

J.P.W.

\* IMPROVED MODEL UP FROM MINI MONITOR \* RECOMMENDED HI-FI CHOICE \* 70 WATTS POWER RATING

- TOP OF THE RANGE ES. QUALITY
  HIGHLY REVIEWED HI-FI CHOICE
  DIGITAL OPTICAL OUTPUT.
  FULL REMOTE CONTROL
  FIVE STAR REVIEW WHAT HI-FI

LEPIOZE

#### MORDAUNT SHORT MS.10

- HIGHLY REVIEWED HI-FI CHOICE
   FIVE STAR REVIEWED WHAT HI-FII
   100 WATTS REPAC UNITS
   ALUMINUM DOME TWEETER
   DELUXE BLACK FINISH



- HIGHLY REVIEWED SPEAKER
- TWEETER DIE CAST BASS
  \* DELUXE ROSEWOOD

Also MA1800RO £699.95



## .

# SYSTEMS

#### MORDAUNT SHORT

- \* HIGHLY REVIEWED NEW RANGE
  \* TWO WAY INFINITE BAFFLE
  \* 100 WATTS REPAC UNITS
  \* ALUMINIUM DOME TWEETER
- \* MCS WOOFER BI. WIRE \* 25 x 43 x 28cm BLACK FINISH





- \* AWARD WINNING SYSTEM
  \* 2 × 30 WATTS OUTPUT
  \* 5 BAND SPECTRUM ANALYSER
- S BAND SPECIALING
   KAROKE MIC MIXING
   FULL REMOTE CONTROL
   3 WAY SPEAKERS £30 PAIR Also NSX 500

3 Disc Auto
7 Band Spectrum
£279.95



TO WATTS POWER RATING
 FERRO FLUID DOME TWEETER
 HARD WIRED X/OVERS
 LARGE DIAMETER TERMINALS
 WALNUT FINISH



#### MORDAUNT SHORT AND

- \* FULLY SHEILDED MAGNETS SUITABLE FOR ALL A/V APLICATIONS \* HIGHLY REVIEWED HI-FI SPEAKER
- NEW IMPROVED TWEETER
   POSITEC PROTECTION SYSTEM
- \* SHELF OR FLOOR STAND USE \* 100 WATTS HANDLING \* DELUX BLACK FINISH \* IDEAL CENTRE SPEAKER

£4



£ 88

#### **CELESTION**

CELESTION 9

- \* HIGHLY REVIEWED HI-FI CHOICE \* HIGHLY REVIEWED WHAT HI-FI \* 100 WATTS HANDLING
- \* 3 WAY BASS REFLEX
  \* SUPERB BLACK FINISH



ALSO DELUXE OAK FINISH £199.95

**CELESTION** 

CELESTION 15

#### **PIONEER**

J20
DOLBY SURROUND SOUND SYSTEM
2 x 50 WATTS FRONT
2 x 10 WATTS REAR
SOUND FIELD CONTROL
+ MOVIE MODE
7 BAND EQUALIZER, VIDEO INPUT
36 PRESET AM/FM TUNER
1 BIT 24 TRACK CD PLAYER
TWIN A/REV DOLBY B & C
QUALITY TURNTABLE

## WHARFDALE

- 10C WATT HANDLING
   HIGHLY REVIEWED HI-FI CHOICEI
   INFINITE BAFFLE SYSTEM
   2 WAY BASS & TWEETER
- 8 OHMS BLACK FINISH



- RECOMMENDED HI-FI CHOICE
   HIGHLY REVIEWED WHAT HI-FI
   FLOOR STANDING 2 WAY DESIGN
   TITANIUM DOME TWEETER
   100 WATTS HANDLING
   SUPERB BLACK FINISH

ALSO DELUXE OAK FINISH £299.95



## **PIONEER**

140
2 x 100 WATTS RMS OUTPUT
5 SEPARATE POWER AMPLIFIER
A/B A+B SPEAKER SWITCHING
7 BAND EQUALIZER
CYANGE DIATTED CD PLAYER

\* STABLE PLATTER C.D. PLAYER

\* 36 PRESET AM/FM TUNER

\* TWIN AUTO/REV B.C. HX PRO

\* QUALITY BELT DRIVE T/TABLE



MR100 Multi Room Adaptor £29.95

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#### 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
- WALNUT FINISH 320 x 230 x 210mm



#### MORDAUNT SHORT AVY

- MSS.50

   HIGHLY REVIEWED SPEAKER
   FLOOR STANDING BASS REFLEX
   89 DB 1 WAIT SENSITIVITY
   TWIN BASS UNITS DOME TWEETER
   ROSEWOOD FINISH

Also DELUXE BLACK FINISH £349.95

#### **PIONEER**

#### DOLEY BURROUND N93T

- \* 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

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# WE WILL BEAT ANY GENUINE ADVERTISED PRICE! PHONE FOR DETAILS



SALE

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AMPLIFIE	RS	KENW		YAM	AHA	CTS620	£199.95	764i	£479.95	NSXD737	£449.95	PION		PHILI	
ADAZA		KRV6050	£289.95	TX550	£99.95	CTS810	£199.95	765i	£679.95	NSXD909 NSXD939	£449.95	J10	£349.95	CD162	£69.95
XA003 £9		KRV6060ED		TX350 TX950	£129.95 £149.95	CTS610	£199.95	STANDS	£59.95	DEN	£649.95	J200	£349.95	CD164	£89.95
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	59.95	MARA		DEN	ION	102		MA14GII	£347.73 £399.95	D100	£499.95	J400M J20M	£549.95	CD930	£129.95
		SP50ED	£149.95	DRA435	£149.95	TCFX211	£59.95	MA800G BI		D90	P.O.A.	J40	£599.95	CD920	£129.95
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PMA450 £24		MORDAUN	T SHORT	DRA545R	£319.95	TCK311ED	£109.95	STUD 10	£699.95	D250 DF10	P.O.A. P.O.A.	J500M	£699.95	PION	
		<b>FULL RANGE</b>		J١	/C	TCK370 TCWR435	£119.95 £129.95	MA 1800 RC		JV		SOI		PD201	£99.95
AVC3020ED £49		PION	IEER		£149.95	TCK411	£149.95	STUD 15	£799.95	ADA S2	£299.95	C108	£269.95	PD202	£119.95
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	10 05	STRD590	£189.95	SX202R	£179.95	RSTR515KED		802ED	£169.95	UD301	£299.95 £349.95	CDX320	P.O.A.	RCD945AX*	
	40 05	STRD511ED		SX302R	£229.95	RSBX747KED		804ED	£289.95	UD351 M	£389 95	CDX520	P.O.A.	RCD965	£299.95
	70.05	STRD790	£199.95	so	NY	YAM		SOI		UD501	£399.95	COMPAC	T DISCS	SON	
	00 05	STRD611	P.O.A.	STRD390	£149.95	KX260	£139.95	SSA109	£49.95	UD551M	£539.95	COMPAC	וטוטכט	CDPM33	£69.95
	00 05	TAAV570B	P.O.A.	STRD311	£!79.95	KXW162	£149.95	APM181ES	£199.95	UD701	£599,95	AIM	VA	CDPM43	£99.95
	49.95	TAAV670	£329.95	STRD590	£189.95	KXW262	£149.95	SSS70ES	£319.95	UD751 M UD901	£649.95 £649.95	XC300*	£89.95	CDP497	£99.95
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	69.95 .	YAMA		SAGX130D		CS435ED	£99.95	611.2ED	£349.95	N70WM N100W	£399.95	DCD695	£199.95	CDP711ED	£169.95
	.0.7.	DSPA500	P.O.A.	SAGX230D		CS503/2ED	£129.95	613.2ED	£499.95	NIOOWM	£429.95	DCD890°	£229.95	CDP791	£199.95
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	49.95 t	RXV470	P.O.A.	YAM		PSLX150B	£99.95	Diamond 5	£59.95	IMP7	£899.95	KENW		CDP3500	£149.95
PIONEER		DSPA970	P.O.A.	RX550	£149.95	PSLX431B	£149.95	CRS3ED	£59.95	MHC450	£269.95	DP5040	£129.95	VRDS10	£699.95
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	77.75	NSC80	P.O.A.	RX360	£359.95	SL1200	P.O.A.	425	£129.95	MHC550	£299.95	DP3050	£179.95		
	49.95 49.95	NSC110	P.O.A.	CASSETT	E DECKS	SL1210	P.O.A.	CRS7	£199.95	MHC710	£329.95	DP5050	£229.95	SLPJ38	£79.95
A400 P.	20.A.	TUNE	EDS			SPEAK		CRS9	£299.95	MHC650	£339.95	DPM6650	£239.95	SLPG340ED*	£99.95
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	A 0	XTOO3	£69.95	DX57	£199.95	B &		KENW		MHC 2900	£449,95 £449,95	MARA		SLPG540AK*	
A602 £24	49.95 (	XT950	£89.95	GX95 II	£329.95	DM600IMP	P.O.A.		£149.95	MHC3800	£499.95	CD53	P.O.A.		
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ROTEL	1	TU560I	£99.95	ADF410	£79.95	DM620IMP	P.O.A.	SOI		MHC4900	£699.95	CD52II	£149.95 P.O.A.	SLP2000	P.O.A.
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	0.A	KT6040	£169.95	XKS7000	£299.95	DITTON 2BL		AIM	/A	SCCH505	£529.95	NAKA		CDX870	£189.95
	69.95	MARA	NTZ	XKS900	£399.95	CEL 7	£169.95	LCX7	£219.95	SCCH515	£3/9.93 £699.95	CD4	£239.95	CDX670	£229.95
		ST40	£119.95	DEN DRM510	£99.95	DITTON 2 W	£169.95	LCX50	£219,95 £269,95	SCCH950	£799 95	_^		027107-0	2227.70
TAF670ES £29	99.95	ST50L	£139.95	DRM540	£159.95	CEL 9BL	£169.95	LCX60 LCX65	£269.95	SCCH909D	£899.95	.4		7	
		ST72LED	£199.95	DRM610	£139.93 £169.95	CEL 9 OAK		LCX9	£299.95	YAM	AHA	, DIE	I V	NC	A ' A
TAAV670 £32	29.95	NA	D	DRS810	P.O.A.	CEL 15BL	£249.95	LCX70M	£329.95	CC70W	£549.95<	A CO	$\sim 1$	- 1 V.	
TECHNIC	S A	402ED	£149.95	DRM710ED		CEL 15OAK		LCX10	£349.95	MIDI SY	STEMS	164			
	99.95	PHILI	IP <b>S</b> £79.95		£219.95 £249.95	5000	£399.95	UXTI J.V.	£269.95	AK		YOO	IDV C	IDDO	CIAI
		FT910 FT930	£/9.93 €99.95	DRW760 KENW		CERWIN		UXA4	£299 95	M48	£289.95	DO	TDI 3	URROU	JNU
		FT920	£99.95	KX3050	P.O.A.	AT40	£249.95	UXC7	£309.95	AIV	/A	SO	INID	SPEAKE	EDC
	49.95	PION	IEER	KX5050	P.O.A.	AT60	£299.95 £399.95	UXA55R	£319.95	Z720	£299.95	30			-173
		F201L	£79.95	KX5030	£129.95	AT80 VS10	P.O.A.	MSA7	CCD.	Z650	£339.95		60 W	AITS	
	.O.A.	F202L	£99.95 £119.95	KXW8040	£149.95	VS12	P.O.A.	SOI	JY -	ZD5000M	£399.95	2	EPON	T 2 REA	ΛD
YAMAHA		F550RDS	£119 95	KX9050S	P.O.A.	AT100	£499.95	PMC301	£269.95	Z1 <i>7</i> 00 ZD3100M	£449.95 £499.95		NOT	LEDE	7117
		F401L	£119.95	MAR		VSI515	P.O.A.			ZD7000M	£499.95		I CE	NTRE	
AX470 P.	.O.A. F	F301 RDS	£149.95	SD52	£1 39.95	JPV	<b>~</b> '.⊙.∩.	MINI SY	STEMS	ZD7100M	£599.95	C		0	-
AXV401 £13	39.95 F	F <i>5</i> 02RDS	P.O.A.	SD53ED	£169.95	MINIM WL		AK	ΑI	ZD9100	£799.95	1		9.9	
AX570 P.	.O.A.	ROT RT950BXED	C1 40 05	SD63ED	£199.95	MINIM BL	P.O.A.	MX92	£249.95	JV		F	OR A	LL FIV	E
		DTOSOAY	C1 50 05	NAKA		SUBWOOFE		MX95	£249.95	W37CD	£299.95				
<b>AUDIO VISI</b>	UZAL	1O2	NY	DR3	P.O.A.	SONATA WI		MX570	£299.95	W58CD	£399.95			-	
		313211LB	P.O.A.		POA	SONATA BL		MX670	£349.95	W78CD	£499.95 £699.95	1 0	'ENIN	G TIME	3
CELESTIO	(	STS1 <i>7</i> 0 STS311 <b>lb</b>	£119.95		LIPS <sup>P.O.A.</sup>	PI	P.O.A.	MX770 <b>AIV</b>	£399.95	1010ED 1020ED	£099.95 £799.95				
FULL RANGE P.	.O.A.	STS570ES	P.O.A. £199.95	DCC900	£249.95	AP2	P.O.A.	NSX270	£199.95	KENW	£/77.Y3			pm FRIDAY	
		STS505ES	P.O.A.	PION	NEER	AP3	P.O.A.	NSX360G	£239.95	M27	£399.95	C	LOSED TI	HURSDAYS	
DENON		STS770 ES	P.O.A. £199.95	CTS210	£69.95	MISSI	ON	NSX340	£249.95	M28	£449.95				
AVC1530ED £39		TECH	NICS	CTS310	£89.95	760i	£109.95	NSX400	£249 95	M47	£449.95				
AVC3020ED £49		ST610LED STG630RDS	£99.95	CTW420R	P.O.A	760iSE	£129.95	NSX500	£279.95 £299.95	M56	£499.95	USE	COUPO	N TO CL	AIM
		STGT550	P.O.A. P.O.A.	CTS410	£149.95	761i	£179.95	NSX430	£299.95 £299.95	M76	£499.95		CIV	FREE	القرور
AVC 3530 P.	.O.A. 9	ST610L	£109.95	CTS320	£149.95	780SE	£239.95	NSX520 NSX540	£299.95 £349.95	M57	£699.95		SIV	The same	الكوار
JPW		STG90LKED	£199.95	CTW620R	P.O.A	762i	£249.95	NSXD636	£347.73 £399.95	M77	£799.95	i Bara	CD	DISCS	أكهوا
FULL RANGE F		STGT650	P.O.A.	CTS520	£169.95	781	£249.95	NSXD707	£399.95	M97	£949.95				
				CTS510	£169.95	763	£379.95							LL STAR •	
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		VAIFRE	IS AVAILABLE	E WITH SPEA	KERS FROM S	220 A PAIR. E.I	D.: EX DISP	AY FULLY GU	ARANTEED				A PRICE	ISI ABOVE	
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Name	Signature	••••
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Key to headphones
Price - typical retail, to nearest
pound.
Type - Opn - open back, vented or
Type : Opn - open back, vented or
velocity type; gives less environmental isolation, but is usually more natural feeling in extended use. Sld sealed - the headphones form an air
seal around the ears, helping reduce
sound leakage. IR - Infra red cordless.
Ear - in-ear model.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 123 for full test results.

Weight - without cable. Impedance - in ohms.



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-O - KEF prop. coaxial
drive unit, Horn - horn loading, MC moving coil, ESL - electrostalic, 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 123 for full test results.

			_	Impe							
Model	Price	Туре	Weight	mpedance	Caracial						
Model HEADPHONES	е	е	#	e	Special						
Sennheiser HD25	145	Sld	140	70	1.5m lead, 3.5/6.3mm						
Sennheiser IS450	150	Opn	160	-	Infra-red cordless - hi-fi						
Sennheiser Set 180/UK	150	Ear	43	-	Infra-red cordless						
Sennheiser IS550	180	Opn	170	-	Infra-red cordless						
Sennheiser HD 580	190	Opn	260	300	3m lead, 3.5/6.3mm						
Sennheiser Charleston	225	Opn	210	140	3m lead, dual plug, leather tr						
Sennheiser HE60/HEV70	998	Opn	260	-	Electrostatic with energiser						
Sennheiser Orpheus	9652	Opn	365	-	Electrostatic, valve energiser						
Sony MDR-E515EX	8	Ear	5	-	1m lead, mini plug						
Sony MDR-007 Mk II	8	Opn	36	3	2m, 3.5/6.3mm plug						
Sony MDR-009	10	Opn	40	-	2m, 3.5/6.3mm plug						
Sony MDR-W07L	11	Ear	13	-	1m mini plug						
Sony MDR-E505	12	Ear	7	-							
Sony MDR-A009	12	Opn	-		-						
Sony MDR-E515V	12	Ear	5	+	1m lead, mini plug						
Sony MDR-V50	13	Sld	-	*	-						
Sony MDR-E525	15	Ear	5	-	1m lead, mini plug						
Sony MDR-24	15	Opn	-	-	7m, 3.5/6.3mm plug						
Sony MDR-W12L	16	Ear	-	-	1.2m mini plug						
Sony MDR-008TV	17	Opn	-	-	5m, 3.5/6.3mm plug						
Sony MDR-E535	18	Ear	5	-	1.2m lead, mini plug						
Sony MDR-44	18 19	Opn	•	1	7m, 3.5/6.3mm plug 5m, 3.5/6.3mm plug						
Sony MDR-009TV	20	Opn Sld		17	2m, 3.5/6.3mm plug						
Sony MDR-CD30 Sony MDR-E747MP	20	Ear	6		1.2m lead, mini plug						
Sony MDR-CD50	20	Sld	180	24	2m, 3.5/6.3mm plug						
Sony MDR-5747	20	Ear	6	-	1.2m lead, mini plug						
Sony MDR-P1TV	22	Sld	-		5m, 3.5/6.3mm plug						
Sony MDR-A22L	22	Ear	-		1.2m mini plug						
Sony MDR-CD250EX	28	Sld	-	-	3m, 3.5/6.3mm lead						
Sony MDR-CD450	45	Sld	260	24	3m, 3.5/6.3mm plug						
Sony MDR-CD550	60	Sld	270	45	3m, 3.5/6.3mm plug						
Sony MDR-D33	70	Sld	120	45	1.5m, 3.5/6.3mm plug						
Sony MDR-IF210K	80	IR	170	-	Seven meter range infra red						
Sony MDR-D55	90	Sld	120	45	1.5m, 3.5/6.3mm plug						
Sony MDR-CD750	90	Sld	290	45	3m, 3.5/6.3mm plug						
Sony MDR-D77	120	Sld	140	45	1.5m, 3.5/6.3mm plug						
Sony MDR-610k	190	IR	470	-	Seven meter range infra-red						
Sony MDR-CD1000	200	Sld	330	45	1.5m, 3.5/6.3mm plug						
Stax SR34	169	Opn	170	-							
Stax SR Gamma	239	Opn	300	-							
Stax SR84	259	Opn	160	-							
Stax SR Lambda	349	Opn	325	-							
Stax Gamma Pro	399	Opn	300								
Stax Lambda Pro	449	Opn	325	*							
Stax Lambda Sig	549	Opn	325	-	One lead						
Technics RP-HT77	30	Sld	150	32	3m lead						
Technics RP-HT86	40 60	Sld Sld	150 190	35 35	3m lead 3m lead						
Technics RP-HT116	100	Sld	300	32	3m lead						
Technics RP-F10 Technics RP-F30	180	Sld	340	32	3m lead						
Vivanco SR35 Micro	12	Ear	4	18	For personal stereos						
Vivanco SR65 Mini	13	Opn	30	32	For portable CD players						
Vivanco SR25 Micro	14	Ear	4	18	Includes case						
Vivanco SR45 Micro	15	Ear	4	18	Including volume control						
Vivanco SR474	32	Opn									
Vivanco SR606	40	Opn	225	32	3.5/6.3mm plug						
Vivanco SR808	55	Opn	250	30	3.5/6.3mm plug						
Vivanco SR909	70	Opn	285	600	Remote control lead, all plugs						
Vivanco IR900	70	Opn	235	-	Infra-red cordless						
Vivanco SR10001/1	110	Opn	265	100	In-front localisation						
Vivanco SR9001s	120	Opn	280	-	Infra-red cordless						

Model	Price	Туре	Sens	Impedance	Power	Size	Special
LOUDSPEAKERS	450	2x Pt	86	8	150	21,39,26	Stand mount, metal cone
Acoustic Energy Aegis 1	452 799	2x Pt	86	8	200	33,106,26	Floor, reflex, metal cone
Acoustic Energy Aegis 2 Acoustic Energy AE1	870	2x Pt	88	8	200	26,30,18	Metal dome/cone, solid enc
Acoustic Energy AE1  Acoustic Energy AE2	1175	2x Pt	91	6	200	24,40,32	Twin bass, metal cone
Acoustic Energy AE3	1650	3x Pt	87	4	250	37,27,63	Simplified metal dome/cone
Advent Mini	99	JA 1 1	88	8	120	16.28.14	Bookshelf/stand mount
Advent Baby 2	149	2x	89	8	75	26.39.15	Bookshelf/stand mount
Advent Graduate	219	2x	89	8	210	28.44.17	Bookshelf/stand mount
Advent Prodigy	299	-	89	8	300	24,68,20	Floor standing, free space
Advent Legacy 2	349	-	90	8	500	38,67,22	Floor standing, free space
Advent Laureate	499	-	90	8	500	21,80,29	Floor standing, free space
Advent Heritage	579	-	90	8	600	25,89,31	Floor standing, free space
Allison AL100	100	2x	90	4	150	33,24,19	Boundary, stand mount
Allison AL105	170	2x	90	4	150	24,37,21	Boundary, stand mount
Allison MS200	220	-	90	4	75	13,25,14	Boundary, stand mount
Allison AL110	220	-	90	4	150	24,40,23	Floor standing, free space
Allison AL115	280	4	90	4	150	28,51,26	Boundary, stand mount

Allison AL100

	1						
Model	Price	Туре	Sens	Impedance	Power	Size	Special
LOUDSPEAKERS	200		00	4	150	29,29,29	Cuboid, wall mount
Allison CD6 Allison CD7	300 380	-	90	4	150 150	29,29,29	Floor standing, free space
Allison AL120	420		90	4	200	28,61,29	Floor standing, free space
Allison CD8	550		90	4	200	27,73,27	Floor standing, free space
Allison AL125	650		90	4	200	28,78,29	Open space, free standing
Allison AL130	800	-	90	4	200	32,95,34	Open space, free standing
Allison I.C. 10	2500	-	87	6	200	48,102,27	Floor standing, free space
Allison I.C. 20	5500	-	87	6	400	53,122,31	Floor standing, free space
AMC WM50	120	-	86	8	60	19,28,7	Ceiling mount
AMC WM75	160		86	8	80	22,30,9	Ceiling mount
AMC WM100	210		86	8	100	26,36,10	Ceiling mount
Apogee Grand	0	Ribbon	86	0	100	71,194,86	Three way ribbon, active sub
Apogee Centaur Minor	1345	Hybrid	88	4	100	30,88,20	Ribbon/dynamic
Apogee Ribbon Wall	1750	Hybrid	89		-	27,120,7	Ribbon/dynamic
Apogee Centaur	2300	Hybrid	88	4	150	33,102,25	Ribbon/dynamic
Apogee Slant 6	2400	Hybrid	88	-	-	00,102,20	Ribbon tweeter, dynamic bass
May a second contract of the second	3490	Hybrid	87			63,38,55	Active moving coil sub
Apogee CDD Subwoofer	3645	MC	86			58,25,42	Active moving coil sub
Apogee Stage Sub				-	-	30,23,42	
Apogee Slant 8	3700	Hybrid	88	-	-	58,127	Ribbon treble, dynamic mass Two way
Apogee Caliper Sig	3998	Ribbon	87	-		55,82,5	Two way
Apogee Stage	4100	Ribbon	86	4	200		
Apogee Centaur Major	4980	Hybrid	88 87	4	200	40,141,27 63,160,55	Ribbon/dynamic Three way ribbon, active sub
Apogee Studio Grand AR M.5	14900	Hybrid		6		18,21,15	Boundary, bookshelf mount
,	139	2x	88		60		
AR Pi One	149	-	90	8	60	19,32,17	Stand mount, boundary siting Utility model
AR Fun Partner	170	-	90	6	75	27,15,20	
AR Pi Two	199	-	90	8	100	27,44,2	Stand mount, boundary siting
AR M1	199	-	88	8	100	28,27,20	Boundary, bookshelf mount
AR Pi Three	219	-	89	8	100	21,51,22	Stand mount, boundary siting
AR Active Partner	230	Active	-	-	-	19,27,15	Utility model
AR Rock Partner	240	-	90	8	100	24,37,22	Utility powered (active)
AR M2	299	-	90	8	125	24,42,36	Boundary, bookshelf mount
AR Subwoofer 1MS	300	-	90	4	180	30,21,48	Compact subwoofer
AR M3	349	-	90	8	125	24,55,40	Boundary, bookshelf mount
AR Powered Partner	350	Active		-	15	19,27,15	Stand mount, free space
AR Pi Four	399	-	88	8	125	25,57,27	Stand mount, free space
AR M4	429	-	88	8	150	20,72,40	Floor standing, free space
AR M5	799	-	90	8	175	22,92,27	Floor standing, free space
AR M6	899	- D	90	8	200	22,106,27	Floor standing, free space
Arcam Delta 2	300	2x Pt	88	8	75	22,38,28	Stand mount, walnut or black
ATC SCM10	995	2x IB	80	8	300	18,38,26	Mnimum 100wpc, non-boundary
ATC SCM20	1461	2x IB	83	8	300	31,72,34	Minimum 100wpc, non-boundary
ATC SCM20 Tower	1999	2x IB	83	8	300	24,103,34	Floor standing SCM20
ATC SCM50	3218	3x Pt	85	8	150	31,72,43	To special order only
ATC SCM100	3683	3x Pt	88	8	-	40,84,53	To special order only
ATC SCM50A	4497	Active	-	8	350	31,72,48	With crossover and amplifiers
ATC SCM100A	5006	Active	-	8	350	40,84,59	With crossover and amplifiers
ATC SCM200A	10995	Active	91	8	850	83,73,440	With cross over and amplifiers
ATC SCM200A	11499	Active	91	-	850		75 kilo
ATC SCM300A	11995	Active	94	8	850	88,92,47	With cross over and amplifiers
ATC SCM300A	12499	Active	94	-	850		75 kilo
Audio Note AN-KB	499	-	90	8	100	28,46,23	Free space, stand mount
Audio Note AN-K/SP	699	-	90	6	100	28,46,23	Free space, stand mount
Audio Note AN-J/B	799	-	93	8	150	38,58,25	Free space, stand mount Free space, stand mount
Audio Note AN-J/SP	999	-	93	8	150	38,58,25	
Audio Note AN-E/B	1299	-	94	8	150	36,84,28	Free space, stand mount
Audio Note AN-E/SP	1599	D.	94	8	150	26,84,28	Free space, stand mount
Aura SP-50	400	Pt	87	4	120	21,40,24	Carbon fibre bass unit
B&O Beovox RL1000	215	3x	86	8	60	32,40,13	Simplified RL6000
B&O Beovox CX50	285	2x IB	89	6	100	12,21,21	
B&O Beovox CX100	395	2x IB	89	6	200	12,32,21	Cincelified DI 7000
B&O Beovox RL6000	435	3x	87	8	100	41,54,18	Simplified RL7000
B&O Beovox 4500	450	2x Pt	87	8	90	45,38,8	Tude here
B&O Beovox RL7000	665	3x	88	8	200	50,70,24	Twin bass
B&O Beolab 4500	1125	Active	-	-	45	45,38,8	Attaches to wall, display
B&O Beolab 6000	1350	Active		-	80	20,110,21	Column, two amps, shielded
B&O Beolab 8000	2025	Active	-	-	100	15,132,15	Column, two built in amps
B&O Beolab Penta 3	2375	Active	- 07	-	150	22,165,34	Line array column, three-way
B&W 2001	120	Pt	87	4	80	18,28,20	Budget hi-fi range, black ash
B&W Solid Team	140	Pt	87	4	75	14,20,14	White & black finish
B&W Centrale	150	Pt	89	8	150	17,24,17	to could
B&W CWM5	150	2x	89	8	70	16,22,7	In wall
B&W Solid Team Bass	160	Sub	91	4	100	20,45,34	White & black finish
B&W 2002	160	Pt	87	4	80	18,35,20	Budget hi-fi range, black ash
B&W DM600i	190	2x IB	87	4	100	21,36,25	Stand/shelf mount
B&W 2003	190	Pt	89	4	100	20,43,24	Budget hi-fi range, black ash
B&W CWM6	220	2x	89	8	70	23,32,8	In wall
B&W Solid Twin Bass	230	Sub	91	4	150	45,20,60	White & black finish
B&W Solid Monitor	250	Pt	90	8	150	17,24,15	Various colours
	250	2x IB	89	4	150	24,49,31	Stand/shelf mount
B&W DM610i	_						
B&W DM610i B&W CWM8	250	2x	90	4	100	28,38,9	In wall
B&W DM610i B&W CWM8 B&W 2004	250 250	2x Pt	91	4	120	28,38,9 20,65,24	Budget hi-fi range, black ash
B&W DM610i B&W CWM8 B&W 2004 B&W Solid Ovale	250 250 300	2x Pt Sat/sub	91 88	4	120 100		Budget hi-fi range, black ash Lifestyle speaker, 3 boxes
B&W DM610i B&W CWM8 B&W 2004	250 250	2x Pt	91	4	120		Budget hi-fi range, black ash

100 2x 90 4 150 33,24,19 Boundary, stand mount

18,28,20 Budget hi-fi range, black ash

Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory, see page 147



Key to loudspeakers Price - typical retail, to nearest

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Type - 2x, 3x etc - number of independent drive units, Pt - ported, IB - sealed, Active - dedicated active rossover, needs amps for each driver, ABR - auxiliary bass radiator, Sub-subwoofler, Uni-Q - KEF prop. coaxial drive unit, Horn - horn loading, MC-moving coil, ESL - electrostatic, CC - coupled cavity, Hybrid - dynamic

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	Price	Туре	Sens	Impedance	Power				Price	Туре	Sens	Impedance	Power		
Model Loudspeakers	ě	Эе	1S	ě	막	Size	Special	Model LOUDSPEAKERS	ë	ē	S	ë	er	Size	Special
B&W DM630i	700	3x Pt	91	4	200	24,85,41	Floor standing	Clements 300si	645	-	89	4-8	90	24,36,36	
B&W Matrix 805 V/H	895	Pt	87	8	120	33,33,21	Outboard tweeter (vert/horiz)	Clements 600si	995	-	88	4-8	100	24,81,36	
B&W DM640i	900	3x Pt	91	4	200	24,97,41	Floor standing	Clements Reference 1	1695	-	86	8	100	20,43,29	
B&W Matrix 804 B&W Matrix 803 S2	1495	Pt D+	89	8	200	26,92,26	Matrix enclosure	Clements Reference 7 Dali 102	3750 250	-	88 88	4.5 6	200 100	25,114, 4 21,32,26	
B&W Matrix 802 S3	1945 2445	Pt	90 90	8	250 500	26,101,34	Matrix enclosure  Matrix enclosure	Dali 104	400		93	4	120	86,22,27	
B&W Matrix 801 S3	3500	Pt	87	8	600	44,100,56	Floor, studio monitor	Dali 400	700	-	93	4	180	24,97,34	
B&W Silver Signature	4500	Pt	88	8	120	25,45,24	External crossover	Dali Skyline 1000	1600	-	88	-	120	-	
Bose XL1000	115	Pt	-	8	50	29,19,17		Dali Skyline 2000	2200	-	88	4	120	51,160,45	
Bose XL2000	160	Pt	-	8	70	36,23,18		Dawn Audio Chorus BS	482	2x IB	89	8	-	26,38,21	Bookshelf
Bose XL3000 Bose 101 M'ble Monitor	180 190	Pt	. *	8	90	47,29,23	Black finish	Dawn Audio Chorus FS	698 1995	2x IB 3x IB	89 91	8	-	26,88,21	Floor standing Floor standing
Bose XL4000	220	Pt	-	8	60 100	13,23,15 57,32,30	Black IIIIISII	Dawn Audio Symphony Denon SCM2	80	IB	87	6	70	34,113,32 19,28,20	UK designeed & built
Bose VS100	250	-	-	8	-	23,15,15		Denon SC-E313	160	Pt	88	8	100	22,75,23	UK designed & built
Bose 151 Environmental	270	-	-	6	60	24,14,16	Waterproof/suitable for extrem	ECA SERVO A.2	1850	2x Pt	80	8	150	22,102,30	True ribbon tweeter
Bose 161 Freestyle	275	-	-	6	60	25,14,16		Epos ES11	395	Pt	87	8	75	20,38,25	Free space, stand mount
Bose 201 Ser III	290	- A - 11	-	8	60	38,20,25	Direct/reflecting technology	Epos ES14	595	Pt	87	8	100	23,49,29	Free space, stand mount
Bose C'puter RoomMate Bose Video RoomMate	300	Active Active	-	-	60 60	24,14,16	Self powered AC/shielded, vol Self powered AC/shielded, vol	Faraday FS1	245 345	2x 2x	87 89	8	75 75	27,46,25 27,26,25	Matt black or granite effect Matt black or granite effect
Bose Roomate II	300	Active		1	60	24,14,16	Self powered AC/12V DC	Faraday SG Faraday Siren	445	2x	90	4	80	27,25,46	Matt black or granite effect
Bose 301 VM	380	-	-	8	75	24,43,27	Direct/reflecting technology	Faraday FS10	795	3x	91	4	100	27,25,93	Matt black or granite effect
Bose 305	430	2x	-	8	100	23,45,28	Tall stand mount, boundary	Fullers Sultan	399	2xPt	91	8	50	24,51,30	3 finishes
Bose A'mass AM3 II	500	-	-	4-8	50	36,20,20	Acoustimass technology	Fullers Sultan H.E.	439	2xPt	98	8	90	24,51,30	High sensitivity, 3 finishes
Bose 401	500	-	-	4	100	30,30,76	Direct/reflecting technology	Fullers Pharaoh 1	649	2xPt	88	8	60	20,30,20	Curved sides, various finishes
Bose SE-5 Ser II System Bose A'mass AM511	760 760		-	4-8	100	90,100,18	Acquetimass direct/reflecting	Fullers Sphinx Fullers Pharaoh 2	839 1200	3x 3xPt	89 88	8	70 80	25,91,30 39,100,31	Floor standing, var finishes Pharaoh 1 with added bass encl
Bose A'mass AM7	830	-		4-8	100	35,49,19	Acoustimass direct/reflecting Acoustimass direct/reflecting	Fullers Pharaoh 3	2499	4xPt	88	8	150	46,118,45	Pharaoh + bass & subbass encis
Bose 601 MKIII	880		-	8	200	32,31,76	Direct/reflecting technology	Gamma Acoustics Epoch	1499	-	-	-	-	27,95,36	
Bose 901 V1	1650	1x	-	8	-	33,53,32	Direct/reflecting technology	Genelec 1019A	1572	Active	-		28	23,31,25	
Boston Acoustics HD5	139	2x	89	8	50	25,16,18	Bookshelf, black	Genelec Blamp 1031A	2068	Active	-	-	104	25,39,29	
Boston Acoustics 325	139	-	90	4	50	17,17,5	Wall/ceiling white flush mount	Genelec Triamp S30	3055	Active	-	-	108	32,50,32	
Boston Runabout Boston Acoustics HD7	169 169	- 2v	89 90	8	50 75	22,15,16 36,23,18	White indoor/outdoor system  Bookshelf, black	Genelec Triamp 1037A Genexxa GX330	4982 80	Active	-	6	191 50	40,68,30 35,21,24	
Boston Satellites	170	2x	89	8	-	- 30,23,10	Satellite speakers	Genexxa GX650	140	-	90	8	60	23,76,26	
Boston Acoustics 350	179	-	-	4	50	24,17,6	Wall/ceiling white flush mount	GLL Arena	89	-	87	6	70	26,23,14	
Boston Acoustics 335	179	-	90	8	50	18,9	Wall mount, round	GLL Maxim	119	-	86	6	100	10,26,17	
Boston Acoustics HD8	199	-	90	8	75	46,29,20	Stand/shelf, black	GLL Mezzo	159	-	88	6	100	21,36,25	
Boston 360 Ser II	209	- ADD	89	8	60	22.15,7	Wall/ceiling, white, flush mou	GLL Magnum	199	- A makin on	86	6	100	25,42,29	
Boston Acoustics HD9 Boston Acoustics 380	249 249	2x ABR	90 90	8	100 75	62,32,25 31,24,8	Stand/shelf mount Wall/ceiling white flush mount	Goodmans Active 75 Goodmans M100	65 80	Active	86	8	80 75	17,26,20	Bookshelf, close to wall
Boston Acoustics Voyager	299		89	8	60	26,16,17	White indoor/outdoor, metal	Goodmans HT100	100	-	86	8	60	25,53,20	bookshor, crose to wair
Boston Acoustics SW10	449	Sub	-	-	100	34,17,42	Powered subwoofer	Goodmans HT170	150	-	92	8	100	25,70,22	
Boston SubSat Six	450	Sat/sut	89	8	100	-	Passive subs and two satellite	Grundig MBX310	80	3xPt	4	4	70	18,42,29	3 drivers, 2 way
Boston SubSat 7	549	-	89	8	125	-	PAssive sub & 2 satellites	Grundig BX1	150	2x Pt	-	4	60	23,40,30	16 litre
Boston Lynfield 300L	1499	-	83	8	250	23,34,28	Stand mount, black	Grundig BX2	230 350	3x Pt 2x Pt	-	4	80 120	24,49,33 24,107,34	22 litre
Boston Lynfield 500L Canon S-30	4449 180	2x Pt	85 90	6	350 75	122,23,47 25,31,28	Free stand, separate bass/top Wide imaging stereo	Grundig BX3 Harbeth HL-P3	479	IB	83	4	100	19,31,17	53 litre, 3 drivers, 2 way Free standing, shielded, biwir
Canon V-100	210	2x Pt	90	4	75	25,325,17	Corner mount	Harbeth BBC LS3/5A	539	IB	82	10	75	19,31,19	Free standing
Canon V-SB100	250	Sub	88	6	150	37,34,21	Subwoofer for V100	Harbeth HL-5	999	Pt	86	8	100	63,33,32	Free standing
Canon S-50	350	2x Pt	89	8	100	25,31,25	Wide imaging stereo	Harbeth BBC LS5/12A	999	Pt	82	8	120	60,19,22	Free standing, biwire, shielde
Canon S-70	695	2x Pt	89	6	150	25,780,25	Wide imaging stereo	Harman-Kardon LS0200	149	-	87	8	50	21,35,30	
Castle Trent II Castle Durham 900	199 279	Pt Pt	89 90	8	60 85	20,34,18	Shelf/stand, nine finishes Shelf/stand, nine finishes	Harman-Kardon LS0300	199 1330	- Dŧ	88 90	8	75 250	21,38,80 31,97,16	
Castle York	399	Pt	89	8	100	26,43,22	Shelf/stand, nine finishes	Helius Syrius III Helius Syrius II	1975	Pt	95	4	300	36,107,16	
Castle Chester	699	-	90	8	100	23,91,25	Free standing, nine finishes	Helius Syrius I	2500	Pt	93	4	500	36,107,16	Floor standing, biwire
Castle Howard	999	-	90	8	125	26,104,41	Free standing, nine finishes	Heybrook Prima	130	Pt	87	6	60	20,29,18	Bookshelf or stands
Castle Winchester	1499	3x	90	8	150	42,108,23	Free standing, quarter wave	Heybrook Solo	189	2x	89	6	75	23,36,23	Boundary design, stands requir
Celestion 1	109	-	86	8	50	16,27,21		Heybrook HB1	259	2x	90	8	75 75	29,47,23	Boundary, stands required
Celestion CSC Celestion 3 MKII	129 129		89 88	6	75 75	33,13,15 21,31,18	Integrated LF/baffle moulding	Heybrook Trio Heybrook Quartet	359 555	2x	89 90	8	75 80	24,47,25 24,41,22	
Celestion CS135	139	-	86	8	90	52,19,34	mogration crypanic modiumy	Heybrook Sextet	1099	3x	88	8	200	27,90,20	With stands
Celestion CS2	149	-	86	8	60	16,29,22		Impulse H7	835	Horn	88	8	70	14,80,29	Floor standing
Celestion CS4	169	-	87	8	75	18,33,23		Impulse H6	1425	Horn	89	8	100	19,91,35	Floor standing
Celestion 5 Mkll	169	-	89	8	90	25,35,21	Larger version of Celestion 3	Impulse H5	1675	Horn	93	8	100	27,90,45	Floor standing
Celestion 9 Celestion 15	269 389		89 89	8	100 100	21,50,25		Impulse H2 Impulse H1	2385 3400	Horn Horn	94 96	8	100	26,116,45 36,103,68	Floor standing Floor standing
Celestion SL6Si	429	2x	84	8	120	20,38,27	Compact stand mount, free spac	Infinity Ref 10	200	IB	90	6	75	23,37,23	Pedestal
Celestion CS6	449	-	88	8	100	19,85,31		Infinity Ref 20	300	IB	90	6	100	27,47,26	Pedestal
Celestion CS8	499	-	88	8	120	19,100,31		Infinity Inf IV Sat	300	IB	90	6	80	16,24,18	Wall mount, shielded
Celestion 100	539	-	84	8	120	21,42, 26		Infinity Ref 30	400	IB Dt/out	90	6	100	27,84,25	Floor standing
Celestion SL12si	629 820		86	8	150	20,53,29	Agrolam lightweight anglocure	Infinity Inf Micro	400 500	Pt/sub	90	6	100	21,x 127d 34,34,33	Two satellites and passive sub
Celestion SL600si Celestion 300	1099		82 84	8	120 120	20,37,24	Aerolam lightweight enclosure	Infinity SSW-10 Sub Infinity Kappa 6.1i	995	Active	89	6	150	34,34,33	Floor standing
Celestion 700SE	1435	-	82	8	120	20,37,24		Infinity Kappa 7.1i	1195	Pt	89	6	225	36,108,26	Floor standing
Cerwin Vega L-7	150	2x	92	8	75	23,36,23	Bookshelf, high sensitivity	Interaudio XL1000	100	-	+	8	50	19,29,17	
Cerwin Vega VS8	250	2x	94	6	100	28,51,29	Bookshelf	Interaudio XL2000	140	z	-	8	70	23,36,18	
Cerwin Vega SAT-6	300	Sat/sut	95	-	125	22,25,32	3 box satellite/subwoofer	Interaudio XL3000	160	-	-	8	70	29,46,23	
Cerwin Vega VS10 Cerwin Vega VS12	350 550	3x 3x Pt	95 97	6	125 250	33,70,29 42,81,38	Floor standing	Interaudio XL4000	200 60	- 2xPt	91	8	75 45	32,56,29 22,35,17	
Cerwin Vega DC10	550	3x Pt	96	4	200	29,94,35	Floor standing Floor standing	Jamo Studio 80 Jamo Studio 110	100	3xPt	91	-	50	24,42,22	
Cerwin Vega DC12	650	3x Pt	98	-	300	36,98,35	Floor standing	Jamo Sat 160	100	2x IB	90	8	50	14,19,48	Shelf/wall mount, with wall br
Cerwin Vega VS15	700	3x Pt	102	4	400	46,90,47	Floor standing	Jamo D115	100	-	90	4-8	60	24,42,22	
Cerwin Vega DC15	850	3x Pt	100	-	500	44,103,46	Floor standing	Jamo Compact 500	100	2x Pt	90	8	60	16,25,20	High sensitivity, utility desi
Cerwin Vega 1515 Chord Svs Audio 905	1300	6x Pt	103	4	600	44,135,46	Floor standing, hi sensitivity	Jamo Cornet 30.4	100	2x Pt	88	8	55	20,32,23	Black ash - Mahogany £20 extra
Chord Sys Audio 905		L.N					na Directory, con page 147	Jamo Sat 200	110	ZX	90	8	50	15,22,8	Stereo passive subwoofer

Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory, see page 147

120 Pt 80 18,28,20 Budget hi-fi range, black ash Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory, see page 147 18,28,20 Budget hi-fi range, black ash





Key to loudspeakers
Price - typical retail, to nearest
pound.
Type - 2x, 3x etc - number of independent diversely by posted IR

bass/ESL or ribbon top.
Sens - output at given power input level.
Impedance - in ohms. Power - maximum accompanded amplifor output



Key to loudspeakers
Price - typical retail, to nearest
pound.
Type - 2x, 3x etc - number of independent drive units. Pt - norted IR.

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.

lighted in red have been Choice. Please refer to on page 123 for full test

dent drive units, Pt - ported, IB - sealed, Active - dedicated active crossover, needs amps for each d ver, ABR - auxiliary bass radiator, - subwoofer, Uni-Q - KEF prop. coadrive unit, Horn - horn loading, M moving coil, ESL - electrostaltc, C coupled cavity, Hybrid - dynamic		ive och dri- ator, Sub . coaxial g, MC - ic. CC -	impedates in online, rower, in MAP imum 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 123 for full test results.			dent d sealed crosso ver, At subw drive u movin	rive unit d, Active over, nee BR - auxi voofer, U unit, Hor g coil, ES ed cavity	mum recommend Size - width x hei Products highlight tested in <i>Hi-Fi Ch</i> The Directory on results.								
Power Impedance Sens Type Price		Power	Size	Special			Price	Туре	Sens	impedance	Power	Size	Special			
LOUDSPEAKERS	440	0. ID	90	8	50	19.34.48	Including wall brackets, weath	-	IDSPEAKERS Compact Ref	650		89	8	140	23.36.27	
Jamo Outdoor	110	2x IB	90	8	50 50	15,21,8	Use with SW500	-	Tuneial	795		89	8	150	23,100.27	
Jamo Sat 300	120 120	2x Pt	91	8	70	19,30.20	High sensitivity, utility desi	the same of the sa	Trans-double	1500		89	8	250	23,112,36	
Jamo Compact 700 Jamo Studio 140	130	3xPt	91	0	50	22,50,26	Trigit sensitivity, utility desi	AT AT A SALES	Warlock	1600		90	6	250	25,113,36	
Jamo Cornet 40.4	140	2x Pt	89	8	60	20,32,23	Black ash - Mahogany £20 extra	Security Sec	K120	169	2x IB	87	8	80	21,34,25	Stand/bookshelf
Jamo Studio 180	150	3xPt	92	0	80	22.50.26	black ash Wanogary 220 okta	KEF		199	2x Pt	88	6	100	19,28,24	Uni Q, shielded
Jamo Artina	150	2xPt	90		50	29,25,8	Small, flat wall speaker	KEF	K140	239	2x IB	89	8	100	26,49,25	Stand/bookshelf
Jamo Sat 500	150	2x Pt	90	8	50	16,21,14	Satellites for SW500	KEF		329	2x ABR	89	8	150	26,75,25	Floor standing
Jamo D135	150	-	93	4-8	80	28,52,25		KEF	Q30	349	2x Pt	88	6	125	19,70,28	Uni Q, shielded, flo
Jamo Converta	150	2x Pt	90	8	50	9.25.24	Lamp-like appearance	KEF	Q60	419	2x Pt	90	6	175	19,102,28	Uni Q,3 shielded, fl
Jamo Compact 1000	150	-	92	8	90	23,37,22	High sensitivity, utility desi	KEF	Q50	499	3x Pt	89	6	150	19,80,28	Uni Q, shielded, flo
Jamo Cornet 60.4	180	2x Pt	90	8	80	23,42,27	Black ash - Mahogany £20 extra	KEF	101/3	549	2x	89	4	150	22,50,27	Uni Q bass EQ option
Jamo D165	190	-	93	4-8	100	28,52,25		KEF	Q80	569	2x ABR	89	8	125	25,86,28	Uni Q floor standing
Jamo Art	199	2x Pt	88	8	60	35,40,9	Shape and size of shallow 20 i	KEF	Q70	699	3x	90	6	175	19,102,28	Uni-Q, shielded, flo
Jamo Outdoor 2	200	2x Pt	90	4	60	18,32,12	Including wall brackets, weath	KEF	Q90	739	3x Pt	89	8	150	25,89,32	Uni Q floor standing
Jamo Classic 4	230	2xPt	90		100	20,47,25		KEF	102/2MS	749	2x	87	6	150	22,33,27	Uni Q, shielded she
Jamo SW160 System	230	\$	90	8	-	20,34,48	Compact passive subwoofer	KEF	103/4MS	1199	3x Pt	91	4	200	22,90,31	Uni Q, shielded, co
Jamo 307	299	2x Pt	87	6	70	18,31,27	Stand mount	KEF	103/4S	1249	3x CC	91	4	200	22,90,31	'Audiophile' 103/4
Jamo D265	300	3xPt	95	-	150	44,68,32		KEF	104/2	1595	3x	92	4	250	28,90,41	Floor standing, cou
Jamo Classic 6	300	2xPt	90	-	100	20,84,29	Inc spiked feet	KEF	105/3	2295	4x Pt	93	4	300	28,111,41	Uni Q, coupled cav
Jamo BX100A	300	3x Pt	91	8	100	22,55,28	Floor or stand mount	KEF	105/3S	2345	4x Pt	93	4	300	28,111,41	Uni Q, audiophile 1
Jamo Cornet 90-4	330	3xIB	91	-	140	26,87,27		100000000	107/2	3695	3x	92	4	350	33,117,45	Floor standing, Kub
Jamo 407	350	2x Pt	88	6	80	22,41,29	Stand mount		vood LS-770G	260	Pt	88	4	110	27,48,26	European design
Jamo Graphic	350	2x Pt	88	6	60	39,44,8	Wall mount	No. of Contract of	vood LS-300G	300	Pt	82	8	60	21,35,30	European design
Jamo Atmosphere	380	2x Pt	88	8	60	27,37,16	Wall mount, doubles as lamp	150000000	vood LS-880G	360	Pt	86	4	160	28,51,26	Titanium tweeter
Jamo BX150A	390	3x Pt	82	8	150	28,83,31	Floor mount	10101010101010101	vood LS-500G	500	Pt	87	4	100	22,44,28	European design
Jamo Cornet 100-4	400	3xIB	91	-	200	32,95,27		-	vood LS-700G	1200	Pt	87	4	120	30,90,30	European design
Jame Classic 9	400	3vPt	an		150	23 90 29	Inc sniked feet	Keny	vood LS-1000G	1700	Pt	87	4	160	34,110,38	European design

LOUDSPEAKERS	CD CO	CD.	07	(b		DIEC	ореона
KAL Compact Ref	650	-	89	8	140	23,36,27	
KAL Tunejal	795	-	89	8	150	23,100,27	
KAL Trans-double	1500	-	89	8	250	23,112,36	
KAL Warlock	1600	-	90	6	250	25,113,36	
KEF K120	169	2x IB	87	8	80	21,34,25	Stand/bookshelf
KEF Q10	199	2x Pt	88	6	100	19,28,24	Uni Q, shielded
KEF K140	239	2x IB	89	8	100	26,49,25	Stand/bookshelf
KEF K160	329	2x ABR	89	8	150	26,75,25	Floor standing
KEF Q30	349	2x Pt	88	6	125	19,70,28	Uni Q, shielded, floor standin
KEF Q60	419	2x Pt	90	6	175	19,102,28	Uni Q,3 shielded, floor standi
KEF Q50	499	3x Pt	89	6	150	19,80,28	Uni Q, shielded, floor standin
KEF 101/3	549	2x	89	4	150	22,50,27	Uni Q bass EQ option
KEF Q80	569	2x ABR	89	8	125	25,86,28	Uni Q floor standing
KEF Q70	699	Зх	90	6	175	19,102,28	Uni-Q, shielded, floor standin
KEF Q90	739	3x Pt	89	8	150	25,89,32	Uni Q floor standing
KEF 102/2MS	749	2x	87	6	150	22,33,27	Uni Q, shielded shelf/stand mo
KEF 103/4MS	1199	3x Pt	91	4	200	22,90,31	Uni Q, shielded, coupled cavit
KEF 103/4S	1249	3x CC	91	4	200	22,90,31	'Audiophile' 103/4MS
KEF 104/2	1595	3x	92	4	250	28,90,41	Floor standing, coupled cavity
KEF 105/3	2295	4x Pt	93	4	300	28,111,41	Uni Q, coupled cavity bass
KEF 105/3S	2345	4x Pt	93	4	300	28,111,41	Uni Q, audiophile 105/3
KEF 107/2	3695	3x	92	4	350	33,117,45	Floor standing, Kube equaliser
Kenwood LS-770G	260	Pt	88	4	110	27,48,26	European design
Kenwood LS-300G	300	Pt	82	8	60	21,35,30	European design
Kenwood LS-880G	360	Pt	86	4	160	28,51,26	Titanium tweeter
Kenwood LS-500G	500	Pt	87	4	100	22,44,28	European design
Kenwood LS-700G	1200	Pt	87	4	120	30,90,30	European design
Kenwood LS-1000G	1700	Pt	87	4	160	34,110,38	European design
Keswick Audio Aria	269	2x	88	8	70	21,42,27	Bookshelf
Keswick Audio Volante	499	-	90	8	85	21,85,27	Floor standing
Keswick Audio Figaro	799	-	86	8	125	19,28,27	Features solid timbers
Keswick Audio Alto	999	Sub	87	8	150	19,70,27	To match Figaro
Koss SA10	19	Active	-	-	-	-	High imp
Koss SA30	36	Active	-	-	-	~	High impedence
Linaeum LFX Wood	649	Hybrid	90	-	-	16,22,18	Modified ribbon/dynamic
Linaeum LSII	991	Hybrid	90	-	-	30,150,38	Modified ribbon/dynamic
Linaeum LFX Corian	1399	Hybrid	90	-	2	16,22,18	Modified ribbon/dynamic
Linn Index	259	2x IB	87	8	-	21,44,24	30 watts minimum
Linn Tukan	398	2xlB	87	8	30	19,30,18	Multipurpose
Linn Kelidh Passive	595	2x IB	87	4	60	20,83,28	Floor standing, 60w min
Linn Keilidh Aktiv	1090	2x IB	-	-	-	20,83,28	Floor standing, boundary
Linn Kaber Passive	1298	3x IB	87	4	60	20,90,28	Integral stands, 60w minimum
Linn Kaber Aktiv	1995	3x IB	-	-	-	20,90,28	Integral stands, boundary
Linn Keltik Aktiv	4400	3x IB	-	-	-	26,104,37	Integral stands, boundary
Living Voice Tone Scout	5000	-	99	8	100	64,110,70	Floorstanding, three-way
Living Voice Air Partner	11990	+	99	8	100	64,160,90	Floorstanding, Vitavox drivers
Lowther Fidelio	1465	Horn	96	8	100	29,100,43	
Lowther Academy	1805	Horn	98	4	100	29,100,43	16ohm option
Lowther Bel Canto	2035	Horn	97	8	100	28,132,44	Including adjustable stand
Lowther Delphic	2525	Horn	98	4	100	28,137,44	With adjustable stand, 16ohm o
Lumley Reference LM4	375	2x	86	6	120	18,36,22	Stand mount
Lumley Reference LM5	499	2x	88	6	150	25,46,21	Stand mount
Lumley Reference LM6	650	2x	88	6	150	25,81,21	Floor standing
Lumley Reference LM3	895	3x	90	8	120	27,87,28	Floor standing
Lumley Reference LM2	2500	4x	88	8	200	33,110,29	Open baffle, floor standing
Lumley Reference LM1	8500	5x	89	4	500	71,122,40	2 box, floor standing
MAG Audio Audio A90	3600	Ribbon	80	3.7	300	52,150,8	Two-way full range ribbon
Magnepan SMGa	688	-	90	8	150	-	
Manticore Minaret	450	IB	94	8	100	23,15,11	Nearfield monitor
Manticore Minaret F1	750	IB	94	8	100	23,15,11	Nearfield monitor
Manticore Matisse	1300	IB	90	8	200	100,28,22	Fibrelam cabinets
Martin-Logan Statement	0	Hybrid	87	-	-	23,140,10	ESL/dynamic, biwire,
Martin-Logan Aerius	2288	Hybrid	89		-	23,122,30	Two-way
Martin-Logan Stylos	2495	Hybrid	2x	88		23,35,28	In wall  Dynamic bass/electrostatic, tw
Martin-Logan Sequel II	3277	Hybrid	89	-	-	31,160,29	
Martin-Logan CLS IIz	4333	ESL	86	-	-	62,127,32	Full range panel
Martin-Logan Quest Z	4998	Hybrid	90	-	-	42,160,29	Dynamic bass/electrostatic, tw
M-L Monolith IIIP	8730	Hybrid	89	-	-	59,163,28 59,163,26	ESL/dynamic, two-way ESL/dynamic, active crossover
M-L Monolith IIIX	9354	Hybrid ESL	89 88	8	100	50,150,8	Full range single panel ESL
Metaxas Empress	3850		94	8	100	70,230,8	Full range 3-panel ESL
Metaxas Czar Metaxas Emperor	8250 19500	ESL	99	8	250	100,230,8	Full range, multi-panel ESL
IN STATE OF THE PARTY OF THE PA	A STATE OF THE PARTY OF T	ESL 2vPt			50	15,26,15	Stand mount, shelf, w/brackets
Mission 73S	100	2xPt 2xPt	89 89	8	75	31,17,20	Stand mount, snell, wibrackets Stand mount, bookshelf
Mission 731 Mission 760i	130	2xPt 2x Pt	89	6	75	18,30,20	Stand mount, boundary siting
	150	2x Pt	89	6	75	18,30,20	Stand mount, boundary siting
Mission 760i SE				6	75 75	18,30,20	Stand mount, near wall siting
Mission 780	200	2x pt	89	8		25,50,29	Stand mount, boundary siting
Mission 762i	250	2x Pt	92		125	19,32,27	Stand mount, inverted
Mission 751	300	2x Pt	89	6	75 125	25,80,29	Floor standing, near wall siti
Mission 763i Mission 752	380	2x Pt	92	8	125	20,84,26	Floor standing, near wall siting
	500	2x Pt 2x Pt	90	8	200	25,100,34	Floor stand, free space
	600		93	4	200		
Mission 765i	680		00	6	150	21 88 22	Floor stand transverse folded
Mission 765i Mission 753	700	2x Pt	90	6	150 250	21,88,32	Floor stand, transverse folded  Variable phase, high/low filte
Mission 765i Mission 753 Modulus Subwoofer	700 1750	2x Pt Active	-	-	250	49,45,45	Variable phase, high/low filte
Mission 765i Mission 753 Modulus Subwoofer MA Monitor 1 Gold	700 1750 190	2x Pt Active 2x IB	- 88	8	250 70	49,45,45 16,24,16	Variable phase, high/low filte Miniature stand/shelf mount
Mission 765i Mission 753 Modulus Subwoofer MA Monitor 1 Gold	700 1750 190	2x Pt Active 2x IB	- 88	8	250 70	49,45,45 16,24,16	Variable phase, high/low filte

300	2xPt	90		100	20,84,29	Inc spiked feet
300	3x Pt	91	8	100	22,55,28	Floor or stand mount
			6	-		Stand mount
						Wall mount
				The second second second		Wall mount, doubles as lamp
		Contract of the Contract of th				Floor mount
400	3xIB	91	-			
400	3xPt	90	-	150	23,90,29	Inc spiked feet
400	-	90	5	80	25,122,17	
400	-	96	4-8	200	46,78,35	
	2x			C-0.000		Passive stereo subwoofer
		The second second	100			Floor mount
						Floor standing
				The second second second		1100/ Standing
Commence of the state of the state of	The state of the s	and the second second second				
						Floor standing, coupled cavity
115	2xPt	87	4	150	24,156,14	Shielded, wall mountable
449	-	89	8	300	29,45,23	
	2x Pt		8	200	25,40,20	Asymmetric, time aligned
	2v Dt	80	Q		30.86.24	Asymmetric, time aligned
	ZAPI	09			30,00,24	Asymmotic, unic anglicu
	-	-	4			
	-	-	_	The second secon		
	3x Pt			_		Asymmetric, time aligned
1500	2x IB	89	4	150	20,30,13	Asymmetric, double wall
1699	4x Pt	89	4	200	117,25,45	Asymmetric, time aligned
- Andrewson -		89	4	200	33,82,30	Asymmetric, double wall
-	_					Asymmetric, double wall
		The second second				Asymmetric, double wall
	ON ID			- 000	10,111,00	Flagon pottery colour
	4. 10			00	10 00 17	
		The second second				Bookshelf or stand mount
820	1x IB	86		and the second s		Marble finish available £970
970	1x	86	8	80	82,28,21	
1730	2x	85	8	100	92,40,22	
2310	2x	85	8	100	92,40,22	
						Matt - alt finishes extra
	ENID				10,00,20	an monocondu
	Ou				47 90 04	Line tweeter array
						Line tweeter array
						Floor stand, line array
5860	2x					Line driver array
9340	2x IB	92	8	500	47,156,40	Floor stand, line array
10495	2xIB	92	8	500	47,156,40	Line driver array
50		87	6		13,23,10	
	Contract of the Contract of th	1000				
				The state of the s		
-						125mm hass 14mm trable
						135mm bass, 14mm treble
100	2x					
120	2x	87	8	70	23,32,22	165mm bass, 14mm treble
		95	8	80	25,51,27	
			8	70	23,32,22	165mm bass, 25mm treble
			_		100000000000000000000000000000000000000	
						200mm bass, 19mm treble
						200mm bass, 19mm treble
	and the same of the same of			-		
	and the last of th	Annual School Control	-			200mm bass, 19mm treble
100	3x Pt	90	_	60	and the same of th	
130	3x Pt	90	8	60	24,66,24	
150	3x Pt	90	8	80	28,75,25	
	102777	The second second				Satellite subwoofer system
		TO 100 YES		The second second second	38 63 35	Saturno Sabirosion Ojotomi
			100000	100 may		
	2x Pt	100000				
395	-	13600	8			
619	-	89	6	150	17,90,22	
The same of				OF REAL PROPERTY.	- HE FLORE	no Divoctory con p222
d (as sh	own be	low) are	cove	ered in th	e Hi-Fi Choic	ce Directory, see p???
<b>d (as sh</b> 450		low) are		ered in th M,MC,1T,3		
	3300 3300 3300 3300 3400 4000 4000 4300 5000 7000 9000 115 449 479 8000 1299 1500 1699 2000 1730 2310 10495 560 80 820 970 1730 2310 10495 550 80 80 89 1000 120 1200 1200 1200 1300 1300 1300	300         3x Pt           330         3x Bt           330         2x Pt           380         2x Pt           380         2x Pt           380         3x Pt           400         3x Pt           400         3x Pt           400         3x Pt           500         2x Pt           700         3x Pt           900         3x Pt           600         3x Pt           800         2x Pt           800         3x Pt           100         3x IB           440         3x IB           420         3x IB           420         3x IB           420         1x IB           340         1x IB           900         1x IB           340         1x IB           340 <th>300         3x Pt         91           330         3xB         91           350         2x Pt         88           380         2x Pt         88           380         3xPt         90           400         3xPt         90           400         3xPt         90           400        </th> <th>300         3x Pt         91         8           330         3xB         91         -           350         2x Pt         88         6           380         2x Pt         88         8           390         3x Pt         82         8           390         3x Pt         90         -           400         3x Pt         90         -           400         3x Pt         90         -           400         3x Pt         83         8           500         2x Pt         83         4           900         3x Pt         83         4           449         -         89         8           479         2x Pt         89         8           479         2x Pt         89         8           499         -         -         6           150         2x B         89         4</th> <th>3000         3x Pt         91         8         100           3300         3xlB         91         -         140           350         2x Pt         88         6         80           380         2x Pt         88         6         60           380         2x Pt         88         8         60           390         3x Pt         82         8         150           400         3x Pt         90         -         150           400         3x Pt         90         -         150           400         -         90         5         80           400         -         90         4         100           400         -         90         4         100           400         3x Pt         80         4         100           430         2x         90         8         250           500         2x Pt         80         8         200           6000         3x Pt         80         4         150           900         3x Pt         89         8         300           150         2x Pt         89         8</th> <th>3000         3x Pt         91         8         100         22,55,28           3300         3xB         91         -         140         26,87,27           350         2x Pt         88         6         80         22,41,29           350         2x Pt         88         6         60         39,44,8           380         2x Pt         88         6         60         23,37,16           390         3x Pt         82         8         150         28,83,31           400         3x Pt         90         -         150         23,90,29           400         -         96         4-8         200         46,78,35           430         2x         90         4         100         19,77,29           440         3x Pt         83         8         250         43,72,33           500         2x Pt         86         4         100         19,77,29           700         3x Pt         88         4         150         22,113,3           900         3x Pt         89         8         200         20,173           900         4x Pt         89         8         200</th>	300         3x Pt         91           330         3xB         91           350         2x Pt         88           380         2x Pt         88           380         3xPt         90           400         3xPt         90           400         3xPt         90           400	300         3x Pt         91         8           330         3xB         91         -           350         2x Pt         88         6           380         2x Pt         88         8           390         3x Pt         82         8           390         3x Pt         90         -           400         3x Pt         90         -           400         3x Pt         90         -           400         3x Pt         83         8           500         2x Pt         83         4           900         3x Pt         83         4           449         -         89         8           479         2x Pt         89         8           479         2x Pt         89         8           499         -         -         6           150         2x B         89         4	3000         3x Pt         91         8         100           3300         3xlB         91         -         140           350         2x Pt         88         6         80           380         2x Pt         88         6         60           380         2x Pt         88         8         60           390         3x Pt         82         8         150           400         3x Pt         90         -         150           400         3x Pt         90         -         150           400         -         90         5         80           400         -         90         4         100           400         -         90         4         100           400         3x Pt         80         4         100           430         2x         90         8         250           500         2x Pt         80         8         200           6000         3x Pt         80         4         150           900         3x Pt         89         8         300           150         2x Pt         89         8	3000         3x Pt         91         8         100         22,55,28           3300         3xB         91         -         140         26,87,27           350         2x Pt         88         6         80         22,41,29           350         2x Pt         88         6         60         39,44,8           380         2x Pt         88         6         60         23,37,16           390         3x Pt         82         8         150         28,83,31           400         3x Pt         90         -         150         23,90,29           400         -         96         4-8         200         46,78,35           430         2x         90         4         100         19,77,29           440         3x Pt         83         8         250         43,72,33           500         2x Pt         86         4         100         19,77,29           700         3x Pt         88         4         150         22,113,3           900         3x Pt         89         8         200         20,173           900         4x Pt         89         8         200

Audiolab 8000A 450 Int N 60 MM,MC,1T,3T Y N 45,8,36 Preout/main in



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 123 for full test results.



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			ig coil, E ed cavit	SL - e y, Hyb	electrosta orid - dyna	tic, CC - mic	results.
				=			
	P	-	s	Impedance	Po		
Model	Price	Туре	Sens	nce	Power	Size	Special
Monitor Audio MA201	250	2xPt	90	8	100	22,41,27	Gold dome tweeter, pulp bass
MA Monitor 7 Gold II	250	2x Pt	89	8	70	17,35,17	Stand/shelf mount
Monitor Audio MA100G	270	2x IB	89	8	120	16,24,16	As MA Monitor 1, shielded
MA Monitor 9 Gold II Monitor Audio MA202	290 400	2x Pt 2xPt	88 90	8	100	21,37,21 22,89,29	Stand/shelf mount Gold dome tweeter, pulp bass
MA Monitor 14 Gold II	470	3x	88	8	120	21,76,24	Floor/shelf standing
MA MA700 Gold II	500	2x	89	8	100	22,35,26	Stand/shelf mount
Monitor Audio Studio 6 MA MA1200 Gold II	1200	2x Pt	88 89	8	200	22,35,25	Stand/shelf mount, metal bass Floor standing MA700 GII
MA Studio 20SE	2000	2x 2x Pt	88	8	200	20,92,26	Floor standing MA700 Gill
Monitor Audio Studio 50	400)	2x	90	8	300	20,104,30	Floor stand, metal bass & mid
Mordaunt-Short CS1	115	Pt	87	8	100	16,24,14	Shielded, Positec protected
Mordaunt-Short MS10 Mordaunt-Short SW1	150	Pt Sub	88 90	8	60 100	19,31,22 24,58,26	Alloy tweeter, MCS woofer Coupled cavity, matches CS1
Mordaunt-Short MS20	180	Pt	89	8	75	22,37,22	Alloy tweeter, MCS woofer
Mordaunt-Short MS30	250	Pt	90	8	100	25,43,28	Alloy tweeter, MCS woofer
Mordaunt-Short HT30 Mordaunt-Short MS40	300	Pt Pt	90	8	120 150	25,43,29 23,82,28	Shielded, Positec protected Alloy tweeter, MCS woofer
Mordaunt-Short MS50	500	Pt	90	8	200	25,87,33	Alloy tweeter, MCS woofer
Mordaunt-Short HT50	550	Pt	90	8	120	25,87,33	Positec, integrated subwoofer
NAD 800 NAD 802	149 219	Pt Pt	90	6	60 80	20,32,24 20,40,26	10 litre enclosure 11.5 litre enclosure
Naim IBL Active	776	-	-	-	65	25,80,28	Boundary, floor standing
Naim IBL Passive	895	-	86	6	65	25,80,28	Boundary, floor standing
Naim SBL Active	1586	-	-	-	75	27,89,27	Boundary, floor standing
Naim SBL Passive Naim DBL Active	1708 6991		88	6	75 200	27,89,27 65,120,40	Boundary, floor standing Boundary, floor standing
Naim DBL Passive	7672	-	92	4	200	65,120,40	Boundary, floor standing
Neat Petite	595	2x	87	6	100	20,30,18	
Orelle Orator II Origin Live OLIB	699 289	2xPt	91 89	8	100	27,40,30 20,30,19	Time aligned, biwire
Origin Live OL2B	349	-	90	8	150	19,80,19	Floor standing
Origin Live OL-1AS	399	-	89	8	199	20,30,190	Floor standing
Origin Live OL-1A Origin Live OI-2AS	399 469	-	86	8	150	20,30,19	Class standing
Origin Live OL-2A	469		90 86	8	100 150	19,80,19 19,80,19	Floor standing Floor standing
Origin Live OL-1	499	-	86	8	150	20,30,19	
Origin Live OL-2	649	-	86	8	150	19,80,19	Floor standing
Origin Live OL3 Origin Live Conqueror	975 1600	3x 3x	88	8	150 150	19,83,23 23,87,23	Floor standing Floor standing
Pentachord A	449	2x IB	87	8	80	21,28,20	Direct coupled
Pentachord B	499	IB	87	8	80	52,35,52	Active crossover, including el
Pentachord Pentode Pentachord P'column	695 1579	IB IB	87 87	4 2	80 80	20,74,20 21,108,20	Active crossover, including el Including active crossover, fo
Philips Legend FB720	200	Pt	80	7	75	21,100,20	including active crossover, to
Philips DSS930	1300	Active	-	75		22,58,33	Active digital loudspeaker
Pink Triangle Ventrical Pioneer CS-3030	850 120	Hybrid 3x Pt	86 90	8	100 120	15,80,32 27,54,24	Ribbon hybird Bookshelf
Pioneer CS-5030	170	3x Pt	90	8	140	31,53,25	Bookshelf
Pioneer CS-7030	230	3x Pt	90	8	190	35,70,28	Bookshelf
Pioneer S-4UK	250	2x Pt	88	6	80	21,37,28	No crossover, UK optimised
Pioneer S-60 Pioneer CS-9030	270 280	2x 3x Pt	87 92	8	80 220	22,47,28 39,75,29	Bookshelf Bookshelf
Pioneer S-80	370	2x	88	4	80	23,56,28	Bookshelf
Pioneer S-200	600	2x	89	4	120	26,90,34	Biwire, floor standing
Pioneer S-400 Polk S4	950 200	2x 2x Pt	89 91	4	160 100	27,96,38 24,39,18	Biwire, floor stand, shielded Stand mount, free standing
Polk M3	200	2x Pt	89	8	100	17,29,21	Multi-app, including wall brac
Polk S6	300	2x ABR	91	8	125	26,54,20	Stand mount
Polk S8 Polk S10	450 600	2x ABR 2x ABR	90 91	8	150 200	29,64,22 32,74,26	Stand mount Floorstanding
Polk LS50	800	2x Abh	89	8	250	27,83,29	Floorstanding
Polk LS70	1200	2x Pt	90	8	250	31,94,37	Floorstanding, biampable
Polk LS90 Posseit Alpha I	1700 950	3x Pt Pt	90 89	8	250 60	31,94,37 24,44,28	Floorstanding, biampable
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 Posselt Albatros	1500 2200	Pt Hrn	89 93	8	135	27,104,31	Ultra sensitive
Proac Tablet 3	479	-	93 87	8	200 100	31,186,32 17,28,23	Unid Sensitive
Proac Studio 100	699	-	88	8	150	20,40,25	
Proac Response 1 S Proac Response 2	919 1634	-	87 88	8	100	17,30,24	
Proac Response 3	3065		90	8	150 300	23,45,281 28,118,30	
Proac Response 3 Sig	4935	-	90	8	300	28,118,30	
Prof Monitor Co TB1	481	2x Pt	90	8	150	20,40,25	Shielded version available
Prof Monitor Co LB1 Prof Monitor Co AB1	998 1598	2x 2x	89 89	6	300 400	18,53,25 26,79,43	Transmission line Transmission line
Prof Monitor Co MB1P	4681	2x	91	8	500	38,87,53	Transmission line
Prof Monitor Co BB5P	6754	2x	91	4	600	43,104,79	Transmission line
Quad ESL-63 RCF Mytho1	2860 595	ELS	86 88	8	100 150	66,93,27 28,16,24	Panel, simulates point source
RCF Mytho 2	795	-	90	8	200	38,22,31	
RCF Mytho 5	1295	-	85	8	200	84,16,27	
RCF Mytho 3	1395	-	89	8	250	95,22,31	
Listings marked in red	_						

Model	ë	ē	S	ë	er .	Size	Special
LOUDSPEAKERS	1705		00	0	200	OF 20 24	
RCF Mytho 5 Realistic Minimus 3.5	1725	-	89	8	300	95,28,34	
Charles and the Control of the Contr	30	-	-	8	15	9,15,5	
Realistic Minimus 21	30	-	-	8	10	15,24,13	
Realistic M'mus 26	56	0.0	87	8	40	18,28,11	D
Realistic Minimus Pro-7	60	2xPt	87	8	50	11,18,11	Revised design
Realistic Minimus Pro-77	100	2xPt	86	8	55	14,22,11	Revised design
Rega Kyte	198	2x	-	8	-	19,31,19	Stand/wall/shelf mount
Rega EL8	298	2x		8		17,72,20	Floor stand
Rega ELA	450	2x	-	8	-	30,80,20	Floor stand
Rega XEL	1040	2x		6	-	20,82,30	Floor stand
Rehdeko RK115	1200	Pt	104	8	-	34,42,28	
Rehdeko RK125	2300	Pt	102	8		34,61,28	
Rehdeko RK145	3400	Pt	102	8	-	39,66,29	
Rehdeko RK175	6500	Pt	106	8	-	50,96,37	
REL Strata	499	Sub	-	-	1kw	42,52,31	Active, internal amp
REL Stadium	795	Sub	-	-	1kw	58,52,36	Active, internal amp
REL Stentor	1495	Sub	-	-	1kw	59,56,37	Active, internal amp
REL Studio	2995	Sub	-	-	1kw	69,62,52	Active, internal amp
Richard Allen Min 2	129	-	86	8	100	16,30,20	
Richard Allen Minette Gol		-	86	8	100	16,30,20	
Rogers LS2A/2	229	-	87	8	100	23,36,21	Use about 30cm from wall
Rogers LS6A/2	399	-	89	8	150	27,51,28	Stand mount, free space
Rogers Studio 3	449	-	85	8	45	19,30,16	
Rogers LS8/A	499	-	90	8	150	26,86,25	
Rogers P20	750	2x Pt	88	8	150	26,42,30	Stand mount, stands available
Rogers Studio 7	880	-	89	8	150	30,63,30	
Rogers P22	1100	2x Pt	88	8	150	26,85,30	Floor stand, sloping baffle
Rogers LS5/9	1531	-	87	8	100	28,46,27	
Rogers P24a	1800	-	86	4	250	25,104,35	Internal bass, floor standing
Roksan Ojan 3	895	Pt	88	8	250	28,76,460	Floor standing, sprung tweeter
Royd A7 Series II	115	Pt	89	8	60	31,20,18	Near wall siting
Royd Topaz	173	Pt	89	8	100	31,20,18	Near wall siting
Royd The Herald	198	Pt	86	8	100	31,20,18	Stand mount
Royd Sapphire II	245	Pt	89	8	100	31,20,18	Biwire, near wall siting
Royd The Minstrel	259	Pt	86	8	100	69,18,12	Side port,. floor standing
Royd Merlin	298	Pt	86	8	100	31,20,18	Veneered
Royd Sintra II	375	Pt	89	8	100	31,20,18	Biwire, near wall siting
Royd The Sorcerer	595	Pt	86	8	120	31,20,18	Front port, near field monitor
Royd The Abbot	665	Pt	90	8	120	81,20,30	Floor standing, free space
Royd The Prior	978	Pt	90	8	150	96,37,26	Floor standing, free space
Ruark Swordsman II	299	2x IB,	87	8	100	20,38,27	Bookshelf or stand mount
Ruark Sabre II	385	2x IB	87	8	100	23,37,27	Bookshelf or stand mount
Ruark Templar	479	2x IB	87	8	100	19,70,27	Floor standing
Ruark Talisman II	699	2x Pt	88	8	100	23,84,32	Floor standing
Ruark Broadsword II	849	2x IB	86	8	120	29,43,38	Stand mount
Ruark Crusader II	1495	3x Pt	88	6	150	24,92,32	Floor standing
Ruark Equinox	1749	2x Pt	88	6	150	25,88,34	External crossover
Ruark Accolade	2549	3x Pt	89	8	200	29,100,38	Floor standing
Sansui SP-X111K	125	-	89	6	50	18,30,20	
SD Acoustics SD3R	399	Pt	87	8	100	20,38,30	Free standing, ribbon tweeter
SD Acoustics SD5	1235	3x Pt	88	8	200	20,110,30	Ribbon tweeter
SD Acoustics SD1	1650	IB	88	8	250	30,125,30	Open mid, ribbon tweeter
Shahinian Obelisk	2290	3x	-	6	200	37,74,32	1st Shaninian model, floor sta
Shahinian Hawk	4950	Mono s	ub -	6	250	37,95,28	Passive
Shahinian Diapason	7950	5x	91	6	300	58,100,38	Omni-directional, floor standi
Sonus-Faber Minuetto	898	2x	88	-	-	23,35,28	Compact, stand mount
Sonus-Faber Minima Ama	tor1498	2x	88	-	-	20,34,31	Compact, stand mount
Sonus-Faber Electa	1790	2x	88	-	-	38,27,24	Compact, stand mount
Sonus-Faber Amator	2992	2x	88	-	-	37,22,35	Compact, stand mount
Sonus-Faber Guarneri	5500	2x	88	-	+	19,38,38	Compact, limited edition
Sonus-Faber Extrema	5991	2x	88	-	-	55,27,46	'Reference Standard'
Sony SS-E300	50	IB	-	-	-		Magnetically shielded
Sony SS-V77	50	-	90	16	-	19,9,14	Full range surround speakers
Sony SS-E500	80	IB	-	-		-	Magnetically shielded
Sony SS-J90AV	100	-	-	167	-	19,12,15	Shielded centre speaker
Sony SS85E	100	IB	85	4	70	9,32,24	UK optimised sound
Sony SS125E	120	IB	86	4	90	22,38,38	UK optimised sound
Sony SA-W90	350	-	-	-	70	22,49,51	Active subwoofer
Sony SSA1L	450	IB	85	4	120	19,30,32	Bio-cellulox tweeters
Sound-Lab Dynastat	3790	Hybrid	88	8	350	44,183,41	Oak or walnut finish £3990
Sound-Lab Pristine II	6990	ESL	88	8	300	72,153,69	Steel frame, curved panel
Sound-Lab A3	11990	ESL	88	8	300	78,187,23	Any finish, curved panel
Sound-Lab A1	13990	ESL	88	8	400	91,208,27	Curved panel, any finish
Spendor LS3/5A	630	3x	83	8	40	19,30,16	BBC inspired location monitor
Spendor S20	760	-	84	8	70	22,38,26	On stands, free space
Spendor SP2/3	970	-	88	8	80	28,55,33	On stands, free space
Spendor SP1/2	1330	-	89	8	90	30,63,30	
Spendor S100	1965	2x	89	8	100	37,70,43	
Spendor SP7/1	2000	2x	88	8	80	85,30,35	
Spendor SP9/1	3300	3x	89	8	100	106,37,44	-
Spica TC50	649	IB	86	4	50	33,39,29	Free space, on stands
Spica TC50SE	849	IB	86	4	50	33,39,29	Free space, on stands
Spica TC50SEX	949	IB	86	4	50	33.39.29	Free space, on stands
Spica Angelus	1295	IB .	87	8	200	53,117,26	Free space, floor standing
Tannoy 631	149	2xPt	87	6	70	19,34,15	Advanced 'silent' enc
Listings marked in red							

Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory, see page 147

88W 2001 120 Pt 87 4 80 18,28,20 Budget hi-fi range, black ash

Listings marked in red (as shown below) are covered in the *Hi-Fi Choice* Directory, see page 147

88W 2001 120 Pt 87 4 80 18,28,20 Budget hi-fi range, black ash

# SEVENOAKS SUPERFI -



#### **DISPLAY & DEMONSTRATIONS**

The moment you step through the door of a Sevenoaks Hi Fi or Superfi branch you're going to be better looked after. With over 21 years experience in Hi Fi, Video and TV retail, we're here to make sure you get the equipment that best suits your needs and your

You'll find a wide range of products with the emphasis on quality rather than country of origin. Not only is everything we sell on display, but it's also available for demonstration Each of our branches has dedicated demonstration facilities to help you enjoy choosing your equipment.



If you thought this level of service might be expensive you'd be wrong. Our prices are the most competitive around and our added value offers famous throughout the industry

## **AFTER SALES**

Each of our Sevenoaks Superfi branches is served by a dedicated Central Service Department. Approved by all the leading manufacturers, our team of fully trained engineers is capable of repairing 99% of all faults - in our own workshops. Once the repair is complete we give you a 3 month warranty. The kind of back up you'd expect from the leading independent Hi Fi retailers in the country.



#### ADDED VALUE



Full selection of Hi Fi Press Award Winners



Free CDs on selected CD Players



**CD Vouchers** available on selected purchases



Free TDK Tapes on selected Cassette Deck purchases



Free 007 stands and cable on selected speaker purchases



Free Headphones worth £ 40 on selected Hi Fi Separates over £500



0% Finance available on selected Hi Fi Separates (not suggested systems)



Dedicated listening rooms in all our branches

#### **SUGGESTED SYSTEMS**

The suggested systems priced below all include the popular NAD 5120 turntable but an alternative turntable or CD Player is available at extra cost. Please see CHOICES list below for further details.

Amplifiers Speakers	Pioneer A203 Technics SUVZ220K	NAD 302 Marantz PM44SE MkI Technics SUVZ320K	Kenwood KA30205E Harman HK6150 Technics SUA600K Marantz PM445E MKII	NAD 304 Pioneer A300X	Technics SUA700K
JPW Sonata V Celestion I JPW Minim NAD 801	264.95	296.95	319.95	344.95	359.95
Celestion 3 MkII JPW Sonata W Mission 760i Mission 731	288.95	319.95	344.95	368.95	384.95
Tannoy Profile 631 Mission 760i SE NAD 800	304.95	336.95	359.95	384.95	399.95
Tannoy Profile 632 Celestion 5 MkII B&W DM600 Mon Audio 1	328.95	359.95	384.95	408.95	424.95
Celestion 7 MkII NAD 802	359.95	392.95	416.95	439.95	456.95

#### CHOICES

The following Compact Disc Player or Turntable may be ordered instead of the NAD 5120 in the above systems:

#### **CD PLAYERS**

Aiwa XC300 Add f 19 Denon DCD615 Add £ 79 Denon DCD825 Add £ 119 Marantz CD52II Add £ 59 Marantz CD52IISE Add £ 139 Marantz CD53 Add £ 79

Marantz CD63 Add £ 139 NAD 501 Add £ 79 NAD 502 Add £ 99 Pioneer PDS703 Add f 149 TEAC CDP3500 Add £ 79

Dual CS503.2 Add £ 59 Dual CS505.4 Add £ 89 NAD 533 Add £ 89 Project 0.5 Add £ 49 Technics SLBD22K Add £ 49 Technics SLPG440AK Add £ 59 Thorens TD280 IV Add £ 99

**TURNTABLES** 

### PRICE PROMISE

We always try to ensure our prices are competitive. In the unlikely event of an identical product being available from a local authorised dealer at a lower price, we will beat that price by up to £ 20. To qualify it must be a verifiable offer on product that is in stock, brand new and in a sealed box No Added Value Offers apply on price beat sales

#### PRICE BEAT VALUES:

£ 110 - £ 500	= £ 10
£ 501 - £ 1,000	= £ 15
£ 1,001+	= £ 20

## **0% FINANCE**

We offer 0% finance on a wide range of Hi Fi separates. Package 1: 10% deposit followed by 6 equal monthly payments. Example: Cost £ 600. Deposit £ 60 plus 6 payments of £ 90. Package 2: 25% Deposit followed by 9 equal monthly payments. Example: Cost £ 600. Deposit £ 150 plus 9 payments of £ 50. Package 3: 50% deposit followed by 12 equal monthly payments. Example: Cost £ 840. Deposit £ 420 plus 12 payments of £ 35 All Options: Minimum balance £ 400. Subject to status. 0% APR. Personal shoppers only. Written details on request

# THE SPECIALIST

#### HI FI PRODUCT SELECTION

#### **AMPLIFIERS**

WIAIL FILLER	3
Arcam Alpha 5	£ 229.95
Arcam Alpha 6	£ 329.95
Arcam Delta 290	£ 479.95
Arion Elektra	£ 999.95
Aura VA80	£ 279.95
Aura VA 100 Black	£ 329.95
Audiolab 8000A/ll Audiolab 8000C/ll	£ 479.95 £ 459.95
Audiolab 8000C/II Audiolab 8000M (each)	£ 699.95
Audiolab 8000P/II	£ 649.95
Audiolab 8000 PPA	£ 799.95
Cyrus III (Selected branches)	£ 499.95
Cyrus PSXR (Selected branches	
Denon PMA250III	£ 159.95
Denon PMA350 II	£ 219.95
Denon PMA450 SE	£ 269.95
Denon PMA480R	£ 219.95
Denon PMA880R	£ 299.95 £ 279.95
Denon UPA F10 Exposure EXP20	£ 279.95 £ 624.95
Exposure EXP15 MM	£ 724.95
Exposure EXP17 MM	£ 774.95
Exposure EXP18	£ 749.95
Harman Kardon HK1400	£ 399,95
Harman Kardon HK6150	£ 199.95
John Shearne Phase II	£ 549.95
Kenwood KA3020SE	£ 199.95
Marantz PM32	£ 139.95
Marantz PM44Mkl SE Marantz PM44 Mkll SE	£ 179.95 £ 199.95
Marantz PM54SE	£ 299.95
Musical Fid A1000	£ 1399.95
Musical Fid A1 Mk III	£ 329.95
Musical Fid F15	£ 1899.95
Musical Fid F22	£ 999.95
Nad 302	£ 179.95
Nad 304	£ 239.95
Nad 306	£ 349.95 £ 149.95
Pioneer A203 Pioneer A300X	£ 149.95 £ 229.95
Pioneer A400X	£ 299.95
Quad 66 inc RI	£ 862.95
Quad 34	£ 398.95
Quad 306	£ 349.95
Quad 606	£ 689.95
Rotel RA930AX	£ 174.95
Rotel RA935BX	£ 224.95
Rotel RB970BX	£ 224.95
Rotel RC970BX	£ 149.95
Technics SUA600K	£ 199.95 £ 249.95
Technics SUA700K Technics SUA900MkII K	£ 249.95 £ 399.95
Yamaha AX380	£ 399.95 £ 199.95
Tarriaria AADOU	エ コララ・サン

#### MINI/MICROS

Aiwa, JVC, Sony & Technics	P.O.A.
Denon D65 Ex Speakers	£ 569.95
Denon D90 Ex Speakers	£ 669.95
Denon D110 Ex Speakers	£ 799.95
Denon D250 Ex Speakers	£ 929.95
Denon DF10 Ex Speakers	£ 999.95

#### TUNER AMPS

Denon DRA365RD	£ 249.95
Denon DRA545RD	£ 319.95
Marantz SR53	£ 199.00
Nad 701	£ 259.95
Nad 705	£ 329.95

#### CASSETTE / DCC DECKS

£ 299.95 £ 249.95
£ 269.95 £ 199.95 £ 249.95
£ 199.95 £ 849.95
£ 599.95 £ 359.95
£ 174.00
E 194.00
£ 199.95 £ 229.95
E 139.00

Sony TCK511S Dolby S	£ 179.00
Sony TCK6115 Dolby S	£ 249.00
Technics RSTR373K Technics RSTR474K Yamaha KX380 Yamaha KX580	£ 179.95 £ 199.95 £ 169.95 £ 249.95

#### **AUDIO VISUAL**

B&W, Canon, Celestion, Denon, JBL, Kef, Kenwood, Marantz, Mon Audio, Mordaunt Short, Pioneer, Technics, Yamaha and Sony. Refer to our AV Ad.

JPW Minim	£ 69.0
B & W DM6001 B & W DM6001 B & W DM610i B & W DM620i B & W B05 B & W 805 B & W 805 B & W 804 Castle Chester Castle Howard Castle Durham II Castle Durham 900 Castle Trent II Castle York Celestion 1 Celestion 3 Mk II Celestion 3 Mk II Celestion 7 Mk II Denon SCE313 Heybrook HB1/3 Heybrook Prima Heybrook Quartets JPW Sonata Veneer JPW Sonata Veneer JPW Sonata Vinyl	f 189.9 f 249.9 f 429.9 f 895.9 f 1495.9 f 649.9 f 249.9 f 279.9 f 109.9 f 109.9 f 169.9 f 169.9 f 1555.9 f 1555.9 f 1555.9 f 119.9
CDEAVEDO	SPEAKE

JPW Minim	£ 69.00
Kef R101.3 Kef R102.2 Kef R103.4 Kef R104.2 Kef R104.2 Kef R105.3 Kef R107.2 Kef Q30 Kef Q30 Kef Q30 Mission 751 Mission 751 Mission 752 Mission 760i Mission 780SE Mon Audio 201 Mon Audio 1 Gold Mordaunt Short MS30 Mordaunt Short MS	f 549.95 f 7749.95 f 1199.95 f 1595.95 f 2295.95 f 3695.95 f 3695.95 f 3695.95 f 499.95 f 499.95 f 129.95 f 129.95 f 129.95 f 129.95 f 249.95 f 249.95 f 1469.95 f 1469.95 f 1469.95 f 1479.95 f 249.95 f 149.95 f 149.95 f 389.95 f 149.95 f

## TURNITARIES

IUNIVIADL	ES
Dual CS503-2 inc. cart	f 169.95
Dual CS435 inc. cart	f 129.95
Dual CS505-4 inc. cart	f 199.95
Nad 5120 inc. cart	f 119.95

#### **TUNERS**

#### Teac TX4030 Yamaha TX480L CD PLAYERS



Marantz CD52 II Award Winner	£	149.00
Marantz CD52 II SE Marantz CD53 Marantz CD63 Marantz CD72SE	£	299.95 199.95 249.95 599.95

£ 1199.95

Marantz CD10 Factory Re-packs	£ 899.00
Musical Fidelity CDT	£ 519.95
Musical Fidelity FCD	£ 1499.95
Nad 501	£ 179.95
Nad 502	£ 229.95
Nakamichi MB4S	£ 299.95
Philips CD 710	£ 119.95 £ 129.95
Philips CD 720	£ 129.95 £ 169.95
Philips CD 740	£ 199.95
Philips CD 750 Pink Triangle Ordinal	f 789.95
	f 1449.95
Pioneer PD203	f 159.95
Pioneer PDS503	£ 199.95
Pioneer PDS703	£ 249.95
Pioneer PDS802	£ 349.95
Quad 67	£ 824.95
Roksan	P.O.A.
Rotel RCD945AX	£ 229.95
Rotel RCD965BX	£ 299.95
Sony	P.O.A
Teac CDP3500	£ 199.95
Teac VRDS7	£ 599.95
Teac VRDS10	£ 769.95
Teac VRDS20 Teac P700/D700	£ 1299.95 f 1499.95
Teshniss SLDD667 Multi	1499.95

amaha CDX870	£ 179.00
echnics SLPG440AK	£ 169.95
echnics SLPD867 Multi	£ 199.95

Technics SLPD667 Multi

All prices are valid until at least September 30th, 1994

#### **SEVENOAKS HI FI BRANCHES AT:**

**SEVENOAKS 0732 459555** 109-113 London Road **BRIGHTON 0273 733338** 

55 Preston Street

**CANTERBURY 0227 462787** 20a Lower Bridge Street

**CHATHAM 0634 846859 4 Railway Street** 

new CHELSEA 071 352 9466 403 Kings Road, SW10

**CHELTENHAM 0242 241171 24 Pittville Street** 

CROYDON 081 665 1203 373 London Road

ENFIELD 081 342 1973 7 Genotin Road

ESSEX 0376 501733 1 The Grove Centre Witham

**GUILDFORD 0483 36666** 73b North Street

**LEICESTER 0533 557518** 94 Granby Street

**OXFORD 0865 241773** 41 St Clements

TUNBRIDGE WELLS 0892 531543

28-30 St Johns Rd WATFORD 0923 213533 478 St Albans Road

**WOOLWICH 081 855 8016 162 Powis Street** 

new WORCESTER **2 Reindeer Court** 

**MAIL ORDER 0732 458985** 

#### SUPERFI **BRANCHES AT:**

**BIRMINGHAM 021 631 2675** 67 Smallbrook, Queensway

new COVENTRY 0203 223254

**DERBY 0332 360303** 56 London Road

HULL 0482 24051 **4 Dock Street** 

LEEDS 0532 449075 7 King Edward Street

LINCOLN 0522 520265 271a High Street

LONDON 071 388 1300 2-4 Camden High Street

**NOTTINGHAM 0602 412137** 15 Market Street

**SHEFFIELD 0742 723768** 

1 Rockingham Gate The Moor

**STOKE ON TRENT** 0782 265010 51 Picadilly, Hanley



SEVENOAKS S U P E R

**OVER FOR FULL DETAILS** 

## quality hi fi products with style and value for

#### audiolab



#### 8000cdm & 8000dac

#### Audiolab

Never a company to do things by half measures, when Audiolab introduced a CD Transport to partner their Award-Winning DAC, their meticulous approach to CD reproduction resulted in a product of outstanding sound quality to match the rest of their range - 8000A, 8000C, 8000P, 8000M and 8000T.

#### marantz



cd 63

#### Marantz

Summanno ma

Marantz are another of the audio pioneers with a passion for making recorded sound as enjoyable as the real thing. They call it a dedication to pure hi

fidelity and over the years it has led the audio press to bestow awards on numerous products in their extensive range

Since it's launch earlier this year the CD 63 has been heralded as a player with outstanding performance and exceptional value for money.

## pioneer



pds 703

It's here, the new star of the CD world at an outstanding price. With Pioneer's unique Stable Platter Mechanism and their revolutionary Legato Link DAC, is this one to judge the others by? Audition this exciting new player with front runners from Arcam, Marantz, Rotel and others today.

Yet more reasons to check out this award winning range at Sevenoaks Superfi.

Oh, and by the way, Pioneer are offering a generous £ 50 allowance when you partexchange any hi fi, for an A300X, A400 or A400X amp at any of our branches listed below

Sevenoaks Tunbridge Wells Watford, Chelsea, Leicester, Guildford, Oxford, Croydon, Hanley, Nottingham, Leeds, Derby, Sheffield, Lincoln, Camden, Hull and Birmingham. Argo (Preamp), Iso (Head amp) -Alecto (Power amps). The new **HR** (High Resolution) products are also available

Our other turntables include the Pink Triangle Export GTI and **Anniversary** 





gyro dec

#### Michell

The Gyro Dec has always been a class act. Beautifully styled, it looks like no other turntable and has the performance to match. After twenty years of success John Michell now complements it with products that are impossible not to recommend. At Sevenoaks Superfi you can audition the range including -



#### Ruark

Craftsmanship, style and refined musical presentation are the hallmarks of Ruark loudspeakers. With the addition of the Equinox, their reputation is enhanced. The outboard

# **26 BRANCHES THROUGHOUT**

We are authorised dealers for most brands of quality Hi Fi. For a competitive quote please



#### SEVENOAKS

109-113 London Road 0732 459555

Sevenoaks Hi Fi

# Preston St

#### BRIGHTON 55 Preston Street 0273 733338

Sevenoaks Hi Fi



CANTERBURY 20a Lower Bridge Street

0227 462787 Sevenoaks Hi Fi



#### CHATHAM 4 Railway Street 0634 846859

Sevenoaks Hi Fi



#### CHELSEA 403 Kings Road, SW10

071 352 9466 Sevenoaks Hi Fi



#### **CHELTENHAM** 24 Pittville Street

Sevenoaks Hi Fi



#### 373 London Road 081 665 1203

Sevenoaks Hi Fi



#### **ENFIELD Genotin Road** 081 342 1973

Enfield Town & Sevenoaks Hi Fi



#### **FSSEX**

Centre, Witham 0376 501733

Sevenoaks Hi Fi



#### **GUILDFORD** 73b North Street 0483 36666

P Sevenoaks Hi Fi

## Police Charles Street

## LFICESTER

94 Granby Street 0533 557518 Granby Street Sevenoaks Hi Fi



#### **OXFORD 41 St Clements** 0865 241773

St Clements St Sevenoaks Hi Fi

## Depot St Johns O

## TUNBRIDGE

28-30 St Johns Road 0892 531543



#### WATFORD 478 St Albans Road

0923 213533 **Open Sunday** 

Sevenoaks Hi Fi



## WOOLWICH

162 Powis Street 081 855 8016

Sevenoaks Hi Fi



#### WORCESTER 2 Reindeer Court 0973 223362

Sevenoaks Hi Fi

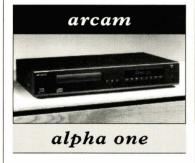
# EXPRESSION

## hi fi connoisseurs and music lovers

crossover concealed within the stands bring 'high end' technology at affordable prices. You will find the Ruark range, including

Swordsman II, Sabre, Templar, Talisman II and Crusader II at Sevenoaks Superfi

There are many other quality loudspeakers including Kef Reference, Castle, ProAc, TDL, Mission and Monitor Audio



#### Arcam

Talk to Arcam and they'll invite you to 'listen' to sound rather than just 'hear' it. It's a principle they adopt in their dedication to product design and manufacture, ensuring that the music you listen to is reproduced with breathtaking accuracy

Their new Alpha One is yet another of their products to encompass these principles. A CD Player that has an ideal balance of performance and price.



#### Denon

At the forefront of digital and analogue recording technology, Denon are arguably the leading Japanese hi fi brand available in the UK. Their products deliver a unique combination of design quality and audio performance right across the range

The DCD 825 is a player that will continue their reputation as a maker of truly great hi fi equipment.



#### Pink Triangle

Once again, this innovative British company has set new standards for digital reproduction with the

superb Ordinal DAC, Like the highly acclaimed Da Capo, you have a choice of filter sets, to attain the detail and imagery, all Pink Triangle products are renowned for.

To audition Ordinal and Da Capo or our other Audiophile CD players. Transports and DACs which include Roksan, Teac, Quad, Arcam and Cyrus, contact your local branch.

**Musical Fidelity** 



e 100

The **E100** integrated amplifier is just one model from Musical Fidelity's new **Elektra** series. Together with the E200 (Preamp), E300 (Poweramp), E500 (CD player) and **E600** (Tuner), it forms an outstanding range that complements the A1000 (Intergrated amplifier) and F Series components superbly.

That's not all - we also have Top quality amplification from Exposure, John Shearne, Cryus and Quad for you to consider.

## AFTER SALES

undiminished.

and our enthusiasm is

**WHO ARE WE?** Sevenoaks Superfi are

at the forefront of Hi Fi retail in the UK. For over 21 years our companies have been selling quality Hi Fi products to discerning customers,

All our products can be installed in your home. If you wish to use this service please ask your local branch for details.

#### PEACE OF MIND

All the products we sell are brand new, fully guaranteed and maintained in our own service departments, we also offer our own 'no quibble' extended warranty. Ask for details.

#### PRICE PROMISE

We always try to ensure our prices are competitive. In the unlikely event of an identical product being available from a local authorised dealer at a lower price, we will beat that price by up to £ 20. To qualify it must be a verifiable offer on product that is in stock. brand new and in a sealed box. No added value offers

**PRICE BEAT VALUES:** 

apply on price beat

sales.

£110 - £500 = £10

£501 -£1,000= £15

£1,001+ = £20

#### SOME USEFUL **NUMBERS:**

Sevenoaks Central **Service Department** 0732 459105

Superfi Central Service Department 0602 420414

**Mail Order Hotline** 0732 458985



SEVENOAKS F

# THE COUNTRY...

ring any one of our branches ~ we are always pleased to hear from you.



#### BIRMINGHAM

67 Smallbrook **Oueensway** 021 631 2675





#### COVENTRY

16 Spon Street 0203 223254

Superfi



DERRY 56 London Road 0332 360303

Superfi



## HULL

4 Dock Street 0482 24051

Superfi



## LEEDS

7 King Edward Street 0532 449075



#### LINCOLN 271a High Street 0522 520265

Job Superfi Mornington Crsc

Camden High St Camden Town

#### LONDON 2-4 Camden High

071 388 1300

## Deb'hms Market St

## **NOTTINGHAM**

15 Market Street 0602 412137

Superfi



#### SHEFFIELD 1 Rockingham Gate, The Moor

0742 723768

Superfi



#### STOKE ON TRENT 51 Picadilly, Hanley 0782 265010

Prices include VAT and were correct at time of going to press, but are subject to change without prior notice. E&OE. Most, but not all, of the offers displayed are also available from our associates Superfi. Sevenoaks Hi Fi and Superfi are not legally related and are separate commercial undertakings.

All prices are valid until at least September 30th, 1994

#### 138 HI-FI CHOICE BUYER'S GUIDE



Key to recievers
Price - typical retail, to nearest
pound
A/V - minimum requirements - Dolby
Surround/Pro-logic circuitry.
Power - watts/channel, both channels
driven RMS Rohms, 2012 - 20kHz.
Wavebands - FM, L - long wave, M medium wave,
Presets - number thereof.
In/outputs - MM/MC - moving
coil/moving magnet, L - line, I - tape,

V - audio input or tape circuit with video signal routing. Remote - control. Size - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 123 for full test results.

Key to systems
Price - typical retail, to nearest
pound.
Sources - CD - compact disc, R - radio
tuner, Tu - turntable, T - cassette
tape,
Y - 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 123 for full test results.



Tannoy GREM TW Tannoy GREM TW Tannoy G33 Tannoy Subsat3 Tannoy G36 Tannoy G36 Tannoy G37 Tannoy G37 Tannoy G38 Tannoy D100 Tannoy D100 Tannoy D500 Tannoy D700 Tannoy GREM TW Tannoy GREM TW Tannoy Cantebury 12^ Tannoy Canterbury 15^	189 270 319 419 499 499 499 499 499 499 470 319 270 699 970 699 970 600 6000 6000 6000 60	2xPt 2x 3xlB 3xlB 3xlB 4ctive 3xPt 2x	888 95 89 88 90 91 - 911 89 91 93 93 93 95 94 99 96 88 88 88 88	Impedance	90 180 100 120 120 150 90 175 120 175 120 200 200 200 250	\$ize 51,43,27 66,102,42 29,75,28 11,16,9 29,75,28 33,86,32 58,49,45 33,96,32 25,36,22 31,93,34 48,70,31 37,99,36 80,100,48 58,90,43 58,90,43	Subsat system with ICT tech  Servo, current drive subwoofer  6.5 inch Dual Concentric 8 inch Dual Concentric 10 inch Dual Concentric	Mode LOUI Wilsor Wilsor Yamat Yamat Yamat ZYP A ZYP A
Tannoy G32 Tannoy G32 Tannoy G33 Tannoy G33 Tannoy G33 Tannoy G36 Tannoy G36 Tannoy G37 Tannoy G37 Tannoy G37 Tannoy G38 Tannoy G38 Tannoy D100 Tannoy D500 Tannoy D500 Tannoy Sterling TW Tannoy Cantebury 12^ Tannoy G8FM TW Tannoy Cantebury 12^ Tannoy Westminster TW Tannoy Westminster Roya TDL NFM - Shielded TDL Near Field Monitor TDL RTL1 TDL RTL3 TDL Studio 0.75 TDL Studio 0.5 TDL Studio 1 TDL Studio 3 TDL Studio 4 TDL Reference Monitor Teac LSX8 Teac S300	189 270 319 419 499 595 599 649 1750 2100 3500 6000 7000 13500 70 120 200 300 499	2xPt 2x 3xIB 3xPt 3xIB 3xIB Active 3xPt 2xPt 3xPt 2x 2x 2x 2x 2x 2x	88 95 89 88 90 91 - 91 89 91 93 93 95 94 99 96 99 88	8 8 8 8 6 6 6 8 6 8 8 6 8 8 8 8 8 8 8	90 180 100 120 120 150 90 175 120 175 150 200 200 200	51,43,27 66,102,42 29,75,28 11,16,9 29,75,28 33,86,32 58,49,45 33,96,32 25,36,22 31,93,34 48,70,31 37,99,36 80,100,48	Subsat system with ICT tech  Servo, current drive subwoofer  6.5 inch Dual Concentric 8 inch Dual Concentric	Wilson Wilson Yamat Yamat Yamat Yamat ZYP A ZYP A
Tannoy Edinburgh TW Tannoy 633 Tannoy Subsat3 Tannoy 636 Tannoy 637 Tannoy 625 Tannoy 638 Tannoy 638 Tannoy 638 Tannoy 530 Tannoy 540 Tannoy 5500 Tannoy Sterling TW Tannoy D700 Tannoy Sterling TW Tannoy Canterbury 12^ Tannoy Westminster TW Tannoy Canterbury 15^ Tannoy Westminster TW Tannoy Canterbury 15^ Tannoy Westminster Roya TDL NFM - Shielded TDL NEAF Field Monitor TDL RTL2 TDL RTL3 TDL Studio 0.75 TDL Studio 0.75 TDL Studio 1 TDL Studio 1 TDL Studio 1 TDL Studio 1 TDL Studio 3 TDL Studio 3 TDL Studio 3 TDL Studio 3 TDL Studio 4 TDL Studio 5 TDL Studio 5 TDL Studio 5 TDL Studio 5 TDL Studio 6 TDL Studio 1 TDL Studio 1 TDL Studio 1 TDL Studio 1 TDL Studio 3 TDL Studio 4 TDL Reference Monitor Teac LSX8 Teac SX0	270 319 399 419 499 595 649 1470 1750 2100 3500 7000 13500 700 120 200 300 499 499	2x 3xlB 3xPt 3xlB 3xlB Active 3xPt 2xPt 3xPt 2x 2x 2x 2x 2x 2x 2x	95 89 88 90 91 - 91 89 91 93 93 95 94 99 96 99 88	8 8 6 6 - 6 8 6 8 6 8 8 8	180 100 120 120 150 90 175 120 175 150 200 200 200 200	66,102,42 29,75,28 11,16,9 29,75,28 33,86,32 58,49,45 33,96,32 25,36,22 31,93,34 48,70,31 37,99,36 80,100,48	Servo, current drive subwoofer 6.5 inch Dual Concentric 8 inch Dual Concentric	Wilson Yamat Yamat Yamat Yamat ZYP A ZYP A
Tannoy 633 Tannoy Subsat3 Tannoy 636 Tannoy 636 Tannoy 625 Tannoy 638 Tannoy D100 Tannoy D500 Tannoy D500 Tannoy D700 Tannoy GRFM TW Tannoy Cantebury 12^ Tannoy Cantebury 15^ Tannoy Westminster TW Tannoy Cantebury 15^ Tannoy Westminster Roya TDL NFM - Shielded TDL Near Field Monitor TDL RTL3 TDL Studio 0.75 TDL Studio 0.75 TDL Studio 1 TDL Studio 17	319 399 419 499 595 649 1470 1750 2100 3500 700 13500 70 120 200 300 499 499	3xIB 3xPt 3xIB 3xIB Active 3xPt 2xPt 3xPt 2x 3xPt 2x 2x 2x 2x 2x 2x	89 88 90 91 - 91 89 91 93 93 95 94 99 96 99 88	8 8 6 6 8 6 8 6 8 8 8	100 120 120 150 90 175 120 175 150 200 200 200	29,75,28 11,16,9 29,75,28 33,86,32 58,49,45 33,96,32 25,36,22 31,93,34 48,70,31 37,99,36 80,100,48	Servo, current drive subwoofer 6.5 inch Dual Concentric 8 inch Dual Concentric	Yamar Yamar Yamar Yamar ZYP AI ZYP A
Tannoy Subsat3 Tannoy 636 Tannoy 636 Tannoy 637 Tannoy 625 Tannoy 638 Tannoy D100 Tannoy D500 Tannoy Sterling TW Tannoy Cantebury 12^ Tannoy GRFM TW Tannoy Cantebury 12^ Tannoy Westminster TW Tannoy Westminster Roya TDL NFM - Shielded TDL Near Field Monitor TDL RTL1 TDL RTL3 TDL Studio 0.75 TDL Studio 0.5 TDL Studio 17 TDL	399 419 499 595 599 649 1470 2100 3500 5500 6000 7000 13500 70 200 200 400 499	3xPt 3xIB 3xIB Active 3xPt 2xPt 3xPt 2x 3xPt 2x 2x 2x 2x 2x 2x 2x	88 90 91 - 91 89 91 93 93 95 94 99 96 99 88	8 6 6 8 6 8 6 8 8 8 8	120 120 150 90 175 120 175 150 200 200 200	11,16,9 29,75,28 33,86,32 58,49,45 33,96,32 25,36,22 31,93,34 48,70,31 37,99,36 80,100,48	Servo, current drive subwoofer 6.5 inch Dual Concentric 8 inch Dual Concentric	Yamai Yamai Yamai ZYP Ai ZYP A
Tannoy 636 Tannoy 637 Tannoy 637 Tannoy 638 Tannoy 638 Tannoy D500 Tannoy D500 Tannoy Sterling TW Tannoy Sterling TW Tannoy Cantebury 12^ Tannoy Cantebury 12^ Tannoy Cantebury 15^ Tannoy Canterbury 15^ Tannoy Canterbury 15^ Tannoy Canterbury 15^ Tannoy Westminister Roya TDL NFM - Shielded TDL NFM - Shielded TDL RTL1 TDL RTL2 TDL RTL3 TDL Studio 0.75 TDL Studio 0.75 TDL Studio 1 TDL Studio 3 TDL Studio 3 TDL Studio 4 TDL Studio 5 TBL Studio 5 TDL Studio 5 TDL Studio 5 TDL Studio 5 TDL Studio 1 TDL Studio 1 TDL Studio 1 TDL Studio 5 TDL Studio 5 TDL Studio 5 TDL Studio 5 TDL Studio 6 TDL Studio 6 TDL Studio 7 TDL Studio 8 TDL Studio 8 TDL Studio 8 TDL Studio 9 TDL Studio 9 TDL Studio 1 TDL Studio 3 TDL Studio 5 TDL Studio 5 TDL Studio 6 TDL Studio 6 TDL Studio 7 TDL Studio 7 TDL Studio 7 TDL Studio 8 TDL Studio 8 TDL Studio 8 TDL Studio 9 T	419 499 595 599 649 1470 2100 3500 6000 7000 113500 70 120 200 300 400 499	3xlB 3xlB Active 3xPt 2xPt 3xPt 2x 3xPt 2x 2x 2x 2x 2x 2x 2x	90 91 - 91 89 91 93 93 95 94 99 96 99 88	6 6 8 6 8 6 8 8 8	120 150 90 175 120 175 150 200 200 200 200	29,75,28 33,86,32 58,49,45 33,96,32 25,36,22 31,93,34 48,70,31 37,99,36 80,100,48	Servo, current drive subwoofer 6.5 inch Dual Concentric 8 inch Dual Concentric	Yamal Yamal ZYP A ZYP A
Tannoy 637 Tannoy 625 Tannoy 625 Tannoy 625 Tannoy 528 Tannoy D100 Tannoy D500 Tannoy Sterling TW Tannoy D700 Tannoy GerM TW Tannoy Cantebury 12^ Tannoy Westminster TW Tannoy Canterbury 15^ Tannoy Westminster Roya TDL NFM - Shielded TDL Near Field Monitor TDL BRTL3 TDL Studio 0.75 TDL Studio 0.75 TDL Studio 1 TDL Studio 3 TDL Studio 4 TDL Reference Monitor Teac LSX8 Teac SX80	499 595 599 649 1470 2100 3500 5500 6000 7000 13500 70 120 200 300 400 499 499	3xIB Active 3xPt 2xPt 3xPt 2x 3xPt 2x 2x 2x 2x 2x 2x 2x	91 - 91 89 91 93 93 95 94 99 96 99 88	6 - 6 8 6 8 6 8 8 8	150 90 175 120 175 150 200 200 200 200	33,86,32 58,49,45 33,96,32 25,36,22 31,93,34 48,70,31 37,99,36 80,100,48	6.5 inch Dual Concentric 8 inch Dual Concentric	Yamat ZYP AI ZYP AI
Tannoy 625 Tannoy 638 Tannoy 638 Tannoy 638 Tannoy D100 Tannoy D500 Tannoy Sterling TW Tannoy D700 Tannoy GRFM TW Tannoy Cantebury 12^ Tannoy Cantebury 12^ Tannoy Westminister TW Tannoy Westminister Roya TDL NFM - Shielded TDL NFM - Shielded TDL NEAT Field Monitor TDL RTL2 TDL RTL3 TDL Studio 0.75 TDL Studio 1 TDL Studio 3 TDL Studio 4 TDL Studio 5288 Teac SW1 Teac SS300	595 599 649 1470 2100 3500 5500 6000 7000 13500 70 120 200 300 400 499	Active 3xPt 2xPt 3xPt 2x 3xPt 2x 2x 2x 2x 2x 2x 2x	91 89 91 93 93 95 94 99 96 99 88	- 6 8 6 8 6 8 8 8	90 175 120 175 150 200 200 200 200	58,49,45 33,96,32 25,36,22 31,93,34 48,70,31 37,99,36 80,100,48	6.5 inch Dual Concentric 8 inch Dual Concentric	ZYP A
Tannoy 638 Tannoy D100 Tannoy D100 Tannoy D500 Tannoy Sterling TW Jannoy D700 Tannoy GRFM TW Tannoy Cantebury 12^ Tannoy Westminster TW Tannoy Westminster TW Tannoy Westminster Roya TDL, NFM - Shielded TDL, NEM - Shielded TDL, NEM - Shielded TDL, NEM - Studio TDL, Studio TDL, Studio 0.75 TDL, Studio 1 TDL, Studio 4 TDL, Studio 5 TEL, Studio 5 TDL, Studio 5 TDL, Studio 5 TDL, Studio 6 TDL, Studio 6 TDL, Studio 7 TDL, Studio 8 TDL, Studio 8 TDL, Studio 8 TDL, Studio 8 TDL, Studio 9 TDL, St	599 649 1470 1750 2100 3500 5500 6000 7000 13500 70 120 200 300 400 499	3xPt 2xPt 3xPt 2x 3xPt 2x 2x 2x 2x 2x 2x 2x 2x	89 91 93 93 95 94 99 96 99 88	8 6 8 6 8 8 8	175 120 175 150 200 200 200 200 200	33,96,32 25,36,22 31,93,34 48,70,31 37,99,36 80,100,48	6.5 inch Dual Concentric 8 inch Dual Concentric	ZYP A
Tannoy D100 Tannoy D500 Tannoy D500 Tannoy D500 Tannoy Sterling TW Tannoy Cantebury 12^ Tannoy Cantebury 12^ Tannoy Cantebury 15^ Tannoy Westminster Roya TDL, NEM - Shielded TDL, Near Field Monitor TDL, RTL1 TDL, RTL1 TDL, RTL3 TDL, Studio 0.75 TDL, Studio 0.75 TDL, Studio 1 TDL, Studio 3 TDL, Studio 4 TDL, Steference Monitor Teac LSX8 Teac SX8 Teac SW1	649 1470 1750 2100 3500 5500 6000 7000 13500 70 120 200 300 400 499	2xPt 3xPt 2x 3xPt 2x 2x 2x 2x 2x 2x 2x 2x 2x	89 91 93 93 95 94 99 96 99 88	8 6 8 6 8 8 8	120 175 150 200 200 200 200 200	25,36,22 31,93,34 48,70,31 37,99,36 80,100,48	8 inch Dual Concentric	ZYP A
Tannoy D500 Tannoy Sterling TW Tannoy Sterling TW Tannoy O700 Tannoy GRFM TW Tannoy Cantebury 12^ Tannoy Westminster TW Tannoy Westminster Roya TDL NFM - Shielded TDL Near Field Monitor TDL RTL1 TDL RTL2 TDL RTL3 TDL Studio 0.75 TDL Studio 0.5 TDL Studio 1 TDL Studio 0.75m TDL Studio 1 TDL Studio 0.75m TDL Studio 1 TDL Studio 1 TDL Studio 1 TDL Studio 3 TDL Studio 4 TDL Studio 5 TSL STUDIO 6 TSL STUDIO 7	1470 1750 2100 3500 5500 6000 7000 13500 70 120 200 300 400 499	3xPt 2x 3xPt 2x 2x 2x 2x 2x 2x 2x 2x 2x	91 93 93 95 94 99 96 99	6 8 6 8 8 8	175 150 200 200 200 200 200	31,93,34 48,70,31 37,99,36 80,100,48	8 inch Dual Concentric	
Tannoy Sterling TW Tannoy D700 Tannoy GRFM TW Tannoy Cantebury 12^ Tannoy Westminster TW Tannoy Westminster TW Tannoy Westminster Roya TDL NFM - Shielded TDL NFM - Shielded TDL NEAR Field Monitor TDL RTL2 TDL RTL2 TDL Studio 0.75 TDL Studio 0.5 TDL Studio 0.75 TDL Studio 1 TDL Studio 0.75 TDL Studio 1 TDL Studio 3 TDL Studio 4 TDL Reference Monitor Teac LSX8 Teac SX0	1750 2100 3500 5500 6000 7000 13500 70 120 200 300 400 499	2x 3xPt 2x 2x 2x 2x 2x 2x 2x	93 93 95 94 99 96 99	8 6 8 8 8	150 200 200 200 200 200	48,70,31 37,99,36 80,100,48		Mode
Jannoy D700 Jannoy GRFM TW Jannoy Cantebury 12^ Jannoy Cantebury 12^ Jannoy Westminster TW Jannoy Westminster Roya Jannoy Ja	2100 3500 5500 6000 7000 13500 70 120 200 300 400 499	3xPt 2x 2x 2x 2x 2x 2x 2x	93 95 94 99 96 99 88	6 8 8 8	200 200 200 200 200	37,99,36 80,100,48	10 inch Dual Concentric	Mode
Jannoy GRFM TW Jannoy Cantebury 12^ Jannoy Westminster TW Jannoy Westminster Roya January Janu	3500 5500 6000 7000 13500 70 120 200 300 400 499	2x 2x 2x 2x 2x 2x 2x	95 94 99 96 99 88	8 8 8 8	200 200 200	80,100,48	To inch dual concentric	Mode
Tannoy Cantebury 12^ Tannoy Westminster TW Tannoy Westminster TW Tannoy Westminster Roya TDL NFM - Shielded TDL NEM - Shielded TDL NFM - Shielded TDL RTL1 TDL RTL2 TDL RTL3 TDL Studio 0.75 TDL Studio 0.75 TDL Studio 1 TDL Studio 3 TDL Studio 4 TDL Reference Monitor Feac LSX8 Feac SW1 Feac S300	5500 6000 7000 13500 70 120 200 300 400 499	2x 2x 2x 2x 2x 2x	94 99 96 99 88	8 8 8	200 200			Mode
Tannoy Westminster TW Tannoy Canterbury 15^ Tannoy Westminster Roya TiDL NFM - Shielded TDL Near Field Monitor TDL RTL1 TDL RTL2 TDL Studio 0.75 TDL Studio 0.5 TDL Studio 1 TDL Studio 3 TDL Studio 4 TDL Reference Monitor TDL Reference Monitor TEGAL SX8 Feac SW1 Teac S300	6000 7000 13500 70 120 200 300 400 499	2x 2x 2x 2x 2x	99 96 99 88	8	200	- 30,90,43		
Tannoy Canterbury 15^ Tannoy Westminister Roya TDL NFM - Shielded TDL NFM - Shielded TDL NEAF Field Monitor TDL RIL1 TDL RIL2 TDL RTL3 TDL Studio 0.75 TDL Studio 1 TDL Studio 4 TDL Reference Monitor Teac LSX8 Feac SW1 Feac S300	7000 13500 70 120 200 300 400 499	2x 2x 2x	96 99 88	8				REGE
Tannoy Westminster Roya 1 TDL NEM - Shielded TDL Near Field Monitor TDL RTL1 TDL RTL2 TDL RTL3 TDL Studio 0.75 TDL Studio 0.5 TDL Studio 1 TDL Studio 1 TDL Studio 1 TDL Studio 0.75m TDL Studio 1 TDL Studio 3 TDL Studio 4 TDL Reference Monitor Teac LSX8 Teac SW1 Teac S300	13500 70 120 200 300 400 499 499	2x 2x	99 88			68,110,48		B&O E
TDL NFM - Shielded TDL Near Field Monitor TDL RTL1 TDL RTL2 TDL RTL3 TDL Studio 0.75 TDL Studio 0.5 TDL Studio 1 TDL Studio 3 TDL Studio 4 TDL Reference Monitor Teac LSX8 Teac SX8 Teac SX8	70 120 200 300 400 499 499	2x	88	U	200	98,139,56		Denon
TDL Near Field Monitor TDL RTL1 TDL RTL2 TDL RTL3 TDL Studio 0.75 TDL Studio 0.5 TDL Studio 1 TDL Studio 3 TDL Studio 4 TDL Studio 4 TDL Eace LSX8 Feac SW1 Teac S300	120 200 300 400 499 499			8	70	18,30,17	Priced for single speaker	Denon
IDL RTL1 IDL RTL2 IDL RTL3 IDL Studio 0.75 IDL Studio 0.5 IDL Studio 1 IDL Studio 3 IDL Studio 4 IDL Reference Monitor IDL Studio 4 IDL Reference Monitor IDL Studio 4 IDL Reference Monitor IDL Reference Monitor IDL Studio 4 IDL Reference Monitor IDL Re	200 300 400 499 499	-	00	8	70	18.30,17	Intoo for origin oppositor	Denon
IDL RTL2 IDL RTL3 IDL Studio 0.75 IDL Studio 0.5 IDL Studio 1 IDL Studio 1 IDL Studio 0.75m IDL Studio 1 IDL Studio 0.75m IDL Studio 1 IDL Studio 3 IDL Studio 4 IDL Reference Monitor IEGE SX8 IEGE SX8 IEGE SX0	300 400 499 499	-	87	8	80	20,39,22		Dual C
TDL RTL3 TDL Studio 0.75 TDL Studio 0.5 TDL Studio 1 TDL Studio 1 TDL Studio 1 TDL Studio 0.75m TDL Studio 1m TDL Studio 13 TDL Studio 3 TDL Studio 4 TDL Reference Monitor Feac LSX8 Feac SXW	400 499 499		87	8	80	20,73,22		Grund
IDL Studio 0.75 IDL Studio 0.5 IDL Studio 1 IDL Studio 1 IDL Studio 1 IDL Studio 0.75m IDL Studio 1 IDL Studio 3 IDL Studio 3 IDL Studio 4 IDL Reference Monitor Feac LSX8 Feac SW1	499 499		90	8	120	20,90,37		Grund
IDL Studio 0.5  FDL Studio 1  FDL Studio 1  FDL Studio 0.75m  FDL Studio 1 m  FDL Studio 3  FDL Studio 4  FDL Studio 4  FDL Studio 4  FDL Studio 5  Feac LSX8  Feac SW1  Feac S300	499		85	8	100	20,67,30		Harma
TDL Studio 1 TDL Studio 1 TDL Studio 0.75m TDL Studio 1m TDL Studio 3 TDL Studio 4 TDL Reference Monitor Teac LSX8 Feac SW1	coo	-	85	8	75	20,62,30		Harma
IDL Studio 0.75m IDL Studio 1 m IDL Studio 3 IDL Studio 3 IDL Studio 4 IDL Reference Monitor Feac LSX8 Feac SW1 Feac S300	099	2x	86	8	120	23,77,33	Transmission line bass	Harma
IDL Studio 1m IDL Studio 3 IDL Studio 4 IDL Reference Monitor IEEE LSX8 IEEE SW1 IEEE S300	699	-	86	8	100	23,76,33		Harma
IDL Studio 3 IDL Studio 4 IDL Reference Monitor Feac LSX8 Feac SW1 Feac S300	749	2xTLS	85	8	100	29,67,31	Metal dome tweeter	Harma
TDL Studio 4 TDL Reference Monitor Feac LSX8 Feac SW1 Feac S300	899	2TLS	86	8	120	23,77,34	Metal dome tweeter	JVC R
TDL Reference Monitor Feac LSX8 Feac SW1 Feac S300	999	-	87	8	250	30,98,41		JVC R
Feac LSX8 Feac SW1 Feac S300	1499	-	87	8	300	27,112,44		JVC R
Feac SW1 Feac S300	1999	23	87	8	350	30,119,47	Floor standing	JVC R
Feac S300	80	-	-	8	30	11,18,11		Kenwo
	120	Sub	-	6	100	17,44,30	Coaxial, shielded	Kenwo
echnics SB-CS55	150	2x Pt		6	100	17,24,17	Ob alf-throad abladed	Kenwo
PROPERTY AND ADDRESS OF THE PARTY OF THE PAR	80	2x Pt	-	8	60	25,43,25	Shelf/stand, shielded	Maran
Fechnics SB-CS75 Fechnics SB-CS95	100 150	3x Pt 3x Pt		8	60 100	27,49,25 29,54,25	Composite mica cone mid Composite mica cone mid	Maran
Technics SB-EX2	180	2x Pt		4	100	24,48,29	Composite mica cone mid	Maran
Technics SB-EX3	250	3x Pt		4	125	24,40,29	Mica diaphragms, separate LF b	NAD 7
Technics SB-EX7	450	3x Pt		4	180	29,85,32	Mica diaphragms, separate LF b	NAD 7
Fechnics SB-MX100D	2000	2x Pt	_	6	100	23,47,34	Floor standing, separate LF ba	Philips
Technics SB-MX200D	4000	3x Pt	88	4	125	35,91,43	Mica bass/tweeter	Pionee
Fotem Model One	995	Pt	87	4	120	17,31,23		Pionee
Friangle Titus E	265	-	90	8	75	20,25,32		Pionee
Friangle Comete E	399		91	8	100	22,28,40	Suits low powered valve amps	Sansu
Friangle Scalene E	625	-	91	8	150	84,22,22	Suits for low power valve amp	Sansu
Friangle Norma	775	-	93	8	150	26,84,25	Suits low power valve amp	Sherw
Friangle Alcante	999	+	92	4	200	22,100,22	Suits low power valve amp	Sherw
Friangle Icare	1350		92	8	250	99,22,28		Sherw
Friangle Calisto	1850	-	90	8	300	104,22,22		Sherw
Friangle Altair	2450		92	8	300	35,120,30		Sherw
Friangle Octant	3550	-	94	8	300	42,150,19	Ultra high sensitivity	Sherw
JKD Operetta	595	Pt	88	8	70	22,30,26	Solid mahogany, stand mount	Sony S
JKD Callas	750	Pt D+	88	8	120	34,22,32	Solid mahogany, stand mount	Sony S
JKD Super Pavarotti	875 1850	Pt Pt	88 88	8	150 200	23,55,23 22,97,28	Solid mahogany, stand mount Solid walnut, floor standing	Sony S
JKD Caruso Vandersteen 2Ce	1395	4x	88	7	160	41,101,27	Free standing, phase aligned	Techn
Vandersteen 2Ce Visonic David 5001	1395	-1/	00	4-8	50	10,17,10	1100 standing, phase anglied	Techn
Asonic Sub 4	154	-	-	4-8	100	36,49,31		Techn
/isonic David 6001	163	-	-	4-8	60	13,20,12		Techn
/isonic David 8001	228			4-8	80	16,25,17		Yamal
Wharfedale Centre Cube	45	Pt	87	8	75	14,13,12	Shielded centre speaker	Yamal
Wharfedale Modus Cube	69	Pt	87	8	75	14,17,12	Shielded	
Wharfedale CRS3	89	2x Pt	89	8	100	22,38,17	Stand/boohshelf mount	
Wharfedale Diamond VI	99	Pt	89	8	100	16,27,22	Stand/bookshelf mount	
Wharfedale D30.2	99	Pt	89	8	100	22,38,17	Stand/bookshelf mount	1
Wharfedale Modus Centre	99	Pt	87	8	75	46,14,12	Shielded centre speaker	Mode
Wharfedale Modus Micro	99	2x Pt	86	8	75	14,23,12	Shielded	SYST
Wharfedale Diamond V	129	Pt	87	8	100	18,26,20	Stand mount, near wall	Aiwa N
Wharfedale CRS5	129	2x Pt	89	8	140	26,48,20		Aiwa N
Wharfedale Modus Mini	129	ABR	86	8	75	14,39,12	Shielded two-way	Aiwa N
Wharfedale Modus Sub-bas		Pt	88	8	200	57,23,26	Two channel double tuned sub-w	Aiwa L
Wharfedale Modus One	149	2xPt	89	8	100	22,41,29	Stand/bookshelf mount	Aiwa I
Wharfedale 415	149	IB	87	8	100	24,35,20		Aiwa N
Wharfedale Modus Three	199	2xPt	90	8	100	22,57,29	Stand/bookshelf mount	Aiwa I
Wharfedale CRS7	199	Pt	91	8	150	26,60,21		Aiwa L
Wharfedale 425	199	IB	88	8	100	26,40,25		Aiwa 2
Wharfedale 535	249	IB	90	8	120	27,48,29	Character to the second to the	Aiwa I
Wharfedale Modus Five	259	3xPt	90	8	125	22,65,29	Stand/bookshelf mount	Aiwa Z
Wharfedale CRS9	299	Pt	93	8	160	31,80,28	Floor standing, three way	Aiwa I
Wharfedale Modus Seven	329	3xPt	90	8	125	22,81,20	Floor standing	Aiwa I
CONTRACTOR OF THE PROPERTY OF	ree389	3xPt	90	8	150	22,109,29	Floor standing	Aiwa I
Wilson X1 Grand Slam	0	3x	94 91		-		Three-way reference Passive sub for WATTs	Aiwa Z
	5500 5600	Sub Sub	91				I GOOD OUT TO ANY 12	Aiwa A

Model	Price	Туре	Sens	Impedance	Power			Size	Special	
LOUDSPEAKERS	1			1						
Wilson WATT III	7700	2x	91	-	-	27,31,36	6			
Wilson WHOW II	12500	Sub	98	-	-	88/65,3	6	Active subw	oofer for WATT	
Yamaha NS-C80	99	. =-	90	6	80	14,45,17	7			
Yamaha NS-E80	120	-	90	6	50	27,20,7				
Yamaha NS-C110	149	-	90	6	12	20 15,47,18	8			
Yamaha NS10M	250	-	90	8	10	00 21,38,20	0			
ZYP AI	199	IB	88	8	50	14,22,12	2	Wall mount		
ZYP A1T	219	IB	88	8	50	14,22,12	2	Magnetically	y shielded	
ZYP A2S	299	IB	88	8	50	22,14,12	2	Studio near	field monitor	
	_		_				_			_
Model	Price	Power A/V	Wavebands		Presets	In/outputs	Remote	Size	Special	
RECEIVERS										
B&O Beomaster 7000	835	N 75	FM,N	1,L	20	MM,2L,2T	Y	-		
Denon DRA-365BD	250	N 45	FM.N	1	24	MM.3L.1T	Y	44.12.32	System remote	

ZYP A2S	299	IB		88	8	50	22,14,12		Studio near	field monitor
Model	Price	A/V	Power	Wavebands		Presets	In/outputs	Remote	Size	Special
RECEIVERS	005		25	ELLA L		20	LULOU OT	W		
B&O Beomaster 7000	835	N	75	FM,M,L		20	MM,2L,2T	Υ	-	
Denon DRA-365RD	250	N	45	FM,M		24	MM,3L,1T	Υ	44,12,32	System remote
Denon DRA-545RD	320	N	60	FM,M		24	MM,3L,2T	Y	44,12,32	RDS
Denon AVR-1000	520	Υ	70	FM,M	_	16	MM,2L,2T	Υ	44,15,33	Auto input balance
Dual CR9000RS	200	N	55	FM,M,L	_	30	MM,4L,2T	Υ	44	0.1
Grundig R210	170	N	50	FM,M,L		59	MM,5L	Υ	36,12,30	Gain switch, remote
Grundig R2	250	N	50	FM,M,L	- 1	59	MM,5L	Y	44,14,30	RDS, Radio text, remote
Harman-Kardon HK3300	379	N	20	FM,M	-	_	MM,3L,2T	Y	45,13,35	
Harman-Kardon HK3400	499	N N	35 50	FM,M	+	_	MM3L,2T	Y	45,13,35	
Harman-Kardon HK3500	699		-	FM,M	+	_	MM,4L,2T	Υ	45,13,35	
Harman-Kardon HK3600	799	N	75 50	FM,M FM,M	-	16	MM,4L,2T MM,3L,3T,6V	Y	45,13,35 45,13,35	Dolby Pro Logic
Harman-Kardon AVR-30 JVC RX-212XBK	999	N	50	FM,M,L		16 40	MM,3L,31,6V	Y	45,13,35	4ch surround
JVC RX-308BK	230	N	70	FM,M,L		40 40	MM,3L,1T	Y	44,13,34	4 channel surround
JVC RX-508VBK	350	IN V	50	FM,M,L		40 40	MM,1L,3T	Y	44,13,34	5ch Dolby Pro Logic
JVC RX-808VBK	570	V	70	FM,M,L		+0 40	MM,1L,3T	Y	44,15,34	5ch Dolby Pro Logic
Kenwood KR-A4060	230	T N	80	FM,M		20	MM,3L,2T	Y	44,13,33	RDS
Kenwood KR-V6060	350	\ \ \	100	FM,M		20	MM,3L,2T	Y	44,15,40	RDS
Kenwood KR-V7050	400	V	100	FM,M	_	20	MM,3L,2T	Y	44,15,40	RDS
Marantz SR-53	270	N	50	FM,M,L	_	30	MM,3L,1T	Υ	43,14,34	NDO
Marantz SR-63	330	N	80	FM,M,L	_	30	MM,3L,1T	Y	43,14,34	
Marantz SR-73	550	Y	75	FM,M		30	MM,3L,3T	Υ	43,15,38	Dolby Pro Logic
Marantz SR-82	850	V	75	FM.M		30	MM,3L,2T	Υ	43,17,43	Dolby Pro Logic, multi-room
NAD 701	259	N	25	FM,M		24	MM,2L,1T	Y	40,17,40	Doiby 110 Logic, main-100m
NAD 705	329	N	40	FM,M	-	39	MM,2L,2T	Y		
Philips FR940	450	Y	100	FM.M.L	_	30	MM,4L,4T	Y	44.14.30	Dolby Pro Logic
Pioneer SX-203RDS	200	N	35	FM.M	_	30	MM,2L,2T	Y	42.14.29	RDS tuner
Pioneer SX-303RDS	250	N	50	FM,M	_	30	MM,2L,2T	Y	42.14.34	RDS tuner
Pioneer VSX-452	400	Υ	50	FM,M	_	30	MM,2L,2T,2V	Y	42,14,35	Dolby Pro-Logic
Sansui RZ790	250	N	30	FM.M		30	MM,2L,2T	Y	-	2009) 110 2091
Sansui RZ-3500 II	370	N	30	FM,M	_	30	MM,2L,2T	Υ		
Sherwood RX1010	120	N	30	FM,M	T.		MM,2L,1T	N	4	
Sherwood RX2010	140	N	50	FM,M	1		MM,3L,1T	N		
Sherwood RX4010R	180	N	60	FM,M	1.		MM,3L,1T	N		
Sherwood RV5030R	330	Υ	80	FM,M,L	1		MM,4L,4T	Υ	-	Dolby Pro Logic
Sherwood RV6010R	350	Υ	100	FM,M,L	1		MM,4L,4T	Υ	-	Dolby Pro Logic
Sherwood RV6030R	400	Υ	100	FM,M,L	-		MM,4L,4T	Υ	-	
Sony STRD311	230	Υ	60	FM,M,L	9	30	MM,2L,2T	Υ	43,14,30	System remote
Sony STRD511	280	Υ	50	FM,M,L	3	30	MM,3L,2T	Υ	43,14,30	Dolby Pro Logic
Sony STRD611	330	Υ	60	FM,M,L	3	30	MM,3L,2T	Υ	43,14,30	Dolby Pro Logic
Teac AG-V3020	450	Υ	95	FM.M	3	30	MM,4L,3T	Υ	44,16,38	Dolby Pro Logic
Technics SA-GX130DL	230	N	60	FM,M,L	3	30	MM,2L,2	Υ	43,13,31	
Technics SA-GX230DL	270	Υ	80	FM,M,L	3	30	MM,2L,2T	Υ	43,13,31	Non-Dolby
Technics SA-GX350L	330	Υ	80	FM,M,L	3	30	MM,4L,1T	Υ	43,14,36	Dolby Pro Logic
Technics SA-GX550L	450	Υ	100	FM,M,L	3	30	MM,3L,1T	Υ	43,16,36	Dolby Pro-Logic
Yamaha RX-360	240	N	40	FM,M	1		MM,3L,1T	Υ	*	
Yamaha RX-V470	400	Υ	50	FM,M	-		MM,6L,2T	Υ	-	Dolby Pro Logic

Model	Price	Source	Power	Size	Special
SYSTEMS					
Aiwa NSX-270	280	CD,R,2T	20	-	Mini, remote
Aiwa NSX-400	300	CD,R	25	-	Mini, single box
Aiwa NSX-340	300	CD,R,2T	25	-	Mini, 3-CD player
Aiwa LCX-7	300	CD,R,T	15	14,24,26	Micro
Aiwa NSX-430	330	CD,R,2T	40	-	Mini, inc front surround spkrs
Aiwa NSX-520	350	CD,R,2T	40	-	Mini, 3-CD player
Aiwa NSX-450G	350	CD,R,T	25	-	Mini, CD Graphics
Aiwa LCX-9	350	CD,R,T	10	14,24,26	Micro, with powered subwoofer
Aiwa Z-650	370	CD,R,Tu,2T	20	-	Midi
Aiwa NSX-540	400	CD,R,2T	55	12	Mini, front surround spkrs
Aiwa Z-1100	400	CD,R,Tu,2T	30	36,48,35	3 CD player
Aiwa NSX-550G	430	CD,R,2T	40		Mini, CD Graphics
Aiwa D636	450	CD,R,2T	40	-	Mini, 3-CD, front surround
Aiwa NSX-D737	500	CD,R,2T	50	-	Mini, 4-mode DSP
Aiwa Z-1700	500	CD,R,Tu,2T	75	14,24,26	Midi, front surround
Aiwa Z-D3100M	600	CD,R,Tu,2T	50	36,54,35	Midi, three CD, separates
Aiwa NSX-D939	750	CD,R,2T	50	-	Dolby Pro Logic, incl speakers

Listings marked in red (as shown below) are covered in the *Hi-Fi Choice* Directory, see page 147

#### HI-FI CHOICE BUYER'S GUIDE 139



Key to systems
Price - typical retail, to nearest
pound.
Sources - CD - compact disc, R - radio
tuner, Tu - turntable, T - cassette
tape,
Y - 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 123 for full test results.

Key to tuners
Price - typical retail, to nearest
pound.
Bands - FM - VHF, stereo and hi-fi
capable, M - Medium wave, low quali-ty, 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 123 for full test results.

	Price	Source	Power		
Model	се	Се	er	Size	Special
SYSTEMS Aiwa D9100M	900	CD D Tu OT	75		Dolby Pro-Logic, inc speakers
Aiwa Z-D9100M	900	CD,R,Tu,2T CD,R,Tu,2T	75 75	36,63,35	Midi, DSP, Dolby SPro Logic
Akai MX92	299	CD,R,10,21 CD,R,2T		26,38,24	Wildi, DSP, Dolby SP10 Logic
Akai MX92T	349	CD,R,21	25 25	27,46,31	As MX92, with mini turntable
Akai MX115	399	CD,R,F,ZT	35	27,39,26	Graphic equaliser
Akai RX590	449		38		
	449	CD,R,2T,P		27,31,33	3x CD player, Dolby B
Akai MX115T		CD,R,P,2T	35	27,48,31	As MX115, with mini turntable As RX590, with mini turntable
Akai RX590T	499	CD,R,2T,P	38	27,40,33 27,40,33	
Akai RX690	549	CD,R,2T	50		3x CD player, Dolby B&C
Akai RX690T Akai RX890	599	CD,R,2T,P	50	27,49,33	As RX690 with mini turntable
And the second s	799	CD,R,2T	60	27,42,33	Virtual Room Simulator, RDS
Akai MX950	799	CD,R,2T	65	27,42,34	Triple CD, separates
Akai RX890T	849	CD,R,2T,P	60	27,51,33	As RX690, with mini turntable
Akai RX890 Compo	999	CD,R,2T,P	60	64,78,35	RX890 with stand & AP A950
Akai MX950 Compo	999	CD,R,P,2T	65	64,78,36	As MX950, with speaker stands
Amstrad MC500	100	CD,R,T	3	16,22,22	FM,MW 20 presets, bass boost
Amstrad Micro 1000	150	CD,R,T	5	15,20,26	15 presets, FM, MW, LW
Amstrad Micro 1500	170	CD,R,T	5	15,20,26	20 presets, FM,MW,LW
Amstrad CD3-500	200	CD,R,2T	5	28,34,30	Three disc CD player, FM, MW
Arcam Alpha 5	1200	CD,R	40	43,23,30	Based on Arcam separates
Arcam Alpha 6	1300	CD,R	50	43,23,30	Including Alpha 6 R/C amp
Arcam Delta	2810	CD,R,T	75	43,37,34	Fully remote controllable
B&O Beosystem 7000	245	CD,R,Tu,T	100	42,8,33	Components, speakers extra
B&O BeoSound Century	995	CD,R,T	-	75,37,17	Wall mounted active speakers
B&O Beocenter	1400	CD,R,T	80	76,11,34	Audio master for extended syst
B&O Beosystem 2500	2150	CD,R,T	-	83,36,16	Active speakers, lifestyle sys
B&O Beosystem 2300	2150	CD,R	-	83,36,16	As 2500, without cassette
Denon D-65/S	640	CD,R,2T	30	27 wide	Includes optional UK speakers
Denon D-90/S	740	CD,R,Tu,T	30	27 wide	RDS, inc optional UK speakers
Denon D-110/S	870	CD,R,Tu,2T	40	27 wide	RDS, inc optional UK speakers
Denon D-250/S	1000	CD,R,Tu,2T	50	27 wide	RDS, inc optional UK speakers
Denon D-F10/S	1150	CD,R,Tu,1T	50	-	All components sold separately
Dual MS3700	600	CD,R,1T	50	4	
Dual MS2500	600	CD,R,2T	35	-	
Goodmans System 700	600	CD,R,2T	50	3	
Grundig MC10	300	CD,R,T	25	18,36,29	Mini, Dolby NR
Grundig M10	330	CD,R,2T	22	27,37,34	Five band graphic & full remot
Grundig M20	430	CD,R,2T	35	25,37,30	Spectrum analyser
Grundig Fine Arts S1	740	CD,R,2T	50	44,45,30	
Grundig Fine Arts S3	760	CD,R,2T	50	44,37,30	Separates system
Grundig Fine Arts S2	880	CD,R,2T	80	44,45,30	Separates system
Grundig Fine Arts S4	1130	CD,R,2T	120	44,45,30	
Grundig Fine Arts S5	1300	CD,R,2T	120	44,41,30	
Hitachi AX10	330	CD,R,2T	20	23,29,28	Inc graphic equaliser
Hitachi AX12	350	CD,R,2T	20	23,34,32	Graphic equaliser
Hitachi AXC10	380	CD,R,2T	20	23,29,28	6-disc , graphic equaliser
JVC Adagio S20	370	R,CD,2T	30	25.27.35	Live surround
JVC Midi -W48CD	430	R,CD,2T	30	36,50,34	Live Surround
JVC Adagio S30	430	R,CD,2T	32	25.27.35	Live surround, Karaoke
JVC Adagio C33	450	R,CD,2T,V	30	25,33,34	Live surround, 7CD disc system
JVC Midi-W58CD	500	R,CD,2T	50	36,48,25	Bass compensator
JVC Adagio S50R	500		40	25,36,35	Live surround, RDS
JVC Adagio C55	600	R,CD,2T,V	36	24,36,34	Advanced 7CD disc system
JVC Adagio CSS	600	R,CD,2T	45	28,36,35	Panoramic surround, RDS
JVC Midi-W78CD	750	R,CD,2T	60	36,57,29	Two channel surround
JVC Adagio G7	800	R,CD,2T,V	50	28,43,28	Panoramic surround
JVC Adagio G9	1000	R,CD,2T,V	55	28,43,28	Panoramic surround Panoramic surround
Kenwood UD-302	400				
Management of the Control of the Con		CD,R,2T	33	27,36,31	3-disc carousel
Kenwood UD-501	600	CD,R,T,2T	32	27,41,31	Presence modes
Kenwood M-47	600	CD,R,Tu,2T	45	36,62,38	Five dies CD ears
Kenwood M-28MG	600	CD,R,T,2T	30	36,56,38	Five disc CD carousel
Kenwood UD-551	650	CD,R,2T	32	27,41,31	Multi CD
Kenwood UD-701	750	CD,R,V,2T	32	27,41,31	Dolby Surround
Kenwood M-47G	750	CD,R,Tu,2T	45	36,62,38	Graphic equaliser
Kenwood UD-751M	800	CD,R,V,2T	32	27,41,31	Multi CD
Kenwood M-57MG	850	CD,R,Tu,2T	45	36,62,38	Multi-CD, graphic equaliser
Kenwood M-76AG	950	CD,R,V,Tu,2T	60	36,62,38	Dolby Surround
Kenwood UD-901	1000	CD,R,V,2T	42	27,41,31	Dolby Pro Logic
Kenwood M-77MG	1000	CD,R,V,Tu,2T	60	36,62,38	Multi-CD
Kenwood HD-1000	1000	CD,R,T	40	27,40,35	MD & equaliser options
Kenwood M-97G	1250	CD,R,V,Tu,2T	85	36,64,38	Dolby Pro Logic
Kenwood M-97MG	1300	CD,R,V,Tu,2T	85	36,64,38	Multi-CD
Marantz 1010	900	CD,R.2T	45	42,77,31	System Link Operation
Marantz 1020	1000	CD,R,2T	45	42,77,31	Motorised Front Panel
Nakamichi S'space 7	1495	CD,R	40	-	Multi-CD, aux & tape input
Onkyo L-909	1200	MM,3L,2T	70	-	Ciomponent system, 4ohm rated
Panasonic SC-DH30	250	CD,R,2T	5	-	
Panasonic SC-CH11	300	CD,R,2T	20	-	
Panasonic SC-CH33Z	370	CD,R,2T	30	-	
Panasonic SC-CH150	430	CD,R,T,	20	18,25,28	51cm wide, including speakers
Philips FW21	300	CD,R,2T	12	26,30,22	
Philips AS44CD	329	CD,R,2T	20	36,38,29	
Philips AS540CD	379	CD,R,2T	40	36,398,29	
Philips FW41	400	CD,R,2T	30	26,30,25	
Philips AS640CD	429	CD,R,2T	30	36,38,29	Five disc CD

Vlodel	Price	Source	Power	Size	Special			
SYSTEMS	400	CD D DOO	66	26.25.20	DCC mini			
Philips FW91	499	CD,R,DCC	60	26,35,26				
Philips FS380	499	CD,R,DCC	100	44,50.30	DCC midi			
Philips FW370	900	CD,R,DCC	75	36,50,35	DCC midi			
Pioneer N-25	299	CD,R,2T	20	-	Double cassette, three-disc CD			
Pioneer N-50W	349	CD,R,2T	50	-	One touch Karaoke, smart timer			
Pioneer J-200	399	CD,R,2T,Tu	50	-	Mic mixing, five band equalise			
Pioneer N-70W	399	CD,R,2T	70	-	Double auto-reverse cassette,			
Pioneer N-70W/M	449	CD,R,2T	70	-	Multi-play version of N-70W			
Pioneer N-100W	499	CD,R,2T	100	-	Double auto-reverse cassette,			
Pioneer J-300	549	CD,R,2T,Tu	49	-	Single play CD with Smart tume			
Pioneer N-100W/M	549	CD,R,2T	100	-	Multi-play version of N-100W			
Pioneer J-400M	649	CD,R,2T,Tu	50	-	Six-disc multiplay, Dolby Surr			
Pioneer Impresso-3	749	CD,R,T	35		Separate components, CD with S			
Pioneer J-500	779	CD,R,2T,Tu	65		Dolby Surround, seven band equ			
Pioneer J-500M	829	CD,R,2T,Tu	65	-	Six-disc multiplay version of			
Pioneer J-V600	879	CD,R,2T,Tu	65		Dolby Pro Logic A/V system, Mo			
Pioneer Impresso-7	899	CD,R,T	45	-	As Impresso 3, with RDS tuner			
Pioneer J-700	999	CD,R,2T,Tu	115	-	CD with Stable Platter mechani			
Pioneer J-V600LD	1199	CD,R,2T,Tu	65	-	Includes PAL/NTSC LaserDisc pl			
Samsung SCM6550	230	CD,R,Tu,2T	5	35,33,29	Midi, remote control			
Samsung MAX335	230	CD,R,2T	10	23,30,30	Mini, remote control			
Samsung SCM8100	300	CD,R,Tu,2T	20	36,37,26	Midi, remote control			
Samsung MAX370	300	CD,R,2T	20	45,32,34	Mini, remote control			
Samsung SCM8300	350	CD,R,Tu,2T	20	36,37,30	Midi, equaliser, 5 CD carousel			
Samsung SCM9100	430	CD,R,Tu,2T	30	36,47,29	Midi, remote control			
			50		what, remote control			
Sansui MS6901	420	CD,R,2T		18,26,34				
Sanyo SYS 220	300	CD,R,2T	15	36,36,37				
Sanyo MS1	300	CD,R,T	25	22,21,22				
Sanyo DC D10	300	CD,R,2T	15	27,36,32	Tax 201 200 1			
Sanyo DC-D15	350	CD,R,2T	15	27,36,32	10 disc CD player			
Sanyo DC-D40	400	CD,R,2T	30	27,36,32	10 disc CD player			
Sanyo SYS915	430	CD,R,2T	30	36,43,36	Four-disc CD player			
Sharp Midi C2400	230	CD,R,2T	10	61,32,31	Remote 3 disc CD changer			
Sharp System-S360E	230	CD,R,2T	10	27,32,33	Remote control			
Sharp System-CD150E	260	CD,R,Tu,2T	10	36,48,36	30 tuner presets			
Sharp Midi CDR160	270	CD,R,2T	10	76,40,38	X-bass boost feature			
Sharp System-S370E	270	CD,R,2T	25	27,32,33	Five band equaliser			
	280		10	The second secon	Remote control, auto-reverse			
Sharp System CD170E	100000000000000000000000000000000000000	CD,R,Tu,2T		36,40,36				
Sharp Mini S3460	300	CD,R,2T	30	63,32,30	3 mode programmed equaliser			
Sharp Midi CDR260	300	CD,R,2T	25	76,40,38	3 mode programmed equaliser			
Sharp System-Q8E	330	CD,R,T	12	15,19,26	Ultra compact			
Sharp Mini C4450	350	CD,R,2T	20	63,32,30	3 disc CD changer			
Sharp Micro XL12E	399	CD,R,1T	50	48,23,31				
Sharp Mini S6470	399	CD,R,2T	100	63,32,30				
Sony MMC450	300	CD,T,Tu,2T	20	22,29,27				
Sony Compact 190	330	CD,R,Tu,2T	9	35,48,34				
Sony MHC 650	380	CD,T,Tu,3T	35	22,28,26	Full remote			
Sony Compact 195	389	CD,R,Tu,2T	9	35,49,41				
Sony Compact 199	400	CD,R,Tu,2T	30	35,48,35				
	450		30		Full remote			
Sony Compact 295	-	CD,R,Tu,2T		35,49,41				
Sony MHC C50CD	500	CD,T,Tu,3T	30	22,33,32	Five-disc CD			
Sony MHC Z900	500	CD,T,Tu,3T	40	22,28,26	Electronic EQ			
Sony Compact 490		CD,R,Tu,2T	40	35,59,36	Five-disc CD			
Sony MHC C70CD	600	CD,T,Tu,3T	40	22,39,31	Five-disc CD			
Sony Compact Plus 590	600	CD,R,Tu,2T	60	43,48,39	Five-disc CD, electronic EQ			
Sony MHC4900	800	CD,T,Tu,3T	60	22,41,28				
Sony MHC 5900AV	1000		60	22,41,28	UK sound			
Sony Compact Plus 745A	1000	CD,R,Tu,2T	60	43,48,39	Full size, separate components			
Sony Compact Plus 995A	1500	CD,R,Tu,2T	60	43,47,42	Dolby Pro Logic, LaserDisc			
Technics SC-CH404	500	CD,R,Tu,2T	35	27,42,34	Mini, including speakers			
Technics SC-CH505	600	CD,R,TU,ZT	50	27,42,34	Mini Karaoke, including speake			
Technics SC-CH575	650	CD,R,2T	50	27,42,34	Mini, multi-changer			
Technics CD-X120	700	CD,R,2T	40	36,41,32	Midi, including speakers			
Technics SC-CH750	800	CD,R,2T	50	27,42,34	Mini, DSP, including speakers			
Technics CD-X320	800	CD,R,Tu,2T	50	36,41,32	Midi, including speakers			
Technics CD-X520	900	CD,R,Tu,2T	60	36,41,32	Midi, including speakers, basi			
Technics SC-CH9090	1000	DCC,CD,R	60	27,42,34	DCC equipped mini system			
Technics SC-CH950	1000	CD,R,2T	60	27,42,34	Pro Logic, soundfield speakers			
Yamaha CC70	600	CD,R,2T	50	28,33,34	YST active bass			

	Price	Bands	Presets	RDS	Size	Special
TUNERS	100	EMAN	00	N		
Aiwa XT-003	120	FM,M,L	30		-	
Aiwa XT-950	150	FM,M	24	N	-	
Arcam Alpha 5	220	FM	16	N	43,8,27	Signal strength meter
Arcam Delta 150	230	Nicam	8	-	43,7,27	Stereo TV tuner
Arcam Delta 280	350	FM	20	N	43,7,28	Remote control, IF switching
Audiolab 8000T	700	FM,M,L	39	N	45,8,36	Switchable IF, muting, mono
Aura TU50	300	FM	16	N	43,6,27	Chrome finish + £50
AVI S2000MT	599	FM	16	N	31,25,9	R/C via system handset
Day Sequerra FM Ref	5457	FM	-	4	-	
Day-Seq S B'dcast Mon	14640	FM	-	9	-	

Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory, see page 147

Audiolab 8000T 700 FM,M,L 39 N 45,8,36 Switchable IF, multing, mono 700 FM,M,L 39 N 45,8,36 Switchable IF, muting, mono

Listings marked in red (as shown below) are covered in the *Hi-Fi Choice* Directory, see page 147

Kenwood HD-1000 1000 CD,R,T 40 27,40,35 MD & equaliser options

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#### YEAR GUARANTEE

KJ extend the normal 1 year warranty to a full 2 years covering both parts & labour

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	AMPLIFIERS (INTEGRATED)			AV/HOME (	CINEMA	PINK	ORDINAL DAC	£790	
	ARCAM	ALPHA5	£230	ARCAM	XETA AV AMP	£999	TRIANGLE QED	DACAPO DAC DIGIT DAC	£1450 £139
ı		ALPHA 6	£330	B&W	THX SPKR SYS.	£4500	QED	DIGIT OPTICAL	£169
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ı	MUSICAL	A1 FINAL EDITION			K70s SURROUND		THETA	DATA BASIC CDT	
ı	FIDELITY	E100 ELEKTRA	£599	LEXICON	CP-2 P/LOG PROC		E.IA	DATA MK2 CDT	£3290
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ı	ROTEL	RA930AX Mk2	£150	ROTEL	RSP 960AX PROC		TRICHORD	PULSAR 1 DAC	£1399
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1				REL	STRATA SUB	£495	A/ENERGY APOGEE	AE1 FULL RANGE	£764 P.O.A.
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ı		1000PWR L2 PRE	£1499 £699		DSP-E1000	£670		HOWARD	£995
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1	RESEARCH	FULL RANGE	POA		DSP A970	£800	IMPULSE	ES14 H7	£585 £799
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ĺ		8000P PWR	£650		NS-E80 SUR, SPK NS-C110CENTRE		KEF	REF 103.4	£1199
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	AUDION	300B PWR	£1995		YST-SW120 SUB		MARTIN	AERIUS	£2222
Г	CHORD	SPM 800 PWR SPM 1000B PWR	£1965		YST-SW200 SUB		LOGAN	SEQUEL2	£3222
ı		SPM1200B PWR	£2415 £3365				MISSION	760i 760i SE	£130
ı		SPM2000 PWR	£4600	CD EQUIPM				780 SE	£150 £250
DPA DSP 200S PRE £499				yer; CDT = CD Tran	sport		750 SE 751	£300	
		DPA 200S PWR	£750	DAC = D  to  A	Converter)			752	£499
	KRELL	KSL2PRE	£3000	ARCAM	ALPHA 5 CDP	£450		753	£699
	MERIDIAN	KSA 100S PWR 501 PRE	£5290 £625		DELTA 270 CDP	~000		MA 201	£250
ľ	MEKIDIAN	555 PWR	£625		BL/BOX 50 DAC	£450	AUDIO PROAC	MA202 TABLETTE 3	£400 £479
		605 PWR	£1950	AUDIO	DELTA 250 CDT DAC IN A BOX	£750 £200	PRUAL	TABLETTE Sig.	£479 £779
	MICHELL	ARGO PRE	£699	ALCHEMY		£200 £795		STUDIO 100	£699
		ARGO HR	£1300	AUDIOLAB	8000D DAC	£750		STUDIO 200	£1850
		ALECTO PWR	£1880		8000CDM CDT	£1250		RESPONSE 3.5	£4250
ĺ		ISO HEAD AMP	£399	AURA	CD50 CDP		QUAD	ESL63	£2860
Ĺ	MUSICAL	ISOHR HEAD AMP THE PRE AMP	£850 £220	DPA	LITTLE BIT 2 DAC		BOKCAN	SW63WOOFER	£1700
		TYPHOONPWR	£349	KINSHAW		£230	ROKSAN SONUS	OJAN 3 MINUETTO	£895 £898
		MA65 PWR	£950	MARANTZ	CD52 MK2 CDP CD52 SE CDP	£230 £300	FABER	MINIMA AMATOR	
		F22 PRE	£999	MERIDIAN	506 CDP	£875		LS3/5a	£630
١.			£1899					632	£190
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		VECTOR REF PRE 34 PRE	£399 £398			£1475		636	£420
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		606 PWR	£690	MUSICAL FID.		£599		D700	£2100
1	ROTEL		£ 155	ORELLE			THIEL	CS 1.2	£1219
ı		RB970 PWR	£225		CD10T CDT	£799		CS 2.2	£2679
ı		RB 980BX PWR	£450			£599		CS 3.6	£3809

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Key to tuners
Price - typical retail, to nearest
pound.
Bands - FM - V HF, stereo and hi-fi
capable, M. Medium wave, low quali-ty, 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 123 for full test results.

ΠΠ

Key to turntables.
Price - typical retail, to nearest
pound
Speeds - 33, 45 and/or 78 revolutions
per minute.
Type - A - Auto, that is, automatic play
initiation, and arm return at end of
side.
S - Semi, arm lift or arm return at end
of side. M - Manual.

Size - width x height x depth in cm.

Special - Cartridge and/or arm included etc.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 123 for full test results.

Model	Price	Bands	Presets	RDS	Size	Special
TUNERS	S. Carlie	-				
Denon TU-260L	120	FM,M,L	20	N	44,8,24	Low impedance output
Denon TU-380RD	190	FM,M	40	N	44,8,24	RDS Radiotext/EON
Denon TU-580RD	220	FM,M	30	Υ	44,8,29	Variable IF bandwidth
Goodmans GST650	90	FM,M,L	36	N	-	
Goodmans Delta 700	100	FM,M,L	36	N	36,11,30	
Grundig T310	130	FM,M,L	59	Υ	36,8,30	RDS, Radiotext, PTY, clock
Grundig T1	130	FM,M,L	59	N	44,9,30	Namable inputs, gain switch, r
Grundig T2	170	FM,M,L	59	Y	44,9,30	RDS Radiotext, clock, remote
Grundig T4	210	FM,M	59	Y	44,9,30	Radiotext, PTY, remote
Harman-Kardon TU92000	219	FM,M	70	-	45,8,38	
Harman-Kardon TU94000	299	FM,M	24	-	45,8,33	
Harman-Kardon TU96000	499	FM,M	24	-	45,8,33	
JVC FX362BX	130	FM,M,L	40	N	44,8,30	
JVC FX-572R	200	FM,M,L	40	Y	44.8.30	
JVC FX1010TN	300	FM,M,L	40	N	44,10,30	
Kenwood KT-1050L	110	FM,M,L	30	N	44,8,26	
Kenwood KT-2050L	140	FM,M,L	30	N	44,8,26	Built-in timer
Kenwood KT-3050L	170	FM,M,L	39	Y	44,10,28	term and the second sec
Kenwood KT-6050	300	FM,M	39	Y	44,10,28	
Linn Kremlin	1995	FM FM	80	N	32,8,33	Dual aerial capability
Magnum Dynalab FT11	550	FM	00	N	52,0,53	Analogue, black finish
Magnum Dynalab FT101	825	FM		N N		Analogue, black finish
CONTRACTOR OF THE PROPERTY OF			-	100	-	
Magnum FT101 Etude	1250	FM		N	40.0.00	Analogue, black finish
Marantz ST-53	170	FM,M,L	59	N	42,9,30	D-bus
Marantz ST-63	200	FM,M,L	59	Υ	42,9,30	D-bus
Marantz ST-72L	300	FM,M,L	59	Υ	42,10,34	
McIntosh MR7083	2095	FM,M	16	N	-	Interface to McIntosh remote c
Meridian 504	595	FM	30	N	33,9,34	System handset
Meridian 604	1350	FM	30	N	-	
Michi RHT-10	895	FM	16	N	47,8,34	Remote control
Mission Cyrus FM7	400	FM	29	N	22,8,36	Rmote control bus
Mus-Fid T1 MK II	299	FM	8	N	44,8,32	Autoseek, mono switching
Musical Fidelity FT	899	FM	20	N	49,12,33	Remote control, bandwidth limi
Naim NAT03	499	FM	-	N	21,16,30	
Naim NAT02	910	FM	-	N	21,16,30	
Naim NAT01	1453	FM	-	N	21,16,30	
Onix BWD1	420	FM	-	N	75,23,37	In-house front end
Onkyo T-401	160	FM,MW	40	N	46,8,31	
Onkyo T430RDS	190	FM/MW	30	Y	46,9,30	
Onkyo T-409	230	FM,MW	30	N	28,8,30	Mini component
Onkyo T-450RDS	260	FM,MW	30	Y	46,9,31	
Onkyo T-411RDS	280	FM.MW	30	Y	28,8,30	Mini component
Onkyo R-811RDS	420	FM,MW	30	Y	28,12,33	
Philips FT930	160	FM,M,L	40	Y	44,11,30	With component, the times
Pioneer F-203RDS	130	FM.M.L	30	Y	42,8,29	RDS at very budget price
Pioneer F-303RDS	180	FM,M	40	Y	42,8,29	RDS with FON
	250	FM,M	40	Y	42,8,29	2 ariel inputs
Pioneer F-502RDS Quad FM4	A CONTRACTOR	and the same of th			and the second	2 ariei iriputs
	434	FM	7	N	33,7,21	5 11.0 100 1
Quad FM66	532	FM	19	N	33,8,26	For use with Quad 66 system
Rotel RT930AX	175	FM,M,L	20	N	44,8,26	
Rotel RT950BX	200	FM,M,L	20	N	44,8,24	
Rotel RT990BX	510		16	N	44,8,29	Remote control
Sansui TU-X317	170	FM,M	20	-	-	
Sansui TU-X519	220	FM,M	30	-	-	
Sherwood TD1120	90	FM,M	24	N	-	
Sherwood TX1010C	100	FM,M	30	N		
Sherwood TX3010C	120	FM,M	30	N	-	
Sony STS211LB	130	FM,M,L	30	N	43,9,30	Station naming
Sony STS311LB	200	FM,M,L	30	Υ	43,9,30	RDS EON, 'Autobetical' select
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-6T350L	140	FM,M,L	30	N	43,7,30	
Technics ST-GT550L	190	FM,M,L	39	N	43,7,31	Remote control capable
Technics ST-GT650L	230	FM,M,L	39	Y	43,10,31	Class AA, remote control ready
CANADA CONTRACTOR CONT	The second second	The state of the s	100,000			Side 741, Torrioto Control Teauy
CHARLES OF VARIOUS PARKS AND	742552			2.0	N	
Tankara In 170	100	( 141,141	10	IV	10	L
Yamaha TX-350L Yamaha TX-470	130 160	FM,M,L FM,M	40 40 <b>Spec</b>	N N	N	

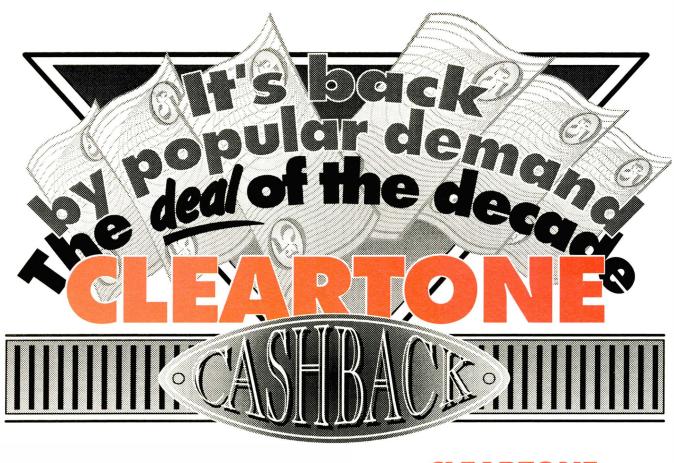
Model	Price	Туре	Speeds	Size	Special
TURNTABLES Akai AP A950	179	M	33/45	44,12.35	Inc cartridge
Alphason Sonata	835	M	33	-	Motor unit, suspended
Alphason Sonata/Atlas	1235	M	33/45		Motor unit inc PSU
Alphason Symphony	1860	M	33/45	-	Motor unit & PSU
Ariston Pro-1200	160	M	33/45		Semi-pro disco deck
Audiomeca Romance	1675	M	33/45		With Romeo unipivot arm
Audiomeca J1	2500	M	33/45	50, 40, 2	Top of the range model
Audiomeca J1/SL5	4250	М	33/45	50, 40, 2	With parallel tracking arm
B&O 7000	505	Auto	33/45	42,8,33	Inc MMC2 cartridge, RIAA pream
Basis Ovation	4950	M	33/45	58,42,14	Lead/brass, record clamped
Basis Debut Gold Std	7250	M	33/45	58,42,19	Belt drive, high mass, four po
Basis Debut Suction	8550	M	33/45	58,42,19	Includes suction platter
DNM Rota 1	2850	M	33/45	59,14,37	Includes arm and cartridge

Li	stings marked in	red (as sh	own belov	v) are co	vered in	the <i>Hi-Fi</i>	Choice Directory, see page 147
AL	idiolab 8000T	700	FM,M,L	39	N	45,8,36	Switchable IF, muting, mono

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			s		
	Price	Туре	Speeds		
Model TURNTABLES	ĕ	e	is	Size	Special
DNM Rota 2	4000	M	33/45	59,14,37	Includes arm and cartridge
Dual CS3700	85	S	33/45	36, 36, 9	Midi-sized turntable
Dual CS435	130	F	33/45	44, 36, 1	Turntable includes cartridge
Dual CS503-2	170 200	S S	33/45 33/45	44, 13, 3	Turntable includes cartridge
Dual 505-4 UK Dual CS750-1	350	S	33/45/78	44, 15, 3 44, 14, 3	Turntable inc cartridge Turntable includes cartridge
Dual Golden One	500	S	33/45/78	44, 14, 3	Piano finish CS750-1
Genexxa Lab-710	60	M	33/45	- 1	Includes MM cartridge
Genexxa Lab-810	70	S	33/45	-	Includes MM cartridge
Goodmans Delta 700	55	S	33/45	36,90,37	Part of Delta system
Kenwood KD-491F Kuzma Stabi/PS	100 1200	A M	33/45 33/45	44,10,39 51, 18, 4	Includes cartridge Belt driven, external PSU
Kuzma Stabi Ref/PS	3000	M	33/45	-	Two motor, belt driven
Linn Basik	349	M	33/45	45,14,36	Complete with Akito arm
Linn LP12 Basik	745	M	33	45,14,36	Non-crystal motor drive
Linn LP12 Valhalla	894	M	33/45	45.14,36	Electronic PSU, upgradable
Linn LP12 Lingo	1345	M M	33/45 33/45	45,14,36	Outboard high grade PSU Turntable
Manticore Madrigal Manticore Mantra	570 890	M	33/45	46,36,12 46,36,12	Turntable
Manticore Magister	3800	M	33/45	57,46,18	Special order only
Michell Mycro	397	M	33/45	46,14,34	
Michell Mycro/arm	539	M	33/45	46,14,34	Includes Rega RB300 arm
Michell Gyrodek	697	M	33/45	53,19,41	Optional outboard PSU
Michell Gyrodek/arm Moth Alamo	839 175	M M	33/45 33/45	53,19,41	Includes Rega RB300 arm
Moth Turntable	199	M	33/45	-	Comes with RB250 arm Split-plinth design
NAD 5120	110	S	33/45	-	Includes arm
N'ham Spacedeck	600	M	33.45	-	
N'ham Illusion	600	М	33/45	-	
N'ham HyperSpacedeck	1200	M	33/45	-	
N'ham Graphic N'ham Mentor	1200 2200	M M	33/45 33/45	-	75lh allow or graphita platter
N'ham Mentor Ref	4800	M	33/45		75lb alloy or graphite platter 150lb platter, graphite top
Origin Live Oasis-S	899	M	33	-	Suspended turntable
Pink Triangle Export GTi	890	М	33/45	46,15,37	Suspended turntable, acrylic p
Pink Triangle Anniv	1695	M	33/45	45,15,37	Two box reference deck
Pink Triangle Anniv/PSU	2050	M	33/45	45,15,37	Battery PSU version of above
Pioneer PL-225	120	S	33/45	42,10, 36	Belt drive, fitted cartridge
Pro-ject 0.5	150 145	S	33/45 33/45	42,10,36 42, 11, 3	Belt drive, fitted cartridge With Ortofon OM5 cartridge
Pro-ject 1	185	M	33/45	42, 11, 3	With Ortofon 510 cartridge
Pro-ject 1 (E)	209	S	33,45	42,11,32	Semi-auto version of Pro-ject
Pro-ject 2	249	М	33/45	46, 12, 3	Metal/glass platter, clamp
Pro-ject 2/Ortofon	275	M	33/45	46, 12, 3	With Ortofon MC1 cartridge
Pro-ject 6 Pro-ject 6/Ortofon	379 435	M M	33/45 33/45	46, 17, 3 46, 17, 3	Suspended turntable As above, with Ortofon MC15
Rega Planar 78	198	M	78	45,13,37	As Rega Planar 2, 78 only
Rega Planar 2	198	M	33/45	45,13,37	Includes RB250 arm
Rega Planar 3	260	M	33/45	45,13,37	Includes RB300 arm
Rivelin Audio Eclipse	1595	M	33/45	45,13,38	Motor unit
Roksan Radius	495	M	33/45	45,12,35	Motor unit
Roksan Radius/Tabriz Roksan TMS	695 2500	M M	33/45 33/45	45,12,36 45,12,35	As above, with Roksan arm Reference motor unit
Sherwood PS1870	70	S	33/45		Budget turntable with arm
SME Model 20	2683	M	33/45/78	42,16,32	Precision turntable
SME Model 20A	3763	М	33/45/78	42,15,32	As above, with SME Series V ar
SME Model 30	10166	М	33/45/78	45,22,35	Flagship turntable
SME Model 30A	11399	M	33/45/78	45,22,35	As above, with SME Series V ar
Sony PSLX1504H Sony PSLX431B	90 150	S A	33/45 33/45	43,10,36 43,11,36	Player, with MM cartridge Player, auto rec size select
Systemdek I/920	136	M	33/45	-	Semi-suspended deck
Systemdek IIX/900	230	M	33/45		Fully suspended design
Systemdek I/920/Moth	235	M	33/45	-	As above with RB250 arm
Systemdek IIXE/900	330	M	33/45	- 40.40.65	As above with separate PSU
Technics SL-BD20 Technics SL-BD22	140 160	S S	33/45 33/45	43,10,38 43,10,38	Belt drive, includes T4P cartr  Belt drive, includes T4P cartr
Technics SL-8022	430	M	33/45	45,10,38	Quartz DD, no cartridge
Technics SL-1200Mkll	430	M	33/45	43,10,38	Quartz DD, includes T4P cartri
Thorens TD-180/AT91	180	S	33/45/78		Elelt drive, inc Stanton 500 c
Thorens TD-280 IV/UK	200	S	33/45/78	-	Electronic belt drive, AT95E
Thorens TD-166 VI/UK	200	M	33/45	-	Blank armboard, cut to shape,
Thorens TD-166 VI/UK Thorens TD-3001BC	300 630	M M	33/45 33/45		With Rega RB250 arm, no cart  No arm, various armboards avai
Thorens TD-2001	700	S	33/45	-	Includes Thorens TP90 arm, no
Thorens TD-3001/UK	770	M	33/45	-	Suspended, Rega arm no cart
Thorens TD-520	900	S	33/45/78	-	Thorens TP90, pitch control, n
Townshend MkIII Rock	799	M	33/45	-	Headshell end arm damping
Voyd The	1570	M	33/45	51,16,42	Original three-motor model
Voyd 0.5	3368	M	33/45	51,16,42	Upgraded standard Voyd
Voyd Reference VPI HW-19Mk3/PLC	6500 2150	M M	33/45 33/45	51,16,48	Turntable, polycarbonate platt  External PSU, belt driven
VPI HW-19Mk4/PLC	2950	M	33/45	-	As above, TNT platter/bearing
VPI TNT Junior	3500	M	33/45	-1	Poor mans TNT Series 3
VPI TNT Series 3	6000	М	33/45	-	Unique platter and drive
Wilson Benesch	1550	M	33/45	-	High-tech turntable

Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory, see page 147

Semi-suspended deck



Buy any product from our list (which includes all nominated award winners and other new products), mention Cashback, and we'll put a cheque in the post (to use against any future purchase from Cleartone over £100 excluding special offers) to the value shown here.

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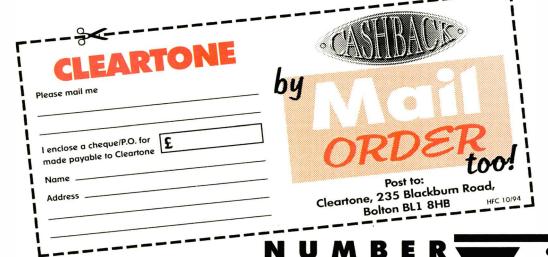
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auest 404il

enz-Micro The Glide

o L040

z-Micro H200

Denon DL110

Denon DL103

Denon DL304

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Dynavector 17D2 Mkll

Dynavector XX-1L

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Goldring Eroica LX

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Goldring 1042

Goldring Elite Goldring Excel

Goldring Excel GS

Kiseki Blackheart

Kiseki Lapis Lazuli

Linn K9

inn K18

ondon Decca Maroon

London Decca S Gold

40 MM 62

104 MC 146

619

250

500 MC

1295 MC

600

700

700 700

1100

90 MC MC

100 MC

189

375

449

998 MC

998

69 99 MC

85

100

100 MC

105 MM

200 MC

549 MC

599

82 MM

250 MM

650 MM 975 MM

749 MC

899

1995

5000 MC

1998

3218

54 MM 109

449

998

199 MM

239 MANA

999 MM

649 1298 1995

299

MC

MC 800

MC

MC

MC 1400

> MC 159

MC

MAM

MM

MM

MM 50

MM 65

MC

MM 27

MM

MM 47

MM

MC

MC

MANA

MM 197

MANA

MM 299

MM

MM 399

1.4mV

0.5mV

0.5m\

0.3m\

1mV 2mV

0.9mV

0.4mV

0.3mV

5.0mV

5.0m\

6.5m\

0.5mV

6.5m\

0.5mV

0.5m\

0.5mV

0.4mV

0.4m\

0.4mV

0.4mV

4.5mm

.0m\

5.0mV

N N

N

N

N

N

N

Key to cartridges. Price - typical retail, to nearest

Fit - N for normal half inch mountings, T for T4P plug in types.

Nude micro linear stylus

Boron tube cantilever

Boron tube cantilever

Bruyere housing, boron

Bruyere housing boron Elliptical stylus

High output elliptical MC

High output elliptical MC

High output, line contact MC

Micro ridge stylus

Micro ridge stylus

Micro ridge stylus

T4P version of Elan

Rigid body

Elliptical stylus

Elliptical stylus

Gyger II stylus

Gyaer I stylus

Gyger II stylus

Gyger S stylus

Moving flux

Moving flux

Moving flux

Moving flux

Moving flux Moving flux

Moving flux

Gemstone body High-output MC

Rosewood body

Metal body

Metal body

Alloy body

Original mounting

Deccapod mounting

Original mounting

Deccapod mounting

0.5 inch mounting

10

Elliptical stylus, Deccapod

Elliptical stylus

Selected, re-tuned Red T Metal alloy body

Three point mt, machined body

As Eroica, low output

van den Hul, silver wire

Moving flux, high output

van den Hul I stylus

Gyger S, hand built

Flliptical stylus

Semi-nude design

High output MC, line contact

Key to cartridges.
Price - typical retail, to nearest
pound.
Type - MM - moving magnet (output
typically .mV/cm/sec), MC - moving
coil (output typically o..mV/cm/sec).
Output - in mV/cm/sec
Int. stylus - Y for removable/replaceable styli and N for fixed styli.

Fit - N for normal half inch mountings, T for T4P plug in types. Weight - in grams. Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 123 for full test results.

		typical	MM - movi ly 1mV/cm utput typic t - in mV/ci rlus - Y for yli and N f	/sec), N	IC - mo	oving	Weight - in grams."  Products highhed in red have bee tested in Hi-Fi Choice. Please refer to The Directory on page 123 for full tes results.								
Model	Price	Туре	Output	Int. stylus	Fit	Weight	Special								
CARTRIDGES															
Arcam C77	30	MM	4mV	Υ	N	-	Conical stylus								
Arcam C77MG	40	MM	4mV	Υ	N	-	As C77 with metal body								
Arcam E77	50	MM	4mV	Υ	N	-	Elliptical stylus								
Arcam E77MG	60	MM	4mV	Y	N	-	As E77, with metal body								
Arcam P77	63	MM	4mV	Υ	N	-	'Profiled' stylus								
Arcam P77MG	73	MM	4mV	Υ	N	-	As P77, with metal body								
Audio Note lo IIV	1395	MC	-	N	N	-	Silver wired								
Audio Note lo Ltd V	2950	MC	-	N	N	-	Needs PSU								
Audio Technica AT-91	13	MM	-	Υ	N	-									
Audio Technica AT-95E	19	MM	=	Υ	N	2									
Audio Technica AT-101EF	20	MM	-	Υ	N	+									
Audio Technica AT-110E	24	DADA.		V	M										

$\smile$							
				Into		1	
odel	Price	Туре	Output	Int. stylus	Fit	Weight	Special
ARTRIDGES	CD CO	æ	-	on .	-	-	Special
illtek Olympia	399	MC	2.0mV	N	N	9.5	As Aurora, sapphire cantilever
agaoka MP-11	24	MM	-	Υ	N	40	Elliptical stylus
agaoka TS11	70	MM		Y	N	-	Line contact stylus
igaoka TS12 Boron	80	MM	-	Υ	N	-	As MP-11, with boron cantileve
ham Tracer I	98	MM	-	-	-	-	
nam Tracer II	175	MM	-	-	-	-	
nam Tracer III	350	MM	-	-	- NI	-	
ham Tracer IV	550	MM	-	Y	N T	-	
tofon OMP-5E	16	MC	-	Y	N	-	
ofon OM-5E	16	MM MM	-	Y	N	-	With headshell
ofon OM3E/U	20	MM	-	Y	N	-	Willi Headshell
tofon OM3E/U tofon OM3E/S	20	MM	-	Y	- 14		With headshell
tofon OM Pro S	21	MM	-	Y	N		Budget disco cartridge
ofon OM10 Super	25	MM	-	Ÿ	N	-	Elliptical stylus
ofon Night Club	32	MM	-	Y	N	-	Spherical stylus
tofon 510	32	MM	-	Y	N	-	opriorious otyras
ofon Night Club	37	MM	-	Y	N	-	Elliptical stylus
ofon Concord Pro	40	MM	-	Υ	N	-	For professional use
ofon Concord NC	55	MM	-	Υ	N	-	Professional, spherical stylus
ofon 520P	55	MM	-	Υ	N	-	, , , , , , , , , , , , , , , , , , , ,
ofon 520	55	MM	-	Υ	N	-	Elliptical stylus
ofon OM20 Super	60	MM	4	Y	N	-	
ofon MC1 Turbo	60	MC	9	Υ	N	400	
ofon Concord NC	60	MM	-	Υ	N		Spherical version of Concord
ofon OM30 Super	80	MM	-	Υ	N	-	Fine line stylus
ofon MC10 Super	85	MC	-	N	N	-	
ofon 530P	85	MM	-	Υ	Т	17.	
ofon 530	85	MM	-	Υ	N	-	Elliptical stylus
ofon Quartz	110	MC	-	N	N	-	High output MC cartridge
ofon MC3 Turbo	110	MC	-	N	N	-	
ofon MC15 Super II	110	MC	-	N	N	-	
ofon 540	110	MM		Υ	N	-	
ofon Quasar	350	MC	-	N	N	(4.)	High-output elliptcal MC
ofon MC2000II	650	MC	-	N	N	12	
ofon MC3000II	950	MC	-	N	N	1 14 1	'Replicant' stylus
tofon MC5000	1500	MC	2	N	N	-	Sapphire cantilever
tofon MC7500	2000	MC	-	N	N	-	75th Anniversary model
kering TE-15	20	MM	-	Υ	N	-	Tracks 1.5gm
kering VE-15	25	MM	-	Υ	N	-	Tracks 1 - 3gms
kering T-E	25	MM	-	Υ	T	-	Elliptical
kering V15-DJ	28	MM	-	Υ	N	-	Disco model
kering TL-E	35	MM	-	Υ	T	-	
kering XV15-350C	40	MM	-	Υ	N	:+	Conical stylus
ckering TL-2E	45	MM	-	Υ	T	-	
kering XV15-625E	50	MM	-	Υ	N	-	
kering XV15-150-DJ	50	MM	-	Υ	N	-	Professional cartridge
kering TL-2-S	55	MM	-	Υ	N	-	Line contact stylus
kering XV15-757S	60	MM		Y	N		Line contact stylus
kering XV15-625DJ	60	MM	-	Υ	N	-	Broadcast cartridge
kering XV15-1800S	70	MM	-	Y	N	-	Line contact stylus
kering TL3S	80	MM	-	Y	T		Fill-black day
kering XEV-3001E	95	MM	-	Υ	N	-	Elliptical stylus
kering XLZ-3500	100	MM		Y	N		
kering TL-4-S	100	MM	*	Y	T		
kering TL-3003	145	MM		Y	N		Line contact
kering XLZ-4500 kering TL-4004	150 175	MM	-	Y	T	-	Line contact
kering XSV-5000U	200	MM	-	Y	N		High output
kering XLZ-7500	200	MM		Y	N		Hybrid, low impedence
kering TLZ-7500-S	200	MM		Y	T		nyona, low impedence
ga Bias	34	MM	-	-	N		
ga 78	34	MM	-		N	-	for 78rpm records
ga Super Bias	52	MM		-	N	-	
ga Elys	74	MM	-		N	-	
ksan Corus Black	130	MM	-	Υ	N	-	
ksan Shiraz	800	MC	4	N	N	-	
ure ME70B	18	MM	6mV	Υ	N	-	Conical stylus
ure M92E	22	MM	5mV	Υ		7-	Dual T4P & normal fit
ure SC35C	28	MM	5mV	Υ	N	-	For broadcast use
ure M44C	33	MM	9mV	Υ	N	-	Professional, spherical stylus
ure M44-7	33	MM	9mV	Υ	N	-	Professional, spherical stylus
ure M44G	35	MM	6mV	Υ	N	-	Professional, spherical stylus
ure ME95ED	38	MM	5mV	Υ	N	-	Elliptical stylus
ure M55E	42	MM	6mV	Υ	N	-	Professional, spherical stylus
ure M104E	44	MM	5mV	Υ	-	12	DualT4P & normal fit
ure ME97HE	60	MM	4mV	Υ	N	-	Hyper elliptical stylus
ure M110HE	74	MM	4mV	Υ	-	2	Dual T4P & normal fit
ure V15V-MR	265	MM	3mV	Υ	N	-	Micro ridge stylus
inton 500EL	34	MM	-	Υ	N	-	Elliptical stylus
anton 500AL II	34	MM	-	Υ	N	-	Spherical stylus
anton 680AL/X	50	MM	-	Υ	N	-	Spherical stylus
anton 680EL/X	56	MM	-	Υ	N	-	Elliptical stylus
anton 890AL/X	82	MM	-	Υ	N	-	Professional cartridge
imiko Ouetar	20	0.40.4		I V	NI.		

30 MM Listings marked in red (as shown below) are cov

High output MC

Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory, see page 147 136

d in the *Hi-Fi Choice* Directory, see page 147



Key to tonearms Price - typical retail to the nearest Price - typical retail to the nearest pound Type - F - fixed armtube/headshell, A - interchangeable armtube, H - inter- changeable headshell. Base type - S - SME fit, L - Linn/Alphason fit, P - proprietary fit. Effective length - from pivot point to headshell in millimetres.

grams. Special - characteristics of the arm. Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory on page 123 for full test results.

Weight range - the range of cartridge masses that the arm can accept in

	Price	Туре	Output	Int. stylus	Fit	Weight	
CARTRIDGES							
Sumiko Black Pearl	50	MM	-	Υ	N	-	
Sumiko Pearl	70	MM	-	Υ	N	-	
Sumiko Blue Point	100	MC	-	N	N	-	High output MC
Sumiko BPS	250	MC	-	N	N	-	Nude stylus
Transfiguration AF-1 Mk II	1595	MC	230uV	N	N		MC, transformer & preamp
Transfiguration Supreme	1995	MC	200uV	N	N		Yokeless ring magnet system
van den Hul MM-1	275	MM	-	-	N		
van den Hul MM-2	325	MM	-	-	N	-	
van den Hul DDT-II	675	MC		N	N	-	Silver coils
van den Hul MC-10	775	MC		N	N		Silver coils
van den Hul MC-One	975	MC	*/	N	N	- 4	Selected version of MC-10
van den Hul MC-One/Hi	1100	MC	4	N	N	-	High output version of MC-10
van den Hul MC-Two	1300	MC	-	N	N	-	As MC-One/Hi, higher output
van den Hul Grasshopper	II 2300	MC	2	N	N	-	
van den Hul Grasshopper	II 2300	MC	-	N	N		
van den Hul Grasshopper	II 2950	MC	-	N	N	-	
van den Hul Grasshopper	II 3200	MC	-	N	N	-	
van den Hul Grasshopper	II 3200		-	N	N	-	
van den Hul Grasshopper	II 3500	MC	-	N	N	-	
Virtual Reality Aciore	199	MC	-	N	N		
Virtual Reality Etile	299	MC		N	N		
Virtual Reality Lexe	899	MC	-	N	N		

			Ва	Effective	W			
	20	-	Base type	tive	Wt. range			
Model	Price	Туре	ype	len	nge	Special		
ARMS								
Air Tangent Tangent 10B	8000	F	-	-		Air-bearing		
Air Tan Tangent Ref. Sig.	10000	F	-	-	-	Remote version of above		
Alphason Xenon	286	F	L	229	3-20	1-piece titanium armtube		
Alphason Xenon MCS	370	F	L	229	3-20	vdH silver wiring		
Alphason HR100S	490	F	L	229	3-20	Superior quality bearing		
Alphason HR100S MCS	550	F	L	229	3-20	vdH silver, top bearings		
Audiomeca SL5	1999	-	-			Parallel tracking		
Decca LI Arm	49	Н	L.	212	5-12	Damped		
Decca LIR Arm	99	Н	L	212	5-12	Rewired version of LI		
Dynavector 507	1400	-	*	-		Biaxial design		
Graham 1.5T	2550	-	S	-	-	SME base, unipivot		
Helius Orion 3 S1 Copper	395	P	Р	254	•			
Helius Orion 3 S1 Silver	515	P	Р	254	-			
Helius Orion 3 S2 Copper	575	Р	Р	254		Bi-metal tube		
Helius Orion 3 S2 Silver	695	Р	Р	254	+	Bi-metal tube		
Helius Cyalene 2	1395	Р	Р	254	-	Silver wired, pivoted		
Kuzma Stogi	600		-	-	-	Effective mass 13gm		
Kuzma Stogi Ref	1000	-	-	-	-	Effective mass 12.5gm		
Linn Akito	209	F	L	229	-	Statically balanced		
Linn Ekos	1297	F	L	229	*	Dynamically balanced		
Manticore Musician	320	F	L	230				
Manticore Magician	650	F	L	230	-	Polished armtube finish		
Manticore Magician	720	F	L	305	- '	Polished armtube finish		
Moth Arm	95	-		-	+	Rebadged Rega RB250		
Moth Mk III	146	-	-	-	-	Rebadged Rega RB300		
Naim ARO	794	-		-	-	Unipivot		
N'ham Space	350				-	Optional silver wiring, unipiv		
N'ham Mentor	750	-	-	-		Silver wiring, unipiv		
N'ham Alien	1200	-	-	-	\=\*	Graphite tube, unipivot		
Rega RB250	95	F	R	237	-	Scaled down RB300		
Rega RB300	139	F	R	237	-	Pivoted arm		
Roksan Tabriz ZI	330	-	-	-	*	'Intellligent' counterweight		
Roksan Artemiz	690	F	-	-	-	Flagship arm		
SME Series IIIS	230	A	S	233	0-12	Economy version of Series III		
SME 3009 Ser II Imp	255	F	S	231	3-7	Fixed headshell, low mass		
SME 3009 S2 Ser II Imp	278	Н	S	231	3-8	Detachable headshell, medium m		
SME Series III	320	Α	S	233	0-13	Ultra-low mass for hi-complian		
SME Series II 3009-R	424	Н	S	233	0-28	Heavier version of Ser II S2 I		
SME Series II 3010-R	434	Н	S	239	0-25	Detachable headshell, 10 inch		
SME Series II 3012-R	466	Н	S	308	0-25	Detachable headshell, 12 inch		
SME Series 300-309	568	H	S	232	6-17	Ser V derivative with detach h		
SME Series 300-310 SME Series 300-312	581 661	H	S S	238 308	6-17	10 inch (nom) version of 300-3		
SME Series 300-312 SME Series IV	827	H F	S		5-14	12 inch (nom) version of 300-3		
SME Series IV SME Series V	1232	F		233	5-16	Economy version of Series V		
Townshend Excalibur	799	F	S	233	0-14 3-14	Flagship model Outrigger headshell damping		
Wheaton Tri-Planar 4	2750	-	P .	220	3-14	With terminal box		
Wheaton Tri-Planar 4C	3000	-	-	-		As above with Cardas cable		
Wilson Benesch ACT1	975					Carbon-fibre armtube, unipivot		
Zeta	469	-				Pivoted		
Zeta	555	-		-	-	Pivoted. vdH wired		
Zeid	555					rivoted, van Wired		

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# Dates for your Diary

## 10th September 1994

MUSICAL IMAGES CLUB members can get The Yellow Tag SALE prices from 10-9-94.

Membership costs only £10.

## 14th September 1994

MUSICAL IMAGES acquires a new store in Covent Garden, Central London.

Major refurbishment program put into action – at least three demonstration rooms, including a dedicated home cinema room.

## 20th September 1994

MUSICAL IMAGES . . . the only home entertainment retailer at LIVE '93 are back at LIVE '94 on stand 411. Their stand is bigger and better and they have lots to offer including amazing show offers.

## 30th September 1994

Grand opening of MUSICAL IMAGES new store at:
18 MONMOUTH STREET, COVENT GARDEN
TELEPHONE (081) 497 1346
The opening offers have to be seen to be believed!

## 30th September 1994

The MUSICAL IMAGES YELLOW TAG SALE has only 10 days to go – offers valid only while current stocks last.

All enquiries to:



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(071) 497 1346

EDGWARE 173 Station Road

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(081) 569 5802

(FROM SEPTMEBER 1994)

# The Market Control of the Control of

# The original and best review based hi-fi guide

This is the legendary Directory, the second part of the Hi-Fi Choice Buyer's Guide, based entirely on comprehensive technical and subjective reviews. Each entry carries the weight of our exhaustive test procedures and should be read in conjunction with the prices and specifications given in our index starting on page 111.

he Hi-Fi Choice Directory was conceived as a reference guide to all the audio products reviewed by Choice that are currently available. The products are split into categories, each with its own introduction containing information about the product type and its applications. They are particularly relevant to the uninitiated first time buyer and help sort out the order of priorities when buying a piece of equipment.

Each product along with its current retail price is placed in its respective category in alphabetical order. The prices of the products are updated on a

regular basis, although it should be noted that our value ratings are based on the product's price at the time of review.

### Sound quality

This column contains the ratings for the standard achieved in our listening tests. The sound quality ratings range from Poor to Excellent. Their meaning and order are as follows:

P	Poor
A-	AVERAGE-
A	AVERAGE
A+	AVERAGE+
G-	GOOD-
G	GOOD
G+	GOOD+
VG	VERY GOOD
E	EXCELLENT

With P being the worst and E the best rating within a section.

One important point to remember is that these cannot be used to compare products from different categories. For example, a cassette deck rated Excellent in sound quality will not usually offer the same

## Finding that component

Before you shop, follow our top eight tips for better buying:

- **1.** Check out the components' recommended retail prices in the *Directory*.
- 2. Find out as much as you can about the products you want by reading *Hi-Fi Choice*'s reviews and lab tests.
- **3.** Visit local dealers that stock some of the brands you want to hear and try to find one that seems sympathetic to your needs.
- 4. Don't discount a dealer's suggestions just because the products don't have rave reviews.
- 5. Take your own software (records, CDs, tapes) along for a demonstration of the equipment that the dealer recommends.
- **6.** Listen at the sort of volume you would normally use at home systems often sound more impressive when played loud.
- 7. If you are unsure about something or want to hear an alternative, just ask.8. Audition a system for a reasonable amount of time, say three quarters of an hour or so, before making a decision.

standard of fidelity as a similarly rated turntable or CD player. Unless you have first generation masters of course.

### Comments

The Comments column contains a potted summary based on the original review, emphasising the salient points of a product's character and sonic performance. The space available doesn't allow for great detail but we have attempted to put across the essence of the review. Obviously, important information on compatibility or auxiliary equipment used in the test cannot be included, and we would advise you to refer to the original review for this.

Please note that these comments are those of our own reviewers and not, as is the case with some magazines, those of the manufacturer.

### **Features**

Product features are shown with a combination of figures and blob charts, with headings at the top of each column indicating the appropriate category, a blob indicating the existence of a particular feature.

There are different headings for each section and the more complicated categories are explained in the individual introductions. Where figures are used the unit of measurement is shown in the heading.

### **Back issues**

The final column refers to the issue of *Hi-Fi Choice* which featured the complete review.

## How to use this guide

Perhaps the most influential symbols in the *Directory* are the little red triangles hound 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 A Best Buy or Recommended products from relevant categories and create a Best Buy system. However, due to the variety in tonal balance that exists in many audio products, and differences in taste, system building is unfortunately not that simple. These ratings make a useful guideline for shortlisting components, but only experiencing the actual combination will tell you whether it works for you.

## Index

Amplifiers	149
AV amplifiers	150
Cables	151
Cassette decks	156
CD players	MACHINE SE
	157
CD transports	159
DACs	159
DAT players	161
Headphones	161
Loudspeakers	163
Stack systems	171
Tuners	171
Turntables - Cartridges	173
Turntables - Integrated	175
Motor units	175
Tonearms	175

# The new Audiolab 8000CDM Compact Disc Transport



The Audiolab product range:
8000A Integrated Amplifier
8000C Pre-amplifier
8000PPA Phono Pre-amplifier
8000P Stereo Power Amplifier
8000T FM/AM Tuner
8000M Monobloc Power Amplifier
8000DAC Digital-analogue Convertor
8000CDM Compact Disc Transport



# **EAUDIOLAB**



# **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 lowto-middle price points; separated pre- and power amplifiers, even separate power supplies, become increasingly common as one moves upmarket.

There is a substantial difference between specialist (sound quality oriented) amplifiers and the consumer electronics style models. The former are bleakly simple, avoiding all unnecessary features to provide the most direct signal path in the interests of sound quality. The latter range

from models with basic tone controls to those with remote control (including volume), surround sound options etc.

We include our measured power output (RMS, 80hm load, 1 channel driven) - but again, paradoxically, this doesn't necessarily correspond to the loudness capability of the amplifier, which has as much to do with the elegance of the overload characteristics within a given system (valve amplifiers invariably sound more powerful than their rating would suggest).

Apart from output the facilities listing shows how many line (that is inputs besides those for phono cartridges) inputs a product has and

includes tape inputs. The MM and MC blobs indicate which types of cartridge can be accomodated. Integrated, preamp and power amp indicate the type of amplifier and in some instances that a pre/power combination has been tested. In such instances the price given is for both components. The remote control and headphone socket blobs indicate the existence of these facilities.

An increasing number of amplifiers are supplied without RIAA disc stages, or with the phono stage as an optional extra. If you use a turntable, make sure that it has a MM or MC stage to suit your cartridge.

# **Amnlifiers**

Amplif	iers	5	Quy	our Was	Pour	M	ntegral	Pour Red I	enote Veran	Contro	Socker	'No
Product	£Pri	ce	Comments	Ż	V	V	Y		<b>V</b>			
Albarry AP4/S508	8	50 <b>A-</b>	A disappointing sound from a pre/power amp that's hamstrung by a variety of technical oversights. Albarry has done better.	46					•	•		116
Albarry PP1	4:	30 <b>G+</b>	Available with or without various MM/MC options, the 'basic' PP1 has an attractively warm, earthy sound.	48	4			•				104
Alchemist Kraken	3	10 A	Class-A objet d'art that's far too sensitive to RF interference. Can sound cold and fierce as a result.	54	5	•	•	•				116
Alchemist Kraken APD7	7/APD8 7	75 <b>G</b>	A quirky Class A number with an equally warm and colourful sound. Hardly accurate but entertaining nonetheless.	49	4	•			•			124
AMC CVT3030	5:	29 <b>A</b>	A well meaning and affordable attempt to mix transistors with valves, albeit one that only really shines with simple musical styles.	35	5	•		•				116
Arcam Alpha 5	23	30 A+	A pared-down version of the Alpha 6 that suffers little penalty in power but a significant forfeit in sound quality.	60	5	•		•			•	134
Arcam Alpha 6	30	00 <b>VG</b>	A new MOSFET design with a subtle and melodic sound that takes a conservative view of powerful dynamics	68	6	•	•	•			•	129
Arcam Delta 110S/120.	.2 10	70 <b>VG</b>	Now in mkll guise this established combination has matured into a very articulate, powerful if dry-sounding amplifier.	109	4	•	•	247	•		•	124
Arcam Delta 290	45	50 <b>VG</b>	Combines the dryness and restraint of Arcam's older models with a refreshing sense of detail, dynamics and musical colour.	99	5	•	•	•		•	•	116
Art Audio Quintet	115	66 <b>VG</b>	Switchable triode/ultralinear output stage. In triode mode these are 15 of the sweetest watts around. Surprisingly gutsy	15/25						•		109
Audio Innovations Series	s 200 85	50 <b>G</b>	Turns in a fuller and more substantial performance via MM rather than CD. Otherwise its sound can seem slightly bleached.	10	5	•			•	•	1	109
Audio Innovations Series	s <b>300II</b> 50	00 <b>G</b> +	Under-powered and over-distorted yet capable of realising an open and captivatingly expressive sound. Sensitive speakers are a mu	ıst 9	4	•		•				9
Audio Innovations Class	ic 25 69	99 <b>G</b> +	Warm, cuddly and immensely musical kit amp that almost transcends 'hi-fi' with its sheer listenability	24	5			•				12
Audio Innovations Series	s 700 99	99 <b>G+</b>	Valve amp that can turn the roughest of digital sounds into music, both understated and graceful. Sensitive speakers are a must	- 24	5	1		•				11
Audio Note Oto SE	150	00 <b>VG</b>	Transparent, very dynamic, excellent clarity and subtlety with limited power make for a very clean sounding amp	9.5	3	•		•				12
Audio Note Ongaku	4312	25 <b>E</b>	A single ended, zero negative feedback, triode, line level integrated amp and a half. Probably the best amplifier in the world!	27	6			•				С
Audiogram MB1	50	00 <b>G</b> +	It'll successfully tackle the most difficult of speakers and still provide a very warm, rich and euphonic sound.	46		•		•			• 1	11
Audiolab 8000A	45	50 <b>VG</b>	Recent updates have maintained its competitiveness with a thoroughly refined, consistent and very disciplined sound.	80	5	•	•	•			• 1	12
Audiolab 8000C/8000P	110	00 <b>G</b>	Very distinctive, almost stark neutrality that will not appeal to all listeners. Good value engineering, nevertheless	157	7	•				•	•	9
Aura VA-100 Evolution	30	00 <b>G</b> +	Might overheat when driving insensitive, low-impedance speakers but was applauded for its sense of scale and drama via CD	81	5	•		•	E		• 1	10
Beard Audio CA35/P35r	mkll 239	90 <b>VG</b>	Good build quality and finish and a characteristic valve sound make a first class amplifier capable of great musical enjoyment	35	4	•				•	•	6
Beard CA506	169	95 <b>G+</b>	A versatile valve preamp, the bass sounded lively if a touch softened, while the treble was detailed but lacked a little sparkle		4	•	•					5
Conrad-Johnson PV-10	A 125	50 <b>E</b>	Fabulous preamplifier. Beautiful imaging, superb detail, plenty of gain on the phono stage; classy build quality too.		4	•						7
Conrad-Johnson Premie	er 7 1100	00 <b>E</b>	The 'Seven is designed without compromise, and is clearly one of the finest (valve) preamplifiers money can buy.		4	•	•					С
Creek 4240	24	19 <b>G</b> -	Bearing no relation to earlier Creek designs, this radical re-think is very much more successful via MM than CD.	49	4	•	•	•			• 1	13
Denon PMA-250III	16	60 <b>A</b> -	Pretty high resolution for the price, occasionally looses its grip but is generally engaging and enjoyable	55	3	•		•			• 1	12
Denon PMA-350II	22	20 <b>G</b> +	In-depth modifications have brought the original PMA-350 out of its shell with a powerful, up-front and compelling performance.	89	5	•		•			• 1	13
Denon PMA-450	25	0 <b>G</b> +	Denon's latest integrated amp swept the board with its big, brassy if somewhat extravagant sound.	99	5	•		•			• 1	11
DPA Digital DSP-200S/I	DPA-200S 124	15 <b>E</b>	The very dramatic but exceptionally detailed and transparent sound of this combination belies its modest power rating.	48	5				•	•		12
EAR 802/509mkll	420	00 <b>VG</b>	Extremely well made and combining the sonic strengths of both transistors and valves this EAR combo warrants attention	100	6	•			•	•		6
EMF Audio Sequel	34	19 <b>G</b> +	A fresh start for Mike Creek has resulted in the Sequel, a minimalist amp with a very refined but mildly restrained sound	47	4	•		•			• 1	10
Exposure XX	62	25 A	Line only integrated with good sense of timing but limited hf extension. Likely to be very system dependent.	43	4							12
Harman Kardon HK1400	) 40	00 <b>G</b> +	HK's first line-only amplifier exudes a relaxed but confident sound that is only troubled by the most dense of recordings.	52	7			•				12
Harman Kardon HK6250	) 28	30 <b>G</b> +	Heavily based on the cheaper HK6150, this version offers slightly more power with a similarly gutsy and expressive sound	51	5	•		•			• 1	11
Harman Kardon HK6550	) 43	30 <b>A</b> -	Follow up to 6500 is disappointing with grainy hf and limited depth. Quite powerful but ultimately not up to the mark	69	6	•	٠	•	E		• 1	12
Harman Kardon HK6850	90	00 <b>G</b>	This monster is derived from the HK6800 with a similarly deep and powerful sound but a rather steep price tag	101	6	•	•	•			• 1	10
Jadis JP30/JA30	1220	)4 <b>E</b>	French tubes. Beautiful build, nostalgic styling and delightful sounding midrange transcend limitations at frequency extremes	30	4	•					379	6
JVC AX-R562	25	60 <b>A</b> -	More fuss and bluster than detail and dynamics was how one listener concisely described this less than wonderful model	90	5	•		•		•	• 1	12
JVC AX-Z1010	65	0 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 meas	ure! 124	6	•	•	•			• 1	10
Kenwood KA-3020	17	0 <b>G</b> +	An unassuming little amplifier that turns in a remarkably balanced and entertaining sound. Lively, detailed and engaging	66	5	•		•				9
Kenwood KA-3020SE	23	80 G+	A lower-powered but more load tolerant version of the KA-3020 with an up-beat yet very comfortable and generous sound.	39	5	•		•			• 1	13
Kenwood KA-4050R	28	80 <b>A</b> -	Respectable but ultimately uninspiring model whose remote control is its main asset.	85	5	•	•	•		•	• 1	12
Kenwood KA-5050R	35	0 A	A listenable but neither particularly communicative or captivating amplifier that puts features ahead of sound.	103	6	•	•	•		•	• 1	12
Lecson Quattra	42	20 G	Underpowered but with the flexibility of four independent power amps. Very deep, captivating sound with 3D soundstaging.	40	5	•	•	•				9
Linn Majik-I	59	3 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	•		•		•	• 1	12
Magnum Class A	59	9 <b>G</b> +	Lashings of rich and compelling music, trading a hint of lushness for stark accuracy. An unexpected find. Phono stage option	55	7			•	7		1	11(
Magnum Quartet	32	9 A-	An integrated model that incorporates four monobloks optimised for bi-wiring, but sound is sandy in the treble.	72	5			•			• 1	12
Marantz PM-44SEmkll	20	0 A-	Two generations on from the PM-40SE, Marantz' latest £200 contender provides a disappointingly grey view of music.	56	5	•		•			• 1	134

### THE DIRECTORY

# Amplifiers continued

			THE DIRECTORY						Me	2~		
Amplifia	rc	_	ontinued	Tut W/8Q	٠,		me	P	own	adphone control	Socker	
ampujie	13	L	viitiiiueu	MISS	DUE	SMA	y Mi	Pre	amp	amponti	Socker	No.
Product	<b>£Price</b>		Comments						A			
Marantz PM-52SE	300	G+	The SE premium pays for a degree of fluency that draws you into the music and keeps you there. Rather nice	(	95	6	•				•	121
Marantz PM-80mkll	480	G-	Less the revision and more an entirely new amp, this model sounds at its sweetest and most agreeable in the 31W Class A setting	. 10	30	5					•	129
Moth Series 30	587	G+	A modular system capable of cracking results. The passive preamp and power amp combination warrant a Best Buy in their own r	ght. 3	35	4						109
Musical Fidelity Preamp/Typhoon	568	G+	A combination that plays everything close to its chest but bridge the power amp and you'll witness an explosion of detail.	(	52	6			•	•		116
NAD 302	170	G+	A spritely and uplifting performance. Sounds loud but never intrusive or fatiguing.	3	39	5	•	•			•	116
NAD 304	230	G+	Equally effective with CD and vinyl this is another successful and entertaining NAD amplifier for your shortlist	Ę	50	6	•				•	121
NAD 1000S/208	1120	A+	One of the beefiest amplifiers we've ever tested. Unfortunately it sounds too restrained and lightweight.	31	14	5			•	•	•	124
Nakamichi IA-3	350	G	A minimalist outing for the cassette heroes that's very confident if a tad restrained.	(	62	3		•			•	121
NVA AP-20	340	G+	Utilitarian amplifier sounds gentle and restrained but is euphonic and utterly engaging. Optional phono stage	3	35	4						109
Onix OA-21S/SOAP	730	G-	Via MM disc this amp comes alive with a fresh and vibrant sound though its CD input sounds utterly dead by comparison.	(	60	4						97
Philips FA-930	200	A+	Radical styling hides a digital switching facility plus full remote control over what is Philips' best effort to date	9	99	5	•	•				109
Pioneer A-303R	200	G	A remote-controlled amp with a surprisingly fresh and uncomplicated sound that bests much of its audiophile competition		56	5	•	•				134
Pioneer A-300X	230	A+	This revamped version of the A-300 was also more confident sounding via CD than MM, yet our panel were still left unmoved,	į	55	5	•	•				116
Pioneer A-400	280	VG	Pioneer's design concept snaps into focus with an amp that seems to bubble with musical detail. A budget bench-mark		71	5					•	92
Pioneer A-400X	300	VG	This looks like the established A-400 but uses new circuitry to encourage a gentler if no less enthralling sound.	1	68	5	•					129
QED A270CD/PA	370	G+	Recent updates have bolstered the output of the A270 without adding to its colorations. The PA phono option is a touch expensive	(	31	5		•				97
QED C300/P300	630	G	A cost-effective combo, limited in its resolution but less beguiling as a result. Disc stage is sweeter but samey		58	3		•	•			85
Quad 34	398	A	Well-built durable preamp, filtering and above average tone controls but was found lacking in sound quality (viz: detail/dynamics)			4	•		•			44
Quad 66/606	1553	G	Amplifiers with a classic lineage but compromised by an equally dated, soft and undynamic sound.	10	38	6	•			•		124
Rational Audio	175	A+	Wacky Czechoslovakian amp offers a very open and fluid sound via CD but its MM performance depends on cartridge load impeda	nce. 13	29	3	•	•				92
Rega Elex	359	A	Minimalist amplifier that sounds too forward, hard and unforgiving for its own good. Shows plenty of promise, however.		51	4	•	•				116
Rose RV-23	450	G+	Beautifully built British 'hybrid'. You can spend more to get a more transparent sound but it's hard to criticise at the price			3	•		•			77
Rotel RA-930BX	200	VG	A gilded version of the classic RA-930AX with a dark and luxurious sound that's reminiscent of Rotel's heyday.		50	4	•	•			•	134
Rotel RA-935BX	225	G	A line only winner that lets a lot of music through and never lets things get out of hand. Could be a touch more enthusiastic	. !	58	5		•				121
Rotel RC-980BX/RB-980BX	800	A	Plenty of watts per pound, sound is expansive but lacks a sense of poise, of control and fine detail - a disappointment	14	43	5	•	•	•	•	•	109
Sansui AUX-417R	280	G+	Unusually clean and precise with more subtlety than is usually at ributed to remote control amps.		53	5	•					121
Sherwood Al-2210	80	P	Lightweight in all respects this is better than you'd find on a midi and at least its reasonably painless.	- 4	47	4	•	•			•	121
Sonic Frontiers SFC-1	1500	G+	Smooth, sophisticated Canadian valve amp with a decent direct input and more features than average		54	6		•				126
Sugden A21a	469	G	The modern-day relative of Sugden's original Class A amp and one that offers a smooth, easy-going sound.	- 1	25					•		92
Technics SU-A800mk2	350	A	A quick audition might convince you the '800mk2 is something special, but longer term listening shows it's little but bluff.	-0.7	79	5	•	•				134
Woodside ISA230	900	A	Smooth and inoffensive valve amplifier if one that lacks the sparkle and euphony required for a truly entertaining sound.		27	5	•	•				116
Woodside SC26/STA35	3254	G+	Synergistic pairing with a cool, controlled sound, good focus and transparency. More about polse than grunt	(	35	5			•	•		100
YBA Integre	1199	G+	Audiophile spec French integrated with good resolution and nice phono stage.	!	57	4	•	•			•	121
YBA 1 pre/power amp	8000	E	Well finished pre/power amp offers front rank stereo staging and transparency, and is capable of driving the most difficult loads	1	35	5	•	•	•	•		62
YBA 2 pre/power amp	3849	G+	Superbly finished with very good space and transparency, slightly softened bass. Needs transformer for MC cartridges		70	5	•	•	•	•		56
YBA 3 pre/power amp	2449	G	This duo produced see-through, ethereal stereo images that were more convincing towards the centre of the soundstage	!	56	4	•		•	•		72



# **AV amplifiers**

n practice an A/V amplifier provides all the standard CD, tuner, tape, aux and phono inputs offered by a standard stereo amplifier. In addition many also incorporate an AM/FM tuner section, making them A/V receivers.

More importantly a modern A/V amplifier includes a Dolby Pro Logic decoding chip along with extra circuitry to effect the rear channel delay. Naturally there's at least four channel's worth of amplification under the bonnet to feed the five loudspeaker outputs (Front L and R, Centre and

Rear mono L+R).

Some A/V amps offer other surround modes like simulated stereo, Hall surround (L+R is fed to the rear) and Matrix surround (L-R is fed to the rear). Others use an element of Digital Signal Processing (DSP) to steer the Dolby Pro-Logic or permit a variable rear channel delay. Some also include DSP options like Jazz, Church, Hall and Stadium modes which use different delay and steering levels to generate different `sound fields'.

From left to right the headings below indicate

how many watts per channel each amp has for its front, centre and surround outputs.

Surround modes indicates how many different surround effects are available and includes DSP. The audio inputs are for both hi-fi and AV components. S-type and phono video inputs are for VCRs, Laserdisc players and CTVs, S-type being the better of the two.

Subwoofer outputs are of the phono socket variety for active subs, and AM/FM tuner denotes if the unit is effectively a receiver.

# **AV** amplifiers

AV amp	don AVR30 999 6+ Limited surround options are offset by a very secure sound with excellent control over effects.  AV8500 699 6- Can sound a tad forced and immediate but is remarkably well-equipped with digital soundfield options.  450 A+ Sounds just great through front and centre channels but surround is very weak.  450 A- Perhaps as a result of the mismatch between front/centre channels, the FR940 proved a great disappointment on decreases  600 A- The disappointingly grey sound lacks attack and confidence, undermining the tension of movie soundtracks.		Front Output Was h	South W.	Video Audio	input	Subus	Cooper Cooper	MENT	ISSUE	No.
Product		*	V.	V	V	V	V	V	Y	V	Ž
Denon AVC-3530	999 <b>VG</b>	A true heavyweight with a richly detailed sound and flexible features to match	142	141	46	10	9	5 5	•	•	125
Harman Kardon AVR30	999 <b>G+</b>	Limited surround options are offset by a very secure sound with excellent control over effects.	74	75	30	7	10	6 0	•	•	125
Kenwood KA-V8500	699 <b>G</b> -	Can sound a tad forced and immediate but is remarkably well-equipped with digital soundfield options.	62	63	37	10	11	6 5	•		125
Marantz PM-700AV	450 <b>A+</b>	Sounds just great through front and centre channels but surround is very weak.	69	52	51	3	7	6 3			125
Philips FR940	450 <b>A-</b>	Perhaps as a result of the mismatch between front/centre channels, the FR940 proved a great disappointment on dem.	180	24	24	6	8	4 0		•	125
Pioneer VSA-D802S	600 <b>A-</b>	The disappointingly grey sound lacks attack and confidence, undermining the tension of movie soundtracks.	53	55	32	9	9	5 3	•		125
Yamaha DSP-A2070	1100 <b>G+</b>	The ultimate in AV flexibility with full manual control over ever conceivable soundfield.	101	99	35	24	10	6 6	•		125



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

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.

# Analogue interconnects

Analogu	ıe iı	nterconnects •	Nnnetrical Coa	Stranger Solid Co	Ore COPPER SI	Issue No.
Product	£Price	Comments	<b>V</b>	V V	VV	VV
Audio Note AN-A	29.50 <b>A</b> -	A well-rounded and cuddly sound from a high-ish resistance interconnect. Lacks a sense of scale and dynamics				108
Audioquest Ruby Hyperlitz	70 <b>A</b> -	A crisp, fast and articulate-sounding cable if one that's a little too pointed for our listeners	• •	7-11-		108
Audioquest Lapis Hyperlitz	329 <b>E</b>	An expensive cable that justifies its tag with a beautifully poised sound - natural, relaxed and very compatible.	•		•	• 108
Audio Technica AT620	28 <b>A</b>	Plenty of cable for the money but its performance is distinctly lightweight, lacking depth and subtlety			•	108
Chord Chameleon	59 <b>A</b> -	An unpredictable cable with an 'anomalous treble' that can sound harsh one moment and oddly recessed the next!			•	108
▲ Chord Solid	115 <b>V</b>	What looks like a military RF cable actually provides a slightly forward but incisive and intimately detailed performance		•		• 108
Cogan-Hall Intermezzo Ref	185 <b>E</b>	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 <b>G</b> -	This bigger, thicker and thoroughly unwieldy 3-core version of the Intermezzo Reference actually sounds a little coarser	•			108
▲ DNM Interconnect	40 V	Fresh, transparent and packed full of detail, this slither of a cable scored a direct hit with our listeners	•		•	108
Goldring 'Studio Quality'	20 <b>A</b> -	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 <b>G</b> -	This odd-ball cables utilises a mix of copper, brass and aluminium strands to achieve a very distinct sound	•	•	•	108
Madrigal HPC	215 V	A very unusual cable design with a business-like approach to music-making that barely conceals its underlying 'fizz'.	•	•		108
Magnan Type Vi	595 <b>A</b> -	With a series resistance some 500-1000 times higher than average, the furry sound of the Type Vi will alter from system to system.	em.	•	- j•:	108
Monster Interlink 500	60 <b>G</b> -	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 <b>G</b> -	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 <b>G</b> -	The four twisted conductors of this cable actually mark a downturn in audio quality	•			• 108
Panasonic RP-CA910	50 <b>G</b>	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 <b>V</b>	Both these cables share a similarly open, transparent and dynamic sound though the latter is arguably the better integrated	•	•	• •	• 108
Sonic Link Yellow	60 <b>A</b>	An interesting non-copper cable with an up-front sounded described as 'heavy-handed and pushy'.		•	• 11	108
Sonic Link Violet	99 <b>G</b> -	Another nickel-based cable but with a very much better-balanced sound than Sonic Link Yellow	•	•		108
Straight Wire Laser Link	50 <b>A</b> -	Thanks to its high parallel capacitance this interconnect helps remove ultrasonic noise. Unfortunately it still sounds very odd!	•		•	108
Straight Wire LSI-Encore	90 <b>A</b> -	A solid-sounding cable with a strong mid and bass but a disappointingly sat-upon treble	= •=	10	- 1	108
▲ Tara Labs Prism	36 <b>G</b>	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 <b>G</b> -	Praised by our panel for its lack of obvious vices, Quantum CD encourages a sweet and positive sound.	1			108
Tara Labs Quantum II	99 <b>G</b>	Bass power and extension is the key to the sound of this unusual and hi-tech cable	•			108
an den Hul The Source	70 <b>G</b> -	Accurately reflects the life of the music without detail forcibly from the speakers		•	•	• 108
van den Hul MC D-102mklll S	80 <b>A</b> -	A rather coloured sound thanks to its full and resonant bass but spoiled overall by a dirty treble	•	•	•	• 108



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### THE DIRECTORY

# Digital interconnects

Product	£Price	Comments	Doe	Pastic Gle	Coaxia	COAXIAI >	Issue No.
▲ Audioquest Video Z	50 E	The very best available with an expressive sound but generous price to sweeten the pill	Electrical		1.		• 10
Audioquest Digital PRO	90 🗚	A silver cable with all the drive of Video Z but lacking its clean-cut transparency	Electrical				• 10
Audioquest Optilink Z	100 A	Good level of midband detail but frequency extremes lack depth and extension	Optical		•		10
Bandridge AL560	20 <b>F</b>	The disappointingly heavy and muddled sound of this basic fibre thwarts any recommendation	Optical	•			10
Chord Codac	34 🗚	A connection with a stranded inner core and a sound that lacks integration	Electrical		•		• 10
▲ DPA Digi-link	27.50 V	Can seem slightly impassive but there's no avoiding its exceptionally detailed sound	Electrical		•		• 10
DPA Opti-link	20 <b>F</b>	Very similar to Bandridge AL560 with an equally naff sound	Optical	•			10
Kimber PSB Digilink	24 <b>A</b>	An analogue interconnect inappropriately pressed into digital service. A visible deterioration in the digital signal results.	Electrical			•	10
Kimber KC-1 Digilink	52 <b>A</b>	This cable adopts a woven construction with the addition of a conductive screen. Music lacks detail and spirit.	Electrical			•	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 <b>G</b>	Hardly cheap for what appears to be a bog-standard PMMA fibre, yet it sounds a little brighter and livelier than most.	Optical	•			10
Monster Cable Datalink 100	45 6	A colourful coaxial interconnect with an equally colourful and up-beat sound. Very compatible.	Electrical				• 10
Monster Cable Interlink LS100	45 6	Well constructed stepped-index fibre with polished ends and rugged connectors. Slightly lean, fuzzy but engaging performance	Optical	•			10
Moth Leyline Datalink	140 <b>A</b>	A thin, coaxial version of Leyline Black with a rather hard and unforgiving character. Too expensive.	Electrical				• 10
▲ QED Digiflex	19 1	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 <b>A</b>	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 6	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 V	An AV-cum-digital cable that comes very close to besting QED's Digiflex, Still some emphasis of vocal sibilants, however	Electrical				• 10

Speaker	CO	b	oles	Resistance	tance Strain	Solid Idea	core Cox	Oper Si	Ssue No.
Product	£Price		Comments		V		V		VV
▲ Audio Note AN-B	165	G+	A very high capacitance Litz-style cable whose sound may well act as a taming influence in many systems	M	Н		•	•	109
Audio Note AN-D	100	A	Supplied in linear, non-polarised lengths that should be twisted into stereo pairs. Sounds rather gritty and forward	L	L	•		•	109
Audio Note AN-SP	1270	VG	Some 15 individually-insulated silver strands go to make up this very civilised but exceptionally detailed-sounding cable	Н	L		•		• 109
Audioquest F-14	44.50	A+	Ideal for laying flat under carpets, F-14 encourages a slightly warm and vibrant sound	М	L		٠	•	109
Audioquest Type 4	75	A+	Four 18-gauge OFHC copper conductors wound in a Litz-fashion increases capacitance but restrain the cable's 'bite'	M	Н		•	•	109
Audioquest Midnight Hyperlitz	260	G	Very similar to Type 4 but with a delicate smoothness that contrasts with the brighter sound of cheap cables	L	Н		•	•	109
A Bandridge LC7259 & LC7401	20/30	A	Two very traditional figure-of-eight cables. The thinner version (LC7259) sounds lighter and coarser than LC7401	L	L	•		•	109
Bandridge LC8258 & LC8408	30/50	A-	Two versions of the Silverflex series that, sadly, encourage very little sense of poise or decorum in their music	L	L	•		•	• 109
Cogan-Hall Intermezzo Full-Ranç	ge 465	VG	Extra care must be taken to prevent shorting this user-hostile cable. Nevertheless it sounds superb!	L	L		•	•	109
▲ DPA IS19	275	G+	Shares the clear, neutral and transparent sound of the older 8S without the tremendous clarity of Gortex Black-16	L	L		•	•	• 109
DNM Rainbow	84	A+	The high impedance of this simple ribbon cable has an influence on the treble response of some speakers, Lacks 'comph'	Н	L		•	•	109
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'!	M	L	•		•	109
Mission Stranded	20	G+	This Swedish-made cable proved a real hit with our listeners - a slick performer and Best Buy upgrade	L	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	M	•		•	109
Naim NAC A5	44	A-	Described as a 'dinosaur of a cable' by our listening panel, this stiff rod of wire has little application outside of a Naim system	L	L	•		•	109
QED Bi-wire 79-Strand	35	A	Reminiscent of curtain track, this bi-wire version of 79-strand is unfortunately saddled with a 'loud, hard and untidy' balance	L	L	•		•	109
▲ Silver Sounds 12/2	300	E	Tonally accurate and exquisitely detailed, this cable opens a very transparent window on the music	L	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	M	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	M	M	•		•	109
▲ Straight Wire Flex-4	50	G+	Another very quick and dynamic-sounding cable from Straight Wire. A little short on subtlety but very engaging nonetheless.	L	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
▲ van den Hul MC The Wind	330	VG	Blown-in from the continent, vdH's 'Wind' kicks up a storm with its lush midrange and bone-crunching bass!	L	M	•		•	• 109

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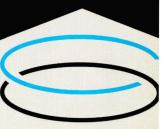
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# **Cassette decks**

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. (Trial and error is one effective technique, but many decks have manual bias adjustment and some match up to the tape automatically.) Lab

performance and sound quality often go hand in hand, and are frequently somewhat dependent upon factory alignment. The mechanical integrity of the mechanism is another crucial factor, that is reflected in the price.

The columns on the right indicate when the facilities shown in the headings are available on a deck. Dolby B and C offer varying degrees of noise reduction and the HX Pro system gives significant treble improvements with ferric (Type I) tapes. Dolby S increases the level of noise reduction with less signal degredation than B or C. Three-head

recorders allow you to listen to a recording as it's being made, a useful qulaity 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.

# Cassette decks

	Cassette	d	e	cks 4	Olby B	By th	Prolb	All Bid Her	to calle adjus	bratio	Autore, in deck	Verse No	6
	Product	£Price		Comments	V		M	M	M		A		
	Aiwa AD-F410	120	A	Comparable to AD-F500 but cheaper: Good all round performance, well adjusted, useful basic and not so basic features	•	•	•			•		-	99
	Aiwa AD-F810	230	G	First class budget 3-head machine with a dual capstan transport that really works at reducing the 'fudge' factor	•	•	•			•			99
	Aiwa AD-WX828	200	G-	Equipment levels strong, and sound is both vivid and presentable, but control system daunting.	•	•	•					• • 1	123
	Aiwa AD-WX929	230	A	Superbly equipped twin deck that works and works well - remote control	•	٠	•	٠			•	1	117
	Aiwa XK-S9000	700	G+	Fabulous build, clunky transport and sharp, refined sound quality with Dolby S or B and metal tapes	•	•	•	٠	•	•	•	1	105
	Akai DX-57	220	G	Eschews fancy gadgets for a good transport and decent electronics. Sound quality is firm and tidy but avoid Dolby C.	•	•	•	•	•	•		1	105
	Akai GX-95II	440	G+	Sharp, clear and articulate sounding deck, with superb performance extending to frequency extremes	•	•	•	٠		•	•		99
	Akai GX-R35	220	A	Middling sound quality at best with Dolby B; deteriorates with Dolby C	•	•	•	•		•			99
	Akai GX-W45	320	A	Costly but musical high-spec dual deck, doesn't like modern high energy Type IIs and IVs. Good stability and clarity	•	•	•				•	1	111
	Arcam Delta 100	850	E	Superb transport and a ripe, spacious sound. The Dolby S installation more successful than most. Some replay incompatibility	•	•		•	•		•	. 1	111
	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.	•	•	•			•		1	105
	Denon DRS-610	200	G	Unique loading mechanism provides stability, and the deck has a crisp, clean quality. Occasionally anaemic bass.	•	•	•			•		1	111
	Denon DRS-810	300	G-	Drawer loading deck, carefully designed, yet lacking in subtlety on audition.	•	•	•		•	•		1	127
	Goodmans Delta 700W	100	P	Compact and ultra-basic twin deck which is rough and bass shy, with less than stable tape path.	•						•	• 1	23
	Harman Kardon DC5500	600	A	Workmanlike sound quality offset by high price and inexplicable shor comings like 'forgetful' Dolby switching and no timer support.	•	•	•				•	• 1	17
	Harman/Kardon TD4400	350	G	Simple features plus excellent engineering make this a model of integrity.	•	٠	•			•		1	127
	Harman Kardon TD4600	700	A	Original Dolby S deck has improved over the years and now sounds very acceptable. A strong, solid sounding deck - but expensive.	•	•	•	•				1	117
	JVC TD-R452	180	A-	Tidy, stable but ultimately rather soul-less experience. Auto-reverse is useful though.	•	•	•					• 1	17
	JVC TD-X352	150	A-	Disappointingly amorphous sound despite decent measured results.	•		•			•		1	17
	JVC TD-V562	200	G+	Ultra-sophisticated transpor at a silly price; sound quality is stable but slightly opaque.	•	•	•		•	•		1	23
	Kenwood KX-3050	170	A	Acceptable sound quality married only by a loss of midband analysis and slightly edgy treble.	•	•	•					1	17
	Kenwood KX-5530	220	A-	Neat looking, well equipped deck, adequately engineered but somewhat lacking musically. Worth considering if auto-reverse is a mus	•		•					• 1	05
	Kenwood KX-7050S	400	VG	Very well equipped and fine sounding deck, includes well implemented Dolby S	•		•	•	•		•	1	27
	NAD 602	200	G	Minimalist deck for the audiophile market. Unfortunately engineering is minimalist too			•					1	27
	Nakamichi DR-3	400	VG	Refined, exquisitely detailed and solid sounding 'budget' Nakamichi 2-header.	•							1	23
	Nakamichi DR-2	600	VG	Accomplished design with simple features (manual tape select!) but superb sound/serviceability.	•							1	27
	Nakamichi DR-1	850	VG	Typically idiosyncratic Nakamichi with manual everything, Good azimuth adjustment and dynamic, authoritative sound.	•	•				1		1	17
	Philips DCC600	500	A+	Simplified circuit and mechanism, but the Philips badly needs a D/A converter transplant	•	•						• 1	23
	Pioneer CT-S420	250	A+	Poor replay compatibility, but otherwise satisfactory, if slightly uneven performer.	•						•	1	27
	Pioneer CT-S520	280	G	Decent if slightly coloured middle ranker with FLEX to revitalise old or soggy sounding tapes.			•				•	1	23
	Sansui D-790WR	170	P	Modestly poor sounding but simple to use twin deck. Type II tapes show large response errors.						- 1		• 13	23
	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.								• 1	11
	Sherwood DD-3010C	120	P	Good range of features, let down by poor transport and iffy electronics.								• 1	17
AA	Sony (WMD6C) Pro Walkman	290	G+	One of the finest sounding casset e decks on the market today. A mandatory Best Buy, which also fits in your pocket	•								60
	Sony TC-K611S	300		Cheapest Dolby S three header yet, yet slightly let down by lack of attention to detail					•			1	27
	Teac R-9000	_	G	Much better than average auto-reverse deck, well worth considering. Nicely engineered too.					•			• 10	
	Teac V-8000S	700		Superb stability and real subtlety, this must be the best TEAC yet. The only disappointment was the Dolby C									05
	Teac V-7010	800		Heavyweight (in every sense) design, immaculately crafted, impeccable sound, but not for grannie.	•		•		•			-	27
	Technics RS-BX646	_	G+	Unusually well built and non-microphonic deck with sophisticated facilities and lucid midband.	•							1	27
	Yamaha KX-650	260		Fine audio manners, especially in the midband and treble, mark this high class deck out from the crowd								_	99
						1					-		_



# **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

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 players

	CD playe		•	O <sub>0</sub>	Electrical disconnection of the Note Con	ol digital	Head	Track	entry sock	. 6	SSUE NO.
	CD playe	?/5		70	type Tote COL	trojt	041	OUT	SOCK	Key D.	Sue No.
	Product	£Pric	е	Comments	V .	V	V	V			
	Aiwa XC-300	150	A+	Cheap, cheerful and gratifyingly free of digital `nasties', well-equipped but safe rather than thrilling on the sonic front.	Toshiba BS	•		•		•	107
	Aiwa XC-750	200	A	A refined version of the XC-700, sadly it has lost the magic of the original	PDM Bitstrm	•		•		•	119
	AMC CD6	349	G+	Based on the same 1-Bit circuit as Rotel's RCD-965BX but with a raunchier, beefier but less transparent sound.	PDM Bitstrm	•	•	•			• 124
	Arcam Delta 270	800	G+	The dry but tightly-focussed and supremely detailed sound of this player will either beguile or aggravate, depending on taste!	Hybrid	•	•				• 124
	Aura CD-50	400	G-	Based on an older Philips board with new CDM9 transport, this is a slim player with an innocuous sound	SAA7321	•	•				• 119
	AVI S2000MC	999	G+	A stylish, midi-width player with an exceptionally refined and comfortable sound. Lacks passion	20-bit	•	•				119
	Denon DCD-595	180	G	Lacks the 695's pitch control but provides a smoother sound by way of recompense	18-bit	•			•	•	• 128
	Denon DCD-695	200	G	A rough diamond with a raunchy sound to match. Pitch feature will be of interest to budding musicians.	18-bit	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	•	•		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	•				• 107
<b>A</b>	Genexxa CD-4900	129	A	A little thin on detail, build quality and dynamics but thin on price too!	MASH/PWM	٠					• 124
A	Goodmans Delta 700	110	A+	A 16-bit alternative to the CD650II that furnishes a colourful and animated sound	16-bit	٠					128
	Grundig Fine Arts CD2	190	A-	A stylish-looking player with a disappointingly vague approach to music-making	SAA7350		•			٠	128
<b>A</b>	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
	Harman Kardon TL8600	700	G+	A refined and more flexible version of the TL8500 multiplayer with a significantly more expressive sound	MASH/PWM	٠			•	٠	• 132
	JVC XL-Z1050	500	A	Technically advanced and luxuriously equipped, this player remains rather bland and unsatisfying on audition	PEM Bitstrm	٠	•	•	8	•	• 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		•	•	•	• 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
<b>A</b>	Linn Karik	1497	VG	Based on Linn's original CD transport, this player sounds dry but very positive, detailed and engrossing	Crystal BS	٠	•				• 119
<b>A</b>	Marantz CD-52II	230	G	Launched to usurp the position of its own CD-52SE, the '52ll is less colourful but equally appealing	PDM Bitstrm	•	•			٠	• 119
A	Marantz CD-52IISE	300	200	A new mains transformer plus the full complement of internal mods has recaptured the frothy if startling sound of the original '52	PDM Bitstrm	•	•	_		_	• 119
	Marantz CD-72SE			A recommendation just eluded the grasp of this superbly built player thanks to its very polished but restrained sound.	bitstream	•	•	_		-	• 112
	Mission DAD5		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	٠	•	ñ			• 107
<b>A</b>	Musical Fidelity CDT	5019		Oddball player with a cheap top-loading transport and appaling digital gubbins yet saved by the euphony of its valves!	hybrid			_			112
<b>A</b>	NAD 502	220		This updated version of the 5425 has traded the spontaneity of its forebear for a more precise but mechanical style of music	MASH/PWM	٠	•	_		-	• 119
	Nakamichi CD-4	380		This looks new enough but sounds little better than the older CD Player 4 upon which it is firmly based.	18-bit	•	•	-		-	• 124
<b>A</b>	Nakamichi MB-4s	300		Entry-level MusicBank player that sounds like it's come from a studio control room: plenty of dynamics and detail but little stereo depth	16-bit	•		_		-	• 132
	Onkyo DX-C110	350		A big and beefy 6-disc carousel that strides confidently through rock and pussyfoots around gentle ballads	Bitstream	•		-		- 12	• 132
	Phillips CD732		A+	A cross between Philips CD690 and CD920 is no more technically accomplished but encourages a very lively and entertaining sound	SAA7341	•	•	-			• 128
•	Philips CD920		A+	A new budget player with an appalling technical record but a surprisingly clean if understated sound	SAA7341	•	•	-	-	-	• 119
	Philips CD930 Philips CD950	200		Featuring digital circuitry similar to Marantz's players but a sound that's a little too ripe and soft.	PDM Bitstrm	•	•	-		-	• 112
	Pioneer PD-102	150	-	Philips' top 900-series player is the first to employ its advanced DAC7 chipset. Sounds very crisp, clear and confident.	DAC7 PFM Bitstrm	•	•	-		_	• 112
	Pioneer PD-S802		-	Smooth and littered with plenty of underlying detail, this budget player remains distinctly unadventurous  Once again Pioneer's LLC topology only served to split and confuse the listening panel. It's good, but quirky!	PFM BS	÷				- 10	<ul><li>128</li><li>124</li></ul>
•	Pioneer PD-M701			A 6-disc multichanger from the originators of the breed. A little untidy perhaps, but still sounds fresh, dynamic and exciting	PDM Bitstrm					-	• 117
_	Pioneer PD-M901	450		Another 6-disc multichanger based on the PD-M701 but with the addition of various 'Sound Field' options. Listening is hard work	PDM Bitstrm						• 117
A	Pioneer PD-S901			The very refined but confident, crisp and powerful sound of the '901 snatches Pioneer's LLC concept from the jaws of defeat	PFM Bitstrm					-	• 119
	Quad 67	790		Deceptively sleek in appearance but with a powerful, fluid and captivating sound reminiscent of Meridian's 206,	Crystal BS					- 10	• 124
	Rotel RCD-945AX	230		Based on the same CD-player-on-a-chip as Philips CD690 but with improved execution and build.	SAA7341			-		_	• 124
	Rotel RCD-965BX	300		An exceptionally refined bitstreamer: transparent, exquisitely detailed and powerfully emotive. A landmark player	PDM Bitstrm			-		_	• 100
	Sansui CD-X317	250		Not in the same class as older CD-X311mkll. Same technology but the sound is neither as responsive or engaging	MASH/PWM					-	• 107
	Sansui CD-X617	350	7	This 'double-DAC' version of the CD-X317 is more impressive, sounding light and tizzy with pop but dull with classical CD's	MASH/PWM						• 112
	Sansui CD-Alpha 717DR	1560		A beautifully constructed if rather dated flagship player with an equally sedate and unadventurous sound.	MASH/PWM					-	• 124
	Sherwood CD-3020R	130		Although this budget wonder has little respect for musical convention, what emerges is still remarkably entertaining	NPC bitstrm					_	• 119
	Sherwood CD-5010R			A warm, detailed and enjoyable performance from a solidly built but affordable package.	PDM Bitstrm					_	• 124
	Sherwood CDC-5030R	200		The replacement for the successful 5-disc CDC-5010R sounds messy, disjointed and generally unpleasant. A great disappointment	Bitstream	•				-	• 132
	Sony CDP-X303ES	550	A+	A disappointingly lean and inconsistent result from a player that puts the 'high' in technology if not fidelity	PLM Bitstrm	•	•				• 124

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CYRUS 753 - Floor Standing Speaker



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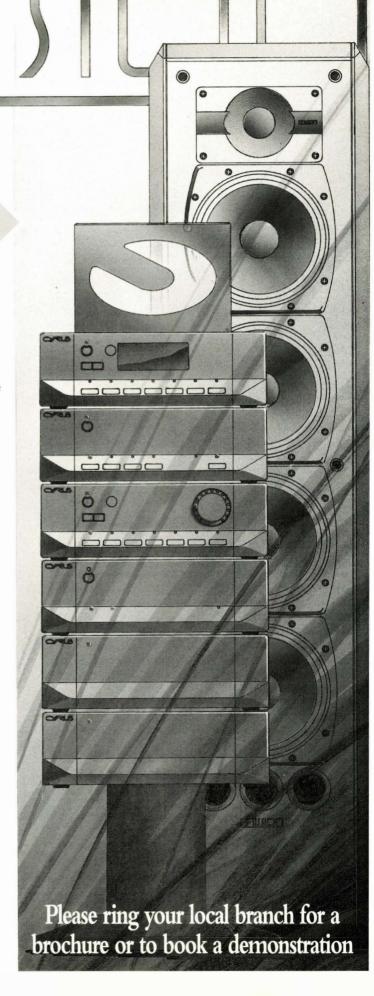
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### THE DIRECTORY

# **CD** players continued

			THE DIRECTORY	Por all	Cal V	Mean!	ac4		
CD playe	rs	6	continued	DAC NOE CO	ontrol out	riable	One Soc.	teypa	SUE No.
Product	£Price		Comments	Yes V	V	A			AA
Sony CDP-C345	230	A+	Sony's Hybrid Pulse DAC sounds great in the CDP-311 but in this 5-disc carousel it provides a mere skeleton of a performance	PLM Bitstrm	٠				132
Sugden SDT-1	850	A	Bearing in mind Sugden's SDA-1 converter lies at the heart of this player, its unpredictable performance is disappointing	16-bit	•	•			119
Teac CD-P3500	200	A	A well-meaning attempt to pare-down the CD-P4500 results in a similar looking player with a thoroughly uninspiring sound	PDM Bitstrm	•	•			112
Teac CD-P4500	280	G	TEAC's first genuine 1-bit player its sound described as having a certain 'organic warmth', very composed and easy-going.	PDM Bitstrm	•	•			107
Teac VRDS-10	770	A+	A basic analogue stage compromises the potential of TEAC's superb engineering and digital electronics. Lacks bass energy	DAC7	•			•	119
Technics SL-PG340A	150	A+	No more or less impressive than the old SL-PG320A, this new version is attractive enough if slightly restrained	MASH/PWM					128
Technics SL-PG440A	170	G	This mix of the SL-PG520 and '420 fails to benefit from the strengths of either and only just achieves recommendation.	MASH/PWM	•		•		124
Technics SL-PG520A	180	G+	A cracking player. Superb clarity and dynamics, thrilling but musically involving too	MASH/PWM	٠				• 107
Technics SL-PS620A	200	G+	A costlier, tarted-up version of the SL-PG520A that loses ve y little in the way of clarity, sparkle or in compelling dynamics	MASH/PWM	•				112
Woodside WS2	1095	G+	Responded well to our jazz and classical selection but sounding bright and grainy with the pop CD's	16-bit	•	•			95
Yamaha CDX-670	290	G-	Yamaha has retained the CDX-660 casework but cut costs with a new multi-task IC that's not entirely de-bugged.	PDM Bitstrm	•	•	•		124



# **CD transports and DACs**

CD player can be split into two basic components; the disc drive or transport, and a device which turns the digital bitstream coming off the disc into an analogue audio signal. This is called a digital to analogue convertor or DAC. Although most players are contained in a single box, expensive players are usually two box affairs.

Although many of these units will be purchased as matching pairs, a DAC can also be used to upgrade an existing CD player. Thus an early machine with a satisfactory transport can be rejuvenated by adding an outboard DAC.

The columns on the right indicate the facilities available on a transport or DAC. Remote control is self explanatory. The existence of electrical and/or optical digital in and outputs is pretty fundamental to transports and DACs, as a rule electrical outputs are the most desirable. Class 1 transports are those with an output whose crystal clock accuracy that's

better than ± 50ppm (parts per million), certain DACs won't lock onto transports with a lower clock accuracy. DAC type shows the specific convertor chip employed. In much the same way that an amp's output is not indicative of its sound quality, the chip used in a DAC isn't the only determining factor in a CD player's sound. Phase inversion in the digital domain can make quite a big difference if you've got a high resolution system and golden

# CD transports

CD tran	spo	r	rts	Remote control	Optical of	Dital Output	Class 1	ue No.
Product	£Price		Comments			The sales		
Arcam Delta 250	750	G+	Arcam's best effort yet is a new design based on the Philips CDM9 transport; specification includes Sync Lock facility.	•	•	•	•	130
▲ Counterpoint DA-11E	1495	VG	By rights this transport should be highly incompatible yet it delivers a remarkably vivid and natural sound.	- 1 - 1 - 1 - 1 - 1 - 1 - 1 - 1 - 1 - 1		•	•	130
▲ Meridian 200	895	G+	Broadly compatible and offering a light, fresh and very bubbly sound that is both natural, engaging and unfatiguing		•	10 ·	•	96
TEAC P-2	3500	G	Beautifully styled and constructed but sound is bleached and generally less inspiring than that of the P-10	•		0.	•	96
TEAC P-2s	4300	A+	The latest version of Teac's luxury P-2 transport sounds as over-engineered as it looks.	•		•	•	130
▲ Theta Data Basic	1990	G+	A mild-mannered transport capable of marvellous results with lively-sounding outboard converters.	•		•	•	130
Wadia 8	3195	G	Includes a budget version of Teac's VRDS mechanism in a fancy case; just too expensive for the performance on offer.			•	•	130

					E, 0,		
	DACs				Remote control	ical digital outpur	Class 1 No.
	Product	£Pric	е	Comments		V	
	Arcam Black Box 50	450	VG	A very measured and sophisticated sound from a DAC that leaves plenty in reserve to accommodate future upgrades.	Hybrid		• 127
	Audio Alchemy DAC-in-the-Box	200	G	Despite its slightly veiled sound this giveaway DAC may still rescue the oldest of players from obsolescence.	18-bit		127
	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		• 101
	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		• 127
	Audio Note DAC 1	600	G	An oddball DAC with manual de-emphasis switching. Needs a high preamp input impedance if bass is not to suffer.	20-bit	• 77.	127
	Audio Synthesis DSM-M	1234	G+	A weighty but neutral and highly calculated performer, best suited to transports like the P-10, despite Sync Lock facility.	20-bit		113
	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		• 113
	DPA Digital Little Bit II	400	G	A new on-board mains filter promotes a smoother and richer sound at the expense of some life and vitality.	SAA7350		127
	DPA Digital Bigger Bit	695	G	With either P-10 or Meridian 200 transports it delivers a very taut and dynamic sound, bathed in an open acoustic	DAC7		103
	Meridian 563	695	G+	Warmer but no less detailed than the earlier 200-series, the 563 really comes into its own with top-flight CD transports.	Crystal		• 127
	Meridian 606 DAC7	1350	G	By refining the 203's sound further Meridian have also tempered its vibrancy and 'life' . Fickle with other transports	DAC7		• 101
	Micromega Duo BS2	600	G	Has a tendency to sound light, airy and 'fast' but it can also become a little hard or - fatiguing with some digital outputs	SAA7321	•	• 101
	Micromega Microdac	300	A+	Described as a modest but entertaining performer, achieving its sweetest balance with Arcam's D170.3 transport.	SAA7321		113
	Mission DAC5	300	G+	Another modest DAC but one capable of a lean but clean and detailed sound that's typical of the DAC7 breed.	DAC7	•	• 113
<b>A</b>	Musical Fidelity Tubalog	499	G+	The animated character of the Tubalog ensures it's a great upgrade on budget CD players.	18-bit	•	127
	QED Digit	139	G+	Bearing in mind its expressive but very forgiving performance the Digit is almost embarrassingly cheap	PDM Bitstrm	•	113
	Select Systems Dacula	400	G	The overly warm and heavy bass of this DAC is quite atypical of the Crystal Bit Stream DAC.	Crystal		. 127
	Sugden SDA-1	749	G+	A pleasant surprise from the fuddy-duddies of audio, judging by its `masses of high resolution detail and tremendous dynamics	TDA1541	•	113
	Woodside DAC1	909	G	Fine but slightly dated and costly package in performance terms - but flexible, musical and t well built	16-bit		87
	Woodside DAC2	509	G+	Offering a sharp and dynamic sound, all the more captivating for its lack of graininess and 'tizz'. A reliable upgrade	16-bit		101



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# Transport/DAC combos

				THE DIRECTORY	Remote dig	al digit	Hear	Tack		
7	Transpor	rt/	/ E	DAC combos	C Noe Nemote Co.	tal out	ariable out	phone outp	Socker Ut	SSUE No.
	Product	<b>£Price</b>	9	Comments			M	V		
	Arcam Delta 250/Black Box 50	1200	VG	A very sophisticated combination that sounds silky-smooth without appearing soft or sugar-coated. A bargain two-box player.	Hybrid	•	•	•		• 133
	Audio Alchemy DDS/DTI/XDP/P5	2 2047	A+	A multi-box combination with a Bit Stream DAC that is fundamentally more inspiring than its partnering transport.	DAC7	•	•		•	• 120
A	Cyrus Discmaster/Dacmaster	1900	G+	A powerful-sounding and perhaps slightly heavy-handed combination that cuts right to the heart of its music.	20-bit	•	•			• 133
	DPA Digital T-I/PDM2mkll	3245	G	An ingenious combination that includes a clock-feed from the DAC to CD transport. Capable of astonishing results	DAC7	•	•	•	•	• 120
	DPA Digital T1/PDM 256	3890	G	A highly advanced duet with adjustable dither facility. Sadly its different settings only usher-in different compromises.	Bit Stream	•	•	•		• 133
	EAD T-I000/DSP-1000	2195	VG	A two-box player based on Pioneer's Stable Platter CD transport. Its music always sounds fast, furious and fascinating.	20-bit	•	•	•		• 120
	Linn Karik/Numerik	2495	G+	Partnering Linn's Numerik DAC with its Karik CD player (as transport) provides a dry, dynamic but also slightly dirty sound.	20-bit	•	•			• 120
	Meridian 200/263	1390	G	Now updated with Crystal Bit Stream technology, this popular duet has unfortunately lost much of the charm and poise of the original.	Bit Stream	•	•			• 120
	Meridian 500/563	1670	A+	Combined with its own 500 transport, the recommended 563 sounds disapointingly thin, brash and uncomfortable.	Crystal	•	•	•		• 133
	Meridian 602/606	3100	VG	Meridian's top-of-the-range two-box player looks and sounds both distinctive and elegant, the perfect partner for a cultured system!	DAC7	•	•	•	•	• 120
	Monarchy Audio DT-40A/M-33	3090	VG	An intriguing combination that provides a beefy and enthusiastic performance via its balanced AES/EBU connection.	20-bit	•	•		•	• 133
	Proceed PDT3/PDP3	5214,	G+	The third in a series of unusual transport/DAC combinations and a pairing that retains a powerful, confident and rugged sound	20-bit	•	•	•		• 120
_	PS Audio Lambda/Ultralink Two	4900	VG	In direct contrast with its appearance, this duet positively sparkles with colour and resonant detail.	20-bit	•	•	•		• 133
	Teac P-700/D-700	1500	VG	They may lack the resolution of high-end colleagues but still sound warm, bubbly and perpetually entertaining.	20-bit	٠	•	•		• 120
	Teac P-2s/D-2	6000	A-	Teac's VRDS statement looks a million dollars but sounds rather thin and uninvolving. A great disappointment.	18-bit	•	•	•	•	• 133
	Theta Data Basic/Cobalt 307	2696	G+	A cautious and slightly over-refined combination that fails to make the best of either component.	Hybrid	٠	•	•		• 133



# **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 44.1kHz. Some machines also record at 32kHz

to give a longer recording time for a given length of tape, this is shown in the LP mode column.

The optical and electrical in/outputs in the column headings are for digital signals, analogue in/outputs are universal. The AES/EBU and S/PDIF socketry is for connection to professional components such as mixing desks.

# DAT players

DAT play	ers/		Remote of Mode	Optical in	ctrical in	SEBU in	SPOK IN	SSUE	° No.
Product	£Price	Comments							
JVC XD-Z1010TN	900 <b>A</b> +	Ambitious but ultimately disappointing deck with an opaque musical delivery and more features than you can shake a stick at	•	•	•	•			111
Panasonic SV-3700	1111 A	Slick, powerfully equipped, this pro DAT has a clear, quick and colourful sound somewhat lacking in weight and substance		•			•	•	111
Tascam DA-30	1199 A+	Interesting pro DAT deck with solid, tangible sound quality which is nevertheless lacking in analysis		•			•	•	111



# Headphones

here are a variety of different approaches to headphone design. Amongst the more expensive models, electrostatic drivers are used in open-backed phones. The majority of these come with some form of transformer which usually takes the signal from the speaker terminals on the amplifier, but some can run from a pair of tape out sockets.

The more down to earth (see affordable) models feature dynamic, or moving coil, drivers in circular open or closed backed designs. The advantage of open backs seems to be a correspondingly open sound, but one can also of course hear external noises. Closed-back designs are useful in situations where it is necessary to block out background noise, but they aren't

generally as good sonically.

Another means of distinguishing different types is the way they sit on your head. There are three styles: circumaural models enclose the ear and rest on the side of the head; supra-aural designs feature a flat pad which presses on the outer ear (pinna); and intra-aurals rest inside the ear itself, and are popular with personal stereos.

# Headphones

Headph	Headphones								
Product	£Price	Comments	AL VENEZ		Dyna Dack	Clectrosi Inic		V	
AKG K44	42 <b>A</b>	Good quality personal oriented phone, could have a better sense of space but is musically quite communicative	Supra-aural	•	400	•		99	
AKG K70	30 <b>A</b>	Cossetting on the ears, but not on the brain, thanks to coarse, shut-in sound.	Supra-aural			•		133	
AKG K135	46 <b>A</b>	The K135s don't live up to the usual AKG standards, though they do have the ability to reproduce rhythm well	Supra-aural			•		63	
AKG K240 Monitor	82 <b>G</b>	Something of a classic, these AKGs are very user friendly in all respects; sonically on the warm side of neutral	Circumaural		\	•		63	
AKG K280 Parabolic	117 <b>G+</b>	A very revealing and unusual twin driver design that uses the same principle as a satellite dish to beam sound into the ear	Circumaural			•		63	
▲ AKG K340	191 <b>E</b>	Heavyweight cans in most respects, the K340 with its electrostatic tweeter is a very revealing headphone	Circumaural		•	•	•	75	
▲ AKG K400	118 <b>VG</b>	Comfortable over long sessions. Sound is exquisitely detailed, dynamic and uncoloured	Supra-aural	•		•		121	
AKG K500	138 <b>G+</b>	Open and clear, they reproduced music with impressive definition, balance is on the light side but transparency is high	Circumaural			•	S TE	111	
AKG K1000	646 <b>E</b>	One of the best dynamics on the market, hooks directly to speaker outputs and makes much of the competition sound lame	Extra-aural	•		•	•	99	



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# Headphones continued

	<b>£Price</b>	Comments	TOTAL STATE OF THE	Closed b	Dyna, Dyna, ack	Sectroste Tric	ls, tatic
Product Audio-Technica ATH-M2a	28 <b>A</b>	No bass, little treble and acceptable midband from low-weight, comfiortable model	Supra-aural				
Audio-Technica ATH-910	90 <b>G</b>	The closed-back 910s are an improvement on the 909s with a nice rhythmic quality rarely found with headphones	Circumaural				
Audio-Technica ATH-9000	246 <b>G</b>	Electrets which connect to the amps speaker outputs, it sounds a little too smooth but would suit aggressive amps	Circumaural				
Beyer DT311	45 <b>A</b> +	Uncharacteriustically tight, unrefined soud quality from otherwise well engineered 'phone	Supra-aural				
Beyer DT411	59 <b>G</b>	A reasonable but not very thrilling headphone that doesn't really offer enough at the price	Supra-aural				
Bever DT911	199 <b>VG</b>	Probably too revealing for many headphone amps these are very subtle and fine if expensive cans	Circumaural				
Beyer DT990	119 <b>VG</b>	A significant pair of dynamic headphones; they have a smooth and yet revealing neutral sound that is hard to criticise	Circumaural				
Jecklin Float Electrostatic	399 <b>E</b>	These electrostatics have an openness of sound rarely found in the breed, with good dynamic range to boot	Circumaural				
Jecklin Float Model One	75 <b>G+</b>		Circumaural				
Jecklin Float Model Two	99 <b>G+</b>	Helmet shaped and pretty unflattering but open sounding and comfortable in the long term. te lack of adjustment	Circumaural				
JVC HA-D690	40 <b>A</b>	Competent but rather undistinctive cans, a bit middle of the road and well suited to aggressive sources	Supra-aural				
JVC HA-D910	65 A	Broadly acceptable if unexciting design with low level losses and some colourations	Circumaural				
Kenwood KH-1000	20 <b>A</b> -	First step up from a true mini: a near miniature which is cheap, comfortable and inoffensive	Supra-aural				
Koss TD/60	30 <b>A</b> -	AM radio like bandwidth limitations and colourations, and rather flaky build	Supra-aural				
Maxell HP-3000	30 <b>P</b>	Solid, smoothn sounding but congested and undynamic. Includes in-lead controls.	Supra-aural				
Pioneer SE-400D	37 <b>G</b> -	Acceptable if unexciting all-rounder, with good long-term comfort levels.	Supra-aural				
Ross RCH-300CD	20 <b>P</b>	In-lead controls are the highlights of this shoddy, sometimes agressive sounding design.	Supra-aural				
Sennhesier HD320	40 <b>E</b>	Superb value: articulate, accurate and musically effective, but location on ears can be uncertain.	Supra-aural				
Sennheiser HD440 II	35 A+	Still the one by which others at the price are measured, though now slightly leaden sounding, cold treble	Supra-aural				
Sennheiser HD 540II		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		Characteristic slightly heavy sound, but still the benchmark at this price level. High class sound and comfort	Circumaural				
Sony MDR-CD1000		A fine sounding and comfortable headphone that's likely to work well with most sources	Circumaural				
Sony MDR-CD3000	350 <b>G</b> +	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	30 <b>G</b>	Very impressive, possibly the most open sounding cheap closed back can around, lightweight in balance but transparent	Circumaural				
Sony MDR-CD450	45 <b>G</b> -	Fair acoustic isolation and comfortable curcum-aural construction, moderate sound quality	Circumaural				
Sony MDR-CD550	60 <b>G</b> +	A very competent headphone, creates a remarkable sense of space for a closed back design and sounds natural to boot	Circumaural		. 1		
Sony MDR-CD750	100000	Reasonably comfortable and eminently listenable these Sonys have characteristically good bass power and relaxed hf	Circumaural				
Sony MDR-CD850	100 A+	Very comfortable, and reasonable sound - better than most sealed designs - though hardness intrudes	Circumaural				
Stax Gamma pro/SRD-X pro	678 <b>E</b>	The Gamma pros are like a stethoscope for your hi-fi, revealing subtleties that many loudspeakers fail to resolve	Circumaural				
Stax Lambda Signature/SRM-T1	1644 <b>E</b>	The Signature when combined with the SRM-T1 valve driver must be the most transparent headphone available	Circumaural		.51		
Stax SR Gamma	239 <b>G</b> +	The next model down the Stax range from the Lambda, the Gamma is an excellent headphone with little to criticise but the price	Circumaural	•			
Stax SR Lambda Pro/SRD-7SB	674 <b>G+</b>	An industry reference, frighteningly revealing, bringing across more information than loudspeakers costing twice as much	Circumaural				
Stax SR Lambda Pro/SRM-1	1239 <b>E</b>	Extracts layers of information that other headphones only hint at. The SRM-1 has more edge than the SRM-T1	Circumaural				- 1
Technics RP-F10	100 A	Another very comfortable sealed model, modest sound isolation and uneven sound favouring bass	Circumaural				
Vivanco SR606	40	Although slightly overblown at times, this model is easy on the aers and essentially enjoyable.	Circumaural				

# 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 smallish

enclosure, much of which may have begun life as part of a tree, plus a couple of drive units hidden behind a removable grille. Inside the box lurks a simple electrical circuit known as a crossover, which divides the incoming (full range) signal into the right bits for the drivers to handle. Variations on the above formula are specifically identified in the entries. The designer's primary task is to balance the 'sensitivity' of the loudspeaker (how loud it goes for a given electrical input) against the

bass extension (how low does it go), shown as 'bass from', for the given box size. After that such subtleties as coloration (or lack of it) and dispersion come into the equation.

Careful placement of the loudspeakers within the room is as important as the initial choice of model. See siting columns for guidance. For good stereo they need to be more or less the same distance from nearby walls. Models not ticked as 'floorstanding' will require rigid stands.

# Loudspeakers

			,	Size.	Ba So	Site S.	ite .	Α.			
Loudspe	ak:	e	rs	Size: HXWXD (CM)	dss from	tivity (	Se to h	ee Spa	standin	Issue N	10
Product	£Price		Comments			Y	No.		A		
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	39	x21x26	28	84		•	-	118
Acoustic Energy AE1	950	G	Amongst the best miniatures around, shows exceptional mid focus and coherence, but is pricey and could be more agile.	29	.5x18x25	48	84		•	-	102
Acoustic Energy AE3	1650	G+	Solid, authoritative and impressively accurate – if a shade ponderous and slow	63	x26.5x37	23	85		•		86
Allison AL100	100	A	Loud and lively budget wall-mount is bigger and beefier than most of the competition, if lacking some subtlety and refinement	nt 33	.5x24x21.5	30	87	•			94
Allison AL105	170	A-	Pretty enough in appearance, sonically the AL105 doesn't really make the grade at the £150 asking price	37	x24x21	45	87				78
▲ Allison AL110	220	G-	Compact bookshelf model is a little dry and mid forward, but bass is extended and solid	40:	x24.5x22.5	28	86		•	1	102
Allison AL120	420	A	Pretty well balanced if slightly mid forward, but sound quality is a little disappointing for the price	63:	x28x27	30	88		•	•	98
Allison MS 200	220	A-	Small and solid as a brick, this micro-miniature has limited bass and bright balance, but sounds agile and communicative	25	.5x14.5x15	50	85	•		1	106
Apogee Caliper Signature	3995	G+	Power hungry full range ribbon panels have remarkable transparency and delicacy, loudness and 'grunt' are a bit lacking	12	2x70x6.5	30	81		•	•	81
Arcam Delta 2	300	G	Pretty luxury compact sounds a shade forward and coloured but has dynamic and lively bass for its size	37	.5x22.5x27.5	40	87		•		94



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# Loudspeakers continued

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Product	£Price	Comments	Bass Sens	Site clos	<b>V</b>	Floor Vall	Co.	Issue N
ATC SCM20		Massively built, invariably informative but the rather forward presentation can be uncomfortable	44x24x31	28	82		•	•
Audio Note AN-E/B	1300 <b>G</b> +		80x36x28	20	91			
Audio Note AN-J/B	799 <b>G+</b>		58.5x33x24.5	25	90			
Aura SP-50	400 A	Two very tasty drivers rather outclass the cabinetwork; a capable but slightly dull compact stand mount	40x22x25	30	87			
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			
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 DM600i	180 <b>A+</b>	Smart cosmetics and a very even balance overall, but dynamically rather bland; amplifier current demands are quite high	35X20.5X25	25	88			
3&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	3500 <b>G+</b>	Lacks the transparency of the best panels, and the drama of the best dynamics, but is something of an acoustic tour de force		<20	86			
B&W Matrix 805	845 <b>G</b>	Stylish, with remarkable imaging properties, good balance and low coloration, though less successful at musical communication	42x26x22.5	30	87			
Bose 305	430 <b>G</b> -	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		3	
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			
Bose 901 MK6	1650 A	The pre-equalised multi-driver 901 is cleverly engineered to deliver exceptional loudness	33x54x32	28	89			
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 <b>G</b> -		50x28.5x42	35	NA			
		Clever powered subwoofer system integrates well and improves system loudness and power handling	48x26x30.5	30	91			ř
Cabasse Bisquine	600 <b>G+</b>	Classy French large bookshelf speaker has great coherence and dynamic grip, but a rather mid-forward overall character			92			
Cabasse Skiff	1500 <b>G+</b>	Large floorstanding three-way gives great sensitivity and bass extension with fine dynamic grip	100x30x36	25				Ė
Canon S-30	180 <b>A+</b>	Clever and unusual moulded design has attractive lively coherence, along with 'wide imaging stereo' effect	27x22.5x23.5	50	88	•		
Canon S-50	250 <b>A</b> +	Only a small cone miniature at heart, the fascinating styling and extended sweet spot feature make it utterly original.	30x24(diam)	48	84		•	
Castle Chester	650 <b>G+</b>	A brilliant throwback, using horn-type approach to provide startling midrange dynamics and coherence.	94x23x27	45	87		٠	٠
Castle Durham 900	280 <b>G</b>	Lovely veneer and lots of engineering create a very upfront, coherent and exciting sound — maybe too much so for budget systems	40X21.5X24	45	89	•		
Castle Howard	999 <b>G</b> +	Ably fills the price/size/sound gap between Chester and Winchester; a spacious semi-omni with a rich, laid back balance	104x23x35	25	87		•	•
Castle Trent II	190 <b>A</b>	Very classy finish for the price, plus a sound that passes muster without setting anything much alight	33.5x18x20	50	88	•		
Castle Winchester	1499 <b>G+</b>	Unconventional and beautifully crafted, large for its bass extension but engagingly agile and attractively open and airy	114x24x47	25	87		•	•
Castle York	349 <b>A</b> +	Pretty little real wood compact has an engaging transparency, good balance and fine timing, could do with more authority	43x22x26	30	86		•	
Celestion 1	109 <b>A</b>	Pretty basic performance but at a very basic price — it all sounds a bit scrappy and untidy, but its heart's in the right place	27.5x16x21	50	87	٠		
Celestion 3 MkII	130 <b>A+</b>	Smooth and polished by budget speaker standards, if a bit laid back for some tastes	31x18.5x20	45	87		•	
Celestion CS135	139 <b>A-</b>	Compact hideway passive subwoofer lacks serious bass extension; for high sensitivity speakers only	52x19x34	45	88	•	•	•
Celestion 15	389 <b>G</b>	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		•	٠
Celestion 9	269 <b>A</b>	Nicely presented and fair material value, with impressively flat bass-to-mid balance	49.5x20.5x24	30	89		•	
Celestion SL12Si	629 <b>A</b>	Elements of fine sound quality, but this 'grown up' SL6 variation has a lumpy response alongside its improved power handling	53x20x27	50	85		•	
Celestion SL600Si	820 <b>G</b>	Has certain remarkable qualities that some will find irresistible, but needs careful system and room matching	27x20x23	52	82		٠	
Celestion SL6Si	429 <b>A+</b>	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		٠	
Celestion 300	1099 <b>G</b>	Splendid bass extension and fine panel-like openness and transparency, but dynamics and timing are suspect, balance very laid back.	100x21x31	<20	86		٠	
Dali 102	230 <b>A</b>	Attractive bookshelf model has fine midband focus and bass extension, but treble's a bit restrained and bass a bit detached	37x21x25	30	86		•	
Dawn Chorus FS	698 <b>G</b>	Compact floorstander with superb coherence but rather forward midband. Would suit smaller rooms best	91x26x21	30	86		•	•
Dynaudio Contour 1.3	1199 <b>G</b>	Heavyweight luxury finish bookshelf model has good scale and weight but is pricey and a bit ponderous	38x20.5x29	28	86		•	
Epos ES11	395 <b>G+</b>	Integral baffle/driver to give a remarkable combination of low coloration, transparency and speed; bass is a bit shy	37.5x20x25	45	86		•	
Epos ES14	595 <b>G+</b>	Substantial stand mount delivers delightful midrange focus and delicacy with good bass control. System sensitive	49x22.5x29	25	85		•	
Faraday FS1	225 <b>A+</b>	Concrete box on a budget, works surprisingly well despite cheap drivers, wood veneers here Direct sale only	47x27x28	45	86		•	
Faraday FS5	575 <b>G</b>	Pricey and ugly, but with its own sonic charm, thanks to substantial influence of the concrete enclosure has upon the sound	46x27x26	28	90		•	
Faraday Siren	375 <b>A-</b>	Interesting if ugly high mass concrete cabinet is let down by imbalance of ageing driver combination	46x27x27	48	87		•	
GLL Maxim	119 <b>A</b>	Budget miniature offers well balanced strengths and few weaknesses at a very realistic price; a bit feeble	26x17x20	30	85	•		
Harbeth LS3/5A	539 A	Still a classic miniature, though not to every taste, and none the better for the recent update under our listening conditions	30.5x19x16	60	81			
Harbeth HL-P3	479 <b>G</b>	Very limited loudness but impressive full-range scale from uncoloured and very well balanced but time-smeared sub-miniature	31x19x17	23	82		•	
Harman-Kardon LS 0200	150 A	Laid back to a fault but entertaining nonetheless, and a big box for the price	38x21x29	30	86			
		*			91		_	-

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> WHF? APRIL 1993 PIONEER A400X

### THE DIRECTORY

# Loudspeakers continued

Z	oudspe.	ake	rs continued Ste Hunter	Bass from	Site Che Sitivity (42)	OSE to	tree sk	Porstal Pace	rding	SUE
d	Product	£Price	Comments		100	726		M		
N.	Heybrook Prima		Neat and discreet miniature delivers fine coherence, pace and timing, though balance is a trifle forward and bass a bit light	29x19.5x18	50	86	٠		_	_
	Heybrook Quartet	555 <b>G</b>	Beautifully presented and built large bookshelf model with good sensitivity and a lively, forward sound	41x24x23	48	89	٠			_
	Heybrook Sextet	1099 <b>G</b> +		96x27x20	25	85	٠		•	•
	Heybrook Solo	189 <b>A+</b>	Discreetly styled, sounds a little untidy in both bass and treble but handles complex rhythmic material much better than most	36x23x22	28	87	•		_	_
	Heybrook Trio	359 <b>G</b>	Same drivers as HBS1 in prettier real wood enclosure give a sweeter and more forgiving if less committed sound	47x24x25	45	89		•		
	Impulse H7	785 <b>A</b>	Ultra-compact horn has fine midband contrasts but very little bass and detached treble; gives amplifiers a hard time	87x15x30	45	85	٠		•	•
	Infinity Kappa 6.1i	995 <b>A</b>	Good extension and laid back balance from high-tech drivers in classy cabinet, but bass is fat and slow and dynamics unconvincing	97x30x24	25	89		•	•	Þ
	Infinity Modulus	795 <b>A+</b>	Carefully conceived and beautifully built. Undeniably attractive in the mid and treble, it failed to handle the bass as well	30x18x26	45	84		•		
	Infinity Reference 10	200 A	An engaging and lively sound from a prettily finished and substantial small bookshelf size model	36x23x23	50	87		•		
i	Infinity Reference 20	300 <b>A</b>	Well presented and balanced with good bass control, but somehow lacks convincing cohesion and agility.	46x27x24	27	88		•		
i	Infinity Reference 30	400 <b>G</b>	Budget price floorstander has good overall balance and bass extension, but is rather coloured and uneven	86x27x24	25	89				•
t	Infinity Infinitesimal sub	499 A	Cute but pricey amplified subwoofer is too small to deliver real bottom octave grunt	34x34x34	40	NA				
ŀ	Jamo 707	900 <b>G</b> -		105x26x39	25	88				
ŀ			Superb styling and cosmetics but indifferent build and engineering quality; decent balance apart from detached bass				-		H	
ŀ	Jamo Cornet 40.3	130 <b>A</b>	Pretty presentation and a strong box, but poor driver fixing. Decent if bright sound	32x20x22	48	86				
ŀ	JBL Control 1 Plus	250 <b>A</b>	Sub-miniature with forward midrange and real bass; highish price partly justified by near-indestructible Pro build	23x15.5x14	50	89	٠	N.	_	
	JBL L1	479 <b>G</b>	Good power handling, decent transparency and deep but current hungry bass from a compact and solid enclosure	40x21x25.4	47	87		•		
	JBL ti1000	1500 <b>G</b>	Ultra-engineered, beautifully crafted bookshelf model. Performance compromised by over enthusiastic midbass output from port	44x30x28	45	89		•		
	Jordan JH400	590 <b>A+</b>	Piano finish hexagon has single full range driver and controversial sound, with uneven balance but delightful mid coherence	33x24x30.5	50	83		•		
ĺ	JPW AP2	180 A	Offers real wood veneer at a bargain price; performance is cleaner but broadly comparable to P1 Vinyl overall	43.5x25.5x26	45	86		•		
į	JPW AP3	225 <b>A+</b>	Pretty good stereo and well balanced overall it had its own character which is well suited to vinyl replay	52x25x29.5	57	90				
1	JPW Gold Monitor	80 A	Great sound for pound value through bass and midband, but the top end's rather coarse	27x18x18	50	85				
1	JPW Minim	79 <b>A</b> -		27.5x18x19.5	28	85				
			Very civilised but dynamically limited, the Minim is well suited to the smaller room and where limited loudness is acceptable		_					
	JPW Mini Monitor	60 <b>A</b> -	Ultra cheap Richer Sounds special is lightweight and short of welly, but a snip for surround sound use	27x18x17	50	85	•		-	
	JPW P1	155 A+	Honest and basically articulate if not very sophisticated, resolution is good but can sound a little wearing in bright systems	44x25.9x26.1	60	89		•	_	
	JPW P1 Vinyl	135 <b>A</b>	A lot of highly competent loudspeaker for the price, with a safe sound that's unlikely to disappoint.	43.5x25.5x26	32	87		•		
	JPW Sonata	115 <b>A+</b>	Well balanced and integrated, offers fine sound if limited bass and dynamic range, plus real tree wood at a nearly silly price	32x23x20	55	86	٠			
	JPW Sonata Plus	135 <b>A-</b>	This luxury variation on the redoubtable Sonata theme features a metal dome tweeter, and isn't the better for it	32x23x21	30	87		•		
	JRT AD1	500 <b>G+</b>	A fair share of cosmetic deficiencies do little to spoil the impressive coherence and timing	59.5x28x36	28	86	•			
į	JRT AD1 Micro	389 <b>G</b>	Delightful life and coherence, gives surprising impression of scale; some aggressive tendencies but very open to system tuning	28x17x21	50	87				
i	Jordan JH400	504 <b>A+</b>		33x24x30.5	50	83				
	KEF 104/2	1595 <b>G+</b>		90x28x41.5	50	92			٠.	
ľ	KEF K120			34x20.5x26	45	87			H	
t		169 <b>A</b>	Physically pretty and sonically competent but undistinguished bookshelf size model has good sensitivity but limited extension					100		
i	KEF Q30	349 <b>A</b>	Fine focus from Uni-Q driver, but lacks drive and time coherence; acoustically smaller than it looks	73x19x29	44	88	-	•	•	
Ł	KEF Q80		Uni-Q floorstander has good stereo and fine midband coherence, but bass lacks extension, drive and resolution	85x24.5x26.5	45	87		•	_:	,
	KEF Q90	739 <b>A</b>	Generous floorstander has even balance and decent extension but fails to communicate excitement and involvement effectively	90x25x32	25	88		•	•	•
	KEF AV1	2499 <b>G</b> -	Awesomely built, finished and powerful subwoofer lacks the subtlety and unintrusiveness for top class hi-fi applfications	43x56x50	<20	NA	•	•	•	•
	Kenwood LS-770G	260 <b>G</b>	Impressively communicative bookshelf model has fine vigour, scale and dynamics, if not the smoothest sound around	48x27x25	25	89		•		
	Kenwood LS-500G	500 <b>G</b>	Japanese designed and built luxury compact delivers an invigorating and exciting sound; an interesting contrast to some lazier models	45x23x26	48	89				
	Legend II	200 <b>G</b>	Liveliness, coherence and fine information retrieval justifies the odd looking moulded baffle construction	37x21x30	48	88				
i	Linn Index II/KuStone	374 <b>G</b>	Stand and speaker looks and sounds very good, good bass extension and control, fine dynamic range. Clean, clear if a shade slow	44x21x23.5	28	86				
	Linn Kaber		Dry, bright balance emphasises superb dynamic range and transient precision, but can sound unforgiving	89x19x29	25	85				
							-			
	Linn Keilidh	1,000,000,000	Stunning timing and coherence and awesome bass drive, especially with ceramic plinth; sounds a bit shut in	83x20x27.5	22	87		•		
	Living Voice Air Partner	11990 <b>E</b>	Formidable horn design with astounding transparency, dynamics and speed. Its idiosyncracies are compensated by sheer energy	165x64x92	40	101	•		•	,
	Lumley Monitor Reference 3	895 <b>G+</b>	Lovely free stander suffers from indifferent bass alignment, but is fast, coherent, solid and very informative indeed.	87x27.5x28	30	90		•	_	
	Lumley Monitor Reference 4	375 A	All metal diaphragm and real wood at fair price; balance uneven — upper mid forward with suspect bass tuning	36x17x23	44	86		•		
ĺ	Magneplanar SMGa	668 <b>A</b>	Tonally 'rich', in the right room it proved a satisfactory musical experience	122x48x4.5	56	85		٠	•	,
	Meridian Argent 1	995 <b>G+</b>	Beautifully built, finished and shaped, has fine bass extension and virtual absence of 'boxiness'; needs a big amplifier	33x27x27	28	83		•		
ĺ	Meridian Argent 2	875 <b>G</b>	Beautiful high-tech 'large compact' delivers extended, smooth and neutral sound with fair speed. Slate Audio stands essential	48.5x21x29.5	23	85				
J	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			Г	
	Mission 753		Gorgeous presentation and potential for open transparency. Floorstander with lots of drivers that gives lots of loudness	90x22x30.5	45	88				
	Mission 760i		Attractive little wall-mount miniature has livelier dynamics and bass drive than most of its type, but sounds as little shut in	29.5x18x20	48	87			H	
	Mission 760i SE	150 A+	Tweaked 760i variation is one the prettiest and best balanced babies around; a demanding amp load	29.5x18x20	50	87				
	Mission 764i						-		Η.	
		480 <b>A</b>	Generous and handsome floorstander looks fine material value for money, but good scale sound has lazy tendencies	89x25x32	22	86			Ŀ	
	Mission 765i	1000	Big heavyweight floorstander has good sensitivity and bandwidth, but somehow lacks agility, authority and dynamic grip	102x25x33	22	91				•
	Mission 751	300 <b>A</b>	Attractive luxury miniature has great sonic potential, but our our review samples have been marred by sample variations	32x17x27	45	86	•			
	Monitor Audio MA201	250 <b>A+</b>	Goodlooker with solid engineering sounds lively and coherent with plenty of power handling, but also a bit shut-in and coloured	40x22x26	40	89	٠			
	Monitor Audio MA1200 Gold II	1200 <b>G</b>	Pricey but classy floorstanding variation on MA800 theme; beautifully voiced midband, heavy midbass	93.5x17x27	28	85		•	•	•
	Monitor Audio Studio 6	800 <b>A</b> +	Pretty but pricey metal diaphragm compact has clear and transparent midband but is ultimately lacking in vim, vigour and drive.	35x22x25	45	86		•		
ĺ	Mordaunt-Short MS10	130 <b>A</b>	Hi-tech baby has fine bass/mid integrity but the top end is less appealing	30.5x18.5x21	50	86		•		
Į	Mordaunt-Short MS20	180 <b>G</b>	Sober 'bookshelf' model uses hi-tech plastics to deliver a notably good midband at a very sharp price — a fine all round compromise	36.5x21.5x22	40	87		•		
	Mordaunt-Short SW-1	150 <b>A</b> -	Prettily finished and inexpensive passive subwoofer is only really useful with sub-miniature speakers	24x58x25	40	85				,
	Morel Bassmaster 602		Superbly built compact stand-mount, did well in listening tests but suffers (enjoys?) upper midband peak	24.5x40x22.5	25	84			Г	
	NAD 801MM	100 <b>A</b> -		27x18x18	48	84				
í	A MANAGE PROGRAMMENT OF THE PROG		A rather undistinguished sub-miniature with low sensitivity and indifferent sound quality				·			
ĺ	NAD 804	320 <b>A+</b>	Good value compact floorstander sounds lively and coherent, but quite coloured due to uneven balance too	75x20x26	25	89		•	•	

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At V'Audio we try to keep our feet firmly on the ground and don't go in for much of the hype in the hi-fi trade, including that perpetuated by the press! Two in particular spring to mind during the 'silly season', as there's not much new to write about. One is about 'front-ends', ie. the garbage in-garbage out bit; not that there isn't much truth in this bit, it gets too dominant and it constantly amazes me how people will spend fortunes on front-ends and yet seem reluctant to change their speakers and yet in 90% of cases that would gain them the greatest benefit! Most front-ends aren't that bad and amps are far more consistent than speakers; indeed there aren't that many really good speakers out there, which is why we only sell quality products such as ATG, Ruark, Heybrook, Alon, Triangle; all of these have unique qualities but let's get back to the title 'Broadsword'. This stand mounting speaker was one of Ruark's first, hasn't been reviewed for ages and just tends to get forgotten with new units such as the Tallisan, Crusader, Templar and Equinox coming out. It has been modified over the years and at £850 is still one of the finest we know at that price, especially driven by AVI monoblocks. So if you want to improve your back-end at a realistic price, ring for an audition.

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# Loudspeakers continued THE DIRECTORY

		ers continued THE DIRECTORY	Bass from	(42)	(08)	Floors Wall	Standing.
Product  NVA Cube 2	£Price	Comments	SAALS SA		85		
NVA Cubix	480 <b>G</b>	A rude but exciting miniature, with unusually accomplished bass capabilities for its size  The idiosyncratic for recommendation, the Cubix possesses remarkable bass extension for its size, but is tricky to entimise	28.5x27x28.5 60x32.5x32.5	48 28	84		
Naim IBL	895 <b>G</b>	Too idiosyncratic for recommendation, the Cubix possesses remarkable bass extension for its size, but is tricky to optimise  This tiny floorstanding wall mount delivers outstanding dynamics, speed and detail, marred by pronounced upper mid forwardness	80x18x15-20	30	84		
Naim SBL	1708 <b>G+</b>	Impressive scale, full bandwidth, coherent, attractively discrete, coloured midband, very well balanced and agile	88x26.5x17-27	25	86		
Neat Petite	525 <b>G+</b>		30.5x20x18	33	86		
Origin Live OL1B	290 A+	Pretty little miniature delivers a punchy and dynamic midband, but costs quite a lot for the engineering on offer	31x18.5x22	45	89		
Origin Live OL2A	469 <b>G</b>	Compact floorstander sounds open, transparent and evenly balanced; needs a big amp but enjoys hard driving	82x19x19	25	85		
Origin Live OL1	499 <b>G</b>	Luxury miniature has very good overall balance, sacrificing sensitivity to achieve remarkable bass extension for the box size	30.5x19x21	25	82	•	
Pioneer S-4UK	250 <b>A</b> +	Carefully developed minimalist audiophile design has some vigour but suffers an intrusive upper mid peak	37x21x28	50	87		•
Polk LS70	1200 <b>A</b> +	High sensitivity and lots of loudness potential, but in-room balance has far too much midbass boom; mid and treble are very laid back	96x31x37	22	91		•
Polk RM 1000W	349 <b>A-</b>	Not a true subwoofer at all, but rather the bass section of polk's elegant upmarket three box speaker system	31x52x33	45	90	•	
Professional Monitor Co LB1	998 <b>G+</b>	Delightful smoothness and transparency, though bass extension and sensitivity are both limited	53.5x18x26	33	86		•
Professional Monitor Co AB1	1600 <b>G</b>	Bulky stand-mount transmission line has lovely panel-like transparency, slightly shut in balance, and needs a big room	79x27x43	22	89		•
Quad ESL-63	2384 <b>G+</b>	This classic electrostatic may not be punchy in the bass, but has strengths that some can't live without	92x66x27	34	84		•
Rega EL8	298 <b>G</b>	Kyte drivers in compact floorstander give more bass but a shade less coherence; good for small rooms and budget systems	75x16.5x21	55	86		•
Rega ELA	405 <b>G</b>	Very compact floorstander with integral stand has serious coherence and dynamics, but a measure of brightness and untidiness	84.5x20x30	30	86		•
Rega Kyte	198 <b>G</b>	Has splendid timing and coherence, sounds very explicit and informative, if a bit bright and short of grunt	31x19x20	50	87	•	
REL Strata	499 <b>G+</b>	Outstandingly value and performance active subwoofer adds serious bass unintrusively to any small speaker system		<20	NA	- 1	•
Rega XEL	1040 <b>VG</b>	Looks good, measures well and sounds great too; balance is bright but even, with delightfully bass-to-mid coherence and timing	102x21x33	40	89	•	
Rogers LS2a/2 Rogers LS4a/2	229 <b>G</b> 300 <b>A+</b>	Balance is a bit warm and rich but 2a/2 has delightful mid-to-treble coherence and transparency, and more welly than Mk1	35.5x23x22 43x25.5x25.5	30 25	84	_	
Rogers LS6a/2	399 <b>G</b>	Civilised but a trifle lazy, this large bookshelf model hasn't quite the timing or agility to be particularly engrossing	51x28x29.5	22	87	-	
Rogers LS8a	499 <b>A</b> +	Largish stand-mount is well built, measures well, good material value, but sounds a bit heavy and lacklustre  A mixed bag, with plenty of scale and welly but lacking the subtlety, clarity and agility delivered by some rivals	89x25.5x25	48	91		
Rogers Studio 3	450 <b>G</b>	Pricey LS3/5A-derived wall-mount sub-miniature is excitingly coherent if a bit lightweight; no real loudness capabilities	31x19x17	30	83		
Rogers Studio 7	880 <b>G</b>	Latest variation on classic BBC-monitor theme looks old fashioned but has beautifully voiced, laid back sound	63x30.5x30.5	30	88	- 10	
Roksan Ojan 3	895 <b>G+</b>			<20	85		
Royd Topaz	173 <b>A+</b>	Cheerful, articulate and essentially communicative miniature can also sound a trifle scrappy and shut in; well worth trying	30.5x20.5x19	50	87		
Royd Minstrel	229 <b>G</b>	Imaginatively packaged super-slimline floorstander. Not much welly or loudness but fine coherence and timing; a bit bright	69x18x12-24	30	85		
Royd Abbot	666 <b>A</b> +	Engaging and dramatic dynamics and fine transient coherence are hampered by a rather coloured mid-forward balance	83x20x34	43	88		
Ruark Templar	479 <b>A+</b>	Compact floorstander with striking baffle has decent bass/mid but dull treble; could tame over-bright system	73x19x27	25	85		•
Ruark Talisman 2	700 <b>G</b>	Less ideologically committed than some compact floorstanding rivals, its key strength lies in fine all round compromise	86x25x31	30	86		•
SD Acoustics Ribbon	2950 <b>G+</b>	Amplifier sensitive, Ribbon is a lively and loud hybrid marred by some colorations; some like it, others don't	152x30x(15-30)	30	91		•
SD Acoustics SD1	1650 <b>G+</b>	A large scale, airy and unusually detailed system with excellent dynamics. A warmer balance than original model	123.5x38.2x32	50	90		•
SD Acoustics SD3	399 <b>G</b>	Port firmly blocked, the new SD3 has the agility and charm of a quality miniature, with good bass extension but low sensitivity	38x19.5x29	25	83		•
SD Acoustics SD4	699 <b>G</b>	Tall slim floorstander has fine balance, good bass extension and lovely open midband transparency	100.5x20x30.5	25	85		•
SD Acoustics SD5	1235 <b>G</b>	Bass tuning and coherence suspect but forward midband is delightfully smooth; high class drivers include ribbon tweeter	112x20x30	30	86		•
Shahinian Arc	1062 <b>G</b>	Unusual and occasionally wonderful small floorstanding omni; too bright but exceptionally coherent and revealing	69x35x25	24	-		•
Snell JIII	770 <b>G</b>	Dated styling belied by fine sensitivity and bass extension, and a lively if slightly untidy and not quite coherent sound	58x33x25	30	89	-	•
Spendor S20	579 <b>G</b>	Maintains Spendor's tradition for peerless mid-to-treble coherence and perspectives. Bass is rather unconvincing.	38x22x26	25	83	-	•
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		86	-	•
Spica TC50	649 <b>G</b>	This triangular-profile 'grown up' miniature is a shade boxy and laid back but has good rhythmic and musical integrity  A box it	40.5x33x29	55	88		•
Spica TC50SE TDL NFM	849 <b>G</b>	A heavily UK-modified TC50, the SE sounds less boxy and more spacious, but lacks some of the urgency of the standard model  A disappointing underperformer in our tests, at a price that's not very nice either.	40.5x33x29	55	88		•
TDL RTL3	120 <b>A-</b>	A disappointing underperformer in our tests, at a price that's not very nice either  Bargain price floorstander has rich, heavy and bright sound with good scale and fine basic neutrality	27x18x18 92x20x38	50 25	88		
TDL Studio 0.5	400 AT	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 <b>G</b>	Genuinely extended bass from a compact enclosure, very detailed but a shade clinical and detached in presentation	76x23x33	25	84		
FDL Studio 1M				<20	84		
TDL Reference Monitor	1999 <b>G+</b>		118.5x30x47	28	85		
Tannoy 603 II	140 <b>A-</b>	Pretty looking but altogether rather dull sounding mini-hexagon is less effective than larger brethren	33.5x22x16	45	86		•
Tannoy 632	190 <b>G</b>	Clever cabinet shaping avoids boxiness and promotes focus and imaging; fine bass extension but tricky stand compatibility	41x14-24x23	25	87		
Fannoy 607 II	220 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 <b>A+</b>	Large bookshelf size model with dual concentric driver has fine balance and scale with low coloration	50x32x24	22	86		•
Tannoy Westminster	6000 <b>G+</b>	These awesome horn loaded speakers are remarkably controlled and impressive, if only suited to a few pockets and rooms	Huge	38	96	•	
Technics SB-EX2	200 <b>A</b>	Nicely presented, well built and decent size enclosure sounds solid but somewhat dull	48x23.5x27	20	86		•
Thiel SCS	1069 <b>G+</b>		40x22x23	45	87		•
hiel CS1.2	1219 <b>G</b>	Elegant compact floorstander has fine balance and dynamic range, but transient timing and dynamics are less convincing	94x27x27	30	86		•
Totem Model One	995 <b>G</b>	Utterly delightful but exasperatingly expensive luxury miniature sets the benchmark for its size	31x16.5x23	28	86	- 6	•
/andersteen 2Ce	1395 <b>G+</b>	This compact American floorstander's elegant staggered baffle arrangement contributes to a refreshing freedom from boxiness	100x30.7x25.6		87	- 6	•
Visonik David 6001	163 <b>P</b>	Sharp styling but the complex grillework worsens a sound which starts off with too much top and not enough bottom		130	87		
Wharfedale 425 Wharfedale Delta 30.2	200 A+	Large bookshelf size 505 heir shows fine control and a conservative balance ideally suited to quality systems on a budget	40x27x26 38x22x17	45	87	- 8	•
Wharfedale CRS3	89 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  Loads of fun — a remarkably coherent and lively pe former at any price; pity it doesn't look prettier	38x22x17	48 50	88		
Wharfedale Diamond V	130 A	This miniature is smoother than most, but rather stodgy with it, inspiring little enthusiasm among our listeners	27x18x20	50	86		
Yamaha YST-SW50	199 A	Bargain price amplified subwoofer is too small for serious bass freaks, but does a fair job for the price	48x21x33	35	NA		
Yamaha NS 1000M			67.5x37.5x32.5		90		
		5			-		-

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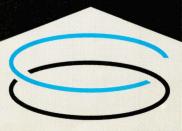
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# **Systems**

ystems is a generic title that we've chosen to describe any form of complete system package. Fundamentally what we're talking about here is midi and mini systems, you know those all singing all dancing, lights blazing systems that hi-fi snobs are allergic to.

Sold on the basis of their 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  $\operatorname{channel}-\operatorname{where}\operatorname{a}\operatorname{system}\operatorname{has}\operatorname{more}\operatorname{than}\operatorname{two}$ channels this is indicated in the comments. Tuner presets and the existence of a remote control are self explanatory. A blob in loudspeakers shows that they supplied, an "o" indicates that they are optional. The final column is for those of you with records to play.

# Systems

System	S		Size. Hallaro (Conj.	Tuner pre	ote con	dspeal troj	Turnta	Issue No.
Product	£Price	Comments			V	V	V	A ATA
▲ Denon D110/S	870 <b>G</b>	Nearly hi-fi from pretty but pricey silver stack; richer, fuller speakers would help	37x27x33	40	30	•	0	125
Goodmans System 700	600 <b>A</b>	Separates flexibility and upgraeability in remote midi package; anodyne sound	69x35x37	50	20	•	•	• 125
▲ JVC Adagio G7	799 <b>A</b>	Wondrous 2-speaker surround movie sound system, but a very uneven package elsewhere. Four by 20W output	42x28x28	20	40	•	•	125
▲ Kenwood HD-1000	1000 <b>E</b>	Mini lifestyle system, well built with minimalist facilities and exacting performance standards all round	30x27x35	40	30	•		131
Marantz 1020	1000 <b>G</b>	Component lifestyle system which is as elegant on audition as it is to look at	22x42x32	30	20	•		131
Onkyo L-909	1200 <b>G</b>	Simple yet flexible lifestyle mini system suffers iffy cassette deck set-up, but otherwise satisfies	38x28x32	40	30			131
Philips FW91	999 A+	Good looking and performing package rendered expensive by inclusion of DCC deck	37x26x32	60	30	•		125
▲ Technics SC-CH950	1000 <b>A</b> +	Classy if rather bland allrounder includes useful Dolby Pro-Logic AV capabilities	42x27x34	60	39	•	•	125



# **Tuners**

he radio medium operates at a much lower profile than TV, but in areas outside pop music the BBC service is the envy of the world. Live Prom concerts can rival all other sources from a hi-fi perspective.

Only the FM (VHF) bands give stereo hi-fi sound, though AM (MW & LW) are useful for certain transmissions in the UK.

Something of a hi-fi afterthought, tuners are often selected merely to match a chosen amplifier

cosmetically. However, the task they carry out is far from simple, combining the skills of RF (reception) and audio (signal processing) engineering. The importance of the former will depend on local reception conditions, but money invested in a high quality outside aerial system is well spent.

Tuners come in two basic types. Analogue models tune gradually (and usually manually) across the bands, and can have analogue or digital displays; they are often preferred for sound quality, and are certainly best for AM bands. Digital tuners offer convenient automatic tune facilities and preset memories.

The 'Presets' column heading shows how many different frequencies a tuner can memorise for instant station access. FM, LW and MW shows which wavebands a tuner can access. 'Signal strength meters' are useful for aerial alignment. 'Automatic tuning' means that a tuner can seek out signals for you.

				Sig	na,		4,,			
Tuners			Presets	~M	Stre	Manath me	Autone Pal tunil	tic tur	ISSUE	° No.
Product	£Price	Comments			M	A		MA	M	
Aiwa XT-003	120 <b>A-</b>	Economically designed and built in the UK, but trade-offs have a marked influence on FM and AM sound quality.	30	٠	•	•		•	•	93
Aiwa XT-950	150 <b>A</b>	Decent enough performance all round given the modest price, though RF tweaks have limited value	24	٠	•	•	•	•	•	129
Arcam Delta 280	350 <b>G</b> +	Fine sound quality marred by mild synthesiser whine; RF performance only average, remote £60 extra	20	٠			•	•	•	120
Audiolab 8000T	700 <b>V</b> G	Unusually combines fine sound quality and RF performance (inc AM); superb ergonomics are a joy to use	39	٠	•	•	•	•	•	120
Aura TU-50	300 <b>G</b>	Tonally neutral, but with rather poor imaging and a certain woodenness to the sound.	16	٠				•		109
▲ ▲ Denon TU-260L	120 <b>G</b> +	Bare minimum of features. Careful designwork promises a surprisingly open and vivacious sound, so don't overlook it!	20	٠		٠		•	•	93
▲ Denon TU-580RD	220 <b>G</b>	Fine feature package including remote and RDS, plus excellent RF performance and decent sound quality	30	٠		•	•	•	•	120
Harman Kardon TU9200	219 <b>A</b>	The listening panel appreciated its liveliness, but found it a little muddled.	32	٠		•		•	•	109
A Harman Kardon TU9400	299 <b>G</b> +	Striking in appearance and with a sound to match, it comfortably exceeded our expectations. On stereo FM it's HK's best yet.	24	٠		•	•	•	•	93
Harman Kardon TU9600	499 <b>G</b>	Good bass and detail, and good - perhaps slightly enhanced dynamics	24	٠		•		•	•	109
JVC FX-362	140 <b>A-</b>	Disappointing all round performance — watch out for aerial input overload in strong signal areas. Tuning knob unspecial	40	•	•	•		•	•	129
Kenwood KT2050L	150 <b>A-</b>	Decent RF capabilities despite simple front end. Sounds a bit bright and ergonomics are a bit complex	30	٠	•	•		•	•	129
Kenwood KT-3050L	170 <b>A</b>	Excellent RF performance and plenty of features including RDS, but did sound rather ordinary under our conditions	39	٠	•	•	•	•	•	120
▲ Linn Kremlin	1995 <b>E</b>	Controversially good sound at a very high price. The reviewer's saving up but you should check it out for yourself	80	•			•	•	•	120
▲ Magnum Dynalab FT101	825 <b>G</b> +	Although expensive for its fairly minimum set of facilities, its excellent sound makes up for what it lacks elsewhere		•			•	•		72
Marantz ST-53	170 A+	<ul> <li>Sweet sound could well satisfy audiophile sensibilities, but selectivity is not great</li> </ul>	59	•	•	•		•	•	129
Meridian 604	1350 VG	Unique digital convertor makes most sense in Meridian system context; smooth sweet sound with fine front end	30	٠			•	•	•	120
A Naim NAT 01	1453 <b>E</b>	There may be better sounding tuners in the world, but we have yet to hear one		•				•		50
▲ Quad FM4	434 <b>G</b> +	Fine sound, excellent ease of use, good build and finish and a more than satisfactory technical performance	7	•			•	•		50
Quad 66	532 <b>G</b> +	Very pretty and compact but technically unadventurous. Smooth sound but only makes sense in Quad system context	19	•			•	•	•	120
A Rotel RT-930AX	175 <b>G</b> -	A competent rather than exciting performer, with low audible interference though slightly compressed and muddled sound.	20	•	•	•			•	108
Sherwood TX-3010C	120 <b>A</b>	Lots of features and fine RF discrimination for price. Sound is communicative but inconsistently tacky	30	•		•		•	•	120
▲ ▲ Teac T-X4030	120 <b>A</b>	Not exactly special, but still a well balanced, tolerable and capable allrounder at a very reasonable price	20	•		•		•	•	129
Yamaha TX-350L	130 <b>A-</b>	Enticingly pretty and compact presentation but performance isn't great; beware of aerial overload	40	•	•	•	•	•	•	129



# Turntables – cartridges

artridges fall into two groups: high output models, capable of working directly into most amplifiers and categorised as having a normal (N) output, and more expensive low and very low output models (L, VL). Stereotypically, low output cartridges use the moving coil principle of operation, have better mechanical integrity and tighter tolerances, and give better performance but at much higher cost. With CD now the dominant medium many amplifiers are no longer equipped with the necessary phono input for a cartridge and a separate phono stage is necessary. Valve designs need either an extra head amp or transformer to cope with the low output of moving coil cartridges.

Cartridge/amplifier interfacing can be very subtle, but even basic high output MM designs benefit in overall balance from optimised amplifier capacitance loading. The mechanical characteristic of cantilever compliance ('springiness') needs to be considered in the light of the effective mass of the tonearm, and to achieve a good match compare the effective mass requirements figures with the actual effective mass of specific arms. 'turntables' and 'tonearms' sections.

# Turntables - cartridges

Turntah	loc -	- cartridges	n <sub>as</sub>	0		Mc Issue
		- curtriages	35(9)	Output	M	MC "
Product	£Price	Comments		SAVA		P.V.S
Arcam C77	30 <b>A</b> +	A sensible moving magnet package with good bounce at a competitive price	6-16	N	•	
Arcam C77Mg	40 <b>A</b>	Punchy sound quality with plenty of extra energy to liven things up. The solid body seems well worth the extra £10	4-8	N	•	
Arcam E77Mg	60 <b>A</b>	Our sample had a disappointing stylus, but gave a coherent, rich and laid back sound, with good 'scale'	3-8	N	•	
Arcam P77Mg		Preferred to its cheaper partner by virtue of a better tip. Channel balance could have been better	4-9	N	•	
Audio Note IO IIV	1395 <b>E</b>	One of the best, giving 'an extraordinarily relaxing midrange clarity', needs a transformer	8-18	VL		•
Audio-Technica ART1	850 <b>VG</b>	This is a delicate and very fluid-sounding MC that tracks well, offers very low distortion and exceptionally good separation	9-18	L		•
Audio-Technica AT-420E	36 <b>A</b>	Better suited to pop recordings, this MM bears some of the sonic hallmarks of the Linn K5	7-14	N	•	
Audio-Technica AT-95E	20 <b>A</b>	Clear, dynamic if richly balanced, the magnetic '95E is a definite Best Buy	8-14	N	10.11 <b>0</b>	
Audio-Technica OC-5	130 <b>G</b>	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 <b>G+</b>	Slight harshness detracted from the performance of this otherwise clear-sounding and detailed cartridge	8-16	L		٠
Audioquest AQ 7000	1295 <b>G+</b>	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 <b>A</b> +	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 <b>G</b>	Firmly recommended as a fine all-rounder, this high-output MC model is likely to perform well in nearly all circumstances	6-16	N		•
Denon DL160	90 <b>G</b>	Although listeners just preferred the 110, its brother here proved a twin in lab tests and is still "thoroughly competent"	6-16	N		•
Denon DL304	200 <b>VG</b>	Uncolored, detailed, neutral, superb tracking; top notch altogether, and a top notch bargain too.	4-12	L		•
Dynavector 17D2	298 <b>VG</b>	Clear, detailed, neutral and generally very informative - excellent .	6-18	L		•
Dynavector XX-1	698 <b>G+</b>	Good, but not immensely competitive at the price, and not helped by comparison with the low output version	7-15	N		•
Dynavector XX-1L	698 <b>VG</b>	Very clear, very detailed, no troubles with tracking; response lift around 20kHz seems to do no harm	7-13	L		•
Empire Benz Micro MC-Gold	150 <b>G</b>	Nothing is obviously wrong, but nothing is stunningly right either. Safe, but perhaps a little too safe	7-17	L		•
Empire Benz Micro MC-Silver	150 <b>G</b>	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		•
Empire Benz-Micro MC-3	800 <b>G+</b>	Offers a warmer and very transparent account of the music. Its tracking prowess is slightly limited	5-12	L		•
Glanz GMC-10LX	80 <b>A+</b>	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 <b>G+</b>	Very good tracking, smooth sound and good detail. Very slight surface noise enhancement	5-10	L		
Goldring 1012	50 <b>G</b>	Slightly harsh sound but plenty of life and quite good detail. Some very high frequency coloration apparent	6-12	N	•	
Goldring 1022	70 <b>G</b>	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 <b>G</b>	Not terribly subtle, and not such good value alongside 1012 and 1022. Quite lively, though	7-12	N		
Goldring Elan	20 <b>A</b>	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 <b>G</b>	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 <b>G</b> -	More confused and coloured than low-output LX, high output less of an issue these days	8-15	N	-10/	
Goldring Eroica LX	100 <b>G</b>	Not the most subtle cartridge in the world; can sound edgy at times, but lively and informative	8-14	L		
Goldring Excel	549 <b>G</b>	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		
Goldring Excel GS	600 <b>G+</b>		9-20	L		
Linn K5		Not as crisply focused as the costlier Linn magnetics, the K5 offers a smoother presentation	7-16	N		
Linn K9	98 <b>G</b>	Linn threw this model into the leading pack by beefing up the Basik's bodywork and adding a super stylus	6-15	N		
London Maroon		Now manufactured under the London brand name this Decca cartridge is as iconoclastic as ever	9-20	N		
London Süper Gold		Immediate and detailed, but very coloured, very nonlinear and questionable effect on records. Devotees swear by it	9-15	N		
Milltek Aurora		An overall feeling of relaxed ease characterised this clear and atmospheric Kiseki-built cartridge	8-16	N		
Ortofon 510		For the price, a good blend of virtues weight, clarity and neutrality.	3-11	N		-
Ortofon 520		Very sensitive to load capacitance this new Ortofon maintains the company tradition for a lively, effervescent SQ	7-16	N		
			4-11	N		
Ortofon 530		Very clean and assured sound; transients not quite perfectly pure but plenty of detail.  Graced with FGII shulps but possessed of too bigh a compliance for broad arm matching. It could also sound a little unforming	3-8	N		
Ortofon 540 Ortofon MC10 Super	110 <b>A</b>	Graced with FGII stylus but possessed of too high a compliance for broad arm matching. It could also sound a little unforgiving  "What a delightfully sweet-sounding cartridge this is " we said	5-15	IV I		
	85 <b>G</b>	"What a delightfully sweet-sounding cartridge this is" we said  A good all rounder, with outstanding performance in detail retrieval, even if it can be very clightly bright and close up.	10-24	L		
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	N		
Ortofon MC3 Turbo	110 <b>G</b>	Not terribly subtle, but it obviously doesn't aim at that. The 3 Turbo is bright, cheerful and bouncy - take it as it comes!				
Ortofon MC3000 Mkll	950 <b>E</b>	Low levels of body resonance are a real ear-opener. Nothing to criticise elsewhere; one of the very best	9-16	VL VI		
Ortofon MC5000	1500 <b>G</b>	Review sample could not be fully run-in, limited tracking ability, bright and forward sound, though imaging is excellent	12-20	VL		•
Rega Bias		Difficult to mount in some arms due to its shallow build, the bias offers a gentile, refined SQ	4-10	N	•	
Rega Elys	74 <b>G</b>	Clearly superior to the Bias, despite their common heritage, the Elys is both more detailed, accurate and musically convincing	8-15	N	•	
Roksan Corus Black	130 <b>G</b>	Recognisably related to Corus Blue, but distinctly more civilised and smoother.	7-12	N		-
Roksan Corus Blue	75 <b>G</b>	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	•	

# Turntables - cartridges continued

				THE DIRECTORY	Arm effe				
	Turntabl	es	; -	- cartridges continued	Arn effective mass (9)	Output	m	MC	SSUE NO
	Product	£Price	- 100	Comments	NO THE RESERVE	V.	V.	V	V
	van den Hul Grasshopper IIIGLA	3200	E	Undoubtedly one of the finest cartridges available, it has tremendous bandwidth, energy and finesse	6-10	L		•	122
A	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		٠	60
	van den Hul MC One/High	1100	G+	Slight softening on transients was the only real flaw, but it didn't quite seem to have that special touch one expects	8-15	L		•	84
	van den Hul MC Two	1300	G+	Connected directly to any standard MM input it rewards with a highly detailed yet fluid and musically convincing portraya	6-13	N		•	72
A	van den Hul MC10	775	G+	A neutral balanced performer giving transparent midrange, fine depth and focus with firm extended bass. Gosh!	5-10	L		•	60
	van den Hul MM1	275	G+	If woody midrange coloration could be tamed, the excellent imaging and admirable security would make it excellent	7-15	L		•	103



# **Turntables and tonearms**

pecialist turntables are what high fidelity 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' relates to cartridge compatibility with regard to compliance (springiness) and is explained in the 'Cartridges' introduction. 'Suspended suchassis' — decks which have some form of internal isolation, generally in the form of

springs but occasionally more solid materials such as rubber. 'Manual' and 'Automatic' refer to the operational tendencies of the deck/arm combination — automatic high end turntables are as rare as hens teeth. 'Cartridge' - if one is supplied. 'Belt drive' as opposed to direct drive is the preferred method in most quality decks. An 'Electronic PSU' offers switchable speed change and a 'smoother' power supply for better sound.

## **Turntables**

			4 . Su								
Turntabl	es	•	Ann Stadent Frective I	Ted SUBCI TIRSS (9)	hassis	Autor	natic Cart	Ele Belt	ectronic drive	PSU	EUE No.
Product	<b>£Price</b>					Y			3.48		
Alphason Sonata/HR100S MCS	_		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		Not wholly inspiring; generally coarse and wooly sound is at least not offensive, but easily bettered by the CS 505-4	10			•	•	•	-	91
▲ Dual CS-505-4	200		Consistent sounding and well isolated turntable. It is slightly lacking in balls, compensates with a consistently unmuddled presentation	10			•	•	•		103
▲ Kuzma Stabi/Stogi Reference	2000			12	•	•			•		91
Linn Basik				10		•		•	•		103
Linn LP12 Basik/Akito	904	G	Trails the full LP12 significantly, but pace, rhythm, timing etc. still in top class, and bass tauter than of old	10	•	•			•		103
Linn LP12-Lingo/Ekos	2642	G+	The classic reference is improved by the Lingo but charming character remains. Ekos is well made and suited to many decks	9	•	•			•	•	91
Michell Gyrodec	697	G	Sweet and natural sounding player, well suited to Rega RB300. Aesthetics, and the acres of clear acrylic are very distinctive	NA	•	•			٠	•	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	NA	٠	•			•		67
Pink Triangle Anniversary	1495	E	Possibly the most detailed, clear and neutral deck around. Likeness to master tape is uncanny	NA	•	٠			•	•	91
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	NA	•	•			٠	•	91
Rega Planar 2	185	G	A remarkable product at the price, surprisingly articulate and confident	11.5		•			•		48
Rega Planar 3	250	G	A long time leader in its category, the '3 (with excellent RB300 arm) sounded nicely 'musical' in a balanced and coherent manner	11.5		•			•		48
A Roksan Radius/Tabriz zi	740	G	Design is subtle, refined and easy on the eye. Musically it offers exceptional performance with a minimum of fuss	9		•			•		103
Systemdek 1.920	235	A-	The motor unit is derivative of the Rega Planar 2 with a Moth arm. Up tempo even bright at times but never lacks enthusiasm	12		•			•		115
Systemdek IIX/900	230	G	A high performance budget turntable which is particularly strong at fine detail resolution and imagery	NA	•	•			•		103
▲ Systemdek IIXE/900AP	388	G+	The acrylic platter'd IIXE is one of the most capable budget decks on the market, good resolution, dynamics and timing	NA	•	•			•	•	103
SME Model 20A	3763	E	Supplied with Series V arm. Engineered to last a lifetime, giving excellent stereo and detail retrieval.	10.5	•	•			•	•	118
▲ Thorens TD-3001/TP90SF	760	G	Excellent middle ranking esoterica, with strong all round abilities rather than excellence in particular areas	NA	•	•			•	•	103
Thorens TD166 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	٠	•			•		103
Thorens TD2001	650	G-	Similar to TD320 but much dearer - why? Sound is comfortable but not very detailed	15	•		•		•		91
▲ Voyd 0.5	3368	E	Halfway between standard and Reference Voyds with the latter's platter and bearing. Superb finish, colourful and dynamic sound	NA	•	•			•	•	72
▲ Voyd Reference	5950	E	Voyd's flagship, equipped with three substantial motors, a Lexan platter and brute PS. A strong contender for world's best	NA	•	•			•	•	C91
▲ Well Tempered WTAT	1690	G+	Intriguing/challenging design, Musically it is not ideal, but has a limpid quality and a lack of artificiality that sets standards	7.5		•			•		67

## Tonearms

Tonearn	ns			Effective mass (a)	liustment	Pivoted Protect	icking No.
Product	£Price		Comments	A A SECTION	18 V		A SAM
▲ Alphason HR100S	490	VG	S-shaped arm sounds smooth, but nevertheless reproduces transients with fine attack	10	•	•	C86
▲ Kuzma Stogi Reference	1000	VG	Large, solid and well made arm, gives exceptionally clear sound with just a hint of brightness	12	•	•	79
Linn Ekos	1297	VG	Superb, state of the art design which builds significantly on predecessor lttok's strengths	9	•	•	67
▲▲ Moth arm	95	G+	The ultimate budget arm? Refined, detailed, sweet and natural	12		E * 美丽	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	•	•	79
▲ SME Series IV	828	VG	Superb engineering and finish with a finely balanced sound, impressive stereo focus and low colouration	10.5	•	•.	60
▲ SME Series V	1233	E	Excellent in all respects, this arm arguably sets the standard for pivoted arms regardless of price	10.5	•	•	60



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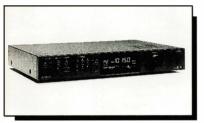
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### **EAUDIOLAB**





# **Bartletts Suggested Systems**

The Bartletts Suggested Systems listed below are supplied with the Marantz CD 53, an alternative CD player or Turntable is available, see below for price details. All systems are supplied with 8 metres of 79 strand loudspeaker cable. QED 4mm plugs are available at a cost of £1.00 each. Carriage charge for delivery to an address on the UK mainland is £12.00 per order. All items are sent fully insured. Prices were correct at time of printing but are subject to change without notice. All systems come with a 2 year parts & labour guarantee. E&OE.

	Celestion 1 (Nad 801 add £16)	Mission 760i Mission 731 Celestion 3 II Mordnt Short MS10 TDL Near Field Monitor	Tannoy 603 II Mission 760ise Tannoy 631	Mission 761i B&W DM 600i Celestion 5 II Tannoy 605 II Mordnt Short MS20 Tannoy 632 (add £8)	Tannoy 607 II Celestion 7 II Nad 802	B&W DM 610i Mission 780	Mission 762i Cerwin- Vega VS 8 Mission 780 SE
Marantz PM 44 SE	373.95	417.95	428.95	451.95	482.95	498.95	518.95
Nad 302	350.95	389.95	404.95	428.95	459.95	474.95	490.95
Nad 304	396.95	435.95	451.95	474.95	506.95	521.95	537.95
Harman Kardon 6150	373.95	417.95	428.95	451.95	482.95	498.95	518.95
Harman Kardon 1200	475.95	519.95	537.95	563.95	599.95	612.95	625.95
Technics SUA 600	373.95	417.95	428.95	451.95	482.95	498.95	518.95
Pioneer A 300X	396.95	435.95	451.95	474.95	506.95	521.95	537.95

### **Options**

The following CD players or turntables can be ordered instead of the Marantz CD 53 in the above systems:

### CD Plavers

Denon DCD 615	Add	Nil	Denon DCD 825	Add	£20.00	Marantz CD 63	Add	£50.00
Nad 501	Add	Nil	Nad 502	Add	£20.00	Yamaha CDX 480	Add	Nil
Yamaha CDX 580	Add	£50.00						

### **Turntables**

Dual CS 503-2 Dual CS 505-4 £20.00 Deduct £10.00 Add £20.00 Thorens TD 280 Add

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of your choice

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- **OPTION 3** ? (For personal callers only!)

And that's not all! In all these options every item costing £200 or more is covered by Bartletts full 3 year parts and labour guarantee.

[Certain restrictions apply to Bartletts Options: Suggested Systems are excluded. Credit is subject to status (written details upon request) Bartletts are licenced credit brokers. E&OE.]

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# Personal messages

One pair of speakers, two different verdicts. How can two hi-fi magazines come to such different conclusions? Paul Messenger investigates this anomaly but declines to throw any stones

very intelligent letter recently appeared in our rival, What Hi-Fi?, drawing attention to one problem which has been troubling me for many months, and which deserves a more thorough examination than What Hi-Fi?'s arrogant and trivial 'we are right and they are wrong' editorial reply.

Mr J Ainscoe of Pwllheli cited the Hi-Fi Choice and What Hi-Fi? reviews of the TDL Near Field Monitor speaker as one example of the wide divergence of review conclusions between the two publications (Mayand January '94 respectively).

The immediately worrying point is that if we (self-styled) experts disagree so regularly and dramatically, the whole review business will lack any credibility. But when I go back and examine the two reviews closely and carefully, the differences turn out to be smaller than the similarities, while the contrary value-judgement summary is an obvious consequence of the fact that the NFM cost £100 when WHF? did it, and had gone up to £120 by the time Choice had a go.

My quarrel is therefore not with the (anonymous) reviewer, but with the (also anonymous) writer on the WHF? Hi-Fi Answers panel who saw the letter as an opportunity to take a pop at Choice, rather than getting down to some homework in order to deliver an intelligent and considered reply.

It would be funny, were it not also so very sad. I particularly enjoyed the bit which accused my review of being "a bit like rubbishing a Lamborghini because it's no good for ploughing", overlooking the fact that Lamborghini is Italy's biggest tractor manufacturer...

I can accept valid criticism of my reviewing methods. Loudspeaker reviewing is a far from exact art, and no procedures can cover all possible bases within publishers' timescales and budgets. But I do resent being accused of naivety in a partisan, jingoist statement which is itself unbelievably naive.

I can't criticise WHF?'s review methods, as that magazine chooses not to divulge modus operandi of any particular review. But I can defend my own decisions for Choice, by explaining the rationale behind them.

WHF? claims that the Choice findings were flawed because my room is too large and we listen from too far away from a speaker which calls itself a 'near field monitor'. This is the naive bit. 'Near field monitor' is pure marketingspeak, and anyone taking it literally should go for a few trips around the block. The term 'monitor' had itselflost all meaning by the beginning of the eighties, and is now usually and ironically applied to the very cheapest speakers, in the quest for spurious extra credibility.

The 'near field' bit might imply particular suitability to close-up listening - but the phrase is equally applicable to any speaker with a small front panel, as distinct from giant studio monitors whose spaced multi-driver arrays need 2 to 3m between speaker and listener to integrate properly. The TDL NFM is a budget miniature hi-fi speaker, no more and no less.

My 14x18ft room is admittedly a little larger than ideal for 7 to 10litre miniatures, and for practical reasons the blind listening tests are conducted from several metres away. But these are common factors for all the models.

the reviewing

On review: the

TDL Near Field

Monitors which

caused a stir in



Levels are modest enough not to overstress even these babies (the really crucial room size factor), and history has shown that the best miniatures are quite capable of mixing it with larger and more pretentious competitors. In any case, our extended hands-on listening is usually done much closer up, while Alan Sircom had reached broadly similar conclusions on the NFM during an earlier Sessions review done in his much smaller room.

In fact the NFM is not a bad little speaker at all. It's actually quite good in parts, even though I didn't find the bass as entertaining as the WHF? reviewer. But at £120 it's now distinctly over-priced, and the effect of that 20 per cent price rise on the value equation is the crucial factor which WHF?'s reply overlooked.

What might be good value at £100 under favourable system/room/stand circumstances can easily be seen as a rip-off at £120 with the wind in a different direction, especially when put into context with various £60 to £80 JPW budget miniatures.

Even to a reviewer as naive as yours truly, it was obvious that the enclosures and main drivers of the £120 TDL NFM and the £80 JPW Gold Monitor almost certainly originated from the same OEM suppliers, while the NFM used a version of the familiar Audax tweeter that has appeared in a dozen or more budget designs over the past decade. The only other discernible differences are a slightly different crossover, a reflex port on the TDL, the badge - and of course, the profit margins made by manufacturer and

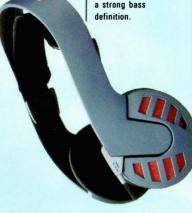
Even allowing for fitting the port, the TDL's current £120 price cannot possibly be regarded as competitive in a market context. Maybe Hi-Fi World might consider a DIY featurette, so that reflex fans can convert their budget JPWs? And maybe WHF? should take more care, when answering intelligent reader's letters, not to throw stones which might damage its own glass castle in the air.



# The highest fidelity. Naturally.

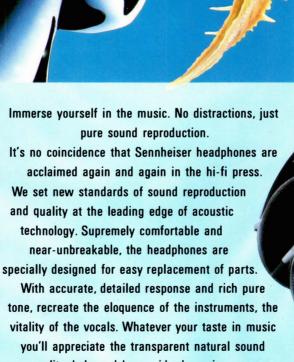


HD 320 Part of the new generation of dynamic hi-fi stereo headphones, the HD 320 has ergonomic styling with a sound quality that is designed to optimise transparency and clarity, whilst ensuring a strong bass



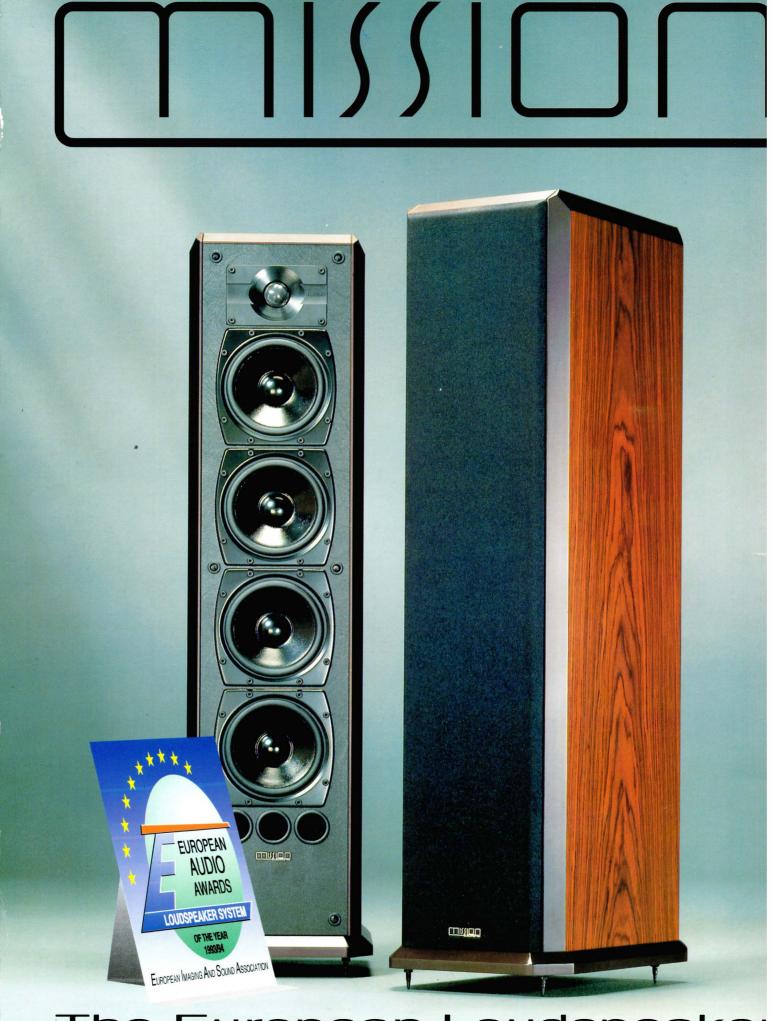
HD 560 II "A detailed and open headphone with the ability to recreate the power and depth in a piece of music. Hi-Fi Choice Oct 91.

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