

The highest fidelity. Naturally.

HD 580 Top of the range dynamic headphone using new duofoil diaphragm which virtually eliminates sound colouration.

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

HD 565

The neutral, very natural tonal response is particularly free of distortion. A standing ovation for such harmony of sound and design! Pleasant and comfortable to wear, like all headphones in this group.

Immerse yourself in the music. No distractions, just pure sound reproduction. It's no coincidence that Sennheiser headphones are acclaimed again and again in the hi-fi press. We set new standards of sound reproduction and quality at the leading edge of acoustic technology. Supremely comfortable and near-unbreakable, the headphones are specially designed for easy replacement of parts. With accurate, detailed response and rich pure tone, recreate the eloquence of the instruments, the vitality of the vocals. Whatever your taste in music you'll appreciate the transparent natural sound quality, balanced by a wide dynamic range. Now prove it. Try out our headphones for yourself. You'll be convinced. Naturally.

SENNHEISER

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

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

HD 340

wear.



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hatever your interest in hi-fi, this is the most complete and authoritative hi-fi magazine you can buy. Here's why you should trust Hi-Fi Choice to choose the best hi-fi for you.

Highly-respected equipment reviews

Our hi-fi group tests are the most thorough in the business. When we test a product, we assess every facet of its performance — the way it sounds, and its technical specifications. What's more, our listening tests are conducted under strict blind conditions, using an experienced panel drawn from the hi-fi industry.

Unique 'swing tags' mark out premium products



A product carrying the **Best Buy** swing tag is significantly better than the alternatives in its price band. It is of excellent quality and very good value for money. Watch out for this logo: it is your guarantee of quality. **Recommended** products are also very good, but not in quite the same league as Best Buys. Despite being runners up, however, they are still definitely worth considering, as they may prove to be more compatible in some systems.

Experienced writers

Between them, our reviewers and columnists notch up over a hundred years' experience of listening to hi-fi. They understand what

makes equipment tick, and are able to separate the wheat from the chaff. Barry Fox, Alvin Gold, Jimmy Hughes, Paul Messenger, Paul Miller and Malcolm Steward are just a few of our household names, familiar to all our regular readers.

An unparalleled hi-fi pedigree

Hi-Fi Choice has been choosing hi-fi since 1975. We've seen the arrival of compact disc, and the decline of vinyl LP records. We've witnessed the birth of DCC and MiniDisc, but still find much to applaud in good old-fashioned cassette tape. We've seen valve amplifiers recede from favour only to come roaring back again. In hi-fi as in life, experience counts. We've got plenty.

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CHOICE WORDS

Does your head hurt?

ound quality is a slippery thing. More slippery, in fact, than a family of eels on holiday in a bucket of extra-virgin olive oil. The nature of sound is incredibly hard to quantify, but it is capable of arousing powerful emotions. And being humans, we get insecure when we are powerfully moved by things we don't understand.

Our response to this – well, my response at least – is to ponder the human senses and the way we interpret them. After all, the main purpose of TV and audio equipment is to provide heightened stimulus to the senses; and magazines such as this one exist only to explore how and why our cortexes derive pleasure from the input of sounds or images.

I use the word 'explore' advisedly, because the quest for 'perfect' or even 'better' sound ventures often onto uncharted territory.

Why? Well, it's an inescapable fact that we know much more about the machinery which produces sound and pictures than the effect those sounds and pictures have on us. The machines are much easier to investigate than the effects. A CD player can be hooked up to a test bench without trouble; but the head cannot be calibrated so easily.

However, being unable to get inside the brain does not prevent us from knowing what works and what doesn't. The brain is like the classic 'black box' used in electronic theory. It doesn't matter what goes on inside the black box as long as we can measure what goes in and out, and establish a relationship between the two. With hi-fi, we can feed the ear known signals, then discover which ones have a pleasurable effect.

Scientifically-minded hi-fi boffins have now been experimenting with the ear long enough to know what works and what doesn't. Their data, gathered in a scientific manner, is used to support theories about designing hi-fi equipment for optimum pleasure to the ear. But they can't always prove why it sounds good;

they just know it does. Other practitioners don't even attempt to understand why a certain piece of hi-fi sounds good, or just invent arcane reasons. These are just a few reasons why hi-fi is sometimes an elusive topic to comprehend. And precisely because it is elusive, only a select band of individuals (that's you, readers) have the insight and patience to investigate this matter in depth.

Does it matter if we don't understand how hi-fi affects the brain? If we know how to get the sound we like, what's the problem? Should we stop worrying about this and instead think laterally about how to extend existing hi-fi technology into other areas which might benefit from it?

These questions and many more will tax your intrepidness in months and years to come. Meridian's 'Digital Wonderland', as tested in this issue, represents one possible future for hi-fi. And Meridian is not the only 'serious' hi-fi purveyor to be seriously investigating the promise of multi-channel sound. Another deck of Tarot cards is currently being dealt for the CD format, now that two possible highdensity mass-market successors have been announced. (More on this next month). And mainstream hi-fi manufacturers are increasingly looking outside the confines of traditional audio markets, hoping to bring the emotional power of quality sound to audio-visual areas which so far have explored only the visual. It's enough to make your head hurt; but we'll try to ease the pain as much as possible.

Before I go, allow me to apologise that page numbers indicated on the Directory

Introduction are slightly at variance with reality. Normal service will be resumed as soon as possible!

Stan Vincent, Editor



March 1995 No. 140

THE FRONT END

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N

"I love the smell of news in the morning... it smells of victory." At Hi-Fi Choice it also smells of solder and wood-glue.

Includes Audio Innovations P1 phono amp and the stunning Blue Room House Pod speaker.

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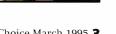
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As reported by our man on the hi-fi frontline, Malcolm C Steward

High Density CD format proposed

Interview of the example of the exam

Early documentation suggests that Philips and Sony are looking beyond straightforward music reproduction. The high density CD can hold over two hours' worth of MPEG-2 quality video along with compressed digital audio and sub-titling. The computer industry is also interested in HDCD for extending CD-ROM's capabilities.

How HDCD will affect the music-buying public isn't at all clear. One UK-based CD player manufacturer, who sources components from Philips, told *Hi-Fi Choice*: "We've not heard a peep out of Philips about HDCD." A spokesperson for Philips' UK PR company subsequently said: "What happens regarding music CDs really depends on the recording companies. They have the options of putting around four discs' worth of music on one HDCD (which they're unlikely to do) recording in fivechannels at higher sampling rates, or combining video and music on a single disc." He confirmed that HDCD players would still play current CDs, so existing music collections won't become redundant.

IД

The arrival of MiniDisc and DCC initially generated uncertainty among buyers about future music-carrying formats. The announcement of a proposed new CD format by Philips and Sony looks set to muddy the waters further. The companies plan to finalise the proposed specifications for HDCD by mid-1995.

Stop Press: It's Disc Wars! A conglomerate of manufacturers (Thomson-TCE, Toshiba, Matsushita, JVC, Pioneer, Hitachi) have joined forces with several Hollywood studios to announce Digital Video Disc, a double-sided 120mm disc claimed to store up to 10 Gigabytes, while maintaining backwards compatibility with conventional CD. The standard is expected to be finalised by March. Lookout for more details next month.

Golden Retriever

Sinclair-Wood Associates has adapted its *Retriever* Broadcast CD Automation system for domestic and industrial users. The system (which includes a Denon *D1200F* 200-disc CD auto-changer, software and cables) requires an IBM PC-style computer running Microsoft *Windows* to control it.

Retriever allows users to build a selection of music programs by programming the PC with details of the required tracks from the changer's bank of 200 discs. Parameters include Artist, Title, Style, Year and so on. This enables you to construct a program that would, for example play only tracks recorded in 1982 by female rock singers. Ambitious ravers with a passion for exercising their keyboard skills can expand the system to run two *D1200Fs* and gain access to the contents of 400 CDs.

SWA quotes £1500 as a likely price for a single D1200F set-up suitable for ambitious party animals. (01635) 873309 or e-mail to 100414.3631@ compuserve.com



Now, that's what I call a compilation!

The Epos crowd

pos Acoustics has finally launched the £1,505 *ES25* after an elephantine gestation period. The *ES25* adds a floor-stander to the popular range that include models *ES14* and *ES11*. First demonstrated at the Winter Consumer Electronics Show in Las Vegas, the *ES25* follows



its predecessors' lead by using drive units exclusively developed for the design, along with a minimalist crossover network. The driver lineup comprises a 25mm alloy dome tweeter, a 165mm midrange driver and a 200mm bass unit.

The latter only handles low bass frequencies, rolling off sharply at 300Hz. It doesn't rely upon boundary reinforcement to deliver its optimum balance, and can produce prodigious LF in a freestanding position. The *ES25*'s speaker terminals allow flexibility for different wiring configurations tri-amplification is recommended. \mathbf{G} (01705) 407722

God speaks from Scotland



No smoke signals from Linn's new pre-amp, the Wakonda

Demonstrating its uncanny skill for christening products with eccentric names, Linn has released the Wakonda remote-controlled pre-amplifier. Named after a Red Indian god, the Wakonda incorporates the Brilliant switched mode power supply found in Linn's more expensive kit. The pre-amp comes in line-level-only and phonoequipped versions priced at £524 and £593 respectively.

Wakonda draws on the development of Linn's Majik control

amplifier, with respect to surfacemount technology, flexibility and upgradeability using *Sneaky* modules (that's in addition to the line driver or line receiver stages from Linn's *Knekt* multi-room system). The *Wakonda* also has a specially designed integral headphone socket, whose output stage, the makers say, will not degrade the source signal if the latter is also being routed to the pre-amp's main outputs. (0,000) 888909

JBL sweetens the listening room

wo new high-end loudspeakers from JBL aim to banish the traditional stereo hot-seat. Instead of a 'sweet spot', they provide a 'sweet area'. Luxuriating in the grand title of Stabilised Imaging Loudspeakers, the *S2600* and *S3100* use 'leading edge acoustic science' to provide a wider soundstage area so that off-axis listeners — the folks sitting at either end of the sofa — can also appreciate decent imagery.

The technology used in both models derives from the fabled *Everest DD5500* monitor. The SILs use compression drivers and asymmetrical horn loading to generate constant sound pressure levels over a wide listening area. The £4,500 *S2600* and the £5,700 *S3100* both incorporate titanium diaphragm high-frequency drivers coupled with fibreglass composite bass drivers — the *S2600* is equipped with a 12-inch unit while the *S3100* holds a 15-inch unit.



Stabilised Imaging from JBL and the new S2600 and S3100 loudspeakers

Both speakers offer high efficiency — 92dB for the *S2600* and 94dB for the *S3100* — and are biwirable. Impedance is six Ohms and, in keeping with JBL's rock monitor heritage, power handling isn't a problem: they'll endure a beating from amplifiers delivering up to 400Watts per channel. (0181) 207 5050

Marantz rolls out a barrel

A barrel of new products that is, including several exotic and intriguing new releases.

Coming in June is the *CD-23* CD player. Priced at £4,000, this boldlooking, minimalist, top-loader features a *CDM9* Pro transport mechanism and a *DAC7* D/A converter. Its output stage uses a discrete version of the Marantz Hyper Dynamic Amplifier Module, which claims to outperform conventional operational amplifiers in key areas. HDAM's transient response is said to be eight times faster than the popular 5532 opamp, and the circuit gives a 4dB improvement in signal to noise ratio.

Available now, for £3,000, is the PM15 integrated amplifier. Built on a die-cast copper-plated chassis for improved performance, the PM15 is no shrinking violet: it has an RMS power rating of 150Watts per channel into an eight Ohm load, rising to 250W per channel into four Ohms. Inputs include a moving magnet/moving coil phono stage, along with six line-level connections and two tape circuits, controlled by an independent selector.

In the more affordable bracket are the *DC-1010* and *DC-1020* dual units. These slim-line (77mm tall) boxes shoe-horn a front-loading CD player and an auto-reverse cassette deck into a single case. The *DC-1010* is available now and costs £500, while the *DC1020* (shown below) adds the convenience of a motorised drawer. **2** (01753) 680868



Update

a striking loudspeaker design that eschews the traditional wooden cabinet. It uses a mineral polymer material for its enclosure and stand, to provide both visual appeal and a detailed, open sound quality. A leather-covered front baffle and polished hardwood frame further enhance its appearance. The cabinet, which is ported, houses a 200mm bass driver and a 28mm doped plastic cone tweeter. These integrate through a hardwired, bi-wirable crossover using polypropylene capacitors and aircored inductors. 🕿 (01935) 823694.

Danish loudspeaker manufacturer Jamo now offers a range of cables to connect your speakers to your amplifier. Four types are available, all using multi-conductor oxygenfree copper cable. The range starts with AG075, an 0.75mm cable, costing £0.99 per metre. AG150, a 1.5mm cable, costs £1.49 per metre, while the 2.5mm AG250 costs £1.99 per metre. The heavy duty 4mm AG400 tops the range and costs £2.99 per metre. (2) (01327) 301300

It is with great sadness that we have to report the death of Mukul Shah of Musical Images in London. He will be deeply missed. Our deepest sympathies go out to his family, friends and the staff of Musical Images.

Due to administrative difficulties, there have been a number of price errors in both the Simply Systems supplement and the recent loudspeaker group test. We aim to eliminate all such errors, and apologise for any inconvenience we may have caused our readers.

Finally, sincere sorries to Chimera for getting the company's phone number almost completely wrong. In fact, the real number is (o181) 444 1951. Please disregard any previous numbers we've quoted!.



The *DC-1020* is just one item from Marantz's intriguing new product range. It incorporates a CD player and auto-reverse cassette deck in one slim-line box. Its sister model, the *DC-1010*, is now available in the UK. If home taping is your bag, here's the place to start.

YOU MUST READ THIS!

Perusing Hi-Fi Choice is the best way to acquire instant guru-ship in matters audiophilical, but you won't be a complete oracle of consumer electronics wisdom until you have also read our sister magazine HOME ENTERTAINMENT, which will tell you everything you need to know about large TVs, Nicam videos, Dolby Surround, satellite dishes, cable gear and other stuff. March issue on sale Friday February 17th.



The sound of Sernheiser

A showcase of fine ear-wear from the company which celebrates its 50th anniversary this year.

ew companies in the audio industry command a reputation as high as that of Sennheiser. Beyond any other, this brand-name summons up images of quality headphones — for the ordinary listener in the street as much as for the audiophile or professional studio engineer.

This German company has produced headphones and microphones since its early days in an old farmhouse near Hanover, 50 years ago. Over the years, Sennheiser has adhered closely to its policy of producing highquality, innovative products that are both reliable and competitively priced. Yet Sennheiser also produces some of the most luxuriously exotic reflections of the headphone makers art. Here we focus on key models from more than 20 in the company's range. Other aspects of the Sennheiser story are told in *Pocket Power*, the supplement accompanying this issue of *Hi-Fi Choice*.

Orpheus: Go with the glow



£9,652 is a substantial sum for a set of headphones, but the electrostatic *Orpheus* system is more than just a way

to listen discreetly. In fact, it's more than just an accomplished electrostatic, since in exchange for your hard-earned you also get a dedicated valve energiser cum amplifier cum DAC. Moreover, this product is as much artistic statement as it is hi-fi esoterica.

Looking like a stainless steel and chromium amphitheatre, the casework contains a Philips BitStream D to A converter in addition to a single line-level input, while the *Orpheus* headphone itself is made from beech, gold and almost gossamer-thin sheets of honeycombed glass.

A strictly limited edition, the *Orpheus* headphone combination has been applauded by critics and buyers alike as one of the best headphones ever conceived.

For more information on Sennheiser products, or the name of your nearest dealer, please call 01628 850811.

HE60/HEV70: High-tech headware



In the best traditions of the space programme and Formula One racing cars, exotic technology can

often 'filter down' to a wider audience. So it was that *Orpheus* became spiritual ancestor to Sennheiser's superb *HE6o/HEV7o* electrostatic headphones. This £1,000 combo draws heavily from the *Orpheus* project, using a Class A MOSFET amplifier and ALPs potentiometer in the purpose-built *HEV7o*, while the luxurious *HE6o* headphone combines advanced micron-thick gold diaphragm technology with a velvet and leather exterior.

HD 580: Definitely dynamic



continuous programme of leading-edge research and development has also improved the

Sennheiser's

performance of dynamic headphone designs. The £190 HD 580 Precision is the flagship of Sennheiser's current dynamic headphone range, and deploys a completely new transducer design. This uses two Mylar films to produce one rigid diaphragm, for reduced distortion, and it also benefits from a new Neodymium Iron magnet for better control of low frequencies. Even the leads are interwoven with Kevlar for strength — structural rigidity is a key feature in this design.

IS 850: Look ma, no wires!



The new *IS 850* headphone (£830) is unique for combining the convenience of cordless operation with

the sound quality of "tethered" 'phones. This is achieved by using digital infra-red transmission and leaving digital to analogue conversion to be performed on the headset itself. This distinctive dynamic headphone operates on a pair of AA batteries, and contains all electronics needed to control volume and balance, in addition to the Crystal Delta Sigma DAC. The infra-red transmitter 'base-station' contains an analogue-to-digital converter for line-level sources, while digital CD signals can be transmitted directly to the listener.

HD 25: Closed, not closed-down



Although Sennheiser can claim to have made popular the now-dominant openback headphone (which dates back all the way to the *HD 414* in 1968), the company has not abandoned

the closed back design for use in noisy environments or for studio mastering.

The *HD* 25 was originally designed to be used in professional high-quality monitoring applications. The domestic version, the £144 *HD* 25*SP*, combines all the advantages of a classic closed headphone, with ruggedness enough for semi-professional use in clubs and discos. Plus, it means you can play music while the rest of the family watch TV!

5 Series: The new pretenders



Sennheiser's resolute high technology stance means that products are continually upgraded. The latest products

to undergo transformation are the three 5 Series models, the £90 535, £110 545 and £130 565. The three headphones in the range all sport the new Duofoil diaphragm, developed for the *HD* 580 Precision, while both 545 and 565 use copper-clad alloy wire drive coils for superb transient response. The 565 benefits additionally from selected drive units and the *HD*580's 99.99 percent pure OFC leads, woven with Kevlar.

WINTER CES REPORT

VEGAS VETTED Malcolm C Steward with news of all that was good at Winter CES

t this year's Winter **Consumer Electronics** Show in Las Vegas, the most exciting hi-fi products came from loudspeaker manufacturers. Rewardingly, British names were well to the fore, with perhaps the most fascinating debutante being the Kinaston model from Celestion. In a fittingly glitzy fashion, the Kingston's appearance was a real eye-opener. However, unlike many of Neon City's loudest attractions, this had depth and substance: not only did it look outstanding, it also sounded extremely engaging.

The Kingston represents a continuation of Celestion's pioneering work with cabinet materials, and uses an aggregate (Alphacrystal) enclosure shaped like a bulbous fin. A brief audition suggested that this design, which has no parallel surfaces, does much to eliminate smearing and coloration. Its bass sounded notably fast and powerful, especially considering the modest dimensions of this two-way. Vocal recordings seemed unusually open and expressive. The speaker will retail in the UK for around £2,000.

Expatriate Glaswegian Roy Hall had several treats in store for press visitors to the room of his company, Music Hall. Among these was the new Epos *ES25*. This imposing, in moving magnet and moving coil versions, these will sell in the UK for around £100 and £120 respectively. Another noteworthy item was Creek's remote volume control, which could be used to connect, say, a CD player and power amp system. It will sell for around £100. There's a similarly proportioned headphone amplifier in the pipe-line, as well as a clever add-on device for turning stereo power amplifiers into bridged-mono amplifiers.

Lilliputian boxes were also creating interest in the Audio Alchemy room. The American outfit had many products on display, but most interest centred on the new DACMAN D-to-A converter. Intended as an upgrade for low-to-mediumpriced CD players, it has autoswitching optical and electrical inputs, with captive output leads from Tara Labs. It uses a Crystal Semiconductor receiver and DAC chips, and comes with an external power supply. US price is \$129 (approximately £84). For more affluent digiphiles, Audio Alchemy was showing its third generation DDE - the Digital Decoding Engine v3.0 — which features a Pacific **Microsonics High Definition CD filter** and Analog Devices' 20-bit 1862 DACs. Other products included the VITB (Vac-in-the-box), Vinyl to Analog converter phono pre-

The Ministry of Daft Captions presents: neena, neena, neena, neena DACMAN! (Well, it seemed funny at the time...)

floor-standing, three-way sounded soberingly muscular and musical, driven for the occasion by Creek *A*42 power amplifiers.

Hall was also showing another Creek product that would gladden the heart of any vinyl junkie: the pocket-sized, fully discrete *OBH-8* phono pre-pre-amplifier. Available amplifier, and the *HPA v1.0* headphone amplifier.

New speakers from KEF featured some slick industrial design. Particularly outstanding in this respect were the ceiling-mounted *Ci200QTs*. These respond to a musical input by lowering themselves automatically from their



mountings rather like inverted popup car head lamps.

The revived *Coda* range has grown from one to three speakers with the addition of the *8* and *9* models. Expect to see these in the UK around April or May, priced at approximately £200 and £300 respectively. At about the same time the new *Reference Model 4* will appear, costing 'considerably more than the *Codas.*'

The Phil Jones-designed Platinum speakers, mentioned in last month's news pages, were making glorious noises on demonstration in the Sahara Hotel. Looking exquisite, the *Solo* two-way bookshelf model was going lower and louder than many floor-standers I've heard. 75 US dealers and distributors from 28 countries took on the range, but noone from England signed on the dotted line. One company made an appointment but failed to show up. Big mistake, guys.

Another surprise from another loudspeaker manufacturer, Mission,

wasn't a loudspeaker, but what promises to be the final prototype of the AV-Gram. This unassuming device looked outwardly like a simple support for a TV monitor, but it does rather more. Tucked into the compact cabinet were a stereo subwoofer, a centre channel speaker, five-hundred Watts of amplification, an AM/FM tuner, Dolby Pro Logic and musical DSP stages, as well as two equipment shelves. This Trojan Horse-like home entertainment centre incorporates the Cyrus Bus communications system, which allows it to integrate with other similarly equipped components.

However, the most ingenious (or daftest) product at the show had to be the Timisis Life Clock, which counts down the remaining hours and minutes of your statistical lifetime and issues motivational messages while doing so. It struck me as the perfect gift for all those audiophiles who spend too much time tinkering with their systems...

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FREETA



PEL

Holy home-recording giveaway, Batman it's the amazing Maxell UDII-CD tape, worth £1.29! And it's FREE* to Hi-Fi Choice readers with the April 1994 issue. Don't miss out, reserve your copy now.

AND JUST LOOK WHAT'S INSIDE NEXT MONTH'S ISSUE:



D PLAYER EXTRAVAGANZ

Eight of the finest £300-£400 CD players are put through Paul Miller's rigorous test procedures. Gasp! As we spare no effort to find out which measure up. Watch! Those digits squeal while our listening panel checks out each machine. Denon, Marantz, Sony are just three of the brands on test.

SMALL BUT BEAUTIFULLY FORMED

Paul Messenger throws out some paperbacks in anticipation of eight budget bookshelf boxes from £100 to £250. Full measurements and results from the blind listening panel will attempt to answer the perennial speaker question. Candidates include new models from Mission, Mordaunt-Short and Tannoy.

DIG THOSE DIGITS

Psst! Love the Meridian Digital Active Speakers featured in this issue, but can't match the price tag? Then try the new Philips all-digital speaker system for size. It's smaller, it's cheaper, but is it any good? Will it make Paul Messenger switch from vinyl to polycarbonate? Find out next month!

PLUS.

 Renaissance Walkmen: Philips' *DCC 170* personal faces up to mini MiniDisc players from Sharp and Sony.
 Sessions reviews on Arcam's new *Delta 290P* power amp and Heybrook's latest *Heystak* floorstanding speaker — and lots more.

April 1995 issue on-sale Friday 10 March

We would like to give the whole world a free gift, but due to administrative reasons, overseas newstrade copies will not have a tape on the cover. However all UK newstrade copies and worldwide susbcription copies will come complete with this handy, magnetically-enriched, cassette-deck accessory.



Choice SESSIONS

This month's magazinual dip into the hi-fi jamboree bag

Audio Audio Innovations P1 Phono Stage

 PRICE: £299
 Superb addition to lineonly amps for LP fans; highly involving sound.
 Be prepared to get no sleep while you rediscover your record collection.

or anyone with a passion for vinyl, dedicated phono stages are a godsend. Since the advent of the CD player and the subsequent rise of CD-only systems, the number and quality of line-level-only preamps has grown. Indeed, it occasionally seems that decent preamps with decent phono stages are a dying breed. As a result, a number of companies have started to make dedicated high-quality phono-to-line stepup devices, some solid state, some using valves. The Audio Innovations P1 falls into the second group. As with other amps from Audio Innovations, the P1 is a quality product throughout - good components have been used and the RIAA equalisation curve has been accurately matched. More importantly, it sounds good.

The P1 is housed in Audio Innovations' familiar casework, with the internal components on view, neatly laid out. The circuit uses two valves (an ECC88 and ECC83), lifting a measly moving magnet output to line level. With average use (Innovations reckon on four hours a day), the valves should last about four years. Don't worry if you use a moving coil at the front end; by the time you read this, a matching step-up transformer, the *T1*, should be available at about £60-ish, which will give you an MC-to-line stepup for about £360.

A single knob on the front turns the unit on, and then all you need to do is play records. It's as simple as that. And once I started playing records I found it difficult to stop. There are few pieces of kit which warrant sheer unadulterated pleasure in use, and this was one of them. A surprising amount of longunplayed vinyl passed under the stylus while I had the P1 in my possession. Its greatest strength is that it sounds so natural. Background noise was absent until the volume was turned full-up, and there was no hint of any graininess about the presentation. The other common 'nasty' – 50Hz mains hum – was also absent, allowing an unfettered enjoyment of low organ pedals.

Dynamics were well handled, with an ease and sense of space which many other phono sections, especially 'on-board' ones, would struggle to match. The *P1* was exemplary, with a fine balance of low level information, and just the right amount of 'zing' when needed.

The best test is, perhaps, how long it stayed on. After all, if you can't listen to it for long, it can't be any good, can it? Well, it went on when it arrived, and wasn't turned off and unplugged until it had to be sent back. The *P1* will put the life back into your record collection, and is sure to make music for a long time to come.

Jimmy Hughes

Audio Components Ltd, Albany Court, Albany Road, Granby Ind. Est., Weymouth, Dorset DT4 9TH 2 (01305) 761017

Treat your vinyl collection to Audio Innovations' P1, and discs will never gather dust again

Sessions

Orelle SA-100 integrated amplifier

Clean, natural, articulate sound.
 No phono stage.

relle has excelled itself with the new SA-100 integrated amplifier. Aimed at the serious enthusiast on a tight budget who wants superlative sound quality rather than features or facilities, the *SA-100* offers a clean, powerful sound that is refined yet tactile and dynamic. Listening, you'd almost think that it costs two or three times the price, such is its clarity, naturalness and presence. Tonally, it sounds full and open, with excellent separation of voices and instruments. It's very clean and lacks unwanted hi-fi brilliance, but doesn't sound overly polite or bland. Quite the opposite; it sounds immediate and focused, but also relaxed and friendly.

Bass is firm and articulate, impressing with its depth and sheer weight. Output is 50W per channel, and the amp is directcoupled, with no capacitors in the signal path. Six line inputs are offered (there's no phono stage), and the output uses power MOSFETs. The toroidal mains transformer must be one of the largest ever fitted to an integrated amp – it's huge! This gives the amp good power reserves, and a feeling of smoothness and ease even when pushed hard. Board layout has been designed to keep signal

paths very short, and a nonmagnetic aluminium chassis is used to reduce the adverse effects of stray eddy-currents.

In use, the amp barely gets warm when played at moderate power levels. And despite the use of a large mains transformer, there's virtually no mechanical buzz audible, even if you sit close by. One set of heavy-duty gold plated banana sockets are fitted for the speaker output, and there's no headphone socket. The emphasis is on simplicity and performance, not features, and it seems to have paid off. The Orelle SA-100 is easily one of the best integrated amps currently available; it has all the muscle one needs for rock, plus bags of finesse for classical. This is a very special amp! **Jimmy Hughes**

Orelle Hi-Fi, Unit 12, I-MEX House, 6 Wadsworth Road, Perivale, Middx UB6 7]J. ☎ (0181) 810 9388



PRICE: £699
 Clean, natural, articulate sound. A single-ended bargain.
 No phono stage ;

little else at the price.

hough it was only founded earlier in the year, Gamma really pushed the boat out last autumn. The Slough-based company launched no fewer than ten new products at the Hi-Fi Show. One among them was a diminutive integrated triode amplifier, the *Gemini*. Sporting three line inputs, a tape output and a measly 7Wpc power rating, this is one of those minimalist amps which must leave many high-end solid-state buffs wondering whether they really need those steroidpumped super amps.

Switching the *Gemini* on provided no surprises. No LEDs glowed, no sparks flew, no hum filled the air. Peering through the ventilation slots in the casework revealed the nowglowing valves, all five, warming to their impending task making music.

The Gemini is a single-ended design, and for many, that will be reason enough to buy it even unauditioned. Those with more cautious wallets are likely to part with their readies just as happily once they've heard it. Single-ended working is perhaps the simplest, even if not the most efficient, way of amplifying an audio signal. With good components to get the best out of the design, the Gemini is a real bargain at £599.

In sound quality, the *Gemini* is a peach. Switch it on, leave it for a couple of minutes to settle down, and (once run in) it will give a truly amazing sound. CD, radio broadcasts or tape can all The Gamma *Gemini* is living (!) proof that size doesn't matter

sound stunningly good through this device.

Allied to a good CD player and some efficient speakers, the *Gemini* will charm the very best out of your music collection. Bass is strong, tight and very clean for such a modest design. It may lack the ultimate in welly, but that's to be expected with 7Wpc you'll need indecently large horns to run to realistic volume levels. The midrange is very open and free, giving remarkable insight into the music, especially vocals and solo instruments like flute, oboe and some of the brass, which can be very difficult to reproduce convincingly. At the top end, triangles decayed quite freely and naturally. Dynamics and low-level detail were startling in their realism, too.

It's difficult to fault the Gemini. Sure, it doesn't quite have quite the beguiling qualities of the more unaffordable designs, but then, for £599 you'd be hard-pressed to match this design for sheer sound quality and enjoyment. **Chris Beeching**

Gamma Acoustics, Ivy Lodge, 81 Sussex Place, Slough, Berks SL1 1NN 2 (01753) 526939



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BOSE LIMITED, TRINITY TRADING ESTATE, SITTINGBOURNE, KENT ME10 2PD



your CDs are properly clamped for a good clean on Maxell's *HydroBath*

Accessory Maxell HydroBath CD Cleaner

PRICE: £30
 Effective cleaning action without contact.
 Disc clampcould be more positive.

leaning dirty CDs is trickier than it looks; it's easy to scratch the soft polycarbonate surface in the process. While these fine scratches may not affect the playing quality of a disc, they can spoil its appearance. Maxell's *HydroBath* is unique, as it cleans without contact. It's like a washing machine for CDs; the first stage jets special Maxell cleaning fluid on the disc surface as it spins at high speed. After 30 seconds, it then goes into reverse and spin-dries the CD, leaving it virtually dry. The whole process is automatic and takes about a minute.

The *HydroBath* is easy to use and extremely effective at removing finger marks and dust from the disc surface. Sufficient fluid is supplied to clean about 100 CDs, but for maximum efficiency you need to treat discs in batches, rather than just one or two, because the pump that applies the fluid to the disc only works if a sufficient amount is used. A long cleaning session (say, 20 or more CDs in quick succession) may cause the cleaning fluid to froth and leave foam remains on the disc surface, so it's a good idea to manually remove any excess foam while cleaning is in progress. In addition, it's very important that the CD is firmly anchored before cleaning starts. Otherwise, it can fly off the turntable during operation with dire results.

One particular disc with an over-sized centre hole came off during the wash process, and suffered slight damage as it skidded around the inside of the *HydroBath.* Given that this is likely to be a relatively common problem, Maxell should consider redesigning the disc clamp or add a safety ring in the lid that would stop the CD from jumping off the centre spindle.

An 'Off button would also be useful, should the disc clamp fail. However, on normal CDs, the *HydroBath* proved highly effective at removing fingermarks and debris, leaving disc surfaces spotlessly clean and improving sound quality. *Jimmy Hughes.*

Maxell Europe Ltd, 3a High Street, Rickmansworth, Herts WD3 1HR 2 (01923) 777171

Celestion MP1 speakers

PRICE: £149
 Clear, powerful sound that isn't too brash.
 A slight compression in the middle; distressingly ugly.

retty they ain't. Looking as if they had just landed from the Planet Hi-Fi, the new Celestion *MP1s* tilt at a funny angle, stand on two weird feet and look as flimsy as cling-film. But before Celestion fans get out their poison pens, it must be said that looks can be very deceptive.

Celestion suggests that the MP1s can be used as a front stereo pair, with or without a subwoofer, or as surrounds in an AV system. Both suggestions were therefore tried. As a front pair, the need for a subwoofer is a matter of taste; they can certainly provide a hefty dollop of bass that will make you think twice about their size. The MP1s chugged along quite happily to the sound track of The Nightmare Before Christmas, with a clear enough sound to allow you to hear all the instruments. When turned up loud, they still held control over

the music. The treble never sounded too bright, yet remained soft enough to be pleasing to the ear.

Only two problems were noticeable on listening. First, there tended to be a slight compression of the midfrequencies, especially noticeable on Simon and Garfunkel's *Mrs Robinson*. And second, the *MP1*s are betrayed a little by their size when it comes to projecting a large soundstage. Close up, the soundstage was well defined and instrument placement superb. At about eight feet, however, the definition started to decline.

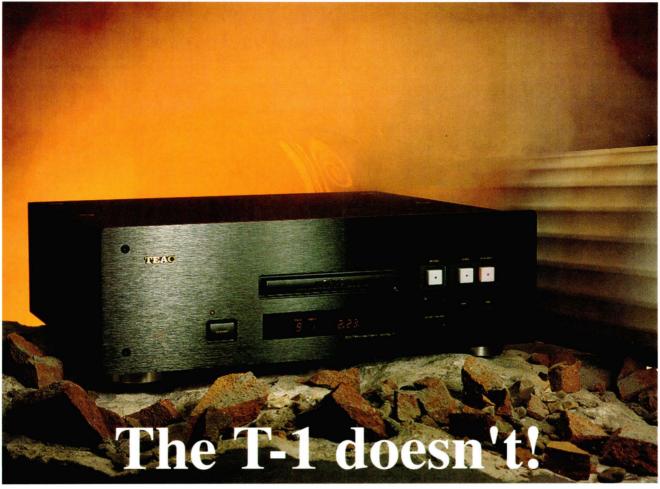
As AV main speakers, they handled all the rustles and chains at the beginning of *Jurassic Park* very well, retaining the clarity and timing they showed with music. For those who feel a bit let down by having small speakers at the front of their system, *MP1s* should be tried as surrounds. It is in this capacity that they really shine. If you have bright, powerful main speakers, the clarity of the *MP1s* will complement them very well indeed.

Rob Tribe

Celestion International Ltd, Foxhall Road, Ipswich, IP3 8JP 2 (01473) 322222



POMPEII ROCKS



Even in the shaky surroundings of old Pompeii the New TEAC T-1 CD Transport would still have delivered the goods.

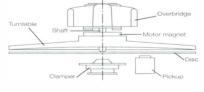
The T-1 places the acclaimed vibrationfree VRDS mechanism within reach of those looking for the cost effective path to CD upgrades.

What sets the VRDS mechanism apart from standard CD players is its ability to reduce the vibration induced in the spinning disc.

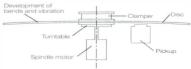
As the diagram on the right shows, a normal CD transport of the type used in budget and high end players alike, only clamps the CD at its centre.

As the disc itself is rotating at high speed it oscillates and vibrates making it difficult for the the pickup lens to track the minute pits on the CD surface with the necessary accuracy.

VRDS Mechanism



Standard CD Mechanism



TEAC VRDS Much of the information available may be read incorrectly or in a corrupt form, contributing greatly to distortion within the signal that is fed to the DAC.

The VRDS mechanism significantly reduces this effect by clamping the whole width of the disc thus reducing the vibration that causes jitter.

This all adds up to a Transport that does the job of retrieving information better than any other comparable drive on the market, providing your DAC with the most accurate signal possible.

Because the T-1 does give you one of the best mechanisms in the world, you can buy in confidence knowing that you have the perfect source for any DAC upgrade, now or in the future.

If it was available to the ancient Romans they would probably still be using it now - in spite of earthquakes!



Sessions

Blue Room House Pods are not boxy, but they're good!

CD PLAYER Marantz CD-16

PRICE: £1,400
 Superbly built player that offers a slick performance.
 Can sound sluggish in the wrong system.

hen it comes to high-mass CD players, Marantz has got it down pat. Just try bench-pressing a brace of *CD-10s* or *CD-15s* and you'll see what I mean. At a mere 13kg, the new £1,399 Marantz *CD-16* is clearly no lightweight, but it still weighs less than either of its stablemates.

Shaving balanced analogue outputs, 3.8kg and some £2,100 from the basic specification of the even more up-market *CD-15*, the Marantz *CD-16* uses two DAC7 bitstream chips allied to Marantz's own HDAM amp circuits — it isn't just a scaled version of the *CD-10*, which has a single DAC7 chip.

The *CD-16* also sports a copper chassis and the new sleek, bigbuttoned look which is common to high-end Marantz styling. Aesthetes have disputed the wisdom of this minimalist styling, and I admit that I would swap the cue and review buttons for the repeat and display-off buttons. But it does have a certain elegance.

Straight out of the box, the *CD*-16 is warm and rich, but far too stodgy and oddly paced. Were it not for the improvements that come from a thorough warm-up, the player would have been taken out and shot for crimes against the highend. But after several hours of continuous disc play, its leadfooted performance suddenly fell away and was replaced by more smoothness and sophistication.

The *CD-16* is a transparent and deftly focused player with a powerful sense of scale and weight. This lends a sense of realism to instruments, especially strings and woodwind – some of the most difficult instruments to reproduce accurately. That's rare at this price level, but happens to be sadly tempered by a lack of absolute openness to the soundstage, which can obtain from a good transport/DAC combination.

The *CD-16* is seriously system dependent. In a system that stresses clarity and musical elegance, the *CD-16* will shine like a true high-end star, but in a heads-down boogie-based system, it will sound a trifle sluggish and even arhythmic, especially when compared to the best similarly priced one and two box CD players.

However, don't let this distract you from the fact that this is a seriously good CD player. If you value the cool, satin sophistication that's often associated with valves, but demand something built like the Ark Royal, then the Marantz *CD*-16 is by far the cheapest option this side of the very best in US high-end gear.

Alan Sircom

Marantz Hi-Fi UK Ltd. Kingsbridge House, Padbury Oaks, 575-583 Bath Road, Longford, Middlesex UB7 0EH. 2 (01753) 680868.



Blue Room House Pod

PRICE: £895, STAND £95
 Fine imaging; sculptural looks; groovy stand; colours; options.
 Speakon connectors; height.

he House Pods first came into the Choice offices for our Prestige Prezzies feature in issue 138, but as that was a review-free feature and the speakers were just photographic samples, we didn't get a chance to hear them. However, the quote from The Orb in the accompanying literature, combined with their looks, meant that this situation just had to be remedied.

Produced by the Blue Room division of B&W, the £895 *House Pod* is the smaller of two models. It can be either wall-mounted or supported by the £95 *Sputnik* stand; the latter is made up of three cast alloy spike legs that screw into threaded inserts on the *Pod*'s base.

Pod cabinets are hand made from GRP and are available in four high gloss colours: red, blue, black and white (pop pickers among you may have noticed a white pair on The Grid's *Swamp Thing* video). The unusual shape isn't just for looks, it means that internal standing waves are discouraged and makes for very low cabinet resonance, as well as minimal refraction. These are all factors that should add up to a pretty impressive imaging.

The *House Pod*'s driver complement comprises a 26mm

aluminium dome tweeter and a 160mm Kevlar mid/bass unit. Regular cable terminals are dispensed with in favour of the Neutrik Speakon, a bayonet style connector that can't be accidentally pulled out but discourages fat cable.

Sitting atop the Sputnik legs, the House Pods are a mere 70cm high, so the tweeter is quite a bit lower than my ears when I'm sitting down. However, the image they throw up makes this almost irrelevant. With a good disc, they will create as much space and height as taller designs. There's no shortage of bandwidth either – I hadn't expected anything like the depth and solidity of bass that this relatively small cabinet dug up. The Pod's balance is pretty neutral and quite easy to alter with different cables. I started off with some solid core which brightened things too much, and eventually settled on some nice but inexpensive stranded stuff. This speaker is nicely integrated, reasonably dynamic and coherent. The bass does occasionally sound like it's coming out of a spherical cabinet, but is on the whole fast and tight; characterless deep bass is not available at this price.

The House Pod combines style and sonic integrity in a very elegant package. Unusually though, for such a sculpturallooking speaker, it is worthy of the enthusiast's attention especially if you happen to appreciate good imaging. Jason Kennedy

Speakers Corner, Unit 11, Spectrum Business Park, Parkwood Industrial Estate, Maidstone, Kent ME15 9YP. (01622) 677773

Like this river,

ach

ORMON

our new compact floorstander Ebbs and *Flows* quite naturally.

Uur new compact floorstander, Castle Severn, is at one with its namesake. A blend of custom-designed drive units, sophisticated circuitry and downright cunning internal design make for an easy to listen to, and easy to position, loudspeaker system.

It's quite natural on the eye too, a narrow profile of elegant proportions clothed in a selection of real wood veneers. The hardest part is deciding which one.



Castle Acoustics Limited. Park Mill. Shortbank Road, Skipton, North Yorkshire BD23 2TT, England. Tel. (01756) 795335 Fax. (01756) 795335

Record review

Bela Bartok: Concerto for Orchestra/Reiner RCA Living Stereo LSC 1934

ritz Reiner's classic account of Bartok's *Concerto for Orchestra* created a sensation when first released on LP. It was recorded on 22 October 1955 in genuine stereo, and despite the passage of years, it still sounds superb.

Reiner had been a close friend of the composer since 1905, and was instrumental in the commissioning of the *Concerto* by Koussevitzky in 1943. At that time, Bartok was living in the US, exiled from his beloved Hungary, and at a low ebb both spiritually and physically. He was, in fact,

suffering from the



leukaemia which would claim his life in 1945. Fiercely proud, Bartok felt neglected and misunderstood, but the commis-

sion to write a new orchestral work temporarily rejuvenated him. He completed the score in just under two months.

Reiner's performance is confident and assured, and deserves its 'definitive' reputation. The playing is brilliant yet never slick, and there are some passionate climaxes — notably in the third movement. The original RCA Living Stereo LP is of course longdeleted, but Classic Records has produced a meticulously remastered reissue on 180g vinyl with the original artwork. Spread over two LP sides, cutting levels are high and the sound has lots of bite and impact.

The CD keeps the LP artwork, but adds the contents of a second, slightly later Reiner/Bartok record that includes the Music for Strings, Percussion, and Celeste, as well as Hungarian Sketches -RCA 09026 61504-2. The former, a real orchestral tour de force, is a natural for stereo with its antiphonal writing for two groups of spaced performers. Indeed, it wasn't possible to record this work satisfactorily until the stereo era, as the interplay between the two groups of players is such a vital part of the music.

RCA's care over matters technical means that, more than thirty years later, one can still listen to these marvellous performances with barely any excuses having to be made for the engineering. **2** 0181-766 0474 for information.

Jimmy Hughes



PRICE: £600
 Superb upgrade for any hifi system; like changing every component and buying a new music collection into the bargain.
 Dust-trap par excellence; more addictive than crack cocaine.

few moments' listening and a few sentences were about all it took. "Mana. They're for turntables, aren't they? I couldn't use them, I only play CDs and I don't use Linn or Naim gear. Anyway, they're far too pricey. By the way, your system sounds superb at the moment, what have you done to it?" With that, a regular visitor managed to pin-point the many misconceptions surrounding Mana tables while announcing that he'd fallen for the Mana effect. In short, I had done nothing to my CD-replay system, save for changing to a £600 Mana five-tier equipment table, but my guest thought that the improvements were not possible from tables alone.

The most common mistake people make is believe that Mana is only suited for turntables and *LP12*s in particular. I have been as guilty of this short-sightedness as anyone else — for many years, my *PT Anniversary* sat upon a Mana *Reference* table, but I didn't think that using Mana supports under the electronics would make much difference.

Now, I can only say that until I had the Mana equipment table fitted, my hi-fi system was at best half-cocked. Mana makes an important difference to the performance of a turntable, but makes an equally big improvement to any component. And yes, there are Mana speaker stands, too. At first glance, the high price of Mana supports may seem a steeper hurdle. But the level of improvement wrought from the acres of glass and L-section frame doesn't simply justify the extra cost, it makes the cheaper opposition appear poor value for money. Any other table is a piece of furniture, but the Mana support is very much a part of the hi-fi chain. I have experimented with the equipment slotted into the Mana shelves, to see if improvement was possible at price extremes, but I needn't have bothered as it transformed every single piece of equipment used. Although it would be hard to justify apportioning £600 for a table when your budget doesn't stretch far beyond £1,000 for a complete system, I believe that if you are spending much more on a system, or are looking towards that painful first upgrade, a Mana table is mandatory.

I wish I could determine why the Mana table works so effectively. Some say that it acts as a filter, overcoming both high and low frequency grunge from the surrounding environment, while others say that the glass acts to disperse the same grunge across the four corners of the Mana frame accurately and evenly. I can't explain the Mana effect, but at least I'm not alone, as no-one really seems to know what's going on, not even Mr Mana, John Watson himself.

What is even more frightening is that the improvements continue as you upgrade the tables. The next step for the five-tier equipment table is a £200 *SoundStage* plinth followed by one of the £150 *MiniTables* to sit on top. I am convinced that this will improve the sound of the front end still further. This highly addictive quality is the only drawback of the Mana experience, aside from it's properties as a dust-magnet.

In truth, this has been one of the most difficult *Sessions* I have ever written. The Mana equipment table is not just good, it's fundamentally necessary for good sound – no end of glib prose can express the table's importance strongly enough. At the risk of imposing audio terrorism upon the hi-fi buyer, if you don't put Mana at the head of your shopping list, you will never hear the true potential of your hi-fi system. *Alan Sircom*

Mana Acoustics, 59 Jubilee Close, Pinner, Middx HA5 3TB 🕿 (0181) 429 0118

Ruark Equinox

Malcolm C Steward swaps a cable and nearly forgets about the speakers.

ou'll rarely see a review of a Ruark speaker that doesn't include favourable comments concerning build quality and finish. And the best of it is that the praise is wholly deserved: these Southend-based members of the Guild of Master Craftsmen really know how to make speakers that look good. The £1749 Equinox has quality written large all over its handsome enclosure.

The average stand-mounted compact speaker, even towards the top end of the market, looks wholeheartedly average alongside Ruark's interpretation of the box-on-a-pole brief. Clever design means that the spike-coupled Equinox cabinet sits on and neatly encloses the top plate of its support. A number of bolts prevents a careless knock displacing the weighty cabinet from its support, but this safety measure doesn't impinge upon the speaker's sonic performance - the retaining bolts do not have the effect of mechanically short-circuiting the spike-coupling.

Another interesting and unusual feature of this well-conceived piece of audiophilia is the locking umbilical cable that connects the two halves of the *Equinox* system. Indeed, a little time spent fiddling with this appendage provided me with some interesting insights into what a major difference a minor component change can make to a speaker's performance, more of which shortly.

The cable is necessary, because the *Equinox's* crossover fits within the stand instead of the speaker cabinet, distancing itself from vibration and magnetic disturbance. Amplifier connections are made to gold-plated biwire terminals fitted to the upright, just above the wooden surround of the stand's metal base plate. It's another neat touch — there are no unsightly, dangling speaker cables spoiling your view, and youget two-metre's worth of rebate on cabling costs.

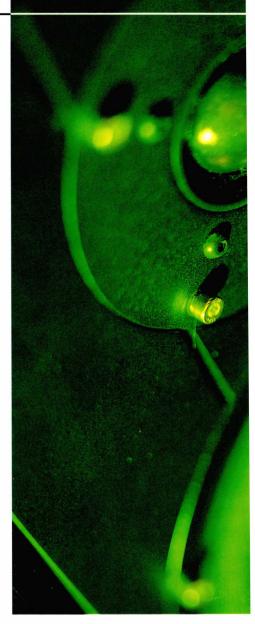
The last observation is not as flippant as it might seem. While the *Equinox* isn't a 'difficult' speaker in the traditional, amplifier-straining sense of the term, it does reveal system deficiencies and responds keenly to improvements

It's fantastic to look at, but the principal virtue of the *Equinox* is the way it disappears from your hi-fi system made upstream. To exploit it, therefore, means using the best sources and amplification you can muster, and taking care with cables. To illustrate the Equinox's sensitivity and candour, I tried it with both the factory-fitted umbilical cord and an alternative jumper-lead fashioned from XLO cable. The difference was significant. In standard mode the speaker's presentation was appealing, but there were areas in which a little ambiguity was noticeable. With the XLO leads, this – and I'd hesitate before calling it 'muddling'simply disappeared. Imagery nuts would describe the change as a greater sense of space and air around performers and instruments; 'Musicality' fans would say that the XLO lead allowed the speaker to resolve nuances and subtle events more positively, leaving you in no doubt about what the players were doing or why they were doing it. Timing, for instance, was much snappier with the 'improved' cable, which seemed to grasp the opening and closing of note envelopes more precisely.

Before you ask the obvious question — why Ruark doesn't fit XLO wire as standard — I'll tell you that the designer, Alan O'Rourke, plans toin **r**oduce an XLO-wired version of the speaker, and that he's considering offering the XLO umbilical as an upgrade for existing *Equinox* owners.

Having established that I wasn't listening to an unrepresentative set-up, I continued using the speaker with the XLO cable. Driven by my Pink Trianglemodified LP12/ARO/Clavis DC, Naim CDS and NAC52/NAP250 amplifiers, the Equinox sounded as slick as it looked. It demonstrated an unforced yet insightful approach to complex music, clearly unravelling delicate strands and contrasting subtledynamics in the busiest of mixes. Its openness and transient response made it a natural for discs such as Van Morrison's No Guru, No Method, No Teacher, where it revelled in the mix of electric and acoustic instrumentation and the music's acute dynamic contrasts. Tracks like In The Garden and Here Comes The Knight showed that the authority and purpose in dramatic passages also extended to its handling of low-level information. Gently struck acoustic guitar or brushed cymbals sounded as full-bodied and convincing as did the horn section in full flight.

Morrison's latest live album, which

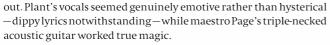


mixes musical genres with abandon and alacrity, showed that the Equinox's insight wasn't a product of artifice. This speaker digs deep for detail but it also swings and grooves. As Van switched from funk to jazz and then to R'n'B, the *Equinox* faithfully latched onto the music's shifting timing and gestalt. Its performance at the frequency extremes played a major rôle in this. The soft dome tweeter was assertive without being conspicuous, so it allowed Geoff Dunn's drum patterns to propel the music with rigorous precision. The 165mm bass driver provided a foundation that was similarly commanding, tuneful and well damped. The Equinox's low end didn't have rumble-box generosity, but there was adequate substance to keep things on a tonally even keel.

The bit that separates the bass and treble, the sector where most of the music hangs out, was equally welljudged and rewarding. The *Equinox's* mid-band seemed free from overt coloration and communicated vocal



recordings especially well. The combination of this lively, clean midrange, agile bass and responsive treble rendered Jimmy Page and Robert Plant's *Unledded* in a fittingly animated fashion. This album gave the hairs on the back of several listeners' necks a good work-



Overall, what emerged as the *Equinox's* primary strength was its lack of intrusive character. Effectively, it removed itself from the picture and allowed me to get close to the music. Rather than concern myself with the speaker's efforts, I could simply concentrate on the musical performance. And that seems perfectly rightand properwith aspeaker in this price bracket. Do note, however, that the *Equinox* will only be as good as the system driving it: to paraphrase Page and Plant, it gives *No Quarter*. Use it with suitable partnering equipment, and this handsome compact demonstrates a very generous disposition.

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Meridian digital theatre: the experience

Packing more computing power than the average PC, **Meridian's Digital Theatre** system promises the ultimate 'being there' experience for serious audiophiles. Beginning our ten-page test of that claim, Malcolm C Steward spends a week enjoying pan-dimensional soundfields...

> uaint it may be, but I like the way that Meridian's founders, Allen Boothroyd and Bob Stuart, refer to their company's hi-fi systems as 'gentlemen's gramophones'. There's something reassuring and homely about the term. Very 'pipe and slippers'. It sounds antiquated but dignified, more Fortnum and Mason than a warehouse club, and seems entirely fitting for such a high-end British product.

But don't for one moment imagine that Boothroyd and Stuart are locked in the same 'warm beer and village green cricket' time-warp as the MP for Meridian's Huntingdon base. Far from it. Meridian's latest gramophone positively reeks of modernity, being completely digital and underpinned by a daring, radical philosophy. To use a term much loved by computer journalists, this system represents nothing less than a paradigm shift; In plai in plain English, it eschews the

long-established principle of using two loudspeakers to reproduce stereo recordings.

The price list

508 SUPER CD PLAYER	£1475
562V DIGITAL CONTROLLER	£895
565 SURROUND SOUND DECODER	£1995
MSR REMOTE CONTROL HANDSET	£60
DSP6000 active loudspeaker system (pair)	£8500
DSP5000C centre channel speaker (each)	£1595
DSP5000 active loudspeaker system (pair)	£2995
TOTAL	£17515

ERLA

Meridian digital theatre: the experience

Pivotal to this process is a surround sound decoder unit, the Meridian 565, that was designed — in true audiophile tradition — to be transparent and natural-sounding. It aims to satisfy serious music lovers rather than gadget-freaks. Accordingly, it avoids using conventional tricks such as reverberation, and extracts its additional channels only from information present in the Now I wanted a significantly longer period with the set-up, to discover fully what delights or terrors were in store for the relative novice daring to venture deep into Meridian's multichannelvision of music.

My quest started encouragingly. Having toyed with the system for about fifteen minutes after its installation, I'd decided that surround sound was



original recording. To do this successfully requires digital processing, which is why its makers refer to the 565 as 'an eight-channel music computer'. It also offers THX, Pro Logic and all that kind of stuff, but home theatre falls outside the scope of this review. If you really want to know about that side of things, acquire a January 1995 edition of our sister magazine, *Home Entertainment*.

I'd already heard the system in home theatre mode at *Live '94* and was suitably impressed by its ability to sound both dramatic and refined while easily drowning the high level of ambient noise outside Meridian's demonstration booth.Beforethat,I'd also heard it at last summer's Chicago CES, where a long, spirited session with Rage Against The Machine's eponymous CD overturned my notion that Meridian equipment was fine with classical music but didn't have the balls to be convincing with rock. This rather innocent looking stack contains the power to blow away: your mind, several floorboards and a sofa, as well as any belief that you're not present at the actual recording venue... probably the bestway to appreciate The Orb's Live '93 CD. After ten minutes' worth of Little Fluffy Clouds on Digital Wonderland, as the rig became known chez Steward, I emerged feeling truly "ripped to the tits on drink and drugs" - to quote Victor Lewis-Smith - even though I'd imbibed nothing stronger than an unsweetened Earl Grey and a Camel Filter. I've no idea what button combination I'd pressed, but amid this PA-level swirl of sound there were voices coming from every direction and bass lines positively tearing up the floorboards. The effect was one of being swept along on an aural magic carpet. By a hurricane.

Let me tell you, man, that if you like, dig psychedelia, then all you need for an awesomely groovy, mind-blowing trip is a comfy sofa, Digital Wonderland and The Orb.

The track *Star 6 & 7 8 9* demonstrated another striking feature of this sys-

tem's decoding — its ability to resolve detail with uncanny scrupulousness. Orb aficionado Damian McNamara from Mana Acoustics was visiting, and he immediately noticed something in this number that I'd also heard when I first played it on Digital Wonderland. In the welter of motorbike noises traversing the soundstage during the intro, there were a couple of passages where one bike's exhaust note had been sampled and then triggered by a sequencer to provide a backbeat. The system's precision made this musi-

cal device abundantly clear.

Arriving at this altered state of euphoria, however, hadn't been at all simple. Getting this system up and running was about as labour-intensive as re-jigging my regular active Naim system after the Mana gang has visited and elevated the rigon yet more platforms. That exercise involves a great deal of unplugging, humping, spike adjusting followed by more humping and plugging-in. Installing Digital Wonderland involves the installer (thankfully, you don't have to do it yourself) humping, spiketwiddling, plugging, listening, measuring, and doing all manner of digital malarkey to get the set-up justso. The speakers need to be physically positioned in the right places, which is the relatively easy part, but then the fun starts. Subsequently, they need to have their virtual positions tuned, phase response tweaked and processor's delay lines adjusted until the speakers are both physically and virtuallyin the correct spots. It's fascinating to hear the effects of speakers moving forwards and backwards while their cabinets stay rooted to the floor.

I sat with Bob Stuart, the father of Digital Wonderland, and observed him at work. "I reckon the centre channel needs to come about six inches towards us," he said. "Allow me," I ventured as I started towards the cabinet. "No, no, no; sit down," he chided and started pushing buttons. Displays blinked and, without any physical intervention, sounds moved to take up their rightfulpositions in the frontal stage. "I could get used to this," I observed, relishing the thought of remote-controlled setups, stage-managed digitally from the comfort of my armchair. He deflated this notion by pointing out that this was just fine-tuning. There's still no means for making speakers perform ideally when you've parked them behind a sofa. I'm sure he's working on that, though.

Once installed, the system stacked up something like this. The regular

Surround Sound Modes

he 565 DSP unit comes equipped with a selection of pre-installed DSP programs. Along with these, there are sixteen user-configurable presets into which you can slot your own custom settings. You install these by first selecting a source component to which you wish to assign a new setting, then selecting one of the supplied programs as a foundation upon which to build your own program. Assign this to your chosen source, then cycle through the menu for the DSP mode you've chosen and adjust parameters such as tonal balance, delay, spread and filtration. When you're happy with the tweaking, you can christen your new creation with an appropriate name. The first thirteen presets are initialised as the basic Music program; presets fourteen, fifteen and sixteen are initialised as *Chamber, Chapel* and *Hall*, respectively. These, unsurprisingly, provide appropriate acoustic recreations of the venue sizes and characteristics their names suggest. Descriptions of the main programs follow.

MUSIC mode uses processing specifically designed for "very pure reproduction of well-recorded material, originally intended for replay over a traditional stereo pair of loudspeakers". The *565* handbook informs us that "Most recordings have been balanced so that the sound of the two-speaker spread is the best compromise. One problem ... with two-speaker stereo is that the timbre of a sound passing across the stage (full left through centre to full right) is not constant. This is because the human hearing system does not have a constant frequency-response with direction. In other words, were a real sound to make this traverse, we would 'hear' it differently when it was in the centre, but 'perceive' it as being the same through our native learned adaptation."

Meridian's Music mode extracts the mono and surround elements of the original recording and equalises the mono component — which is the 'phantom' centre in a two-speaker system — to match the tone colour of that to the original sound. The process affords the central image "a huge step forward in consistency, stability and depth".

Three controls tailor the centre image: Level provides a small range trim on the relative loudness of the centre speaker; Depth trims the delay on the centre feed and 'shapes' the perspective of the stereo image; EQ controls the timbre.

The surround component of the original signal — which represents the sounds reaching the recording microphone from the sides — is delayed and played through the rear speakers. There is a Spread control to adjust the 'width' and phasiness of this component.

Meridian recommends this mode particularly for replaying recordings made with spaced omni-directional microphones or those using Mono-Surround techniques, or well-made purist recordings that have a natural perspective.

TRIFIELD mode is broadly similar to Music mode, but the signals for the left, right and centre speakers are calculated in an MST matrix, which is a phase-amplitude shuffler that redistributes the sounds on a constant energy-with-frequency basis. Meridian claims that the process offers significant improvements over the Blumlein stereo system, which converts phase differences

between the microphone signals into amplitude differences in the speaker signals. Trifield's major advantages are that "the frontal signals are redistributed to have different stereo widths at low and high frequencies, 'correcting' for the fact that we perceive two-channel stereo width differently according to frequency;



the frontal image is constant energy in terms of the input left-right original; the frontal width of the stereo image can be adjusted."

Similar controls to those used in Music mode allow users to obtain the best depth and perspective for individual recordings.

SUPER STEREO is designed to process amplitude-encoded stereo signals, such as those found in multi-tracked — typically pop music — recordings and those using true coincident microphone techniques.

SuperStereo uses the 565's Ambisonic decoder in stereo-synthesis mode, laying out the forward signals "much more uniformly across the stage than conventional two-speaker representations." The rear speakers convey extracted surround information and this can be delayed and filtered. Unlike Trifield, the signals for all the loudspeakers are produced in one phase-amplitude matrix that produces a constant-with-frequency energy balance.

All the above modes effectively synthesise surround sound information from a two-channel recording. The *565*'s Ambisonic mode deals with recordings

Continued on page 25



For a proper Digital Wonderland event, the usual budget speakers behind the sofa have been replaced with a pair of DSP50005.

Get into the

right mode -

the 565 DSP

the rest for a

experience...

perfect

should work out

front stereo speakers were Meridian D6000s. These are three-way active designs, with each enclosure containing six drive units driven by four integral power amplifiers - two 75watt and two 100watt devices. Being fully digital and fed by a line-level signal lead rather than conventional speaker cables, they also have on-board DACs, preamplifier and DSP stages, and control circuitry that governs their operation and communications with other parts of the system.

Physically, they're imposing but attractive confections – especially in

their piano black finish. Each *D6000* consists of two enclosures. The lower box contains the four, sideways-firing bass drive units and all the electronics. Sitting above this, connected to the base enclosure by an umbilical lead, is an asymmetrically shaped head unit, which holds the midrange and treble drivers.

Sitting stage centre, flanked by the D6000s, was a stand-mounted DSP5000C centre channel speaker. Another active device, this contains three drivers - two bass/mids and a tweeter-each powered by 75W amplifiers. Again, the enclosure contains digital-to-analogue conversion, DSP and preamplifier circuitry, as well as electronics to handle system and remote control communications. This speaker was configured as the system controller - the device that relays commands to all the other components. This meant that the entire shooting match could be controlled by simply squirting the remote control handset at the conveniently placed centre channel speaker.

Naturally, you can't have surround sound without surround speakers. Instead of adopting the usual procedure of bunging a pair of budget boxes behind the sofa, Stuart parked a pair of DSP5000s at the back of the room. The irony of using such sophisticated transducers - floor standing versions of the centre channel model - as rears, did not escape him. "It must seem odd to someone with audiophile sensibilities to deploy three grand's worth of active speakers on channels that aren't supposed to be noticed," he said. Not really, Bob; certainly, no odder than wanting to listen to stereo through five speakers in the first place!

The system's 'electronics' – I guess that the speakers deserve that appella-

Meridian digital theatre: the experience

tion, too – consisted of a *508* CD player, a *565* D i g i t a l

Surround Sound Processor and a 562V Multimedia Control Unit. On the assumption that

most readers have a fair understanding of what a CD player does, I'll concentrate here on briefly describing the roles of the other units. Both are complex and highly configurable devices; even the MSR system remote control doesn't escape being configurable. The handset can be adapted to drive different combinations of Meridian 500, 200 and 600 Series equipment. In the simplest of systems - one with no more than one analogue and two digital sources - you could use the 565 as the 'preamplifier'. The 562V, however, expands your input options, allowing you to connect all the sources, or suitable equivalents, whose legends appearon the MSR remote: a turntable, tuner, CD player, television, two tape recorders, CDR, cable receiver, two VCRs and aLaserDiscplayer.This,Isuspect,will adequately cover most users' requirements. As the system is all-digital, analogue sources have their outputs converted to digital by the 562V's 16bit, 64-times oversampling Delta-Sigma converter.

The 565 is the true core component in this system, controlling the flow of sonic traffic to each speaker. It employs twin 60MHz Motorola 56002 DSP chips and software to extract multichannel sound from regular twochannel and matrixed recordings. For detailed descriptions of the various modes on offer, refer to the panel on page 23.

This system, to quote the press release that introduces it, sets out to "significantly advance the art of reproducing recorded music," and to "enhance realism without resorting to 'tricks' or 'spectacle'." I reckon that the 565 broadly achieves those aims. To qualify that, let me say that there were many discs which seemed to benefit from the multichannel approach. However, with a few, I felt that Digital Wonderland did not quite capture the music's gestalt as convincingly as I would have liked. Whether that was the system's fault or a product of its interaction with my room, I really wouldn't like to say. There were several occasions when I

The DSP5000C centre channel aims to make questions of image strength redundant

The multisystem remote control, working on Meridian 500, 200 and 600 series equipment

The head unit of

the D6000 main

L/R enclosures

proprietary HF

5000C, it

features Boothroyd-

Stuart's

unit

like the DSP

system a hard time. The Orb CD was a case in point. Digital Wonderland's prodigious bass output seemed to blur the starts and stops of notes in synthesised bass lines, giving the impression that it couldn't articu-

felt that my

room - which

is not especial-

ly small – was

giving the

late low frequencies. However, playing a recording of a church organ showed that the system could separate two closely pitched lower bass pedals. The ease with which it managed this was nothing less than remarkable. What was consistently outstanding about this rig was its ability to organise strands in dense recordings. Without sounding clinical, it provided an extraordinarily well-regimented portrayal of discs that often sound somewhat chaotic and ill-defined on otherwise generally capable systems. Zappa fans, take note: Digital Wonderland really opens up his live recordings. I listened to You Can't Do That On Stage Vol. 5. in the company of former Hi-Fi Choiceeditor, John Bamford, and we were both struck by the system's eloquent delivery of the music's more convoluted passages. Regardless of their prominence in the mix, it never missed a beat, nor any of the inflections in Scott Thunes' bass guitar lines. And Zappa's solo in Advance Romance, in which he uses truckloads of sustain on the guitar, was an unshifting paradigm of clarity. The entire envelope of every note, whether plucked or hammered-on,

whether plucked or hammered-on, emerged distinctly. The system conveyed both the mechanical and emotional nuances of Zappa and the band's playing with alacrity. Every note was meaningful. It's hard to convey the significance of such considerations but as Frank once remarked: "This is the final truth; the crux of the biscuit is the apostrophe." I interpret that as meaning that the smallest details tend to decide whether a performance works or doesn't. Here, the music hit home persuasively.

Although the system's spatial abilities weren't fully exercised by such multi-tracked recordings, something tells me that they played a useful rôle in sorting out instrumental lines. Certainly, the frontal soundstage this system developed was unusually welldefined, unambiguous and stable. However, to appreciate best the 'surround' aspects of this system, I needed to delve into Ambisonic or 'naturallyrecorded' material. With such recordings, the effects were often markedly advantageous.

Two cuts from the Nimbus Ambisonic sampler - Copland's Fanfare for the Common Man, and Brahms' Chorale Prelude Opus posth. 122-although musically rewarding in plain, two-speaker stereo, came to life vividly in Ambisonic mode. I went from being merely a spectator to being immersed in the music – both physically and emotionally. Hearing believable spatial information, such as reflections off the rear wall of the venue, truly enhanced the listening experience. Similarly, a simple 'straight' stereo recording by Dan Fitzgerald of The Voice Squad, an Irish a cappella trio, taped in a small chapel but with the natural ambience replaced by digital atmosphere, proved more convincing and involving on this system with Meridian's proprietary Trifield acoustic program engaged. For example, a solo voice stage left was placed firmly in the left hand speaker cabinet in regular stereo. Switching to Trifield left it in the same relative position, but brought it cleanly out of the speaker. Trifield further enhanced the soundstage's three-dimensionality, making the voice appear more substantial, more clearly positioned within the venue, and conveyed an altogether enhanced impression of the singer's physical presence.

While hard-core audiophiles will appreciate such niceties as improved ambience and enhanced stereo imagery, they're not vital requirements for all listeners. However, Meridian hasn't just aimed this system at hi-fi nuts. The last line of the press release mentioned earlier clearly demonstrates that the company also wants to snare under-achieving, rockloving low-lifes like me. It reads "Effects modes-Full Surround-an all around assault for parties, etc." That's my kind of talk; if I'm listening to Therapy? I want a system that will endanger me physically.DigitalWonderlanddid.My sound pressure level meter registered 120dB during Screamager and the system was showing no signs of distress. I could feel the bass and kick drum coming through my heavily upholstered sofa, which threatened to bounce its way out of the door if I dared to stand up. The impact of rim-shots and chopped guitar chords was equally staggering. 'Fast' wasn't an adequate description. Even at this level, one at

Surround Sound Modes continued

Continued on page 25 encoded in UHJ format, the two-channel stereo compatible encoding found on Ambisonically recorded discs and broadcasts. This includes CDs from Nimbus and York Ambisonics, Enya's Watermark CD, some drama broadcasts by the BBC and others.

The Ambisonic process uses a special microphone technique that captures the sound of a performance in all three dimensions. The microphone signals are then encoded using a phase-amplitude matrix to allow the effect to be captured on a two-channel carrier. The technique aims to provide a coherent soundfield that is not dependent upon the listener sitting in a 'sweet-spot'. In other words, a listener sitting off-centre will still benefit from spatial information. Ambisonic's effectiveness requires careful speaker positioning. (In a fourspeaker set-up, the speakers are toed inwards so that the front left and right rear, and right front and left rear enclosures face each other.) However, given the nature of the recording technique, the *565* can adjust the relative levels of each channel and so alter the perspective of the recording. Meridian's **AMBISONIC** mode allows you to control the width of the stereo stage and adjust your position in the recreated venue. The decoder also makes appropriate adjustments for systems using a centre channel speaker.

As the system is also aimed at home theatre users, the 565 naturally incorporates **DOLBY PRO-LOGIC** processing. Meridian is keen to point out that this should only be used for Dolby-encoded film soundtracks and music that is specifically encoded for Pro-Logic replay. The reason is "the steering process (the matrixing that controls the positioning of surround sounds) will tend to give an unnatural — even unsettling — shift of perspective." Unlike other Pro Logic decoders, which use a passive matrix, the 565 uses an active, wholly-digital processing system to steer sounds.

Adventurous film buffs will be pleased to note that the 565 also incorporates **THX** processing which, in case you're not aware, is a technique that aims to provide a more genuine cinema sound in the home than plain Dolby Pro Logic. Again, it's worth pointing out that the THX mode is only suitable for Dolby encoded recordings and broadcasts, which precludes its use with the vast majority of musical recordings. (Also note that the 565 is the only component in the system that carries official THX certification.)

The final film mode is **ACADEMY.** This is designed mainly for replaying mono soundtracks, and provides equalisation (recommended by Lucasfilm, the THX people) to adjust and improve the high frequency balance of old films.

Amid this wealth of sound processing goodies, there are basic modes for diehard stereo and mono fans. In **STEREO** mode, the processor passes left and right input signals directly to the left and right front speakers. If your system includes mono or front left and right subwoofers, these remain in circuit. The mode also retains left-right balance and tone control options, but there are no special menu options available. The processor also allows you to switch into Stereo from any of the other modes.

Finally, the *565* has a **MONO** mode, in which signals pass directly to the centre channel speaker. This setting can be used for original mono material, mono material on a two-channel carrier, or to select one of two channels where different material or languages are carried on each channel.

While the choice of modes and tailoring possibilities seem limitless and overwhelming at first, I found that I soon became sufficiently familiar with the operation of this system to find my way around it pretty quickly. My

advice to anyone who buys it would be to read the manuals carefully. Don't just flick through them as you would with, say, a CD player's; study them. Resist the temptation to call up a menu and start tweaking everything in sight just to see what happens. That, I reckon, is the most direct route to hi-fi paranoia. If you get yourself into trouble, you



can restore the default factory settings by powering up the processor while holding down certain front-panel keys.

While the system is undeniably complex, Meridian has attempted to make configuring it as simple as possible. Industrial designer Allen Boothroyd's ultimate aim is to simplify set-up and use procedures to the point where the software merely presents you with a succession of straightforward yes/no choices, and the remote control has a minimal button count. The present 'interface' doesn't quite realise that ambition, it must be said, but in other hands it could easily have been a whole lot more convoluted.

Vinyl fans! Treat your LPs to the full 16-bit, 64x oversampling digital treatment through the multi-input 562V controller



The rear of the DSP5000C speaker is unique: no chunky 4mm binding posts, but plenty of high-tech signal inputs which most hi-fi systems would be reduced to smoking wrecks, the speakers started and stopped moving with military precision. Unlike most systems, Digital Wonderland coped with PA levels better than most PA rigs are capable of. It was loud — oh boy, was it loud — but all its hi-fi qualities remained wholly intact.

The switch to party animal mode also revealed an interesting phenomenon. The problem I'd perceived with synth bass lines wasn't evident, listening to the generously endowed Tim Simenon twelve-inch mix of Björk's *Play Dead*. The system timed well throughout its bandwidth, and low bass was quick and clean — even at an average 116dB, where any low frequency waffling would have been blatantly obvious.

I have to note that Digital Wonderland is a very different system to my usual Naim active set-up. I'm accustomed to the Naim gear, having lived with it for over a decade, and feel immediately at home with it whenever I play it. It does exactly what I want a hi-fi system to do. Nonetheless, I admit that Meridian's new vision of stereo entertained me greatly. Given another, biggerroom and the necessary cash, I could be sorely tempted into owning both systems.

I'm less certain about the obvious question of whether Meridian's system represents the future direction of hi-fi. I'd be surprised to see the technology it embodies trickling down into the midfiorbudgetmarketplaces:fewrealpeople - as opposed to hi-fi nuts - own traditional, analogue active systems, and I doubt that the price of going active(digitally or otherwise)will ever drop low enough to attract 'ordinary' buyers.Such quality of unintrusive surround sound is unlikely to come cheaply. For that reason, I think this particular gramophone will remain the preserve of affluent gentlepersons only. Which is a shame, because this hitech iconoclast demonstrates that a) digital can be musically rewarding, andb)youcanhavemore than one pair of loudspeakers in the room and not screw up the sound!

Meridian digital theatre: the tests

Paul Miller takes his digital tape measure to the Meridian 565 processor.

his processor must really be good,' remarked a friend of mine who had iust tried to read the 565's instruction book. 'Because I don't understand a single word of this manual!"

There is little precedence for a signal processor of this versatility. If the 565 were composed entirely of analogue electronics, it would surely occupy an entire room. But the 565 is digital through-and-through: once your analogue source is converted into 16-bit digital data at the 565's input, the signal may be manipulated in every way, shape and form. Here, we'll take a peek at Meridian's music processing options, which include Stereo, Music, Trifield, Ambisonics and Super Stereo surround modes.

The Heart of the Machine

All analogue inputs are fed to a 16-bit Crystal CS5336 ADC, while digital inputs are routed via a Crystal CS8412 ADIC (Audio Digital Input Circuit). The datastream is then passed to a pair of Motorola DSP56002 66MHz processors operating in eight-channel mode. Most of the surround processing occurs in the first LSI, while the second DSP56002 deals with speaker line outputs, volume, balance and tone controls.

Once the respective front left (L), right (R), centre (M) and rear (S) channels have been derived from the stereo (or mono) input, the signals are fed directly to both CS8402 ADOCs (Audio Digital Output Circuits) for the digital output; as well as to CS4328 DACs for the analogue outputs.

1 2 Stereo Mode

This is not a true bypass mode, but one that installs a separate processor algorithm to feed left signals to the L channel and right signals to the R channel, while retaining the subwoofer crossovers, volume, L/R balance and bass/treble tone controls. Meridian's input anti-aliasing filter sets the final response of the processor. The output of the 565 then begins to drop beyond 15kHz, falling further to -2.6dB at 20kHz

Layout L (accessed via the Configuration Menu) defeats the subwoofer outputs but extends the bass response of all front outputs (-3dB at 2Hz) - just see the odB/-6odB response plot. By contrast, layout E, which includes the subwoofer outputs, limits the LF response of its front channels to 78Hz. Double-

Butterworth filtering produces the subwoofer/front channel crossover slopes. which are depicted in the low frequency plot.

윌 🕘 Music Mode

Meridian's 565

processor is like

Dr Who's Tardis

such a big sound

generated by so

in reverse:

who'd have

could be

thought that

few circuits?

Intended for coincident-miked, acoustical (purist) or mono recordings converted to stereo, Music mode employs a simple matrix to steer L. R. M and S information to four cardinal positions (consider the two rear outputs as a single point).

In Music mode, S information is forced to the rear with an optional o-30msec delay, 1-7kHz low-pass filtering and a so-called 'width' adjustment. The latter either narrows or widens the rear soundfield by either adding or subtracting mono (M) information.

Pure M information within a recording is steered to the centre with extra control over level, a +/-2.5msec delay (depth) and the option of three EQ curves (default is EQ1). You can see from the Music mode plot that the output levels of front, centre and surround channels are equal, although hard L and R signals will appear some -6dB down on the centre channel.

The EQ plot demonstrates Meridian's various 'timbre matching' curves available for the centre channel. These are intended to reinforce and stabilise the central image, without altering the timbre of the 'phantom' centre image that would otherwise be produced by a conventional two-channel stereo system.

5 Trifield Mode

This is similar to Music mode only in that it offers the same delay, low-pass filter and width adjustments for its rear channel, together with similar level trim, delay and EQ curves for the centre. However, as the response plot for Trifield mode demonstrates, the output levels of front, centre and rear channels vary, both with respect to each other and according to the steering of L, R, M and S information.

In practice, Trifield uses a matrix which generates a frequency-dependent threespeaker stereo effect, designed to offset the psychoacoustic tendency of two-speaker stereo pairs to produce a wider image at progressively higher frequencies. Hence the



variation in response across front and centre channels compared with Music mode.

In Trifield, the front-channel HF boost is matched to a corresponding cut on centre, encouraging a constant energy output. Moreover, hard L information is blended into the right channel and vice-versa. This is different from Music mode, where hard L and R are kept entirely separate.

Specifically, M signals appear -4.5dB lower on the front channels than S signals, but are re-equalised with a +2.8dB treble boost. S information is reproduced some -2dB lower from the rear than from the front, although only the rear can be modified with Meridian's LPF (Low-Pass Filter). Hard L and R signals, meanwhile, appear simultaneously on both front and centre channels while M signals are reproduced at the highest level from the centre.

Meridian's three centre-EQ options are retained (see Music mode), although in Trifield mode these curves are further modified by the treble cut incurred by M signals and the mild treble boost incurred by L or R signals. An additional facility is included to manipulate the image width by blending-in more or less S information into this front matrix. Similarly, the rear spread (width) is determined by altering the degree of M vs S on the rear channel, with the maximum spread containing little or no Mono component.

Ambisonic Mode

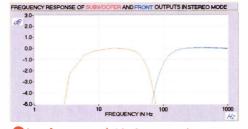
Ambisonic recordings are specifically encoded with four key pieces of information that fully describe a three-dimensional soundfield. These include the absolute sound pressure (mono sound pressure level at microphone/listening position) plus the frontto-back, side-to-side and up/down variations in sound pressure across the three planes.

Meridian's digital Ambisonics decoder deploys very precise low-noise filtering and phase-shifting to reveal a pantophonic soundfield (i.e. horizontal plane only), with additional matrixing to derive an appropriate centre feed. A supplementary 'dominance' facility allows the effective listening position to be moved forwards or backwards with respect to the front 'musical stage'.

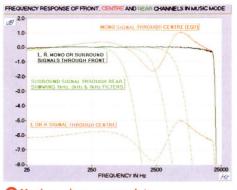
6 Super Stereo Mode

Last but by no means least, Super Stereo surround employs the Ambisonics matrix for what Meridian describes as 'intensity recordings'. In this instance, the front-to-back sound pressure gradient is ignored, though the side-to-side gradient and overall SPL components are activated within the digital matrix. Because this is a synthesised mode (i.e. not a true decoder), Meridian has included a +/-3dB centre trim and +/-2.5msec centre delay plus o-30msec delay, bypass and 3-9kHz LPF options for the rear.

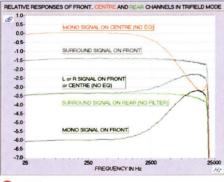
There is no centre EQ facility, but Super Stereo does include a 'width of image' adjustment which modifies the front soundstage by mixing M information into the entire matrix. The relative response plot shows that S and M components are reproduced loudest of all from rear and centre channels respectively, while a mix of S, L and R and finally M components are output at progressively lower levels from the front channels. In contrast with Trifield mode, there is more LF than HF equalisation occurring on both front and centre channels.



1 Low frequency plot in Stereo mode



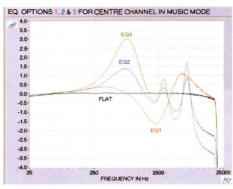
3 Music mode response plot



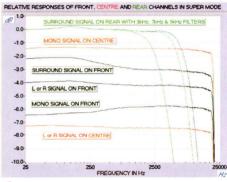
Trifield mode response plot



2 odB/-6odB response plot in Stereo mode



4 Music mode EQ plot



6 Super Stereo mode response plot

Summary lab test results for Meridian 565

	MODE			
Parameter	Stereo	Music	TRIFIELD	SUPER STEREO
CHANNEL BALANCE (FRONT L/R)	0.1dB	0.1dB	0.1dB	0.1dB
CHANNEL SEPN.				
(FRONT L/R)	110dB	110DB	11-16DB	15-16DB
(CENTRE/FRONT)	N/A	6.5DB	3-50B	3-4DB
ТН D: 1кНz @ 0dB				
(FRONT)	-94dB	90dB	-90dB	-93dB
(Centre)	N/A	-93dB	-96dB	-95dB
(SURROUND)	N/A	-97dB	-98dB	-97dB
THD: 1κHz @ -60dΒ				
(Front)	-48dB	-44DB	-44dB	-43dB
(Centre)	N/A	-45DB	-47dB	-42DB
(SURROUND)	N/A	-46DB	-46dB	-46dB
CCIR IMD, ODB	-90dB	-87dB	-84dB	-90dB
RESOLUTION: 1KHZ				
@ -60dB	0.0DB	0.0dB	0.0DB	0.0dB
@ -80dB	-0.3dB	-0.2DB	-0.2dB	0.0dB
@ -100pB	-0.5dB	-1.0DB	-1.0dB	-7.6dB
PEAK OUTPUT LEVEL (FRONT)	3.13V	3.13V	3.32V	3.29V
MAXIMUM VOLUME SETTING	93	93	96	97
OUTPUT IMPEDANCE (FRONT)	5Ω	5Ω	5Ω	5Ω
SUPPRESSION OF STOP-BAND	>105DB	>105dB	>105dB	>105DB
0.33Hz Noise Modulation	+0.3dB	+0.1DB	+0.5DB	+0.4DB
S/N RATIO, W/O EMP, +1LSB	93.9dB	93.8dB	92.5DB	91.6dB
SERIAL NUMBER	None			



EN

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Meridian digital theatre: the theory

Who knows the

of Bob's black,

Meridian chairman and chief quru, Bob Stuart, has crammed the 565 processor with all manner of amazing psychoacoustic widgets. Here's Alvin Gold with some essential background information.

riginally developed by Bell Labs in the twenties with the cinema in mind. stereo was conceived as a three-channel system in which a mono signal would be reproduced by a centrally placed speaker to reinforce the central image. In the '50s, Paul Klipsch also experimented with a central channel combining the left and right signals. There has never been much dispute that three channels are better than two for stereo, and another proposition in audio suggests that an odd number of channels is always best. But a fundamental weakness of early stereo replay equipment prevented three-channel stereo from taking hold as a viable commercial medium.

Digital Signal Processing (DSP) and a centre speaker allow the Meridian system to provide incredibly realistic imagery

MERIDIAN 565

DO COLET MARKA

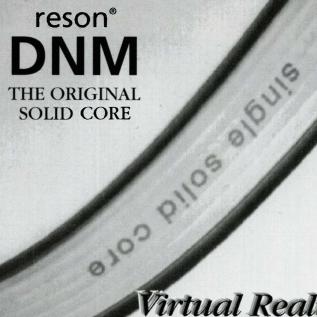
This limitation was in the groove of the LP record, which has only two sides and is thus limited to two channels of reproduction. Multi-channel stereo is technically feasible from a twochannel source, but there is a problem. To unwrapextrachannels, there has to be a way of encoding the extra information unambiguously, and the only available way, as deployed in Dolby Surround, makes use of differences in

phase. Vinyl record players cope quite happily with amplitude differences, but are hopeless with phase differences. Phono cartridges have highly specific resonances, often within the audioband, and these have the effect of muddling phase information.

Digital does what vinyl violated

The phase behaviour of digital systems, by contrast, is much better defined. And for spatial processing as inherent to the addition of a central channel, CD

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HI

Meridian digital the tre: the theory

is much more transparent than LP. (Not always the case with digitally compressed media.) Though this property of CD has been almost overlooked previously, it has provided the technical framework on which Bob Stuart has crafted Meridian's Digital Theatre. With the addition of sophisticated Digital Signal Processing (DSP), this kind of spatial processing has now been elevated from mere feasibility to outright transparency.

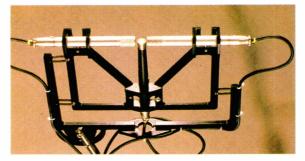
Digital Theatre is a superb system for home cinema; in many ways, it is a class-leading one. However, history will certainly record its arrival as a landmark in the history of audio, for its rôle in helping to redefine the way that stereo is reproduced. However, Meridian concedes that home cinema threw up the opportunity to play around with multi-channel stereo, and it is only growing interest in Dolby Pro-Logic that has domesticated the idea of using more than two speakers.

What performs in the Digital Theatre?

As you'll have read elsewhere in this feature, there are numerous sound processing algorithms in Digital Theatre, and these are drawn from various sources. The notion of extracting the ambience information in a recording comes from David Hafler's early-'70s system, in which a rear speaker was connected across the positive terminals of two stereo channels. In effect, this causes the rear speaker to reproduce the L-R signal, which is primarily ambience. Central reinforcement of the central phantom image emanates from Dolby Stereo, via Klipsch and Bell Labs, as do the concepts of filtering and delay to the rear speakers.

Applied to the rear channel, delay ensures that the front channel is heard first. In other words, it steers the image to non-delayed channels reproducing the same information. In some Meridian Digital Theatre modes, delay is used for the centre channel to add depth to the stereo illusion. It is also used during set-up to restore the apparent position of individual speakers if they have to be arranged asymmetrically. Low pass filtering (usually above 7-9kHz)helps to avoid the fuzz of phase anomalies, and is used extensively.

Digital Theatre also employs 'psychoacoustic filtering', as used in THX timbre-matching, which corrects for the fact that the shape of the ear causes sounds from the sides to sound different to those from the front. Similarly, difference in sound between a phantom central image and a real one is addressed. In two-channel



stereo, the phantom image is generated from about 30 degrees off axis.

Is it a Theatre, or is it a Cinema?

It's hard to miss the extent of the synergy between Dolby and THX on one hand, and stereo reproduction on the other. The only important element of Dolbythat has not made the transition is the use of logic-controlled steering to enhance directional information (the 'ProLogic' element in Dolby Surround). For music, this is not thought to be transparent enough to use without loss of sound quality. Even so, I for one would not be surprised if Meridian has more to say on the subject.

Of all the ideas that have made the transition, the use of a real centre channel is undoubtedly the most important. Anyone used to Dolby Pro Logic will knowthat the centre speaker firms the central image and stabilises imagery for off-axis listeners. It is not appreciated to the point where it also has a key influence on musical realism. Properly done, this reduces phasiness and enables you to 'hear through' the speakers to the music and the soundfield that the music is part of. In short, the centre channel is the most important of all the channels.

Music, maestro

The main signal processing modes included in Meridian Digital Theatre (Dolby Pro-Logic and THX apart) are Music, Trifield and Ambisonics. Music, which is proprietary to Meridian, is an enhanced version of Hafler using filtering and delay and with a centre L+R channel to stabilise the stereo image. The phasiness of standard Hafler is addressed by filtering, and variable delay is incorporated into the centre speaker to present what Meridian elliptically describes as 'a more intriguing and successful sound-field'. Music mode is not especially fussy about how the source was encoded, which can be multi-mike, spaced-mikes or single stereo mike.

The impressive Trifield algorithm, the work of Ambisonics pioneer Michael Gerzon, could be seen as an elaboration of the Music mode idea. While suitable for a wide range of The Nimbus-Halliday Ambisonic microphone, used by Nimbus for all their classical recordings music recordings, it is possible to record specifically for the format, reportedly with much-improved results. The rear channels are similar to the Music mode, but the front channels derive from a more complex matrix redistributing the front sound on a constant energy with bandwidth basis. Said to be a significant improvement on Blumlein stereo, it converts phase differences at the microphones into amplitude differences at the speakers.Again, filtering and delay are applied to the central speaker.

The Ambisonics angle

Ambisonics also uses all five speakers, but more speakers can be used to improve spatial resolution. Although mixed down to a stereo compatible signal when recorded, the Ambisonics decoder recovers the original signals, which are a mono signal and a surround signal defining direction. Early versions of Ambisonics encoded height, but this is no longer the case. The Ambisonics system requires special recordings, which are available from some small specialist record labels, but mostly from Nimbus. They use the UHJ matrix, the engine of Ambisonics, and an Ambisonics microphone for all their recordings.

Who are these Meridian guys, anyway?

eridian Audio Ltd, one of many high-tech hi-fi manufacturers based in and around Cambridge, was founded by Bob Stuart and Allen Boothroyd in 1975. Bob and Allen had previously produced designs on a freelance basis for Lecson and others. The first Meridian products were the elegantlydesigned 100-series electronics, which won a number of industry awards. They were followed by the first selfcontained active loudspeaker for the domestic market, the M1, in which each drive unit was directly connected to a power amplifier module built into the same box. Based on a conviction that this was the right way to build speakers, it is easy in retrospect to see how the M1 helped pave the way for Meridian Digital Theatre. This was partly thanks to the opportunity it provided for control over the speaker/room interface.

The first digital project from Bob Stuart, who had worked for Marconi defence electronics in his pre-audio years, was a CD player, the *MCD*. It was the first to be built by a specialist British company, and was based on the original Philips player, the *CD100*. This fuelled an interest in digital electronics generally, and new uses to

which it might be put specifically. Meridian, which now exports to 35 countries, is an independent company with a workforce of about 75 and a turnover in excess of £5m.



Meridian's MCD was the first British-built CD player



James Michael Hughes opens the Choice hi-fi clinic Query of the month



Epos ES-II speakers add guts, but not flab

More gut, please

My current system consists of a Rotel *RCD* 965BXCD player, Rotel RA 940BX amplifier, and JPW AP2 speakers bi-wired with Ixos Hardcore cable. The basic sound is okay, but a bit gutless. I want to replace the amp and speakers. With about £1,000 to spend what should I do? Glenn Marsh, via the internet

Audition some Mission 752s, which should give the attack and dynamics you seek. If these are too big, try Epos ES-11s or Bose 305s. Listen to Orelle's SA-100 integrated amplifier and Audiolab's 8000A. Pioneer's A-400 also sounds lively and forward.

Low volume listening

My system consists of a Technics SL-PS900 CD player, Pioneer A-441 amplifier, and Bose Acoustimas 5/II speakers. I'm happy with the sound at high volume levels, but living in a terraced house it's rare that I can play music as loudly as I'd like. Most of the time, I listen at a relatively low volume, and I feel that something's missing. Is the problem with my amplifier or the speakers, or is it just me? I have £500 to spend on any upgrade you recommend. K Hughes, Co. Durham

The ear's frequency response changes with volume level, 오



Each month we're giving away a one metre pair of Precious Metal Silver Signal 75 cables to the writer of the most interesting letter. If you've any system queries send them to the snail mail or email addresses given on pages 2-3. Address queries to the Help! Dept.

A time for goodbye?

Four or five years ago, I upgraded my 1975 system (mostly Quad), with the exception of my Tannoy Chevening (Cheviot? JMH) speakers. I like their sound, and my wife finds them visually just about acceptable. Unfortunately, the cone surrounds have deteriorated to such a degree that bits are falling off. I can have the speakers re-coned at a cost of £300 and at the same time have them updated for bi-wiring for a little extra. Alternatively, I can scrap them and choose something else – which should I do? Also, is it worth having my Quad 66 CD player reclocked with Trichord's Clock 2? J Hill, Brighton



£300 is obviously a pretty hefty repair bill, but if you like the sound of your speakers, it's probably worth it. Perhaps it might be worth going to a local dealer for a demo of some current speakers, to hear what something more modern sounds like. On the other hand, with holes in the cone surrounds, you can't be getting anything like a sound that's representative from your existing speakers. So if you can still enjoy them in this state, they're bound to sound a whole lot better when Tannoy repair them. Listen to some modern designs like the Castle Chester and Epos ES-14, and see what you think. Trichord's Clock 2

modification is very worthwhile

indeed, and should breathe new life into your old Quad player. Revitalising therapy for ageing CD players by Trichord's *Clock 2*

Pioneer PDS 901 - tough discontinued models like this offer premium build quality at a budget price, newer players will almost certainly offer much greater digital sophistication

(continued from page 32)

becoming less and less sensitive to bass and treble frequency extremes as the volume drops. Subjectively, this makes the music sound 'softer' and less pungent at reduced levels. To compensate, many older amplifiers were fitted with something called a Loudness button, which introduced a degree of bass and treble lift. The problem is often compounded by the internal wadding used in loudspeakers, which provides useful damping to ensure a smooth tonal quality and dynamic control at high levels, but it can lead to reduced transient attack and dullness at low volume levels. One answer is to experiment with Deflex acoustic damping panels in place of the speaker's own internal wadding. This will, however, invalidate the guarantee.

In need of some bite

I'm building a new system, and have just obtained a pair of Mission 753 speakers which I think are the best thing since sliced bread. But I need help to choose an amp and CD player. I've heard a Micromega Stage 3 with a Copland CSA14, but want something with more bite. With £3,000 to spend, what should I listen to?

K Hay, Hertfordshire

Arcam's Delta 250/BB 50 🐓 transport and DAC combo produces a very sharp and tactile sound, and may be just what you're looking for. Audiolab's 8000C/ 8000P pre/power is likewise sharp, clean, and open. Arcam's Delta 110S/120.2 pre/power combo is also worth auditioning, and should give a taut articulate sound with plenty of bite and attack, especially with the Delta 250/BB 50 CD player.

Purist surprise

For several years, I've used a Rothwell Soloist singleinput stepped attenuator as a passive preamp between an Ariston CD1 CD player and Magnum A-200 monoblock power amps driving Epos ES-11 speakers and a REL Stadium sub-



woofer. Being a purist, I thought the simplicity of the Rothwell would give me the best possible sound. But as I needed more inputs, I bought at Rotel RC-970BX preamp. I expected to hear a poorer sound, and didn't hope for much from a £150 preamp. How wrong! Dynamics were increased, and the whole sound was much punchier with greater space around instruments. Why is this? M Pascoe, Exeter

It's partly down to gain, and partly down to impedance. The 2V output of most CD players is simply inadequate to drive most power amps, which typically require more. Also, putting a volume control between CD player and power amp means you're no longer driving the latter from a low source impedance. In some cases, this can lead to treble loss, especially if long screened cable runs are used. The result is a smooth sound lacking bite and dynamics.

Bargains in the mist I'm sure many readers have had the problem I'm grappling with at present. A product gets rave reviews being Highly Recommended and a

Best Buy with five stars. An example might be Pioneer's new PDS 703 CD player. But, I wonder, how does it compare to an earlier Pioneer model like the PDS 901, which has a retail price of £500, but is being sold off for about £260? Surely at this price, the PDS 901 would be the better buy? Perhaps we sometimes overlook these bargains, thinking that the newer product must be better! L D Curry, Norfolk

Good point. Sometimes a product is given such fantastic press it nearly kills off sales of its rivals. A good example is the Marantz CD-52/II, which dominated its particular price sector (and above!) for some time. Particularly with CD players, new and superior technology can mean a current lower-price model actually outperforms a more expensive model from an earlier range. Of course, build quality is often better with the more expensive older model. It certainly is worth investigating recently discontinued equipment, though each case must be judged on its merits as to comparative value and performance.

Room for improvement

I own a recently-purchased set of secondhand Spendor BC-1s, and even though I like their sound, I wonder whether it's possible to improve them. Would the Deflex acoustic panels from Spectra dynamics work in the Spendors? M | Stevens, Kent.

Spendor BC-1s have loose-fitting sponge foam damping, which is easily removed by unscrewing the back panel to gain access to the speaker's innards. Fitting a set of Deflex panels should give a very worthwhile improvement in clarity and dynamics. Why not experiment first, by removing the sponge damping from one speaker and A/B comparing it to the other? If you like the sound of the BC-1 undamped, adding Deflex panels will be similar, except for improved clarity and control.

Antiques CD show

My system consists of a Rega Planar 3 turntable with a Denon *DL-304* cartridge, Tandberg 3002/3003 pre/power amplifier, Rauna Njord speakers, and a Philips CD-100 CD player − yes, it's still ♀

Audiolab's 8000C/8000P could team up well with Mr Kay's Mission 753 speakers



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Help!

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working! I want to buy a new CD player, but what should I choose?

P A Kristensen, Norway

The CD-100 was Philips' very first CD player and is probably a valuable collector's item - or it will be in a 1000 years' time! Most modern CD players should comfortably outperform it in virtually all respects. Listen to the Marantz CD-52/IISE. Pioneer's PD-S703, and Sony's CDP-715E. You could spend more and look at a CD transport and separate DAC, but hopefully the models mentioned will do everything that you want - and them some.

The horn speaker spell

I'm very happy with my system, which consists of a Musical Fidelity CDTCD player with Trichord Clock 2 modification, Meridian 201 preamp and Quad 303 power amp, and a pair of Heybrook HB-1 speakers. Then I heard a friend's system, which consists of a cheapie Aiwa CD player, fifteen year old Sugden amp, Goodmans graphic equaliser, and a huge pair of horn-loaded Fane speakers with 15in bass drivers. I couldn't believe how big it sounded; dynamics and sweetness were somewhat lacking, and the stereo image was poor. But it certainly had body and presence. How can I get a big sound like my friend's, but with the clarity, dynamics

and imaging of top quality hi-fi? I have about £700 to spend, and don't mind buying secondhand. N Cass, W Yorkshire.

You've clearly come under the spell of horn speakers, and it's as well to realise you'll just have to invest in a set! Trouble is, you want the advantages of horns (presence, sense of scale, tonal body) without the coloration and lack of frequency extension. Impulse makes hornloaded speakers which fit the bill, but their H-6 are outside your budget unless secondhand. Lowthers may be interesting, but listen carefully. Their designs can sound rather boxy.

In need of new needle In connection with renewing parts of my '70s hi-fi system, I am looking for a cartridge to replace an ageing Shure M-44E used in a Thorens TD-124 with SME 3009 arm. I've written to SME with regard to replacing the cabling between cartridge and amp. R Grant, Glasgow

The early SME arms used plugs and sockets that tended to tarnish quite badly. So, getting the arm fully rewired would be useful. The Shure M-44E gave a very high output, and no modern replacement cartridge will equal it. Your NAD 306 amp can take a moving coil cartridge, but the SME 3009 is better for magnetic cartridges. Arcam's C-77 is good, but stretching to Linn's K-5 or K-9 would be much better.



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Assorted scribings from the massed legions of the hi-fi faithful When is a Letter of the month

Pioneer not a **Pioneer?**

was somewhat taken aback to read the amplifier reviews in issue 138. The 'relegation' of the Pioneer A-400X from Best Buy to Recommended might be justifiable, but it appears to be a completely different judgement on the product than that in issue 129, rather than simply a case of its performance being overtaken by ever-improving rivals. The conclusions of the panel in the second review are completely different from the first. **BTSills, Southwell, Notts**

Two thirds of the listening panel in issue 138 were also present back on issue 129, so they had auditioned the Pioneer previously. Their conclusions were inevitably coloured by the context of the review; ie, the other amps on test. That's why we request fresh samples of old stalwarts when reviewing new pretenders; the important thing is to hear how old and new compare. SV

(Note: the latest Audiolab 8000A is reviewed on page 49.)

Pioneer's A-400X - now overtaken by the competition? (See issues 129 and 138.)

You Cheapskate Brits!

It's upsetting to see the low prices you pay for quality hi-fi in Britain. Three years ago I paid A\$2,500 for a pair of Spendor SP2/2s; you Poms could get the same speaker for just over A\$1,000. But we have our own flourishing speaker industryit's a shame there aren't more Australian speakers available in Britain. I'd love to see the Richter Palladin, Krix Superbrix or Whatmough Monitor compared to the best British offerings. G Youl, Belmont, Australia

Gone With The Wind

Following your advice I had my Spendor SP1/1s biwired, had crossover connectors soldered and internal wiring replaced with vdH MC The Wind. The treble is now razor sharp but not tiring at all, and the bass, oh the bass... it doesn't drag its feet any more, goes very low and is firmer than the Elgin marbles. On good recordings, stereo images extend three to four feet either side of the speakers. Fabulous stuff!

Michael C Djacos, Athens, Greece

The Trichord Chronicles

Having read impressive writeups on Trichord's Clock II upgrade, I answered their advertisement. The company



Each month, we give away a fabulous Hi-Fi Choice sweatshirt to the writer of the most interesting letter we receive (see left).

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informed me that in order to give their dealers a chance, they had raised their kit price from £65 to £95. I am not impressed. They should treat their customers with more respect! G T Vall, Guildford, Surrey

Ever since my Arcam Delta 2 has been modified with Trichord's Clock II, I am continually impressed with the vast amount of detail coming off the discs, together with the three-dimensional sound-stage. Tom Evans told me I could further benefit from Trichord's own 'wide band phase-linear' cable. At £40 it had to be worth a try, and after ten minutes it was clearly outperforming my existing £180 cable. Speaker cable? Evans pointed me in the direction of the Electrofluidics Speaker Company and its 20/20 Monolith speaker cable, whose technical description didn't prepare me for outstanding openness, detail and superb bass control my system now sounds threedimensional, detailed and, above all, highly musical.

Oliver Beard, Chelmsford, Essex

I have auditioned two Philips 960 CD players; one was fitted with the Trichord Clock II modification raved over by Jason Kennedy and Jimmy Hughes, and it sounded much less musical than the unmodified

one. As far as I can see it's just another rip-off product pushed by so-called reviewers. P Stanley, Potters Bar, Herts

Viva MiniDisc

Hi-fi connoisseurs blame Mini-Disc for almost all the problems of today's hi-fi world, but I think it's useful for those, like me, who do not want a rewritable CD, but a cheap, rapid access disc that fits in my pocket. Often one just wants to hear music (not listen to it) while doing other things; or to record CDs which are not worth buying. We should put more effort into attaining digital performance which not only equals that of the best analogue equipment, but improves upon it. Jose Manuel, via the Internet

Vinyl man discovers CD

I am not normally moved by electronic products, but I must put pen to paper about the Sony CDP-715E CD player Best Buyed in issue 137. Being a long-time vinyl purist, the addition of this player to my system has proved a revelation regarding digital replay. It creates a depth and soundstage that at times rivals my Linn Sondek, with a fluidity and dynamic air that has real insight and finesse with recordings that just get you listening. It doesn't sound like a CD player; it just plays music. B J Colman, Brogborough, Beds

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21st Century Fox

Barry explains why the Internet's global village of sound and pictures is further away than our wallets can even dream about.

ime to put my neck on the line. My guess is that it will take just six months before Internet fever peaks and the media tires of geewhiz stories about how millions of people around the world are hooking up to the World Wide Web of electronic information, sounds and pictures.

The latest reports tell how the Internet is now carrying CD quality music and video movies, providing a showcase for 'indie' bands and a new way of distributing hi-fi recordings via phone line. More reports have doubtless followed from an impressive show put on in London recentlyby IUMA, the Internet Underground Music Archive, which is run from the University of California in Santa Cruz.

Aroomful of music press journalists saw menus of musical material scroll down the screen of a computer, complete with prettily coloured pictures and logos. A menu listed 400 bands, ranging from The Ugly Mugs to Tom Petty, from which a high quality colour photograph rolled out to fill the screen in just one second, while CD-quality music filled the room through a pair of hi-fi speakers.

"A £1000 PC is now capable of making high quality music", said the demonstrator from Silicon Graphics, the computer company which was hosting the show.

By now, the music press was worrying about how artists will get paid, especially as the digitised music and pictures can be cloned once they have been downloaded onto a PC, copied many times and electronically mailed around the world. This may eventually be a problem, but a few simple facts and sums show why IUMA's London demonstration bears little or no relation to the real world.

The demonstration was given on SG's aptlynamed Indy computer workstation, with MIPS chips. Startingprice, for the simplest model, is £4000. Whereas real world users will have to connect to the Internet by a modem and telephone line, the dem Indy had no such connection. Instead, a short piece of high quality cable hooked it directly to the output of an even more powerful SG computer, a Challenger 'server' costing around £20,000.

The full-screen still colour picture, which had taken less than a second to display, came from a computer file of 100kilobytes size (that's 800kilobits). Even good modern modems can pull only around 10kilobits per second from a telephone line (more precisely it's 9.6 or sometimes 14.4kb/s). So, for most Internet users, it would take over a minute to receive and display that singlestill picture.

The high qualitysound we heard was coded to the MPEG standard, which is similar to the coding used for DCC. Data rate for MPEG stereo is 192kb/s. So a three minute hi-fi sound recording needs around 35megabits. As a useful rule of thumb, it will take around twenty times as long to download a piece of music as it will to play it. So the three minute music track will take a full hour to pull off a telephone line. And the three minute track will soak up over 4megabytes of space on your computer's hard disc.

A full sixtyminute CD will take twenty hours to download and will soak up nearly 90 megabytes of hard disk space. In the USA, where local phone calls are Bon Jovi via Internet aren't so blazing glorious when you calculate the real cost and time of downloading





often free, the cost of downloading is not relevant. Anyone in the UK who spends all day and night connected to a phone line will cross both peak and off-peak tariffs. At an average of around 2p or 3p per minute for a local call, he orshewill pay around £1.50 an hour, or a total of £30 to download one CD.

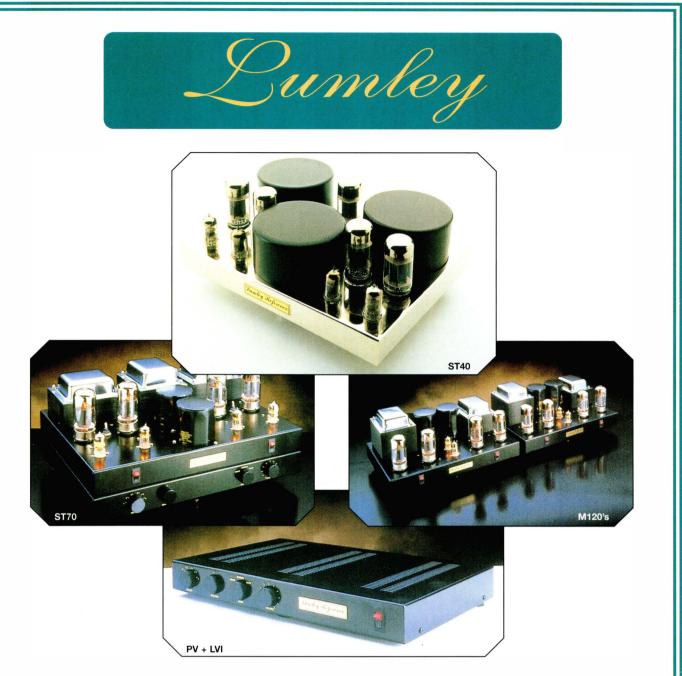
We saw Madonna's *Secret* music video, coded with a software compression system called QuickTime. The pictures and sound need only a 3megabyte (24megabit) computer file, but it will still take 40 minutes to download. And that's for very small, jerky and coarse images, in a small screen window, with mono sound so low-fi and distorted that one puzzled newspaper hack wondered why it "sounded so shitty".

The same hack was obviously reassured by the excellent picture and sound quality which was then demonstrated with Bon Jovi's Blaze of Glory musicvideo. This uses MPEG video coding (like Video CD), with the picture data streaming at 1.15megabits a second, and the MPEG stereo sound streaming at 192kilobits a second. So, that short Bon Jovi performance needs a 60megabyte (480megabit) computer file.On an ordinary modem, this would take 800 minutes, or over 13 hours to download. And it would then be too big to store in the spare space most people have on their hard discs.

Data can flow much faster from digital ISDN telephone lines. But it costs £400 (plus VAT), to install the simplest ISDN line, which can carry either a 64kilobit or 128kilobit stream. Rental is an extra £84 (plus VAT) per quarter. Calls at 64kb/s cost the same as ordinary telephone calls, but calls at 128kb/scosttwice as much.

Therefore, when you hear and see any demonstration of Internet music and video magic, be sure to ask exactly what hardware the demonstrator is using, whether the system is genuinely receiving material from the telephone line, and, if so, what kind of telephone lines are being used.

Chances are that you can't really afford it just yet.



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Radiohead

Radio 4 drama is getting serious with Surround sound, reports Kevin Hilton

s the home entertainment boom continues to grow, multi-channel sound is becoming more of a regular feature on videos and television programmes. But it would be unfair to say that radio has not tried to move beyond the confines of its two-channels: the BBC experimented with binaural drama productions during the late 1970s and early 1980s, and more recently has tried to broaden the appeal of an ailing Radio 1FM with productions of *Superman*, *Spiderman* and *Batman: Knightfall* in Dolby Surround.

Now, Radio 4 has put together its first drama using the multi-channel technique. An adaptation of Len Deighton'snovel *Bomber*will be transmitted in four parts from Saturday 18 February. Each instalment, which add up to around three and a half hours, corresponds to a specific moment in an RAF bombing raid over Germany.

While the use of Dolby Surround adds ambience to the flying sequences and puts the listener in the middle of the target area, senior studio manager Roger Danes, who recorded and edited the production, admits that it was something that came about almost by default. "Somebody had the bright idea of doing it in Surround," he says, "so we got onto Dolby, because we didn't have an encoder of our own at the time. If theyhadn'tbeen able to supply one, we would have done it in normal stereo."

Bomber is the first in-house BBC project to use the new technology. "*Batman* and the other independent super-hero productions are more filmic," explains Danes. "We were trying to adjust our way of working as little as possible, especially since *Bomber* is 220 minutes long, took nine days to record and used 35 actors playing over 100 rôles."

Despite the addition of Surround, *Bomber* was recorded in the long tradition of BBC drama, using spot effects and backgrounds played in 'live', with as little post-production as possible. "We used an AMSVCSVirtual Console," says Danes, "with the aux sends feeding the four inputs of the Dolby encoder. Before each scene, I would plan the recording by choosing where to put each sound source."

Danes observes that unless this was done, 'holes' would start to appear in the sound-scape. In most cases, he put reverberation in the rear channels, to give a sense of different environments, although he admits to giving in to the filmic influence on some occasions. "When the action was on the ground at an airfield, I couldn't resist the idea of a bomber going over-head," he laughs, "If you've got it, flaunt it!"

Efforts have been made to recreate as authentic a sound as possible, with backgrounds recorded on-board the last flying Lancaster bomber, the *City Of Lincoln*. Members of the cast which includes Jack Shepherd, Sam West and Michael Troughton, with Frank Windsor as the controversial Sir Nolte: "Surround sound is okay for cinemagoers, but won't Radio 4 listeners complain it has strangled their sound?" De Niro: "Au contraire - the heightened realism afforded by Dolby can only serve to reinforce the power of radio drama!"



Arthur 'Bomber' Harris and Tom Baker as the narrator — were recorded in different sections of the studio, divided up to simulate each part of an aircraft. The actors playing the air-crew spoke into separate microphones, which were contained in plastic cups to give that 'distinctive' intercom sound.

Now that BBC Radio Drama has its ownencoder, it is likely that others will follow the lead of Roger Danes and *Bomber* in producing quality programmes using the latest technology. While there is no doubt that the Man of Steel and his super-hero chums were quality outings, there is the cynical thought that Radio 1FM Controller Matthew Bannister saw them as populist ratings boosters.

With Steve Wright's departure in the middle of January, the beleaguered R1 boss must be hoping that his breakfast show star hasn't confirmed all the rumours and moved to Talk Radio UK. the third national commercial station which should have been launched by the time you read this. Wright originally said that he was leaving to concentrate on his TV career (a bold move for a man who once said that he had the perfect face for radio), but the new station would have scored a massive publicity coup in signing him up, while at the same time dashing Bannister's hopes for a ratings recovery.

Perhaps solace can be taken in the Beeb's announcement that it is to begin Digital Audio Broadcasting (DAB) transmissions in September. Initially, these will centre on London, with transmitters at Crystal and Alexandra Palaces, Guildford and Reigate, as well as Bluebell Hill. The rest of the country, or rather 60 percent of the population, including those who live in the major metropolitan areas and regions, will benefit by the end of 1998.

Matthew Bannister will be happy to note that the Radio Authority has no immediate plans to adopt DAB (although at one time it had mooted the back end of 1995 as a potential start date). Perhaps this is just as well: new, pristine rivals and the loss of Steve Wright would be too much to bear.

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B ack in 1938, Nozomu Matsumoto of Tokyo established Fukuin Shokai Denki Seisakusho, that quickly became known as the Pioneer Electronic Corporation. Since that time, the company has consistently displayed the pioneering spirit, developing leading-edge products with the accent on technological innovation.

Pioneer's list of firsts is impressive — first all solid-state stereo in 1967, first two-way addressable cable TV system ten years later. In the eighties, Pioneer was the first to produce a CD player; while in the '90s, Pioneer has pushed forwards with rewritable optical memory disk drives and in-car navigation systems. At the same time, Pioneer has continued to develop audio breakthroughs like Legato Link, that synthesises the CD signal past the cut-off point of a CD itself and the CD turntable, that supports the CD perfectly.

These last two innovations feature strongly in the £900 Impresso 7 system that we are giving away as a part of our first prize. It is divided into a separate CD player, RDS/EON tuner, Dolby C/HX Pro single-transport, auto reverse cassette deck, and 45 watt amplifier, all of which use separate power supplies. DSP and gimmicks have been minimised in favour of a sound quality more in line with separates components. Used with a pair of £250 British-designed Pioneer S-4UK speakers that complete the first prize, the sound quality is little short of excellent.

The second and third correct answers out of the postbag will each receive a pair of the *S*-4*UK* speakers, to transform the sound of any hi-fi system. Designed in Britain, the *S*-4*UK* is a strippeddown two-way design using the barest minimum of components in the crossover — a perfect match for any Pioneer-based system.

THE QUESTIONS

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0104:30

- 1. What was the original name of the
- Pioneer Electronic Corporation?
- a) Tenshin Shoden Katori Shinto Ryu
- b) Fukuin Shokai Denki Seisakusho
- c) Hagakure
- d) Go Rin No Sho

2. Where was the Pioneer

- S-4UK designed?
- a) Britain
- b) America
- c) Spain d) Iapan
- a) Japan

HOW TO ENTER

To enter the competition, simply answer the four questions on the back of a postcard or sealed-down envelope, and send with your name, address and telephone number to: Pioneer Competition (HFC503A), *Hi-Fi Choice*, Tower Publishing Services Ltd, Tower House, Sovereign Park, Market Harborough, Leics LE87 4AU. Entries must be received no later than first post on Friday March 17, 1995.

COMPETITION RULES

The Editor's decision is final, and no correspondence will be entered into. All winners will be notified by post. The competition is not open to employees of Dennis Publishing Ltd, Pioneer High Fidelity (GB) 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 accepted as proof of receipt. Please notify us if you do not wish to be informed of any special offers or promotions.

3. What is the name of the system featured

4. Name the alliterative Pioneer system

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d) Full Frequency Range Recordings

range of a CD beyond 22kHz

as first prize?

b) Impressive 7

d) Impresso 7

a) Legato Line

b) Legato Link

c) Legless Link

a) Blake's 7

c) Secret 7

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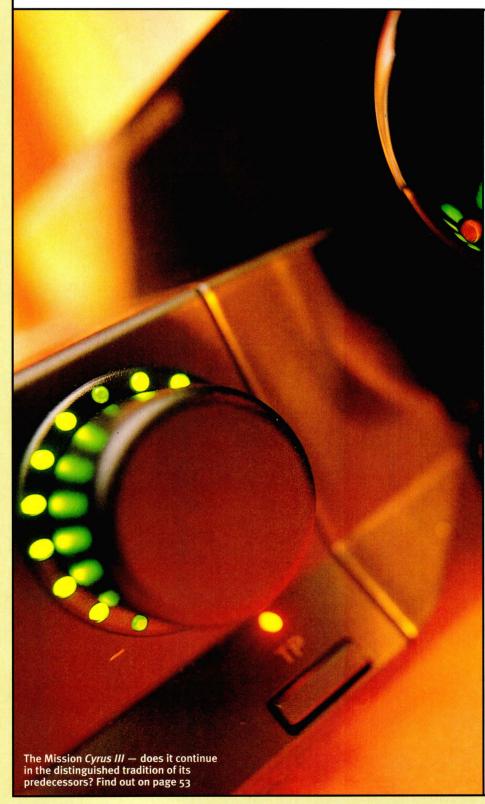


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ON TEST Amplifiers



Paul Miller powers up his test-bench, dusts off the reference records, puts the kettle on and plumps up the cushions for the Choice listening panel, as they lend an ear to £400-£600 amps.

The cast list

and a second	
Audiolab 8000A	£500
DPA RENAISSANCE	£595
Kenwood KA-7050R	£500
LFD INTEGRATED ZERO	£500
MISSION CYRUS III	£500
MUSICAL FIDELITY ELEKTRA E100	£599
ONIX OA31	£450
Thule Audio IA50	£499

he January issue of *Hi-Fi Choice* highlighted the handful of sub-£400 amplifiers that successfully juggle the compromises of an effective phono stage, a resilient power supply and power amplifier circuitry. However, with a little extra cash to play with, the adventurous designer can advance the performance of these basic models in leaps and bounds. Just how far, of course, is a question we intend to address in this group test of likely lads from the £400-£600 price bracket.

As always, audiophile pretensions are high on the agenda, you shouldn't expect anything more than simple balance, bass and treble tone controls in addition to independent input and record selectors. The amps from Thule, LFD, Onix and DPA are all struck from this puritanical mould on which MM/MC phono stages are either optional or abandoned altogether, reflecting the sadly diminishing importance of vinyl LP.

Alternatively, there are amplifiers that continue to make a feature of features, renouncing minimalism in favour of remote control operation and logiccontrolled input switching. Just see

How the listening tests were done



Variety and objectivity are the keys to the reliability of our comprehensive listening tests. Variety comes in our choice of music, which extends from pop.

rock and jazz through to classical, female vocal and folk — an extensive battery chosen by our listeners for each session.

Objectivity, meanwhile, is maintained by the use of a consistent and familiar hi-fi system that allows the cross-correlation of results from one test to another. So, Sony's impressive *CDP-715E* CD player was retained from issue 137, joining Pink Triangle's faithful *PT/TOO* (LP) and Audio Note's *AN/EII* loudspeakers.

Our use of precisely matched listening levels across both CD and vinyl sources, and from one amplifier to another, is yet another unique feature of the *Hi-Fi Choice* reviews, ensuring that every amp is auditioned on a level playing field. Thanks go to Tom Barron (Gamepath), Roger Batchelor (Denon) and Guy Sargeant (Audio Components Ltd) our Yuletide panel, kept running on hot mince pies and mulled wine. (Not!)

Kenwood for details. Then again, there's no reason why audiophile thinking and remote convenience need be mutually exclusive — a train of thought boarded by both Mission and Musical Fidelity.

But whatever its colours, for an amplifier to be Recommended, it must achieve a given standard of quality within the £400-£600 band, a benchmark that is judged to be above average for the price. By contrast, a Best Buy is something very special indeed — a reliable, compatible and supreme performer that represents astonishing value. Many amplifiers are conceived with a Best Buy ticket in mind, but few realise its glory!

Milat Sina Matt.

irst things first. Do not worry overmuch about 'matching' the nominal output of an amplifier to the power rating of your speakers. If the boxes have 50W slapped on the back, this does not prohibit the use of a 30W or even a 100W amplifier. Similarly, a 10 or 20W difference between two amps nominally rated at 100W won't exert much subjective influence.

For example, an increase in loudness of just 3dB is only achieved by doubling the output of the amp from, say, 5oW to 10oW or from 10oW to 20oW. Then again, 3dB is rather less than the difference in sensitivity between competing speakers these days.

More power doesn't always mean better quality, but it's still easier to damage your

Making the most of the test results

ost hi-fi buffs are interested in the macho areas of performance, like power output, headroom and maximum current, so it's as well to know that all three parameters are quoted to a fixed limit of just one per cent distortion.

However, more power does not necessarily mean better quality.

Instead, if you want an amp to drive difficult or multiple speaker combinations, then seek out a high-current device that gets close to doubling its power output between 8 and 40hm loads.

Unfortunately, any amplifier with an appropriately stiff power supply will, perversely, also suffer from limited dynamic headroom. This latter figure gives us some idea of the maximum short-term power available under dynamic music conditions.

Understanding the 3D Ultrasonic Distortion Plot

It would be convenient for us to believe that very low distortion goes hand-in-hand with very high sound quality but, unfortunately, this is not the

case. In practice, what counts is not the amount of THD (Total Harmonic Distortion) but how its composition varies with the changing power output of the amplifier. Broadly speaking, so long as distortion rises and falls in sympathy with the music, most listeners quickly become accustomed to its presence. Naturally, some types of distor-

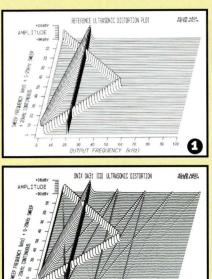
What's in a Watt?

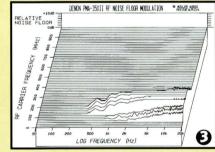
speakers by pushing an under-powered amp too hard than blasting out the occasional clean peak from a monster amp.

So what's all this fuss about maximum current? Well, current comes into the equation because a certain number of amps (or milliamps) are required to maintain the voltage across the speaker load, and the lower the load (or impedance), the more current is demanded for any given voltage level.

Combine demanding music with low impedance speakers and your amp's reserve of current may suddenly run dry. Distortion will shoot through the roof, stunting dynamic impact and potentially damaging the speakers en route. If this sounds like you, then look for amps with ampères. tion are more tolerable than others, and this is where the 3D Ultrasonic Distortion plot comes in handy.

The Reference Plot () includes a continuous tone at 20kHz (the dark vertical line), a sweep running from zero to 20kHz (the





30 40 50 60 70 OUTPUT FREQUENCY (KHZ) 90

0

80

diagonal), and another stretching from zeroHz to 50kHz and zeroHz (the > shape). This combination of signals taxes the amplifier in a more realistic fashion than traditional singlefrequency distortion tests. As with real music, both harmonic and intermodulation distortions occur simultaneously.

Our example (Onix's OA31, 2) shows straightforward harmonic distortions, represented by a diagonal track running from zero to 40kHz and by vertical tracks at 40kHz and 6okHz. These are second harmonics of the original o-20kHz sweep, plus second and third harmonics of the 20kHz tone respectively. By contrast, the intermodulation distortions, visible as Vshaped patterns, are caused by one signal (the 20kHz tone) modulating or 'beating'

with another (the o-20kHz sweep), and they are often more distracting than simple harmonics.

Understanding the RF IMD plot (③)

This busy nest of distortion is further complicated by electrical noise leaking in from central heating systems, dimmer switches, fluorescent lights, CD players and all kinds of domestic or external appliances. This is called Radio Frequency (RF) noise and, once inside an amplifier, it will often mask subtle detail by disrupting the natural background of hiss. Even if background noise seems inaudible, RF interference can still make music sound fatiguingly hard or gritty.

This effect shows up as raised areas on the 3D RF IMD plot. Our example (Denon's *PMA-350II* from issue 134) draws attention to the amplifier's sensitivity to RF noise from 80 to 380MHz. So, if the amplifier is exposed to any electrical interference within this 300MHz range, it's unlikely to storm through with flying colours.

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

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Please tick one product in each section and then answer the questions below. Return this form to: The British Federation of Audio, Landseer House, 19 Charing Cross Road, London WC2 0ES - to arrive no later than 10th March 1995

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WHARFEDALE Diamond 6R, Compact Loudspeaker	£109
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MISSION 731, Bookshelf Loudspeaker	£129
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£499

£299

£999

£1949

£99

ECODSI LARENS OVER LSOU	
MISSION 753, Floorstanding Loudspeaker	£699
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Which is your favourite Music magazine?

Which is your favourite album of 1994?

In your opinion, which album of 1994 has the best recording quality?

9	Name:		
, 9	Address		
9	Address		

Post Code

RULES: Entries must be on an official voting form and must bear your RULES: Entries must be on an omicial voting form and must bear your own name and address. The judges will award the prize to the first entry drawn after the closing date. The prize must be accepted as offered there is no cash alternative. If the winner is under IR, parental permission must be obtained before the prize is awarded. Forms received after the closing date will be duqualified. The decision of the judges is final No responsibility can be accepted for entries lost or delayed in the post. No correspondence can be entered into. Voting is open to all readers resident in the UK. The winner will be notified by post.

 \checkmark

On test: Amplifiers

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AUDIOLAB 8000A

aving now out-lasted all of its peers save the Mission Cyrus and its descendents, Audiolab's 8000A continues to draw stamina from constant updates and revisions. The historians among you can trace the evolution of the 8000A over the last six years from issue 74 to 97 and, most recently, in issue 129. During this time its appearance has remained virtually unchanged but its innards have been systematically re-organised.



In truth the basic topology of the *8000A* is now ten years old but significant changes to the board layout, earthing, power supply and choice of components keeps the *8000A* sounding fresh. Elna Duorex signal-coupling capacitors were changed for Starget electrolytics for issue 129 while, one year on, a new mains transformer, ground reference and a two (rather than three) wire mains connection has brought the *8000A* into line with new European safety standards (including EN60065 and IEC65).

Feature-wise, the *8000A* has independent source and record-out selectors, gentle bass/treble tone controls, balance and A/B

speaker selection facilities. Moving magnet and moving coil phono cartridges are both catered for as standard. How about a remote control for next season, Audiolab?

Sound Quality

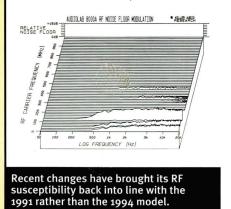
For all this Euro-orientated tinkering, the sense of scale, the smoothness, detail and masterful control have not deserted Audiolab's *8000A*. It still succeeds in combining a good deal of drama and impact, especially from crisp and live-sounding recordings like Robert Cray's *Things You Do To Me*, with an unmistakably meticulous style of presentation.

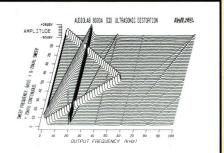
LAB REPORT

The substantial +2.1dB rise from 77W to 126W into 40hm is still a credit to Audiolab's power supply regulation, just as the meagre 7.8A current delivery remains limited by over-cautious protection circuitry.

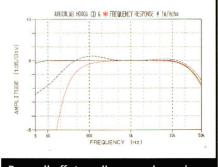
Incidentally, the amp's full output is determined by a parasitic RF instability rather than a conventional 'clip', even though this has no influence on the low 0.0016-0.0025 per cent distortion enjoyed over 95 per cent of its dynamic range. Output impedance has returned to 1991 levels (0.040hm) from the low seen in issue 129. This might be linked to the increased RF susceptibility (see RF IMD plot).

Meanwhile its noise, input sensitivities and overload margins are all fine, though its channel separation could be improved by remote input selection — a foible addressed in most modern amplifiers.





Mild, thoroughly innocuous second-order distortions were first seen when the 8000A was reviewed in issues 129 and 97.



Bass roll-off stops disc warps becoming troublesome. Dotted trace shows effect of tone controls in zero position. In this regard, though there's bags of subtle detail, the overall result is not always as compelling or as intriguing as it might be. Cassandra Wilson's sleazy-sounding *Come On In My Kitchen* sounded a little too prim and proper on this occasion — prompting the astute suggestion that this was "jazz with a Cambridge accent". On the other hand where this track often sounds thematically disjointed, the *8000A* readily exposed the method behind Wilson's rhythmic madness.

Moreover the *8000A* was especially attuned to our baroque selection, focusing on the contrast between strings, organ and male alto to great effect. It conveyed, in this instance, the music's power and vibrancy without appearing forceful or aggressive.

As expected, this civilised demeanour is maintained via its MM input which, despite resuscitating oodles of crinkly detail, is not possessed of quite the same range and expressiveness. Yet few would disparage such a mature and refined performance, utterly free of nasty surprises.

Conclusion

Quite how Audiolab has satisfied the EC's latest electrical safety requirements without undermining its sterling performance is a miracle in itself. Still, the *8000A* has never lived dangerously and this latest iteration can only add to the *Hi-Fi Choice* swingtags that

	VERDICT	m
0	Unconstrained, solid,	
	dependable amp that	it
0	will serve well for years. A very mature and sober	m
	sound appeals more to	n
	the head than the heart.	0
		b
		ir
	PRICE £500	n
	Cambridge Systems	C
	Technology Ltd, Spitfire	
	Close, Ermine Business	8
10.0	Park, Huntingdon, Cambs	a
	PE18 6XY.	ri
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		0

mantelpiece. Sure enough, it is neither the most emotive nor thrilling amp on the planet but, having been imbued with a new flush of colour, this latest *8000A* is set for another stint right at the top of the hill.

litter its

DPA RENAISSANCE

ore than ten years has elapsed since the launch of the *CTA-80* preamplifier, and during that time DPA, formerly Deltec, has carved itself a thoroughly high-tech niche. The *Renaissance* fits neatly into this pigeonhole, drawing upon the Compound Class-A design of the *DPA200S* power amp (issue 124) while complementing the aesthetics of its latest digital gear (issue 133).

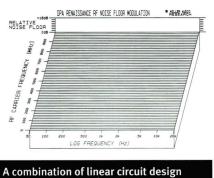
The *Renaissance* is DPA's first integrated amplifier, and

was conceived to compete with existing £600 models from the likes of Linn, Naim and Exposure (issues 121 and 129). There are 650 miniature surface-mount components packed into the *Renaissance*, many of which are used in its input/tape selection and the ladder networks that form its novel bass boost, treble cut and balance facilities.

A MM phono input can be specified at no extra cost, but otherwise you are left with a choice of one tape and four line inputs. The *Renaissance* is beautifully built, using a Class A voltage gain stage that's linked to pair of rugged current-dumpers empowering both left and right outputs. Oh yes, before I forget,

Sadly, the *Renaissance* seems to suffer for its economy. DPA's fabulous DH-OA32 op-amps have had to be abandoned, for example, while a parasitic instability on positive-going waveforms limits final output power to a steady 36-38W, almost regardless of load. Factory spec is being revised down from a 40Wpc rating to a more realistic 30Wpc in forthcoming literature. Clearly this amp is best-suited to high sensitivity speakers with an easy-going load.

Odd-order distortion, meanwhile, increases from 0.002 to 0.02 per cent as output goes from 1W to full in addition to the higher harmonics which stem from DPA's TTL input logic switches. Noise is unequal on the two channels though both are dominated by a spread of mains harmonics that reach 900Hz on the left channel but extend beyond 2kHz on the right.



and input filtering prevents the upset of RF IMD.

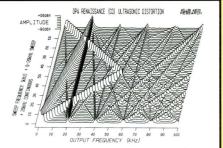


there's even a switched headphone socket mounted on the rear panel — alternatively this can serve as a preamp output to drive DPA's matching *Renaissance* power amps.

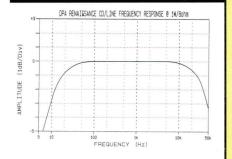
Sound Quality

In common with more recent DPA separates, this new *Renaissance* amplifier has a very distinctive sound, albeit one whose dry and articulate clarity is especially revealing of subtle tonal detail while leaving ambient clues left unturned. "Eddi Reader sounds as if she's been recorded in an anechoic chamber" remarked one of the listening panel in response to the exceptionally detailed,

LAB REPORT



Harmonic and especially intermodulation distortion is obviously higher than with *DPA200S* power amp (issue 124).



The amplifier's output is consciously restrained outside the audio band.

tonally colourful but strangely deadpan sound that materialised.

In practice, the *Renaissance* manages to sound voluminous despite there being very little ambience to fill those wide open spaces. "This amp is so dry it makes the Sahara seem like a swamp," gasped our panel.

Otherwise the composure, quickness and tonal accuracy of the *Renaissance* found favour with our listeners. It handled the vivid but tidy opening strings of Cassandra Wilson's *In My Kitchen* as securely as the haunting male alto and vibrant strings from Bach's *St Matthew Passion*. All were beautifully depicted, despite each instrument and performer coming vacuum-packed. Grasp this eccentricity and you have the measure of DPA's all-in-one amplifier.

Conclusion

In truth, DPA's integrated *Renaissance* does not represent a great revival of any sort. Instead it marks another staging post on the creative route marked out by this UK company over the last few years. But inevitably, by marching to the beat of a solitary drum, the highly distinctive style of DPA's *Renaissance* will polarise opinion.

Listeners thought that its sins were those of omission, for though it isn't obviously coloured, forced or muddled, it will tend to draw the atmosphere from around individual

	VERDICT	sup
0	Very precise, articulate	atte
	and tonally faithful	reve
0	sound. Music executed rather	aml
~	than performed.	end
	Sensitive speakers	tho
-	are a must. SOUND $\star \star \star \star \star$	too
California de		and
	PRICE £595	who
	DPA Digital Ltd, Unit 7,	Rec
-	Willowbrook Technical	tho
	Units, Crickhowell Road,	foo
	St Mellons, Cardiff CF3 oEF.	it fr
2	(01222) 795621	£60
		200

performers, suppressing any attendant reverberation and ambience. In the end our panel thought it both too expensive and curious to be wholeheartedly Recommended, though you'd be foolish to strike it from any £600 shortlist.

Kenwood KA-7050R

S tacked alongside the diminutive Mission Cyrus III or DPA Renaissance, Kenwood's full 15 kilos of monster integrated amp make an impressive sight. Its curved alloy facia, logicsteered input selector, bass, treble, balance and speaker selection widgets are all culled from the cheaper KA-5050R (issue 129). Only here the subsonic filter, loudness and muting facilities are now hidden beneath the gratuitously vast volume control.

Naturally, a full system remote control is provided for armchair access to the *KA-7050R*'s main volume, muting, three line, two tape and MM/MC phono inputs. However you'll still have to get off your butt to grapple with its third tape input/AV processor loop, tone, balance and source-direct options.

Under its bonnet, the *KA-7050R* is absolutely packed with Kenwood's latest circuit innovations, including useful ditties like 'Pure Signal Ground Line' and 'Logical Flow Construction'.

Flavour-of-the-season MOSFET power transistors take pride of place alongside Kenwood's balanced line and buffered volume stages, squeezing noise and distortion to far lower levels than are achieved by the *KA-5050R*. My spectrum analyser fell in love, even if our listeners were less enthusiastic...



Sound Quality

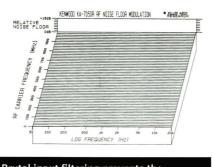
Our listeners never suspected that this compact and mildly restrained sound could ever be derived from a top-of-the-line monster amp. With CD, in particular, it has a somewhat lightweight presentation — one that's polished and very tidy but not terribly interesting. It also has a tendency to sound almost glossy and over-produced.

The brass section from Shelby Lynne's *Temptation* CD was warm, inviting and free of glare but the accompanying bass lacked clout and foundation, allowing attention to wander

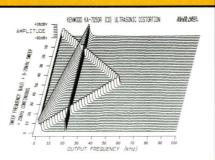
LAB REPORT

This is a very powerful and ostensibly distortion-free amplifier, albeit one that achieves these ends only by recourse to coercive compensation (feedback) and strict power supply regulation. Signal conditioning rather than musical freedom is the order of the day as the KA-7050R bashes-out some 130W into 80hms before achieving a mighty +2.4dB boost to 230W into 40hms. By this reckoning the 360W burst available into a 10hm load is not entirely generous.

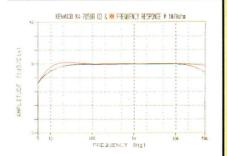
Distortion, as you can see from the 3D plot, is vanishingly low at all power levels and frequencies; the massive 96dB S/N ratio at 1W/80hm is only just matched by the record-breaking Marantz *PM-80 II* from issue 129. But dropping the noise floor so far only serves to expose subjectively insidious distortions that currently escape the realm of measurement.



Brutal input filtering prevents the ingress of RF noise but will hardly improve sound quality.



Linear MOSFET circuitry and oodles of compensation forces distortion below 0.001 per cent!



Many vinyl-based systems will need the subsonic filter engaged to prevent cone-wobbling with ported speakers.

from the music at hand. Sure enough, this smoothness can work in its favour. The lush quality of Bach's strings and the purity of the alto's voice were appreciated by our panel.

But push a little too hard and the *KA-7050R* quickly sounds busy and strained, not obviously coloured but palpably non-committal in presentation. Switching to the MM input evoked a sigh of relief as the amp brought extra depth and brilliance to bear.

No mistaking its over-cultured hand and lack of 'oomph', but at least the Spanish guitar from Sting's *Fragile* now sounded more vivid, allowing us to hear in and around the instruments. "But if you want some grunt", remarked one panelist, "buy a pig".

Conclusion

If ever proof was needed that an amplifier's physical bulk and power output is not necessarily related to the depth and impact of its music then Kenwood's *KA-7050R*, quite frankly, is it. Sure enough, the amplifier is built to Herculean standards, is gloriously over-equipped and hugely powerful but its distinctly tailored sound will leave white-knuckle listeners feeling cheated.

"It's rather like switching-on to discover that Tom Jones has been replaced by Rick Astley" mused one panelist by way of

		analo
2.15	VERDICT	Kenw
0	Polished and tidy	castir
	sound that is most	futur
	captivating via its MM input. Full	then
	remote operation.	no fu
0	Lightweight sound	the s
	needs more musical muscle.	its fa
		DP-3
1		playe
	PRICE £500	from
\boxtimes	Trio-Kenwood UK Ltd,	stabl
	Kenwood House, Dwight	earne
	Road, Watford, WD18EB.	Buy i
2	(01923) 816444	mont

analogy. If Kenwood is left casting about for future direction, then it need look no further than the sound of its fabulous *DP-3060* CD player, a product from the same stable that earned a Best Buy just one month ago.

LFD INTEGRATED ZERO

railing LFD's intriguing range of interconnects and speaker cables through issues 131 and 133 was a precursor to coaxing one of its matching but bashful amplifiers out into the open. This is the Integrated Zero, cunningly disguised with a speckled facia that allows its slim form to dissolve into the background of the average living room.

Approach on tip-toe and you'll glimpse its minimalist plumage: a rotary input selector, tape monitor and

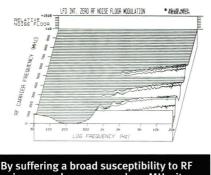
volume control. LFD has deliberately opted for a cheapo ALPs volume control on sound quality grounds. In fact, lift the lid and you'll be left wondering quite where your £500 has been spent. And if you want a phono stage, well, that will cost you another £150.

Its design is certainly straightforward enough but the components and wiring are, by all accounts, hand-selected by LFD. It uses high-voltage Hitachi switching-FETs rather than traditional 'audio' FETs in its power amp, for example.

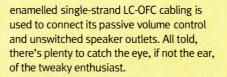
Duorex electrolytics and WIMA coupling caps spice-up the main board while customised multi-strand PC-OCC and

Despite LFD's use of a massive mains transformer, the limited reservoir capacitance and minimal regulation tends to restrict dynamic output and impose a meagre 6oW to 75W increase from 8 to 40hm speaker loads. Distortion also increases markedly at higher frequencies, reaching 0.25% (20kHz, 80hm) before lurching to 0.45% (20kHz, 40hm) where its high frequency output is restricted by a parasitic instability. As a result, the Zero only just achieves its rated spec.

The low noise, generous overload margins and low output impedance are all positive features, but LFD's choice of potentiometer is reflected in the deteriorating channel balance at low levels. Moreover, as the inputs are not buffered, input impedance is determined by the position of the volume control and falls low enough to tax some CD player/interconnect combinations.

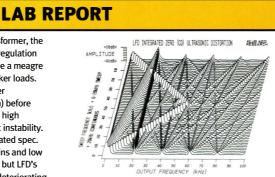


noise around 100, 300 and 550MHz, its performance may vary from area to area.

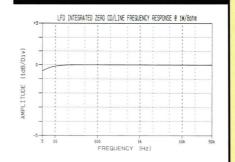


Sound Quality

LFD's Zero paints a picture of a crisp but bitterly cold winter's morning. "Very bracing, but you wouldn't want to stay out there for very long" quipped one listener as the squeaky-clean sound of Robert Cray's guitar assaulted the panel. The Zero has a powerful and muscular sound, but it's unsympathetic and forceful in presentation.



A wide range of intermodulation distortions clutter the high frequency output of LFD's amplifier.



A DC-coupled amplifier whose wide bandwidth is determined by a capacitor in its feedback network.

Even after being thoroughly 'warmed-up', the Zero can sound too intense and searing - it had our panel ducking to avoid the shards of Shelby Lynne's vocal chords as they were forcibly ejected from the mix. There's no increase in sibilance, just the intensity and aggression of vocals in general.

LFD INTEGRATED Zero

Similarly, our panel likened the relentless onslaught of Handel's very delicate and mellow barogue Concerto to the fearsome Phil Spectre Wall of Sound. Remarkably, the Zero avoids sounding bright or splashy yet still manages to sound intimidating at a volume level that would find its peers sounding either perfectly comfortable or just plain boring.

Indeed the Integrated Zero is singularly brutal in its music-making and will surely prove a rude awakening for all but the most slothful of systems.

Conclusion

Frankly cold in its sound, LFD's Integrated Zero seems aptly named - it succeeds in sounding bold but glassy and tiring without seeming obviously lean or bright. Our warmhearted listening panel struggled to find anything genuinely positive to say about the Zero, comparing its light and crisp balance to an ice-cold, bone-dry chardonnay when the rich and colourful depth of a vintage Barolo would obviously have been preferred.



said that this is a disappointing and somewhat surprising result after the great success enjoyed by LFD's Spirolink and Spiroflex cables. Perhaps we can expect a warmer sound to reap greater rewards for LFD in the future.

MISSION CYRUS III

ission's *Cyrus III* amplifier escaped the clutches of issue 129 by the skin of its transistors, though we did run a full blind listening and lab test the following month. Nonetheless, this is the first time that Mission's highly refined, microprocessor-controlled and repackaged version of the *Cyrus Two* has truly faced-up to its immediate competition.

Its shoe-box styling is intended to match Mission's tuner and CD separates, but all the important changes have taken place under its elongated bonnet. Here Mission has retained its familiar quasi-complementary power amp but has adopted an entirely symmetrical layout to accommodate surface-mount components, star-earthing and slit-foil electrolytics.

The control functions, including the combined 8-bit volume and balance, recordout, input selection and mute facilities are all executed via a 'silent BUS' that remains noncommunicative unless activated by a request from either the front panel or remote control. This way Mission offers the advantage of slick logic-control without impairing the sound.

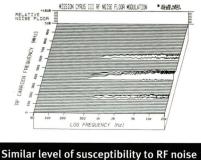
Sound Quality

There's an old saying that "One instinctively knows when something is right," and it's an adage that certainly holds true for this most

Fully re-tested for this issue, Mission's *Cyrus III* has seen some running quality improvements to individual components. The upshot (over issue 130) is about 1W of extra power, lower distortion (0.0009 vs 0.002 per cent) but a deterioration in S/N of between 1 and 2dB.

More importantly, output at high frequencies is still restricted to 55/65W while the original *Cyrus Two* current rating of 15A is limited to 8.5A - all courtesy of the *Cyrus III*'s over-cautious protection circuitry.

The common heritage of the *Cyrus Two* (issue 92) and *III* is reflected in a similarly low pattern of distortion but Mission's careful choice of gain, power supply, starearthing and a symmetrical surface-mount layout has stretched the 1W/80hm S/N ratio from a respectable 85dB to an impressive 90dB. Likewise, the new digital volume circuit has eliminated interchannel errors.



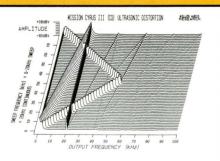
Similar level of susceptibility to RF noise as *Cyrus Two*, albeit at different radio frequency bands!



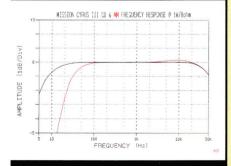
up-to-date iteration of the *Cyrus*. As the first few bars of music marched confidently from the speakers, our listeners recognised it as "well-developed and vigorous yet very mature in its use of power". The *Cyrus III* is naturally balanced, its vivid and articulate midrange sandwiched between a firm bass and delightfully sparkling, sweet treble.

The marvellous acoustic generated by Bach's *St Matthew Passion* was described as "sweet and wholesome" by one panelist who

LAB REPORT



Trace of second-order harmonic and intermodulation distortions betrays the *Cyrus Two* heritage (issue 92).



Bass roll-off on MM (red) input is sensible, though this sample betrays a hint of brightness at 10kHz. was clearly looking forward to another pre-Christmas mince pie. We could now hear the counter-play between male vocals and the string section while also hearing that one instrument was plucked rather than bowed.

The opening bass guitar from Georgie Fames' *Every Knock Is A Boost* really hit the mark this time. Vocals were accompanied by a subtle reverb, an inflection and close-miked acoustic that was unveiled without any of us having to struggle. It was also the only amp to distinguish between the two keyboards, one providing a low-level continuo, the other a lead electric piano.

To cap it off, the *Cyrus III* proved just as luxuriously detailed and offered just as much insight when run from its MM input, though it was smaller in scale and perhaps a little less cohesive. A real bonus that contributes to the *Cyrus III*'s potent attraction.

Conclusion

Worth every penny of £500, the *Cyrus* shows cheaper amps a clean pair of heels while giving its peers serious pause for thought. Combining the neutrality and composure of Audiolab's *8000A* with the passion of the MF *E100*, the *Cyrus* seems to offer the best

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of both worlds. And as if that's not enough, Mission's proprietary MC System Bus enables the *Cyrus III* to become master over its matching separates. This is a fabulous product fully deserving Best Buy status. Good sound quality can be the result of a whole range of variables. It's not only a function of good equipment. You need sound advice from an expert.

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MUSICAL FIDELITY ELEKTRA E100

eeping track of the various models, options and parallel ranges within the Musical Fidelity empire has proved something of a headache. With the introduction of the *Elektra* series, the company now has an entirely consistent and compatible range of amps, tuners and CD players that draw their styling from the seriously expensive but successful *A1000*.

The remote-controlled *E100* really does look gorgeous — its thick pianoblack facia and glossy, motorised volume control are underlined with a series of illuminated buttons for source and tape selection. The rear panel has both unbalanced and balanced (XLR) line input sockets plus a set of chunky gold-plated 4mm speaker terminals. A moving magnet input came as standard, even though I was told that our *E100* was line-only!

Despite appearances, the *E100* isn't based upon any previous Musical Fidelity amplifier. It employs a wholly symmetrical layout with custom CMOS logic input selection and a high-gain power amp comprising a Signetics IC-based stage followed by a discrete output. Incidentally, the output stages are based around the same 27ATO3-style devices that the company used in its original F15 monster power amplifier.



Sound Quality

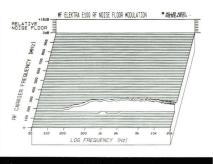
"Strictly speaking this amplifier is really nothing special" remarked our panel "but it can sure play music". Indeed, the *E100* has a vibrantly colourful if not especially precise sound, one that puts the merits of a good story ahead of the musical truth. Importantly, it succeeds in conveying the message of its music without sounding overtly transparent, sharply focused or even particularly detailed.

Much to the delight of our feverish listening panel, Cassandra Wilson's *Come On In My Kitchen* now oozed more sleaze than

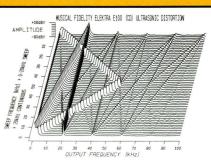
LAB REPORT

Some of MF's claims seem extravagant. Distortion, for example, is certainly lower than that incurred by the *Tempest* and *Typhoon* (issue 116) at typically <0.01 per cent though whether this is achieved using 'very low levels of feedback' is debatable, especially as output impedance is also low at 0.030hm.

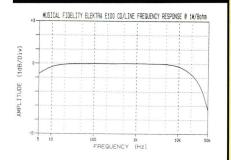
The 84W/119W power output is slightly better than specified though its claims for a 'wide load tolerance' and 'huge dynamic response' are partially blunted by the low 7A maximum current (equivalent to bursts of just 49W into 10hm). Its 1W/80hm S/N ratio is also below average at 77dB (A-wtd, unbalanced input), but I'm sure this soft carpet of noise is all part-and-parcel of the *E100*'s colourful and euphonic sound. Incidentally, the preamp output is unbuffered so do watch out for long cable runs and/or low power amp input loads.



Shows a susceptibility to RF noise at 200MHz, otherwise it's pretty resilient.



Very much lower distortion than earlier Musical Fidelity amps and predominantly second-order in nature.



Extended bass but treble rolls-off slightly early (-0.75dB at 20kHz).

the average tabloid. With the *E100* at work, her voice sounded gutsy but also warm and comely just as the accordion now seemed to breath in bold gusts, propelling the track along through the most complex percussion.

This raunchiness carried through to Robert Cray's *Things You Do To Me* which was described in appreciative terms as "bad, bluesy and mean". Furthermore the *E100* captured the quirky inflections of Eddi Reader's voice as effectively as the sweet yet dramatic range possessed by the male alto from Bach's *St Matthew Passion*.

If you're looking for pin-point imagery and crashing dynamics you may come away disappointed; otherwise, you cannot help but warm to its soulful interpretation.

Conclusion

If DPA's *Renaissance* is the chalk, then Musical Fidelity's *E100* is a seasoned and flavoursome Camembert, "so ripe," concluded one listener, "that it's almost walking off the plate". By all accounts this is an amplifier that aims straight for the heart, completely avoiding the head.

However, though its disregard for tonal accuracy was never in dispute, our panel rarely, if ever, considered this technical lassitude a distraction. It may sound corny,

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but we were simply too busy listening to and involving ourselves in the music itself to be concerned by the specifics of bass, mid or treble performance. Like I said, it's one for the heart, provided the head agrees to open the wallet.

ONIX OA31

t £450, the Onix OA31 may be the cheapest model in our survey but it's still the top-dog in the Sussex-based company's three-strong range of integrated amplifiers. The basic design is culled from both the OA21 (issue 97) and OA22 (issue 116) and can be bought with a choice of phono inputs — MM, MC or none. Upgrading a line-only



 OA_{31} to one equipped with a phono input isn't easy, though, so you should decide at the outset whether you want an on-board MM or MC phono stage, shell out the extra £30, and have the OA_{31} tailored to your particular cartridge type.

Thankfully the front panel of the *OA31* is more communicative than the blank facia of its older brethren. At least you can tell just which source or record selection you've dialled-up instead of having to trust to either luck or memory (see issue 97).

Easier to use it may be, but the *OA31* is no less rugged than its forebears. Inside its substantial steel and alloy case a good quality ALPs volume control acts as a passive preamp, feeding a high-gain complementary Harris (RCA) power amp. As before, Onix employs a trip-circuit to monitor the output current and disable the amplifier's input stage before any damage can result. The *OA31* is tried, tested and all but bomb-proof.

Sound Quality

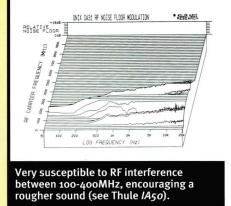
Heaven forbid that the *OA31* was ever accused of sounding flat or boring. Quite the opposite in fact, for it approaches music in a rather heavy-handed fashion that combines a big but soft and blowsy bass with a brighter, messier sounding treble. Yet the *OA31* is fairly transparent, remaining open, airy and lively-sounding.

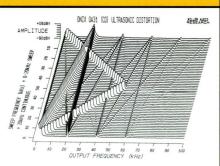
LAB REPORT

With regard to power output the OA31 is not dissimilar to the original Onix OA21 (issue 97), its well-regulated supply sustaining a healthy +2.1dB increase from 56W to 91W into 40hm. Even the 10A maximum current rating is very similar, cut short, once again, by a noninvasive protection circuit.

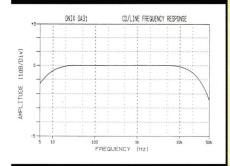
Line inputs are routed to an ALPs volume pot which presents a minimum load of around 10kohm and could tax the output of lesser CD players. Long, capacitive interconnects should be avoided for the same reason.

Deteriorating channel separation is a consequence of long PCB signal tracks which, with hindsight, make a mockery of its localised input selection. Distortion also creeps up from a typical 0.02 to 0.5 per cent at higher frequencies, though this is a function of the power amplifier, not its track routing.





Nothing too perturbing about these primarily second-order harmonic and IM (V-shaped pattern) distortions.



Exactly the same flat and modestly extended response seen with the *OA22L* (issue 116).

"Big, brash and a little clumsy" remarked one listener; another suggested that "you can almost hear it working hard not to trip up". The OA31's raw energy was revealed by the lively, quick and fun-time sound of Shelby Lynne's *Temptation* CD, the fiddle and guitar sounding especially thrilling even though the brass section sounded more like an accordion than a complement of sax, trumpet and trombone.

Bach's *St Matthew Passion* also suffered at the hands of this mis-directed energy, the strings sounding strained and edgy rather than lush and tidy. Never short of youthful enthusiasm, the *OA31* cannot help but sound strangely synthesised.

Conclusion

Four years ago the *OA21* was described as a "CD-phobic amplifier... hurrying along without actually getting anywhere". Then, just two years ago, our panel suggested the loud and dispassionate sound of the *OA22L* was reminiscent "of what we might have expected from a fairly ordinary transistorised amplifier ten years ago".

And now its offspring, the *OA*31, was belittled for sounding "old-fashioned in presentation, lacking the subtlety and wholesomeness of more modern designs". Coincidence? I think not.

So here's an amp that sounds committed, detailed, grand of scale and is never afraid to

throw itself into

VERDICT	the fray. But it
Eager to please, dynamic and fresh-sounding.	emerges black and blue from
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gets tough. SOUND $\star \star \star \star \star$	hands of the
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Sussex BN9 0AY.	to the trusted but manifestly
	tired-sounding
	'Onix amplifier'.

THULE AUDIO IA50

ur first taste of this Danish brand came in issue 136 with Thule's DAC200 converter, a product that was subsequently withdrawn and revised in tune with our technical observations. More recently Virtual Reality, Thule's UK distributor, has announced the launch of several matching amplifiers, all featuring balanced inputs to take full advantage of the DAC's XLRequipped digital front-end.

This entry-level model boasts some five line inputs (including one tape and one balanced input)

with, well, absolutely no facilities whatsoever. The black folded-steel case is decorated with a green on/off switch and rotary volume control — questionable aesthetics. Fortunately, I believe the *IA50* is due for a visual re-hash, which may suit its appearance to a greater number of potential customers.

A fully-balanced MM/MC phono option is available for an extra £100, and may be selected, along with its line inputs, via a bank of logic-controlled relays at the rear of the amplifier. Other key features of the design include a high quality dual-gang volume control, a substantial and tightly regulated power supply plus no fewer than four pairs

of 25A bipolar transistors occupying its robust power amplifier stage.

Sound Quality

A bantamweight among amplifiers, the Thule *IA50* quickly came to blows with our listening panel who criticised its delicate but insubstantial sound as being 'rather twee'.

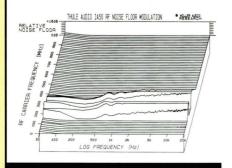
Auditioned via its unbalanced inputs, the *IA50* would, more often than not, draw our attention to the dominant performer of a chosen recording. With Bach's *St Matthew Passion* this turned out to be the alto vocalist, whose presence overwhelmed the accompanying strings, relegating

LAB REPORT

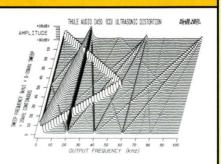
Intriguing features of the *IA50* include an output stage that can sustain bursts of 320W into 10hm. Yet under continuous conditions the *IA50*'s output is cut short by over-cautious fuse protection which wastes the potential +2.5dB boost in output (between 8 and 40hm) made available by Thule's stiff supply regulation.

Then there's its fabulously wide 94dB S/N ratio (re. 1W/80hm). This looks marvellous on the spec sheet but only serves to expose the subjective damage caused by RF IMD (see plot), particularly at low frequencies where the *IA50* seems almost universally susceptible.

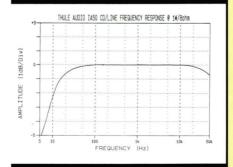
Distortion also looks suitably low at less than 0.02 per cent from just 1W to two-thirds output. However, as the 3D THD plot demonstrates, the nature of this distortion is almost solely odd-order with no trace of warmer even-order products to temper their influence.



Broad susceptibility to RF between 200-400MHz, sparking an unusual disruption of low frequency (bass) detail.



Harmonic and intermodulation distortions are purely odd-order, possibly encouraging a colder and thinner sound.



Carefully tailored line response with an acceptable -3dB point of 8Hz.

them into the second division despite their graceful detailing.

In other instances this sense of isolation worked in its favour, exposing the solo violin from Shelby Lynne's *Don't Cry For Me* as a particularly vivid and brilliant sounding instrument, for example. Then again, nothing is cut and dried about the sound of the *IA50*, which has a habit of "fudging its way through most pieces of music".

Both Shelby Lynne and Cassandra Wilson sounded a little more sibilant than usual, the images of their voices pumping up and down in sympathy with the strain on their vocal chords. So it sounds light and delicate and seems easily overwhelmed, yet there's nothing electronic or synthetic about its midband which, given an easy-going vocal track, can sound very compelling indeed. But sadly, no £500 amplifier should be so fussy over your choice of music.

Conclusion

Thule's *IA50* is no party animal. The listening panel likened it to a shy reveller, 'well and truly holed-up in the kitten clutching a glass of non-alcoholic melon cocktail while hogging the nibbles'. In practice this is heard as a keen but fragile sound, a vulnerability that's ruthlessly exposed by the force of stormy pieces of music.

While its balanced input will undoubtedly

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confer some benefit, this description is still reminiscent of the 'nimble but fizzy' balance of Thule's *DAC200* converter. That leaves us with a thoroughly wellintentioned but frustratingly flawed addition to its range. SHOP TELEPHONE: 0181 318 5755

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Amplifiers

AMPLIFIERS

Conclusions, best buys and recommendations

Ithough we have cast our net between £400 and £600, much of the real action seems to be taking place in the top half of this impromptu category. Even long-term favourites like the Audiolab 8000A have increased in price closer to the £500 break point, leaving the £350-£450 range somewhat devoid of class contenders.

Yet, between £500-£600 the

competition really hots up with the likes of Musical Fidelity, Mission and DPA taking on the likes of Linn, Naim and Exposure (see

issues 121 and 129). Smaller companies such as LFD lack the economies of scale to compete against these modernised giants. Even so, the brutal sound of its *Integrated Zero* is hardly a good advertisement, regardless of price. Thule's *IA50* represents better material value and is beefier to boot. But it is undermined by a sound that's insubstantial and insecure. In the context of a balanced Thule system

though... well, who knows? Onix, on the other hand, seems to be dragging its technological heels — though the *OA31* looks more up-to-date than the older *OA21* and *OA22* (issues 97 and 116), all three are carved from a similar schematic. As a result the *OA31* is just as bullish and eager to please but is clumsy and ill-disciplined in the attempt. Onix has real potential though, so look for improvements in the future.

There's nothing capricious about how Kenwood's *KA-7050R* sounds, but then, like the *KA-5050R* before it, (issue 129) it's just too damn smooth and self-effacing for its own good. On paper this is the most powerful amp in our test but, on audition, you'll discover it's one of the most timid. Now, if you really want to go out on a limb then try DPA's Renaissance for size, an under-powered little number with an unusual but intriguing sound that puts crisply focused images and articulate detail ahead of any well-rounded ambience. It's not right or wrong, just very different. It's also

the sheer antithesis of Musical Fidelity's *Elektra E100*, an amplifier that majors on How the test results compare

warmth, ambience and colour but treats clarity, resolution and transparency like very poor cousins. It is euphonic with a capital 'U' and is set to springboard MF into a new era of popularity.

By contrast the remarkably composed and mature sound of Audiolab's *8000A* is very familiar indeed. No nasty shocks, no incompatibilities – just a rugged and reliable amplifier that will serve up a consistent and neutral diet of music. If only it didn't sound quite so po-faced, Audiolab would have knocked Mission from the top slot.

But it didn't. Instead the Cyrus III capitalises on the technical and emotive strengths of the 8000A and E100 respectively, providing a rare and glorious glimpse into the nooks and crannies of the most mundane recordings. It is, in short, utterly rivetting, leaving our panel of listeners tapping their feet and nodding their heads in collective, openmouthed appreciation. A Best Buy then, for this thirdgeneration Cyrus.

	8 8	Audiolab 8000A		DPA Reniassance	ance		Kenwood KA-7050R		Integra	LFD Integrated Zero		Mission Cyrus III	= =	Mu	Musical Fidelity Elektra E100	elity		Onix OA31		Ę₹	Thule IA50
MAX CONTINUOUS POWER OUTPUT	20Hz	1kHz 20kHz	4Z 20Hz	z 1kHz	20kHz	20Hz	1kHz 20kHz	10	OHZ 1KHZ	20kHz	20Hz	1KHz	20kHz	20Hz	1 KHz	20kHz	20Hz 1k	1kHz 20kHz		OHZ 1KHZ	20kHz
INTO BOHMS	70W	77W 72W	33W	36W	32W	131W	130W 130W	W 52W	N 60W	50W*	70W	73W	55W*	81W	84W	M62	52W 56	56W 51W	V 67W	N 67W	62W
INTO 40HMS	120W	6W	N 33W	38W	31W	232W				62W*	M26	109W	65W*	114W	119W	107W				104W* 118W	100W*
DYNAMIC HEADROOM (IHF)	+0.9pB (95W)	0		+1.30	+1.30B (47W)	+0.8pB (158W)	158W)	Ŷ	+0.6pB (69W)		+1.5DE	+1.5pB (104W)		+1.30B (114W)	14W)		+0.8pB (67W)	Ŵ	9	H0.4pB (73W)	
MAXIMUM CURRENT (5MSEC, 1% THD)	7.8A*			4.5A		19.0A		12	12.5A		8.5A*			7.0A			10.2A*		17	17.9A	
OUTPUT IMPEDANCE	0.039онм		0.01	0.015онм		0.0300нм	5	0.0	0.0380нм		0.0380HM	WH		0.027онм			0.0510нм		0.1	0.123онм	
DAMPING FACTOR	205.3		533.8	80		263.2		21	210.8		210.6			293.2			155.9		65	65.0	
	CD/Aux M	WW	CO/	D/Aux		CD/Aux	WW	9	D/Aux		CD/Aux	WW X		CD/AUX			CD/AUX			CD/Aux	
STEREO SEPARATION (1KHZ)	7208	7108	780B	8		101pB	76DB	91	910B		106pB	91DB		61DB			70pB		66	990B	
(20kHz)	480B 4	450B	55DB	8		82DB	70 D B	66	660B		830B	80 D B		380B			44DB		74	740B	
CHANNEL BALANCE (1KHZ, -20DBV)	0.5pB 0	0.4pB	0.10B	8		0.2pB	0.2DB	0.3	0.30B		0.10B	0.10B		0.2DB			0.6pB		0.3	0.3pB	
(-600BV)		2.10B	0.3DB	8		0.0pB	0.0pB	4.1	4.1DB		0.1DB	0.1DB		0.0pB			3.4pB		0.5	DB	
FOTAL HARMONIC DIST. (0DBW)		-92DB	-85DB	8		-101bB	-104pB	80	80bB		-101pB	102pB		-87bB			-86DB		-76	-76DB	
(2/3 POWER)	-96bB	-95 D B	-76DB	8		-108pB	-109pB	-17-	77 DB		-890B			-82DB			-75 D B		-1-	DB	
CCIR INTERMODULATION DIST (0DBW)		-740B	-98DB	8		-99DB	-89DB	-91	910B		-101pB			-890B			-88DB		99	800B	
(2/3 POWER)	-102bB -7	-73DB	-95DB	B		-104pB	-94pB	-87	84pB		-99DB	-80bB		-81DB			-76pB		8	-880B	
Noise (Awro, ObBW)		-78.4DB	-86.	86.0DB		-95.6DB	-90.4pB	-89	89.6pB		-89.8DB	8 -79.1DB		-77.10B			-84.8DB		6-	-93.7bB	
(2/3 POWER)	-93.60B -8	-82.8DB	-90.	90.4pB		-109.0DB	-92.7bB	-10	102.0DB		-98.9DB	80.5pB		-92.80B			-98.5pB		-10	104.7pB	
RESIDUAL NOISE (UNWTD)	-68.2DBV	-68.1DBV	-75.	75.8DBV		-84.8DBV	-84.8DBV	-72	72.5pBV		-82.2bBV	BV -82.10BV	,	-66.3DBV			-72.7bBV		-8 ¹	84.0DBV	
INPUT SENSITIVITY (FOR ODBW)	15.0MV	303µV	81MV	>		19.5MV	235µV	49	49MV		28.8MV	/ 401µV		38MV			35MV		25	25MV	
(FOR FULL OUTPUT)	134MV	2.65MV	488	488MV		225mV	2.77mV	38	385MV		245MV	3.5MV		353MV			262MV		20	207MV	
LINE/DISC OVERLOAD (1KHZ)	1	184MV	5.7V				129MV	>16	16V			VM69		6.4V			>16V		13	13.3V	
(20kHz)		1565MV	5.9V				1200MV	>16V	N			VM609		6.9V			>16V		12	12.9V	
(50kHz)	1	1685mV	5.5V				2370MV	>16	16V			1275mV		7.9V			>16V		12	12.3V	
PREAMP OUTPUT/IMPEDANCE	9.3V (DISC) / 6090HM	6090нм	3.4	3.4 (CD) / <10HM		10.8V (p	10.8V (DISC) / 4580HM	As	As source/as source	SOURCE	4.0V (D	4.0V (DISC) / 5890HM	V	6.4V / 96	6.4V / 969-8.8конм		>16V / 2.3конм	WHO	13	13V / 26онм	
INPUT LOADING		24конм/100РF 47конм/100РF		16K0HM/300PF		53конм	53конм/800РF 45конм/600PF		УВКОНМ/100PF		22кон	22конм/20рF 47конм/60рF	НМ/60 Р	55конм/700РF	700PF		9.8конм/100РF	00PF	22	22конм/480рF	
DC OFFSET, LEFT/RIGHT	+2MV/-2MV		/w0	VMV/0MV		VM0/VM0		-40	40MV/-48MV		+1MV/-4MV	-4MV		-18MV/-23MV	3MV		-35MV/-13MV	٨V	ON	VM0/VM0	
SERIAL NUMBER	207D95662		940	9409001		20999042	2	No	VONE		HAU01839	839		E011367			3101511		49	1950124	
	* ELECTDONIC	CIECTBONICALLY BROTECTED									.								l		

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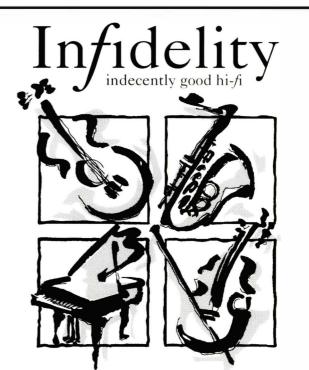
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ON TEST

Cassette Decks

The Four Dolbys

or some, nothing causes more confusion than the plethora of buttons labelled Dolby, which used to be restricted to cassette decks, but have recently been caught spreading to other products. Here is a quick refresher on the four (yes, four!) types of Dolby circuit you can find on cassette decks.

- Dolby B is the one found on all cassette decks, irrespective of price. It was an early technique for ridding the cassette tape of the worst of the hiss, and although other, more effective systems soon surfaced, it was the most elegant in the way it made use of the weaknesses and strengths of cassette tape. Dolby B rescued the cassette from oblivion, and it was quickly adopted as a standard by the music industry.
- Dolby C is the one Dolby Labs would probably like to forget. In essence, it consists of two Dolby B chips back to back, and it is extremely effective at its job. However, being rushed into production, it turned out to be peculiarly sensitive to the minutiae of equipment and tape line-up. By then, the software industry was already in bed with Dolby B, and Dolby C never got a look in.
- Dolby S is the most recent and powerful of all Dolby's domestic noise reduction processes. A thorough revisiting of hiss reduction technology, the system is more complex in its action, being based on Dolby SR, which is designed to give studio analogue tape many of the properties of digital tape. It is much less sensitive to set-up than Dolby C, and it can make a fair stab at decoding Dolby B material. After an indifferent start, early Dolby S chips have settled down, and the process is technically sound. Increasingly, it is also becoming commercially successful.
- Dolby HX Pro doesn't reduce hiss, and unlike the other systems described here, it is only used when recording. Originally developed by Bang & Olufsen, Dolby HX Pro is a signal conditioning circuit that overcomes the key cause of tape 'squash' — the high frequency compression that is endemic with standard (ferric or Type I) tapes.

Alvin Gold takes a look at the latest batch of cassette players, half of which feature Dolby S, perhaps the greatest threat to the new digital mediums.

The cast list

	and the second
Aiwa AD-S950	£300
DENON DRS-640	£200
Harman/Kardon TD420	£280
Kenwood KA-5060S	£250
Опкуо ТА-201	£200
PIONEER CT-S630S	£300
Sony TC-K515S	£250
TECHNICS RS-BX501	£180

t is only a few months since we last tested a small group of cassette decks and observed that although sales had dipped, there was life in the old dog yet. The famine of new models seems to have ended at last, and this time we were able to select from an extremely respectable range of newcomers.

Between then and now, some of the trends that were only beginning to make themselves known are finally emerging in earnest. First and foremost, what once seemed like a temporary reprieve for compact cassette is now threatening to turn into something that could become rather more permanent. When MiniDisc and DCC were first launched, it was assumed that an initial lack of enthusiam for the new digital recording systems would eventually be overcome, but the situation is beginning to take on the more ominous appearance of a rout. (See boxout -ASecond Chance For DCC?) Sony seems to have recast the die for MD, which is now being billed mainly as a personal stereo medium, and the company has finally introduced some suitably sexy personal players. But availability remains poor, prices are high and the system's shock resistance is not available when recording onto MD. Tellingly, MD recordings are rare sights in record dealers. Taking into account the potential threat that MiniDisc presents to Sony's main cashcow, CD, it doesn't need a great leap of the imagination to conclude that MD is no longer a serious player in the broader home recording market.

What caused this turnaround? It seems to me that there are two factors at play. The first is that the new media, starting with DAT, as well as DCC and MD, have been badly promoted and badly supported by the pre-recorded software industry. It is easy to sell shiny new high-tech toys to early adopters, and MiniDisc certainly benefits from this. For a real market to develop however, the product must sell at a price that is in line with the existing market. The average price for a cassette deck is well under £200, and prerecorded tapes cost about two thirds the price of a compact disc. The initial briefings for DCC described it as a 'third world' technology, using low-tech, lowtolerance components very similar to those already in production for compact cassette. All the high-tech stuff would be on a couple of ICs, and the tapes were to be duplicated on cheap video cassette tape stock, using barely modified versions of existing tape duplicators.

So what happened? DCC decks went on sale at £500, and the record industry, taking a long term view as usual, decided to sell discs for the same price as CDs. Why anyone should be surprised that DCC and MiniDisc have failed to capture the public's interest seems hard to understand.

The other reason for the unexpected buoyancy of the cassette deck market is to be found much closer to home. I refer, of course, to Dolby S, which had a very slow start, but which in the last few months has finally percolated down to the price levels that attract significant sales volumes. The benefits of Dolby S for the user go a long way to matching the benefits claimed by the digital alternatives. For all practical purposes, Dolby S means tape hiss down to digital levels, and the licensing requirements of Dolby S mean that any Dolby S deck a buyer chooses will be pretty well set up in other respects, too. And the best thing of all is that you don't need to pay DCC or MD prices. All your old tapes remain usable! When the makers of the prospective replacements for the cassette learn the lesson that was learned the hard way by those promoting Dolby S - well, then we might have something to talk about.

What Kind of Cassette Deck Do You Need?

uying a cassette deck is a bit more complicated than choosing any other part of your system. Cassette decks, as opposed to tuners or turntables, have a dual function, and prior to any purchase, you need to consider how you intend to use your particular deck. When you've decided whether it will function as a source or a medium, it is useful to audition a few decks, for two reasons. One, there is considerable spread in the sound quality of prerecorded material - and in the way the tapes match particular machines. Two, mass duplicated cassette tapes often don't sound too hot, and rarely approach the performance of a home-made tape on good stock.

If your reasons for buying cassette include using an existing collection of tapes, it may be worth considering a deck which will make the most of tapes recorded on decks with a different head alignment (azimuth). Adjustable azimuth (Nakamichi etc), FLEX (Pioneer) and Play Trim (NAD and others) are the best known approaches.

If your interests extend to high quality recording, you should look at decks that perform successfully with metal tapes, and which are capable of very sharp and dynamic recordings. Generally, models under £200-300 will give marginal results.

Also, take into account your recording requirements. To dub CDs for use in the car (say), look for a deck which supports tape dubbing. If you want to record from radio, perhaps when you're out, auto-reverse and a tuner standby feature could be ideal. And if you want to record live — tough. Few cassette decks any longer have microphone sockets, and you will probably need a separate microphone preamp or mixer.

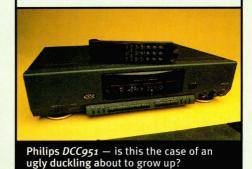
A second chance for DCC?

hree manufacturers supported DCC at the outset: Philips (the prime mover), Marantz (a Philips subsidiary) and Matsushita (co-developer, better known in Europe under its Panasonic and Technics brand names). Marantz has just issued a statement reiterating their wholehearted support for DCC, while admitting that there may be no new models this year. Meanwhile, their existing models are being sold off at give-away prices.

Technics remains publicly committed to the medium, but has backed away from taking any strong initiatives in the area, even though they have developed their own chip sets and other critical components. The logic of this is that if they wanted to, they could finally introduce new players at sensible prices. Technics has always taken a long term view, and has traditionally been loath to stick its neck out for short term reasons, so it may well be that the company really does remain committed to DCC. Who knows?

Meanwhile, Phillips is now unveiling its secret weapons, which include some proper second generation DCC decks, one of which, the £280 *DCC951*, pictured below, was reviewed last month. Take a look and you will see that they are much slimmer than before, that the control count has been sharply reduced, and that they are fitted with new transports which finally give the decks track-search times that are down to tolerable levels — the early models were far too slow. To coincide with these players, there is the promise of pre-recorded tapes at reasonable prices.

Can DCC make a go of it this time? Only a fool would make predictions, and the truth is that I simply don't know. However, Philips does have a fighting chance. The marketing mistakes of old are being addressed, and the new decks should prove attractive to the cassette deck owning public. The company also has one other weapon that could just swing it round. Philips finally has a full 18-bit interface transplanted onto the inand output stages, which in theory gives the players a best-case resolving power significantly better than that available from CD. The crunch time must be the next twelve months - so stay tuned!



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Aiwa AD-S950

iwa continues its broadside on the sophisticated middle market for cassette decks with this new model, the AD-S950. For £300, this deck does it all. In addition to the standard complement of Dolby B, C and HX Pro, it is also equipped with Dolby S, which not only gives superior hiss reduction to either of the existing noise reduction systems, but is also designed to reduce tape modulation noise and to be less susceptible to the minutiae of setup that especially affect Dolby C.

The transport is a dull closed loop, dual capstan design, which in principle offers superior tape stability over the head, and often lower wow & flutter too. A manual tape calibration system is also included. Using the record level meters in a special operating mode, bias and sensitivity (equivalent to record level, but ahead of the Dolby encode processor) can be manually adjusted, but quickly and repeatably. Three heads allow off-tape monitoring as the recording is taking place. The deck has excellent meters and a range of useful minor features, including especially good tape search functions. There are signs of cost cutting however in a rather tacky feel to the

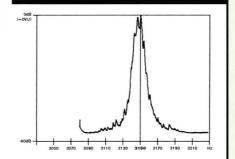
deck, but this has had no detectable effect on performance, as we shall see.

Sound Quality

As with most quality cassette decks, the Aiwa is at its best with metal tapes. The dual capstan transport helps iron over the dropout and unevenness that seem to afflict any metal tape when used in certain cassette decks, and the *AD-S950* has an innate transparency approached by few. To this the Aiwa adds a better balanced low frequency end, which is

LAB REPORT

Good sound with prerecorded material is explained by the well ordered response; the output rise below 150Hz adds warmth.



Note complete freedom from specific flutter artefacts. The double peak could imply a wow problem, however.

tuneful, organic and has something close to the warmth of the source, without noticeable overhang or loss of stereo focus.

THE

Vocal quality was occasionally expressive enough to raise the hairs on the back of the neck. One example was the Fender Rhodes intro to Whitney Houston's hymn-like *Didn't We Almost Have It All?* On the other hand, Ry Cooder's gravel-edged vocals on his version of the Robert Johnson classic, *Crossroads*, sounded slightly cool and monochromatic.

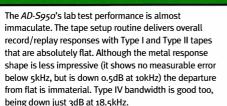
The differences between alternative tape brands and types were particularly finely drawn by the Aiwa. Some variations are clearly inherent to the tape, while others, such as mid/treble balance, are response related matters not fully corrected by the tape alignment procedure. Sony's *Super Metal Master* tape showed both types of difference: it was consistently cold and expression-less. TDK *MA* not only sounded much more rounded, but also made recordings that were much harder to distinguish from the source. Dolby S sounded effectively transparent, and was used in preference to Dolby B for most of the listening.

Conclusions

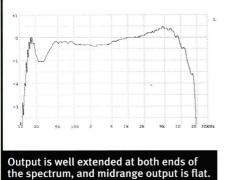
This is a first rate deck, good enough in fact to warrant a Best Buy swingtag. That's not to



say that I was happy with every aspect of the deck, which felt rather plasticky and looked flaky. But perhaps that's the true meaning of high fidelity: never mind what the packaging looks like, be swayed only by the taste of the contents.



Playback response shape fits an overall 0.75dB envelope from 100Hz to 16kHz. Good head design is evident in the unusually extended and counter-effect free bass. Wow & flutter is low, the spectrum analysis showing almost complete freedom from flutter sidebands, but the double peak in the plot suggests a wow (low frequency speed variation) problem that was not obvious on audition.



DENON DRS-640

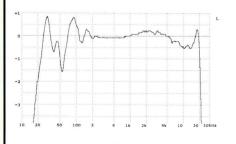
enon re-invented the cassette transport as a horizontal drawer loading device several years ago. Drawer loaders have certain benefits - and disadvantages. The benefits include the possibility of producing slimline designs, but Denon has chosen not to do so, presumably to retain visual compatibility with its other components. Another benefit is the potential for improved physical behaviour since the drawer mechanism can be more effectively sealed against the outside world, and the effects of acoustic feedback can be more readily mitigated. One

disadvantage is that the cassette tape is invisible once inserted, and it is necessary to rely on real time tape counters, which only provide a useful output once the tape has been running for a few moments. The Denon's counter, which has a memory function, requires no fewer than four buttons to make it tick, which shows that this is not a trivial inclusion.

Other features are fairly simple, but you do get a variable level headphone control (which also controls the main output feed, unfortunately), short but good quality meters with a wide 6odB dynamic range, fine bias

The Denon *DRS-640* doesn't just perform well into the Human Ear, Mk I; it performs well into laboratory test equipment too. The horizontal loading mechanism should confer a high level of immunity to acoustic feedback, and the raw wow & flutter numbers are among the best in the test group.

Frequency responses are accurate and extended, with only the HF roll-off varying with tape group (and the 16kHz -3dB point for Type I tapes is still highly impressive). The playback only response shape is one of the best I've ever measured: there is scant evidence that output is on the decline even at the 2okHz limit of measurement — but note the strong head contour effects. Signal/noise figures are also somewhat better than average.



Record/replay responses for the three tape types are almost indistinguishable, but head ringing extends up to 200Hz.

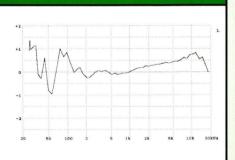


adjust and timer standby (unusual for Denon). The *DRS-640* has a built in I/R sensor that will respond to Denon handsets. Underneath it all though this is a conventional two-head, Dolby B/C deck.

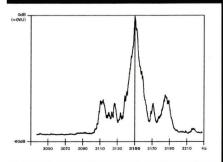
Sound Quality

The Denon has the feel of a design that's been thought through by someone who knows tape. Funnily enough, that's more or less how it sounds, too. There's a smooth, tactile and open quality, offering good ambience extraction with appropriately

LAB REPORT



Pre-recorded tape response is flat and extended on the right channel, a tad less on the left (shown above).



You can't argue with the figures, which are among the lowest in the group, but there are noticeable flutter sidebands. made recordings. Though the *DRS-640* has these qualities with all types of tape, subtle improvements are available as you move up the bias (and price) curve.

There wasn't a great deal to distinguish the two Dolby circuits on audition, other than their ability to suppress tape hiss, which is how it should be. Using the Denon with no Dolby and a good, quiet tape like TDK *AR* or *SA* produced recordings that were slightly more open and tactile than those that had been washed in Dolby. But unless you habitually listen only to music that never strays outside the top 1odB or so of full output, tape hiss is bound to get in the way. Dolby B, as usual, is the least worst option, though Dolby C isn't far behind.

One other notable finding that emerged from the listening was that the bass sounded a little lean at times, and was sometimes distinctly lightweight.

Pre-recorded tape sounded lively and entertaining enough. There was plenty of presence, and the tonal accuracy promised in the measurement was delivered.

Conclusions

A fine-sounding and attractively priced allrounder, this matches its predecessor, the *DRS-610*, and betters it in some ways, such as the stability of the transport and setup

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	Hill, Chalfont St Peter,	bas
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quality for Type IV tapes. In fact sound quality all round appears to have been significantly improved, probably in part due to a new output buffer amp, though the rather thin bass remains. Another Best Buy for Denon.





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HARMAN/KARDON TD420

he TD420 is a typical example of a 'back to roots' trend seen with recent products across the Harman/Kardon product range. The features that figure most prominently on the product literature are the 'wideband recording electronics', 'discreet signal pathways' and 'high bias frequencies'. In fact bias frequency has a complex and indirect relationship with sound quality. Low bias frequencies raise the spectre of intermodulation with audio frequencies, but the shape of the bias signal is probably more important for sound quality than its absolute frequency. In any case the 105kHz frequency chosen figure is about standard for a modern high-quality cassette deck.

The features count has been deliberately curtailed. This is a two-head deck, with Dolby B and C, Dolby HX Pro and a fine bias control. Track search aids include an inaccurate (and massively outsize) minute/second counter, a next/last track search and intro-scan. There is no headphone socket and nor is there a memory stop feature; this particular reviewer always interprets this second omission as an act of great cruelty. CD dubbing is supported, however.



The *TD420* is a horizontal drawer-loading design, and has a very clean facia with a bare minimum of controls and a large, clear but simple display panel.

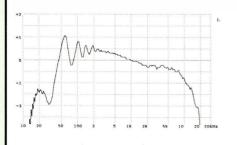
Sound Quality

There were indications that sound quality might have surpassed the implication of the measurements (see Lab Report). The numbers say that pitch integrity is below average; in fact the deck sounded unusually solid and stable, which is probably more a function of the design of the tape path than

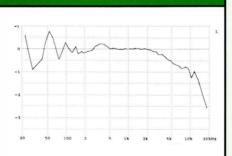
LAB REPORT

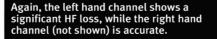
Lab test performance didn't quite live up to the audiophile credentials that Harman Kardon sets out. The various frequency responses were OK, but the two channels were mismatched by 1.5-2dB at the high frequency extreme (normalised to 1kHz), and the low frequency end is a little lacking in extension and shows evidence of ringing.

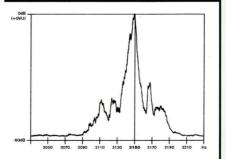
Wow and flutter is also unimpressive. Although the spectrum shows no particular problem, the general level of wow and flutter is a little higher than would be expected of a top class deck, and is certainly higher than the group average. The *TD420* has a usefully wide dynamic range, but it is not a class leader in this respect, and taking into account the erratic loading problem, some doubts about this deck still linger.



An unextended, ringing low end is seen with all tape types. The main response rolled off significantly on the left channel.







Satisfactory if unimpressive spectrum shows significant flutter energy, with some 'spread' of the central peak.

simple wow & flutter. The output amplifiers (discrete for sound quality reasons rather than the packaged ICs used by some) are said to be capable of driving an amplifier with greater conviction than usual, and there were times when sound quality surpassed expectations for the medium.

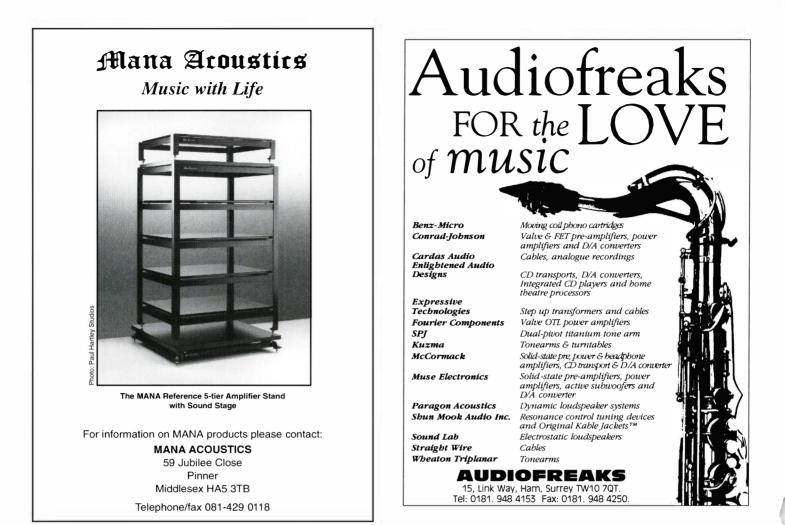
Time and again though, I ran up against peculiar spatial and tonal shifts bought about by the lack of channel symmetry. In a typical example, the spacious and atmospheric track *Hotel California* from the new Eagles album, *Hell Freezes Over*, was reproduced from metal tapes with subtle clues intact, and a bass drum sound that almost had me jumping from my skin. The treble was also clean and pure, but the middle frequencies sounded a little flat. Sound quality was clearly on a downwards slope with Dolby C, and lower bias tapes introduced new vistas of flatness.

Conclusions

The visual language of this deck speaks of simplicity, purposefulness and quality, and there are clear signs of care in the choice of components. That said, I am not convinced by the two-way vertical rocker switches used for secondary functions, and the otherwise excellent display was tilted in its cutout. The test sample had a problem whereby it intermittently refused to eject the tape until a

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Borehamwood, Herts	, th
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small access hatch on the top plate had been removed (no tools necessary) and the cassette clamp was lifted free. But perhaps I had the Friday afternoon sample, and perhaps there is a great deck struggling to get out.





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Had

Kenwood KX-5060S

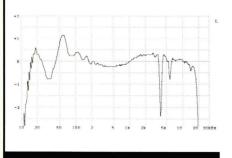
isually, little distinguishes this deck from its predecessors, and like most of them, this one looks like just another black box. Behind its bland exterior however there's a sophisticated single capstan transport with three motors and an unusually rigid headblock assembly, whose behaviour would do credit to most dual capstan mechanisms. This is also a twohead deck, but appears not to be compromised by the fact. The key selling feature is Dolby S.

Other areas of the design are par for the (Kenwood) course. Kenwood has a propensity for building in a plethora of poorly or confusingly signposted minor features, and this deck is no

exception. ATSC is an auto tape calibration system, based on 400Hz and 10kHz oscillators, though there are only 16 bias steps. As this is a two-head deck, and therefore cannot record and monitor off-tape simultaneously, the process can take up to about 45 seconds. CD dubbing features are also included, along with some useful tape search facilities, but there's no memory counter and no volume control for the headphone socket. The display is short but

The Kenwood scores extremely well on the test bench. Responses are smoothly and accurately extended with all tape types, and there's plenty of top-end output from prerecorded tapes too, which explains the observations made about the sound quality of pre-recorded material. Signal/noise figures are better than average, and distortion is quite well suppressed, with clear benefits from using Type IV tapes, allowing the potential for clean high-level, high frequency recordings on this formulation to be realised.

The best feature of all however is the transport mechanism, which is not only extremely stable, but remains so with a wide range of tape types, a clear demonstration (if one was needed) that it isn't absolutely necessary to double the dose and use two capstans to do the job properly.



Frequency responses are well extended and accurate, not just with metal tapes, but with all three tape groups.

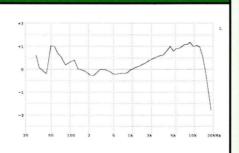


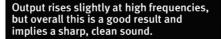
otherwise well designed, and can be switched off, leaving just the counter running.

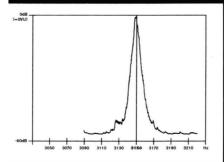
Sound Quality

Early Dolby S decks often sounded smeared and uneven, but the problems appear to have been largely resolved, and the Kenwood is an excellent shop window for the system, which is capable of almost CD-like freedom from tape hiss and the insidious, deadening effects of intermodulation distortion (IMD).

LAB REPORT







Textbook spectrum analysis, with no discrete wow or flutter energy sidebands, comes close to mimicking the input. The Kenwood must have been made for use with metal tapes, and although Type IIs are handled well, giving a sweet, smooth and detailed sound, it is metals that provide that essential charge of adrenalin. In fact there is a trace of roughness with TDK and either Dolby S or Dolby B, but I was repeatedly surprised by how lively and sharply resolved recordings sounded. The chief beneficiary was acoustic music, ranging from the ecstatic and astringent Jean Féry-Rebel's *Les Musiciens de Louvre* through Bartok's 1st String Quartet (Emerson Quartet), which was notable for the expressive sweep of the playing, making for transfixing listening.

If the deck was mine, I would use the Dolby S system in preference to Dolby B (noise reduction processes are an evil, but a necessary one). The Kenwood Dolby S circuit is about as transparent as the Dolby B one, which is really very impressive, but there is a focused quality to Dolby S, perhaps because of a reduction in intermodulation distortion, which gives it an overall edge. Replay quality of pre-recorded material was in the same character, showing exuberance and detail.

Conclusions

The control system could be better, but the

		TUCK SUII
	VERDICT	assured
0	Fine musical communication skills and a rich, warm and friendly sound. Lacks smoothness; treble has a rather dull balance and bass is a little detached.	exquisite detailed means th this deck well wort candle, a
		as illustra
	VALUE ****	what Dol
	PRICE £250	can do, e
\boxtimes	Trio-Kenwood UK Ltd,	when ha
	Kenwood House, Dwight	by a sing
	Road, Watford WD18EB.	capstan
2	(01923) 816444	transport

rock solid, assured and exquisitely detailed sound means that this deck is well worth the candle, as well as illustrating what Dolby S can do, even when hampered by a singlecapstan transport.

Оккуо ТА-201

here are some interestingly equipped cassette decks at the £200 level, some with three heads, some even with Dolby S. But this is also fertile territory for a different kind of cassette deck, one that doesn't offer the greatest number of gadgets for the pound, but which simply aims to be a good cassette deck. This Onkyo is just such a deck, having the minimum of features consistent with performing its assigned role, and as many of the available resources as possible have been sunk into the invisible bits.

Operationally, its a breeze. The main transport controls are mounted in a block arrangement that makes them very easy to operate, like a good telephone keypad, and the transport engages reasonably quietly. A limited range of controls includes an MPX filter switch (remember to leave it turned off, except with certain tuners, mostly very old), and Onkyo's patented Accubias control (nothing in the description of the control did anything to relieve my suspicion that it is no more than a standard common-or-garden fine bias control). The meters are clear, but rather coarsely scaled and have an operating range of 27dB. Headphones can be connected but at fixed volume level only.



Sound Quality

The long and the short of it is that this deck wasn't really up to standard. Metal tapes are clearly unsuited: sound quality with this tape was grubby, with little of the required hear through clarity, perhaps because the electronics were being driven close to the edge, or because of head saturation effects.

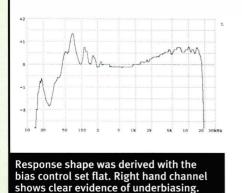
The *TA-201* suffered from intermittent dropout, always a problem with metal tapes using transports that are less than top notch. The imbalance between channels made it

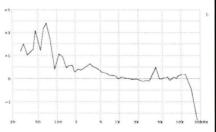
LAB REPORT

During the tests, it quickly became apparent that the deck's mechanical behaviour was unusually dependent⁴³ on the tape used. The figures that are shown in these test results are typical, but they varied wildly from⁴² one tape to the next. The frequency responses for Type II and Type IV⁴¹

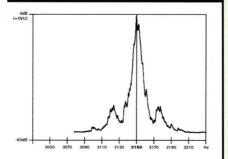
tapes both suggest some underbiasing, especially on the right hand channel. Normal Type I tapes, by contrast, reproduced with a severe output loss at higher frequencies. In each case, there was more difference between channels than I would have expected, amounting typically to 3-4dB at 15kHz (ref 1kHz). The low frequency output peaks rather high, around 65Hz.

The signal/noise figures are satisfactory, but the Onkyo has limited high frequency headroom, which militates against the highest energy tapes.





Excess low frequency output is not unusual, but the main part of the band is handled accurately.



Note the single dominant flutter sideband and some broadening of the peak, indicating a lack of precision. difficult to compare before and after sounds when recording, since everything (including tonal values, the way stereo was represented and the texture of the music) was altered.

Type II tape (TDA *SA* and its ilk) restored some balance to proceedings, but dropout continued to be a factor, Although the deck didn't subjectively lack pitch stability, there was a roughness to the sound, especially the high frequencies, of a kind often associated with flutter. The strings on a Bach Brandenburg concerto recording (No 1 mvt 3/ Pinnock) sounded congested, with a slightly papery, waspish quality, which made the music uninviting. The bass was perfectly tuneful, but it lacked warmth and 'grip', sounding curiously shallow instead.

Prerecorded material often sounded a little better than all this suggests. The additive effects of record and replay wow & flutter are not an issue here of course, so what was otherwise a marginal situation is defused, and the loss of detail inherent to most prerecorded tapes helps smooth over the rough edges.

Conclusions

Ultimately it is the mediocre nature of the transport that militates against this deck. The Onkyo gives its best with prerecorded tapes,



which can sound acceptable, but native recordings tended to sound thin and light, and transport problems set the seal on what can only be described as a mediocre performance from this otherwise attractive and neatly presented cassette deck.

and

PIONEER CT-S630S

rom the middle of Pioneer's single cassette deck range, the CT-S630S is a threehead/off-tape monitoring version of the CT-S430S, itself a significant bargain which has Dolby S and decent sound quality for just £200. The CT-S630 costs £100 more, but by any standards this is a wellequipped design. Headline features include Dolby S and Pioneer's nowfamiliar Super Auto BLE circuit, a fully automatic tape alignment tool which does the whole job at the press of a single button, and in well

under 20 seconds. The Pioneer also has FLEX, which helps inject some pizzazz into old or partially demagnetised tapes as well as tapes that sound dull due to azimuth incompatibilities with the originating recorder. It performs this wondrous magic by examining the energy spectrum of the signal above 1kHz, and attempting to match it to the 1/f curve that Pioneer has identified from its analysis of a wide range of music types. Good to know that music is so predictable.

Other widgets include a headphone socket with a volume control, and a dualrange record-level meter whose wider ranges cover only a barely adequate 24dB. Neither

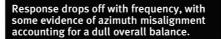
of these reads higher than +6dB, which really isn't good enough with metal tapes. As if to make amends, the deck has a display-off switch which is over-ridden when making transport control selections.

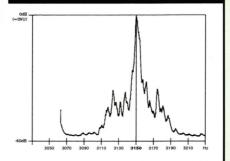
Sound Quality

The bright tonal quality demonstrated with the metal test tapes doesn't look a like a gross effect on paper, but in listening tests it dominated proceedings. In each case the recording sounded brighter, livelier and more

LAB REPORT

+3 +3 +1 -1 20 50 100 2 5 1x 2x 5x 10x 2055





The good wow & flutter measurement is thanks to low wow figures, but there is significant flutter energy in the sidebands. immediate than the source, which is clearly attributable to the tonal qualities of the recording. This said, basic sound quality was very good. The abundance of detail was achieved without excessive emphasis, Dolby mistracking or other unwanted side effects. It is only a little worrying that the Super Audio BLE circuit couldn't iron the response out at source, and that Sony *Super Metal Master* tapes sounded much brighter than TDK *MA*.

Type II tapes measured better, and sure enough they also sounded more accurate. In fact it was difficult to distinguish before from after simply from their respective tonal balances. And this gave the Pioneer a chance to show off its other qualities, which include a solid, stable sense of pitch, a dynamic yet well-controlled bass and a consistent feeling of vitality — it never seemed that musicians were being squeezed by the limitations of the medium. Overall then, Type II tapes represent the optimum choice.

The sound quality of prerecorded tapes was pretty good, and FLEX proved surprisingly successful at restoring some vitality to faded old recordings. I rescued a couple of well-liked old duffers this way, including a copy of an aeons-old Police album which sounded well sozzled without FLEX.

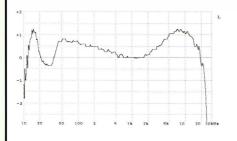
Conclusions

VERDICT **Consistently enjoyable** with Type II tapes; FLEX works well with faded tapes. Metal tapes consistently underbiased: record level meter is deficient. SOUND **** PRICE £300 Pioneer High Fidelity (GB) Ltd, Pioneer House, Hollybush Hill, Stoke Poges, Slough SL2 4QP. (01753) 789789

Not quite as good a purchase as the two-head version (the £200 *CT-S430S*), this model rates Recommended for its sound quality, offset with a degree of censure because it is not well aligned for metal tapes.

Ploneer's *CT-63oS* is a classy machine on the test bench, and turned in sparking results almost all round. Dig deep enough and you will discover some flaws though: there are flutter sidebands in the spectrum analysis (though these are hard to interpret), the playback response shape implies some azimuth error, and the higher energy response runs are slightly 'dished' after being aligned with the proprietary Super Audio BLE circuit.

The basic message remains good: all of these effects are at a low level, the deck has a well-extended and smooth response at both ends of the audio frequency band, and it is well equipped to deal with metal tapes, showing plenty of space before either the heads or the electronics run out of headroom.



Left and right channels match well with Type II and Type IV tapes, and output is well extended.



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SONY TC-K515S

he last few months has seen Dolby S finally making a real mark, and the

TC-K515S is one of the reasons why. This is a three-head deck that allows recordings to be monitored in real time. Despite being one of the rapidly growing band of decks with Dolby S noise reduction, this Sony is remarkably well priced at £250. It seems only yesterday when the cheapest Dolby S equipped deck was a two-head model which cost nearly £500. Even now, no one else has produced a comparably equipped deck for fewer readies than this. In addition to the basics, the

TC-K515S is also fitted with a manual tape calibration system for adjusting bias and sensitivity.

With a flatter, more engineered front panel look than most makers regard as fashionable, the *TC-K515S* appears to be aimed at the enthusiast market, and that's how it feels. Three heads is certainly a power feature, and so is the tape calibration where as here it is a manual system which relies on the use of a special mode of the record level display, and involves matching the two LED bars for length

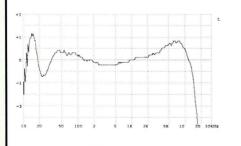
— this sets the bias level — and then matching them both to an indicator mark, which sets sensitivity. Sony has incorrectly labelled the latter 'rec level' for reasons best known to themselves.

The *TC-K515S* was one of a number of models to have undergone a tweaking programme at Sony HQ prior to its launch last summer. On the basis of careful A-B listening, it was blessed with a sprinkling of high quality passive components in critical areas, many of them capacitors.

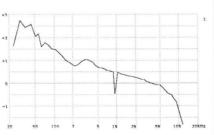
LAB REPORT

Measured frequency responses are well extended, but lumpy, thanks to a tape alignment procedure that appears to consistently underbias the tape — though this isn't enough to upset performance unduly, it is certainly enough to give a rather dished response shape. More worryingly, the wow & flutter performance of the deck is clearly below par — the broad shape of the spectrum analysis confirms the numbers here. Type II signal/noise is the best seen in this test

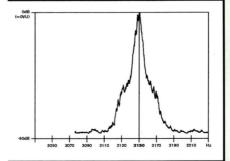
group, even allowing for the higher than normal +8dB distortion figures, but the Sony's electronics don't appear to have any special affinity for high energy Type IV tapes. Finally, the playback only response shape implies what was encountered, namely a dull sound from most tapes.



This plot was typical of those yielded by all three tape groups. Bias level is slightly low, giving a high frequency output peak.



Output falls smoothly and progressively with frequency, explaining the rather dull, lumpy sound with commercial recordings.



This spectrum analysis looks well sorted, belying the rather broad peak and the flutter energy close to the central peak.

Sound Quality

Confirming the previous point, the electronics of this deck have a particularly transparent quality. The midband in particular is practically holographic, and there is a feeling of tremendous precision, of a standard high enough to show most of the others in the group a clean set of heels. On the whole, the effect of recording and replaying from tape was far from disastrous; the translucency of the source was plainly diminished after it had been allowed to stir the iron filings, but it was not destroyed altogether. Far from it.

The Sony's weaknesses lay elsewhere. A combination of two factors — a degree of wow & flutter and a bright, edgy balance after the tapes had been aligned using the tape tuning feature — combined to produce music that frequently sounded edgy and uncomfortable, depending on the spectral content of the music. Percussion had a detached, frazzled feel, and there was an breathiness about vocals that veered on the precipice of sibilance. Yet vocal quality remained highly articulate.

Conclusions

This Sony Dolby S machine is something of disappointment, primarily in the sense that it has oodles of unrealised talent, which, if

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harnessed, could make it an unbeatable example of the breed. To achieve such results, the tape alignment needs to be more accurate, and it may be that the deck would be improved by a better transport. **Micromega Stage**

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TECHNICS RS-BX501

uto-reverse cassette decks have traditionally been held in disdain by audiophiles. I think that's wrong. Above all, compact cassette is a utility medium, designed for flexibility and convenience, though sound quality is necessarily the prime focus of consumer reports like this one. If this wasn't the case we would still be recording on open reel...

The Technics *RS-BX501* is an auto-reverse cassette deck, but the facility has been worked into the design so discreetly that you might not even notice it's there. The Reverse Mode key is the sole external indicator that the deck will make a 90 minute recording on a C-90 tape without any measure of assistance from the user.

This is a two-head deck, with Dolby B, C and HX Pro, and relatively few luxuries. It does have an adjustable volume headphone socket though, and it has a tape bias/equalisation/sensitivity setup circuit, which takes approximately a minute to make the adjustments. Compact but good record level meters are also included, and the counter stays at zero while your finger is on the reset button, a good point.



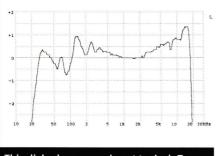
Sound Quality

Metal tape doesn't really work on this deck: the sound becomes scrawny and ill at ease. But good Type IIs, like TDK *SA*, are a different matter. Significantly softer in sound than the measurements suggest, the Technics tends to smear high frequency detail, giving a slightly distant, defocused feel, which increased to a certain extent when the Dolby C circuit was activated. As usual, Dolby B represents the optimum compromise between musical analysis and freedom from bias noise, but even Dolby B isn't completely transparent.

LAB REPORT

The best feature of this Technics was the excellent behaviour of the transport mechanism, which boasts extremely fine pitch stability by any standards, and doubly so for an auto-reverse deck. The various frequency responses by contrast were slightly wayward. Type I (normal) tapes measured dull, and Type IV tapes were a little underbiased and therefore rather bright. The other end of the band looks uneven in the plots and certainly rolls off a little earlier than some. The playback only response shape confirms the head contour effects, and confirms also the slightly dull listening impressions.

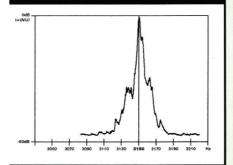
The Technics recording amplifiers and head combination shows clear signs of saturation at high levels with Type IV metal tapes. Type IIs appear to suit this deck best.



This dished response is not typical: Type II tapes are handled more accurately, and Type Is showed some HF output loss.



A slightly dull sound is explained by the mildly drooping replay frequency response shown here.



Low wow & flutter figures are reflected in textbook spectrum analysis, with a sharp, narrow 3,150Hz peak.

Overall the Technics manages to sound airy and spacious (the live version of *Hotel California* from The Eagle's *Hell Freezes Over* album came across particularly effectively) and has a genuine sense of stability, if not solidity. I missed the authority and control that even a flawed design like the Harman/ Kardon *TD-420* was able to inject into the listening experience. Prerecorded material showed similar effects, but with bells on.

It won't cast any new light on your existing collection of recordings, and in a sense the slightly soft, detached feel is obviously the antithesis of high fidelity. But the Technics was very well mannered. It is exceptionally stable for an auto-reverse deck, noise is subjectively well suppressed, and the overall effect is both consistent and enjoyable.

Conclusions

There are two significant omissions. One is optical end-of-side change, which would avoid the inevitable ten-second loss of sound as the deck attempts to line up the magnetic particles on the leader tape. The other is timer standby. The price of the deck explains these omissions, but doesn't forgive them. The lack of timer support is particularly significant on a deck that is quite likely to be bought specifically for time-shifting radio broadcasts. Technical excellence takes second place to

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	VALUE *****	of (m
	Panasonic Consumer Electronics, Panasonic House, Willoughby Road, Bracknell, Berks, RG128FP. (01344) 862444	simpl I have hesita in giv thum Record

utility with this model, but as performance is little impaired by auto reverse, build quality is good and there's an excellent mix of (mainly simple) features, have no hesitation at all in giving it a thumbs up. Recommended.

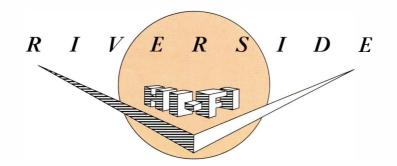
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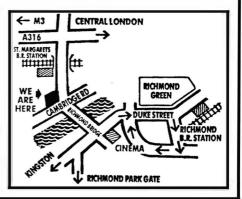




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On test: Cassette Decks

CASSETTE DECKS

Conclusions, best buys and recommendations

he Technics *RS-BX501* stood out from the other models in this test by being the only autoreverse deck. The number of auto-reverse decks on offer has shrunk recently as the market has polarised towards 'serious' single decks and packaged systems that invariably feature a brace of auto-reverse mechanisms, but this Technics single transport deck is an

attractive example of the breed and fully deserves a Recommended swingtag. Although the *RS-BX501* lacks niceties such as optical end of side change and timer standby, its performance suffers little from the inclusion of an auto-reverse mechanism.

Our eight cassette decks span a price band of £180-£300, and show a fair degree of diversity in design approach. Some of the least expensive models were extremely well equipped; some of the more expensive models were stripped-downfor-action designs, bereft of superfluous facilities. If you thought the best sounding decks were from that second group, think again...

The two simplest decks ostensibly the ones with sound quality as the highest priority - were the Onkyo TA-201 and the Harman/ Kardon TD420. The Onkyo is a traditional, even slightly oldfashioned design; the Harman was clearly designed from the ground up as a thoroughly contemporary design for which all the clichés of cassette deck have been tossed back into the blender. But neither deck really cut the mustard. The

Onkyo comes across as a likeable but uninspired design that suffered signs of wow & flutter, and the Harman/ Kardon, though better, is an uneven deck with too many rough edges to be really convincing. The Denon DRS-640 – a Best Buy – is conceptually similar to the H/K, using a drawer loading mechanism, but is both cheaper and better sorted.

Our test group was notable for the number of new Dolby S cassette decks; clearly this new system is no longer just a fashion accessory for the most exotic machines (Nakamichi excepted). It is

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HOW

now an everyday tool that can be found fitted to machines costing as little as £200. In this test, however,

the joint cheapest models are the Kenwood *KX-5060S* (Recommended) and the Sony *TC-K515S*. There are grounds for suggesting that the Sony is potentially the more talented of the two, but it is also a rather uneven design with a transport that fails to do justice to the electronics. The two remaining

models are the heavyweights in the group. The Pioneer CT-S630S (Recommended) and the Aiwa AD-S950 (Best Buy) offer power features like three heads and sophisticated tape alignment circuits, as well as Dolby S. They both work well, but the Pioneer ultimately struggles with metal tapes, largely thanks to imprecise set-up by the auto-tape alignment circuit. The Aiwa by contrast doesn't put a foot wrong. It is immaculately set up, and it performs near faultlessly. At £300 it is a snip.

	AD	Aiwa AD-S950		Denon DRS-640		Harman H TD24	nan Kardon TD240	5	Ke	Kenwood KX-5060S		0 ¥	Onkyo TA-201		Pioneer CT-S63oS	eer 30S		Sony TC-K515S	S	- 62	Technics RS-BX501	
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1kHz	-41.5DB		-46.7DB	~		-43.4DB		1	46.3DB		-54	54.1DB		-43.5pB	50B		-49.4DB			-45.3DB		
6.3KHz	-47.4DB		-32.8DB	~		-37.3DB		4	40.0bB		-43	-43.1DB		-40.5DB	50B		-41.9DB			-38.2DB		
10kHz	-36.9DB		-28.90B			-35.1DB			36.2DB		-	38.7oB		-35.4DB	toB		-39.2DB			-36.9DB		
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PEAK WTD	-41.10B -45.	45.00B -44.40B	DB -41.10B	3 -44.0DB	-42.5pB	-41.1DB	Ľ	44.4DB -3	38.9DB -4	-45.7DB -4	44.0DB -47	47.20B -44	-44.8DB -44	44.7pB -40.6pB	5DB -44.6DB	DB -42.4DB	B -43.6DB	-49.6DB	-42.2DB	-40,7bB	-43.6DB	-42.7DB
PEAK UNWTD	-43.4DB	-43.5pB -44.0pB	DB -45.7DB	3 -46.6DB	-46.2DB	-43.4DB	-43.5pB -4	-44.0DB -4	-44.1DB -4	Ľ	-44.1DB -49			11	7DB -47.2DB	5B -46.9bB	11	-50.2DB	-45.7DB	-44.2DB	-45.6DB	-45.7 DB
MEAN WTD	-41.2DB	-45.2bB -44.5bB	DB -41.3DB	3 -44.3DB	-42.7DB	-41.2DB	-45.2DB -4	-44.50B -3	-39.1DB -4	-46.0DB -4	-44.10B -47	-47.50B -44	-44.90B -44	-44.90B -40.80B	3DB -44.7DB	DB -42.5DB	B -43.8DB	-49.8DB	-42.3DB	-40.8bB	-43.8bB	-42.9DB
MOL 3% REF 0DB																						
1kHz	+3.30B	-0.8pB +2.1pB	0B +4.1DB	+1.1DB	+2.3DB	+3.30B	-0.8pB +	+2.10B +5	+5.10B +	+2.80B +	+3.60B +2.	+2.7bB -0.	-0.3pB +0.	+0.4pB +2.4pB	DB -1.3DB	B +2.3DB	B +0.2bB	-2.2DB	+1.0DB	-0.8pB	-1.0DB	-3.10B
DISTORTION (THD+N) @ +8DB																						
100Hz	12.8% 16.1%	1% 11.9%	% 13.2%	14.1%	12.3%	12.8%	16.1% 1	11.9% 6.	6.69% 1	16.0% 1:	12.2% 11.	11.8% 17.	17.4% 17.	17.2% 12.5%	% 14.9%	6 7.61%	16.7%	22.9%	12.5%	13.8%	17.2%	15.7%
1kHz	5.61% 13.6%	6% 8.74%	% 8.73%	13.4%	12.3%	5.61%	13.6% 8	8.74% 3.1	3.83% 1	11.2% 8.	8.56% 4.2	4.29% 13.	13.0% 13.	13.3% 8.23%	% 12.3%	%00.5 %	10.5%	15.7%	5.06%	3.78%	8.93%	12.9%
6.3KHz	3.25% 3.05%	5% 4.02%	% 7.26%	8.14%	9.61%	3.25%	3.05% 4	4.02% 2.	2.99% 2.	2.18% 2.	2.62% 5.1	5.14% 3.8	3.86% 4.0	4.09% 3.38%	% 4.88%	6 4.89%	2.27%	4.05%	2.71%	1.85%	1.76%	4.71%
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6.3KHz	1.32% 1.02%	2% 1.16%	% 1.43%	1.89%	2.34%	1.32%	1.02% 1	1.16% 1.		0.91% 1.	1.09% 1.0	1.08% 1.3	1.34% 1.6	1.61% 1.36%	% 1.16%		1.23%	1.23%	1.49%	1.62%	1.10%	1.42%
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AVEDAGE WIND / REWIND TIME (COO)			7 AIN 75 CEC	Cer		7 MIN 25 CTC		I	CTO DATE C		1	7 MIN 17 CCC		1.1	7 MIN 10 CEC		1 MIN 47 SEC	SEC		7 MINI 15 CEC		



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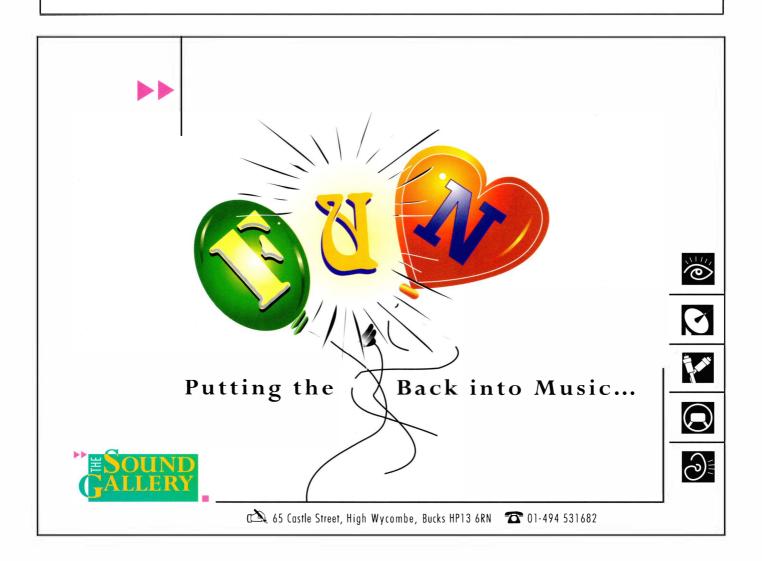
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GRAHAMS HI-F





Special Offers! for Hi-Fi Choice readers

This month we have a selection of interconnect cables to help you make the most of the rest of the separates that make up your hi-fi system.

Interconnect cables

Those important cables that could make all the difference to the results your system can give you. There is more than one type of cable available and different cables are needed for different tasks within a hi-fi system.

The first use for interconnects is to enable you to link line-level signals between units, for example to wire the analogue output of your CD player to your amplifier, or to use between preamp and amplifier. We offer three choices of cable intended for this purpose, AudioQuest *Turquoise*, *Ruby* and *Quartz*, so there should be one to suit your budget perfectly.

AudioQuest Turquoise

Our cheapest interconnect uses four solid OFHC copper conductors in AudioQuest's own symmetrical Hyperlitz arrangement. Two of these conductors are insulated and together become the positive conductor. The other two are uninsulated and make contact with the 100% coverage shield; together they become the negative conductor.

Order ref: ZIUP1 – 1 metre £34.95 Order ref: ZIUP2 – 2 metre £40.95

AudioQuest Ruby

Ruby is one of the most popular cables in the AudioQuest range, and it's easy to see why. A fully balanced cable featuring Hyperlitz construction. *Ruby* uses four solid FPC copper conductors, all polypropylene insulated. Two paired together carry the positive signal and two carry the negative. Excellent value for a high performance cable.

Order ref: ZIRP1 – 1 metre £69.95

AudioQuest Quartz

Quartz uses the same Hyperlitz balanced construction as Ruby, but with FPC-6 copper (99% purity). The RCA plug is resistance welded to Quartz in a process which actually commingles the molecules of the cable and plug into an alloy. The plug uses an unusual patented design which eliminates extra internal contacts, insures a large, selfwiping (cleaning) contact area and provides extraordinary strain-relief. The plug is not difficult to push on, but it does make the best contact. Order ref: ZIQP1 — 1 metre £99.95



Video cables, which are designed for high frequency signals, are ideal for carrying digital signals, and they can also be used to give a boost to your AV system.

Video X is available in 1,

2 and 5m lengths. Order ref: ZIXP1 (1 metre) £29.95 Order ref: ZIXP2 (2 metre) £36.95 Order ref: ZIXP5 (5 metre) £57.95

Hi-Fi Choice (issue 131) featured a handy pocket guide to interconnect cables. This back issue can be bought from Dennis Direct on (01789) 490215.

Speaker cables AudioQuest F-14

An affordable cable that is ideal for audio visual applications where rear channel speaker cable has to be run under carpets or along skirting boards. Earning a Recommended tag in an earlier issue (August 93) AudioQuest F-14, a a mere 2mm thick, could well be the answer to those tricky cabling dilemmas. Available in white.

Order ref:	Length	Price
ZL14WR/1	1 metre	£28.90
ZL14WR/2	2 metre	£32.80
ZL14WR/3	3 metre	£36.70
ZL14WR/4	4 metre	£40.60
ZL14WR/5	5 metre	£44.50

If you require longer lengths, please add an additional $\pounds_{3.90}$ per linear (mono) metre.

Hi-Fi Choice (issue 133) featured a handy pocket guide to speaker cables. This back issue can be bought from Dennis Direct on (01789) 490215.

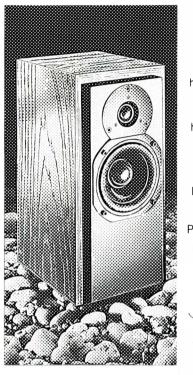
If you have any technical queries regarding the cables, please call Arcam on (01223) 440964.

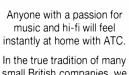
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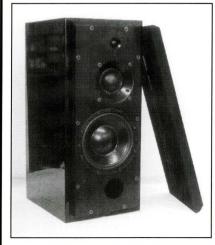
36 Druid Hill Stoke Bishop Bristol BS9 1EJ Telephone: 0272 686005

WHAT'S IN A NAIM

You certainly have to hand it to **Naim** – they do appear to have got their brand name across to the public! Far too many people out there seem to be rushing out and buying a Naim amplifier system as if it is the one to own, but then, having found it impossible to find a speaker to compliment it! Ring me up – enquire what I would recommend. I keep making the point that amplifier and speakers <u>must</u> be looked upon as one component, you cannot split them up. *Please*, ring me <u>before</u> you buy that Naim, <u>not</u> afterwards. Then you might end up smelling of roses. I stock speakers that work with the amps I stock, not necessarily with Naim amps.

WHY V'AUDIO IS DIFFERENT

A recent case I feel is a good indication of the sort of service we aim to provide as consultants as opposed to many shops which sell boxes and give little real assistance to the customer. A gentleman contacted me about buying a new



amplifier to improve the sound he was getting from his old Wharfedales. I explained that the only way I could recommend anything was to go along and listen to the system – and in particular see if it was worth persevering with such an old speaker. The result was that by the end of that afternoon, it was clear that in fact his amplifier was the best component in the system and that both the CD player and speakers needed replacing. So instead of the customer wasting £700 on a new amplifier, I am piecing together a complete system for about £700 which will probably consist of my favourite **AMC CD6** (£350), the **Project** amp at £260, and a pair of bargain **Jamo Cornet** 30 at a mere £99. Possibly, however, we may be able to piece together a cheaper second-hand CD and amp with the ever popular **Ruark Templar's** which will sit nicely in the window bay. This, in my opinion, is the only way to really help customers and stop them going around in circles wasting money.

RUARK CRUSADERS

As regular readers will know, **Ruark** speakers are a favourite of mine and in particular the **Accolade** and the **ATC 50** are my two favourite speakers. For those who can't quite stretch to the size and price of the Accolade, the **Crusader** comes close, but again needs a good amp to drive it properly. The price of achieving that has now come down to £800 with the new AVI Integrated. This combination has scale, warmth, detail and excitement in abundance! Ring for more information.

CD Jewel Case (Three pack) Replace broken CD jewel cases and also ensure that your precious discs are properly protected. Order ref: P21045 £3.95



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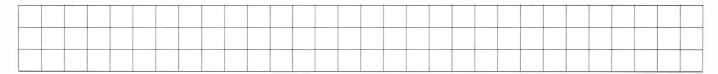
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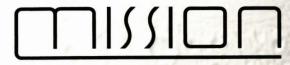




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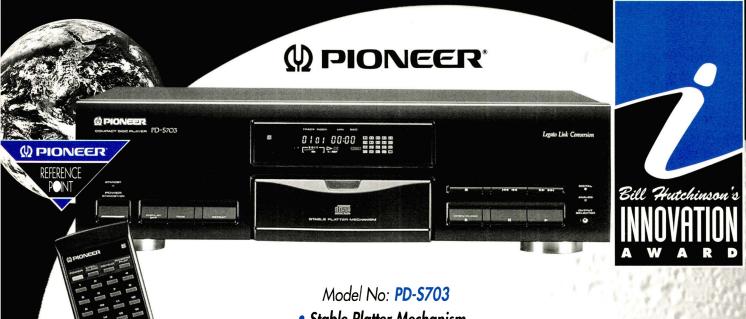
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 Variable thickness, injection moulded cones ensure accurate bass and midrange reproduction.

Model No: 636

- Non-resonant Waveguide and gold anodised aluminium tweeter dome provide pure, natural and dynamic treble.
- Low diffraction rounded baffle for purer treble and imaging.
- Sealed (IB) enclosure gives smoothley extended bass.

• New, gold plated, sliding link Bi-Wire terminal panel with improved cable access.



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.



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GLASGOW 43 Hope Street. Tel: 041-248 2857
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 NEWCASTLE 87A Clayton Street. Tel: 091-230 3600
 MANCHESTER 50/52 Deansgate. Tel: 061-832 1600

DENON PROFESSIONAL AUDIO





Model No: D-F10 Mini Component System

UPA-F10 Integrated Amplifier
UTU-F10 Am/Fm RDS Tuner
UCD-F10 CD Player

UDR-F10 Horizontal-loading Cassette Deck

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

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Model: Purdey

Compatible with amplifiers from 30 to 120 watts per channel.

- Mass loadable for enhanced bass reproduction.
- Floor-standing, bi-wirable, two-way, speaker with a cone isolated plinth provided.
- Available in either a black-wood or a rich rose-wood finish.

 "...delivers a remarkably powerful performance, one that's detailed and coherent with a strong sense of timing." - Hi-Fi Choice, December 1994.

• "...RAM has a real winner on it's hands with Revolver speakers and (Purdey) model in particular." - CD Review, November 1994.





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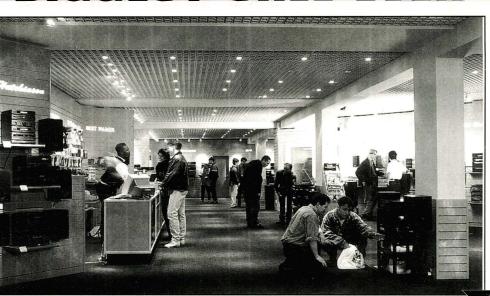
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hen you purchase from Bill Hutchinson you're buying the best names in Hi-Fi from the best name for Hi-Fi. Our Product Guarantee and Pricing Policy ensure you obtain an excellent deal. My staff and I look forward to being of service to you.

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PRICE PLEDGE

Should you find any local dealer offering a better price for goods currently in stock at Bill Hutchinson and the alternative quoting retailer, we will better that deal.

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	YAMAHA DSP-2070	- AV AMPLIFIER	- INNOVATION WINNER '94
	KENWOOD KRV 606	O - AV RECEIVER	- INNOVATION WINNER '94
	PIONEER PDS-703	- CD PLAYER	- INNOVATION WINNER '94
	MARANTZ 1020	- LYFE STYLE SYSTEM	- INNOVATION WINNER '94
	AIWA AD-450	- CASSETTE DECK	- INNOVATION WINNER '94

- CENTRE SPEAKERS

- AV AMPLIFIER

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HEAR KENWOOD'S INNOVATION WINNING AV AMPLIFIER

S

- INNOVATION WINNER '94

- INNOVATION WINNER '94

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KEF 100

JVC UX-C7

The most comprehensive hi-fi listing in the known universe

VE CHOOSE THE BEST HI-FI FOR YOU

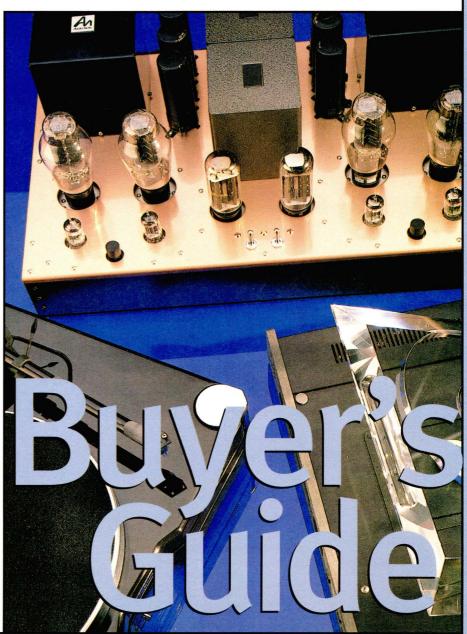
Welcome to the *Hi-Fi Choice Buyer's Guide*, the UK's biggest and best guide to choosing hi-fi. Over 2,500 items are listed, with up-to-date prices and specifications. Part two comprises the unique review-based *Directory*, giving our views on over 700 components that have been tested and rated by the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

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PRICE GUIDE PAGE 95 YOUR AT-A-GLANCE REFERENCE TO HI-FI PRICES, TECHNICAL SPECIFICATIONS AND OPTIONS. OVER 2,500 ITEMS LISTED! IF IT'S HOT AND HI-FI, IT'S HERE.

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AND DACS	PAGE 105
DIGITAL RECORDERS	PAGE 108
HEADPHONES	PAGE 108
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CARTRIDGES	PAGE 123
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THE ORIGINAL, THE MOST AUTH	ORITATIVE,
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THE HI-FI LAW OF DIMINISHING RETURNS

Ask a Hi-Fi dealer to upgrade your system, and he'll sell you ever more expensive bits of hardware, giving you a constantly changing sound, new solutions producing more problems which can only be solved with more expensive equipment. The harder you try, the more it costs and the less satisfying the results. This is the well known Hi-Fi law of diminishing returns. We have an alternative:

THE RATA LAW OF INCREASING RETURNS

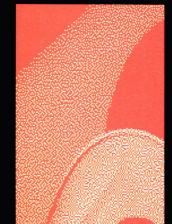
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Key to amplifiers Price - typical retail, to nearest pound. Power - output power in watts, per channel, RMS. Inputs - MM /MC - phono moving coil and moving magnet, L - line (CD, aux etc), T - tape. A/V - inclues Dolby Surround or Pro Logic decoder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

Type: Int - integrated, Pre - preamplifier, Pwr - power amplifier. Headphone - Y - yes, N - no. Remote - Y - yes, N - no. Size - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.



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HI-FI CHOICE BUYER'S GUIDE 97

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.

Model	Price	Туре	AN	Power	Inputs	Headphones	Remote	Size	Special
AMPLIFIERS									•
Audiolab 8000C	520	Pre	N	-	MM/MC,1T,3T	Y	N	45,8,36	2 pairs of outputs
Audiolab 8000P	700	Pwr	-	100	-	-	N	45,8,36	Bi-wire speaker terminal
Audiolab 8000M	750	Pwr	-	125	•	-	N	45,8,36	Single monoblock
Audiolab 8000PPA	850	Pre	N	-	MM/MC	-	-	45,8,36	Phono preamplifier
Audiolab 8000Q	1000	PRE	N	-	3L,2T	Y	γ	45,8,36	'Pure Direct' signal path
Audiolink Sterling II	350	Int	N	60	MM/MC	Ν	Ν	43,7,270	Available in chrome
Audiolink P400	467	Pre	N	- 31	4L	N	Ν	43,7,270	
Audiolink PR401	583	Pwr	Ν	100	-	N	N	43,10,37	Available in chrome
Aura VA80	280	Int	N	45	5L,1T	Y	N	43,6,31	Chrome finish, £50 extra
Aura VA100 II	330	Int	N	70	MM,4L,1T	Y	N	43,6,31	Chrome finish add £50
AVI S2000MA	599	Pwr	-	90		-	-	-	
AVI S2000MP	749	Pre	N	-	5L.1T	N	-	31,25,9	
AVI S2000M1	799	Int	N	100	4L, 1T		Y	31,25,9	
AVI S2000MM	1099	Pwr		150	75, 11		-	01,20,0	2x monoblocks
AVI S2000MM	1499	Pwr	N	250		-	-	43,50,9	2X IIIUIIUUIUUKS
				200	MANA/MAC OL 1T	-	-	43,30,9	Hubrid tubo/MOREET
Beard VM-P	795	Pre	N	-	MM/MC,3L,1T	N	N		Hybrid tube/MOSFET
Beard CA-35	995	Pre	N	-	MM/MC,3L,1T	N	N	-	Tube Class A
Beard VMI-50	995	Int	Ν	50	MM/MC,3L,1T	N	N	-	Hybrid tube/MOSFET
Beard P-35	1395	Pwr	-	35	-	N	N	1. m	Tube, Class A
Beard CA-506	1695	Pre	Ν	-	MM/MC,3L,2T	N	N	-	Tube, Class A
Beard A-70	2895	Pwr	-	70	-	N	N	ан (т. с.	Monoblock, tube, Class A
Beard M-1000	5900	Pwr	Ν	100	•	-	-	с	Pair monoblocks
Bryston .4	641	Pre	Y	-	4L,1T	N	Ν	48,5,25	
Bryston BP1	673	Pre	Y	-	MM or MC	N	N	48,5,25	Phono stepup, bal & unb
Bryston 2B-LP	750	Pwr	Y	75	A STATISTICS	N	N	48,5,25	Bridgable
Bryston BP4	802	Pre	Y	-	4L,1T	N	N	48,5,25	Balanced out
Bryston BP5	889	Pre	Y	-	MM/MC,3L,1T	N	N	48,5,25	MM or MC, balanced out
Bryston BP20	1126	Pre	Y		8L,1T	N	N	48,5,25	Balanced in/out
	1126	Pre	Y Y	- 150	0,11	N	N	48,5,25	Bridgable, bal & unbalan
Bryston 3B-NRB			Y			N	N		
Bryston THX3B	1262	Pwr		150	-	_			2 channels, THX approve
Bryston 4B-NRB	1756	Pwr	Y	300	-	N	N		Bridgable, bal & unbalan
Bryston 7B-NRB	1815	Pwr	Y	500	-	N	N		Single monoblock
Bryston THX4B	1858	Pwr	Y	300		N	N		2 channels, THX approve
Bryston THX7B	1917	Pwr	Y	500	·	N	N		1 channel, THX approved
Bryston 8B-NRB	2195	Pwr	Y	150		Ν	Ν		4 channels, bridgeable
Bryston THX8B	2400	Pwr	Y	150	-	Ν	N	48,13,39	4 channels, THX approve
C.R. De Kalypso	499	Int	Ν	15	5L	-	-	-	
C.R. De Romulus	998	Int	Ν	35	5L	-	-	-	
CAT SL1 Sig line	5500	Pre	Ν	-	3L,1T	-	N	31,48,14	2 outputs, valve
CAT SL1 Sig phono	6000	Pre	N	-	MM,2L	-	N	31,48,14	
CAT JL1	13500	Pwr	N	200	- Charles and	-	-	-	
Chimera X-150C	800	Int	N	-	5L,1T	N	N	-	Balanced CD in, balanced
Chimera X-80	800	Int	N	80	5L,1T	N	N	-	
Chimera X-150P	1200	Pwr	-	150	54,11	1	-		MOSFET, balance, bridga
Chimera X-150P Chimera X-100	1200	Int	- N	100	- 5L,1T	- N	- N		Outboard PSU
	1200			100		N		19 7 00	outpoard FOU
Classe Audio Audio 3D		Pre	N	-	MM/MC,4L,1T	-	R	48,7,28	Cincle and at holess 1
Classe Audio Audio 70	1399	Pwr	-	75	-	-	-	48,12,30	
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	5-12	125	-	-	-	48,17,42	Single ended, bal bridgat
Classe Audio Audio 5L II	2395		Ν	-	5L,1T		N		Remote option
Classe Audio Audio 5 II	2657	Pre	Ν	-	MM/MC,4L,1T	1000	N	48,15,43	
Classe Audio Audio 15	3399	Pwr	-	175		-	-	48,19,42	Single ended, bal bridgat
Classe Audio Audio 6L II	3469	Pre	Ν	-	5L,1T		Ν		Remote option, sep PSU
Classe Audio Audio 6 II	3817	Pre	N	-	MM/MC,4L,1T	1	N		Remote option, sep PSU
Classe Audio Audio 25	4639	Pwr	-	250	-	-	-		Single ended, bal bridgat
Classe Audio Audio M-70	7690	Pwr	-	700		-	-	48,19,44	
Classe Audio Audio M-10		Pwr	-	1k	- 10	-	-		Single ended, bal monob
Concordant Exhilerant	900	Pre	N	- N	5L	N	N	10,22,00	6 tube pre, wood case op
	1950	Pre	N		5L	N	N		
Concordant Exquisite						N	N	-	10 tubes, 2 line out, ext I
Conrad-Johnson PV10AL	995	Pre	N	-	5L MC 4L			-	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	3900	Pre	N	-	5L	N	N	-	Line version of Premier 7
C-J Evolution 20 SP ED	6700	Pre	Ν	-	MC,4L	N	N	-	Poor man's Premier 7B
C-J Premier 12	7000	Pwr	Ν	140	-	-	-	-	Monoblock pair
C-J Premier 7B	11000	Pre	N	-	MC,4L	N	N	-	Ext PSU, twin mains lead
C-J Premier 8A	16000	Pwr	Ν	275		-	-	-	Monoblocks, price per pa
Copland CSA14	999	Int	N	60	MM,3L,1T	N	N	43,13.38	Hybrid tube/transistor
Copland CTA-301	1250	Pre	N	-	MM,3L,1T	N	N		Tube, soft start
Copland CTA-501	1420	Pwr	N	30	2L	N	N		Tube, has vol control
Copland CTA-301	1495	Int	N	30	MM,3L,1T	N	N	43,18,38	Tube push/pull ultra-linea
Copland CTA-504	1750	Pwr	N	50	-	N	N	43,18,38	Switchable tetrode/triode
			IN	100	NAME OF A	1 N	-		
Counterpoint Solid 1EM	895	Pwr	N	100	01 1T	-		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
Counterpoint SA100E	1495	Pwr	-	100	Surger States and States	-	-	-	Hybrid
Counterpoint SA-2000E	1595	Pre	N	-	4L,2T	N	N	49,12,33	
Counterpoint Solid 2E	1955	Pwr	-	200	+ Asia Martin	-	-	49,17,49	Hybrid
Counterpoint SA-3000E	1995	Pre	N	-	MM/MC,4L,2T	N	N	49,12,33	Separate PSU
		Pwr	-	200	-	N	N	-	Rated at 4ohms, hybrid
	2495								
Counterpoint NPS-200E	2495 3575					-		-	Hybrid
	2495 3575	Pwr	-	140	- Alexander and	-		-	Hybrid

	Price	Туре	A	Power	Inputs	Headphones	Remote		
Model	Ce	De	AN	er	ts	Se	te	Size	Special
AMPLIFIERS		The second second							
Aiwa XA-003	-	Int	Ν	40	MM,2L,1T	Y	Ν	-	2 speaker circuits
Aiwa XA-950	230	Int	Ν	100	MM/MC,2L,2T	Y	Y	-	2 speaker circuits
Alchemist Kraken/pre Ann	v 0	Pre		N	MM,3L,2T	N	Ν	25,9,25	Stainless steel/gold finish
Alchemist Kraken/Pwr Ani	niv O	Pwr	-	60	- 100- 57	N	Ν	32,9,25	Stainless steel/gold finish
Alchemist Kraken/Pre	380	Pwr	-	60	-	-	-	32,9,25	Bridgable
Alchemist Kraken/mono	380	Pwr	N	60	-	N	N	32,9,25	
Alchemist Kraken	395	Pre	N	-	5L,1T	N	N	25,9,25	Bridging circuit built-in
Alchemist Kraken/Pwr	399	Int	N	60	3L,2T	N	N	32,9,25	MM £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	
Alchemist Freya	1020	Pre	N	-	6L,1T	Ν	Ν	31,7,30	
Alchemist Odin	1020	Pwr	-	80	-	-	-	31,14,30	Stereo
Alchemist Genesis	1525	Pwr	-	110	-	-	-	25,14,30	Pair monoblocks
AMC AV81 Control	289	Pre	Y		8L,2T	N	Y	-	
AMC 2445	299	Pwr	-	45	-	-	-	-	4 channels
AMC 1030	379	Pre	N	10	MM	N	N	-	4 chambers
			IN	-	IVIIVI	IN	IN		
AMC 2030	449	Pwr	-	30	-	-	-	-	
AMC S84	479	Pre	Y	-	8L	Ν	Y		Multiroom, bal/unbal inputs
AMC AV81 H.T. Control	499	Pre	Y		8L,2T	N	Ν		As AV81 plus Dolby Pro Logi
AMC CVT3030	529	Int	N	30	6L,1T	Y	N	2201	Tube amp
Analogue Saturn	75	Pre	N	-	MM	N	N	(a)	
Analogue Saturn MC	75	Pre	N	-	MC	N	N		
Analogue Jupitor	330	Int	N	30		N	N		
	-				MM,4L,1T			40.0.00	Dunescella terre entrel
Arcam Alpha 5	230	Int	N	40	MM,3L,2T	Y	N	43,8,30	Bypassable tone controls
Arcam Alpha 6	330	Int	N	50	MM,3L,2T	Y	Y	43,8,30	Remote volume facility
Arcam Delta 290P	400	Pwr	N	75	-	Y	Ν	43,9,30	
Arcam Delta 290	480	Int	N	75	4L,2T	Y	Y	43,9,32	Opt MM/MC phono module
Arcam Delta 110S	520	Pre	N	-	MM/MC,3L,2T	Y	Y	43,7,30	As Delta 110, w/o DAC
				100	WWWW0,0L,21		_		
Arcam Delta 120.2	550	Pwr	N	100	-	Y	N	43,9,30	Bridgeable
Arcam Delta 110	750	Pre	N	-	MM/MC,2L,2T	Y	Y	43,7,30	On-board DAC, 2 inputs
Arion EOS	899	Pwr	Ν	18	-	-	- 1		With volume control
Arion Elektra	999	Int	Ν	18	4L,1T	Ν	N		Class A valve
Arion Eros Line	1050	Pre	N	-	4L,1T	N	N	140 C	Dual mono construction
Arion EOS Export	1099	Pwr	N	18					With volume control
		Int	N	18	4L,1T	N	N	-	
Arion Elektra Export	1199		IN		4L,11	IN			Class A valve amp
Arion Triton	1250	Pwr	-	10	-	-	-	×	Triode, volume control
Arion Eros Phono	1250	Pre	N	-	3L,1T	N	N	-	Dual mono construction
Arion Talos Line	1350	Int	N	10	4L,1T	Ν	N		Triode Class A valve amp
Arion Tycho	1650	Pwr	N	50	- 30	-	-	-	Pure Class A
Art Audio Conductor H'phi			N			Y	N		Single ended triode Class A
		Dro	1000	-	AMA/AAC	-			Single ended thoug oldss A
Art Audio VPA	750	Pre	N	-	MM/MC	N	N		
Art Audio VPL	816	Pre	N	-	6L,2T	N	Ν	-	
Art Audio VP1	952	Pre	Ν	-	MM,5L,2T	N	N	-	
Art Audio Conductor	1000	Pre	N	-	6L,2T	-	N	141	Twin valve PSU
Art Audio Quintet	1393	Pwr	-	15		-	-		Class A triode/pentode
Art Audio Conductor Phon		Pre	N		MM/MC	N	N		Separate PSU, upgradable
						Y		-	Separate PSU, upgradable
Art Audio Conductor Expo		Pre	N	-	6L,2T	1	Y		
Art Audio Concerto	1669	Pwr	N	50	-	-	-	*	2x mono triode/pentode
Art Audio Tempo	2398	Pwr	-	30	-	-	-	-	2x mono Class A triode
Art Audio Maestro	3524	Pwr	Ν	100	-	-	-	-	2x mono triode/pentode
Art Audio Integra	11644	Int	N	30	5L,2T	N	N		Class A Pentode
Audio Innovation L1	299		N	-	3L.1T	N	N	25.10.30	
and the second sec	329	Int	N	25	4L,2T	N	N		
Audio Innovation Alto		_		35				43,8,30	
Audio Innovation Ser 200	349	Pre	Ν	-	MM,3L,T	N	N	50,12,30	
Audio Innovation T2	399	Pre	N	-	MC	Ν	N	12,16,8	Phone stepup
Audio Innovation Ser 200	499	Pwr	N	12	-	N	Ν	50,12,30	
Audio Innovation Ser 300	499	Int	N	10	MM,3L,1T	N	N	50,12,30	
Audio Innovation P2	679	Pre	N		MM	N	N	50,12,30	Phono stage
Audio Innovation L2			N						r nono stago
	699	Pre		00	4L,1T	N	N	50,12,30	
Audio Innovation Ser 800	849	Pwr	N	25	-	N	N	41,15,34	
Audio I Classic 25	899	Int	N	25	4L,1T	N	N	46,15,34	Kit amplifier
Audio Innovation P2MC	899	Pre	N	-	MM/MC	N	N	50,12,30	Phono stage
Audio Innovation Ser 500	999	Int	Ν	25	MM,3L,2T	N	Ν	41,15,34	
	999	Int	N	25	4L.1T	N	N	41,15,34	
Audio Innovation Ser / UU	1499	Pwr	N	50	-	N	N	41,15,34	Monoblocks
			N	7.5	-	N	N	41,15,34	
Audio Innovation 1000	15/0	PLAIR	14		and the second second second second	N			Cilvor oirouit board
Audio Innovation 1000 Audio I First Audio	1549	Pwr	N	50	- 6 9	IN	N	41,15,34	Silver circuit board
Audio Innovation 1000 Audio I First Audio Audio Innovation 1000SE	2249	Pwr	N	10	and the second sec			44 45 01	Manahlasha
Audio Innovation 1000 Audio I First Audio Audio Innovation 1000SE Audio I 2nd Audio	2249 2999	Pwr Pwr	N	15	- 1988	N	N	41,15,34	Monoblocks
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Audio Innovation 1000 Audio I First Audio Audio Innovation 1000SE Audio I 2nd Audio Audio Note Ongaku	2249 2999	Pwr Pwr	N		MM/MC,4L,1T	N		41,15,34 - -	
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Audio Innovation 1000 Audio I First Audio Audio Innovation 1000SE Audio I 2nd Audio Audio Note Ongaku Audio Note Oto Audio Research LS-3	2249 2999 22411 1250 1599	Pwr Pwr Int Int Pre	N N N	26	MM/MC,4L,1T 5L,1T	N N N	N N N	- - 48,14,26	Single-ended Class A tube 1 direct input
Audio Innovation 1000 Audio I First Audio Audio Innovation 1000SE Audio I 2nd Audio Audio Note Ongaku Audio Note Oto Audio Research LS-3 Audio Research PH-1	2249 2999 22411 1250 1599 1649	Pwr Pwr Int Int Pre Pre	N N N N N	26	MM/MC,4L,1T 5L,1T MM/MC	N N N N	N N N	- - 48,14,26 48,14,26	Single-ended Class A tube 1 direct input Phono preamp
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Audio Innovation 1000 Audio I First Audio Audio I I First Audio Audio I 2nd Audio Audio Note Ongaku Audio Note Ongaku Audio Research LS-3 Audio Research PH-1 Audio Research VF60 Audio Research VF60 Audio Research LS-2	2249 2999 22411 1250 1599 1649 2250 2430	Pwr Pwr Int Int Pre Pre Pwr	N N N N N N N N	26 24 - -	MM/MC,4L,1T 5L,1T MM/MC 5L,1T -	N N N N N N	N N N N N	- 48,14,26 48,14,26 48,14,26 -	Single-ended Class A tube 1 direct input Phono preamp 1 direct input Single ende tube mono
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Audio Innovation 1000 Audio I First Audio Audio I Innovation 1000SE Audio I 2nd Audio Audio Note Ongaku Audio Note Oto Audio Research LS-3 Audio Research LS-3 Audio Research LS-3 Audio Research LS-2 Audio Research LS-2 Audio Research D-200 Audio Research SP9 II Audio Research SP9 II Audio Research SP9 II	2249 2999 22411 1250 1599 1649 2250 2430 2796 2800 2850 2895	Pwr Pwr Int Int Pre Pre Pwr Pre Pwr Pre Pre Pre		26 24 - - 35 -	MW/MC,4L,1T 5L,1T MW/MC 5L,1T - 5L.1T - MM/MC,4L,2T MM/MC	N N N N N N N N N N N N	N N N N N N N N N N	- 48,14,26 48,14,26 48,14,26 - 48,14,26 48,14,26 48,14,26 48,14,26	Single-ended Class A tube 1 direct input Phono preamp 1 direct input Single ende tube mono 1 direct input/hybrid Single ended, balanced Hybrid Balanced
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Key to amplifiers Price - typical retail, to nearest pound. - hower - output power in watts, per channel, RMS. Inputs - MM/MC - phono moving coil and moving magnet, L - line (CD, aux etc), T - tape. A/V - includes Dolby Surround or Pro Logic decoder and amplification.

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

Key to 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 - inclues Dolby Surround or Pro Logic decoder and amplification.

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Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.

Eacher AUC20000-59 40 200		Model	Price	Туре	AN	Power	Inputs	Headphones	Remote	Size	Special
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Samma Accusts Ape Observed Table 3 Observed Table 3 Samma Accusts Ape Samma Space Signature 1999 Per N 29 N 29 12 Single ended Class A, Class A, Single ended Class A, Class A, Single ended Class A, Class A, Single ended Class A, Class		Gamma Acoustics Spage	3499	Pwr		18	-	-	N	43,22,31	
Barring Accustor, Anno. General Accustor, Anno. General Accustor, Anno. Barring Accustor, Anno. Barring Accustor, Anno. General Accustor, Anno. 2000 Per N 9.2 N 2.2.1.5 Single ended Class A, F Garma Casso Signature 2000 Per N - N 44.2.1.3 Single ended Class A, F Garnt Clarol 44.2 Per N - - Ministrophysics Garnt Clarol 77.4 Per N - Ministrophysics - - Ministrophysics Garnt Clarol 17.8 Per - 0.0 - - - Ministrophysics Garnt Clarol 17.0 Per - 0.0 - - - Ministrophysics Garnt Clarol 17.0 Nit N 0.0 - - - Ministrophysics - - - Ministrophysics - - - - - Ministrophysics - - -		Gamma Era Reference	3499	Pre	Ν	-	• 100 (000 (000)	-	Ν	44,17,30	
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Harman-Kardon PA2400 999 Pwr 120 - - 45,16,41 Harman-Kardon HK0950 1299 Int Y 120 MM/MCSL,2T Y Y 45,16,40 Video circuitry Heybrook Integra 550 Int N 75 MM/MC Y N 74,430 Heybrook SiG MVEX 698 Pwr - 140 - - - Mono, uses ext PSU Inca Tech Oberon Pre 400 Pwr 70 - Y N 438.22 Two output Jadis JPL 4720 Pre N - MM/MC,4L,1T - 43,17,30 Tube Jadis JP-200 4778 Pre N 41,1T - - 21,21,66 Tube, 1x monoblock Jadis JP-200 6760 Pwr - 30 - - 21,21,66 Tube, 1x monoblock Jadis JP-30MC 6444 Pre N MM/MC,4L,1T - - 23,26,58 Tube, 1x monoblock (four				-							
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Heybrook Integra 560 Int N 75 MM/MC Y N 77,44,30 Heybrook SIG MNEX 688 Pwr - 140 - - - - Mono, uses ext PSU Inca Tech Oberon Pwr 350 Pre N - MM/MC,GL,ZT N N 43.8,22 Tw inputs Inca Tech Oberon Pwr 400 Pwr - 70 - Y N 43.8,22 Twoinputs Jadis DEFY-P60 3774 Pre N - 51,1T - 43.17.30 Tube Jadis JP-200 4778 Pre N - 41,1T - - 49.23.63 Tube 12.14.64 Tube, 1x monoblock. Jadis JA-300 6444 Pre N - 6.1T -		Harman-Kardon PA2400	899	Pwr	-	120	-	-	-	45,16,41	
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Inca Tech Oberon 450 Int N - MM/MC,6L,2T Y N 43,8,22 Preout, biwire Jadis DFV-P60 3774 Pre N - MM/MC,4L,1T - 43,17,30 Tube Jadis JPL 4720 Pre N - 41,1T - - 43,17,30 Tube Jadis JPC 4778 Pre N - 41,1T - - 49,23,63 Tube - Jadis JP-300C 6760 Pwr - 30 - - 21,21,46 Tube, 1x monoblock Jadis JP-30MC 1700 Pre N - 61.1 - - 23,26,58 Tube, 1x monoblock Jadis JA-200 15518 Pwr - 60 - - - 23,26,58 Tube, monoblock (four Jadis JA-200 15518 Pwr - 60 - - - 28,36,79 Tube, monoblock (four Jadis JA-500 21900 Pw		Inca Tech Oberon Pre	350	Pre	Ν	-	MM/MC,6L,2T	Ν	Ν	43,8,22	CD direct & Two outputs
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 JP200 4778 Pre N - 4L,1T - - 49,23,63 Tube Jadis JA30 5760 Pwr - 30 - - - 21,21,46 Tube, 1x monoblock Jadis JA30 5760 Pwr - 6,1T - - 21,21,46 Tube, 1x monoblock Jadis JA-S0MC 6444 Pre N - MM/MC,4L,1T - - - Jadis JA-S0MC 11250 Pre N - MM/MC,4L,1T - - - 23,26,58 Tube, monoblock (four Jadis JA-S00 1518 Pwr - 160 - - 28,36,79 Tube, monoblock (four Jadis JA-S00 21900 Pwr - 400 - - 28,36,79 Tube, monoblock (four JVC AX-A6562BK 250 </td <td></td> <td>Inca Tech Oberon Pwr</td> <td>400</td> <td>Pwr</td> <td>-</td> <td>70</td> <td>- 10 Sec.</td> <td>Y</td> <td>N</td> <td>43,8,22</td> <td>Two inputs</td>		Inca Tech Oberon Pwr	400	Pwr	-	70	- 10 Sec.	Y	N	43,8,22	Two inputs
Jadis JPL 4720 Pre N - 5L,1T - - 43,17,30 Tube Jadis JPP-200 4778 Pre N - 4L,1T -		Inca Tech Oberon	450	Int	Ν	-	MM/MC,6L,2T	Y	Ν	43,8,22	Preout, biwire
Jadis JPL 4720 Pre N - 5L,1T - - 43,17,30 Tube Jadis JPP-200 4778 Pre N - 4L,1T -				Pre	N	-		-	-		Tube
Jadis JPP-200 4778 Pre N - 4L,1T - - - - - - - - - - 49,23,63 Tube - - 21,21,46 Tube,1x monoblock Jadis JA30 6740 Pwr - 0 - - 21,21,46 Tube,1x monoblock Jadis JP-30MC 6444 Pre N - 6,1T -						-		-	-	43,17,30	
Jadis DEFY-7 5290 Pwr 100 - - 49,23,63 Tube Jadis JP-30MC 6444 Pre N - MM/MC,4L,1T - - Jadis JP-30MC 6444 Pre N - 6,1T - - - Jadis JP-32 7900 Pre N - 6,1T - - - 23,26,58 Tube, 1x monoblock Jadis JA80 9912 Pwr - 60 - - - 23,26,58 Tube, 1x monoblock (four Jadis JA-200 15518 Pwr - MM/MC,4L,1T - - - 26,23,58 Tube, monoblock (four Jadis JA-200 15518 Pwr - MM/MC,5L,1T - - 28,36,79 Tube, monoblock (four Jadis JA-500 21900 Pwr - 400 - - 28,36,79 Tube, monoblock (four JVC AX-A652BK 250 Int N 65 MM,3L,2T Y N 44,15,31 JVC AX-A652BK 250 Int N MM						-		-	-	-	
Jadis JA30 5760 Pwr - 30 - - 21,21,46 Tube, 1x monoblock Jadis JP-SQMC 6444 Pre N - MM/MC,4L,1T - - - Jadis JP-SQ 7900 Pre N - 6,1T - - - Jadis JA80 9912 Pwr - 60 - - - 23,26,58 Tube, 1x monoblock Jadis JP-80MC 11250 Pre N - MM/MC,4L,1T - - - Jadis JP-200MC 19000 Pre N - MM/MC,5L,1T - - - 26,23,58 Tube, monoblock (four JxC AX-A472BK 250 Int N 65 MM,3L,2T Y N 44,15,31 JVC AX-A562BK 330 Int N 90 MM/MC,2L,1T Y N 44,15,31 JVC AX-A662BK 330 Int N 90 MM/MC,2L,1T Y N - Tube KAL Emperor 4375 Pwr 9 - <					-	100		-	-	49,23.63	Tube
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Jadis JP-S2 7900 Pre N - 6,1T - - - Jadis JA80 9912 Pwr - 60 - - - 23,26,58 Tube, 1x monoblock Jadis JP-80MC 11250 Pre N - MM/MC,4L,1T - - - Jadis JA-200 15518 Pwr 160 - - 26,23,58 Tube, monoblock (four Jadis JA-200 19518 Pwr - MM/MC,5L,1T - - - Jadis JA-500 21900 Pwr - 400 - - - 28,36,79 Tube, monoblock (four JVC AX-A662BK 250 Int N 86 MM,3L,2T Y Y 44,15,31 JVC AX-A662BK 330 Int N 90 MM/MC,2L,1T Y N 44,13,31 KAL Magician 750 Pre N - MM/MC,2L,1T Y N - Tube KAL Empress 3660 Pre N - MM/MC,2L,1T N -	-				N	-	MM/MC 4L 1T	-	1.	-	. and the monobiology
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JVC AX-R562BK 250 Int N 80 MM,3L,2T Y Y 44,15,31 JVC AX-R562BK 330 Int N 90 MM/MC,3L,2T Y N 44,13,31 KAL Magician 550 Pre N - 3L,1T Y N - Tube KAL Harlequin 750 Pre N - MM/MC,2L,1T Y N - Tube KAL Empress 3660 Pre N - MM/MC,2L,1T Y N - Tube KAL Conqueror 12500 Int N 30 MM/MC,3L,1T N N - Single ended tube Clas KAL Conqueror 12500 Int N 60 MM,3L,2T Y N 44 wide Vagical Flow' construct Kenwood KA-1060 140 Int N 60 MM,3L,2T Y N 44 System control Kenwood KA-2060R 170 Int N 60 <td></td> <td></td> <td></td> <td></td> <td>M</td> <td></td> <td>MM 2L OT</td> <td>V</td> <td>N</td> <td></td> <td>Tabe, MUNUDUCK (IUUF L</td>					M		MM 2L OT	V	N		Tabe, MUNUDUCK (IUUF L
JVC AX-A662BK 330 Int N 90 MM/MC,3L,2T Y N 44,13,31 KAL Magician 550 Pre N - 3L,1T Y N - Tube KAL Magician 750 Pre N - MM/MC,2L,1T Y N - Tube KAL Empress 3660 Pre N - MM/MC,2L,1T Y N - Tube KAL Emperor 4375 Pwr - 9 - - - Single ended tube Clas KAL Conqueror 12500 Int N 30 MM/MC,3L,1T N - - Single ended tube Clas KAL Conqueror 12500 Int N 60 MM,3L,2T Y N 44 wide Vagcal Flow' construc Kenwood KA-3060R 170 Int N 65 MM,3L,2T Y N 44 wide System control Kenwood KA-5050R 230 Int N <t< td=""><td>-1</td><td></td><td></td><td>CONTRACTOR OF</td><td></td><td></td><td></td><td>V</td><td>-</td><td></td><td></td></t<>	-1			CONTRACTOR OF				V	-		
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KAL Conqueror 12500 Int N 30 MM/MC,SL,1T N N - Kenwood KA-1060 140 Int N 60 MM,3L,2T Y N 44 wide 'Logical Flow' construct Kenwood KA-2060R 170 Int N 65 MM,3L,2T Y Y 44 System control Kenwood KA-2020SE 200 Int N 50 MM,3L,2T Y N 44 wide System control Kenwood KA-3020SE 230 Int N 45 MM,3L,2T Y N 44 wide System control Kenwood KA-5020 230 Int N 80 MM,3L,2T Y N 44 wide Dolby Pro Logic Kenwood KA-5050R 300 Int N 95 MM,3L,2T Y Y 44 wide Dolby Pro Logic Kenwood KA-7050R 500 Int N 95 MM,3L,2T Y Y 44 wide System control Kenwood KA-7	-			-	11	0	WIW//WG,ZL, H	-	IN	-	
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Kenwood KA-2060R 170 Int N 65 MM.3L.2T Y Y 44 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 50 MM.3L.2T Y N 44 wide UK Special Edition Kenwood KA-3020 230 Int N 45 MM.3L.2T Y N 44 wide System control Kenwood KA-5020 230 Int N 80 MM.3L.2T Y N 44 wide Pologic Pologic Kenwood KA-5050R 300 Int N 95 MM.3L.2T Y Y 44 wide Dolby Pro Logic Kenwood KA-7050R 500 Int N 100 MM.4L.2T Y Y 44 wide System control Kenwood KA-7050R 500 Int N 100 MM.4L.2T Y Y 44 wide System cont		Name of Concession, Name of Co							and the second states	-	Il aniani fito di stati
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 Y Y 44 wide UK Special Edition Kenwood KA-3020 230 Int N 45 MM,3L,2T Y Y 44 wide System control Kenwood KA-5020 230 Int N 80 MM,3L,2T Y Y 44 wide Pure Signal' ground lin Kenwood KA-5050R 300 Int N 95 MM,3L,2T Y Y 44 wide System control Kenwood KA-7050R 500 Int N 100 MM,4L,2T Y Y 44 wide System control Kenwood KA-7050R 500 Int N 100 MM,3L,2T Y Y 44 wide System control Kenwood KA-7050R 500 Int N 100 MM,3L,2T Y Y 44 wide System control<				And I collected							
Kenwood KA-3060R 230 Int N 45 MM,3L,2T Y Y 44 wide System control Kenwood KA-5020 230 Int N 80 MM,3L,2T Y N 44 wide System control Kenwood KA-5020 230 Int N 80 MM,3L,2T Y N 44 wide 'Pure Signal' ground lin' Kenwood KA-6507 300 Int Y 100 MM,4L,2T Y Y 44 wide System control Kenwood KA-70507 500 Int N 95 MM,3L,2T Y Y 44 wide System control Kenwood KA-70508 500 Int N 100 MM,3L,2T Y Y 44 wide System control Kenwood KA-70700 600 Int N 100 MM,3L,2T Y Y 44 wide System control Krell KSL-2 3331 Pre N - 4L,1T N N 48,7,36 Opt. MM/MC stage	_	and when the second s							-		and the second second second second second second second second second second second second second second second
Kenwood KA-5020 230 Int N 80 MM,3L,2T Y N 44 wide 'Pure Signal' ground lin' Kenwood KA-5050R 300 Int Y 100 MM,4L,2T Y Y 44 wide Dolby Pro Logic Kenwood KA-5050R 350 Int N 95 MM,3L,2T Y Y 44 wide Dolby Pro Logic Kenwood KA-7050R 500 Int N 95 MM,3L,2T Y Y 44 wide System control Kenwood KA-7050R 500 Int N 100 MM,3L,2T Y Y 44 wide System control Kenwood KA-7050R 600 Int N 100 MM,3L,2T Y Y 44 wide System control Kenwood KA-7050R 600 Int N 00 MM,3L,2T Y Y 44 wide System control Kenwood KA-7050B 600 Int N 45 MM,11L,1T N N 48,7,36 Opt. MM/MC stage </td <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td>and the second se</td>											and the second se
Kenwood KA-V3700 300 Int Y 100 MM,4L,2T Y Y 44 wide Dolby Pro Logic Kenwood KA-5050R 350 Int N 95 MM,3L,2T Y Y 44 wide System control Kenwood KA-7050R 500 Int N 95 MM,3L,2T Y Y 44 wide System control Kenwood KA-7050R 500 Int N 100 MM,3L,2T Y Y 44 wide System control Kenwood KA-7050R 600 Int Y 40 Mide Pro Logic, learning rem Krell KSL-2 3331 Pre N - 4_1.1T N 48,736 Opt.MM/MC stage Krell KSL-50s 3690 Pwr - 50 - - - 48,22,40 Sustained Plateau Bia Acia Krell KSC-3 4190 Pre N - 6L,1T N Y 48,7,36 Opt MM/MC stage Acia Krell KSA-100s	_	Provide the second second second second second second second second second second second second second second s					and the set of a set				
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Kenwood KA-7050R 500 Int N 100 MM,3L,2T Y Y 44 wide System control Kenwood KA-V7700 600 Int Y 45 MM,11L,1T Y Y 44 wide Pro Logic, learning rem Krell KSL-2 3331 Pre N - 4L,1T N N 48,7,36 Opt. MM/MC stage Krell KSA-50s 3690 Pwr - 50 - - 48,22,40 Sustained Plateau Bias Krell KRC-2s 4190 Pre N - 6L,1T N Y 48,7,36 Opt MM/MC stage Krell KSA-100s 5843 Pwr N 100 - - 48,22,50 Sustained Plateau Bia		Kenwood KA-V3700		Int			MM,4L,2T				
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Krell KSA-50s 3690 Pwr - 50 - - 48,22,40 Sustained Plateau Bias cia Krell KRC-2s 4190 Pre N - 6L,1T N Y 48,7,36 Opt MM/MC stage cia Krell KSA-100s 5843 Pwr N 100 - - - 48,22,50 Sustained Plateau Bia			3331		Ν	-		Ν	N	48,7,36	
Krell KRC-2s 4190 Pre N - 6L,1T N Y 48,7,36 Opt MM/MC stage cia Krell KSA-100s 5843 Pwr N 100 - - 48,22,50 Sustained Plateau Bia		Krell KSA-50s	3690	Pwr	-	50	- 1- E	-	-	48,22,40	Sustained Plateau Bias
cia Krell KSA-100s 5843 Pwr N 100 48,22,50 Sustained Plateau Bia					Ν	-	6L,1T	Ν	Y		
	cia					100		-			
Listings marked in red (as shown below) are covered in the Hi Fi Chaice Directory		Krell KSA-100s	5843	PWr	IN	100			1000000000	40,22,00	oustaniou i latoda bia

Model	Price	Туре	AN	Power	Inputs	leadphones	Remote	Size	Special
AMPLIFIERS	2505	Dec	1		MANADAO AL OT	AL	N	40 40 0-	
Counterpoint SA-5000E Counterpoint NPS-400E	3595 3995	Pre Pwr	N	- 400	MM/MC,4L,2T	N	N N	49,12,27	Separate PSU
			N	400	AANA/NAC	N		40.10.07	Rated at 4 ohms, hybrid
Counterpoint SA-9	3995	Pre	N	150	MM/MC	N	N	49,12,37	Phono stepup
C'point Nat Progress	4125	Pwr	-	150	-	-	-	-	Mono, hybrid
Counterpoint NPM-E	7595	Pwr	-	150	-	-	-	49,18,49	Twin monoblocks
Credo PMP003	385	Pre	N	-	- 1.	N	N	22,6,24	Phono amp MM/MC, & PSI
Credo HMP003	388	Pre	Ν	-	- 22 - 22	Y	Ν		Class A headphone amp
Credo MMP002	439	Pre	N	-		Ν	Ν	-	Mic amp, phantom power
Credo IMP702	499	Int	N	70	6L	-	N	44,6,31	
Credo IMP703	538	Int	N	70	MM/MC, 6L	-	Y	44,6,31	As above, with remote
Credo CMP004	799	Pre	N		6L	N	N	44,6,31	3 outputs
Credo CMP005	1119	Pre	N		6L	N	Y	11,0101	Remote controlled pre
Credo PMP154	1699	Pwr	N	150	UL.		N	44,16,31	nemote controlled pre
Credo PMP303	1699	Pwr	N	30		-	N	44,10,31	Close A power amp
Credo PMP102		_				-		44.01.01	Class A power amp
	2181	Pwr	N	100			N	44,21,31	Class A power amp
Credo PMP252	2509	Pwr	N	250	-	1.11.11	N	44,21,31	
Creek P42	250	Pre	- 1	-	4L,2T	Y	-	42,6,20	Plug-in modules available
Creek A42	250	Pwr	-	50	- 100 Carlo	-		42,6,20	
Creek 4240	250	Int	N	40	3L,1T	Y	Ν	42,6,20	Optional phono input
Crimson 620	395	Pwr	Ν	40		-	-	-	
Crimson CS610	395	Pre	N	-	MM/MC,2L,1T	Ν	Ν	9,10,35	
Crimson CS620	395	Pwr	Ν	40	-	-	-	9,10,35	
Croft Micro	299	Pre	N		MM,3T,1T	N	N	-	4
Croft Micro	400	Pre	N	-	MM,3L,1T	N	N	43,10,36	Tube
Croft Series 5	549	Pwr	N	35	-	N	N	-	Ultralinear design
Croft Charisma	599	Pre	N	00	- MM.3T.1T	N	N		ora annoal ucoryll
			N	35					
Croft Integrated	599	Int		35	MM,3L,1T	N	N	10 10 00	Tuba
Croft Charisma	700	Pre	N	-	MM,3L,1T	N	N	43,10,36	
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	Ν	-	MM,3L,1T	Ν	Ν	43,10,36	
Croft Series 6	1300	Pwr	Ν	120		-	-	43,10,36	Triode facility
Croft Series IIIR	1599	Pwr	Ν	35	-	Ν	Ν	-	OTL, regulated PSU
Croft Series III R	1600	Pwr	N	45	-	-	-	50,20,25	OTL amp, triode
Croft Absolut 1	1999	Pre	N		MM,3T,1T	N	N		
Croft Series IIR	5500	Pwr	N	100	-	N	N	-	Monoblock OTL
Dawn Audio Cmd 2 by 20	-	Pwr	-	200	- State State	N	N	38,11,26	Single monoblock
Dawn Audio Prelude +50	951	Pre	N	200	MM/MC,2L,2T	N	N	38,9,26	Pre out line driver
Denon PMA-250 III	160	Int	N	30	MM,3L,1T	Y	N	44,10,28	
	_		N			Y			
Denon PMA-350 II	220	Int		50	MM,3L,2T	-	N	44,12,28	UK design
Denon PMA-480R	220	Int	N	50	MM,3L,2T	Y	Y	44,12,29	
Denon PMA-450SE	270	Int	N	60	MM,3L,2T	Y	N		UK design
Denon PMA-880R	300	Int	N	75	MM,3L,2T	Y	Y	44,16,40	
Denon AVC-1530	480	Int	Y	70	MM,2L,2T	Y	Y	44,14,34	
Denon AVC-3020	730	Int	Y	80	MM,4L,4T	Y	Y	44,16,43	Learning remote
Denon AVC-3530	1000	Int	Y	110	MM,4L,4T	Y	Y	44,16,43	Learning remote
DNM 3 Start	850	Pre	N	-	MM/MC,2L,1T	N	Ν	27,13,16	
DNM 3A Start	1200	Pre	N	-	MM/MC,2L,1T	N	N	27,13,16	
DNM PA1	1450	Pwr	N	45	-	-			Triwire output
DNM 3B Primus E	2050	Pre	N	-	MM/MC,4L,1T	N	N	27,13,16	
DNM 3B Twin E	-	Pre	N		MM/MC,4L,1T	N	N	27,13,16	
DNM PA2BE	3550	_	N	90	WIW/WIC,4L,11	IN	14		Triwing output
DNM 3B Six E				90	-	-	-		Triwire output
	4050	Pre	N	-	MM/MC,4L,1T	N	N	27,13,16	T
DNM PA2BS	4450	Pwr	N	90	· Contraction and	-	-		Triwire output
DNM PA2BS-1	4800	Pwr	N	90	-	-	-	27,13,18	Triwire output
DPA DSP200S	495	Pre	N	-	5L,1T	N	N	-	
DPA Renaissance	595	Int	Ν	40	MM,4L,1T	Y	Ν	-	'Compound Class A' o/p
DPA DPA200S	750	Pwr	-	60	- In the state	-	-	-	Bridgable
Dynavector P100	1495	PRE	Ν	-	MM,MC	- 11	-	44,6,22	Phono stepup
Dynavector L100	1995	PRE	Ν	-	3L,2T	Ν	Ν	44,6,24	
Dynavector HX1.2	3995	PWR	N	130	-		-	44,13,37	High current capability
EAR 834P	349	PRE	N	-	MM/MC	N	Ν	40,40,15	
EAR 834	1395	INT	N	50	6L	N	N	40,40,15	Valve
EAR 802	1440	Pre	N	-	MM,2L,2T	N	N	-	Valve
EAR 802MC	1580	Pre	N	-	MC,2L,2T	N	N	-	Valve
EAR 859	1595	INT	N	13	6L	N	N	40,40,15	Single ended valve
						-			
EAR 509 Mk II	2900	PWR	N	100	-	N	N	36,20,25	
EAR 519	3830	PWR	N	100	-	-	-	43,14,20	
EAR G88	5770	Pre	N	-	MM/MC,3L,2T	N	N	-	Valve
EAR 549	5860	PWR	N	200	-	-	-	43,27,22	Valve monoblock x1
ECA Vista	760	Pre	N	5	4L,1T	N	N	39,10,39	
ECA Prisma	760	Pre	-	-	MM,MC	-11	-	39,10,23	
ECA Lectern S	880	Pwr	-	50	-	-	-	39,10,30	Phase coherent design
Electrocompaniet ECP-1	502	Pre	Ν	-	MM/MC	Ν	Ν	24,7,16	Self adjusting
Electrocompaniet ECP-1S	670	Pre	Ν	-	MM/MC	Ν	Ν	24,7,16	MC input, blue stone finish
Electro EC-4 Line	1332	Pre	Ν	-	5L,2T	N	N	48,9,23	
Electro EC-4 SF Line	1460	Pre	N	-	5L,2T	N	N	48,9,23	Blue stone facia
Electrocompaniet EC-3MN		Pre	N	-	MM,4L,2T	N	N	48,9,23	
			N			_		-	Blue stope facia
Electro EC-3MM-SF	1680	Pre		-	MM,4L,2T	N	N	48,9,23	Blue stone facia
Electrocompaniet EC-3MC	1865	Pre	N	-	MC,4L,2T	N	N	48,9,23	Adjustable MC input
Electro EC-3MC-SF	1990	Pre	N	-	MC,4L,2T	N	Ν	48,9,23	MC input, blue stone facia
Electro AW100DMB	2018	Pwr	-	100		-	-		High current (80A)
Electrocompaniet EC1-1	2081	Int	Ν	100	5L,2T	Ν	Ν	45,13,36	High current (80A)
Electro AW100DMB-SF	2140	Pwr	Ν	100		-	-		High current, blue stone fa
LIVER AN INCOME		Int	N	100	5L,2T	N	N	45,13,36	High current, blue stone fa
Electro EC1-1 Int-SF	2210	1111							
Electro EC1-1 Int-SF	2210 //B4095				-	-	-		
			- N	180 180	-			28,29,48	2x monoblocks 2x mono, blue stone facia

Products include:

Valve Amplifiers by: Tube Technology EAR. D.D. Audio. **Conrad Johnson, Lumley Reference,** Audio Innovations, Hi Fi World Kits,

Amplifiers by: Musical Fidelity, Kinshaw, Quad, Alchemist, Denon, Orelle, Albarry, Pioneer, John Shearne.

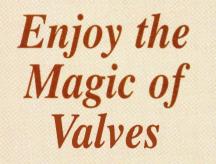
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Analogue Replay by: Pink Triangle, Systemdek, Alphason, Thorens, Townsend.

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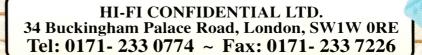
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Key to amplifiers Price - typical retail, to nearest pound. Power - output power in watts, per channel, RMS. Inputs - MM/MC - phono moving coil and moving magnet, L - line (CD, aux etc), T - tape. A/V - inclues Dolby Surround or Pro Logic decoder and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



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HI-FI CHOICE BUYER'S GUIDE 101 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 for full test results.

Model	Price	Туре	AN	Power	Inputs	leadphones	Remote	Size	Special
AMPLIFIERS									
Metaxas Ikarus II	1350	Int	N	40	MM/MC,3L,1T	N	N	40,7,40	
Metaxas Charisma	1525	Pre	Ν	-	MM/MC,3L,2T	-	N	36,6,29	Separate PSU
Metaxas Iraklis	1625	Pwr	Ν	50	- 0.000 - 0.000	-	-	43,18,37	
Metaxas Marquis	2250	Pre	N	-	MM/MC,3L,2T	-	N	29,7,45	Separate PSU
Metaxas Solitaire	2350	Pwr	Ν	130		-	-	52,19,42	
Metaxas Opulence	5500	Pre	N	-	MM/MC,3L,2T	-	N	39,7,45	Separate mains isolated I
Metaxas Soliloguy	5990	Pwr	N	100	- 80.000		-	52,19,42	Pair monoblocks
Michell Iso	412	Pre	N	-	MM or MC	N	N	small	Phono stage
Michell Argo	715	Pre	N	-	3L,1T	N	N	33,7,19	2 pairs outputs
Michell Iso HR	879	Pre	N	-	MM or MC	N	N	small	Phono stage
Michell Alecto Stereo	1150	Pwr	N	50	-	N	N	32,20,36	Thono stago
Michell Argo HR	1339	Pre	N	00	3L,1T	N	N	36,8,22	2 pairs autouts
			N	-	JL, H	N	N		2 pairs outputs
Michell Alecto Mono	1989	Pwr		100	-	IN	N -	32,20,36	Deset
Michi 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	-	20	47,8,34	Phono equaliser
Michi RHA-10	995	Pre	N	-	5L	-	Y	47,8,34	Active
Michi RHB-10	1650	Pwr	N	200		-	-	47,19,37	
Minstrel Ultra Linear	899	INT	Ν	30	3L,1T	N	N	-	Low feedback hybrid
Mission PSX-R	300	-1	N	-	- 100	N	N	22,8,36	Outboard PSU
Mission Cyrus III	500	Int	N	50	MM,5L,1T	Y	N	22,8,36	PSX-R outboard PSU optim
Monrio ADN	595	Pre	N	-	MM/MC	N	N	-	Phono preamp
Monrio Primus	895	Pre	N	-	6L,1T	N	N	-	Line only preamp
Monrio MC-25	995	Pwr		80	-	1		-	Dual mono construction
Monrio Cento	1495	Pwr	N	135			-		Dual mono construction
					EL 1T	N		-	
Monrio MC-205	1595	Int	N	80	6L,1T	N	N		Inc pre-out sockets
Moth 30 Passive	149	Pre	N	-	4L,1T	N	N	5,10,35	
Moth 30 RIAA	199	Pre	Ν	-	MM/MC,	N	N	5,10,35	
Moth 30 Series Power	239	Pwr	-	30	· Cardenard III	-	-	5,10,35	
Moth 30 Active	249	Pre	Ν	-	4L,1T	N	Ν	5,10,35	
Moth 30 RIAA 100VA	299	Pre	Ν	-	MM/MC	N	Ν	5,10,35	
Moth 30 Integrated	320	Int	Ν	30	8L,T	Ν	N	8,18,35	
Moth 30 Active 100VA	349	Pre	N	-	4L,1T	N	N	5,10,35	
Moth 30 Mono/40	459	Pwr	-	40	2.000		-	5,10,35	2x monoblocks
Moth 30 Stereo/60	549	Pwr	-	60	- Million and Park	-	-	5,15,35	2x monoblocks
Moth 30 Mono/100	879	Pwr	-	100	-	-		5,15,35	2x mono, separate PSU
Mus-Fid A1 Final Edition	399	Int	N	40	MM/MC,3L,1T	N	N	41,6,25	Separate PSU, limited ed
Musical Fidelity E200	599	Pre	N		5L,2T	Y	Y	44,12,35	Optional phono/DAC mod
	599	Int	N	- 70		Y	Y	44,12,35	
Musical Fidelity E100	-				MM,4L,1T	I	1		
Musical Fidelity E300	699	Pwr	N	100	-	-	5	44,12,35	Mono/stereo switch
Musical Fidelity F22	999	Pre	Ν	÷ 1, 5	5L,1T	N	Y	49,12,33	Optional phono/digital bo
Musical Fidelity FX	1099	Pwr	Ν	90	-	N	Ν	49,12,38	
Musical Fidelity A1000	1399	Int	Ν	50	MM/MC,3L,1T	N	Ν	49,13,36	Separate PSU
Musical Fidelity F15	1899	Pwr	Ν	100		-	-	49,19,38	Bal/unbalanced in/hybrid
Musical Fidelity F18	3999	Pwr	Ν	220		-	-	49,19,67	Bal/unbalanced in/hybrid
NAD 302	169	Int	Ν	25	MM,3L,2T	Y	Ν	-	
NAD Monitor 1000	199	Pre	Ν	-	MM/MC,3L,2T	Y	N	-	
NAD 304	229	Int	N	35	MM,4L,2T	Y	N	-	
NAD Monitor 2100	299	Pwr	-	60	Carlos Carlos of	-		-	
NAD Monitor 1000S	319	Pre	N	-	MM/MC,3L,2T	Y	N	-	
NAD 306	329	and the second statements	N	50	MM,4L,2T	Y	N		
NAD Monitor 2700	459	Pwr		150	(fill) the fact	1			THX approved
NAD Monitor 208						1			
	799	Pwr	-	250	The state of the s	-	-	-	THX approved
Naim NAP90/3	375	Pwr	-	30	-	-	-	32,56,30	
Naim NAC92	405	Pre	N	-	5 (L or T)	N	N		Latest style. Suits 90/3
Naim NAC72	622	Pre	N	-	2MM/MC, L,2T	N	N	21,76,30	Ugradable with PSU, MC
Naim NAP140	634	Pwr	-	45	- ale and the second	-	-	21,76,30	
Naim NAP180	898	Pwr	-	60	-	-	-	43,76,30	
Naim NAP135	1424	Pwr	-	70	·	-	-	43,76,30	
Naim NAP250	1424	Pwr	-	70		-	-	43,76,30	
Naim NAC82	1880	Pre	N	-	6 (L or T)	N	Y	43,76,30	
Naim NAC52	4741	Pre	N	2	6 (see note)	N	Y	43,76,30	Optional phono board
Nakamichi IA3	350	Int	N	40	3L,2T	N	N	43,7,32	
Nakamichi IA2	600	Int	N	50	MM/MC,3L,2T	Y	Y	43,12,36	
Nakamichi IA1	750	Int	N	80	MM/MC,3L,2T	Y	Y	43,12,36	
NVA P-50	300	Pre	N		3L,1T	N	N	-	
NVA AP-30	370	Int	N	50	MM/MC,3L,1T	N.	N		
	370	Int	N	80	3L,1T	N	N	-	
NVA AP-30CD	-			00					
NVA P-90	400	Pre	N	Contraction of the second	5L.	N	N	-	
NVA Control Tube	470	PRE	N	-	5L,1T	N	N	-	Mara
NVA A70	470	Pwr	-	70	-	-	-		Mono
NVA A60	490	Pwr	-	60	-	1-	-	-	
NVA AP-35CD	520	Int	N	60	5L,1T	N	N	-	
NVA AP-35	590	Int	Ν	60	MM/MC,5L,1T	N	N	-	
NVA Power Tube	620	PWR	-	60	- anne an - bases	1-1-1	-	-	
NVA The Tube	620	INT	N	60	5L,1T	N	N	-	
NVA A80	730	Pwr	-	70	-12. 10.00 (1991)	-	-	-	Mono
NVA TSS (Pre)	1000	Pre	N	-	5L,1T	N	N	-	
NVA TIS	1300	Int	N	60	5L,1T	N	N		
INVA IIO		Transfer of the						-	
NIVA TOO	2300	Int	N	70	5L,1T	N	N		Mana
NVA TCS	3200	Pwr	-	70	- 1	-	-	-	Mono
NVA TDS				170	A CONTRACTOR OF A CONTRACTOR OFTA CONTRACTOR O	-	-	-	
	3700	Pwr		70					
NVA TDS		Pwr Pwr	-	70 80	-	-	-	-	1x Monoblock
NVA TDS NVA TSS (Power)	3700		- - N		- 5L,1T	- Y	- N	- 43,77,33	1x Monoblock
NVA TDS NVA TSS (Power) NVA TUS	3700 5800	Pwr	- N N	80	- 5L,1T MM/MC,2L,2T	- Y N	- N N	- 43,77,33 75,23,37	1x Monoblock Internally switchable MM

Model	Price	Туре	AN	Power	Inputs	Headphones	Remote	Size	Special
AMPLIFIERS									
Krell KRCs	6949	Pre	N	-	6L,1T	N	Y	48,7,36	Opt MM/MC stage
Krell KSA-200s	7987	Pwr	N N	200	-	-	-	48,22,54	Sustained Plateau Bias
Krell KSA-300s Krell K.A.S. 2	9500 18804	Pwr Pwr	N	300 200	-	N	- N	48,22,62	Sustained Plateau Bias 2x mono
Krell K.A.S.	29500	Pwr	N	350	-	-	-	48,34,64	Monoblocks
Lecson 380X	255	Int	N	35	MM/MC,6L	N	N	44.6.27	monobiosito
Lecson Stereo 383X	295	Int	N	60	MM/MC,6L	Y	N	44,6,27	
Lecson Quattra	420	Int	N	30	MM/MC + N/A	N	Ν	44,6,27	Pre out/main in
Lecson Quattra Plus	655	Int	N	50	MM/MC + N/A	N	Ν	44,6,27	Separate PSU
LFD Phonostage MMO	399	Pre	N	-	MM, MC	N	N	30,6,37	Switchable MM/MC
LFD Integrated Zero LFD Linestage LSO	499 499	Int Pre	N	50	5L,1T	N N	N N	30,6,37	Hand made, custom parts
LFD Powerstage PA0	499	Pwr	N	- 50	5L,1T	N	N	30,6,37 30,6,37	Zero feedback Stereo MOSFET
LFD Int. Zero (Ph)	679	Int	N	50	MM/MC,5L,1T	N	N	30,6,37	Phono version of Int. Zero
LFD Int. Zero LE	799	Int	N	60	5L,1T	N	N	43,7,33	Those foreign of the Edit
LFD MC1 Phonostage	949	Pre	N	-	MC	N	N	30,7,36	Discrete circuit
LFD LS1 Linestage	999	Pre	Ν	-	4L,1T	Ν	Ν	48,7,33	Zero feedback
LFD PA1 Powerstage	999	Pwr	N	60		Ν	N	48,7,33	MOSFETs, custom parts
LFD PPS	999	Pre	N	-	2L,1T	N	Ν	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 1599	Pre	N	-	MC AL 1T	N	N	30,7,36	Hand tuned MC1
LFD Linestage LS2 LFD Powerstage PA2	1599	Pre Pwr	N N	- 75	4L,1T	N N	N N	48,7,37 48,7,33	Hand tuned LS1 Hand tuned PA1
LFD Powerstage PA2	1750	Pwr Pre	N	-	MM/MC,4L,1T	N	N	48,7,33	As LS2 with phono stage
LFD Linestage LSE	1999	Pre	N	-	4L,1T	N	N	48,7,37	Balanced LS2
LFD Powerstage PA2M	1999	Pwr	N	90	-	N	N	30,7,37	Mono PA2
LFD Disc Preamp	4499	Pre	N	-	MC	N	N	30,5.36	Battery powered
Linn Majik-1 (Line)	524	Int	N	33	4L,2T	Y	Ν	32,8,33	Works as pre/int multi room
Linn LK100	549	Pwr	-	50	-	-	-	32,8,33	Stereo
Linn Majik-1 (Phono)	593	Int	N	33	MM,MC,3L,2T	γ	N	32,8,33	As line Majik
Linn Kairn Pro	998	Pre	N	-	4L, 2T	N	N	32,8,33	Multi-room compatible
Linn Kairn Preamp Linn Klout	1398 1895	Pre Pwr	N	- 80	MM, MC 3L,2T	N -	N -	32,8,32 32,8,33	Multi-room compatible 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	Ν	-	6L,1T	Ν	N	29,44,6	Active valve circuit
Lumley Reference ST40	1250	Pwr	Ν	40	30,40,17	N	N	-	Pentode
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 Lumley Reference M500	3200 12000	Pwr Pwr	N N	120	-	-	- N	29,44,18	2xmono, triode/pentode 2xmono, triode/pentode
Lumley Reference M500 Luxman L570	3750	Int	N	50	- MM/MC,4L,3T	N	N	44,18,47	Class A
Lynwood Opal	685	Int	N	80	7L,1T	N	N	-	01033 A
Lynwood Ruby	985	Pwr	-	120	-	-	-	-	
Magnum IA120	249	Int	Ν	50	MM,5L,2T	Y	N	-	
Magnum Quartet	329	Int	Ν	36	MM,3L,2T	Y	N	-	
Magnum MF125	515	Pwr	-	140	-	-	-	-	Monoblocks
Magnum MF300 Magnum Class A	595 599	Pwr	- N	180 60	- MM/MC.3L.1T	- N	- N	-	Monoblocks
Magnum MA500	1295	Pwr	IN	280	MIM/MU,3L,11	IN	IN	-	Monoblocks
Marantz PM-44SE	1295	Int	N	45	MM,3L,2T	Y	N	42,14,28	Audiophile components
Marantz PM44SEII	200	Int	N	45	MM,3L,2T	Y	N	42,14,28	Addiophile componenta
Marantz PM-43	200	Int	N	55	MM,3L,2T	Y	N	42,14,30	
Marantz MA-500	250	Pwr	Ν	125		-	-	9,15,45	D-bus, monoblocks, bridgat
Marantz PM-53	250	Int	Ν	65	MM,3L,2T	Y	Y	42,14,30	
Marantz PM-63	300	Int	Ν	70	MM,3L,2T	Y	Y	42,14,30	
Marantz PM-54SE	329	Int	N	65	MM/MC,3L,2T	Y	N		Audiophile components
Marantz PM-700AV	450	Int	Y	45	MM,5L,2T	Y	Y	42,16,34	Dolby Pro Logic
Marantz PM-80 II Marantz PM-80SE	480 650	Int Int	N N	100 110	MM/MC,4L,2T MM/MC,3L,3T	Y Y	N N	42,17,34	Audiophile components
Marantz AV-500	699	Pre	Y	-	MM,7L,2T	N	Y	42,17,34	Dolby Pro Logic
Mark Levinson No 25	2950	Pre	N		MM,3L,2T	N	N	-	
Mark Levinson 29	3450	Pwr	-	50	-1.	-	-	-	
Mark Levinson 27.5	5399	Pwr	-	100	- 20 - 10 AV	-	-	-	
Mark Levinson No 26	5450	Pre	N		MM,3L,2T	N	N	-	
Mark Levinson 23.5	7399	Pwr	-	200	- <u> </u>	- ::-	-	÷	
Mark Levinson 20.6	15790	Pwr	- Y	100	-	-	-	-	Monoblocks, Class A
Matisse Fantasy Matisse Reference	2300 3500	Pre Pre	Y	-	6L,2T MM/MC,5L,2T	N N	N N	-	Line stage
McIntosh MC7100/2	1095	Pwr	N	100	-	-	-	-	
McIntosh C712	1295	Pre	N	-	6L, 2T	Y	Y	-	
McIntosh C38	2095	Pre	N		MM, 5L,3T	Y	Ŷ	-	Multi-room, balanced out
McIntosh MC7150	2295	Pwr	N	150	-	N	N	-	
McIntosh C39	2795	Pre	Y	-	MM, 10L (6 Vid)	Y	Y	-	Two zone, THX compatable
McIntosh C40	2795	Pre	N	-	MM, 6L, 3T	Y	N		Balanced in/out
McIntosh MC7106	2995	Pwr	Y	100	-	N	N	-	Six channel THX amp
McIntosh MC7300	3195	Pwr	N	300	·	N	N	-	Clease out to the
McIntosh MC275	3595	Pwr	N	75	-	N	N	-	Classic valve amp
McIntosh MC2600 McIntosh MC1000	5395 9595	Pwr Pwr	N N	600 100	-	N N	N N	-	Monoblocks
Meridian 501	9595 595	Pwr Pre	N	-	- MM,4L,T	Y	N	- 33,9,34	MONODIOCKS MC option, system handset
Meridian 555	595	Pwr	-	60	-	N	N	33,9,32	Stereo
Meridian 562	625	Pre	N	-	MM,8L,T,6D	N	N	33,9,34	Digital main out. MC option
Meridian 551	695	Int	N	55	MM,4L.T			33,9,34	MC option
Meridian 501V	745	Pre	Y		MM,4L,T	Y	N	33,9,34	As 501, plus video switchin
Menulari SUTV	145	FIE	1	-	101101,46,1	1	14	00,0,04	As JUT, plus video switchin

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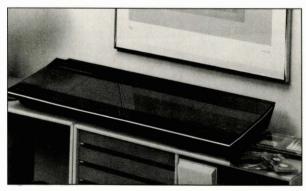
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Key to amplifiers Price - typical retail, to nearest pound. Power - output power in watts, per channel, RMS. Inputs - MM/MC - phono moving coil and moving magnet, L - line (CD, au etc), T - tape. A/V - includes Dolby Surround or Pro Logic decoder and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

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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 for full test results.



HI-FI CHOICE BUYER'S GUIDE 103 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 - auto-reverse. Dolby - B (todB noise reduction), C (zodB), S (zudB). Bi standard for prerecorded material.

Heads - 2 - combination record/play heads; 3 - independent record/play heads, allowing real time off tape monitoring. Size - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.

Model	Price	Туре	M	Power	Inputs			Headphones	Remote	Size	Special
AMPLIFIERS						01					
Sony TAF444E	250	Int	N	50		3L,2T	OT	Y	N	43,15,38	the authorized
Sony TAF542E	300	Int	N	90		MC,3L	.,21	Y	N		UK optimised sound
Sony TA-AV570B	400	Int	Y	70		4L,5T		Y	N		Dolby Pro Logic
Stemfoort Audio SF60	549	Int	Ν	60	4L,1			N	N	43,8,35	Passive line amplifier
Stemfoort Audio SF100	849	Int	Ν	100	4L,1	<u>T</u>		N	N	43,8,40	Passive line amplifier
Synergy 3080	0	N	15	MM,	N			N	-		
Teac A-X1030	180	Int	Ν	40	MM,	3L,2T		Y	N	44,13,36	Mic input
Teac A-X3030	220	Int	Ν	60	MM,	3L,2T		Y	N	44,13,36	Mic input
Teac A-X5030	260	Int	N	75	MM	MC,3L	.,2T	Y	N	44,16,36	
Technics SU-VZ220	150	Int	N	40		2L,1T		Y	N		A/B speaker select
Technics SU-VZ320	190	Int	N	50		MM,3L	.2T	Y	Y	43,13,32	
Technics SU-A600	200	Int	N	40		MM,3L		Ŷ	N	43,13,32	
Technics SU-A700	250	Int	N	45	and the second second	MM, 3L	NAME OF TAXABLE	Y	Y	43,13,32	
Technics SU-A800	330	Int	N	55	and a composite of the local division of	MM,3L	17/10///10 ACCOUNTS	Ň	Y	43,14,37	
Technics SU-A900II	400	Int	N	90		MM,3L		N	Y	43,14,37	
Technics SU-C2000	700	Pre	N	50	WIG/	IVIIVI, JL	.,21	N	Y	45,13,35	
			-	100	-	1000		-	Y		Matora D Care MOC AA
Technics SE-A2000	1050	Pwr		100	-		-			45,19,44	Meters, R-Core, MOS AA
Tesserac TAADA	1500	Pre	N	-	MM/			N	N		
Tesserac TALA	1500	Pre	N	-	5L,1	1	-	N	N	-	
Tesserac TAHA	1800	Pre	N	-	MC,		3	Y	N		
Tesserac TAP-A	5300	Pre	N	-	MM.	3L,2T		Ν	N		
Tesserac TAMP-60	7350	Pwr	-	60				-	Sec.		2x Monoblocks
Thule IA50	599	Int	N	50	4L,1			Ν	N	÷	Fully balanced operation
Thule IA100	899	Int	N	100	4L,2	T		Ν	N	-	Fully balanced operation
Triangle TE60	549	Int	N	60	5L,1			Y	N	-	
Triangle TE60SE	649	Int	N	70		MC,4L	.,1T	Y	N	-	
Triangle Nemo Allion 02	1550	Int	N	80	5L,2			N	N	-	
Tube Tech Seer Line	575	Pre	N	-	5L,1			N	N	35,8,25	
Tube Tech Seer Phono	649	Pre	N	-		4L,1T		N	N	35,8,25	
TT Unisis Power Amp	1099	Pwr	N	30			1	N	N	35,17,27	Power amp to match Unisis
	1199	Pre	N	50	4L,1	т		N	N	35,8,25	Two box pre, separate PSU
Tube Tech Prophet			N	30				N	N	35,8,25	Line level version of Unisis
TT Unisis Super Line	1399	Int			4L,1			N	N		Line level version of onisis
Tube Tech Unisis	1399	Int	N	30	MM,	3L,1T				35,17,27	Ou man a bla a lua
Tube Tech Genesis	2599	Pwr	N	100	-			N	N	35,15,27	2x monoblocks
Tube Tech Synergy	3900	Int	N	150	5L,1		-1	Ν	Y	47,18,47	
Woodside SC27 Line	705	Pre	N	-	2L,1		<u></u>	N	N		
Woodside SC27 MM	881	Pre	N	-		,2L,1T		Ν	N	- ·	
Woodside ISA230 Disc	899	Int	N	30	MM	2L,1T		Ν	Ν	*	
Woodside ISA230 Line	899	Int	Ν	30	4L,2	?T		N	Ν	-	
Woodside ISA 2.40	949	Pwr	- 0	40				-	1.1	-	
Woodside SC27 MC	999	Pre	N	-	MC,	2L,1T		N	N	-	
Woodside MA50 Class A	1224	Pwr	-	50		111		-		-	1 channel monoblock
Woodside STA35	1323	Pwr	-	35						-	
Woodside SC25 Line	1420	Pre	N	-	2L,2	די		N	N		
Woodside SC26 Phono	1931	Pre	N	-		/MC,3L	2T	N	N	-	
Yamaha AX-470	200	Int	N	95		MC,3L		Y	N	-	
YBA Integre Line	999	Int	N	45	4L.1		-,21	N	N	43,9,33	
	1199	Pwr	14	45	44,			IN .	<u> </u>	43,9,33	
YBA 3 Power YBA Integre			N	45	1	41 AT		N	N	43,9,33	
	1199	Int	N	45		4L,1T		N	N		
YBA 3	1250			-		3L,1T				43,9,33	
YBA 2		Pre	N	-	MIM	,3L,1T		N	N	43,9,33	
YBA 2 Power		Pwr	-	70	-	1000	<u></u>	-	-	43,9,33	
YBA 2 Power	2150		-	70		a sant en	<u></u>	-		43,9,33	
YBA 1	3750		N	-	MC,	4L,1T		Ν	N	43,9,33	
YBA 1 Power	4250	Pwr	-	85				-		43,14,33	
	-		Dolby		Dolby HX	Ŧ					
Model	Price	Type	NR		HX Pro	Heads	Size		s	pecial	
CASSETTE DECKS Aiwa AD-F450	120	S	B,	C	Y	2	-		Su	per DX head	
Aiwa AD-WX727	170		B,		Y	2	-			in auto-reve	
Aiwa AD-WX828	200		BC		Ŷ	2	-			in auto reve	
Aiwa AD-F850	230	-	B,		Ŷ	3					, twin capstan
Aiwa AD-S950	300			C,S	Ŷ	3					remote control
Aiwa XK-S7000	550			C,S	Y	3	-		_		built in DAC
Aiwa XK-S9000	700	S		C,S	Y	3					built in DAC
Arcam Delta 100	899			0,3 C,S	N	3	43,1	2.34			ned & made in UK
Denon DRM-540	160	S	B,		Y	2	43,1		-	and a ucaly	
					Y	2	44,1		0-	awer loading	
Denon DRS-610	200		B,							UNC IDadini	1
Denon DRW-760	250	T	B,		Y	2	44,1		-		
Denon DRM-740	260	S	B,		Y	3	44,1		Du	al capstan	
D DD2 214	300	10.000.00000	B,		Y	3	44,1		-		
Denon DRS-810	200	T	B,	C	N	2	44,1		Re	mote via 90	UURS
Dual CC8000 RS	100	T	В		N	2	36,1				
Dual CC8000 RS Goodmans Delta 700			В	1000	N	2	43,1			th auto-reve	
Dual CC8000 RS	130	T		ALC: NO. OF CO.	N	2	36,1	2.30		AS, CD copy	, hi speed dub
Dual CC8000 RS Goodmans Delta 700		Sector Conception		Sec. 24	IN	14			/		
Dual CC8000 RS Goodmans Delta 700 Goodmans GSW650	130	T,AR			N	2	44,1			AS, remote,	
Dual CC8000 RS Goodmans Delta 700 Goodmans GSW650 Grundig CCF210	130 150	T,AR T	B	C	The Carl Contract of Contract			3,30	AN		
Dual CC8000 RS Goodmans Delta 700 Goodmans GSW650 Grundig CCF210 Grundig CCF2 Grundig CCF310	130 150 170 190	T,AR T T,AR	B B B,		N	2	44,1 36,1	3,30 2,30	AN Ela	apsed time,	display off CD copy, AMS
Dual CC8000 RS Goodmans Delta 700 Goodmans GSW650 Grundig CCF210 Grundig CCF2 Grundig CCF310 Grundig CCF3	130 150 170 190 200	T,AR T T,AR T,AR	8 B B, B,	C	N Y Y	2 2 2	44,1 36,1 44,1	3,30 2,30 3,30	AN Ela Ela	apsed time, apsed time,	display off CD copy, AMS display switch
Dual CC8000 RS Goodmans Delta 700 Goodmans GSW650 Grundig CCF210 Grundig CCF310 Grundig CCF310 Grundig CCF3 Grundig CF4	130 150 170 190 200 250	T,AR T T,AR T,AR S	B B, B, B,	C C	N Y Y Y	2 2 2 3	44,1 36,1 44,1 44,1	3,30 2,30 3,30 3,30	AN Ela Ela	apsed time, apsed time,	display off CD copy, AMS
Dual CC8000 RS Goodmans Delta 700 Goodmans GSW650 Grundig CCF210 Grundig CCF210 Grundig CCF310 Grundig CCF3 Grundig CCF3 Harman-Kardon TD4200	130 150 170 200 250 280	T,AR T T,AR T,AR S T	B B, B, B, B,	C C C	N Y Y Y N	2 2 2 3 2	44,1 36,1 44,1 44,1 45,1	3,30 2,30 3,30 3,30 3,35	AN Ela Ela	apsed time, apsed time,	display off CD copy, AMS display switch
Dual CC8000 RS Goodmans Delta 700 Goodmans GSW650 Grundig CCF210 Grundig CCF310 Grundig CCF310 Grundig CCF3 Grundig CF4	130 150 170 190 200 250	T,AR T T,AR T,AR S T	B B, B, B,		N Y Y Y	2 2 2 3	44,1 36,1 44,1 44,1	3,30 2,30 3,30 3,30 3,35 3,35	AN Ela Ela	apsed time, apsed time,	display off CD copy, AMS display switch

				-			and the second second		
Model	Price	Туре	AN	Power	Inputs	Headphones	Remote	Size	Special
AMPLIFIERS									
Onix OA401	400	Pwr	-	50		-		75,23,37	With internal supply for OA24
Onix OA21S	430	Int	N N	50 60	MM/MC,3L,1T	N Y	N	75,23,37	
Onix 0A31 Onix 0A601	480 699	Int Pwr	IN	70	MM/MC,4L,1T	T -	N	43,77,33	Regulated PSU
Onix OA801	849	Pwr	-	190	And the second second	-			
Onkyo A801	200	Int	N	40	MM,3L,2T	Y	N	46,12,33	24 11010010003, 11033140 1 00
Onkyo A803	260	Int	N	60	MM/MC,3L,2T	Y	Y	46,12,33	
Onkyo A-911	350	Int	N	70	MM,3L,2T	Y	Y		Mini component, 40hm rating
Onkyo A850	370	Int	Ν	60	MM/MC,3L,2T	Y	Y	46,15,35	
Orelle SC-200	400	Pre	Ν	-	6L,1T	Ν	N	44,7,28	MM/MC option
Orelle SP-150	499	Pwr	-	75	•	-	- 6	44,7,28	MOSFET, vdH wiring
Papworth PPA6	0	Pre	N	-	6L	N	N		
Papworth PPA6/P Papworth TVA50	0 1425	Pre Pwr	N N	- 50	MM,MC,6L	N N	N N	25,13,33 43,19,33	Bi-mono valve Tube stereo
Papworth M100	2645	Pwr	N	100		N	N		Tube monoblock
Papworth M200	3825	Pwr	N	200	-	N	N	46,20,31	
Philips FA930	200	Int	N	65	MM.2L,3T	Y	Y	44,14.30	
Pioneer A-103	130	Int	N	30	MM,3L,2T	Y	N	42,11,31	
Pioneer A-2()3	150	Int	Ν	45	MM,3L,2T	Y	N	42,11,31	
Pioneer A-303R	200	Int	N	45	MM,3L,2T	Y	Y	42,13,36	
Pioneer A-300X	230	Int .	N	40	MM,3L,2T	N	N	42,13,36	
Pioneer A-400	280	Int	N	60	MM/MC,3L,2T	Y	N	42,13,36	
Pioneer A-400X	300 300	Int	N	50	MM/MC4,2	Y Y	N	42,13,36	
Pioneer A-503R Pioneer A-602	300	Int Int	N N	70 80	MM,3L,2T MM/MC,3L,3T	Y Y	Y N	42,13,36	
Pioneer VSA-701S	500	Int	Y	55	MM.2L,2T,5V	Y	Y	42,17,44	Dolby Pro Logic
Pioneer VSA-D802S	600	Int	Y	55	MM.2L,2T,5V	Ý	Y	42,17,42	Dolby Pro Logic, DSP
Pro-ject Model 7	259	Int	N	40	MM,3L,2T	N	N	-	
PS Audio 6.1	799	Pre	N	-	4L,1T	N	N	43,6,19	Outboard PSU
PS Audio Phono Link	799	Pre	N	-	MM/MC	N	N	43,6,19	Outboard PSU
PS Audio 5.6	1090	Pre	N	-	MM/MC,3L,2T	N	N	43,6,19	Outboard PSU
PS Audio 100 Delta	1499	Pwr	-	120	7	•	-	42,15,35	
PS Audio 200 Delta PS Audio 200b Delta	2279 2490	Pwr Pwr	-	200 200	-	-	-	42,15,45	
PS Audio 250 Delta	2980	Pwr		250	_	-		42,15,45	Monoblocks
QED Vector One	199	Pre	N	-	4L,1T	N	N	-	Monobioona
QED C-300CD	259	Pre	N		MM/MC,4L,1T	N	N	-	
QED Vector Reference	299	Pre	Ν	-	4L,1T	N	N	-	
QED C-300PA	329	Pre	Ν	- 1	MM/MC,4L,1T	N	Ν	-	
Quad 306	350	Pwr	N	70	-	N	N	33,7,21	Stereo power amp
Quad 34	398	Pre	N	-	MM,2L,T	N	N	33,7,21	Optional MC phono input
Quad 77 Quad 606	595 690	INT Pwr	N N	70 140	2L,T	-	- N	33,6,30 33,14,24	System remote £279 Stereo power amp
Quad 66	863	Pre	N	35	- MM,4L,2T	N	Y	33,8,26	Variable inputs, inc R/C
Rega Brio	229	Int	N	30	MM,3L,1T	N	N	43,7,15	variable inputs, inc tvo
Rega Elex	398	Int	N	50	MM,3L,1T	N	N	43,7,25	
Rega Elicit	730	Int	N	70	MM,MC,3L,1T	N	N	43,7,25	Full dual mono
Roksan ROK-L2	995	Pre	Ν	-	4L.1T	Ν	N	43,8,33	
Roksan ROK-S1	1495	Pwr	N	50	•	N	Ν	-	
Roksan ROK-L1	2250	Pre	N	-	4L,1T	N	N	43,8,33	
Roksan ROK-M1 Rose RV-23	4500 450	Pwr	N	120	48,11,34 MM,2L,1T	N	N	- 33.9.26	Pair monoblocks
Rose RV-23S	525	Pre	N N	-	MM/MC,2L,2T	N N	N N	33,9,26	Tube, zero feedback Tube, separate PSU
Rose RP-190 (Dual Mode)	550	Pwr	N	75	-	-	-	33,9,30	Low feedback monoblock (x2)
Rotel RC970BX	150	Pre	N	-	3L,2T	Y	N	44,8,29	
Rotel RA930AX	175	Int	N	30	MM,3L1T	Y	Ν	44,9,31	
Rotel RA935BX	225	Int	Ν	50	3L,2T	Y	N	44,10,35	Separate listen/rec selectors
Rotel RB970BX	225	Pwr	Ν	60	- 1999	-	-	44,8,29	
Rotel RA960BX2	325	Int	N	60	MM/MC,3L,2T	Y	N	44,9,35	Separate listen/rec selectors
Rotel RC980BX Rotel RA980BX	350 425	Pre Int	N N	- 100	MM/MC,3L,2T MM/MC,3L,2T	Y Y	N N	44,7,33	Separate listen/rec selectors
Rotel RB980BX	425	Pwr	N	120	-	-		44,12,34	ooparate instering of selectors
Rotel RC990BX	500	Pre	N	-	MM/MC,3L,2T	Y	Y	44,7,33	
Rotel RB990BX	750	Pwr	N	200	-	-	-	44,12,38	
Sansui AU-X117	170	Int	N	30	MM,3L,1T	Y	N	-	
Sansui AU-X3172.	275	Int	N	40	MM,3L,1T	Y	N	-	
Sansui AU-X417R	280	Int	N	45	MM,3L,2T	Y	N	-	
Sansui AU-X517R	450 1300	Int	N N	60 90	MM/MC,3L,2T	Y Y	Y Y	-	
Sansui AU-Alpha 607 Sansui AU-Alpha707	1300	Int Int	N	90 90	MM/MC,2L,1T MM/MC, 4L3T	Y	Y	-	Built in BS DAC
Sentec PP9 RIAA MM	500	Pre	N	-	MM	N	N	5,12,23	Phono step-up - MM
Sentec PP9 RIAA MC	600	Pre	N	-	MC	N	N	5,12,23	Phono step-up - MC
Sentec SC9	800	Pre	N	-	4L,2T	Y	N	34,7,15	
Sentec PA9	1000	Pwr	N	60	•		-	20,8,30	Monoblocks
Shearne Phase II	549	Int	N	50	4L,2T	N	N	8	
Shearne Phase 1 Pre	1099	Pre	N	-	MM/MC/4L,2T	N	N	-	Dural manage
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Sherwood Al 5010 Sherwood AM/AVP8500 Sirius Control Unit Sirius 7B Sonic Link DM20	720 2492 349	Pwr Int	N N	25	- MM,3L,1T	Y	N	23,8,43	
Sherwood AI 5010 Sherwood AM/AVP8500 Sirius Control Unit Sirius 7B Sonic Link DM20 Sonic Link DM20 Gold	720 2492 349 598	Pwr Int Int	N N N	25 30	- MM,3L,1T MM/MC,3L,1T	Y Y	N N	23,8,43 23,8,43	
Sherwood Al 5010 Sherwood AM/AVP8500 Sirius Control Unit Sirius 7B Sonic Link DM20	720 2492 349 598 725	Pwr Int	N N	25	- MM,3L,1T	Y	N	23,8,43 23,8,43 23,8,43	

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SALE	AIWA ADF850 3 Head £229.99 £199.99 £30.00	MARANTZ CD53 CD Player B&W 600i Speakers	al S
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Key to cassette decks Price - typical retail, to nearest pound. Type - T - twin transports, allowing tape to tape dubbing, sequential play etc; 5 - Single transport, AR - auto-reverse. Dolby - B (todB noise reduction), C (zodB), S (zudB). Bi standard for prerecorded material.

Heads - 2 - combination record/play heads; 3 - independent record/play heads, allowing real time off tape monitoring. Size - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.



Key to compact disc players, trans-ports and DACs Price - typical retail, to nearest pound. DAC Type - MB - multibit, 1 bit - single bit, BS - Bitstream, DS - Delta Sigma, M - MASH, Hybrid - combines multibit and single bit. Outputs Digital: Opt - optical (usually Toslink), El - electrical (usually coaxi-al S/PDIF).

HI-FI CHOICE BUYER'S GUIDE 105 Remote Control - Y - yes, N - No. Size - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.

CLSSTFT PLATES Sp. C. Y Z 45,13,25 Harman-Reduce DDSD GPD B,C. Y Z 45,13,25 Min transports record Harman-Reduce DDSD GPD B,C. Y Z 45,13,25 Min transports record ACT DV VIOBR TO S B,C. Y Z 44,13,23 Twin, che meconting deck. ACT DV VIOBR TO S B,C. Y Z 44,13,23 Twin, che meconting deck. ACT DV VIOBR ZO S B,C. Y Z 44,13,23 Twin, che meconting deck. ACT DV VIOBR ZO S B,C. Y Z 44,13,23 Min transport Min transport C1 DV TORCH ZO S B,C. Y Z 44,13,23 Min transport Min transport C1 DV TORCH ZO S B,C. Y Z 44,13,23 Min transport C1 DV TORCH ZO S B,C. Y Z 44,13,23 Mi	CLSSTP1F04CG Sep T B,C Y 2 45,13,35 Formation T04000 EVEN terman-Rudon T0500 E09 B,CS Y 2 45,13,35 The marked marked to T0400 EVEN 2 45,13,35 The marked to T0400 EVEN E				- Salar	Dolb			
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Nakamich Dragon 2550 AR B, C N 3 4 \$ 14, 30 Auto azimuth correct Oniyo TA201 2 0 S B, C Y 2 4 61, 2, 13 Oniyo TA76V33 250 T B, C Y 2 4 61, 2, 13 Mini component Oniyo K-611 430 AR B, C Y 2 4 81, 2, 31 Mini component Oniyo K-611 430 AR B, C Y 2 4 21, 328 Auto tape setup, FLEX Pioneer CT-34305 200 T B B, C, S Y 2 4 21, 326 Auto tape setup, FLEX, Dotby S Pioneer CT-4603RS 200 T AR B, C, S Y 2 4 21, 326 Auto tape setup, FLEX, Dotby S Pioneer CT-4603RS 300 S B, C, S Y 2 4 21, 328 Xuto tape setup, FLEX, Dotby S Pioneer CT-4601R 300 S B, C, S Y 2 4 21, 328 Xuto tape setup, FLEX, Dotby S PioneerC	siga mich Dragon 230 AB B, C Y 2 45,14,30 Auto azimuth correct phyp TA2D1 200 S B, C Y 2 46,12,31 Mini component phyp AFA003 350 AR B, C Y 2 46,12,31 Mini component phyp K-R11 430 AR B, C Y 2 48,12,31 Mini component phyp K-R11 430 AR B, C Y 2 42,13,28 Auto tape setup, FLEX phore C1-M603R5 200 TAR B, CS Y 2 42,13,28 Auto tape setup, FLEX, Dotby S phoreer C1-M603R5 200 TAR B, CS Y 2 42,13,28 Auto tape setup, FLEX, Dotby S phoreer C1-M603R5 200 TAR B, CS Y 2 42,13,28 Auto tape setup, FLEX, Dotby S phoreer C1-M603R5 300 S B, CS Y 2 42,13,28 From tope setup, FLEX, Dotby S phoreer C1-M603R5 230 <t< td=""><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></t<>								
Onigo TAP01 200 S B,C Y 2 46,12,13 Oniyo TA-RW313 250 T B,C Y 2 46,12,31 Oniyo TA-RW313 250 T B,C Y 2 46,12,31 Oniyo TA-RW313 Otiyo TA-R B,C Y 2 46,12,31 Oniyo TA-R00 350 S B,C Y 2 48,12,32 Oniyo K-K11 430 AR B,C Y 2 42,13,28 Auto tage setup, FLEX Pioneer CT-W503R 200 T,AR B,C,S Y 2 42,13,28 Auto tage setup, FLEX Pioneer CT-W603RS 230 T,AR B,C,S Y 2 42,13,28 Auto tage setup, FLEX Pioneer CT-W603RS 230 T,AR B,C,S Y 2 42,14,38 Strater corr/dially, r/cmf Pioneer CT-8000 S B,C,S Y 2 42,14,38 Strater corr/dially, r/cmf Pioneer CT-8000 S B,C,S <	Dring TAPUT 200 S 6.6 Y 2 445,12,13 Dring TA-RW313 250 T B.C. Y 2 465,12,13 Mini component Dring TA-RW313 250 T B.C. Y 2 281,2,31 Mini component Dring TA-RW313 420 AR B.C. Y 2 281,2,32 Mini component Dring K-K11 430 AR B.C. Y 2 421,325 Auto tape setup, FLEX Dringer CT-M903R 200 TAR B.C.S Y 2 421,326 Auto tape setup, FLEX Dringer CT-M903R5 300 TAR B.C.S Y 2 421,328 Auto tape setup, FLEX Dringer CT-8303 500 S.B.C.S Y 2 421,328 Auto tape setup, FLEX Dringer CT-84030 500 S.B.C.S Y 2 421,438 Sant tape record/play, r/onti Dringer CT-8400 100 S.B.C.S Y 2 - Mc		-					and the part of the second	
Orngo TA: PARV313 2:50 T B, C Y 2 46,12,31 Mini component Onkyo KR-609 3:50 AR B, C Y 2 28,12,31 Mini component Onkyo K.61 4:30 AR B, C Y 2 28,12,32 Mini component Onkyo K.61 4:30 AR B, C Y 2 42,13,28 Audo late setup, FLEX Poneer CT-W033R 2:00 S B, C, S Y 2 42,13,28 Auto late setup, FLEX, Dolby S Poneer CT-W033R 2:00 S B, C, S Y 2 42,13,28 Auto late setup, FLEX, Dolby S Poneer CT-W033R 2:00 S B, C, S Y 2 42,14,38 Stater ecord/laiv, r/ntrl Poneer CT-55:00 S B, C, S Y 3 42,14,38 Stater ecord/laiv, r/ntrl Poneer CT-55:01000 S B, C, Y 2 - Mini component Poneer CT-85:0100100C 100 S B, C, Y 2	Dring TA RW313 250 T B,C Y 2 46,12,31 Dring KR 609 350 S B,C Y 2 28,12,31 Mini component Dring KR 609 350 S B,C Y 2 28,12,31 Mini component Dring KR 611 430 AR B,C Y 2 28,12,32 Mini component Dring KR 611 430 AR B,C Y 2 42,13,28 Auto tape setup, FLEX Dringer CT-Mx03R 200 S B,CS Y 2 42,13,28 Auto tape setup, FLEX, Doity S Pringer CT-Mx03RS 300 S B,CS Y 2 42,13,25 Twin recording, trinit Pringer CT-68303 300 S B,CS Y 2 - - Pringer CT-68303 500 S B,CS Y 2 - - Pringer CT-68303 500 S B,CS Y 2 - - Pringer CT-68303 500 S B,C Y 2 - -		_						Auto azimuth correct
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Orny TA20 Stop Stop Y 3 46,12,31 Onky K-K11 430 AR B,C Y 2 28,12,32 Mini component Proneer CT-S330 170 S B,C Y 2 42,13,28 Audio tape setup, FLEX Proneer CT-W603R5 200 S B,C,S Y 2 42,13,25 Auto tape setup, FLEX, Doby S Proneer CT-W603R5 300 T.AR B,C,S Y 2 42,13,25 Auto tape setup, FLEX, Doby S Proneer CT-W603R5 300 S B,C,S Y 2 42,13,28 Auto tape setup, FLEX, Doby S Proneer CT-W603R5 300 S B,C,S Y 3 42,13,28 Nate precord/pluy, r/ortn1 Proneer CT-W603R5 300 S B,C,S Y 3 42,13,28 Nate precord/pluy, r/ortn1 Proneer CT-W603R5 300 S B,C,S Y 2 - Mini component Semyod DS1010 100 S B,C Y	Dring TA250 350 S B,C Y 3 46,12,31 Driky K-K11 430 AR B,C Y 3 28,12,32 Mini component Driky K-K11 430 AR B,C Y 2 42,13,28 Audio tape setup, FLEX Droneer CT-W003RS 200 S B,CS Y 2 42,13,25 Auto tape setup, FLEX, Dotty S Proneer CT-W003RS 300 S B,CS Y 2 42,13,25 Auto tape setup, FLEX, Dotty S Proneer CT-W003RS 300 S B,CS Y 2 42,13,25 Auto tape setup, FLEX, Dotty S Proneer CT-95 1000 S B,CS Y 3 42,13,25 Auto tape setup, FLEX, Dotty S Proneer CT-95 1000 S B,CS Y 3 42,13,25 Auto tape setup, FLEX, Dotty S Proneer CT-95 1000 S B,C Y 2 42,13,25 Proneor D19010C 100 S B,C Y 2						-		
Ontype K-601 970 FAR B, C Y 2 28,12,32 Mmi component Onky K-611 430 AR B, C Y 2 28,12,32 Mmi component Pioneer CT-W503R 200 TAR B, C Y 2 42,13,28 Audio tape setup, FLEX Pioneer CT-W603R5 200 TAR B, C, S Y 2 42,13,28 Audio tape setup, FLEX, Dolby S Pioneer CT-W603R5 300 TAR B, C, S Y 2 42,13,28 Audio tape setup, FLEX, Dolby S Pioneer CT-M003R5 300 R, R B, C, S Y 3 42,14,38 Sint tape setup, FLEX, Dolby S Pioneer CT-95 1000 S B, C, S Y 3 44,15,38 Copper plated chassis Sarsu DA117FK 220 S B, C Y 2 - Sherwood DD3010C 120 S B, C Y 2 - Sherwood DD3010C 150 T B, C Y 2	Dring K. 611 430 AR B.C. Y 2 28,12,32 Mini component Onlyo, K. 611 430 AR B.C. Y 2 28,12,32 Mini component Orneer C1-S300 170 S B.C. Y 2 42,13,28 Auto NR, FLEX Orneer C1-W0308 200 S. B.C.S Y 2 42,13,28 Auto tage setup, FLEX, Ouby S Promeer C1-W0308S 200 S. B.C.S Y 2 42,13,28 Auto tage setup, FLEX, Ouby S Promeer C1-S6300 300 F.A.R B.C.S Y 2 42,13,28 Auto tage setup, FLEX, Ouby S Promeer C1-S6300 300 S. B.C.S Y 3 42,13,28 Auto tage setup, FLEX, Ouby S Promeer C1-S6300 300 S. B.C.S Y 3 42,13,28 Auto tage setup, FLEX, Ouby S Promeer C1-S6300 300 S. B.C.S Y 3 42,13,28 Auto tage setup, FLEX, Ouby S Promeer C1-S6300 300 S. B.C.S Y 3 42,13,28 Auto tage setup, FLEX, Ouby S Promeer C1-M010 S								Mini component
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Pinner CT-VS30 170 S B,C Y 2 42,13,25 Audo tape setup, FLEX Pioneer CT-VS03R 200 T,AR B,C,C Y 2 42,13,25 Auto tape setup, FLEX, Dolby S Pioneer CT-VS03RS 200 T,AR B,C,S Y 2 42,13,26 Auto tape setup, FLEX, Dolby S Pioneer CT-VS03RS 300 S B,C,S Y 2 42,13,25 Twin record, mic/ up Pioneer CT-S630S 300 S B,C,S Y 3 42,14,38 Satue record/play, r/cntrl Pioneer CT-S630S 500 S B,C,C Y 2 - Sarsal D×1171X 220 S B,C Y 2 - Sherwood DS100C 100 S B,C Y 2 - Sherwood DS100C 100 S B,C Y 2 - Sory TCX211B 100 S B,C Y 2 43,12,31 Ty atuce alibration Sory TCX2	Opener CT-9330 170 S B, C Y 2 42,13,28 Audio tage setup, FLEX Pioneer CT-93030 200 F, AR B, C, S Y 2 42,13,28 Auto tage setup, FLEX Dolby S Promeer CT-W03085 200 T, AR B, C, S Y 2 42,13,28 Auto tage setup, FLEX Dolby S Promeer CT-936305 300 S B, C, S Y 2 42,13,28 Auto tage setup, FLEX Dolby S Promeer CT-956305 300 S B, C, S Y 3 42,13,38 Sint tage record/pity, //ontri Promeer CT-95 1000 S B, C, S Y 3 44,15,38 Copper plated chassis Sansu D-X17PHX 220 S B, C Y 2 - Mic input Preveod D15010C 100 S B, C Y 2 43,12,31 Tage calibration Sansu D-X17PHX 220 S B, C Y 2 43,12,31 Tage calibration	Onkyo K-W606	370	T,AR	B,C	Y	2	28,12,32	Mini component
Pinner CT-W503R 200 TAR B, C Y 2 42,13,28 Auto NR, FLEX Pinner CT-W503R5 200 S B,C,S Y 2 42,13,28 Auto tape setup, FLEX, Dolby S Pioneer CT-W503R5 200 TAR B,C,S Y 2 42,13,28 Auto tape setup, FLEX, Dolby S Pioneer CT-W503R5 200 S B,C,S Y 2 42,13,28 Auto tape setup Pioneer CT-S30S 500 S B,C,S Y 2 42,14,38 Sint tape record/play, r/cntrl Pioneer CT-S30S 500 S B,C,S Y 2 42,14,38 Sint tape setup Pioneer CT-S30S 500 S B,C,S Y 2 42,14,38 Sint tape setup, r/cntrl Pioneer CT-S30S 500 S B,C,S Y 2 - Serwood DS10D 100 S B,C Y 2 - - Serwood D3010C 150 T B,C Y 2	Pinner CT-WG03R 200 TAR B.C. Y 2 42,13,25 Auto Iap Setup, FLEX, Doby S Pionear CT-WG03RS 200 S. B.C.S Y 2 42,13,25 Auto Iap setup, FLEX, Doby S Pionear CT-WG03RS 300 TAR B.C.S Y 2 42,13,25 Twin record, mic Vp Pionear CT-MG03RS 300 RAR B.C.S Y 2 42,13,25 Twin record, mic Vp Pionear CT-S303C 500 S B.C.S Y 3 42,14,38 Stata preschip Pionear CT-S303C 500 S B.C.S Y 3 44,15,38 Cata preschip Samsu DA117HX 220 S B.C. Y 2 - Sherwood DS1010C 100 S B.C. Y 2 - Sherwood DS1110C 100 S B.C. Y 2 43,12,29 Sony TCK 215B 130 S B.C. Y 2 43,12,231 Hulo calibration </td <td>Onkyo K-611</td> <td>430</td> <td>AR</td> <td>B,C</td> <td>Y</td> <td>3</td> <td>28,12,32</td> <td>Mini component</td>	Onkyo K-611	430	AR	B,C	Y	3	28,12,32	Mini component
Paneer CT-S430S 200 S B,CS Y 2 42,13,25 Auto tape setup, FLEX, Dolty S Proneer CT-W603RS 300 S B,CS Y 2 42,13,25 Twin record, mic Up Proneer CT-S630S 300 S B,CS Y 2 42,14,38 Auto tape setup, FLEX, Dolty, S Proneer CT-S630S 500 S B,CS Y 2 42,14,38 Six tape record/play, r/cntrl Proneer CT-S630S 500 S B,CC Y 2 42,14,38 Six tape record/play, r/cntrl Proneer CT-S630S 500 S B,CC Y 2 - Sherwood DS1100 100 S B,C Y 2 - Sherwood DD30100 100 T B,LC Y 2 - Sherwood DD30100 150 T B,C Y 2 43,12,31 Tape calibration Sony TCK2118 130 S B,C Y 2 43,12,31 Lapt calibration <td>Paneer CT-S430S 200 S B.C.S Y 2 42.13.25 Auto tape setup, FLEX, Dotty S Proneer CT-W030RS 300 TAR B.C.S Y 2 42.13.25 Auto tape setup, FLEX, Dotty S Proneer CT-S630S 300 S B.C.S Y 2 42.13.26 Twin record, mic Up Proneer CT-S630S 500 S B.C.S Y 3 42.13.38 Auto tape setup Proneer CT-S630S 500 S B.C.S Y 3 42.14.38 Sim 2 Transport mech Proneer CT-S630S 500 S B.C.S Y 3 44.15.38 Copper plated chassis Samsu D-X117HX 220 S B.C. Y 2 - Sherwood D51010C 100 T B N.C.Y 2 - Sont TCX11B 100 S B.C. Y 2 43.12.31 Tape calibration Sont TCX11B 100 S B.C. Y 2 43.12.31</td> <td>Pioneer CT-S330</td> <td>170</td> <td>S</td> <td>B,C</td> <td>Y</td> <td>2</td> <td>42,13,28</td> <td>Audio tape setup, FLEX</td>	Paneer CT-S430S 200 S B.C.S Y 2 42.13.25 Auto tape setup, FLEX, Dotty S Proneer CT-W030RS 300 TAR B.C.S Y 2 42.13.25 Auto tape setup, FLEX, Dotty S Proneer CT-S630S 300 S B.C.S Y 2 42.13.26 Twin record, mic Up Proneer CT-S630S 500 S B.C.S Y 3 42.13.38 Auto tape setup Proneer CT-S630S 500 S B.C.S Y 3 42.14.38 Sim 2 Transport mech Proneer CT-S630S 500 S B.C.S Y 3 44.15.38 Copper plated chassis Samsu D-X117HX 220 S B.C. Y 2 - Sherwood D51010C 100 T B N.C.Y 2 - Sont TCX11B 100 S B.C. Y 2 43.12.31 Tape calibration Sont TCX11B 100 S B.C. Y 2 43.12.31	Pioneer CT-S330	170	S	B,C	Y	2	42,13,28	Audio tape setup, FLEX
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Teac V-3010 350 S B,C Y 3 44,15,36 Copper chassis, remote Teac V-2020S 380 S B,C Y 3 44,15,36 Copper chassis, remote Teac W-6000R 450 T,AR B,C Y 3 44,15,36 Pitch control, remote Teac R-9000S 500 AR B,C Y 3 49,15,36 Remote control Teac N-8000S 700 S B,C,S Y 3 48,15,36 Direct drive, tape cal, remote Technics RS-TR232 180 T,AR B,C Y 2 43,14,29 Play transport unidirectional Technics RS-RS4040 180 AR B,C Y 2 43,13,29 Mic inputs, auto tape cal Technics RS-RS4046 230 S B,C Y 3 43,13,30 Auto tape cal, remote ready Technics RS-RS4046 230 S B,C Y 3 43,13,30 Fine bias adj, THC lo-red base Technics RS-TR979 380 T,AR B,C Y 2 43,13,20 Fine bias adj, THC lo-red base	Teac V-3010 350 S B,C Y 3 44,15,36 Copper chassis, remote Teac V-2020S 380 S B,C Y 3 44,15,29 Tape calibration Teac W-6000R 450 T,AR B,C Y 2 44,15,36 Pitch control, remote Teac W-6000S 500 AR B,C Y 3 49,15,36 Remote control Teac V-6000S 500 AR B,C Y 3 49,15,36 Remote control Teac N-6000S 700 S B,C,S Y 3 49,15,36 Direct drive, tape cal, remote Technics RS-TR33 200 T,AR B,C Y 2 43,14,29 Play transport unidirectional Technics RS-TR33 200 T,AR B,C Y 2 43,14,29 Optical quick reverse Technics RS-TR515 250 T,AR B,C Y 2 43,13,30 Fine bias adj, THC lo-red base Technics RS-TR97 380 T,AR B,C Y 2								
Teac V-2020S 380 S B,C Y 3 44,15,29 Tape calibration Teac V-6000R 450 T,AR B,C Y 2 44,15,33 Pitch control, remote Teac R-9000S 500 AR B,C Y 3 49,15,36 Remote control Teac V-6000F 700 S B,C,S Y 3 49,15,36 Direct drive, tape cal, remote Technics RS-TR232 180 T,AR B,C Y 2 43,13,29 Mic inputs, auto tape cal Technics RS-TR333 200 T,AR B,C Y 2 43,13,29 Mic inputs, auto tape cal Technics RS-TR333 200 T,AR B,C Y 2 43,14,29 Optical quick reverse Technics RS-TR875 250 T,AR B,C Y 3 43,13,30 Fine bias adj, THC lo-red base Technics RS-TR979 300 S B,C Y 2 43,14,29 Optical quick reverse Technics RS-TR979 300 T,AR B,C Y 2 43,13,30 Fine bias adj, THC lo-red base	Teac V-2020S 380 S B,C Y 3 44,15,29 Tape calibration Teac W-6000R 450 T,AR B,C Y 2 44,15,33 Pitch control, remote Teac R-9000S 500 AR B,C Y 3 49,15,36 Remote control Teac N-9000S 700 S B,CS Y 3 49,15,36 Direct drive, tape cal, remote Technics RS-TR232 180 T,AR B,C Y 2 43,13,29 Mic inputs, auto tape cal Technics RS-TR333 200 T,AR B,C Y 2 43,13,29 Mic inputs, auto tape cal Technics RS-TR333 200 T,AR B,C Y 2 43,14,29 Optical quick reverse Technics RS-TR515 250 T,AR B,C Y 3 43,13,30 Fine bias adj, THC lo-red base Technics RS-TR979 380 T,AR B,C Y 2 43,14,29 Optical quick reverse Technics RS-TR979 380 T,AR B,C Y 2 43,13,30 Fine bias adj, THC lo-red base <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td>								
Teac W-6000R 450 T,AR B,C Y 2 44,15,33 Pitch control, remote Teac W-9000S 500 AR B,C Y 2 44,15,33 Pitch control, remote Teac V-9000S 500 AR B,C Y 3 49,15,36 Remote control Teac V-8000S 700 S B,C,S Y 3 48,15,36 Direct drive, tape cal, remote Technics RS-TR232 180 T,AR B,C Y 2 43,14,29 Direct drive, tape cal, remote Technics RS-TR33 200 T,AR B,C Y 2 43,14,29 Mic inputs, auto tape cal Technics RS-TR515 250 T,AR B,C Y 2 43,14,29 Optical quick reverse Technics RS-TR915 360 S B,C Y 2 43,14,29 Optical quick reverse Technics RS-TR979 380 T,AR B,C Y 2 43,13,30 Auto tape cal, remote ready Yamaha KX-650 260 S B/C Y 2	Teac W-6000R 450 T,AR B,C Y 2 44,15,33 Pitch control, remote Teac W-6000S 500 AR B,C Y 3 49,15,36 Remote control Teac V-8000S 700 S B,C,S Y 3 49,15,36 Direct drive, tape cal, remote Teachics RS-TR22 180 T,AR B,C Y 2 43,14,29 Play transport unidirectional Technics RS-TR33 200 T,AR B,C Y 2 43,14,29 Auto tape cal, remote ready Technics RS-BX8464 230 S B,C Y 2 43,14,29 Auto tape cal, remote ready Technics RS-BX646 230 S B,C Y 2 43,14,29 Optical quick reverse Technics RS-BX747 300 S B,C Y 2 43,13,30 Fine bias adj, THC lo-red base Technics RS-BX747 300 S B,C Y 2 43,13,20 Fine bias adj, THC lo-red base Technics RS-TR979 380 T,AR B,C Y 2 - -								
Teac R-9000S 500 AR B,C Y 3 49,15,36 Remote control Teac V-8000S 700 S B,C,S Y 3 49,15,36 Direct drive, tage cal, remote Technics RS-TR232 180 T,AR B,C Y 2 43,14,29 Play transport unidirectional Technics RS-BX404 180 AR B,C Y 2 43,13,29 Mic inputs, auto tape cal Technics RS-BX646 230 S B,C Y 2 43,13,20 Auto tape cal, remote ready Technics RS-BX646 230 S B,C Y 2 43,13,30 Auto tape cal, remote ready Technics RS-BX477 300 S B,C Y 3 43,13,30 Fine bias adj, THC lo-red base Technics RS-TR979 380 T,AR B,C Y 2 43,13,28 Both decks record, quick rev Yamaha KX-650 260 S B/C Y 3 - Yamaha KX-W952 500 T <	Teac R-9000S 500 AR B,C Y 3 49,15,36 Remote control Teac V-8000S 700 S B,C,S Y 3 49,15,36 Direct drive, tage cal, remote Teachnics RS-TR322 180 T,AR B,C Y 2 43,14,29 Play transport unidirectional Technics RS-BX404 180 AR B,C Y 2 43,13,29 Mic inputs, auto tape cal Technics RS-BX404 180 AR B,C Y 2 43,13,29 Mic inputs, auto tape cal Technics RS-TR333 200 T,AR B,C Y 2 43,13,30 Auto tape cal, remote ready Technics RS-TR515 250 T,AR B,C Y 2 43,13,30 Auto tape cal, remote ready Technics RS-TR979 380 T,AR B,C Y 3 43,13,30 Fine bias adj, THC lo-red base Technics RS-TR979 380 T,B,C Y 2 - - Yamaha KX-650 260 S				B,C			44,15,29	
Teac V-8000S 700 S B,C,S Y 3 48,15,36 Direct drive, tape cal, remote Technics RS-TR232 180 T,AR B,C Y 2 43,14,29 Play transport unidirectional Technics RS-BX404 180 AR B,C Y 2 43,14,29 Play transport unidirectional Technics RS-BX846 200 T,AR B,C Y 2 43,13,20 Mic inputs, auto tape cal Technics RS-BX846 230 S B,C Y 2 43,13,30 Auto tape cal, remote ready Technics RS-BX646 230 S B,C Y 3 43,13,30 Auto tape cal, remote ready Technics RS-TR515 250 T,AR B,C Y 2 43,13,30 Fine bias adj, THC lo-red base Technics RS-TR979 380 T,AR B,C Y 2 43,13,28 Both decks record, quick rev Yamaha KX-650 260 S B/C Y 3 - Yamaha KX-650 150	Teac V-8000S 700 S B,C,S Y 3 48,15,36 Direct drive, tape cal, remote Technics RS-TR232 180 T,AR B,C Y 2 43,14,29 Play transport unidirectional Technics RS-TR333 200 T,AR B,C Y 2 43,14,29 Play transport unidirectional Technics RS-TR333 200 T,AR B,C Y 2 43,14,29 Mic inputs, auto tape cal Technics RS-TR333 200 T,AR B,C Y 2 43,14,29 Optical quick reverse Technics RS-TR515 250 T,AR B,C Y 2 43,13,20 Auto tape cal, remote ready Technics RS-TR477 380 T,AR B,C Y 2 43,13,28 Both decks record, quick rev Yamaha KX-650 260 S B/C Y 2 - - Model CO Y 2 - Special - - Model CO Y -								
Technics RS-TR232 180 T,AR B,C Y 2 43,14,29 Play transport unidirectional Technics RS-RS404 180 AR B,C Y 2 43,14,29 Play transport unidirectional Technics RS-RS404 180 AR B,C Y 2 43,13,29 Mic inputs, auto tape cal Technics RS-RS464 230 S B,C Y 2 43,13,30 Auto tape cal, remote ready Technics RS-RS464 230 S B,C Y 2 43,14,29 Optical quick reverse Technics RS-RS464 230 S B,C Y 3 43,13,30 Auto tape cal, remote ready Technics RS-TR979 300 S B,C Y 3 43,13,30 Fine bias adj, THC lo-red base Technics RS-TR979 380 T,AR B,C Y 3 43,13,28 Both decks record, quick rev Yamaha KX-650 260 S B/C Y 2 - - Yamaha KX-650 260 T B,C Y 2 - - Mo	Technics RS-TR232 180 T,AR B,C Y 2 43,14,29 Play transport unidirectional Technics RS-BX404 180 AR B,C Y 2 43,13,29 Mic inputs, auto tape cal Technics RS-BX8464 230 T,AR B,C Y 2 43,13,29 Mic inputs, auto tape cal Technics RS-BX646 230 S B,C Y 2 43,13,30 Auto tape cal, remote ready Technics RS-BX646 230 S B,C Y 2 43,14,29 Optical quick reverse Technics RS-BX647 300 S B,C Y 3 43,13,30 Fine bias adj, THC lo-red base Technics RS-TR979 380 T,AR B,C Y 2 43,14,29 Optical quick reverse Technics RS-TR979 380 T,AR B,C Y 2 43,13,30 Fine bias adj, THC lo-red base Technics RS-TR979 380 T,AR B,C Y 2 43,13,28 Both decks record, quick rev Yamaha KX-650 260 S B/C Y 2 - <t< td=""><td>Teac R-9000S</td><td>500</td><td></td><td></td><td></td><td></td><td>49,15,36</td><td></td></t<>	Teac R-9000S	500					49,15,36	
Technics RS-BX404 180 AR B,C Y 2 43,13,29 Mic inputs, auto tape cal Technics RS-TR333 200 T,AR B,C Y 2 43,14,29 Inputs, auto tape cal Technics RS-BX646 230 S B,C Y 2 43,14,29 Inputs, auto tape cal, remote ready Technics RS-BX646 230 S B,C Y 3 43,13,30 Auto tape cal, remote ready Technics RS-BX747 300 S B,C Y 2 43,14,29 Optical quick reverse Technics RS-TR979 380 T,AR B,C Y 2 43,13,30 Fine bias adj, THC lo-red base Technics RS-TR979 380 T,AR B,C Y 2 43,14,29 Optical quick reverse Yamaha KX-650 260 S B/C Y 2 43,13,28 Both decks record, quick rev Yamaha KX-600 150 T B,C Y 2 - Model CO Y <td>Technics RS-BX404 180 AR B,C Y 2 43,13,29 Mic inputs, auto tape cal Technics RS-TR333 200 T,AR B,C Y 2 43,14,29 Mic inputs, auto tape cal Technics RS-BX646 230 S B,C Y 2 43,14,29 Optical quick reverse Technics RS-BX646 230 S B,C Y 3 43,13,30 Auto tape cal, remote ready Technics RS-TR515 2:50 T,AR B,C Y 3 43,13,30 Fine bias adj, THC to-red base Technics RS-TR979 380 T,AR B,C Y 2 43,13,28 Both decks record, quick rev Yamaha KX-650 260 S B/C Y 3 - - Yamaha KX-W952 500 T B,C Y 2 - - Model CD y - Remote same Size Special CD PLAYERS 1bit 0 Y - Midi size AWa XC-300 150 1bit 0 Y -</td> <td>Teac V-8000S</td> <td>700</td> <td>S</td> <td>B,C,S</td> <td>Y</td> <td>3</td> <td>48,15,36</td> <td>Direct drive, tape cal, remote</td>	Technics RS-BX404 180 AR B,C Y 2 43,13,29 Mic inputs, auto tape cal Technics RS-TR333 200 T,AR B,C Y 2 43,14,29 Mic inputs, auto tape cal Technics RS-BX646 230 S B,C Y 2 43,14,29 Optical quick reverse Technics RS-BX646 230 S B,C Y 3 43,13,30 Auto tape cal, remote ready Technics RS-TR515 2:50 T,AR B,C Y 3 43,13,30 Fine bias adj, THC to-red base Technics RS-TR979 380 T,AR B,C Y 2 43,13,28 Both decks record, quick rev Yamaha KX-650 260 S B/C Y 3 - - Yamaha KX-W952 500 T B,C Y 2 - - Model CD y - Remote same Size Special CD PLAYERS 1bit 0 Y - Midi size AWa XC-300 150 1bit 0 Y -	Teac V-8000S	700	S	B,C,S	Y	3	48,15,36	Direct drive, tape cal, remote
Technics RS-TR333 200 T,AR B,C Y 2 43,14,29 Technics RS-BX646 230 S B,C Y 3 43,13,30 Auto tape cal, remote ready Technics RS-BX646 230 S B,C Y 2 43,13,30 Auto tape cal, remote ready Technics RS-RS-15 250 T,AR B,C Y 2 43,13,30 Auto tape cal, remote ready Technics RS-TR979 380 T,AR B,C Y 2 43,13,30 Fine bias adj, THC lo-red base Technics RS-TR979 380 T,AR B,C Y 3 - Yamaha KX-650 260 S B/C Y 3 - Yamaha KX-W952 500 T B,C Y 2 - Model Deriverse Technics Size Special Special CDPLAYERS Ibit 0 Y - Midi size AWa 2C-200 349 BS E,O Y	Technics RS-TR333 200 T,AR B,C Y 2 43,14,29 Technics RS-BS-BX646 230 S B,C Y 3 43,13,30 Auto tape cal, remote ready Technics RS-RS-TR515 250 T,AR B,C Y 2 43,13,30 Auto tape cal, remote ready Technics RS-RS-R477 300 S B,C Y 2 43,13,30 Fine bias adj, THC lo-red base Technics RS-TR979 380 T,AR B,C Y 2 43,13,28 Both decks record, quick rev Yamaha KX-650 260 S B/C Y 3 - - Yamaha KX-050 260 S B/C Y 3 - - Yamaha KX-W952 500 T B,C Y 2 - - Model T,B,C Y 2 - - - - - Mwa XC-300 150 10it 0 Y - - - - - - - - - - - -	Technics RS-TR232	180	T,AR	B,C	Y	2	43,14,29	Play transport unidirectional
Technics RS-TR333 200 T,AR B,C Y 2 43,14,29 Technics RS-BX646 230 S B,C Y 3 43,13,30 Auto tape cal, remote ready Technics RS-BX646 230 S B,C Y 2 43,13,30 Auto tape cal, remote ready Technics RS-RS175 250 T,AR B,C Y 2 43,13,30 Auto tape cal, remote ready Technics RS-TR979 380 T,AR B,C Y 2 43,13,30 Fine bias adj, THC lo-red base Technics RS-TR979 380 T,AR B,C Y 3 43,13,28 Both decks record, quick rev Yamaha KX-650 260 S B/C Y 3 - Yamaha KX-W952 500 T B,C Y 2 - Model Deriver Deriver Price Size Special CDPLAYERS Aixa 2X-300 150 1bit 0 Y - Aixa 2X-300 150 </td <td>Technics RS-TR333 200 T,AR B,C Y 2 43,14,29 Technics RS-BS/BX646 230 S B,C Y 3 43,13,30 Auto tape cal, remote ready Technics RS-BS/BX646 230 S B,C Y 2 43,13,30 Auto tape cal, remote ready Technics RS-TR515 250 T,AR B,C Y 2 43,13,30 Auto tape cal, remote ready Technics RS-TR979 380 T,AR B,C Y 2 43,13,30 Fine bias adj, THC lo-red base Technics RS-TR979 380 T,AR B,C Y 2 43,13,28 Both decks record, quick rev Yamaha KX-650 260 S B/C Y 3 - Yamaha KX-052 500 T B,C Y 2 - Model Price Price Price Size Special Model O Y - Midi size Alwa XC-300 150 1bit O Y - Alwa XC-300 150 1bit O <td< td=""><td>Technics RS-BX404</td><td>180</td><td>AR</td><td>B,C</td><td>Y</td><td>2</td><td>43,13,29</td><td>Mic inputs, auto tape cal</td></td<></td>	Technics RS-TR333 200 T,AR B,C Y 2 43,14,29 Technics RS-BS/BX646 230 S B,C Y 3 43,13,30 Auto tape cal, remote ready Technics RS-BS/BX646 230 S B,C Y 2 43,13,30 Auto tape cal, remote ready Technics RS-TR515 250 T,AR B,C Y 2 43,13,30 Auto tape cal, remote ready Technics RS-TR979 380 T,AR B,C Y 2 43,13,30 Fine bias adj, THC lo-red base Technics RS-TR979 380 T,AR B,C Y 2 43,13,28 Both decks record, quick rev Yamaha KX-650 260 S B/C Y 3 - Yamaha KX-052 500 T B,C Y 2 - Model Price Price Price Size Special Model O Y - Midi size Alwa XC-300 150 1bit O Y - Alwa XC-300 150 1bit O <td< td=""><td>Technics RS-BX404</td><td>180</td><td>AR</td><td>B,C</td><td>Y</td><td>2</td><td>43,13,29</td><td>Mic inputs, auto tape cal</td></td<>	Technics RS-BX404	180	AR	B,C	Y	2	43,13,29	Mic inputs, auto tape cal
Technics RS-BX646 230 S B,C Y 3 43,13,30 Auto tape cal, remote ready Technics RS-TR515 250 T,AR B,C Y 2 43,14,29 Optical quick reverse Technics RS-T8747 300 S B,C Y 2 43,13,30 Fine bias adj. THC lo-red base Technics RS-T87979 380 T,AR B,C Y 2 43,13,20 Fine bias adj. THC lo-red base Yamaha KX-650 260 S B/C Y 2 43,13,28 Both decks record, quick rev Yamaha KX-650 260 S B/C Y 2 - Yamaha KX-052 500 T B,C Y 2 - Yamaha KX-052 500 T B,C Y 2 - Model Or Y B,C Y 2 - - Alwa XC-300 150 1bit 0 Y - Midi size AMC CD6 349	Technics RS-BX646 230 S B,C Y 3 43,13,30 Auto tape cal, remote ready Technics RS-TR515 250 T,AR B,C Y 2 43,14,29 Optical quick reverse Technics RS-BX747 300 S B,C Y 2 43,13,30 Fine bias adj. THC lo-red base Technics RS-BX747 300 S B,C Y 2 43,13,30 Fine bias adj. THC lo-red base Technics RS-TR979 380 T,AR B,C Y 2 43,13,28 Both decks record, quick rev Yamaha KX-650 260 S B/C Y 2 - Yamaha KX-W952 500 T B,C Y 2 - Model D O Y 2 - - - Model D T,B C Y 2 - - Awa XC-300 150 1bit 0 Y - Midi size AMC CD6 349	Technics RS-TR333	200	T,AR		Y		43,14,29	
Technics RS-TR515 250 T,AR B,C Y 2 43,14,29 Optical quick reverse Technics RS-BX747 300 S B,C Y 3 43,13,30 Fine bias adj, THC lo-red base Technics RS-TR979 380 T,AR B,C Y 2 43,13,30 Fine bias adj, THC lo-red base Wamaba KX-650 260 S B/C Y 2 43,13,28 Both decks record, quick rev Yamaba KX-650 260 S B/C Y 2 - - Yamaba KX-8952 500 T B,C Y 2 - - Model CP Y 2 - - - - Model CP T,Size Size Special - - - Awa XC-300 150 1bit 0 Y - Midi size AMC CD6 349 BS E,O Y - 'Bit String' conversion Arcam Alpha One	Technics RS-TR515 250 T.AR B,C Y 2 43,14,29 Optical quick reverse Technics RS-BS-BX747 300 S B,C Y 3 43,13,30 Fine bias adj. THC lo-red base Technics RS-TR979 380 T,AR B,C Y 2 43,13,30 Fine bias adj. THC lo-red base Technics RS-TR979 380 T,AR B,C Y 2 43,13,28 Both decks record, quick rev Wamaha KX-650 260 S B/C Y 3 - - Yamaha KX-W952 500 T B,C Y 2 - - Model CP Y 2 - - - - Model Profe Y Profe Fine bias Size Special Model O Y - - - - Alwa XC-300 150 1bit 0 Y - Midi size Alwa CCD6 349 BS E,O Y - - ARC CD1 3278 - </td <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td>Auto tape cal, remote ready</td>								Auto tape cal, remote ready
Technics RS-BX747 300 S B,C Y 3 43,13,30 Fine bias adj. THC lo-red base Technics RS-TR979 380 T,AR B,C Y 2 43,13,30 Fine bias adj. THC lo-red base Yamaha KX-650 260 S B/C Y 3 - - Yamaha KX-650 260 S B/C Y 3 - - Yamaha KX-902 500 T B,C Y 2 - - Model Operative Operative Y 2 - - - Model Operative Operative Size Special - Alwa DX-M100 150 1bit O Y - Midi size ARC CD6 349 BS E,O Y - Bit String' conversion Arcam Alpha One 300 DS E Y 43,8,29 -	Technics RS-BX747 300 S B,C Y 3 43,13,30 Fine bias adj, THC lo-red base Technics RS-TR979 380 T,AR B,C Y 2 43,13,30 Fine bias adj, THC lo-red base Yamaha KX-650 260 S B,C Y 2 43,13,28 Both decks record, quick rev Yamaha KX-650 260 S B/C Y 3 - - Yamaha KX-W952 500 T B,C Y 2 - - Model Deer train Deer train Deer train Reno Size Special Model Deer train Deer train Deer train Per train <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td>								
Technics RS-TR979 380 T,AR B,C Y 2 43,13,28 Both decks record, quick rev Yamaha KX-650 260 S B/C Y 2 43,13,28 Both decks record, quick rev Yamaha KX-650 260 S B/C Y 3 - Yamaha KX-W952 500 T B,C Y 2 - - Model Derive Upprice Upprice Size Special Model Derive Upprice V 2 - Max Alwa DX-300 150 1bit 0 Y - Midi size Alwa DX-M100 150 1bit 0 Y - Bit String' conversion ARC CD1 3278 - Y - Bit String' conversion Arcam Alpha One 300 DS E Y 43,8,29	Technics RS-TR979 380 T,AR B,C Y 2 43,13,28 Both decks record, quick rev Yamaha KX-650 260 S B/C Y 2 43,13,28 Both decks record, quick rev Yamaha KX-650 260 S B/C Y 3 - Yamaha KX-W952 500 T B,C Y 2 - - Model Derive Derive Derive Size Special Alwa XC-300 150 1bit O Y - Midi size Alwa XC-300 150 1bit O Y - Midi size Alwa XC-300 150 1bit O Y - Bit String' conversion ARC CD6 349 BS E,O Y - Bit String' conversion Arcam Alpha One 300 DS E Y 43,8,29 Bit String' conversion							-	
Yamana KX-650 260 S B/C Y 3 - Yamaha KX-W952 500 T B,C Y 2 - Model De Y 2 - - Awa XC-300 150 1bit 0 Y - Midi size Awa DX-M100 150 1bit 0 Y - Midi size AMC CD6 349 BS E,O Y - 'Bit String' conversion Arcam Alpha One 300 DS E Y 43,8,29 'Bit String' conversion	Yamaha KX-650 260 S B/C Y 3 - Yamaha KX-W952 500 T B,C Y 2 - Model Date Utility V 2 - - Alwa XC-300 150 1bit O Y - Midi size Alwa XC-300 150 1bit O Y - Midi size AMC CD6 349 BS E,O Y - 'Bit String' conversion Arcam Alpha One 300 DS E Y 43,8,29 'Bit String' conversion Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory Choice Directory								
Yamaha KX-W952 500 T B,C Y 2 - Model CD PLAYERS Dec Type Dec Type Dec Type Dec Type Size Special Aiwa XC-300 150 1bit 0 Y - Midi size Aiwa XC-300 150 1bit 0 Y - Midi size AMC CD6 349 BS E,O Y - Hit String' conversion ARC CD1 3278 - Y - 'Bit String' conversion Arcam Alpha One 300 DS E Y 43,8,29	Yamaha KX-W952 500 T B,C Y 2 - Model CD PLAYERS De Type De Type De Type De Type De Type Size Special Alwa XC-300 150 1bit 0 Y - Midi size Alwa XC-300 150 1bit 0 Y - Midi size AMC CD6 349 BS E,0 Y - Midi size ARC CD1 3278 - Y - 'Bit String' conversion Arcam Alpha One 300 DS E Y 43,8,29 Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory -							-	
Model Dec Type Dit O Y Size Special CD PLAYERS 150 150 100 Y - Aiwa XC-300 150 150 0 Y - Aiwa XC-300 150 150 Y - Aiwa DX-M100 150 150 Y - Aiwa DX-M100 349 BS E,O Y - ARC CD1 3278 - Y - Bit String' conversion Arcam Alpha One 300 DS E Y 43,8,29	Model Description Resolution Size Special CD PLAYERS 150 150 150 Y - Alwa DX-M100 150 150 150 Y - Alwa DX-M100 150 150 Y - ARC CD6 349 BS E,0 Y - ARC CD1 3278 - Y - Arcam Alpha One 300 DS E Y 43,8,29 Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory							-	
Aiwa XC-300 150 1bit 0 Y - Aiwa XC-300 150 1bit 0 Y - Aiwa DX-M100 150 1bit 0 Y - Aiwa DX-M100 150 1bit 0 Y - AMC CD6 349 BS E,O Y - ARC CD1 3278 - - Y - Arcam Alpha One 300 DS E Y 43,8,29	Induction Size Special Aiwa XC-300 150 1bit 0 Y - Aiwa XC-300 150 1bit 0 Y - Aiwa XC-300 150 1bit 0 Y - Aiwa XX-300 150 1bit 0 Y - Aiwa XX-M100 150 1bit 0 Y - AMC C06 349 BS E,O Y - ARC C01 3278 - - Y - Arcam Alpha One 300 DS E Y 43,8,29 Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory		000	-	10,0	1	14		
Aiwa XC-300 150 1bit 0 Y - Aiwa DX-M100 150 1bit 0 Y - Midi size AMC CD6 349 BS E,0 Y - Midi size ARC CD1 3278 - - Y - 'Bit String' conversion Arcam Alpha One 300 DS E Y 43,8,29 -	Aiwa XC-300 150 1bit 0 Y - Aiwa DX-M100 150 1bit 0 Y - Midi size AMC CD6 349 BS E,O Y - Midi size ARC CD1 3278 - - Y - 'Bit String' conversion Arcam Alpha One 300 DS E Y 43,8,29 'Bit String' conversion Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory - - - -	Model	Price	Dac Type	Outputs Dig	Remote		Size Sp	pecial
Aiwa DX-M100 150 1bit 0 Y - Midi size AMC CD6 349 BS E,O Y - Midi size ARC CD1 3278 - - Y - 'Bit String' conversion Arcam Alpha One 300 DS E Y 43,8,29 -	Aiwa DX-M100 150 1bit 0 Y - Midi size AMC CD6 349 BS E,O Y - Midi size AMC CD6 349 BS E,O Y - Bit String' conversion ARC CD1 3278 - - Y - 'Bit String' conversion Arcam Alpha One 300 DS E Y 43,8,29 'Bit String' conversion Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory 'Bit String' conversion 'Bit String' conversion	CD PLAYERS							
Aiwa DX-M100 150 1bit 0 Y - Midi size AMC CD6 349 BS E,O Y - Midi size ARC CD1 3278 - - Y - 'Bit String' conversion Arcam Alpha One 300 DS E Y 43,8,29 'Bit String' conversion	Aiwa DX-M100 150 1bit 0 Y - Midi size AMC C06 349 BS E,O Y - Midi size ARC C01 3278 - - Y - 'Bit String' conversion Arcam Alpha One 300 DS E Y 43,8,29 'Bit String' conversion Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory Amount of the string' conversion Amount of the string' conversion	Aiwa XC-300	150	1bit	0	Y			
AMC CD6 349 BS E,O Y - ARC CD1 3278 - - Y - 'Bit String' conversion Arcam Alpha One 300 DS E Y 438,29 -	AMC CD6 349 BS E,O Y - ARC CD1 3278 - Y - 'Bit String' conversion Arcam Alpha One 300 DS E Y 43,8,29 Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory		150					Mi	idi size
ARC CD1 3278 - - Y - 'Bit String' conversion Arcam Alpha One 300 DS E Y 43,8,29 'Bit String' conversion	ARC CD1 3278 - - Y - 'Bit String' conversion Arcam Alpha One 300 DS E Y 43,8,29 Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory	AMC CD6							
Arcam Alpha One 300 DS E Y 43,8,29	Arcam Alpha One 300 DS E Y 43,8,29 Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory	ARC CD1		-	-			'B	it String' conversion
	Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory	Arcam Alpha One		DS	E			and the second second second	
ISTUDES INTERED IN THE SHOWE DELOW ARE COVERED IN the VIEW PROVED DIVERSION							-		i e Di e de la composición de

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Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
CD PLAYERS		U.	-	U.	ULLO	opcolar S
Arcam Delta 270	800	Hybrid	2E	1000	43,9,28	Convertable to 250 transport
Audiomeca Kreatura	1199	MB	E	Y	25,14,39	Heavily modified CDM
Aura CD50	400	BS	E	Y	43,7,34	2
Aura CD50CHR	450	BS	E	Y	43,7,34	Chrome finish
AVI S2000 MCII	799	BS	-	-	31,25,9	Low noise clock system
AVI S2000MC	1149	MB	E	Y	31,25,9	20 bit Burr Brown DACs
Cambs CD200 Mk II	150	1bit	- NI	Y	42,9,29	Cap play in reverse order
Cambridge Audio CD200	150	MB	N E	Y Y	42,9,29	Can play in reverse order
Denon DCD-615	180	MB	0	Y	44,11,29	Digital attenuator
Denon DCD-1290	330	MB MB		Y	44,13,32	UK specified components
DPA Renaissance Dual CD1135RC	895		E,0		-	Var boadabaaa out
	140	MB	E	Y Y	42,8,28	Var. headphone out
Dual CD1150RC	150 170	MB BS	E	N	-	Var. headphone out Remote control via CR9000RS
Dual CD1000RS	180	BS	E	Y	-	
Dual CD1180RC	180	BS	E	Y	44,9,29	Var. headphone out Headphone out
	80	MB	-	Y		neadphone out
Eclipse CD101 Eclipse CD420	100	MB	-	Y	36,8,29 42,8,29	
Goodmans Delta 700	110	MB	N	Y	42,0,29	
	120	MB	N	Y	-	
Goodmans GCD360R Grundia CD210	120	BS	E	Y	36,8,30	30 mem, random repeat
Grundig CD210	140	BS	E	Y	44,9,30	30 track memory, auto-space
		BS	E	Y		So track memory, auto-space
Grundig CD2	190 240	BS	E	Y	44,9,30 44,9,30	FTS, display off, fade, DAC7
Grundig CD3 Harman-Kardon HD7225	240	BS	L	Y	44,9,30	i i o, uispiay oii, idue, DAG7
	230	BS	- E,0	Y	45,10,33	
Harman-Kardon HD7325				Y		
Harman-Kardon HD7425 Harman-Kardon HD7525	349 449	MB MB	E	Y	45,10,33	
	549			Y		
Harman-Kardon HD7625		MB MB	E E,0	Y	45,10,33	
Harman-Kardon HD7725	799 8068	MB	E,U	- T	45,10,33	
Jadis JS-1 JVC XL-V174BX	140	1bit	-	Y	44,10,28	
JVC XL-V274BK	160	1bit		Y	44,10,28	1
JVC XL-Z674	300	1bit	-	Y	44,11,28	
JVC XL-M408BK	300	1bit		Y	44,11,20	Six disc
JVC XL-Z1050TN	500	1bit	E	Y	45,11,34	Six disc
JVC XL-MC100	800	1bit	-	Y	36,37,38	100 disc player
Kenwood DP-2060	160	1bit	-	Y	44,10,26	Central mechanism
Kenwood DP-R4060	200	1bit	-	Y	44,12,38	Five disc carousel
Kenwood DP-3060	200	1bit	-	Y	44,12,30	High precision master clock
Kenwood DP-M6060	250	1bit	1	Y	44,12,36	Multiplay CD 6+1 disc
Kenwood DP-5060	250	1bit	0	Y	44,12,30	D.R.I.V.E.
Kenwood DP-7060	380	1bit	0	Y	44,12,31	D.R.I.V.E
Krell KPS20i	3278	TUIL	E	Y	44,12,01	Balanced out, Bit String conv
Krell CD-DSP Mk II	5000	-		Y	42,13,28	Digital inputs facility
Krell CD DSPII 5000	5000	MB	2E	Y	42,13,28	Has digital in, balanced out
Krell KSP20i	9950	IVID	E	Y	42,13,20	Balanced out, top loader
Linn Mimik	798	DS	E	Y	32,8,33	BNC digital
Linn Karik	1497	DS	E,0	Y	32,8,33	BNC digital
Luxman D500X's	3750	MB	0	Y	44,12,39	Top loading
Marantz CD-53	200	BS	F	Y	43,9,30	New transport, DAC, circuit
Marantz CD-63	250	BS	E,O	Y	42,9,30	As CD-53
Marantz CD-52 II SE	300	BS	E	Y	42,12,28	Selected passive components
Marantz CD-72SE	600	BS	E,0	Y	42,12,28	As CD-52, 4V output
Marantz CD-10	1200	BS	E,0	Y	46,14,36	Twin DAC-7, heavy build
McIntosh MCD7008	1995	MB	E	Y	40,14,30	Seven disc multiplayer
Meridian 506	795	DS	E,0	N	33,9,34	Recently improved sound
Meridian 606	1350	1bit	3E,0	N		
Meridian 508	1350	DS	E,0	N	33,9,34	1
Metaxas PHOS	1750	BS	E,0	Y	42,16,42	
Micro-Seiki CD-M2DC	3695	MB	E.	Y	-	1
Micro-Seiki CDM2000X	4689	MB	E	Y		
Micromega Stage 1	450	BS	E	Y	43,28,88	Upgradable
Micromega Stage 2	600	BS	E	Y	43,28,88	Upgradable
Micromega Stage 3	800	BS	E	Y	43,28,88	Upgradable
Micromega Trio	6000	BS	E	Y	34,48,31	AES/Toslink digital output
Mission DAD7	900	MB	E	Y	22,8,36	
Mission Discmaster	1900	MB	E	Y	22,8,36	Two box, inc Dacmaster DAC
Musical Fidelity E600	599	BS	E	Y	44,12,35	Balanced XLR output
Musical Fidelity FCD	1499	BS	2E,0	Y	49,12,33	XLR balanced out, tube o/p sta
NAD 501	180	BS		N	-	
NAD 502	220	M	E	Y	-	
NAD Monitor 5000	309	M	E	Y	-	
Naim CD3	898	MB	-	Y	32,6,30	1 box
Naim CDI	1677	MB	-	Y	43,16,30	One box, no digital output, to
Naim CD5	3254	MB	-	Y	43,16,30	Two box, no digital output, to
Nakamichi MB-4S	299	MB	-	Y	43,10,27	Multi-CD, 16 x 4 oversampling
Nakamichi CD4	380	MB	E	Y	43,10,32	
Nakamichi MB3	650	MB	- 11	Y	43,10,38	Multi CD, 18x8 oversampling
Nakamichi MB2	850	MB	E	Y	43,10,38	Multi-CD, 20x8 oversampling
NVA CD Tube	1100	1bit	E	Y	-	
NVA T.E.S.	2000	BS	E	Y	-	
NVA T.T.S	3200	BS	E	Y	-	
NVA T.L.S	3300	BS	E	Y	-	
Onix CD33	999	BS	- /	-	43,8,33	DAC7
0.1 00074.0	200	1bit	0	Y	46,11,31	
Onkyo DX710				-		
Onkyo DX703 Onkyo C-711	240	1bit	0	Y	46,11,31 28,8,30	Mini component



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LINN KAIRN (PHONO) XD			LINN LP12	VARIOUS -P	LEASE CALL
LINN KARIK (PRE BRILLIANT) NEW			LINN LK1 + DI	IRAK S/H	£195.00
NAIM 72 PRE XD				TRANSPORT/DAC S/	
NAIM HI-CAP XD				00C XD£459.00 .	
NAIM NAP 180					
NAIM CDI XD	£1862.00.	£1395.00	AUDIOLAB 80	00P XD£649.00.	£549.90
NAIM CDS XD	£3398.00.	£2635.00	ARCAM DELTA 15	0 TUNER XD .£199.90,	£149.90

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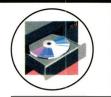
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Micromega Drive 1

Micromega Drive 2 Micromega T-Drive

Key to compact disc players, trans-ports and DACs Price - typical retail, to nearest pound. DAC Type - MB - multibit, a bit - single bit, BS - Bitstream, DS - Delta Sigma, M - MASH, Hybrid - combines multibit and single bit. Outputs Digital: Opt - optical (usually Toslink), E1 - electrical (usually coaxi-al S/PDIF).

Remote Control - Y - ye<mark>s, N - No.</mark> Size - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.



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Remote Control - Y - yes, N - No. Size - width x height x depth in cm. Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
Model CD TRANSPORTS	60	0		0	Size	Special
Micromega Duo CD3-1	1350	1	E,0	Y	34,9,31	Top loading, AES/EBU out
Micromega Duo CD2-1	2500		E,0	Y	34,9,31	Top loading, AES/EBU out
Orelle CD10-T	799	1.	E	Y	44,10,32	Isolated PSU, silver wiring
Pink Triangle Cardinal	799	_			46,8,36	Upgradable transport & player
PS Audio Lambda tr	1990		E	Y	38,8,34	AT&T, AES/EBU optional
Roksan ATT-DP2	1295		E	Y	46,12,35	Four level isolation
	1295		L	Y		
Roksan ATT-DP2A			5.0		46,12,35	AT&T optical
Teac P-700	900	-	E,0	Y	23,14,40	Half width, anti-resonance cha
Teac P-2	3500		E,0	Y	23,14,49	Cold plate circuit beards
Teac P-2S	4300		0,E	Y	23,14,49	Gold plate circuit boards
Theta Data Basic	1997	-	E	Y	42,8,34	AT&T, AES/EBU option
Theta Data II NTSC	3290	- 10 - 10 - 10 - 10 - 10 - 10 - 10 - 10	E	Y	42,12,40	AT&T, AES/EBU option
Theta Data II PAL	3490	-	E,0	Y	42,12,40	AT&T, AES/EBU balanced in
Wadia 20	4370	-12	-	-	-	Glass, plastic, BNC, AES/EBU
Wadia 7	9995	•	-	Y	35,16,46	
Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
D/A CONVERTERS						
Arcam Black Box 50	450	Hybrid	E,0	Ν	43,7,28	Two inputs, sync lock
Arcam Black Box 500	750	BS	E,0	Y	43,9,28	7 inputs, sync-lock
Audio Alchemy DAC-in-th	-box200	MB	E	-	-	
Audio Note DAC1	600	MB	E,0	Y	14) (14)	
Audio Note DAC3	1650	MB	E/0	Y	-	
Audio Research DAC2	3940	MB	-	-	48,14,26	20bit, 8x o/s
Audiolab 8000DAC	800	BS	-	-	45,8,36	Balanced AES/EBU input
Audiomeca Elixir	699	BS	E,0	Y	25,39,9	
AVI S2000MD	549	MB	-	-	31,25,9	16 bit, optical & elec i/p
Beard DAP-2 DAC	999	BS	E,0	Y	-	Hybrid tube
			2,0	T -		
Beard DAP-1	1250	MB				DACCard for DA 105
Counterpoint AD20	255	MB	-	-	-	DACCard for DA-10E
Counterpoint CS18	355	MB	-	-		DACCard for DA-10E
Counterpoint BB69	595	MB	-	-	-	DACCard for DA-10E
Counterpoint UA20	995	MB	-			DACCard for DA-10E
Counterpoint DA-11E	1495	-	E,0	Y	49,6,27	Optional AT&T & AES/UBU balanc
Counterpoint DA-10E	1675	-	E,0	Y	-	Interchangeable DACs, optional
DPA Renaissance	550	MB	-	-	-	
DPA Enlightenment	795	MB	-	-	-	
DPA PDM256	2995	MB	-	-	-	Unique DPA DX64 DAC
DPA PDM10924	5995	MB				Unique DPA DX128 DAC
EMF Audio Crystal	500	BS	-	-		4
Krell Studio 2	3198	MB		1	42,13,27	AT&T in
Krell Studio	4450	MB		-	42,6,32	AT&T in
Krell Reference 64	14900	MB		-	42,0,32	AT&T III
		MB	-			
LFD DAC3	2699	Contraction of the second second		N	48,7,37	Optional balanced output
Linn Numerik	1075	MB	-	-	32,8,33	CD sync link with Karik
Meridian 563	695	DS	3E,0	N	33,9,34	Estaval DOLL CONTR
Metaxas Mas DAC	2800	MB	E,0	Y	26,15,45	External PSU, 20 bit
Micromega Microdac	349	BS	E,0	-	22,5,15	Coax/optical
Micromega DAC	600	BS	-	-	43,28,88	AES/EBU input
Micromega Duo BS2	600	BS	-	-	8,28,9	AES input
Micromega T-DAC	800	BS	-	-	22,28,88	Four inputs
Micromega Duo Pro 2	1350	BS	-	-	34,48,31	AES input
Mission DAC5	300	BS	-	-	7,11,29	Outboard DAC, matches DAD5
NVA Dacon	320	BS	E	N	-	
Orelle DA-188	379	MB	1	N	22,7,23	DC coupled, optical & coax in
	599		E	N		2 outputs, twin transformers
Orelle DA-180		MB			44,7,28	z outputs, twin transformers
Perception DAC	695	MB		-	-	
Pink Triangle Ordinal	790	BS	E,0		23,8,35	Interchangable DAC & filter
Pink Triangle DaCapo	1450	BS	E,0	-	46,8,35	Unique discrete DAC
Pink Triangle DC	1500	-	-	-	46,8,35	Massive battery PSU for DaCapo
PS Audio DigiLink II	688	MB	-	-	38,8,16	
PS Audio SuperLink 2	1230	MB	-	-	38,8,16	
PS Audio UltraLink 2	2650	MB	-	-	38,6,20	AT&T input option
PS Audio Ref Link	5490	MB		-	38,8,36	AT&T input
QED Positron	89	-	12	-	-	Upgrade PSU for Digit
QED Digit Plus		BS	E	N		
QED Digit Reference	299	BS		-		Combined 2x Positron/Digit
			1	-	22 10 22	
Roksan ATT-DA2	549	DS	-	N	22,10,33	DAC 4 inputs, optional AT&T
Sentec Diana	993	MB	E,0	-	-	
Teac D-700	600	MB	E,0	-	23,14,40	Matches P-700, 4x20bit
Teac D-2	2500	MB	-	-	23,14,49	18 bit, balanced output
	1800	BS	E	-	42,5,23	
Theta Pro-Prime II	2299	MB	-	-	42,5,29	
		MB	-		42,8,34	AT&T input option
Theta Pro-Prime II Theta Probasic II Theta Pro Gen III	5690				42,8,34	
Theta Probasic II Theta Pro Gen III	5690 8500		F			
Theta Probasic II Theta Pro Gen III Theta Pro Gen V	8500	MB	E	N	42,0,34	Relanced and AT&T input
Theta Probasic II Theta Pro Gen III Theta Pro Gen V Wadia 12	8500 1530	MB MB	E,0	N	-	Balanced and AT&T input
Theta Probasic II Theta Pro Gen III Theta Pro Gen V Wadia 12 Wadia 15	8500 1530 3790	MB MB MB	E,0 E,0	N Y	- 35,9,41	Software upgradable
Theta Probasic II Theta Pro Gen III Theta Pro Gen V Wadia 12 Wadia 15 Wadia 64.4	8500 1530 3790 4750	MB MB MB MB	E,0 E,0 E,0	N Y N	- 35,9,41 35,8,28	Software upgradable Balanced output
Theta Probasic II Theta Pro Gen III Theta Pro Gen V Wadia 12 Wadia 15	8500 1530 3790	MB MB MB	E,0 E,0	N Y	- 35,9,41	Software upgradable

Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory.

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Audiolab 8000A

MM,MC,1T,3T Y

N 45,8,36 Preout/main in

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
CD PLAYERS					0120	openal
Onkyo DX-C110	350	1bit	0	Y	46,12,43	
Onkyo DX750	350	1bit	0	Y	46,11,31	
Orelle CD-480 Orelle CD260 II	400 900	MB MB	E	Y	44,10,28	DC coupled
Philips CD710	120	MB	-	Y	44,10,32	Audiophile components, DC cpld 16 bit continuous technology
Philips CD740	130	MB	E	Y		Hybrid 5-bit DAC
Philips CD720	130	MB	-	Y	-	16 bit Continuous Calibration
Philips CDC745	199	BS	E	Y	-	Multi-disc tray
Philips CD750	199	BS	E	Y	-	Selected BS DAC, differential
Pioneer PD-77	100	1-bit	E,0	Y	44,13,33	Satin gold finish
Pioneer PD-103 Pioneer PD-203	140 160	1-bit 1-bit		N Y	42,11,28	Display off As 103, variable output & remo
Pioneer PD-S503	200	1-bit	-	Y	42,11,29	Legato Link
Pioneer PD-M603	250	1-bit	-	Y	42,11,30	Six disc
Pioneer PD-S703	300	1-bit	0	Y	42,13,27	SPM, Legato Link , twin PSU
Pioneer PD-M703	300	1-bit		Y	42,13,30	Six disc, DSP soundfield cntrl
Pioneer PD-DM802	450	1-bit	-	Y	42,14,31	Dual magazine 12-disc
Pioneer PD-S901	499	1-bit	E,0	Y	42,13,33	SPM, Legato Link, Twin DAC
Pioneer PD-TM3	500	1-bit	-	Y	42,18,35	Triple magazine, 18-disc
Pioneer PD-F100 Pioneer PD-95	600 2500	1bit 1-bit	- E,0	Y Y	42,19,40	100 disc, Legato Link Balanced out, Legato, SPM
Quad CD67	825	DS	E,U	Y	33,8,26	For use with 66 system
Roksan ATT-DP2P	1495	DS	E	Y	46,12,35	Player, four level isolation
Rotel RCD940BX	230	MB	1.00	Y	44,10,32	
Rotel RCD-945AX	230	BS	E	Y	44,10,32	
Rotel RCD-965BX	300	BS	E	Y	44,10,32	Audiophile components
Rotel RCD-965BX D	375	BS	E	Y	44,10,32	Discrete output
Rotel RCD-965BX LED	425	BS	E	Y	44,10,32	Discrete & slit foil caps
Sansui CD-270	180 200	BS MB	N	N	-	
Sansui CD-117K II Sansui CD-X217i	200	MB	N E	N N		
Sansui CD-X317	250	BS	E,0	Y		
Sansui CD-X617	350	BS	E,0	Y		
Sentec Diana	1100	MB	E,0	N	12,5,23	20 bit
Sherwood CD3020R	130	BS	Y	N	-	
Sherwood CDC5030	200	1bit	N	Y	44,10,38	Five disc carousel
Sony CDP-M302	130	1bit	N	Y	36,10,33	Midi-size, full remote control
Sony CDP-312	150	1bit	-	Y	43,10,29	Digital servo
Sony CDP-C325M	230	1bit	N	Y	36,10,39	Midi size, 5-disc player
Sony CDP-C345	230	1bit	-	Y Y	43,13,39	Five disc player
Sony CDP-715E Sony CDP-915E	250 300	1bit 1bit	0	Y	43,11,30	UK optimised sound UK optimised sound
Sony CDP-CX100	800	1bit	0	-	43,13,38	100 disc autochanger
Teac CD-P3500	200	BS	E	Y	44,12,28	
Teac CD-P4500	280	BS	E	Y	44,12,29	Digital attenuator
Teac VRDS-7	600	BS	E,0	Y	45,15,34	Twin BS
Teac VRDS-10	770	BS	E,0	Y	45,15,34,	Twin DAC7, balanced output
Teac VRDS-20	1300	BS	E,0	-	50,15,34	Twin DAC7, balanced output
Teac X-1	2500	MB	0	Y	46,14,40	Balanced out, 4x20bit
Teac X-1S Technics SL-PG360A	3500	MB M	0 N	Y Y	46,14,40 43,10,29	Balanced out, 4x 20bit Remote control capable
Technics SL-PG440A	170		N	Y	43,10,29	4-DAC
Technics SL-PG560A	180	M	0	Y	43,11,30	Selected audio parts
Technics SL-PS620A	200	М	0	Y	43,12,29	
Technics SL-PS740A	250	М	0	Y	43,13,29	Centre tray
Technics SL-PS840	420	М	0	Y	43,13,34	Advanced MASH converter
Technics SL-P2000	1000	М	0	Y	45,13,33	THCB base, R-Core transformer
Wadia 16	7395	MB		-		Glass, plastic, BNC & AES/EBU
Yamaha CDX-670	290	BS	E,0	Y	-	
Yamaha CDC-635 Yamaha CDX870	300 330	BS BS	-	Y Y	-	
Yamaha CDX870 Yamaha CDX-1000	599	BS	E,0	Y		
YBA 2	2999	MB	E,0	Y	43,10,33	Outboard power supply
	-		1	-	1	
		-	la la			
	I.,	Dac Type	Outputs Dig	Rei		
Model	Price	Гур	-	Remote	Size	Special
	<u> </u>	1 3.8 3	-		5120	
CD TRANSPORTS Arcam Delta 250	750	-	2E, 0	Y	43,9,28	BNC out. Has sync lock input
Audiolab 8000CDM	1300		E,0	Y	45,8,36	Precision master clock
Audiomeca Damnation	875	-	E,0	Y	29,10,32	
Audiomeca Kreatura	999	-	E,0	Y	25,14,39	Heavily modified CDM
Audiomeca Mephisto	1999	- 0.2	E,0	Y	43,15,33	Integral platter, layer suspen
Counterpoint DA-11E	1495	-	E,0	Y	-	
DPA Enlightenment	695	-	-	Y	-	
DPA T1 Transport	895	-		Y	-	'Deltran' clock locking (with
Jadis JCDT	8000	-	-	Y	-	Top load
Krell MD-20 Krell MD-10	4999 7990	-	E,20	Y	42,13,28	Top load, AT&T optical out
Krell KPS 20T	8550		2E,0	Y	42,13,28	AT&T, AES/EBU balanced in
Krell DT-10	9090		2E,0	Y	42,13,28	Front loader
Meridian 200	895	-	E,0	Y	32,32,10	
Meridian 500		and the second se			11.0	+
Werlulan Jou	975	-	E,0	Y	32,33,9	
Meridian 602 Micromega Drive 1	975 1750	-	E,0 E,0	Y Y Y	32,33,9 32,33,10	

43.28.88

E.0

E

900

1200

Y

Y

Upgradable, AES/EBU out

Upgradable, AES/EBU out

22.28.88 Tray loading, AES/EBU out

108 HI-FI CHOICE BUYER'S GUIDE



Key to digital recorders Price - typical retail, to nearest DAC Type - MB - multibit, 1 bit - single bit, BS - Bitstream, DS - Delta Sigma. Size - width x height x depth in cm. Price - typical retail, to nearest pound. Type - MD - MiniDisc - DCC - Digital Compact Cassette, DAT - Digital Audio Cassettes. Digital In & Out - E - Electrical (usual-ly coaxial S/PDIF), O - optical, (usual-ly Toslink). Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.

Model HEADPHONES

JVC HA-D1000

Kenwood KH-53

Kenwood KH-75

Kenwood KH-1000

Kenwood KH-959

Kenwood KH-2020

Kenwood KH-5000

Koss HP/1

Koss HP/3

Koss <u>HP/5</u>

Koss HP/6

Koss HP/7

Koss TD60

Koss TD65

Koss MAC5

Koss TD75

Koss Porta Pro Jnr

Koss Porta Pro 1

Koss Pro 480

Koss Pro 4AA

Koss JCK200

Koss JCK300

Koss ESP950

Maxell EB125

Maxell EB225

Maxell HBS150

Maxell HP-400

Maxell EBS325

Maxell HP-700

Maxell HP-500

Maxell HP-1000

Maxell HP-2000

Maxell HP-3000

Nakamichi SP7

Pioneer SE-5

Pioneer SE-15

Pioneer SE-32

Pioneer SE-52

Pioneer SE-15V

Pioneer SE-3300

Pioneer SE-400D

Pioneer SE-500D

Pioneer SE-700D

Ross RE-233

Ross RIH-150

Ross RE-235

Ross RE-229

Ross RE-2030

Ross RMH-300

Ross RE-280

Ross RE-246

Ross RE-223

Ross RMH-500CD

Ross RIH-360CD

Ross RE-2060CD

Ross RMH-310TV

Ross RIH-550

Ross RIH-460CD

Ross RDH-200CD

Ross RDH-100CD

Ross RDH-300CD

Sennheiser HD16

Sennheiser HD36

Sennheiser HD56

Sennheiser Vegas

Sennheiser Manhatta

Sennheiser HD440 II

Sennheiser HD60TV

Sennheiser HD320

Sennheiser HD330

Sennheiser HD340

Sennheiser HD25 SF

Sennheiser HD535

ennheiser HD25

Sennheiser HD320

Sennheiser HD545 Refe Sennheiser Set 90/UK

Sennheiser HD565 Ovat

Listings marked in red (as sho

Maxell HP-100

Key to headphones Price - typical retail, to neare pound. Type - Opn - open back, vent velocity type; gives less envi tal isolation, but is usually n ural feeling in extended use. sealed - the headphones forn seal around the ears, helpin sound leakage. IR - Infra red Ear - in-ear model.

Weight - without cable.

Price Type

SId

Ear

Ear

Opn

SId

Ear

Ear

Орп

Opn

Opn

SId 95

Cld

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Opn

Opn

Opn

Opn

Opn

Ear

Opn

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8 Opn

45 Opn

80 SId

90 Opn

130

145 SId

> 45 Onn

25 Far

40 SId

> 6 Opn

20

29 SId

45 SId

45 Opn

59 SId

65 Opn

129 SId

195 SId

350 SId

1995 Opn

> 4 Ear

4 Ear

8 Ear

8 Ear

9 Ear

16 Opn

20 Opn

48 SId

60 SId

> 6 Ear

6

6 Opn Weight

340

30 32

210 32

280

150

150

100

330

65 60 160

425

240 10 240 10

350

15

30

44

25 32

13 13

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45

95

140

120

150 45

60 30

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104 40

165

185

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180

25 8

10

16

16

150 8 144

186

45

62

118 32

118

118

120 1(

120 10 8

115

40

260 150

140

120 60

wn below) are cover

30 94

16 48

150

Mono, infra-red cordless

3m lead, 3.5/6.3n

3m load 3 5/6 3m

Closed back

Closed back

ed in the Hi-Fi Choice Directory.

nearest vented or environmen- Ily more nat- use. SId - s form an air lping reduce a red cordless.	Impedance - in ohms. Products highlighted in red have been tested in <i>Hi-Fi Choice</i> . Please refer to The Directory for full test results.
Impedance	Special
32	5m, 6.3/3.5mjacks
32	3.5mm plug
32	3.5mm plug
32 32	2m OFC lead 3.5mm plug
32	2.5m OFC lead
32	2.5m OFC lead
27 27	
28	
92	
90 27	
100	
60	
150 60	
60 60	
60	
- 100	
230	· · · · · · · · · · · · · · · · · · ·
100	Cordless infra-red
100	Cordless infra red Electrostatic
32	Stereo ear buds
32	Replacable pads, 1m lead
32 21	Replacable pads, 1m lead Stereo ear buds, minder case
32	Water resistant
32	With pouch, 6/3/3.5mm fit
32 32	Water resistant Stereo ear buds, minder case
22	Adjustable locking headband
32	2.7m lead, 6.3/3.5mm fit
32 32	2.7m lead, digital ready Volume control digital ready
32	Volume control digital ready
45	
30	2m OFC cable
30 40	2m OFC cable
40	2.5 OFC cable
30 35	5m OFC cable 3m cable, bass boost duct
35	3m cable, dual bass horn
35	3m cable, dual bass horn
35 8	3m cable, dual bass horn Micro
16	Inner ear headphone
16	Personal stereo
16 8	Personal stereo Folding
8	Personal stereo
8	Lightweight
16 16	Vertical inner ear Micro stereo phones
8	Stereo/mono
16	Lightweight
16 16	Vertical inner ear Inner ear headphone
8	For video and TV
16 16	Inner ear, with volume control
8	Vertical inner ear, volume pot Closed back
8	CD headphone
8	CD headphone Digital headphone
32	Mini, 1.2m lead, dual plug
32	Mini, 1.2m lead, dual plug
32 32	Mini, 1.2m lead, dual plug 3m lead, 3.5/6.3mm
32	3m lead, 3.5/6.3mm
60	3m lead, 3.5/6.3mm
32 60	6.8m lead (inc vol control) 3m lead, 3.5/6.3mm
100	3m lead, 3.5/6.3mm
100	Single sided cable
85 150	Monitoring headphone 3m lead, 3.5/6.3mm
150	3m lead, 3.5/6.3mm

	/	lý Toslini							
Model	Price	Туре	Dig. In	Dig. Out	2	DAC Type	and the second se	Size	Special
DIGITAL RECORDERS								10510	
JVC XM-D1BK Marantz DD-82	900 399	MD DCC	E,0 E,0		,0 ,0	BS MB/BS		18,5,13 42,15,34	DAC7 output
Meridian CDR	4500	CD-R	E,0	E		BS in/		-	DAGT GUIDUI
Nakamichi 10007	0	DAT	E,O		,0	MB in/	33	-	
Philips DCC300	179	DCC	E	Y		BS in/		36,11,30	
Philips DCC600	199	DCC	E	Y		BS in/		44,12,30	
Pioneer D-07	1150	DAT	E,0		,0	-		44,14,38	96kHz record, Legato Link
Sharp MD-M11E Sony MBS501	450 800	MD MD	- E,0	Y	,0	BS		8,3,11 43,9,35	Recorder, title generator Sample rate cpnverter
Sony DTC80ES	800	DAT	E,0		,0	BS		43,9,35	SBM
Technics RS-DC8	700	DCC	E,O		,0	BS		43,12,35	
	Price	Туре		Weight	Impedance				
Model	e	ß		Ħ	e		S	pecial	
HEADPHONES Aiwa HP-V141	7	Ear	1	5	1	6	F	Bass resonato	r ducts
Aiwa HP-A160	7	Opn		45		2		Banded, 3.5/6	
Aiwa HP-JB33	8	Opn		18	1			/ertical ear fit,	
Aiwa HP-V143	9	Ear	- 7	5		6	-	Bass resonato	the second
Aiwa HP-A260	9	Opn		54		2	-		resonator ducts
Aiwa HP-V145	10	Ear		5	_	6	-	Carrying case	
Aiwa HP-V147 Aiwa HP-X201	10 13	Ear Sld		5 230	+	6	1 - A	Bass resonato Dual plug	UUCIS
Aiwa HP-A360	13	Opn		65	4	0			resonator ducts
Aiwa HP-X301	20	Sid		230	-		-	3m lead, dual	
Aiwa HP-VX303	25	SId		230	-		1	n-line controls	s, dual plugs
Aiwa HP-X705	40	SId		130	-		-	Dual plug, 2m	ext cable
AKG K2	23	Opn		70	_	00	1	Vini	
AKG K33 AKG K44	25 42	Opn Opn		90 90		0	+		
AKG K135	42	Opn		160	-	0 50	+		
AKG K141	74	Opn		225	-	00	t		
AKG K240 Monitor	82	Opn	i an	240	6	00	I		
AKG K270	112	SId		250	_	5	F		
AKG K280 Parabolic	117	Opn		250		5	1		
AKG K400	118 121	Opn		250 250	_	20 5	+		
AKG K270 Studio	121	Sld Opn		250	_	5 20	+		
AKG K340	191	Opn		380	_	00	t		
AKG K1000	646	Opn		270		20	T		
Audio Technica ATH-309	36	Opn		140	3	0			
Audio Technica ATH-M4X	39	Opn		140	_	0	+		
Audio Technica ATH-909	60	Opn		200 200		00	+		
Audio Technica ATH-01 Audio Technica ATH-910	80 90	Opn Sld		200	_	00	+		
Audio Technica ATH-900		Opn		240		2			
Beyer DT211	33	Opn	Y	120	4	0			
Beyer DT311	49	Opn		124	-	0			
Beyer DT331	59	Opn		210		0	-		
Beyer DT411	69	Opn		120		50	-		
Beyer DT431 Beyer DT511	89 99	Opn Opn		210 200		0 50	+		
Beyer DT990	119	Opn		200		00	1		
Beyer DT531	129	Opn		245		50			
Beyer DT100	135	SId		350	6	00			
Beyer DT801	159	SId		250	CONTRACTOR OF CONTRACTOR	50	1	0	
Beyer IRS790 Boyer DT811	179	Opn		270	-		1	Cordless infra-	-red
Beyer DT811 Beyer DT770 Pro	179 185	Opn Sld		245 250		50 00	+		
Beyer IRS890	185	Opn		250		00	1		
Beyer DT990 Pro	199	Opn		230	_	00			
Beyer DT901	199	SId		280	2	50			
Beyer DT911	219	Opn		275	_	50	T		
Grado Prestige SR60	90	Opn	199	-		0	1		
Grado Prestige SR80 Grado Prestige SR100	125 175	Opn Opn		1		0	+		
Grado Prestige SR100 Grado Prestige SR200	230	Opn		-		10	+		
Grado Prestige SR300	320	Opn		-		0	t		
Grado Signature HP3	410	Opn		-	4	0	Ì		
Grado Signature HP2	510	Opn		-		0			
Grado Signature HP1	615	Opn		-	_	0	+		
Jecklin Float Model 1 Jecklin Float Model 2	75 99	Opn Opn		400	_	00 100	+		
Jecklin Float ELS	399	Opn		600	8		1	Electrostatic	
JVC HA-M3	6	SId	20	33		32	1.1	1.2m dual plu	g lead
JVC HA-F15	9	Opn		6	1	6		Mini 1.2m, 3.5	5/6.3mm plug
JVC HA-X55	12	SId	2	45	_	2		2m dual plug	
JVC HA-D410	15	SId		90		2		2m, 3.5/6.3m	
JVC HA-X77 JVC HA-F35	16 16	Sld Opn		40 6		2		2m dual plug Mini 1 2m 3	lead 5/6.3mm plug
JVC HA-735 JVC HA-X99	17	SId		50		12		2m dual plug	
JVC HA-D510	20	SId		110		32		3m, 6.3/3.5m	
JVC HA-D610	25	SId		120	3	12		3m, 6.3/3.5m	ijacks
JVC HA-D690	40	SId		220		32		3m, 6.3/3.5m	
JVC HA-D710 JVC HA-D910	55 65	SId		210		32		3m, 6.3/3.5m	
	 bb 	SId		220	13	32		3m, 6.3/3,5m	IJdUKS

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Choosing a good hi-fi dealer is the most vital step in acquiring the system that is right for you. This unique directory gives full information on dealers able to help in your area.

Directory

Members of the British Audio Dealers Association are able to offer Two year quarantee tranfer-



able to another BADA dealer should the purchaser move more than 30 miles from his/her original address

 low cost five year guarantee ontion

- proper demonstration facilities
- seven day exchange or refund scheme if the dealer's advice is taken on product selection
- fully guaranteed service work
- customer complaints procedure in the event of problems

For more information, contact BADA on 2 (071) 226 4044

AVON AUDIO EXCELLENCE, 65 Park Street, Bristol. (0272) 264975. Great hifi carefully selected and demonstrated by friendly enthusiastic staff Closed Mon BADA PAUL GREEN HI-FI LTD, c/o Harper Furnishings, Kensington Showrooms, London Road, Bath BA1 6AD. (0225) 316197. Technics, Denon, Sony, Rotel, AVI, Quad,

Rogers, Mission, Tannoy, Aura and many many more. 2 demo rooms, home demos, appointments required, service dept, free install, home trial. Access, Visa, Int free credit, instant credit. Tue-Fri 9-5.30, Sat 9-5, closed Monday. RADFORDS, 12 James Street West, Bath, BA1

2BX. Tel 0225 446245. Visit us for the largest range of Hi-Fi & Home Cinema equipment in the South-West. Demonstration rooms, Home Installation Service, Access, Visa, Amex. Open 9.00-5.30 Mon-Sat. BADA

52-54 Gloucester Road, Bristol, BS& 8BH. Tel 0272 428247. Visit us for the largest range of Hi-Fi & Home Cinema equip-ment in the South-West. Demonstration rooms, Service depts, Home Installation Service, Access, Visa, Amex. Open 9.00-5.30 Mon-Sat.

THE RIGHT NOTE, Tel (01225) 874728 and (01426) 315092. We specialise in giving upprade advice and demonstrations in your own home, where you can best judge the benefits. Your long term satisfaction is our aim Brands stocked for their excellent sound (not just a passing review), their reliability and suppliers' back-up: Lumley Reference (amps and speakers), Michell, Orelle, CAT, Magnum Dynalab, Transfiguration, NEAT, Musical Technology, Cogan Hall, Silver Sounds, MAF, Atacama

V' AUDIO, 36 Druid Hill, Stoke Bishop, Bristol B59 1EJ. (0272) 686005. Alon, ATC, AVI, Acoustic Energy, Audio Innovations, Audio Technica, AMC, Analogue Electronics, Cadence Valve, Chord Amps, Electronic Companies, Exposure, Goldring, Harman Kardon, Heybrook, Jamo, LFD, Pink Triangle, Ruark, Michell, REL, Sansui, SME (inc20A), Sonic Link, Stax, Townshend, Wadia. Dems by appt only, home trial facilities, free installation, service facilities.Access, Visa. For full product listing please see Dealer Guide

BERKSHIRE

ARC AUDIO, 9 Dukes Ride, Crowthorne, Berks, RG116L2. (0344) 762201. Denon, Harman Kardon, JPW, Marantz, Monitor Audio, Onix, Rogers, Ruark, Tannoy, Thorens, Yamaha. Demo facilities, no appt necessary, home trial facilities, free install. Access, Visa, Diners. Open Mon-Sat 9-6pm (closed Wed at 1pm)

LAKES, 37 Stoke Road, Slough. Tel (01753) 538287. For better hi-fi in the Thames Valley Agents for: Technics, Kenwood, Rotel. B&W. Nakamichi, Mordaunt Short, Sony, Panasonic, Mitsubishi, Philips, Aiwa, JVC, Wharfedale, Infinity. Free delivery. Dem rooms at High Wycombe, Aylesbury, Marlow, Maidenhead, St Albans, Chiswick High Road, London, and Bracknell. Please see our advert in the Dealer Guide or ring for your nearest branch.

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HI-FI CENTRE, 4 Queen's Walk, Broad Street Mall, Reading RG1 70F. (0734) 585463. Your first choice for real hi-fi and home cinema sound. Arcam, Audiolab, B&W, Celestion, Micromega, Meridian, Quad, Rega, Rotel, Yamaha etc. Demonstration facilities (including home cinema). Free local installation. Bada guarantee. Open Tues-Sat 10am-6pm BADA

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SOUND ACADEMY 152a High Street, Bloxwich, Nr Walsall W. Midlands, (0922) (0922)493499/473499. Audio equipment from leading and specialist brands on two floors, with 3 demo floors, home trials, home cinema with instore demo theatre, evening demo's by appointment. In house service dept. Mail order avail. Int free credit subject to status.Open 6 days 9am - 6pm.Late night friday. Expert advice, cable dressing and free installation is what makes Sound Academy the Midlands most exclusive Hi-Fi studio

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D.L. CHITTENDEN LIMITED, 59-61 The Broadway, Chesham, Bucks, HP5 1BX. (Opposite Boots). (0494) 784441 Philips, Mordaunt-Short, Castle, Denon, Kenwood, Canon Audio, Koss, Wharfedale. Nicam TV & Video, Surround Sound, AV Systems. Showroom Demonstrations from expert and friendly staff. No appts nec. Service Dept. Credit facilities available. Open 8.30 to 17.30 Mon-Sat

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CAMBRIDGESHIRE BOXSHALL AUDIO, 41 Victoria Rd, STEVE BOX Cambridge CB4 3BW. (0223) 68305. 10-6 - 6 days, (closed Wednesdays). 3 dem rooms, home trial, appts. preferred. Free installation and service dept. Access, Visa & credit BADA

ITY AUDIO, 1-2 Peas Hill, Cambridge. (0223) 354237. Mission-Cyrus, Arcam, Rotel,



Denon, Meridian, Ruark, ATC, AVI, Quad, Linn, 3 dems, 1 single speaker. Home trial, free install, Service Department Visa, Access, Amer Credit Onen 9-5.30. BADA

CHESHIRE

ASTON AUDIO, 4 West St, Alderley Edge. (0625) 582704. For the very best in hi-fi separates and home cinema. Wide range of specialist audio, interest free credit, Visa, Access BADA Home trial. DIO COUNSEL, 14 Stockport Rd, Cheadle, Cheshire. (0161) 428 7887. Please see entry under Greater Manchester. BADA RIS BROOKS HI-FI, 29 Gaskell St, Stockton Heath, Warrington. (0925) 261212. Tues-Sat 10-6. 3 dem rooms. Credit facilities. All credit cards. Total absence of bull****. BADA HI-FI, 1/1a Duke St. Congleton.

Cheshire, CW12 1AP. (0260) 297544. Acoustic Energy, Arcam, B&W, Denon, Epos, Kef, Linn, NAD. Nakamichi, Onix, Rovd, Target, Yamaha, etc. Superbly appointed single speaker demo facilities. 3 listening rooms with one dedicated to home cinema. No appts nec, home trial facilities, free installation. 2 year guarantee on all equipment. Access, Visa. Credit facilities available on request. Open Mon-SAT, closed BADA

HALE HI-FI, 2 Bold St, Hale Road, Altringham, Cheshire WA14 2ER. Tel 061 929 0834. Open Mon-Sat 10-6 & later by appointment. Specialising in equipment by: Naim, Quad, Royd, Nad, Denon plus selected others. Large range of quality accessories. On site service department. Installation & delivery. Home demonstrations a pleasure.

106 Victoria Str, Crewe. (0270) 211091 Fx (0270) 211795. For full details see our Lancashire entry.

PETERS HI-FI, 4 St Michaels Sq, Grosvenor Precinct, Chester, (0244) 322063/319392. Arcam, Technics, Sony, Marantz, Dual, Denon, Tannoy, 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, Tannov, TDL, Technics, 5 Dem Rooms, No appts necc, Home trial, Free install, Service dept. Access, Visa, Lombard Tricity. Open 9-5:30, Closed Wed.

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 pressure!

WILMSLOW AUDIO Wellington Close, Dept HFC, Parkgate Trading Estate, Knutsford, Cheshire WA16 8DX. Tel (0565) 650605. Fax (0565) 65008. A wide range of hi-fi equipment, drive units and loudspeakers. ATC, Celestion, Coles, Dynaudio, Jordan, KEF, Morel, Peerless, RCL, Scanspeak, Seas, Volt. Over 30 kits available, 4 Dem rooms, no appt necessary, Please send for free catalogue. Major credit cards accepted, Closed Mondays

CLEVELAND

ACTION ACOUSTICS, 155-157 High Street, Redcar, Cleveland TS10 3AN. 0642 480723

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Audio Innovations, Denon, Harman-Kardon, JBL, Michell, Musical Fidelity, Pink Triangle, Revox Bogers Sonic Link Sugden Thorens Townshend etc. Dem Room. Appts nec. Home trial facilities, free installation, service dept. Access, Visa & H.P. Open 9.15-5.30.

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

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CHELSTON HI-FI 38 Walnut Road, Chelston, Torquay, Devon TQ2 6HS. Tel (0803) 606863. Where you can compare a range including Acoustic Energy, Bose, Castle, Celestion, Creek, Denon, Heybrook, JPW, Kenwood, Marantz, Musical Fidelity, Pioneer, Rotel, Sony etc. Two dem rooms (including AV room 25 x 18ft. Free installation. Access, Visa, Amex, Diners. Credit facilities. 9.30 - 7.30. Mon-Fri. 9.30-6.00 Sat.

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

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18 Westover Road, Bournemouth. 0202 555512. Linn, Arcam, Mission, Quad, Audiolab, Rotel, Yamaha, Denon,etc, 2 Single Speaker Listening Rooms, Home Demonstrations, Free Installations.Open Mon-Sat 9-5:30. Call for details.

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HAMPSHIRE

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AUDIO T, 4 Feathers Lane, Basingstoke, Hampshire RG21 1AS. Tel (01256) 24311, Fx (01256) 24430. Great hi-fi from Arcam, Denon, Linn, Meridian, Mission, Naim, Rotel, Technics, Yamaha & many more. Mon-Sat 9.30-5.30. Trained staff. 3 year guarantee on hi-fi. Free delivery & install. 30 day free upgrade scheme. Home demonstrations. Part exchange. Interest Free Credit on selected items. Listening room. Home Cinema specialists. Free membership of Club Audio T. BADA bonded. BADA HAMPSHIRE AUDIO LTD, 2-12 Hursley Rd, Chandlers Ford, Hants S053 2FU. (0703) 252827/265232. 3 hi-fi and 2 home cinema/Dolby surround sound demo studios. Thurs late eve, closed Mon (except in Dec). 2year guarantee, service dept on site, large free car park, junctions 4 (M27/M3), 5(M27), 12(M3), 13(M3) all within 3 miles. Est 1969. BADA

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

29 Guildhall St, Folkestone. (0303) 256860. Mission, Kenwood, Tannoy, Marantz, Sony, Rogers, Denon, Musical Fidelity, Quad, Yamaha. Dem and home trial facilities, free local install. No appts necessary, service dept. Amex, Diners, Visa, Access, Int free credit, V J HI-FI, 119 High Street Margate. (0843)

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9.30-5.30. STERED SHACK, 1-3 Guildhall Lane, Leicester. Tel (0116) 2530330. Aiwa, A.R., Denon, Kenwood, Jamo, Mission, NAD, Phillips, Pioneer, Rotel, A/V Speciality. Free Install Open 9.30 - 5.30 6 days. Credit available.

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

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LONDON

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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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ORANGES & LEMONS, 61-63 Webbs Road, Battersea SW11. Tel 071-924 2040/3665. Juicy fruit from London's newest, freshest hifi/home cinema retailer. Telephone demonstra-tions or just pop in. All the usual, ie friendly and efficient service, free home installation, credit cards, plus all the very best from: Arcam, Chord Co, Epos, Meridian, Mission, NAD, Naim, Roksan, Rotel, Royd with more to come. The innovative Audio/Visual retailer.

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TUDIO 99, 79-81 Fairfax Road, Swiss

Cottage, London NW6. 071-624 8855, Fax 071-624 5315. Naim, Meridian, Quad, Mission/Cyrus, Rega, KEF, Arcam, Epos, Acoustic Energy, Yamaha, Nakamichi, NAD, Sonus Faber, B&O etc. Single speaker dem room, AV demos. Multiroom. Service dept. Visa/Access credit facilities. 10-7 Mon-Fri, 10-6 Sat BADA THOMAS HEINITZ, 35 Moscow Rd, Bayswater, London (Off Queensway) W2 4AH 071 229 2077 Open Tues-Sat 10.30-6.30.

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27 Springfield Rd, Harrow (081) 863 0938. Mon-Sat 9.30-5.30. A&R, Audiolab, Cyrus, Denon, Epos, Monitor Audio, Musical Fidelity, Nakamichi, Quad, Rotel, Tannoy, Thorens, Yamaha. etc. MUSICAL IMAGES LTD, 45 High Street, Hounslow, Middlesex TW3 1IR. (081) 569 5802. FAX (081) 569 6353. Authorised dealer for over 100 brands. Interest free credit, anywhere in the UK, subject to status. Demo rooms including big screen TVs. Repairs and service. Open all week including Sundays Home cinema specialist. Mail order world wide. Part exch. Musical Images club.

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(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 hi-fi systems. Appts not always necessary. Home trial facilities. Free installation, service dept. Lombard Tricity, Access, Visa, Amex, Diners Club. Mon-Sat 9.30-6, Thurs, Fri 9.30-7. BADA

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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

AMADELIS 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 avail-able, installations, B&O link install, home trials. Access, Visa, interest free credit available subject to status. 9.30-6pm, 6 days. BADA 163 Spon Street, Coventry CU1 3BB. (0203) 525200.FAX 0203 631403, Audiolab, Arcam, Bang & Olufson, Mission-Cyrus, Denon, Marantz, Meridian, Nakamichi, NAD, Quad, Rega, Rotel, Yamaha. 3 floors, 3 demonstration rooms, nice staff, nice coffee. Appts nec, service dept, free install, home trial facilities. All credit facilities available. Mon-Sat 9.30-5.30. Wed til 8pm. BADA

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

ND, The Old School, School Rd, Bracon Ash, Norwich NR14 8HE. (01508) 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. BADA

INDICATES MEMBERSHIP OF THE BRITISH AUDIO DEALERS ASSOCIATION

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 Dept. Open Mon-Sat 9-5:30pm CLASSIC HI-FI + VIDEO, School Lane, Kettering, Northants. (0536) 310855. Aura, B&W, Heybrook, Rotel, Yamaha, Onix, Onkyo, LSD, Nad, Pioneer, Marantz, Kenwood, Kef, Shearne, Sugden, Rogers, Metaxas Audio and many more. Home trial, free instal., service dept. Access. Visa. credit facs. 9.30-5.30pm. 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 BADA

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FI, 3 Church Lane, Banbury, 0X16 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 BADA 9.30-5.30.

OXFORD AUDIO CONSULTANTS, Cantay Hse, Park End Street, Oxford OX1 1 JE. (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 10-6 Mon-Sat. BADA 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

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SHROPSHIRE

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SOMERSET

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STAFFORDSHIRE

GRANGE HI-FI LTD, 153 Branston Rd, Burton-on-Trent, Staffordshire DE14 3DQ. (01283) on-irent, Statfordshire DE14 3DU. (01283) 533655. Albarry, Audio Innovations, Arcam, Castle, Denon, JPW, Marantz, Mission, Moth, Pink Triangle, Pioneer, Rogers, Systemdek, SME, TDL, Yamaha. Home cinema and hi-fi demo rooms, appts nec on Sat, Service dept Access. Visa. interest free credit available. subject to status. Open Tues-Sat 9.00-5.30pm.

SUFFOLK

AUDIBLE DIFFERENCE, Near Diss, Norfolk -

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

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SURREY

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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, Deltec, Rega, Audiolab, Mission/Cyrus. BADA

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SURBITON PARK RADIO, 48 Surbiton Rd Kingston-Upon-Thames, Surrey. (08) 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 Crovdon

CR2 6AA. 081 688 2093. See main entry under I ondon

SURREY HI-FI, 45 High St, Godstone, Surrey RH9 8LS. (Just off M25). (0883) 744755. Musical Fidelity, Quad, JPW, Audiolab, Bose, Tube Technology, Sennheiser, REL, TDL, KEF, Tannoy, Denon, Nakamichi, Thorens, Target, Marantz, Michell, Beyer Dynamic headphones, Sound Organisation, Sound Tripods. van den Hul cables. For directions please see our advert in the Dealer Guide

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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 BADA pm

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NORTHERN IRELAND

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SCOTLAND

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EDINBURGH

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HIGHLANDS

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PETERS HI-FI Victoria Buildings, Mostyn Avenue, Craig-y-don, Llandudno. (0492) 876788. Single speaker dem room. Open 9-5.30. Closed Wed. See Cheshire branch for

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114 HI-FI CHOICE BUYER'S GUIDE

Price Type

150

150 Ear

180

on190

225 Opn

830

998 Opn

9652 Opn

8 Ear

8 Ear

8 Opn

10 Opn

11

12

Ear

Opn Ear 12

Opn



Model

HEADPHONES

Sennheiser IS450

Sennheiser IS550

Sennheiser IS850

Sennheiser Orpheus

Sony MDR-E515EX

Sony MDR-007 Mk II

Sony MDR-E505

Sony MDR-009

Sony MDR-W07I

Sony MDR-A009

Sony MDR-E515V

Sennheiser Set 180/Uk

Sennheiser HD 580 Prec

Sennheiser HE60/HEV70

Sennheiser Charleston

Key to headphones Price - typical retail, to nearest pound. Type - Opn - open back, vented or velocity type; gives less environmen-tal isolation, but is usually more nat-ural feeling in extended use. SId -sealed - the headphones form an air seal around the ears, helping reduce sound leakage. IR - Infra red cordless. Ear - in-ear model.

Weight - without cable

Weight

160

43

170

260 300

210 140

330

260

365

36

40

13

5

Impedance - in ohms.

Special

Infra-red cordless - hi-fi

Stereo infra-red cordless

3m lead, dual plug, leather tr

Digital audiophile infra-red

Electrostatic with energiser

Electrostatic, valve energiser

Infra-red cordless

Supplied soft case

1m lead, mini plug

2m, 3.5/6.3mm plug

2m, 3.5/6.3mm plug

1m lead, mini plug

1m mini plug

Flagship model

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.



Key to loudspeakers Price - typical retail, to nearest

Price - typical retail, to nearest pype - zx, zx etc - number of indepen-dent drive units, Pt - ported, IB-sealed, Active - dedicated active crossover, needs amps for each dri-ver, 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 - maxi-mum recommended amplifier output. Size - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.

		bass/	ESL or ri	bbon	top.		
Model LOUDSPEAKERS	Price	Type	Sens	Impedance	Power	Size	Special
Allison MS200	220	-	90	4	75	13,25,14	Boundary, stand mount
Allison AL110	220	-	90	4	150	24,40,23	Floor standing, free space
Allison AL115	280	-	90	4	150	28,51,26	Boundary, stand mount
Allison CD6	300	-	90	4	150	29,29,29	Cuboid, wall mount
Allison CD7	380	4	90	4	150	24,70,24	Floor standing, free space
Allison AL120	420	100	90	4	200	28,61,29	Floor standing, free space
Allison CD8	550	-	90	4	200	27,73,27	Floor standing, free space
Allison AL125	650	-	90	4	200	28,78,29	Open space, free standing
Allison AL130	800	•	90	4	200	32,95,34	Open space, free standing
Allison I.C. 10	2500	-	87	6	200	48,102,27	Floor standing, free space
Allison I.C. 20	5500	-	87	6	400	53,122,31	Floor standing, free space
AMC WM50	120	-	86	8	60	19,28,7	Ceiling mount
AMC WM75	160	-	86	8	80	22,30,9	Ceiling mount
AMC WM100	210		86	8	100	26,36,10	Ceiling mount
Apogee Grand	0	Ribbon	86	-	-	71,194,86	Three way ribbon, active sub
Apogee Centaur Minor	1345	Hybrid	88	4	100	30,88,20	Ribbon/dynamic
Apogee Ribbon Wall	1750	Hybrid	89	-	- 1	27,120,7	Ribbon/dynamic
Apogee Centaur	2300	Hybrid	88	4	150	33,102,25	Ribbon/dynamic
Apogee Slant 6	2400	Hybrid	88	-	-	-	Ribbon tweeter, dynamic bass
Apogee CDD Subwoofer	3490	Hybrid	87	-	-	63,38,55	Active moving coil sub
Apogee Stage Sub	3645	MC	86	-	-	58,25,42	Active moving coil sub
Apogee Slant 8	3700	Hybrid	88	-		-	Ribbon treble, dynamic mass
Apogee Caliper Sig	3998	Ribbon	87	-	-	58,127	Two way
Apogee Stage	4100	Ribbon	86	-	-	55,82,5	Two way
Apogee Centaur Major	4980	Hybrid	88	4	200	40,141,27	Ribbon/dynamic
Apogee Studio Grand	14900	Hybrid	87	-	-	63,160,55	Three way ribbon, active sub
AR M.5	139	2x	88	6		18,21,15	Boundary, bookshelf mount
AR Pi One	149	-	90	8	60	19,32,17	Stand mount, boundary siting
AR Fun Partner	170	-	90	6	75	27,15,20	Utility model
AR Pi Two	199	- 11	90	8	100	27,44,2	Stand mount, boundary siting
AR M1	199	- 11	88	8	100	28,27,20	Boundary, bookshelf mount
AR Pi Three	219	- 100	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 AR M4	399	-	88 88	8	125	25,57,27	Stand mount, free space
AR M5	429			8	150	20,72,40	Floor standing, free space
AR M6	799		90	8	175	22,92,27	Floor standing, free space
	899	- 2x Pt	90 88	8	200 75	22,106,27	Floor standing, free space
Arcam Delta 2 ATC SCM10	300 995	2x IB	80	8	300	22,38,28 18,38,26	Stand mount, walnut or black 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		91	8	850	83,73,440	
ATC SCM300A	11995	Active	94	8	850	88,92,47	With cross over and amplifiers
Audio Note AN-KB	499	-	90	8	100	28,46,23	Free space, stand mount
Audio Note AN-K/SP	699	-	90	6	100	28,46,23	Free space, stand mount
Audio Note AN-J/B	799	-	93	8	150	38,58,25	Free space, stand mount
Audio Note AN-J/SP	999	-	93	8	150	38,58,25	Free space, stand mount
Audio Note AN-E/B	1299		94	8	150	36,84,28	Free space, stand mount
Audio Note AN-E/SP	1599	-	94	8	150	26,84,28	Free space, stand mount
Audio Vector 2X	850	2x	89	8	120	17,90,22	Black ash
Audio Vector 3X	1200	Зx	89	8	150	19,98,52	Black ash
Audio Vector 5X	2300	4x	91	8	200	24,110,34	Black ash
Aura SP-50	400	Pt	87	4	120	21,40,24	Carbon fibre bass unit
B&O Beovox RL1000	215	Зx	86	8	60	32,40,13	Simplified RL6000
B&O Beovox CX50	285	2x IB	89	6	100	12,21,21	
B&O Beovox CX100	395	2x IB	89	6	200	12,32,21	
B&O Beovox RL6000	435	3x	87	8	100	41,54,18	Simplified RL7000
B&O Beovox 4500	450	2x Pt	87	8	90	45,38,8	
B&O Beovox RL7000	665	3x	88	8	200	50,70,24	Twin bass
B&O Beolab 4500	1125	Active	-	-	45	45,38,8	Attaches to wall, display
B&O Beolab 6000	1350	Active	-	•	80	20,110,21	Column, two amps, shielded
B&O Beolab 8000	2025	Active		-	100	15,132,15	Column, two built in amps
B&O Beolab Penta 3	2375	Active	-	-	150	22,165,34	Line array column, three-way
B&W Solid Team	140	Pt	87	4	75	14,20,14	White & black finish
B&W Centrale	150	Pt	89	8	150	17,24,17	
B&W CWM5	150	2x	89	8	70	16,22,7	In wall
B&W Solid Team Bass	160	Sub	91	4	100	20,45,34	White & black finish
B&W 2002	160	Pt	87	4	80	18,35,20	Budget hi-fi range, black ash
B&W DM600i	190	2x IB	87	4	100	21,36,25	Stand/shelf mount
B&W 2003	190	Pt	89	4	100	20,43,24	Budget hi-fi range, black ash
B&W CWM6	220	2x	89	8	70	23,32,8	In wall
B&W Solid Twin Bass	230	Sub	91	4	150	45,20,60	White & black finish
B&W DM610i	250	2x IB	89	4	150	24,49,31	Stand/shelf mount
B&W CWM8	250	2x	90	4	100	28,38,9	In wall
B&W 2004	250	Pt	91	4	120	20,65,24	Budget hi-fi range, black ash
B&W Solid Verticale	400	Sat/su	88	4	100	-	Lifestyle, 3 boxes
B&W DM620i	430	2x ABF		4	150	24,75,31	Floor standing
B&W DM630i	700	3x Pt	91	4	200	24,85,41	Floor standing

Advent Lableate Advent Heritage Allison AL 100 Allison AL 105 Listings marked in re	100 170	2x 2x own be	90 90 low) are	4 4 e cov	1	150 150 d in the	33,24 24,37	,21	Boundary, stand mount Boundary, stand mount ce Directory.
Advent Heritage Allison AL100	100								
Advent Heritage Allison AL100	100								
Advent Heritage		24	on l	4	10,000	150	33.34	10	Boundary stand mount
	579	-	90	8	1000 2000	500 500	25,89		Floor standing, free space
Advent Laureate	499	-	90	8		500	21,80		Floor standing, free space
Advent Legacy 2	349	-	90	8		500	38,67		Floor standing, free space
Advent Prodigy	299	-	89	8		300	24,68		Floor standing, free space
Advent Graduate	219	2x	89	8		210	28,44		Bookshelf/stand mount
Advent Baby 2	149	2x	89	8		75	26,39		Bookshelf/stand mount
Advent Mini	99	-	88	8		120	16,28		Bookshelf/stand mount
Acoustic Energy AE2	1650	3x Pt	87	4		250	37,27		Simplified metal dome/cone
Acoustic Energy AE2	1175	2x Pt	91	6		200	24,40		Twin bass, metal cone
Acoustic Energy AE1	870	2x Pt	88	8		200	26,30		Metal dome/cone, solid enc
Acoustic Energy Aegis 2	799	2x Pt	86	8	1000000	200	33,10		Floor, reflex, metal cone
Acoustic Energy Aegis 1	452	2x Pt	86	8		150	21,39	,26	Stand mount, metal cone
LOUDSPEAKERS						1.000	0120		
Model	Price	Type	Sens	pedance	Power		Size		Special
	-			eda	P				
		No.	Sec. 1	E					
		1	Sec. 1	_		1.16022	1.	11	
Vivanco SR9001 s	120	Орп		280		-		Intra	a-red cordless
Vivanco SR10001/1FL	110	Opn		265		100			ont localisation
Vivanco IR900	70	Opn		235		-			n-red cordless
Vivanco SR909	70	Opn		285	100 100 10	600			note control lead, all plugs
Vivanco SR808	55	Opn		250		30		_	6.3mm plug
Vivanco SR606	40	Opn		225		32			6.3mm plug
Vivanco SR474	32	Opn		110		36			ear cushions
Vivanco SR45 Micro	15	Ear	1999	4		18			uding volume control
Vivanco SR25 Micro	14	Ear	-	4		18			udes case
Vivanco SR65 Mini	13	Opn		30		32			portable CD players
Vivanco SR35 Micro	12	Ear		4		18	12		personal stereos
Technics RP-F30	180	Sld		340		32		3m	
Technics RP-F10	100	SId		300		32		_	lead
Technics RP-HT116	60	SId		190		35		3m	
Technics RP-HT86	40	SId		150		35	÷		lead
Technics RP-HT77	30	SId		150		32	No. A.	_	lead
Stax Lambda Sig	549	Opn	-	325		and the second			trostatic
The second second second second second second second second second second second second second second second se		Opn		325		-		_	trostatic
Stax Gamma Pro	449							_	
Stax Gamma Pro	399	Opn		325		-			trostatic
Stax SR Lambda	349	Opn		325		-	1000	_	trostatic
Stax SR84	259	Opn		160		-		_	trostatic
Stax SR Gamma	239	Opn		300	-	-			trostatic
Stax SR34	169	Opn		170		-			trostatic
Sony MDR-CD1000	200	Sld		330	1.000000000	45	and all	_	n, 3.5/6.3mm plug
Sony MDR-610k	190	IR		470		-		Seve	en meter range infra-red
Sony MDR-D77	120	SId		140		45		1.5r	n, 3.5/6.3mm plug
Sony MDR-CD750	90	SId		290		45			3.5/6.3mm plug
Sony MDR-D55	90	SId		120		45			n, 3.5/6.3mm plug
Sony MDR-IF210K	80	IR		170		•	15		en meter range infra red
Sony MDR-D33	70	SId		120		45			n, 3.5/6.3mm plug
Sony MDR-CD550	60	SId		270		45			3.5/6.3mm plug
Sony MDR-IF210	50	IR	-	170		-			a h/phone w/o transmitter
Sony MDR-CD450	45	Sld		260		24			3.5/6.3mm plug
Sony MDR-CD250EX	28	Sld		-		-		3m,	3.5/6.3mm lead
Sony MDR-A22L	22	Ear		-		-			n mini plug
Sony MDR-P1TV	22	SId		-		-		_	3.5/6.3mm plug
Sony MDR-5747	20	Ear		6		-		_	n lead, mini plug
Sony MDR-CD50	20	SId		180		24			3.5/6.3mm plug
Sony MDR-E747MP	20	Ear		6		-			n lead, mini plug
Sony MDR-CD30	20	SId		-		-		2m,	3.5/6.3mm plug
Sony MDR-35	20	OPN		-		-			
Sony MDR-009TV	19	Opn		-		-			3.5/6.3mm plug
Sony MDR-44	18	Opn	and the second	-		-			3.5/6.3mm plug
Sony MDR-E535	18	Ear	WILLIS - Free	5		-	1		n lead, mini plug
Sony MDR-008TV	17	Opn		-		-			3.5/6.3mm plug
Sony MDR-25 Sony MDR-W12L	16 16	OPN Ear		-		-		1.20	n mini plug
Sony MDR-24	15	Opn		-		-		/m,	3.5/6.3mm plug
Sony MDR-E525	15	Ear		5		-			lead, mini plug
Sony MDR-V50	13	Sld		-		-0.90		-	
Sony MDR-E515V	12	Ear	1000	5		-		1m	lead, mini plug

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Key to loudspeakers Price - typical retail, to nearest pound. Type - 2x, 3x etc - number of indepen-dent drive units, Pt - ported, IB -sealed, Active - dedicated active crossover, needs amps for each dri-ver, 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 - maxi-mum recommended amplifier output. Size - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.



HI-FI CHOICE BUYER'S GUIDE 115

Key to loudspeakers Price - typical retail, to nearest pound. Type - 2x, 3x etc - number of indepen-dent drive units, Pt - ported, IB -sealed, Active - dedicated active crossover, needs amps for each dri-ver, 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 - maxi-mum recommended amplifier output. Size - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.

					_			
		Price	Туре	Sens	Impedance	Power	Size	Special
	LOUDSPEAKERS Clements 300si	395	-	89	4-8	90	24,36,36	Compression line
	Clements 600si	595	-	88	4-8	100	24,81,36	Compression line
	Clements Reference 1	995	-	86	8	100	20,43,29	Ribbon tweeter
	Clements Reference 7	1995	-	88	4.5	200	25,114,4	Ribbon tweeter
	Dali 102 Dali 104	250	-	88	6	100	21,32,26	
	Dali 104 Dali 400	400 700	-	93 93	4	120 180	86,22,27 24,97,34	
	Dali Skyline 1000	1600	1.15	88	-	120	-	
	Dali Skyline 2000	2200	-	88	4	120	51,160,45	
	Dawn Audio Chorus BS	482	2x IB	89	8	SU-1	26,38,21	Bookshelf
	Dawn Audio Chorus FS	698	2x IB	89	8	-	26,88,21	Floor standing
	Dawn Audio Symphony	1995	3x IB	91	8	-	34,113,32	Floor standing
rem	Denon SCM2 Denon SC-E313	80 160	IB Pt	87 88	6 8	70 100	19,28,20 22,75,23	UK designeed & built UK designed & built
/	ECA SERVO A.2	1850	2x Pt	80	8	150	22,102,30	True ribbon tweeter
vol	Epos ES11	395	Pt	87	8	75	20,38,25	Free space, stand mount
vol	Epos ES14	595	Pt	87	8	100	23,49,29	Free space, stand mount
	Faraday FS1	245	2x	87	8	75	27,46,25	Matt black or granite effect
/	Faraday SG	345	2x	89	4	75	27,26,25	Matt black or granite effect
/	Faraday Siren	445	2x	90	4	80	27,25,46	Matt black or granite effect
	Faraday FS10 Fullers Sultan	795 399	3x 2xPt	91 91	4	100 50	27,25,93	Matt black or granite effect 3 finishes
/	Fullers Sultan Fullers Sultan H.E.	439	2xPt 2xPt	91	8	90	24,51,30 24,51,30	3 finishes High sensitivity, 3 finishes
ng	Fullers Pharaoh 1	649	2xPt	88	8	60	20,30,20	Curved sides, various finishes
ng	Fullers Sphinx	839	3x	89	8	70	25,91,30	Floor standing, var finishes
/	Fullers Pharaoh 2	1200	3xPt	88	8	80	39,100,31	Pharaoh 1 with added bass encl
/	Fullers Pharaoh 3	2499	4xPt	88	8	150	46,118,45	Pharaoh + bass & subbass encls
	Gale Reference Monitors	100	2x	88	8	70	-	Bookshelf, black finish
unt	Gale Model 2	150	2x	88	8	70	-	Bookshelf, black finish
m	Gale Model 4 Gamma Acoustics Epoch	200	2	88	8	75	-	Bookshelf, black finish
	Genelec 1019A	1499 1572	Active	-	-	- 28	27,95,36 23,31,25	
unt	Genelec Blamp 1031A	2068	Active	12	-	104	25,39,29	
dift	Genelec Triamp S30	3055	Active	-	-	108	32,50,32	
	Genelec Triamp 1037A	4982	Active	-	-	191	40,68,30	
IOU	Genexxa GX330	80	-	14	6	50	35,21,24	
	Genexxa GX650	140	-	90	8	60	23,76,26	
unt	GLL Arena	89	-	87	6	70	. 26,23,14	
ai	GLL Maxim GLL Mezzo	119 159	-	86 88	6	100 100	10,26,17 21,36,25	
llite	GLL Magnum	199	-	86	6	100	25,42,29	
	Goodmans Active 75	65	Active	-	-	80	-	
	Goodmans M100	80	2x	86	8	75	17,26,20	Bookshelf, close to wall
top	Goodmans HT100	100	-	86	8	60	25,53,20	s
al	Goodmans HT170	150	-	92	8	100	25,70,22	
	Grundig MBX310	80	3xPt	-	4	70	18,42,29	3 drivers, 2 way
	Grundig BX1	160	2x Pt	-	4	60	23,40,30	16 litre
nion	Grundig BX2 Grundig BX3	230 350	3x Pt 2x Pt	-	4	80 120	24,49,33 24,107,34	22 litre 53 litre, 3 drivers, 2 way
sion	Harbeth BBC LS3/5A	675	IB	82	10	30	30,19,18	Free standing
	Harbeth HL-P3	699	IB	83	8	45	31,19,18	Free standing, shielded, biwir
	Harbeth BBC LS5/12A	1195	Pt	81	8	100	30,18,23	Free standing, biwire
	Harbeth HL Compact 7	1295	Pt	86	8	120	52,27,32	Shielded, biwire
	Harbeth HL-5	1495	Pt	86	8	100	64,32,31	Free standing, biwire
-	Harman-Kardon LS0200	149	-	87	8	50	21,35,30	
	Harman-Kardon LS0300	199	-	88	8	75	21,38,80	
	Helius Syrius III	1330	Pt Dt	90	8	250	31,97,16	
C	Helius Syrius I	1975 2500	Pt Pt	95 93	4	300 500	36,107,16	Floor standing, biwire
s s	Helius Syrius I Heybrook Prima	130	2xPt	93 87	6	60	20,29,18	Bookshelf or stands
	Heybrook Solo	189	2x	89	6	75	23,36,23	Boundary design, stands requir
	Heybrook HB1	259	2x	90	8	75	29,47,23	Boundary, stands required
	Heybrook Trio	359	2x	89	8	75	24,47,25	
ing	Heybrook Heystak	499	3xABR	89	8	100	98,22,28	Inc stands
	Heybrook Quartet	555	2xPt	90	8	80	24,41,22	With stonds
	Heybrook Sextet	1099	3x	88 88	8	200 70	27,90,20	With stands
3	Impulse H7 Impulse H6	835 1425	Horn Horn	88	8	100	14,80,29 19,91,35	Floor standing Floor standing
	Impulse H5	1675	Horn	93	8	100	27,90,45	Floor standing
	Impulse H2	2385	Horn	94	8	100	26,116,45	Floor standing
e spac	Impulse H1	3400	Horn	96	8	100	36,103,68	Floor standing
	Infinity Ref 10	200	IB	90	6	75	23,37,23	Pedestal
	Infinity Ref 20	300	IB	90	6	100	27,47,26	Pedestal
	Infinity Inf IV Sat	300	IB	90	6	80	16,24,18	Wall mount, shielded
	Infinity Ref 30	400	IB Dt/outb	90	6	100	27,84,25	Floor standing
sure	Infinity Inf Micro	400	Pt/sub	90	6	100	21,x 127d	Two satellites and passive sub
	Infinity SSW-10 Sub	500 995	Active Pt	- 89	6	- 150	34,34,33 31,95,25	Floor standing
	Infinity Kappa 6.1i Infinity Kappa 7.1i	1195	Pt	89	6	225	36,108,26	Floor standing
	Interaudio XL1000	100	-	-	8	50	19,29,17	
	Interaudio XL2000	140	-	(- · ·	8	70	23,36,18	
	Interdadio ALEOGO	-	-	1	1.0	1 70	0.0 40.00	
	Interaudio XL3000	160	-)	-	8	70	29,46,23	
	Interaudio XL3000 Interaudio XL4000	200	-	1.2	8	75	32,56,29	
	Interaudio XL3000		- 2xPt 3xPt	- - 91 91				

CODE-DELAYCES Code A state Participation BWV Mark 00 900 3.49 PI 80 8.200 26.92.26 Matrix enclosurg BWV Mark 00.23 1945 PI 90 8.200 20.01.3.3 Matrix enclosurg BWV Mark 00.23 1945 PI 90 8.200 20.10.3.3 Matrix enclosurg BWV Mark 00.23 1300 PI 8.8 81 120 25.65.21 External consorver BWW Mark 00.23 1940 PI - 8 100 47.22.21 Bese 1.0000 150 PI - 8 100 47.22.21 Bese 1.0010 250 PI - 8 100 47.22.21 Bese 1.0010 250 PI - 8 100 47.14.16 Wateprooffuulated for endrem Bose 1.15 Environmental 270 - - 6 60 24.14.16 Set powered A.21.14.10 Bose 1.15 Set Attransition - 4 </th <th>Model</th> <th>Price</th> <th>Туре</th> <th>Sens</th> <th>Impedance</th> <th>Power</th> <th>Size</th> <th>Special</th>	Model	Price	Туре	Sens	Impedance	Power	Size	Special
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116 HI-FI CHOICE BUYER'S GUIDE



Key to loudspeakers Price - typical retail, to nearest pound. Type - 2x, 3x etc - number of indepen-dent drive units, Pt - ported, IB -sealed, Active - dedicated active crossover, needs amps for each dri-ver, 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 - maxi-mum recommended amplifier output. Size - width x height x depth in cm. Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.



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Impe

bass/ESL or ribbon top. Sens - output at given power input level. Impedance - in ohms. Power - maxi-mum recommended amplifier output. Size - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.

		al ve		Ī	No.			Γ
	P	-	s	pedance	Power			
Model	Price	ype	Sens	nce	Ner	Size	Special	м
Jamo Sat 160	100	2x IB	90	8	50	14,20,88	Shelf/wall mount, with wall br	К /
Jamo D115	100	-	91	4-8	75	24,42,22		K/
Jamo Cornet 30.4	100	2x Pt	88	8	55	20,32,23	Black ash - Mahogany £20 extra	K/
Jamo Sat 200 Jamo Sat 300	110 120	2x 2x	90 90	8	50 50	15,22,88 15,21,8	Stereo passive sub Use with SW500	K/
Jamo Cornet 40.4	140	2x Pt	89	8	60	20,32,23	Black ash - Mahogany £20 extra	K/
Jamo Studio 180	150	3xPt	92	4	80	22,50,26		KE
Jamo Artina	150	2xPt	90	8	50	29,25,8	Small, flat wall speaker	K
Jamo Sat 500 Jamo D135	150 150	2x Pt	90 94	8	50 90	16,21,14 28,52,25	Satellites for SW500	KE
Jamo Converta	150	2x Pt	90	8	50	9,25,24	Lamp-like appearance	K
Jamo Cornet 60.4	180	2x Pt	90	8	80	23,42,27	Black ash - Mahogany £20 extra	K
Jamo D165	190	2	94	4-8	100	28,52,25		K
Jamo SW160 System	200	- 2. Dt	90	8	-	20,34,48 35,40,9	Subwoofer, adjustable Shape and size of shallow 20 i	K
Jamo Art Jamo Classic 4	200 230	2x Pt 2xPt	88 90	8	60 100	20,47,25	Shape and size of shallow 201	K
Jamo D265	300	3xPt	95	4	150	44,68,32		K
Jamo Classic 6	300	2xPt	90	4	100	20,84,29	Inc spiked feet	K
Jamo BX100A	300	3x Pt 2x Pt	91	8	100 70	32,55,28	Floor or stand mount	K
Jamo 307 Jamo Cornet 90-4	300 330	3xIB	87 91	4	140	18,31,27 26,87,27	Stand mount	K
Jamo 407	350	2x Pt	88	4	80	22,41,29	Stand mount	K
Jamo Graphic	350	2x Pt	88	8	60	39,44,8	Wall mount	К
Jamo Atmosphere	380	2x Pt	88	8	60	27,37,16	Wall mount, doubles as lamp	K
Jamo Cornet 100-4	400	3xIB 3xPt	91	4	200	32,95,27 23,90,29	Inc spiked feet	K
Jamo Classic 8 Jamo Silhouette	400	JAFI	90 90	5	150 80	25,122,17		K
Jamo D365	400	- 2.2	96	4-8	200	46,78,35		K
Jamo BX150A	400	3x Pt	92	8	150	38,63,31	Floor mount	K
Jamo SW500 System	430	2x	90	8	140	41,38,53	Passive stereo subwoofer	K
Jamo BX200A Jamo 477	450 500	3x Pt 2x Pt	93 88	8	250 100	29,17,13 19,77,29	Floor mount Floor standing	K
Jamo 507	700	3x Pt	88	4	150	22,91,37		K
Jamo 707	900	3x Pt	90	4	200	24,104,39		K
Jamo Oriel	6000	Зx	87	6	300	40,178,30	Floor standing, coupled cavity	K
JBL Control One	115	2xPt	87	4	150	24,156,14	Shielded, wall mountable	K
JBL 4208	449 479	- 2v Dt	89 87	8	300	29,45,23	Asymmetric time aligned	K
JBL L1 JBL HTS-1	629	2x Pt	- 01	0	200 150	25,40,20	Asymmetric, time aligned	K
JBL L3	699	2x Pt	89	8	200	30,86,24	Asymmetric, time aligned	K
JBL HTS-2 system	800	-	-	4	150	-		K
JBL HTS-3	999	-	-		180	-		K
JBL L5 JBL Ti 1000	1299 1500	3x Pt 2x IB	90 89	6	300 150	26,45,33 20,30,13	Asymmetric, time aligned Asymmetric, double wall	K
JBL L7	1699	4x Pt	89	4	200	117,25,45	Asymmetric, time aligned	K
JBL Ti 2000	2000	3x IB	89	4	200	33,82,30	Asymmetric, double wall	К
JBL Ti 3000	2499	3x IB	90	6	200	46,105,35	Asymmetric, double wall	Li
JBL i 5000	3499	3x IB	91	6	300	48,114,38	Asymmetric, double wall Flagon pottery colour	L
Jordan Watts JHFLG Jordan Watts JH200	420 510	- 1xIB	- 86	8	80	19,33,17	Bookshelf or stand mount	L
Jordan Watts JH400	820	1x IB	86	8	80	28,32,17	Marble finish available £970	L
Jordan Watts JH400M	970	1x	86	8	80	82,28,21		L
J Watts JH1+1 Aspect	1730	2x	85	8	100	92,40,22		L
J Watts JH1+1 Aspect K J Watts JH1+1 Aspect M	2310	2x 2x	85	8	100 100	92,40,22		L
J Watts Aspect JH1+1	2745		85 85	8	100	92,40,22 40,93,23	Matt - alt finishes extra	L
Jordan Watts JH2K	3230	-	-	-	-	-		ī
J Watts Classic JH2KM	4250	2x	87	8	150	47,82,34	Line tweeter array	L
J Watts Classic JH5K	4875	2x IB	89	8	250 250	47,126,40		L
J Watts Classic JH5KM J Watts Classic JH10K	5860 9340	2x 2x IB	89 92	8	500	47,125,40		L
Jordan Watts JH10KM	10495	2xIB	92	8	500	47,156,40		ī
JPW Minim SGL SHD	50	2x	87	6	70	19,28,20	Shielded, single speaker	ī
JPW Satellite SGL SHD	50	2x	85	8	70	13,24,11	Shielded, single speaker	L
JPW Satellite JPW Minim	80 80	2x 2x	85 87	8	70 70	13,24,11 19,28,20	Shielded, single speaker 135mm bass, 14mm treble	L
JPW Minim Pair Solid	89	2x	87	6	70	19,28,20	Shielded	ľ
JPW Sonata Vinyl	100	2x	87	8	70	23,32,22		L
JPW Sonata	120	2x	87	8	70	23,32,22	165mm bass, 14mm treble	L
JPW Subwoofer	130	1x	95	8	80	26,51,27		L
JPW P1 Vinyl JPW P1	150 170	a company of the second	89 89	8	70	26,44,25	200mm bass, 19mm treble	N
JPW AP2	200		89	8	80	26,44,25	200mm bass, 19mm treble	N
JPW AP3	230	2x	88	8	100	26,52,29	200mm bass, 19mm treble	Ν
JPW Ruby 1	500	2x	87	6	120	32,19,21	Alloy cones	N
JPW Ruby 2 JPW Ruby 3	700		88 87	6	150 150	43,22,25	Alloy cones	N
JPW Ruby 3	1300	a property of the second	87	6	200	90,22,26	Alloy cones Alloy cones	N
JVC SPX220TBK	100		90	8	60	24,66,24		٨
JVC SPX550BK	130	3x Pt	90	8	60	24,66,24		Ν
JVC SPX770BX	150		90	8	80	28,75,25		Ν
JVC SPX990BK JVC SX-SW9	230 300	the second second second second second second second second second second second second second second second se	91 90	8	100	31,86,27	Satellite subwoofer system	N
JVC SX911WD	660		91	6	150	38,63,35		N
JVC SX500	700	2x Pt	90	6	180	27,45,28		Ν
		-		-				IN

Listings marked in red (as shown below) are covered in the Hi-Fi Choice Directory.

Audiolah 8000A 450 Int MM MC 1T 3T N 60 N

	Price	Туре	Sens	edance	Pow		
	Ce	pe	Su	Ce	ę	Size	Special
LOUDSPEAKERS	0.05		0.0	0	100	00 07 17	
KAL Mini-Ref MKII	395	-	86	8	120	23,27,17	
KAL Mini-Tower	619		89	6	150 140	17,90,22	1
KAL Compact Ref	650 795	-	89 89	8	140	23,36,27	
KAL Tunejal		Carlos S.		0 8		23,100,27	1
KAL Trans-double KAL Warlock	1500 1600	•	89 90		250	23,112,36	
KAL Wahock KEF Coda 7	129	- OvDt	90	6	250 70	25,113,36	Black ash finish
KEF K120		2xPt	87	8	80	18,30,25	
	169	2x IB				21,34,25	Stand/bookshelf
KEF Q10	199	2x Pt	88	6	100	19,32,26	Uni Q, shielded
KEF K140	239	2x IB	89	8	100	26,49,25	Stand/bookshelf
KEF 70S	299	2xIB	87	6		17,25,12	Uni-Q, shielded, AV surround
KEF K160	329	2x ABR	89	8	125	26,75,23	Floor standing
KEF Q30	349	2x Pt	88	6	125	19,73,30	Uni Q, shielded, floor standin
KEF Q60	419	2x Pt	90	8	100	25,48,28	Uni Q, bookshelf/stand
KEF Q50	499	3x Pt	90	6	150	19,83,30	Uni Q, shielded, floor standin
KEF 101/3 Black	549	2x Pt	87	6	150	22,33,26	Uni Q, Kube option
KEF Q80	569	2x ABR	89	8	125	25,86,27	Uni Q floor standing
KEF LS3/5a	599	2xIB	82	11	30	19,30,16	Raymond Cooke Special Edition
KEF Q70	699	4xPt	90	6	175	19,105,30	Uni-Q, shielded, floor stand
KEF Q90	739	3x Pt	89	8	150	25,90,32	Uni Q floor standing
KEF 102/2MS	749	3xCC	89	4	150	22,50,26	Uni Q, shielded shelf/stand mt
KEF Model One	999	3xCC	89	4	150	23,86,30	Uni-Q, floor stand, shielded
KEF 103/4MS	1199	4xCC	91	4	200	22,90,31	Uni Q, shielded, coupled cavit
KEF 103/4S	1249	4xCC	91	4	200	22,90,31	'Audiophile' 103/4
KEF Model Two	1499	4xCC	90	4	200	23,101,30	Uni-Q, floor stand, shielded
KEF 104/2	1595	5xCC	92	4	200	28,90,41	Floor standing, coupled cavity
KEF 104/2 REC	1799	5xCC	92	4	200	28,90,41	Raymond Cooke Special Edition
KEF Model Three	1999	5xCC	91	4	300	27,114,34	Uni-Q, floor stand, shielded
KEF 105/3	2295	6xCC	93	4	300	28,110,41	Uni Q, coupled cavity bass
KEF 105/3S	2345	6xCC	93	4	300	28,110,41	Uni Q, audiophile 105/3
KEF 107/2	3695	4xCC	90	4	300	33,116,45	Floor standing, Kube equaliser
KEF 107/2 REC	3999	4xCC	90	4	300	33,116,45	Raymond Cooke Special Edition
Kenwood LS-200G	200	Pt	89	4	60	21,35,30	European design
Kenwood LS-770G	260	Pt	88	4	110	27,48,26	European design
Kenwood LS-300G	300	Pt	82	8	60	21,35,30	European design
Kenwood LS-880G	360	Pt	86	4	160	28,51,26	Titanium tweeter
Kenwood LS-500G	500	Pt	87	4	100	22,44,28	European design
Kenwood LS-700G	1200	Pt	87	4	120	30,90,30	European design
Kenwood LS-1000G	1700	Pt	87	4	160	34,110,38	European design
Keswick Audio Aria	269	2x	88	8	70	21,42,27	Bookshelf
Keswick Audio Volante	499	-	90	8	85	21,85,27	Floor standing
Keswick Audio Figaro	799	-	86	8	125	19,28,27	Features solid timbers
Keswick Audio Alto	999	Sub	87	8	150	19,70,27	To match Figaro
Koss SA10	19	Active	-	-			High imp
Koss SA20	25	-	-	-	-	-	
Koss SA30	36	Active	-	-	in-contraction	-	High impedence
Linaeum LFX Wood	649	Hybrid	90	-	1. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1	16,22,18	Modified ribbon/dynamic
Linaeum LSII	991	Hybrid	90	14	1-21	30,150,38	Modified ribbon/dynamic
Linaeum LFX Corian	1399	Hybrid	90	-		16,22,18	Modified ribbon/dynamic
Linn Index	259	2x IB	87	8	-	21,44,24	30 watts minimum
Linn Tukan	398	2xIB	87	8	30	19,30,18	Multipurpose
Linn 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 Kader	1298	Зх	-	4	60	20,28,90	Black ash or walnut
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
L Voice Horning Agathon	3400	Horn	96	8	100	36,48,115	
Living Voice Tone Scout	6000	Horn	104	8	100	64,110,70	Floorstanding, three-way
Living Voice Air Partner	14000	Horn	108	8	100	64,160,90	Floorstanding, Vitavox drivers
Lowther Fidelio	1465	Horn	96	8	100	29,100,43	
Lowther Academy	1805	Horn	98	4	100	29,100,43	
Lowther Bel Canto	2035	Horn	97	8	100	28,132,44	Including adjustable stand
Lowther Delphic	2525	Horn	98	4	100	28,137,44	
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	
Lumley Reference LM1	8500	5x	89	4	500	71,122,40	
MAG Audio Audio A90	3600	Ribbon		3.7		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	
Martin-Logan Statement	0	Hybrid		-	-	23,140,10	
Martin-Logan Aerius	2288	Hybrid		-		23,122,30	
Martin-Logan Stylos	2495			88		23,35,28	In wall
Martin-Logan Sequel II	3277	Hybrid		-	-	31,160,29	
Martin-Logan CLS IIz	4333		86	1.	1.55	62,127,32	
Martin-Logan Quest Z	4998					42,160,29	
M-L Monolith IIIP	8730	Hybrid				59,163,28	
M-L Monolith IIIX	9354					59,163,28	
Metaxas Empress	3850	ESL	88	8	100		
	8250	Contraction and Contraction		Contract (0. 200)		50,150,8	Full range single panel ESL
		ESL	94	8	100	70,230,8	Full range 3-panel ESL
Metaxas Czar			00	0	250	100 220 0	Full range multi paged ECI
Metaxas Czar Metaxas Emperor Mission 73S	19500 100	ESL 2xPt	99 89	8	250 50	100,230,8 15,26,15	Full range, multi-panel ESL Stand mount, shelf, w/brackets

Key to loudspeakers Price - typical retail, to nearest

Price Typical Com, to Instance 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 - subwooler, Uni-Q - KEF prop. coaxial drive unit, Horn - horn loading, MC moving coil, ESL - electrostatic, CC coupled cavity, Hybrid - dynamic

Powe

6

Size

18.30.20

Special

Stand mount, boundary siting

Sens

Price

130 2x Pt 89

Model

LOUDSPEAKERS

Mission 760i

bass/ESL or ribbon top. Sens - output at given power input level. Impedance - in ohms. Power - maximum recommended amplifier output. Size - width x height x depth in cm. Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.



Key to loudspeakers Price - typical retail, to nearest pound.

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, MCmoving 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.

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Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.

		couple		,,	rid - dynar		
Model	Price	Type	Sens	Impedance	Power	Size	Special
LOUDSPEAKERS							
Proac Studio 200 Prof Monitor Co TB1	1850	- 2x Pt	89	8	250 150	23,115,28 20,40,25	Floor standing
Prof Monitor Co LB1	481 998	2x Ft	90 89	4	300	18,53,25	Shielded version available Transmission line
Prof Monitor Co AB1	1598	2x	89	6	400	26,79,43	Transmission line
Prof Monitor Co MB1P	4681	2x	91	8	500	38,87,53	Transmission line
Prof Monitor Co BB5P	6754	2x	91	4	600	43,104,79	Transmission line
Quad ESL-63 Realistic Minimus 3.5	2860	ELS	86	8 8	100 15	66,93,27 9,15,5	Panel, simulates point source
Realistic Minimus 3.5	30 30	-		0 8	10	15,24,13	
Realistic M'mus 26	56	-	87	8	40	18,28,11	
Realistic Minimus Pro-7	60	2xPt	87	8	50	11,18,11	Revised design
Realistic Minimus Pro-77	100	2xPt	86	8	55	14,22,11	Revised design
Rega Kyte	198	2x	-	8	-	19,31,19	Stand/wall/shelf mount
Rega EL8 Rega ELA Mk II	298 498	2x 2x	-	0 8	-	17,72,20 30,80,20	Floor stand Floor stand
Rega XEL	1040	2x	-	6	- 101	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 REL Strata	6500 499	Pt Sub	106	8	- 1kw	50,96,37	Active, internal amp
REL Strata	499 795	Sub	-	(- (-)	1kw	42,52,31	Active, internal amp Active, internal amps
REL Stentor	1495	Sub	-	-	1kw	59,56,37	Active, internal amp
REL Studio	2995	Sub	-		1kw	69,62,52	Active, internal amp
Revolver by Ram Beretta	100	2xPt	87	6	80	30,19,22	Bookshelf/stand mount
Revolver by Ram Colt	149	2xPt	88	6	100	30,19,22	Bookshelf/stand mount
Revolver by Ram Purdey	249	2xPt	- 88	6 6	120 75	75,19,22	Floor stand, with plinth
Rogers LS1 Rogers LS2a/2	199 250	2x 2x	86	8	100	20,20,30	Stand required Use about 30cm from wall
Rogers LS4a/2	330	2x	88	8	-	-	Various finishes
Rogers Studio 3	449	2x	85	8	45	19,30,16	Stand required
Rogers AB1C Subwoofer	499	1x	•	8	50	57,19,16	Passive subwoofer
Rogers LS3/5A	699 699	2xIB	-	12 8	50 100	31,19,16 25,25,48	Small broadcast monitor Stand required
Rogers Studio 5 Rogers P20	750	2x 2x Pt	88	8	150	26,42,30	Stand mount, stands available
Rogers P22	832	2x Pt	88	8	150	26,85,30	Floor stand, sloping baffle
Rogers Studio 7	899	2x	89	8	150	30,63,30	Stand required
Rogers P24a	1268	Зx	86	4	250	25,104,35	Internal bass, floor standing
Rogers LS5/9	1531	2x	87	8	100 250	28,46,27	Floor standing, perupa tugat
Roksan Ojan 3 Royd The Herald	895 198	Pt Pt	88 86	8	100	28,76,460 31,20,18	Floor standing, sprung tweeter Stand mount
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 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 Ruark Swordsman Plus II	978 299	Pt 2xIB,	90 87	8	150 100	96,37,26 20,38,27	Floor standing, free space Near wall/stand mount
Ruark Sabre II	385	2xIB	87	8	100	23,37,27	Wall/free, on stands
Ruark Templar	479	2x IB	87	8	100	19,70,27	Wall or free, no stands reqd
Ruark Talisman II	699	2x Pt	88	8	100	23,84,32	Free space, floor standing
Ruark Broadsword II	849	2x IB	86	8	120	29,43,38	Free space, stand mount
Ruark Paladin	1099	2xPt	90	8	150	88,29,38	Floor standing
Ruark Crusader II Ruark Equinox	1495 1749	3x Pt 2x Pt	88 88	6 6	150 150	24,92,32 25,88,34	Free space, floor standing Free space, stands included
Ruark Accolade	2549	3x Pt	89	8	200	29,100,38	Free space, floor standing
Sansui SP-X111K	125	-	89	6	50	18,30,20	
SD Acoustics SD3R	399	Pt	87	8	100	20,38,30	Free standing, ribbon tweeter
SD Acoustics SD5	1235	3x Pt	88	8	200	20,110,30	Ribbon tweeter
SD Acoustics SD1 Shahinian Super Elf	1650	IB 2v	88 87	8	250 100	30,125,30 21,26,37	Open mid, ribbon tweeter
Shahinian ARC	790 1675	2x 3x	87	6 6	150	35,69,25	Finnish birch cabinet With passive bass radiator
Shahinian Obelisk	2490	3x	89	6	200	37,74,32	Omni-directional
Shahinian Hawk	4950	3x	90	6	250	43,95,32	Modular omni-directional
Shahinian Diapason	8350	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 Amat Sonus-Faber Electa	tor1498 1790	2x	88 88	-	-	20,34,31	Compact, stand mount
Sonus-Faber Electa Sonus-Faber Amator	2992	2x 2x	88	-	-	38,27,24 37,22,35	Compact, stand mount 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	88	8	160	73,41,20	Magnetically shielded
Sony SS-V77	50	-	90	16	-	19,9,14	Full range surround speakers
Sony SS-E500	80	IB -	88	8	120	35,47,20	Magnetically shielded
Sony SS-J90AV	100	- IB	- 85	167 4	- 70	19,12,15 9,32,24	Shielded centre speaker UK optimised sound
	120	IB	86	4	90	22,38,38	UK optimised sound
Sony SS85E		-	-	-	70	22,49,51	Active subwoofer
	350	IB	85	4	120	19,30,32	Bio-cellulox tweeters
Sony SS85E Sony SS125E Sony SA-W90 Sony SSA1L	450		and the second second second		350	44,183,41	Oak or walnut finish £3990
Sony SS85E Sony SS125E Sony SA-W90 Sony SSA1L Sound-Lab Dynastat	450 3790	Hybrid	88	8			a
Sony SS85E Sony SS125E Sony SA-W90 Sony SSA1L Sound-Lab Dynastat Sound-Lab Pristine II	450 3790 6990	Hybrid ESL	88	8	300	72,153,69	Steel frame, curved panel
Sony SS85E Sony SS125E Sony SA-W90 Sony SSA1L Sound-Lab Dynastat Sound-Lab Pristine II Sound-Lab A3	450 3790 6990 11990	Hybrid ESL ESL	88 88	8 8	300 300	72,153,69 78,187,23	Any finish, curved panel
Sony SS85E Sony SS125E Sony SA-W90 Sony SA-U90 Sound-Lab Dynastat Sound-Lab Pristine II Sound-Lab A3 Sound-Lab A1	450 3790 6990 11990 13990	Hybrid ESL ESL ESL	88 88 88	8 8 8	300 300 400	72,153,69 78,187,23 91,208,27	Any finish, curved panel Curved panel, any finish
Sony SS85E Sony SS125E Sony SA-W90 Sony SSA1L Sound-Lab Dynastat Sound-Lab Pristine II Sound-Lab A3	450 3790 6990 11990	Hybrid ESL ESL	88 88	8 8	300 300	72,153,69 78,187,23	Any finish, curved panel

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Key to loudspeakers Price - typical retail, to nearest pound. 1/ye - 2x, 3x etc - number of indepen-dent drive units, PI - ported, IB-sealed, Active - dedicated active crossomer, needicated active wer, ABR - auxiliary bass radiator, Subwonder, Units, PI - BTE prop. coaxial subwonder, Units, PI - REF prop. coaxial drowing coil, ESL - electoding, MC -rooupied cavity, Hybrid dynamic bass/ESL or ribbon top.

Sens - output at given power input level. Impedance - in ohms. Power - maxi-mum recommended amplifier output. Size - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.



HI-FI CHOICE BUYER'S GUIDE 119

Model	Price	Type	Sens	mpedance	Powei	Size	Special
LOUDSPEAKERS							
Spendor SP2/3	1100	2x	88	8	80	28,55,33	On stands, free space
Spendor SP1/2 Spendor SP7/1	1430	3x	89	8	90	30,63,30	Stand mount, free space
	2000	2x	89	8	100	85,30,35	Floor standing
Spendor SP100	2230	3x	90	-	100	37,70,43	Classic monitor, free space
Spendor SP9/1	3300	3x	90	8	125	106,37,44	Floor standing monitor
Spica TC50	649	IB	86	4	50	33,39,29	Free space, on stands
Spica TC50SE	849	IB	86	4	50	33,39,29	Free space, on stands
Spica TC50SEX	949	IB	86	4	50	33.39.29 53.117.26	Free space, on stands Free space, floor standing
Spica Angelus	1295 149	IB 2xPt	87	8	200 70		
Tannoy 631	149	2xPt 2xPt	87 88	8	90	19,34,15	Advanced 'silent' enc
Tannoy 632 Tannoy 633	319	3xIB	89	8	100	51,43,27 29,75,28	
Tannoy Subsat3	399	3xPt	88	8	120	11,16,9	Subsat system with ICT tech
Tannoy 636	419	3xIB	90	6	120	29,75,28	Subsat system withich tech
Tannoy 637	419	3xiB	91	6	150	33,86,32	
Tannoy 625	595	the second second	91	-	90		Sonra ourrant drive subweefer
Tannoy 638	595	Active 3xPt	91	- 6	90 175	58,49,45 33,96,32	Servo, current drive subwoofer
Tannoy D100	649	2xPt	89	8	1/5	25,36,22	6.5 inch Dual Concentric
Tannoy D500	1470	3xPt	91	6	175	31,93,34	8 inch Dual Concentric
Tannoy Sterling TW	1750	2x	91	8	175	48,70,31	
Tannoy D700	2100	2x 3xPt	93	6	200		10 inch Dual Concentric
Tannoy D700 Tannoy Edinburgh TW	2700	2x	93	8	180	37,99,36	
Tannoy Edinburgh TW	3500	2x 2x	95	8	200	80,102,42	
Tannoy Cantebury 12^	5500	2x 2x	95 94	8	200	58,90,43	
Tannoy Cantebury 12/	6000	2x 2x	94	8	200	30,90,43	
Tannoy Westminster TW Tannoy Canterbury 15^	7000	Contraction of the second second	99 96	8	200	- 68,110,48	1
Tannoy Westminster Roy	-	2x 2x	96			98,139,56	
			88	8	200 70		
TDL Near Field Monitor TDL RTL2	120	2x	88	-	-	18,30,17	Pofley transmission line
TDL RTL3	300 400	-	87 90	8	80	20,73,22	Reflex transmission line
TDL RIL3 TDL Studio 0.5	400	-	90 85	8	120 75	20,90,37	Reflex transmission line
TDL Studio 0.5	499 699	- 2x	85	8	120	20,62,30	Transmission line
TDL Studio 1 TDL Studio 0.75m	749	2x 2xTLS	85	8	100	23,77,33 29,67,31	Transmission line bass Metal dome tweeter
TDL Studio 0.75m	899	2TLS	86	8	120	29,67,31	Metal drivers
TDL Reference Monitor	1999	-	87	8	350	30,119,47	Transmission line
Teac LSX8	80	-	-	8	30	11,18,11	
Teac SW1	120	Sub		6	100	17,44,30	Coaxial, shielded
Teac S300	150	2x Pt	-	6	100	17,24,17	
Technics SB-CS55	80	2x Pt	-	8	60	25,43,25	Shelf/stand, shielded
Technics SB-CS75	100	3x Pt	1. m	8	60	27,49,25	Composite mica cone mid
Technics SB-CS95	150	3x Pt	-	8	100	29,54,25	Composite mica cone mid
Technics SB-EX2	180	2x Pt	-	4	100	24,48,29	Composite mica cone mid
Technics SB-EX3	250	3x Pt	-	4	125	24,60,29	Mica diaphragms, separate LF b
Technics SB-EX7	450	3x Pt	-	4	180	29,85,32	Mica diaphragms, separate LF b
Technics SB-MX100D	2000	2x Pt	+	6	100	23,47,34	Floor standing, separate LF ba
Technics SB-MX200D	4000	3x Pt	88	4	125	35,91.43	Mica bass/tweeter
Totem Model One	995	Pt	87	4	120	17,31,23	
Triangle Titus E	265	-	90	8	75	20,25,32	
Triangle Comete E	399	-	91	8	100	22,28,40	Suits low powered valve amps
Triangle Scalene E	625	-	91	8	150	84,22,22	Suits for low power valve amp
Triangle Norma	775	-	93	8	150	26,84,25	Suits low power valve amp
Triangle Alcante	999	-	92	4	200		Suits low power valve amp
Triangle Icare	1350	12.0	92	8	250	99,22,28	
Triangle Calisto	1850	- 6	90	8	300	104,22,22	
Triangle Altair	2450	-	92	8	300	35,120,30	Proprietary tweeter
Triangle Octant	3550	-	94	8	300	42,150,19	Ultra high sensitivity
UKD Opera 1	450	Pt	88	8	75	20,33,25	Solid walnut, stand mount
UKD Opera 2	550	Pt	88	8	100	23,35,34	Solid walnut, stand mount
UKD Operetta	595	Pt	88	8	70	22,30,26	Solid mahogany, stand mount
UKD Callas Mahogany	750	Pt	88	8	120	34,22,32	Solid mahogany, stand mount
UKD Super Pavarotti	875	Pt	88	8	150	23,55,23	Solid mahogany, stand mount
UKD Callas Walnut	895	Pt	87	6	150	34,22,32	Solid walnut, Focal drivers
UKD Diva	1300	Pt	87	8	150	24,39,40	Solid walnut, stand mount
UKD Caruso	1850	Pt	88	8	200	22,97,28	Solid walnut, floor standing
Vandersteen 2Ce	1395	4x	88	7	160	41,101,27	Free standing, phase aligned
Visonic David 5001	132	-		4-8		10,17,10	
Visonic Sub 4	154	-	-	4-8	100	36,49,31	
Visonic David 6001	163	-	-	4-8	60	13,20,12	
Visonic David 8001	228	-	-	4-8		16,25,17	
Wharfedale Centre Cube	49	Pt	87	8	75	14,13,12	Shielded centre speaker
Wharfedale Modus Cube	59	Pt	87	8	75	14,17,12	Shielded
Wharfedale CRS3	89	2x Pt	89	8	100	22,38,17	Stand/boohshelf mount
Wharfedale Diamond 6R	109	Pt	89	8	100	16,27,22	Stand/bookshelf mount
Wharfedale Modus Micro	0 109	2x Pt	86	8	75	14,23,12	Shielded
Wharfedale Modus Centr	e 119	Pt	87	8	75	46,14,12	Shielded centre speaker
Wharfedale Diamond V	129	Pt	87	8	100	18,26,20	Stand mount, near wall
Wharfedale CRS5	129	2x Pt	89	8	140	26,48,20	
Wharfedale Modus Mini	139	ABR	86	8	75	14,39,12	Shielded two-way
Wharfedale Modus One	159	2xPt	89	8	100	22,41,29	Stand/bookshelf mount
Wharfedale Modus Sub-	bass 179	Pt	88	8	200	57,23,38	Two channel double tuned sub-w
Wharfedale Modus Three		2xPt	90	8	100	22,57,29	Stand/bookshelf mount
Wharfedale CRS7	199	Pt	91	8	150	26,60,21	
Wharfedale Modus Five	259	3xPt	90	8	125	22,65,29	Stand/bookshelf mount
Wharfedale CRS9	299	Pt	93	8	160	31,80,28	Floor standing, three way
Wharfedale Modus Sever	-	3xPt	90	8	125	22,81,20	Floor standing
Wharfedale Modus One-		3xPt	90	8	150	22,109,29	Floor standing
		0.	94	1	A CONTRACTOR OF		Three-way reference
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Demon AMP - 1000 520 Y 20 P.M.M 16 MM.42, 2T Y 44.15.33 Auto rupt talence Datal CR9000RS 220 N 55 FM.ML 59 MM.9L Y 44.14.30 System component Grundig R2 250 N 50 FM.ML 59 MM.9L Y 44.14.30 Rys. runnet Harman-Kardon HK300 379 N 50 FM.ML MM.3L, 2T Y 45.13.35 Harman-Kardon HK300 99 N 55 FM.ML MM.4L, 2T Y 45.13.35 Harman-Kardon HK300 79 N 50 FM.ML MM.4L, 2T Y 45.13.35 Harman-Kardon HK300 70 N 50 FM.ML MM.3L, 1T Y 44.13.34 Sch Dotby Po Logic JUC Rk-208/K 350 Y 50 FM.ML 40 MM.1L, 3T Y 44.13.34 Sch Dotby Po Logic MUC Rk-208/K 350 Y 50 FM.ML 40	Denon DRA-365RD	250	Ν	45	FM,	N	24	MM,	3L,1T		Y				
Date (FB000FS) 200 N 55 FM,ML 50 MMAL2T Y 44.14.30 System component Grundig R210 150 N 50 FM,ML 59 MMAJL Y 44.14.30 System component Grundig R2 250 N 50 FM,ML 50 MMAL2T Y 45.13.35 Harman-Kardon HK300 79 N 20 FM,ML MMAL2T Y 45.13.35 Harman-Kardon HK300 75 FM,ML MMAL2T Y 45.13.35 E Harman-Kardon HK300 99 N 50 FM,ML MMAL2T Y 45.13.35 E Harman-Kardon HK300 70 FM,ML 40 MMJL13T Y 44.13.34 Charman 44.44 JUC R6-200PK 500 Y 60 FM,ML 40 MMJL13T Y 44.13.34 Charman 44.44 JUC R6-200PK 500 Y 70 FM,ML 40 MMJL2T Y 44.14.30 <t< td=""><td></td><td></td><td>-</td><td></td><td></td><td></td><td></td><td>Contraction of the later</td><td>200-02-02-02-02-02-02-02-02-02-02-02-02-</td><td></td><td></td><td></td><td></td></t<>			-					Contraction of the later	200-02-02-02-02-02-02-02-02-02-02-02-02-						
Granding 12 20. N 30. PMM.L 59 MA/SL Y 44.11.30 RDS, Radio text, remote Harman-Kardon HK300 479 N 20 FM.M - MMSL27 Y 45.13.35 Harman-Kardon HK300 499 N 50 FM.M - MMAL27 Y 45.13.35 Harman-Kardon HK300 70 FM.M - MMAL27 Y 45.13.35 Dotby Pro Logic UR RX-2020K 200 N 70 FM.M 16 MMJ, L3T Y 44.13.34 45.13.35 Dotby Pro Logic UR RX-2080K 230 N 70 FM.ML 40 MM, L3T Y 44.13.34 45.13.05 Dotby Pro Logic UR RX-2080K 250 FM.ML 40 MM, L3T Y 44.16.40 Sh Diby Pro Logic UR RX-2080K 500 FM.M 20 MMJ, L2T Y 44.15.40 Doby Pro Logic Marantz SR-3 30 N 80 FM.M			Ν	55	FM,	M,L	30	and and an an an an an an an an an an an an an			Y	44,14,30			
Harman-Kardon HK3300 379 N 20 FM.M - MM32,2T Y 45:13.35 Harman-Kardon HK300 699 N 35 FM.M - MM32,2T Y 45:13.35 Harman-Kardon HK300 F99 N 75 FM.M - MM32,2T Y 45:13.35 Harman-Kardon HK300 F99 N 75 FM.M - MM32,2T Y 45:13.35 UC RX-2028/R 200 N 50 FM.M 40 MM31,1T Y 44:13.34 4d:surround JVC RX-308/RK 230 N 0 FM.ML 40 MM1,L;3T Y 44:15.40 Dobby Pro Logic JVC RX-308/RK 250 Y 70 FM.M 20 MM3,L;T Y 44:15.40 Dobby Pro Logic JVC RX-308/RK 80 RM.M 20 MM3,L;T Y 44:15.40 Dobby Pro Logic JVC RX-308/RK 930 N 25 FM.M 20 MM3,L			-												
Hamma-Kardon HK3400 499 N 35 FM.M - MMAL2.T Y 45.13.35 Hamma-Kardon KK3600 699 Y 50 FM.M - MMAL2.T Y 45.13.35 Hamma-Kardon KK3600 799 N 75 FM.M 16 MMAL2.T Y 45.13.35 Doby Pro Logic URC R-21284K 200 N 70 FM.ML 40 MM.3.LT Y 44.13.34 4ch surround URC R-3080K 550 Y 50 FM.ML 40 MM.3.LT Y 44.15.40 Doby Pro Logic Doby Pro Logic URC R-3080K 570 Y 70 FM.M 20 MM.3.LT Y 44.15.40 Doby Pro Logic Doby Pro Logic Marant SR-3 300 N 80 FM.M 20 MM.3.LT Y 44.15.40 Doby Pro Logic Processore Marant SR-3 30 N 90 Y 75 FM.M 30 MM.3.LT Y			-				-				and.		nduio lext, remote		
Harman-Kardon HW3000 799 N 75 FM.M 16 MM,4L 2T Y 45,13.35 Dobly Pro Logic Harman-Kardon AWR-30 99 Y 50 FM.M. 16 MM,3L,3T.6V Y 45,13.35 Dobly Pro Logic VIC RX-3086K 220 N 70 FM.ML. 40 MM,3L,1T Y 44,13.34 41:5 and 5ch Duby Pro Logic VIC RX-3080K 550 Y 70 FM.ML. 40 MM,1L,3T Y 44,15.40 5ch Duby Pro Logic FW VIC RX-3080K 550 Y 100 FM.ML 20 MM,3L2T Y 44,15.40 Doby Pro Logic RDS Kerwood KR-V7050 400 Y 100 FM.M 20 MM,3L2T Y 44,15.40 Doby Pro Logic RDS Marantz SR-3 300 N 80 FM.M. 30 MM,2L2T Y 44,14.30 Doby Pro Logic NDS FM.M 30 MM,2L2T Y 44,14.30 Doby	Harman-Kardon HK3400	499	N	35	FM,I	N	-	MM3	L,2T		-	45,13,35			
Harman ARISON ARR-30 999 Y 500 FM.ML 40 MM.38.1.1T Y 44.13.34 den surround UVC RX-3068V 230 N 70 FM.ML 40 MM.31.1T Y 44.13.34 den surround UVC RX-3068V 350 Y 50 FM.ML 40 MM.31.1T Y 44.16.40 Exclusion UVC RX-3068V 50 Y 70 FM.ML 40 MM.31.2T Y 44.16.40 Doby Pro Logic. VIC RX-306VK 50 Y 100 FM.M 20 MM.31.2T Y 44.15.40 Doby Pro Logic. ROX Kernwood KF-V7050 400 Y 75 FM.M 30 MM.32.1T Y 43.17.43 Doby Pro Logic. Properosition 2000 Pro Logic Properosition 2000 Pro Logic Properosition 2000 Properosition 2000 Pro Logic Properosition 2000 Propero			-	_			-								
JUC RF. 3080K 230 N 70 FM.ML 40 MM.1L.3T Y 44.13.34 5ch balty Pro Logic JUC RF. 3080VK 570 Y 70 FM.ML 40 MM.1L.3T Y 44.13.34 Sch balty Pro Logic Kernwood KF. 40600 350 Y 100 FM.M 20 MM.3L.2T Y 44.15.40 Dothy Pro Logic, RDS Kernwood KF. 40600 330 N 80 FM.ML 20 MM.3L.2T Y 44.15.40 Dothy Pro Logic, RDS Marantz SR-63 330 N 80 FM.ML 30 MM.3L.2T Y 43.15.38 Dothy Pro Logic, RDS Marantz SR-73 599 Y 75 FM.M 30 MM.2L.2T Y 43.15.38 Dothy Pro Logic Phoneer SX-303RDS 200 N 36 FM.M 30 MM.2L.2T Y 42.14.29 RDS turer Phoneer SX-303RDS 250 N 30 FM.M 30 MM.2L.2T Y 42.14.25 RDS turer Phoneer SX-303RDS 250 N 30 FM.M 30 MM.2L.2T	Harman-Kardon AVR-30	999	Y	50	FM,	N		MM,	3L,3T,6		Y	45,13,35			
JUC RX-608VBK 350 Y 50 FM.M.L 40 MM.1L.3T Y 44.13.34 Ech Dolty Pro Logic JUC RX-608VBK 570 Y 50 PM.M.L 40 MM.1L.3T Y 44.13.34 Ech Dolty Pro Logic Kernwood KR-V0600 350 Y 100 FM.M 20 MM.3L2T Y 44.15.40 Dolty Pro Logic, RDS Kernwood KR-V0600 350 Y 100 FM.M 20 MM.3L2T Y 44.15.40 Dolty Pro Logic, RDS Marantz SR-33 300 N 80 FM.M.1 30 MM.3L2T Y 43.15.38 Dolty Pro Logic Marantz SR-33 300 N 25 FM.M 30 MM.2L2T Y 43.17.43 Dolty Pro Logic Marantz SR-33 200 N 25 FM.M 30 MM.2L2T Y 44.14.30 Dolty Pro Logic NaD 705 320 Y 26 FM.M 30 MM.2L2T Y 42.14.29 RDS turn Pioneer SX-303RDS 250 N 30 FM.M 30 MM.2L2T		-			State Management of States	a management of the second		the second second second	COLUMN STREET, STREET, ST						
Veriwood KR-A4060 230 N 80 FM,M 20 MM,3L,2T Y 44,15,40 Dobby Pro Logic, RDS Kernwood KR-V0060 300 Y 100 FM,M 20 MM,3L,2T Y 44,15,40 Dobby Pro Logic, RDS Marantz SR-63 330 N 80 FM,ML 30 MM,3L,2T Y 43,15,40 Dobby Pro Logic, RDS Marantz SR-63 330 N 80 FM,ML 30 MM,3L,2T Y 43,17,43 Dobby Pro Logic, multi-room NAD 705 328 N 40 FM,M 30 MM,2L,2T Y 42,14,34 Dobby Pro Logic Phineer SX-203RDS 250 N 55 FM,M 30 MM,2L,2T Y 42,14,34 RDS turer Proneer SX-203RDS 250 N 50 FM,M 30 MM,2L,2T Y 42,14,34 RDS turer Proneer SX-203RDS 250 N 50 FM,M 30 MM,2L,2T Y 42,14,34	JVC RX-508VBK	350	Y	50	FM,	M,L	40	MM,	IL,3T	-	Y	44,13,34	5ch Dolby Pro Logic		
Kernwood KR-V6060 350 Y 100 FM.M 20 MM,3L,2T Y 44,15,40 Dolty Pro Logic, RDS Kernwood KR-V7050 400 Y 100 FM.M. 30 MM,3L,1T Y 43,16,34 Marantz SR-63 330 N 80 FM.M. 30 MM,3L,1T Y 43,16,34 Dolty Pro Logic, RDS Marantz SR-62 899 Y 75 FM.M 30 MM,3L,1T Y 43,16,34 Dolty Pro Logic, multi-room NAD 705 329 N 40 FM.M. 30 MM,2L,2T Y 42,14,30 Dolty Pro Logic Pioneer SX-203RDS 200 N 35 FM.M 30 MM,2L,2T Y 42,14,30 Dolty Pro Logic Sansu RZ790 250 N 30 FM.M 30 MM,2L,2T Y 42,14,35 Dolty Pro Logic Sansu RZ790 250 N 30 FM.M 30 MM,2L,2T Y 42,14,34 Dolty Pro Logic			-					-		-	10000				
Marantz SR-63 330 N 80 FM.M.L 30 MM.JL,1T Y 43,15,38 Dolty Pro Logic Marantz SR-73 599 Y 75 FM.M 30 MM.3L,2T Y 43,15,38 Dolty Pro Logic, multi-room NAD 701 259 N 25 FM.M 30 MM.3L,2T Y - NAD 705 329 N 40 FM.M.L 30 MM.2L,2T Y - - Pincer SX.303R05 200 N 35 FM.M 30 MM.2L,2T Y 42,14,33 RDS tuner Pincer SX.303R05 250 N 30 FM.M 30 MM.2L,2T Y 42,14,34 RDS tuner Sansui R2-3500 130 FM.M 30 MM.2L,2T Y 42,14,34 RDS tuner Sherwood RV5030R 30 Y 80 FM.M 30 MM.2L,2T Y 43,14,30 Dolty Pro Logic Sherwood RV5030R 30 Y 80		350		100	FM,	M		-			Y		Dolby Pro Logic, RDS		
Marantz SR-73 599 Y 75 FM.M 30 MM,3L,3T Y 43.17.43 Doity Pro Logic Marantz SR-82 899 Y 75 FM.M 30 MM,3L,2T Y 43.17.43 Doity Pro Logic multi-room NAD 701 259 N 40 FM.M 39 MM,2L,1T Y - Philips FR940 450 Y 100 FM.M 30 MM,2L,2T Y 42.14.29 ROS tuner Pioneer SX-303DS 250 N 50 FM.M 30 MM,2L,2T Y 42.14.29 ROS tuner Pioneer SX-303DS 250 N 30 FM.M 30 MM,2L,2T Y 42.14.35 Doity Pro-Logic Sansuit RZ30 250 N 30 FM.M 30 MM,2L,2T Y 42.14.30 System remote Sansuit RZ300 300 Y 80 FM.ML 30 MM,2L,2T Y 43.14.30 Doity Pro Logic			-				100000						Dolby Pro Logic, RDS		
NAD 701 259 N 25 FM,M 24 MM,21,21 Y - NAD 705 329 N 40 FM,M 39 MM,21,21 Y - Pringer SX-203R0S 450 Y 100 FM,M 30 MM,21,21 Y 42,14,29 RDS tuner Prineer SX-203R0S 250 N 30 FM,M 30 MM,21,21 Y 42,14,34 RDS tuner Prineer SX-203R0S 250 N 30 FM,M 30 MM,21,21 Y 42,14,35 Dolby Pro-Logic Sansul R2:3500 II 370 N 30 FM,M MM,21,21 Y - - Sherwood RV5030R 300 Y 80 FM,M 30 MM,21,21 Y 43,14,30 Dolby Pro Logic Sherwood RV5030R 330 Y 80 FM,ML 30 MM,31,21 Y 43,14,30 Dolby Pro Logic Sony STRD511 280 Y		-	Y	_				and the second second			-		Dolby Pro Logic		
NAD 705 329 N 40 FM,M 39 MM 2L,2T Y - Philips FR940 450 Y 100 FM,ML 30 MM,4L,4T Y 44,14,30 Dotty Pro Logic Pioneer SX-303RDS 200 N 35 FM,M 30 MM,2L,2T Y 42,14,24 RDS tuner Pioneer SX-303RDS 250 N 50 FM,M 30 MM,2L,2T Y 42,14,35 Doiby Pro-Logic Sansui R270 250 N 30 FM,M 30 MM,2L,2T Y - - Sansui R270 250 N 30 FM,M 30 MM,2L,2T Y - - Sansui R2700 250 FM,M 30 MM,2L,2T Y -			Y							_		43,17,43	Dolby Pro Logic, multi-room		
Puneer SX-203RDS 200 N 35 FM,M 30 MM,2L,2T Y 42,14,34 RDS tuner Pioneer SX-303RDS 250 N 50 FM,M 30 MM,2L,2T Y 42,14,34 RDS tuner Pioneer VSX-452 400 Y 50 FM,M 30 MM,2L,2T Y 42,14,35 Dolby Pro-Logic Sansui R2/90 250 N 30 FM,M 30 MM,2L,1T N - Sherwood RX6030R 330 Y 80 FM,M,L - MM,4L,4T Y - - Dolby Pro Logic Sherwood RX6030R 400 Y 100 FM,ML 30 MM,3L,2T Y 43,14,30 Dolby Pro Logic Sony STRD611 230 N 60 FM,ML 30 MM,4L,3T Y 43,14,30 Dolby Pro Logic Technics SA-GX350L 230 N 60 FM,ML 30 MM,4L,3T Y 43,13,31			-									-			
Pinneer SX-303RDS 250 N 50 FM,M 30 MM,2L,2T Y 42,14,33 RDS turer Pioneer VSX-452 400 Y 50 FM,M 30 MM,2L,2T,ZY Y 42,14,35 Dolby Pro-Logic Sansui R2-3500 II 370 N 30 FM,M 30 MM,2L,2T Y - Sherwood RV5030R 300 Y 80 FM,M,L - MM,4L,4T Y - Dolby Pro-Logic Sherwood RV6030R 300 Y 80 FM,M,L - MM,4L,4T Y - Dolby Pro-Logic Sony STRD511 230 Y 60 FM,ML 30 MM,3L,2T Y 43,14.30 Dolby Pro-Logic Sony STRD511 230 N 60 FM,ML 30 MM,3L,2T Y 43,13.30 Dolby Pro-Logic Technics SA-6X300L 230 N 80 FM,ML 30 MM,4L,2T Y 43,16.36 Dolby Pro-Logic Technics		-		-											
Pioneer VSX-452 400 Y 50 FM,M 30 MM,2L,2T, 2V Y 42,14,35 Dolby Pro-Logic Sansui RZ790 250 N 30 FM,M 30 MM,2L,2T Y - Sansui RZ790 11 220 N 30 FM,M - MM,2L,1T N - Sherwood RV5030R 330 Y 80 FM,ML - MM,4L,4T Y - Dolby Pro Logic - Sherwood RV5030R 400 Y 100 FM,ML - MM,4L,4T Y - Dolby Pro Logic - Sherwood RV5030R 400 Y 100 FM,ML - MM,4L,4T Y - Dolby Pro Logic - Sony STRD311 230 Y 60 FM,ML 30 MM,3L,2T Y 43,14,30 Dolby Pro Logic Sony STRD311 230 Y 60 FM,ML 30 MM,3L,2T Y 43,14,30 Dolby Pro Logic Sony STRD311 230 Y 60 FM,ML 30 MM,3L,2T Y 43,14,30 Dolby Pro Logic Technics SA-6X130DL 230 N 60 FM,ML 30 MM,4L,3T Y 43,16,38 Dolby Pro Logic Technics SA-6X50L 450 Y 95 FM,ML 30 MM,4L,2T Y 43,13,31 Non-Dolby Technics SA-6X50L 270 Y 80 FM,ML 30 MM,4L,2T Y 43,13,31 Non-Dolby Technics SA-6X50L 450 Y 100 FM,ML 30 MM,4L,2T Y 43,16,36 Dolby Pro Logic Technics SA-6X50L 450 Y 100 FM,ML 30 MM,4L,1T Y 43,16,36 Dolby Pro Logic Technics SA-6X50L 450 Y 100 FM,ML 30 MM,4L,1T Y 43,16,36 Dolby Pro-Logic Technics SA-6X50L 450 Y 100 FM,ML 30 MM,4L,1T Y - Dolby Pro-Logic Technics SA-6X50L 450 Y 100 FM,ML 30 MM,4L,1T Y - Dolby Pro-Logic Technics SA-6X50L 450 Y 100 FM,ML 30 MM,4L,2T Y - Dolby Pro-Logic Technics SA-6X50L 450 Y 100 FM,ML 30 MM,4L,1T Y - Dolby Pro-Logic Technics SA-6X50L 450 Y 100 FM,ML - MM,3L,1T Y - Dolby Pro-Logic Technics SA-6X50L 450 Y 100 FM,ML - MM,5L,2T Y - Dolby Pro-Logic Technics SA-6X50L 400 N 40 FM,M - MM,8L,1T Y - Dolby Pro-Logic Technics SA-6X50L 400 CD,R,T 10 - Micro, front loading CD Aiwa ICX-60 300 CD,R,T 15 I4,24,26 Micro Aiwa NSX-340 300 CD,R,2T 40 - Mini, inc front surround spkrs Aiwa NSX-430 330 CD,R,2T 40 - Mini, a-CD player Aiwa NSX-430 330 CD,R,2T 40 - Mini, CD Graphics Aiwa NSX-540 400 CD,R,TU 75 I4,24,26 Micro Aiwa ISX-540 400 CD,R,TU 75 - Aiwa NSX-540 400 CD,R,TU 73 03 36,48,35 3 CD player Aiwa NSX-540 400 CD,R,TU 73 03 54,84,35 3 CD player Aiwa NSX-540 400 CD,R,TU 75 14,24,26 Micri, CD, front surround Spkrs Aiwa NSX-540 400 CD,R,TU 75 I4,24,26 Micri, CD, front		-	-	00			00				-				
Sansui R2-3500 II 370 N 30 FM,M 30 MM,2L,1T Y - Sherwood RV5030R 330 Y 80 FM,ML - MM,4L,4T Y - Dolby Pro Logic Sherwood RV6030R 400 Y 80 FM,ML - MM,4L,4T Y - Dolby Pro Logic Sony STRD511 230 Y 50 FM,ML 30 MM,3L,2T Y 43,14,30 Dolby Pro Logic Sony STRD511 230 Y 50 FM,ML 30 MM,3L,2T Y 43,14,30 Dolby Pro Logic Teachics SA-6X300L 230 Y 80 FM,ML 30 MM,4L,3T Y 44,16,38 Dolby Pro Logic Technics SA-6X300L 230 Y 80 FM,ML 30 MM,4L,1T Y 43,14,36 Dolby Pro Logic Technics SA-6X350L 30 Y 80 FM,ML 30 MM,4L,1T Y 43,14,36 Dolby Pro Logic Yamaha RX-360 240 N 40 FM,ML 30 MM,3L,1T Y		400	-	50	FM,I	M		MM,	2L,2T,2			42,14,35	Dolby Pro-Logic		
Sherwood RX5030R 120 N 30 FM,ML - MM,2L,1T N - Dolby Pro Logic Sherwood RV5030R 400 Y 100 FM,ML - MM,4L,4T Y - Dolby Pro Logic Sherwood RV5030R 400 Y 100 FM,ML 30 MM,4L,4T Y - Dolby Pro Logic Sony STRD511 280 Y 50 FM,ML 30 MM,3L,2T Y 43,14,30 Dolby Pro Logic Sony STRD511 300 Y 60 FM,ML 30 MM,3L,2T Y 43,14,30 Dolby Pro Logic Teachar SA-6X130DL 230 Y 60 FM,ML 30 MM,4L,31 Y 44,16,38 Dolby Pro Logic Technics SA-6X30DL 230 Y 80 FM,ML 30 MM,4L,1T Y 43,13,31 Non-Dolby Technics SA-6X530L 300 Y 80 FM,ML 30 MM,3L,1T Y 43,16,36 Dolby Pro Logic Yamaha RX-800 240 N 40 FM,ML 30 MM			-									-			
Sherwood RV6030R 400 Y 100 FM,M,L - MM,4L,4T Y - Sony STRD311 230 Y 60 FM,M,L 30 MM,2L,2T Y 43,14,30 Dolby Pro Logic Sony STRD611 280 Y 50 FM,ML 30 MM,3L,2T Y 43,14,30 Dolby Pro Logic Teachics SA-GX130DL 230 N 60 FM,ML 30 MM,4L,3T Y 44,16,38 Dolby Pro Logic Technics SA-GX30DL 230 N 60 FM,ML 30 MM,2L,2T Y 43,14,30 Dolby Pro Logic Technics SA-GX30DL 230 N 60 FM,ML 30 MM,2L,1T Y 43,13,31 Non-Dolby Technics SA-GX350L 450 Y 100 FM,ML 30 MM,3L,1T Y 43,14,30 Dolby Pro Logic Yamaha RX-360 240 N 40 FM,M MM,3L,1T Y - Dolby Pro Logic Yamaha RX-4070 250 CD,R,T 10 - Micro, full remote Aiwa	Sherwood RX1010	120	-	30	FM,	M	-	MM,	2L,1T		N	-			
Sony STRD311 230 Y 60 FM,M,L 30 MM,2L,2T Y 43,14,30 System remote Sony STRD511 280 Y 50 FM,ML 30 MM,3L,2T Y 43,14,30 Dolby Pro Logic Sony STRD511 300 Y 60 FM,ML 30 MM,3L,2T Y 43,14,30 Dolby Pro Logic Technics SA-GX130DL 230 N 60 FM,ML 30 MM,4L,2T Y 43,13,31 Non-Dolby Technics SA-GX30DL 270 Y 80 FM,ML 30 MM,4L,1T Y 43,16,63 Dolby Pro Logic Technics SA-GX350L 300 Y 80 FM,ML 30 MM,3L,1T Y 43,16,36 Dolby Pro-Logic Yamaha RX-360 240 N 40 FM,ML 30 MM,4L,2T Y - Dolby Pro-Logic Yamaha RX-V470 400 Y 50 FM,M - MM,6L,2T Y - Dolby Pro-Logic <td></td> <td></td> <td>Y</td> <td></td> <td></td> <td>100 million (***</td> <td>-</td> <td></td> <td></td> <td></td> <td></td> <td></td> <td>Dolby Pro Logic</td>			Y			100 million (***	-						Dolby Pro Logic		
Sony STRD611 330 Y 60 FM,ML 30 MM,3L,2T Y 43,14,30 Dolby Pro Logic Teac AG-V3020 450 Y 95 FM,M 30 MM,4L,3T Y 44,16,38 Dolby Pro Logic Technics SA-GX30DL 230 N 60 FM,ML 30 MM,2L,2T Y 43,13,31 Non-Dolby Technics SA-GX30DL 330 Y 80 FM,ML 30 MM,2L,2T Y 43,13,31 Non-Dolby Technics SA-GX550L 450 Y 100 FM,ML 30 MM,4L,1T Y 43,14,36 Dolby Pro Logic Yamaha RX-360 240 N 40 FM,M - MM,6L,2T Y - Dolby Pro Logic Yamaha RX-4070 400 Y 50 FM,M - MM,6L,2T Y - Dolby Pro Logic StystrMs StystrMs StystrMs StystrMs StystrMs StystrMs StystrMs Stystres Stystres Styst			Y				30					43,14,30	System remote		
Teac AG-V3020 450 Y 95 FM.M 30 MM,4L,3T Y 44,16,38 Dolby Pro Logic Technics SA-GX130DL 230 N 60 FM,ML 30 MM,2L,2T Y 43,13,31 Non-Dolby Technics SA-GX350L 330 Y 80 FM,ML 30 MM,2L,2T Y 43,13,31 Non-Dolby Technics SA-GX350L 450 Y 100 FM,ML 30 MM,3L,1T Y 43,16,36 Dolby Pro Logic Yamaha RX:360 240 N 40 FM,M - MM,3L,1T Y 43,16,36 Dolby Pro Logic Yamaha RX:470 400 Y 50 FM,M - MM,6L,2T Y - Dolby Pro Logic Systematic RX:50 250 CD,R,T 10 - Micro, full remote Alwa DX:50 260 CD,R,T 10 - Micro, front loading CD Alwa DX:60 300 CD,R,T 10 - Micro, front loading CD		-	Y												
Technics SA-GX230DL 270 Y 80 FM,M,L 30 MM,2L,2T Y 43,13,31 Non-Dolby Technics SA-GX350L 330 Y 80 FM,M,L 30 MM,4L,1T Y 43,14,36 Dolby Pro Logic Technics SA-GX550L 450 Y 100 FM,M,L 30 MM,3L,1T Y 43,16,36 Dolby Pro-Logic Yamaha RX-V470 400 Y 50 FM,M - MM,6L,2T Y - Dolby Pro-Logic Yamaha RX-V470 400 Y 50 FM,M - MM,6L,2T Y - Dolby Pro-Logic Yamaha RX-V470 400 Y 50 FM,M - MM,6L,2T Y - Dolby Pro-Logic Xamaha RX-V470 400 Y 50 FM,M - Micro, Internete Anau SX-20 300 CD,R,T 10 - Micro, Internete Anau SX-30 300 CD,R,T 10 - Micro, Inte 25watt subwoofer Aiwa NSX-400	Teac AG-V3020	450	-	95	FM.	M	30	MM,	4L,3T		Y	44,16,38			
Technics SA-GX350L 330 Y 80 FM,M,L 30 MM,4L,1T Y 43,14,36 Dolby Pro Logic Technics SA-GX550L 450 Y 100 FM,M,L 30 MM,3L,1T Y 43,14,36 Dolby Pro-Logic Yamaha RX-360 240 N 40 FM,M - MM,3L,1T Y - Dolby Pro-Logic Yamaha RX-V470 400 Y 50 FM,M - MM,6L,2T Y - Dolby Pro-Logic Yamaha RX-V470 400 Y 50 FM,M - MM,6L,2T Y - Dolby Pro-Logic Xyamba RX-V470 400 Y 50 FM,M - MM,6L,2T Y - Dolby Pro-Logic Xyamba RX-V470 250 CD,R,T 10 - Micro, full remote Avaa RX-400 300 CD,R,T 25 - Mini, remote Avaa RX-400 300 CD,R,T 10 - Micro, fort loading CD Avaa RX-400 300 CD,			-							1			Non-Dolby		
Yamaha RX-360 240 N 40 FM,M - MM,3L,1T Y - Dolby Pro Logic Yamaha RX-V470 400 Y 50 FM,M - MM,6L,2T Y - Dolby Pro Logic Model FR,M - MM,6L,2T Y - Dolby Pro Logic Model FR,M - MM,6L,2T Y - Dolby Pro Logic Size Special Special Special Special StysicAr/S Ama LCX-50 250 CD,R,T 10 - Micro, full remote Aiwa LX-65 300 CD,R,T 10 - Micro, inc 25watt subwoofer Aiwa NX-400 300 CD,R,T 15 14,24,26 Micro, inc 25watt subwoofer Aiwa NX-430 300 CD,R,T 15 14,24,26 Micro Mini, inc front surround spkrs Aiwa NX-430 300 CD,R,T 25 - Mini, inc front surround spkrs Aiwa NX-430 300 CD,R,T 25 <td></td> <td></td> <td>Y</td> <td>80</td> <td>FM,</td> <td></td> <td>30</td> <td></td> <td></td> <td></td> <td>Y</td> <td>43,14,36</td> <td>Dolby Pro Logic</td>			Y	80	FM,		30				Y	43,14,36	Dolby Pro Logic		
Yamaha RX-V470 400 Y 50 FM,M - MM,6L,2T Y - Dolby Pro Logic Model Size Size Size Special SV31LMLS Atwa LCX-50 250 CD,R,T 10 - Micro, full remote Atwa LCX-50 260 CD,R,T 10 - Micro, full remote Atwa LCX-60 300 CD,R,T 25 - Micro, front loading CD Atwa LCX-65 300 CD,R,T 10 - Micro, front loading CD Atwa LX-650 300 CD,R,T 10 - Micro, inc 25watt subwoofer Atwa NSX-400 300 CD,R,T 15 14,24,26 Micro Atwa NSX-430 330 CD,R,T 15 14,24,26 Micro Atwa NSX-520 350 CD,R,T 25 - Mini, in cf ront surround spkrs Atwa NSX-520 350 CD,R,T 15 14,24,26 Micro Atwa NSX-520 350 CD,R,T 25		_	Y				30					43,16,36	Dolby Pro-Logic		
SYSTEMS Aiwa LCX-50 250 CD,R,T 10 - Micro, full remote Aiwa NSX-270 280 CD,R,T 20 - Mini, remote Aiwa LXX-60 300 CD,R,T 25 - Micro, front loading CD Aiwa LXX-65 300 CD,R,T 10 - Micro, front loading CD Aiwa LXX-65 300 CD,R,T 10 - Micro, inc 25watt subwooler Aiwa LXX-65 300 CD,R,T 10 - Micro, inc 25watt subwooler Aiwa NXX-400 300 CD,R,T 25 - Mini, single box, 3-CD player Aiwa NXX-340 300 CD,R,T 15 14,24,26 Micro Aiwa NXX-520 300 CD,R,T 40 - Mini, 3-CD player Aiwa NXX-520 350 CD,R,T 25 - Mini, CD Graphics Aiwa NXX-506 350 CD,R,T 25 - Mini, CD Graphics Aiwa LCX-70M 370 CD,R,T 30 - Micro,		-	Y				-					-	Dolby Pro Logic		
Aiwa LCX-50 250 CD,R,T 10 - Micro, full remote Aiwa LCX-60 300 CD,R,ZT 20 - Mini, remote Aiwa LCX-60 300 CD,R,T 10 - Micro, funl loading CD Aiwa LCX-60 300 CD,R,T 10 - Micro, for 1 loading CD Aiwa LCX-65 300 CD,R,T 10 - Micro, finc 25watt subwoofer Aiwa NSX-400 300 CD,R,T 15 14,24,26 Micro Aiwa NSX-430 300 CD,R,T 15 14,24,26 Micro Aiwa NSX-430 330 CD,R,T 40 - Mini, inc front surround spkrs Aiwa NSX-450G 350 CD,R,T 25 - Mini, CD Graphics Aiwa NSX-450G 350 CD,R,T 10 14,24,26 Micro, with 25watt subwoofer Aiwa NSX-450G 350 CD,R,T 25 - Mini, CD Graphics Aiwa NSX-450G 350 CD,R,T 20 - Mini, CD Jayer		Price	Source			Power		Size		Sp	eci	al			
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Aiwa LCX-65 300 CD,R,T 10 - Micro, inc 25watt subwoofer Aiwa NSX-400 300 CD,R 25 - Mini, single box, 3-CD player Aiwa NSX-340 300 CD,R,2T 25 - Mini, 3-CD player Aiwa NSX-340 300 CD,R,2T 25 - Mini, 3-CD player Aiwa LCX-7 300 CD,R,2T 14,24,26 Micro Micro Aiwa NSX-430 330 CD,R,2T 40 - Mini, inc front surround spkrs Aiwa NSX-520 350 CD,R,T 25 - Mini, CD Graphics Aiwa NSX-450G 350 CD,R,T 14,24,26 Micro, with 25watt subwoofer Aiwa NSX-450G 350 CD,R,T 10 14,24,26 Micro, 7-disc CD player Aiwa LCX-70M 370 CD,R,T 30 - Micro, 7-disc CD player Aiwa LCX-70M 370 CD,R,Tu,2T 20 - Mini, front surround spkrs Aiwa SX-540 400 CD,R,2T 55 - <	Aiwa NSX-270	280	C),R,2		20				Mi	ni, I	remote			
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M90* M100 MISS 760i., 760iS, 7	III III III III III III IIII IIII IIII IIII		R		· · · · · · · · · · · · · · · · · · ·											149 189 349 129 249 249 249 249 249 249 249 249 249 2	 3.90 /ul>
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SPEAKERS WORTH

£150 OR OVER

LOUDSPEAKERS

HI-FI CHOICE BUYER'S GUIDE 121

Key to systems Price - typical retail, to nearest pound. Sources - CD - compact disc, R - radio tuner, Tu - tuntable, T - cassette tape, V - video signal routing (composite and/or S-Video). Power - output power in watts, per channel, RMS.

Size - main unit dimensions - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.



Key to tuners Price - typical retail, to nearest pound. Bands - FM - VHF, stereo and hi-fi capable, M - Medium wave, low quality, 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 pro-vides station IDs and sometimes other data on the FM waveband. Size - width x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.

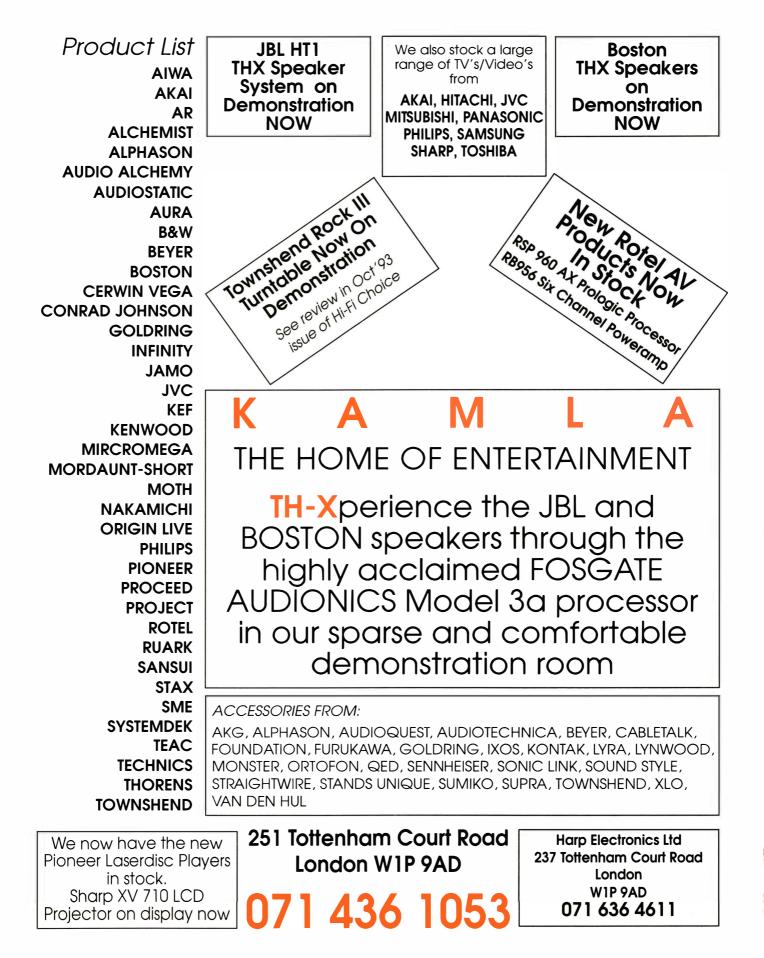
		No. of Concession, Name			
1	Price	Source	Power		
Model SYSTEMS	ö	ö	Pr	Size	Special
Aiwa NSX-D939	750	CD,R,2T	50	-	Dolby Pro Logic, incl speakers
Aiwa Z-D9100M	900	CD,R,Tu,2T	75	36,63,35	Midi, Pro Logic inc speakers
Akai MX92	279	CD,R,2T	25	26,38,24	
Akai MX92/T	329	CD,R,P,2T	25	27,46,31	As MX92, with mini turntable
Akai MX115	399	CD.R,2T	35	27,39,26	Graphic equaliser
Akai RX590	449	CD,R,2T,P	38	27,31,33	3x CD player, Dolby B
Akai MX115T	449	CD,R,P,2T	35	27,48,31	As MX115, with mini turntable
Akai RX590T	499	CD,R,2T,P	38	27,40,33	As RX590, with mini turntable
Akai RX690	549	CD,R,2T	50	27,40,33	3x CD player, Dolby B&C
Akai RX690T	599	CD,R,2T,P	50	27,49,33	As RX690 with mini turntable
Akai RX890	799	CD,R,2T	60	27,42,33	Virtual Room Simulator, RDS
Akai MX950	799	CD,R,2T	65	27,42,34	Triple CD, separates
Akai RX890T	849	CD,R,2T,P	60	27,51,33	As RX690, with mini turntable
Akai RX890 Compo	999	CD,R,2T,P	60	64,78,35	RX890 with stand & AP A950
Akai MX950 Compo	999	CD,R,P,2T	65	64,78,36	As MX950, with speaker stands
Amstrad MC500	100	CD,R,T	3	16,22,22	FM,MW 20 presets, bass boost
Amstrad Micro 1000	150	CD,R,T	5	15,20,26	15 presets, FM, MW, LW
Amstrad Micro 1500	170	CD,R,T	5	15,20,26	20 presets, FM,MW,LW
Amstrad CD3-500	200	CD,R,2T	5	28,34,30	Three disc CD player, FM, MW
Amstrad Micro 2000	230	CD,R,T	5	17,28,23	20 presets, FM, MW, LW
Amstrad Mini 3000	250	CD,R,2T	8	26,32,49	RDS tuner, mic mixing
Arcam Alpha 5	1200	CD,R	40	43,23,30	Based on Arcam separates
Arcam Alpha 6	1300	CD,R	50	43,23,30	Including Alpha 6 R/C amp
Arcam Delta	2810	CD,R,T	75	43,37,34	Fully remote controllable
B&O Beosystem 7000	245	CD,R,Tu,T	100	42,8,33	Components, speakers extra
B&O BeoSound Century	995	CD,R,T	101-101-00	75,37,17	Wall mounted active speakers
B&O Beocenter Overture	1100	CD,R,T	-	32,36,16	Audiomaster, replaces 2500
B&O Beocenter 9300	1500	CD,R,T	80	76,11,34	1
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 MS2600	499	CD,R,2T	30	27,39,30	Karaoke support
Goodmans System 700	600	CD,R,2T	50	-	
Grundig MC10	300	CD,R,T	25	18,36,29	'Super 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	750	CD,R,2T	50	44,45,30	
Grundig Fine Arts S3	770	CD,R,2T	50	44,37,30	Separates system
Grundig Fine Arts S2	890	CD,R,2T	80	44,45,30	Separates system
Grundig Fine Arts S4	1130	CD.R,2T	. 120	44,45,30	Separates system
Grundig Fine Arts S5	1300	CD,R,2T	120	44,41,30	Separates system
Hitachi AX10	329	CD,R.2T	20	23,29,28	Inc graphic equaliser
Hitachi AX12	350	CD,R,2T	20	23,34,32	Graphic equaliser
Hitachi AXC10	379	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		30	36,50,34	Live Surround
JVC Adagio S30	430		32	25,27,35	Live surround, Karaoke
JVC Adagio C33		R,CD,2T,V	30	25,33,34	Live surround. 7CD disc system
JVC Midi-W58CD	500		50	36,48,25	Bass compensator
JVC Adagio S50R	500	R,CD,2T	40	25,36,35	Live surround, RDS
JVC Adagio C55	600	R,CD,2T,V	36	24,36,34	Advanced 7CD disc system
JVC Adagio S60R	600	R,CD,2T	45	Construction of the second second second second second second second second second second second second second	Panoramic surround, RDS
JVC Midi-W78CD	750	R,CD,2T	45 60	28,36,35 36,57,29	Two channel surround
JVC Adagio G7	800	R,CD,2T	50	28,43,28	Panoramic surround
JVC Adagio G7 JVC Adagio G9	1000	R,CD,2T,V R,CD,2T,V		28,43,28	Panoramic surround Panoramic surround
Kenwood UD-302	400	CD,R,2T	55 33	28,43,28	3-disc carousel
Kenwood UD-302	500		55	27,30,31	Presence modes
Kenwood UD-502 Kenwood M-28MG	600	CD,R,T,2T CD,R,T,2T	30	36,56,38	Five disc CD carousel
Kenwood W-28MG Kenwood UD-552	650		30		7-CD Bank system
Kenwood UD-552 Kenwood M-58M	850	CD,R,2T CD,R,Tu,2T	60	27,41,31	Dolby Pro Logic
Kenwood M-58M Kenwood HD-600	900		40	36,62,38 27,40,35	'Audiophile' mini
Kenwood UD-952	1000	CD,R,Tu,T	-		Dolby Pro Logic
Kenwood UD-952 Kenwood HD-1000	1000	CD,R,Tu,2T	70 40	27,41,31 27,40,35	
Kenwood M-97G		CD,R,T			MD & equaliser options Dolby Pro Logic
	1250	CD,R,V,Tu,2T	85 85	36,64,38	Dolby Pro Logic Multi-CD
Kenwood M-97MG	1300	CD,R,V,Tu,2T		36,64,38	
Marantz 1010	900	CD,R.2T	45	42,77,31	System Link Operation Motorised Front Panel
Marantz 1020	1495	CD,R,2T	45	42,77,31	
Nakamichi S'space 7		CD,R	40 70	-	Multi-CD, aux & tape input
Onkyo L-909 Papasonis SC DH20	1200	MM,3L,2T	-		Ciomponent system, 40hm 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	-	Etom wide including encolusion
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	51 JF 00
Philips AS640CD	429	CD,R,2T	30	36,38,29	Five disc CD
Philips FW91	499	CD,R,DCC	60	26,35,26	DCC mini
Philips FS380	499	CD,R,DCC	100	44,50.30	DCC midi
Philips FW370	900	CD,R,DCC	75	36,50,35	DCC midi
Discout NLOC	299	CD,R,2T	20	-	Double cassette, three-disc CD
Pioneer N-25	1				Upo tough Karaoka amart timor
Pioneer N-50W	349	CD,R.2T	50	-	One touch Karaoke, smart timer
	349 399 399	CD,R,2T CD,R,2T,Tu CD,R,2T	50 50 70		Mic mixing, five band equalise Double auto-reverse cassette,

Model	Price	Source	Power			Special
Nodel Systems	e	CD	Ä	SI	ze	Special
Pioneer N-70W/M	449	CD,R,2T	70	-		Multi-play version of N-70W
Pioneer N-100W	499	CD,R,2T	100	-	The second	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	-	0.202	Multi-play version of N-100W
Pioneer J-400M	649	CD,R,2T,Tu	50	-	1.00	Six-disc multiplay, Dolby Surr
Pioneer Impresso-3	749	CD,R,T	35	-	A start	Separate components, CD with S
Pioneer J-500	779	CD,R,2T,Tu	65	-	12 F	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	-	2 H	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		5,33,29	Midi, remote control
Samsung MAX335	230	CD,R,2T	10		3,30,30	Mini, remote control
Samsung SCM8100	300	CD,R,Tu,2T	20		5,37,26	Midi, remote control
Samsung MAX370	300	CD,R,2T	20		5,32,34	Mini, remote control
Samsung SCM8300	329	CD,R,Tu,2T	20		5,37,30	Midi, equaliser, 5 CD carousel
Samsung SCM9100	430	CD,R,Tu,2T	30		6,47,29	Midi, remote control
Sansui MS6901	420	CD,R,2T	50	18	3,26,34	
Sanyo SYS 220	300	CD,R,2T	15	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	6,36,37	
Sanyo MS1	300	CD,R,T	25		2,21,22	
Sanyo DC D10	300	CD,R,2T	15	COLUMN COLUMN	7,36,32	
Sanyo DC-D15	350	CD,R,2T	15	27	7,36,32	10 disc CD player
Sanyo DC-D40	400	CD,R,2T	30	27	7,36,32	10 disc CD player
Sanyo SYS915	430	CD,R,2T	30	36	6,43,36	Four-disc CD player
Sharp Mini C2400	230	CD,R,2T	10		,32,31	Remote 3 disc CD changer
Sharp System-S360E Mk	2 230	CD,R,2T	10		7,32,33	Remote control
Sharp Midi CDR160E	270	CD,R,2T	10		6,40,38	X-bass boost feature
Sharp System-S370E Mk	2 270	CD,R,2T	25		7,32,33	Five band equaliser
Sharp System CD170E	280	CD,R,Tu,2T	10	COLUMN COLUMN	6,40,36	Remote control, auto-reverse
Sharp Mini S3460	300	CD,R,2T	30		3,32,30	3 mode programmed equaliser
Sharp Midi CDR260	300	CD,R,2T	25		6,40,38	3 mode programmed equaliser
Sharp System-Q8E	330	CD,R,T	12		5,19,26	Ultra compact
Sharp Mini C4450	350	CD,R,2T	20		3,32,30	3 disc CD changer
				CONTRACTOR OF CONTRACTOR		S disc CD changer
Sharp Micro XL12E	399	CD,R,1T	50	and the second second	3,23,31	
Sharp Mini S6470	399	CD,R,2T	100		3,32,30	Demote devide core deals
Sony MHC 450	300	CD,T,Tu,2T	20	20	2,29,27	Remote, double cass deck
Sony MHC 590	330	CD,T,Tu,2T	-	-		Auto reverse
Sony Compact 190	330	CD,R,Tu,2T	9		5,48,34	
Sony MHC 650	380	CD,T,Tu,3T	35		2,28,26	Full remote
Sony Compact 195	380	CD,R.Tu,2T	9		5,49,41	
Sony Compact 290	400	CD,R,Tu,2T	30		5,48,35	
Sony Compact 295	450	CD,R,Tu,2T	30		5,49,41	Full remote
Sony MHC C50CD	500	CD,T,Tu,3T	30		2,33,32	Five-disc CD
Sony MHC 2900	500	CD,T,Tu,3T	40	22	2,28,26	Electronic EQ
Sony Compact 490	500	CD,R,Tu,2T	40	35	5,59,36	Five-disc CD
Sony MHC C70CD	600	CD,T,Tu,3T	40		2,39,31	Five-disc CD
Sony Compact Plus 590	600	CD,R,Tu,2T	60	43	3,48,39	Five-disc CD, electronic EQ
Sony Compact Plus 695A	800	CD,T,Tu,2T	60	-		Full size separates, Dolby P-L
Sony MHC4900	800	CD,T,Tu,3T	60	22	2,41,28	
Sony MHC 5900AV	1000	CD,T,Tu,3T	60	22	2,41,28	UK sound, Dolby Pro Logic
Sony Compact Plus 795A	1000	CD,R,Tu,2T	60	4	3,48,39	Dolby Pro Logic, Dolby S
Sony Compact Plus 995A	1500	CD,R,Tu,2T	60	4	3,47,42	Dolby Pro Logic, LaserDisc
Technics SC-CH404	500	CD,R,Tu,2T	35		7,42,34	Mini, including speakers
Technics SC-CH505	600	CD,R,2T	50		7,42,34	Mini Karaoke, including speake
Technics SC-CH575	650	CD,R,2T	50		7,42,34	Mini, multi-changer
Technics CD-X120	700	CD,R,2T	40		6,41,32	Midi, including speakers
Technics SC-CH750	800	CD,R,2T	50		7,42,34	Mini, DSP, including speakers
Technics CD-X320	800	CD,R,Tu,2T	50		6,41,32	Midi, including speakers
Technics CD-X520	900	CD,R,Tu,2T	60		5,41,32 5,41,32	Midi, including speakers, basi
Technics CD-X520 Technics SC-CH9090	1000	DCC,CD,R	60		7,42,34	DCC equipped mini system
						Pro Logic, soundfield speakers
Technics SC-CH950	1000	CD,R,2T	60		7,42,34	
Yamaha CC70	600	CD,R,2T	50	20	8,33,34	YST active bass
		Sec. 2				
	P	Presets Bands		-		
Model	Price	resets Bands		RDS	Size	Special
TUNERS						
Aiwa XT-003	120	FM,M,L	30	N	-	l
Aiwa XT-950	150		24	N	-	
Arcam Alpha 5	220	FM	16	N	43,8,27	Signal strength meter
Arcam Delta 280	350	FM	20	N	43,7,28	Remote control, IF switching
Audiolab 8000T	750	FM,M,L	39	N	45,8,36	Switchable IF, muting, mono
Aura TU80	350	FM,MW	30	N	43,6,27	Chrome finish + £50
AVI S2000MT	599	FM	16	Ν	31,25,9	R/C via system handset
Day Sequerra FM Ref	5457	FM	-	-	-	
Day-Seq S B'dcast Mon	14640	FM	-	-	-	İ.
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	Y	44,8,29	Variable IF bandwidth
	90	FM,M,L	36	r N	14,0,29	
Goodmans GST650	-				36 11 20	
	100	FM,M,L	36	N	36,11,30	
Goodmans Delta 700		ENANAL	50			
Grundig T1	130	FM,M,L	59	N	44,9,30	User station name, gain switch
		FM,M,L FM,M,L	59 59	N Y	44,9,30 36,8,30	User station name, gain switch RDS (PS, CT, RT, PTY)

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A large selection of PAL/NTSC Laserdiscs available now



Key to tuners Price - typical retail, to nearest pound. Bands - FM - VHF, stereo and hi-fi capable, M - Medium wave, low quality, mono, I. - Long Wave, low quality, mono, N. - Nicam digital TV stereo sound. Presets - total num ber of presets on all bands.

RDS - Radio Data System, which pro-vides station IDs and sometimes other data on the FM waveband. Size - wid th x height x depth in cm.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Direc tory for full test results.

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Key to turntables. Price - typical retail, to nearest 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.

HI-FI CHOICE BUYER'S GUIDE 123 Size - wid th x height x depth in cm. Special - Cartrid ge and/or arm includ-ed et c.

Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Direc tory for full test results.

Model	Price	Type	Speeds	Size	Special
TURNTABLES	æ	e	0	Size	Special
Kenwood KD-492F	100	А	33/45	44,10,39	Includes cartridge
Kuzma Stabi/PS	1200	M	33/45	51, 18, 4	Belt driven, external PSU
Kuzma Stabi Ref/PS Linn Basik	3000 349	M	33/45 33/45	- 45,14,36	Two motor, belt driven 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	М	33/45	45,14,36	Outboard high grade PSU
Manticore Madrigal	570	М	33/45	46,36,12	Turntable
Manticore Mantra	890 3800	M	33/45 33/45	46,36,12 57,46,18	Turntable Special order only
Manticore Magister Michell Mycro	3800	M	33/45	46,14,34	Special order only
Michell Mycro/arm	539	M	33/45	46,14,34	Includes Rega RB300 arm
Michell Gyrodek	765	М	33/45	53,19,41	Optional outboard PSU
Michell Gyrodek/arm	907	M	33/45	53,19,41	Includes Rega RB300 arm
Moth Alamo	175	M	33/45	-	Comes with RB250 arm
Moth Turntable Moth Kanoot Mk I Arm	199 249	M	33/45 33/45	-	Split-plinth design Inc Rega RB250 arm
Moth Kanoot Mk III Arm	299	M	33/45	-	Inc Rega RB300 arm
NAD 5120	110	S	33/45		Includes arm
N'ham Spacedeck	600	М	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	33/45 33/45	-	75lb alloy or graphite platter
N'ham Mentor N'ham Mentor Ref	4800	M	33/45	-	150lb platter, graphite top
Origin Live Oasis-S	899	M	33	-	Suspended turntable
Pink Triangle Export GTi	890	M	33/45	46,15,37	Suspended turntable, acrylic p
Pink Triangle Anniv	1695	М	33/45	45,15,37	Two box reference deck
Pink Triangle Anniv/PSU	2050	М	33/45	45,15,37	Battery PSU version of above
Pioneer PL-225	120	S	33/45	42,10, 36	Belt drive, fitted cartridge
Pioneer PL-335 Pro-ject 0.5	150 145	A S	33/45 33/45	42,10,36	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	М	33/45	46, 12, 3	With Ortofon MC1 cartridge
Pro-ject 6	379	M	33/45	46, 17, 3	Suspended turntable
Pro-ject 6/Ortofon	435	M	33/45	46, 17, 3	As above, with Ortofon MC15
Pro-ject 6/Sumiko Rega Planar 78	699 198	M	33/45 78	46,17,3 45,13,37	With Sumiko arm As Rega Planar 2, 78 only
Rega Planar 2	198	M	33/45	45,13,37	Includes RB250 arm
Rega Planar 3	260	М	33/45	45,13,37	Includes RB300 arm
Rivelin Audio Eclipse	1595	М	33/45	45,13,38	Motor unit
Roksan Radius	495	M	33/45	45,12,35	Motor unit
Roksan Radius/Tabriz	695	M	33/45	45,12,36	As above, with Roksan arm
Roksan TMS Sherwood PS1870	2500 70	M	33/45 33/45	45,12,35	Reference motor unit Budget turntable with arm
SME Model 20	2683	M	33/45/78	42,16,32	Precision turntable
SME Model 20A	3976	M	33/45/78	42,15,32	As above, with SME Series V ar
SME Model 30	10166	М	/78	45,22,35	Flagship turntable
SME Model 30A	11460	М	33/45/78	45,22,35	As above, with SME Series V ar
Sony PSLX150H	90	S	33/45	43,10,36	Player, with MM cartridge
Sony PSLX431B	150 136	A	33/45 33/45	43,11,36	Player, auto rec size select Semi-suspended deck
Systemdek I/920 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	М	33/45	-	As above with separate PSU
Technics SL-BD20	140	S	33/45	43,10,38	Belt drive, includes T4P cartr
Technics SL-BD22	160	S	33/45	43,10,38	Belt drive, includes T4P cartr
Technics SL-1210Mkli Technics SL-1200Mkli	430 430	M	33/45 33/45	46,17,36	Quartz DD, no cartridge Quartz DD, includes T4P cartri
Technics SL-1200MkII Thorens TD-180/AT91	180	S N	33/45	43,10,38	Quartz DD, includes 14P cartri Belt drive, plays 78s
Thorens TD180/S500	200	P	3/45/78	-	Belt drive, plays 78s
Thorens TD-280 IV/UK	200	S	33/45/78		Electronic belt drive, AT95E
Thorens TD-166 VI/UK	200	М	33/45	-	Blank armboard, cut to shape,
Thorens TD-166 VI/UK	270	M	33/45	-	Inc TP50 manual arm, AT95E
Thorens TD-166 VI/UK Thorens TD-2001	300 550	M	33/45 33/45	-	With Rega RB250 arm, no cart Includes Thorens TP50 arm, no
Thorens TD-2001 Thorens TD-3001BC	630	M	33/45	-	No arm, various armboards avai
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	М	33/45	4.000000	Headshell end arm damping
Voyd The	1570	М	33/45	51,16,42	Original three-motor model
Voyd 0.5	3368	M	33/45	51,16,42	Upgraded standard Voyd
Voyd Reference	6500	M	33/45 33/45	51,16,48	Turntable, polycarbonate platt
Well T Record Player Well Tempered Classic	1800 2800	M	33/45	45,18,36 48,19,39	The original Well Tempered
Well Tempered Super	3500	M	33/45	48,19,39	Classic with carbon arm
Well Tempered Reference	-	M	33/45	49,19,39	'Fountainhead' base/carbon arm
	1550	М	33/45		High-tech turntable

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Model	Price	Bands	Presets	RDS	Size	Special
TUNERS		0	0	0/	JIZE	Shecial
Grundig T2	170	FM,M,L	59	Y	44,9,30	RDS (PS, RT)
Grundig T4	210	FM,M	59	Y	44,9,30	RDS (PS, CT, RT, PTY)
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-1060L	120	FM,M,L	30	N	44,8,26	
Kenwood KT-2060L	140	FM,M,L	30	N	44,8,26	Built-in timer, RDS
Kenwood KT-3050L	170	FM,M,L	39	Y	44,10,28	IF selector, RDS
Kenwood KT-6050	300	FM,M	39	Y	44,10,33	IF switch, two antennae, RDS
Linn Kremlin	1995	FM	80	N	32,8,33	Dual aerial capability
Magnum Dynalab FT11	550	FM	- I	N	-10	Analogue, black finish
Magnum Dynalab FT101	825	FM	-	N	-	Analogue, black finish
Magnum FT101 Etude	1250	FM		N	-	Analogue, black finish
Marantz ST-53	170	FM,M,L	59	N	42,9,30	D-bus
Marantz ST-63	249	FM,M,L	59	Y	42,9,30	D-bus
Marantz ST-72L	300	FM,M,L	59	Y	42,10,34	D-bus, IF switch, local switch
McIntosh MR7083	2095	FM,M	16	N	-	Interface to McIntosh remote c
Meridian 504	595	FM	30	N	33,9,34	System handset
Meridian 604	1350	FM	30	N	-	
Michi RHT-10	895	FM	16	N	47,8,34	Remote control
Mission Cyrus FM7	400	FM	29	N	22,8,36	Remote control bus
Musical Fidelity E500	499	FM	20	N	44,12,35	AGC/IF switch
Musical Fidelity FT	899	FM	20	N	49,12,33	Remote control, bandwidth limi
Naim NAT03	499	FM	-	N	21,16,30	
Naim NAT02	910	FM	the formation	N	21,16,30	
Naim NAT01	1453	FM	-	N	21,16,30	
Onix BWD1	420	FM	-	N	75,23,37	In-house front end
Onkyo T-401	160	FM,MW	40	N	46,8,31	
Onkyo T430RDS	190	FM/MW	30	Y	46,9,30	
Onkyo T-409	230	FM,MW	30	N	28,8,30	Mini component
Onkyo T-450RDS	260	FM,MW	30	Y	46,9,31	
Onkyo T-411RDS	280	FM,MW	30	Y	28,8,30	Mini component
Onkyo R-811RDS	420	FM,MW	30	Y	28,12,33	Mini component, incl timer
Philips FT930	160	FM,M,L	40	Y	44,11,30	
Pioneer F-203RDS	130	FM,M,L	30	Y	42,8,29	RDS at very budget price
Pioneer F-303RDS	180	FM,M	40	Y	42,8,29	RDS with FON
Pioneer F-502RDS	250	FM,M	40	Y	42,9,34	2 ariel inputs
Quad FM4	434	FM	7	N	33,7,21	5 N 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	FM	16	N	44,8,29	Remote control
Sansui TU-X317	170	FM,M	20	-	-	
Sansui TU-X519	220	FM,M	30	-	-	
Sherwood TD1120	90	FM,M	24	N	-	
Sherwood TX1010C	100	FM,M	30	N	-	
Sherwood TX3010C	120	FM,M	30	N		Ctation popular
Sony STS211LB	130	FM,M,L	30	N	43,9,30	Station naming
Sony STS311LB		FM,M,L	30	Y	43,9,30	RDS EON, 'Autobetical' select
Sony STS505ES	250	FM,M,L	30	Y	43,9,35	UK optimised sound
Teac T-X4030	120	FM,M	20	N	44,9,28	
Technics ST-6T350L Technics ST-GT550L	140	FM,M,L	30	N	43,7,30	Remote control capable
	190	FM,M,L	39	N	43,7,31	
Technics ST-GT650L	230	FM,M,L	39	Y	43,10,31	Class AA, remote control ready
Yamaha TX-350L Yamaha TX-470	130	FM,M,L	40	N	N	
randid in-470	160	FM,M	40	N	N	1
	7		Spe			

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Model	Price	Туре	Speeds	Size	Special
TURNTABLES					
Akai AP A950	179	M	33/45	44,12,35	Inc cartridge
Alphason Sonata	835	М	33	-	Motor unit, suspended
Alphason Sonata/Atlas	1235	М	33/45	14 Sec. 19	Motor unit inc PSU
Alphason Symphony	1860	М	33/45	-	Motor unit & PSU
Ariston Pro-1200	160	М	33/45	-	Semi-pro disco deck
Audiomeca Romance	1675	M	33/45		With Romeo unipivot arm
Audiomeca J1	2500	M	33/45	50, 40, 2	Top of the range model
Audiomeca J1/SL5	4250	M	33/45	50, 40, 2	With parallel tracking arm
B&O 7000	505	Auto	33/45	42,8,33	Inc MMC2 cartridge, RIAA pream
Basis Ovation	4950	М	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	М	33/45	58,42,19	Includes suction platter
DNM Rota 1	2850	М	33/45	59,14,37	Includes arm and cartridge
DNM Rota 2	4000	М	33/45	59,14,37	Includes arm and cartridge
Dual CS3700/3701	85	S	33/45	36,10,36	Midi-sized turntable
Dual CS435	130	F	33/45	44,12,36	Turntable includes cartridge
Dual CS503-2	170	S	33/45	44,13,37	Turntable includes cartridge
Dual 505-4 UK	200	S	33/45	44,15,37	Turntable inc cartridge
Dual CS750-1	350	S	33/45/78	44,14,38	Turntable includes cartridge
Dual Golden II	500	S	33/45/78	44,14,38	Piano finish CS750-1
Genexxa Lab-710	60	M	33/45	- Sump Source	Includes MM cartridge
Genexxa Lab-810	70	S	33/45	- 0.000	Includes MM cartridge
Goodmans Delta 700	55	S	33/45	36 90 37	Part of Delta system

istings marked in i	cu (as 5110	WILL DEID	are cover	cu in uic	Hi-Fi Choice Directory.
ystemdek I/920	136	М	33/45	-	Semi-suspended deck

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 Key to cartridges.
 Fit

 Price - typical retail, to nearest
 T for

 pound.
 Weig

 Type - MM - moving magnet (output
 Prod

 coil (output typically on MV/cm/sec).
 Prod

 Output - in mV/cm/sec
 The i

 Int. stylus - Y for removable/replaceable styli and N for fixed styli.
 Fit

Fit - N for normal half inch mountings, T for T 4P plug in types. Weight - in grams. Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.



Key to cartridges. Price - typical retail, to nearest pound. Type - MM - moving magnet (output typically smV/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 for full test results.

	Price	Туре	Output	Int. stylus	Fit	Weight	Special
ARTRIDGES rcam C77	30	MM	4mV	Y	N		Conical stylus
Arcam C77MG	40	MM	4mV	Y	N		As C77 with metal body
rcam E77	50	MM	4mV	Y	N	-	Elliptical stylus
rcam E77MG	60	MM	4mV	Y	N	-	As E77, with metal body
rcam P77	63	MM	4mV	Y	Ν		'Profiled' stylus
rcam P77MG	73	MM	4mV	Y	N	-	As P77, with metal body
udio Note lo IIV	1395	MC	-	N	N	•	Silver wired
udio Note lo Ltd V	2950	MC	-	N	N	-	Needs PSU
udio Technica AT-91	13	MM		Y	N	-	
udio Technica AT-95E	19	MM	1	Y	N	-	
udio Technica AT-101EF	20	MM	•	Y Y	N N	-	
udio Technica AT-110E udio Technica AT-420E	24 40	MM MM		Y	N	-	
udio Technica AT-420E	62	MM	-	Y	N	-	
udio Technica AT-450L	104	MC	-	N	N		
udio Technica AT-005	146	MC	-	N	N	Men 2 Car	
udio Technica AT-0C30	619	MC		N	N	10000	Nude micro linear stylus
udio Technica ART-1	944	MC	-	N	N	-	
udioquest MC5	250	MC	1.4mV	N	N		High output MC, line contact
udioquest 404il	500	MC	0.5mV	N	N	-	Boron cantilever
udioquest B200L	800	MC	0.5mV	N	N	100-00	Boron tube cantilever
udioquest 7000NSX	1295	MC	0.3mV	N	N		Boron tube cantilever
&0 MMC4	1	-		-	-	-	MM, elliptical diamond
&0 MMC2	1	-		-	-	and the fi	MM, Contact Line stylus
&0 MMC1	1	-	-		-	-	MM, Contack Line stylus
enz-Micro The Glider	600	MC	1mV	N	N	-	Semi-nude design
enz-Micro H200	700	MC	2mV	N	N	-	
enz-Micro M090	700	MC	0.9mV	N	N	-	
enz-Micro L040	700	MC	0.4mV	N	N	-	
enz-Micro Wood Ref	1100	MC	0.3mV	N	N	-	Bruyere housing, boron
enz-Micro Ruby Ref	1400	MC	0.3mV	N	N	-	Bruyere housing boron
enon DL110	70	MC		N	N		Elliptical stylus
enon DL160	90	MC	-	N	N	-	
enon DL103	100	MC		N	N		Fillester Let due
enon DL304	200	MC	-	N Y	N	-	Elliptical stylus
lynavector 50X	159	MC	2	Y N	N N	-	High output, exchange scheme
lynavector 10X	189	MC MC		N	N		High output, exchange scheme
lynavector 23RS	375 450	MC	0.15	N	N	-	Jewel cantilever, exchange Jewel cantilever, exchange
lynavector 17D2 lynavector XX-1L	450 998	MC	2	N	N		High output, exchange scheme
Nynavector XX-1	998	MC	2	N	N		High output, exchange scheme
lanz GMC-10LX	69	MC	0.3	Y	N	5	high output, exchange scheme
ilanz GMC 20E	99	MC	0.5	Y	N	6	
oldring Elan P	17	MM	5.0mV	Y	T	6	T4P version of Elan
ioldring Elan	17	MM	5.0mV	Y	N	4	Rigid body
Goldring Elektra	25	MM	5.0mV	Y	N	4	Elliptical stylus
oldring 1006	50	MM	6.5mV	Y	N	6	Elliptical stylus
oldring 1012GX	65	MM	6.5mV	Y	N	6	Gyger II stylus
Goldring 1022GX	85	MM	6.5mV	Y	N	6	Gyger I stylus
oldring Eroica LX	100	MC	0.5mV	N	N	6	As Eroica, low output
oldring Eroica	100	MC	2.5	N	N	6	Gyger II stylus
Goldring 1042	105	MM	6.5mV	Y	N	6	Gyger S stylus
oldring Elite	200	MC	0.5mV	N	N	6	van den Hul, silver wire
oldring Excel	549	MC	0.5mV	N	N	8	van den Hul I stylus
oldring Excel GS	599	MC	0.5mV	N	N	8	Gyger S, hand built
rado ZTE+1	27	MM	- 18	Y	N	- 17	Moving flux, high output
irado ZCE+1	37	MM	-	Y	N	-	Moving flux
arado Z3E+1	47	MM	-	Y	N	-	Moving flux
Grado ZF1+	82	MM	-	Y	N	100-100	Moving flux
irado Signature Junior	149	MM	-	Y	N		Moving flux
Grado Signature 8MZ	250	MM	-	Y	N	-	Moving flux
irado Signature MCZ	375	MM	-	Y	N	-	Moving flux
irado Signature TLZ	650	MM	-	Y	N		Moving flux
rado Signature XTZ	975	MM	-	Y	N	-	Moving flux
iseki Blue GS	499	MC	0.4mV	N	N	8	
iseki Purpleheart	749	MC	0.4mV	N	N	11	
liseki PHS	899	MC	0.4mV	N N	N	8	
iseki Blackheart iseki Lapis Lazuli	1995 5000	MC MC	0.3mV 0.4mV	N	N N	11	Gemstone body
ioetsu Red T	1550	MC	0.4mV	N	N	0	Gemstone body High-output MC
oetsu Red I oetsu Red K Sig	1998	MC	- 000	N	N		Selected, re-tuned Red T
oetsu Urushi	2200	MC	-	N	N		Metal alloy body
oetsu Signature	3218	MC		N	N	-	Rosewood body
inn K5	54	MM	4.5mm	Y	N		
inn K9	109	MM	4.5mm	Y	N		Metal body
inn K18/II	197	MM	4.5mV	Y	N	-	Metal body Metal body
inn Klyde	449	MC	150uV	N	N	-	Alloy body
Linn Arkiv	998	MC	150uV	N	N	-	Three point mt, machined body
ondon Decca Maroon	199	MM	5.0mV	N	N	8	Original mounting
ondon Decca Gold	239	MM	5.0mV	N	N	8	Elliptical stylus
ondon Decca Maroon Dp	259	MM	5.0mV	N	N	10	Deccapod mounting
ondon Decca Gold Dpd	299	MM	5.0mV	N	N	5	Elliptical stylus, Deccapod
	339	MM	5.0mV	N	N	7	Original mounting
	000			and a state of the state of the	-		
ondon Decca S Gold	399	MM	5.0mV	N	N	10	Deccapod mounting

	Price	Туре	Outpu	Int. stylus	3	Weight	Provide
Model Cartridges	e	0	A	S	t	A	Special
Lyra Lydian	649	MC		Y	N	-	
Lyra Clavis Da Capo	995	MC	Low	N	N		
Lyra Parnassus	1995	MC	-	Y	N	-	
Milltek Aurora	299	MC	2.0mV	N	Ν	9.5	High output MC
Milltek Olympia	399	MC	2.0mV	N	Ν	9.5	As Aurora, sapphire cantilever
Nagaoka MP-11	24	MM	-	Y	Ν	-	Elliptical stylus
Nagaoka TS11	70	MM	-	Y	N	-	Line contact stylus
Nagaoka TS12 Boron	80	MM		Y	Ν	- 1	As MP-11, with boron cantileve
N'ham Tracer I	98	MM	-	1.2	-	-	
N'ham Tracer II	175	MM	-	() - () - (-	-	
N'ham Tracer III	350	MM		-	-	-	
N'ham Tracer IV	550	MM	-		Ν		
Ortofon VMS2	10	MM	5	Y	Ν		Entry level elliptical cart
Ortofon OMP-5E	16	MC	4	Y	T		
Ortofon OM-5E	16	MM		Y	N	1.0.20	
Ortofon OM Pro S	21	MM	5	Y	Ν		Budget disco cartridge
Ortofon OM10 Super	25	MM	4	Y	Ν	-	Elliptical stylus
Ortofon OM Night Club S	32	MM	6	Y	N	-	Spherical stylus
Ortofon 510	32	MM	3	Y	N	-	
Ortofon OM Night Club E	37	MM	6	Y	Ν		Elliptical stylus
Ortofon Concord Pro	40	MM	5	Y	Ν	1.1	Pro use, inc headshell
Ortofon Concord NC S	55	MM	6	Y	Ν	3.4	Pro use, inc headshell
Ortofon 520P	55	MM	3	Y	N		T4P fit
Ortofon 520	55	MM	3	Y	Ν	101-1012	Elliptical stylus
Ortofon OM20 Super	60	MM	4	Y	N	-	
Ortofon MC1 Turbo	60	MC	3.3	Y	N	1	
Ortofon Concord NC E	60	MM	6	Y	N	-	Spherical version of Concord
Ortofon OM30 Super	80	MM	4	Y	N	-	Fine line stylus
Ortofon MC10 Super	85	MC	0.3	N	N		710 (1)
Ortofon 530P	85	MM	3	Y	T	-	T4P fit
Ortofon 530	85	MM	3	Y	N	-	Elliptical stylus
Ortofon MC3 Turbo	110	MC	3.3	N	N	-	
Ortofon MC15 Super II	110	MC	0.35	N	N	-	
Ortofon 540	110	MM	3	Y	N	-	
Ortofon MC25E	160	MC	0.5	N	N	No. Contraction	High output, elliptical stylus
Ortofon MC25FL	210	MC	0.5	N	N	E.	Migh output, Fine Line stylus
Ortofon MC10 Supreme	250	MC	0.5	N	N	1	High output MC
Ortofon MC20 Supreme	350	MC	0.5	N	N	-	High-output elliptcal MC
Ortofon MC30 Supreme	450	MC	0.5	N	N		High output
Ortofon MC2000II	650	MC	0.12	N	N	-	IDeellee ethet hue
Ortofon MC3000II	950	MC	0.12	N	N	-	'Replicant' stylus
Ortofon MC5000	1500 2000	MC	0.12 0.13	N	N N	-	Sapphire cantilever
Ortofon MC7500		MC	0.13	N Y	N		75th Anniversary model
Pickering TE-15 Pickering VE-15	20 25	MM MM		Y	N	-	Tracks 1.5gm Tracks 1 - 3gms
Pickering T-E	25	MM	-	Y	T	-	Elliptical
Pickering V15-DJ	28	MM	-	Y	N		Disco model
Pickering TL-E	35	MM		Y	T		Disco model
Pickering XV15-350C	40	MM		Y	N		Conical stylus
Pickering TL-2E	40	MM	-	Y	T	-	Conical stylus
Pickering XV15-625E	50	MM	1.	Y	N		
Pickering XV15-150-DJ	50	MM		Ý	N	-	Professional cartridge
Pickering TL-2-S	55	MM	-	Y	N		Line contact stylus
Pickering XV15-757S	60	MM		Y	N	1.	Line contact stylus
Pickering XV15-625DJ	60	MM	- 22	Y	N	1.	Broadcast cartridge
Pickering XV15-1800S	70	MM		Y	N	-	Line contact stylus
Pickering TL3S	80	MM	-	Y	T	-	
Pickering XEV-3001E	95	MM	-	Y	N		Elliptical stylus
Pickering XLZ-3500	100	MM	-	Y	N	1002.000	
Pickering TL-4-S	100	MM	-	Y	T	-	
Pickering TL-3003	145	MM	-	Y	T		
Pickering XLZ-4500	150	MM	-	Y	N		Line contact
Pickering TL-4004	175	MM	-	Y	T		
Pickering XSV-5000U	200	MM		Y	N	-	High output
Pickering XLZ-7500	200	MM	1.2.2.1	Y	N	-	Hybrid, low impedence
Pickering TLZ-7500-S	200	MM	-	Y	T	- 10	,,
Rega Bias	34	MM	-	-	N	-	
Rega RB78	34	MM	-	114	N		for 78rpm records
Rega Super Bias	52	MM		-	N		
Rega Elys	74	MM	-	-	N	-	3-point fixing
Roksan Corus Black	130	MM	- 1018	Y	N	-	
Roksan Shiraz	800	MC		N	N	10-20	
Shure ME70B	18	MM	6mV	Y	N	-	Conical stylus
Shure M92E	22	MM	5mV	Y	-		Dual T4P & normal fit
Shure SC35C	28	MM	5mV	Y	N	-	For broadcast use
Shure M44C	33	MM	9mV	Y	N		Professional, spherical stylus
Shure ME95ED	38	MM	5mV	Y	N		Elliptical stylus
Shure M55E	42	MM	6mV	Y	N	-	Professional, spherical stylus
Shure M104E	44	MM	5mV	Y	-		DualT4P & normal fit
Shure ME97HE	60	MM	4mV	Y	N	1.2	Hyper elliptical stylus
Shure M110HE	74	MM	4mV	Y	-		Dual T4P & normal fit
Shure V15V-MR	265	MM	3mV	Y	N		Micro ridge stylus
Stanton 500EL	34	MM	-	Y	N		Elliptical stylus
Stanton 500AL II	34	MM	-	Y	N	-	Spherical stylus
		Contraction of the local division of the	-	Y	N	1 -	Spherical stylus
Stanton 680AL /X	50	MIM					
Stanton 680AL/X Stanton 680EL/X	50 56	MM	-	Y	N		
Stanton 680AL/X Stanton 680EL/X Stanton 890AL/X		MM	-			-	Elliptical stylus Professional cartridge

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Weight range - the range of cartridge masses that the arm can accept in grams. Special - characteristics of the arm. Products highlighted in red have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.

	Price	Type	Output	Int. stylus	ħ	Weight		
CARTRIDGES								
Sumiko Black Pearl	50	MM		Y	N	1	-	
Sumiko Pearl	70 100	MM	-	Y N	N N	-	-	Link output MC
Sumiko Blue Point Sumiko BPS	250	MC		N	N	1000	-	High output MC Nude stylus
Transfiguration AF-1 Mk I	1595	MC	230uV	N	N	10.00	1.5.25	MC, transformer & preamp
Transfiguration Supreme	1995	MC	200uV	N	N		127.19	Yokeless ring magnet system
van den Hul MM-1	275	MM	-	-	N			Tokoloss mg magnet system
van den Hul MM-2	325	MM			N		-	
van den Hul DDT-II	675	MC	1-000	N	N		-	Silver coils
van den Hul MC-10	775	MC	1 - 99	N	N		-	Silver coils
van den Hui MC-One	975	MC	STERNING ST	N	N	25	-2017	Selected version of MC-10
van den Hul MC-One/Hi	1100	MC		N	N		-	High output version of MC-10
van den Hul MC-Two	1300	MC	1.1	N	N		-	As MC-One/Hi, higher output
van den Hul Grasshopper	II 2300	MC	-	N	N		-	
van den Hul Grasshopper	II 2300	MC	-	N	N		-	
van den Hul Grasshopper		MC	-	N	N			
van den Hul Grasshopper		MC	-	N	N		-	
van den Hul Grasshopper		-	-	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	2.4		
Model Tonearms	Price	Type	Base type	Effective len	Wt. range		Spec	ial
Air Tangent Tangent 10B	8000	1920	1.000	-	100		Air-bea	aring
Air Tan Tangent Ref. Sig.	10000	-	1					e version of above
Alphason Xenon	286	F	L	229	3-2	-	_	e titanium armtube
Alphason Xenon MCS	370	F	L	229	3-2			lver wiring
Alphason HR100S	490	F	L	229	3-2			or quality bearing
Alphason HR100S MCS	550	F	L	229	3-2			lver, top bearings
Audiomeca SL5	1999	1000		-	-			el tracking
Decca LI Arm	49	н	L	212	5-1		Dampe	
Decca LIR Arm	99	Н	l	212	5-1	_		ed version of LI
Dynavector 507	1400	-		-	-			l design
Graham 1.5T	2550	19200	S	1000	-			ase, unipivot
Helius Orion 3 S1 Copper		Р	P	254	1 -		OTTL D	abot onprov
Helius Orion 3 S1 Silver	515	Р	Р	254	-			
Helius Orion 3 S2 Copper	575	Р	Р	254	-		Bi-me	tal tube
Helius Orion 3 S2 Silver	695	Ρ	Р	254	-		Bi-me	tal tube
Helius Cyalene 2	1395	Р	Р	254	-		Silver	wired, pivoted
	1333			and the second second				ve mass 13gm
Kuzma Stogi	600	-	-		-		Effecti	ve mass roym
Kuzma Stogi Kuzma Stogi Ref		-	-	-	-	1		ve mass 12.5gm
	600 1000 209	F	۰ ۱	- - 229	- 2-1	0	Effecti	
Kuzma Stogi Ref	600 1000	F	-	- - 229 229	1.1	0	Effecti Statica	ve mass 12.5gm
Kuzma Stogi Ref Linn Akito	600 1000 209 1297 395	F F F	- L L		- 2-1	0	Effecti Statica Dynam	ve mass 12.5gm ally balanced nically balanced
Kuzma Stogi Ref Linn Akito Linn Ekos Manticore Musician Manticore Magician1	600 1000 209 1297 395 695	F F F F	- L L L	229 230 230	- 2-1 4-9 -	0	Effecti Statica Dynam Polish	ve mass 12.5gm ally balanced nically balanced ed armtube finish
Kuzma Stogi Ref Linn Akito Linn Ekos Manticore Musician Manticore Magician1 Manticore Magician2	600 1000 209 1297 395 695 795	F F F	- L L	229 230	- 2-1 4-9 -	0	Effecti Statica Dynam Polish Polish	ve mass 12.5gm ally balanced nically balanced ed armtube finish ed armtube finish
Kuzma Stogi Ref Linn Akito Linn Ekos Manticore Musician Manticore Magician1 Manticore Magician2 Moth Arm	600 1000 209 1297 395 695 795 95	F F F F	- L L L	229 230 230	- 2-1 4-9 -	0	Effecti Statica Dynam Polish Polish Rebad	ve mass 12.5gm ally balanced nically balanced ed armtube finish ed armtube finish ged Rega RB250
Kuzma Stogi Ref Linn Akito Linn Ekos Manticore Musician Manticore Magician1 Manticore Magician2 Moth Arm Moth Mk III	600 1000 209 1297 395 695 795 95 146	F F F F -	- L L L L -	229 230 230 305 - -	- 2-1 4-9 - - - -	0	Effecti Statica Dynam Polish Rebad Rebad	ve mass 12.5gm ally balanced nically balanced ed armtube finish ed armtube finish Iged Rega RB250 Iged Rega RB300
Kuzma Stogi Ref Linn Akito Linn Ekos Manticore Musician Manticore Musician1 Manticore Magician2 Moth Arm Moth Mk III Naim ARO	600 1000 209 1297 395 695 795 95 146 794	F F F F - -	- L L L L -	229 230 230 305 - - -	- 2-1 4-9 - - - -	0	Effecti Statica Dynam Polishi Rebad Rebad Unipivi	ve mass 12.5gm ally balanced inically balanced ed armtube finish ed armtube finish ged Rega RB250 ged Rega RB300 ot
Kuzma Stogi Ref Linn Akito Linn Ekos Manticore Musician Manticore Musician1 Manticore Magician2 Moth Arm Moth Mk III Naim ARO N'ham Space	600 1000 209 1297 395 695 795 95 146 794 350	F F F F -	- L L L - - -	229 230 230 305 - -	- 2-1 4-9 - - - - - - -	0	Effecti Statica Dynam Polish Polish Rebad Rebad Unipiv Optior	ve mass 12.5gm ally balanced incally balanced ed armtube finish ed armtube finish ged Rega RB250 ged Rega RB300 ot al silver wiring, unipiv
Kuzma Stogi Ref Linn Akito Linn Ekos Manticore Musician Manticore Magician1 Manticore Magician2 Moth Arm Moth Mk III Naim ARO N'ham Space N'ham Mentor	600 1000 209 1297 395 695 795 95 146 794 350 750	F F F - - -	- L L L - - - -	229 230 230 305 - - - - - -	- 2-1 4-9 - - - - - - -	0	Effecti Statica Dynam Polishi Rebad Rebad Unipivi Option Silver	ve mass 12.5gm ally balanced el armtube finish ed armtube finish ged Rega RB250 ged Rega RB300 ot al silver wiring, unipiv wiring, unipiv
Kuzma Stogi Ref Linn Akito Linn Ekos Manticore Musician Manticore Magician1 Manticore Magician1 Manticore Magician2 Moth Arm Moth Mk III Naim ARO N'ham Space N'ham Mentor N'ham Alien	600 1000 209 1297 395 695 795 95 146 794 350 750 1200	F F F - - - - -	- L L L - - - - -	229 230 230 305 - - - - - - - -	- 2-1 4-9 - - - - - - -	0	Effecti Statica Dynam Polish Polish Rebad Rebad Unipiv Optior Silver Graph	ve mass 12.5gm ally balanced bically balanced ed armtube finish ed armtube finish ged Rega RB250 ged Rega RB300 ot al silver wiring, unipiv wiring, unipiv ite tube, unipivot
Kuzma Stogi Ref Linn Akito Linn Ekos Manticore Musician Manticore Musician1 Manticore Magician2 Moth Arm Moth Arm Moth Mk III Naim ARO N'ham Mentor N'ham Alien Rega RB250	600 1000 209 1297 395 695 795 95 146 794 350 750 1200 95	F F F - - - F	- L L L - - - - - - R	229 230 305 - - - - - 237	- 2-1 4-9 - - - - - - - - -	0	Effecti Statica Dynam Polish Polish Rebad Unipiv Option Silver Graph Scalec	ve mass 12.5gm ally balanced inically balanced ed armtube finish ed armtube finish ged Rega RB250 ged Rega RB300 ot tal silver wiring, unipiv wiring, unipiv tie tube, unipivot d down RB300
Kuzma Stogi Ref Linn Akito Linn Ekos Manticore Musician Manticore Musician1 Manticore Musician2 Moth Arm Moth Mr Moth Mk III Naim ARO N'ham Mentor N'ham Alien Rega RB250 Rega RB300	600 1000 209 1297 395 695 795 95 146 794 350 750 1200 95 139	F F F - - - - F F	- L L - - - - R R	229 230 230 - - - - - - - - 237 237	- 2-1 4-9 - - - - - - - - - - - - - -	0	Effecti Statica Dynam Polishi Rebad Rebad Unipivi Optior Silver Graphi Scalec Pivote	ve mass 12.5gm ally balanced inically balanced ed armtube finish ed armtube finish ged Rega RB250 ged Rega RB300 ot tal silver wiring, unipiv wiring, unipiv tite tube, unipivot d down RB300 d arm
Kuzma Stogi Ref Linn Akito Linn Ekos Manticore Musician Manticore Musician1 Manticore Magician2 Moth Arm Moth Mk III Naim ARO N'ham Mentor N'ham Alien Rega RB250 Rega RB300 Roksan Tabriz ZI	600 1000 209 1297 395 695 795 95 146 794 350 750 1200 95 139 330	F F F - - - F F F F	- L L - - - - - - - - - - - - R R	229 230 305 - - - - - 237	- 2-1 4-9 - - - - - - - - -	0	Effecti Statica Dynam Polishi Rebad Rebad Unipivi Option Silver Graph Scaleo Pivotel 'Intellli	ve mass 12.5gm ally balanced inically balanced ed armtube finish ed armtube finish ged Rega RB250 iged Rega RB300 ot tal silver wiring, unipiv wiring, unipiv tie tube, unipivot d down RB300 d arm igent' counterweight
Kuzma Stogi Ref Linn Akito Linn Ekos Manticore Musician Manticore Magician1 Manticore Magician1 Manticore Magician2 Moth Arm Moth Mk III Naim ARO N'ham Space N'ham Mentor N'ham Alien Rega RB250 Roksan Tabriz ZI Roksan Artemiz	600 1000 209 1297 395 695 795 95 146 794 350 750 1200 95 139 330 690	F F F - - - F F F F F	- L L L - - - - R R R - - - R R - -	229 230 305 - - - - 237 237 - 237 -	- 2-1 4-9 - - - - - - - - - - - - - - - - - -	0	Effectii Statica Dynam Polishu Polishu Rebadu Unipivi Optior Silver 1 Graph Scalecc Pivote 'Intellill Flagsh	ve mass 12.5gm ally balanced ilcally balanced ed armtube finish ed armtube finish ged Rega RB250 ged Rega RB300 ot tal silver wiring, unipiv wiring, unipiv tie tube, unipivot d dwn RB300 d arm gent" counterweight iip arm
Kuzma Stogi Ref Linn Akito Linn Ekos Manticore Musician Manticore Musician1 Manticore Musician2 Moth Arm Moth Arm Moth Arm Moth Mill Naim ARO N'ham Mentor N'ham Mentor N'ham Alien Rega RB3200 Roksan Tabriz ZI Roksan Tatemiz SME Series IIIS	600 1000 209 1297 395 695 795 95 146 794 350 750 1200 95 139 330 690 242	F F F - - - F F F F	- L L L - - - - R R R - - - S	229 230 305 - - - - 237 237 - 233	- 2-1 4-9 - - - - - - - - - - - - - - - - - -	2	Effecti Statica Dynam Polishh Polishh Rebad Rebad Unipiv Optior Silver Graph Scalec Pivote Pivote Flagsh Econo	ve mass 12.5gm ally balanced inically balanced ed armtube finish ed armtube finish ged Rega RB250 ged Rega RB300 ot al silver wiring, unipiv wiring, unipiv ti tube, unipivot t down RB300 d arm igent' counterweight ijp arm my version of Series III
Kuzma Stogi Ref Linn Akito Linn Ekos Manticore Musician Manticore Magician1 Manticore Magician1 Manticore Magician2 Moth Arm Moth Mk III Naim ARO N'ham Space N'ham Mentor N'ham Alien Rega RB250 Roksan Tabriz ZI Roksan Artemiz	600 1000 209 1297 395 695 795 95 146 794 350 750 1200 95 139 330 690	F F F - - - - F F F F A	- L L L - - - - R R R - - - R R - -	229 230 305 - - - - 237 237 - 237 -	- 2-1 4-9 - - - - - - - - - - - - - - - - - -	2	Effecti Statica Dynam Polishh Polishh Rebad Rebad Unipiv Optior Silver Pivote Pivote Flagsh Flagsh Flagsh Fixed	ve mass 12.5gm ally balanced ilcally balanced ed armtube finish ed armtube finish ged Rega RB250 ged Rega RB300 ot tal silver wiring, unipiv wiring, unipiv tie tube, unipivot d dwn RB300 d arm gent" counterweight iip arm
Kuzma Stogi Ref Linn Akito Linn Ekos Manticore Musician Manticore Musician1 Manticore Musician2 Moth Arm Moth Mr III Naim ARO N'ham Mentor N'ham Mentor N'ham Alien Rega RB250 Rega RB250 Roksan Artemiz SME Series IIIS SME Series IIIS	600 1000 209 1297 395 695 795 95 146 794 350 750 1200 95 139 330 690 242 268	F F F - - - F F F F A F	- L L L - - - - R R R - R S S S	229 230 305 - - - - 237 237 - 233 231	- 2-1 4-9 - - - - - - - - - - - - - - - - - -	2	Effecti Staticz Dynam Polishů Polishů Rebad Unipivto Optior Silver Graphů Scalec Pivote Intellili Flagsh Econo Fixed Detacl	ve mass 12.5gm ally balanced inically balanced ed armtube finish ed armtube finish ged Rega RB250 ged Rega RB300 ot tal silver wiring, unipiv wiring, unipiv ite tube, unipivot d down RB300 d arm gent' counterweight ip arm my version of Series III headshell, low mass
Kuzma Stogi Ref Linn Akito Linn Ekos Manticore Musician Manticore Magician1 Manticore Magician2 Moth Arm Moth Mk III Naim ARO N'ham Space N'ham Mentor N'ham Alien Rega RB250 Rega RB300 Roksan Tabriz ZI Roksan Artemiz SME Soo9 Ser II Imp SME 3009 Ser II Imp SME 3009 Ser II Imp	600 1000 209 1297 395 695 795 146 794 350 750 1200 95 139 330 690 242 268 292	F F F - - - F F F F F A F H	- L L L - - - - R R R - - S S S S	229 230 305 - - - - 237 - - 237 - - 233 231 231	- 2-1 4-9 - - - - - - - - - - - - - - - - - -	22	Effecti Staticz Dynam Polishu Polishu Rebadd Unipivvo Optior Silver 1 Graphh Scalec Pivote Pivote Flagsh Econo Fixed Ultra-11 Ultra-12	ve mass 12.5gm ally balanced inically balanced ed armtube finish ed armtube finish ged Rega RB250 ged Rega RB300 ot tal silver wiring, unipiv wiring, unipiv te tube, unipivot d down RB300 d arm gent' counterweight ip arm my version of Series III headshell, low mass hable headshell, medium m
Kuzma Stogi Ref Linn Akito Linn Ekos Manticore Musician Manticore Magician1 Manticore Magician2 Moth Arm Niham Space N'ham Mentor N'ham Alien Rega RB250 Rega RB300 Roksan Tabriz ZI Roksan Artemiz SME So09 Ser III Imp SME So09 Sez Ser II Imp SME Soo9 Sz Ser II Imp SME Series III	600 1000 209 1297 395 695 795 95 146 794 350 750 1200 95 139 330 690 242 268 292 335	F F F - - - F F F F F F H A	- L L L - - - - - R R - - - - R R - - - S S S S	229 230 305 - - - - - - - - - - 237 - - - 237 - 237 - 233 231 231 233	- 2-1 4-9 - - - - - - - - - - - - - - - - - -	0 1 2 2 3 8 8	Effecti Statica Dynam Polishh Polishh Rebad Rebad Unipivvo Optior Silver 1 Graphh Scalec Pivote 'Intellili Flagsh Econo Fixed Ultra-I Heavie	ve mass 12.5gm ally balanced ally balanced ed armtube finish ed armtube finish ged Rega RB250 ged Rega RB300 ot tal silver wiring, unipiv wiring, unipiv tie tube, unipivot d down RB300 d arm igent' counterweight tip arm my version of Series III headshell, low mass hable headshell, medium m ow mass for hi-complian
Kuzma Stogi Ref Linn Akito Linn Kkos Manticore Musician Manticore Musician1 Manticore Musician2 Moth Arm Moth Arm Moth Arm Moth Mill Naim ARO N'ham Mentor N'ham Mentor N'ham Alien Rega RB300 Roksan Tabriz ZI Roksan Tatemiz SME Series IIIS SME Souries III Imp SME Series III SME Series III SME Series III SO09-R	600 1000 209 1297 395 695 795 95 146 794 794 794 750 1200 95 139 330 690 242 268 292 268 295 335 445	F F F - - - - F F F F F A F H A H	- L L L - - - - R R - R R - - S S S S S S S	229 230 230 - - - - - - - - - - - 237 237 - - 233 231 231 233 233	- 2-1 4-9 - - - - - - - - - - - - - - - - - -	2 3 8 55	Effecti Statica Dynam Polishh Polishh Rebad Rebad Unipivvo Optior Silver ' Graphh Scalec Pivote 'Intellili Flagsh Econo Fixed Ultra-1 Heavie Detacl	ve mass 12.5gm ally balanced inically balanced ed armtube finish ed armtube finish ged Rega RB250 ged Rega RB300 ot at silver wiring, unipiv wiring, unipiv ti tube, unipivot t down RB300 d arm igent' counterweight igert ounterweight igert m my version of Series III headshell, low mass hable headshell, medium m ow mass for h-icomptian er version of Ser II S2 I
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The DIRECTORY The original and best review based hi-fi quide

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:

Р	POOR
A -	AVERAGE-
Α	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

How to use this guide

Perhaps the most influential symbols in the *Directory* are the little red triangles A found in the value column at the beginning of each entry where appropriate.

Products that make the grade are awarded the Best Buy or Recommended accolade.

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

A 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.

Finding that component

Before you shop, follow our top eight tips for better buying:

Check out the components' recommended retail prices in the *Directory*.
 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.

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The new Audiolab 8000Q Pre-amplifier



The Audiolab 8000 Series 8000A Integrated Amplifier 8000C Pre-amplifier 8000Q Pre-amplifier 8000PPA Phono Pre-amplifier 8000P Stereo Power Amplifier 8000M Monobloc Power Amplifier 8000T FM/AM Tuner 8000DAC Digital-Analogue Convertor 8000CDM Compact Disc Transport





A Best Buy

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.

Amplifiers

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	Amplifie	rs		^{Dut}	Line in WBQ	01.	M.	tegral	Preal	Veral	tohone conti np	SOC	SUE NO.
_	Product	£Pric	- North Control of Control	Comments	20	215			0	10		0/ 1	87 .00
	Albarry AP4/S508		A-	A disappointing sound from a pre/power amp that's hamstrung by a variety of technical oversights. Albarry has done better.	46	4						teres i	116
	Albarry PP1		G+	A disappointing sound non a prepower and that's namstrong by a variety of technical oversignts. Aloany has done better. Available with or without various MM/MC options, the 'basic' PP1 has an attractively warm, earthy sound.	40	4							104
	Alchemist Kraken	395		Class-A objet d'art that's far too sensitive to RF interference. Can sound cold and fierce as a result.	54	5			•				116
	Alchemist Kraken APD7/APD8	775		A quirky Class A number with an equally warm and colourful sound. Hardly accurate but entertaining nonetheless.	49	4	•				•		124
	AMC CVT3030	529		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		A+	A pared-down version of the Alpha 6 that suffers little penalty in power but a significant forfeit in sound quality.	60	5							• 134
	Arcam Alpha 6	300		A new MOSFET design with a subtle and melodic sound that takes a conservative view of powerful dynamics	68	6	•						• 129
	Arcam Delta 110S/120.2	1070		Now in mkll guise this established combination has matured into a very articulate, powerful if dry-sounding amplifier.	109	4					•		• 124
	Arcam Delta 290	480		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		VG	Switchable triode/ultralinear output stage. In triode mode these are 15 of the sweetest watts around. Surprisingly gutsy	15/25						•		109
	Audio Innovations Alto	300		Despite a shortfall in very deep bass this unusual amplifier still sounds beautifully open, natural and relaxed.	40	6							138
	Audio Innovations Series 300II		G+	Under-powered and over-distorted yet capable of realising an open and captivatingly expressive sound. Sensitive speakers are a must	9	4							97
	Audio Innovations Classic 25		G+	Warm, cuddly and immensely musical kit amp that almost transcends 'hi-fi' with its sheer listenability	24	5							126
	Audio Innovations Series 700		G+	Valve amp that can turn the roughest of digital sounds into music, both understated and graceful. Sensitive speakers are a must	24	5							116
	Audio Note Oto SE	1500	VG	Transparent, very dynamic, excellent clarity and subtlety with limited power make for a very clean sounding amp	9.5	3	•						126
	Audio Note Ongaku	43125	E	A single ended, zero negative feedback, triode, line level integrated amp and a half. Probably the best amplifier in the world!	27	6							Col
	Audiogram MB1		G+	It'll successfully tackle the most difficult of speakers and still provide a very warm, rich and euphonic sound.	46		•						• 116
	Audiolab 8000A		VG	Now fully compliant with European electrical safety standards, the 8000A remains a highly disciplined and mature-sounding amp.	77	5	•			_			• 140
	Audiolab 8000C/8000P	1100		Very distinctive, almost stark neutrality that will not appeal to all listeners. Good value engineering, nevertheless	157	7	•	•					• 97
	Aura VA-100II Evolution	350	G-	Our sample failed to confirm Aura's claims for more power. The big, smooth yet slightly disjointed sound was equally familiar.	74	6	•						• 138
	Conrad-Johnson PV-10A	1250	E	Fabulous preamplifier. Beautiful imaging, superb detail, plenty of gain on the phono stage; classy build quality too.		4	•						78
	Conrad-Johnson Premier 7	11000	E	The 'Seven is designed without compromise, and is clearly one of the finest (valve) preamplifiers money can buy.		4	•	•					Col
	Creek 4240	249	G-	Bearing no relation to earlier Creek designs, this radical re-think is very much more successful via MM than CD.	49	4	•	•	•				• 134
	Denon PMA-250III	160	A-	Pretty high resolution for the price, occasionally looses its grip but is generally engaging and enjoyable	55	3	•						• 121
	Denon PMA-350II	220	G+	In-depth modifications have brought the original PMA-350 out of its shell with a powerful, up-front and compelling performance.	89	5	•						• 134
	Denon PMA-450	250	G+	Denon's latest integrated amp swept the board with its big, brassy if somewhat extravagant sound.	99	5	•		•			-	• 116
	DPA Renaissance	595	G	DPA's first integrated amp is typically innovative but sounds a little too 'crisp 'n dry' for our tastes.	36W	4	•						• 140
	DPA Digital DSP-200S/DPA-200	OS 1245	E	The very dramatic but exceptionally detailed and transparent sound of this combination belies its modest power rating.	48	5				•	•		124
	EAR 802/509mkll	4200	VG	Extremely well made and combining the sonic strengths of both transistors and valves this EAR combo warrants attention	100	6	•			•	•		63
	EMF Audio Sequel	349	G+	A fresh start for Mike Creek has resulted in the Sequel, a minimalist amp with a very refined but mildly restrained sound	47	4	•		•				• 109
	Exposure XX	625	A	Line only integrated with good sense of timing but limited hf extension. Likely to be very system dependent.	43	4			•				121
	Harman Kardon HK1400	400	G+	HK's first line-only amplifier exudes a relaxed but confident sound that is only troubled by the most dense of recordings.	52	7			•				129
	Harman Kardon HK640	400	G -	A light and breezy-sounding line-only amp with full remote control. Needs more substance to counter its flyaway balance.	78	6			•			• •	• 138
	Jadis JP30/JA30	12204	E	French tubes. Beautiful build, nostalgic styling and delightful sounding midrange transcend limitations at frequency extremes	30	4	•			•	•		60
	JVC AX-R562	250	A-	More fuss and bluster than detail and dynamics was how one listener concisely described this less than wonderful model	90	5	•		•			•	• 121
	Kenwood KA-3020SE	230	G+	A lower-powered but more load tolerant version of the KA-3020 with an up-beat yet very comfortable and generous sound.	39	5	•		•				• 134
	Kenwood KA-4050R	280	A-	Respectable but ultimately uninspiring model whose remote control is its main asset.	85	5	•	•	•			•	• 121
	Kenwood KA-5050R	350	A	A listenable but neither particularly communicative or captivating amplifier that puts features ahead of sound.	103	6	•	•	•			•	• 129
	Kenwood KA-7050R	500	G	The beefiest of Kenwood's MOSFET amplifiers still sounds rather too polished and over-produced for its own good.	130	6	•	•	•			•	• 140
	LFD Integrated Zero	499	A-	A basic amplifier at a not-so-basic price. Provides a rather fierce and generally uncomfortable sound.	60	6			•				140
	Linn Majik-I	593	A	The cornerstone of Linn's modular hi-fi system has many innovations to its credit but its sound is vague and confused.	33	6	•		•		-	•	• 129
	Magnum Class A	599	G+	Lashings of rich and compelling music, trading a hint of lushness for stark accuracy. An unexpected find. Phono stage option	55	7			•				116
	Magnum Quartet	329	A-	An integrated model that incorporates four monobloks optimised for bi-wiring, but sound is sandy in the treble.	72	5			•				• 121
	Marantz PM-44SEmkll	200	A-	Two generations on from the PM-40SE, Marantz' latest £200 contender provides a disappointingly grey view of music.	56	5	•		•				• 134
	Marantz PM-54SE	330	G -	A beefed-up variation of the PM-40SE inside a PM-52SE case. It has a very quick but forward and ultimately tiresome balance.	79	6	•	•	•				• 138
	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	81	G-	Less the revision and more an entirely new amp, this model sounds at its sweetest and most agreeable in the 31W Class A setting.	130	5	•	•	•				• 129
	Moth Series 30	587	G+	A modular system capable of cracking results. The passive preamp and power amp combination warrant a Best Buy in their own right.	35	4	•	•		•	•		109

Amplifiers continued



Product	£Price	Comments	V								Y
Mission Cyrus III	500 E	The classic Cyrus II is given a new lease of life with full remote control. Sounds convincing, masterful and musical.	73	5	•		•				140
Musical Fidelity Elektra E100	599 VG	A beautifully crafted amplifier with a vibrantly colourful, almost dramatic sound that's uninterested in technical niceties.	84	6	•		•		•		140
A A NAD 302	170 G+	A spritely and uplifting performance. Sounds loud but never intrusive or fatiguing.	39	5	•		•			•	116
A A NAD 304	230 G+	Equally effective with CD and vinyl this is another successful and entertaining NAD amplifier for your shortlist	50	6	•		•			•	121
NAD 1000S/208	1120 A+	One of the beefiest amplifiers we've ever tested. Unfortunately it sounds too restrained and lightweight.	314	5	•	•		•	•	•	124
A Nakamichi IA-3	350 G	A minimalist outing for the cassette heroes that's very confident if a tad restrained.	62	3			•			•	121
ANVA AP-20	340 G+	Utilitarian amplifier sounds gentle and restrained but is euphonic and utterly engaging. Optional phono stage	35	4			•				109
Onix OA31	450 A+	What this amplifier lacks in subtlety in makes up for in enthusiasm, though the big and brash sound is still tiring.	56	6			•			•	140
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
A Pioneer A-303R	200 G	A remote-controlled amp with a surprisingly fresh and uncomplicated sound that bests much of its audiophile competition	56	5	•		•			•	134
Pioneer A-300X	230 A+	This revamped version of the A-300 was also more confident sounding via CD than MM, yet our panel were still left unmoved.	55	5	•		•				116
A 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
A Pioneer A-400X	300 G+	Now firmly in production and thoroughly retested, this erstwhile Best Buy was tonally unchanged but less compelling on audition.	67	5	•	•	•				138
Pioneer A-503R	300 A -	At its best via MM disc, the dull and claustrophic sound of this remote-controlled amp is otherwise deeply uninspiring.	75	6	•		•		•		138
A QED A270CD/PA	370 G+	Recent updates have bolstered the output of the A270 without adding to its colorations. The PA phono option is a touch expensive	61	5			•				97
A QED C300/P300	630 G	A cost-effective combo, limited in its resolution but less beguiling as a result. Disc stage is sweeter but samey	58	3	•	•		•	•		85
Quad 34	398 A	Well-built durable preamp, filtering and above average tone controls but was found lacking in sound quality (viz: detail/dynamics)		4	•	•		•			44
Quad 66/606	1553 G	Amplifiers with a classic lineage but compromised by an equally dated, soft and undynamic sound.	138	6	•			•	• •		124
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
A 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
A 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
A Rotel RA-970BX	300 G	Sounds lively, fresh and perky with plenty of power to manhandle tricky speakers. Not so clever with complex recordings however.	99	6			•			•	138
Rotel RC-980BX/RB-980BX	800 A	Plenty of watts per pound, sound is expansive but lacks a sense of poise, of control and fine detail - a disappointment	143	5	•	•		•	•	•	109
Rotel RA-980BX	425 A	This integrated version of the 980BX pre/power is certainly very powerful but also lacks poise and subtlety	139	5	•	•	•			•	129
A Sansui AUX-417R	280 G+	Unusually clean and precise with more subtlety than is usually attributed to remote control amps.	53	5	•	•	•		•	•	121
Sherwood AI-2210	80 P	Lightweight in all respects this is better than you'd find on a midi and at least its reasonably painless.	47	4	•		•			•	121
Sonic Frontiers SFC-1	1500 G+	Smooth, sophisticated Canadian valve amp with a decent direct input and more features than average	54	6			•				126
Sugden A21a	469 G	The modern-day relative of Sugden's original Class A amp and one that offers a smooth, easy-going sound.	25						•		92
Technics 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.	79	5	•		•			•	134
A Technics SU-A900mk2	400 G+	A Jeckyl and Hyde amplifier with a dismal-sounding phono stage but delightfully transparent and engaging CD input.	117	5	•	•	•		•	•	138
Thule Audio IA50	499 A+	Best used as part of Thule's balanced-line system, otherwise its performance lacks any meaty substance.	67	5			•				140
Woodside ISA230	900 A	Smooth and inoffensive valve amplifier if one that lacks the sparkle and euphony required for a truly entertaining sound.	27	5	•		•				116
Woodside SC26/STA35	3254 G+	Synergistic pairing with a cool, controlled sound, good focus and transparency. More about poise than grunt	35	5				•	•		100
YBA Integre	1199 G+	Audiophile spec French integrated with good resolution and nice phono stage.	57	4	•		•			•	121
A YBA 1 pre/power amp	8000 E	Well finished pre/power amp offers front rank stereo staging and transparency, and is capable of driving the most difficult loads	85	5	•	•		•	•		62
A 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

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

with extra circuitry to effect the rear channel delay.

A Best Buy

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	lifi	0	76	Front outpound	SUI	Tour	Video	ideo inpi	SUD	woo	AN	~		
Product	EPrice		Comments	OUT WIN	W W/		mo	inp	S Ph	\$ S.	er ou	M ty	SSUE A	T
Denon AVC-3530			A true heavyweight with a richly detailed sound and flexible features to match	1	42	141	46	10	9	5	5	•	• 1	25
Harman Kardon AVR30	999	G+	Limited surround options are offset by a very secure sound with excellent control over effects.	7	4	75	30	7	10	6	0	•	• 1	25
Kenwood KA-V8500	699	G-	Can sound a tad forced and immediate but is remarkably well-equipped with digital soundfield options.	6	2	63	37	10	11	6	5	•	1	125
Marantz PM-700AV	450	A+	Sounds just great through front and centre channels but surround is very weak.	6	9	52	51	3	7	6	3		1	125
Philips FR940	450	A-	Perhaps as a result of the mismatch between front/centre channels, the FR940 proved a great disappointment on dem.	- 1	80	24	24	6	8	4	0		• 1	25
Pioneer VSA-D802S	600	A-	The disappointingly grey sound lacks attack and confidence, undermining the tension of movie soundtracks.	5	3	55	32	9	9	5	3	•	1	125
Yamaha DSP-A2070	1100	G+	The ultimate in AV flexibility with full manual control over ever conceivable soundfield.	1	01	99	35	24	10	6	6	•	1	125



Best Buy

Cables

ables are not accessories but an integral part of your system. You can make do without Jaccessories but no conventional system will function without cables. Inevitably some cables are greater than others. The best cable for your system will only be found through trial and error, but hopefully by combining our recommendations with those of a dealer you will end up with something that suits both your pocket and your system. Generally speaking budget to spend about ten per cent of the total system cost on cables.

Analogue interconnects are the leads that

connect source components to amplifiers and pre to power amps. The cables in this section are priced for a one metre terminated pair. Symmetrical indicates where a twisted pair of conductors are used.

Coaxial means that there is a central 'hot' conductor and a shield that carries the negative signal. Stranded cables have multiple strands and solid core use individually insulated strand(s). Copper and silver indicates whether these metals are used as conductors.

Digital interconnects connect CD transports to

DACs, and are traditionally coaxial with a 750hm impedance. They come in optical and electrical varieties, the former being made of plastic or glass and the latter in coaxial or alternative configurations. The prices shown are for a terminated linear metre

Speaker cables are used between the amplifier and speaker. Our prices are for a terminated 5metre pair. Resistance and capacitance are indicated as low (L), medium (M) or high (H). Neither high resistance nor high capacitance cables are suitable for long runs.

Analogue interconnects

Analoqu	e i	n	terconnects	etrical C	Stral,	Solid ded	core Coppe	Silver	SUE NO.
Product	£Price	_	Comments	Ť	Ť	V	V	7	7 7
Audio Note AN-A	29.50	A-	A well-rounded and cuddly sound from a high-ish resistance interconnect. Lacks a sense of scale and dynamics	•		•			108
Audioquest Ruby Hyperlitz	70	A+	A crisp, fast and articulate-sounding cable if one that's a little too pointed for our listeners	•			•		108
Audioquest Lapis Hyperlitz	329	E	An expensive cable that justifies its tag with a beautifully poised sound - natural, relaxed and very compatible.						• 108
Audio Technica AT620	28	A	Plenty of cable for the money but its performance is distinctly lightweight, lacking depth and subtlety		•	•		•	108
Chord Chameleon	59	A+	An unpredictable cable with an 'anomalous treble' that can sound harsh one moment and oddly recessed the next!		•	•		•	108
Chord Solid	115	VG	What looks like a military RF cable actually provides a slightly forward but incisive and intimately detailed performance		•		•	•	• 108
Cogan-Hall Intermezzo Ref	185	E	A user-hostile cable with a tight, convincing bass allied to a very relaxed and involving mid/treble.	•			•	•	108
Cogan Hall Intermezzo E-M	320	G+	This bigger, thicker and thoroughly unwieldy 3-core version of the Intermezzo Reference actually sounds a little coarser	•			•	•	108
DNM Interconnect	40	VG	Fresh, transparent and packed full of detail, this slither of a cable scored a direct hit with our listeners	•			•	•	108
Goldring 'Studio Quality'	20	A-	A bog-standard OFC coaxial cable that might otherwise be given away with a new amp or CD player. Cheap but nothing special.		•	•		•	108
Isoda Electric HA-08-PSR	199	G+	This odd-ball cables utilises a mix of copper, brass and aluminium strands to achieve a very distinct sound	•		•		•	108
Madrigal HPC	215	VG	A very unusual cable design with a business-like approach to music-making that barely conceals its underlying 'fizz'.	•		•		•	108
Magnan Type Vi	595	A+	With a series resistance some 500-1000 times higher than average, the furry sound of the Type Vi will alter from system to system.		•			•	108
Monster Interlink 500	60	G+	Plenty of hype to keep the marketing bandwagon rolling plus a lively and lucid balance to cheer up the enthusiast	•		•		•	108
Moth Ley Line Black	100	G+	The cheapest of Moth's Ley Line series uses just two twisted conductors to achieve a very solid and confident sound.	•			• 6	•	• 108
Moth Ley Line Grey	200	G+	The four twisted conductors of this cable actually mark a downturn in audio quality	•			•	•	• 108
Panasonic RP-CA910	50	G	This conventional coax employs plenty of hi-tech materials which encourage an even-handed balance. A good upgrade.		•	•		•	108
Silver Sounds 12/2 and 12/3	99/150	VG	Both these cables share a similarly open, transparent and dynamic sound though the latter is arguably the better integrated	•		•		•	• 108
Sonic Link Yellow	60	A	An interesting non-copper cable with an up-front sounded described as 'heavy-handed and pushy'.	9	•		•		108
Sonic Link Violet	99	G+	Another nickel-based cable but with a very much better-balanced sound than Sonic Link Yellow	•		•			108
Straight Wire Laser Link	50	A+	Thanks to its high parallel capacitance this interconnect helps remove ultrasonic noise. Unfortunately it still sounds very odd!	•		•		•	108
Straight Wire LSI-Encore	90	A+	A solid-sounding cable with a strong mid and bass but a disappointingly sat-upon treble	•		•		•	108
Tara Labs Prism	36	G	6N-purity copper, aero-grade insulation and spaced solid-core conductors all add-up to a slightly bright but frisky sound				•	•	108
Tara Labs Quantum CD	63	G+	Praised by our panel for its lack of obvious vices, Quantum CD encourages a sweet and positive sound.				•	•	108
Tara Labs Quantum II	99	G	Bass power and extension is the key to the sound of this unusual and hi-tech cable	•			•	•	108
van den Hul The Source	70	G+	Accurately reflects the life of the music without detail forcibly from the speakers		•	•		•	• 108
van den Hul MC D-102mklll S	80	A+	A rather coloured sound thanks to its full and resonant bass but spoiled overall by a dirty treble	•		•		•	• 108



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Digital interconnects

Digital i	nte	21	connects	Type	olastic G	Non-Co Coaxial	Daxial	ISSUE S Q	No
Product	£Price	14. je	Comments	V. V. S.	V	VV		V	V
Audioquest Video Z	50	E	The very best available with an expressive sound but generous price to sweeten the pill	Electrical		•		•	108
Audioquest Digital PRO	90	A+	A silver cable with all the drive of Video Z but lacking its clean-cut transparency	Electrical		•		•	108
Audioquest Optilink Z	100	A	Good level of midband detail but frequency extremes lack depth and extension	Optical		•			108
Bandridge AL560	20	P	The disappointingly heavy and muddled sound of this basic fibre thwarts any recommendation	Optical	•				108
Chord Codac	34	A	A connection with a stranded inner core and a sound that lacks integration	Electrical		•		•	108
🔺 📥 DPA Digi-link	27.50	VG	Can seem slightly impassive but there's no avoiding its exceptionally detailed sound	Electrical		•	HE G	•	108
DPA Opti-link	20	P	Very similar to Bandridge AL560 with an equally naff sound	Optical	•				108
Kimber PSB Digilink	24	A-	An analogue interconnect inappropriately pressed into digital service. A visible deterioration in the digital signal results.	Electrical			•		108
Kimber KC-1 Digilink	52	A	This cable adopts a woven construction with the addition of a conductive screen. Music lacks detail and spirit.	Electrical			•		108
Kimber KC-AG Digilink	222	A-	An asymmetric cable using silver conductors that deviates from the 75ohm standard. Not ideal for digital applications.	Electrical			•		108
🔺 Kimber Opti-Link	70	G	Hardly cheap for what appears to be a bog-standard PMMA fibre, yet it sounds a little brighter and livelier than most.	Optical	•				108
A Monster Cable Datalink 100	45	G+	A colourful coaxial interconnect with an equally colourful and up-beat sound. Very compatible.	Electrical		•		•	108
A Monster Cable Interlink LS100	45	G	Well constructed stepped-index fibre with polished ends and rugged connectors. Slightly lean, fuzzy but engaging performance	Optical	•	1.0			108
Moth Leyline Datalink	140	A-	A thin, coaxial version of Leyline Black with a rather hard and unforgiving character. Too expensive.	Electrical		101		•	108
A QED Digiflex	19	VG	A top performance, low-loss 75ohm coax with a very open, almost liquid quality that allows its music to ease naturally across.	Electrical		•	224	•	108
Sonic Link Brown Digital	35	A-	A solid-core, twisted-pair interconnect that deviates from the 75ohm standard and provides an equally unbalanced sound	Electrical			•		108
Straight Wire Silver link	60	G+	A genuine attempt to get things right with a silver-plated, multi-strand coax. Yet it still sounds too dry and mechanical	Electrical		•		•	108
🔺 van den Hul MC Videolink 75	30	VG	An AV-cum-digital cable that comes very close to besting QED's Digiflex. Still some emphasis of vocal sibilants, however	Electrical	1	•		•	108

Speaker cables

Speaker	ca	bles	Resistance	tance Strand	Solid led	Core Cop	Der Sil	ISSUE NO.
Product	£Price	Comments		V	V	V	Y	VV
Audio Note AN-B	165 🧉	A very high capacitance Litz-style cable whose sound may well act as a taming influence in many systems	М	Н		•	•	109
Audio Note AN-D	100 🗚	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	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		•	•	109
Audioquest Type 4	75 🖌	Four 18-gauge OFHC copper conductors wound in a Litz-fashion increases capacitance but restrain the cable's 'bite'	М	Η.		•	•	109
Audioquest Midnight Hyperlitz	260	Very similar to Type 4 but with a delicate smoothness that contrasts with the brighter sound of cheap cables	L	Н		•	•	109
Bandridge LC7259 & LC7401	20/30	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 🖌	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-Ran	ge 465 🕻	Extra care must be taken to prevent shorting this user-hostile cable. Nevertheless it sounds superb!	L	L		•	•	109
DPA IS19	275 6	Shares the clear, neutral and transparent sound of the older 8S without the tremendous clarity of Gortex Black-16	L	L		•	•	• 10
A DNM Rainbow	84 A	F The high impedance of this simple ribbon cable has an influence on the treble response of some speakers. Lacks 'oomph'	Н	L		•	•	10
Heybrook Heywire	66	This well-meaning facsimile of earlier ribbon-style cables ends up sounding lumpy and uneven	н	L		•	•	109
Isoda Electric HA-20	400	F This unorthodox cable employs a combination of copper, brass and aluminium strands. It sounds 'oddly impure'!	М	L	•		•	109
Mission Stranded	20 🤇	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	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 🖌	The archetypal 'old-style Monster Cable' that labours under a soggy bass and untidy treble	L	М	•		•	109
Naim NAC A5	44 🖌	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 🖌	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 🛯	Tonally accurate and exquisitely detailed, this cable opens a very transparent window on the music	L	н		•	•	• 109
Silver Sounds 16/4	200	A prime choice for bi-wire systems even if this cable does lack the full finesse of its sister 12/2	М	н		•	•	• 109
Sonic Link Grey	80 0	A spaghetti-thin cable composed of silver-plated OF-copper and PTFE insulation. Lacks bass impact and treble 'air',	Н	М		•	•	• 109
Straight Wire Waveguide 1.5	20 🤇	A conventional multi-stranded cable with a refreshingly up-beat, crisp but slightly lean-sounding balance	М	М	•		•	109
Straight Wire Flex-4	50	Another very quick and dynamic-sounding cable from Straight Wire. A little short on subtlety but very engaging nonetheless.	Ĺ	Н	•		•	109
Tara Labs Quantum III	238	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 🖌	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	Touted as vdH's most prestigious twinlead speaker cable, the Magnum sounds surprisingly soft and old-fashioned	L	L	• 1		•	• 109
🔺 van den Hul MC The Wind	330	Blown-in from the continent, vdH's 'Wind' kicks up a storm with its lush midrange and bone-crunching bass!	L	М	•		•	• 109

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A Best Buy

Cassette decks

The bad odour of copyright theft hangs around the compact cassette, but there is no doubt it is the world's most versatile and ubiquitous music storage medium. Buffs may wrinkle their noses, but are happy to use cassette decks to make up tapes for the car or personal.

There is no problem in connecting a cassette deck to any normal amplifier, but some care needs to be taken in choosing the best tapes for a specific machine. (Trial and error is one effective technique, but many decks have manual bias adjustment and some match up to the tape automatically.) Lab performance and sound quality often go hand in hand, and are frequently somewhat dependent upon factory alignment. The mechanical integrity of the mechanism is another crucial factor, that is reflected in the price.

The columns on the right indicate when the facilities shown in the headings are available on a deck. Dolby B and C offer varying degrees of noise reduction and the HX Pro system gives significant treble improvements with ferric (Type I) tapes. Dolby S increases the level of noise reduction with less signal 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.

dect

Cassette decks

	Product	£Price	Comments	V	V	V	•				
	Aiwa AD-F450	120 🗸	Basic but well designed budget deck; astonishing value, only the poor metering gives the game away	•	•	•			•		136
	Aiwa AD-F810	230 G	First class budget 3-head machine with a dual capstan transport that really works at reducing the 'fudge' factor	•	•	•			•		99
	Aiwa AD-S950	300 🖌	High value, high spec package featuring Dolby S, 3 heads, tape calibration - well set up and musically well sorted.	•	•	•	•	•	•		140
	Aiwa AD-WX828	200 G	Equipment levels strong, and sound is both vivid and presentable, but control system daunting.	•	•	•			•		• 123
	Aiwa AD-WX929	230 A	Superbly equipped twin deck that works and works well - remote control	.	•	•	•			•	117
-	Aiwa XK-S9000	700 G	Fabulous build, clunky transport and sharp, refined sound quality with Dolby S or B and metal tapes	•	•	•	•	•	• •		105
-	Arcam Delta 100	850 E	Superb transport and a ripe, spacious sound. The Dolby S installation more successful than most. Some replay incompatibility	•	•		•	•	•		111
	Denon DRM-740	260 A	Breathed-on DRM-710, with good external treatment offers good, if somewhat detached sonics	•	•	•		•	•		136
-	Denon DRS-610	200 G	Unique loading mechanism provides stability, and the deck has a crisp, clean quality. Occasionally anaemic bass.	•	•	•			•		111
	Denon DRS-640	200 V	Drawer loading deck, with simple facilities and smooth, well adjusted sound.	•	•	•			•		140
	Denon DRS-810	300 G	Drawer loading deck, carefully designed, yet lacking in subtlety on audition.	•		•		•	•		127
	Goodmans Delta 700W	100 P	Compact and ultra-basic twin deck which is rough and bass shy, with less than stable tape path.	•						•	• 123
	Harman/Kardon TD420	280 A	Minimalist audiophile deck, with good but not outstanding sound quality, and mediocre setup of the test sample.	•	•	•			•		140
-	Harman/Kardon TD4400	350 G	Simple features plus excellent engineering make this a model of integrity.	•	•	•			•		127
	Harman Kardon TD4600	700 A	Original Dolby S deck has improved over the years and now sounds very acceptable. A strong, solid sounding deck - but expensive.	•	٠	•	•				117
	JVC TD-R452	180 A	Tidy, stable but ultimately rather soul-less experience. Auto-reverse is useful though.	•		•					• 117
	JVC TD-X352	150 A	Disappointingly amorphous sound despite decent measured results.	•	•	•			•		117
	JVC TD-V562	200 G	Ultra-sophisticated transport at a silly price; sound quality is stable but slightly opaque.	•	•	•		•	•		123
	Kenwood KA-5060S	250 G	Well engineered single capstan transport and Dolby S star in this refined and detailed sounding design.	•	•	•	•	•	•	-	140
	NAD 602	200 G	Minimalist deck for the audiophile market. Unfortunately engineering is minimalist too	•	•	•					127
	Nakamichi DR-3	400 🖌	Refined, exquisitely detailed and solid sounding 'budget' Nakamichi 2-header.	•	•				•		123
	Nakamichi DR-2	600 🖌	Accomplished design with simple features (manual tape select!) but superb sound/serviceability.	•	•			•	•		127
	Nakamichi DR-1	850 🗸	Typically idiosyncratic Nakamichi with manual everything, Good azimuth adjustment and dynamic, authoritative sound.	•	•						117
	Onkyo TA-201	200 🗚	Slightly old fashioned no-frills design, with some wow & flutter, and limited metal tape headroom.	•	•	•			•		140
	Philips DCC600	500 A	Simplified circuit and mechanism, but the Philips badly needs a D/A converter transplant	•	•						• 123
	Pioneer CT-S430S	200 🖡	Against the odds - a 2 head Dolby S deck that works. Well set up and fully equipped.		•	•	•		•		136
	Pioneer CT-S520	280 G	Decent if slightly coloured middle ranker with FLEX to revitalise old or soggy sounding tapes.	•	•	•		•	•		123
	Pioneer CT-S630S	300 G	3 heads and Dolby S feature in an excellent deck that is underbiased with Type IV tapes.	•	•	•	•	•	•		140
	Sansui D-X117WR	220 P	Bass is thin and coloured, and the sound lacks dynamics, pitch accuracy and overall stability - the sound is neither stable nor solid.	•	•	•					• 111
	Sherwood DD-3010C	120 P	Good range of features, let down by poor transport and iffy electronics.	•	•	•				•	• 117
	Sony TC-K415	180 A	Mainly UK designed with audiophile intent, but spoiled by erratic output, at worst with metal tapes.	•	٠	•		•	•		136
	Sony TC-K515S	250 A	Transport limitations and some brightness slightly mark down this refined, articulate design.	•	•	•	•	•			140
	Sony (WMD6C) Pro Walkman	290 G	One of the finest sounding cassette decks on the market today. A mandatory Best Buy, which also fits in your pocket	•	•						60
	Sony TC-K611S	300 G	Cheapest Dolby S three header yet, yet slightly let down by lack of attention to detail	•	•	•	•	•	•		127
	Teac R-9000	500 G	Much better than average auto-reverse deck, well worth considering. Nicely engineered too.	•	•	•	•	•	-		• 105
-	Teac V-8000S	700 G	Superb stability and real subtlety, this must be the best TEAC yet. The only disappointment was the Dolby C	•	•	•		•	-		105
	Technics RS-BX501	180 G	This is a well priced auto-reverse deck, with good sound quality and pricing.	•	•	•			insit		• 140
	Technics RS-BX646	230 G	Unusually well built and non-microphonic deck with sophisticated facilities and lucid midband.	٠	•	•		•	•		127
	Technics RS-BX701	270 G	Not cheap, but extremely well built deck, moderately well equipped a pleasure to operate and to listen to.	•	•	•		•	• •		136
	Yamaha KX-650	260 G	Fine audio manners, especially in the midband and treble, mark this high class deck out from the crowd	•	•	•		•	•		99

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CD players

N ow over a decade old, this all digital music source is well established despite high disc prices and the opposition of some hi-fi enthusiasts. Compact Disc's strengths over conventional vinyl are complete freedom from surface noise, ease of use, and more robust software.

A Best Buy

CD players

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.



• • 112

PDM Bitstrm

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ce pluy			Ope .	ntroj to	47 9	Ut D	41 4	et Di	No.
Product	£Price	Comments	V			Y	V		
Aiwa XC-750	200 A	A refined version of the XC-700, sadly it has lost the magic of the original	PDM Bitstrm	•		•		•	119
AMC CD6	349 G+	Based on the same 1-Bit circuit as Rotel's RCD-965BX but with a raunchier, beefier but less transparent sound.	PDM Bitstrm	•	•	•			• 124
Arcam Alpha One	300 A+	The first UK-built player under £300 is hampered by a tidy but rather grey and uninspiring sound.	PWM bitstrm	•	•				• 13
Arcam Delta 270	800 G+		Hybrid	•	•				• 12
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	•	•				• 11
AVI S2000MC	999 G+	A stylish, midi-width player with an exceptionally refined and comfortable sound. Lacks passion	20-bit	٠	•				11
Denon DCD-615	180 G	Builds upon the smooth and composed sound of the DCD-595 while offering extra widgets at no extra cost.	18-bit	•	•		•	•	• 13
Denon DCD-825	220 G	Despite extensive revisions, this latest player still sounds like a typical '18-bit Denon', which is no bad thing!	18-bit	•	•		•	•	• 13
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	•	•	•		•	• 10
Dual CD1001RC	180 A -	This Yamaha-based CD player is compromised by a number of technical flaws and a fundamental lack of bass.	PDM Bitstrm	•	•			•	• 13
Goodmans Delta 700	110 A+	A 16-bit alternative to the CD650II that furnishes a colourful and animated sound	16-bit	•					12
Grundig Fine Arts CD2	190 A -	A stylish-looking player with a disappointingly vague approach to music-making	SAA7350		•			•	12
Harman Kardon HK7725	800 VG	This flagship implementation of RLS sounds impressively bold and dynamic - a genuine rock 'n roller!	18-bit RLS	•	•	•	•	•	• 12
Harman Kardon TL8600	700 G+	A refined and more flexible version of the TL8500 multiplayer with a significantly more expressive sound	MASH/PWM	•			•	•	• 13
JVC XL-V274	160 A	This appears to be a re-badged version of JVC's XL-V264, retaining an over-heavy bass and generally gaudy sound.	PEM Bitstrm	•				•	• 13
JVC XL-Z1050	500 A	Technically advanced and luxuriously equipped, this player remains rather bland and unsatisfying on audition	PEM Bitstrm	•	•	•		•	• 1
Kenwood DP-3060	200 G+	Based on the same filter/DAC as Marantz' CD-53 but with a more transparent, sober and highly insightful sound.	NPC bitstrm	•		•	•	•	• 1
Linn Karik	1497 VG	Based on Linn's original CD transport, this player sounds dry but very positive, detailed and engrossing	Crystal BS	•	•				• 1
Marantz CD-53	200 G	Looks identical to the CD-63 but component costs are cut inside, exposing a slightly ragged but enthusiastic performer.	NPC bitstrm	•	•		•	•	• 1
Marantz CD-63	250 VG	New technology has enabled Marantz to steal a march on its old CD-52 series and, once again, regain the upper hand.	NPC bitstrm	•	•	•	•	•	• 1
Marantz CD-52IISE	300 G	A new mains transformer plus the full complement of internal mods has recaptured the frothy if startling sound of the original '52	PDM Bitstrm	•	•			•	• 1
Marantz CD-72SE	600 G+	A recommendation just eluded the grasp of this superbly built player thanks to its very polished but restrained sound.	bitstream	•	•			•	• 1
NAD 501	180 G-	A thoroughly typical frill-free player but with a slightly too cautious, even restrained musical outlook.	SAA7323						1
NAD 502	220 G	This updated version of the 5425 has traded the spontaneity of its forebear for a more precise but mechanical style of music	MASH/PWM	•					• 1
Nakamichi CD-4	380 A-	This looks new enough but sounds little better than the older CD Player 4 upon which it is firmly based.	18-bit	•	•			•	• 1
Nakamichi MB-4s	300 G	Entry-level MusicBank player that sounds like it's come from a studio control room: plenty of dynamics and detail but little stereo depth	16-bit						• 1
Onkyo DX-C110	350 G-	A big and beefy 6-disc carousel that strides confidently through rock and pussyfoots around gentle ballads	Bitstream						• 1
Philips CD732	140 A+	A cross between Philips CD690 and CD920 is no more technically accomplished but encourages a very lively and entertaining sound	SAA7341	•					• 1
Philips CD740	170 A	One of several Philips players using a hybrid of DAC technologies. Still sounds insufferably boring, however.	Hybrid	•	•			•	• 1
Philips CD750	200 A+	The costliest player in Philips range and the last to use its BS DAC lacks a sense of integration and stereo focus.	PDM Bitstrm	•	•		•	•	• 1
Pioneer PD-S503	200 A	The cheapest Legato Link player yet but another that sounds unpredictable and generally hard work.	PFM Bitstrm				•	•	• 1
Pioneer PD-S703	300 G +		PFM bitstrm	•		•			• 1
Pioneer PD-S901	500 G +		PFM Bitstrm		•				• 1
Quad 67	790 E	Deceptively sleek in appearance but with a powerful, fluid and captivating sound reminiscent of Meridian's 206.	Crystal BS	•					• 1
Rotel RCD-940BX	230 A -	A sea-change in transport and DAC technology lies behind the most untidy-sounding and irritating player to emerge from Rotel.	Hybrid						• 1
Rotel RCD-945AX	230 G	Based on the same CD-player-on-a-chip as Philips CD690 but with improved execution and build.	SAA7341	•	•				• 1
Rotel RCD-965BX	300 E	An exceptionally refined bitstreamer: transparent, exquisitely detailed and powerfully emotive. A landmark player	PDM Bitstrm						• 1
Sansui CD-X317	250 A	Not in the same class as older CD-X311mkll. Same technology but the sound is neither as responsive or engaging	MASH/PWM	•					• 1
Sansui CD-X617	350 A	This 'double-DAC' version of the CD-X317 is more impressive, sounding light and tizzy with pop but dull with classical CD's	MASH/PWM						• 1
Sansui CD-Alpha 717DR		A beautifully constructed if rather dated flagship player with an equally sedate and unadventurous sound.	MASH/PWM						• 1
Sherwood CD-3020R	130 G	Although this budget wonder has little respect for musical convention, what emerges is still remarkably entertaining	NPC bitstrm						• 1
Sherwood CD-5010R	160 G+		PDM Bitstrm						• 1
Sherwood CDC-5030R	200 A -	The replacement for the successful 5-disc CDC-5010R sounds messy, disjointed and generally unpleasant. A great disappointment	Bitstream						• 1
Sony CDP-312	150 G	Something of a rough diamond, offering a raft of features and good build but a decidedly technicolour sound.	PLM bitstrm					-	• 1
Sony CDP-C345	230 A+		PLM Bitstrm						• 1
Sony CDP-715E	250 E	Advanced Pulse technology collides with UK tweaking to produce one of the most fabulous CD players in recent memory.	PLM bitstrm						• 1
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		-				- 1
ougocirobili	000 A	bearing in mine bugget a obset i converter nes at the near or this player, its unpredictable performance is usappointing	10-01	-					

200 A A well-meaning attempt to pare-down the CD-P4500 results in a similar looking player with a thoroughly uninspiring sound

Teac CD-P3500

CD players continued

Fectrical and a strategy of the control of the strategy of the control of the strategy of the Track entry keypad Heathon situations in the second seco DAC SPE Product A 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-PG460A 160 A Sadly this player lacks the fire of Technics' earlier budget wonders. It looks similar but sounds terribly apathetic. MASH/PWM • 139 . 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-PS620A 200 G+ A costlier, tarted-up version of the SL-PG520A that loses very little in the way of clarity, sparkle or in compelling dynamics MASH/PWM . . . • 112 Technics SL-PS740A 250 A Nothing wrong with its technical heritage but Technics' ongoing 'improvements' only serve to stifle the sound of this player MASH/PWM • • • 137 Yamaha CDX-670 290 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



A Best Buy

CD transports and DACs

CD player can be split into two basic Λ components; the disc drive or transport, and a device which turns the digital bitstream coming off the disc into an analogue audio signal. This is called a digital to analogue convertor or DAC. Although most players are contained in a single box, expensive players are usually two box affairs.

Although many of these units will be purchased as matching pairs, a DAC can also be used to upgrade an existing CD player. Thus an early machine with a satisfactory transport can be rejuvenated by adding an outboard DAC.

The columns on the right indicate the facilities available on a transport or DAC. Remote control is self explanatory. The existence of electrical and/or optical digital in and outputs is pretty fundamental to transports and DACs, as a rule electrical outputs are the most desirable. Class 1 transports are those with an output whose crystal clock accuracy that's

better than ± 50ppm (parts per million), certain DACs won't lock onto transports with a lower clock accuracy. DAC type shows the specific convertor chip employed. In much the same way that an amp's output is not indicative of its sound quality. the chip used in a DAC isn't the only determining factor in a CD player's sound. Phase inversion in the digital domain can make quite a big difference if you've got a high resolution system and golden ears.

ISSUE NI



CD transports

Product	£Price	Comments	V	an Veren	V		
Arcam Delta 250	750 G	Arcam's best effort yet is a new design based on the Philips CDM9 transport; specification includes Sync Lock facility.	•	•	•	•	130
Counterpoint DA-11E	1495 VG	By rights this transport should be highly incompatible yet it delivers a remarkably vivid and natural sound.	•	•		•	130
A Meridian 200	895 G+	Broadly compatible and offering a light, fresh and very bubbly sound that is both natural, engaging and unfatiguing	•	•	•	•	96
TEAC P-2	3500 G	Beautifully styled and constructed but sound is bleached and generally less inspiring than that of the P-10	•	•	•	•	96
TEAC P-2s	4300 🗚	The latest version of Teac's luxury P-2 transport sounds as over-engineered as it looks.	•	•	•	•	130
A Theta Data Basic	1990 G+	A mild-mannered transport capable of marvellous results with lively-sounding outboard converters.	•	•		•	130
Wadia 8	3195 G	Includes a budget version of Teac's VRDS mechanism in a fancy case; just too expensive for the performance on offer.	•	•	•	•	130



DACs

Product	£Pric	8	Comments		V	V	V	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
Arcam Delta Black Box 500	750	A+	A very sophisticated unit equipped with Sync Lock and discrete DAC circuitry. Early samples sounded restrained and grubby.	Bit Stream	•	•	•	136
Audio Alchemy DAC-in-the-Bo	x 200	G	Despite its slightly veiled sound this giveaway DAC may still rescue the oldest of players from obsolescence.	18-bit	•	•		127
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	•	•		127
AVI S2000MD	549	G	Despite using a very different chipset, the S2000MD sounds as civilised and refined as AVI's other digital separates.	16-bit	•	•		136
Cambridge Audio DACMagic-1	150	VG	Ridiculously under-priced, this DAC is better suited to high-end transports than the budget players it was intended to partner.	Hybrid				136
DPA Digital Little Bit II	400	G	A new on-board mains filter promotes a smoother and richer sound at the expense of some life and vitality.	SAA7350	•	•		127
A DPA Digital Bigger Bit	695	G	With either P-10 or Meridian 200 transports it delivers a very taut and dynamic sound, bathed in an open acoustic	DAC7	•	•		103
Kinshaw Overture	235	A-	A neat enough package that's infested with a variety of technical bugs and severely chastised on audition.	Hybrid	•			136
Kinshaw Perception	745	VG	A two-box converter that sounds loud, quick and very dynamic without tripping over complex material. A good 'un.	Hybrid	•			136
🔺 Meridian 563	695	G+	Warmer but no less detailed than the earlier 200-series, the 563 really comes into its own with top-flight CD transports.	Crystal	•	- P	•	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
A Musical Fidelity Tubalog	499	G+	The animated character of the Tubalog ensures it's a great upgrade on budget CD players.	18-bit	•			127
A Pink Triangle Ordinal	750	E	The cheapest dual-differential DAC7 converter available. Offers interchangeable digital filters and top-flight sound quality.	DAC7	•	•	•	136
A A QED Digit	139	G+	Bearing in mind its expressive but very forgiving performance the Digit is almost embarrassingly cheap	PDM Bitstrm				113
A QED Digit Reference	425	G+	No great advance over the basic QED Digit yet its enthusiastic sound is more than competitive at the price.	Bit Stream	•	•		136
Select Systems Dacula	400	G	The overly warm and heavy bass of this DAC is quite atypical of the Crystal Bit Stream DAC.	Crystal	•			127
A Sugden SDA-1	749	G+	A pleasant surprise from the fuddy-duddies of audio, judging by its 'masses of high resolution detail and tremendous dynamics'	TDA1541				113
Thule Audio DAC-200	799	A	A good first effort from Thule even though its fizzy and over-eager sound could do with house-training.	DAC7	•	•	•	136
Woodside DAC1	909	G	Fine but slightly dated and costly package in performance terms - but flexible, musical and t well built	16-bit	•	100.00		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

Transport/DAC combos



4

Product	EPrice	Comments	V ert see				VV	X
Arcam Delta 250/Black Box 50	1200	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 multi-box combination with a Bit Stream DAC that is fundamentally more inspiring than its partnering transport.	DAC7	•	•		•	• 120
Cyrus Discmaster/Dacmaster	1900	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	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	A highly advanced duet with adjustable dither facility. Sadly its different settings only usher-in different compromises.	Bit Stream	•	•	•		• 133
EAD T-1000/DSP-1000	2195	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	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	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	Combined with its own 500 transport, the recommended 563 sounds disapointingly thin, brash and uncomfortable.	Crystal	•	•	•		• 133
Meridian 602/606	3100	G 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	An intriguing combination that provides a beefy and enthusiastic performance via its balanced AES/EBU connection.	20-bit	•	•		•	• 133
Proceed PDT3/PDP3	5214	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	In direct contrast with its appearance, this duet positively sparkles with colour and resonant detail.	20-bit	•	•	•		• 133
Teac P-700/D-700	1500	G They may lack the resolution of high-end colleagues but still sound warm, bubbly and perpetually entertaining.	20-bit	•	•	•		• 120
Teac P-2s/D-2	6000	Teac's VRDS statement looks a million dollars but sounds rather thin and uninvolving. A great disappointment.	18-bit	•	•	•	•	• 13
Theta Data Basic/Cobalt 307	2696	+ A cautious and slightly over-refined combination that fails to make the best of either component.	Hybrid		•	•		• 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.

> Electrical infour AES EBU IN OUT

Optical infour

SPDIF INFOUT

ISSUE NO.

DAT players

Product	£Price	Comments			Y	Y		V	Y
JVC XD-Z1010TN	900 A+	Ambitious but ultimately disappointing deck with an opaque musical delivery and more features than you can shake a stick at	•	•	•	•			111
Panasonic SV-3700	1111 A	Slick, powerfully equipped, this pro DAT has a clear, quick and colourful sound somewhat lacking in weight and substance		•			•	•	111
Tascam DA-30	1199 A+	Interesting pro DAT deck with solid, tangible sound quality which is nevertheless lacking in analysis		•			•	•	111



Headphones

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.

Remote control

LP MOde

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	one	5	Ispe Open	Closed b	Dynal,	Flectroste Nic	ISSUE Atic	No.
Product	£Price	Comments		V	V	V	V	V
AKG K44	42 A	Good quality personal oriented phone, could have a better sense of space but is musically quite communicative	Supra-aural	•		•		99
AKG K135	46 A	The K135s don't live up to the usual AKG standards, though they do have the ability to reproduce rhythm well	Supra-aural	•		•		63
AKG K240 Monitor	82 G	Something of a classic, these AKGs are very user friendly in all respects; sonically on the warm side of neutral	Circumaural	•		•		63
AKG K280 Parabolic	117 G+	A very revealing and unusual twin driver design that uses the same principle as a satellite dish to beam sound into the ear	Circumaural	•		•		63
AKG K340	191 E	Heavyweight cans in most respects, the K340 with its electrostatic tweeter is a very revealing headphone	Circumaural		•	•	•	75
AKG K400	118 VG	Comfortable over long sessions. Sound is exquisitely detailed, dynamic and uncoloured	Supra-aural	•		•		121
AKG K500	138 G+	· Open and clear, they reproduced music with impressive definition, balance is on the light side but transparency is high	Circumaural	•		•		111
AKG K1000	646 E	One of the best dynamics on the market, hooks directly to speaker outputs and makes much of the competition sound lame	Extra-aural		•	•		99
Audio-Technica ATH-910	90 G	The closed-back 910s are an improvement on the 909s with a nice rhythmic quality rarely found with headphones	Circumaural			•		55

Headphones continued





Best Buy

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.

Loudsneakers

Product	£Price		Comments		V	V		V	V
Acoustic Energy Aegis 1	452	G	Rich and slightly heavy balance doesn't mask fine mid/treble coherence and transparency. Entry level for all-metal drivers	39x21x26	28	84		•	118
Acoustic Energy AE1	950	G	Amongst the best miniatures around, shows exceptional mid focus and coherence, but is pricey and could be more agile.	29.5x18x25	48	84		•	102
Acoustic Energy AE3	1650	G+	Solid, authoritative and impressively accurate - if a shade ponderous and slow	63x26.5x37	23	85		•	86
Allison AL100	100	A	Loud and lively budget wall-mount is bigger and beefier than most of the competition, if lacking some subtlety and refinement	33.5x24x21.5	30	87	•		94
Allison AL105	170	A-	Pretty enough in appearance, sonically the AL105 doesn't really make the grade at the $\pounds150$ asking price	37x24x21	45	87	•		7
Allison AL110	220	G-	Compact bookshelf model is a little dry and mid forward, but bass is extended and solid	40x24.5x22.5	28	86		•	10
Allison AL120	420	A	Pretty well balanced if slightly mid forward, but sound quality is a little disappointing for the price	63x28x27	30	88		•	• 9
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	•		10
Apogee Caliper Signature	3995	G+	Power hungry full range ribbon panels have remarkable transparency and delicacy, loudness and 'grunt' are a bit lacking	122x70x6.5	30	81		•	• 8
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		•	9
ATC SCM20	1461	G+	Massively built, invariably informative but the rather forward presentation can be uncomfortable	44x24x31	28	82		•	• 8
Audio Note AN-E/B	1300	G+	Lovely coherence, great midband dynamics and transparency, extended bass and high sensitivity — pity it's so darn ugly!	80x36x28	20	91		•	10
Audio Note AN-J/B	799	G+	Light damping and local unevenness adds some coloration, but doesn't spoil the very lively, dynamic and coherent sound	58.5x33x24.5	25	90		•	11
Aura SP-50	400	A	Two very tasty drivers rather outclass the cabinetwork; a capable but slightly dull compact stand mount	40x22x25	30	87		•	12
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		•	11
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		•	12
B&W DM600i	180	A+	Smart cosmetics and a very even balance overall, but dynamically rather bland; amplifier current demands are quite high	35X20.5X25	25	88			13

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Loudspeakers continued

oudspe	ake	THE DIRECTORY Stee Human	Bass Sens (Cm)	Site Close (1) (1) (1) (1) (1) (1) (1) (1) (1) (1)	ite in the se to w	Floor sport	rstant ace	Issue ing
Product	£Price	Comments	V	V	V	Ť	Ť	Ť
&W DM620i	399 A+	Good material value, this compact floorstander has a beautifully voiced midband, less happy bass tuning	77x24x32	40	89			
&W Matrix 801	3500 G+	Lacks the transparency of the best panels, and the drama of the best dynamics, but is something of an acoustic tour de force		<20	86			
&W Matrix 805	845 G	Stylish, with remarkable imaging properties, good balance and low coloration, though less successful at musical communication	42x26x22.5	30	87			
ose 305	430 G -	A bit of an oddball, fine dynamic liveliness and a good room match more than make up for the strange stereo imaging and treble	28x45x23	40	88			
ose 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			
ose 901 MK6	1650 A	The pre-equalised multi-driver 901 is cleverly engineered to deliver exceptional loudness	33x54x32	28	89			-
	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			
loston HD5			50x28.5x42	35	NA			
oston Acoustics SW10	449 G -	Clever powered subwoofer system integrates well and improves system loudness and power handling	48x26x30.5	30	91	-		-
abasse Bisquine	600 G+	Classy French large bookshelf speaker has great coherence and dynamic grip, but a rather mid-forward overall character	40x20x30.5	25	92			•
abasse Skiff	1500 G+	Large floorstanding three-way gives great sensitivity and bass extension with fine dynamic grip	27x22.5x23.5	25 50	92 88			-
anon S-30	180 A+	Clever and unusual moulded design has attractive lively coherence, along with 'wide imaging stereo' effect	Contraction of the local division of the loc		84	•		-
Canon S-50	250 A+	Only a small cone miniature at heart, the fascinating styling and extended sweet spot feature make it utterly original.	30x24(diam)	48	87		-	
astle Chester astle Durham 900	650 G+ 280 G	A brilliant throwback, using horn-type approach to provide startling midrange dynamics and coherence.	94x23x27 40X21.5X24	45 45	87			F
		Lovely veneer and lots of engineering create a very upfront, coherent and exciting sound — maybe too much so for budget systems	104x23x35	45 25	87			
Castle Howard	999 G+		33.5x18x20					-
Castle Trent II	190 A	Very classy finish for the price, plus a sound that passes muster without setting anything much alight	114x24x47	50	88	-		
Castle Winchester	1499 G+	Unconventional and beautifully crafted, large for its bass extension but engagingly agile and attractively open and airy	and the second s	25	87			
Castle York	349 A+	Pretty little real wood compact has an engaging transparency, good balance and fine timing, could do with more authority	43x22x26	30	86	-		-
Celestion 1	109 A	Pretty basic performance but at a very basic price — it all sounds a bit scrappy and untidy, but its heart's in the right place	27.5x16x21	50	87	•		-
Celestion 3 Mkll	130 A+	Smooth and polished by budget speaker standards, if a bit laid back for some tastes	31x18.5x20	45	87	-		
Celestion CS135	139 A -	Compact hideway passive subwoofer lacks serious bass extension; for high sensitivity speakers only	52x19x34	45	88	•	•	•
Celestion 15	389 G	Big box and bang for your bucks, short on subtlety and control, but long on both enthusiasm and perceived vinyl wood grain	103x20.5x25.5	28	90		•	•
Celestion 9	269 A	Nicely presented and fair material value, with impressively flat bass-to-mid balance	49.5x20.5x24	30	89		•	-
Celestion SL12Si	629 A	Elements of fine sound quality, but this 'grown up' SL6 variation has a lumpy response alongside its improved power handling	53x20x27	50	85		•	-
Celestion SL600Si	820 G	Has certain remarkable qualities that some will find irresistible, but needs careful system and room matching	27x20x23	52	82		•	-
Celestion SL6Si	429 A+	This stereotype luxury compact can sound a bit dull and congested, but really opens up on Slate Audio stands; favours CD	37.5x20x25	30	86		•	
Celestion 300	1099 G	Splendid bass extension and fine panel-like openness and transparency, but dynamics and timing are suspect, balance very laid back.		<20	86		•	-
Dali 102	230 A	Attractive bookshelf model has fine midband focus and bass extension, but treble's a bit restrained and bass a bit detached	37x21x25	30	86		•	-
Dawn Chorus FS	698 G	Compact floorstander with superb coherence but rather forward midband. Would suit smaller rooms best	91x26x21	30	86		•	•
Dynaudio Contour 1.3	1199 G	Heavyweight luxury finish bookshelf model has good scale and weight but is pricey and a bit ponderous	38x20.5x29	28	86		•	-
pos ES11	395 G+	Integral baffle/driver to give a remarkable combination of low coloration, transparency and speed; bass is a bit shy	37.5x20x25	45	86		•	-
pos ES14	595 G+	Substantial stand mount delivers delightful midrange focus and delicacy with good bass control. System sensitive	49x22.5x29	25	85		•	_
araday FS1	225 A+	Concrete box on a budget, works surprisingly well despite cheap drivers, wood veneers here Direct sale only	47x27x28	45	86		-	-
araday FS5	575 G	Pricey and ugly, but with its own sonic charm, thanks to substantial influence of the concrete enclosure has upon the sound	46x27x26	28	90		•	-
araday Siren	375 A -	Interesting if ugly high mass concrete cabinet is let down by imbalance of ageing driver combination	46x27x27	48	87		•	-
GLL Maxim	119 A	Budget miniature offers well balanced strengths and few weaknesses at a very realistic price; a bit feeble	26x17x20	30	85	•		-
larbeth 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		•	-
larbeth HL-P3	479 G	Very limited loudness but impressive full-range scale from uncoloured and very well balanced but time-smeared sub-miniature	31x19x17	23	82		•	
larman-Kardon LS 0200	150 A	Laid back to a fault but entertaining nonetheless, and a big box for the price	38x21x29	30	86		•	-
larman Kardon LS 0500	300 P	A mug's eyeful — huge box for the price with loadsabass but very little presence: unacceptably unbalanced, or high infidelity	105x21x25	22	91		•	•
eybrook Prima	130 A+	Neat and discreet miniature delivers fine coherence, pace and timing, though balance is a trifle forward and bass a bit light	29x19.5x18	50	86	•		-
leybrook Quartet	555 G	Beautifully presented and built large bookshelf model with good sensitivity and a lively, forward sound	41x24x23	48	89	•		
leybrook Sextet		Engagingly coherent and a highly analytical, partly due to distinct and t always comfortable upper-mid forwardness	96x27x20	25	85	•		•
leybrook Solo	189 A+	Discreetly styled, sounds a little untidy in both bass and treble but handles complex rhythmic material much better than most	36x23x22	28	87	•		-
leybrook Trio	359 G	Same drivers as HBS1 in prettier real wood enclosure give a sweeter and more forgiving if less committed sound	47x24x25	45	89		•	_
mpulse H7	785 A	Ultra-compact horn has fine midband contrasts but very little bass and detached treble; gives amplifiers a hard time	87x15x30	45	85	•		•

Loudspeakers continued

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Product Infinity Modulus	EPrice	Contraction of the	Comments	30x18x26		84	V.	-	
finity Reference 10	795 200		Carefully conceived and beautifully built. Undeniably attractive in the mid and treble, it failed to handle the bass as well	30x18x26 36x23x23	45 50	87			
finity Reference 20	300		An engaging and lively sound from a prettily finished and substantial small bookshelf size model Well presented and balanced with good bass control, but somehow lacks convincing cohesion and agility.	46x27x24	27	88			
nfinity Reference 30	400		Budget price floorstander has good overall balance and bass extension, but is rather coloured and uneven	86x27x24	25	89			
nfinity Infinitesimal sub	499		Cute but price amplified subwoofer is too small to deliver real bottom octave grunt	34x34x34	40	NA		•	
amo Cornet 40.3	130		Pretty presentation and a strong box, but poor driver fixing. Decent if bright sound	32x20x22	48	86		•	
amo 447	500		Very pretrily styled, but build and sound quality is disappointing for the price	81x19x29	40	89		•	•
amo 707	900		Superb styling and cosmetics but indifferent build and engineering quality; decent balance apart from detached bass	105x26x39	25	88		•	
BL Control 1 Plus	250	- New York	Sub-miniature with forward midrange and real bass; highish price partly justified by near-indestructible Pro build	23x15.5x14	50	89			
BL L1	479		Good power handling, decent transparency and deep but current hungry bass from a compact and solid enclosure	40x21x25.4	47	87		•	
BL L20J	800		Lovely if pricey bookshelf model has that old JBL magic, full of bounce and brio, needs a good quality stand and can sound a bit heavy		30	87		•	
BL ti1000			Ultra-engineered, beautifully crafted bookshelf model. Performance compromised by over enthusiastic midbass output from port	44x30x28	45	89		•	
ordan JH400	590		Piano finish hexagon has single full range driver and controversial sound, with uneven balance but delightful mid coherence	33x24x30.5	50	83			
PW AP2	180		Offers real wood veneer at a bargain price; performance is cleaner but broadly comparable to P1 Vinyl overall	43.5x25.5x26	45	86			-
PW AP3	225		Pretty good stereo and well balanced overall it had its own character which is well suited to vinyl replay	52x25x29.5	57	90		F.	
PW Gold Monitor	80		Great sound for pound value through bass and midband, but the top end's rather coarse	27x18x18	50	85			
PW Minim						85			
	79		Very civilised but dynamically limited, the Minim is well suited to the smaller room and where limited loudness is acceptable	27.5x18x19.5	28				
PW Mini Monitor	60		Ultra cheap Richer Sounds special is lightweight and short of welly, but a snip for surround sound use	27x18x17	50	85	•	-	
PW P1	155		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		-	
PW P1 Vinyl	135		A lot of highly competent loudspeaker for the price, with a safe sound that's unlikely to disappoint.	43.5x25.5x26	32	87		•	
PW Sonata	115		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	•		
PW Sonata Plus	135		This luxury variation on the redoubtable Sonata theme features a metal dome tweeter, and isn't the better for it	32x23x21	30	87		•	
PW Ruby 1	500	G	Very pretty but pricey luxury metal-cone miniature has good, if slightly edgy balance	32x19x21	42	85		•	
RT AD1	500	G+	A fair share of cosmetic deficiencies do little to spoil the impressive coherence and timing	59.5x28x36	28	86	•		
RT AD1 Micro	389	G	Delightful life and coherence, gives surprising impression of scale; some aggressive tendencies but very open to system tuning	28x17x21	50	87	•		
AR Volante	600	G+	Beautiful real wood floorstander doesn't sound as big as it looks, sound is coloured but lightning fast and great fun	88x21x27	40	88	•		•
EF 104/2	1595	G+	A reference point for dynamics, preferred without KUBE, suited to many rooms. Good stereo, high sound level	90x28x41.5	50	92		•	•
EF K120	169	A	Physically pretty and sonically competent but undistinguished bookshelf size model has good sensitivity but limited extension	34x20.5x26	45	87		•	
EF Q30	349	A	Fine focus from Uni-Q driver, but lacks drive and time coherence; acoustically smaller than it looks	73x19x29	44	88		•	•
EF Q50	500	A	Compact twin-driver floorstander with Uni-Q treble, and a rather midbass heavy overall balance	84x19x28	30	88		•	•
EF Q80	569	A+	Uni-Q floorstander has good stereo and fine midband coherence, but bass lacks extension, drive and resolution	85x24.5x26.5	45	87		•	•
EF Q90	739	A	Generous floorstander has even balance and decent extension but fails to communicate excitement and involvement effectively	90x25x32	25	88		•	•
EF AV1	2499	G-	Awesomely built, finished and powerful subwoofer lacks the subtlety and unintrusiveness for top class hi-fi applfications	43x56x50	<20	NA	•	•	•
enwood LS-770G	260	G	Impressively communicative bookshelf model has fine vigour, scale and dynamics, if not the smoothest sound around	48x27x25	25	89		•	
enwood LS-500G	500	G	Japanese designed and built luxury compact delivers an invigorating and exciting sound; an interesting contrast to some lazier models	45x23x26	48	89		•	
egend II	200	G	Liveliness, coherence and fine information retrieval justifies the odd looking moulded baffle construction	37x21x30	48	88			
inn Index II/KuStone	374	G	Stand and speaker looks and sounds very good, good bass extension and control, fine dynamic range. Clean, clear if a shade slow	44x21x23.5	28	86			
inn Kaber	1298	G+	Dry, bright balance emphasises superb dynamic range and transient precision, but can sound unforgiving	89x19x29	25	85			
inn Keilidh		G+	Stunning timing and coherence and awesome bass drive, especially with ceramic plinth; sounds a bit shut in	83x20x27.5	22	87			
iving Voice Air Partner			Formidable horn design with astounding transparency, dynamics and speed. Its idiosyncracies are compensated by sheer energy	165x64x92		101			
umley Monitor Reference 3		G+	Lovely free stander suffers from indifferent bass alignment, but is fast, coherent, solid and very informative indeed.	87x27.5x28	30	90			
umley Monitor Reference 4	375		All metal diaphragm and real wood at fair price; balance uneven — upper mid forward with suspect bass tuning	36x17x23	44	86			
Magneplanar SMGa			Tonally 'rich', in the right room it proved a satisfactory musical experience	122x48x4.5		85			
Meridian Argent 1	668 995	A G+	Beautifully built, finished and shaped, has fine bass extension and virtual absence of 'boxiness'; needs a big amplifier	33x27x27	56 28	83			-
Meridian Argent 2	875		Beautiful high-tech 'large compact' delivers extended, smooth and neutral sound with fair speed. Slate Audio stands essential	48.5x21x29.5	23	85		No.	
				48.5x21x29.5 38.5x18x32		NA			
Aeridian M30	950		Pricey active speaker, easy on the ears and worth considering especially where space is at a premium		40				
Aission 760i		A+	Attractive little wall-mount miniature has livelier dynamics and bass drive than most of its type, but sounds as little shut in	29.5x18x20	48	87	•		-
Aission 760i SE		A+	Tweaked 760i variation is one the prettiest and best balanced babies around; a demanding amp load	29.5x18x20	50	87	•	•	
Alission 733		A+	Stylish floorstander represents a lot of speaker for the money, and sounds pretty good too	86x20.5x31	45	87		•	•
Aission 751	300		Attractive luxury miniature has great sonic potential, but our our review samples have been marred by sample variations	32x17x27	45	86	•		
Mission 752		G+		90x20x25	45	89	•		•
Aission 765i		A+	Big heavyweight floorstander has good sensitivity and bandwidth, but somehow lacks agility, authority and dynamic grip	102x25x33	22	91		•	•
Aission 753		G+	Gorgeous presentation and potential for open transparency. Floorstander with lots of drivers that gives lots of loudness	90x22x30.5	45	88		•	•
Nonitor Audio MA201		A+	Goodlooker with solid engineering sounds lively and coherent with plenty of power handling, but also a bit shut-in and coloured	40x22x26	40	89	•		
Nonitor Audio MA202	450		Uneven but informative and easy-listening floorstander delivers decent scale from big vinyl box	89.5x22x28	28	88		•	•
Monitor Audio MA1200 Gold II	1200		Pricey but classy floorstanding variation on MA800 theme; beautifully voiced midband, heavy midbass	93.5x17x27	28	85		•	•
Ionitor Audio Studio 6	800	A+	Pretty but pricey metal diaphragm compact has clear and transparent midband but is ultimately lacking in vim, vigour and drive.	35x22x25	45	86		•	
Nordaunt-Short MS10	130	A	Hi-tech baby has fine bass/mid integrity but the top end is less appealing	30.5x18.5x21	50	86		•	
Nordaunt-Short SW-1	150	A-	Prettily finished and inexpensive passive subwoofer is only really useful with sub-miniature speakers	24x58x25	40	85	•	•	•
Mordaunt-Short MS20	180	G	Sober 'bookshelf' model uses hi-tech plastics to deliver a notably good midband at a very sharp price — a fine all round compromise	36.5x21.5x22	40	87		•	
Nordaunt-Short MS50	540	G-	Big value big box with fine engineering content and big lazy, laid back sound; lacks charisma	91x25x33	22	86		•	•
			Suparbly built compare stand mount, did well in listancing tests but suffers (color/of) upper midband peak	24.5x40x22.5	25	84		•	
Norel Bassmaster 602	1200	G+	Superbly built compact stand-mount, did well in listening tests but suffers (enjoys?) upper midband peak	24.3140122.3	LU				
		G+ A+	Cute little metal cone floorstander brims with clever ideas; sounds very clear and clean if cautious	80x2-20x19	40	84	•		•

SEVENOAKS HIFI-



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The moment you step through the door of a Sevenoaks Hi Fi branch you're going to be better looked after. With over 21 years experience in Hi Fi, Video and TV retail, we're here to make sure you get the equipment that best suits your needs and your budget. You'll find a wide range of products with the emphasis on quality rather than country of origin. Not only is everything we sell on display, but it's also available for demonstration. Each of our branches has dedicated demonstration facilities to help you enjoy choosing your equipment.

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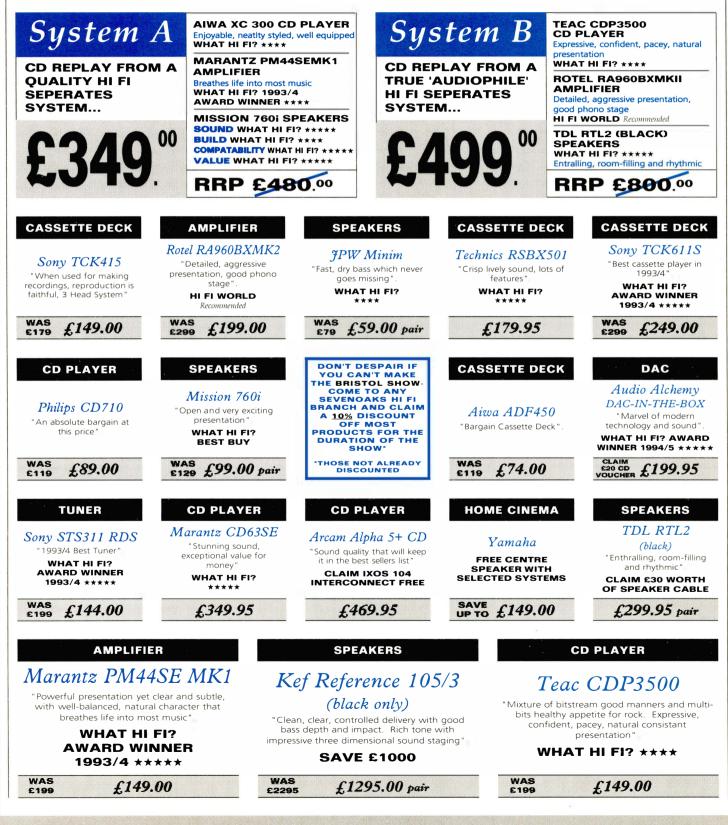


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f 139.00 f 549.00 f 1899.00 f 999.00 f 219.00 f 299.00 f 849.00 f 599.00 f 399.00	£ 94.00 £ 329.00 £ 699.00 £ 1049.00 £ 134.00 £ 179.00 £ 679.00 £ 479.00 £ 319.00	DISPLA TANNOY 631 632 633 TDL NFM2	f 149.00 f 189.00 f 319.00 f 179.00	f 109.00 f 139.00 f 239.00 f 129.00
f 139.00 f 549.00 f 999.00 f 1499.00 f 219.00 f 299.00 f 299.00 f 849.00 f 599.00	£ 94.00 £ 329.00 £ 1299.00 £ 699.00 £ 134.00 £ 179.00 £ 679.00 £ 479.00 £ 319.00	DISPLA TANNOY 631 632 633 TDL	f 149.00 f 189.00 f 319.00	f 109.00 f 139.00 f 239.00
f 139.00 f 549.00 f 1899.00 f 1499.00 f 1499.00 f 219.00 f 299.00 f 849.00 f 399.00 f 299.00 f 399.00 f 799.00	£ 94.00 £ 329.00 £ 1299.00 £ 699.00 £ 134.00 £ 134.00 £ 179.00 £ 679.00 £ 479.00 £ 319.00 £ 339.00 £ 639.00	DISPLA 631 632 633 TDL RTL-1 Studio 0.5 Studio 1	f 149.00 f 189.00 f 319.00 f 179.00 f 199.00	f 109.00 f 139.00 f 239.00 f 129.00 f 149.00
f 139.00 F 549.00 f 549.00 f 999.00 f 1499.00 f 219.00 f 299.00 f 849.00 f 399.00 f 399.00 f 399.00 f 399.00 f 349.00 f 349.00 f 649.00	<pre>f 94.00 f 329.00 f 1299.00 f 1299.00 f 1049.00 f 134.00 f 179.00 f 679.00 f 319.00 f 319.00 f 239.00 f 639.00 f 239.00 f 639.00 f 519.00</pre>	DISPLA TANNOY 631 632 633 7DL NFM2 RTL-1 Studio 0.5 Studio 1 TEAC P700	f 149.00 f 189.00 f 319.00 f 199.00 f 499.00	f 109.00 f 139.00 f 239.00 f 129.00 f 149.00 f 379.00
f 139.00 f 549.00 f 549.00 f 299.00 f 1499.00 f 219.00 f 299.00 f 399.00 f 399.00 f 399.00 f 349.00 f 340.00 f	<pre>f 94.00 f 329.00 f 1299.00 f 1299.00 f 1049.00 f 134.00 f 179.00 f 679.00 f 319.00 f 239.00 f 639.00 f 239.00 f 239.00 f 639.00 f 239.00 f 639.00</pre>	DISPLA TANNOY 631 632 633 TDL NFM2 RTL-1 Studio 0.5 Studio 1 TEAC P700 TECHNICS RSTR373K	f 149.00 f 189.00 f 189.00 f 199.00 f 199.00 f 499.00 f 699.00 f 899.00 f 179.00	f 109.00 f 139.00 f 239.00 f 129.00 f 149.00 f 529.00 f 629.00 f 629.00 f 134.00
f 139.00 fY f 249.00 f 1899.00 f 1499.00 f 249.00 f 299.00 f 299.00 f 299.00 f 399.00 f 399.00 f 349.00 f 349.00	<pre>£ 94.00 f 329.00 f 1299.00 f 1049.00 f 134.00 f 179.00 f 679.00 f 479.00 f 319.00 f 319.00 f 539.00 f 639.00 f 239.00 f 519.00 f 639.00 f 519.00 f 639.00 re>	DISPLA TANNOY 631 632 633 TDL NFM2 RTL-1 Studio 0.5 Studio 1 TEAC P700 TECHNICS RSTR373K SCCA1060 SCCA1080	f 149.00 f 189.00 f 319.00 f 199.00 f 499.00 f 699.00 f 899.00 f 179.00 f 699.00 f 494.00	f 109.00 f 139.00 f 239.00 f 129.00 f 149.00 f 379.00 f 529.00 f 629.00 f 134.00 f 524.00 f 524.00 f 639.00
f 139.00 FY f 549.00 f 1899.00 f 1499.00 f 219.00 f 299.00 f 299.00 f 399.00 f 399.00 f 439.00 f 439.00 f 439.00 f 439.00 f 439.00 f 599.00 f 599.00 f 599.00 f 599.00 f 399.00 f 399.00	f 94.00 f 329.00 f 1299.00 f 699.00 f 1049.00 f 174.00 f 179.00 f 319.00 f 279.00 f 239.00 f 639.00 f 229.00 f 519.00 f 639.00 f 639.00 f 639.00 f 559.00 f 559.00 f 559.00	DISPLA TANNOY 631 632 633 TDL NFM2 RTL-1 Studio 0.5 Studio 1 TEAC P700 TECHNICS RSTR373K SCCA1080 SCCA1080 SCCH515 SLBD22ZK	f 149.00 f 189.00 f 319.00 f 199.00 f 499.00 f 699.00 f 899.00 f 179.00 f 699.00 f 699.00 f 699.00 f 699.00 f 599.00 f 699.00 f 179.00 f 649.00 f 649.00 f 649.00	£ 109.01 £ 139.00 £ 139.00 £ 129.01 £ 129.01 £ 379.00 £ 529.01 £ 5
f 139.00 FY f 549.00 f 1899.00 f 1999.00 f 299.00 f 299.00 f 299.00 f 399.00 f 399.00 f 399.00 f 349.00 f 439.00 f 649.00 f 649.00 f 899.00 f 899.00 f 799.00 f 799.00	f 94.00 f 329.00 f 1299.00 f 1049.00 f 1739.00 f 173.00 f 319.00 f 319.00 f 319.00 f 239.00 f 639.00 f	DISPLA TANNOY 631 632 633 TDL NFM2 RTL-1 Studio 0.5 Studio 1 TEAC P700 TECHNICS R5TR373K SCCA1080 SCCA1080 SCCH515 SLBD2ZZK SUA600MKI SUA700MKI	f 149.00 f 189.00 f 319.00 f 179.00 f 499.00 f 699.00 f 899.00 f 699.00 f 699.00 f 699.00 f 699.00 f 649.00	f 109.00 f 139.00 f 139.00 f 139.00 f 129.00 f 149.00 f 529.00 f 629.00 f 629.00 f 524.00 f 524.00 f 524.00 f 524.00
f 139.00 f 439.00 f 1899.00 f 1499.00 f 219.00 f 299.00 f 299.00 f 399.00 f	f 94.00 f 329.00 f 1299.00 f 699.00 f 1049.00 f 174.00 f 179.00 f 319.00 f 239.00 f 239.00 f 639.00 f	DISPLA TANNOY 631 632 633 TDL NFM2 RTL-1 Studio 1 TEAC P700 TECHNICS RSTR373K SCCA1060 SCCH515 SLBD22ZK SUA600MKI	f 149.00 f 189.00 f 319.00 f 199.00 f 499.00 f 699.00 f 899.00 f 179.00 f 699.00 f 699.00 f 699.00 f 699.00 f 599.00 f 699.00 f 179.00 f 649.00 f 649.00 f 649.00	f 109.00 f 139.00 f 239.00 f 239.00 f 139.00 f 139.00 f 379.00 f 529.00 f 639.00 f 524.00 f 524.00 f 134.00 f 524.00 f 139.00 f 139.00 f 524.00 f 139.00 f 524.00 f 139.00 f 524.00 f 524.00 f 524.00 f 139.00 f 524.00 f 5
f 139.00 f 549.00 f 1899.00 f 1499.00 f 219.00 f 299.00 f 299.00 f 399.00 f 399.00 f 399.00 f 399.00 f 399.00 f 399.00 f 399.00 f 399.00 f 399.00 f 489.00 f 48	f 94.00 f 329.00 f 699.00 f 1049.00 f 1049.00 f 1049.00 f 114.00 f 179.00 f 319.00 f 319.00 f 229.00 f 639.00 f 519.00 f 639.00 f 639.00 f 519.00 f 679.00 f 679.00 f 679.00 f 629.00 f 629.00 f 629.00 f 629.00 f 629.00 f 259.00 f 629.00 f 129.00 f 129.00 f 129.00 f 129.00	DISPLA TANNOY 631 632 633 TDL NFM2 RL-1 Studio 0.5 Studio 1 TEAC P700 TECHNICS RSTR373K SCCA1060 SCCH515 SLBD22ZK SUA600MKI SUA700MKI THORENS TD280IV inc cart TD280IV inc cart TOXIDE	f 149.00 f 189.00 f 319.00 f 499.00 f 499.00 f 699.00 f 899.00 f 179.00 f 649.00 f 649.00 f 159.00 f 649.00 f 549.00 f 249.00 f 249.00 f 199.00	f 109.00 f 139.00 f 239.00 f 239.00 f 239.00 f 149.00 f 379.00 f 529.00 f 529.00 f 529.00 f 529.00 f 134.00 f 134.00 f 139.00 f 139.00 f 139.00 f 139.00
f 139.00 f 549.00 f 1899.00 f 1499.00 f 219.00 f 299.00 f 399.00 f 499.00 f 49	f 94.00 f 329.00 f 699.00 f 1049.00 f 1049.00 f 1049.00 f 114.00 f 179.00 f 319.00 f 319.00 f 239.00 f 239.00 f 639.00 f 519.00 f 519.00 f 679.00 f 679.00 f 679.00 f 679.00 f 679.00 f 629.00 f 629.00 f 629.00 f 129.00 f	DISPLA TANNOY 631 632 633 TDL NFM2 RTL-1 Studio 0.5 Studio 1 TEAC P700 TECHNICS RSTR373K SCCA1080 SCC	f 149.00 f 189.00 f 319.00 f 319.00 f 499.00 f 699.00 f 699.00 f 699.00 f 699.00 f 699.00 f 699.00 f 699.00 f 699.00 f 699.00 f 199.00 f 249.00 f 199.00 f 799.00 f 799.00	f 109.00 f 139.00 f 239.00 f 239.00 f 239.00 f 149.00 f 379.00 f 529.00 f 629.00 f 134.00 f 489.00 f 139.00 f 149.00 f 159.00 f 539.00
f 139.00 f 549.00 f 1899.00 f 1499.00 f 219.00 f 299.00 f 299.00 f 399.00 f 499.00 f 499.00 f 499.00 f 499.00 f 599.00 f 499.00 f 599.00 f 499.00 f 599.00 f 499.00 f 599.00 f 499.00 f 599.00 f 499.00 f 599.00 f 599.00 f 599.00 f 599.00 f 499.00 f 599.00 f 59	f 94.00 f 329.00 f 699.00 f 1049.00 f 1049.00 f 1049.00 f 134.00 f 179.00 f 319.00 f 319.00 f 239.00 f 639.00 f 239.00 f 639.00 f 639.00 f 639.00 f 639.00 f 639.00 f 629.00 f 629.00 f 629.00 f 629.00 f 1294.00 f 399.00 f 359.00 f 359.00 f 639.00 f 639.00 f 399.00 f 639.00 f 399.00 f 639.00 f 399.00 f 399.00	DISPLA TANNOY 631 632 633 TDL NFM2 RTL-1 Studio 0.5 Studio 1 TEAC P700 TECHNICS RSTR373K SCCA1080 SCCA1080 SCCA1080 SCCA1080 SCCA1080 SCCA1080 SCCA1080 SCCA1080 SCCA1080 SCCA1080 SCCA515 SUB02ZK SUA600MKI SUA700MKI SUA70MKI SUA	f 149.00 f 189.00 f 319.00 f 319.00 f 499.00 f 699.00 f 699.00 f 699.00 f 699.00 f 699.00 f 649.00 f 649.00 f 179.00 f 249.00 f 249.00 f 199.00 f 699.00 f 699.00 f 699.00	£ 109.00 £ 139.00 £ 239.00 £ 129.00 £ 129.00 £ 339.00 £ 339.00 £ 529.00 £ 529.00 £ 639.00 £ 134.00 £ 139.00 £ 149.00 £ 149.00 £ 159.00 £ 159.00 £ 399.00
f 139.00 f 249.00 f 1899.00 f 1499.00 f 219.00 f 299.00 f 299.00 f 399.00 f 399.00 f 399.00 f 399.00 f 399.00 f 399.00 f 399.00 f 399.00 f 399.00 f 499.00 f 499.00 f 499.00 f 499.00 f 599.00 f 59	f 94.00 f 329.00 f 1299.00 f 1049.00 f 134.00 f 179.00 f 319.00 f 319.00 f 239.00 f 239.00 f 639.00 f 559.00 f 639.00 f 559.00 f 559.00 f 559.00 f 559.00 f 559.00 f 559.00 f 559.00 f 559.00 f 559.00 f 629.00 f 124.00 f 125.00 f	DISPLA TANNOY 631 632 633 TDL NFM2 RTL-1 Studio 0.5 Studio 1 TEAC P700 TECHNICS RSTR373K SCCA1060 SCC	f 149.00 f 189.00 f 319.00 f 319.00 f 199.00 f 499.00 f 699.00 f 699.00 f 699.00 f 699.00 f 649.00 f 649.00 f 159.00 f 249.00 f 199.00 f 799.00 f 499.00 f 699.00	f 109.01 f 139.00 f 139.00 f 239.01 f 149.00 f 239.01 f 149.00 f 529.01 f 529.01 f 529.01 f 529.01 f 529.00 f 134.00 f 524.00 f 159.00 f 159.00 f 159.00 f 159.00 f 489.00
f 139.00 fY f 549.00 f 1899.00 f 1499.00 f 219.00 f 299.00 f 399.00 f 399.00 f 399.00 f 499.00 f 499.00 f 499.00 f 439.00 f 439.00 f 439.00 f 599.00 f 649.00 f 649.00 f 649.00 f 649.00 f 599.00 f 649.00 f 799.00 f 1590.00 f 649.00 f 799.00 f 799.00	f 94.00 f 329.00 f 1299.00 f 1049.00 f 179.00 f 179.00 f 319.00 f 319.00 f 239.00 f 239.00 f 639.00 f 559.00 f 629.00 f 194.00 f 2254.00 f 2254.00 f 2254.00 f 2254.00 f 239.00 f 1554.00 f 15554.00 f 15556.00 f 15556.00 f 15556.00 f 15556.00 f 15556.00 f 15556.00 f 15556.00 f 15556.00 f 15556.00 f 15	DISPLA TANNOY 631 632 633 TDL NFM2 RTL-1 Studio 0.5 Studio 0.5 Studio 0.5 Studio 1 TEAC P700 TECHNICS R5TR373K SCCA1060	f 149.00 f 189.00 f 189.00 f 199.00 f 199.00 f 699.00 f 699.00 f 699.00 f 699.00 f 699.00 f 649.00 f 179.00 f 649.00 f 199.00 f 249.00 f 499.00 f 599.00 f 599.00 f 699.00 f 6	f 109.00 f 109.00 f 139.00 f 239.00 f 129.00 f 339.00 f 529.00 f 629.00 f 639.00 f 134.00 f 529.00 f 139.00 f 529.00 f 139.00 f 139.00 f 179.00 f 179.00 f 159.00 f 489.00 f 489.00 f 499.00 f 499.00 f 499.00 f 499.00
f 139.00 f 439.00 f 899.00 f 1499.00 f 1499.00 f 219.00 f 299.00 f 399.00 f 399.00 f 399.00 f 439.00 f 439.00 f 439.00 f 439.00 f 439.00 f 439.00 f 599.00 f 599.00 f 599.00 f 439.00 f 599.00 f 4899.00 f 1598.00 f 489.00 f 599.00 f 489.00 f 599.00 f 15380.00 f 299.00 f 399.00 f 399.	f 94.00 f 329.00 f 1299.00 f 699.00 f 1049.00 f 179.00 f 319.00 f 319.00 f 239.00 f 239.00 f 239.00 f 639.00 f 239.00 f 639.00 f 639.00 f 639.00 f 629.00 f 629.00 f 629.00 f 629.00 f 629.00 f 629.00 f 629.00 f 2254.00 f 254.00 f 239.00 f 2449.00 f 254.00 f 2449.00 f 254.00 f 255.00 f 255.00 f 255.00 f 255.00 f 255.00	DISPLA TANNOY 631 632 633 TDL NFM2 RL-1 Studio 1 TEAC P700 P700 TECHNICS RSTR373K SCCA1080 SCCH515 SLBD22ZK SUA700MKI SUA700MKI THORENS TD280Vinc cart TD30HIBA 2835DB 2145DB 2535DB 2555DB 2555DB 2555DB 2555DB 2555DB 2555DB 2555B 2555B 2555B 2555B 2555B 2	f 149.00 f 189.00 f 189.00 f 319.00 f 199.00 f 499.00 f 699.00 f 699.00 f 699.00 f 699.00 f 699.00 f 699.00 f 699.00 f 699.00 f 499.00 f 199.00 f 249.00 f 199.00 f 499.00 f 499.00 f 69.00 f 99.00 f 699.00 f 699.00 f 99.00 f 699.00 f 99.00 f 699.00 f 99.00 f 699.00 f 99.00 f 699.00 f 199.00 f 199.00	f 109.01 f 109.01 f 139.00 f 139.00 f 239.01 f 149.00 f 529.01 f 529.01 f 629.01 f 529.01 f 529.01 f 529.01 f 529.01 f 539.01 f 559.01 f 179.00 f 179.00 f 179.00 f 489.00 f 489.00 f 399.00 f 489.00 f 399.00 f 489.00 f 599.00 f 599.01 f 569.01 f 579.01 f 5
f 139.00 f 439.00 f 849.00 f 1899.00 f 1499.00 f 219.00 f 299.00 f 399.00 f 399.00 f 399.00 f 399.00 f 439.00 f 439.00 f 439.00 f 649.00 f 439.00 f 599.00 f 649.00 f 599.00 f 4899.00 f 799.00 f 889.00 f 799.00 f 599.00 f 4899.00 f 4899.00 f 4899.00 f 229.00 f 229.00 f 229.00 f 229.00 f 229.00 f 239.00 f 249.00 f 249.00 f 249.00 f 249.00 f 279.00 f 299.00 f 279.00 f 299.00 f 299.00 f 299.00 f 299.00 f 239.00 f 299.00 f 239.00 f 230.00 f 230.	f 94.00 f 329.00 f 1299.00 f 1049.00 f 1049.00 f 1049.00 f 134.00 f 179.00 f 319.00 f 239.00 f 239.00 f 229.00 f 519.00 f 639.00 f 639.00 f 639.00 f 639.00 f 629.00 f 629.00 f 629.00 f 629.00 f 629.00 f 194.00 f 254.00 f 194.00 f 254.00 f 199.00 f 254.00 f 154.00 f 154.00 f 254.00 f 254.00	DISPLA TANNOY 631 632 633 TDL NFM2 RTL-1 Studio 0.5 Studio 1 TEAC P700 TECHNICS RSTR373K SCCA1060 SCC41080 SCC41080 SCC41080 SCC41080 SCC41080 SCC41080 SCC41080 SCC41080 SCC4515 SLBD22ZK SUA700MKI THORENS TD280IV inc cart TOSHIBA 2835DB 2145DB 253	f 149.00 f 189.00 f 319.00 f 319.00 f 199.00 f 499.00 f 699.00 f 699.00 f 699.00 f 699.00 f 699.00 f 699.00 f 249.00 f 199.00 f 249.00 f 199.00 f 249.00 f 699.00 f 199.00 f 1	f 109.01 f 109.01 f 139.00 f 139.00 f 239.01 f 149.00 f 529.01 f 529.01 f 529.01 f 529.01 f 529.01 f 529.01 f 529.01 f 529.01 f 539.01 f 559.01 f 149.00 f 179.00 f 159.00 f 489.00 f 489.00 f 399.00 f 489.00 f 399.00 f 699.01 f 899.00 f 899.00 f 899.00 f 899.00 f 899.00
f 139.00 f 549.00 f 1899.00 f 1499.00 f 219.00 f 299.00 f 299.00 f 299.00 f 399.00 f 150.00 f 149.00 f 159.00 f 399.00 f 159.00 f 399.00 f 159.00 f 199.00 f 199.00 f 199.00 f 199.00 f 199.00 f 199.00 f 199.00 f 199.00 f 299.00 f 299.00 f 299.00 f 299.00 f 299.00 f 299.00 f 299.00 f 300.00 f	f 94.00 f 329.00 f 1299.00 f 1049.00 f 1049.00 f 1049.00 f 134.00 f 179.00 f 319.00 f 239.00 f 239.00 f 229.00 f 519.00 f 639.00 f 639.00 f 639.00 f 639.00 f 629.00 f 629.00 f 629.00 f 629.00 f 629.00 f 194.00 f 254.00 f 194.00 f 254.00 f 199.00 f 254.00 f 154.00 f 154.00 f 254.00 f 254.00	DISPLA TANNOY 631 632 633 TDL NFM2 RL-1 Studio 0.5 Studio 1 TECHNICS RSTR373K SCCA1060 SCCH515 SLBD22ZK SUA700MKI THORENS TD280IV inc cart TOSHIBA 2835DB 2145DB 2245DB 2535DB 2535DB 2535DB 2535DB 2535DB 2535DB 2535DB 2939DB V854 WHARFEDALE Modus Cube Modus Cube Modus Subi YAMAHA AX380	f 149.00 f 189.00 f 189.00 f 319.00 f 199.00 f 499.00 f 699.00 f 249.00 f 199.00 f 499.00 f 499.00 f 199.00 f 499.00 f 499.00 f 199.00 f 499.00 f 199.00 f 199.00 f 499.00 f 199.00 f 1	f 109.00 f 139.00 f 239.00 f 239.00 f 239.00 f 239.00 f 239.00 f 239.00 f 529.00 f 529.00 f 529.00 f 529.00 f 529.00 f 139.00 f 139.00 f 139.00 f 489.00 f 489.00 f 499.00 f 699.00 f 699.00 f 699.00 f f 99.00 f f 99.0
f 139.00 f 439.00 f 849.00 f 1899.00 f 1499.00 f 219.00 f 299.00 f 399.00 f 399.00 f 399.00 f 399.00 f 439.00 f 439.00 f 439.00 f 649.00 f 439.00 f 599.00 f 649.00 f 599.00 f 4899.00 f 799.00 f 889.00 f 799.00 f 599.00 f 4899.00 f 4899.00 f 4899.00 f 229.00 f 229.00 f 229.00 f 229.00 f 229.00 f 239.00 f 249.00 f 249.00 f 249.00 f 249.00 f 279.00 f 299.00 f 279.00 f 299.00 f 299.00 f 299.00 f 299.00 f 239.00 f 299.00 f 239.00 f 230.00 f 230.	f 94.00 f 329.00 f 1299.00 f 1049.00 f 1049.00 f 1049.00 f 134.00 f 179.00 f 239.00 f 239.00 f 239.00 f 519.00 f 519.00 f 679.00 f 629.00 f 629.00 f 629.00 f 629.00 f 629.00 f 194.00 f 194.00 f 194.00 f 194.00 f 194.00 f 199.00 f 154.00 f 239.00 f 199.00 f 199.00	DISPLA TANNOY 631 632 633 TDL NFM2 RL-1 Studio 0.5 Studio 1 TECHNICS RSTR373K SCCA1060 SCCH515 SLBD22ZK SUA700MKI THORENS TD280IV inc cart TOSHIBA 2835DB 2445DB 2535DB 2545DB 2535DB	f 149.00 f 189.00 f 189.00 f 319.00 f 199.00 f 499.00 f 699.00 f 249.00 f 199.00 f 499.00 f 199.00 f 499.00 f 499.00 f 199.00 f 499.00 f 199.00 f 199.00 f 249.00 f 249.00 f 249.00 f 249.00 f 299.00 f 2	f 109.00 f 109.00 f 139.00 f 139.00 f 239.00 f 129.00 f 139.00 f 239.00 f 139.00 f 239.00 f 629.00 f 139.00 f 639.01 f 139.00 f 139.00 f 139.00 f 489.00 f 489.00 f 499.00 f 499.00 f 99.00 f 199.00 f 159.00
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	Product	EPrice	Comments	Ver	N.	X.	V	N.		
	NVA Cube 1	720 G+	Attractive, semi-omni is very sturdily built, and gives an idiosyncratic but unusually open, spacious and informative sound	33x32x32	52	85		•		71
	NVA Cube 2	480 G	A rude but exciting miniature, with unusually accomplished bass capabilities for its size	28.5x27x28.5	48	85	•			82
	NVA Cubix	1400 G	Too idiosyncratic for recommendation, the Cubix possesses remarkable bass extension for its size, but is tricky to optimise	60x32.5x32.5	28	84				78
	Naim IBL	895 G	This tiny floorstanding wall mount delivers outstanding dynamics, speed and detail, marred by pronounced upper mid forwardness	80x18x15-20	30	84				94
	Naim SBL	1708 G+	Impressive scale, full bandwidth, coherent, attractively discrete, coloured midband, very well balanced and agile	88x26.5x17-27	25	86				102
	Neat Petite	525 G+	Far from perfect, but one of the most entertaining and enjoyable speakers around, colorations notwithstanding.	30.5x20x18	33	86	•			102
	Origin Live OL1B	290 A+	Pretty little miniature delivers a punchy and dynamic midband, but costs quite a lot for the engineering on offer	31x18.5x22	45	89				135
	Origin Live OL2A	469 G	Compact floorstander sounds open, transparent and evenly balanced; needs a big amp but enjoys hard driving	82x19x19	25	85		•		122
	Origin Live OL1	499 G	Luxury miniature has very good overall balance, sacrificing sensitivity to achieve remarkable bass extension for the box size	30.5x19x21	25	82				106
	Pioneer S-4UK	250 A+	Latest version now balances pretty well, with a lively and copherent if bass light sound; dull packaging	37x21x27	42	88				139
	Polk LS50	800 G	No enthusiast tweaks here, but plenty of power and beautiful overall balance from a good looking compact floorstander	84x23-27x29.5	25	90				138
	Polk LS70	1200 A +	High sensitivity and lots of loudness potential, but in-room balance has far too much midbass boom; mid and treble are very laid back	96x31x37	22	91				132
	Polk RM 1000W			31x52x33	45	90	•			128
	Professional Monitor Co LB1		Not a true subwoofer at all, but rather the bass section of polk's elegant upmarket three box speaker system	53.5x18x26	33	90 86	-			110
		998 G+	Delightful smoothness and transparency, though bass extension and sensitivity are both limited							
	Professional Monitor Co AB1	1600 G	Bulky stand-mount transmission line has lovely panel-like transparency, slightly shut in balance, and needs a big room	79x27x43	22	89		-		114
	Quad ESL-63	2384 G+	This classic electrostatic may not be punchy in the bass, but has strengths that some can't live without	92x66x27	34	84		•	•	60
	REL Strata	499 G+	Outstandingly value and performance active subwoofer adds serious bass unintrusively to any small speaker system		<20	NA	•	•	•	128
	Rega EL8	298 G	Kyte drivers in compact floorstander give more bass but a shade less coherence; good for small rooms and budget systems	75x16.5x21	55	86		•		122
	Rega ELA	500 G -	Classy new styling for one of the original compact floorstanders — lovely midband life and coherence if a bit bright and lightweight	84x20x20-31	40	87	•			139
	Rega Kyte	198 G	Has splendid timing and coherence, sounds very explicit and informative, if a bit bright and short of grunt	31x19x20	50	87	•			114
	Rega XEL	1040 VG	Looks good, measures well and sounds great too; balance is bright but even, with delightfully bass-to-mid coherence and timing	102x21x33	40	89	•			132
	Rogers LS2a/2	229 G	Balance is a bit warm and rich but 2a/2 has delightful mid-to-treble coherence and transparency, and more welly than Mk1	35.5x23x22	30	84		•		106
	Rogers LS4a/2	300 A+	Civilised but a trifle lazy, this large bookshelf model hasn't quite the timing or agility to be particularly engrossing	43x25.5x25.5	25	86		•		110
	Rogers LS6a/2	399 G	Largish stand-mount is well built, measures well, good material value, but sounds a bit heavy and lacklustre	51x28x29.5	22	87		•		114
	Rogers LS8a	499 A+	A mixed bag, with plenty of scale and welly but lacking the subtlety, clarity and agility delivered by some rivals	89x25.5x25	48	91		•		102
-	Rogers Studio 3	450 G	Pricey LS3/5A-derived wall-mount sub-miniature is excitingly coherent if a bit lightweight; no real loudness capabilities	31x19x17	30	83	•			118
	Rogers Studio 5	700 G -	Luxury finish bookshelf size model has genuine monitoring capabilities, but can sound a little thin and unromantic	44x24.5x24.5	40	88		•		138
-	Rogers Studio 7	880 G	Latest variation on classic BBC-monitor theme looks old fashioned but has beautifully voiced, laid back sound	63x30.5x30.5	30	88		•		122
-	Roksan Ojan 3	895 G+	Squat, stylish and black, with unusual tweeter decoupling; great bass extension and flat but somewhat uneven balance	78x28x45	<20	85		•	•	132
	Royd Topaz	173 A+	Cheerful, articulate and essentially communicative miniature can also sound a trifle scrappy and shut in; well worth trying	30.5x20.5x19	50	87		•		114
	Royd Minstrel	229 G	Imaginatively packaged super-slimline floorstander. Not much welly or loudness but fine coherence and timing; a bit bright	69x18x12-24	30	85		•	•	135
	Royd Abbot	666 A+	Engaging and dramatic dynamics and fine transient coherence are hampered by a rather coloured mid-forward balance	83x20x34	43	88	•	•		118
	Ruark Templar	479 A+	Compact floorstander with striking baffle has decent bass/mid but dull treble; could tame over-bright system	73x19x27	25	85		•	•	122
	Ruark Talisman 2	700 G	Less ideologically committed than some compact floorstanding rivals, its key strength lies in fine all round compromise	86x25x31	30	86		•	•	118
	SD Acoustics SD3	399 G	Port firmly blocked, the new SD3 has the agility and charm of a quality miniature, with good bass extension but low sensitivity	38x19.5x29	25	83		•		106
-	SD Acoustics SD5	1235 G	Bass tuning and coherence suspect but forward midband is delightfully smooth; high class drivers include ribbon tweeter	112x20x30	30	86		•	•	132
-	SD Acoustics SD1	1650 G+	A large scale, airy and unusually detailed system with excellent dynamics. A warmer balance than original model	123.5x38.2x32	50	90		•	•	60
	SD Acoustics Ribbon	2950 G+	Amplifier sensitive, Ribbon is a lively and loud hybrid marred by some colorations; some like it, others don't	152x30x(15-30)	30	91		•	•	81
	Shahinian Arc	1675 G	Unusual and occasionally wonderful small floorstanding omni; too bright but exceptionally coherent and revealing	69x35x25	24	85		•	•	110
	Snell JIII	770 G	Dated styling belied by fine sensitivity and bass extension, and a lively if slightly untidy and not quite coherent sound	58x33x25	3 0	89		•		118
	Spendor S20	579 G	Maintains Spendor's tradition for peerless mid-to-treble coherence and perspectives. Bass is rather unconvincing.	38x22x26	25	83		•		102
	Spica Angelus	1295 A	A little bass shy and soft in the bass and lower mid, otherwise tidy, extremely lively and fluid, if uneven overall	116.8x53.3x26	50	86		•	•	60
	Spica TC50	649 G	This triangular-profile 'grown up' miniature is a shade boxy and laid back but has good rhythmic and musical integrity	40.5x33x29	55	88		•		71
	Spica TC50SE	849 G	A heavily UK-modified TC50, the SE sounds less boxy and more spacious, but lacks some of the urgency of the standard model	40.5x33x29	55	88				71
	Systemdek Systym 937	600 G	Compact real-wood floorstander incorporates transmission bass loading to give fine bass extension and an open midband	93x22.5x25	25	88	•		•	138
	TDL NFM	120 A -	A disappointing underperformer in our tests, at a price that's not very nice either	27x18x18	50	86	•			130
	TDL RTL3	400 A+	Bargain price floorstander has rich, heavy and bright sound with good scale and fine basic neutrality	92x20x38	25	88		•		126
	TDL Studio 0.5	499 G	Tiny floorstanding transmission line has good agility but doesn't provide the coherence or even balance of Studio 1	55x20x30	40	85		•		94
-	TDL Studio 1	699 G	Genuinely extended bass from a compact enclosure, very detailed but a shade clinical and detached in presentation	76x23x33	25	84		•	•	78
	TDL Studio 1M	899 G+	Transmission line helps bring the best from metal cone driver: lovely transparency and fine bass extension	81x23x33	<20	84		•	•	118
	TDL Reference Monitor	1999 G+	Fine solidity and good accuracy, with great bass extension. Needs a big room and can sound a bit lazy and a shade tinkly	118.5x30x47	28	85		•	•	66
	Tannoy 632	190 G	Clever cabinet shaping avoids boxiness and promotes focus and imaging; fine bass extension but tricky stand compatibility	41x14-24x23	25	87		•		135
	Tannoy 633	330 A+	Compact floorstander with slammin' bass — real extension and coherence without boom — but dubious midband	74x24x23	<20	87		•	•	139
	Tannoy 638	599 G	Big value vinyl big box has pretty good balance and lots of loudness capability, but needs a good amp and bass isn't entirely convincing	94x16-29x27	25	90		•		138
	Tannoy Westminster	6000 G+	These awesome horn loaded speakers are remarkably controlled and impressive, if only suited to a few pockets and rooms	Huge	38	96	•		•	Col
	Technics SB-EX2	200 A	Nicely presented, well built and decent size enclosure sounds solid but somewhat dull	48x23.5x27	20	86		•		98
	Thiel SCS	1069 G+		40x22x23	45	87		•		114
	Thiel CS1.2	1219 G	Elegant compact floorstander has fine balance and dynamic range, but transient timing and dynamics are less convincing	94x27x27	30	86				118
	Totem Model One	995 G	Utterly delightful but exasperatingly expensive luxury miniature sets the benchmark for its size	31x16.5x23	28	86		•		122
	Vandersteen 2Ce	1395 G+		100x30.7x25.6	23	87		•		86
	Visonik David 6001	163 P	Sharp styling but the complex grillework worsens a sound which starts off with too much top and not enough bottom	20x12x13	130	87		-	-	74
	Wharfedale CRS3	89 A+	Loads of fun — a remarkably coherent and lively performer at any price; pity it doesn't look prettier	38x22x18	50	88				122
	Wharfedale Diamond V	130 A	This miniature is smoother than most, but rather stodgy with it, inspiring little enthusiasm among our listeners	27x18x20	50	86	•			114
	Zyp A1		Cute metal cased micro-miniature is quite coloured but great fun, with surprising dynamics and fine wall-loaded room balance	22.5x14.5x13	30	85				110
	-Thur	133 47	oute metal output minimuters is quite coloured but great run, with surprising upitatilies and the wain-todued routh Datafice	22.3814.3813	30	00				110



A Best Buy

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 channel - where a system has more than two channels this is indicated in the comments . Tuner presets and the existence of a remote control are self explanatory. A blob in loudspeakers shows that they supplied, an "o" indicates that they are optional. The final column is for those of you with records to play.

Systems

Systems	5		Sie: HXWAD (CIT)	Tuner Dres	Lou con sets	dspeat ntrol	Turntal	ISSUE NO.
Product	EPrice	Comments	Reservation .	V	•	V		VV
A Denon D110/S	870 G	Nearly hi-fi from pretty but pricey silver stack; richer, fuller speakers would help	37x27x33	40	30	•	0	125
Goodmans System 700	600 A	Separates flexibility and upgraeability in remote midi package; anodyne sound	69x35x37	50	20	•	•	• 125
Adagio G7	799 A	Wondrous 2-speaker surround movie sound system, but a very uneven package elsewhere. Four by 20W output	42x28x28	20	40	•	•	125
Kenwood HD-1000	1000 E	Mini lifestyle system, well built with minimalist facilities and exacting performance standards all round	30x27x35	40	30	•		131
Marantz 1020	1000 G	Component lifestyle system which is as elegant on audition as it is to look at	22x42x32	30	20	•		131
Onkyo L-909	1200 G	Simple yet flexible lifestyle mini system suffers iffy cassette deck set-up, but otherwise satisfies	38x28x32	40	30	•		131
Philips FW91	999 A+	Good looking and performing package rendered expensive by inclusion of DCC deck	37x26x32	60	30	•		125
Technics SC-CH950	1000 A+	Classy if rather bland allrounder includes useful Dolby Pro-Logic AV capabilities	42x27x34	60	39	•	•	125



🔺 Best Buy

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.

Tuners

	otten sele	ected merely to match a chosen amplifier displays; they are often preferred for sound quality, sig	gnals for you.						
Tuners			Presets	Signa FM	streng MW	Manual In meter	omatic L Uning	Ining	Ve Ne
Product	£Price	Comments		V	V			V	
Aiwa XT-003	120 A -	Economically designed and built in the UK, but trade-offs have a marked influence on FM and AM sound quality.	30	•	•	•	•	•	
Aiwa XT-950	150 A	Decent enough performance all round given the modest price, though RF tweaks have limited value	24	•	•	• •	•	•	1
Arcam Delta 280	350 G+	Fine sound quality marred by mild synthesiser whine; RF performance only average, remote £60 extra	20	•			•	•	1
Audiolab 8000T	700 VG	Unusually combines fine sound quality and RF performance (inc AM); superb ergonomics are a joy to use	39	•	•		•	•	1
Aura TU-50	300 G	Tonally neutral, but with rather poor imaging and a certain woodenness to the sound.	16	•			•		1
Denon TU-260L	120 G+	Bare minimum of features. Careful designwork promises a surprisingly open and vivacious sound, so don't overlook it!	20	•		•		•	
Denon TU-580RD	220 G	Fine feature package including remote and RDS, plus excellent RF performance and decent sound quality	30	•		• •	•	•	-
Harman Kardon TU9200	219 A	The listening panel appreciated its liveliness, but found it a little muddled.	32	•		•	•	•	
Harman Kardon TU9400	299 G+	Striking in appearance and with a sound to match, it comfortably exceeded our expectations. On stereo FM it's HK's best yet.	24	•		• •	•	•	
Harman Kardon TU9600	499 G	Good bass and detail, and good - perhaps slightly enhanced dynamics	24	•		•	•	•	
JVC FX-362	140 A -	Disappointing all round performance — watch out for aerial input overload in strong signal areas. Tuning knob unspecial	40	•	•	•	•	•	
Kenwood KT2050L	150 A -	Decent RF capabilities despite simple front end. Sounds a bit bright and ergonomics are a bit complex	30	•	•	•	•	•	
Kenwood KT-3050L	170 A	Excellent RF performance and plenty of features including RDS, but did sound rather ordinary under our conditions	39	•	•	• •	•	•	
Linn Kremlin	1995 E	Controversially good sound at a very high price. The reviewer's saving up but you should check it out for yourself	80	•			•	•	
Magnum Dynalab FT101	825 G+	Although expensive for its fairly minimum set of facilities, its excellent sound makes up for what it lacks elsewhere	0	•			•		
Marantz ST-53	170 A+	Sweet sound could well satisfy audiophile sensibilities, but selectivity is not great	59	•	•	•	•	•	1
Meridian 604	1350 VG	Unique digital convertor makes most sense in Meridian system context; smooth sweet sound with fine front end	30	•			•	•	1
Naim NAT 01	1453 E	There may be better sounding tuners in the world, but we have yet to hear one	0	•			•		
Quad FM4	434 G+	Fine sound, excellent ease of use, good build and finish and a more than satisfactory technical performance	7	•			•		
Quad 66	532 G+	Very pretty and compact but technically unadventurous. Smooth sound but only makes sense in Quad system context	19	•		•	•	•	-
Rotel RT-930AX	175 G -	A competent rather than exciting performer, with low audible interference though slightly compressed and muddled sound.	20	•	•	•		•	1
Sherwood TX-3010C	120 A	Lots of features and fine RF discrimination for price. Sound is communicative but inconsistently tacky	30	•		• •	•	•	1
Teac T-X4030	120 A	Not exactly special, but still a well balanced, tolerable and capable allrounder at a very reasonable price	20	•		•	•	•	1
Yamaha TX-350L	130 A -	Enticingly pretty and compact presentation but performance isn't great; beware of aerial overload	40	•	•	• •	•	•	1



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Bartletts Suggested Systems

The Bartletts Suggested Systems listed below are supplied with the Marantz CD 53, an alternative CD player or Turntable is available, see below for price details. All systems are supplied with 8 metres of 79 strand loudspeaker cable. QED 4mm plugs are available at a cost of £1.00 each. Carriage charge for delivery to an address on the UK mainland is £12.00 per order. All items are sent fully insured. Prices were correct at time of printing but are subject to change without notice. All systems come with a 2 year parts & labour guarantee. E&OE.

392.95 417.95	409.95 432.95	432.95	465.95	492.95
417.95	432.95	157.05		
		457.95	489.95	533.95
452.95	468.95	483.95	522.95	574.95
417.95	432.95	457.95	489.95	533.95
519.95	537.95	563.95	599.95	612.95
417.95	432.95	457.95	489.95	533.95
358.95	374.95	390.95	429.95	475.95
429.95	445.95	468.95	500.95	565.95
		358.95 374.95	358.95 374.95 390.95	358.95 374.95 390.95 429.95

Options

Further systems are available: please phone for details

The following CD players or turntables can be ordered instead of the Marantz CD 53 in the above systems:

CD Players: Standard

				~ +	+ -				
Dual CS 503-2	Deduct	£10.00	Dual CS 505-4	Add	£20.00	Thorens TD 280	Add	£20.00	_
Turntables									
Yamaha CDC 645		£100.00		/////	200.00		,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	2120.00	
Marantz CC 45	Add	£80.00	Technics SLPD 86	7Add	£30.00	Technics SLPD 1000	hhA(£120.00	
CD Players: I	Multip	lav							
Yamaha CDX 580	Add	£60.00							
Marantz CD 63 SE	Add	£130.00	Pioneer PDS 703	Add	£60.00	Yamaha CDX 480	Add	Nil	
Denon DCD 615	Add	Nil	Denon DCD 825	Add	£40.00	Marantz CD 63	Add	£60.00	
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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. Ann enective mass (q)

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ISSUE NO.

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Turntables – cartridges

Product	£Price	Comments		The second	V	No.	
Arcam C77	30 🔺	A sensible moving magnet package with good bounce at a competitive price	6-16	N	•		48
Arcam C77Mg	40 🔺	Punchy sound quality with plenty of extra energy to liven things up. The solid body seems well worth the extra £10	4-8	N	•		67
🔺 Arcam E77Mg	60 A	Our sample had a disappointing stylus, but gave a coherent, rich and laid back sound, with good 'scale'	3-8	N	•		48
Arcam P77Mg	73 🔺	Preferred to its cheaper partner by virtue of a better tip. Channel balance could have been better	4-9	N	•		.48
🔺 Audio Note IO IIV	1395 E	One of the best, giving 'an extraordinarily relaxing midrange clarity', needs a transformer	8-18	VL		•	100
Audio-Technica ART1	850 V	F This is a delicate and very fluid-sounding MC that tracks well, offers very low distortion and exceptionally good separation	9-18	L		•	72
Audio-Technica AT-420E	36 A	Better suited to pop recordings, this MM bears some of the sonic hallmarks of the Linn K5	7-14	N	•		67
Audio-Technica AT-95E	20 A	Clear, dynamic if richly balanced, the magnetic '95E is a definite Best Buy	8-14	N	•		48
Audio-Technica OC-5	130 G	For the price, it's unusually effortless and detailed, but it tends to become rather relentless and tiring after a while.	5-14	L		•	103
Audioquest AQ 404i-L	500 G		8-16	L		•	84
Audioquest AQ 7000	1295 G		6-20	L			91
Denon DL103	100 A		9-22	L			103
Denon DL110	70 G	Firmly recommended as a fine all-rounder, this high-output MC model is likely to perform well in nearly all circumstances	6-16	N		•	48
Denon DL160	90 G	Although listeners just preferred the 110, its brother here proved a twin in lab tests and is still "thoroughly competent"	6-16	N			43
A Denon DL304	200 V		4-12	L			103
Dynavector 17D2	450		6-18	L			91
Dynavector XX-1	988 G		7-15	N			84
Dynavector XX-1L	988 V		7-13	L			84
Empire Benz Micro MC-Gold	150 G	Nothing is obviously wrong, but nothing is stunningly right either. Safe, but perhaps a little too safe	7-13	L		•	103
Empire Benz Micro MC-Silver				N		•	103
	150 G	Ultimately not the peer of the MC Gold is more appropriate to the sort of equipment it's likely to be partnered with	8-18			•	
Empire Benz-Micro MC-3	800 G		5-12	L			72
Glanz GMC-10LX	80 A		7-15	L		•	67
A Glanz GMC-20E	129 G		5-10	L		•	91
Goldring 1012	50 G	Slightly harsh sound but plenty of life and quite good detail. Some very high frequency coloration apparent	6-12	N			85
A Goldring 1022	70 G	As with 1012, a touch harsh; detail and transient purity improved, though, and it goes well with electric guitar!	5-11	N	•		85
Goldring 1042	90 G	Not terribly subtle, and not such good value alongside 1012 and 1022. Quite lively, though	7-12	N	•		91
A Goldring Elan	20 🔺	A lightweight and frisky-sounding MM that appears to be based upon the same body as the Nagaoka mm4	7-15	N			67
Goldring Elite	200 G	The basics are right, and it will cheerfully tackle any source material, but its sound possesses a certain dirtiness	8-18	L		•	103
Goldring Eroica H	100 G	More confused and coloured than low-output LX, high output less of an issue these days	8-15	N		•	84
A Goldring Eroica LX	100 G	Not the most subtle cartridge in the world; can sound edgy at times, but lively and informative	8-14	L		•	84
Goldring Excel	549 G	Errs on the warm and heavy side of neutral. Strong bass lines are its forte, but resolution of subtle treble details is weak	6-13	L		•	72
Goldring Excel GS	600 G	True high end quality in its lack of colorations, but tracking seems indifferent and high levels tend to sound rough and edgy.	9-20	L		•	103
🔺 Linn K5	49 🔺	Not as crisply focused as the costlier Linn magnetics, the K5 offers a smoother presentation	7-16	Ν	•		67
🔺 📥 Linn K9	98 G	Linn threw this model into the leading pack by beefing up the Basik's bodywork and adding a super stylus	6-15	Ν	•		Co
London Maroon	199 A	Now manufactured under the London brand name this Decca cartridge is as iconoclastic as ever	9-20	Ν	•		67
London Super Gold	339 🔺	Immediate and detailed, but very coloured, very nonlinear and questionable effect on records. Devotees swear by it	9-15	Ν	•		84
A Milltek Aurora	299 G	An overall feeling of relaxed ease characterised this clear and atmospheric Kiseki-built cartridge	8-16	Ν		•	Co
A Ortofon 510	32 G	For the price, a good blend of virtues weight, clarity and neutrality.	3-11	Ν	•		85
A Ortofon 520	55 🔺	Very sensitive to load capacitance this new Ortofon maintains the company tradition for a lively, effervescent SQ	7-16	Ν	•		67
A Ortofon 530	85 G	Very clean and assured sound; transients not quite perfectly pure but plenty of detail.	4-11	N	•		85
Ortofon 540	110 A	Graced with FGII stylus but possessed of too high a compliance for broad arm matching. It could also sound a little unforgiving	3-8	Ν	•		67
A Ortofon MC10 Super	85 G	"What a delightfully sweet-sounding cartridge this is " we said	5-15	L		•	48
A Ortofon MC15 Super	110 G	A good all-rounder, with outstanding performance in detail retrieval, even if it can be very slightly bright and close-up	10-24	L		•	103
A Ortofon MC3 Turbo	110 G	Not terribly subtle, but it obviously doesn't aim at that. The 3 Turbo is bright, cheerful and bouncy - take it as it comes!	10-24	Ν		•	103
A Ortofon MC3000 Mkll	950 E	Low levels of body resonance are a real ear-opener. Nothing to criticise elsewhere; one of the very best	9-16	VL		•	84
Ortofon MC5000	1500 G	Review sample could not be fully run-in, limited tracking ability, bright and forward sound, though imaging is excellent	12-20	VL		•	91
Rega Bias	34 🗛	Difficult to mount in some arms due to its shallow build, the bias offers a gentile, refined SQ	4-10	N	•		67
A Rega Elys	74 G	Clearly superior to the Bias, despite their common heritage, the Elys is both more detailed, accurate and musically convincing	8-15	N	•		67
A Roksan Corus Black	130 G	Recognisably related to Corus Blue, but distinctly more civilised and smoother.	7-12	N	•		91
Roksan Corus Blue	75 G		7-12	N	•		91
A Shure ME97HE	55 A		8-20	N	•		48
Shure V15 VMR	220 🔺		5-12	N			38

THE DIRECTORY

Turntables – cartridges continued

				THE DIRECTORY	Arm erre					
7	<i>Furntabl</i>	es	; -	- cartridges continued	Arm effective mass	(9)	Output	MA	MC	SUE NO
	Product	£Price	144	Comments		V		Ť	Ť	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
	van den Hul MC One	975	G+	This extended all the positive qualities of the '10 but added greater authority and scale worth it for the extra money		6-12	L		•	60
	van den Hul MC One/High	1100	G+	Slight softening on transients was the only real flaw, but it didn't quite seem to have that special touch one expects		8-15	L		•	84
	van den Hul MC Two	1300	G+	Connected directly to any standard MM input it rewards with a highly detailed yet fluid and musically convincing portray	al	6-13	N		•	72
	van den Hul MC10	775	G+	A neutral balanced performer giving transparent midrange, fine depth and focus with firm extended bass. Gosh!		5-10	L		•	60
	van den Hul MM1	275	G+	If woody midrange coloration could be tamed, the excellent imaging and admirable security would make it excellent		7-15	L		•	103



Turntables and tonearms

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

	Product	£Price		Comments	V	N.		V.	Var		Care .	
	Alphason Sonata/HR100S MCS	1785	G+	Good sound in all areas - bass, clarity and neutrality all in the top class and bettered by very few decks at price	13	•	•			•	•	79
	Dual CS-503-2	160	A	Not wholly inspiring; generally coarse and wooly sound is at least not offensive, but easily bettered by the CS505-4	10			•	•	•		91
	Dual CS-505-4	200	A	Consistent sounding and well isolated turntable. It is slightly lacking in balls, compensates with a consistently unmuddled presentation	10			•	•	•		103
-	Kuzma Stabi/Stogi Reference	2000	G+	Beautifully made solid oak plinth, the Stabi also sounds very clear, detailed and extended. Stogi Reference is very capable.	12	•	•			•		91
	Linn Basik	299	A+	Strong midband analysis and imagery, clean if sharp treble is matched to a good if occasionally wooden bass	10		•		•	•		103
-	Linn LP12 Basik/Akito	904	G	Trails the full LP12 significantly, but pace, rhythm, timing etc. still in top class, and bass tauter than of old	10	•	•			•		103
-	Linn LP12-Lingo/Ekos	2642	G+	The classic reference is improved by the Lingo but charming character remains. Ekos is well made and suited to many decks	9	•	•			•	•	91
-	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	•	•			•	•	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	•	•			•		67
-	Pink Triangle Anniversary	1495	E	Possibly the most detailed, clear and neutral deck around. Likeness to master tape is uncanny	NA	•	•			•	•	91
	Pink Triangle Export	890	E	The PT TOO with built in PS. Retains features of great transparency and neutrality. Review sample had highish motor noise	NA	•	•			•	•	91
	Rega Planar 2	185	G	A remarkable product at the price, surprisingly articulate and confident	11.5		•			•		48
	Rega Planar 3	250	G	A long time leader in its category, the '3 (with excellent RB300 arm) sounded nicely 'musical' in a balanced and coherent manner	11.5		•			•		48
-	Roksan Radius/Tabriz zi	740	G	Design is subtle, refined and easy on the eye. Musically it offers exceptional performance with a minimum of fuss	9		•			•		103
	Systemdek 1.920	235	A-	The motor unit is derivative of the Rega Planar 2 with a Moth arm. Up tempo even bright at times but never lacks enthusiasm	12		•			•		115
	Systemdek IIX/900	230	G	A high performance budget turntable which is particularly strong at fine detail resolution and imagery	NA	•	•			•		103
-	Systemdek IIXE/900AP	388	G+	The acrylic platter'd IIXE is one of the most capable budget decks on the market, good resolution, dynamics and timing	NA	•	•			•	•	103
	SME Model 20A	3763	E	Supplied with Series V arm. Engineered to last a lifetime, giving excellent stereo and detail retrieval.	10.5	•	•			•	•	118
-	Thorens TD-3001/TP90SF	760	G	Excellent middle ranking esoterica, with strong all round abilities rather than excellence in particular areas	NA	•	•			•	•	103
	Thorens TD166 VI/UK/RB250	280	A-	Refined and articulate sound with well focused imagery, suitable for use with good MM and budget MC cartridges	11.5	•	•			•		103
	Thorens TD2001	650	G-	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	1800	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

1	Tonearn	15			Effective mass (g)	stment	Parallel Pivoted	^{tacking Issue} No.
	Product	£Price	8	Comments		V	Y	V
	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 Ittok's strengths	9	•	•	67
	Moth arm	95	G+	The ultimate budget arm? Refined, detailed, sweet and natural	12		•	60
	Rega RB300	139	VG	Despite its modest price it sets exceptional performance standards and could be used on many high end turntables	11.5		•	60
	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	•	S •1	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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Name Fleet Audio V.J. Hi-Fi Lintone Audio Lintone Audio **Richer Sounds Rogers Hi-Fi** Sevenoaks Hi-Fi Harrow Audio Adams & Jarrett Ltd Citysound E.T.S. Ltd English Audio B&B Hi-Fi Musical Images A. Fanthorpe Ltd Superfi Zen Audio Eastern Audio **Classic Hi-Fi** Infidelity Practical Hi-Fi The Hi-Fi Company Aston Audio Ltd **Richer Sounds** Superfi Leicester Hi-Fi Company l isten Inn Sevenoaks Hi-Fi Superfi Beaver Hi-Fi **Richer Sounds** Audio Concept **Bartletts Hi-Fi Billy Vee Sound Systems** Citysounds Francis of Streatham Hi-Fi Care Hi-Fi Care Hi-Fi Components Hi-Fi Experience Hi-Spek Electronics Kamla Electronics M O'Brien Hi-Fi Musical Images Myers Audio Oranges & Lemons **Richer Sounds Richer Sounds Richer Sounds Richer Sounds** Sevenoaks Hi-Fi Sevenoaks Hi-Fi Shasonic Son et Lumiere Sound Sense Superfi The Sound Organisation John Munro B&B Hi-Fi B&B Hi-Fi Halksworth Wheeler Central Radio (M'chester) Ltd Manchester Practical Hi-Fi V.J. Hi-Fi Audio Insight Technosound

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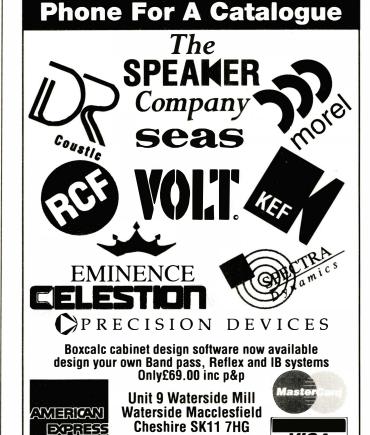
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Personal messages

Stuffing isn't just for turkeys: if you open up your speakers you'll find plenty of it in there too. Paul Messenger compares flavours and asks how much is best.

The problem

with speaker

damping may

typical damping

well be that

materials are

selective ·

Marshall)

very frequency

ineffective in the

bass and uneven

in the midband

(source: Robin

mustsay that I dolove coincidence. Some ineffable external agency grabs the attention and focuses the mind in some new and unexpected direction. It can be a bit of let down when this enlightenment involves something as prosaic as speaker damping materials — it's hardly the same as a ring that you lost 20 years ago turning up in a packet of Brazilian coffee beans —but at least it sits happily in a column about hi-fi.

The issue of damping materials first cropped up at the end of a long and arduous listening test, during which we had used my large wall-mounted Tannoy dual-concentric drivers as a rolling 'balance reference'. When we wererelaxing and chatting afterwards, one of the panelists, the experienced speaker designer Robin Marshall, asked whether I'd ever listened to the speakers without the light damping material that's stapled around the inside of the wall cavity.

I hadn't, so we tried it, and the result was something of a jaw-dropper. The midband simply opened up, and voices sounded altogether more natural, less shut in and less nasal. As if by magic, my box-less speakers suddenly became altogether less boxy.

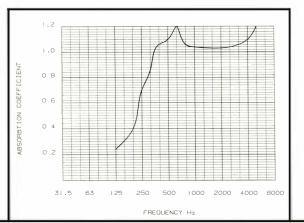
It's not as if there was all that much damping there in the first place. The back of each Tannoy drive unit is completely open (one to the downstairs loo, one to the vestibule), and I'd stapled a 100x10x3cm, 80gpieceof BAF wadding inside each wall cavity simply because it seemed the sensible thing to do. I'm now of course wondering whether to take screwdriver, hammer and chisel to the rear of the opening, just in case of further improvement.

Coincidence raised its pretty head with the arrival of my own Rehdeko 175 s. Unbeknown to me, the internal damping in the pair I fell in love with last summer had been removed by the importer. My new pair came complete with their normal light internal damping foam, and sound a whole lot better for it, with less of the harshness and fierceness that had made the earlier pair a somewhat equivocal experience. I'm not therefore going to suggest as Jimmy Hughes has in the past — that you should open up your loudspeakers and throw away all the damping. I've encountered a handful of undamped models over the years, and though total removal has a certain charm it also throws up its own audible (and measureable) limitations. What I am implying is that damping materials are very much a double-edged sword, and excessive amounts are very likely more harm than they're worth.

It's a point that Robin Marshall has been making for years. His and other voices have clearly been heard — even someone as short-sighted as myselfhas noticed that the amount of damping used in speakers has fallen slowly but surely over the past few years. At my most cynical I wouldn't suggest that cost savings are the only motive.

Without wishing to lose everyone in a maze of not very well understood cause and effect, the main reason for putting damping materials inside a speaker cabinet is to exert some control over the internal reflections and standing waves that are created inside the enclosure by rear radiation from the main drive unit.

Traditional (if suspect) wisdom has it that reflex-ported enclosures should have light damping to assist airflow between driver and port, so most such designs just line the panels with wadding. But the heavy damping of a sealed box can actually increase the effective box volume by around 20 per cent, so most come very well stuffed.





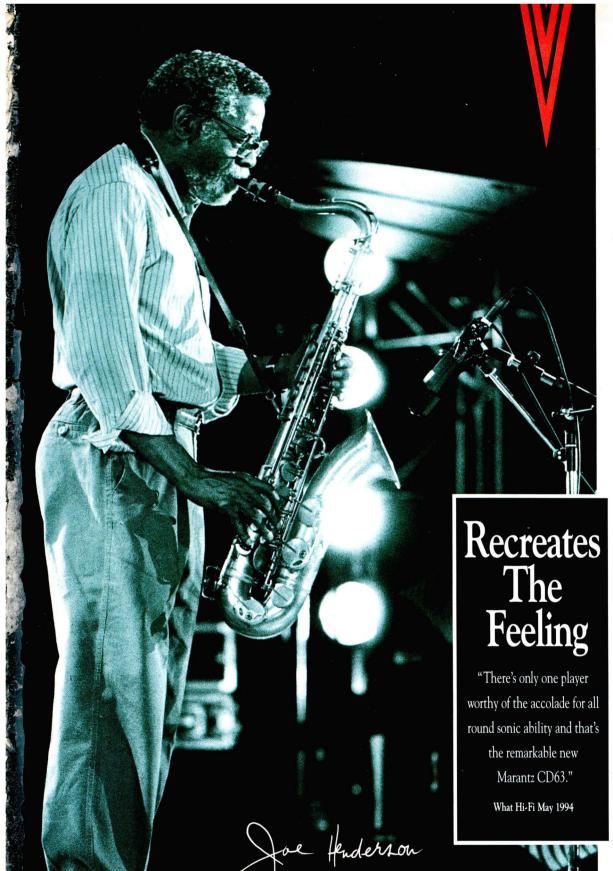
Given the choice of a ported or sealed speaker system, my personal prejudice favours the latter because the bass tends to sound better — it's certainly more linear in phase terms, simpler in source terms and gives better ultimate extension too. So it's no coincidence that two of my favourite compact floorstanding speakers, the Linn *Keilidh* and Tannoy 636, both use sealed box loading and give considerably more convincing bass drive and urgency than the market average.

And perhaps it's no coincidence that both lose Brownie points because they suffer from a rather 'shut-in' midband character. I suppose that this could be attributable to the plastic cone main drivers, or to the fact that said drivers are close to the floor. But it could just as easily be a function of the fact that both are stuffed like *foie gras* geese with copious amounts of wadding.

Both of these louds peakers have now left for photography and subsequent return to manufacturers after their recent reviews (issues 138 and 139), so I can't rip the damping out of either model to see if the result is an improvement. (To do so would of course also 'shrink' the box acoustically, thereby changing the fundamental resonance slightly and somewhat invalidating the comparison.)

Readers of a tweaky disposition might like to experiment on their own loudspeakers. Most main drivers are easily removable to give access to the damping material, but note that when replacing the unit you should take care not to over-tighten the screw and strip the thread (sometimes just chipboard) into which it bites. Don't force the issue if things get sticky.

The sensible approach is to change just one of the stereo pair first, carrying out mono listening comparisons between the original and the modified version. Again, if the drive unit is secured by wood-screws into chipboard, each time it's removed will weaken the fixing. And don't assume that you'll get an improvement - it's more an opportunity to re-tune your speakers to suit your system and taste.



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