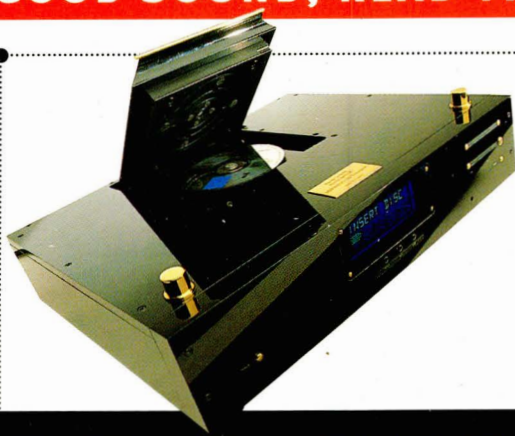


# HIFI CHOICE

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BUYER'S GUIDE

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## SEX MACHINES

TWO-BOX CD PLAYERS: THE CONNOISSEUR'S CHOICE



FULL  
LAB  
TEST  
INSIDE

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Sennheiser talks headphones



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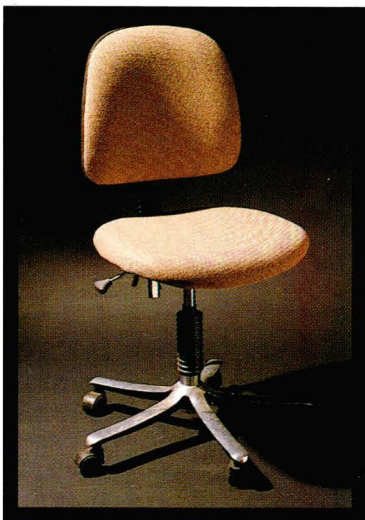
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This month, the Editor was otherwise engaged with the words of Professor Sennheiser. But here's Reviews Ed Alan Sircom on the difference between Mini-Coopers and TVRs.

# Editor's Chair



If you take a meander through the CD transport/DAC test starting on page 59, you'll notice that Paul Miller introduces a concept called The Law Of Diminishing Returns. The theory suggests that as you progress up the price points, the level of improvement gets smaller and smaller. In the case of CD players, for example, it is often difficult to justify the price differential between a £300 and £3,000 model, as the measured performance and sound quality can be virtually identical.

However, to expound such a theory in the car market would be patently daft — imagine someone suggesting that a Mini Cooper was essentially identical to a TVR Griffith! However, the objective and subjective differences between the two cars, especially in the context of real-world driving conditions, are remarkably small. Indeed, when it comes to inner-city driving and fuel consumption issues, the Mini Cooper looks far more attractive. Also, as neither car can legally be driven at over the 70 mph speed limit, the Griffith can look like an expensive waste of time and effort. But which one would you buy if you won the lottery?

Like a car, buying a good hi-fi system is as much to do with how it moves you on an emotional level as how it functions

objectively. That's because the hi-fi system will end up replaying that most emotive of art-forms: music. Another of my favourite hi-fi analogies is wine. When you first begin to appreciate it, the difference between a £2.99 'Fighting Wine' and a decent £12 claret isn't that great. Over the years, though, your palate develops until that £2.99 bottle of plonk tastes as drinkable as rancid cat's urine. The same happens with music and hi-fi: you grow, you develop, you progress. Your favourite record of last year may well collect dust for the next decade, and that amplifier you thought so smooth sounding in 1990 now sounds dull and bland.

When you have reached this point, it is time to move onwards and usually upwards. However, many people resolutely refuse to move beyond this point in their hi-fi education, little realising that the next step is vital, unlocking the inner secrets of your existing CDs as well as providing a much wider view of your treasured music itself.

Unfortunately, the better class of hi-fi manufacturers often do too good a job at building fine components. Many companies rightly place great pride on heroic build quality, which gives these products a working life of 20 years or more. Often, owners are surprised when the product finally breaks down, even after more than two decades of daily, trouble-free use. These owners of old equipment are often surprised at the quality levels that hi-fi — especially low-cost hi-fi — has attained.

While an individual will progress in his or her hi-fi development, a group of individuals will often stay in a form of dynamic balance — which is why the blind listening panel is so fundamental to hi-fi assessment. For those fortunate enough to have regular access to expensive hi-fi equipment, it can sometimes be hard to dismiss inexpensive gear. Expectations

are easily raised to the point where budget systems are naught but an unsatisfying imitation of the true hi-fi experience. Those who have only ever heard inexpensive components, however, will find it hard to imagine what possible benefits can accrue by checking out more serious equipment. The skill of the hi-fi reviewer is staying in touch with the needs and aspirations of listeners at all price levels. More than this, though, a panel test comprises a listening group so varied in taste and experience as to largely negate any individual prejudice.

In the past, there were solid reasons to buy up-market hi-fi. Aside from the sheer longevity of the product, the better-engineered products simply sounded better. Today, the differences between mid-price separates and the high-end are less well defined, especially in the realm of CD, which does not respond to money-throwing as readily as the LP format, for example. But those differences are still as justifiable.

I'm not condoning change for change's sake, but simply that one must be willing to accept progress when it comes to musical tastes and hi-fi equipment. Quite often, changes in hi-fi are merely cyclical, not revolutionary. It is of little point changing last year's top £300 CD player for this year's model. However, changing an ageing £300 player for a brand new £1,000 player will often shock the unsuspecting purchaser.

Take the plunge: after all, high-end gear is more environmentally friendly than a sports car and more fun than a Rolex.

## Quote of the month

"Free floating in the great hi-fi ocean with only a laptop for a lifejacket. . ."

Kristin S Scharfscher  
(1969 - )

## Getting in touch with Hi-Fi Choice

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Your at-a-glance guide to the plethora of brain-bending audio goodies we've gathered for your intellectual stimulation this fine month.

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The amplificatory elements of the punishing Pear Audio system in Statements. p22

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Yes folks, *Now that's what I call new hi-fi* is not available in the shops, but if you want to be first to the dealer for the latest kit, this is the only place to be.

### 12 Sessions

...and here we see the reclusive Alvin Gold as it returns to its burrow, whiskers trembling and pouch filled with the shiny new hi-fi goodies it has just foraged. This is only the second time an Alvin has been spotted by our cameras...

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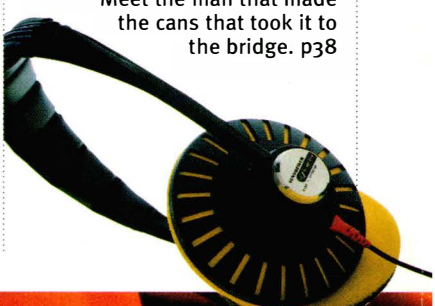
Paul Messenger gets time smeared all over his trusty Rehdeko speakers. Not a pretty sight, but it sounds just great.

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Six exotic two-box CD combos line up to vie for the crown of the best digital source around. Paul 'Motorhead' Miller mans the helm of our exhaustive subjective and objective tests.

Meet the man that made the cans that took it to the bridge. p38



Spin, spin, spin the wheel of vinyl: Check out four of the finest analogue sources on p42.



# THE HI-FI CHOICE CHARTER

## Why Hi-Fi Choice is your essential choice

### 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' MARKING OUT PREMIUM PRODUCTS

Our group tests aim to establish value for money based on absolute sound quality, build quality and measured performance. Products awarded the Best Buy swing tag will be of significantly greater value than alternatives in the same price band; both performance and construction will be exceptional. Products awarded the Recommended swing-tag offer greater value than alternatives in the same price band; their performance will be solid through and through, if not sufficiently remarkable for a Best Buy citation.

### 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. More importantly, they have the skill, honed over time, to predict how individual components will perform in real-world readers' systems.

### AN UNPARALLELED HI-FI PEDIGREE

Hi-Fi Choice has been testing hi-fi since 1975. We've seen the arrival of compact disc; the decline and resurgence of vinyl LP; the renaissance of valve amps; the birth of DCC and MiniDisc; and the continuing popularity of good old-fashioned cassette tape. We look forward wholeheartedly to the multi-channel reproduction of music and the fusion of images and sound.



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People get ready for Sessions man extraordinaire Alvin Gold. p12



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# AUDIOVECTOR



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Frittflytende i det store hi-fi havet, med sin bærbare datamaskin som redningsvest, Malcolm Steward switches back to English for this month's goodies.

# update

New, single-chipped CD players are now available from Technics.



## One chip trio out

Technics top-line technology has filtered down to a new trio of budget CD players. The new models enjoying the trickle-down effect are the SL-PG370A at £119.95, the SL-PG470A at £139.95, and the SL-PG570A at £159.95.

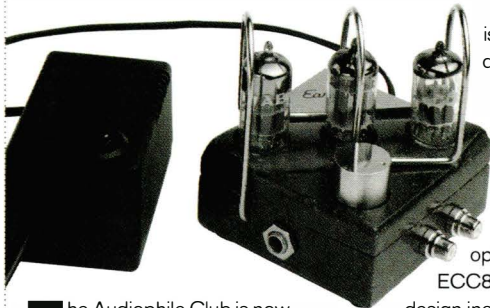
All three use the Advanced Super One chip that replaces the three integrated circuits previously employed to handle optical servo, signal processing and DA conversion duties. Using a single chip, says Technics, simplifies the

audio signal path, isolates the digital and audio signals, and thus provides improved sound quality. All three models also feature a disc mechanism but only the SL-PG570A uses Technics Hybrid Construction Base technology.

Fully loaded with all the operational features you'd expect from a major manufacturer's players, all these money saving MASH-equipped machines come with remote control.

Technics ☎ (01344) 853214

## Personal valve amp



The Audiophile Club is now distributing an all-valve, Class A, OTL headphone amplifier called *The Earmax*. This small £375 unit comes with an outboard power supply and

is designed to drive dynamic headphones.

It uses three valves, either the specially sourced devices available from the distributor, which are recommended for optimum performance, or ECC88s and an ECC81. The

design incorporates an earwar-friendly volume control and self-recovering short-circuit protection.

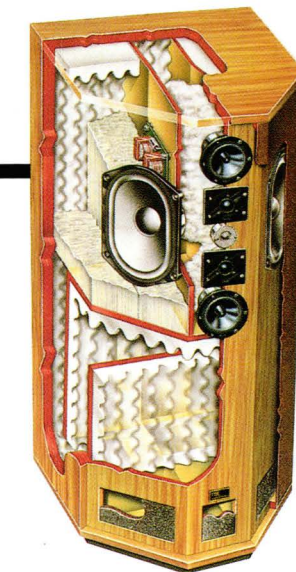
The Audiophile Club ☎ (0181) 882 2822

## A high-end Performance

The release of the Performance 860 signals the return of loudspeaker manufacturer Mordaunt-Short to i-fi's High End arena. Although it's been designed primarily for the company's overseas markets, this innovative floor-stander will soon be available to audiophiles in the UK for £1,450.

The 860's most outstanding feature is a six-sided, time-aligned cabinet made from an inert ResinRock casting. This material's mechanical properties and the cabinet's shape aim to eliminate the coloration caused by conventional enclosures.

Further interesting elements in



M is also for monumental – TDL's Reference Standard-m speaker.

## Heavy metal

TDL marks the tenth birthdays of its Reference Standard Transmission Line Speaker and Studio Monitor TLS by revising both models. The new speakers have metal cone midrange drivers, hence the 'm' suffixes in their titles.

The Reference Standard-m uses two biradial bass drivers per enclosure, each feeding its own specially tuned transmission line. A brace of spun aluminium coned midrange units, two metal dome tweeters and a super tweeter complete the driver line-up in each 118cm tall cabinet, giving the speakers a claimed response of 16Hz to 35kHz. The price of this probing performance is £4,999.00.

If you'll settle for a speaker that only goes down to 18Hz, the Studio Monitor-m is slightly more affordable at £2,449.00. This 90cm tall floor-stander is a more conventional, line-loaded three-way, using a single bass driver, midrange unit and tweeter per cabinet. An integral, spiked stand supports its walnut or black ash veneered cabinet. TDL Electronics ☎ (01494) 441191

## In brief

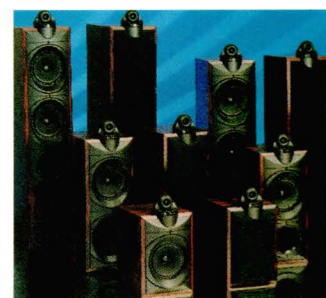
Grahams Hi-Fi is offering a free check-up and service for Rega turntables during July. Telephone Ray Horn to book your Planar's medical. Grahams Hi-Fi ☎ (0171) 226 5500



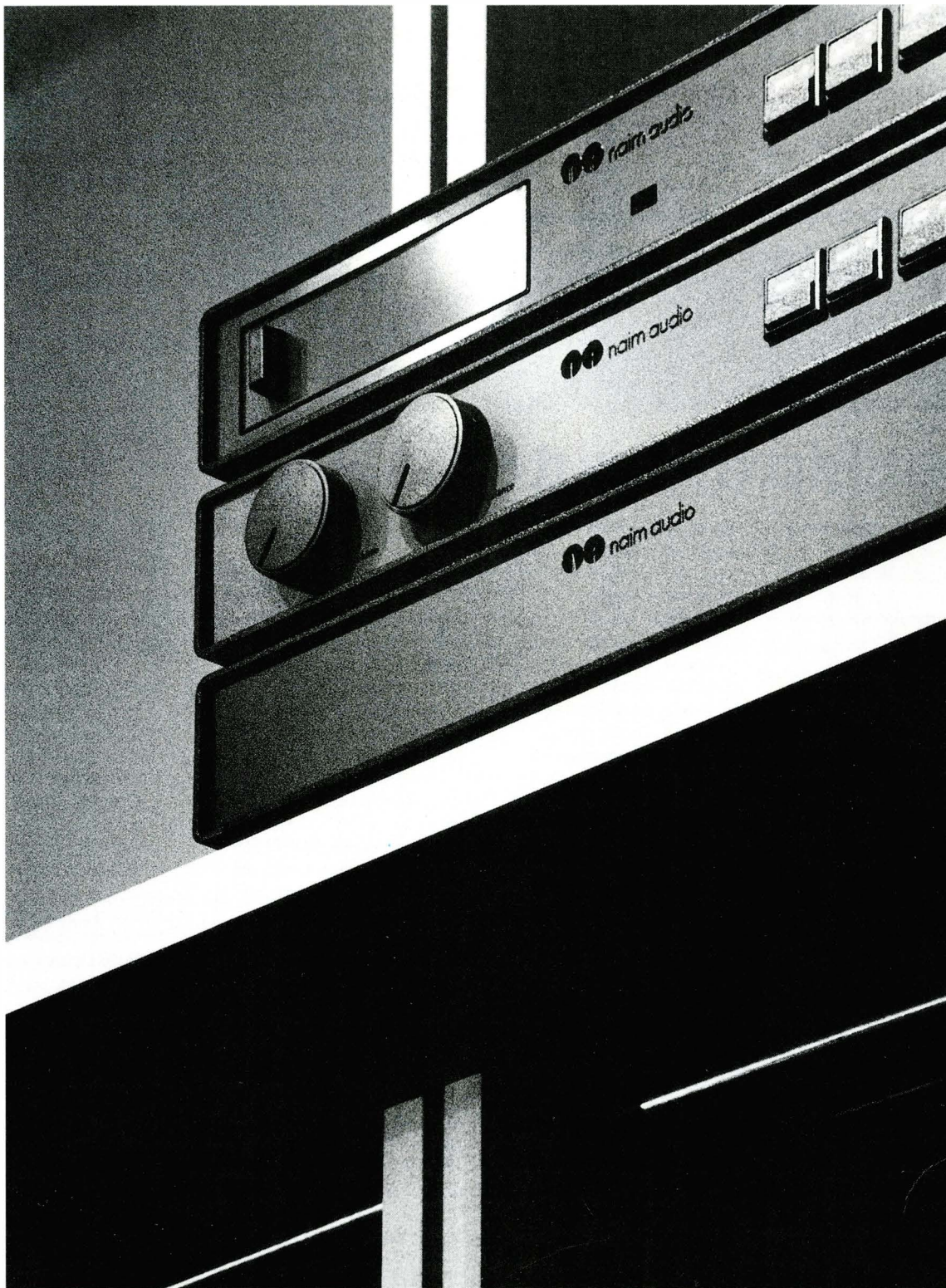
Never got the right tools when your hi-fi needs tweaking? Jensen's £89 Mean Little Kit comes to the rescue. Its zipper case contains thirty-one tools, including a soldering iron, screwdrivers, allen keys and more. Jensen Tools ☎ (01604) 787060

Pioneer's Laser Disc division has released a feature film of the Rolling Stones' 1990 tour. £24.99 buys you fifteen Glimmer Twins tracks accompanied by stunning IMAX visuals. Pioneer LDCE ☎ (01753) 789789

Access to wood pulps from the former Soviet Union has enabled Wharfedale to develop its new Black Cone drive units. These are scheduled to appear soon in the Modus Music range, which, incidentally, now offers both black and rosewood cabinet finishes. Wharfedale International ☎ (0113) 260 1222







# THOMAS HEINITZ

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# Knob-free amp

**A**udio Alchemy's product range now includes a pre-amplifier. The *Digital Line Controller* is a remote controlled, four-input, line-level, analogue device of characteristically compact proportions. The 'digital' in its title refers to the unit's control functions, all of which are accessed from the *RW-1*, remote 'wand'.

That wand is an essential item because the *DLC*'s minimalist fascia is a completely knob-free zone.

While the audio path is pure analogue, there's a microprocessor from computer giants Intel within the

pre-amp that handles control functions. These include some 'intelligent' tricks, such as remembering the last volume setting selected for each input.

The *DLC* comes with an expansion port for future video and line-level switching modules. The basic pre-amplifier's price depends upon the external power supply chosen to partner it: a *DLC* with Power Station One costs £499.95 while adding the Power Station Three ups the package price to £649.95. Path Premier ☎ (01494) 441736



Coming to a dealer near you: the prescription-free but addictive *Tablette 50*.

## A dose of 50

**F**ans of small speakers take note that ProAc has revised the compact but capable *Tablette*. After sixteen years and more than 50,000 sales, the tiny two-way has become the *Tablette 50*.

Into the cabinet, whose proportions haven't changed, goes extra damping material to cope with improved power delivery. Bass output rises, thanks to a larger, five-inch, polycarbon driver loaded by twin, rear-firing reflex ports. The tweeter has also changed, now being a new, soft dome unit with a one-piece dome and suspension.

ProAc tells us that the revised *Tablette* is more efficient than its predecessor and compatible with a wider range of amplifiers.

ProAc ☎ (0181) 207 1150

## In brief

**McIntosh's new MCD7009 CD player has arrived in the UK. Incorporating a disc clamping transport and a bitstream DAC, it sells for £2,635. MPI Electronic ☎ (01483) 454993**



**The British-built Deva range of integrated amplifiers, formerly only sold in Germany, France and Taiwan, is coming to the UK. The new 30Watt Deva 125 costs £249, the 50Watt Deva 250 £399, and the 75Watt Deva 500 £899. Morgan Audio Systems ☎ (0151) 255 0946**

**Bartlett's Hi-Fi has introduced Safety Net, a three-year guarantee for hi-fi separates costing over £200. The scheme includes parts and labour coverage, replacement machines while equipment is repaired, and favourable part-exchange terms when upgrading. Bartlett's Hi-Fi ☎ (0171) 607 2148**

**The arrival of domestic 5.1 channel surround sound products draws closer after Lucasfilm announced the availability of DSP code for the Dolby AC-3 5.1 version of Home THX. Lucasfilm ☎ (00 1) 415 662 1900**

### Can you handle total remote control dependency?



## End to all horn hunger

**F**uelling the valve amplifier passion of many audiophiles, French manufacturer A2I Ingenierie is producing two horn-loaded loudspeakers designed specifically to exploit bottle-fed systems.

The *Eurythmie 11* is a four-way confection that stands a commanding 1.5m tall and provides 96dB sensitivity with mono amplification and a respectful 103dB when bi-amplified. Expect to wait one month for delivery after you've signed a Gregory for 120,000 French francs.

If you don't mind waiting longer for a bigger speaker, there's the *Eurythmie 33*. After two months' thumb-twiddling and a payment of 280,000 French francs you can take delivery of this 2.1m tall four-way that promises 105dB sensitivity in bi-amplified mode. Check your floor before installing them: we're talking speakers weighing 150 kg.

Over le top, peut être? Not really. Both models evolved from work on the *Eurythmie* auditorium, a listening room built around a wall of horns that tips the scales at a mon dieu provoking 32 tonnes. A2I Ingenierie ☎ (00 33 1) 30 53 48 57

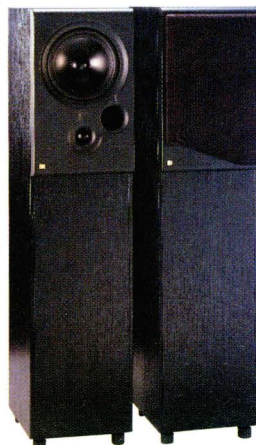
**Delta 280 for the stationary audiophile.**

## Tuned in to your sofa

**A**rcam reckons it's 'the careful application of analogue and digital techniques' that gives the improved *Delta 280* FM tuner its clear and natural sound. However, this well equipped, slim-line tuner's specs indicate that it will please buyers looking for convenience as well as performance.

Avid airwave animals will relish its switchable display and dual aerial sockets that allow you to

switch between two differently oriented antennae or between an aerial and a cable radio connection. Meanwhile, lazy station surfers will be enjoying its automatic/manual tuning, twenty presets, station skipping and other features accessible through the supplied *CR25 Handi-Remote*. The price of this labour-saving FM device is £399.90. Arcam ☎ (01 223) 861550



## Always Coda Coda

**F**irst seen at this year's Winter CES in Las Vegas, KEF's *Coda 9* has now gone on sale at £299.95. Taking the top spot in the three-speaker *Coda* range, the 9 is a floor-standing, reflex-ported three-way that offers greater bass extension and power handling than the 7 and 8 models.

To generate its 'sensational' bass, the new speaker incorporates KEF's coupled

cavity loading system. Originally used in the company's *Reference* models, this arrangement features an internally mounted bass driver, working in tandem with a driver mounted on the front baffle.

Finished only in black ash, the *Coda 9* stands 85cm tall and boasts a 91 dB sensitivity. KEF Audio (UK) Ltd ☎ (01622) 672261



# The highest fidelity. Naturally.

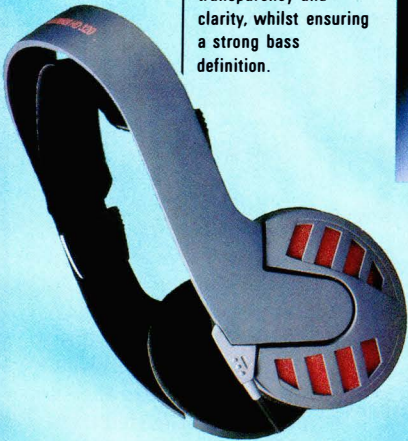
## HD 580

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.

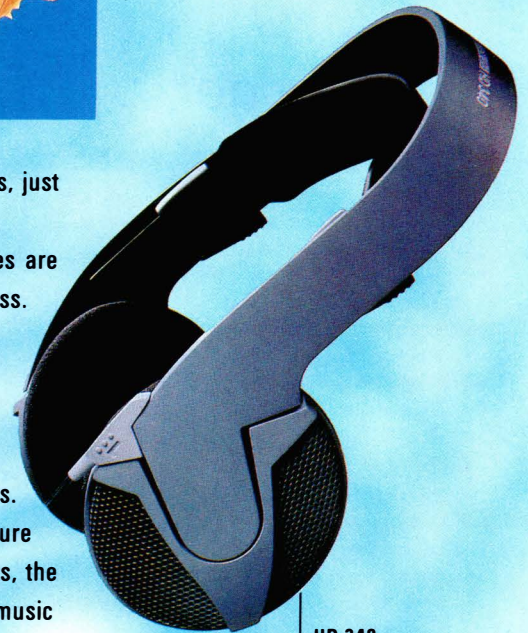
We set new standards of sound reproduction and quality at the leading edge of acoustic technology. Supremely comfortable and

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.



## HD 340

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

 **SENNHEISER**



# American Excess

Andy Giles reports on the *Stereophile* High End show in Los Angeles.

**W**hilst sipping a most satisfying all-Californian-mixed margarita (rocks, nosalt), I mused on the interesting fact that, unlike those in the UK, American high-end punters do not wear anoraks. Almost to a man they wear baseball caps, not back to front as seems *de rigueur* in the UK, but the right way around, albeit at an odd angle. Late Spring saw almost ten thousand thus-attired hi-fi zealots flock to the Doubletree Hotel at Los Angeles Airport, for the 1995 High End Show, an event founded and organised by cult US journal *Stereophile*.

The show was a delightful combination of hair-shirt lunacy (you know the sort of thing, turntables, cartridges, vinyl LPs and the like); and the latest in what the Americans, for some perverse reason, call and spell Home Theater. With respect to the latter, a series of ridiculously loud and quite ghastly sounding demonstrations assailed the ears of the innocent audiophile from every other room in the hotel. I swear to God that if I see (let alone hear) that goon Arnold Schwarzenegger dance with some gormless woman before blowing away half the world and seriously maiming two well-meaning Rottweilers into the bargain, I will go berserk. This particular scene (the name of the movie escapes me, alas) was shown everywhere alongside another fascinatingly destructive and violent clip from some rave-fave Laserdisc, depicting a large house being blown to bits, the place complete with kids and pets etc — all burned to death in surround sound technology. This was immensely popular with the audiences, whose predilection for horror with dramatic sight and sound seemed implacable. This was rich indeed, coming only weeks after the Oklahoma City outrage.

Most of the Home Theater stuff was ear-bleedingly awful and credit-card-stretchingly overpriced; actually the best I heard was by far the cheapest, from a company called Atlantic

Technology. Whatever Home Theater is, it certainly isn't high-end audio. Speaking of the latter, Mission's room sounded great, and amazingly cost effective when one considered that for a modest dollar spend you could get this quality of sound without having to lash out the \$250,000 required for the system playing in a room opposite. This came complete with loudspeakers made from rhinoceros skin and about thirty different ancillary components, DACs, transports and 'tube' amplifiers (they mean valves), which sounded absolutely dreadful.

Honestly, some of the noises emanating from so-called high-end manufacturers were beyond belief. In one room, I was induced to sit central to a massive system of glowingly ugly electronics, upon a sofa which from both its form and odour gave the impression of having been recently occupied by an elephant. To add insult to injury I found myself listening to the most hideous piece of over-produced 'funk-jazz' (they like that type of thing over there) which would have sounded cool on my daughter's Japanese ghetto-blasters but sounded shite on the millionaire's dream system insulting my eardrums. You'll notice that I am not mentioning the names of any of the negative noise-making companies in this report. This is for several reasons: one, that they might be *Hi-Fi Choice* advertisers; and two (more importantly), that I want to go back to the US at some time in the future and remain blessed with the use of both legs.

One room that definitely did delight was that of Platinum Audio, where the *Platinum Solo* — designed by Britain's Phil Jones, late of Acoustic Energy — was performing wonderfully. It will be available over here soon, so look out for it. Sorry to be patriotic, but mention must also be made of Meridian's gorgeous seven-speaker digital system (as assessed in *HFC 140* — Ed) which was generally recognised by all to give the best sound at the show. Canada's Sonic Frontiers, a genuinely decent compa-

**Now that exotic veneers are becoming unfashionable, speaker manufacturers are having to resort to some dubious alternatives.**

ny, also fared well in the sound stakes, as did Sony with a pair of awesome floorstanding loudspeakers, and Nakamichi with a seriously good CD playback system. Rega showed the *Planar 9*, a highly respectable record-player if ever there was one, and high end doyens Krell unveiled an outstanding integrated amplifier.

Most of the gear on show was not available in the UK, but that which is will cost you an arm and a leg so it would be pretty pointless reeling off a list of manufacturers who did have something positive and life-enhancing to demonstrate. Anyway, most of the names will probably mean very little to you — are any of you guys really familiar with Mesa, Yamamura Churchill, Margules or Dunlavy? If you are then I will forgive myself for assuming you wear an anorak and a reverse-positioned baseball cap...

It must be said that this *Stereophile* high-end show was brilliantly organised. It was also extremely well attended, and managed to hold an atmosphere of enthusiasm in every corridor (despite what was going on in some of the rooms). Would that a show of this nature be possible in the UK. On second thoughts, though, British hotels mix naff margaritas.

*Andy Giles is an independent PR consultant to the UK hi-fi industry. His clients include the British Federation of Audio and Meridian.*





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# choice sessions



The new *P5* loudspeakers from B&W are likely to appeal to your 'personal taste'.

## **B&W *P5* Loudspeakers**

The biggest change that the loudspeaker market has seen in recent years is the proliferation of floorstanding loudspeakers. B&W has added to the choice with three new, well-specified, high-tech *P* series models, of which the £800 *P5* was selected

for assessment. The *P5* is dressed in real tree wood, and has the full complement of whizzy high-tech features, including a complex bass loading system using ports and resistive lines, a 165mm Cobex bass unit, a similar size, woven Kevlar cone midrange driver, and a metal

dome tweeter. The system is tuned to give bass extended (stated without amplitude limits) to 30Hz, which is then rolled off at 24dB/octave. Sensitivity is good at 90dB.

For once I have some sympathy with the popular view that loudspeakers are 'all

personal taste'. Here is a speaker that seems to have everything in its favour. It is crisp, detailed, low in colouration, and subjectively low in distortion. The bass sounds quick and tidy, with no waffle or excess, and the whole effect is clean and well integrated. At the same time, there is something unobtrusive about the sound, which seems to emphasise transients, giving an occasionally disembodied effect with wideband orchestral and other material. Tonally, I felt the system was rather unobtrusive, with clipped treble presentation. There's nothing very tangible to complain of, yet to me the *P5* seems to make music by the numbers.

The *P5* is available in black ash, cherry wood and something called rosenut, apparently one of the ecologically friendly, sustainable alternatives to real rosewood. Spikes are supplied, and should not be ignored.

## **Musical Fidelity *Elektra E10***

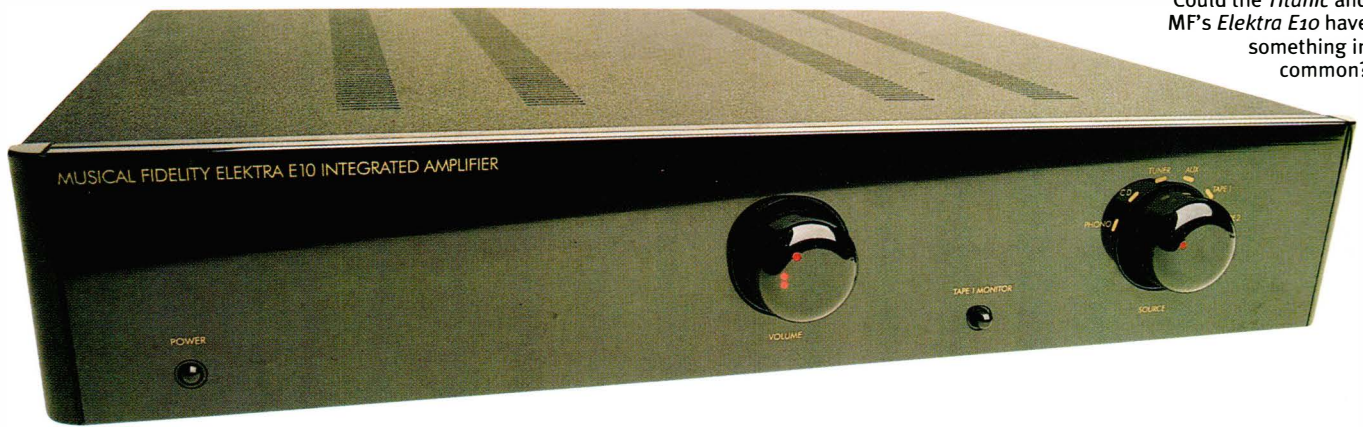
The Musical Fidelity *E* series amplifiers, tuner and CD player were first shown in late 1994 and have been well received. But arguably the most important product of all, a high volume budget price amplifier to compete in the most heavily contested area of the market, has been held back until now.

The *E10* is this product. Selling for a peanut under £300, it is a well turned out, full-width integrated amplifier, with a phono (MM) and three line inputs alongside two tape circuits, one equipped with tape monitor switching so that you can add the option of Dolby Pro Logic. The tape monitor switch is about as close as the amp gets to luxury fittings, unless you count the headphone socket, hidden discreetly out of sight on the side of the box.

Designed to replace the *B1*



Could the *Titanic* and MF's *Elektra E10* have something in common?



(slightly uncouth, but vital and commanding) and the *A1* (seductive, but low in power, load sensitive, and now driven out by computer-oriented regulations that militate against small amplifiers biased substantially into Class A), the *E10* is kind of a simplified *E100*. Design highlights include star earthing, short signal paths and a fully complementary V-FET output. The circuit configuration is said to be similar in concept to the *A1/A1000*, and the output stage similar in configuration to the *F10* and flagship *F15*. Whatever, the *E10* is claimed to be effectively unburstable — but didn't they say something similar about the *Titanic*?

So that you know where this is coming from, I start as an acknowledged fan of the current range, which has eschewed the temptation to sound overt or fashionable in favour of a rich and varied tonality and a strongly expressive quality, though this has sometimes laid them open to charges of softness. Even by those standards, however, the *E10* is special. It has a big, spacious sound, with more than usually explicit lateral and depth imaging, which makes it easy to follow instrumental or vocal strands. The sound clogs up less than expected as the complexity of the music increases.

Weaknesses? Well, the treble has a certain character, a slight furriness that could be heard with strings and some voices, though it never got out of hand. And the bass seemed a little too full and not quite as incisive as some, though it works brilliantly with compact

speakers. As always however, it is the midband that counts most with extended listening, and this is where the *E10* excels.

Neither is it a hostage to fortune. The chunky, black-gloss front panel looks like it has stepped straight off of the most costly *E* series electronics, and the controls have the same silky feel, although the source selector on the test sample was slightly off-centre. The rest of the amp makes few concessions to its price, and overall this is a thoroughly well turned out design that fills the shoes of the *A1* in almost every respect (bar the latter's endearing quirks, and the option to cook a mean pancake on its waffle-iron top plate).

A final judgement must await a head-to-head comparison with other luminaries in this area, but at the very least, the *E10* seems eminently well qualified to play ball, especially if you value a fluid, expressive quality above glitz, obviousness and grain, which remain common currency at this price.

### **Rotel RC970BX Mk II & RB970BX Mk II Pre/Power Amp**

The Musical Fidelity isn't the only amplifier this month. Please welcome this updated pre/power combination from Rotel, which has had quite a different set of judgements and compromises applied from those that inform the *E10*. Much of the circuit has been revamped from *Mk I* days, and

the pre-amp is built around a newly specified IC.

The Rotel combination stresses flexibility of configuration. Although there is no phono input, there are two tape circuits with separate listen and record selectors, switchable tone controls and a dedicated headphone amp. The amplifier is quite powerful at 60 Watts/channel, but the combination (which is available separately) can be easily re-configured for bi-amping or bridging, in which case power output goes up to 200 Watts/side.

The seminal *RB850* was a real eye-opener, bringing a new resolution and potency to budget amplifierdom, but recent Rotels have seemed to tread water. The new *970 Mk II* Rotels don't seem to have true star quality either. The combination is more natural sounding in many ways than the Musical Fidelity, and it is certainly more consistent at the frequency extremes, but it lacks the *E10*'s gloriously solid yet open midband.

Still, the Rotel has other things going for it. It is a

tremendously confident sounding amp. Used with a good CD player and the loudspeakers also used to test the *E10* (mainly floor standers from B&W, ATC and Mordaunt-Short), the Rotel always sounded crisp, clean and somehow supremely efficient and in command. There was very little obvious personality in the sound, and the Rotel had consistency across the audio band, barring a certain lightness of touch at the bottom end. Make no mistake: at £400 (£175 for the preamp and £225 for the power amp), this combination is nothing less than a steal.

### **Beyerdynamic 531 Headphones**

In the current lexicon of headphoneology, Corralon probably doesn't register highly, if at all. In fact, it is the name of the proprietary felt material that covers the ear cushions of Beyerdynamic's new £128.531. If the maker is to be believed, this material is largely responsible for the 531's sonic 'edge'.

How so? Well, Beyer isn't exactly forthcoming with the goods on this, so it's hard to be specific. On the other hand, the



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Pioneer NS-1: it's micro-tastic!



531 has a remarkably transparent physical structure. Unplugged, the effect they have on sound from the outside world is negligible in the midband, and amounts to little beyond a slight veiling in the treble. The 531 has an open, unclaustraphobic quality even before the music starts.

Experience shows that structural integrity is fundamental to a good headphone design. It was therefore no surprise to find that the 531 sounded marvellous, with a brilliantly lit midband leavened with a hint of the crispness so often associated with German high fidelity. The bass is as deep and extended as (almost) any, but with a slightly softened quality that only the almost massless diaphragms of electrostatic transducers normally overcome. In this respect, the Beyer 531 comes close in performance to the Sennheiser HD545.

The real glory of this headphone however, is the midband, which is more varied, colourful and above all physical than the also excellent Sennheiser. The presence and texture of the sound of a piano was such that on one occasion I grabbed the phones off my head when I momentarily mistook what I heard as the real thing.

At 240g, the 531 is no lightweight, and inward pressure is fairly high, so that they make their presence felt even through the well designed oval circum-aural earpads. But long term comfort is eased by

the excellence of the sound. A good buy for serious, heavy-duty music making.

### Pioneer NS-1 Micro System

From the sublime to the kitchen. Pioneer has just introduced this glossy little number, a well specified micro system with attitude. The £500 NS-1 is a true micro system with a much higher spec level and pricing than most micros, while small enough at 18x29x28cm (WxHxD) to fit happily on a bedside table or kitchen work surface, or on a bookshelf where it will be dwarfed by the hardback coffee table tomes. The speaker system also takes the micro metaphor to heart, in the form of a small passive subwoofer and a pair of tiny satellites which can be hidden in a shelf or hung on the wall.

Best of all, the NS-1 is stuffed with toys: a drawer loading Dolby B cassette deck, a slot-loading CD player (no waiting for drawers), an RDS tuner with Radio Text (RT) and Programme Service Type (PST) search and display, plus an integral timer as well as a knockout of a control/display system with controls shaped to fit their functions. There is even an enormous, gaudy multi-function display that shows anything relevant, or functions as an analogue clock.

I liked this system because it is very good at being what it is — a fun system with more personality than you will ordinarily find in the dour

world of packaged audio. Despite the lack of cubic centimetres, the NS-1 makes a big and rather satisfactory noise. The amplifier is rated at 2 x 35Watts/8Ohms, plus 55Watts/4Ohms for the subwoofer, and although I am pretty sure there is an element of hyperbole here, it goes loud enough. The subwoofer looks too small to be taken seriously, and the plastic pod satellite speakers are similarly unpromising, but despite an ordinary bass and plasticky colourations, the former amounts to high praise in the circumstances, and the latter were not intrusive.

Overall, the various source components were well matched

and worked flawlessly. The cassette deck, a common weakness with micro systems, was stable and tolerably noise free, although it did sound a tad constrained in the treble. CD and radio were both excellent. If you want the best sound for £500, be in no doubt that you can do better — much better. But it won't be as tiny or as sexy as this baby Pioneer.

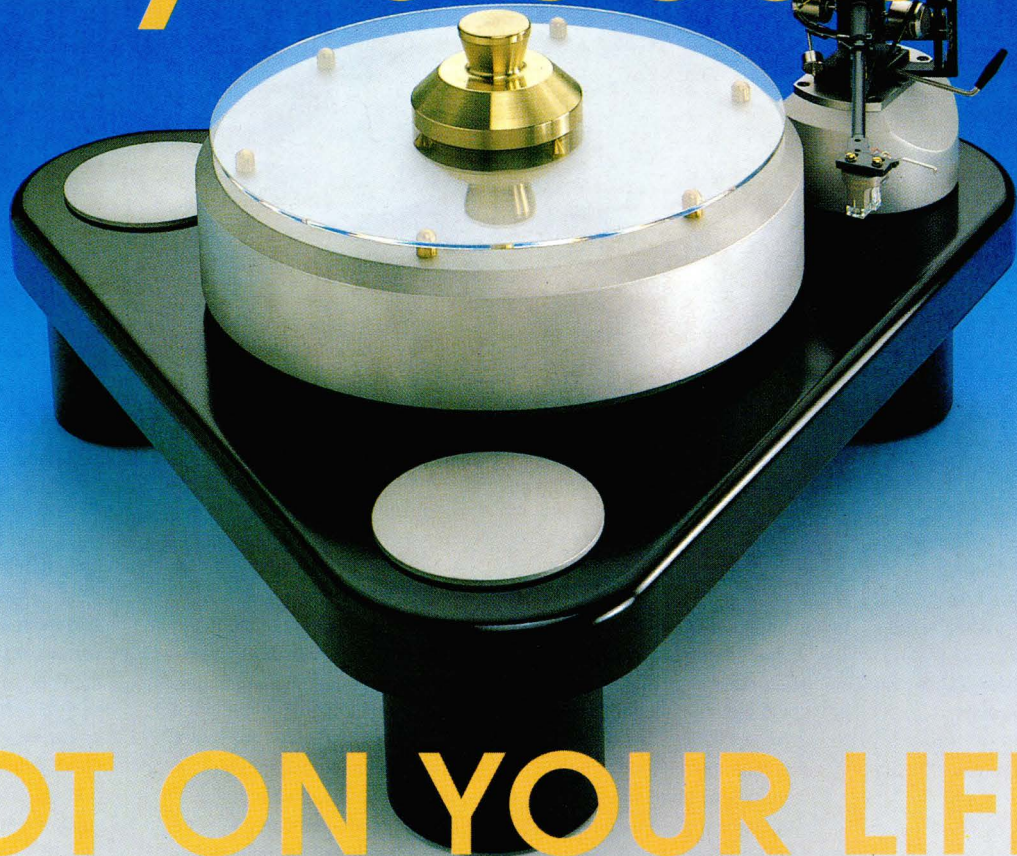
Criticisms? No Long Wave, a main display that is as tasteless as it is compelling, and although the CD and cassette deck controls are a model of brevity and common sense, some may find the remaining controls confusing. These things are more than offset by the good build quality, the mellifluous



Is it for real, or is it Beyerdynamic's 531?



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### Parasound CD/P-1000 Compact Disc Player

I stumbled across this product during a test of exotic panel speakers, in which the £700 *CD/P-1000* was supplied 'on spec' with one of the loudspeakers. The name Parasound meant little to me at the time, except that the amplifiers were designed by the legendary John Curl (who's worked for Mark Levinson, Lineage and Ampex among others, and created Vendetta Research).

With an overhanging rack mounting fascia, the *CD/P-1000* is solid and well built. The innards are constructed around Burr Brown PCM67 processors and an 8x oversampling filter — this machine has all the attributes of an audiophile player, including separate multiple regulated PSUs for the analogue and digital sections. The control system and display are basic but adequate, and standard optical and electrical digital outputs are fitted. The Toslink optical feature, however, can be replaced by a user-fit accessory ADAM board which adds AT&T glass fibre optical and AES/EBU balanced electrical outputs. It costs £350 with an appropriate AT&T interconnect.

The *CD/P-1000* looks like a high end player, and it sounds like one, too. In its standard form

(using the normal electrical output), it lacks the treble purity and grace of the latest (much improved) versions of the Meridian 206 used as a reference, but the shortfall is small, and the Parasound makes up the gap with a sound that has tremendous stability, clarity and dynamic verve.

There is a fundamental rightness about this player. It is sharp but expressive: stereo imagery and detail are presented in an expansive and spacious way, and the propulsive timing of my best recordings was reproduced immaculately. Yet the player is coherent and integrated in its approach, never sounding analytical for its own sake.

What sets this player apart is its ability to expand along with the user's ambitions and budget. The test player was supplied with the ADAM board fitted, and with a matching high-grade D/A converter, the *D/AC-1000* (which costs 'under £1,000'). I have yet to assess this combination fully, partly because a manufacturer who borrowed the player before

me damaged the AT&T connector, and I have not been able to use the interface. Already, however, the gains in sound quality are obvious, and in both forms this looks like an unusually-well priced player by high end standards.

### Eclipse CD101a Compact Disc Player

Of course, there is always the question of whether a £2,000, or even a £1,000 CD player can ever be justified. What about this 'perfect sound forever even if you pulled a plonker' claim?

To cast light on this conundrum, we have a second CD player for your delectation this month, in the pleasing shape of the Eclipse *CD101a*. Specified by and sold exclusively through the Richer Sounds group, the Eclipse *CD101a* could just be the next giant killer — at least on paper. A compact, midi width machine with a simple but attractive fascia, and basic 16 bit technology under the bonnet, this player has a decent set of features, and it costs just £80. They don't come much

lower than that in price...

Pity it didn't work better. There was nothing subtle about this player. It simply sounded rough, as though it had seen one too many nights on the tiles. Vocal quality was grubby, and full orchestra reproduced with a grainy, aggressive overlay. For the record, the bass was taut, and with a succession of rock and jazz tracks, timing was as good as anything InterCity can put up in competition. But this isn't enough. If you want to get to know the sound of high order distortion, this is probably as good a place to start as any. Now if only there'd been a digital output and I had a QED *Digital D/A* to hand...

### Theta Timebase Linque Conditioner

Even better than a bare QED *Digital D/A* (to pursue the idea a little) would be a QED plus a Theta *TLC*, a palm-size black box powered by a plug-top transformer, which taps into the digital lead connecting your CD transport (or CD player) to any outboard D/A converter. The *TLC* has optical (Toslink) and electrical (phono) inputs, and in either case the output is from an electrical digital output, in standard S/PDIF signal format. Optional versions of the *TLC* (not tested) are available with AT&T and Theta proprietary interfaces.

A good buy for the expansion-keen audiophile: *CD/P-1000* from Parasound.



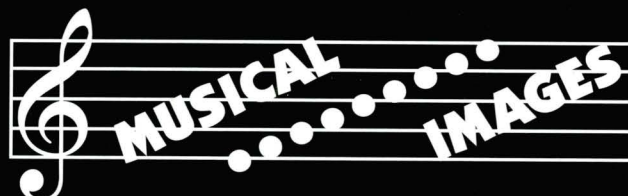


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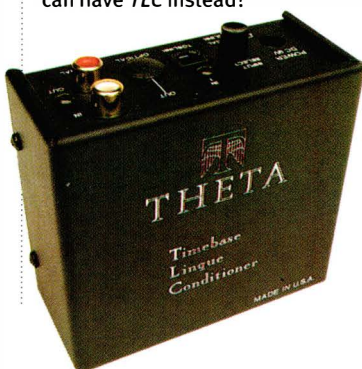


What does it do? Simple: in addition to converting an optical signal to digital, which is useful but hardly central to the plot, it reclocks the signal to reduce jitter. Timing errors in the digital data, which arise for a variety of reasons in any part of a digital circuit, result in a characteristic form of distortion, audible as a kind of grubbiness and a lack of resolving power that has sometimes been described as 'the digital sound'.

There is nothing new about reclocking a digital signal. Technics (stuck with Toslink connectors between transport and D/A on their high end models) build reclocking into the D/A converters, which can be switched in and out of circuit with dramatic effect. Audiolab reclocks the digital data at the output of its DACs, and other makers attempt to reclock digital inputs, sometimes using a feedback signal to control the master clock at source. Naim doesn't believe in separate transports and DACs, precisely because of the potential they cause for jitter.

The Theta does the job remarkably well, but it is no panacea. If you have one of the better Meridian or Audiolab combinations, the Theta makes little difference, because the manufacturer has done the job right from the start. With others, however, the difference

**Why go for shampoo and conditioner when you can have TLC instead?**



can be dramatic. Integrated players from Pioneer and Arcam, a transport from Linn and a Laserdisc player from Sony improved immeasurably when feeding QED, Linn and Parasound D/A converters, and where an optical output was available, the improvement was greater still, effectively closing the gap with the better sounding electrical standard.

The kind of improvement wrought was always the same. The music sounded less congested, detail was clearer, and the range of tonal colours was greater. Dynamics were also improved, as though a constraining layer had been lifted from the music. In short, it took away the digital edge to the sound, and made it sound more like analogue, except that the residual benefits of digital were retained. For £229, improvements don't come much more dramatic than this.

### **Acoustic Artists Equipment Support Table**

Digging deeper into the inexhaustible supply of hi-fi remedies, I have come across a truly bizarre product, though it has been used during most of the other tests in Sessions this month. It is an audiosupport or table, but more than this, it is a labour of love for the designer, John Dyer, who has spent years on the design of what he sees as the finest sounding support now in existence.

Believe me, the picture doesn't do it justice. Each of the three legs is a different length: it is deliberately rigid at some points while resonant at others. The two horizontal glass plates at the top are decoupled by an elaborate multi-layer device, and the glass itself has been cut

with 'Acoustic Isolation Islands' to break up surface standing waves. From the centre of the assembly, inside a free-standing but spiked cover, hangs a weight on a spring (a springdulum, if you will), which has the function of 'tuning' the stand in some way. There isn't the room here to do the design justice, but it is suffice to say that this table is covered by patents, and that the design arises from a what is claimed to be a full understanding of what support tables do, and therefore how they should perform.

There are problems. It costs £640 for a start, and takes up as much floor space as one and a half of anyone else's support. It also comes up to waist height (probably no bad thing) and in its standard form, it supports only one product at a time, where my Alphason table takes a whole system's worth. The springdulum makes little difference to the sound, while the elaborate spiked surround makes none at all that my ears could detect.

Somewhat ruefully, I have to confess the table does work. One respected colleague I discussed this with thought it lacked the solidity and stability of his Mana table, and I can't deny this, but

with vinyl (Roksan Xerxes) and CD (Parasound and Meridian) alike, there was a grace and airiness in the sound that is different in kind from the Alphason, or the admittedly solid, but rather prosaic, earthbound quality I remember of the Mana equipment. I suppose it all depends on whether you prefer down-to-earth Elgar to in-the-clouds Delius.

Oh yes, and this stand would look great in one of those Docklands flats, with their enormous windows, tiled floors and cavernous ceilings, don't you think?

### **Keswick Interconnects, Focal Pod feet**

A brief mention must be made of another couple of accessories received this month. Keswick Audio, which is best known for loudspeakers, has recently started to sell its own cables. Keswick tells me that it wanted a rugged cable that would assure consistency when moving systems between demonstrations. The cables submitted include a 1.5M phono interconnect (£89/pair) and bi-wire loudspeaker cables (£16.99 per meter, with non-bi-wire also available at £11.99/pair) and when you see how they're made, you will wonder how they do it for the price.

The cables are thick and rather stiff, an element in the strength equation, but they do not appear to be microphonic, and the woven appearance of the cable is not Litz or any similarly tricky low inductance type. In an ideal world, with non-reactive speakers and short cable runs, I have a personal preference for the superior low level resolution of thin, single





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 Marantz CD63se ..... £299.00  
 NAD 501 (New) ..... £119.00  
 NAD 502 (F/L) ..... £225.00  
 Naim CD3 (F/L) ..... £949.00  
**Naim CD Players - Full range? YES!**  
 Pioneer PD 703 ..... £199.00  
 Quad 67 CD (F/L) ..... £825.00  
 Rotel RCD 930AX ..... £199.00  
 Rotel RCD 970BX (F/L) ..... £345.00

**TURNTABLES**

- Dual CS504 inc AT95e ..... £199.00

- Rega Planar 2 Inc RB250\* .... £198.00  
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 Linn Basik Inc Akito\* ..... £449.00  
 Linn LP12 Basik or Lingo\* ..... YES!  
 \*Free local installation for the above

- NAD 5120 inc Cart ..... £119.00

**AMPLIFIERS**

- Arcam Alpha 5 ..... £229.00  
 Arcam Alpha 6 ..... £329.00  
 Arcam Delta 290 ..... £479.00  
 Arcam Delta 290P ..... £399.00  
 Cyrus 3 Amplifier ..... £499.00  
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Keswick's cables and Milty's Focal Pods for people and systems on the move.

core cables, but the bolder approach of the Keswick will probably appeal more widely, and it certainly makes a stronger initial impression. I used the speaker cables with some electrically difficult panel speakers, where I would not think of using solid core, and the Keswick performed exceptionally well.

The interconnect has similar properties, and is equally recommendable, although I still slightly prefer the superior resolution and imagery (produced without detriment to dynamics or bass) of much thinner 6N and similar high purity copper cables. As always however, cables are desperately dependent on system synergies of various kinds, and blanket endorsements are never a good idea. Give them a try.

Ditto with the Focal Pods (£14.95 for four). These are hemispherical equipment feet which can be placed underneath any source component or amplifier. They have a strongly tacky feel, will stay in place once pressed onto a surface, and they appear to be made from a form of Sorbothane, which makes them mechanically very lossy. I thought they worked very well on some low-cost CD players I had knocking about, and that the improvement — basically to stereo imagery and fine detail — was much the same whether they were used as feet or pressed onto the top of the case. A Krell preamplifier, however, sounded worse, so system synergy rules again, OK?

### ICT

Finally, a few brief wordettes on the subject of ICT, the coaxial, coincident drive unit technology developed by GLL (née Goodmans), in which a tweeter dome is magnetically suspended in the host bass driver's magnetic pole piece, and which moves in response to eddy currents set up in the dome (shades of the old Fleming's Left Hand Rule here). Benefits are (1) no crossover and (2) the tweeter is impossible to blow. Oh, and (3) the simple construction facilitates deep manufacturing cost reductions. The main benefit, however, is that ICT provides a way of achieving a phase coherent (almost negligible group delay) result for listeners on any axis — front or to the side — which is comparable to the coincident technologies always in use by KEF and Tannoy. The problem is that ICT limits the designer's freedom of action.

ICT has attracted only passing attention in the hi-fi press (though it has made a strong start with the world of home cinema), but it has been my conviction from the start that this would only be a temporary aberration, and I have just heard the product that will ensure that this is so. GLL has now developed a range of three ICT hi-fi speakers, to be launched within the next few months. I was particularly impressed by a compact design with a single ICT driver which is to sell for about £150. It has an unusually solid enclosure, funded by the cost

savings from ICT. The first thing I noticed was the solidity and dynamics of this speaker, and the second was its overall neutrality. Different prototype versions of the driver offered wildly different mid-range voicing, but the final one was easily the best of the lot, and if the production version is as good as the one I heard, you are in for a treat.

ICT is important, very important. Remember, you read it here first.

### Contacts

P5: B&W UK Ltd, Marlborough Road, Lancing, West Sussex BN15 8TR. ☎ (01903) 750750

E10: Musical Fidelity, 15/17 Olympic Trading Estate, Fulton Road, Wembley, Middlesex HA9 0TF. ☎ (0181) 900 2866

Rotel RC/RB-870BX: Gamepath Ltd, 25 Heathfield, Stacey Bushes, Milton Keynes, Buckinghamshire MK12 6HR. ☎ (01908) 317707

DT531: Beyerdynamic UK Ltd, Unit 14, Cliff Industrial Estate, Lewes, East Sussex BN8 6JL. ☎ (01273) 479411

NS-1: Pioneer High Fidelity (GB) Ltd, Pioneer House, Hollybush Hill, Stoke Poges, Slough SL2 4QP. ☎ (01753) 789789

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Eclipse CD101a: Hi-Fi Direct, Gallery Court, Hankey Place, London SE1 4BB. ☎ (01222) 465201

Theta TLC: Absolute Sounds, 58 Durham Rd, London SW20 0DE. ☎ (0181) 947 5047

Acoustic Artists, 1st floor, 13 Tempest Hey, Liverpool L2 2AD. ☎ (0151) 734 2753

Keswick Audio Research, 54 Coach Road, Outwood, Wakefield, W Yorks, WF13 3EX. ☎ (01924) 870606

Focal Pods: Milty Products, 8 Greyfriars Road, Bury St Edmunds, Suffolk IP32 7DX. ☎ (01284) 701101

## Record review

Rimsky Korsakov

*Scheherazade*

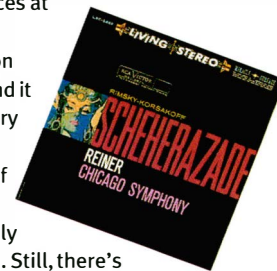
Chicago Symphony orchestra

Fritz Reiner

Living Stereo LP LSC-2446

Perhaps Reiner's finest recorded achievement, this recording sums up this famous account of *Scheherazade*. Taped on February 8th 1960 in Chicago's Symphony Hall, the playing is superbly supple and sensitive, yet full-blooded. Reiner had just conducted two performances at regular subscription concerts and it shows; every detail sounds as if it had been meticulously considered. Still, there's no loss of spontaneity or warmth — the music surges and glows, its colours bright and newly-minted, which makes me envious of the Chicago patrons who heard Reiner conduct the legendary live performances 35 years ago. Luckily, the sound on RCA's Living Stereo recording is fantastically vivid. Even so, this new Classic Records reissue is quite thrilling. It is cut at a very high level, but sounds remarkably clean and refined with low background hiss and quiet surfaces. The balance is fairly close, allowing the listener to savour the fabulous solo work of the orchestra's principal players, while the instruments have plenty of space around them. Only in the most densely scored passages is there a slight hint of tape squash. On CD, Reiner's *Scheherazade* has yet to be issued in RCA's Living Stereo series, but it's available at mid-price in a very respectable transfer that only just misses out on the new LP's tonal body and range.

Jimmy Hughes







# A nice Pear

*Will Pear Audio's Well-Tempered turntable, Dynavector cartridge, amps and Shahinian speakers transform the cumudgeonly Malcolm Steward into a small, quivering bowl of strawberry jelly?*

**A**udio equipment that's good enough to be called hi-fi should generate the sort of excitement that's experienced with real music. Too little of it does. Even if some of the most highly regarded tackle makes palatable noises, it doesn't get you off on an emotional high every time you play it. The combination of a genuine hi-fi system and music which touches a nerve can act like drink or drugs, leaving you blissed-out or wildly ecstatic. Anything less and you're being short-changed—or you've bitten the big one and nobody's told you.

I was forcibly reminded of this in the aftermath of February's Bristol Hi-Fi Show, when I spent a thrill-bound three weeks with a system that truly merited the term high fidelity. It was so invigorating and musically persuasive that if I didn't already own a rig that satisfied my soul, I'd have been contemplating the sale of body parts to fund

buying it. The system in question is expensive—although not unduly so for high-end gear. Nonetheless, I don't believe that high cost is a prerequisite for hi-fi that makes you flip your lid: budget gear designed by people who are passionate about music can be similarly inspiring.

The system that had me pondering surgery for profit evolved from the setup demonstrated by Pear Audio at the Bristol show. This £14,468 vinyl-fuelled confection was smokin' so furiously that I asked to borrow it immediately after the show had finished. It arrived the following day, and while I was familiar with several of its components, one or two pieces were new to me. I'd previously used the £2,795 Well Tempered *Classic* turntable and tonearm with a £998 Dynavector XX1L cartridge, but not the £3,495 *Super* deck and *Reference* tone-arm combination which Pear delivered for this review.



The Reference standard... Well-Tempered's top tonearm can socket to any Dynavector amp around.



The £1,695 *Reference* arm comes as standard on the *Reference* and *Super* turntables, but can be purchased separately to upgrade decks fitted with *Record Player* or *Classic* arms. While being fundamentally identical to the less sophisticated models, the *Reference* incorporates a number of worthwhile performance enhancing improvements. These include a carbon fibre arm tube, higher grade wiring, an internally-damped damping well and a one-piece paddle assembly. It also offers easier VTA adjustment.

I was also well acquainted with the £2,490 Shahinian *Obelisk* loudspeakers, but I'd only heard the Dynavecator amplifiers driving them in pre-production form. The amplifier system comprised a *P-100* phono stage (£1,495), an *L-100* line-level pre-amplifier (£1,995) and a 125Watt *HX1.2* power amplifier (£3,995). Earlier Shahinians made even the brawniest amplifiers uneasy if you played them at the sort of levels these outstandingly dynamic speakers encouraged. Their impedance dive at high frequencies caused most power amps to suffer an immediate attack of the vapours. Consequently, Pear Audio arranged for Dynavecator to build the John Bedini-designed amplifier that Dick Shahinian reckoned was so well suited to driving his demanding speakers. Current Shahinians are nowhere near as uncompromising, but they still relish amplifiers that mix grace with real-world muscle. The Dynavectors fit the bill – as neighbours from several doors away can attest.

Pear Audio's John Burns also supplied me with Kimber *8TC* speaker cable and the smallest of a range of truly massive equipment stands, dubbed *The Monster*. These are sourced from an enthusiast in what used to be the Eastern Bloc and house the deck and electronics. The £600 stand's unspiked, adjustable, flat feet seemed wholly in keeping with the castor-supported, fuse-protected, single-wired *Obelisks*. Pear's systems are normally set up in a way which involves cocking a large snook at accepted UK tweak wisdom, but it never seems to diminish their ability to make music.

### Babysitting giants

After two days of zero productivity – dawn to dusk spent listening to music – I got a call from Burns asking if I'd mind baby-sitting a pair of £8,350 *Diapasons* while he was away in Germany. By the end of the week, I had Shahinian's biggest and baddest omnidirectional muthas installed. I was enormously chuffed and so was my



Well-Tempered, quite literally, spins the platters that matter, mate.

local glazier: within an hour the *Diapasons'* prodigious dynamism and low-end grunt had managed to rattle two panes of glass from my window.

I'll make no apologies for dwelling on the Shahinians because they contributed so much to the character of this system that they warrant particular attention. All the models in the range share strong familial traits, so what follows regarding the *Diapasons* also applies to the *Obelisks* and others. The fundamental differences lie in the playback levels and bass extension. The *Obelisk's* performance is astounding for a compact design, while the Dynavecator-powered *Diapasons* elevate the notions of 'realistic levels' and 'deep bass' to a plane where the threat of involuntary bowel movements becomes all too real.

Several hi-fi and music business colleagues visited and witnessed this

unusual system in action: none failed to comment positively about its performance. Even the sole dissenting voice, a youth of delicate disposition who found the upper mid-band a little too effusive for his tastes, had to admit that few other systems he's heard – and that's no small number – came close. He agreed that the system's effortless power, probing musical insight, vast palette of tonal colour and expansive imaging were all quite exceptional. The 'problem', we subsequently discovered, was a product of my room and not the system. Because the *Diapason's* drivers (14 per enclosure) radiate radially, their output excites parts of the room that other speakers don't reach – at least not with the same intensity. Tall cardboard boxes covered with carpet off-cuts in the room corners tamed the slight mid and treble excess. You could doubtless engineer a more domestically acceptable arrangement in a permanent installation. The addition of these unsightly damping/absorbing devices nonetheless freed me from exercising restraint with the volume control.

### Heavy duty drumming

Once I'd sorted the system's interaction with the room, my only consideration became what disc to play next. However, despite rarely being conscious of the presentation's cosmetics, it constantly reminded me that few systems portray bass instruments with



Dynavecator's answer to the mailed fist in the velvet glove, at least as far as amplifiers go.



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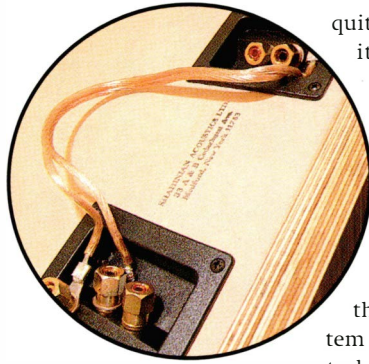
any semblance of reality. When the *Diapasons* started shifting tens of Hertz, they did so with spectacular authority. The *Obelisks* are mightily impressive, but the bad-ass *Diapasons* are near peerless. Shahinian mixes low-Q damped woofers and high-Q auxiliary bass radiators in his designs to provide their taut, lavish low frequency character. This provides them with the attack and precision of 'tight', overdamped speakers without lacking any 'body'. The *Diapasons'* bass is tuneful and agile, with abundant tonal colour and remarkable timbral variety.

This became particularly apparent whenever a bass guitar struck up or someone hit a drum. A musician who commented on the system's lower register veracity wasn't surprised to learn that Shahinian's son, Vasken, is a drummer who keeps two kits at dad's factory. If you think you've heard a realistic presentation of drums on a hi-fi system, try playing the live cut of *The Devil's Right Hand* from Webb Wilder's *It Came From Nashville* LP through this system. It makes most high-end aspirants appear limp and breathless.

Coming from the *Diapasons*, the kick drum ripples the tarmac in the street outside, the snare parts your hair, and the hi-hat sends a blast of air across the room that makes you dive for cover. Yup, it's just like standing a few feet away from a real drummer giving his kit some sincere abuse. This track also shows just how tight the Pear system's timing is, graphically depicting the sublime interplay between Webb's drummer and bass guitarist.

Although I listened predominantly to rock music, the system seduced listeners of all persuasions. It was equally at home playing The Pixies' *Doolittle* after a session with Arturo Sandoval's *Tumbaito*, and it settled down contentedly to the Butthole Surfers' *Locust Abortion Technician* after providing a splendidly robust account of Copland's *Fanfare for the Common Man*. Along with its almighty thrust, it also demonstrated appreciable delicacy. I went through a stash of Joni Mitchell albums one evening and emerged well satisfied with how the system handled subtle nuances and minor events in mixes.

The Copland orchestral work was definitely the most awe-inspiring piece I played, and I would have enjoyed it even more had I been able to video-tape Reviews Editor Alan Sircom's reaction when the percussion kicked in. I've never before seen anyone's eyebrows launch skywards at warp speed while their jaw hit the deck like a dropped brick. When he next spoke I didn't



Those with extremely deep pockets of free-flowing cash can bi-amp their *Diapasons*. Cor!

The world's largest swing-bin, lovingly restored to its original tree finish, yesterday.



quite catch what he said – it sounded like a request for King Unreal, which must be a hard-core Dub album or something...

### Primal scream

I want to stress, though, that this system isn't solely about pyrotechnics. While retaining an outwardly macho character, it has a softer, '90s man side that's adept at making sense of music to the points where powerful emotional responses are elicited. I've always admired Jaco Pastorius's contribution to Joni Mitchell's *Don Juan's Reckless Daughter*, but through this system his bass playing spawned sensations that were, well, primal. After the tension-building motif he plays throughout the song – one that can sound merely repetitive on less communicative systems – the final, carefully measured pattern came (pardon me) as an almost orgasmic release. Okay, you had to be there and hear it to appreciate the effect fully, but towards the end of that track I was damn near screaming at the record player to cut to the chase.

Despite labouring over the system's performance in the lower octaves, I believe that its agility and unflappable confidence here provide it with many of the strengths exhibited further up the spectrum. Releasing the mid-range

drivers from dealing with low frequencies leaves them free to handle the bandwidth for which they were designed. I'm convinced that this is what gives the system its coherent and informative character.

I'm also certain that the components in this system enjoy a peculiar accord. Together they seemed to target the heart of any piece of music. They harmonised and complemented each other like Ella and Louis or Penn and Teller. So I introduced an outsider, my Naim CDS CD player, for the final few days to see if it would disrupt this cosy *entente cordiale*.

It didn't. Perhaps partly because the Naim CDS is one of the few CD players which sorts out bass lines gently, it forged a fine working relationship with the Dynavector-Shahinian partnership. It eagerly steamed through my repertoire of torture discs – a musical adventure which include Varèse, Zappa, Rage Against The Machine and other artists a tad more challenging to your hi-fi and intellect than mainstream music.

The proficiency of the combination was best demonstrated by its serene handling of complex material, which was treated with an almost contemptuous ease and awareness. Whether it was an orchestral piece that stretched the bounds of harmony – Jean Fery Rebel's *Les Eléments* – or jazz played in a perverse timing measure – John McLaughlin's *Argen's Bag* – the system just skated untroubled through the performance without a hint of uncertainty. It made light work of formidable material that renders many purportedly 'accomplished' systems dysfunctional at realistic playback levels: Earwax Control's *The Ditch At The Side Of The Tracks*, for instance, was stimulating rather than neuropathic.

That's really no more than you should expect from a system perching on the uncomfortable side of £20,000. However, I've had similarly rewarding – albeit slightly down-scaled – experiences with less expensive Pear Audio systems. The Well Tempered *Classic* turntable and Dynavector 17D2 cartridge, with Naim NAC72 and NAP140 amplifiers and Shahinian *Arcs* still smirk at music which torments many other systems. Like its bigger brother, this system plays music with which you can become passionately involved – and that's an accolade you can only bestow on true high fidelity.

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# 21<sup>st</sup> century fox

**Can radio waves make U-turns? Barry Fox casts a critical eye at the recent Spectrum report published by the Government.**

**L**ife is tough. You have to plough through the boring stuff to get to the interesting bits. The British Government's Technology Minister, Ian Taylor, recently published the Government's 'Strategy for the use of the radio spectrum'.

This 89 page document was prepared by the Radiocommunications Agency of the DTI and gives a useful run-down on current uses of all radio frequencies from the long-wave band, down at around 200KHz, up to experiments in cloud radar at nearly 80 GHz. Well, almost all uses. The great chunks used by the military, particularly NATO in Europe, are never mentioned.

The hi-fi industry will be most interested in the section of the report which deals with digital audio broadcasting and the section which doesn't deal with wireless links for consumer audio systems. Originally, DAB was planned as a satellite service at around 1500MHz, but the high cost of launching satellites killed that.

A band at around the same frequency (1452-1492MHz) is reserved for terrestrial DAB, but these frequencies are already used for TV outside broadcast links and will not be free until the year 2007. This has steered all interest into the slice of VHF Band III (217.5 – 230MHz) now released by NATO and given to the BBC for its DAB service launch this September.

The worry is that this allocation is still considered a 'parking band' for use "until a sufficient number of listeners have purchased DAB receivers so that most FM services can be switched off". The official line is there will be a review in 1997/1998 and that "DAB's real home is Band II". Band II is in currently used for VHF FM radio.

Is this a smart way to start a new service? Members of the public are unlikely to invest in DAB if they know that the frequency allocation is only temporary and their new equipment will become obsolete in the future.

Ian Taylor's reply just shows how out of touch some government Ministers are: "With the pace at which new technology moves, people expect to buy new equipment every two or three years." Minister Taylor may be happy

with a trend where every new gadget becomes obsolete within two or three years of purchase, but the general public works too hard for its money to think this way.

There is a more realistic line of thought from the Radiocommunications Agency itself. Jim Norton, Chief Executive, guarantees the parking band "for at least 10 or 15 years". However, when you bear in mind that there are plenty of people using 25 year old record decks, talk of 10-year obsolescence still seems a deterrent. Conceding this, the RA hopes that manufacturers will make dual standard DAB receivers, which decode digital radio either from the parking band or the current FM band.

It is worth asking whether manufacturers are likely to dare add this facility, with the added costs it will entail. A more realistic solution is to make the parking band permanent for DAB.

The Spectrum report makes no allocation of frequencies which can be used to carry hi-fi audio signals around the house, from room to room or from a surround-sound decoder to rear channel speakers. There is already a big business in wireless speakers in the USA, where a slice of the frequency band at around 900MHz has been freed for consumer use. These frequencies are not available in Europe, because they have already been given to the cellular phone services.

The nearest space available is in the ISM (Industrial and Scientific Machinery) band at 2.4GHz. This is a slice of a spectrum 80MHz wide, which can be used by equipment like microwave ovens or for wide band data transmission. The RA has a 'New Products Group' which looks at the frequency allocations needed for commercial opportunities. And the group will now consider letting audio and video equipment use the 2.4GHz slice. Frequency hopping techniques devel-



What's the frequency, Kenneth? Next generation radio is still homeless, especially in the long term.

oped for the military will let the transmission system continually hunt out interference-free zones. Interference becomes less of a problem when the audio signals are digitally coded. All the new compression systems, like Dolby's AC-3, squeeze multi-channel surround into a data stream running at under 500 kilobits/second. With frequency hopping and error correction, there should be no problem in routing audio round a building. The same system could be used for video, and it is tempting to look at digital video decoders for Video CD and CD-i. But be warned, it is not that simple.

The MPEG-1 standard, as used for Video CD and CD-i, provides for relatively cheap decoding. However, MPEG-1 relies on compromises which limit picture quality. The MPEG-2 standard, developed for broadcast TV, gives higher quality, although decoder chips will initially be more expensive than MPEG-1. IBM is already quoting a trade price for bulk supplies of \$35 per chip.

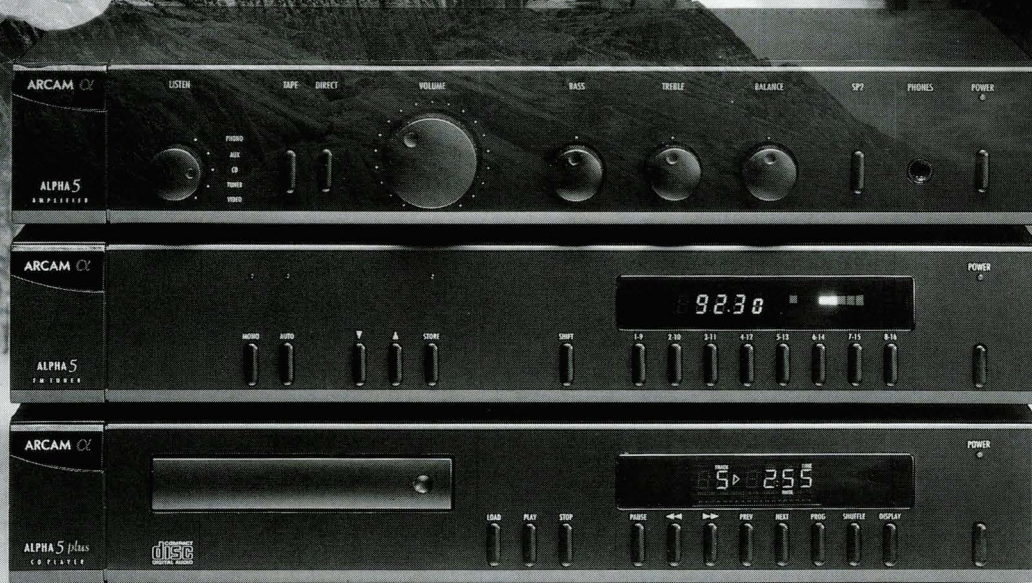
The real problem is that all the MPEG systems are 'asymmetrical'; the encoding process is more complicated than the decoding. This keeps the cost of consumer decoders down, but puts up the price of encoder hardware. This proves a problem with home distribution systems, where you need both a coder and a decoder. The first chips from IBM will cost \$700 each. This would mean a cost of well over £1,000 for a digital video transmitter to plug into the back of a TV set, VCR or satellite receiver.

With bulk demand, the price will fall, just like the prices of digital calculators, watches and computers have fallen over the last twenty years. However, manufacturers are likely to adopt a different coding system; one designed for use in the new generation of home digital VCRs. These record TV programmes in digital codes rather than analogue waves, and are 'symmetrical', which means that the costs of the encoder and decoder are lower.

The big question is whether the general public will want a digital VCR, when they are quite happy with today's analogue VHS recorders. If the public doesn't want digital VCRs, the vital chip will not fall in price, and we will never get those convenient little gadgets to send video signals round the home without wires.



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Straight from the set of *Carry On Again Doctor*, our hi-fi specialist Jimmy Hughes is a dab hand with a stethoscope and a sphygmomanometer. Oooh, Matron!!!

# help!

Do you get a buzz out of the sound of the *Alto*?  
P Anderson does.



**Hmmm!**

**A** I have a slight problem concerning a recently purchased Audio Innovations *Alto* amplifier, used with a Micromega *Stage 1* CD player and Tannoy *607/II* speakers. Basically, the *Alto* seems to produce a slight hum that can be heard when the music is played quietly. I've had each component checked, and apparently there's nothing wrong. Can you help?

**P Anderson, Northern Ireland**

**A** First, is the hum acoustic (coming from the speakers) or mechanical (coming from the amp itself). If its mechanical, and Audio Innovations have checked the amp and found nothing amiss, you'll either have to accept it or try another amp. If the problem is acoustical, it may be 50 Hz hum from the mains. This is difficult to overcome, but may be alleviated by blocking the port and repositioning the speakers accordingly. Otherwise, you will have to live with the slight residual hum, which you will find is common to many amplifiers.

**Should I be variable?**

**A** I recently purchased a Sony *CDP-715E* CD player in view of its outstanding sound and value, and because it offered a variable line output. Compared to my old Marantz *CD-52/II*, the Sony is clearly superior in terms of frequency extremes and resolution. But I got further improvements in timbre and dynamic attack by feeding the Sony's variable output into the power amp input of my NAD *3020*. Is there any logical reason why I shouldn't do this? It is seldom mentioned in the magazines.

**S Griggs, sgriggs@mcs.dundee.ac.uk**

## Query of the month

**Loud and proud**

**A** It is generally known that playing your hi-fi at high volume for prolonged periods can damage the amp and/or speakers. I do like to play music loudly, and am always careful to listen out for clipping and increased tonal hardness. However, on reading your March '95 review on amps, I discovered that the Audiolab *8000A* suffers from RF instability before it reaches clipping. As I have an Audiolab driving TDL *RTL4* speakers, what should I listen out for? I have yet to increase the volume beyond 12 o'clock — can I do so safely without blowing the amp or speakers?

**M A Rostom, zcbc102@ucl.ac.uk**

**A** The mild RF resonance you mention is essentially undetectable, as it occur at the point of clipping. At that point, you should be more concerned about damage to your loudspeakers (and, more importantly, your hearing — tinnitus tends to take the edge off a good listening session). Usually when an amplifier goes unstable the audible effects are very obvious indeed — little things like blown fuses, smoke, fire and dead speaker cones. A small amplifier pushed to its clipping point is capable of doing more damage to speakers than a very big amp played loud. Clipping produces very rough and nasty spikes of distortion that can quickly blow high-frequency drivers, whereas clean power is easier to handle, providing it's not excessive.



Say it loud — I'm from Huntingdon and I'm proud.

**A** In a word; no. However, integrated amplifiers with separable pre and power amplifier stages are still the exception rather than the rule, so what you've done is not an option open to most people. By connecting the player directly to the power amp you cut out the amp's internal switching, thereby getting a cleaner feed. The main drawback is that only one source is connectable, thus ruling it out for the majority of users who probably have tuner, cassette, and perhaps turntable.

**The next stage...**

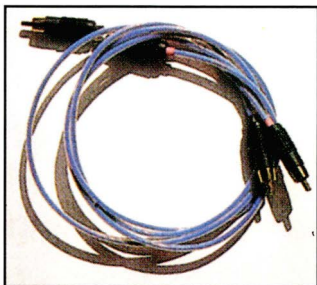
**A** I'm in the process of upgrading my system and I presently own a Micromega

*Stage 1* CD player, Technics *SU-A900/II* amplifier and Mission *752* speakers. I intend to upgrade the amplifier, and have so far shortlisted the *Cyrus III*, Audiolab *8000A*, Naim *Nait*, Arcam *Delta 290* and Musical Fidelity *Elektra 100*. I am looking for a clean, clear, detailed and transparent sound with deep soundstaging.

**Z Rubil, RZZ@fsz.ee.umist.ac.uk**

**A** Your existing Technics is pretty good, and it offers a very solid, cohesive sound. So don't expect your replacement amp to blow the Technics into the weeds if you stick to the models mentioned. Of

## Query of the month



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





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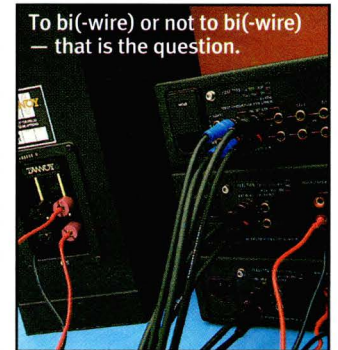
Fancy a change? You'll make a better system if you include the Marantz CD-63.

**Bi-cable bi-wiring**

**C** I notice that when bi-wiring, most people usually use two sets of identical speaker cables. However, since the bass driver requires much more power than the tweeter, wouldn't it be better to use different sizes of cable to reflect the respective current requirements of the drivers?

**B Thamboo, Malaysia**

**A** There's something in what you say; you can certainly get sharper and more articulate treble by using a thinner cable, whereas full powerful dynamic bass demands something fairly thick. However, by using identical cables you do ensure equal resistance/capacitance, as well as similar tonal characteristics. At home, I prefer not to bi-wire (it's simpler, cheaper, and gives a more cohesive to my ears), but in the past I have successfully used different cables in the manner suggested.



To bi(-wire) or not to bi(-wire) — that is the question.

**Differences down under**

**C** In your review of the Sony CDP-715E (Dec '94), you stated that this player has been extensively modified by Sony UK for the British market. My question is, does the CDP-715E marketed in Australia have the same mods? Sony dealers in Australia believe that any model sold in the UK is sourced from the same distribution — therefore all CDP-715Es are born equal. Any clues?

**M T Nuridin, tantalus@iaccess.com.au**

the group, the Nait may be a trifle under-powered and the Elektra 100 could prove a little warm, but the rest would suit. However, you may be far better off holding back until you can go for a decent pre-power combo, like the Audiolab 8000Q/8000M or Arcam Delta 290/290P, or at least a Cyrus III/PSX-R combo.

**Starting over**

**C** My system consists of a JVC AX-A3TN amp, Aiwa ADF-410 cassette deck, Sony STS-311 tuner, Kenwood DP-7050 CD player and a pair of JPW Mini Monitor speakers on Atacama SE24 stands. I like the warm, punchy sound of this combination, but I want more clarity and sparkle, as well as bass with much more slam. With about £500 to spend, what should I do?

**P Wong, pwong@coventry.ac.uk.**

**A** While it may appear a bold move, I'd actually suggest starting over from scratch and only keep the tuner and cassette deck from your current system. Although the CD, amp and speakers act in fine

balance at the moment, changing a single component to gain clarity and bass is more likely to undermine the overall performance of the system dramatically. I'd suggest trying a Marantz CD-63 CD player, Technics SU-A900/II amplifier and a pair of Musical Technology Kestrel speakers, all wired with Cable Talk cables, as a starting point.

**Full distortion**

**C** My Mission 760i speakers produce distortion when I play full orchestral music, both off cassette tape and FM tuner. It's as if the speakers can't handle the information being fed to them. Would fitting a set of Deflex panels help?

**M J Gascoigne, Reading**

**A** Unfortunately, I need a bit more information before I can accurately suggest a solution. Information like whether the system distorts on all sources, or just the tape and tuner as suggested. Also I need to know what are the rest of the components in your system, as the distortion may be produced

elsewhere. Finally, if you are trying to fill a huge room with a small pair of Missions, that could also introduce its own set of distortions. My gut reaction would be that it needs a bigger pair of speakers, such as a pair of Musical Technology Kestrels, but you need to have a combo of the class of the Arcam Alpha 5 CD and Alpha 6 amp at the very least.

**LP in good sounding shocker**

**C** I have a five year old Linn LP12/Akito/K9 turntable, Arcam Delta 70.2 CD player, Naim Nait 2 amp, and Epos ES11 speakers. My problem is that, the turntable sounds more inviting than the CD player. I've been thinking of adding an outboard DAC, and have already tried an old Arcam Black Box 1 without being too impressed. The dealer who sold me the Arcam demonstrated an Audio Alchemy DAC-in-the-box, but again I wasn't totally convinced. Would I do better to buy a new CD player — if so, how much better is the new Arcam 270?

**S J Miller, Worcestershire**

**A** Vinyl invariably offers a warmer, more inviting sound than CD, and the Linn LP12 gives a fuller, warmer sound than most of its peers. DACs have come a long way since the BB1, and Arcam's new players sound very sharp and articulate. But upgrading to a Delta 270 would almost certainly take you further in the direction you don't want to go. There are however, a few laid back sounding CD players around, including the Quad 67 and Pioneer PD-S901. Alternatively get your Delta 70.2 clocked by Trichord and say goodbye to digital nasties.

Try these Mission 760i speakers at full volume and see what happens.







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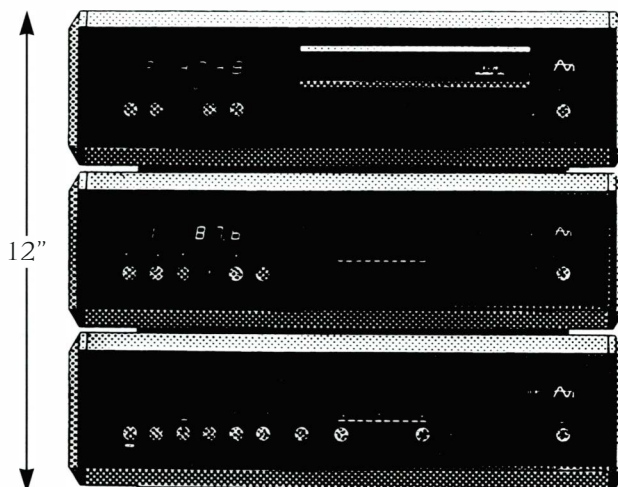
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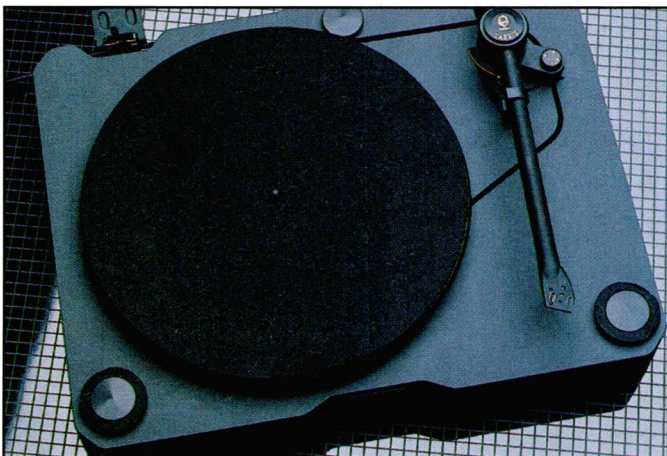
**A** I checked with Sony UK, who told me that the CDP-715E sold in the UK is different to other examples available worldwide. The changes are mainly down to component types, but apparently the basic machine was very good, so the differences aren't huge. Who knows, the Australian version may sound even better!

**LP in not-so-good sounding shocker**

**C** I have a Cyrus III amplifier, Rotel RCD-965BX CD player and Technics SL-1500 turntable fitted with Sumiko Black Pearl phono cartridge. Speakers are KEF 104s. CD sounds very satisfactory although the bass lacks firmness. The turntable, however, tends to sound muffled and dull. How can I improve my system? Would adding a Cyrus PSX-R help, or should I change my speakers? **J Go, name and address supplied**

**A** Adding a Cyrus outboard power supply should help firm up the bass and make it more powerful on CD, but it's unlikely to transform your turntable sound. Why not consider upgrading to something like a Rega Planar 3 turntable fitted with Rega's Super Bias or Elys cartridge? A Roksan Radius turntable with Corus Black would be even better, if pricier!

A deck like the Roksan Radius will add some get up to Go's system.



**More definite signs, please**

**C** I own a Musical Fidelity A1 amplifier and bi-wired Mordaunt-Short Signifer speakers. The combination sounds very nice, but the bass could have more definition and attack. Would replacing the internal damping with something else help?

**M R Mommsen, cabp63@ccsun.strath.ac.uk**

**A** Fitting some Deflex acoustic panels should improve clarity and bass detail, but do investigate inside the Signifers first, to see what sort of internal damping is used (and how easy it is to remove!), before going ahead. To fully line the whole inside with Deflex panels would be very expensive, but fortunately good results can often be obtained with just three or four carefully-placed Deflex panels.



Opening up that speaker might look like a good idea, but it may be tougher to Deflex it than you first imagined.

very well indeed — designer Robin Marshall actually used Naim amps around the time he originally developed the ES14 — but also try Royd's Minstrel, Heybrook's Quartet and the Rega ELA. The latter is a floorstanding speaker and offers a bright, lively if slightly bass-shy balance.

**Harsh treatment**

**C** I recently purchased a Denon DCD-895 CD player to replace a Technics SL-PG420 which had been stolen. The Denon sounded great in the shop — it is noticeably forward and detailed, with a more exciting presentation than my smooth-sounding Technics. However, on getting it home it sounds harsh and bright through my Denon PMA 350/II amplifier and Studio Power DMS 100 speakers. I feel my speakers are a weak link and have now decided to replace them.

**Bad room rising**

**C** Since moving to a new apartment three months ago, I've come to the conclusion that my current Vandersteen 1B speakers are totally incompatible with the acoustics of my listening room. I have a Cambridge CD3 CD player (re-clocked), Naim 72 preamp with Hi-Cap power supply, and a Naim NAP140 power amp. The sound I'm getting is very boomy, with a



lack of detail in treble and midband, no stereo image and 'boxy' tonal quality. I tried a pair of small NAD bookshelf speakers and found them a vast improvement — so what would be a good small stand-mounted speaker worth considering with a budget of about £600? I've had conflicting reports on the Epos ES14; one dealer said they'd be a perfect match for my Naim amps, the other discouraged me from trying them at all!

**F Martin, Spain**

**A** It sounds as if your new room produces a very warm/full tonal balance, so a bright, forward-sounding small speaker without much deep bass should be just the ticket. The Epos ES14 should work

**Denon's CD can play them big, bad loudspeaker blues.**

With between £300 and £400 to spend, preferably on a floorstanding speaker, what would you recommend?

**T Emden, Eire**

**A** It's very likely that the bright-sounding Denon CD player is showing up harshness in the speakers, so a change would be good idea. Mission's 733, Musical Technology's Kestrel and the Royd Minstrel all look like a good bet, being floorstanders that are easy to drive, smooth on the ear and well within your budget.



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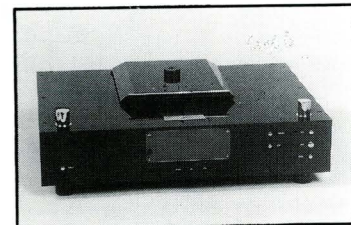
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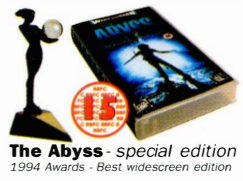
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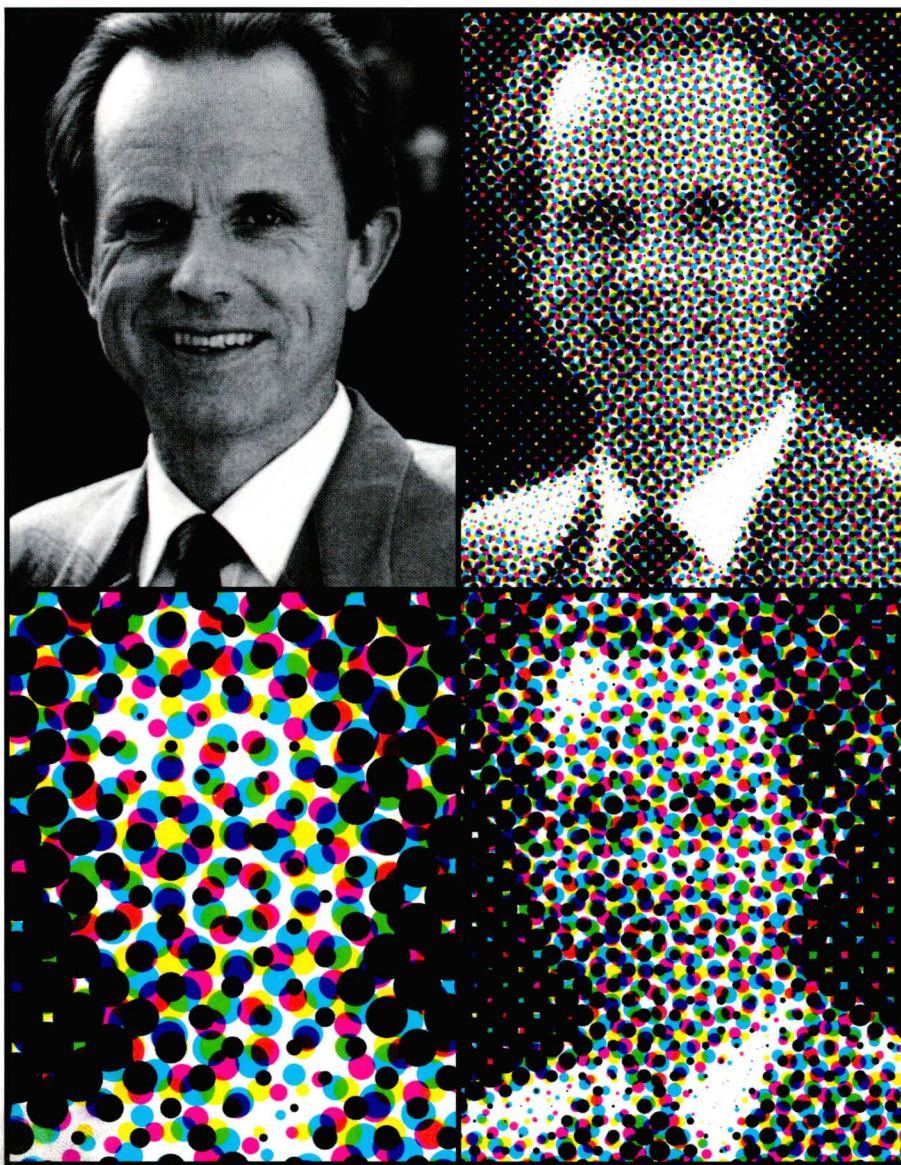


**Blade Runner**  
the director's cut









**F**or hi-fi buffs of a certain vintage, the name Sennheiser summons up an image of lightweight headphones with bright yellow foam ear pads. But who'd guess that this company traces its history over the entire post-war period, and is now equally famed for the high-tech radio microphones which reproduced multi-lingual warblings at the recent Eurovision song-contest? In fact, 1995 sees this company celebrating no less than five decades in business, and this anniversary is closely linked with another 50-year bash – VE Day to be precise. That's because it was the end of the Second World War which caused Professor Fritz Sennheiser to give up his military work in cryptography, in its place founding a tiny civilian company making electrical measurement devices for industry. This enterprise, known first as Laboratorium Wennebostel (Labor W) but renamed Sennheiser Electronic in 1958, gradually turned its hand to microphone manufacture and in 1968 revolutionised the world of personal listening by developing the world's first open air headphone, the HD414. This classic design is being relaunched this year (in fully updated guise) to mark the fifth decade of a company which has grown into a DM200 million-turnover (over £80million) multinational operation.

In early May, a rare opportunity arose to interview Professor Jörg Sennheiser, son of Fritz and head of the company since 1982. Speaking exclusively to Stan Vincent in the original 'Labor W' building deep into the German countryside, the Professor revealed his fascinating insights on everything from future headphone technology to the nature of listening.

**Stan Vincent:** Looking back over 50 years of Sennheiser, what do you regard as the company's most outstanding achievement?

**Professor Sennheiser:** It's difficult for me to look back 50 years because I am only 50 years old too! I think there is not one outstanding product, but a whole chain of milestones. We have been the first in many technical solutions, and we have successfully made new markets – as we did for open air headphones by the introduction of the HD414. Many new products have been developed by our company – wireless microphones, infra-red technology. We did not invent those things, but we were the first to market them.

**Do you think it was the expertise in microphones which made the HD414 possible?**

Actually, the HD414 happened by accident. We were manufacturing large quantities of transducers for dictating machines, and when testing these reversible microphone/loud-speaker transducers, we happened to hold one next to the ear, and suddenly the sound was totally different – so wonderful that the engineers held two next to both ears, and listened to music! We investigated why it sounded so

# **A** head **for** business

*As Sennheiser turns 50, Stan Vincent travels deep into the German forests to visit 'the Professor' for sound advice.*



The HD424, one of Sennheiser's earliest models, was based on the 'open air headphone' principle.



wonderful, and so different from normal headphone performance at the time, and that led to the invention of the open air principle.

On the occasion of our 50th anniversary we are now relaunching the original headphone as the *HD414 Classic*, with slightly modified acoustics, because today's music taste has changed. We have chosen to offer it in the black and yellow combination, which is the most widely sold in the world.

**Four years ago you unleashed *Orpheus*, the most expensive headphone in the world. What message was this intended to convey?**

To begin with, *Orpheus* was not meant to be sold. It was a study for us to define what today's technology could provide in headphone listening. We built the best transducers from a technical point of view, and when we found that its performance was really something special, we decided to launch a limited quantity for some people who just want to have the best in the world. We found that it was possible to make a few hundred (approx 300 worldwide),

**life easier. For example headphones which automatically adapt to the hearing of users, or even their mood." How do you envisage this in practice?**

I might be able to adjust a headphone in many parameters to my personal preference, and if you have the mechanism in the transducer, you can automate that too. So I can think, at least, of a solution where headphones are in a position to 'see' what kind of head they are sitting on, what obstacles are in front of the membrane. We can measure the acoustic impedance of the ear canal and take that as something to adopt to. That can be automated. We did research when dummy-head stereophony was in fashion, and realised that you can optimise microphone technique to give good imagery with either headphones or loudspeakers, but not both. So why not design something that makes those two things compatible? Thanks to computer processing, today's architects, for example, can listen to their concert halls before anything has been built, and if you have this ability it's easy to say,

in Europe the right way, it's just strange for us, it sounds unfamiliar. We think the high frequencies are over-emphasised, but they're not – we're just not used to them. Take our European taste, listen to classic music played on historic instruments... how strange! We're used to hearing Mozart or Beethoven piano works on a modern piano, but they had totally different acoustics at that time. Listening is constantly changing.

**If that's the case, how do we establish benchmarks for what sounds natural?**

As a lecturer at the University of Hannover, I always send my students to classical concerts in order to establish a standard for listening... what does 'natural sound' sound like? What did the composer really mean? We have not learned to listen critically. We switch on the TV set or the radio and it is just pouring out. Somebody else is determining what we hear, how we hear it, and we become very uncritical. If people want to get nearer to hi-fi, they should not consume music just by chance.



## "Listening is constantly changing"

and looking at the target customer we then realised that these people want something very special on the amplifier side as well. These are people who appreciate using tubes in the amps, so we designed a special tube amp.

**What do you say to people who consider headphone listening a poor second to loudspeaker listening?**

Headphone listening is different from 'whole body' listening. We know that humans do not only perceive sound with their ears. The whole body is part of the perception, which is highly frequency-dependent and highly individual. So, when comparing loudspeakers and headphones, one person might say, 'I hear a large difference,' because he is very sensitive in body listening, compared to his ears. Others will not be so critical, and they might be very satisfied hearing just with their ears. It's similar to all the other senses we have, like sight: people react when we look at them from behind... but they don't have eyes there!

Listening is not something you can describe just with a logical and purely rational effect. There is a rational core in it, which permits us to explain many of these effects, but listening is something in the direction of believing, so there is always some psychological effect too. Actually, I don't argue with people if they say, 'I prefer this or that'; let them decide for themselves. That's why we have so many different headphones; otherwise we could build just one model to be the ultimate.

**In the press release celebrating the 50th anniversary, you comment, "The future lies in the development of products which make**

'I want it to interact with my head, with my preference of listening'. The system can learn that. We might even have a switch on that system which tells it if we're in a sad mood or that we feel wonderful – listening depends on personal feelings.

**Would it be possible to create a 'surround sound' headphone?**

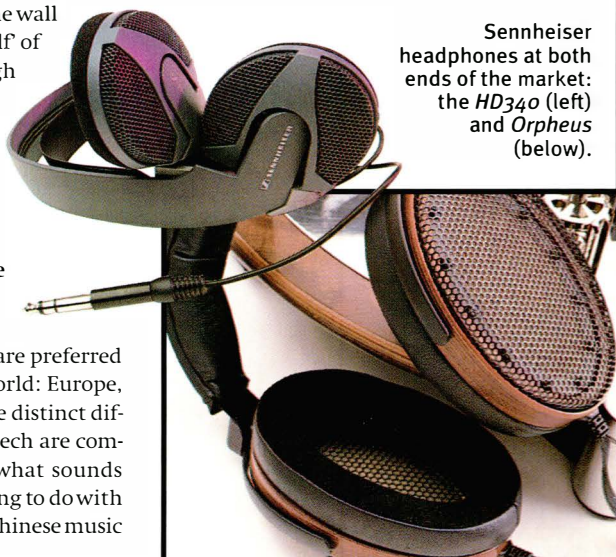
So far, we feel you cannot produce surround sound with headphones... we had the same problem with four-channel quadraphonic, and some manufacturers claimed to have quadraphonic headphones. They didn't work, but headphones can do an excellent job in surround when you combine front-left, front-right loudspeakers with open air headphones. You create the surround image by using the headphones for the side and back channels – you can sit right next to the wall but you still hear the 'second half' of the room by simulation through headphones. But many open air headphones have some attenuation at high frequencies, so you have to put extra emphasis on the openness of the design.

**In the future, might we see region-specific headphones created for specific markets?**

We know different acoustics are preferred in three main regions of the world: Europe, Asia and the Americas. There are distinct differences; the music and the speech are completely different. I think that what sounds good or not so good has something to do with what's familiar. If you play back Chinese music

**In the future, which product area has the greatest scope to develop – microphones or headphones?**

Both. Everything you want to reproduce, you have to record first. Everything you have recorded will be reproduced. It's more the question whether people are going more into headphone listening than loudspeaker listening. In crowded cities it's difficult to reproduce your favourite music with the level you want in your own environment, because there are limits to disturbing your neighbours. So headphones have advantages. And the limitation of headphone cables are now overcome by wireless headphones. However, many cheap headphone solutions just sell the wireless idea, totally disregarding quality. Wireless is not necessarily hi-fi, but it's possible to have hi-fi wireless if you choose the right product.



Sennheiser headphones at both ends of the market: the *HD340* (left) and *Orpheus* (below).



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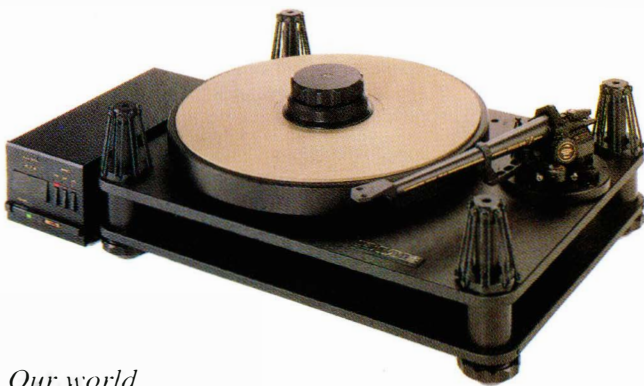
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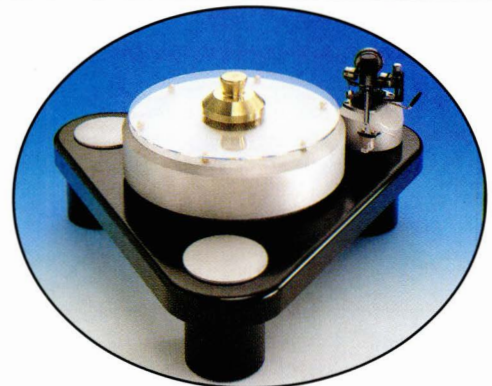
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# write on!



Improving a radial tracker is still not quite the same as a new Linn LP12.

## Why upgrade?

It's not always necessary to replace an old turntable with an expensive new one. I have made some improvements to my Technics SL-7 radial tracking turntable in order to squeeze the most from it. The turntable now rests on an *Isoplat* stand to ensure stability. It has a £40 Ringmat to support the discs. The T4-fit cartridge has been replaced with an Ortofon OMS30P at £85 (I believe even

better T4 fits are available from Pickering). This makes a tremendous difference to the sound output, since the purpose of a turntable surely is to hold a needle steady.

My final step was to invest in a professional record cleaner for around £200.

So, for about £400 I've now got a competent record-playing system. If an entry-level Linn LP12 is around £1,000 and nearing £3,500 for a *Lingo/Ekos* combination, then my cleaner records and the Ringmat have helped me to overcome the temptation to upgrade.

**Warren Newman,**  
W.Newman@world.com

## Groovy!



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*I'm afraid it's not all that simple. The purpose of a turntable is much more than just holding the cartridge steady. The turntable and arm act to give the stylus complete freedom of movement while introducing as little noise or vibration as possible. So, although you can tweak any component to get the best from it, there are still huge reserves of sound bursting to get out of your LPs, that only a good record deck can bring out. But keep cleaning those records.*

**Alan Sircom, Reviews Editor**

## Let's go round again

Since being bitten by the hi-fi bug back in 1979, I've upgraded my system many times. All these changes affected the system in their ways — some good and

## Freq Out

**C**ongratulations! At last someone in the hi-fi press is doing something to increase our understanding of the effects of RF interference on sound quality. While we all probably agree on the undesirability of RFI's effect on sound, what seems less clear is how to reduce these effects. The amplifier review in your May issue demonstrated how 'standard' approaches to suppression, no matter how effective at eliminating RF, can defeat the overall objective of better sound. Heaven help us if the ECC equivalents of the FCC RFI regulations force this sort of band-aid fix on all hi-fi equipment!

The difficulty is that RF is a system and environmental issue, not a product problem. Circuit design and component topology can reduce the effects, but ultimately the designer cannot control the system or environment in which the product is used. It is more likely that attention to detail in the

termination of cables and system installation can help.

Where a system of components (which sound good in other installations) exhibits the shortcomings attributable to RFI — hard and fatiguing upper registers, subjectively poor signal-to-noise ratio or apparently reduced dynamics — chances are that the installation itself and/or the environment is a contributor. At RF, poor connections represent complex impedances as well as opportunities for any RF garbage to get into the signal path or signal ground, and hence into the system.

Soldering connections where possible and, where not, ensuring connections are clean, mechanically sound and preferably rendered airtight with a coating of Vaseline can work wonders.

Of course, it's impossible for me to prove any of this. It's all empirical, based on fiddling with my system. But then, that's half the fun, isn't it?

**Dave Sallitt, Scarborough**

some downright awful.

Two years ago, I decided to take the plunge into home cinema. I sold my trusty Moth monoblocks and went for an all-singing, all-dancing Dolby Pro-Logic amp, well-liked by several hi-fi magazines at the time.

Time went by, and one day I noticed some IMF speakers in my local rag. Off I went to see this dear old chap and, after some minutes listening, I came away spell-bound. Not by the IMF speakers, but because of the amplifiers — Luxman C03 and M03 pre and power. They gave the sound I had been longing for, so out went the AV system.

A few weeks have gone by and I'm still amazed by these amps.

It's like rediscovering my music all over again. I still miss the surround sound, but one day I will invest in a Pro-Logic processor. I might as well have the best of both worlds. It just goes to show — don't give up on dedicated audiophile amps. They can still knock an AV amp into a cocked hat.

**MA Golden, Lancs**

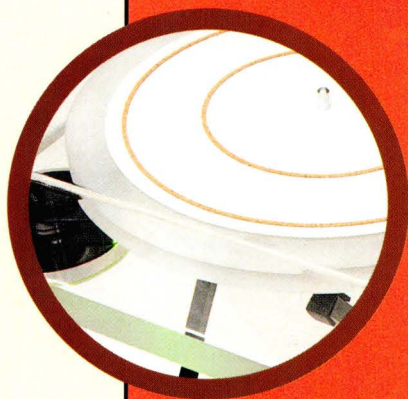
*Is this the start of a 'Let's-get-back-to-hi-fi' backlash? Will people start abandoning their AV systems for good ol' music? Will Batman escape from the fiendish trap set by The Riddler? Keep tuning into Hi-Fi Choice for all the answers (except the Batman bit — I made that up).*

**Alan Sircom, Reviews Editor**

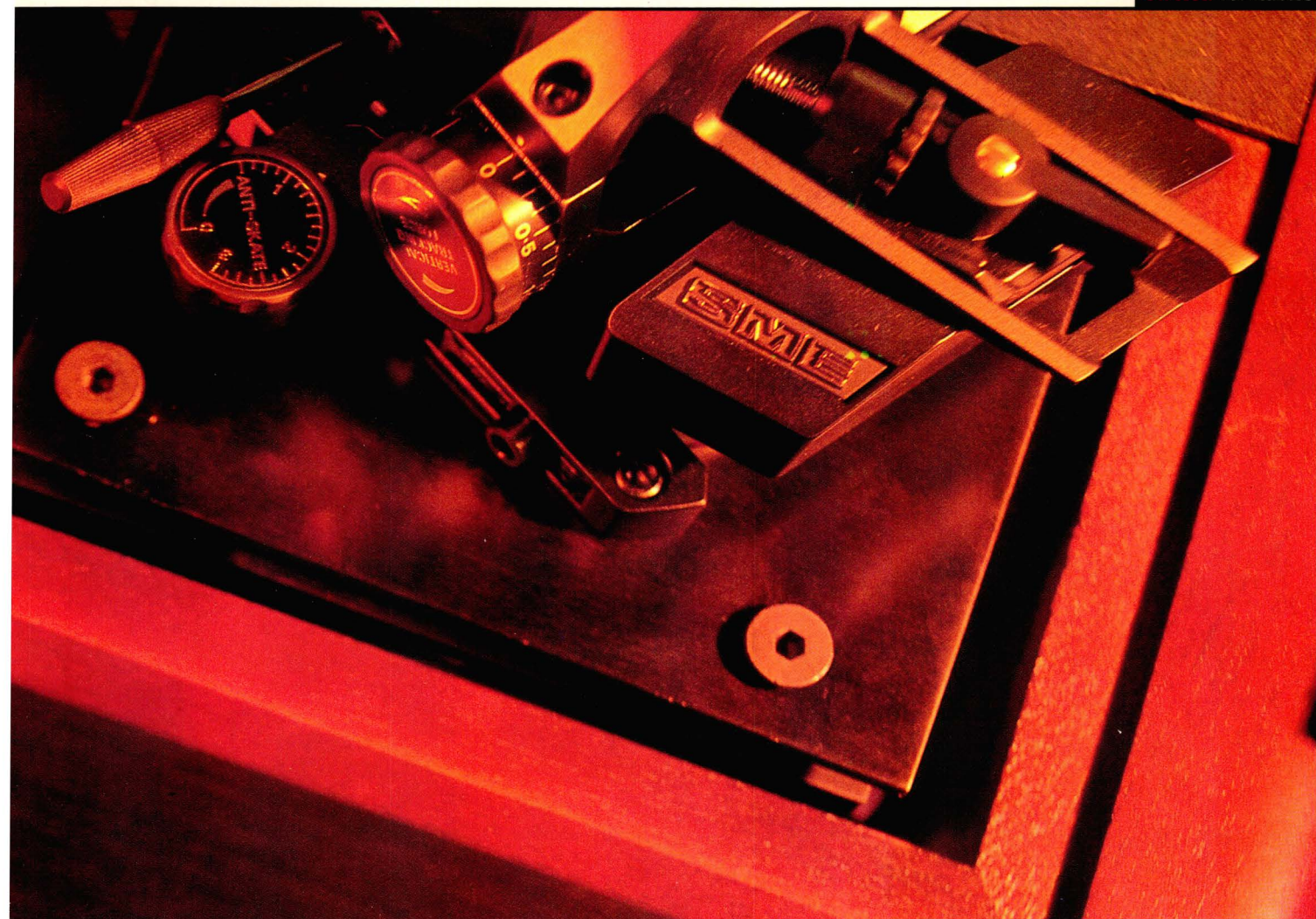


# It's a groove thing

*Who said vinyl was dead? Making a strong case for the revival of the LP format, Rob Dowse assesses four tasty top-end turntables from home and abroad.*



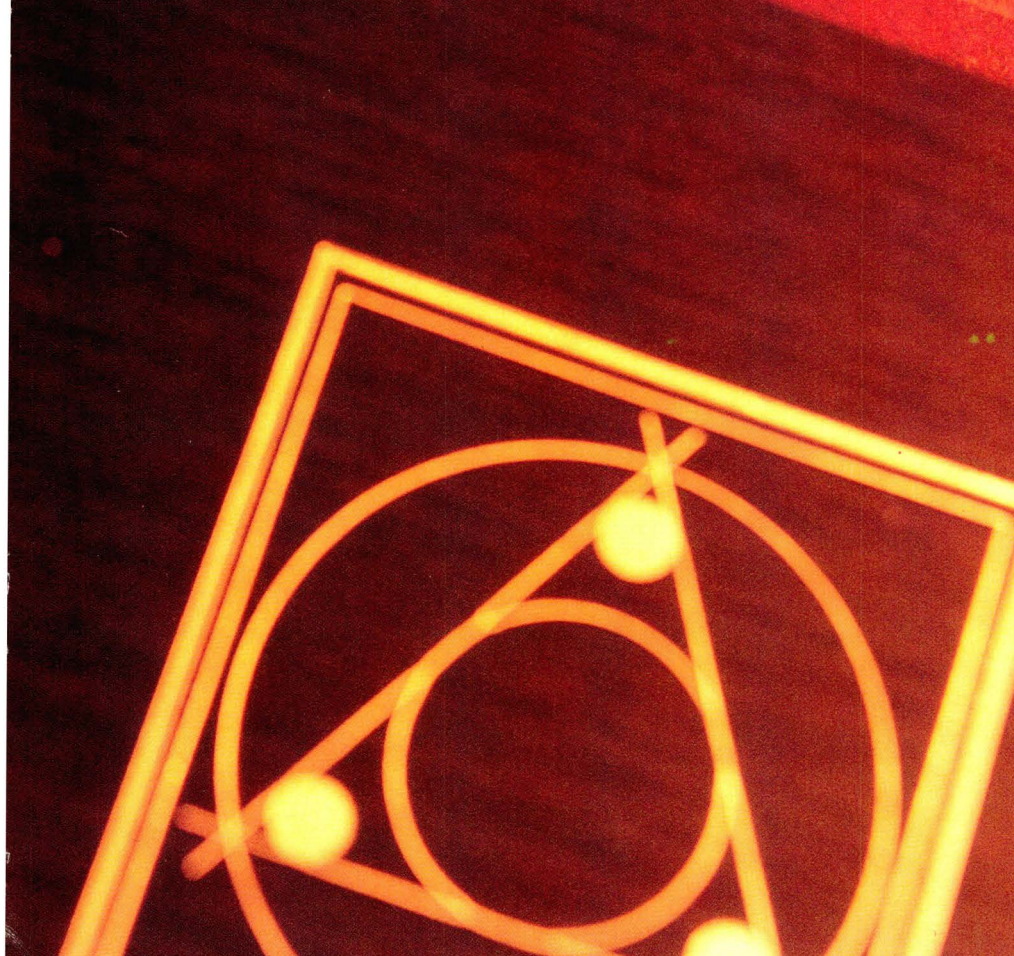




It's been forty years since stereo LPs first emerged, and despite continuous pressure from vested interests, the format is stubbornly refusing to die. Principal oppressors are the record companies which want stop pressing vinyl, and therefore claim there's no demand for it even though they are still producing Top Ten albums this way!

Nearly half a century after the introduction of the 12-inch 33rpm format, there's a growing mountain of black discs in private collections, dealers' warehouses and retailers' shops. According to a 1994 survey for the British Phonographic Institute, the LP has slightly more than three per cent of the new issues market, and showed an annual increase in deliveries of over 14 per cent. Vinyl is re-establishing itself as the viable medium it was before: if it's marketed as an inferior format (which means it costs less than the others) who's going to complain? Vinyl junkies know it's still the benchmark for ultimate sound quality and they love the stuff: its smell, its feel, its looks. So why kill the medium when you can get so much out of it with a decent record player?

The decks gathered here for your delectation are a cross-section of those available to aspirant analogophiles with heroic bank balances. They illustrate some of the ways in which designers are now exploring the limits of LP playback.





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A bigger platter than most, but will the Rivelin be Eclipse-d by the other decks in the group?

### Turntable design

Turntable designers have a difficult job. First they have to establish what the ultimate record player should be like, then they have to weigh up which compromises should be made to produce a design that can be manufactured and sold at a marketable price. To understand the choices they make, it's instructive to make some analysis of the task a record player must perform while discharging its responsibilities.

While you read the next few paragraphs, imagine you are inside a giant diamond stylus. This may help you to get some impression of the incredible sensitivity required of record 'measuring' apparatus. A silent groove is rushing past, which is heating the stylus tip to hundreds of degrees centigrade. The tip that you're in is bonded to the cantilever of a giant moving coil cartridge; in the distance, at the other end of this enormous cantilever, there are some delicate pick-up coils and a flexible connection made from a short length of spring wire. This is fixed between the end of the cantilever and an anchor point on the inside of the cartridge body, in its magnetic gap. This wire is the cartridge's suspension.

An ideal arrangement would be to reference both the silent groove and the anchor point to the same point in space, so there would be no net vibrational movement between them — especially not from the modulations cut into a record. The modulated groove should only vibrate the cantilever assembly to generate the wanted signal voltage. Unfortunately in the real world, the laws of physics make this process all too difficult to achieve.

### Additive distortion.

For every force there is an equal but opposite force. As a record rotates, the modulations in its groove deliver a force that tosses the stylus tip around, causing the cantilever assembly to vibrate. Simultaneously an opposite force causes vibrations that pass in two directions: into the record itself (and thence into the platter); and at the anchor point, where vibrations pass through the cartridge body and up into the arm tube. This is bad news if the aim is to avoid relative movement between the anchor point and the modulated groove's theoretical rest position, because this unwanted vibration will be reflected back and picked up in a delayed and distorted form, by the tiny mass of the cantilever assembly. Bear in mind that the size of high-frequency, low-level groove modulations can often be smaller than the wavelength of visible light!

Modern records are cut according to the RIAA equalisation curve, which reduces bass and boosts treble, thus causing a lot of high frequency energy to be pumped into a turntable's structure. Try playing a record and listening through a stethoscope to various parts of the deck, and you will be astonished by the amount of noise you hear. In order to deal with this unfortunate fact of an analogue addict's life, designers have broadly three lines of defence: decoupling, sinking vibrations into a high mass, or giving them an escape channel. Sometimes magical blends of all three are attempted.

A turntable's noise floor is the product of both silent groove 'whoosh' and the reflected

noise from a modulated groove. It's not a fixed barrier through which the human ear can't hear, as is often supposed, it's simply the maximum average amplitude of grunge produced by the system. As Sound Practices magazine reported in Vol. 1, No 4, the early days of radio spawned operators who could "pull signals out of the noise even better than the first phase-locked loop detectors, which themselves could lock onto a signal buried 20 to 30 dB below the noise floor". The measured dynamic range of vinyl is only around 70 dB, but if this figure is extended into the noise floor, the range is potentially around 100 dB.

### Subtractive distortion

When a record is playing, the friction between stylus and vinyl will cause the record's speed to fluctuate in proportion to the amplitude of modulations in the groove. This can be measured, but figures given are usually vanishingly small. The ear, however, can easily detect these dynamic fluctuations.

The problem can be ameliorated by making the platter heavier and thereby enhancing its flywheel effect, but this will increase storage and release of noise by the platter. Other treatments involve higher-torque motors (with the disadvantage of extra noise); or making the suspension stiffer, which will couple the drive better but reduce filtering of unwanted external vibrations. To hear how dynamic wow can affect a suspended sub-chassis turntable, play a record and gently push the arm base in the same direction as



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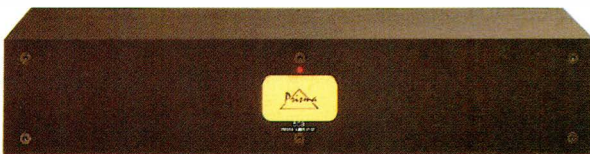
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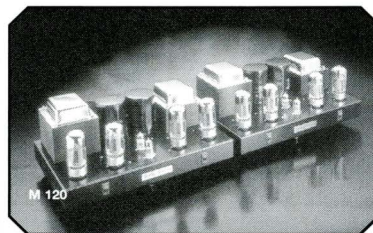
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*'Listen and Relax'*



the groove is pulling the stylus. The whole arm and sub-chassis can, to an extent, rotate around the main bearing independently of the steady motor speed, causing gross speed oscillations (wow). This is a relatively high mass to move, but it is a dynamic oscillatory force, and the ear is extremely sensitive to this type of distortion.

Record players that have minimal additive noise distortions and subtractive time-base distortions will be better at resolving subtle detail and ambience. The leading edge of notes will be less distorted, and the presentation more quick, tidy and solid, without any artificial zing. The sound quality less like 'hi-fi' and closer to real life.

The system used to evaluate the turntables was my own finely-honed assemblage, consisting of a customised Audio Note *10* cartridge feeding a pair of Audio Innovations *Nova* transformers. A three-stage valve pre-amp feeds a two-stage, single-ended *6B4G* power-amp, with shunt-regulated power supplies, and this is hooked up to some large, three-way, horn-loaded speakers, built around Vitavox drive units. All cabling is Audio Note.

### Audiokits Rivelin *Eclipse* and SME 309

The substantial £1,100 Rivelin *Eclipse* is distinguished by its platter, a 350mm (14-inch) diameter affair in cast-alloy, damped by a composite rubber mat. This oversize platter possesses greater inertia than a conventional one (by a factor proportional to the square of the difference in their radii, assuming the same mass). One potential drawback of such a large platter is that some tonearms will foul the edge — tapered models such as the Wilson-Benesch may be problematic. The main bearing is a non-inverted skinny affair of 4mm diameter, with a taper fit into the platter.

The plinth is an upside-down, one-piece, matt-black tray made from 1mm-thick aluminium. Inside, two slabs of a fine concrete-like material are bonded onto the aluminium skin, and recline (with the aid of Velcro) on some thick pieces of foam rubber.

The deck is mounted on an MDF base-board, which sits on several large, circular feet made from the same foam material. A small DC motor is mounted on a piece of aluminium fixed to the MDF.

On/off and speed change are accomplished with two push-buttons mounted at the edge, on the underside of the plinth. Sonic Link *Violet* cable conveys AC mains to the outboard power supply and thence to the deck. The SME 309 tone arm is positioned over a rough cut-out in the aluminium skin, and is fixed by four wood screws. However, there isn't enough meat in the thick aluminium to secure a screw — I discovered that two screws had already been pulled out by the time I came to start setting up the cartridge.

The *Eclipse* made its first impression when we tried a mono Ace Of Clubs recording: *Die Fledermaus Highlights* (ACL73). This remarkable recording from the 1950s can raise hairs on the back of your neck with its immediacy. There are subtle spatial clues, the size and shape of the hall is virtually etched out between the speakers, and soloists can be located as they walk around the stage. The timbre of instruments in the orchestral pit is so distinctive that even incidental clatterings can be heard. Who said imaging was the sole preserve of stereo?

Toward the end of Act One there is a wonderful duet by two sopranos. Most decks cannot separate these two voices, and the captivating effect of the singers' breathing is easily lost. This is a recording from an era when music was recorded in single takes, rather than being multi-tracked and multi-miked. Sadly, the *Eclipse* failed to convey much of what is so fabulous about this record. Initially it seemed quite lively, but on closer examination it transpired that the deck was simplifying things and adding a slightly ragged edge to the proceedings.

Enter Frank Zappa. Maybe the *Eclipse* would respond to some humour in late 20th century music.

*Joe's Garage* was duly dug out, but proved to be a tough test. The timbre of bass notes changed unnaturally up and down the musical scale. Cymbal work was indistinct, ambience de-focused and the texture of the synthesiser solo was rendered without much of its harmonic detail. I compared the *Eclipse* with a Helius *Aureus*-equipped, acrylic-plattered Systemdek *IX*. This was a cheaper combo, but one that, nonetheless, was still capable of delivering a more complete version of events than the Rivelin.

The construction of the *Eclipse* deck tells its own story. It is superficially similar to the early Elite (Townshend) Rock turntables. The motor is firmly mounted on the plinth and gives the deck a solid, unwavering sound. The heavy plinth damps vibrations, but defocusses the bass. More seriously, the over-sized platter gives greater inertia but contributes to the splashy, imprecise presentation.

Make no mistake, the *Eclipse* is an enthusiastic deck. Its forward bass and muscular character will probably suit some record collections, but the build quality and limited ability to resolve recorded subtleties will need to be examined closely against your priorities before you take the plunge.

### Voyd 0.5 and SME Series V

I have been using a Voyd turntable of one sort or another for a few years now, so I'm very familiar with the brand's strengths and weaknesses. There are three Voyd turntables based on the same, larger-than-average, solid-wood-framed plinth, and all have three motors, arranged in an equilateral triangle, driving an acrylic or polycarbonate platter. The Voyd 0.5 (£5363.53 with SME arm) is halfway between the Standard Voyd and the full-blown Voyd *Reference*, with the 150 Watt power supply'n'platter of the latter and basic mechanical construction of the former.

An extruded



With its huge 150 Watt power supply and oversized plinth, you'd be hard-pushed to a-Voyd the 0.5.





## SPEAKER CABLES



# Silver Sounds 12/2

Reference Imports,  
Pineridge, Theobalds  
Green, Sandy Cross,  
Heathfield, East  
Sussex TN21 8BS.  
Tel: (01435) 868 004

After storming through our inter-connect sessions, Silver Sounds was no less triumphant in the speaker stakes. Top-billing was given to 12/2 so-called because its pair of conductors amount to 12 gauge. Inside each Teflon-coated conductor there are 19 silver-plated OF-copper strands though, judging by its high 915pF capacitance, each of these filaments must be coated with a light insulating layer.

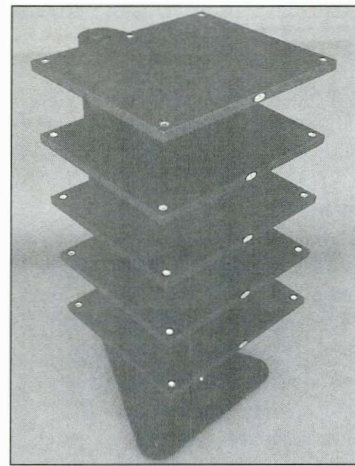
So, in common with Audio Note's top models, it's reasonable to assume that 12/2 is a genuine Litz cable. Furthermore, 12/2 is also one of the very few speaker leads to be equipped with a braided screen, grounded, on this occasion, at the

'amp-end'. Meanwhile even the tight outer jacket is extruded from top quality white Teflon.

Classy conductors and a classy dielectric add up to what our listeners determined was 'a very classy cable'. Tonally accurate and exquisitely detailed, 12/2 opens a very transparent 'window' on the sound. Transients are crystal-clear, free of graininess and smearing just as vocals are rid of sibilance. We simply failed to ascribe 12/2 any intrusive 'character', a superb result and worth every penny of its £30 per metre

### Test Results

Inductance	2.85pH
Capacitance	915.4pF
Resistance	65.5mohm
Leakage	115Mohm
Q-Factor (@ 1KHz)	>100
Resonant Frequency	3.12MHz
Series Bandpass	3.66KHz
Power Loss	0.071dB
Damping Factor	122.1



### CORINTHIAN COMPONENT STAND

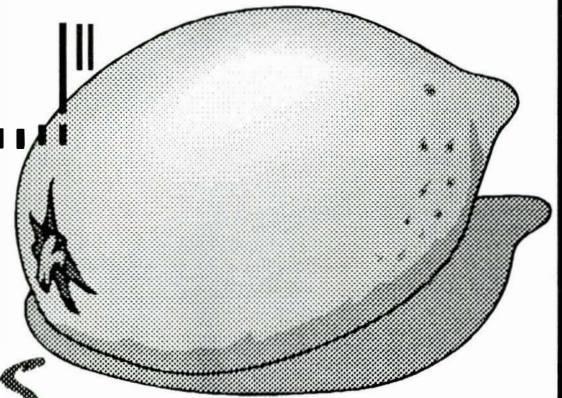
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The sound it creates with all this is fabulous. It's clear and beautifully detailed, so that you can separate every instrument. Voices are more revealing, but at the same time it sounds easy on the ear. A great stand.

*What Hi-Fi? June 1995*

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DNM's team of highly-trained Swiss gnomes proudly present the company's first turntable — the acrylicular *Rota*.

small curved protrusion in the lower left-hand corner, to accommodate the motor. A discreet on/off toggle switch is fitted under the motor housing, inside which a green LED glows — but only when the deck is off! (It goes out when the platter is rotating.) There's a large, black, pear-shaped subchassis made from lightweight plywood, which sits flush in a plinth cut-out. There are three small rubber mounting bushes attached to the top surface of the subchassis, and these hang from prim little metal brackets bolted to the inside edge of the cut out. An AC motor is mounted on a thin tinted acrylic disc about 75mm in diameter. This in turn is supported by two more rubber bushes that connect to the plinth. These bushes are positioned so that if you traced an imaginary line through them, it would bisect the main bearing. In this way vibrations can be dissipated without affecting ability to drive the platter.

The platter is made from sand-blasted acrylic, 15mm thick. It rests on a driven pulley made from white plastic (to be replaced by aluminium soon) which has three small oval cut outs, one in each corner of an equilateral triangle. Snugly fitted into each and stretched between two small nylon bolts there's an 'o' ring. Each 'o'-ring supports one of the three nylon bolts that protrude below the platter, thus compliantly coupling the platter to the driven pulley. A round-section synthetic rubber belt is loosely fitted to the motor pulley where the 33/45 speed change can be accomplished.

The *Yota* arm is based on the Logic *Datum II* but is completely designed and built by DNM. Its pillar sits in a snug hole in the subchassis and rests on an 'o' ring rather than being clamped. The supplied *Lexa* moving coil cartridge is made by Goldring, and is based on the *Excel*. DNM sells the *Rota 2/Yota/Lexa* as a complete package only (£4,800), and though you can't buy the motor unit on its own, you can go for the *Rota 1* package (which is the same motor unit with a modified Rega *RB-300* arm and *Etile* cartridge), which costs £3,500.

Fixed to the plinth is a polished-steel spindle, the business end of which runs on a sapphire thrust plate. Inverted bearings have the advantage that the platter is inherently stable and side thrust is eliminated. The bearing's lubrication is 'special' — it costs an arm and a leg, and I was told it has all the desirable properties of the best available snake oils. Unfortunately the bottle got lost, so we made do with some traces that were left behind last time the deck was set up!

All who heard this deck were pleasantly surprised; it sounded far more taut and open than its appearance first suggested. Not surprisingly, it performed most impressively on its own skinny table, where it is prone to foot fall, but the breakthrough is dry and boom-free and the tracking remains very stable. However, the deck was a little shy of

aluminium box section sub-chassis is hung on three springs from a top plate made from a sandwich of steel and MDF. The arrangement is easy to set up and doesn't drift over time. Three external-rotor Papst motors spin at 1,500 rpm to give a considerable rotational torque advantage over the 750 rpm of the standard incarnation. To damp vibrations, the motors are mounted in a large brass frame bolted to the top plate. The main bearing is a high-quality, conventional non-inverted type: its steel shaft sits on a hardened steel ball which runs on a thrust plate at the end of a bronze-bushed aluminium sleeve.

Three motors were originally adopted so that the drive to the platter would not upset the suspension by twisting it in reaction to stylus drag. The incredibly high torque generated by three motors incurs an increased noise penalty, even though the Papst motors are of very high quality being inherently quiet in the first place. All suspended sub-chassis decks suffer from the fact that their motors are decoupled from the platter — the Voyd compensates for this with its very robust drive-train. The platter is made from polycarbonate (Lexan), chosen because its acoustic impedance is a close match to vinyl. This enables energy coming off the record to be dissipated quickly.

The main impression given by the Voyd 0.5 is of authority. For example it preserves the dynamic impact of loud percussion and bass sounds, without losing the finest ambient

detail and decay in the background. It conveys the sound of instrumental timbres in a genuinely convincing way, with little to suggest that the notes being played are changing character throughout their range. But like most audio components, it's not perfect. The sound stage fluctuates, and there's some haziness in the background sometimes avoided by decks without suspension. This instability is probably due to drive losses via the suspension, and the fact that to rotate at 1,500rpm, the tiny motor pulleys cannot be accurate enough to avoid pulling at slightly different speeds to one another. The haziness is most likely to be caused by motor noise. Having said that, I have yet to hear a deck that approaches the overall performance of this, or indeed any of the Voyd turntables. They all capitalise on a successful formula, and each step up the range significantly improves on the previous model's performance.

#### DNM *Rota 2, Yota and Lexa*

This elegant piece of work arrived in a large, recyclable wooden crate marked 'Made in Switzerland'. It may come as a surprise to learn that this ostensibly British turntable is made in Swatch-land, but old school DNM watchers will know that the majority of the company's range is built over there by both the English and Swiss halves of the company.

The *Rota*'s plinth is hewn from a flat sheet of clear acrylic about an inch thick, with a



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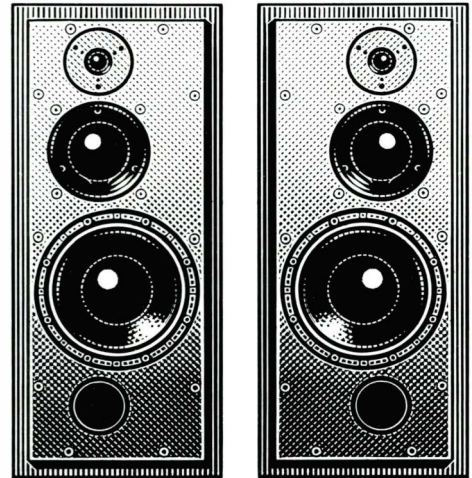
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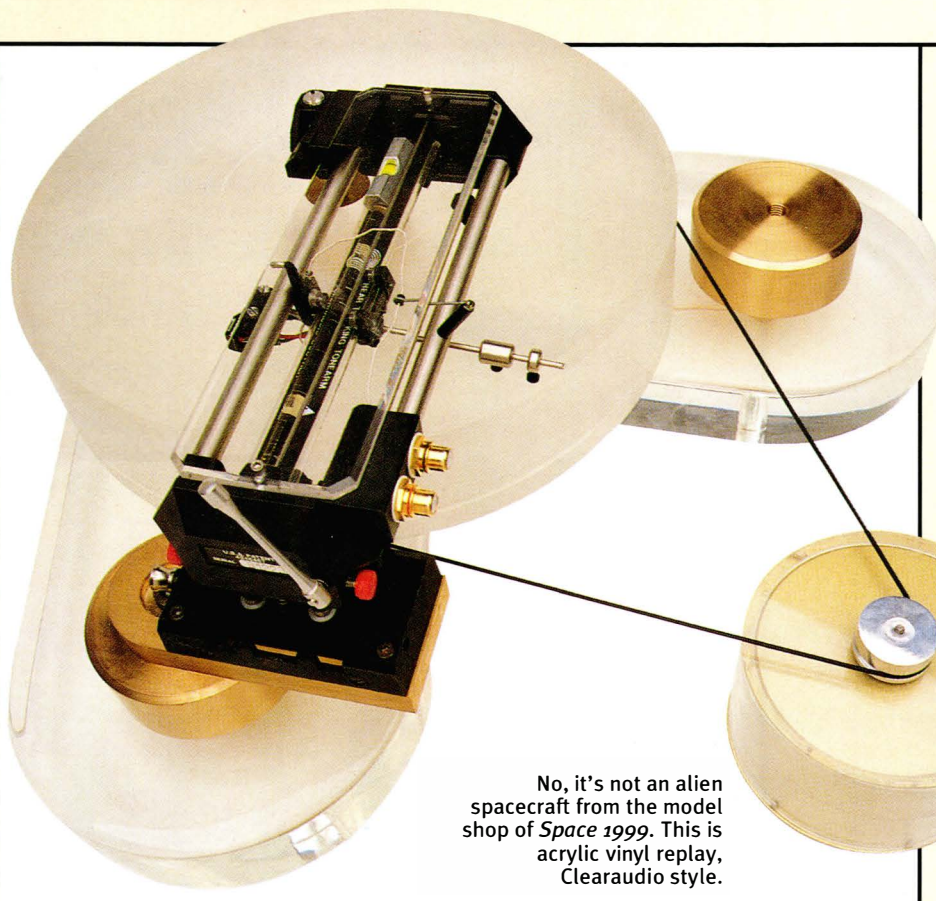
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## GRAHAMS HI-FI

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No, it's not an alien spacecraft from the model shop of *Space 1999*. This is acrylic vinyl replay, Clearaudio style.

reproducing the full presence and weight of bass instruments such as Ron Carter's piccolo bass on *Parfait*. Comparisons with the more expensive Voyd 0.5/SME V/10 set-up showed that the *Rota* was able to pick out fine ambient and harmonic details that were hidden in the slight background grunge of the three-motor deck. However, the *Rota*'s tonal range seemed a little bleached compared to the Voyd, which fleshes out instrumental timbre giving a bigger overall sound.

In the *Rota*, DNM has taken a highly individual approach to the process of LP replay, and come up trumps. It is expensive, but it's also very effective, despite unusually simple good looks.

### Clearaudio Reference, Souther Tri-quartz Improved TQ-1, Gamma-S

Clearaudio is a German company, best known for a range of unusually-styled moving coil cartridges — some of which cost as much as this entire record player! The £2,500 Clearaudio Reference is an opulent beast, and something of an acrylic fetishist's dream. A 70 mm thick clear acrylic platter sits on a heavy-duty, bronze-plated, hardened-steel, inverted main bearing. The bearing's spindle is fixed to a boomerang-shaped, 30-mm-thick, clear acrylic plinth that will support two tonearms if so desired. The plinth's special geometry has been developed to damp unwanted vibrations, and sits on "three ball-point shaped feet... constructed to give a favourable vibration-reduced base". The platter has been balanced so that its centre of gravity coincides with the pointed end of the bearing shaft, which consists of a precisely ground and

accurately polished ball, running in a countersunk, highly-polished mirror.

The drive motor is housed in a very heavy, separate acrylic cylinder, damped with lead and placed behind the plinth. A round-section rubber belt transfers the drive to the periphery of the platter, and 33.3rpm is the only speed option catered for. The deck weighs in at 18 kg without the motor housing, which I guess adds another kilo or two at least.

The £1,500 Souther TQ-1 tangential or linear-tracking tonearm has been around for a lot longer than the Reference deck, and has established something of a cult reputation. The primary advantage of the breed is the elimination of the tracking errors that conventional arms introduce when they describe an arc across the record's surface. The cutting head of a record lathe operates by radial motion, and it's easy to see the logic of reading a record in the same way. The TQ-1 employs three quartz-rod tracks, which support a carriage that runs on three ultra-precision ball-race wheels.

A sapphire 'V' bearing on a stainless steel shaft allows vertical movement of the three gram "super-rigid spring-tempered titanium arm". Clearaudio points out that the arm, unlike most linear trackers, is passive, so there is no power supply or other active device to make a noise, as is the case with air-bearing pumps. The whole assembly is hinged at the base where it's fixed to the turntable: the free end folds onto the spindle at the record's centre during play.

With *Die Fledermaus* the Clearaudio gave a good, solid, if somewhat tonally-dark account of events. Another excellent record, *Ain't That*

*A Bitch* by Johnny 'Guitar' Watson, revealed more of the Clearaudio's character. There are some quite lively horns on this record, with plenty of reverb that seemed to be upsetting the sound. So I tried the £550 Gamma-S cartridge in the Voyd, where it revealed a tendency to gloss over detail that adjustments to the VTA, tracking weight and alignment could not counter. To check this conclusion the *lo* was fitted to the TQ-1, but it failed to alter the fizzy character that had been plaguing the sound.

The overall impression created by this exotic combination was of secure, bold sound, but somehow it failed to excite a great deal of interest. The titanium wire and rattly wheels on the TQ-1 did not inspire confidence and were responsible, I would guess, for the slightly lossy glare that affected the sound of most instruments. However one could easily hear the benefits of eliminating tracking error, especially toward the end of record sides. You get used to this type of distortion and it almost becomes a part of the record, so you really notice it when it's gone.

### Conclusion

In conducting this test we were not seeking to appoint winners and losers, because the four decks in question compete at different price-levels. However, there is a minimum standard to which all participants should aspire, which is the ability to emulate the sound of real instruments played by real people. Once equipment can pass that test, then sounds that are dependent on electricity can be tackled with confidence; in a sense, all equipment should sound the same, all products should be dining from the same table. Unfortunately the *Eclipse* never arrives at the meal; the Clearaudio stays only as long as the main course; while the *Rota* sits out the whole night — pudding, coffee and after-dinner mints. In my estimation, however, the last to leave the party will still be the Voyd.

### For further information...

**Clearaudio:** Heatherdale Audio Ltd, 202 Findon Rd, Findon Valley, Worthing, W. Sussex BN14 0EJ.  
☎ (01903) 872288.

**Rivelin:** Audiokits Precision Components, Derwent Business Centre, Clark Street, Derby DE1 2BU.  
☎ (01332) 361390.

**DNM:** Virtual Reality Audio Systems, PO Box 383, Brentwood, Essex CM14 4GB.  
☎ (01277) 227355

**Voyd:** Voyd Turntables Ltd, Unit 20, Elm Works, Dunalley Parade, Cheltenham, Glos, GL50 4LS.  
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There are four main prizes, two audio and two A/V systems, together with 50 runners-up prizes. The first lucky winner of an audio sys-

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On the A/V side, the first prize winner will be the proud owner of a Denon *AVC-1530* processor amplifier and the Tannoy *Screen Two* system, which consists of a pair of *637* main speakers, a *621* centre channel speaker and a pair of *628* rear effects speakers. The second AV prize winner will also receive a Denon *AVC-1530* AV amp, this time allied to a Tannoy *Screen One* system. This system is essentially similar to the *Screen Two*, save that it uses *633* speakers for the main front speakers.

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- a) Trafalgar Square, London
- b) Times Square, New York
- c) Oxford Street, London
- d) London Road, Oxford

**2. Who installed the sound system in the new-look Virgin Megastore?**

- a) Minisound Services
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- c) Nanovideo Technologies
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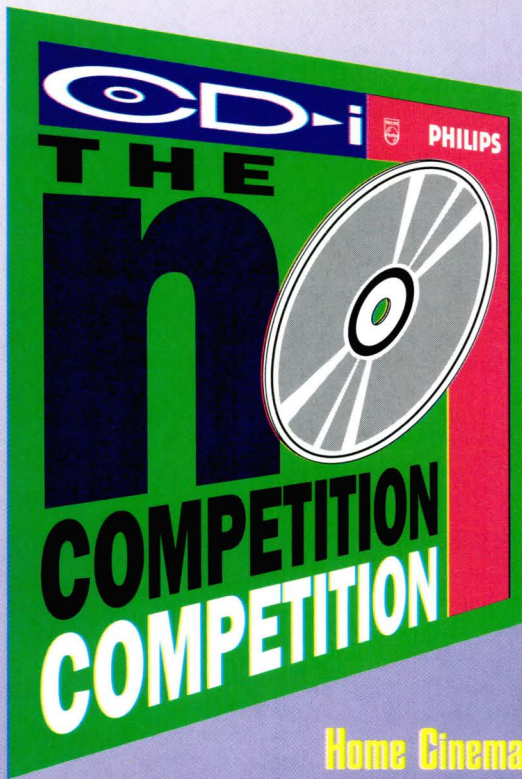
The Editor's decision is final and no correspondence will be entered into • All winners will be notified by post • The competition is not open to employees of Dennis Publishing Ltd, Hayden Laboratories Ltd, Tannoy Ltd, Virgin Megastores Ltd, their suppliers, agents or associates • We regret that the competition is open to UK residents only • No cash alternative will be offered • The act of entering the competition will be taken as acceptance of the rules • You must notify us if you do not wish to be informed of any special offers or promotions • For a list of winners, write enclosing a stamped SAE to Hi-Fi Choice, Dennis Publishing Ltd, 19 Bolsover Street, London W1P 7HJ. This competition is also promoted in *Home Entertainment* No.25.



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GROUP TEST  
TORN FROM THE LABS



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NEXT MONTH IN

# HI-FI CHOICE

## PRE/ POWER FRENZY

Like Beavis and Butt-head, amplifiers are often coolest when they come in pairs. We test six of the finest pre/power amp combos with the accent on quality. Full blind listening tests and excruciating measurements on our schedule!

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## PLUS...

All the latest products pinned down and thoroughly looked at in Sessions. The finest wallet-busters tracked down in Statements. Plus loads more! Don't miss next month's *Hi-Fi Choice*, vacuum-packed with the finest fresh freeze-dried morsels of purist hi-fi, especially for you.

\* Flight to Venus competition subject to non-availability. Entrants must bring their own rocket. And space-suit.

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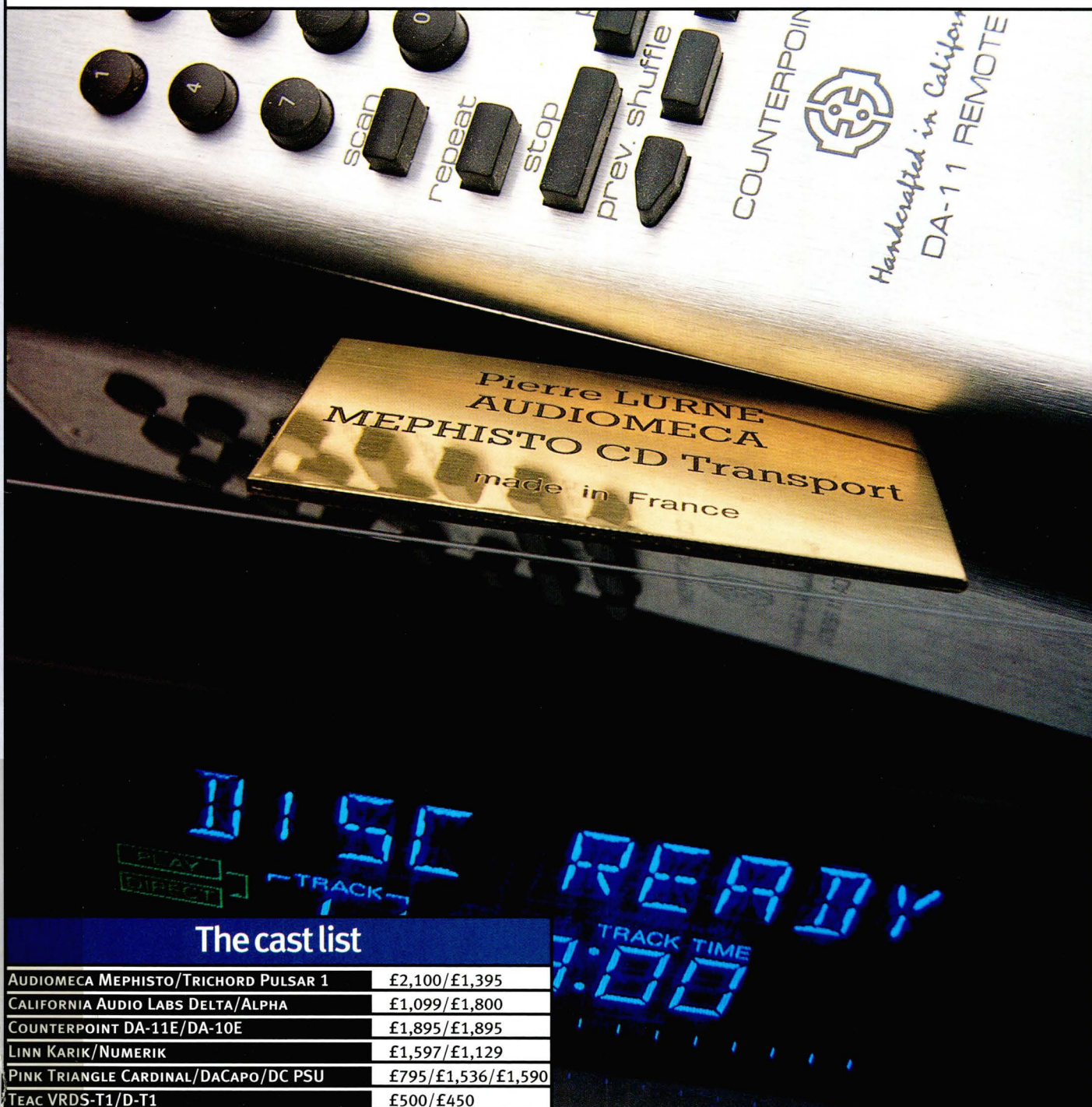
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# ON TEST

# CD transport & DAC combinations



## The cast list

AUDIOMECA MEPHISTO/TRICHORD PULSAR 1	£2,100/£1,395
CALIFORNIA AUDIO LABS DELTA/ALPHA	£1,099/£1,800
COUNTERPOINT DA-11E/DA-10E	£1,895/£1,895
LINN KARIK/NUMERIK	£1,597/£1,129
PINK TRIANGLE CARDINAL/DACAPO/DC PSU	£795/£1,536/£1,590
TEAC VRDS-T1/D-T1	£500/£450





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**THE SOUND GALLERY**







## Paul Miller introduces half a dozen of the finest CD transport and DAC combinations for your digital gratification.

**R**ecent issues of *Hi-Fi Choice* have witnessed some astonishing bargains in the realm of the common-or-garden CD player.

Sony's *CDP-715E* has proved a very popular case in point, an integrated player whose performance is so delightful that it was pressed into service as a benchmark at the beginning of each day's blind listening.

If one or two sub-£300 players are now capable of such musical feats, what possible justification is there for the two-box glitterati with four-figure price tags? That's a tough question we intend to tackle in this test of top-flight CD transport/DAC combinations.

As ever, these expensive players allow the digital designer free rein to dream up more expressive and innovative applications of familiar ICs — the very same bitstream, multi-bit and hybrid chips that normally find their way into players at every other price point.

Separation and isolation are the keys to the potential success of two-box players, where the laser assembly, focus, tracking servos and decoder circuitry of the CD transport are shielded from the oversampling, D/A converter and analogue filtering circuitry of the DAC. Mutual interference and cross-coupling from two distinct areas within a fully integrated player are therefore avoided.

Neat idea, huh? Well neat-ish because, having split the CD player in half, the digital data must be reconfigured into a form suitable for squirting between the transport and outboard DAC. Sadly, this translation of data from one form to another (and back again) is just another step which, if mishandled, can scupper any advantage gained by separating the two 'halves' in the first place.

Manufacturers such as Arcam, DPA, Linn and Pink Triangle have tried to get the best of both worlds by sending a synchronising clock or control signal back to the transport from the DAC. So the two-box approach has great potential, even if its designers have to broach a technical minefield.

As far as the end-user is concerned, it's worth experimenting with different interconnects between transport and DAC. Proper 75 Ohm coaxial cables like Audioquest *Video Z*, QED *Digiflex*, Chord *Pro-DAC*, IXOS *105* and vdH *The First* will give far better results than interconnects designed for analogue signals (see issues 108 and 131 for the complete story).

Otherwise, there is no loss of features or flexibility with two-box players. On the contrary, not only could CD transports offer the same track access, programming, repeat and search widgets as their integrated cousins, but partnering DACs may also provide switchable dither (to randomise low-level distortion), phase-inversion and full compatibility with all CD, DAT and DBS (satellite) digital sources.

The most ambitious machines may even provide the facility to upgrade digital filter and/or DAC modules, enabling you to fine-tune the sound of the player. So will these high-tech creations yield to the performance of far cheaper and simpler players, or ultimately triumph at the cutting edge of digital technology?

### The listening days

Each of these CD transport/DAC combinations was auditioned over a period of two days under strict, blind conditions and at two

distinct but precisely matched listening levels. This ensured that the high 3.6V output of CAL's *Delta/Alpha* or the 3.4V of Counterpoint's *DA-11E/DA-10E* could not secure them any advantage over the lower 2.0V of both the Linn *Numerik* or Trichord *Pulsar 1*. Despite being crucial, the use of these level-matched listening tests remain unique to *Hi-Fi Choice*.

In common with our CD player tests, each of these combinations was left spinning on 'all repeat' for at least 48 hours, ensuring every contender was well and truly cooked prior to the listening tests. A broad repertoire of vocal, folk, pop and classical CDs was auditioned before the collective impression of the two panels was entered directly into a computer. Sound, value and 'swing tag' ratings were all awarded prior to revealing the identities of the two-box players.

The system included our traditional combination of *DPA-100S* pre and power amps plus Audio Note *AN-E* (main) and REL *Stentor* (sub) speakers. 75 Ohm Wadia and Goldmund digital interconnects were employed unless proprietary leads were specified by the manufacturer. My thanks to Roger Batchelor (Denon), Mike Martindell (Arcam), Guy Sargeant (Audio Innovations), Alan Sircom (*Hi-Fi Choice*) and Andy Whittle (Rogers) — this month's blind but golden-eared panel.

## Making the right connection

**A** variety of different digital interconnections are available, and whether the data is transmitted as pulses of red light (optical) or pulses of electricity (coaxial), its format actually remains exactly the same.

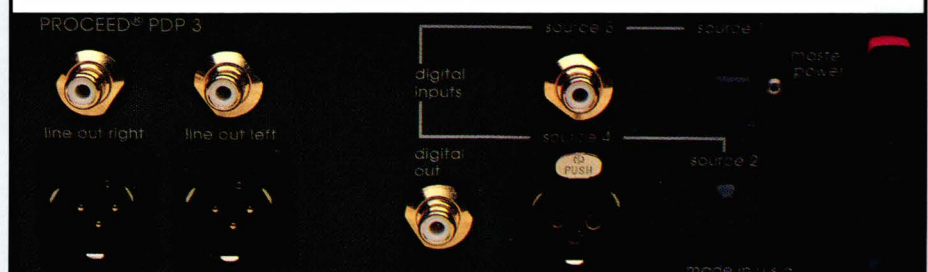
A coaxial phono socket marks the simplest and most common style of digital output, although some CD transports and DACs may use twist-and-lock BNC sockets instead. Either way, it's important to use a well-shielded 75 Ohm interconnect between either BNC or phono connections (see Issue 131 for full details).

Some top-flight combinations may adopt an AES/EBU interface between the transport and DAC. This uses three-pin XLR sockets to transmit a balanced digital signal, a format originally designed for professional

installations where long 110 Ohm cables would normally be deployed.

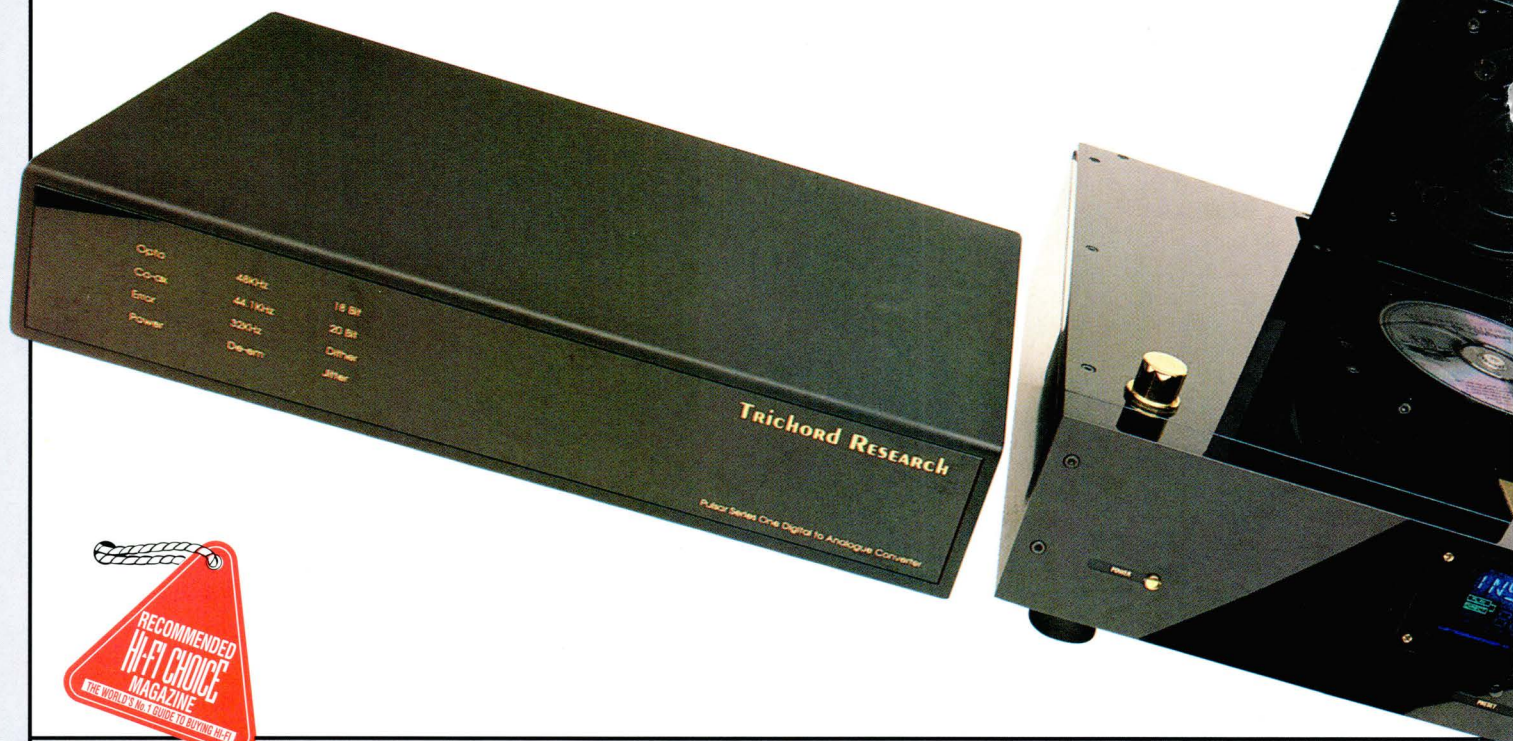
Optical connections will avoid any circulating RF interference suffered by their electrical counterparts, though the Toslink optical system — the 'de-facto' standard on most of today's players — is compromised by its snap-fit connectors and restricted bandwidth. This really is an option for very short transmission lengths (typically 1-2m).

The ST optical connection (often referred to as AT&T optical) uses wider-bandwidth transmitters and receivers to successfully fire the pulses of light down far longer lengths of optical fibre. The data can't travel any faster, but the speed (or rise-time) of the digital edges, which make up the 1s and 0s, is far better defined. This option has great promise but, sadly, it often costs an arm and a leg.





# AUDIOMECA MEPHISTO/ TRICHORD PULSAR 1



**T**his Audiomeca/Trichord combination is not a one-brand, two-box player. But thanks to the efforts of Audiomeca's importer Kronos Distribution, each manufacturer seems to be benefiting from the other's expertise. With its roots firmly in the high end of analogue turntable design, it is fitting that Pierre Lurne's Audiomeca should turn its experienced hand to the mechanics of CD replay, cannibalising one of Philips' swing-arm laser transports to produce the distinctive *Mephisto* top-loader.

Clad in glossy black perspex and decorated with golden pushbuttons, the *Mephisto* is bathed in the soft blue light of one of Philips' huge alphanumeric displays. Inside, we find Philips' popular 'CD engine package' complete with extra damping and suspension for the main transport. CDs are changed by lifting a heavy lid to expose this mechanism which, once closed, places a freely revolving clamp (a lightweight plastic 'platter') atop the disc to stabilise its rotation.

Trichord's *Pulsar 1* DAC, meanwhile, comes with a variety of options, including an external AC power supply (£449) and AT&T optical input (£195). Even the basic *Pulsar 1* has various in-built widgets on offer, courtesy of one very expensive eight times oversampling filter from NPC — the rare

SM5842 — which, in this instance, is allied to a 'budget' PCM69 hybrid DAC. These widgets include phase inversion, 18 or 20-bit filter operation and switchable dither. The latter was kept on for the purposes of our test and indicated by one of a battery of LEDs which decorate the glossy fascia.

There's no digital jiggery-pokery inside the *Pulsar*. Instead, Trichord has paid attention to key areas like separate digital/analogue power supplies, using current-feedback for the I-to-V stage (following the DAC) and reducing group delay within the analogue filter section. This is solid stuff which has clearly paid dividends.

## Sound Quality

What one panel described as "sweet, warm and cosy-sounding", the other considered "slightly rolled-off or even muted, but with added weight and midband presence". Either way, this is a combination that embraces the lushness and texture of its music while fighting shy of a wideband clarity.

It's a combination that can sound 'loud' and enthusiastic, but never tiring or abrasive. Even the potent Del Amitri sounded reasonably civilised, the vocals retaining their characteristic rawness and immediacy without tearing our ears off in the process. The accompanying bass, however, sounded a

little slower and thicker than usual. There was a lethargic quality that carried through to Lisa Stansfield's cover of Gershwin's *Can't Take That Away From Me*, which was drained of some purpose and zest. She sounded intimate enough, but this was a very relaxing and somewhat homely performance that lulled rather than invigorated.

Handel's *Concerti Grossi* enjoyed a confident, deep and rich violin sound. Each instrument appeared solid and purposeful, with cast-iron positioning. Much of this realism stemmed from the player's ability to convey the woody resonance of the violin's body in perfect harmony with the more vibrant texture of the strings.

Nevertheless, one panelist's contention that the player "was carrying heavy baggage" was reinforced by the hesitant bass of both Heather Nova's *Truth And Bone* and Robert Cray's *Things You Do To Me*. The two tracks sounded powerful and well-controlled but just a little sluggish.

Solid and tactile stereo is evidently deemed more important than allowing the music to 'break free'. This priority enhanced the emotive power of Mary Black's voice by not only capturing her breathlessness but also her shifting to and fro in front of the microphone. Plenty of sonic and emotive clues then, that are confidently presented in a





stylised rather than truly neutral performance.

**Conclusion**

For what seems a faintly bizarre combination, the Audiomeca *Mephisto* transport and Trichord *Pulsar 1* DAC put in a cracking performance. The aesthetic match is hardly made in heaven but the music it makes tends to remain very tidy, tactile and composed, if only occasionally refusing to soar.

So it's a little unhappy in high heels, but by providing oodles of relevant information, its music adopts what our panel described as "a physical presence" — an unpretentious and refreshingly down-to-earth presentation that needs no further tarty-up. "Wrap it up," concluded one listener, "I'll take a dozen".

**VERDICT**

▲ **A meaty, chunky broth of a CD player. Switchable dither options on Trichord DAC.**

▼ **Not the ultimate in resolution. Lacks high treble extension.**

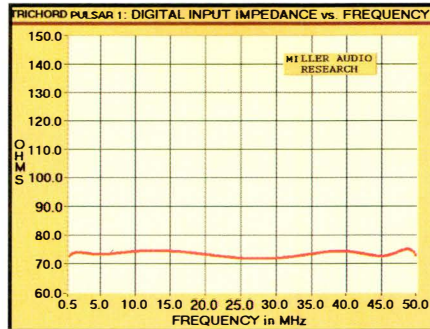
**SOUND** ★★★★★

**VALUE** ★★★★★

**PRICE** £2,200/  
£1,395

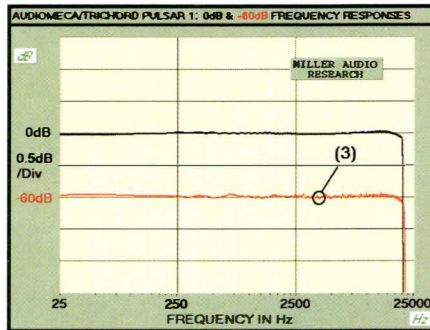
✉ Kronos Distribution,  
35 Fairclough Rd,  
Dungannon BT71 4DU.  
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**DIGITAL INPUT IMPEDANCE**



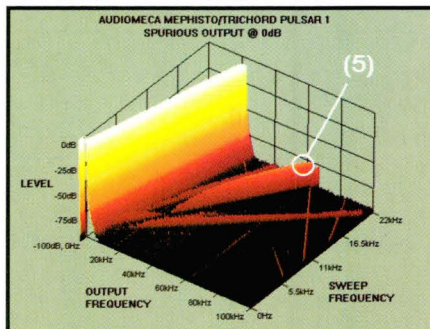
This is near enough the ideal input impedance trend for a compatible D/A converter. No peaks, dips or other discontinuities and an average characteristic impedance of precisely 75 Ohm ensure that the *Pulsar 1* converter is an ideal match for standard 75 Ohm digital outputs.

**FREQUENCY RESPONSE**



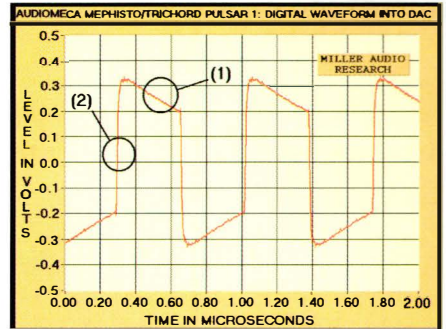
The top-flight NPC filter prevents any in-band rippling, though the adequate 94 dB signal/noise ratio causes its -60 dB response to look a little noisy (3). At lower levels still, the PCM69 DAC shows a compressive linearity trend, effectively boosting the level of subtle detail. Fortunately, this occurs smoothly rather than exhibiting a sudden jump at one or two quiet signal levels.

**3D (0dB)**



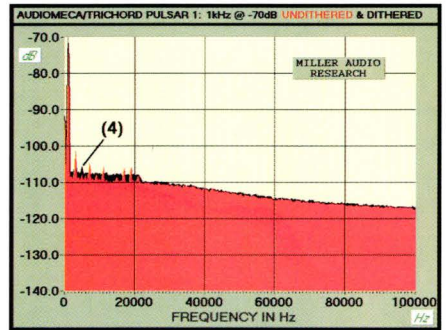
Trichord's proprietary I-to-V stage is loading the PCM69 DAC at peak levels which, in turn, strongly increases the amount of third harmonic distortion (5). Fortunately, Trichord now has a 'fix' for this problem which will be retrofittable for any existing *Pulsar 1* owners.

**DIGITAL SIGNAL**



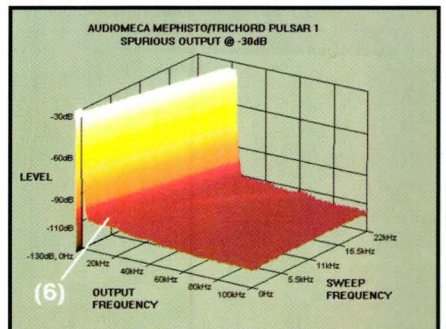
Just like earlier Philips-based CD players, this digital output is extensively high-pass filtered, hence the sloping waveform (1). Another effect, in tandem with the slightly high 84 Ohm output impedance, is the mild reduction that occurs in level and 15 µsec risetime (2) caused when driving Trichord's 75 Ohm input. Fortunately, this also reduces any unwanted overshoot.

**-70dB**



Once again, the sub-16 bit performance of the PCM69 DAC is revealed in the restricted dynamic range of the *Pulsar 1*. Just compare this plot with that from the Counterpoint or Linn, for example. Dithering (black) reduces this range still further (hence the cosy and comfortable sound), exposing a characteristic third harmonic distortion (4).

**3D (-30dB)**



Despite the loss in dynamic range, Trichord's digital circuitry is 'clean' — hence the absence of sampling distortions in the audio band (6). The odd-order harmonics that remain don't detract from its smooth sound. Not shown is the cross-coupling via its power supply which affects both channel separation (77dB from 100dB at 1kHz) and subjective clarity at low frequencies.



# CALIFORNIA AUDIO LABS DELTA / ALPHA



**T**his US-born combination may look like a matt black version of Teac's P-700/D-700 player (issue 120), yet any resemblance, as they say in the movies, is purely coincidental. In fact, the *Alpha* DAC and *Delta* CD transport each lay individual claims to fame that reinforce the originality of California Audio Labs (CAL).

The *Delta*, for example, uses a Matsushita-sourced (Technics) transport assembly with an oversized disc clamp and linear-tracking laser, all mounted on a compliant suspension. Even the display, despite using an attractive turquoise filter, appears to have been culled from one of Technics' recent CD players. However, the remainder of the player, including the filtered power supply and digital output processing, is CAL's own.

Certain features, including the swift two second track access, are a real bonus even if the limited on-board controls (which include a play button labelled with a square 'stop' icon) are somewhat irksome. Just don't lose the remote with its direct track access, intro scan, auto cue, program and stop/pause facilities.

CAL's matching converter comes complete with four digital inputs, including a balanced AES/EBU and AT&T optical connections, which are selected from the front panel. Here, you'll also notice a legend reading 'tube analog processor'. This refers to the pair of double-triodes in its internal analogue stage. If you don't hear anything from your *Alpha* for a minute or two after switch-on, don't worry — it takes this long for the tubes to settle and CAL's output muting relay to disengage.

## Sound Quality

This really is strong, powerful and charismatic stuff whose character was likened by one panellist to "a valve amplifier that sounds big and generous but with a habit of glossing over the finest detail". A remarkably astute observation from a listener who was completely unaware of the models in this test.

So the *Delta/Alpha* combination offers an easy-going sound that's both vigorous and confident without appearing sloppy. It's as if the CAL duo can handle anything, even if some subtlety is lost in the process. Its 'editorialising' was most obvious with Mendelssohn's *Violin Concerto*, where the orchestral accompaniment sounded a little vague. The performers tended to clump together in an amorphous but cohesive and



safe-sounding cloud, leaving the solo violin to sail free and unhindered.

This added polish certainly helps smooth the rough edges from pop tracks like Heather Nova's *Truth And Bone*, which sounded especially expressive on this occasion; a powerful yet unforced performance that reflected the power and tangibility of the percussion. In a similar vein, there was now a marvellous sense of anticipation just before Mary Black broke into song, creating a genuinely dark and clean acoustic which enhanced her performance despite some lack of stereo focus.

Our second day's listening only corroborated the first. "More weight than Barry White," quipped one panellist as a cascade of guitars, percussion and Robert Cray's awesome vocals gushed unrestrained into the room. Our orchestral sequences blossomed into life, now adopting a depth and weightiness which was missing elsewhere. Strings sounded fluid but from time to time slightly 'varnished-over', rather than delicate and well-presented. Nevertheless, this proved inconsequential as our panel were simply bowled-over by the sheer power, majesty and momentum of the sound produced by the American CAL combo.

**Conclusion**

Historically, intelligent applications of the Crystal bitstream chipset have always proved a hit with our blind listening panel (issues 119, 124 and 127), and this triode-coloured version from CAL is no exception. Described as "a Jean-Claude van Damme of digital audio", this very potent-sounding combination concentrates on the meat rather than the seasoning of its music.

As a result, we would neither describe it as searching, analytical, refined or even terribly subtle. Similarly, there are one or two digital indiscretions that, once tidied-up, could only benefit the combination.

The CAL combo has great gusto and heaps of flair. This ensures that its performance is never less than entertaining. And that is excuse enough for a solid Recommendation.

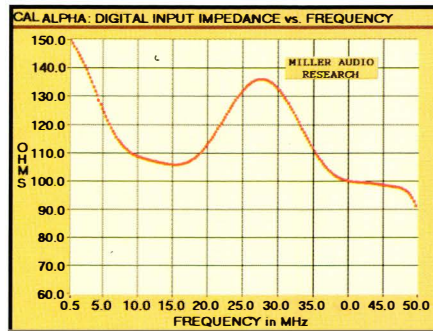
**VERDICT**

▲ **Confident and unflappable with an expressive midband.**  
▼ **Occasional lack of clarity and insight could prove limiting.**

**SOUND** ★★★★★★  
**VALUE** ★★★★★★  
**PRICE** £1,099/  
£1,799

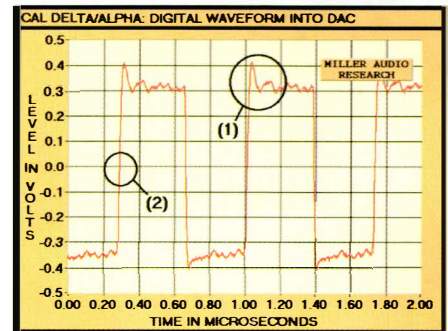
✉ Absolute Sounds, 58 Durham Rd, London SW20 0DE.  
☎ (0181) 947 5047

**DIGITAL INPUT IMPEDANCE**



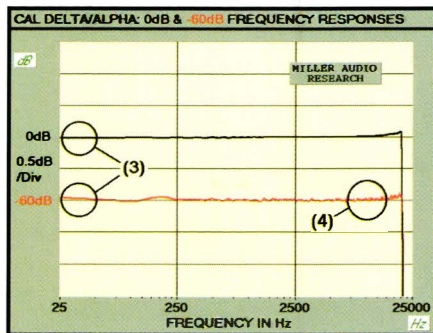
At first sight, a few of CAL's specifications seem a trifle off-beam, including the so-called 75 Ohm input impedance of its *Alpha* converter. Like Linn's *Numerik*, the coaxial digital input is terminated with a balanced filter network whose impedance drops from 150 Ohm to 106 Ohm at 15 MHz before peaking to 136 Ohm at 27 MHz.

**DIGITAL SIGNAL**



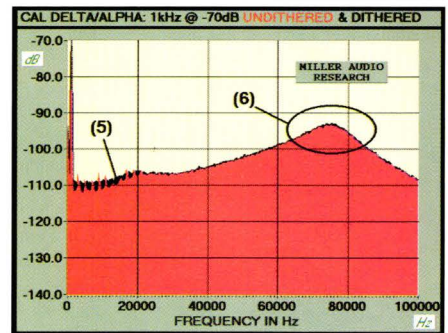
CAL's *Delta* transport has a true 75-76 Ohm digital output which seems ill-matched to the 150 Ohm input of the *Alpha*. The mismatch causes the digital signal level to be boosted from its 75 Ohm value of 318 mVp-p to a more useful 820 mVp-p, at the expense of signal reflection and modification of its response (1). The sluggish 13 µsec risetime, however, is largely unaffected (2).

**FREQUENCY RESPONSE**



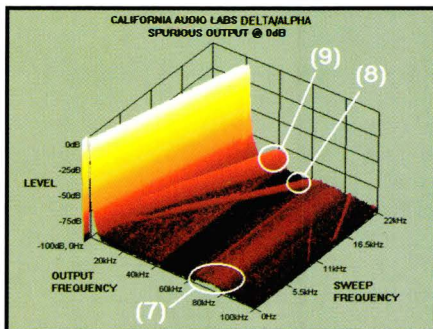
CAL warns against using low-input impedance preamps and long interconnect runs, presumably because the *Alpha's* output impedance is rated at 2k Ohm. However, this converter enjoys a low 23 Ohm output impedance with no loss of bass extension (3) into low impedance loads. Never drive the *Alpha* into loads less than 8k Ohm, below which its valve stage will suddenly drop.

**-70dB**



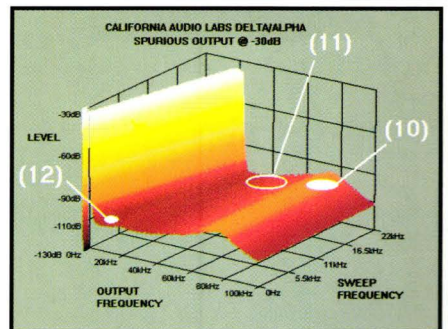
Crystal's CS4328 bitstream DAC used by CAL has a low +1.9 dB noise modulation but just achieves a 16-bit S/N ratio of 96 dB. Hence, the slightly noisy -60 dB response (4) in the last graph and the reduced dynamic range above (5) with dithered signals. The peak of ultrasonic re-quantisation noise (6) is also a trademark of Crystal's internal 64x oversampling and multi-order noise-shaping.

**3D (0dB)**



Crystal's noise-shapers produce a slight ultrasonic 'bump' (7) while the DAC adds a hint of third harmonic distortion (8). It's the 12AX7 double-triodes in its analogue output stage, however, that lift distortion from 0.002 to 0.03 per cent at 0dB, bringing the added colour of a strong second harmonic to bear (9). The 3.6 V output level is very high, so watch out in A/B demos.

**3D (-30dB)**



The deposition of unwanted re-quantisation noise (10) is very obvious at these lower levels, though it does succeed in partially burying any residual distortion (11) below 0.02 per cent. The residual carpet of noise in the audioband (12) limits its dynamic range (note the lighter colour compared with Linn or Counterpoint) but, once again, also serves to cover any 'digital nasties'.



# COUNTERPOINT DA-11E / DA-10E



**W**ith Counterpoint's DA-11E CD transport having already established itself as a reference for previous blind listening tests (issue 130), hopes were obviously very high for this elegant and versatile combination. The DA-10E, in particular, has the unique ability to accept one of many multibit, bitstream or hybrid technology DAC-Cards. So the DA-10E is less like an outboard converter and more like a flexible digital mainframe.

Certain DAC-Cards, including one based on Analogue Devices' AD1862 20-bit DAC, may be trimmed via the front panel for optimum low-level linearity. And if you haven't got a spectrum analyser, well, you'll just have to 'tweak by ear'. For the purposes of our tests we used both the 20-bit UltraAnalog and Crystal bitstream DAC-Cards, options that add £1,295 and £395 respectively to the price of a 'basic' DA-10E.

A variety of other features, including phase inversion, selectable digital inputs and digital (tape) outputs are also scattered across its slimline alloy fascia. The DA-11E transport achieves a similarly slim profile by using Philips' low-slung CDM12 mechanism, complete with Counterpoint's own alloy tray (see issue 130). All the standard widgets are

available, while inside, a new master clock circuit allows all sections of the transport to feed off a common 33.8MHz standard rather than several independent clocks.

Sadly, it was not until very late in our test programme that this revision was also found to be a source of deflating RF interference, a bug that succeeded in undermining the entire performance of this hi-tech combination.

### Sound Quality

Initially auditioned with the top-flight Ultra-Analogue option firmly in place, the abrasive sound of the Counterpoint combination came as a great surprise. "This player is wearing very large boots," suggested one listener after being trampled underfoot by the London Philharmonic. "They were rushing," he elaborated, "in a headlong dash for the bar".

This brutish, in-your-face style of music-making was partially aggravated by our choice of digital output, with Counterpoint's isolated option proving sweeter, smoother and more detailed than the yobbish enthusiasm of the direct connection. For example, Mendelssohn's solo violin sounded a little bland, lacking its usual colour and resonance until we switched to the isolated output whereupon more of its customary sweetness and woodiness returned. The

orchestral backing still sounded rather brusque, however, with the cello section apparently staffed by members of the SAS.

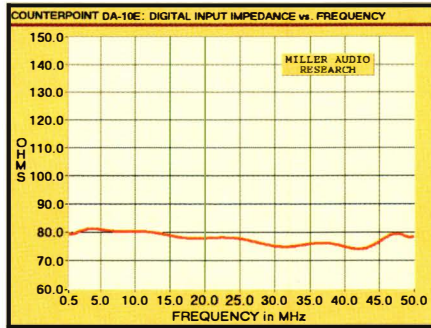
On the other hand, its sense of positioning and stereo focus was very impressive. Heather Nova's *Truth And Bone* was now underpinned by a very strong bass line and some hard-hitting percussion, even if the vocalist herself had a tendency to shout. Plenty of action then, if a little crudely coordinated.

Reverting to the Crystal DAC-Card ameliorated our immediate criticisms of this combination, for although it still sounded 'big-boned and powerful', it was neither as aggressive or tiring in presentation. Neither, sadly, was it especially compelling. "One out of ten for artistic impression," remarked one panelist in the light of the precision-engineered boredom of its sound.

In this bitstream guise, Counterpoint's bass adopted a slightly persistent, one-note quality while stripping some of the 'Irishness' from Mary Black and leaving, it was suggested, "something closer to Tammy Wynette deposited in the middle of Tinseltown". Ultimately there's no avoiding one simple but painful fact: this raw-sounding combination is riddled with RF interference which, to a greater or lesser extent, impinges upon the performance of its various DAC-Card options.

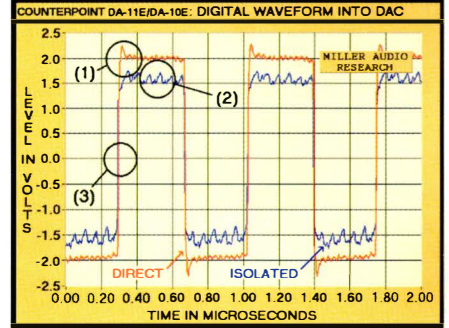


**DIGITAL INPUT IMPEDANCE**



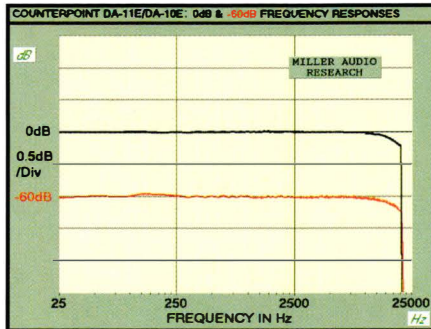
Despite its problems, the DA-10E does at least benefit from a well-designed digital input. This features the Crystal CS8412 receiver chip and a reliable 80 Ohm input impedance, dropping to an average 75 Ohm beyond 30 MHz.

**DIGITAL SIGNAL**



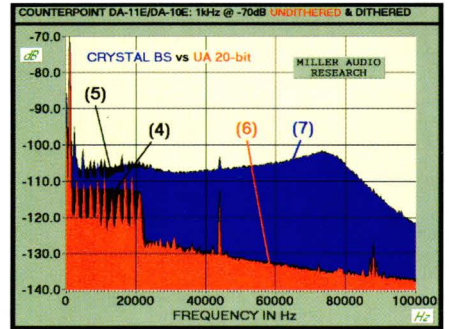
The mismatch incurred by the 11 Ohm direct (red) and 145 Ohm isolated (blue) digital outputs of the DA-11E results in mistiming and reflection rather than any significant overshoot (1) or ringing. This combination is plagued by RF interference, visible atop both digital waveforms (2), with the isolated output (with its 13 µsec risetime) (3) conferring little advantage save a 3V output level.

**FREQUENCY RESPONSE**



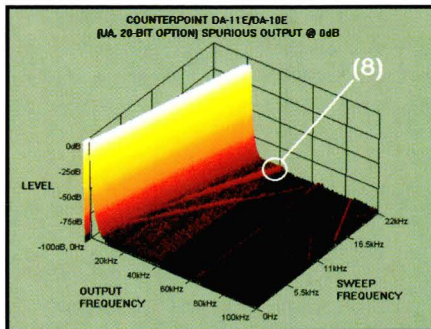
The response with 20-bit Ultra-Analog DACs is just -0.2 dB at 20 kHz (as shown) with a substantial 3.4 V output. This is unchanged with the Crystal CS4328 DAC-Card, yet overall output falls by 7.7 dB to just 1.4 V — sufficient to compromise A/B demos. Low-level linearity is over 1 dB adrift at -90 dB while all DAC-Card options suffer a 1.2 dB error in the de-emphasis routine at 16 kHz.

**-70dB**



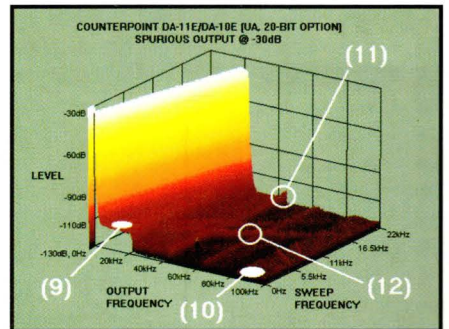
There is a clear advantage in dynamic range and reduced distortion in the Ultra-Analog (4) DAC-Card compared with the Crystal (5), the latter's S/N falling to a sub-16 bit 89 dB. The reduced ultrasonic output of the 20-bit 'multibit' technology (6) is revealed against the wave of requantisation noise (7) from the bitstream process. This 'open window' only highlights the circulating RF noise.

**3D (0dB)**



If it were not for the 150 mV or so of broadband RF noise gushing from the DA-10E's outputs, this picture of low distortion (typ. 0.001-0.005 per cent), wide S/N (112 dB, A-wtd) and fully-suppressed stopband images would surely bode very well indeed. The RF is there, but is simply 'invisible' to this style of plot. All that's left is a hint of second harmonic distortion (8).

**3D (-30dB)**



Another potentially awe-inspiring result, boasting a massive dynamic range (9) with any ultrasonic noise reduced below -130dB (10). Traces of sampling noise (11) and high-order distortions (typ. <0.02 per cent) are just about visible (12) in the dark depths of the plot. Sadly, such 'cleanliness' is thoroughly contaminated by the gritty-sounding RF interference.

**Conclusion**

Having completed our blind listening tests and discovered the source of the DA-11E/DA-10E's slightly bright and uncouth sound, I contacted Counterpoint directly in the States. It soon became clear that, unbeknown to its UK distributors, Counterpoint had already isolated and cured this problem some months ago, leaving this combo rather in limbo.

As a result, all forthcoming Counterpoint transport/DAC combinations, including the yet-to-be-seen DA-11.5, have been thoroughly scrubbed of all RFI to comply with latest EMC regulations for Europe-wide distribution. This leaves us with an intermediate product sample, a combination that could never be

described as evasive, uncommitted or plain weedy, but is equally unlikely to win any awards for charm or subtlety. I look forward to auditioning Counterpoint's forthcoming Euro-friendly digital gear!

**VERDICT**

- ▲ Impress your neighbours with a quick blast from this two-box beastie.
- ▼ An over-engineered and over-gilded performance.

**SOUND** ★★★★★

**VALUE** ★★★★★

**PRICE** £1,895/  
£1,895

✉ MPI Electronics,  
13 Weston Road,  
Guildford GU2 6AU.  
☎ (01483) 454993



# LINN KARIK / NUMERIK



**N**ow in mk3 guise, Linn's *Karik* CD transport/player has witnessed a raft of revisions since its original outing with the *Numerik* DAC in issue 120. However, the two midi-sized black boxes look unchanged, and the latest *Karik* still offers the same range of skip, search and index location widgets hidden by a flap beneath its display.

You've even got the same full-system remote control, although the *Karik's* internal logic has now been tweaked to accept track programming. Inside, however, it's all change with surface-mount replacing full-sized componentry as part of Linn's streamlined manufacturing process. This also brings other advantages, including reduced signal path lengths and improved reliability. The partnering *Numerik* converter has not been revised along similar lines, although its

original 20-bit PCM63P DACs have been upgraded with the PCM1702 derivative.

The new *Brilliant* switch-mode power supply remains the only change common to virtually all Linn's electronics, excepting power amplifiers but including the *Karik* and *Numerik*. This is a revision that unifies manufacturing, reduces bulk and satisfies the new EMC regulations in one swoop.

Meanwhile, the *Karik's* internal Opto-mek transport remains as slick and swift as ever, thanks to ongoing changes to the servo circuitry, promising improved access and tracking of imperfect discs. Otherwise, it's still possible to 'slave' the *Karik* to a master clock within the *Numerik* by using a DC control voltage to govern the transport. This is Linn's solution to retaining the benefits of two-box isolation with the centralised clock of an integrated CD player.

## Sound Quality

In common with the earliest *Karik/Numerik* (issue 120), this mk3 duet promises an equally big and bold sound while attempting to convey more of the excitement and energy of the music than, say, the Teac or PT's *DaCapo*. Nevertheless, the Linn was described by the panel as sounding "very bouncy but just a little chilly". Tracks from both Lisa Stansfield and Del Amitri created a voluminous and atmospheric sound, but tended to lack in "grip, control and a degree of authority".

Linn's combo is simply not as meaty as either the Trichord or CAL, but rather, the panel suggested, "a sensible low-fat alternative". Its music is never permitted to run away with itself, but neither is there the emphasis of what were described as "important structural elements". Del Amitri's kick-drum, for example, usually creates a



framework and tempo for the piece, ensuring the music is driven rather, than in this case, being left to drift.

This subtle but crucial failing was also seized upon by our second panel who, despite appreciating the clarity and expressiveness of Mary Black's voice, remarked upon the player's emphasis of upper midband sibilance. As a consequence, her lyrics sounded both stilted and staggered, more like a sterile set of statements than a continuously flowing piece of music.

On the occasion of the second session, one panellist was particularly impressed by the detailing, resolution and spirited performance of the player as a whole, despite questioning the true accuracy of its tonal balance. It certainly brought a spring-like freshness to the vivid and up-beat Handel's *Concerti Grossi*, an attractive airiness that appealed to the ears of the panel at the end of a second day's listening. However, this boils down to a matter of taste, as our earlier panel was less comfortable with exactly the same stretch of music played through the Linn combo.

Linn's forward 'voicing' of the midband was also a little obvious with the strident sound of Robert Cray's *Things You Do To Me*, although the track as a whole sounded light and thin, rather than lacking in speed or leading-edge detail. This is a subtle distinction and one previously remarked upon in issue 120, though it's more obvious two years on, as the *Karik/Numerik* has been progressively honed, polished and made *Brilliant*.

### Conclusion

Certainly functional in appearance, the latest *Karik/Numerik* combination remains as slick and purposeful as ever. Moreover, Linn has rid the combination of the roughness and 'dirty ambience' that once persisted, revealing an underlying character that is, on occasion, a little dry and humourless.

A sprinkling of 'euphonic humanity' is never a bad thing and might even help this rigid combination deliver all its musical goods with greater harmony. As it stands, this well-built, technically robust

combination sounds quick-paced, up-beat and fresh, but is also as if it has been both designed, manufactured and auditioned more by computer than a sympathetic ear.

### VERDICT

- ▲ A dynamic and quick-paced player with a fresh approach to music making.
- ▼ Could do with letting its hair down a bit.

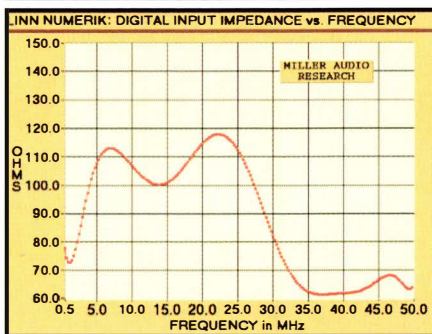
SOUND ★★★★★

VALUE ★★★★★

PRICE £1,597/  
£1,129

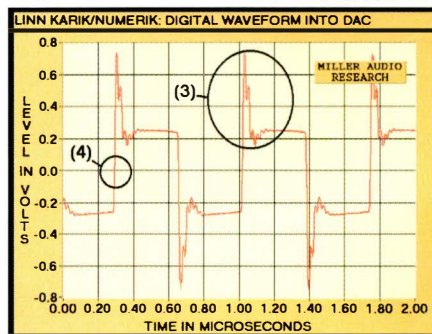
✉ Linn Products Ltd,  
Floors Road, Waterfoot,  
Eaglesham,  
Glasgow G76 0EP  
☎ (0141) 644 5111

### DIGITAL INPUT IMPEDANCE



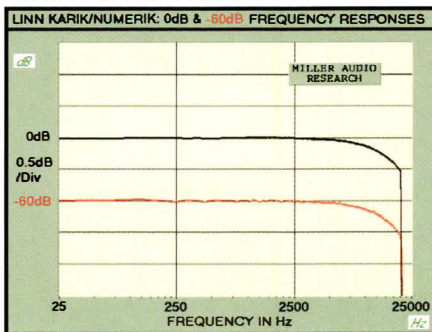
Prior to the digital signal reaching Philips' SAA7274 interface IC, Linn has engineered a multi-stage filter to rid it of any RF interference. Hence the bizarre input impedance trend which increases markedly from around 75 Ohm (1) to a maximum of 113 Ohm (2) over a short 7MHz bandwidth. For this filter to work optimally, it's essential that the *Numerik* is driven from a pure 75 Ohm CD transport.

### DIGITAL SIGNAL



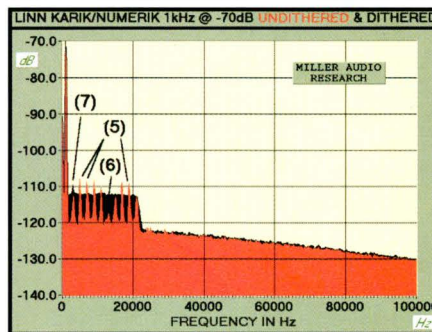
The effect of Linn's constant group-delay RF filter on the 72 Ohm output of its *Karik* transport is clearly visible, causing around 90 per cent overshoot (3) and massive signal reflection, as 'seen' midway through the filter network. The overshoot is caused by the rising input impedance trend, although the ultimate effect of the filter will be to slow down the *Karik*'s fast 4µsec edge risetime(4).

### FREQUENCY RESPONSE



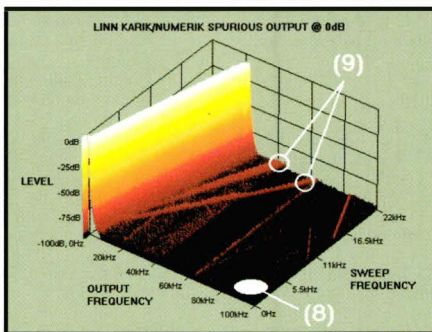
Just like the original *Numerik* (issue 120), this version includes a discrete 'lazy-Q' analogue Bessel filter which causes a mild and gentle 0.5 dB treble roll-off. This would never rob it of any treble 'brilliance', just as NPC's SM5813 oversampler ensures a smooth, ripple-free response and excellent low-level linearity, remaining true to within 0.8 dB over a full 100 dB dynamic range.

### -70dB



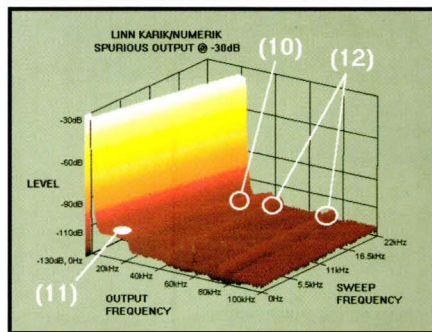
Digitally, this is a textbook result with all quantisation distortions (5) converted to pure noise (6) using dither. However, a trace of second harmonic (7) still creeps in, courtesy of Linn's fully discrete but feedback-free analogue filter stage. The combination of new PCM1702 DACs and Linn's switch-mode power supply has reduced the overall S/N from 110 dB (issue 120) to 108 dB.

### 3D (0dB)



Linn's use of Sign & Magnitude 20-bit DACs ensures the *Karik/Numerik* produces little ultrasonic noise (8), while digital stopband images are squashed to the tune of 96dB by NPC's 8x oversampling filter. Judicious filtering throughout has also reduced RF emissions to below 1mV. Distortion, meanwhile, hovers around 0.003-0.008 per cent and is purely second/third harmonic (9).

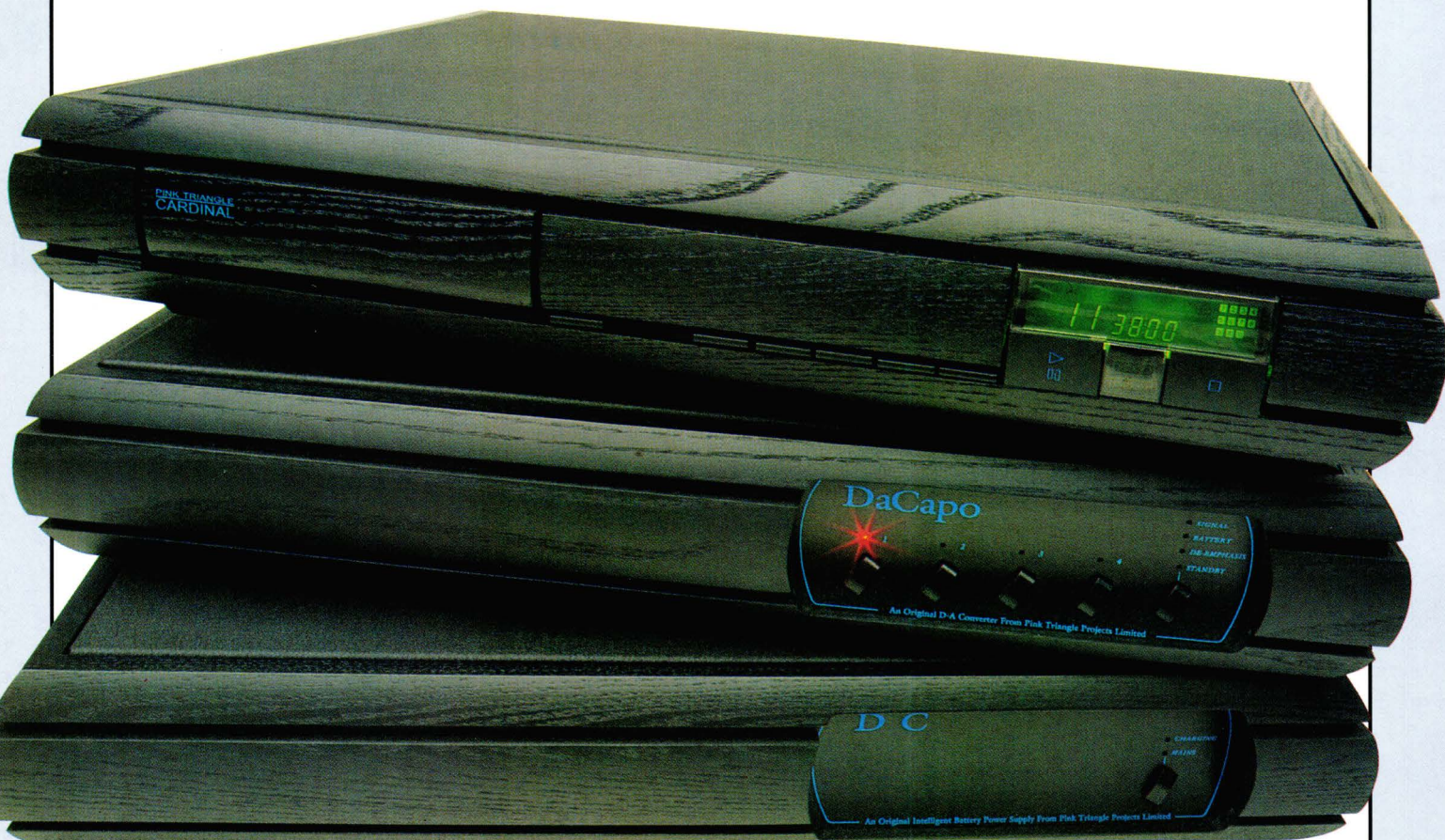
### 3D (-30dB)



The reduced zero-cross errors of these new 20-bit DACs hold distortion (10) to just 0.01-0.05 per cent at -30 dB and 0.13-1.8 per cent at -60 dB while maintaining a very wide dynamic range (11). Ultrasonic noise disappears into the dark nether regions -120 dB, although this, in turn, serves to expose 44.1 kHz and 88.2 kHz sample tones (12) together with a spray of high-order harmonics.



# PINK TRIANGLE CARDINAL/ DACAPO / DC SUPPLY



**W**ho, other than Pink Triangle, could possibly get away with a wooden CD player? The black ash aesthetics are certainly an acquired taste, but the three full-width 'plinths' of both the *Cardinal* CD transport, *DaCapo* converter and battery power supply have clearly been designed to compliment PT's famous analogue turntable.

PT's green, back-lit liquid crystal display is similar to that used in recent NAD CD players. A comprehensive remote control ensures the *Cardinal* remains well equipped. Here, you'll find direct track access, intro scan, program, random and repeat play modes, leaving only a handful of unmarked black buttons (whose function must be committed to memory) on the player's fascia. Not the most convenient arrangement around.

The Sanyo-based transport mechanism could hardly be described as slick, but it's still

possible to fully integrate the *Cardinal* with an optional 'Ordinal DAC card', which transforms the *Cardinal* into a single box CD player. This multibox combo, however, employs a master clock in the *DaCapo* DAC to synchronise the flow of data emerging from the *Cardinal* — rather like (although incompatible with) recent two-box players from DPA and Arcam.

This modular concept extends to the *DaCapo* itself, which includes PT's own discrete bitstream D/A converter network (replacing Philips' DAC7 ICs), but with the option of different plug-in digital filters. We tried the TDA1307, a new Philips filter with fourth-order noise-shaping, and the 22-bit YSF210 from Yamaha, a favourite 8x filter first used in the *Ordinal* DAC (issue 136). The third hernia-inducing box includes a series of lead-acid batteries which provide an entirely isolated DC supply for the *DaCapo*'s DAC and analogue filter stages.

## Sound Quality

Our first panel was exposed to the PT trio with the TDA1307 filter in tow. It was immediately likened to the Audiomeca/Trichord combination, proving highly communicative but a little too warm, enclosed and polished for its own good. "Smooth and beguiling but lethargic," the panel suggested.

The timbre of Mendelssohn's solo violin, for example, sounded suave and glossy but also slightly vague and imprecise, while the orchestra seemed content to merely accompany rather than drive the music along. "The bulk of the background orchestra", remarked one listener, "is more fat than fact". Positionally, too, the PT proved a tad weaker than the Trichord, presenting a wall of sound rather than a distinct left/right separation.

On the other hand, it got to grips with the meat of Del Amitri's *Twisted* without getting itself into a stew, wrestling the tumultuous



conclusion of vocals, guitars and percussion into a slightly confined but ordered acoustic.

Reverting to the 22-bit filter revealed a more open, transparent and agile sound with a greater sense of ambience and depth. Mendelssohn's *Violin Concerto* opened up with the sound of strings flourishing in an obviously far grander acoustic, even if the soloist still sounded a little 'processed'. The inherent 'confinement' of the *Cardinal/DaCapo* seems quite hard to escape with more complex recordings

"This is a tease of a CD player" suggested one frustrated member of the second panel. "It has many attractive qualities but doesn't quite go far enough". Initially, PT's combo captured the reverberant acoustic of Handel's *Concerti Grossi* to great effect, but this spaciousness was diminished as the remainder of the orchestra joined in.

It seems almost as if the player, when asked to handle more and more information, pulls the shutters down one by one, enclosing the soundstage without necessarily becoming less detailed or expressive. It thereby ends up sounding very detailed and sympathetic despite, in the words of our listeners, "failing to dissolve into the system".

### Conclusion

From the technological standpoint, PT's *DaCapo* converter is clearly a very innovative design. However, drawing upon the experience of earlier blind listening tests, it appears to be less evolved and less sophisticated sounding than the cheaper *Ordinal* (issue 136). DC supply or not, we were always aware of its presence and left listening to the equipment — however refined — rather than escaping into the realm of the music.

Even the preferred 22-bit filter module, despite adding a little extra speed and lucidity,

fails to inspire that elusive, spine-tingling quality. The Pink Triangle *Cardinal/DaCapo* promises a lot, but never really delivers. Rather like Postman Pat (and his black-and-white cat) during an all-out postal strike.

#### VERDICT

- ▲ Smooth, well-measured and engaging. Different filter options.
- ▼ Slightly vague and lethargic.

#### SOUND

- TDA1307 ★★★★★
- 22-bit ★★★★★

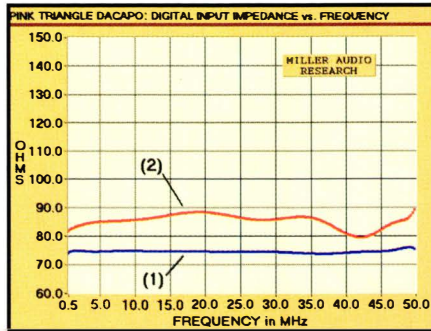
#### VALUE

- TDA1307 ★★★★★
- 22-bit ★★★★★

#### PRICE £3,921

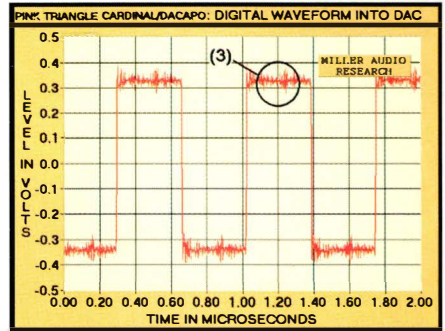
- ☒ Pink Triangle Projects, The Basement, Camberwell Business Centre, Camberwell London SE5 7HN
- ☎ (0181) 703 5498

### DIGITAL INPUT IMPEDANCE



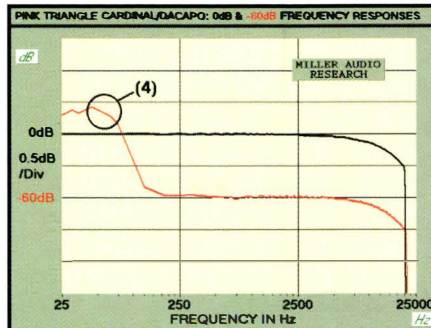
Many DACs are terminated with a 75 Ohm resistor, yet the input impedance changes once the unpowered DAC (1) is switched on (2). Often, 'real' input impedance is lower than expected, but the practical impedance (2) increases from 75 Ohm to 85 Ohm as the transport drives both the resistor and latch-up diodes on the input buffer IC prior to the Crystal ADIC (Audio Digital Input Circuit).

### DIGITAL SIGNAL



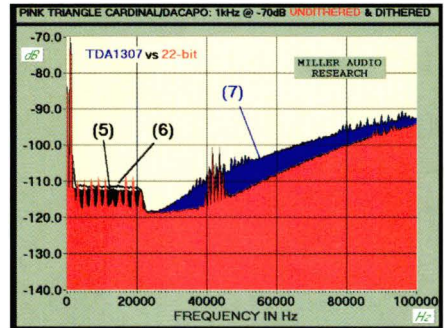
PT's re-clocked digital output is from an (old) Sony CXD1176 signal processor, giving a square, wide bandwidth waveshape and fast 5.5 µsec risetime. Its unusual 86 Ohm output impedance is ideal for the *DaCapo*, though circulating RF interference remains (3). This may arise from the digital input where the data rate is increased to 384x for Philips' SAA7350 noise-shapers.

### FREQUENCY RESPONSE



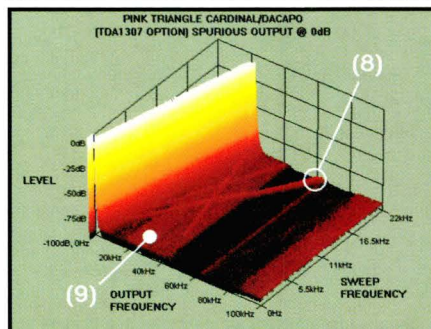
Both PT DACs (issue 136) share the same analogue stage and smooth treble roll-off. However, the *DaCapo* sports a warming and thickening +1.4dB 'bump' at low-levels (4). This is hum-related and probably circulates via the coaxial Sync-Link rather than the battery PSU. You'll also notice a decrease in output from 2.6V to 2.3V with the 22-bit filter in place, so watch out during A/B demos.

### -70dB



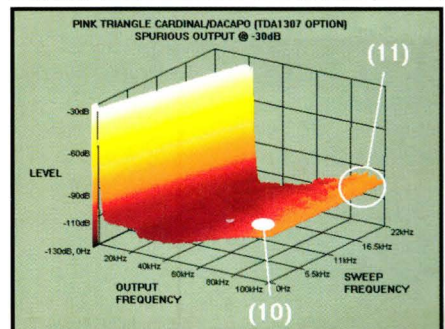
Not only does the 22-bit filter confer a massive 106 dB S/N ratio, but it also stretches the practical dynamic range by about 2 dB (5). The TDA1307 filter has an inferior dynamic range (6) and produces a higher level of spurious ultrasonic noise (7), rising from 17 mV (22-bit) to 50 mV (TDA1307) at the 8x oversample frequency. Hence the sound is cleaner with the 22-bit filter.

### 3D (0dB)



Distortion (8) hovers between 0.003 and 0.006 per cent, and is largely unaffected by the choice of digital filter. However, an increase in background noise (9), along with a poorer 89dB stopband rejection, is visible with the TDA1307 filter in place. Your choice of filter does not alter the fabulously low  $\leq 1$  Ohm output impedance, so long and unusual interconnects will be handled with ease.

### 3D (-30dB)



Distortion remains in check (typ. 0.003-0.07 per cent) and, thanks to PT's discrete DAC, its low-level linearity is among the best in the business. Yet the effect of the fourth-order noise-shapers remains (10). It is also possible to see very high-order sampling patterns (11) moving in on the audioband. This is another factor that may undermine its overall clarity (see Teac's *D-T1*).



# TEAC VRDS-T1 / D-T1



For most manufacturers, two-box CD players are the icing on the digital cake. For Teac, separate CD transports and DACs are the bread and butter of its business. And with the launch of both VRDS-T1 transport and D-T1 DAC, that staple diet has just been reduced to the price of a mere snack.

VRDS stands for Vibration-Free Rigid Disc-Clamping System, Teac's answer to the wobbles and rattles suffered by conventional CD transport mechanisms (see issues 130, 120, 103 and 96). This budget transport may use a basic version of Teac's tried-and-tested mech, but the concept remains the same.

With VRDS, the CD is sandwiched up against an inverted platter, driven by an overhead motor and supported by a special yoke made of an elastomer-coated steel. Not only does this prevent the CD from vibrating or 'flapping' as it spins, but it also irons out small warps and imperfections in the CD's polycarbonate surface. The upshot is a sharper and cleaner 'eye-pattern' from the (Sony) laser and, in theory, less jitter and distortion as the data passes downstream.

The VRDS-T1 is also the first full-width transport to emerge from Teac and, after

several years of complaints from *Choice*, the first to be equipped with a genuine 'stop' button. As before, advanced widgets like direct track access, index skip, program and repeat play as well as display on/off are all relegated to the remote control.

Then there's the matching D-T1 DAC, described as a 'Multi D/A Converter' by dint of its four digital inputs and automatic acceptance of 32kHz, 44.1kHz and 48kHz sample rates. However, this is not a multibit DAC. Teac has taken the unprecedented step of separating the left and right channels with two SAA7350 noise-shapers and two DAC7 bit-converters — top-flight Bit Stream courtesy of Philips. For the price, this is both a ridiculously generous and beautifully-engineered piece of kit.

## Sound Quality

The Teac combo sounds controlled, tidy and reserved, trading a little get-up-and-go for a slightly contrived sense of polish and civility. So Del Amitri sounded large enough, but so prim and composed that the music also lacked authority. "It just doesn't kick ass"

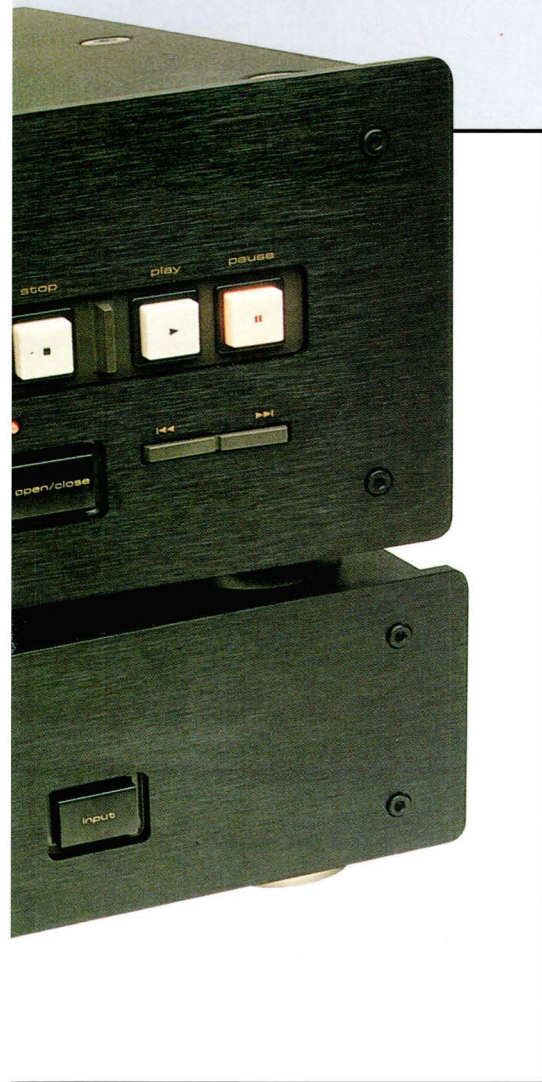
remarked one erudite listener.

In a similar fashion, Robert Cray's *Things You Do To Me* sounded somewhat 'slower' than usual, almost as if the player snatched at the heels of the bass rhythm. There was no obvious thickness or muddling, but also lacking was any sense of freedom and expressiveness in his voice, the guitars and the accompanying drumkit.

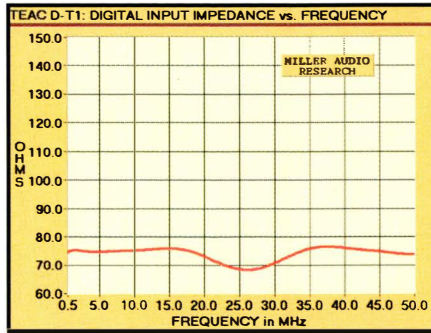
We cannot criticise the player for sounding either tidy or composed but it is, our panel ventured, "valid to gripe about a failure to convey the passion and spirit of its music". There's certainly nothing crude or objectionable about its performance, but alongside models like the CAL, Teac's combo is neither as pure nor sufficiently relaxed for its music to properly develop.

The distinctive thrum of Heather Nova's guitar, for example, was glossed over, obscuring the progress of the chords even though her voice sounded strong and articulate. One listener even had suspicions that our active subwoofer had been switched off. The glorious soundstaging of Handel's *Concerti* also served to demonstrate its very measured and neutral performance but, equally, could not disguise a certain



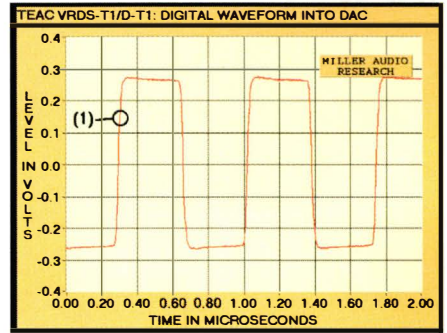


**DIGITAL INPUT IMPEDANCE**



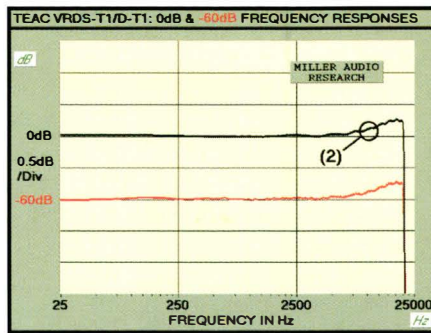
In common with earlier Teac DACs, the *D-T1* is blessed with a fairly uniform 'passive' 75 Ohm input impedance that remains free of interference once the converter is powered-up. Interestingly, Teac uses a new joint digital input/output IC from Philips (TDA1315) to process all incoming data from a CD transport or DAT player.

**DIGITAL SIGNAL**



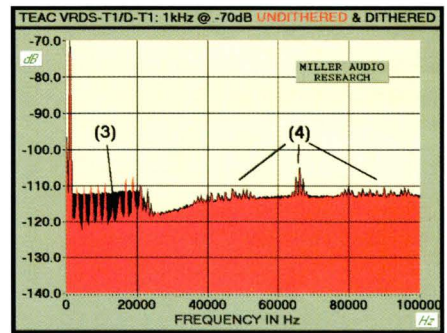
Teac has abandoned its pulse-transformer in favour of a direct-coupled digital output. This adopts a true 75-76 Ohm impedance but at a relatively low 540 mV level that might prove problematic with non-standard, low-input impedance DACs. Meanwhile, the output is also filtered, 'slowing' the edge (1) risetime to just 26  $\mu$ sec.

**FREQUENCY RESPONSE**



The +0.3 dB treble boost at 20 kHz, and high 1.2k Ohm output impedance is caused by Teac's analogue output stage. It's unlikely to be troublesome, but I'd advise against using long interconnects. The ripples (2) come courtesy of the 8x digital filter, although this chip has no adverse influence over the player's excellent low-level linearity which stays true within +/-0.5 dB over a full 100 dB dynamic range.

**-70dB**



An excellent result, with the two TDA1547 DAC7 converters responding almost perfectly to the dithered signal, trading distortion (in red) for pure noise (3). The wide dynamic range is also reflected in the 107 dB S/N ratio. The well-controlled pattern of stop-band noise with its mild sampling distortions (4) is the hallmark of Philips' SAA7350 noise-shaper, run at the preferred 16.9 MHz clock rate (see issues 141, 136 and 124).

underlying grubbiness and almost total lack of suspense or anticipation.

This combination will never achieve the breathless and colourful heights of the CAL or Trichord, but at a third the cost, well, it would be po-faced and petty to criticise.

**Conclusion**

This is the sort of two-box player your mother would like. It is very self-possessed, tidy and unlikely to frighten the cat. But — and here's the catch — it tends to be about as passionate as a woollen negligée. Nevertheless, it's the most affordable combination in our group, if

not the market as a whole. The *VRDS-T1/D-T1* marks just about the cheapest entry point to the generous and majestic sound of two-box CD, while its engineering value is little short of miraculous.

**VERDICT**

- ▲ Well-engineered, highly compatible combo; compliant sound.
- ▼ Its demure sound may not inspire enthusiasm in all systems.

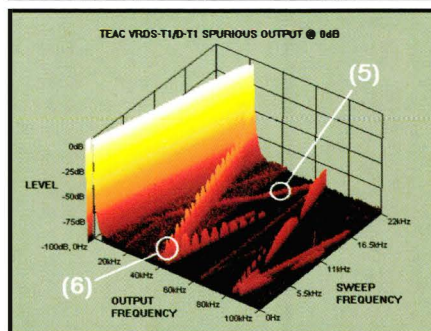
**SOUND** ★★★★★

**VALUE** ★★★★★

**PRICE** £500/  
£450

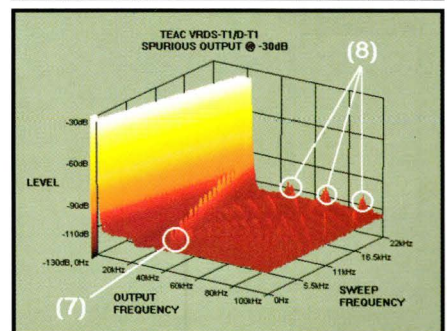
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WD1 8YA.  
☎ (01923) 819630

**3D (0dB)**



Distortion (5) is exceptionally low for a DAC7 model at 0.0003-0.004 per cent, even exceeding the Meridian 606 in issue 120. IM distortion, channel balance and separation are equally spot-on, leaving only the poor 61 dB rejection of stopband noise as a failing. This is due to the SM5840 digital filter whose rippled V-pattern (6) may be compared with Marantz's *CD-63SE* in issue 141.

**3D (-30dB)**



Even at lower levels, conventional harmonic distortion is kept firmly in check (typ. 0.003-0.01 per cent at -30 dB) while the first stop-band image (7) remains just as obvious. However, just like Kenwood's *DP-7060* from issue 141, the infiltration of very high order sampling images (8) are of greater importance and probably linked to the grittiness and dirtiness reported by our listeners.



# CD TRANSPORT & DAC COMBINATIONS

## Best Buys and Recommendations

**O**ur introduction questioned the viability of costly two-box players in a market dominated by budget one-box wonders. Subsequently, our blind listening tests also demonstrated that digital's Premier League is being kicked into touch by hi-fi's Law of Diminishing Returns. Technically too, none of these players offers any real advantage over 'equivalent' multi-bit or bitstream chipsets in the best £300-odd machines.

Nevertheless, each of these two-box creations provided a perceptibly larger, grander and more three-dimensional sound than their integrated cousins. And remember, all the players were auditioned at precisely the same listening level. Although not all the two-boxers sounded as clean, subtle or delicate as our panel would have liked, the very best of them brought a welcome weight and maturity to the musical proceedings — an expansiveness not unlike upgrading from an integrated amp to a separate pre/power combination. So there's life in the big boys yet, albeit at a price.

As far as Counterpoint is concerned, we really can't tell how much life until the revised versions of its *DA-11E* and *DA-10E* land on our shores. As things stand, our current samples

simply sounded too raw, up-front and insufficiently lush, rich or resonant.

Linn's well-known *Karik/Numerik* combination, meanwhile, is developing at a steady pace despite lacking the mellow confidence of its peers. Both units now feature Linn's new *Brilliant* power supply, while the *Numerik* is the proud host of Burr-Brown's top 20-bit DACs. The duet has been voiced with a youthful spring in its step and can sound almost fastidiously detailed at times. What's required, according to our panel, is "more colour and less outline".

By contrast, Pink Triangle's *Cardinal/DaCapo* combination can sound positively lethargic, particularly with its TDA1307 filter module in tow. Indeed, the lazy and complacent quality heard with this module could, our panel suggested, "easily be mistaken for an off-colour Trichord". The player refuses to be aggravated by typically fierce music. Its performance was constantly referred to as "smooth but lacking vividness and agility". Fortunately, PT always has its own *Ordinal* DAC (issue 136)...

Teac's new *VRDS-T1* transport and matching *D-T1* converter are a more cost-effective bet, although their safe and occasionally over-civilised demeanour may

sound a little too measured for listeners used to life in the fast lane. But no other CD transport/DAC combination offers this level of engineering and expensive technology at such modest cost, ensuring Teac's fan club will grow from strength to strength.

The CAL and Audiomeca/Trichord combinations shared joint honours in this month's in-depth test. With CAL's *Delta/Alpha* combination at the helm, there's never a hint of nervousness or caution as the player launches headlong into its music.

It 'pumped up' the scale of music by an order of magnitude despite being auditioned at the same level as every other combination. This is a big and hearty-sounding duo that'll blow music into your room with the strength of the north wind. Highly recommended.

In the experience of both blind panels, the Audiomeca *Mephisto* and Trichord *Pulsar 1* sounded less intense. It homed in on gentleness, highlighting the sweet and resonant quality of performers who still merged seamlessly with the backing tracks. This is richly detailed and honest sound, proving that small and specialist manufacturers — from both sides of the English Channel — still have plenty to tempt the well-heeled enthusiast.

## Measurement data at a glance

	Audiomeca Mephisto/Trichord Pulsar 1			California Audio Labs Delta/Alpha			Counterpoint DA-11E/DA-10E (UA Option)			Linn Karik/Numerik		
	20 Hz	1 kHz	20 kHz	20 Hz	1 kHz	20 kHz	20 Hz	1 kHz	20 kHz	20 Hz	1 kHz	20 kHz
CHANNEL BALANCE	0.1 dB	0.1 dB	0.1 dB	0.0 dB	0.0 dB	0.0 dB	0.0 dB	0.0 dB	0.0 dB	0.1 dB	0.0 dB	0.0 dB
CHANNEL SEPARATION	77 dB	101 dB	105 dB	110 dB	81 dB	56 dB	141 dB	117 dB	85 dB	120 dB	123 dB	102 dB
THD vs LEVEL	0 dB			-9.5 dB	-9.4 dB	-7.1 dB	-9.9 dB	-10.0 dB	-8.7 dB	-8.8 dB	-9.1 dB	-8.2 dB
	-30 dB			-7.9 dB	-7.3 dB	-7.0 dB	-8.0 dB	-7.6 dB	-8.3 dB	-8.0 dB	-7.7 dB	-6.6 dB
	-60 dB			-4.3 dB	-4.0 dB	-4.5 dB	-6.1 dB	-5.6 dB	-6.5 dB	-5.8 dB	-5.2 dB	-3.5 dB
	-80 dB			-2.1 dB	-2.7 dB	-2.3 dB	-3.0 dB	-3.6 dB	-4.4 dB	-2.8 dB	-3.8 dB	-1.4 dB
DITHERED,	-90 dB			-1.3 dB	-2.2 dB	-1.5 dB	-1.8 dB	-3.0 dB	-3.9 dB	-1.8 dB	-3.1 dB	-5.0 dB
DITHERED,	-100 dB				-1.7 dB			-2.4 dB			-2.6 dB	
DITHERED,	-110 dB				-4 dB			-12 dB			-14 dB	
RESOLUTION	@ -60 dB			+0.2 dB	+0.1 dB		0.0 dB	0.0 dB		0.0 dB	0.0 dB	
	-80 dB			+1.6 dB	+1.4 dB		-0.2 dB	-0.3 dB		-0.4 dB	-0.3 dB	
	-90 dB			+3.6 dB	+2.2 dB		+0.3 dB	-1.6 dB		-0.8 dB	-0.7 dB	
	-100 dB			+3.1 dB	+2.9 dB		+0.6 dB	-0.5 dB		-0.6 dB	-0.8 dB	
PEAK OUTPUT LEVEL,	L			2.095 V			3.402 V			2.011 V		
	R			2.071 V			3.429 V			2.021 V		
RELATIVE OUTPUT LEVEL				+0.4 dB			+5.2 dB			+0.07 dB		
OUTPUT IMPEDANCE				19 OHM			23 OHM			60 OHM		
CCIR IMD,	0 dB			-84 dB			-77 dB			-101 dB		
SUPPRESSION OF STOP-BAND IMAGES				>105 dB			93 dB			96 dB		
1 Hz NOISE MODULATION				+0.8 dB			+1.9 dB			+9.2 dB		
S/N RATIO (A-WTD),	WITH EMP, 0 LSB			93.9 dB			102.3 dB			112.1 dB		
	W/O EMP, 0 LSB			94.0 dB			102.0 dB			108.0 dB		
	W/O EMP, 1 LSB			93.8 dB			95.9 dB			108.0 dB		
RADIO FREQUENCY SPURIAE				6 mV @ 25 MHz			12 mV BROADBAND			<1 mV BROADBAND		
DIGITAL INPUT/OUTPUT(S)				COAX/BNC + TosLINK OPTICAL			COAX, AES/EBU, TosLINK, AT&T			BNC, TosLINK (AES/EBU, AT&T)		
TRANSPORT PERFORMANCE												
DIGITAL OUTPUT LEVEL RE.	75 OHM			669 mVp-p			380 mVp-p			4100 mVp-p & 3130 mVp-p*		
DIGITAL OUTPUT IMPEDANCE				84 OHM			76 OHM			11 OHM & 145 OHM*		
DIGITAL EDGE RISE TIME RE.	75 OHM			15 NSEC			13 NSEC			3 NSEC & 13 NSEC*		
CRYSTAL CLOCK ACCURACY				+12 PPM			+90 PPM			+226 PPM		
ERROR AT 20 kHz				+0.23 Hz			+1.8 Hz			+0.5 Hz		
TRACK ACCESS TIME (99)				4 SECS			2 SECS			3 SECS		
TYPICAL RETAIL PRICE(S)				£2,200/£1,395			£1,099/£1,799			£1,895/1,895		

\* ISOLATED DIGITAL OUTPUT



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

## THE DIGITAL INPUT IMPEDANCE AND DIGITAL WAVEFORM PLOTS

The digital data passing between a CD transport and DAC may be likened to a series of very high frequency pulses. These take the form of a squarewave whose leading edges (1) are interpreted as either a logic 'one' or 'zero' at the digital input of the DAC.

Because digital signals are transmitted at Radio Frequencies (RF), it's important to ensure the output impedance of the transport, the characteristic impedance of the digital interconnect and the input impedance of the DAC all match one another.

The IEC958 domestic digital specification suggests a characteristic impedance of 75 Ohm, represented here as the 'thin blue line' (2). In practice, the input impedance of many commercial DACs will tend to deviate (3) from this 75 Ohm standard.

Deliberate mismatches in impedance may be employed to speed up or slow down the risetime (the 'verticalness') of the digital edge (1), but may also cause the signal to overshoot (4) or a percentage to be reflected back and forth between transport and DAC. Irregular impedance trends (3) affect the response of the digital pulse and disturb its 'squareness'. Circulating RF interference may also be visible (5).

Tampering with the risetime and filtering of the digital pulses has its advantages but, conversely, may also contribute to jitter — an uncertainty or 'fuzziness' of the digital edges that brings its own insidious distortion. We'll discuss this in far greater depth — using the latest VI technology (see issue 143) — in a month or two's time.

## THE FREQUENCY RESPONSE PLOT

This plot shows the response of the DAC at high (0 dB, black trace) and low (-60 dB, red trace) musical levels under extreme magnification (0.5 dB/div). Ripples (6) are a by-product of some digital filters, but the black and red traces should still match one another.

In practice, changes in low-level linearity together with an increase in hum (7) and noise (8) are revealed by a change in the smoothness and 'matching' of the red trace.

## THE 1 KHZ/-70 DB PLOT

Dither is a special type of low-level noise used to randomise the predictable quantisation errors that cause unwanted harmonic distortion. Ideally, these harmonics (9) are then traded for a slight increase in inaudible hiss (10), though some DACs are more proficient than others.

Look out for a build-up of noise (11) beyond the audioband (>20 kHz). This is a by-product of some bitstream DACs whose noise-shapers are used to redistribute re-quantisation noise. Traditional multi-bit DACs produce less of this, and, as a result, may perform more consistently.

## THE NEW 3D SPURIOUS OUTPUT PLOTS

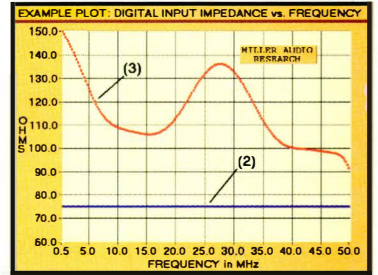
Distortion and sampling images are most graphically illustrated on the new 3D plots, a new and colourful window on our search to explain and confirm the sound of different CD players.

Here, an audio frequency sweep from 0 Hz to 22.05 kHz (12) at both 0 dB (peak output) and -30 dB (the thick of the music) reveals continuous changes in performance rather than at one frequency. Distortion harmonics (13) may just be seen radiating out to the right of this sweep in both example plots. The lower the distortion, the less obvious such harmonics will appear.

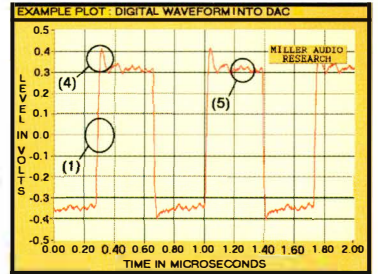
In addition, sampling or stopband images are represented as whole or partial V-shaped patterns (14), centred on multiples of the 44.1 kHz sample rate. These are especially obvious on the 0 dB example plot which also reveals the rippling pattern caused by the mathematics of the player's digital filter. Ideally, such images will be removed altogether, allowing the noise floor to descend, undisturbed, into the dark brown/black region of the graph.

Higher-order sampling images can enter the audioband directly where they may contribute to so-called 'digital harshness'. As we saw on the -70dB/1kHz plot, bitstream-style converters often produce a significant quantity of ultrasonic re-quantisation noise (15) which, depending on its severity, places added stress on the accompanying amplifier.

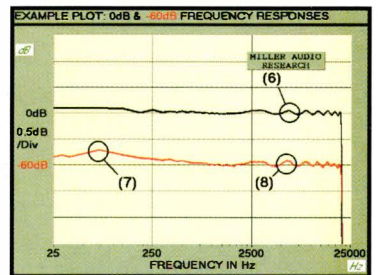
Both plots cover a full 100 dB dynamic range, the lower-level version running from -30 dB to an incredibly low -130 dB (16). So, by looking at the 'colour' of the noise in the audioband (17) we can get a direct indication of the dynamic range of one combination vs. another. The darker the colour the better unless, of course, this simply exposes nasty-sounding distortions that might be lying beneath!



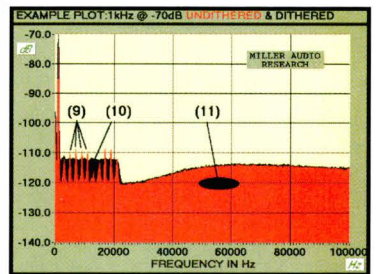
Sample digital input impedance plot.



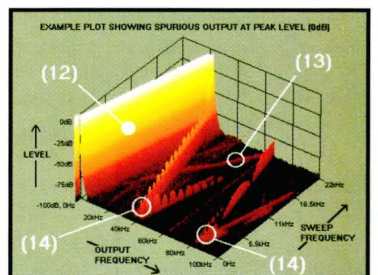
Sample digital waveform plot.



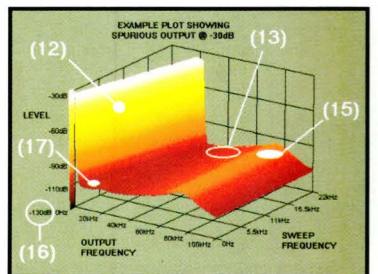
Sample frequency response plot.



Sample 1 kHz/-70 dB plot.



Sample 3D spurious output @ 0dB plot.



Sample 3D spurious output @ 30dB plot.

### Pink Triangle Cardinal/DaCapo/DC Power Supply (TDA1307 option)

20 Hz	1 kHz	20 kHz
0.1 dB	0.1 dB	0.1 dB
125 dB	122 dB	108 dB
-88 dB	-91 dB	-85 dB
-90 dB	-79 dB	-63 dB
-61 dB	-51 dB	-38 dB
-30 dB	-30 dB	-24 dB
-18 dB	-20 dB	-5 dB
	-11 dB	
	-7 dB	
	0.0 dB	0.0 dB
	0.0 dB	0.0 dB
	-0.2 dB	-0.4 dB
	-0.2 dB	-0.3 dB

2.623 V
2.641 V
+2.4 dB
<1 OHM
-98 dB
89 dB
+2.4 dB
97.5 dB
97.6 dB
97.5 dB
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86 OHM
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20 Hz	1 kHz	20 kHz
0.0 dB	0.0 dB	0.3 dB
151 dB	138 dB	118 dB
-111 dB	-105 dB	-89 dB
-90 dB	-82 dB	-79 dB
-55 dB	-47 dB	-55 dB
-29 dB	-42 dB	-36 dB
-26 dB	-30 dB	-26 dB
	-23 dB	
	-11 dB	
	0.0 dB	0.0 dB
	0.0 dB	0.0 dB
	-0.4 dB	-0.2 dB
	-0.2 dB	+0.5 dB

2.254 V
2.249 V
+1.0 dB
1.16 KOHM
-107 dB
61 dB
+8.1 dB
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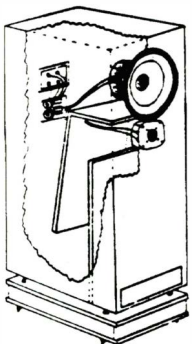
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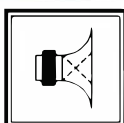
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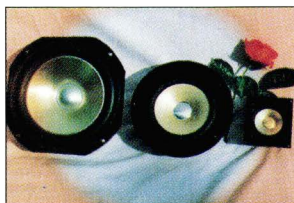
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ACOUSTIC ENERGY rosewood AE1 and stands, mint, boxed, £650. Doncaster (01302) 783981 or 739972

APOGEE Caliper Signature speakers, terrific speakers, reviewed here, 2 years old, £2000. London (0181) 940 0492

ARCAM Alpha 5 amp, mint & boxed, as new, ca. 1 year old, £140 ono. Conway (01492) 592124 (eves)

ARCAM Black Box 2 DAC and Creek 3140 tuner, £90. Buyer collects. Birmingham (0121) 788 3006 (eves)

ATC SCM50A (teak) plus AVIS2000 preamp (MC) + (R/C), 3 years old, £2500. May split. Bishops Stortford (01279) 813450

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AUDIOLAB 8000A, 'guaranteed', as new, £285. Edgware (0181) 951 4197

AUDIOLAB 8000A MkII amplifier, excellent sound and condition. 1 year old, boxed, £300. Sussex (01903) 205994

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BRAND new AT-OC9 cartridges, £175. Quad 34-306 mint, £380. Heybrook HB1 MkIII, unused, £180. Naim 42.5-90, £450. Swansea (01792) 280061

BRAND new QED Digit plus DAC, Best Buy in Hi-Fi Choice, new and unused, £89. Essex (01279) 426647

CYRUS II plus PSX amp, Mission DAD7000R CD, Spondor SP2 speakers, foundation stands, £400 the lot. May split. E. Sussex (01825) 890667

CLASSE Audio 4 preamp, mint, £1150. PS Audio 4.6 preamp, exc. £550. Thorens 321, Rega 300, £300. London (0171) 373 8184 (eves)

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ENTHUSIASTS clearout! Valve amps from Leak (various), Quad, Lowther, Pye, etc. For details: South Brent (01364) 72153

HI-FI CHOICE magazines late 90 to current issue (March 95), offers. Richmond (0181) 948 5018 (eves)

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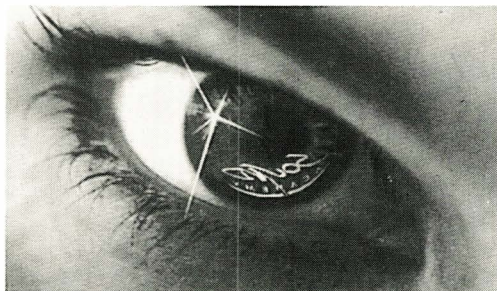
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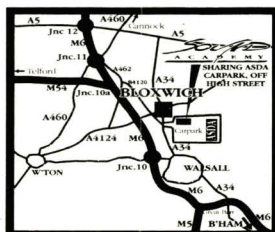
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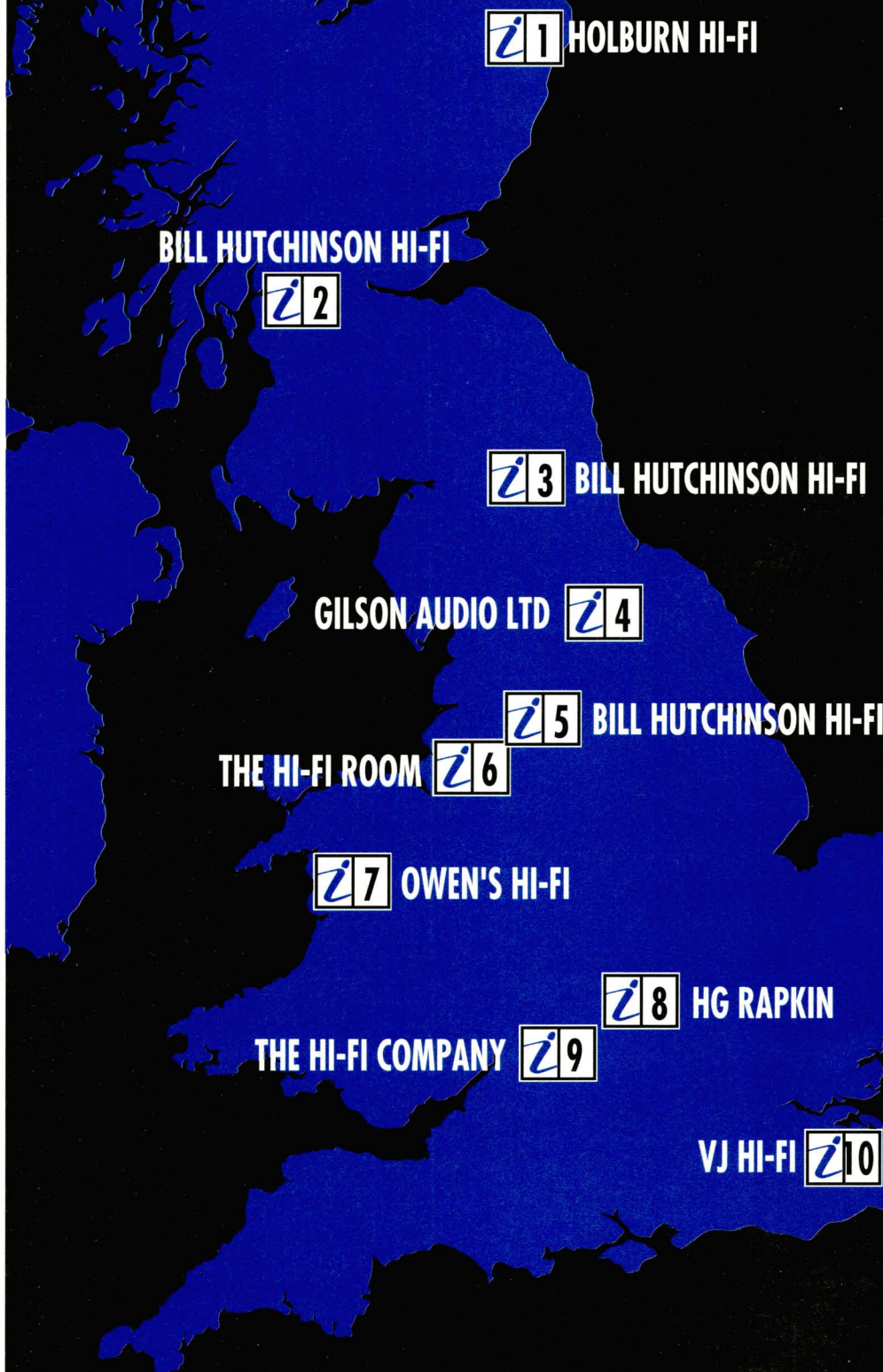
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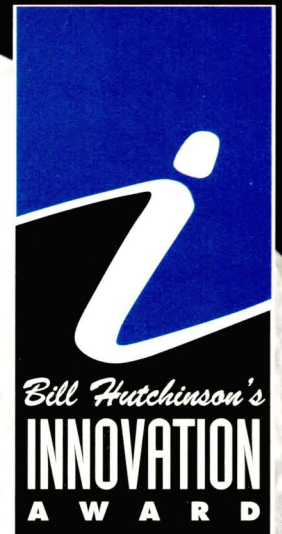
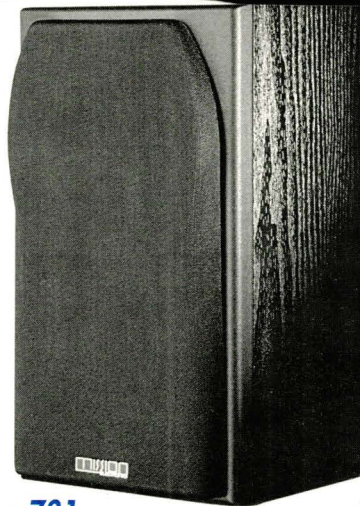
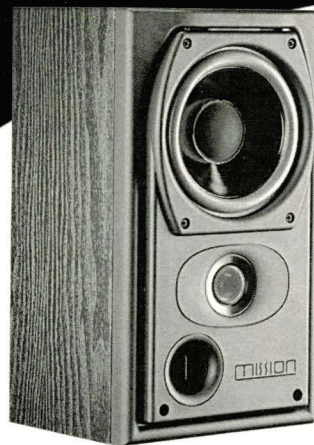
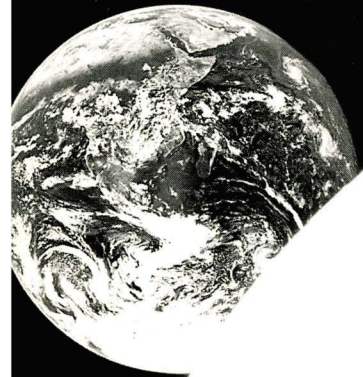
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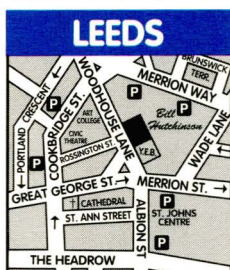
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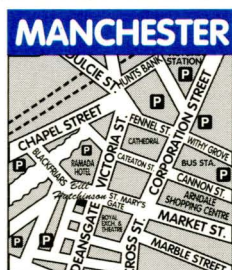
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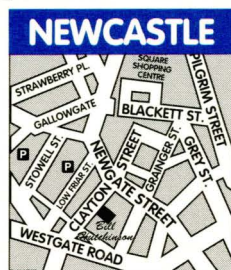
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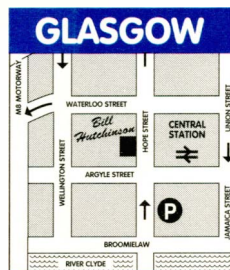
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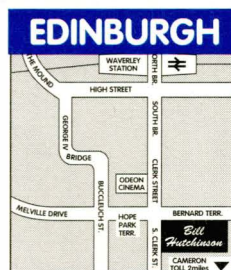
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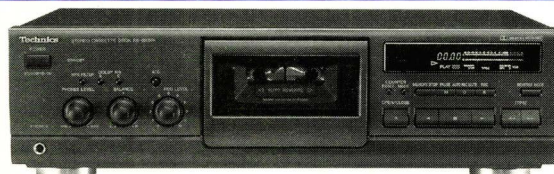
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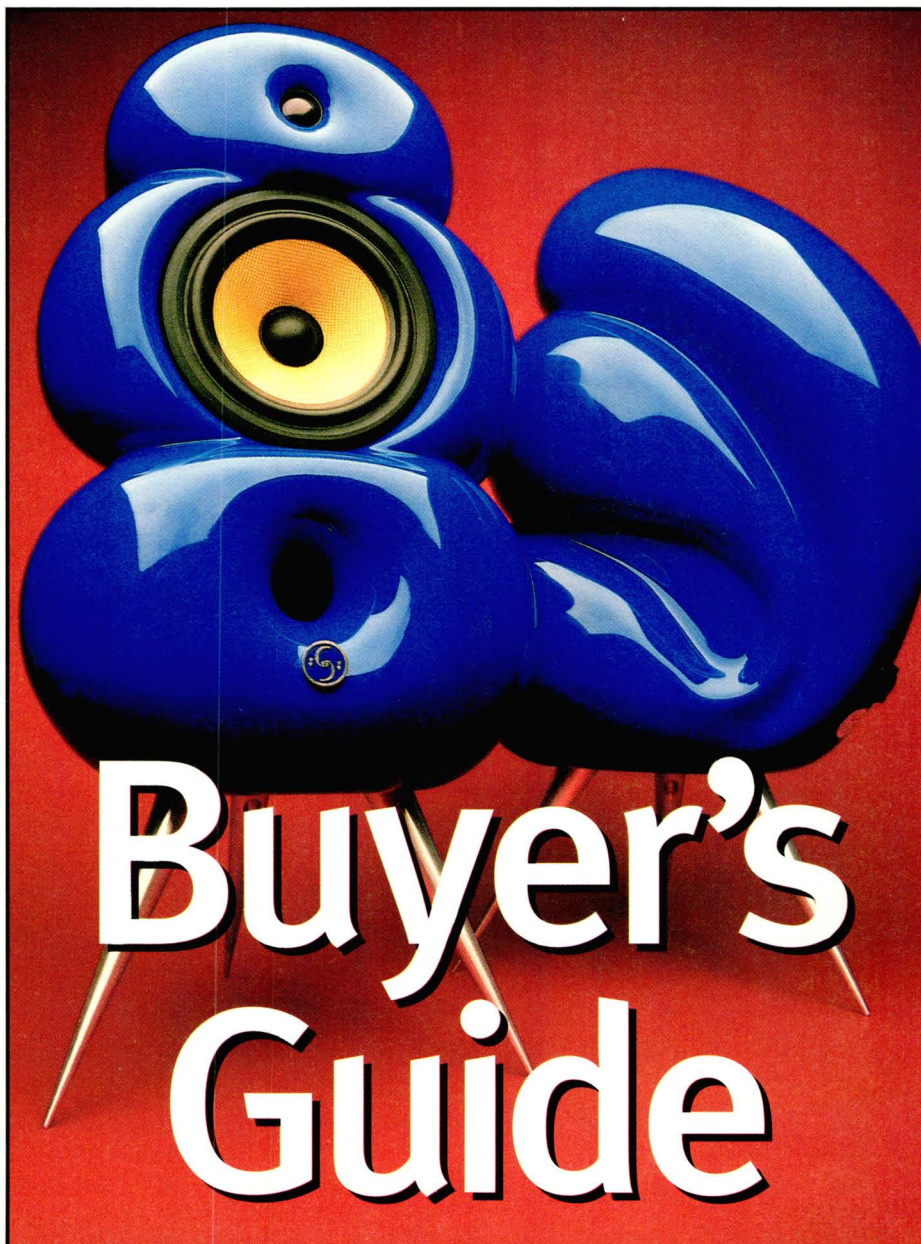
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Key to amplifiers  
Price - typical retail, to nearest pound.  
Power - output power in watts, per channel, RMS.  
Inputs - MM/MC - phono moving coil and moving magnet, L - line (CD, aux etc), T - tape.  
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Type: Int - integrated, Pre - preamplifier, Pwr - power amplifier.  
Headphone - Y - yes, N - no.  
Remote - Y - yes, N - no.  
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Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
<b>AMPLIFIERS</b>									
Aidyton PSU	569	-	N	-	-	-	-	-	PSU for Aidyton amps
Aidyton CHORUS	1295	Pre	N	-	MC	N	N	44,3,25	RIAA phono stage
Aidyton TEMPER	1795	Pre	N	-	MC,2L	N	N	44,3,25	Phono & line source preamp
Aidyton MODUS	2095	Pre	N	-	4L,2T	N	N	44,5,25	Line control amp
Aidyton OPERA	2395	Int	N	50	MM/MC,3L,2T	N	N	21,33,13	Optional phono
Aidyton CORDIS 1.6	3399	Pwr	N	120	-	N	N	45,9,35	Stereo power amp
Aidyton CORDIS 3B	11950	Pwr	N	290	-	-	-	49,39,43	Reference 2x dual mono
Alchemist Kraken/pre Anniv	0	Pre	N	-	MM,3L,2T	N	N	25,9,25	Stainless steel/gold finish
Alchemist Kraken/Pwr Anniv	0	Pwr	N	60	-	N	N	32,9,25	Stainless steel/gold finish
Alchemist Kraken/Pre	380	Pwr	N	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	N	N	31,7,30	
Alchemist Odin	1020	Pwr	-	80	-	-	-	31,14,30	Stereo
Alchemist Genesis	1525	Pwr	-	110	-	-	-	25,14,30	Pair monoblocks
AMC AV81 Control	289	Pre	Y	-	8L,2T	N	Y	-	
AMC 2445	299	Pwr	-	45	-	-	-	-	4 channels
AMC 1030	379	Pre	N	-	MM	N	N	-	
AMC 2030	449	Pwr	-	30	-	-	-	-	
AMC S84	479	Pre	Y	-	8L	N	Y	-	Multiroom, bal/unbal inputs
AMC AV81 H.T. Control	499	Pre	Y	-	8L,2T	N	N	-	As AV81 plus Dolby Pro Logic
AMC CVT3030	529	Int	N	30	6L,1T	Y	N	-	Tube amp
Analogue Saturn	75	Pre	N	-	MM	N	N	-	
Analogue Saturn MC	75	Pre	N	-	MC	N	N	-	
Analogue Jupiter	330	Int	N	30	MM,4L,1T	N	N	-	
Arcam Alpha 5	230	Int	N	40	MM,3L,2T	Y	N	43,8,30	Bypassable tone controls
Arcam Alpha 6	330	Int	N	50	MM,3L,2T	Y	Y	43,8,30	Remote volume facility
Arcam Delta 290P	400	Pwr	N	75	-	Y	N	43,9,30	Can biamp with Delta 290
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
Arcam Delta 110	750	Pre	N	-	MM/MC,2L,2T	Y	Y	43,7,30	On-board DAC, 2 inputs
Arcam Keta One	999	Int	Y	50	MM,5L,2T	Y	N	43,13,32	Video switching, 5ch Dolby
Arion EOS	899	Pwr	N	18	-	-	-	-	With volume control
Arion Elektra	999	Int	N	18	4L,1T	N	N	-	Class A valve
Arion Eros Line	1050	Pre	N	-	4L,1T	N	N	-	Dual mono construction
Arion EOS Export	1099	Pwr	N	18	-	-	-	-	With volume control
Arion Elektra Export	1199	Int	N	18	4L,1T	N	N	-	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	N	N	-	Triode Class A valve amp
Arion Talos Phono	1550	Int	N	10	MM,3L,1T	N	N	-	Triode Class A phono amp
Arion Tycho Pwr	1650	Pwr	N	50	-	-	-	-	Pure Class A
Arion Tycho Int	1850	Int	N	50	4L,1T	N	N	-	Pure Class A integrated
Art Audio Conductor H'phone	400	-	-	-	-	Y	N	-	Single ended triode Class A
Art Audio VPA	750	Pre	N	-	MM/MC	N	N	-	
Art Audio VPL	816	Pre	N	-	6L,2T	N	N	-	
Art Audio VP1	952	Pre	N	-	MM,5L,2T	N	N	-	
Art Audio Conductor	1000	Pre	N	-	6L,2T	-	N	-	Twin valve PSU
Art Audio Quintet	1393	Pwr	-	15	-	-	-	-	Class A triode/pentode
Art Audio Conductor Phono	1500	Pre	N	-	MM/MC	N	N	-	Separate PSU, upgradable
Art Audio Conductor Export	1500	Pre	N	-	6L,2T	Y	Y	-	Separate PSU, upgradable
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	N	100	-	-	-	-	2x mono triode/pentode
Art Audio Integra	11644	Int	N	30	5L,2T	N	N	-	Class A Pentode
Audio Innovation L1	299	Pre	N	-	3L,1T	N	N	25,10,30	
Audio Innovation Alto	299	Int	N	35	4L,2T	N	N	43,8,30	
Audio I Alto Chrome	329	Int	N	35	4L,2T	N	N	43,8,30	
Audio Innovation T2	399	Pre	N	-	MC	N	N	12,16,8	MC stepup
Audio Innovation P2	679	Pre	N	-	MM	N	N	50,12,30	Phono stage
Audio Innovation L2	699	Pre	N	-	4L,1T	N	N	50,12,30	
Audio Innovation Ser 800	849	Pwr	N	25	-	N	N	41,15,34	
Audio I Classic 25	899	Int	N	25	4L,1T	N	N	46,15,34	Kit amplifier
Audio Innovation P2MC	899	Pre	N	-	MM/MC	N	N	50,12,30	Phono stage
Audio Innovation Ser 500	999	Int	N	25	MM,3L,2T	N	N	41,15,34	
Audio Innovation Ser 700	999	Int	N	25	4L,1T	N	N	41,15,34	
Audio Innovation 1000	1499	Pwr	N	50	-	N	N	41,15,34	Monoblocks
Audio I First Audio	1549	Pwr	N	7.5	-	N	N	41,15,34	
Audio Innovation 1000SE	2249	Pwr	N	50	-	N	N	41,15,34	Silver circuit board
Audio I 2nd Audio	2999	Pwr	N	15	-	N	N	41,15,34	Monoblocks
Audio Note Ongaku	22411	Int	N	26	6L	N	N	-	Single-ended Class A tube
Audio Note Oto	1250	Int	N	24	MM/MC,4L,1T	N	N	-	
Audio Research PH-1	1690	Pre	N	-	MM/MC	N	N	48,14,26	Phono preamp
Audio Research LS-3	1695	Pre	N	-	5L,1T	N	N	48,14,26	1 direct input
Audio Research LS-3b	2250	Pre	N	-	5L,1T	N	N	48,14,26	1 direct input
Audio Research VT60	2430	Pwr	N	35	-	N	N	-	Single end tube mono
Audio Research D-200	2800	Pwr	N	110	-	-	-	48,14,31	Single ended, balanced
Audio Research SP9 II	2850	Pre	N	-	MM/MC,4L,2T	N	N	48,14,26	Hybrid
Audio Research PH-2	2895	Pre	N	-	MM/MC	N	N	48,14,26	Balanced
Audio Research LS-2 II	2997	Pre	N	-	5L,1T	N	N	48,14,26	1 direct input/hybrid
Audio Research V35	3355	Pwr	N	30	-	-	-	48,18,37	Balanced in, hybrid
Audio Research LS-2b II	3398	Pre	N	-	5L,1T	N	N	48,14,26	1 balanced direct input/hybrid
Audio Research V70	4480	Pwr	N	60	-	-	-	48,18,40	Balanced in, hybrid
Audio Research D-300	4800	Pwr	N	160	-	-	-	48,18,33	Single ended, balanced
Audio Research LS-5 II	5300	Pre	N	-	5L,1T	N	N	48,14,30	Full balanced in/out

Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
<b>AMPLIFIERS</b>									
Audio Research VT130	5600	Pwr	N	65	-	N	N	-	Stereo tube, balanced
Audio Research D-400II	6200	Pwr	N	200	-	-	-	48,23,33	Single ended, balanced
Audio Research V140	8960	Pwr	N	120	-	-	-	48,22,30	Monoblocks, hybrid
Audio Research VT150	14940	Pwr	N	130	-	-	-	37,31,56	2 x monoblocks, tube
Audiolab 8000A	500	Int	N	60	MM/MC,2L,3T	Y	N	45,8,36	Preout/main in
Audiolab 8000C	520	Pre	N	-	MM/MC,2L,3T	Y	N	45,8,36	2 pairs of outputs
Audiolab 8000P	700	Pwr	-	100	-	-	-	45,8,36	Bi-wire speaker terminals
Audiolab 8000M	750	Pwr	-	125	-	-	-	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	Y	45,8,36	'Pure Direct' signal path
Audiolink Sterling II	350	Int	N	60	MM/MC	N	N	43,7,270	Available in chrome
Audiolink P400	467	Pre	N	-	4L	N	N	43,7,270	Available in chrome
Audiolink PR401	583	Pwr	N	100	-	N	N	43,10,37	Available in chrome
Aura VA100 II	330	Int	N	70	MM,4L,1T	Y	N	43,6,31	Chrome finish add £50
AVI S2000MA	599	Pwr	-	90	-	-	-	-	
AVI S2000MI	799	Int	N	100	4L,1T	-	Y	31,25,9	Includes S2000RC handset
AVI S2000MP	799	Pre	N	-	5L,1T	N	-	31,25,9	includes S2000RC handset
AVI S2000MM	1099	Pwr	-	150	-	-	-	-	2x monoblocks
Bryston 4	641	Pre	Y	-	4L,1T	N	N	48,5,25	
Bryston BP1	673	Pre	Y	-	MM or MC	N	N	48,5,25	Phono stepup, bal & unbal
Bryston 2B-LP	750	Pwr	Y	75	-	N	N	48,5,25	Bridgable
Bryston BP4	802	Pre	Y	-	4L,1T	N	N	48,5,25	Balanced out
Bryston BP5	889	Pre	Y	-	MM/MC,3L,1T	N	N	48,5,25	MM or MC, balanced out
Bryston BP20	1126	Pre	Y	-	8L,1T	N	N	48,5,25	Balanced in/out
Bryston 3B-NRB	1159	Pwr	Y	150	-	N	N	48,13,23	Bridgable, bal & unbalanced
Bryston THX3B	1262	Pwr	Y	150	-	N	N	48,13,23	2 channels, THX approved
Bryston 4B-NRB	1756	Pwr	Y	300	-	N	N	48,13,39	Bridgable, bal & unbalanced
Bryston 7B-NRB	1815	Pwr	Y	500	-	N	N	48,13,39	Single monoblock
Bryston THX4B	1858	Pwr	Y	300	-	N	N	48,13,39	2 channels, THX approved
Bryston THX7B	1917	Pwr	Y	500	-	N	N	48,13,39	1 channel, THX approved
Bryston 8B-NRB	2195	Pwr	Y	150	-	N	N	48,13,39	4 channels, bridgeable
Bryston THX8B	2400	Pwr	Y	150	-	N	N	48,13,39	4 channels, THX approved
C.R. De Kalyso	499	Int	N	15	5L	-	-	-	
C.R. De Romulus	998	Int	N	35	5L	-	-	-	
CAT SL1 Sig line	5500	Pre	N	-	3L,1T	-	N	31,48,14	2 outputs, valve
CAT SL1 Sig phono	6000	Pre	N	-	MM,2L	-	N	31,48,14	2 outputs, valve
CAT JL1	13500	Pwr	N	200	-	-	-	-	
Chimera X-150C	800	Pre	N	-	4L,1T	N	N	-	Balanced CD in, balanced out</



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<b>AMPLIFIERS</b>									
Counterpoint NPS-400E	4395	Pwr	-	400	-	N	N	-	Rated at 4 ohms, hybrid
Counterpoint NPM-E	8995	Pwr	-	150	-	-	-	49,18,49	Twin monoblocks
Credo PMP003	385	Pre	N	-	-	N	N	22,6,24	Phono amp MM/MC, & PSU
Credo HMP003	388	Pre	N	-	-	Y	N	-	Class A headphone amp
Credo MMP002	439	Pre	N	-	-	N	N	-	Mic amp, phantom power
Credo IMP702	499	Int	N	70	6L	-	N	44,6,31	
Credo IMP703	538	Int	N	70	MM/MC, 6L	-	Y	44,6,31	As above, with remote
Credo CMP004	799	Pre	N	-	6L	N	N	44,6,31	3 outputs
Credo CMP005	1119	Pre	N	-	6L	N	Y	-	Remote controlled pre
Credo PMP154	1699	Pwr	N	150	-	-	N	44,16,31	
Credo PMP303	1699	Pwr	N	30	-	-	N	-	Class A power amp
Credo PMP102	2181	Pwr	N	100	-	-	N	44,21,31	Class A power amp
Credo PMP252	2509	Pwr	N	250	-	-	N	44,21,31	
Creek P42	250	Pre	-	-	4L,2T	Y	-	42,6,20	Plug-in modules available
Creek A42	250	Pwr	-	50	-	-	-	42,6,20	
Creek 4240	250	Int	N	40	3L,1T	Y	N	42,6,20	Optional phono input
Crimson 620	395	Pwr	N	40	-	-	-	-	
Crimson CS610	395	Pre	N	-	MM/MC,2L,1T	N	N	9,10,35	
Crimson CS620	395	Pwr	N	40	-	-	-	9,10,35	
Dawn Audio Cmd 2 by 20	890	Pwr	-	200	-	-	-	38,11,26	Single monoblock
Dawn Audio Prelude +50	951	Pre	N	-	MM/MC,2L,2T	N	N	38,9,26	Pre out line driver
Denon PMA-250 III	160	Int	N	30	MM,3L,1T	Y	N	44,10,28	UK design
Denon PMA-350 II	220	Int	N	50	MM,3L,2T	Y	N	44,12,28	UK design
Denon PMA-490R	220	Int	N	50	MM,3L,2T	Y	Y	44,12,29	
Denon PMA-450SE	270	Int	N	60	MM,3L,2T	Y	N	44,14,36	UK design
Denon PMA-715	300	Int	N	60	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-3530	1000	Int	Y	110	MM,4L,4T	Y	Y	44,16,43	Learning remote
DNM 3 Start	850	Pre	N	-	MM/MC,2L,1T	N	N	27,13,16	
DNM 3A Start	1200	Pre	N	-	MM/MC,2L,1T	N	N	27,13,16	
DNM PA1	1450	Pwr	N	45	-	-	-	27,13,18	Triwire output
DNM 3B Primus E	2050	Pre	N	-	MM/MC,4L,1T	N	N	27,13,16	
DNM 3B Twin E	3050	Pre	N	-	MM/MC,4L,1T	N	N	27,13,16	
DNM PA2BE	3550	Pwr	N	90	-	-	-	27,13,18	Triwire output
DNM 3B Six E	4050	Pre	N	-	MM/MC,4L,1T	N	N	27,13,16	
DNM PA2BS	4450	Pwr	N	90	-	-	-	27,13,18	Triwire output
DNM PA2BS-1	4800	Pwr	N	90	-	-	-	27,13,18	Triwire output
DPA DSP200S	495	Pre	N	-	5L,1T	N	N	22,30,8	
DPA Renaissance	595	Int	N	40	MM,4L,1T	Y	N	40,28,8	'Compound Class A' o/p
DPA DP200S	750	Pwr	-	60	-	-	-	22,30,8	Bridgable
Dynavector P100	1495	PRE	N	-	MM/MC	-	-	44,6,22	Phono stepup
Dynavector L100	1995	PRE	N	-	3L,2T	N	N	44,6,24	
Dynavector HX1.2	3995	PWR	N	130	-	-	-	44,13,37	High current capability
EAR 834P	399	PRE	N	-	MM/MC	N	N	40,40,15	Valve phono stepup
EAR 834L	449	PRE	N	-	5L,1T	N	N	-	Valve, line-only
EAR 859	1595	INT	N	13	6L	N	N	40,40,15	Single ended valve
EAR 834	1599	INT	N	50	6L	N	N	40,40,15	Valve
EAR 802MC	2599	Pre	N	-	MM/MC,2L,2T	N	N	-	Valve
EAR 509 Mk II	3499	PWR	N	100	-	-	-	36,20,25	Valve monoblock x1
EAR 519	4699	PWR	N	100	-	-	-	43,14,20	Valve monoblock x1
EAR 549	6999	PWR	N	200	-	-	-	43,27,22	Valve monoblock x1
EAR 688	6999	PRE	N	-	MM/MC,3L,2T	N	N	-	Valve
EAR P52	15999	PRE	N	-	MM/MC,4L,2T	N	N	-	Valve
EAR Yoshino P52	15999	Pre	N	-	MM/MC,4L,2T	N	N	-	Valve
ECA Vista	760	Pre	-	-	4L,1T	N	N	39,10,39	Phase coherent design
ECA Prisma	760	Pre	-	-	MM/MC	-	-	39,10,23	Phono stepup
ECA Lactern S	880	Pwr	-	50	-	-	-	39,10,30	Phase coherent design
Electrocompaniet ECP-1	535	Pre	N	-	MM/MC	N	N	24,7,16	Adjusts to match cartridge
Electro ECP-1 SF	699	Pre	N	-	MM/MC	N	N	24,7,16	auto-adjusts, blue stone facia
Electro EC-4 Line	1315	Pre	N	-	5L,2T	N	N	48,9,23	inc XLR balanced in/out
Electrocompaniet EC-3MM	1485	Pre	N	-	MM,4L,2T	N	N	48,9,23	Balanced XLR in/out
Electro EC-4 Line SF	1565	Pre	N	-	5L,2T	N	N	48,9,23	XLR in/out, blue stone facia
Electrocompaniet EC-3MC	1810	Pre	N	-	MC,4L,2T	N	N	48,9,23	XLR in/out, adj MC input
Electro EC-3MM SF	1995	Pre	N	-	MM,4L,2T	N	N	48,9,23	XLR in/out, blue stone facia
Electro AW100DMB	2030	Pwr	N	100	-	-	-	48,13,36	High current (80A)
Electro EC-3MC SF	2075	Pre	N	-	MC,4L,2T	N	N	48,9,23	XLR in/out, blue stone facia
Electrocompaniet ECP-1	2100	Int	N	100	5L,2T	N	N	45,13,36	High current (80A)
Electro AW100DMB-SF	2175	Pwr	N	100	-	-	-	48,13,36	High current, blue stone facia
Electro EC-1 SF	2350	Int	N	100	5L,2T	N	N	45,13,36	High current, blue stone facia
Electro AW250DMB	3620	Pwr	N	250	-	-	-	48,22,45	High current (100A)
Electro AW250DMB-SF	3980	Pwr	N	250	-	-	-	48,45,22	High current stereo
Electrocompaniet AW180MB	4430	Pwr	N	180	-	-	-	28,29,48	High current, price per pair
Electro AW180MB-SF	4430	Pwr	N	180	-	-	-	28,29,48	High current, price per pair
EMF Audio Sequel	349	Int	N	50	MM,4L,1T	Y	N	43,65,28	
Exposure XX Super	699	Int	N	55	4L,2T	N	N	43,85,35	Upgraded model
Exposure XIX	799	Pre	N	-	5L	N	N	43,85,35	Line only version of XVII
Exposure XV Super	799	Int	N	55	MM,MC,3L,2T	N	N	43,85,35	
Exposure XVII	849	Pre	N	-	MM,MC,3L,2T	N	N	43,85,35	MM/MC model
Exposure VIII Super	849	Pwr	N	70	-	-	-	43,85,35	Upgraded model
Exposure XIV	1400	Pre	N	-	MM,MC,3L,2T	N	N	48,8,30	Needs 9 power supply
Exposure VIII (pr)	1599	Pwr	N	65	-	-	-	43,85,35	Upgraded 2x monoblocks
Exposure IV	2199	Pwr	N	80	-	-	-	48,13,35	Fully regulated
Fullers Pre 1	599	Pre	N	-	MM/5L,2T	N	N	48,9,30	Optional MC stage
Fullers Pre 1+	649	Pre	N	-	6L,2T	N	N	48,9,30	No phono option - hard wired
Fullers A10	1200	Pwr	-	10	-	-	-	48,13,30	Single ended Class A
Gamma Aeon Signature	8999	Pwr	N	98	-	-	-	29,21,53	Single ended Class A stereo
Gamma Era Standard	999	Pre	N	-	MM,3L	N	N	44,17,30	Triode, fully regulated
Gamma Acoustics Rhythm	1999	Int	N	22	MM,3L	-	N	38,30,53	Single ended integrated

Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
<b>AMPLIFIERS</b>									
Gamma Acoustics Era	2499	Pre	N	-	MM	-	N	44,17,30	Triode, fully regulated
Gamma Space Reference	3499	Int	N	18	-	-	N	43,22,31	Line integrated
Gamma Era Reference	3999	Pre	N	-	MM,3L	-	N	44,17,30	Si Triode
Gamma Acoustics Aeon	11999	Pwr	N	30	-	-	-	29,21,53	Single ended Class A, mono
Gamma Era Signature	19999	Pre	N	-	-	-	N	44,24,39	Triode preamp
Gamma Space Signature	29999	Pwr	N	18	-	-	N	44,21,53	Single ended Class A, mono
Grant CD10	482	Pre	N	-	4L	N	N	-	
Grant G100P	764	Pre	N	-	MM,2L,1T	N	N	-	
Grant G50A	1128	Pwr	-	60	-	-	-	-	Monoblocks
Grant G100AMS	1528	Pwr	-	100	-	-	-	-	
Grant G350A	3455	Pwr	-	350	-	-	-	-	
Grant G200AMS	3760	Pwr	-	200	-	-	-	-	Monoblocks
Grundig V210	130	Int	N	50	MM,5L,1T	Y	Y	36,12,30	Pre-main split
Grundig Fine Arts V1	150	Int	N	50	MM,5L,1T	Y	Y	43,14,30	Tone defeat
Grundig V310	170	Int	N	70	MM,5L,1T	Y	Y	36,12,30	Pre-main split
Grundig Fine Arts V2	200	Int	N	80	MM,5L,1T	Y	Y	43,14,30	Tone defeat
Grundig Fine Arts V3	250	Int	N	120	MM,5L,1T	Y	Y	43,14,30	Pre-main split
GT Audio Pre	1500	Pre	N	-	MM,3L,1T	N	N	-	Regulated HT/LT PSU
GT Audio Pwr	2000	Pwr	N	30	-	-	N	-	Triode switchable (15w)
Harman-Kardon HK6250	279	Int	N	33	MM,3L,2T	N	N	45,11,37	
Harman-Kardon PA2100	349	Pwr	-	45	-	-	-	45,11,37	
Harman-Kardon HK1400	399	Int	N	40	MM/MC,3L,2T	N	N	45,11,37	
Harman-Kardon HK6350	399	Int	N	25	MM,6L,2T	Y	Y	45,11,37	
Harman-Kardon HK6550	429	Int	N	60	MM/MC,3L,2T	Y	Y	45,14,37	
Harman-Kardon AP2500	499	Pre	N	-	MM/MC,6L,2T	N	N	45,11,35	
Harman-Kardon PA2200	579	Pwr	-	70	-	-	-	45,14,38	
Harman-Kardon HK6650	749	Int	Y	70	MM/MC,4L,2T	Y	Y	45,14,37	Video circuitry
Harman-Kardon HK6850	899	Int	Y	85	MM/MC,4L,2T	Y	N	45,16,40	Video circuitry
Harman-Kardon PA2400	899	Pwr	-	120	-	-	-	45,16,41	
Harman-Kardon HK6950	1299	Int	Y	120	MM/MC,5L,2T	Y	Y	45,16,40	Video circuitry
Heybrook Integra	555	Int	N	75	MM/MC	Y	N	77,44,30	
Heybrook SIG C/P	649	Pre	N	-	MM/MC,5L,2T	N	N	-	
Heybrook SIG MNEX	698	Pwr	-	140	-	-	-	-	Uses ext SIG/DCPS PSU
Heybrook SIG CAP	829	Pre	N	-	6L,2T	N	N	-	Line only
Heybrook SIG /SP	922	Pwr	-	140	-	-	-	-	Stereo power amp
Inca Tech Oberon Pre	350	Pre	N	-	MM/MC,6L				



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**AMPLIFIERS**

COMPANY	MODEL	DESCRIPTION	RRP	OUR PRICE
ALBARRY	PP-1	INTGAMP	429	199
ALBARRY	AP-3	PASSIVE AMP	299	159
ALBARRY	S-508	POWER AMP	499	249
ALCHEMIST	APD-3	FRAYA PRE-AMP	1020	599
ALCHEMIST	APD-4	BRAGI PHONO STAGE	495	299
ALCHEMIST	APD-6	KARKEN INTG	399	279
ALCHEMIST	APD-7	KARKEN PRE	395	250
AUDIO INNOVATIONS	L1	LINE PRE AMP	299	269
AUDIO INNOVATIONS	L2	LINE PRE AMP	699	629
AUDIO INNOVATIONS	SERIES 200	Power amplifier	499	429
AUDIO INNOVATIONS	SERIES 800	Power amplifier	849	769
AUDIO INNOVATIONS	SERIES 1000	Power amplifier	1499	1349
AUDIO INNOVATIONS	SERIES 300	INT AMP	499	449
AUDIO INNOVATIONS	C ASSIC 25	INTAMP	899	809
AUDIO INNOVATIONS	ALTO	INTAMP	329	299
AURA	VA-50 CROME	INTAMP	299	229
AURA	VA-100	INTAMP	299	229
AURA	VA-80	INTAMP	279	259
AURA	DSP-200S	PHONOAMP	495	449
DPA	DSP-200S	PREAMP	495	449
DPA	DPA-200S	Power amplifier	750	676
JOHN SHEARNE	PHASE 2	INTAMP	549	469
KINSHAW	PERCEPTION	PHONO CENTRE	525	479
LUMBLBY REFERENCE	ST-70	Power amplifier	2125	1799
LUMBLBY REFERENCE	ST-40	Power amplifier	999	899
MUSICAL FIDELITY	E-199	INT AMP	599	539
MUSICAL FIDELITY	E-200	INT AMP	599	539
MUSICAL FIDELITY	E-300	Power amplifier	699	629
ONIX	OA31-M	Amplifier	449	279
ORELLE	SD101/SP101	PRE & POWER AMPS	948	550
PIONEER	A-300X	INTGAMP	230	180
ROTEL	RA-930AX	INTGAMP	175	139
ROTEL	RA-935BX	INTGAMP	225	175
ROTEL	RA-940BX	INTGAMP	225	175
ROTEL	RB-870BX	Power amplifier	325	250
ROTEL	RB-956AX	Amplifier	325	250
ROTELMICHI	RHC-10	Passive Pre Amp	795	599
ROTELMICHI	RHQ-10	Phono equaliser	995	695
ROTELMICHI	RHB-10	Power amplifier	1550	1199
ROTELMICHI	TOTAL SYSTEM		3340	2400
SUGDEN	A-48B	INTAMP	569	529

COMPANY	MODEL	RRP	OUR PRICE
KINSHAW	PERCEPTION DAC	745	650
SUGDEN	SDA-1	749	699

COMPANY	MODEL	RRP	OUR PRICE
PINK TRIANGLE	EXPORT	895	759
SYSTEM DECK	11X	229	179
THORENS	TD 280	199	190
TOWNSHED	ROCK 111	799	699

COMPANY	MODEL	RRP	OUR PRICE
KENWOOD	KT-9050L	179	139
ROTEL	RT-930AX	175	137
ROTEL	RT-950BX	225	175
SONY	STS-311	199	175

COMPANY	MODEL	RRP	OUR PRICE
CASTLE	YORK	349	299
CASTLE	CHESTER	679	525
CASTLE	HOWARD	999	399
HARBETH	LS 512A	1199	1139
DYNAUDIO	CONTOR 1.8	1842	1550
DYNAUDIO	AUDIENCE 15	1132	950
DYNAUDIO	AUDIENCE 5	398	350
MONITOR AUDIO	MA202	4498	389
MONITOR AUDIO	MONITOR 9 GOLD II	349	229
ORELLE	ORATOR	699	550
ROYD	SAPPHIRE 2	245	220
ROYD	ABBOT	666	599
SPENDOR	SP 2/3	930	825
SPENDOR	SP 1/2	1330	1099
SYSTEM	935	399	329
UKD	CALLAS (MAH)	750	675
UKD	CALLAS (WAL)	875	775
UKD	OPERA PRIMA	450	399

COMPANY	MODEL	RRP	OUR PRICE
TECHNICS	SLPD 667	179	159
YAMAHA	CDC-645	279	239

**CASSETTE DECKS**

COMPANY	MODEL	DESCRIPTION	RRP	OUR PRICE
AIWA	ADF-850	SINGLE	229	189
DENON	DRM-510	SINGLE	149	99
DENON	DRM-710	SINGLE	249	179
KENWOOD	KX-7050	SINGLE	329	249
KENWOOD	KX-7050S	SINGLE	399	299
MARANTZ	SD-53	SINGLE	249	189
ROTEL	RD-855	SINGLE	149	90
ROTEL	RD-945AX	SINGLE	160	120
ROTEL	RD-955AX	SINGLE	200	150
SONY	TCK-411	SINGLE	199	150
SONY	TCK-511S	SINGLE DOLBY S	279	199
SONY	TCK-515S	SINGLE DOLBY S	299	199
SONY	TOWR-445	TWIN	149	120
SONY	TOWR-535	TWIN	199	160
SONY	TOWR-645	TWIN	249	209
YAMAHA	KX-260	SINGLE	159	99
YAMAHA	KX-360	SINGLE	199	149
YAMAHA	KX-480	SINGLE	199	169
YAMAHA	KX-580	SINGLE	249	239
YAMAHA	KX-670	SINGLE	289	239
YAMAHA	KXW-282	TWIN	199	169

**HOME CINEMA**

COMPANY	MODEL	DESCRIPTION	RRP	OUR PRICE
YAMAHA	DSPE200	PROLOGIC PROCESSOR	369	299
NAD	N810	PROLOGIC PROCESSOR	399	329
YAMAHA	RXV470	PROLOGIC RECEIVER	399	299
KENWOOD	KRV6060	PROLOGIC RECEIVER	349	279
TECHNICS	SAGX350	PROLOGIC RECEIVER	329	199
TECHNICS	SAGX370	PROLOGIC RECEIVER	280	219
HARMAN	AVR20	PROLOGIC RECEIVER	449	349
HARMAN	AVR25	PROLOGIC RECEIVER	599	479
SONY	STRD511	PROLOGIC RECEIVER	299	199
SONY	STRD611	PROLOGIC RECEIVER	329	249
MISSION	73C	CENTRE SPEAKER	149	119
MISSION	CC2200	CENTRE SPEAKER	199	145
TANNOY	623	CENTRE SPEAKER	180	149

**DCC PLAYERS**

COMPANY	MODEL	RRP	OUR PRICE
PHILIPS	DCC730	249	229
PHILIPS	DCC951	279	POA

**MINI DISC PLAYER**

COMPANY	MODEL	RRP	OUR PRICE
SONY	MDS302	499	449
SONY	MDS81	549	499

**DAT PLAYER**

COMPANY	MODEL	RRP	OUR PRICE
SONY	DTC60ES	799	699

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**CD PLAYERS**

COMPANY	MODEL	RRP	OUR PRICE
AURA	CD 50 Black	399	329
KENWOOD	DP-7050	349	269
MARANTZ	CD 53	199	POA
MARANTZ	CD 63	249	POA
MARANTZ	CD 63SE	349	POA
MICROMEGA	STAGE 1	499	449
MICROMEGA	STAGE 2	649	599
MICROMEGA	STAGE 3	849	799
MUSICAL FIDELITY	E 600	599	539
ORELLE	CD 480	399	329
ORELLE	CD 160.2	749	549
ORELLE	CD 260.2	899	699
ORELLE	CD 10.T	799	649
PHILIPS	CD930	199	159
PHILIPS	CD940	229	179
PIONEER	PDS 703	249	239
PIONEER	PDS 701	249	179
ROTEL	RCD 945 AX	230	190
ROTEL	RCD 955	250	200
ROTEL	RCD 965	300	250
SONY	CDPX-229 ES	299	219
SONY	CDPX-303	549	469
SONY	CDPX-333	399	289
TEAC	VRDS-10	769	729
TEAC	VRD-7	599	569
TEAC	VRDS-T1	499	479
YAMAHA	CDX-580	249	195
YAMAHA	CDX-860	299	229

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

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



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Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
<b>AMPLIFIERS</b>									
LFD LS1 Linestage	999	Pre	N	-	4L,1T	N	N	48,7,33	Zero feedback
LFD PA1 Powerstage	999	Pwr	N	60	-	N	N	48,7,33	MOSFETs, custom parts
LFD PPS	999	Pre	N	-	2L,1T	N	N	13,6,27	Switched attenuator, passive
LFD Integrated 1	1099	Int	N	65	MM/MC,4L,1T	N	N	48,7,37	More powerful Int Zero
LFD PhonoStage MC2	1499	Pre	N	-	MC	N	N	30,7,36	Hand tuned MC1
LFD Linestage LS2	1599	Pre	N	-	4L,1T	N	N	48,7,37	Hand tuned LS1
LFD Powerstage PA2	1599	Pwr	N	75	-	N	N	48,7,33	Hand tuned PA1
LFD Linestage LS2P	1750	Pre	N	-	MM/MC,4L,1T	N	N	48,7,37	As LS2 with phono stage
LFD Linestage LSB	1999	Pre	N	-	4L,1T	N	N	48,7,37	Balanced LS2
LFD Powerstage 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	N	32,8,33	Works as pre/int multi room
Linn LK100	549	Pwr	-	50	-	-	-	32,8,33	Stereo
Linn Majik-1 (Phono)	593	Int	N	33	MM,MC,3L,2T	Y	N	32,8,33	As line Majik
Linn Kairn Pro	998	Pre	N	-	4L, 2T	N	N	32,8,33	Multi-room compatible
Linn Kairn Preamp	1398	Pre	N	-	MM, MC 3L,2T	N	N	32,8,32	Multi-room compatible
Linn Klout	1895	Pwr	-	80	-	-	-	32,8,33	Stereo, tri-wire connectors
Lumley Reference PP70	325	Pre	N	-	6L,1T	-	-	36,46,6	Passive, bolts to ST70
Lumley Reference PP40	325	Pre	N	-	6L,1T	-	N	29,40,6	Bolts to ST40
Lumley Reference PP1	325	Pre	N	-	6L,1T	-	-	29,44,6	Passive, stand alone
Lumley Reference LV1	1000	Pre	N	-	6L,1T	N	N	29,44,6	Active valve circuit
Lumley Reference ST40	1250	Pwr	N	40	30,40,17	N	N	-	Pentode
Lumley Reference PV1	1500	Pre	N	-	MM,5L,1T	N	N	-	Phono version of LV1
Lumley Reference ST70	1950	Pwr	N	70	-	N	N	36,46,18	Switchable triode/pentode
Lumley Reference M120	3200	Pwr	N	120	-	-	-	29,44,18	2xmono, triode/pentode
Lumley Reference M500	12000	Pwr	N	-	-	-	-	35,80,30	2xmono, triode/pentode
Luxman A-312	200	INT	N	40	MM,4L,2T	Y	N	13,44,36	CD direct, A/B speakers
Luxman A-331	250	INT	N	60	MM,4L,2T	Y	N	13,44,36	Inc CD direct
Luxman A-353R	350	INT	N	60	MM/MC,4L,2T	Y	Y	13,44,37	Motorised vol control
Luxman A-373	400	INT	Y	80	MM/MC,4L,2T	Y	Y	13,44,37	Also has AV inputs
Lynwood Opal	685	INT	N	80	7L,1T	N	N	-	-
Lynwood Ruby	985	Pwr	-	120	-	-	-	-	-
Magnum IA120	249	INT	N	50	MM,5L,2T	Y	N	-	-
Magnum Quartet	329	INT	N	36	MM,3L,2T	Y	N	-	-
Magnum MF125	515	Pwr	-	140	-	-	-	-	Monoblocks
Magnum MF300	595	Pwr	-	180	-	-	-	-	Monoblocks
Magnum Class A	599	INT	N	60	MM/MC,3L,1T	N	N	-	-
Magnum MA500	1295	Pwr	-	280	-	-	-	-	Monoblocks
Marantz PH-22	100	Pre	N	-	MC,MM	N	N	25,9,22	Phono stepup
Marantz PM-34	150	INT	N	40	MM,3L,2T	Y	N	42,14,28	Source direct
Marantz PM-44SE	180	INT	N	45	MM,3L,2T	Y	N	42,14,28	Audiophile components
Marantz PM-44 Mk Iise	200	INT	N	40	MM,3L,2T	Y	N	42,14,28	Custom components
Marantz PM-43	200	INT	N	55	MM,3L,2T	Y	N	42,14,30	Twin speaker sockets
Marantz MA-500	250	Pwr	N	125	-	-	-	9,15,45	D-bus, monoblocks, bridgable
Marantz PM-53	250	INT	N	65	MM,3L,2T	Y	Y	42,14,30	Remote control
Marantz PM-63	300	INT	N	70	MM,3L,2T	Y	Y	42,14,30	Remote control
Marantz PM-54se	329	INT	N	65	MM/MC,3L,2T	Y	N	42,16,34	Audiophile components
Marantz PM-700AV	450	INT	Y	45	MM,5L,2T	Y	Y	42,16,34	Dolby Pro Logic
Marantz PM-80 II	480	INT	N	100	MM/MC,4L,2T	Y	N	42,17,34	Switchable 2x25w Class A
Marantz AV-500	699	Pre	Y	-	MM,7L,2T	N	Y	42,10,34	Dolby Pro Logic
Marantz PM-80SE	700	INT	N	110	MM/MC,3L,3T	Y	N	42,17,34	Switchable Class A
Marantz SC-22	900	Pre	N	-	4L,1T	N	N	25,9,22	Audiophile micro component
Marantz MA-22	1600	Pwr	N	50	-	-	-	23,9,22	Audiophile monoblock x2
Marantz MA-24	2400	Pwr	N	30	-	-	-	21,17,36	Class-A monoblock x2
Mark Levinson 29	3450	Pwr	-	50	-	-	-	-	-
Mark Levinson No 38	3995	Pre	N	-	6L,2T	N	Y	-	Fully remote, balanced
Mark Levinson 27.5	5399	Pwr	-	100	-	-	-	-	-
Mark Levinson No 38S	6495	Pre	N	-	6L,2T	N	Y	-	Special Edition, balanced
Mark Levinson 23.5	7399	Pwr	-	200	-	-	-	-	-
Mark Levinson 20.6	15790	Pwr	-	100	-	-	-	-	Monoblocks, Class A
Matisse Fantasy	2300	Pre	Y	-	6L,2T	N	N	-	Line stage
Matisse Reference	3500	Pre	Y	-	MM/MC,5L,2T	N	N	-	-
McIntosh MC7100/2	1095	Pwr	N	100	-	-	-	-	-
McIntosh C712	1295	Pre	N	-	6L, 2T	Y	Y	-	-
McIntosh C38	2095	Pre	N	-	MM, 5L,3T	Y	Y	-	Multi-room, balanced out
McIntosh MC7150	2295	Pwr	N	150	-	N	N	-	-
McIntosh C39	2795	Pre	Y	-	MM, 10L (6 Vid)	Y	Y	-	Two zone, THX compatible
McIntosh C40	2795	Pre	N	-	MM, 6L, 3T	Y	N	-	Balanced in/out
McIntosh MC7106	2995	Pwr	Y	100	-	N	N	-	Six channel THX amp
McIntosh MC7300	3195	Pwr	N	300	-	N	N	-	-
McIntosh MC275	3595	Pwr	N	75	-	N	N	-	Classic valve amp
McIntosh MC2600	5395	Pwr	N	600	-	N	N	-	-
McIntosh MC1000	9595	Pwr	N	100	-	N	N	-	Monoblocks
Meridian 501	595	Pre	N	-	MM,4L,T	Y	N	33,9,34	MC option, system handset
Meridian 555	595	Pwr	-	60	-	N	N	33,9,32	Stereo
Meridian 562	625	Pre	N	-	MM,8L,T,6D	N	N	33,9,34	Digital main out, MC option
Meridian 551	695	INT	N	55	MM,4L,T	Y	N	33,9,34	MC option
Meridian 501V	745	Pre	Y	-	MM,4L,T	Y	N	33,9,34	As 501, plus video switching
Meridian 562V	825	Pre	Y	-	MM,8L,T,6D	N	N	33,9,34	As 562, plus video switching
Meridian 601	2750	INT	N	-	MM,4L,T	Y	Y	-	DSP tone control, MC option
Metaxas Ikarus II	995	INT	N	40	MM/MC,3L,1T	N	N	40,7,40	-
Metaxas Charisma	1095	Pre	N	-	MM/MC,3L,2T	-	N	36,6,29	Separate PSU
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	-
Michell Argo HR	1339	Pre	N	-	3L,1T	N	N	36,8,22	2 pairs outputs
Michell Alecto Mono	1989	Pwr	N	100	-	N	N	32,20,36	-

Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
<b>AMPLIFIERS</b>									
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	-	-	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	N	30	3L,1T	N	N	-	Low feedback hybrid
Minstrel Partridge	1499	INT	N	30	3L,1T	N	N	-	Zero feedback hybrid
Mission PSX-R	300	-	N	-	-	-	N	22,8,36	Outboard PSU
Mission Cyrus III	500	INT	N	50	MM,5L,1T	Y	N	22,8,36	PSX-R outboard PSU option
Monrio ADN	595	Pre	N	-	MM/MC	N	N	14,8,36	Phono preamp, ext PSU
Monrio Primus	895	Pre	N	-	6L,1T	N	N	26,8,36	Line only preamp
Monrio MC-200S	950	INT	N	60	6L,1T	N	N	43,10,37	Simplified version of MC-20S
Monrio MC-25	995	Pwr	-	80	-	-	-	43,10,36	Dual mono construction
Monrio MC-205	1595	INT	N	80	6L,1T	N	N	43,10,36	Inc pre-out sockets
Monrio Cento HP	1695	Pwr	N	135	-	-	-	43,10,36	Dual mono, high current
Moth 30 Passive	149	Pre	N	-	4L,1T	N	N	5,10,35	-
Moth 30 RIAA	199	Pre	N	-	MM/MC	N	N	5,10,35	Stand alone phono stage
Moth 30 Series Power	239	Pwr	-	30	-	-	-	5,10,35	-
Moth 30 Active	249	Pre	N	-	4L,1T	N	N	5,10,35	-
Moth 30 RIAA 100VA	299	Pre	N	-	MM/MC	N	N	5,10,35	Stand alone phono stage
Moth 30 Integrated	320	INT	N	30	8L,1T	N	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	-	-	-	5,10,35	2x monoblocks
Moth 30 Stereo/60	549	Pwr	-	60	-	-	-	5,15,35	1x stereo, 1xPSU
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 edition
Musical Fidelity E200	599	Pre	N	-	5L,2T	Y	Y	44,12,35	Optional phono/DAC module
Musical Fidelity E100	599	INT	N	70	MM,4L,1T	Y	Y	44,12,35	Pre/power removable link
Musical Fidelity E300	699	Pwr	N	100	-	-	-	44,12,35	Mono/stereo switch
Musical Fidelity F22	999	Pre	N	-	5L,1T	N	Y	49,12,33	Optional phono/digital boards
Musical Fidelity FX	1099	Pwr	N	90	-	-	-	49,12,38	Bal/unbalanced in
Musical Fidelity A1000	1399	INT	N	50	MM/MC,3L,1T	N	N	49,13,36	Separate PSU
Musical Fidelity F15	1899	Pwr	N	100	-	-	-	49,19,38	Bal/unbalanced in/hybrid
Musical Fidelity F18	3999	Pwr	N	220	-	-	-	49,19,67	Bal/unbalanced in/hybrid
NAD 302	189	INT	N	25	MM,3L,2T	Y	N	-	-
NAD Monitor 1000	229	Pre	N	-	MM/MC,3L,2T	Y	N	-	-





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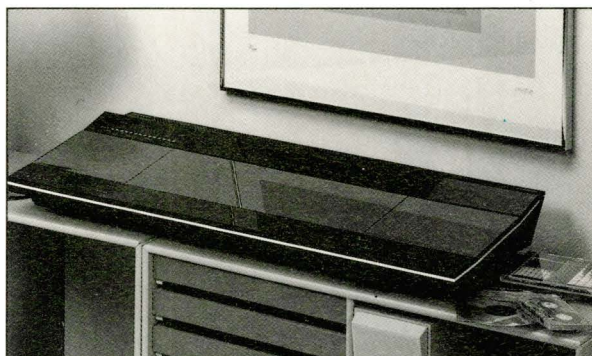
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Key to amplifiers  
Price - typical retail, to nearest pound.  
Power - output power in watts, per channel, RMS.  
Inputs - MM/MC - phono moving coil and moving magnet, L - line (CD, aux etc), T - tape.  
A/V - includes Dolby Surround or Pro Logic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

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



Key to cassette decks  
Price - typical retail, to nearest pound.  
Type - T - twin transports, allowing tape to tape dubbing, sequential play etc; S - Single transport, AR - auto-reverse.  
Dolby - B (10dB noise reduction), C (20dB), S (24dB). B is standard for prerecorded material.

Heads - 2 - combination record/play heads; 3 - independent record/play heads, allowing real time off tape monitoring.  
Size - width x height x depth in cm.  
Highlighted products have been tested in *Hi-Fi Choice*. Please refer to the Directory for full test results.

Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
<b>AMPLIFIERS</b>									
Orelle SA-100	379	Int	N	50	6L,1T	N	N	44,7,23	DC coupled MOSFET
Papworth PPA6	0	Pre	N	-	6L	N	N	25,13,33	Bi-mono valve
Papworth PPA6/P	0	Pre	N	-	MM,MC,6L	N	N	25,13,33	Bi-mono valve
Papworth TVA50	1425	Pwr	N	50	-	N	N	43,19,33	Tube stereo
Papworth M100	2645	Pwr	N	100	-	N	N	25,17,38	Tube monoblock
Papworth M200	3825	Pwr	N	200	-	N	N	46,20,31	Tube monoblock
Philips FA930	200	Int	N	65	MM,2L,3T	Y	Y	44,14,30	
Pioneer A-103	130	Int	N	30	MM,3L,2T	Y	N	42,11,31	
Pioneer A-203	150	Int	N	45	MM,3L,2T	Y	N	42,11,31	
Pioneer A-303R	200	Int	N	45	MM,3L,2T	Y	Y	42,13,36	
Pioneer A-300X	230	Int	N	40	MM,3L,2T	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	Int	N	50	MM/MC,4,2	Y	N	42,13,36	
Pioneer A-503R	300	Int	N	70	MM,3L,2T	Y	Y	42,13,36	
Pioneer A-602	350	Int	N	80	MM/MC,3L,3T	Y	N	42,17,44	
Pioneer VSA-701S	500	Int	Y	55	MM,2L,2T,5V	Y	Y	42,17,42	Dolby Pro Logic
Pioneer VSA-D802S	600	Int	Y	55	MM,2L,2T,5V	Y	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 6.2	899	Pre	N	-	MM/MC,3L,2T	N	N	43,6,19	Outboard PSU
PS Audio Phono Link	899	Pre	N	-	MM/MC	N	N	43,6,19	Outboard PSU
PS Audio 100 Delta	1499	Pwr	-	120	-	-	-	42,15,35	
PS Audio 200 Delta	2279	Pwr	-	200	-	-	-	42,15,45	
PS Audio 200b Delta	2490	Pwr	-	200	-	-	-	42,15,45	
PS Audio 250 Delta	2980	Pwr	-	250	-	-	-	42,15,45	Monoblocks
QED Vector One	199	Pre	N	-	4L,1T	N	N	-	
QED Vector Reference	299	Pre	N	-	4L,1T	N	N	-	
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	595	INT	N	70	2L,T	-	-	33,6,30	System remote £279
Quad 606	690	Pwr	N	140	-	-	-	33,14,24	Stereo power amp
Quad 66	863	Pre	N	35	MM,4L,2T	N	Y	33,8,26	Variable inputs, inc R/C
Rega Brio	229	Int	N	30	MM,3L,1T	N	N	43,7,15	
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-L2.5	995	Pre	N	-	4L,1T	N	N	43,8,33	Revised
Roksan ROK-S1.5	1495	Pwr	N	70	-	N	N	-	
Roksan ROK-L1.5	2250	Pre	N	-	4L,1T	N	N	43,8,33	
Roksan ROK-M1.5	4500	Pwr	N	160	48,11,34	N	N	-	Pair monoblocks
Rose RV-23	450	Pre	N	-	MM,2L,1T	N	N	33,9,26	Tube, zero feedback
Rose Scion	499	Int	N	50	MM/MC,3L,2T	N	N	42,7,30	2-box, purist design
Rose RV-23S	525	Pre	N	-	MM/MC,2L,2T	N	N	33,9,26	Tube, separate PSU
Rose RP-190 (Dual Model)	550	Pwr	N	75	-	-	-	33,9,30	Low feedback monoblock (x2)
Rotel RC970BX MkII	175	Pre	N	-	3L,2T	Y	N	44,8,29	
Rotel RB970BX MkII	225	Pwr	N	60	-	-	-	44,8,29	New upgrade
Rotel RA935BX MkII	250	Int	N	50	3L,2T	Y	N	44,10,35	Separate listen/rec selectors
Rotel RA970BX	300	Int	N	60	4L,2T	Y	N	44,7,35	
Rotel RC980BX	350	Pre	N	-	MM/MC,3L,2T	Y	N	44,7,33	
Rotel RB980BX	450	Pwr	N	120	-	-	-	44,12,33	
Rotel RC990BX	500	Pre	N	-	MM/MC,2L,2T	Y	Y	44,7,33	
Rotel RB990BX	750	Pwr	N	200	-	-	-	44,12,38	
Sansui AU-X117	170	Int	N	30	MM,3L,1T	Y	N	-	
Sansui AU-X3172	275	Int	N	40	MM,3L,1T	Y	N	-	
Sansui AU-X417R	280	Int	N	45	MM,3L,2T	Y	N	-	
Sansui AU-X517R	450	Int	N	60	MM/MC,3L,2T	Y	Y	-	
Sansui AU-Alpha 607	1300	Int	N	90	MM/MC,2L,1T	Y	Y	-	
Sansui AU-Alpha707	1500	Int	N	90	MM/MC,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
Shearpe Phase 3	569	Pwr	N	55	-	-	-	-	
Shearpe Phase 2	599	Int	N	55	5L	N	N	-	MM/MC phono i/p £87 extra
Shearpe Phase 1 Pre	1099	Pre	N	-	MM/MC,4L,2T	N	N	-	
Shearpe Phase 1 Power	1799	Pwr	-	80	-	-	-	-	Dual mono
Sherwood AI 1110	100	Int	N	55	MM,4L,1T	Y	N	-	
Sherwood AI 5010	170	Int	N	70	MM,3L,2T	Y	N	-	
Sherwood AM/AVP8500	800	-	Y	230	-	Y	Y	-	A/V Pre/power amp
Sonic Link DM20 Gold	598	Int	N	30	MM/MC,3L,1T	Y	N	23,8,43	
Sonic Link DM30	725	Int	N	25	MM/MC,3L,1T	N	N	23,8,43	
Sony TAF211B	150	Int	N	30	MM/2L	Y	N	43,14,31	Source direct
Sony TAF244B	200	Int	N	40	MM/2L	Y	N	43,14,31	MOSFET power stage
Sony TAF444E	250	Int	N	50	MM,3L,2T	Y	N	43,15,38	
Sony TAF542E	300	Int	N	90	MM/MC,3L,2T	Y	N	43,15,38	UK optimised sound
Sony TA-AV570B	400	Int	Y	70	MM,4L,5T	Y	N	43,15,36	Dolby Pro Logic
Stemfoort Audio SF60	549	Int	N	60	4L,1T	N	N	43,8,35	Passive line amplifier
Stemfoort Audio SF100	849	Int	N	100	4L,1T	N	N	43,8,40	Passive line amplifier
Synergy 3080	0	N	15	MM	N	N	-	-	
Teac A-X1030	180	Int	N	40	MM,3L,2T	Y	N	44,13,36	Mic input
Teac A-X3030	220	Int	N	60	MM,3L,2T	Y	N	44,13,36	Mic input
Teac A-X5030	260	Int	N	75	MM/MC,3L,2T	Y	N	44,16,36	
Teac A-BX10	999	INT	N	100	MM/MC,3L,2T	N	N	-	Balanced input
Technics SU-V300	150	Int	N	25	MM,2L,1T	Y	N	43,13,32	A/B speaker select
Technics SU-A600 MkII	200	Int	N	37	MC/MM,3L,2T	Y	N	43,13,32	MOS, R-Core transformer
Technics SU-A700 MkII	250	Int	N	45	MC/MM,3L,2T	Y	Y	43,13,32	
Technics SU-A800 Mk2	350	Int	N	55	MC/MM,3L,2T	N	Y	43,14,37	
Technics SU-A900 Mk2	400	Int	N	90	MC/MM,3L,2T	N	Y	43,14,37	Virtual Battery operation
Technics SU-C2000	700	Pre	N	-	-	N	Y	45,13,35	Rotary resistor attenuator

Model	Price	Type	A/V	Power	Inputs	Headphones	Remote	Size	Special
<b>AMPLIFIERS</b>									
Technics SE-A2000	1050	Pwr	-	100	-	-	Y	45,19,44	Meters, R-Core, MOS AA
Tesseract TAADA	1500	Pre	N	-	MM/MC	N	N	-	
Tesseract TALA	1500	Pre	N	-	5L,1T	N	N	-	
Tesseract TAHA	1800	Pre	N	-	MC	Y	N	-	
Tesseract TAP-A	5300	Pre	N	-	MM,3L,2T	N	N	-	
Tesseract TAMP-60	7350	Pwr	-	60	-	-	-	-	2x Monoblocks
Thorens TTP2000	500	Pre	N	-	MM/MC,4L	N	N	-	Minimalist, shoebox form
Thorens TTA2000	550	Pwr	N	35	-	-	-	-	Matches TTP2000
Thorens TRP3000	1500	PRE	N	-	MM/MC	-	-	-	Phono stepup
Thorens TRA3000	2000	PWR	N	90	-	-	-	-	
Thule IA50	599	Int	N	50	4L,1T	N	N	-	Fully balanced operation
Thule IA100	899	Int	N	100	4L,2T	N	N	-	Fully balanced operation
Triangle TE60SE	649	Int	N	70	MM/MC,4L,1T	Y	N	-	
Triangle Nemo Allion 02	1550	Int	N	80	5L,2T	N	N	-	
Tube Tech Seer Line	575	Pre	N	-	5L,1T	N	N	35,8,25	Entry level, 10 yr guarantee
Tube Tech Seer Phono	649	Pre	N	-	MM,4L,1T	N	N	35,8,25	Tube phono stage
TT Unisig Power Amp	1099	Pwr	N	30	-	N	N	35,17,27	Stereo power amp
Tube Tech Prophet	1199	Pre	N	-	4L,1T	N	N	35,8,25	Two box pre, separate PSU
TT Unisig Super Line	1399	Int	N	30	4L,1T	N	N	35,17,27	Line level version of Unisig
Tube Tech Unisig	1399	Int	N	30	MM,3L,1T	N	N	35,17,27	One tube phono stage
Tube Tech Genesis	2599	Pwr	N	100	-	N	N	35,15,27	2x monoblocks
Tube Tech Synergy 1	3999	Int	N	150	5L,1T	N	Y	47,18,47	Bias monitor, soft-start
Unison Research S Phono	495	Pre	N	-	MM/MC	N	N	-	For Simply series
Unison Research S Two	995	Int	N	12	4L,1T	N	N	25,16,40	Single ended triode Class A
Unison Research S Four P	1495	Int	N	24	4L,1T	N	N	35,16,40	SE Pentode
Unison Research S Four T	1545	Int	N	11	4L,1T	N	N	35,16,40	SE triode
Unison Research Sm 845	2995	Pwr	N	24	-	-	-	-	SE triode monoblocks
Woodside SC27 Line	705	Pre	N	-	2L,1T	N	N	-	
Woodside SC27 MM	881	Pre	N	-	MM,2L,1T	N	N	-	
Woodside ISA230 Disc	899	Int	N	30	MM,2L,1T	N	N	-	
Woodside ISA230 Line	899	Int	N	30	4L,2T	N	N	-	
Woodside ISA 2.40	949	Pwr	-	40	-	-	-	-	
Woodside SC27 MC	999	Pre	N	-	MC,2L,1T	N	N	-	
Woodside MA50 Class A	1224	Pwr	-	50	-	-	-	-	1 channel monoblock
Woodside STA35	1323	Pwr	-	35	-	-	-	-	
Woodside SC25 Line	1420	Pre	N	-	2L,2T	N	N	-	
Woodside SC26 Phono	1931	Pre	N	-	MM/MC,3L,2T	N	N	-	
Yamaha AX-470	239	Int	N	65	MM,MC,3L,2T	Y	Y	44,1	









Key to cassette decks  
Price - typical retail, to nearest pound.  
Type - T - twin transports, allowing tape to tape dubbing, sequential play etc.; S - Single transport, AR - auto-reverse.  
Dolby - B (10dB noise reduction), C (20dB), S (24dB). B is standard for prerecorded material.

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

Highlighted products have been tested in *Hi-Fi Choice*. Please refer to the Directory for full test results.



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

Remote Control - Y - yes, N - No.  
Size - width x height x depth in cm.

Highlighted products have been tested in *Hi-Fi Choice*. Please refer to the Directory for full test results.

Model	Price	Type	Dolby NR	HX Pro	Heads	Size	Special
<b>CASSETTE DECKS</b>							
Kenwood KX-W4070	170	T	B,C	Y	2	-	Auto bias function
Kenwood KX-3060	170	S	B,C	Y	2	44,12,37	Tape path stabiliser
Kenwood KX-W6070	200	T	B,C	Y	2	-	Auto-bias function
Kenwood KX-5060S	235	S	B,C,S	Y	2	44,12,30	Auto bias
Kenwood KX-W8070S	280	T	B,C,S	Y	2	-	Auto bias function, power load
Kenwood KX-7060S	400	S	B,C	Y	3	44,13,30	Auto tape calibration
Luxman K-322	200	S	B,C	Y	2	13,44,18	Remote control, music search
Luxman K-373	500	S	B,C	Y	3	13,44,35	System bus, mic inputs
Marantz SD-53	200	S	B,C	Y	2	43,14,30	D-bus
Marantz SD-415	210	T	B,C	Y	2	43,14,30	D-bus, mic mixing
Marantz SD-63	269	S	B,C	Y	3	43,14,30	D-bus
NAD 602	199	S	B,C	Y	2	-	Play Trim
Nakamichi DR3	400	S	B,C	N	2	43,10,32	-
Nakamichi DR2	600	S	B,C	N	3	43,10,32	Diffused resonance transport
Nakamichi DR1	850	S	B,C	N	3	43,10,32	Manual azimuth calibration
Nakamichi Dragon	2350	AR	B,C	N	3	45,14,30	Auto azimuth correct
Onkyo TA-RW313	250	T	B,C	Y	2	46,12,31	-
Onkyo KR-609	350	AR	B,C	Y	2	28,12,31	Mini component
Onkyo TA250	350	S	B,C	Y	3	46,12,31	-
Onkyo K-W606	370	T,AR	B,C	Y	2	28,12,32	Mini component
Onkyo K-611	430	AR	B,C	Y	3	28,12,32	Mini component
Pioneer CT-S330	170	S	B,C	Y	2	42,13,28	Audio tape setup, FLEX
Pioneer CT-W503R	200	T,AR	B,C	Y	2	42,13,25	Auto NR, FLEX
Pioneer CT-S430S	200	S	B,C,S	Y	2	42,13,28	Auto tape setup, FLEX, Dolby S
Pioneer CT-W603RS	230	T,AR	B,C,S	Y	2	42,13,25	Auto tape setup, FLEX, Dolby S
Pioneer CT-W803RS	300	T,AR	B,C,S	Y	2	42,13,25	Twin record, mic i/p
Pioneer CT-S630S	300	S	B,C,S	Y	3	42,13,38	Auto tape setup
Pioneer CT-M601R	380	AR	B,C	Y	2	42,14,38	Six tape record/play, r/ctrl
Pioneer CT-S830S	500	S	B,C,S	Y	3	42,14,38	Slant Z transport mech
Pioneer CT-95	1000	S	B,C,S	Y	3	44,15,38	Copper plated chassis
Sansui D-X117HX	220	S	B,C	Y	2	-	-
Sherwood DS1150	80	S	B,C	N	2	-	-
Sherwood DS1010C	100	S	B,C	Y	2	-	Mic input
Sherwood DD1030C	100	T	B	N	2	-	-
Sherwood DS3010C	120	S	B,C	Y	2	-	-
Sony TCFX211B	100	S	B,C	N	2	43,12,29	-
Sony TCK 215B	130	S	B,C	Y	2	43,12,31	Tape calibration
Sony TCK311B	130	S	B,C	Y	2	43,12,31	Auto calibration
Sony TCW445B	150	T	B,C	Y	2	43,12,31	Full logic control
Sony TCK415B	180	S	B,C	Y	3	43,12,31	UK optimised sound
Sony TCWR545B	200	T	B,C	Y	2	43,12,29	Auto calibration
Sony TCWR645S	250	T	B,C,S	Y	2	43,12,31	UK optimised sound
Sony TCK511S	250	S	B,C,S	Y	3	43,12,31	UK optimised sound
Sony TCK611S	300	S	B,C,S	Y	3	43,12,30	UK optimised sound
Teac V-600	150	S	B,C	Y	2	-	Fine bias
Teac R-550	200	AR	B,C	Y	2	-	Blank scan
Teac W-700R	220	T,AR	B,C	Y	2	44,15,29	-
Teac V-1010	250	S	B,C	Y	3	44,15,29	Fine bias adjust
Teac V-3010	350	S	B,C	Y	3	44,15,36	Remote control, pitch adjust
Teac V-2020S	380	S	B,C,S	Y	3	44,15,29	Tape calibration
Teac W-6000R	450	T,AR	B,C	Y	2	44,15,33	Pitch control, remote
Teac R-9000S	500	AR	B,C	Y	3	49,15,36	Remote control
Teac V-6030S	550	S	B,C,S	Y	3	-	Dual capstan
Teac V-8030S	650	S	B,C,S	Y	3	-	Quartz locked, dual capstan
Teac V-8000S	700	S	B,C,S	Y	3	48,15,36	Direct drive, tape cal, remote
Technics RS-TR373	180	T,AR	B,C	N	2	43,14,29	Play transport unidirectional
Technics RS-TR474	200	T,AR	B,C	Y	2	43,14,29	High speed FF/REW
Technics RS-BX601	230	AR	B,C	Y	3	43,13,29	Mic inputs, auto tape cal
Technics RS-TR575	250	T,AR	B,C	Y	2	43,14,29	Optical quick reverse
Technics RS-TR701	270	AR	B,C	Y	3	43,13,30	Anti-vibration base
Technics RS-BX747	300	S	B,C	Y	3	43,13,30	Fine bias adj, THC lo-red base
Technics RS-TR979	380	T,AR	B,C	Y	2	43,13,28	Both decks record, quick rev
Yamaha KX-650	260	S	B/C	Y	3	-	-
Yamaha KX-W952	500	T	B,C	Y	2	-	-

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
<b>CD PLAYERS</b>						
Cambridge Audio CD200	150	MB	N	Y	42,9,29	Can play in reverse order
Denon DCD-615	180	MB	E	Y	44,11,29	Digital a enuator
Denon DCD-825	220	MB	E	Y	44,11,28	UK design
Denon DCD-1015	300	MB	E,O	Y	44,11,28	Alpha processor
DPA Renaissance	895	MB	E,O	Y	40,28,8	DPA DP16 DAC
Dual CD1135RC	140	MB	E	Y	42,8,28	Var. headphone out
Dual CD1150RC	150	MB	E	Y	-	Var. headphone out
Dual CD1000RS	170	BS	E	N	-	Remote control via CR9000RS
Dual CD1180RC	180	BS	E	Y	44,9,29	Var. headphone out
Eclipse CD101	80	MB	-	Y	36,8,29	-
Eclipse CD420	100	MB	-	Y	42,8,29	-
Goodmans Delta 700	110	MB	N	Y	-	-
Goodmans GCD360R	120	MB	N	Y	-	-
Grundig CD210	120	BS	E	Y	36,8,30	30 mem, random repeat
Grundig Fine Arts CD1	140	BS	E	Y	44,9,30	30 track memory, auto-space
Grundig Fine Arts CD2	190	BS	E	Y	44,9,30	-
Grundig Fine Arts CD3	240	BS	-	Y	44,9,30	-
Grundig CD3	240	BS	E	Y	44,9,30	FTS, display off, fade, DAC7
Harman-Kardon HD7225	230	BS	-	Y	45,10,33	-
Harman-Kardon HD7325	299	BS	E,O	Y	45,10,33	-
Harman-Kardon HD7425	349	MB	E	Y	45,10,33	-
Harman-Kardon HD7525	449	MB	E	Y	45,10,33	-
Harman-Kardon HD7625	549	MB	E	Y	45,10,33	-
Harman-Kardon HD7725	799	MB	E,O	Y	45,10,33	-
Jadis JS-1	8068	MB	-	-	-	-
JVC XL-V174BX	140	1bit	-	Y	44,10,28	-
JVC XL-V274BK	160	1bit	-	Y	44,10,28	-
JVC XL-Z674	300	1bit	-	Y	44,11,28	-
JVC XL-M408BK	300	1bit	-	Y	44,13,32	Six disc
JVC XL-Z1050TN	500	1bit	E	Y	45,11,34	-
JVC XL-MC100	800	1bit	-	Y	36,37,38	100 disc player
Kenwood DP-2060	160	1bit	-	Y	44,10,26	Central mechanism
Kenwood DP-R4070	200	1bit	-	Y	-	5-disc tray loading
Kenwood DP-R4060	200	1bit	-	Y	44,12,38	Five disc carousel
Kenwood DP-3060	200	1bit	-	Y	44,10,26	High precision master clock
Kenwood DP-M5570	250	1bit	-	Y	-	6+1 disc changer
Kenwood DP-5060	250	1bit	O	Y	44,12,31	D.R.I.V.E.
Kenwood DP-7060	380	1bit	O	Y	44,12,31	D.R.I.V.E.
Kenwood DP-J2070	600	1bit	-	Y	44,19,38	100 disc autochanger
Krell CD-DSP Mk II	5000	-	-	Y	42,13,28	Digital inputs facility
Krell CD DSPII 5000	5000	MB	2E	Y	42,13,28	Has digital in, balanced out
Krell KSP20i	9950	-	E	Y	-	Balanced out, top loader
Krell KPS20i	9990	-	E	Y	-	Balanced out, Bit String conv
Linn Mimik	798	DS	E	Y	32,8,33	BNC digital
Linn Karik	1497	DS	E,O	Y	32,8,33	BNC digital
Luxman D-322	200	MB	-	Y	44,10,28	18bit, 8x oversampling
Luxman D-373	550	MB	O	Y	44,11,35	System bus remote
Luxman D500XS	4500	MB	O	Y	44,12,39	Top loading
Marantz CD-53	200	BS	E	Y	43,9,30	New transport, DAC, circuit
Marantz CC-45	250	BS	O	Y	44,12,40	5 disc carousel
Marantz CD-63	250	BS	E,O	Y	42,9,30	As CD-53
Marantz CD-1010	300	1bit	O	Y	42,8,31	Slim Series component
Marantz CD-1020	334	1bit	O	Y	42,8,31	Slm Series, motorised cover
Marantz CD-72 Mk II	600	BS	E,O	Y	42,13,30	DAC7
Marantz CD-72 Mk II se	600	BS	E,O	Y	42,12,28	As CD-52, 4V output
Marantz CD-10	1200	BS	E,O	Y	46,14,36	Twin DAC-7, heavy build
Marantz CD-16	1400	BS	E	Y	25,29,13	Twin DAC-7
Marantz CD-15	3000	BS	E	Y	46,14,36	Twin Star Mark DAC-7
Marantz CD-23	4000	BS	E	Y	25,29,13	CDM-9/DAC-7 DAC
McIntosh MCD7008	1995	MB	E	Y	-	Seven disc multiplay
Meridian 506	795	DS	E,O	N	33,9,34	Recently improved sound
Meridian 606	1350	1bit	3E,O	N	-	-
Meridian 508	1350	DS	E,O	N	33,9,34	-
Micro-Seiki CD-M2DC	3695	MB	E	Y	-	-
Micro-Seiki CDM2000X	4689	MB	E	Y	-	-
Micromega Stage 1	450	BS	E	Y	43,28,88	Upgradable
Micromega Stage 2	600	BS	E	Y	43,28,88	Upgradable
Micromega Stage 3	800	BS	E	Y	43,28,88	Upgradable
Micromega Trio	6000	BS	E	Y	34,48,31	AES/Toslink digital output
Mission DAD7	900	MB	E	Y	22,8,36	-
Mission Disc/Dacmaster	1900	MB	E	Y	22,8,36	Two box, inc Dacmaster DAC
Musical Fidelity y E600	599	BS	E	Y	44,12,35	Balanced XLR output
Musical Fidelity y FCD	1499	BS	2E,O	Y	49,12,33	XLR balanced out, tube o/p sta
NAD 501	189	BS	-	N	-	-
NAD 502	239	M	E	Y	-	-
NAD 517	400	BS	E	Y	44,108,40	5-disc carousel player
Naim CD3	949	MB	-	Y	43,56,30	1 box
Naim CDI	1997	MB	-	Y	43,56,30	One box
Naim CD5	3642	MB	-	Y	43,56,30	Two box
Nakamichi MB4s	300	MB	-	Y	43,9,27	6+1 Music Bank, 16 x 4 o/s
Nakamichi MB3s	500	MB	-	Y	43,9,38	6+1 Music Bank, 18 x 8 o/s
Nakamichi MB2s	700	MB	E	Y	43,9,38	6+1 Music Bank, 18 x 8 o/s
Nakamichi MB1s	900	MB	E	Y	43,9,27	6+1 Music Bank, 20 x 8 o/s
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
Orion DX710	200	1bit	O	Y	46,11,31	-

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
<b>CD PLAYERS</b>						
Aiwa XC-300	150	1bit	O	Y	-	-
Aiwa DX-C100M	500	1bit	O	Y	-	



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

Remote Control - Y - yes, N - No.  
 Size - width x height x depth in cm.

Highlighted products have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.



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Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
<b>CD PLAYERS</b>						
Onkyo DX703	240	1bit	0	Y	46,11,31	
Onkyo C-711	290	1bit	0	Y	28,8,30	Mini component
Onkyo DX750	350	1bit	0	Y	46,11,31	
Orelle CD-100	500	MB	E	Y	44,10,28	DC coupled
Philips CD710	120	MB	-	Y	-	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	140	1-bit	-	N	42,11,28	Display off
Pioneer PD-203	160	1-bit	-	Y	42,11,28	As 103, variable output & remo
Pioneer PD-S503	200	1-bit	-	Y	42,11,29	Legato Link
Pioneer PD-M603	250	1-bit	-	Y	42,11,30	Six disc
Pioneer PD-S703	300	1-bit	0	Y	42,13,27	SPM, Legato Link, twin PSU
Pioneer PD-M703	300	1-bit	-	Y	42,13,30	Six disc, DSP soundfield cntrl
Pioneer PD-DM802	450	1-bit	-	Y	42,14,31	Dual magazine 12-disc
Pioneer PD-S901	499	1-bit	E,0	Y	42,13,33	SPM, Legato Link, Twin DAC
Pioneer PD-TM3	500	1-bit	-	Y	42,18,35	Triple magazine, 18-disc
Pioneer PD-F100	600	1bit	-	Y	42,19,40	100 disc, Legato Link
Pioneer PD-95	2500	1-bit	E,0	Y	44,16,34	Balanced out, Legato, SPM
Quad CD67	825	DS	E	Y	33,8,26	
Roksan ATT-DP2P MkII	1495	DS	E	Y	46,12,35	Player, four level isolation
Rotel RCD-930AX	200	1bit	-	Y	44,9,29	
Rotel RCD-940BX	250	MB	-	Y	44,10,32	
Rotel RCD-965BX	300	BS	E	Y	44,10,32	Audiophile components
Rotel RCD-970BX	375	BS	E	Y	44,8,30	
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
Sansul CD-270	180	BS	N	N	-	
Sansul CD-117K II	200	MB	N	N	-	
Sansul CD-X217i	200	MB	E	N	-	
Sansul CD-X317	250	BS	E,0	Y	-	
Sansul 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	Mid-size, full remote control
Sony CDP-312	150	1bit	-	Y	43,10,29	Digital servo
Sony CDP-C325M	230	1bit	N	Y	36,10,39	Mid size, 5-disc player
Sony CDP-C345	230	1bit	-	Y	43,13,39	Five disc player
Sony CDP-715E	250	1bit	0	Y	43,11,30	UK optimised sound
Sony CDP-915E	300	1bit	0	Y	43,11,36	UK optimised sound
Sony CDP-CX100	800	1bit	0	-	43,13,38	100 disc autochanger
Teac CD-P3500	200	BS	E	Y	44,12,28	
Teac PD-D880	250	MB	-	Y	44,11,38	5-disc carousel
Teac CD-3	250	BS	E	Y	45,13,28	Central mechanism
Teac CD-P4500	280	BS	E	Y	44,12,29	Digital attenuator
Teac VRDS-7	599	BS	E,0	Y	45,15,34	Twin BS, VRDS mech
Teac VRDS-10	770	BS	E,0	Y	45,15,34	Twin DAC7, balanced output
Teac VRDS-20	1299	BS	E,0	Y	50,15,34	Twin DAC7, balanced output
Teac X-1	2500	MB	-	Y	46,14,40	Balanced out, 4x20bit
Technics SL-PG370	120	M	N	N	-	Remote control ready
Technics SL-PG470AK	140	M	0	N	-	CD edit
Technics SL-PG570AK	160	M	-	Y	-	Digital servo, THCB base
Technics SL-P670A	200	M	0	Y	45,12,29	Virtual Battery operation
Technics SL-PS770	250	M	0	Y	43,13,29	S-Advanced MASH
Technics SL-PS840	450	M	0	Y	43,13,34	Advanced MASH converter
Technics SL-P2000	1000	M	0	Y	45,13,33	THCB base, R-Core transformer
Wadia 16	7395	MB	-	-	-	Glass, plastic, BNC & AES/EBU
Yamaha CDX-480	199	BS	-	Y	44,10,28	Entry level model
Yamaha CDX-580	249	BS	E	Y	44,10,28	UK specified o/p stage
Yamaha CDC-645	279	MB	-	Y	44,11,39	
Yamaha CDX-880	339	BS	E,0	Y	44,10,29	UK specified components
YBA 2	2999	MB	E,0	Y	43,10,33	Outboard power supply

Model	Price	Dac Type	Inputs Dig	Remote	Size	Special
<b>D/A CONVERTERS</b>						
Meridian 500	975	-	E,0	Y	32,33,9	
Meridian 602	1750	-	E,0	Y	32,33,10	
Micromega Drive 1	600	-	E,0	Y	43,28,88	Upgradable, AES/EBU out
Micromega Drive 2	900	-	E,0	Y	43,28,88	Upgradable, AES/EBU out
Micromega T-Drive	1200	-	E	Y	22,28,88	Tray loading, AES/EBU out
Micromega Duo CD3-1	1350	-	E,0	Y	34,9,31	Top loading, AES/EBU out
Micromega Duo CD2-1	2500	-	E,0	Y	34,9,31	Top loading, AES/EBU out
Orelle CD10-T	799	-	E	Y	44,10,32	Isolated PSU, silver wiring
Pink Triangle Cardinal	795	-	-	-	46,8,36	Upgradable transport & player
PS Audio Lambda tr	2250	-	E	Y	38,8,34	AT&T, AES/EBU optional
Roksan ATT-DP2 MkII	1295	-	E	Y	46,12,35	AT&T optical, AES/EBU optional
Teac VRDS-T1	499	-	E,0	Y	44,15,33	VRDS mechanism
Teac P-700	899	-	E,0	Y	23,14,40	Half width, anti-resonance cha
Teac P-2S	4299	-	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	-	E	Y	42,12,40	AT&T, AES/EBU option
Theta Data II PAL	3490	-	E,0	Y	42,12,40	AT&T, AES/EBU balanced in
Wadia 20	4370	-	-	-	-	Glass, plastic, BNC, AES/EBU
Wadia 7	9995	-	-	Y	35,16,46	
Arcam Black Box 50	450	Hybrid	E,0	N	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-the-box230	230	MB	E	-	-	Upgradable external PSU
Audio Alchemy DDEv1.1	399	BS	E,0	-	-	Upgradable external PSU
Audio Note DAC1	600	MB	E,0	Y	-	
Audio Note DAC3	1650	MB	E,0	Y	-	
Audio Research DAC2	3940	MB	-	-	48,14,26	20bit, 8x o/s
Audiolab 8000DAC	750	BS	-	-	45,8,36	Balanced AES/EBU input
Audiomeca Elixir	745	BS	E,0	Y	25,39,9	
AVI S2000MD	549	MB	-	-	31,25,9	16 bit, optical & elec i/p
Counterpoint AD20	255	MB	-	-	-	DACCARD for DA-10E
Counterpoint CS18	395	MB	-	-	-	DACCARD for DA-10E
Counterpoint BB69	655	MB	-	-	-	DACCARD for DA-10E
Counterpoint UA20	1295	MB	-	-	-	DACCARD for DA-10E
Counterpoint DA-10E	1895	-	E,0	Y	-	Interchangeable DACs, optional
DPA Renaissance	550	MB	-	-	20,28,8	Unique DPA DX16 DAC
DPA Enlightenment	795	MB	-	-	20,28,8	
DPA PDM256	2995	MB	-	-	20,28,8	Unique DPA DX64 DAC
DPA PDM10924	5995	MB	-	-	40,30,8	Unique DPA DX128 DAC
EMF Audio Crystal	500	BS	-	-	-	
Krell Studio 2	3198	MB	-	-	42,13,27	AT&T in
Krell Studio	4450	MB	-	-	42,6,32	AT&T in
Krell Reference 64	14900	MB	-	-	42,13,39	AT&T in
LFD DAC3	2699	MB	-	N	48,7,37	Optional balanced output
Linn Numerik	1075	MB	-	-	32,8,33	CD sync link with Karik
Meridian 563	695	DS	3E,0	N	33,9,34	
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	-	-	7,1,1,29	Outboard DAC, matches DAD5
Monrio 18B	925	MB	E,0	N	14,8,36	Inc outboard PSU
NVA Dacon	320	BS	E	N	-	
Orelle DA-188	399	MB	-	N	22,7,23	DC coupled, optical & coax in
Perception DAC	695	MB	-	-	-	
Pink Triangle Ordinal	837	BS	E,0	-	23,8,35	Interchangeable DAC & filter
Pink Triangle DaCapo	1536	BS	E,0	-	46,8,35	Unique discrete DAC
Pink Triangle DC	1590	-	-	-	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	4550	MB	-	-	38,8,36	AT&T input
QED Positron	89	-	-	-	-	Upgrade PSU for Digit
QED Digit Plus	139	BS	E	N	-	
QED Digit Reference	299	BS	-	-	-	Combined 2x Positron/Digit
Roksan ATT-DA2	549	DS	-	N	22,10,33	DAC 4 inputs, optional AT&T
Sentec Diana	993	MB	E,0	-	-	
Teac D-T1	450	BS	E,0	-	44,10,33	Multi-input converter
Teac D-700	599	MB	E,0	-	23,14,40	Matches P-700, 4x20bit
Teac D-2	2499	MB	-	-	23,14,49	18 bit, balanced output
Theta Pro-Prime II	1800	BS	E	-	42,5,23	
Theta Probasic II	2299	MB	-	-	42,5,29	
Theta Pro Gen III	5690	MB	-	-	42,8,34	AT&T input option
Theta Pro Gen V	8500	MB	E	N	42,8,34	
Wadia 12	1530	MB	E,0	N	-	Balanced and AT&T input
Wadia 15	3790	MB	E,0	Y	35,9,41	Software upgradable
Wadia 64.4	4750	MB	E,0	N	35,8,28	Balanced output
Wadia 9	12790	MB	E,0	Y	44,9,36	Digital volume, separate PSU
Woodside DAC2	509	MB	E,0	-	-	
Woodside DAC1	909	MB	E,0	-	-	
Woodside DAC1	909	MB	E,0	-	-	

Model	Price	Dac Type	Outputs Dig	Remote	Size	Special
<b>CD TRANSPORTS</b>						
Arcam Delta 250	750	-	2E,0	Y	43,9,28	BNC out. Has sync lock input
ATD Drive 1	3499	-	E,0	Y	44,9,34	Top load, 2-box acrylic
Audiolab 8000CDM	1300	-	E,0	Y	45,8,36	Precision master clock
Audiomeca Damnation	950	-	E,0	Y	29,10,32	
Audiomeca Damnation BE	1100	-	E,0	Y	29,10,32	Trichord clocked
Audiomeca Kreatura	1199	-	E,0	Y	25,14,39	Heavily modified CDM
Audiomeca Kreatura SE	1350	-	E,0	Y	25,14,39	Trichord clocked
Audiomeca Mephisto	2100	-	E,0	Y	43,15,33	Integral platter, layer sputren
Audiomeca Mephisto SE	2250	-	E,0	Y	43,15,33	Trichord clocked
Counterpoint DA-11.5E	1895	-	E,0	Y	-	
DPA Enlightenment	635	-	-	Y	40,28,8	Clock locks to DPA DACs
Jadis JCdT	8000	-	-	Y	-	Top load
Krell MD-20	4999	-	E,20	Y	42,13,28	Top load, AT&T optical out
Krell MD-10	7990	-	2E,0	Y	42,13,28	
Krell KPS 20T	8490	-	E,0	Y	-	





Key to digital recorders  
Price - typical retail, to nearest pound.  
Type - MD - MiniDisc, DCC - Digital Compact Cassette, DAT - Digital Audio Cassettes.  
Digital In & Out - E - Electrical (usually coaxial S/PDIF), O - optical, (usually Toslink).

DAC Type - MB - multibit, 1 bit - single bit, BS - Bitstream, DS - Delta Sigma.  
Size - width x height x depth in cm.  
Highlighted products have been tested in Hi-Fi Choice. Please refer to The Directory for full test results.



Key to headphones  
Price - typical retail, to nearest pound.  
Type - Opn - open back, vented or velocity type; gives less environmental isolation, but is usually more natural feeling in extended use. Slid - sealed - the headphones form an air seal around the ears, helping reduce sound leakage. IR - Infra red cordless.  
Ear - in-ear model.

Weight - without cable.  
Impedance - in ohms.  
Highlighted products have been tested in Hi-Fi Choice. Please refer to The Directory for full test results.

Model	Price	Type	Dig. In	Dig. Out	DAC Type	Size	Special
<b>DIGITAL RECORDER:</b>							
JVC XM-D1BK	900	MD	E,O	E,O	BS	18,5,13	
Marantz DD-82	199	DCC	E,O	E,O	MB/BS	42,15,34	DAC7 output
Meridian CDR	4500	CD-R	E,O	E	BS in/	-	
Nakamichi 10007	0	DAT	E,O	E,O	MB in/	-	
Philips DCC300	179	DCC	E	Y	BS in/	36,11,30	
Philips DCC600	199	DCC	E	Y	BS in/	44,12,30	
Philips DCC951	300	DCC	E,O	E	MB	-	Turbodrive mech, 18 bit
Pioneer D-05	800	DAT	-	-	-	-	96kHz sampling
Pioneer D-07	1150	DAT	E,O	E,O	-	44,14,38	96kHz record, Legato Link
Sharp MD-M11E	450	MD	-	Y	-	8,3,11	Recorder, title generator
Sony MBS501	800	MD	E,O	E,O	BS	43,9,35	Sample rate converter
Sony DTC80ES	800	DAT	E,O	E,O	BS	43,11,55	SBM
Technics RS-DC8	400	DCC	E,O	E,O	BS	43,12,35	Title input capable

Model	Price	Type	Weight	Impedance	Special
<b>HEADPHONES</b>					
JVC HA-F35	16	Opn	6	32	Mini 1.2m, 3.5/6.3mm plug
JVC HA-X99	17	Slid	50	32	2m dual plug lead
JVC HA-D510	20	Slid	110	32	3m, 6.3/3.5mm jacks
JVC HA-D610	25	Slid	120	32	3m, 6.3/3.5mm jacks
JVC HA-D690	40	Slid	220	32	3m, 6.3/3.5mm jacks
JVC HA-D710	55	Slid	210	32	3m, 6.3/3.5mm jacks
JVC HA-D910	65	Slid	220	32	3m, 6.3/3.5mm jacks
JVC HA-D1000	250	Slid	340	32	5m, 6.3/3.5mm jacks
Kenwood KH-535	15	Ear	-	32	3.5mm plug
Kenwood KH-757	20	Ear	-	32	3.5mm plug
Kenwood KH-1000	20	Opn	30	32	2m OFC lead
Kenwood KH-959	25	Ear	-	32	3.5mm plug
Kenwood KH-2020	40	Slid	210	32	2.5m OFC lead
Kenwood KH-5000	70	Slid	280	32	2.5m OFC lead
Maxell EB-125	4	Ear	15	32	Stereo ear buds
Maxell HP-100	4	Ear	3	32	Replaceable pads, 1m lead
Maxell HP-200	5	Opn	30	32	Replaceable pads, 1m lead
Maxell EB-225	8	Ear	44	21	Stereo ear buds, winder case
Maxell HBS-150	8	Ear	25	32	Water resistant head buds
Maxell HP-400	8	Ear	4	32	With pouch, 6/3.5mm fit
Maxell EBS-325	9	Ear	13	32	Water resistant earbuds
Maxell EB-425	10	Ear	13	32	Stereo ear buds, winder case
Maxell HP-700	10	Opn	56	22	Adjustable locking headband
Maxell HP-500	13	Opn	45	32	2.7m lead, 6.3/3.5mm fit
Maxell HP-1000	15	Opn	95	32	2.7m lead, digital ready
Maxell HP-2000	20	Opn	140	32	Volume control digital ready
Maxell HP-3000	30	Slid	120	32	Volume control digital ready
Nakamichi SP7	70	Opn	150	45	
Pioneer SE-5	16	Opn	60	30	2m OFC cable
Pioneer SE-15	20	Opn	65	30	2m OFC cable
Pioneer SE-32	23	Opn	94	40	2.5 OFC cable
Pioneer SE-52	25	Opn	104	40	2.5 OFC cable
Pioneer SE-15V	30	Opn	65	30	5m OFC cable
Pioneer SE-330D	35	Slid	165	35	3m cable, bass boost duct
Pioneer SE-400D	37	Slid	185	35	3m cable, dual bass horn
Pioneer SE-500D	48	Slid	175	35	3m cable, dual bass horn
Pioneer SE-700D	60	Slid	180	35	3m cable, dual bass horn
Ross RE-233	5	Opn	25	8	Micro
Ross RH-150	6	Ear	5	16	Inner ear headphone
Ross RE-235	6	Opn	5	16	Personal stereo
Ross RE-234	6	Opn	5	16	Personal stereo
Ross RE-229	6	Opn	35	8	Folding
Ross RE-2030	6	Opn	5	8	Personal stereo
Ross RMH-300	7	Opn	51	8	Lightweight
Ross RE-280	7	Ear	10	16	Vertical inner ear
Ross RE-246	7	Opn	5	16	Micro stereo phones
Ross RE-223	7	Slid	155	8	Stereo/mono
Ross RMH-500CD	9	Opn	48	16	Lightweight
Ross RH-360CD	9	Ear	16	16	Vertical inner ear
Ross RE-2060CD	9	Opn	5	16	Inner ear headphone
Ross RMH-310TV	10	Opn	51	8	For video and TV
Ross RH-550	10	Ear	5	16	Inner ear, with volume control
Ross RH-460CD	12	Ear	16	16	Vertical inner ear, volume pot
Ross RDH-200CD	13	Slid	150	8	Closed back
Ross RDH-100CD	15	Slid	144	8	CD headphone
Ross RDH-300CD	17	Slid	155	8	CD headphone
Ross RDH-400CD	22	Slid	186	8	Digital headphone
Sennheiser HD16	10	Opn	45	32	Mini, 1.2m lead, dual plug
Sennheiser HD36	13	Opn	62	32	Mini, 1.2m lead, dual plug
Sennheiser HD56	15	Opn	72	32	Mini, 1.2m lead, dual plug
Sennheiser Vegas	28	Opn	118	32	3m lead, 3.5/6.3mm
Sennheiser Manhattan	28	Opn	118	32	3m lead, 3.5/6.3mm
Sennheiser HD60TV	38	Opn	118	32	6.8m lead (inc vol control)
Sennheiser HD440 II	38	Opn	125	60	3m lead, 3.5/6.3mm
Sennheiser HD414 Classic	50	Opn	-	-	Limited edition HD414
Sennheiser HD465	65	Opn	-	-	3m lead, 3.5/6.3mm
Sennheiser HD475	75	Opn	-	-	Single sided cable
Sennheiser HD25 SP	85	Slid	115	85	Monitoring headphone
Sennheiser HD535	100	Opn	255	150	3m lead, 3.5/6.3mm
Sennheiser HD545 Reference	110	Opn	255	150	3m lead, 3.5/6.3mm
Sennheiser HD565 Ovation	140	Opn	255	150	3m lead, 3.5/6.3mm
Sennheiser HD265 Linear	140	Slid	260	150	Closed back
Sennheiser IS450	150	-	160	-	Infra-red cordless - hi-fi
Sennheiser HD25	155	Slid	140	70	Professional, closed back
Sennheiser IS550	180	-	170	-	Infra-red cordless
Sennheiser Charleston	225	Opn	210	140	3m lead, dual plug, leather tr
Sennheiser HD580 Jubilee	230	Opn	-	-	Limited edition HD580
Sennheiser HD 580 Precision	190	Opn	260	300	Flagship model
Sennheiser HD320	45	Opn	-	-	3m lead, 3.5/6.3mm
Sennheiser IS850	860	-	330	-	Digital audiophile infra-red
Sennheiser HE60/HEV70	998	Opn	260	-	Electrostatic with energiser
Sennheiser Orpheus	9652	Opn	365	-	Electrostatic, valve energiser
Sony MDR-E505	8	Ear	-	-	Supplied soft case
Sony MDR-E515EX	8	Ear	5	-	1m lead, mini plug
Sony MDR-007 Mk II	8	Opn	36	-	2m, 3.5/6.3mm plug

Model	Price	Type	Weight	Impedance	Special
<b>HEADPHONES</b>					
Aiwa HP-V141	7	Ear	5	16	Bass resonator ducts
Aiwa HP-A160	7	Opn	45	32	Banded, 3.5/6.3mm
Aiwa HP-JB33	8	Opn	18	16	Vertical ear fit, ultra light
Aiwa HP-V143	9	Ear	5	16	Bass resonator ducts
Aiwa HP-A260	9	Opn	54	32	Banded, bass resonator ducts
Aiwa HP-V145	10	Ear	5	16	Carrying case included
Aiwa HP-V147	10	Ear	5	16	Bass resonator ducts
Aiwa HP-X201	13	Slid	230	-	Dual plug
Aiwa HP-A360	13	Opn	65	40	Banded, bass resonator ducts
Aiwa HP-X301	20	Slid	230	-	3m lead, dual plug
Aiwa HP-VX303	25	Slid	230	-	In-line controls, dual plugs
Aiwa HP-X705	40	Slid	130	-	Dual plug, 2m ext cable
AKG K2	23	Opn	70	200	Mini
AKG K33	25	Opn	90	50	
AKG K44	42	Opn	90	50	
AKG K135	46	Opn	160	150	
AKG K141	74	Opn	225	600	
AKG K240 Monitor	82	Opn	240	600	
AKG K270	112	Slid	250	75	
AKG K280 Parabolic	117	Opn	250	75	
AKG K400	118	Opn	250	120	
AKG K270 Studio	121	Slid	250	75	
AKG K500	138	Opn	250	120	
AKG K340	191	Opn	380	400	
AKG K1000	646	Opn	270	120	
Audio Technica ATH-P1	10	Opn	88	24	'Omniphones'
Audio Technica ATH-S22	11	Opn	5	16	Inner ear
Audio Technica ATH-P3	15	Opn	90	22	'Omniphones'
Audio Technica ATH-S44	16	Opn	5	16	Inner ear
Audio Technica ATH-P1/T	20	Opn	55	25	'Omniphones', vol control
Audio Technica ATH-P5	20	Opn	70	40	'Omniphones'
Audio Technica ATH-M2A	28	Slid	115	22	Mid size
Audio Technica ATH-M4A	42	Slid	139	28	Mid size
Audio Technica ATH910PRO	70	Slid	280	40	Dynamic, full size
Audio Technica ATH-M7A	78	Slid	210	40	Mid size
Audio Technica ATH911	90	Opn	280	600	Dynamic, full size
Audio Technica ATH9000	273	Opn	240	32	Fleuret, bypass switch
Beyr DT211	33	Opn	120	40	
Beyr DT311	49	Opn	124	40	
Beyr DT331	59	Opn	210	40	
Beyr DT411	69	Opn	120	250	
Beyr DT431	89	Opn	210	40	
Beyr DT511	99	Opn	200	250	
Beyr DT531	129	Opn	245	250	
Beyr IRS790	129	Opn	270	-	Cordless infra-red
Beyr DT770 Pro	139	Slid	250	600	
Beyr DT100	139	Slid	350	600	Choice of impedances
Beyr DT801	159	Slid	250	250	
Beyr DT990 Pro	163	Opn	230	600	
Beyr DT811	179	Opn	245	250	
Beyr IRS890	199	Opn	270	-	Cordless infra-red
Beyr DT901	199	Slid	280	250	
Beyr DT911	219	Opn	275	250	
Grado Prestige SR60	90	Opn	-	40	
Grado Prestige SR80	125	Opn	-	40	
Grado Prestige SR100	175	Opn	-	40	
Grado Prestige SR200	230	Opn	-	40	
Grado Prestige SR300	320	Opn	-	40	
Grado Signature HP3	410	Opn	-	40	
Grado Signature HP2	510	Opn	-	40	
Grado Signature HP1	615	Opn	-	40	
Jacklin Float Model 1	75	Opn	400	200	
Jacklin Float Model 2	99	Opn	400	200	
Jacklin Float ELS	399	Opn	600	8	Electrostatic
JVC HA-M3	6	Slid	33	32	1.2m dual plug lead
JVC HA-F15	9	Opn	6	16	Mini 1.2m, 3.5/6.3mm plug
JVC HA-X55	12	Slid	45	32	2m dual plug lead
JVC HA-D410	15	Slid	90	32	2m, 3.5/6.3mm plug

Highlighted listings (as shown below) are covered in the Hi-Fi Choice Directory.





Key to headphones  
 Price - typical retail, to nearest pound.  
 Type - Opn - open back, vented or velocity type; gives less environmental isolation, but is usually more natural feeling in extended use. Slid - sealed - the headphones form an air seal around the ears, helping reduce sound leakage. IR - infra red cordless. Ear - in-ear model.  
 Weight - without cable.

Impedance - in ohms.  
 Highlighted products have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.

Model	Price	Type	Weight	Impedance	Special
<b>HEADPHONES</b>					
Sony MDR-009	10	Opn	40	-	2m, 3.5/6.3mm plug
Sony MDR-W07L	11	Ear	13	-	1m mini plug
Sony MDR-A009	12	Opn	-	-	-
Sony MDR-E515V	12	Ear	5	-	1m lead, mini plug
Sony MDR-V50	13	Slid	-	-	-
Sony MDR-E525	15	Ear	5	-	1m lead, mini plug
Sony MDR-24	15	Opn	-	-	7m, 3.5/6.3mm plug
Sony MDR-25	16	OPN	-	-	-
Sony MDR-W12L	16	Ear	-	-	1.2m mini plug
Sony MDR-008TV	17	Opn	-	-	5m, 3.5/6.3mm plug
Sony MDR-E535	18	Ear	5	-	1.2m lead, mini plug
Sony MDR-44	18	Opn	-	-	7m, 3.5/6.3mm plug
Sony MDR-009TV	19	Opn	-	-	5m, 3.5/6.3mm plug
Sony MDR-35	20	OPN	-	-	-
Sony MDR-CD30	20	Slid	-	-	2m, 3.5/6.3mm plug
Sony MDR-E747MP	20	Ear	6	-	1.2m lead, mini plug
Sony MDR-CD50	20	Slid	180	24	2m, 3.5/6.3mm plug
Sony MDR-5747	20	Ear	6	-	1.2m lead, mini plug
Sony MDR-P1TV	22	Slid	-	-	5m, 3.5/6.3mm plug
Sony MDR-A22L	22	Ear	-	-	1.2m mini plug
Sony MDR-CD250EX	28	Slid	-	-	3m, 3.5/6.3mm lead
Sony MDR-CD450	45	Slid	260	24	3m, 3.5/6.3mm plug
Sony MDR-IF210	50	IR	170	-	Extra h/phone w/o transmitter
Sony MDR-CD550	60	Slid	270	45	3m, 3.5/6.3mm plug
Sony MDR-D33	70	Slid	120	45	1.5m, 3.5/6.3mm plug
Sony MDR-IF210K	80	IR	170	-	Seven meter range infra red
Sony MDR-D55	90	Slid	120	45	1.5m, 3.5/6.3mm plug
Sony MDR-CD750	90	Slid	290	45	3m, 3.5/6.3mm plug
Sony MDR-D77	120	Slid	140	45	1.5m, 3.5/6.3mm plug
Sony MDR-610k	190	IR	470	-	Seven meter range infra-red
Sony MDR-CD1000	200	Slid	330	45	1.5m, 3.5/6.3mm plug
Stax SR34	169	Opn	170	-	Electrostatic
Stax SR Gamma	239	Opn	300	-	Electrostatic
Stax SR84	259	Opn	160	-	Electrostatic
Stax SR Lambda	349	Opn	325	-	Electrostatic
Stax Gamma Pro	399	Opn	300	-	Electrostatic
Stax Lambda Pro	449	Opn	325	-	Electrostatic
Stax Lambda Sig	549	Opn	325	-	Electrostatic
Stax Omega	1695	Opn	400	-	Electrostatic
Technics RP-HT77	30	Slid	160	32	3m lead, OFC wire
Technics RP-HT86	40	Slid	165	35	3m lead, XBS acoustic load
Technics RP-HT600	50	Slid	-	-	3m lead, double headband
Technics RP-HT700	60	Slid	-	-	5m lead, double headband
Technics RP-F10	100	Slid	300	32	3m lead, XBS pipe phone
Technics RP-F30	180	Slid	340	32	3m lead, XBS double drive
Vivanco SR60	3	Opn	-	-	Mini, fits outer ear
Vivanco SR12	3	Opn	-	-	In ear, with spare plug
Vivanco SR52	5	Opn	-	-	Mini headphones 3.5mm plug
Vivanco SR54	7	Opn	-	-	Mini, volume control, 3.5mm
Vivanco SR14	7	Opn	-	-	In ear, micro
Vivanco SR16	8	Opn	-	-	Micro, volume control 3.5mm
Vivanco SR250	19	Slid	-	-	Xtra bass feature
Vivanco SR606	40	Opn	225	32	3.5/6.3mm plug
Vivanco IR5700	50	-	-	-	Infra-red cordless
Vivanco IR5000	50	-	-	-	Mono, infra red cordless
Vivanco SR850	50	Opn	-	-	Double bow design for comfort
Vivanco IR6000	70	-	-	-	Stereo infra-red cordless
Vivanco SR909	70	Opn	285	600	Remote control lead, all plugs
Vivanco IR6500	90	-	-	-	Stereo infra-red with charger
Vivanco SR10001FL	110	Opn	265	100	In-front localisation
Vivanco IR7100	120	-	-	-	Stereo infra-red cordless
Vivanco IR7600	140	-	-	-	Stereo infra-red cordless
Vivanco SR2001FL	140	Opn	-	-	In-front localisation

Model	Price	Type	Sens	Impedance	Power	Size	Special
<b>LOUDSPEAKERS</b>							
Acoustic Energy Aegis 1	452	2x Pt	86	8	150	21,39,26	Stand mount, metal cone
Acoustic Energy Aegis 2	799	2x Pt	86	8	200	33,106,26	Floor, reflex, metal cone
Acoustic Energy AE1	870	2x Pt	88	8	200	26,30,18	Metal dome/cone, solid enc
Acoustic Energy AE2	1175	2x Pt	91	6	200	24,40,32	Twin bass, metal cone
Acoustic Energy AE3	1650	3x Pt	87	4	250	37,27,63	Simplified metal dome/cone
Advent Mini	99	-	88	8	120	16,28,14	Bookshelf/stand mount
Advent Baby 2	149	2x	89	8	75	26,39,15	Bookshelf/stand mount
Advent Graduate	219	2x	89	8	210	28,44,17	Bookshelf/stand mount
Advent Prodigy	299	-	89	8	300	24,68,20	Floor standing, free space
Advent Legacy 2	349	-	90	8	500	38,67,22	Floor standing, free space
Advent Laureate	499	-	90	8	500	21,80,29	Floor standing, free space
Advent Heritage	579	-	90	8	600	25,89,31	Floor standing, free space
Allison AL100	100	2x	90	4	150	33,24,19	Boundary, stand mount
Allison AL105	170	2x	90	4	150	24,37,21	Boundary, stand mount
Allison MS200	220	-	90	4	75	13,25,14	Boundary, stand mount
Allison AL110	220	-	90	4	150	24,40,23	Floor standing, free space

Highlighted listings (as shown below) are covered in the *Hi-Fi Choice* Directory.  
 Allison AL100 100 2x 90 4 150 33,24,19 Boundary, stand mount.



Key to loudspeakers  
 Price - typical retail, to nearest pound.  
 Type - 2x, 3x etc - number of independent drive units, Pt - ported, IB - sealed, Active - dedicated active crossover, needs amps for each driver, AB - auxiliary bass radiator, Sub - subwoofer, Uni-Q - KEF prop. coaxial drive unit, Horn - horn loading, MC - moving coil, ESL - electrostatic, CC - coupled cavity, Hybrid - dynamic bass/ESL or ribbon top.  
 Sens - output at given power input

level.  
 Impedance - in ohms. Power - maximum recommended amplifier output.  
 Size - width x height x depth in cm.

Highlighted products have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.

Model	Price	Type	Sens	Impedance	Power	Size	Special
<b>LOUDSPEAKERS</b>							
Allison AL115	280	-	90	4	150	28,51,26	Boundary, stand mount
Allison CD6	300	-	90	4	150	29,29,29	Cuboid, wall mount
Allison CD7	380	-	90	4	150	24,70,24	Floor standing, free space
Allison AL120	420	-	90	4	200	28,61,29	Floor standing, free space
Allison CD8	550	-	90	4	200	27,73,27	Floor standing, free space
Allison AL125	650	-	90	4	200	28,78,29	Open space, free standing
Allison AL130	800	-	90	4	200	32,95,34	Open space, free standing
Allison L.C. 10	2500	-	87	6	200	48,102,27	Floor standing, free space
Allison L.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	-	-	27,120,7	Ribbon/dynamic
Apogee Centaur	2300	Hybrid	88	4	150	33,102,25	Ribbon/dynamic
Apogee Centarus 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 Centarus Slant 8	3700	Hybrid	88	-	-	-	Ribbon treble, dynamic mass
Apogee Caliper Sig	3998	Ribbon	87	-	-	58,127	Two way
Apogee Stage 1 GS	4100	Ribbon	86	-	-	55,82,5	Two way
Apogee Centaur Major	4980	Hybrid	88	4	200	40,141,27	Ribbon/dynamic
Apogee Studio Grand	14900	Hybrid	87	-	-	63,160,55	Three way ribbon, active sub
AR M.5	139	2x	88	6	-	18,21,15	Boundary, bookshelf mount
AR Pi One	149	-	90	8	60	19,32,17	Stand mount, boundary siting
AR Fun Partner	170	-	90	6	75	27,15,20	Utility model
AR Pi Two	199	-	90	8	100	27,44,2	Stand mount, boundary siting
AR M1	199	-	88	8	100	28,27,20	Boundary, bookshelf mount
AR Pi Three	219	-	89	8	100	21,51,22	Stand mount, boundary siting
AR Active Partner	230	Active	-	-	-	19,27,15	Utility model
AR Rock Partner	240	-	90	8	100	24,37,22	Utility powered (active)
AR M2	299	-	90	8	125	24,42,36	Boundary, bookshelf mount
AR Subwoofer 1MS	300	-	90	4	180	30,21,48	Compact subwoofer
AR M3	349	-	90	8	125	24,55,40	Boundary, bookshelf mount
AR Powered Partner	350	Active	-	-	15	19,27,15	Stand mount, free space
AR Pi Four	399	-	88	8	125	25,57,27	Stand mount, free space
AR M4	429	-	88	8	150	20,72,40	Floor standing, free space
AR M5	799	-	90	8	175	22,92,27	Floor standing, free space
AR M6	899	-	90	8	200	22,106,27	Floor standing, free space
Arcam Delta 2	300	2x Pt	88	8	75	22,38,28	Stand mount, walnut or black
ATC SCM10	995	2x IB	80	8	300	18,38,26	Minimum 100wpc, wall/free use
ATC SCM20	1505	2x IB	83	8	300	31,72,34	Minimum 100wpc, wall/free use
ATC SCM20 Tower	1999	2x IB	83	8	300	24,103,34	Floor standing SCM20
ATC SCM50	3480	3x Pt	85	8	150	31,72,43	Passive/to special order only
ATC SCM100	4033	3x Pt	88	8	-	40,84,53	Passive/to special order only
ATC SCM50A	4864	Active	-	8	350	31,72,48	With int x'over and amps
ATC SCM100A	5660	Active	-	8	350	40,84,59	With int x'over and amps
ATC SCM200A	11207	Active	91	8	850	83,73,440	With ext x'over and amps
ATC SCM300A	11995	Active	94	-	850	-	With ext x'over and amps
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 Physic STEP	1299	2xPt	84	4	60	14,33,23	Time aligned, space frame stan
Audio Physic SPARK	1599	2xPt	86	4	70	17,40,25	Time align, space-frame stand
Audio Physic TEMPO	1999	2xPt	88	8	150	22,107,47	Floor stand, time aligned
Audio Physic VIRGO	3399	4xPt	90	4	150	16,100,42	Floor stand, decoupled tweeter
Audio Physic TERRA	3499	Sub	-	-	-	-	Active sub, adjustable
Audio Physic AVANTI	5599	4xPt	86	4	200	19,107,40	Decoupled mid/tweeter
Audio Physic CALDERA	9999	5x	91	4	250	25,111,50	Pneumatic baffle, 3 cabinet
Audio Physic MEDEA	20999	4xPt	91	4	400	24,110,50	Phase linear
Audio Vector 2X	850	2x	89	8	120	17,90,22	Black ash
Audio Vector 3X	1500	3x	89	8	150	19,98,52	Black ash + cuba
Audio Vector 5X	2500	4x	91	8	200	24,110,34	Black ash + cuba
Audio Vector 6	4600	3xPt	92	6	250	38,115,42	Black piano lacquer
Aura SP50	400	2xPt	87	4	120	21,40,24	Carbon fibre bass unit
B&O Beovox RL1000	215	3x	86	8	60	32,40,13	Simplified RL6000
B&O Beovox CX50	285	2x IB	89	6	100	12,21,21	-
B&O Beovox CX100	395	2x IB	89	6	200	12,32,21	-
B&O Beovox RL6000	435	3x	87	8	100	4	



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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 23 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.

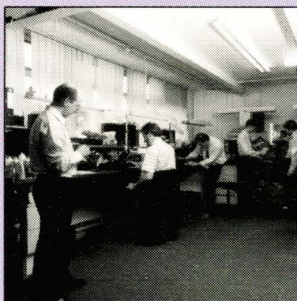
You'll find a wide range of products with the emphasis on quality rather than country of origin. Not only is everything we sell on display, but it's also available for demonstration. Each of our branches has dedicated demonstration facilities to help you enjoy choosing your equipment.



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## PRICE PROMISE

We always try to ensure that our prices are competitive. However, in the unlikely event a competitor within 30 miles advertises an identical product as available from stock at a lower price, even in a sale, we will **match that price!**

Added value offers not available on price match.

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We offer 0% finance on a wide range of Hi Fi & A/V separates.

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Exceptional performance, excellent value

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Breathes life into most music

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#### MORDAUNT SHORT MS10 SPEAKERS

An outstanding small speaker, dynamic and well controlled

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**Option KEF CODA 7 extra £50**

### System 2

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#### PIONEER PDS703 CD PLAYER

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These budget boxes are absolutely knockout

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# 16 BRANCHES NATIONWIDE



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### AMPLIFIERS

Arcam Alpha 5	£ 229.95
Arcam Alpha 6	£ 329.95
Arcam Delta 290P	£ 399.95
Arcam Delta 290 Inc remote	£ 479.95
Aura VA80	£ 279.95
Aura VA100 II Black	£ 349.95
Audiolab 8000A - 94	£ 499.95
Audiolab 8000C - 94	£ 519.95
Audiolab 8000P - 94	£ 699.95
Audiolab 8000M - 94 (each)	£ 749.95
Audiolab 8000PPA	£ 849.95
Audiolab 8000Q	£ 999.95
Cyrus PSXR	£ 299.95
Cyrus Power	£ 449.95
Cyrus III	£ 499.95
Cyrus Pre	£ 649.95
Denon PMA250III	£ 159.95
Denon PMA350II	£ 219.95
Exposure P.O.A.	
Harman HK610 (Phono extra)	£ 189.95
<b>Kenwood KA3020SE</b>	<b>£ 199.95</b> FG
<b>Marantz PM44 Mki SE</b>	<b>£ 149.00</b>
<b>Marantz PM525E</b>	<b>£ 299.00</b>
<b>Marantz PM53</b>	<b>£ 199.00</b>
<b>Marantz PM54SE UK</b>	<b>£ 249.00</b>
Marantz PM44 MkII SE	£ 199.95
Meridian 501 Pre	£ 624.95
Meridian 555 Pwr	£ 624.95
Meridian 551	£ 694.95
Michell P.O.A.	
Musical Fid E10	£ 299.95
Musical Fid E100	£ 599.95
Musical Fid E200 Pre	£ 599.95
Musical Fid E300 Pwr	£ 699.95
Musical Fid A1000	£1399.95
Musical Fid F22	£ 999.95
Musical Fid F15	£1899.95
Nad 310	£ 129.95
Nad 302	£ 189.95
Nad 304	£ 249.95
Nakamichi IA4s	£ 199.95
Pioneer A103	£ 129.95
Pioneer A203	£ 149.95
<b>Pioneer A300X</b>	<b>£ 229.00</b> NDR
Pioneer A400X	£ 299.95
Project 7	£ 259.95
Quad 306	£ 349.95
Quad 34	£ 398.95
Quad 77	£ 594.95
Quad 606	£ 689.95
Quad 66 inc RCI	£ 962.95
Rotel RA930AX II	£ 149.95
Rotel RA930BX	£ 199.95
Rotel RA970BX	£ 299.95
Rotel RC970BX II	£ 174.95
Rotel RB970BX II	£ 224.95
Technics SUA600 MkII	£ 199.95
Technics SUA700 MkII	£ 249.95
Technics SUA900 MkII	£ 399.95
Yamaha AX490	£ 249.95

### MINI/MICROS

Aiwa, JVC, Sony, Technics & Kenwood	P.O.A.
Denon D90 Ex Speakers	£ 669.95
Denon D110 Ex Speakers	£ 799.95
Denon D250 Ex Speakers	£ 929.95
Denon DF10 Ex Speakers	£ 999.95
Kenwood HD600 inc Coda 7	£ 699.95
Marantz 1020 Ex Speakers	£ 999.95

### TUNER AMPS

Denon DRA265	£ 199.95
Denon DRA365RD	£ 249.95
Denon DRA545RD	£ 319.95
Nad 705	£ 349.95

<b>Sony STRD311</b>	<b>£ 229.00</b> NDR
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### CASSETTE / DCC

<b>Aiwa ADF450</b>	<b>£ 149.00</b> NDR
<b>Aiwa ADF850</b>	<b>£ 229.00</b> NDR
Denon DRM540	£ 159.95
Denon DR5640	£ 199.95
Denon DRM740	£ 259.95
Denon DRW580	£ 199.95
Denon DRW760	£ 249.95
<b>Marantz DD82</b>	<b>£ 399.00</b> NDR
<b>Marantz DD92</b>	<b>£ 699.00</b> NDR
Nad 602	£ 199.95
<b>Nakamichi DR1</b>	<b>£ 849.00</b> NDR
Nakamichi DR2	£ 599.95
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Philips DCC 951	£ 279.95
Pioneer CTS430S	£ 199.95
Pioneer CTS630S	£ 299.95
Pioneer CTS830S	£ 499.95
Pioneer CTW503R	£ 179.95
Rotel RD960BX	£ 229.95
<b>Sony TCK415 3-Head</b>	<b>£ 149.00</b> NDR
<b>Sony TCK515S 3-Head Dolby SE</b>	<b>£ 249.00</b> NDR

<b>Sony TCK611S Dolby SE</b>	<b>£ 299.00</b> NDR
Teac V6030S	£ 549.95
Teac V8030S	£ 649.95
Technics RSBX501	£ 179.95
Technics RSTR373K	£ 179.95
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B&W DM620i	£ 429.95
<b>B&amp;W Solid Monitor</b>	<b>£ 159.00</b> NDR
B&W P4	£ 599.95
B&W P5	£ 799.95
Castle Trent II	£ 199.95
Castle Durham 900	£ 299.95
Castle Severn	£ 499.95
Castle Chester II	£ 699.95
Castle Howard II	£1099.95
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JPW Minim	£ 79.95
Kef Reference Model One	£1199.95
<b>Kef Coda 7</b>	<b>£ 129.95</b>
Kef Coda 8	£ 179.95
Kef Coda 9	£ 299.95
Kef Q10	£ 199.95
Kef Q30	£ 349.95

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Mission 780SE	£ 239.95
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Monitor Audio Studio 2	£ 599.95
Monitor Audio Studio 6	£ 899.95
Monitor Audio Studio 12	£ 999.95
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<b>Mordaunt Short MS10</b>	<b>£ 199.00</b> NDR
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Nad 804	£ 349.95
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Tannoy Profile 632	£ 189.95
Tannoy Profile 633	£ 319.95
Tannoy Profile 636	£ 419.95
Tannoy Profile 637	£ 499.95
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<b>Dual CS 505.4 inc. cart</b>	<b>£ 199.00</b> NDR
Michell P.O.A.	
Nad 5120 inc. cart	£ 129.95
Nad 533 inc. cart	£ 199.95
Pink Triangle P.O.A.	
Project 0.5 inc. cart	£ 144.95
Project 1 inc. cart	£ 184.95
Project 6.1 inc. cart	£ 379.95
Project 6.1 inc. cart	£ 434.95
Technics SL1200/SL1210 II	£ 449.95

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Arcam Alpha 5	£ 219.95
Audiolab 8000T	£ 749.95
Cyrus FM7	£ 399.95
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Musical Fid E50	£ 299.95
Musical Fid E500	£ 499.95
Nad 402	£ 179.95
Pioneer F203 RDS	£ 129.95
Pioneer F502 RDS	£ 249.95
Quad 66FM	£ 532.95
Rotel RT935AX	£ 149.95
Rotel RT940AX	£ 189.95
Rotel RT950BX	£ 219.95

<b>Sony STS311RDS</b>	<b>£ 199.00</b> NDR
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### CD PLAYERS

<b>Aiwa XC300</b>	<b>£ 149.00</b> NDR
<b>Arcam Alpha One</b>	<b>£ 299.95</b> NDR
Arcam Alpha 5+	£ 469.95
Arcam Black Box 50	£ 449.95
Arcam Black Box 500	£ 749.95
Arcam Delta 250 Transport	£ 749.95
Arcam Delta 270	£ 799.95
Audio Alchemy DAC in the box	£ 229.95
Audiolab 8000 CDM	£1299.95
Audiolab 8000 DAC	£ 799.95
Cyrus DAD7	£ 899.95
Denon DCD315	£ 149.95
Denon DCD615	£ 179.95
Denon DCD825	£ 219.95
Denon DCD1015	£ 349.95
Harmon Kardon FL8400	£ 299.95
Kenwood DP7060	£ 379.95
Marantz CD10	£1199.95
Marantz CD116	£1399.95
Marantz CD63	£ 249.95

<b>Marantz CD63 Graded</b>	<b>£ 179.00</b>
Marantz CD63SE	£ 349.95
<b>Marantz CD63SE Graded</b>	<b>£ 269.00</b>

Meridian 563 DAC	£ 749.95
Meridian 506	£ 874.95
Meridian 500 Transport	£1094.95
Meridian 508	£1474.95
Musical Fid E50	£ 299.95
Musical Fid E600	£ 599.95
Musical Fid FCD	£1499.95
Nad 501	£ 189.95
Nad 502	£ 239.95
Nad 513 Multi	£ 279.95
Nad 514	£ 339.95
Nad 517 Multi	£ 399.95

<b>Philips CD710</b>	<b>£ 149.00</b> NDR
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Pink Triangle Cardinal Transport	£ 749.95
Pink Triangle Ordinal	£ 789.95
Pink Triangle Da Capo	£1449.95
Pioneer PD103	£ 139.95
Pioneer PD203	£ 159.95
Pioneer PDF100H Multi	£ 599.95
Pioneer PDS503	£ 199.95

<b>Pioneer PDS703</b>	<b>£ 249.95</b> FG
Quad 67	£ 824.95
Rotel RCD930AX	£ 199.95
Rotel RCD970BX	£ 349.95
Sony P.O.A.	

<b>Teac CDP3500</b>	<b>£ 199.00</b> NDR
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Teac DT1 DAC	£ 449.95
Teac VRDST1 Transport	£ 499.95
Teac VRDS7	£ 599.95
Teac VRDS10	£ 769.95
Teac VRDS20	£1299.95
Technics SLPG360	£ 139.95
Technics SLPG460	£ 159.95
Technics SLPG560	£ 179.95
Technics SLP670AK	£ 199.95
Technics SLP770AK	£ 249.95
Yamaha CDX480	£ 169.95
Yamaha CDX580	£ 229.95
Yamaha CDC555	£ 199.95
Yamaha CDC655	£ 249.95

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 73b North Street

**LEICESTER**  
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**WATFORD**  
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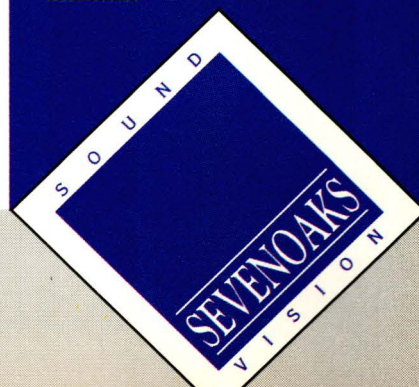
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**NDR** - PRICE IF "NO DEMONSTRATION REQUIRED". At Sevenoaks Hi Fi we believe in quality service and meaningful demonstration - both cost us time and money. The products above marked NDR are priced up in store with a £10 surcharge, but may be purchased at the advertised price if bought on a strictly 'no demonstration cash and carry' basis. These products offer exceptional value for money. Please note that this promotion only applies to the products marked NDR. Everything else is business as usual!





# TRUE MUSICAL

quality hi fi products with style and value for

*cyrus*



**DAD7**

Innovative styling and sophisticated musical reproduction are the hallmarks of all Cyrus products.

The **DAD7** CD player is a one box derivative of the highly acclaimed **DISCMASTER** (CD Transport) and **DACMASTER** (DAC). Like these it incorporates 18-bit technology, which delivers bass weight and slam with close attention to detail and neutrality. All Cyrus components are naturally upgradable - simply add the **PSX-R** (Power Supply) and performance is improved.

For more information on the **DAD7**, **PSX-R**, **DISCMASTER**, **DACMASTER**, **FM7** (Tuner), award winning **CYRUS III** (Amplifier) and new **PRE/POWER** - contact us for details of your nearest Sevenoaks Hi Fi - Cyrus stockist.

*arcam*



**ALPHA 1 CD**

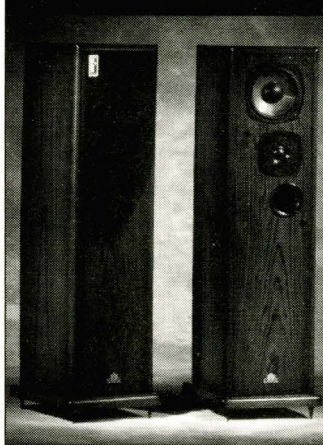
The much acclaimed **ALPHA 1** is Arcam's most affordable

CD player to date. It has set unparalleled levels of performance, as it is designed and built to the same exacting standards as all other Arcam products - with minimalist layout and convenience of operation.

The **ALPHA 1** CD incorporates the same slimline styling as the renowned **ALPHA 5+** CD player and is an excellent sonic and physical match for the superb **ALPHA 5** and **6** amplifiers.

At Sevenoaks Hi Fi you will discover the full Arcam **ALPHA** and **DELTA** series of products.

*castle*



**SEVERN**

The **SEVERN** are Castle Acoustic's all new two-way reflex loaded floor-standing loudspeaker. As with all Castle products they are engineered to look good and sound great.

The hand crafted enclosure incorporates newly developed drive units - a long throw bass/mid driver and soft dome ferro fluid tweeter - with off-set placement ensuring outstanding stereo

imagery like the bigger **HOWARD** and **CHESTER II**. Although the **SEVERN** has a slim profile and small 'foot print' it generates a surprising level of controlled bass.

Finally, for stability, a spiked plinth in matching veneer from Castle's extensive selection of finishes including Yew and Rosewood (at a small extra cost).

*meridian*



**551**

All Meridian equipment, from the simplest to the most complex, is designed to be controlled by the touch of a single button on the MSR remote control.

The **551** integrated amplifier provides conventional music reproduction to the standard you would expect from this renowned manufacturer. It utilises a dual-mono construction and quality pre-amp, similar to those used in the **501** (Pre) and **555** (Power).

Yet the real benefits of the **551** are only realised when it is used in conjunction with other Meridian components, such as the **506** and **508** CD players.

To audition the Meridian range, contact our branches in \*Sevenoaks, Chelsea, Watford, Witham (Essex), Croydon, Brighton, Tunbridge Wells, Worcester, Leicester, Woolwich and Chatham.

\*Digital Audio Visual products now on demonstration.

*musical fidelity*



**E10**

The **E10** integrated amplifier is the latest addition to Musical Fidelity's superb Elektra range, featuring the same stylish front panel and diecast metal knobs as other Elektra models. Build quality is as you would expect from this dedicated British manufacturer - impressive.

The **E10** combines the benefits of a class AB output stage - smooth sound and efficient use of power - thus ensuring high current delivery, with the capability to drive all loudspeakers easily.

For more details on the new **E10**, **E60** CD Player, **E50** Tuner as well as the other **Elektra** models, **F Series** and **A1000**, contact your nearest Sevenoaks Hi Fi branch.

*audiolab*



**8000T**

The **8000T** is a sophisticated modern FM radio tuner. It sets new standards for RF performance, providing a vivid stereo sound stage, operating flexibility and

**0%**  
finance

AVAILABLE ON A WIDE  
RANGE OF HI FI SEPARATES

Spread the cost of buying your quality hi fi separates  
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Sevenoaks Hi Fi have been at the forefront of Hi Fi retail in the UK for over 23 years. We sell quality products to discerning customers and we firmly believe in a meaningful demonstration and helpful unbiased advice.

All the products we sell are brand new, fully guaranteed and maintained by our own service department. We also offer *Peace of Mind* with our own 'No Quibble' extended warranty. We are able to install the products you purchase, ensuring their optimum performance.



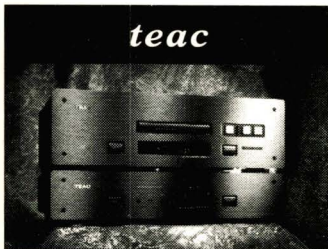
# EXPRESSION

*hi fi connoisseurs and music lovers*

sound quality unparalleled. These qualities have been recognised throughout the world, leading to the Award of Best Tuner from the British Hi Fi Industry in 1994 and 1995.

In nearly every area the **8000T** incorporates technical advances over current tuners - each developed directly by Audiolab - thus ensuring long term reliability and product consistency.

For a demonstration on the Audiolab **8000T**, **8000A**, **8000C**, **8000P**, **8000CDM**, **8000DAC**, **8000PPA** and the new **8000Q**, contact your local Sevenoaks Hi Fi branch.



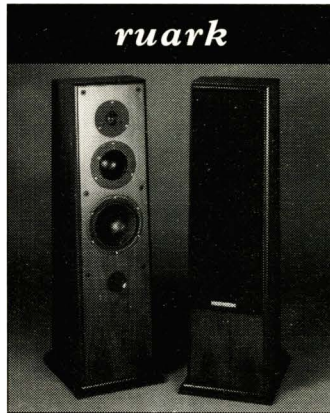
**VRDST1/DT1**

The combination of the **VRDST1** (CD Transport) and the new **DT1** (DAC) represents sonic performance and build quality unmatched at their price.

The **VRDST1** incorporates Teac's world famous Vibration-Free-Rigid Disc clamping system (VRDS) and both optical and coaxial Digital outputs.

The new **DT1** is an ideal partner. It features Bitstream conversion in dual differential operation and thus ensures outstanding musical transparency.

To hear the outstanding **VRDS** series of products contact your local Sevenoaks Hi Fi branch.



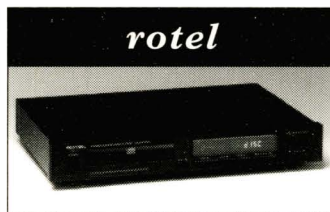
**CRUSADER II**

The superb Ruark **CRUSADER II** - bass reflex floorstanding loudspeakers - embody all of the unique qualities evident throughout the Ruark range.

State of the art technology, with no restrictions on price ensures that the **CRUSADER II** deliver a precise and endearing musical experience.

Performance and style truly combine and with so many quality models like the **TEMPLAR**, **TALISMAN II**, **PALADIN** and **EQUINOX**, Ruark can reflect upon the standards they set and uphold so impeccably.

We also stock many other loudspeakers including ProAc, Monitor Audio, Kef Reference, Mission and TDL.



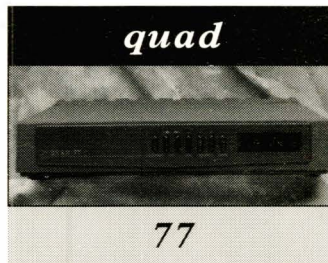
**RCD970BX**

Designed and developed in the UK - like all of Rotel's other products - the new **RCD970BX** continues the

tradition of outstanding digital replay from a Rotel CD player, like the award winning **RCD965BX**.

The new **RCD970BX** incorporates the latest in Bitstream technology and the slimline styling makes it aesthetically very pleasing. Thus making it an ideal partner for other Rotel products, especially the highly reviewed **RC/RB970BX Mk2** - Pre/Power combination.

When you look back over the last twenty five years to the birth of hi fi separates - Rotel were there. Today, they still offer more Best Buys, Recommendations and accolades than any other manufacturer.



**77**

For over 50 years the name Quad has been synonymous with quality. Throughout the world, many hundreds of thousands of satisfied customers have endorsed this sentiment. The secret of Quad's success is their constant search for improved musical reproduction and style.

True to their ideals the new **77** integrated amplifier and remote control incorporates the very latest technology and innovative looks.

At Sevenoaks Hi Fi you can audition this and other models like the **606**, **66**, **FM66** and **CD67**.



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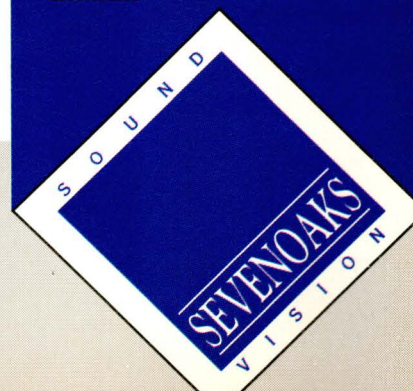
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If you thought this level of service might be expensive - then you would be wrong. We always try to ensure that our prices are competitive.

However, in the unlikely event a competitor within 30 miles advertises an identical product as available from stock at a lower price, even in a sale, we will match that price!

Added value offers not available on price match sales.







Key to loudspeakers  
Price - typical retail, to nearest pound.  
Type - 2x, 3x etc - number of independent drive units, Pt - ported, IB - sealed, Active - dedicated active crossover, needs amps for each driver, ABR - auxiliary bass radiator, Sub - subwoofer, Uni Q - KEF prop. coaxial drive unit, Horn - horn loading, MC - moving coil, ESL - electrostatic, CC - coupled cavity, Hybrid - dynamic

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Model	Price	Type	Sens	Impedance	Power	Size	Special
<b>LOUDSPEAKERS</b>							
B&W CWM8i	300	2x	90	4	100	28,38,9	In wall
B&W Solid Verticale	400	Sat/sub	88	4	100	-	Lifestyle, 3 boxes
<b>B&amp;W DM620i</b>	430	2x ABR	90	4	150	24,75,31	Floor standing
B&W Signature 7	500	2x	88	8	150	28,37,10	In-wall monitor, Kevlar cone
B&W P4	600	2xPt	88	8	120	20,81,24	3 real wood veneers
B&W P5	800	3xPt	90	8	200	20,90,28	3 real wood veneers
<b>B&amp;W Matrix 805 V/H</b>	895	Pt	87	8	120	33,33,21	Outdoor tweeter (vert/horiz)
B&W P6	1000	3xPt	90	8	200	20,100,30	Time aligned tweeter
B&W Matrix 804	1495	Pt	89	8	200	26,92,26	Matrix enclosure
B&W Matrix 803s2	1945	4xPt	90	8	250	26,101,34	Matrix enclosure
B&W Matrix 802s3	2445	3xPt	90	8	500	30,104,37	Matrix enclosure
<b>B&amp;W Matrix 801s3</b>	3500	Pt	87	8	600	44,100,56	Floor, studio monitor
B&W Silver Signature	4500	Pt	88	8	120	25,45,24	External crossover
Bose XL1000	115	Pt	-	8	50	29,19,17	
Bose XL2000	160	Pt	-	8	70	36,23,18	
Bose XL3000	180	Pt	-	8	90	47,29,23	
Bose 101 M'ble Monitor	190	-	101	4	60	13,23,15	Black finish
Bose XL4000	220	Pt	-	8	100	57,32,30	
Bose VS100	250	-	-	8	-	23,15,15	
Bose 151 Environmental	270	-	-	6	60	24,14,16	Waterproof/suitable for extrem
Bose 161 Freestyle	275	-	-	6	60	25,14,16	
Bose 201 Ser III	290	-	-	8	60	38,20,25	Direct/reflecting technology
Bose C'puter RoomMate	300	Active	-	-	60	24,14,16	Self powered AC/shielded, vol
Bose Video RoomMate	300	Active	-	-	60	24,14,16	Self powered AC/shielded, vol
Bose Roomate II	300	Active	-	-	60	24,14,16	Self powered AC/12V DC
Bose 301 VM	380	-	-	8	75	24,43,27	Direct/reflecting technology
<b>Bose 305</b>	430	2x	-	8	100	23,45,28	Tall stand mount, boundary
Bose A'mass AM3 II	500	-	-	4-8	50	36,20,20	Acoustimass technology
<b>Bose 401</b>	500	-	-	4	100	30,30,76	Direct/reflecting technology
Bose SE-5 Ser II System	760	-	-	4-8	100	90,100,18	
Bose A'mass AM511	760	-	-	4-8	200	49,35,19	Acoustimass direct/reflecting
Bose A'mass AM7	830	-	-	4-8	100	35,49,19	Acoustimass direct/reflecting
Bose 601 MKIII	880	-	-	8	200	32,31,76	Direct/reflecting technology
<b>Bose 901 V1</b>	1650	1x	-	8	-	33,53,32	Direct/reflecting technology
Boston Acoustics HD5	139	2x	89	8	50	25,16,18	Bookshelf, black
Boston Acoustics 325	139	-	90	4	50	17,17,5	Wall/ceiling white flush mount
Boston Acoustics CR6	149	2xPt	88	8	100	26,15,20	Magnetically shielded
Boston Runabout	169	-	89	8	50	22,15,16	White indoor/outdoor system
Boston Acoustics 350	179	-	-	4	50	24,17,6	Wall/ceiling white flush mount
Boston Acoustics 335	179	-	90	8	50	18,9	Wall mount, round
Boston Satellites	179	2x	89	8	-	-	Also AV spkrs, black/white
Boston Acoustics CR7	199	-	88	8	100	30,22,24	Magnetically shielded
Boston 360 Ser II	209	-	89	8	60	22,15,7	Wall/ceiling, white, flush mou
Boston Acoustics CR8	239	2x ABR	90	8	125	39,22,27	Magnetically shielded
Boston Acoustics 380	249	-	90	8	75	31,24,8	Wall/ceiling white flush mount
Boston Acoustics CR9	279	2x ABR	91	8	150	50,25,29	Stand/shelf, shielded
Boston Acoustics Voyager	299	-	89	8	60	26,16,17	White indoor/outdoor, metal
<b>Boston Acoustics SW10</b>	449	Sub	-	-	100	34,17,42	Powered subwoofer
Boston SubSat Six	449	Sat/sub	89	8	100	-	Passive subs and two satellite
Boston SubSat 7	549	-	89	8	125	-	Passive sub & 2 satellites
Boston Lynfield 300L	2000	-	83	8	250	23,34,28	Inc stands, black
Boston Lynfield 500L	4449	-	85	5	350	122,23,47	Free stand, separate bass/top
Canon S-C10	130	2x	87	8	95	34,15,15	Shielded, wide-imaging stereo
Canon SV-15	130	2x	86	8	50	24,17,17	Utility - wide dispersion
<b>Canon S-30</b>	180	1x Pt	90	6	75	23,27,24	Wide imaging stereo
Canon S-B20	200	Sub	87	8	100	48,39,37	Free standing, passive
Canon V-100	210	2x Pt	90	4	75	25,33,17	Corner mount, wide dispersion
Canon S-35	250	2x	90	6	75	23,27,24	Wide Imaging Stereo
Canon V-SB100	250	Sub	85	6	100	37,34,21	Subwoofer for V100
<b>Canon S-50</b>	350	1x Pt	87	8	75	25,31,25	Wide imaging stereo
Canon S-70	700	2x Pt	87	6	100	25,78,25	Wide imaging stereo
<b>Castle Trent II</b>	200	Pt	89	8	60	20,34,18	Shell/stand, nine finishes
<b>Castle Durham 900</b>	300	Pt	90	8	85	22,40,23	Shell/stand, nine finishes
<b>Castle York</b>	370	Pt	89	8	100	26,43,22	Stand mount, stands inc
Castle Severn	500	Pt	87	8	110	23,77,20	Free standing, 9 finishes
<b>Castle Chester</b>	700	Horn	90	8	100	23,91,25	Quarter wave, nine finishes
Castle Howard	1100	3xHorn	90	8	125	26,104,41	Quarter wave, nine finishes
<b>Castle Winchester</b>	1650	3x	90	8	150	42,108,23	9 finishes, quarter wave
Celestion Little 1	99	-	90	8	50	9,20,15	
<b>Celestion 1</b>	119	-	86	8	50	16,27,21	
Celestion CSC	129	-	89	6	75	33,13,15	Centre channel
<b>Celestion CS135</b>	139	-	86	8	90	52,19,34	
<b>Celestion 3 MKII</b>	139	-	88	8	75	21,31,18	Integrated LF/baffle moulding
Celestion MP1	149	-	90	8	150	22,30,15	
Celestion CS2	149	-	86	8	60	16,29,22	
Celestion CS4	169	-	87	8	75	18,33,23	
Celestion Centre 2	179	-	90	8	100	17,16,42	Centre channel
Celestion 5 MkII	189	-	89	8	90	25,35,21	Larger version of Celestion 3
Celestion 7 MkII	239	-	89	8	120	31,45,24	
<b>Celestion 9</b>	269	-	89	8	100	21,50,25	
Celestion 11	299	-	89	8	120	31,57,24	
<b>Celestion 15</b>	389	-	89	8	100	21,100,25	
<b>Celestion SL6Si</b>	429	2x	84	8	120	20,38,27	Compact stand mount, free spac
Celestion CS6i	449	-	90	8	100	19,85,31	
Celestion CS8i	499	-	90	8	120	19,100,31	
Celestion 100	539	-	84	8	120	21,42,26	
<b>Celestion SL600Si</b>	820	82	82	8	120	20,37,24	Aerolam lightweight enclosure
<b>Celestion 300</b>	1099	-	84	8	120	21,97,33	



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Celestion 700SE	1435	-	82	8	120	20,37,24	Aerolam lightweight enclosure
Cerwin Vega VS8	250	2x	94	6	100	28,51,29	Bookshelf
Cerwin Vega SA1-6	300	Sat/sub	95	-	125	22,25,32	3 box satellite/subwoofer
Cerwin Vega VS10	350	3x	95	6	125	33,70,29	Floor standing
Cerwin Vega VS12	550	3xPt	97	4	250	42,81,38	Floor standing
Cerwin Vega DC10	550	3x Pt	96	-	200	29,94,35	Floor standing
Cerwin Vega DC12	650	3x Pt	98	-	300	36,98,35	Floor standing
Cerwin Vega VS15	700	3x Pt	102	4	400	46,90,47	Floor standing
Cerwin Vega DC15	850	3x Pt	100	-	500	44,103,46	Floor standing
Cerwin Vega 1515	1300	6x Pt	103	4	600	44,135,46	Floor standing, hi sensitivity
Chord Sys Audio 905	249	2x	89	8	70	27,15,19	Black Ash + Kummarka (brown)
Chord SysAudio Sig	850	2xPt	89	8	120	27,15,25	Cherry, rosewood, black ash
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 102B	260	-	88	6	100	21,32,26	
Dali 104B	370	-	93	4	120	86,22,27	
Dawn Audio Chorus BS	482	2x IB	89	8	-	26,38,21	Bookshelf
<b>Dawn Audio Chorus FS</b>	698	2x IB	89	8	-	26,88,21	Floor standing
Dawn Audio Symphony	1995	3x IB	91	8	-	34,113,32	Floor standing
Denon SCM2	80	IB	87	6	70	19,28,20	UK designed & built
Denon SC-E313	160	Pt	88	8	100	22,75,23	UK designed & built
ECA SERVO A.2	1850	2x Pt	80	8	150	22,102,30	True ribbon tweeter
<b>Epos ES11</b>	445	Pt	87	8	75	20,38,25	Free space, stand mount
<b>Epos ES14</b>	675	Pt	87	8	100	23,49,29	Free space, stand mount
<b>Epos ES25</b>	1650	3xPt	88	6	200	90,24,35	Floor standing
Faraday SG	345	2x	89	4	75	27,26,25	Matt black or granite effect
Faraday Siren	445	2x	90	4	80	27,25,46	Matt black or granite effect
Faraday FS10	795	3x	91	4	100	27,25,93	Matt black or granite effect
Fullers Sultan	399	2xPt	91	8	50	24,51,30	3 finishes
Fullers Sultan H.E.	439	2xPt	98	8	90	24,51,30	High sensitivity, 3 finishes
Fullers Pharaoh 1	649	2xPt	88	8	60	20,30,20	Curved sides, various finishes
Fullers Sphinx	839	3x	89	8	70	25,91,30	Floor standing, var finishes
Fullers Pharaoh 2	1200	3xPt	88	8	80	39,100,31	Pharaoh 1 with added bass encl
Fullers Pharaoh 3	2499	4xPt	88	8	150	46,118,45	Pharaoh + bass & subbass encls
Gale Reference Monitors	100	2x	88	8	70	-	Bookshelf, black finish
Gale Model 2	150	2x	88	8	70	-	Bookshelf, black finish
Gale Model 4	200	2	88	8	75	-	Bookshelf, black finish
Gamma Epoch Five	799	-	90	8	100	25,20,50	Time aligned
Gamma Epoch Ref Five	2999	-	90	8	100	95,26,26	Time aligned, floor stand
Genelec 1019A	1572	Active	-	-	28	23,31,25	
Genelec Blamp 1031A	2068	Active	-	-	104	25,39,29	
Genelec Triamp S30	3055	Active	-	-	108	32,50,32	
Genelec Triamp 1037A	4982	Active	-	-	191	40,68,30	
Genexxa GX330	80	-	-	6	50	35,21,24	
Genexxa GX650	140	-	90	8	60	23,76,26	
GLL Arena	89	-	87	6	70	26,23,14	
GLL Maxim	119	-	86	6	100	10,26,17	
GLL Mezzo	169	-	88	6	100	21,36,25	
GLL Magnum	199	-	86	6	100	25,42,29	
Goodmans Active 75	65	Active	-	-	80	-	
Goodmans M100	80	2x	86	8	75	17,26,20	Bookshelf, close to wall
Goodmans HT100	100	-	86	8	60	25,53,20	
Goodmans HT170	150	-	92	8	100	25,70,22	
Grundig MBX220	40	2xPt	-	4	30	-	Stand/shelf use
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
Grundig BX2	230	3x Pt	-	4	80	24,49,33	22 litre
Grundig BX3 II	350	2x Pt	-	4	120	24,107,34	53 litre, 3 drivers, 2 way
<b>Harbeth BBC LS3/5A</b>	675	IB	82	10	30	30,19,18	Free standing
<b>Harbeth HL-P3</b>	699	IB	83	8	45	31,19,18	Free standing, shielded, biwir
Harbeth BBC LSS/12A	1195	Pt	81	8	100	30,18,23	Free standing, biwire
Harbeth HL Compact 7	1295	Pt	86	8	120	52,27,32	Free-standing, shielded
Harbeth HL-5	1495	Pt	86	8	100	64,32,31	Free standing, biwire
<b>Harman-Kardon LS0200</b>	149	-	87	8	50	21,35,30	
Harman-Kardon LS0300	199	-	88	8	75	21,38,80	
Helius Syrus II	2395	Pt	95	4	300	36,107,16	
Helius Syrus I	2850	Pt	93	4	500	36,107,16	Floor standing, biwire
<b>Heybrook Prima</b>	139	2xPt	87	6	60	20,29,18	Bookshelf or stands, shielded
<b>Heybrook Solo</b>	199	2x</					





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Model	Price	Type	Sens	Impedance	Power	Size	Special
<b>LOUDSPEAKERS</b>							
Infinity SM105	350	Pt	100	8	150	53,30,30	Auto reset protection circuit
Infinity Inf Micro II	400	Pt/sub	90	6	100	21 x 127,2	Two satellites and passive sub
Infinity SM115	450	3xPt	100	8	175	76,34,32	Auto reset protection c
Infinity SSW-10 Sub	500	Active	-	-	-	34,34,33	
Infinity SM125	550	3xPt	100	8	200	89,37,32	Auto reset protection circuit
Infinity SM155	650	4xPt	102	8	300	102,45,32	Auto reset protection circuit
Infinity Kappa 6.1i	995	Pt	89	6	150	31,95,25	Floor standing
Infinity Kappa 7.1i	1195	Pt	89	6	225	36,108,26	Floor standing
Infinity ARS Epsilon	9995	IB	87	4	500	152,47,41	Includes own servo control amp
Interaudio XL1000	100	-	-	8	50	19,29,17	
Interaudio XL2000	140	-	-	8	70	23,36,18	
Interaudio XL3000	160	-	-	8	70	29,46,23	
Interaudio XL4000	200	-	-	8	75	32,56,29	
Jamo Studio 80	60	2xPt	91	4	45	22,35,17	
Jamo Studio 110	100	3xPt	91	4-8	50	24,42,22	
Jamo Sat 160	100	2x IB	90	8	50	14,20,88	Shelf/wall mount, with wall br
Jamo D115	100	-	91	4-8	75	24,42,22	
Jamo Cornet 30.4	100	2x Pt	88	8	55	20,32,23	Black ash - Mahogany £20 extra
Jamo Sat 200	110	2x	90	8	50	15,22,88	Stereo passive sub
Jamo Sat 300	120	2x	90	8	50	15,21,8	Use with SW500
Jamo Cornet 40.4	140	2x Pt	89	8	60	20,32,23	Black ash - Mahogany £20 extra
Jamo Studio 180	150	3xPt	92	4-8	80	22,50,26	
Jamo Artina	150	2xPt	90	8	50	29,25,8	Small, flat wall speaker
Jamo Sat 500	150	2x Pt	90	8	50	16,21,14	Satellites for SW500
Jamo D135	150	-	94	4-8	90	29,52,25	
Jamo Converta	150	2x Pt	90	8	50	9,25,24	Lamp-like appearance
Jamo Cornet 60.4	180	2x Pt	90	8	80	23,42,27	Black ash - Mahogany £20 extra
Jamo D165	190	-	94	4-8	100	29,52,25	
Jamo SW160 System	200	-	90	8	100	20,34,48	Subwoofer, adjustable
Jamo Art	200	2x Pt	88	8	60	35,40,9	Shape and size of shallow 20 i
Jamo Classic 4	230	2xPt	90	4	100	20,47,25	
Jamo D265	300	3xPt	95	4-8	150	44,68,32	
Jamo Classic 6	300	2xPt	90	4	100	20,84,29	Inc spiked feet
Jamo BX100A	300	3x Pt	91	8	100	32,55,28	Floor or stand mount
Jamo 307	300	2x Pt	87	6	70	18,31,27	Stand mount
Jamo Cornet 90-4	330	3xIB	91	4	140	26,87,27	
Jamo 407	350	2x Pt	88	4	80	22,41,29	Stand mount
Jamo Graphic	350	2x Pt	88	6	60	39,44,8	Wall mount
Jamo Atmosphere	380	2x Pt	88	8	60	27,37,16	Wall mount, doubles as lamp
Jamo Cornet 100-4	400	3xIB	91	4	200	32,95,27	
Jamo Classic 8	400	3xPt	90	4	150	23,90,29	Inc spiked feet
Jamo Silhouette	400	-	90	5	80	25,122,17	
Jamo D365	400	-	96	4-8	200	46,78,35	
Jamo BX150A	400	3x Pt	92	8	150	38,63,31	Floor mount
Jamo SW500 System	430	2x	90	8	140	41,38,53	Passive stereo subwoofer
Jamo BX200A	450	3x Pt	93	8	250	29,17,13	Floor mount
Jamo 477	500	2x Pt	88	4	100	19,77,29	Floor standing
Jamo 507	700	3x Pt	88	4	150	22,91,37	
Jamo 707	900	3x Pt	90	4	200	24,104,39	
Jamo Oriol	6000	3x	87	6	300	40,178,30	Floor standing, coupled cavity
JBL Control One	115	2xPt	87	4	150	24,156,14	Shielded, wall mountable
JBL 4208	449	-	89	8	300	29,45,23	
JBL L1	479	2x Pt	87	8	200	25,40,20	Asymmetric, time aligned
JBL HTS-1	629	-	-	150	-	-	
JBL L3	699	2x Pt	89	8	200	30,86,24	Asymmetric, time aligned
JBL HTS-2 system	800	-	-	4	150	-	
JBL HTS-3	999	-	-	180	-	-	
JBL L5	1299	3x Pt	90	6	300	26,45,33	Asymmetric, time aligned
JBL Ti 1000	1500	2x IB	89	4	150	20,30,13	Asymmetric, double wall
JBL L7	1699	4x Pt	89	4	200	117,25,45	Asymmetric, time aligned
JBL Ti 2000	2000	3x IB	89	4	200	33,82,30	Asymmetric, double wall
JBL Ti 3000	2499	3x IB	90	6	200	46,105,35	Asymmetric, double wall
JBL 15000	3499	3x IB	91	6	300	48,114,38	Asymmetric, double wall
Jordan Watts JHFLG	420	-	-	-	-	-	Flagon pottery colour
Jordan Watts JH200	510	1x IB	86	8	80	19,33,17	Bookshelf or stand mount
Jordan Watts JH400	820	1x IB	86	8	80	28,32,17	Marble finish available £970
Jordan Watts JH400M	970	1x	86	8	80	82,28,21	
J Watts JH1+1 Aspect	1730	2x	85	8	100	92,40,22	
J Watts JH1+1 Aspect K	2310	2x	85	8	100	92,40,22	
J Watts JH1+1 Aspect M	2745	2x	85	8	100	92,40,22	
J Watts Aspect JH1+1	2745	2xIB	85	8	100	40,93,23	Matt - alt finishes extra
Jordan Watts JH2K	3230	-	-	-	-	-	
J Watts Classic JH2KM	4250	2x	87	8	150	47,82,34	Line tweeter array
J Watts Classic JH5K	4875	2x IB	89	8	250	47,126,40	Floor stand, line array
J Watts Classic JH5KM	5860	2x	89	8	250	47,125,40	Line driver array
J Watts Classic JH10K	9340	2x IB	92	8	500	47,156,40	Floor stand, line array
Jordan Watts JH10KM	10495	2xIB	92	8	500	47,156,40	Line driver array
JPW Minim SGL SHD	50	2x	87	6	70	19,28,20	Shielded, single speaker
JPW Satellite SGL SHD	50	2x	85	8	70	13,24,11	Shielded, single speaker
JPW Satellite	80	2x	85	8	70	13,24,11	Shielded, single speaker
JPW Minim	80	2x	87	6	70	19,28,20	135mm bass, 14mm treble
JPW Minim Pair Solid	89	2x	87	6	70	19,28,20	Shielded
JPW Sonata Vinyl	100	2x	87	8	70	23,32,22	
JPW Sonata	120	2x	87	8	70	23,32,22	165mm bass, 14mm treble
JPW Subwoofer	130	1x	95	8	80	26,51,27	

Highlighted listings (as shown below) are covered in the Hi-Fi Choice Directory.  
Audiolab 8000A 450 Int N 60 MM,MC,1T,3T Y N 45,8,36 Proul/main in

Model	Price	Type	Sens	Impedance	Power	Size	Special
<b>LOUDSPEAKERS</b>							
JPW Pt Vinyl	150	2x	89	8	70	26,44,25	
JPW P1	170	2x	89	8	70	26,44,25	200mm bass, 19mm treble
JPW AP2	200	2x	89	8	80	26,44,25	200mm bass, 19mm treble
JPW AP3	230	2x	88	8	100	26,52,29	200mm bass, 19mm treble
JPW Ruby 1	500	2x	87	6	120	32,19,21	Alloy cones
JPW Ruby 2	700	2x	88	6	150	43,22,25	Alloy cones
JPW Ruby 3	1000	3x	87	6	150	75,19,22	Alloy cones
JPW Ruby 4	1300	3x	89	6	200	90,22,26	Alloy cones
JVC SPX220TBK	100	3x Pt	90	8	60	24,66,24	
JVC SPX550BK	130	3x Pt	90	8	60	24,66,24	
JVC SPX770BK	150	3x Pt	90	8	80	28,75,25	
JVC SPX990BK	230	3x Pt	91	8	100	31,86,27	
JVC SX-SW9	300	2xPt	90	6	100	-	Satellite subwoofer system
JVC SX911WD	660	3x Pt	91	6	150	38,63,35	
JVC SX500	700	2x Pt	90	6	180	27,45,28	
KAL Mini-Ref MKII	395	-	86	8	120	23,27,17	
KAL Mini-Tower	619	-	89	6	150	17,90,22	
KAL Compact Ref	650	-	89	8	140	23,36,27	
KAL Tunejal	795	-	89	8	150	23,100,27	
KAL Trans-double	1500	-	89	8	250	23,112,36	
KAL Warlock	1600	-	90	6	250	25,113,36	
KEF Q10	199	2x Pt	88	6	100	19,32,26	Uni Q, shielded
KEF 70S	299	2xIB	87	6	100	17,25,12	Uni Q, shielded, AV surround
KEF Q30	349	2x Pt	88	6	125	19,73,30	Uni Q, shielded, floor standin
KEF 101/3 Black	549	2x Pt	87	6	150	22,32,36	Uni Q, Kube option
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 Model One	999	3xCC	89	4	150	23,86,30	Uni-Q, floor stand, shielded
KEF Model Two	1499	4xCC	90	4	200	23,101,30	Uni-Q, floor stand, shielded
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 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
Lineaum LFX Wood	649	Hybrid	90	-	-	16,22,18	Modified ribbon/dynamic
Lineaum LSLI	991	Hybrid	90	-	-	30,150,38	Modified ribbon/dynamic
Lineaum 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 Keilich Passive	595	2x IB	87	4	60	20,83,28	Floor standing, 60w min
Linn Keilich Aktiv	1090	2x IB	-	-	-	20,83,28	Floor standing, boundary
Linn Kader	1298	3x	-	4	60	20,28,90	Black ash or walnut
Linn Kabiner Passive	1298	3x IB	87	4	60	20,90,28	Integral stands, 60w minimum
Linn Kabiner Aktiv	1995	3x IB	-	-	-	20,90,28	Integral stands, boundary
Linn Keltik Aktiv	4400	3x IB	-	-	-	26,104,37	Integral stands



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<b>LOUDSPEAKERS</b>							
Mission 731	130	2xPt	89	8	75	31,17,20	Stand mount, bookshelf
Mission 73C	150	2x	90	8	75	16,20,43	TV top, shielded
Mission 732	200	2x	89	8	100	41,21,31	Stand mount, boundary
Mission 780SE	270	2x pt	89	6	75	18,30,26	Stand mount, boundary siting
Mission 733	300	2x	89	8	100	84,21,31	Floor standing, boundary
Mission 751	300	2x Pt	89	6	75	19,32,27	Stand mount, boundary
Mission 734	430	3x	90	8	125	84,21,33	Floor standing, boundary
Mission 752	500	2x Pt	90	8	125	20,84,26	Floor stand, boundary
Mission 755	600	3x	90	8	150	106,21,33	
Mission 735	700	2x Pt	90	6	150	21,88,32	Floor stand, transverse folded
MA Monitor 1 Gold	200	2x IB	88	8	70	16,24,16	Miniature stand/shelf mount
MA Monitor 7 Gold II	245	2x Pt	89	8	70	17,35,17	Stand/shelf mount
MA Monitor Audio MA100G	280	2x IB	89	8	120	16,24,16	As MA Monitor 1, shielded
Monitor Audio MA201	300	2xPt	90	8	100	22,41,27	Gold dome tweeter, pulp bass
MA Monitor 9 Gold II	350	2x Pt	88	8	100	21,37,21	Stand/shelf mount
Monitor Audio MA202	450	2xPt	90	8	100	22,89,29	Gold dome tweeter, pulp bass
MA Monitor 14 Gold II	500	3x	88	8	120	21,76,24	Floor/shelf standing
Monitor Audio Studio 2	600	2x	89	8	100	27,17,20	
Monitor Audio Studio 6	900	2x Pt	88	8	200	22,35,25	Stand/shelf mount, metal bass
Monitor Audio Studio 12	1000	2	90	8	200	92,17,20	Black - rosewood extra
MA Studio 20SE	2200	2x Pt	88	8	200	20,92,26	Floor stand, metal cone bass
Monitor Audio Studio 50	4000	2x	90	8	300	20,104,30	Floor stand, metal bass & mid
M-S CS-1 Dialogue	60	2xPt	87	8	100	16,23,13	Shielded, Positec protected
Mordaunt-Short MS05	110	Pt	87	8	60	26,17,18	Bookshelf, wall positioning
M-S CS1 Stereo	115	Pt	87	8	100	16,23,13	Shielded, Positec protected
Mordaunt-Short MS10	140	Pt	88	8	60	19,31,22	Alloy tweeter, MCS woofer
Mordaunt-Short HT30	150	Pt	90	8	120	25,43,29	Shielded, Positec protected
Mordaunt-Short SW1	150	Sub	90	8	100	24,58,26	Coupled cavity, matches CS1
Mordaunt-Short MS20	190	Pt	89	8	75	22,37,22	Alloy tweeter, MCS woofer
M-S CS-1 Triple	200	2xPt	87	8	100	16,23,13	Shielded, Positec protected
Mordaunt-Short MS30	270	Pt	90	8	100	25,43,28	Alloy tweeter, MCS woofer
Mordaunt-Short HT50	275	Pt	90	8	120	25,87,33	Positec, integrated subwoofer
Mordaunt-Short MS40	400	Pt	90	8	150	23,82,28	Alloy tweeter, MCS woofer
Mordaunt-Short MS50	530	Pt	90	8	200	25,87,33	Alloy tweeter, MCS woofer
M-S Performance 860	1450	-	90	6	225	86,26,35	Time-aligned, ResinRock enc
NAD 800	149	Pt	90	6	60	20,32,24	10 litre enclosure
NAD 802	249	Pt	90	6	80	20,40,26	11.5 litre enclosure
Naim S-NAXO 3-6	699	-	-	-	-	21,76,30	Active crossover
Naim S-NAXO 2-4	699	-	-	-	-	21,76,30	Active crossover
Naim IBL Active	776	-	-	65	25,80,28	Boundary, floor standing	
Naim IBL Passive	895	-	86	6	65	25,80,28	Boundary, floor standing
Naim SBL Active	1692	-	-	75	27,89,27	Boundary, floor standing	
Naim SBL Passive	1821	-	88	6	75	27,89,27	Boundary, floor standing
Naim DBL Active	6991	-	-	200	65,120,40	Boundary, floor standing	
Naim DBL Passive	7672	-	92	4	200	65,120,40	Boundary, floor standing
Neat Petite	595	2x	87	6	100	20,30,18	
Orelle Orator II	699	2xPt	91	8	100	27,40,30	Time aligned, biwire
Origen Live OL1B	289	-	89	8	100	20,30,19	
Origen Live OL2B	349	-	90	8	150	19,80,19	Floor standing
Origen Live OL-1AS	399	-	89	8	199	20,30,190	Floor standing
Origen Live OL-1A	399	-	86	8	150	20,30,19	
Origen Live OL-2AS	469	-	90	8	100	19,80,19	Floor standing
Origen Live OL-2A	469	-	86	8	150	19,80,19	Floor standing
Origen Live OL-1	499	-	86	8	150	20,30,19	
Origen Live OL-2	649	-	86	8	150	19,80,19	Floor standing
Origen Live OL3	975	3x	88	8	150	19,83,23	Floor standing
Origen Live Conqueror	1600	3x	89	8	150	23,87,23	Floor standing
Pentachord A	469	IB	87	8	80	21,28,20	Direct coupled
Pentachord B	519	IB	87	8	80	52,35,52	Active crossover, including el
Pentachord Pentode	729	IB	87	4	80	20,74,20	Active crossover, including el
Pentachord Pcolumn	1649	2xIB	87	4	80	21,108,20	Including active crossover, to
Philips Legend FB720	200	Pt	80	7	75	21,37,31	
Philips DSS930	1300	Active	-	75	-	22,58,33	Active digital loudspeaker
Pink Triangle Vertical	896	Hybrid	86	11	100	15,80,32	Ribbon hybrid
Pioneer CS-3030	120	3x Pt	90	8	120	27,54,24	Bookshelf
Pioneer CS-5030	170	3x Pt	90	8	140	31,53,25	Bookshelf
Pioneer CS-7030	230	3x Pt	90	8	190	35,70,28	Bookshelf
Pioneer S-4UK	250	2x Pt	88	6	80	21,37,28	No crossover, UK optimised
Pioneer S-60	270	2x	87	4	80	22,47,28	Bookshelf
Pioneer CS-9030	280	3x Pt	92	8	220	39,75,29	Bookshelf
Pioneer S-80	370	2x	88	4	80	23,56,28	Bookshelf
Pioneer S-200	600	2x	89	4	120	26,90,34	Biwire, floor standing
Pioneer S-400	950	2x	89	4	160	27,96,38	Biwire, floor stand, shielded
Polk S4	200	2x Pt	91	8	100	24,39,18	Stand mount, free standing
Polk M3 II	220	2x Pt	89	8	100	17,29,21	Multi-app, including wall brac
Polk S6	300	2x ABR	91	8	125	26,54,20	Stand mount
Polk S8	450	2x ABR	90	8	150	29,64,22	Stand mount
Polk S10	600	2x ABR	91	8	200	32,74,26	Floorstanding
Polk LS50	800	2x Pt	89	8	250	27,83,29	Floorstanding
Polk LS70	1200	2x Pt	90	8	250	31,94,37	Floorstanding, biampable
Polk LS90	1700	3x Pt	90	8	250	31,94,37	Floorstanding, biampable
Posselt Alpha I	950	Pt	89	8	60	24,44,28	
Posselt Alpha II	1200	Pt	89	8	90	23,100,27	
Posselt Alpha III	1350	Pt	89	8	100	26,102,30	
Posselt Alpha IV	1500	Pt	89	8	135	27,104,31	
Posselt Albatros	2200	Hrn	93	6	200	31,186,32	Ultra sensitive
Proac Tablet 3	479	-	87	8	100	17,28,23	Stand mount
Proac Studio 100	699	-	87	8	150	20,40,25	Stand mount



Key to loudspeakers  
Price - typical retail, to nearest pound.  
Type - 2x, 3x etc - number of independent drive units, Pt - ported, IB - sealed, Active - dedicated active crossover, needs amps for each driver, ABR - auxiliary bass radiator, Sub - subwoofer, Uni-Q - KEF prop. coaxial drive unit, Horn - horn loading, MC - moving coil, ESL - electrostatic, CC - coupled cavity, Hybrid - dynamic

bass/ESL or ribbon top.  
Sens - output at given power input level.  
Impedance - in ohms. Power - maximum recommended amplifier output.  
Size - width x height x depth in cm.  
Highlighted products have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.

Model	Price	Type	Sens	Impedance	Power	Size	Special
<b>LOUDSPEAKERS</b>							
Proac Tablette 3 Sig	779	-	87	8	100	16,28,23	Stand mount
Proac Response One S	999	-	87	8	100	18,30,23	
Proac Response Two	1634	-	88	8	150	23,45,28	
Proac Studio 200	1850	-	89	8	250	23,115,28	Floor standing
Prof Monitor Co TB1	481	2x Pt	90	8	150	20,40,25	Shielded version available
Prof Monitor Co LB1	998	2x	89	4	300	18,53,25	Transmission line
Prof Monitor Co AB1	1598	2x	89	6	400	26,79,43	Transmission line
Prof Monitor Co MB1P	4681	2x	91	8	500	38,87,53	Transmission line
Prof Monitor Co BB5P	6754	2x	91	4	600	43,104,79	Transmission line
Quad ESL-63	2860	ELS	86	8	100	66,93,27	Panel, simulates point source
Realistic Minimus 3.5	30	-	-	8	15	9,15,5	
Realistic Minimus 21	30	-	-	8	10	15,24,13	
Realistic M'mus 26	56	-	87	8	40	18,28,11	
Realistic Minimus Pro-7	60	2xPt	87	8	50	11,18,11	Revised design
Realistic Minimus Pro-77	100	2xPt	86	8	55	14,22,11	Revised design
Rega Kyte	198	2x	-	8	-	19,31,19	Stand/wall/shelf mount
Rega EL8	298	2x	-	8	-	17,72,20	Floor stand
Rega ELA Mk II	498	2x	-	8	-	30,80,20	Floor stand
Rega XEL	1040	2x	-	6	-	20,82,30	Floor stand
Rehdeko RK115	1200	Pt	104	8	-	34,42,28	
Rehdeko RK125	2300	Pt	102	8	-	34,61,28	
Rehdeko RK145	3400	Pt	102	8	-	39,66,29	
Rehdeko RK175	6500	Pt	106	8	-	50,96,37	
REL Strata	499	Sub	-	-	1kw	42,52,31	Active, internal amp
REL Stadium	795	Sub	-	-	1kw	58,52,36	Active, internal amps
REL Stentor	1495	Sub	-	-	1kw	60,56,37	Active, internal amp
REL Studio	2995	Sub	-	-	1kw	69,62,53	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	120	75,19,22	Floor stand, with plinth
Rogers LS1	199	2x	-	6	85	20,20,30	Stand required
Rogers LS2a/2	250	2x	86	8	100	23,36,21	Use about 30cm from wall
Rogers LS4a/2	330	2x	88	8	100	25,65,45	Various finishes
Rogers AB1 Subwoofer	499	1x	-	8	50	57,19,16	Passive subwoofer
Rogers Studio 3	499	2x	85	8	45	19,30,16	Stand required
Rogers P20	599	2x Pt	88	8	150	26,42,30	Stand mount
Rogers LS3/5A	699	2xIB	83	11	30	31,19,16	Small broadcast monitor
Rogers Studio 5	699	2x	87	8	100	25,25,48	Stand required
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	3x	86	4	250	25,104,35	Internal bass, floor standing
Rogers LS5/9	1531	2x	87	8	100	28,46,27	BBC monitor
Roksan Ojan 3 Black	795	3xPt	88	8	250	28,76,46	Floor standing, sprung tweeter
Roksan Ojan 3 Rosewood	995	3xPt	88	8	250	28,74,46	
Roksan Ojan 3X Black	1195	3xPt	88	8	250	28,76,48	As Ojan 3, improved drivers
Roksan Ojan 3 Rosewood	1395	3xPt	88	8	250	28,74,46	As Ojan 3, improved drivers
Royd The Herald	198	Pt	86	8	100	31,20,18	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	978	Pt	90	8	150	96,37,26	Floor standing, free space
Ruark Swordsman Plus II	329	2x IB	87	8	100	20,38,27	Near wall/stand mount
Ruark Sabre II	449	2x IB	87	8	100	23,37,27	Wall/free, on stands
Ruark Templar	499	2x IB	87	8	100	19,70,27	Wall or free, no stands reqd
Ruark Talisman II	749	2x Pt	88	8	100	23,84,32	Free space, floor standing
Ruark Broadsword II	899	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	1599	3x Pt	88	6	150	24,92,32	Free space, floor standing
Ruark Equinox	1849	2x Pt	88	6	150	25,88,34	Free space, stands included
Ruark Accolade	2699	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	2695	IB	88	8	250	30,125,30	Open mid, ribbon tweeter
Shahinian Super Elf	790	2x	87	6	100	21,26,37	Finnish birch cabinet
Shahinian ARC	1675	3x	88	6	150	35,69,25	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 stand
Sonus-Faber Minuetto	898						





# Myers Audio

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AV1030/AV600/THX £329/£399

**TUNERS**  
ST55/ST165/ST172 £149/£199/£299

**COMPACT DISC PLAYERS**  
CC45/CC55 £249/£199  
CDK3/CD71 £249/£199  
CD100/CD16 £1199/£1399  
CD150/CD100 £2999/£2399  
CD1020/CD1010 £333/£449

**CASSETTE DECKS**  
SD53/SD63 £199/£269  
SD53S/SD63S £249/£399  
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KS580 £249

**TWIN CASSETTE DECKS**  
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CDX655 £249

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**AMPLIFIERS**  
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SU700M2 £249  
SUAR00M2 £399  
SUAR00M2 £399  
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SEA2000K £1049

**EQUALISER**  
SHE85K £149  
SHE51K £119  
ST-G 350/LK £130  
SHE90 £249

**MIDI SYSTEMS**  
CDX520Z £899  
CLX120Z £399

**MINI SYSTEMS**  
SC5410 £449  
SCC610 £549  
SCCA1060 £699  
SCCA1080 £999

**CD PLAYERS**  
SLP0667 £179  
SLP0667 £199  
SLP0667 £149  
SLT5770A £199  
SLP560AK £199  
SLP5740AK £249  
SLP5840K £429  
SLP2000K £395

**TUNERS**  
STGT 650/LK-RDS £229  
STGT 550/LK-RDS £189  
STGT 350 £139

**CASSETTE DECKS**  
RSTR373K TWIN £179

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**TCK 611 Dolby S** £289

**AMPLIFIERS**  
TAF161/TAF261R £129.99/£149.99  
TAF244E/TAF444E £199.99/£249.99

**TUNERS**  
ST5117/ST5261 £109/£129  
ST531HB/ST5050ES £199/£249

**CASSETTE DECKS**  
TKC61S/TKC416S £129/£179  
TKC61S/TKC611S £229/£299

**TWIN CASSETTE DECKS**  
TOWR655/TOWR655 £149/£199  
TOWR655S £229

**CD PLAYERS**  
CDP313/CDP361 £129/£149  
CDP561E/761E £199/£249  
CDPC365/CDPC151 £199/£399  
CDPM/CDPC325M £129/£199

**MINI DISC**  
MDS302/MDS530 £499/£699  
MDS51M/2E £549/£199

**DAT RECORDER PLAYERS**  
WMDT1J/UCD07 £299/£499  
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**MIDI SYSTEMS**  
COMPACT 192 £320  
COMPACT NS300/NS350 £429/£479  
COMPACT NS50/NS600AV £599/£799

**MINI SYSTEMS**  
MHC501/MHC701 £299/£349  
MHC801/MHC505 £399/£449  
MHC651/MHC65 £499/£599

**HOME CINEMA**  
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TAAV570KIT/SAVA1 £499/£599  
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**AMPLIFIERS**  
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VSAT01/SD802S £499/£599

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PDM603/MT303 £249/£299  
PDMT3/MP7100 £499/£599

**CASSETTE DECKS**  
CT5330/5430S £169/£199  
CT5360S/SR30S £299/£499

**TWIN CASSETTE DECKS**  
CTW503R/W603R £179/£229  
CTW803S/CTM601R £299/£379

**TURNABLES**  
PL225/335 £119/£149

**GRAPHIC EQUALISERS**  
GR555/777 £199/£249

**MIDI SYSTEMS**  
J200/300 £399/£549  
3400/500 £649/£779  
JV600/J700 £879/£999

**VIDEO/D.L. Inc Lazer Vision Disc Player** £1199

**MINI SYSTEMS**  
NS0W/70W £349/£399  
NS70W/100W £449/£499  
N100/00W £549

**LASER DISC PLAYERS**  
CLD900/950 £399/£499  
CLD1950/950 £599/£999  
CLD2950/150K £699

### aiwa AUTHORISED DEALER

**MIDI SYSTEMS**  
Z650 £369  
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ZD100M £299  
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**MINI SYSTEMS**  
NSX270 £279  
NSX340 £299  
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**TURNABLES**  
KD492F £99  
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**MINI SYSTEMS**  
UD302/UD502 £399/£499  
UD952/UD751M £549/£749  
UD952 £999

**MIDI SYSTEMS**  
M2B/28MG £499/£599  
M5B/58P £799/£899  
M5B/M/58MPP £849/£949  
M97G/M97MG £1249/£1299

**AMPLIFIERS**  
XA003 40W PCH £139  
XA950 100W PCH £229  
TX003/950 £119/£149

**CASSETTE DECKS**  
ADJ450/7650 £119/£229

**DOUBLE CASSETTE**  
ADWX727/828 £169/£199  
ADWX929 £249

**CD PLAYERS**  
DXM100 £149  
XC300 £149

### BOSE SPEAKERS

AM5 ..... £759 EXCEL 3000 .. £179

AM7 ..... £829 EXCEL 4000 .... £219

AM4 ..... £599 201M3 ..... £289

AM3M3 ..... £499 301M3 ..... £379

AM5 ACTIVE .. £1079 305M3 ..... £429

EXCEL 1000 .. £115 901M5 ..... £1649

EXCEL 2000 .. £159

### KANAKICHI AUTHORISED DEALER

**CASSETTE DECKS**  
DR1/DR2 £849/£599  
CR3/CR7E £399/£1995  
DRAGON £2350

**CD PLAYERS**  
MB45/MB35 £299/£499  
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**TUNERS**  
ST2/ST3S £399/£349

**AMPLIFIERS**  
IA1/IA2 £749/£599  
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KA5020/5050R £249/£349  
KA7050R £499  
KRA4060 £229  
KRV6060/KRV7050 £349/£429  
CASSETTE DECKS  
KX3060/KX5060S £169/£249

**DOUBLE CASSETTE DECKS**  
KX7060S/KX9060S £329/£349  
KX4060S/KX5060S £170/£199  
KXW8060 £259

**CD PLAYERS**  
DP2060/DP3060 £159/£199  
DP2060/DP7060 £249/£379  
DPR4060/DPM600 £199/£249

**TUNERS**  
KT1060/KT2060 £119/£149  
KT3050/KT6050 £179/£299  
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KE2060/GE7030 £149/£229

### MISSION AUTHORISED DEALER

**SPEAKERS A PAIR**  
760i/760iSE £109/£129  
731/780iSE £129/£239  
732/773S £199/£299  
734/773S £429/£699  
730/73PS £149/£179

**HEADPHONES**  
HD320/HD330 £39/£49  
HD340/HD50 £89/£84  
HD530/HD540 £89/£109

### SENNHEISER AUTHORISED DEALER

**HEADPHONES**  
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HD340/HD50 £89/£84  
HD530/HD540 £89/£109

**BEYER DYNAMICS AUTHORISED DEALER**  
DT331/311 £59/£49  
DT511/801 £99/£149

### JBL AUTHORISED DEALER

**SPEAKERS**  
MR5/MR25 £99/£129  
MR26/MR28 £119/£199  
MR38/MRV308 £279/£379  
MRV310/MRCENTRE £479/£999

**AMPLIFIERS**  
L7/SAT6 £149/£299  
VS8/VS10 £249/£349  
VS12/VS15 £499/£699  
DC10 £849.99

### CELESTION AUTHORISED DEALER

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5/7 £159.99/£209.99  
9/11/15 £259.99/£279.99/£369.99

**Wharfedale**

**AMPLIFIERS**  
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MODUS CUBE/MICRO £109  
MODUS MINICENTRE £139/£119  
MODUS 1/THREE £159/£119  
MODUS 5/THREE £259/£339  
MODUS MOVIE FIVE £349  
MODUS MOVIE SEVEN £459

### B&W AUTHORISED DEALER

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DM600/610 £189/£249  
DM620/630 £429/£699  
TM/CENTRE £139/£149  
THREATOR/TWIN BASS £299/£229  
TEAM BASS/OVALE £159/£299  
VERTICALE/ARRAY £399/£399

### JVC AUTHORISED DEALER

**AMPLIFIERS**  
AXR5BK/5B2 £249/£249  
AXA372/472 £199/£249  
AXA662/Z1010 £329/£649

**TUNERS**  
FX362/FX572 £129/£199

**CASSETTE DECKS**  
TDW106/208 £119/£169  
TDW308/708 £199/£249  
TDX372/472 £169/£199  
TDW562/662 £219/£269

**CD PLAYERS**  
XLM408/MC100 £299/£799  
XLV174/274 £139/£159  
XLV574/674 £249/£299

**MINI SYSTEMS ADAGIOS**  
S20/S30 £369/£429  
S50/S50R £469/£499  
G7/G9 £799/£999

**MINI SYSTEMS**  
W48CD/58 £429/£499

**MICRO SYSTEMS**  
UXT/UXA4 £299/£349  
UXC7/A55R £359/£369

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MICRO HFC 795





Key to reviews  
 Price - typical retail, to nearest pound.  
 A/V - minimum requirements - Dolby Surround/Pro-Logic circuitry.  
 Power - watts/channel, both channels driven RMS. 8ohms, 2ohkz - zokHz.  
 Wavebands - FM, L - long wave, M - medium wave.  
 Presets - number thereof.  
 In/outputs - MM/MC - moving coil/moving magnet, L - line, T - tape, V - audio input or tape circuit with

video signal routing.  
 Remote - control.  
 Size - width x height x depth in cm.  
 Highlighted products have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.



Key to systems  
 Price - typical retail, to nearest pound.  
 Sources - CD - compact disc, R - radio tuner, Tu - turntable, T - cassette tape.  
 V - video signal routing (composite and/or S-Video).  
 Power - output power in watts, per channel, RMS.

Size - main unit dimensions - width x height x depth in cm.  
 Highlighted products have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.

Model	Price	Type	Sens	Impedance	Power	Size	Special
<b>LOUDSPEAKERS</b>							
Sound-Lab Pristine II	6990	ESL	88	8	300	72,153,69	Steel frame, curved panel
Sound-Lab A3	11990	ESL	88	8	300	78,187,23	Any finish, curved panel
Sound-Lab A1	13990	ESL	88	8	400	91,208,27	Curved panel, any finish
Spendor LS3/5A	630	2x	83	8	40	19,30,16	BBC inspired location monitor
Spendor S20	760	-	84	8	70	22,38,26	On stands, free space
Spendor SP3/1	890	2x	85	8	70	40,22,25	Stand mount, free space
Spendor SP2/3	1100	2x	88	8	80	28,55,33	On stands, free space
Spendor SP1/2	1430	3x	89	8	90	30,63,30	Stand mount, free space
Spendor SP7/1	2000	2x	89	8	100	85,30,35	Floor standing
Spendor SP100	2230	3x	90	8	100	37,70,43	Classic monitor, free space
Spendor SP9/1	3300	3x	90	8	125	106,37,44	Floor standing monitor
Spica Angelus	1295	1B	87	8	200	53,117,26	Free space, floor standing
Tannoy 631	149	2xPt	87	6	70	19,34,15	Advanced 'silent' enc
Tannoy 632	189	2xPt	88	8	90	51,43,27	
Tannoy 633	319	3x1B	89	8	100	29,75,28	
Tannoy Subsat3	399	3xPt	88	8	120	11,16,9	Subsat system with ICT tech
Tannoy 636	419	3x1B	90	6	120	29,75,28	
Tannoy 637	499	3x1B	91	6	150	33,86,32	
Tannoy 625	595	Active	-	-	90	58,49,45	Servo, current drive subwoofer
Tannoy 638	599	3xPt	91	6	175	33,96,32	
Tannoy D100	649	2xPt	89	8	120	25,36,22	6.5 inch Dual Concentric
Tannoy D500	1470	3xPt	91	6	175	31,93,34	8 inch Dual Concentric
Tannoy Sterling TW	1750	2x	93	8	150	48,70,31	
Tannoy D700	2100	3xPt	93	6	200	37,99,36	10 inch Dual Concentric
Tannoy Edinburgh TW	2700	2x	95	8	180	66,102,42	
Tannoy GRFM TW	3500	2x	95	8	200	80,100,48	
Tannoy Canterbury 12^	5500	2x	94	8	200	58,90,43	
Tannoy Westminster TW	6000	2x	99	8	200	-	
Tannoy Canterbury 15^	7000	2x	96	8	250	68,110,48	
Tannoy Westminster Royal	13500	2x	99	8	200	98,139,56	
TDL NFM2-S	100	2x	90	8	100	18,45,17	Priced for single speaker
TDL Near Field Monitor	120	2x	88	8	70	18,30,17	
TDL NFM2	180	3x	88	8	100	18,45,17	
TDL RTL2	300	2x	87	8	80	20,73,22	Reflex transmission line
TDL RTL3	400	3x	90	8	120	20,90,37	Reflex transmission line
TDL Studio 0.5	499	2x	85	8	75	20,62,30	Transmission line
TDL Studio 1	699	2x	86	8	120	23,77,33	Transmission line bass
TDL Studio 0.75m	749	2x	85	8	100	29,67,31	Metal drive units, TLS
TDL Studio 1m	899	2x	86	8	120	23,77,34	Metal drivers, TLS
TDL Studio Monitor M	2449	3x	87	8	350	30,119,47	TLS, metal drivers, int stands
TDL Ref Standard-M	4999	7x	89	8	500	56,121,50	Dual TLS, metal drivers
Teac LS-X8	80	2x	-	8	30	11,18,11	In black or white
Teac S-W1	120	Sub	-	6	100	17,44,30	Coaxial, shielded
Teac S-300	150	2x Pt	-	6	100	17,24,17	
Technics SB-CS55	80	2x Pt	-	8	60	25,43,25	Shell/stand, shielded
Technics SB-CS75	100	3x Pt	-	8	60	27,49,25	Composite mica cone mid
Technics SB-CS95	150	3x Pt	-	8	100	29,54,25	Composite mica cone mid
Technics SB-M20	200	2xPt	-	60	-	-	
Technics SB-EX2	200	2x Pt	84	4	100	24,48,29	Composite mica cone mid
Technics SB-EX3	250	3x Pt	84	4	125	24,60,29	Mica diaphragms, separate LF b
Technics SB-M300	350	3xPt	-	70	-	-	
Technics SB-EX7	450	3x Pt	84	4	180	29,85,32	Mica diaphragms, separate LF b
Technics SB-MX100D	2000	2x Pt	86	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 TZe	325	-	90	8	75	20,25,32	New tweeter, lifetime warranty
Triangle Comete TZe	475	-	91	8	100	22,28,40	High sensitivity
Triangle Antal	899	-	92	8	150	22,102,30	
Triangle Zays	1299	-	92	8	250	99,22,28	
Triangle Aitinis	1850	-	90	8	300	104,22,22	
Triangle Altair	2450	-	92	4	300	35,120,30	Proprietary tweeter
Triangle Octant TXe	3750	-	94	4	300	42,150,19	Ultra high sensitivity
UKD-Opera Prima	450	Pt	88	8	75	20,33,25	Solid walnut, stand mount
UKD-Opera Seconda	550	Pt	88	8	100	23,35,34	Solid walnut, stand mount
UKD-Opera Operetta	660	Pt	87	8	70	22,30,26	Solid walnut, stand mount
UKD-Opera Super Pavarotti	875	Pt	88	8	150	23,55,23	Solid mahogany, stand mount
UKD-Opera Callas II	895	Pt	87	6	150	34,22,32	Solid walnut, Focal drivers
UKD-Opera Divina	1390	Pt	86	8	150	24,39,40	Solid walnut, stand mount
UKD-Opera Caruso II	2250	3xPt	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	50	10,17,10	
Visonic Sub 4	154	-	-	4-8	100	36,49,31	
Visonic David 6001	163	-	-	4-8	60	13,20,12	
Visonic David 8001	228	-	-	4-8	80	16,25,17	
Wharfedale Centre Cube	49	Pt	87	8	75	14,13,12	Shielded centre speaker
Wharfedale Modus Cube	59	Pt	87	8	75	14,17,12	Shielded
Wharfedale CRSS	89	2x Pt	89	8	100	22,38,17	Stand/bookshelf mount
Wharfedale Diamond 6R	99	Pt	89	8	100	16,27,22	Stand/bookshelf mount
Wharfedale Modus Micro	109	2x Pt	86	8	75	14,23,12	Shielded
Wharfedale Modus Centre	119	Pt	87	8	75	46,14,12	Shielded centre speaker
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	179	Pt	88	8	200	57,23,38	Two channel double tuned sub-w
Wharfedale Modus Three	199	2xPt	90	8	100	22,57,29	Stand/bookshelf mount
Wharfedale Modus Five	259	3xPt	90	8	125	22,65,29	Stand/bookshelf mount
Wharfedale Modus Seven	339	3xPt	90	8	125	22,81,20	Floor standing
Wharfedale Modus One-Two	439	3xPt	90	8	150	22,109,29	Floor standing
Wilson X1 Grand Slam	0	3x	94	-	-	-	Three-way reference

Model	Price	Type	Sens	Impedance	Power	Size	Special
<b>LOUDSPEAKERS</b>							
Wilson WAP Puppy II	5600	Sub	91	-	-	25,53,35	Passive subwoofer for WATT
Wilson WAP Puppy 5	7375	Sub	91	-	-	-	Passive sub for WATTs
Wilson WATT 5	8008	2x	91	-	-	27,31,36	
Wilson WHOW II	12500	Sub	98	-	-	88/65,36	Active subwoofer for WATT
Yamaha NS-C80	99	-	90	6	80	14,45,17	
Yamaha NS-E80	120	-	90	6	50	27,20,7	
Yamaha NS-C110	149	-	90	6	120	15,47,18	
Yamaha NS10M	250	-	90	8	100	21,38,20	
ZYP AI	199	1B	88	8	50	14,22,12	Wall mount
ZYP A1T	219	1B	88	8	50	14,22,12	Magnetically shielded
ZYP A2S	299	2x1B	88	8	50	22,14,12	Studio nearfield monitor

Model	Price	A/V	Power	Wavebands	Presets	In/outputs	Remote	Size	Special
<b>RECEIVERS</b>									
B&O Beomaster 7000	920	N	75	FM,M,L	20	MM,2L,2T	Y	-	
Denon DRA-265R	200	N	35	FM,M	40	MM,2L,1T	Y	44,12,31	
Denon DRA-365RD	250	N	45	FM,M	40	MM,3L,1T	Y	44,12,32	System remote
Denon DRA-565RD	320	N	55	FM,M	40	MM,3L,2T	Y	44,12,32	RDS
Denon AVR-1000	520	Y	70	FM,M	16	MM,2L,2T	Y	44,15,33	Auto input balance
Dual CP9000RS	200	N	55	FM,M,L	30	MM,4L,2T	Y	44,14,30	System component
Grundig R210	150	N	50	FM,M,L	59	MM,5L	Y	36,12,30	Gain switch, remote
Grundig R2	250	N	50	FM,M,L	59	MM,5L	Y	44,14,30	RDS, Radio text, remote
Harman-Kardon HK3300	379	N	20	FM,M	-	MM,3L,2T	Y	45,13,35	
Harman-Kardon HK3400	499	N	35	FM,M	-	MM,3L,2T	Y	45,13,35	
Harman-Kardon HK3500	699	N	50	FM,M	-	MM,4L,2T	Y	45,13,35	
Harman-Kardon HK3600	799	N	75	FM,M	-	MM,4L,2T	Y	45,13,35	
Harman-Kardon AVR-30	999	Y	50	FM,M	16	MM,3L,3T,6V	Y	45,13,35	Dolby Pro Logic
JVC RX-212XBK	200	N	50	FM,M,L	40	MM,3L,1T	Y	44,13,34	4ch surround
JVC RX-308BK	230	N	70	FM,M,L	40	MM,3L,1T	Y	44,13,34	4 channel surround
JVC RX-508VBK	350	Y	50	FM,M,L	40	MM,1L,3T	Y	44,13,34	5ch Dolby Pro Logic
JVC RX-808VBK	570	Y	70	FM,M,L	40	MM,1L,3T	Y	44,16,40	5ch Dolby Pro Logic
Kenwood KR-A4060	230	N	80	FM,M	20	MM,3L,2T	Y	44,13,33	RDS
Kenwood KR-V6060	350	Y	100	FM,M	20	MM,3L,2T	Y	44,15,40	Dolby Pro Logic, RDS
Kenwood KR-V7050	400	Y	100	FM,M	20	MM,3L,2T	Y	44,15,40	Dolby Pro Logic, RDS
Marantz SR-63	330	N	80	FM,M,L	30	MM,3L,1T	Y	43,14,34	
Marantz SR-73	599	Y	75	FM,M	30	MM,3L,3T	Y	43,15,38	Dolby Pro Logic
Marantz SR-82	899	Y	75	FM,M	30	MM,3L,2T	Y	43,17,43	Dolby Pro Logic, multi-room
NAD 701	259	N	25	FM,M	24	MM,3L,1T	Y	-	
NAD 705	329	N	40	FM,M	39	MM,2L,2T	Y	-	
Pioneer SX-203RDS	200	N	35	FM,M	30	MM,2L,2T	Y	42,14,29	RDS tuner
Pioneer SX-303RDS	250	N	50	FM,M	30	MM,2L,2T	Y	42,14,34	RDS tuner
Pioneer VSX-452	400	Y	50	FM,M	30	MM,2L,2T,2V	Y	42,14,35	Dolby Pro-Logic
Sansui RZ790	250	N	30	FM,M	30	MM,2L,2T	Y	-	
Sansui RZ-3500 II	370	N	30	FM,M	30	MM,2L,2T	Y	-	
Sherwood RX1010	120	N	30	FM,M	-	MM,2L,1T	N	-	
Sherwood RV5030R	330	Y	80	FM,M,L	-	MM,4L,4T	Y	-	Dolby Pro Logic
Sherwood RV6030R	400	Y	100	FM,M,L	-	MM,4L,4T	Y	-	</





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Key to systems  
Price - typical retail, to nearest pound.  
Source - CD - compact disc, R - radio tuner, Tu - turntable, T - cassette tape.  
V - video signal routing (composite and/or S-Video).  
Power - output power in watts, per channel, RMS.

Size - main unit dimensions - width x height x depth in cm.

Highlighted products have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.



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Model	Price	Source	Power	Size	Special
<b>SYSTEMS</b>					
Aiwa NSX-D858	650	CD,R,2T	60	-	Mini, Pro-Logic
Aiwa Z-D3300M	700	CD,R,2T,Tu	75	-	Midi, 3-CD, high power
Aiwa Z-D8300M	800	CD,R,Tu,2T	75	-	Midi, 3-CD, high power
Aiwa Z-D9300M	1000	CD,R,Tu,2T	80	-	Midi, Pro Logic
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 MX1151	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 One	1050	CD,R	40	43,23,30	Based on Arcam separates
Arcam Alpha 5	1220	CD,R	40	43,23,30	Based on Arcam separates
Arcam Alpha 6	1320	CD,R	50	43,23,30	Including Alpha 6 R/C amp
Arcam Delta	2880	CD,R,T	75	43,37,34	Fully remote controllable
B&O BeoSound Century	995	CD,R,T	-	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	
B&O Beosystem 2000	1500	CD,R	-	83,36,16	As 2500, without cassette
B&O Beosystem 7000	3075	CD,R,Tu,T	100	42,8,33	Components, speakers extra
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 Mini 15	350	CD,R,2T	30	-	Mini system
Grundig R120	400	CD,R,2T	30	-	Midi system
Grundig Mini 25	430	CD,R,2T	30	-	7 disk CD changer, mini
Grundig Fine Arts S1	750	CD,R,2T	50	44,45,30	
Grundig Fine Arts S2	890	CD,R,2T	80	44,45,30	Separates system
Hitachi AX10	330	CD,R,2T	20	23,29,28	Inc graphic equaliser
Hitachi AX15	370	CD,R,2T	35	45,34,63	Multi-disc player
Hitachi AX10	379	CD,R,2T	20	23,29,28	6-disc, graphic equaliser
JVC Adagio S200	330	R,CD,2T	40	25,27,35	Live surround
JVC Midi-W48CD	400	R,CD,2T	50	36,50,34	Live Surround
JVC Adagio S30	430	R,CD,2T	32	25,27,35	Live surround, Karaoke
JVC Adagio S50	450	R,CD,2T,V	40	25,36,35	Live Surround system
JVC Adagio C33	450	R,CD,2T,V	30	25,33,34	Live surround, 7CD disc system
JVC Adagio S50R	500	R,CD,2T	40	25,36,35	Live surround, RDS
JVC Adagio S60R	549	R,CD,2T	45	28,36,35	Panoramic surround, RDS
JVC Adagio C55	600	R,CD,2T,V	36	24,36,34	Advanced 7CD disc system
JVC Adagio G7	800	R,CD,2T,V	50	28,43,28	Panoramic surround
JVC Adagio G9	1000	R,CD,2T,V	55	28,43,28	Panoramic surround
Kenwood UD-303	400	CD,R,Tu,2T	50	27,36,31	3-disc carousel
Kenwood UD-302	400	CD,R,2T	33	27,36,31	3-disc carousel
Kenwood UD-403	500	CD,R,Tu,2T	55	27,41,31	3-disc, Pro Logic
Kenwood UD-502	500	CD,R,T,2T	55	27,41,31	Presence modes
Kenwood UD-403P	550	CD,R,Tu,2T	55	27,41,31	As UD-403, + Pro Logic spkrs
Kenwood M-28MG	600	CD,R,T,2T	30	36,56,38	Five disc CD carousel
Kenwood UD-552	650	CD,R,2T	32	27,41,31	7-CD Bank system
Kenwood UD-703	750	CD,R,Tu,2T	80	27,41,31	Pro Logic, RDS
Kenwood UD-753	800	CD,R,Tu,2T	80	27,41,31	6-disc, Pro-Logic, RDS
Kenwood M-58M	850	CD,R,Tu,2T	60	36,62,38	Dolby Pro Logic
Kenwood HD-600	900	CD,R,Tu,T	40	27,40,35	'Audiophile' mini
Kenwood UD-952	1000	CD,R,Tu,2T	70	27,41,31	Dolby Pro Logic
Kenwood HD-1000	1000	CD,R,T	40	27,40,35	MD & equaliser options
Kenwood M-97G	1250	CD,R,V,Tu,2T	85	36,64,38	Dolby Pro Logic
Kenwood M-97MG	1300	CD,R,V,Tu,2T	85	36,64,38	Multi-CD
Marantz System-3	750	CD,R,T	45	42,16,31	Basic Slim Series system
Marantz System-1	900	CD,R,T	45	42,77,31	System Link Operation
Marantz System-2	1000	CD,R,T	45	42,77,31	Motorised Front Panel
Marantz The Arch	1500	CD,R	35	-	6-CD, clock, lamp
Nakamichi S-space 7	1495	CD,R	40	-	Multi-CD, aux & tape input
Onkyo L-909	1200	MM,3L,2T	70	-	Component system, 4ohm rated
Panasonic SC-CH32	300	CD,R,2T	20	-	
Panasonic SC-CH33Z	370	CD,R,2T	30	-	
Panasonic SC-CH170	400	CD,R,T	20	18,25,28	51cm wide, including speakers
Panasonic SC-DH80	430	CD,R,2T	5	-	
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	

Model	Price	Source	Power	Size	Special
<b>SYSTEMS</b>					
Philips AS640CD	429	CD,R,2T	30	36,38,29	Five disc CD
Philips FW91	499	CD,R,DCC	60	26,35,26	DCC mini
Philips FS380	499	CD,R,DCC	100	44,50,30	DCC midi
Philips FW370	900	CD,R,DCC	75	36,50,35	DCC midi
Pioneer N-25	299	CD,R,2T	20	-	Double cassette, three-disc CD
Pioneer N-50W	349	CD,R,2T	50	-	One touch Karaoke, smart timer
Pioneer J-200	399	CD,R,2T,Tu	50	-	Mic mixing, five band equalise
Pioneer N-70W	399	CD,R,2T	70	-	Double auto-reverse cassette,
Pioneer N-70W/M	449	CD,R,2T	70	-	Multi-play version of N-70W
Pioneer N-100W	499	CD,R,2T	100	-	Double auto-reverse cassette,
Pioneer J-300	549	CD,R,2T,Tu	49	-	Single play CD with Smart tune
Pioneer N-100W/M	549	CD,R,2T	100	-	Multi-play version of N-100W
Pioneer J-400M	649	CD,R,2T,Tu	50	-	Six-disc multipley, Dolby Surr
Pioneer Impresso-3	749	CD,R,T	35	-	Separate components, CD with S
Pioneer J-500	779	CD,R,2T,Tu	65	-	Dolby Surround, seven band equ
Pioneer J-500M	829	CD,R,2T,Tu	65	-	Six-disc multipley version of
Pioneer J-V600	879	CD,R,2T,Tu	65	-	Dolby Pro Logic A/V system, Mo
Pioneer Impresso-7	899	CD,R,T	45	-	As Impresso 3, with RDS tuner
Pioneer J-700	999	CD,R,2T,Tu	115	-	CD with Stable Platter mechani
Pioneer J-V600LD	1199	CD,R,2T,Tu	65	-	Includes PAL/NTSC LaserDisc pl
Samsung SCM6550	230	CD,R,Tu,2T	5	35,33,29	Midi, remote control
Samsung MAX335	230	CD,R,2T	10	23,30,30	Mini, remote control
Samsung SCM8100	300	CD,R,Tu,2T	20	36,37,26	Midi, remote control
Samsung MAX370	300	CD,R,2T	20	45,32,34	Mini, remote control
Samsung SCM8300	329	CD,R,Tu,2T	20	36,37,30	Midi, equaliser, 5 CD carousel
Samsung SCM9100	430	CD,R,Tu,2T	30	36,47,29	Midi, remote control
Sansui MS6901	420	CD,R,2T	50	18,26,34	
Sanyo SYS 220	300	CD,R,2T	15	36,36,37	
Sanyo MS1	300	CD,R,T	25	22,21,22	
Sanyo DC D10	300	CD,R,2T	15	27,36,32	
Sanyo DC-D15	350	CD,R,2T	15	27,36,32	10 disc CD player
Sanyo DC-D40	400	CD,R,2T	30	27,36,32	10 disc CD player
Sanyo SYS915	430	CD,R,2T	30	36,43,36	Four-disc CD player
Sharp Mini C2400	230	CD,R,2T	10	61,32,31	Remote 3 disc CD changer
Sharp Midi CDR160E	270	CD,R,2T	10	76,40,38	X-bass boost feature
Sharp Mini S3460	300	CD,R,2T	30	63,32,30	3 mode programmed equaliser
Sharp Midi CDR260	300	CD,R,2T	25	76,40,38	3 mode programmed equaliser
Sharp System CD170E	300	CD,R,Tu,2T	10	36,40,36	Remote control, auto-reverse
Sharp System-Q8E	330	CD,R,T	12	15,19,26	Ultra compact
Sharp Mini C4450	350	CD,R,2T	20	63,32,30	3 disc CD changer
Sharp Micro XL12E	399	CD,R,1T	50	48,23,31	
Sharp Mini S6470	399	CD,R,2T	100	63,32,30	
Sony MHC 450	300	CD,T,Tu,2T	20	22,29,27	Remote, double cass deck
Sony MHC 590	330	CD,T,Tu,2T	-	-	Auto reverse
Sony Compact 190	330	CD,R,Tu,2T	9	35,48,34	
Sony MHC 650	380	CD,T,Tu,3T	35	22,28,26	Full remote
Sony Compact 195	380	CD,R,Tu,2T	9	35,49,41	
Sony Compact 290	400	CD,R,Tu,2T	30	35,48,35	
Sony Compact 295	450	CD,R,Tu,2T	30	35,49,41	Full remote
Sony MHC C50CD	500	CD,T,Tu,3T	30	22,33,32	Five-disc CD
Sony MHC 2900	500	CD,T,Tu,3T	40	22,28,26	Electronic EQ
Sony Compact 490	500	CD,R,Tu,2T	40	35,59,36	Five-disc CD
Sony MHC C70CD	600	CD,T,Tu,3T	40	22,39,31	Five-disc CD
Sony Compact Plus 590	600	CD,R,Tu,2T	60	43,48,39	Five-disc CD, electronic 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	22,41,28	
Sony MHC 5900AV	1000	CD,T,Tu,3T	60	22,41,28	UK sound, Dolby Pro Logic
Sony Compact Plus 795A	1000	CD,R,Tu,2T	60	43,48,39	Dolby Pro Logic, Dolby S
Sony Compact Plus 995A	1500	CD,R,Tu,2T	60	43,47,42	Dolby Pro Logic, LaserDisc
Technics SC-CH40	350	CD,R,2T	30	-	
Technics SC-CH510	450	CD,R,Tu,2T	35	27,42,34	Mini, including speakers
Technics SC-CH610	550	CD,R,2T	35	27,42,34	Mini, multi-changer
Technics SC-CH1060	700	CD,R,2T,Tu	40	-	Mini, inc 'air coupling' spkrs
Technics SC-LS10	800	CD,R,T	20	30,32,20	Slim, lifestyle system
Technics CD-X120Z	800	CD,R,2T	40	36,41,32	Midi, including speakers
Technics SC-CA1080	850	CD,R,Tu,2T	55	-	Mini, Dolby Pro Logic
Technics CD-X520Z	900	CD,R,Tu,2T	60	36,41,32	Midi, including speakers, basi
Technics SC-CH909D	1000	DCC,CD,R	60	27,42,34	DCC equipped mini system
Yamaha CC70	600	CD,R,2T	50	28,33,34	YST active bass

Model	Price	Bands	Presets	RDS	Size	Special
<b>TUNERS</b>						
Arcam Alpha 5	220	FM	16	N	43,8,27	Signal strength meter
Arcam Delta 280	399	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,M,L	30	N	43,6,27	Chrome finish add £50
AVI S2000MT	599	FM	16	N</		



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#### THORENS

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#### DENON

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#### TECHNICS

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normal CLEARANCE  
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#### PIONEER

PD203.....	£159.90
PDS503*.....	£164.90
PDS703.....	£249.90

#### ROTEL

RCD930AX.....	£199.90
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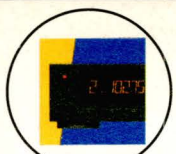
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Key to tuners  
Price - typical retail, to nearest pound.  
Bands - FM - VHF, stereo and hi-fi capable, M - Medium wave, low quality, mono, L - Long Wave, low quality, mono, N - Nicam digital TV stereo sound.  
Presets - total number of presets on all bands.

RDS - Radio Data System, which provides station IDs and sometimes other data on the FM waveband.  
Size - width x height x depth in cm.  
Highlighted products have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.



Key to turntables.  
Price - typical retail, to nearest pound.  
Speeds - 33, 45 and/or 78 revolutions per minute.  
Type - A - Auto, that is, automatic play initiation, and arm return at end of side.  
S - Semi, arm lift or arm return at end of side. M - Manual.

Size - width x height x depth in cm.  
Special - Cartridge and/or arm included etc.  
Highlighted products have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.

Model	Price	Bands	Presets	RDS	Size	Special
<b>TUNERS</b>						
Goodmans Delta 700	100	FM,M,L	36	N	36,11,30	
Grundig T210	120	FM,M,L	59	N	-	Manual station name
Grundig Fine Arts T1	130	FM,M,L	59	N	44,9,30	User station name, gain switch
Grundig T310	140	FM,M,L	59	Y	36,8,30	RDS (PS, CT, RT, PTY)
Grundig Fine Arts T2	170	FM,M,L	59	Y	44,9,30	RDS (PS, RT)
Grundig Fine Arts 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	Preset scan
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
Luxman T-353	200	FM,M	30	N	9,44,36	System bus remote control
Magnum Dynalab FT11	550	FM	-	N	-	Analogue, black finish
Magnum Dynalab FT101	825	FM	-	N	-	Analogue, black finish
Magnum FT101 Etude	1250	FM	-	N	-	Analogue, black finish
Marantz ST-55	150	FM,M,L	59	N	42,10,34	D-bus
Marantz ST-63	249	FM,M,L	59	Y	42,9,30	D-bus
Marantz ST-72	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	549	FM	-	N	43,56,30	
Naim NAT02	998	FM	-	N	43,56,30	
Naim NAT01	1599	FM	-	N	43,56,30	
Nakamichi ST3s	350	FM	30	N	43,7,32	
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	
Quad FM66	532	FM	19	N	33,8,26	For use with Quad 66 system
Rotel RT-950BX	220	FM,M,L	20	N	44,8,24	
Rotel RT-990BX	500	FM	16	N	44,8,29	Remote control
Sansui TU-X317	170	FM,M	20	-	-	
Sansui TU-X519	220	FM,M	30	-	-	
Sherwood TD1120	90	FM,M	24	N	-	
Sherwood TX1010C	100	FM,M	30	N	-	
Sherwood TX3010C	120	FM,M	30	N	-	
Sony STS211LB	130	FM,M,L	30	N	43,9,30	Station naming
Sony STS311LB	200	FM,M,L	30	Y	43,9,30	RDS EON, 'Autobetical' select
Sony STS505ES	250	FM,M,L	30	Y	43,9,35	UK optimised sound
Teac T-X4030	120	FM,M	20	N	44,9,28	
Technics ST-6T350L	140	FM,M,L	30	N	43,7,30	Remote control capable
Technics ST-GT550L	190	FM,M,L	39	Y	43,7,31	Remote control capable, RDS
Technics ST-GT650L	230	FM,M,L	39	Y	43,10,31	Class AA, remote control ready
Yamaha TX-480L	139	FM,M,L	40	N	44,9,30	
Yamaha TX-580RDS	199	FM,M	40	Y	44,9,30	

Model	Price	Type	Speeds	Size	Special
<b>TURNTABLES</b>					
Akai AP A950	179	M	33/45	44,12,35	Inc cartridge
Alphason Sonata	835	M	33	-	Motor unit, suspended
Alphason Sonata/Atlas	1235	M	33/45	-	Motor unit inc PSU
Alphason Symphony	1860	M	33/45	-	Motor unit & PSU
Ariston Pro-1200	160	M	33/45	-	Semi-pro disco deck
Audiomeca Romance	1675	M	33/45	-	With Romeo unipivot arm
Audiomeca J1	2500	M	33/45	50, 40, 2	Top of the range model
Audiomeca J1/SL5	4250	M	33/45	50, 40, 2	With parallel tracking arm
B&O 7000	555	Auto	33/45	42,8,33	Inc MMC2 cartridge, RIAA pream
Basis Ovation II	4800	M	33/45	58,42,14	Lead/brass, record clamped
Basis Debut Gold Std III	7200	M	33/45	58,42,19	Belt drive, high mass, four po
Basis Debut Gold Vacuum	9250	M	33/45	58,42,19	Includes suction platter
DNM Rota 1	2850	M	33/45	59,14,37	Includes arm and cartridge
DNM Rota 2	4000	M	33/45	59,14,37	Includes arm and cartridge
Dual CS3700/3701	85	S	33/45	36,10,36	Mid-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

Model	Price	Type	Speeds	Size	Special
<b>TURNTABLES</b>					
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
Genexa Lab-710	60	M	33/45	-	Includes MM cartridge
Genexa Lab-810	70	S	33/45	-	Includes MM cartridge
Goodmans Delta 700	55	S	33/45	36,90,37	Part of Delta system
Grundig TT1	180	AUTO	33/45	-	Black finish
Kenwood KD-492F	100	A	33/45	44,10,39	Includes cartridge
Kuzma Stabi/PS	1200	M	33/45	51, 18, 4	Belt driven, external PSU
Kuzma Stabi Ref/PS	3000	M	33/45	-	Two motor, belt driven
Linn Basik	349	M	33/45	45,14,36	Complete with Akito arm
Linn LP12 Basik	745	M	33	45,14,36	Non-crystal motor drive
Linn LP12 Valhalla	894	M	33/45	45,14,36	Electronic PSU, upgradable
Linn LP12 Lingo	1345	M	33/45	45,14,36	Outboard high grade PSU
Manticore Madrigal	570	M	33/45	46,36,12	Turntable, lifetime guarantee
Manticore Mantra	890	M	33/45	46,36,12	Turntable, lifetime guarantee
Manticore Magister	3800	M	33/45	57,46,18	Special order only
Micell Mycro	397	M	33/45	46,14,34	
Micell Mycro/arm	539	M	33/45	46,14,34	Includes Rega RB300 arm
Micell Gyrodek	765	M	33/45	53,19,41	Optional outboard PSU
Micell 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	199	M	33/45	-	Split-plinth design
Moth Kanoot Mk I Arm	249	M	33/45	-	Inc Rega RB250 arm
Moth Kanoot Mk III Arm	299	M	33/45	-	Inc Rega RB300 arm
NAD 5120	129	S	33/45	-	Includes arm
N'ham Spacedeck	600	M	33,45	-	
N'ham Illusion	600	M	33/45	-	
N'ham HyperSpacedeck	1200	M	33/45	-	
N'ham Graphic	1200	M	33/45	-	
N'ham Mentor	2200	M	33/45	-	75lb alloy or graphite platter
N'ham Mentor Ref	4800	M	33/45	-	150lb platter, graphite top
Origin Live Oasis-S	899	M	33	-	Suspended turntable
Pink Triangle PT Export	948	M	33/45	46,15,37	Suspended turntable, acrylic p
Pink Triangle Anniversary	1797	M	33/45	45,15,37	Two box reference deck
Pink Triangle Anni/DC PSU	2173	M	33/45	45,15,37	Battery PSU version of above
Pioneer PL-225	120	S	33/45	42,10,36	Belt drive, fitted cartridge
Pioneer PL-335	150	A	33/45	42,10,36	Belt drive, fitted cartridge
Pro-ject 0.5	145	S	33/45	42, 11, 3	With Ortofon OM5 cartridge
Pro-ject 1	185	M	33/45	42, 11, 3	With Ortofon 510 cartridge
Pro-ject 1 (E)	209	S	33,45	42,11,32	Semi-auto version of Pro-ject
Pro-ject 2	249	M	33/45	46, 12, 3	Metal/glass platter, clamp
Pro-ject 2/Ortofon	275	M	33/45	46, 12, 3	With Ortofon MC1 cartridge
Pro-ject 6	379	M	33/45	46, 17, 3	Suspended turntable
Pro-ject 6/Ortofon	435	M	33/45	46, 17, 3	As above, with Ortofon MC15
Pro-ject 6/Sumiko	699	M	33/45	46,17,3	With Sumiko arm
Rega Planar 78	198	M	78	45,13,37	As Rega Planar 2, 78 only
Rega Planar 2	198	M	33/45	45,13,37	Includes RB250 arm
Rega Planar 3	260	M	33/45	45,13,37	Includes RB300 arm
Rivelin Audio Eclipse	1595	M	33/45	45,13,38	Motor unit
Roksan Radius	595	M	33/45	45,12,35	Motor unit
Roksan Radius/Tabriz	795	M	33/45	45,12,36	As above, with Roksan arm
Roksan Radius/Tabriz zi	895	M	33/45	45,12,35	
Roksan TMS	2475	M	33/45	45,12,35	Suede black
Roksan TMS	2750	M	33/45	45,12,35	Black lacquer
Sherwood PS1870	70	S	33/45	-	Budget turntable with arm
SME Model 20	2950	M	33/45/78	42,16,32	Precision turntable
SME Model 20A	4244	M	33/45/78	42,15,32	As above, with SME Series V ar
SME Model 30	10166	M	/78	45,22,35	Flagship turntable
SME Model 30A	11460	M	33/45/78	45,22,35	As above, with SME Series V ar
Sony PSLX150H	90	S	33/45	43,10,36	Player, with MM cartridge
Sony PSLX431B	150	A	33/45	43,11,36	Player, auto rec size select
Systemdek I/920	136	M	33/45	-	Semi-suspended deck
Systemdek IIX/900	230	M	33/45	-	Fully suspended design
Systemdek I/920/Moth	235	M	33/45	-	As above with RB250 arm
Systemdek IIXE/900	330	M	33/45	-	As above with separate PSU
Technics SL-BD20	140	S	33/45	43,10,38	Belt drive, includes T4P cartr
Technics SL-BD22	160	S	33/45	43,10,38	Belt drive, includes T4P cartr
Technics SL-1210Mkil	450	M	33/45	46,17,36	Quartz DD, no cartridge
Technics SL-1200Mkil	450	M	33/45	43,10,38	Quartz DD, includes T4P cartri
Thorens TD-180/AT91	180	S	33/45	-	Belt drive
Thorens TD180/S500	200	P	33/45/78	-	Belt drive, plays 78s
Thorens TD-280 I/UK	200	S	33/45	-	Electronic belt drive, AT95E
Thorens TD-166 W/UK/BC	200	M	33/45	-	Blank armboard, cut to shape,
Thorens TD-166 W/UK/AT95E270	300	M	33/45	-	Inc TP50 manual arm, AT95E
Thorens TD-166 W/UK/Rega	300	M	33/45	-	With Rega RB250 arm, no cart
Thorens TD-3001BC	630	M	33/45	-	No arm, various armboards avai
Thorens TD-2001	700	S	33/45	-	Includes Thorens TP90 arm, no
Thorens TD-3001/UK	770	M	33/45	-	Suspended, Rega arm no cart
Thorens TD-520	900	S	33/45/78	-	Pitch control, no arm
Townshend MkIII Rock	799	M	33/45	-	Headshell end arm damping
Voyd The	1570	M	33/45	51,16,42	Original three-motor model
Voyd 0.5	3368	M	33/45	51,16,42	Upgraded standard Voyd
Voyd Reference	6500	M	33/45	51,16,48	Turntable, polycarbonate platt
Well T Record Player	1800	M	33/45	45,18,36	
Well Tempered Classic	2800	M	33/45	48,19,39	The original Well Tempered

Highlighted listings (as shown below) are covered in the *Hi-Fi Choice* Directory.  
Systemdek I/920 136 M 33/45 - Semi-suspended deck



# 20 HI-FI CHOICE BUYER'S GUIDE



Key to cartridges. Price - typical retail, to nearest pound. Type - MM - moving magnet (output typically 1mV/cm/sec), MC - moving coil (output typically 0.1mV/cm/sec). Output - in mV/cm/sec. Int. stylus - Y for removable/replaceable styli and N for fixed styli.

Fit - N for normal half inch mountings, T for T4P plug in types. Weight - in grams. Highlighted products have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.

Model	Price	Type	Speeds	Size	Special
<b>TURNABLES</b>					
Well Tempered Super	3500	M	33/45	49,19,39	Classic with carbon arm
Well Tempered Reference	5500	M	33/45	49,19,39	'Fountainhead' base/carbon arm
Wilson Benesch	1550	M	33/45	-	High-tech turntable

Model	Price	Type	Output	Int. stylus	Fit	Weight	Special
<b>CARTRIDGES</b>							
Arcam C77	30	MM	4mV	Y	N	-	Conical stylus
Arcam C77MG	40	MM	4mV	Y	N	-	As C77 with metal body
Arcam E77	50	MM	4mV	Y	N	-	Elliptical stylus
Arcam E77MG	60	MM	4mV	Y	N	-	As E77, with metal body
Arcam P77	63	MM	4mV	Y	N	-	'Profiled' stylus
Arcam P77MG	73	MM	4mV	Y	N	-	As P77, with metal body
Audio Note lo IIV	1395	MC	-	N	N	-	Silver wired
Audio Note lo Ltd V	2950	MC	-	N	N	-	Needs PSU
Audio Technica AT-91	13	MM	2.8	Y	N	-	
Audio Technica AT-95E	19	MM	2.8	Y	N	-	
Audio Technica AT-110E	24	MM	3.8	Y	N	-	
Audio Technica AT-OC5	146	MC	0.4	N	N	-	
Audio Technica AT-OC9	245	MC	0.38	N	N	-	
Audio Technica AT-OC30	619	MC	0.4	N	N	-	Nude micro linear stylus
Audio Technica ART-1	944	MC	0.4	N	N	-	
Audioquest MC5	250	MC	1.4mV	N	N	-	High output MC, line contact
Audioquest 404L	599	MC	0.5mV	N	N	-	Boron cantilever
Audioquest 404MH	899	MC	1.4	N	N	-	Boron cantilever
Audioquest 7000NSX	1495	MC	0.4	N	N	-	Boron tube, silver coils
B&O MMC4	1	-	-	-	-	-	MM, elliptical diamond
B&O MMC2	1	-	-	-	-	-	MM, Contact Line stylus
B&O MMC1	1	-	-	-	-	-	MM, Contact Line stylus
Benz-Micro The Glider	600	MC	1mV	N	N	-	Semi-nude design
Benz-Micro H200	700	MC	2mV	N	N	-	
Benz-Micro M090	700	MC	0.9mV	N	N	-	
Benz-Micro L040	700	MC	0.4mV	N	N	-	
Benz-Micro Wood Ref	1100	MC	0.3mV	N	N	-	Bruyere housing, boron
Benz-Micro Ruby Ref	1400	MC	0.3mV	N	N	-	Bruyere housing boron
Denon DL110	70	MC	-	N	N	-	Elliptical stylus
Denon DL160	90	MC	-	N	N	-	
Denon DL103	100	MC	-	N	N	-	
Denon DL304	200	MC	-	N	N	-	Elliptical stylus
Dynavector 50X	159	MC	2	Y	N	-	High output, exchange scheme
Dynavector 10X	189	MC	2	N	N	-	High output, exchange scheme
Dynavector 23RS	375	MC	0.15	N	N	-	Jewel cantilever, exchange
Dynavector 17D2	450	MC	0.15	N	N	-	Jewel cantilever, exchange
Dynavector XX-1L	998	MC	2	N	N	-	High output, exchange scheme
Dynavector XX-1	998	MC	2	N	N	-	High output, exchange scheme
Goldring Elan P	17	MM	5.0mV	Y	T	6	T4P version of Elan
Goldring Elan	17	MM	5.0mV	Y	N	4	Rigid body
Goldring Elektra	25	MM	5.0mV	Y	N	4	Elliptical stylus
Goldring 1006	50	MM	6.5mV	Y	N	6	Elliptical stylus
Goldring 1012GX	65	MM	6.5mV	Y	N	6	Gyger II stylus
Goldring 1022GX	85	MM	6.5mV	Y	N	6	Gyger I stylus
Goldring Eroica LX	100	MC	0.5mV	N	N	6	As Eroica, low output
Goldring Eroica	100	MC	2.5	N	N	6	Gyger II stylus
Goldring 1042	105	MM	6.5mV	Y	N	6	Gyger S stylus
Goldring Elite	200	MC	0.5mV	N	N	6	van den Hul, silver wire
Grado ZTE+1	27	MM	-	Y	N	-	Moving flux, high output
Grado ZCE+1	37	MM	-	Y	N	-	Moving flux
Grado Z3E+1	47	MM	-	Y	N	-	Moving flux
Grado ZF1+	82	MM	-	Y	N	-	Moving flux
Grado Signature Junior	149	MM	-	Y	N	-	Moving flux
Grado Signature 8MZ	250	MM	-	Y	N	-	Moving flux
Grado Signature MCZ	375	MM	-	Y	N	-	Moving flux
Grado Signature TLZ	650	MM	-	Y	N	-	Moving flux
Grado Signature XTZ	975	MM	-	Y	N	-	Moving flux
Kiseki Blue GS	499	MC	0.4mV	N	N	8	
Kiseki Purpleheart	749	MC	0.4mV	N	N	11	
Kiseki PHS	899	MC	0.4mV	N	N	8	
Kiseki Blackheart	1995	MC	0.3mV	N	N	11	
Kiseki Lapis Lazuli	5000	MC	0.4mV	N	N	8	Gemstone body
Koetsu Red T	1550	MC	-	N	N	-	High-output MC
Koetsu Red K Sig	1998	MC	-	N	N	-	Selected, re-tuned Red T
Koetsu Urushi	2297	MC	-	N	N	-	Metal alloy body
Koetsu Signature	3218	MC	-	N	N	-	Rosewood body
Linn K5	54	MM	4.5mm	Y	N	-	
Linn K9	109	MM	4.5mm	Y	N	-	Metal body
Linn K18/I	197	MM	4.5mV	Y	N	-	Metal body
Linn Klyde	449	MC	150uV	N	N	-	Alloy body
Linn Arkiv	998	MC	150uV	N	N	-	Three point mt, machined body
London Decca Maroon	199	MM	5.0mV	N	N	8	Spherical stylus
London Decca Gold	239	MM	5.0mV	N	N	8	Elliptical stylus
London Decca Maroon Dp	259	MM	5.0mV	N	N	10	Decapod mounting
London Decca Gold Dpd	299	MM	5.0mV	N	N	5	Elliptical stylus, Decapod
London Decca S Gold	339	MM	5.0mV	N	N	7	Line contact stylus

Highlighted listings (as shown below) are covered in the *Hi-Fi Choice Directory*.  
 Systemdek V920 136 M 33/45 - Semi-suspended deck



Key to cartridges. Price - typical retail, to nearest pound. Type - MM - moving magnet (output typically 1mV/cm/sec), MC - moving coil (output typically 0.1mV/cm/sec). Output - in mV/cm/sec. Int. stylus - Y for removable/replaceable styli and N for fixed styli.

Fit - N for normal half inch mountings, T for T4P plug in types. Weight - in grams. Highlighted products have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.

Model	Price	Type	Output	Int. stylus	Fit	Weight	Special
<b>CARTRIDGES</b>							
London Decca S Gold Dp	399	MM	5.0mV	N	N	10	Decapod mounting
London Decca Jubilee	999	MM	5.0mV	N	N	5	Line contact, 0.5 inch mount
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	N	9.5	High output MC
Milltek Olympia	399	MC	2.0mV	N	N	9.5	As Aurora, sapphire cantilever
Nagaoka MP-11	24	MM	-	Y	N	-	Elliptical stylus
Nagaoka TS11	70	MM	-	Y	N	-	Line contact stylus
Nagaoka TS12 Boron	80	MM	-	Y	N	-	As MP-11, with boron cantilever
N'ham Tracer I	98	MM	-	-	-	-	
N'ham Tracer II	175	MM	-	-	-	-	
N'ham Tracer III	350	MM	-	-	-	-	
N'ham Tracer IV	550	MM	-	-	N	-	
Ortofon VMS2	10	MM	5	Y	N	-	Entry level elliptical cart
Ortofon OM-5E	16	MM	-	Y	N	-	
Ortofon OMP-5E	17	MC	4	Y	T	-	
Ortofon OM Pro S	21	MM	5	Y	N	-	Budget disco cartridge
Ortofon OM10 Super	25	MM	4	Y	N	-	Elliptical stylus
Ortofon OM Night Club S	32	MM	6	Y	N	-	Spherical stylus
Ortofon 510/P	32	MM	3	Y	N	-	
Ortofon OM Night Club E	37	MM	6	Y	N	-	Elliptical stylus
Ortofon Concord Pro S	40	MM	5	Y	N	-	Pro use, inc headshell
Ortofon Concord NC S	55	MM	6	Y	N	-	Pro use, inc headshell
Ortofon 520/P	55	MM	3	Y	N	-	Elliptical stylus
Ortofon OM20 Super	60	MM	4	Y	N	-	
Ortofon MC1 Turbo	60	MC	3.3	Y	N	-	
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	-	
Ortofon 530/P	85	MM	3	Y	T	-	T4P fit
Ortofon MC3 Turbo	110	MC	3.3	N	N	-	
Ortofon MC15 Super II	110	MC	0.35	N	N	-	
Ortofon 540/P	110	MM	3	Y	N	-	
Ortofon MC25E	160	MC	0.5	N	N	-	High output, elliptical stylus
Ortofon MC25FL	210	MC	0.5	N	N	-	High output. Fine Line stylus
Ortofon MC10 Supreme	250	MC	0.5	N	N	-	High output MC
Ortofon MC20 Supreme	350	MC	0.5	N	N	-	High-output elliptical MC
Ortofon MC30 Supreme	450	MC	0.5	N	N	-	High output
Ortofon MC2000II	650	MC	0.12	N	N	-	
Ortofon MC3000II	950	MC	0.12	N	N	-	'Replicant' stylus
Ortofon MC5000	1500	MC	0.12	N	N	-	Sapphire cantilever
Ortofon MC7500	2000	MC	0.13	N	N	-	75th Anniversary model
Pickering TE-15	20	MM	-	Y	N	-	Tracks 1.5gm
Pickering VE-15	25	MM	-	Y	N	-	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	-	
Pickering XV15-350C	40	MM	-	Y	N	-	Conical stylus
Pickering TL-2E	45	MM	-	Y	T	-	
Pickering XV15-625E	50	MM	-	Y	N	-	
Pickering XV15-150-DJ	50	MM	-	Y	N	-	Professional cartridge
Pickering TL-2-S	55	MM	-	Y	N	-	Line contact stylus
Pickering XV15-757S	60	MM	-	Y	N	-	Line contact stylus
Pickering XV15-625DJ	60	MM	-	Y	N	-	Broadcast cartridge
Pickering XV15-1800S	70	MM	-	Y	N	-	Line contact stylus
Pickering TL3S	80	MM	-	Y	T	-	
Pickering XEV-3001E	95	MM	-	Y	N	-	Elliptical stylus
Pickering XLZ-3500	100	MM	-	Y	N	-	
Pickering TL-4-S	100	MM	-	Y	T	-	
Pickering TL-3003	145	MM	-	Y	T	-	
Pickering XLZ-4500	150	MM	-	Y	N	-	Line contact
Pickering TL-4004	175	MM	-	Y	T	-	
Pickering XSV-5000U	200	MM	-	Y	N	-	High output
Pickering XLZ-7500	200	MM	-	Y	N	-	Hybrid, low impedance
Pickering TLZ-7500-S	200	MM	-	Y	T	-	
Rega Bias	34	MM	-	-	N	-	
Rega RB78	34	MM	-	-	N	-	for 78rpm records
Rega Super Bias	52	MM	-	-	N	-	
Rega Elys	74	MM	-	-	N	-	3-point fixing
Roksan Corus Black	130	MM	-	Y	N	-	
Roksan Shiraz	975	MC	-	N	N	-	3-pt generator mount, no glues
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	-	Hyper elliptical stylus
Shure M110HE	74	MM	4mV	Y	-	-	Dual T4P & normal fit
Shure V15V-MR	265	MM	3mV	Y	N	-	Micro ridge stylus





Key to tonearms  
 Price - typical retail to the nearest pound  
 Type - F - fixed armtube/headshell, A - interchangeable armtube, H - interchangeable headshell.  
 Base type - S - SME fit, L - Linn/Alphason fit, P - proprietary fit.  
 Effective length - from pivot point to headshell in millimetres.

Weight range - the range of cartridge masses that the arm can accept in grams.  
 Special - characteristics of the arm.

Highlighted products have been tested in *Hi-Fi Choice*. Please refer to The Directory for full test results.

Model	Price	Type	Output	Int. stylus	Fit	Weight	Special
<b>CARTRIDGES</b>							
Sumiko Oyster	30	MM	-	Y	N	-	
Sumiko Black Pearl	50	MM	-	Y	N	-	
Sumiko Pearl	70	MM	-	Y	N	-	
Sumiko Blue Point	100	MC	-	N	N	-	High output MC
Sumiko BPS	250	MC	-	N	N	-	Nude stylus
Transfiguration AF-1 Mk II	1595	MC	230uV	N	N	-	MC, transformer & preamp
Transfiguration Supreme	1995	MC	200uV	N	N	-	Yokeless ring magnet system
van den Hul MM-1	275	MM	-	-	N	-	
van den Hul MM-2	325	MM	-	-	N	-	
van den Hul DDT-II	675	MC	-	N	N	-	Silver coils
van den Hul MC-10	775	MC	-	N	N	-	Silver coils
van den Hul MC-One	975	MC	-	N	N	-	Selected version of MC-10
van den Hul MC-One/Hi	1100	MC	-	N	N	-	High output version of MC-10
van den Hul MC-Two	1300	MC	-	N	N	-	As MC-One/Hi, higher output
van den Hul Grasshopper II	2300	MC	-	N	N	-	
van den Hul Grasshopper II	2300	MC	-	N	N	-	
van den Hul Grasshopper II	2950	MC	-	N	N	-	
van den Hul Grasshopper II	3200	MC	-	N	N	-	
van den Hul Grasshopper II	3200	-	-	N	N	-	
van den Hul Grasshopper II	3500	MC	-	N	N	-	
Virtual Reality Aciore	199	MC	-	N	N	-	
Virtual Reality Etile	299	MC	-	N	N	-	
Virtual Reality Lexe	899	MC	-	N	N	-	

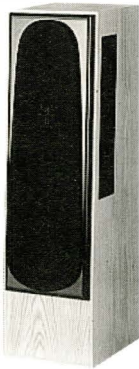
Model	Price	Type	Base type	Effective len	Wt. range	Special
<b>TONEARMS</b>						
Air Tangent 10B	8000	-	-	-	-	Air-bearing
Air Tangent Ref. Sig.	10000	-	-	-	-	Remote version of above
Alphason Xenon	286	F	L	229	3-20	1-piece titanium armtube
Alphason Xenon MCS	370	F	L	229	3-20	vdH silver wiring
Alphason HR100S	490	F	L	229	3-20	Superior quality bearing
Alphason HR100S MCS	550	F	L	229	3-20	vdH silver, top bearings
Audiomeca SL5	1999	-	-	-	-	Parallel tracking
Decca LI Arm	49	H	L	212	5-12	Damped
Decca LIR Arm	99	H	L	212	5-12	Rewired version of LI
Dynavector 507	1400	-	-	-	-	Biaxial design
Graham 1.5T	2550	-	S	-	-	SME base, unipivot
Helius Orion 4 Copper	495	P	P	254	-	
Helius Orion 4 Silver	645	P	P	254	-	
Helius Cyalene 2	1395	P	P	254	-	Silver wired, pivoted
Kuzma Stogi	600	-	-	-	-	Effective mass 13gm
Kuzma Stogi Ref	1000	-	-	-	-	Effective mass 12.5gm
Linn Akito	209	F	L	229	2-10	Statically balanced
Linn Ekos	1297	F	L	229	4-9	Dynamically balanced
Mantecore Musician	395	F	L	230	-	Handmade, lifetime guarantee
Mantecore Magician1	695	F	L	230	-	Polished armtube finish
Mantecore Magician2	795	F	L	305	-	Polished armtube finish
Moth Arm	95	-	-	-	-	Rebadged Rega RB250
Moth Mk III	146	-	-	-	-	Rebadged Rega RB300
Naim APO	898	-	-	-	-	Unipivot
N'ham Space	350	-	-	-	-	Optional silver wiring, unipiv
N'ham Mentor	750	-	-	-	-	Silver wiring, unipiv
N'ham Alien	1200	-	-	-	-	Graphite tube, unipivot
Rega RB250	95	F	R	237	-	Scaled down RB300
Rega RB300	139	F	R	237	-	Pivoted arm
Roksan Tabriz	230	F	-	240	-	
Roksan Tabriz ZI	365	F	-	240	-	Intelligent* counterweight
Roksan Artemiz	795	F	-	240	-	Flagship arm, new style
SME Series III S	242	A	S	233	0-12	Economy version of Series III
SME 3009 Ser II Imp	268	F	S	231	3-7	Fixed headshell, low mass
SME 3009 S2 Ser II Imp	292	H	S	231	3-8	Detachable headshell, medium m
SME Series III	335	A	S	233	0-13	Ultra-low mass for hi-compliant
SME Series II 3009-R	445	H	S	233	0-28	Heavier version of Ser II S2 I
SME Series II 3010-R	455	H	S	239	0-25	Detachable headshell, 10 inch
SME Series II 3012-R	489	H	S	308	0-25	Detachable headshell, 12 inch
SME Series 300-309	597	H	S	232	6-17	Ser V derivative with detach h
SME Series 300-310	611	H	S	238	6-17	10 inch (nom) version of 300-3
SME Series 300-312	694	H	S	308	5-14	12 inch (nom) version of 300-3
SME Series IV	869	F	S	233	5-16	Economy version of Series V
SME Series V	1294	F	S	233	0-14	Flagship model
Townshend Excalibur	799	F	P	220	3-14	Outrigger headshell damping
Wheaton Tri-Planar 4	2750	-	-	-	-	With terminal box
Wheaton Tri-Planar 4C	3000	-	-	-	-	As above with Cardas cable
Wilson Benesch ACT1	975	-	-	-	-	Carbon-fibre armtube, unipivot
Zeta	469	-	-	-	-	Pivoted
Zeta	555	-	-	-	-	Pivoted, vdH wired

Highlighted listings (as shown below) are covered in the *Hi-Fi Choice* Directory.

SME Series V	1232	F	S	233	0-14	Flagship model
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# Recital

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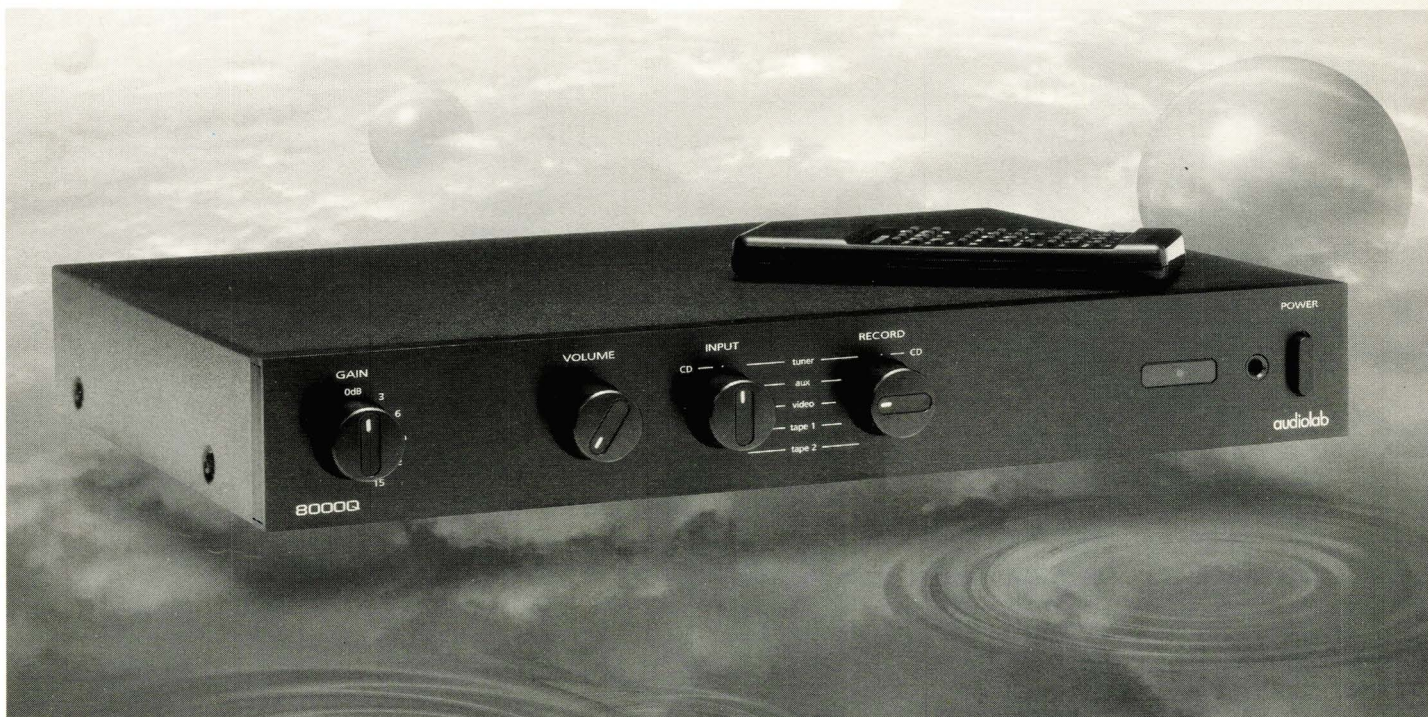
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# The DIRECTORY



*The original and best review based hi-fi guide*

**This is the legendary Directory, the second part of the *Hi-Fi Choice Buyer's Guide*, based entirely on comprehensive technical and subjective reviews. Each entry carries the weight of our exhaustive test procedures and should be read in conjunction with the prices and specifications given in our index starting on page 91.**

The *Hi-Fi Choice Directory* was conceived as a reference guide to all the audio products reviewed by *Choice* that are currently available. The products are split into categories, each with its own introduction containing information about the product type and its applications. They are particularly relevant to the uninitiated first time buyer and help sort out the order of priorities when buying a piece of equipment.

Each product along with its current retail price is placed in its respective category in alphabetical order. The prices of the products are updated on a

regular basis, although it should be noted that our value ratings are based on the product's price at the time of review.

### Sound quality

This column contains the ratings for the standard achieved in our listening tests. The sound quality ratings range from Poor to Excellent. Their meaning and order are as follows:

P	POOR
A-	AVERAGE-
A	AVERAGE
A+	AVERAGE+
G-	GOOD-
G	GOOD
G+	GOOD+
VG	VERY GOOD
E	EXCELLENT

With P being the worst and E the best rating within a section.

One important point to remember is that these cannot be used to compare products from different categories. For example, a cassette deck rated Excellent in sound quality will not usually offer the same

## Finding that component

**Before you shop, follow our top eight tips for better buying:**

1. Check out the components' recommended retail prices in the *Directory*.
2. Find out as much as you can about the products you want by reading *Hi-Fi Choice's* reviews and lab tests.
3. Visit local dealers that stock some of the brands you want to hear and try to find one that seems sympathetic to your needs.
4. Don't discount a dealer's suggestions just because the products don't have rave reviews.
5. Take your own software (records, CDs, tapes) along for a demonstration of the equipment that the dealer recommends.
6. Listen at the sort of volume you would normally use at home — systems often sound more impressive when played loud.
7. If you are unsure about something or want to hear an alternative, just ask.
8. Audition a system for a reasonable amount of time, say three quarters of an hour or so, before making a decision.

standard of fidelity as a similarly rated turntable or CD player. Unless you have first generation masters of course.

### Comments

The Comments column contains a potted summary based on the original review, emphasising the salient points of a product's character and sonic performance. The space available doesn't allow for great detail but we have attempted to put across the essence of the review.

Obviously, important information on compatibility or auxiliary equipment used in the test cannot be included, and we would advise you to refer to the original review for this.

Please note that these comments are those of our own reviewers and not, as is the case with some magazines, those of the manufacturer.

### Features

Product features are shown with a combination of figures and blob charts, with headings at the top of each column indicating the appropriate category, a blob

indicating the existence of a particular feature.

There are different headings for each section and the more complicated categories are explained in the individual introductions. Where figures are used the unit of measurement is shown in the heading.

### Back issues

The final column refers to the issue of *Hi-Fi Choice* which featured the complete review.

## How to use this guide

Perhaps the most influential symbols in the *Directory* are the little red triangles ▲ found in the value column at the beginning of each entry where appropriate.

Products that make the grade are awarded the Best Buy or Recommended accolade.

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

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

Please note however, that an expensive Recommended product will nearly always sound better than an inexpensive Best Buy.

An ideal situation would be to choose suitably priced ▲▲ Best Buy or ▲ Recommended products from relevant categories and create a Best Buy system. However, due to the variety in tonal balance that exists in many audio products, and differences in taste, system building is unfortunately not that simple. These ratings make a useful guideline for shortlisting components, but only experiencing the actual combination will tell you whether it works for you.

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# Amplifiers



The amplifier sits at the heart of the system, processing the outputs from all the various music sources as necessary and then driving the loudspeakers. These two (quite separate) functions are integrated into a single box at the low-to-middle price points; separated pre- and power amplifiers, even separate power supplies, become increasingly common as one moves upmarket.

There is a substantial difference between specialist (sound quality oriented) amplifiers and the consumer electronics style models. The former are bleakly simple, avoiding all unnecessary features to provide the most direct signal path in the interests of sound quality. The latter range

from models with basic tone controls to those with remote control (including volume), surround sound options etc.

We include our measured power output (RMS, 8ohm load, 1 channel driven) – but again, paradoxically, this doesn't necessarily correspond to the loudness capability of the amplifier, which has as much to do with the elegance of the overload characteristics within a given system (valve amplifiers invariably sound more powerful than their rating would suggest).

Apart from output the facilities listing shows how many line (that is inputs besides those for phono cartridges) inputs a product has and

includes tape inputs. The MM and MC blobs indicate which types of cartridge can be accommodated. Integrated, preamp and power amp indicate the type of amplifier and in some instances that a pre/power combination has been tested. In such instances the price given is for both components. The remote control and headphone socket blobs indicate the existence of these facilities.

An increasing number of amplifiers are supplied without RIAA disc stages, or with the phono stage as an optional extra. If you use a turntable, make sure that it has a MM or MC stage to suit your cartridge.

▲▲ Best Buy  
▲ Recommended

## Amplifiers

Product	£Price	Comments	Output W/8Ω	Line inputs	MM	MC	Integrated	Preamp	Power amp	Headphone socket	Remote control	Issue No.
Albarré AP4/S508	850	A-		46	4	•	•	•	•	•	•	116
▲ Albarré PP1	430	G+		48	4		•					104
Alchemist Kraken	395	A		54	5	•	•	•				116
▲ Alchemist Kraken APD7/APD8	775	G		49	4	•		•	•			124
AMC CVT3030	529	A		35	5	•	•					116
Arcam Alpha 5	230	A+		60	5	•	•				•	134
▲ Arcam Alpha 6	300	VG		68	6	•	•	•			•	129
▲ Arcam Delta 110S/120.2	1070	VG		109	4	•	•	•	•	•	•	124
▲ Arcam Delta 290	480	VG		99	5	•	•	•		•	•	116
▲ Art Audio Quintet	1393	VG		15/25						•		109
▲▲ Audio Innovations Alto	300	VG		40	6		•					138
▲ Audio Innovations Series 300II	500	G+		9	4	•	•					97
▲ Audio Innovations Classic 25	899	G+		24	5		•					126
▲ Audio Innovations Series 700	999	G+		24	5		•					116
▲ Audio Note Oto SE	1500	VG		9.5	3	•	•					126
▲ Audio Note Ongaku	43125	E		27	6		•					Col
▲ Audiogram MB1	500	G+		46		•	•			•	•	116
▲ Audiolab 8000A	500	VG		77	5	•	•	•			•	140
Audiolab 8000C/8000P	1220	G		157	7	•	•	•	•	•	•	97
▲ Aura VA-80	280	G+		52	6		•					142
Aura VA-100II Evolution	350	G-		74	6	•	•					138
▲ Conrad-Johnson PV-10A	1250	E			4	•		•				78
▲ Conrad-Johnson Premier 7	11000	E			4	•	•	•				Col
Creek 4240	249	G-		49	4	•	•	•			•	134
▲ Denon PMA-250III	160	A-		55	3	•	•				•	121
▲ Denon PMA-350II	220	G+		89	5	•	•				•	134
▲ Denon PMA-450SE	270	G		100	5	•	•				•	142
DPA Renaissance	595	G		36W	4		•				•	140
▲ DPA Digital DSP-200S/DPA-200S	1245	E		48	5			•	•			124
▲ EAR 802/509mkl	4200	VG		100	6	•		•	•			63
EMF Audio Sequel	349	G+		47	4	•	•				•	109
▲ Harman Kardon HK1400	400	G+		52	7		•					129
Harman Kardon HK640	400	G-		78	6		•				•	138
▲ Jadis JP30/JA30	12204	E		30	4	•		•	•			60
JVC AX-A472	250	A		80	5	•	•				•	142
JVC AX-R562	250	A-		90	5	•	•				•	121
▲ Kenwood KA-3020SE	230	G+		39	5	•	•				•	134
Kenwood KA-3060R	230	G		69	4	•	•				•	142
Kenwood KA-5050R	350	A		103	6	•	•	•			•	129
LFD Integrated Zero	499	A-		60	6		•					140
Linn Majik-1	593	A		33	6	•	•				•	129
Magnum IA170	270	VG		96	6		•				•	142
Magnum Quartet	329	A-		72	5		•					121
▲ Magnum Class A	599	G+		55	7		•					116
Marantz PM-44SEmkl	200	A-		56	5	•	•				•	134
Marantz PM-54SE	330	G-		79	6	•	•	•			•	138
Marantz PM-80mkl	480	G-		130	5	•	•	•			•	129
▲ Moth Series 30	587	G+		35	4	•	•	•	•			109



# Amplifiers continued

Product	£Price	Comments	Output W/8Ω	Line inputs	MM	MC	Integrated	Preamp	Power amp	Headphone socket	Remote control	Issue No.
▲▲ Mission Cyrus III	500	<b>E</b> 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	<b>VG</b> A beautifully crafted amplifier with a vibrantly colourful, almost dramatic sound that's uninterested in technical niceties.	84	6	•	•	•	•	•	•	•	140
▲▲ NAD 302	170	<b>G+</b> A spritely and uplifting performance. Sounds loud but never intrusive or fatiguing.	39	5	•	•	•	•	•	•	•	116
▲▲ NAD 304	230	<b>G+</b> Equally effective with CD and vinyl this is another successful and entertaining NAD amplifier for your shortlist	50	6	•	•	•	•	•	•	•	121
NAD 1000S/208	1120	<b>A+</b> One of the beefiest amplifiers we've ever tested. Unfortunately it sounds too restrained and lightweight.	314	5	•	•	•	•	•	•	•	124
▲ Nakamichi IA-3	350	<b>G</b> A minimalist outing for the cassette heroes that's very confident if a tad restrained.	62	3	•	•	•	•	•	•	•	121
Onix OA31	450	<b>A+</b> What this amplifier lacks in subtlety it makes up for in enthusiasm, though the big and brash sound is still tiring.	56	6	•	•	•	•	•	•	•	140
Onix OA-21S/SOAP	730	<b>G-</b> 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
Onkyo A-803	260	<b>A</b> This amplifier certainly looks the part but, sadly, sounds surprisingly lifeless, vague and disinterested in the music at hand.	88	5	•	•	•	•	•	•	•	142
▲ Pioneer A-303R	200	<b>G</b> 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	<b>A+</b> This revamped version of the A-300 was also more confident sounding via CD than MM, yet our panel were still left unmoved	55	5	•	•	•	•	•	•	•	116
▲▲ Pioneer A-400	280	<b>VG</b> Pioneer's design concept snaps into focus with an amp that seems to bubble with musical detail. A budget bench-mark	71	5	•	•	•	•	•	•	•	92
▲ Pioneer A-400X	300	<b>G+</b> 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	<b>A-</b> At its best via MM disc, the dull and claustrophobic sound of this remote-controlled amp is otherwise deeply uninspiring.	75	6	•	•	•	•	•	•	•	138
Pro-Ject 7	259	<b>A</b> A minimalist amplifier brimming with good intent but too quirky for its performance to be reliably predicted. Either MM or MC.	38	5	•	•	•	•	•	•	•	142
▲ QED C300/P300	630	<b>G</b> 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	<b>A</b> Well-built durable preamp, filtering and above average tone controls but was found lacking in sound quality (viz: detail/dynamics)	4	4	•	•	•	•	•	•	•	44
Quad 66/606	1553	<b>G</b> Amplifiers with a classic lineage but compromised by an equally dated, soft and undynamic sound	138	6	•	•	•	•	•	•	•	124
Rega Elex	359	<b>A</b> Minimalist amplifier that sounds too forward, hard and unforgiving for its own good. Shows plenty of promise, however.	51	4	•	•	•	•	•	•	•	116
▲ Rose RV-23	450	<b>G+</b> Beautifully built British 'hybrid'. You can spend more to get a more transparent sound but it's hard to criticise at the price	3	•	•	•	•	•	•	•	•	77
▲▲ Rotel RA-930BX	200	<b>VG</b> A gilded version of the classic RA-930AX with a dark and luxurious sound that's reminiscent of Rotel's heyday.	50	4	•	•	•	•	•	•	•	134
▲ Rotel RA-970BX	300	<b>G</b> 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	<b>A</b> 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	<b>A</b> This integrated version of the 980BX pre/power is certainly very powerful but also lacks poise and subtlety	139	5	•	•	•	•	•	•	•	129
▲▲ Sansui AUX-417R	280	<b>G+</b> Unusually clean and precise with more subtlety than is usually attributed to remote control amps.	53	5	•	•	•	•	•	•	•	121
Sherwood AI-2210	80	<b>P</b> 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	<b>G+</b> Smooth, sophisticated Canadian valve amp with a decent direct input and more features than average	54	6	•	•	•	•	•	•	•	126
Sony TA-F444E	250	<b>A+</b> A hi-tech MOSFET-based amplifier that sheds all frippery for an audiophile approach. Still sounds grubby and stilted, however.	61	5	•	•	•	•	•	•	•	142
Sugden A21a	469	<b>G</b> 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	<b>A</b> A quick audition might convince you the '800mk2 is something special, but longer term listening shows it's little but bluff.	79	5	•	•	•	•	•	•	•	134
▲ Technics SU-A900mk2	400	<b>G+</b> 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	<b>A+</b> Best used as part of Thule's balanced-line system, otherwise its performance lacks any meaty substance.	67	5	•	•	•	•	•	•	•	140
Woodside ISA230	900	<b>A</b> 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	<b>G+</b> Synergistic pairing with a cool, controlled sound, good focus and transparency. More about poise than grunt	35	5	•	•	•	•	•	•	•	100
YBA Integre	1199	<b>G+</b> Audiophile spec French integrated with good resolution and nice phono stage.	57	4	•	•	•	•	•	•	•	121
▲ YBA 1 pre/power amp	8000	<b>E</b> Well finished pre/power amp offers front rank stereo staging and transparency, and is capable of driving the most difficult loads	85	5	•	•	•	•	•	•	•	62
▲ YBA 2 pre/power amp	3849	<b>G+</b> 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	<b>G</b> This duo produced see-through, ethereal stereo images that were more convincing towards the centre of the soundstage	56	4	•	•	•	•	•	•	•	72



## AV amplifiers

In practice an A/V amplifier provides all the standard CD, tuner, tape, aux and phono inputs offered by a standard stereo amplifier. In addition many also incorporate an AM/FM tuner section, making them A/V receivers.

More importantly a modern A/V amplifier includes a Dolby Pro Logic decoding chip along with extra circuitry to effect the rear channel delay. Naturally there's at least four channel's worth of amplification under the bonnet to feed the five loudspeaker outputs (Front L and R, Centre and

Rear mono L+R).

Some A/V amps offer other surround modes like simulated stereo, Hall surround (L+R is fed to the rear) and Matrix surround (L-R is fed to the rear). Others use an element of Digital Signal Processing (DSP) to steer the Dolby Pro-Logic or permit a variable rear channel delay. Some also include DSP options like Jazz, Church, Hall and Stadium modes which use different delay and steering levels to generate different 'sound fields'. From left to right the headings below indicate

how many watts per channel each amp has for its front, centre and surround outputs.

Surround modes indicates how many different surround effects are available and includes DSP. The audio inputs are for both hi-fi and AV components. S-type and phono video inputs are for VCRs, Laserdisc players and CTVs, S-type being the better of the two.

Subwoofer outputs are of the phono socket variety for active subs, and AM/FM tuner denotes if the unit is effectively a receiver.

▲▲ **Best Buy**  
▲ **Recommended**

## AV amplifiers

Product	£Price	Comments	Surround output W/8Ω	Surround output W/8Ω	Video inputs S-type	Video inputs phono	Subwoofer output	AM/FM tuner	Issue No.			
Denon AVC-3530	1000	<b>VG</b> A true heavyweight with a richly detailed sound and flexible features to match	142	141	46	10	9	5	5	•	•	125
Harman Kardon AVR30	1000	<b>G+</b> Limited surround options are offset by a very secure sound with excellent control over effects.	74	75	30	7	10	6	0	•	•	125
Marantz PM-700AV	450	<b>A+</b> Sounds just great through front and centre channels but surround is very weak.	69	52	51	3	7	6	3	•	•	125
Philips FR940	450	<b>A-</b> Perhaps as a result of the mismatch between front/centre channels, the FR940 proved a great disappointment on dem.	180	24	24	6	8	4	0	•	•	125
Pioneer VSA-D802S	600	<b>A-</b> The disappointingly grey sound lacks attack and confidence, undermining the tension of movie soundtracks.	53	55	32	9	9	5	3	•	•	125
Yamaha DSP-A2070	1200	<b>G+</b> The ultimate in A/V flexibility with full manual control over ever conceivable soundfield.	101	99	35	24	10	6	6	•	•	125



# Cables



**C**ables are not accessories but an integral part of your system. You can make do without accessories but no conventional system will function without cables. Inevitably some cables are greater than others. The best cable for your system will only be found through trial and error, but hopefully by combining our recommendations with those of a dealer you will end up with something that suits both your pocket and your system. Generally speaking budget to spend about ten per cent of the total system cost on cables.

Analogue interconnects are the leads that

connect source components to amplifiers and pre to power amps. The cables in this section are priced for a one metre terminated pair. Symmetrical indicates where a twisted pair of conductors are used.

Coaxial means that there is a central 'hot' conductor and a shield that carries the negative signal. Stranded cables have multiple strands and solid core use individually insulated strand(s). Copper and silver indicates whether these metals are used as conductors.

Digital interconnects connect CD transports to

DACs, and are traditionally coaxial with a 75ohm impedance. They come in optical and electrical varieties, the former being made of plastic or glass and the latter in coaxial or alternative configurations. The prices shown are for a terminated linear metre

Speaker cables are used between the amplifier and speaker. Our prices are for a terminated 5metre pair. Resistance and capacitance are indicated as low (L), medium (M) or high (H). Neither high resistance nor high capacitance cables are suitable for long runs.

▲▲ **Best Buy**  
▲ **Recommended**

## Analogue interconnects

Product	Price	Comments	Symmetrical	Coaxial	Stranded	Solid core	Copper	Silver	Issue No.
Audio Note AN-A	29.50	<b>A-</b> A well-rounded and cuddly sound from a high-ish resistance interconnect. Lacks a sense of scale and dynamics	•						108
Audioquest Ruby Hyperlitz	70	<b>A+</b> A crisp, fast and articulate-sounding cable if one that's a little too pointed for our listeners	•						108
▲ Audioquest Lapis Hyperlitz	329	<b>E</b> An expensive cable that justifies its tag with a beautifully poised sound - natural, relaxed and very compatible.	•						108
Audio Technica AT620	28	<b>A</b> Plenty of cable for the money but its performance is distinctly lightweight, lacking depth and subtlety			•	•			108
Chord Chameleon	59	<b>A+</b> An unpredictable cable with an 'anomalous treble' that can sound harsh one moment and oddly recessed the next!			•	•			108
▲ Chord Solid	115	<b>VG</b> What looks like a military RF cable actually provides a slightly forward but incisive and intimately detailed performance			•		•	•	108
▲ Cogan-Hall Intermezzo Ref	185	<b>E</b> A user-hostile cable with a tight, convincing bass allied to a very relaxed and involving mid/treble.					•	•	108
Cogan Hall Intermezzo E-M	320	<b>G+</b> This bigger, thicker and thoroughly unwieldy 3-core version of the Intermezzo Reference actually sounds a little coarser					•	•	108
▲ DNM Interconnect	40	<b>VG</b> Fresh, transparent and packed full of detail, this slither of a cable scored a direct hit with our listeners					•	•	108
Goldring 'Studio Quality'	20	<b>A-</b> A bog-standard OFC coaxial cable that might otherwise be given away with a new amp or CD player. Cheap but nothing special			•	•			108
▲ Isoda Electric HA-08-PSR	199	<b>G+</b> This odd-ball cables utilises a mix of copper, brass and aluminium strands to achieve a very distinct sound			•	•			108
▲ Madrigal HPC	215	<b>VG</b> A very unusual cable design with a business-like approach to music-making that barely conceals its underlying 'fizz'.			•	•			108
Magnan Type Vi	595	<b>A+</b> With a series resistance some 500-1000 times higher than average, the furry sound of the Type Vi will alter from system to system.			•	•			108
▲ Monster Interlink 500	60	<b>G+</b> Plenty of hype to keep the marketing bandwagon rolling plus a lively and lucid balance to cheer up the enthusiast			•	•			108
▲ Moth Ley Line Black	100	<b>G+</b> The cheapest of Moth's Ley Line series uses just two twisted conductors to achieve a very solid and confident sound.			•		•	•	108
Moth Ley Line Grey	200	<b>G+</b> The four twisted conductors of this cable actually mark a downturn in audio quality			•		•	•	108
▲ Panasonic RP-CA910	50	<b>G</b> This conventional coax employs plenty of hi-tech materials which encourage an even-handed balance. A good upgrade.			•	•			108
▲ Silver Sounds 12/2 and 12/3	99/150	<b>VG</b> Both these cables share a similarly open, transparent and dynamic sound though the latter is arguably the better integrated			•	•			108
Sonic Link Yellow	60	<b>A</b> An interesting non-copper cable with an up-front sounded described as 'heavy-handed and pushy'.			•	•			108
▲ Sonic Link Violet	99	<b>G+</b> Another nickel-based cable but with a very much better-balanced sound than Sonic Link Yellow			•	•			108
Straight Wire Laser Link	50	<b>A+</b> Thanks to its high parallel capacitance this interconnect helps remove ultrasonic noise. Unfortunately it still sounds very odd!			•	•			108
Straight Wire LSI-Encore	90	<b>A+</b> A solid-sounding cable with a strong mid and bass but a disappointingly sat-upon treble			•	•			108
▲ Tara Labs Prism	36	<b>G</b> 6N-purity copper, aero-grade insulation and spaced solid-core conductors all add-up to a slightly bright but frisky sound			•		•	•	108
▲ Tara Labs Quantum CD	63	<b>G+</b> Praised by our panel for its lack of obvious vices, Quantum CD encourages a sweet and positive sound.			•		•	•	108
Tara Labs Quantum II	99	<b>G</b> Bass power and extension is the key to the sound of this unusual and hi-tech cable			•		•	•	108
▲ van den Hul The Source	70	<b>G+</b> Accurately reflects the life of the music without detail forcibly from the speakers			•	•			108
van den Hul MC D-102mKIII S	80	<b>A+</b> A rather coloured sound thanks to its full and resonant bass but spoiled overall by a dirty treble			•	•			108



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**CONNECTIONS** 13 John Princes Street, London W1M 9HB (A division of Connection 90' Travel Ltd.)



# Digital interconnects

Product	£Price	Comments	Type	Plastic	Glass	Non-coaxial Coaxial	75Ω	Issue No.
▲▲ Audioquest Video Z	50 <b>E</b>	The very best available with an expressive sound but generous price to sweeten the pill	Electrical			•		108
Audioquest Digital PRO	90 <b>A+</b>	A silver cable with all the drive of Video Z but lacking its clean-cut transparency	Electrical			•		108
Audioquest Optilink Z	100 <b>A</b>	Good level of midband detail but frequency extremes lack depth and extension	Optical			•		108
Bandridge AL560	20 <b>P</b>	The disappointingly heavy and muddled sound of this basic fibre thwarts any recommendation	Optical	•				108
Chord Codac	34 <b>A</b>	A connection with a stranded inner core and a sound that lacks integration	Electrical			•		108
▲▲ DPA Digi-link	27.50 <b>VG</b>	Can seem slightly impassive but there's no avoiding its exceptionally detailed sound	Electrical			•		108
DPA Opti-link	20 <b>P</b>	Very similar to Bandridge AL560 with an equally naff sound	Optical	•				108
Kimber PSB DigiLink	24 <b>A-</b>	An analogue interconnect inappropriately pressed into digital service. A visible deterioration in the digital signal results.	Electrical				•	108
Kimber KC-1 DigiLink	52 <b>A</b>	This cable adopts a woven construction with the addition of a conductive screen. Music lacks detail and spirit.	Electrical				•	108
Kimber KC-AG DigiLink	222 <b>A-</b>	An asymmetric cable using silver conductors that deviates from the 75ohm standard. Not ideal for digital applications.	Electrical				•	108
▲ Kimber Opti-Link	70 <b>G</b>	Hardly cheap for what appears to be a bog-standard PMMA fibre, yet it sounds a little brighter and livelier than most.	Optical	•				108
▲ Monster Cable Datalink 100	45 <b>G+</b>	A colourful coaxial interconnect with an equally colourful and up-beat sound. Very compatible.	Electrical			•		108
▲ Monster Cable Interlink LS100	45 <b>G</b>	Well constructed stepped-index fibre with polished ends and rugged connectors. Slightly lean, fuzzy but engaging performance	Optical	•				108
Moth Leyline Datalink	140 <b>A-</b>	A thin, coaxial version of Leyline Black with a rather hard and unforgiving character. Too expensive.	Electrical			•		108
▲▲ QED DigiFlex	19 <b>VG</b>	A top performance, low-loss 75ohm coax with a very open, almost liquid quality that allows its music to ease naturally across.	Electrical			•		108
Sonic Link Brown Digital	35 <b>A-</b>	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 <b>G+</b>	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 <b>VG</b>	An AV-cum-digital cable that comes very close to besting QED's DigiFlex. Still some emphasis of vocal sibilants, however	Electrical			•		108

# Speaker cables

Product	£Price	Comments	Resistance	Capacitance	Stranded	Solid core	Copper	Silver	Issue No.
▲ Audio Note AN-B	165 <b>G+</b>	A very high capacitance Litz-style cable whose sound may well act as a taming influence in many systems	M	H			•	•	109
Audio Note AN-D	100 <b>A</b>	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 <b>VG</b>	Some 15 individually-insulated silver strands go to make up this very civilised but exceptionally detailed-sounding cable	H	L			•		109
▲ Audioquest F-14	44.50 <b>A+</b>	Ideal for laying flat under carpets, F-14 encourages a slightly warm and vibrant sound	M	L			•	•	109
Audioquest Type 4	75 <b>A+</b>	Four 18-gauge OFHC copper conductors wound in a Litz-fashion increases capacitance but restrain the cable's 'bite'	M	H			•	•	109
Audioquest Midnight Hyperlitz	260 <b>G</b>	Very similar to Type 4 but with a delicate smoothness that contrasts with the brighter sound of cheap cables	L	H			•	•	109
▲ Bandridge LC7259 & LC7401	20/30 <b>A</b>	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 <b>A-</b>	Two versions of the Silverflex series that, sadly, encourage very little sense of poise or decorum in their music	L	L	•			•	109
▲ Cogan-Hall Intermezzo Full-Range	465 <b>VG</b>	Extra care must be taken to prevent shorting this user-hostile cable. Nevertheless it sounds superb!	L	L			•	•	109
▲ DPA IS19	275 <b>G+</b>	Shares the clear, neutral and transparent sound of the older 8S without the tremendous clarity of Gortex Black-16	L	L			•	•	109
▲ DNM Rainbow	84 <b>A+</b>	High impedance can influence the treble response of some speakers. But this was an out and out winner on sound per pound	H	L			•	•	109
Heybrook Heywire	66 <b>A</b>	This well-meaning facsimile of earlier ribbon-style cables ends up sounding lumpy and uneven	H	L			•	•	109
Isoda Electric HA-20	400 <b>A+</b>	This unorthodox cable employs a combination of copper, brass and aluminium strands. It sounds 'oddly impure'!	M	L	•			•	109
▲▲ Mission Stranded	20 <b>G+</b>	This Swedish-made cable proved a real hit with our listeners - a slick performer and Best Buy upgrade	L	M			•		109
Monitor PC KC27/KC34	40/60 <b>A</b>	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 <b>A-</b>	The archetypal 'old-style Monster Cable' that labours under a soggy bass and untidy treble	L	M			•		109
Naim NAC A5	44 <b>A-</b>	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 <b>A</b>	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 <b>E</b>	Tonally accurate and exquisitely detailed, this cable opens a very transparent window on the music	L	H			•	•	109
▲ Silver Sounds 16/4	200 <b>VG</b>	A prime choice for bi-wire systems even if this cable does lack the full finesse of its sister 12/2	M	H			•	•	109
Sonic Link Grey	80 <b>G-</b>	A spaghetti-thin cable composed of silver-plated OF-copper and PTFE insulation. Lacks bass impact and treble 'air'.	H	M			•	•	109
▲ Straight Wire Waveguide 1.5	20 <b>G</b>	A conventional multi-stranded cable with a refreshingly up-beat, crisp but slightly lean-sounding balance	M	M			•		109
▲ Straight Wire Flex-4	50 <b>G+</b>	Another very quick and dynamic-sounding cable from Straight Wire. A little short on subtlety but very engaging nonetheless.	L	H			•		109
Tara Labs Quantum III	238 <b>G</b>	An imaginatively-named cable that encourages an equally colourful sound. Described as 'dark and fruity' by our panel!	L	H			•		109
van den Hul MC The Clearwater	50 <b>A</b>	Despite its evocative title, the Clearwater turns out to be a disappointingly 'murky sounding' cable	M	L	•			•	109
van den Hul MC The Magnum	265 <b>A</b>	Touted as vdH's most prestigious twinlead speaker cable, the Magnum sounds surprisingly soft and old-fashioned	L	L	•			•	109
▲ van den Hul MC The Wind	330 <b>VG</b>	Blown-in from the continent, vdH's 'Wind' kicks up a storm with its lush midrange and bone-crunching bass!	L	M			•	•	109

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# Cassette decks

The bad odour of copyright theft hangs around the compact cassette, but there is no doubt it is the world's most versatile and ubiquitous music storage medium. Buffs may wrinkle their noses, but are happy to use cassette decks to make up tapes for the car or personal.

There is no problem in connecting a cassette deck to any normal amplifier, but some care needs to be taken in choosing the best tapes for a specific machine. (Trial and error is one effective technique, but many decks have manual bias adjustment and some match up to the tape automatically.) Lab

performance and sound quality often go hand in hand, and are frequently somewhat dependent upon factory alignment. The mechanical integrity of the mechanism is another crucial factor, that is reflected in the price.

The columns on the right indicate when the facilities shown in the headings are available on a deck. Dolby B and C offer varying degrees of noise reduction and the HX Pro system gives significant treble improvements with ferric (Type I) tapes. Dolby S increases the level of noise reduction with less signal degradation than B or C. Three-head

recorders allow you to listen to a recording as it's being made, a useful quality control function. Bias adjustment allows you to fine tune the deck to suit different types of tape when recording. Auto calibration is an automatic system for setting bias and Dolby levels.

Twin deck offers the option to dub tapes or to play two cassettes simultaneously. Autoreverse is a useful convenience feature, but usually with some mechanical compromise. In the case of twin decks a blob is inserted in this column even if only one transport autoreverses.

▲▲ **Best Buy**  
▲ **Recommended**

## Cassette decks

Product	£Price	Comments	Dolby B	Dolby C	Dolby HX Pro	Dolby S	3 Head	Bias adjust	Auto calibration	Twin deck	Autoreverse	Issue No
▲▲ Aiwa AD-F450	120	<b>VG</b> Basic but well designed budget deck; astonishing value, only the poor metering gives the game away	•	•	•							136
▲▲ Aiwa AD-F810	230	<b>G</b> First class budget 3-head machine with a dual capstan transport that really works at reducing the 'fudge' factor	•	•	•							99
▲▲ Aiwa AD-S950	300	<b>VG</b> High value, high spec package featuring Dolby S, 3 heads, tape calibration - well set up and musically well sorted.	•	•	•	•	•	•				140
▲▲ Aiwa AD-WX828	200	<b>G-</b> Equipment levels strong, and sound is both vivid and presentable, but control system daunting.	•	•	•						•	123
▲▲ Aiwa AD-WX929	230	<b>A</b> Superbly equipped twin deck that works and works well - remote control	•	•	•	•					•	117
▲ Aiwa XK-S9000	700	<b>G+</b> Fabulous build, clunky transport and sharp, refined sound quality with Dolby S or B and metal tapes	•	•	•	•	•	•	•			105
▲ Arcam Delta 100	850	<b>E</b> Superb transport and a ripe, spacious sound. The Dolby S installation more successful than most. Some replay incompatibility	•	•				•	•		•	111
Denon DRM-740	260	<b>A</b> Breathed-on DRM-710, with good external treatment offers good, if somewhat detached sonics	•	•	•				•	•		136
▲ Denon DRS-610	200	<b>G</b> Unique loading mechanism provides stability, and the deck has a crisp, clean quality. Occasionally anaemic bass.	•	•	•						•	111
▲ Denon DRS-640	200	<b>VG</b> Drawer loading deck, with simple facilities and smooth, well adjusted sound.	•	•	•							140
Denon DRS-810	300	<b>G-</b> Drawer loading deck, carefully designed, yet lacking in subtlety on audition.	•	•	•				•	•		127
Goodmans Delta 700W	100	<b>P</b> Compact and ultra-basic twin deck which is rough and bass shy, with less than stable tape path.	•								•	123
Harman/Kardon TD420	280	<b>A+</b> Minimalist audiophile deck, with good but not outstanding sound quality, and mediocre setup of the test sample.	•	•	•						•	140
▲ Harman/Kardon TD4400	350	<b>G</b> Simple features plus excellent engineering make this a model of integrity.	•	•	•						•	127
Harman/Kardon TD4600	700	<b>A</b> Original Dolby S deck has improved over the years and now sounds very acceptable. A strong, solid sounding deck - but expensive.	•	•	•	•						117
JVC TD-R452	180	<b>A-</b> Tidy, stable but ultimately rather soul-less experience. Auto-reverse is useful though.	•	•	•							117
JVC TD-X352	150	<b>A-</b> Disappointingly amorphous sound despite decent measured results.	•	•	•							117
▲ JVC TD-V562	200	<b>G+</b> Ultra-sophisticated transport at a silly price; sound quality is stable but slightly opaque.	•	•	•				•	•		123
▲ Kenwood KA-5060S	250	<b>G</b> Well engineered single capstan transport and Dolby S star in this refined and detailed sounding design.	•	•	•	•	•	•			•	140
NAD 602	200	<b>G</b> Minimalist deck for the audiophile market. Unfortunately engineering is minimalist too	•	•	•							127
▲ Nakamichi DR-3	400	<b>VG</b> Refined, exquisitely detailed and solid sounding 'budget' Nakamichi 2-header.	•	•	•						•	123
▲▲ Nakamichi DR-2	600	<b>VG</b> Accomplished design with simple features (manual tape select!) but superb sound/serviceability.	•	•	•				•	•		127
▲ Nakamichi DR-1	850	<b>VG</b> Typically idiosyncratic Nakamichi with manual everything, Good azimuth adjustment and dynamic, authoritative sound.	•	•	•							117
Onkyo TA-201	200	<b>A-</b> Slightly old fashioned no-frills design, with some wow & flutter, and limited metal tape headroom.	•	•	•						•	140
Philips DCC600	500	<b>A+</b> Simplified circuit and mechanism, but the Philips badly needs a D/A converter transplant	•	•								123
▲▲ Pioneer CT-S430S	200	<b>VG</b> Against the odds - a 2 head Dolby S deck that works. Well set up and fully equipped.	•	•	•	•					•	136
▲ Pioneer CT-S520	280	<b>G</b> Decent if slightly coloured middle ranker with FLEX to revitalise old or soggy sounding tapes.	•	•	•				•	•		123
▲ Pioneer CT-S630S	300	<b>G+</b> 3 heads and Dolby S feature in an excellent deck that is underbiased with Type IV tapes.	•	•	•	•	•	•			•	140
Sansui D-X117WR	220	<b>P</b> 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	<b>P</b> Good range of features, let down by poor transport and iffy electronics.	•	•	•						•	117
Sony TC-K415	180	<b>A+</b> Mainly UK designed with audiophile intent, but spoiled by erratic output, at worst with metal tapes.	•	•	•				•	•		136
Sony TC-K515S	250	<b>A+</b> Transport limitations and some brightness slightly mark down this refined, articulate design.	•	•	•	•	•	•			•	140
▲▲ Sony (WMD6C) Pro Walkman	290	<b>G+</b> 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	<b>G</b> Cheapest Dolby S three header yet, yet slightly let down by lack of attention to detail	•	•	•	•	•	•				127
Teac R-9000	500	<b>G</b> Much better than average auto-reverse deck, well worth considering. Nicely engineered too.	•	•	•	•	•	•			•	105
▲ Teac V-8000S	700	<b>G</b> Superb stability and real subtlety, this must be the best TEAC yet. The only disappointment was the Dolby C	•	•	•				•			105
▲ Technics RS-BX501	180	<b>G+</b> This is a well priced auto-reverse deck, with good sound quality and pricing.	•	•	•						•	140
▲▲ Technics RS-BX646	230	<b>G+</b> Unusually well built and non-microphonic deck with sophisticated facilities and lucid midband.	•	•	•				•	•		127
▲ Technics RS-BX701	270	<b>G+</b> Not cheap, but extremely well built deck, moderately well equipped a pleasure to operate and to listen to.	•	•	•				•	•		136
▲ Yamaha KX-650	260	<b>G</b> Fine audio manners, especially in the midband and treble, mark this high class deck out from the crowd	•	•	•				•	•		99

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# CD players

Now over a decade old, this all digital music source is well established despite high disc prices and the opposition of some hi-fi enthusiasts. Compact Disc's strengths over conventional vinyl are complete freedom from surface noise, ease of use, and more robust software.

However, many vinyl enthusiasts still find CDs sound less involving than top quality vinyl. But, with the dominance of CD in the high street, even vinyl die-hards need a CD player today.

The columns on the right indicate when the facilities shown in the headings are available on a CD player: DAC type indicates the type of converter chip used in each player, 16, 18 and 20-bit are multi-bit types, all the others are bitstream variants. In much the same way that an amp's output is not indicative of its sound quality, the chip used in a DAC isn't the only determining factor in a CD player's sound, but it is an important one. Remote control is not yet universal, and we have included a tick box, more to show which machines don't have

one than which do. The existence of electrical and/or optical digital outputs is important for future upgrading with an 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.

▲▲ **Best Buy**  
▲ **Recommended**

## CD players

Product	Price	Comments	DAC type	Electrical digital output	Optical digital output	Remote control	Track entry keypad	Headphone socket	Issue No.
Aiwa XC-750	200	A	A refined version of the XC-700, sadly it has lost the magic of the original						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.						124
Arcam Alpha One	300	A+	The first UK-built player under £300 is hampered by a tidy but rather grey and uninspiring sound.						137
Arcam Delta 270	800	G+	The dry but tightly-focussed and supremely detailed sound of this player will either beguile or aggravate, depending on taste!						124
Aura CD-50	400	G-	Based on an older Philips board with new CDM9 transport, this is a slim player with an innocuous sound						119
AVI S2000MC	999	G+	A stylish, midi-width player with an exceptionally refined and comfortable sound. Lacks passion						119
▲ Denon DCD-615	180	G	Builds upon the smooth and composed sound of the DCD-595 while offering extra widgets at no extra cost.						139
▲ Denon DCD-825	220	G	Despite extensive revisions, this latest player still sounds like a typical '18-bit Denon', which is no bad thing!						137
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.						107
Dual CD1001RC	180	A-	This Yamaha-based CD player is compromised by a number of technical flaws and a fundamental lack of bass.						139
▲ Goodmans Delta 700	110	A+	A 16-bit alternative to the CD650II that furnishes a colourful and animated sound						128
Grundig Fine Arts CD2	190	A-	A stylish-looking player with a disappointingly vague approach to music-making						128
▲ Harman Kardon HK7725	800	VG	This flagship implementation of RLS sounds impressively bold and dynamic - a genuine rock 'n roller!						124
▲ Harman Kardon TL8600	700	G+	A refined and more flexible version of the TL8500 multiplayer with a significantly more expressive sound						132
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.						139
JVC XL-Z1050	500	A	Technically advanced and luxuriously equipped, this player remains rather bland and unsatisfying on audition						119
▲▲ 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.						139
▲ Linn Karik	1497	VG	Based on Linn's original CD transport, this player sounds dry but very positive, detailed and engrossing						119
▲ Marantz CD-53	200	G	Looks identical to the CD-63 but component costs are cut inside, exposing a slightly ragged but enthusiastic performer.						139
▲ 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.						137
▲ Marantz CD-521ISE	300	G	A new mains transformer plus the full complement of internal mods has recaptured the frothy if startling sound of the original '52						119
Marantz CD-72SE	600	G+	A recommendation just eluded the grasp of this superbly built player thanks to its very polished but restrained sound.						112
NAD 501	180	G-	A thoroughly typical frill-free player but with a slightly too cautious, even restrained musical outlook.						139
▲ 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						119
Nakamichi CD-4	380	A-	This looks new enough but sounds little better than the older CD Player 4 upon which it is firmly based.						124
▲ Nakamichi MB-4s	300	G	Entry-level MusicBank player that sounds like it's come from a studio control room: plenty of dynamics and detail but little stereo depth						132
Onkyo DX-C110	350	G-	A big and beefy 6-disc carousel that strides confidently through rock and pussyfoots around gentle ballads						132
▲ Philips CD732	140	A+	A cross between Philips CD690 and CD920 is no more technically accomplished but encourages a very lively and entertaining sound						128
Philips CD740	170	A	One of several Philips players using a hybrid of DAC technologies. Still sounds insufferably boring, however.						139
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.						137
Pioneer PD-S503	200	A	The cheapest Legato Link player yet but another that sounds unpredictable and generally hard work						139
▲ Pioneer PD-S703	300	G+	Legato Link and bitstream are combined into a cheaper IC though the player sounds as manipulative and intriguing as ever.						137
▲ Pioneer PD-S901	500	G+	The very refined but confident, crisp and powerful sound of the '901 snatches Pioneer's LLC concept from the jaws of defeat						119
▲▲ Quad 67	790	E	Deceptively sleek in appearance but with a powerful, fluid and captivating sound reminiscent of Meridian's 206.						124
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.						137
▲ Rotel RCD-945AX	230	G	Based on the same CD-player-on-a-chip as Philips CD690 but with improved execution and build.						124
▲▲ Rotel RCD-965BX	300	E	An exceptionally refined bitstreamer: transparent, exquisitely detailed and powerfully emotive. A landmark player						100
Sansui CD-X317	250	A	Not in the same class as older CD-X311mkII. Same technology but the sound is neither as responsive or engaging						107
Sansui CD-X617	350	A	This 'double-DAC' version of the CD-X317 is more impressive, sounding light and tizzy with pop but dull with classical CD's						112
Sansui CD-Alpha 717DR	1560	G+	A beautifully constructed if rather dated flagship player with an equally sedate and unadventurous sound.						124
▲▲ Sherwood CD-3020R	130	G	Although this budget wonder has little respect for musical convention, what emerges is still remarkably entertaining						119
▲ Sherwood CD-5010R	160	G+	A warm, detailed and enjoyable performance from a solidly built but affordable package.						124
Sherwood CDC-5030R	200	A-	The replacement for the successful 5-disc CDC-5010R sounds messy, disjointed and generally unpleasant. A great disappointment						132
Sony CDP-312	150	G	Something of a rough diamond, offering a raft of features and good build but a decidedly technical sound.						139
Sony CDP-C345	230	A+	Sony's Hybrid Pulse DAC sounds great in the CDP-311 but in this 5-disc carousel it provides a mere skeleton of a performance						132
▲▲ Sony CDP-715E	250	E	Advanced Pulse technology collides with UK tweaking to produce one of the most fabulous CD players in recent memory.						137
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						119
Teac CD-P3500	200	A	A well-meaning attempt to pare-down the CD-P4500 results in a similar looking player with a thoroughly uninspiring sound						112



# CD players continued

Product	£Price	Comments	DAC type	Electrical digital output	Optical digital output	Headphone socket	Track entry keypad	Variable output	Remote control	Issue No.
▲ Teac CD-P4500	280	<b>G</b> 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	<b>A+</b> A basic analogue stage compromises the potential of TEAC's superb engineering and digital electronics. Lacks bass energy	DAC7	•	•	•	•	•	•	119
Technics SL-PG460A	160	<b>A</b> 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	<b>G</b> 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	<b>G+</b> 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	<b>A</b> 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	<b>G-</b> Yamaha has retained the CDX-660 casework but cut costs with a new multi-task IC that's not entirely de-bugged.	PDM Bitstrm	•	•	•	•	•	•	124



## CD transports and DACs

**A** CD player can be split into two basic components; the disc drive or transport, and a device which turns the digital bitstream coming off the disc into an analogue audio signal. This is called a digital to analogue converter 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.

▲▲ **Best Buy**  
▲ **Recommended**

## CD transports

Product	£Price	Comments	Electrical digital output	Optical digital output	Class 1	Issue No.
▲ Arcam Delta 250	750	<b>G+</b> 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	<b>VG</b> By rights this transport should be highly incompatible yet it delivers a remarkably vivid and natural sound.	•	•	•	130
▲ Meridian 200	895	<b>G+</b> Broadly compatible and offering a light, fresh and very bubbly sound that is both natural, engaging and unfatiguing	•	•	•	96
TEAC P-2	3500	<b>G</b> Beautifully styled and constructed but sound is bleached and generally less inspiring than that of the P-10	•	•	•	96
TEAC P-2s	4300	<b>A+</b> The latest version of Teac's luxury P-2 transport sounds as over-engineered as it looks.	•	•	•	130
▲ Theta Data Basic	1990	<b>G+</b> A mild-mannered transport capable of marvellous results with lively-sounding outboard converters.	•	•	•	130
Wadia 8	3195	<b>G</b> Includes a budget version of Teac's VRDS mechanism in a fancy case; just too expensive for the performance on offer.	•	•	•	130

## DACs

Product	£Price	Comments	DAC type	Electrical dig output	Optical digital output	Phase invert	Issue No.
▲▲ Arcam Black Box 50	450	<b>VG</b> 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	<b>A+</b> A very sophisticated unit equipped with Sync Lock and discrete DAC circuitry. Early samples sounded restrained and grubby.	Bit Stream	•	•	•	136
▲ Audio Alchemy DAC-in-the-Box	200	<b>G</b> Despite its slightly veiled sound this gneaway DAC may still rescue the oldest of players from obsolescence.	18-bit	•	•	•	127
Audiolab 8000DACmkII	750	<b>G</b> 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	<b>G</b> 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	<b>G</b> 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	<b>VG</b> 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	<b>G</b> A new on-board mains filter promotes a smoother and richer sound at the expense of some life and vitality.	SAA7350	•	•	•	127
▲ DPA Digital Bigger Bit	695	<b>G</b> 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	<b>A-</b> A neat enough package that's infested with a variety of technical bugs and severely chastised on audition.	Hybrid	•	•	•	136
▲ Kinshaw Perception	745	<b>VG</b> A two-box converter that sounds loud, quick and very dynamic without tripping over complex material. A good 'un.	Hybrid	•	•	•	136
▲ Meridian 563	695	<b>G+</b> Warmer but no less detailed than the earlier 200-series, the 563 really comes into its own with top-flight CD transports.	Crystal	•	•	•	127
Mendian 606 DAC7	1350	<b>G</b> By refining the 203's sound further Mendian have also tempered its vibrancy and 'life'. Fickle with other transports	DAC7	•	•	•	101
Micromega Duo BS2	600	<b>G</b> 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	<b>A+</b> Described as a modest but entertaining performer, achieving its sweetest balance with Arcam's D170.3 transport.	SAA7321	•	•	•	113
▲ Mission DAC5	300	<b>G+</b> Another modest DAC but one capable of a lean but clean and detailed sound that's typical of the DAC7 breed.	DAC7	•	•	•	113
▲ Musical Fidelity Tubalog	499	<b>G+</b> The animated character of the Tubalog ensures it's a great upgrade on budget CD players.	18-bit	•	•	•	127
▲▲ Pink Triangle Ordinal	750	<b>E</b> The cheapest dual-differential DAC7 converter available. Offers interchangeable digital filters and top-flight sound quality.	DAC7	•	•	•	136
▲ QED Digit	139	<b>G+</b> Bearing in mind its expressive but very forgiving performance the Digit is almost embarrassingly cheap	PDM Bitstrm	•	•	•	113
▲ QED Digit Reference	425	<b>G+</b> 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	<b>G</b> The overly warm and heavy bass of this DAC is quite atypical of the Crystal Bit Stream DAC.	Crystal	•	•	•	127
▲ Sugden SDA-1	749	<b>G+</b> 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	<b>A</b> A good first effort from Thule even though its fizzy and over-eager sound could do with house-training.	DAC7	•	•	•	136
Woodside DAC1	909	<b>G</b> Fine but slightly dated and costly package in performance terms - but flexible, musical and t well built	16-bit	•	•	•	87
▲ Woodside DAC2	509	<b>G+</b> 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

Product	£Price	Comments	DAC type	Electrical digital output	Optical digital output	Variable output	Track entry keypad	Headphone socket	Remote control	Issue No.
▲▲ Arcam Delta 250/Black Box 50	1200	<b>VG</b> A very sophisticated combination that sounds silky-smooth without appearing soft or sugar-coated. A bargain two-box player.	Hybrid	•	•	•	•	•	•	133
Audio Alchemy DDS/DTI/XDP/P52	2047	<b>A+</b> A multi-box combination with a Bit Stream DAC that is fundamentally more inspiring than its partnering transport.	DAC7	•	•	•	•	•	•	120
A'meca Mephisto/T'chord Pulsar	3595	<b>VG</b> Hailing from two independent companies but often sold as a pair, this duo combines style with a highly composed and tactile sound.	Hybrid	•	•	•	•	•	•	144
▲ California Audio Labs Delta/Alpha	2899	<b>VG</b> Equipped with a triode-based output stage, this innovative combination sounds both luxurious and larger-than-life.	Crystal	•	•	•	•	•	•	144
Counterpoint DA-11E/DA-10E	3790	<b>A</b> Despite an earlier DA-11E transport having scored a hit, this revised version sounded harsh and fatiguing.	Interchangeable	•	•	•	•	•	•	144
▲ Cyrus Discmaster/Dacmaster	1900	<b>G+</b> A powerful-sounding and perhaps slightly heavy-handed combination that cuts right to the heart of its music.	20-bit	•	•	•	•	•	•	133
DPA Digital T1/PDM 256	3890	<b>G</b> 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	<b>VG</b> 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	2572	<b>G+</b> A new 20-bit DAC and revised transport have cleaned-up this pair leaving a performance that is perhaps a little too dry and humourless.	20-bit	•	•	•	•	•	•	144
Meridian 200/263	1390	<b>G</b> 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	<b>A+</b> Combined with its own 500 transport, the recommended 563 sounds disappointingly thin, brash and uncomfortable.	Crystal	•	•	•	•	•	•	133
▲ Meridian 602/606	3100	<b>VG</b> 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	<b>VG</b> An intriguing combination that provides a beefy and enthusiastic performance via its balanced AES/EBU connection	20-bit	•	•	•	•	•	•	133
PT Cardinal/DaCapo/DC PSU	3700	<b>G+</b> Preferred with its 22-bit filter option, the DaCapo sounds warm and communicative but over-polished compared to the PT Ordinal.	Bit Stream	•	•	•	•	•	•	144
Proceed PDT3/PDP3	5214	<b>G+</b> 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	<b>VG</b> In direct contrast with its appearance, this duet positively sparkles with colour and resonant detail.	20-bit	•	•	•	•	•	•	133
▲ Teac VRDS-T1/D-T1	950	<b>G</b> Superb quality engineering at an affordable price with a performance that is equally tidy and composed.	Bit Stream	•	•	•	•	•	•	144
▲▲ Teac P-700/D-700	1500	<b>VG</b> 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	<b>A-</b> Teac's VRDS statement looks a million dollars but sounds rather thin and uninviting. A great disappointment.	18-bit	•	•	•	•	•	•	133
Theta Data Basic/Cobalt 307	2696	<b>G+</b> A cautious and slightly over-refined combination that fails to make the best of either component	Hybrid	•	•	•	•	•	•	133



## DAT players

**D**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 begun to carve itself a niche at the top end of the market replacing reel

to reel tape recorders as the audiophile's tape based medium.

The DAT standard specifies a 48kHz sampling rate, which is higher than CD, so direct copying in the digital domain is only possible on those machines with dual sampling frequencies, ie 48kHz and 44.1kHz. Some machines also record at 32kHz

to give a longer recording time for a given length of tape, this is shown in the LP mode column.

The optical and electrical in/outputs in the column headings are for digital signals, analogue in/outputs are universal. The AES/EBU and S/PDIF socketry is for connection to professional components such as mixing desks.

## DAT players

Product	£Price	Comments	LP mode	Remote control	Optical in/out	Electrical in/out	AES/EBU in/out	S/PDIF in/out	Issue No.
JVC XD-Z1010TN	900	<b>A+</b> Ambitious but ultimately disappointing deck with an opaque musical delivery and more features than you can shake a stick at	•	•	•	•	•	•	111
Panasonic SV-3700	1111	<b>A</b> Slick, powerfully equipped, this pro DAT has a clear, quick and colourful sound somewhat lacking in weight and substance	•	•	•	•	•	•	111
Tascam DA-30	1199	<b>A+</b> Interesting pro DAT deck with solid, tangible sound quality which is nevertheless lacking in analysis	•	•	•	•	•	•	111



## Headphones

**T**here are a variety of different approaches to head phone design. Amongst the more expensive models, electrostatic drivers are used in open-backed phones. The majority of these come with some form of transformer which usually takes the signal from the speaker terminals on the amplifier, but some can run from a pair of tape out sockets.

The more down to earth (see affordable) models feature dynamic, or moving coil, drivers in circular open or closed backed designs. The advantage of open backs seems to be a correspondingly open sound, but one can also of course hear external noises. Closed-back designs are useful in situations where it is necessary to block out background noise, but they aren't

generally as good sonically.

Another means of distinguishing different types is the way they sit on your head. There are three styles: circumaural models enclose the ear and rest on the side of the head; supra-aural designs feature a flat pad which presses on the outer ear (pinna); and intra-aurals rest inside the ear itself, and are popular with personal stereos.

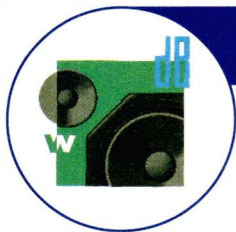
## Headphones

Product	£Price	Comments	Type	Open back	Closed back	Dynamic	Electrostatic	Issue No.
AKG K44	42	<b>A</b> Good quality personal oriented phone, could have a better sense of space but is musically quite communicative	Supra-aural	•	•	•	•	99
AKG K135	46	<b>A</b> The K135s don't live up to the usual AKG standards, though they do have the ability to reproduce rhythm well	Supra-aural	•	•	•	•	63
▲ AKG K240 Monitor	82	<b>G</b> Something of a classic, these AKGs are very user friendly in all respects; sonically on the warm side of neutral	Circumaural	•	•	•	•	63
▲ AKG K280 Parabolic	117	<b>G+</b> A very revealing and unusual twin driver design that uses the same principle as a satellite dish to beam sound into the ear	Circumaural	•	•	•	•	63
▲ AKG K340	191	<b>E</b> Heavyweight cans in most respects, the K340 with its electrostatic tweeter is a very revealing headphone	Circumaural	•	•	•	•	75



# Headphones continued

Product	£Price	Comments	Type	Open back	Closed back	Dynamic	Electrostatic	Issue No.
▲ AKG K400	118	<b>VG</b> Comfortable over long sessions. Sound is exquisitely detailed, dynamic and uncoloured	Supra-aural	•			•	121
▲ AKG K500	138	<b>G+</b> Open and clear, they reproduced music with impressive definition, balance is on the light side but transparency is high	Circumaural	•			•	111
▲ AKG K1000	646	<b>E</b> One of the best dynamics on the market, hooks directly to speaker outputs and makes much of the competition sound lame	Extra-aural	•	•	•	•	99
▲ Audio-Technica ATH-910	90	<b>G</b> The closed-back 910s are an improvement on the 909s with a nice rhythmic quality rarely found with headphones	Circumaural			•	•	55
Audio-Technica ATH-9000	245	<b>G</b> Electrets which connect to the amps speaker outputs, it sounds a little too smooth but would suit aggressive amps	Circumaural			•		111
Beyer DT311	49	<b>A+</b> Uncharacteristically tight, unrefined sound quality from otherwise well engineered 'phone	Supra-aural			•	•	133
Beyer DT411	69	<b>G</b> A reasonable but not very thrilling headphone that doesn't really offer enough at the price	Supra-aural			•	•	111
▲ Beyer DT911	219	<b>VG</b> Probably too revealing for many headphone amps these are very subtle and fine if expensive cans	Circumaural			•	•	111
▲ Jecikin Float Electrostatic	399	<b>E</b> These electrostatics have an openness of sound rarely found in the breed, with good dynamic range to boot	Circumaural			•		55
▲ Jecikin Float Model 1	75	<b>G+</b> Whilst very unusual in appearance, the Floats give remarkable sound quality and openness at a reasonable price	Circumaural			•	•	55
▲ Jecikin Float Model 2	99	<b>G+</b> Helmet shaped and pretty unflattering but open sounding and comfortable in the long term. te lack of adjustment	Circumaural			•	•	63
JVC HA-D690	40	<b>A</b> Competent but rather undistinctive cans, a bit middle of the road and well suited to aggressive sources	Supra-aural			•	•	111
JVC HA-D910	65	<b>A</b> Broadly acceptable if unexciting design with low level losses and some colourations	Circumaural			•	•	121
Kenwood KH-1000	20	<b>A-</b> First step up from a true mini: a near miniature which is cheap, comfortable and inoffensive	Supra-aural			•	•	121
Koss TD/60	30	<b>A-</b> AM radio like bandwidth limitations and colourations, and rather flaky build	Supra-aural			•	•	133
Maxell HP-3000	30	<b>P</b> Solid, smooth sounding but congested and undynamic. Includes in-lead controls.	Supra-aural			•	•	133
▲ Pioneer SE-400D	37	<b>G-</b> Acceptable if unexciting all-rounder, with good long-term comfort levels.	Supra-aural			•	•	133
▲ Ross RCH-300CD	17	<b>P</b> In-lead controls are the highlights of this shoddy, sometimes aggressive sounding design.	Supra-aural			•	•	133
▲ Sennhesier HD320	45	<b>E</b> Superb value: articulate, accurate and musically effective, but location on ears can be uncertain.	Supra-aural			•	•	133
▲ Sennheiser HD440 II	38	<b>A+</b> Still the one by which others at the price are measured, though now slightly leaden sounding, cold treble	Supra-aural			•	•	121
▲ Sony MDR-CD1000	200	<b>G+</b> A fine sounding and comfortable headphone that's likely to work well with most sources	Circumaural			•	•	111
▲ Sony MDR-CD450	45	<b>G-</b> Fair acoustic isolation and comfortable circum-aural construction, moderate sound quality	Circumaural			•	•	133
▲ Sony MDR-CD550	60	<b>G+</b> A very competent headphone, creates a remarkable sense of space for a closed back design and sounds natural to boot	Circumaural			•	•	99
▲ Sony MDR-CD750	90	<b>G+</b> Reasonably comfortable and eminently listenable these Sonys have characteristically good bass power and relaxed hf	Circumaural			•	•	111
▲ Stax Gamma pro/SRD-X pro	678	<b>E</b> The Gamma pros are like a stethoscope for your hi-fi, revealing subtleties that many loudspeakers fail to resolve	Circumaural			•	•	63
▲ Stax Lambda Signature/SRM-T1	1644	<b>E</b> The Signature when combined with the SRM-T1 valve driver must be the most transparent headphone available	Circumaural			•	•	72
▲ Stax SR Gamma	239	<b>G+</b> The next model down the Stax range from the Lambda, the Gamma is an excellent headphone with little to criticise but the price	Circumaural			•	•	55
▲ Stax SR Lambda Pro/SRD-7SB	674	<b>G+</b> An industry reference, frighteningly revealing, bringing across more information than loudspeakers costing twice as much	Circumaural			•	•	55
▲ Stax SR Lambda Pro/SRM-1	1239	<b>E</b> Extracts layers of information that other headphones only hint at. The SRM-1 has more edge than the SRM-T1	Circumaural			•	•	75
Technics RP-F10	100	<b>A</b> Another very comfortable sealed model, modest sound isolation and uneven sound favouring bass	Circumaural			•	•	121
▲ Vivanco SR606	40	<b>G+</b> Although slightly overblown at times, this model is easy on the ears and essentially enjoyable.	Circumaural			•	•	133



## Loudspeakers

▲▲ **Best Buy**  
▲ **Recommended**

Last item in the hi-fi chain, to some extent the loudspeaker is merely the slave of what has gone before, capable only of reproducing a signal as good as it is fed. Nevertheless the distortions (colorations and stereo effects) introduced by loudspeakers (and rooms) tend to be more immediately obvious than those anywhere else in the chain, so careful choosing according to taste is very important.

The average loudspeaker consists of a smallish

enclosure, much of which may have begun life as part of a tree, plus a couple of drive units hidden behind a removable grille. Inside the box lurks a simple electrical circuit known as a crossover, which divides the incoming (full range) signal into the right bits for the drivers to handle. Variations on the above formula are specifically identified in the entries. The designer's primary task is to balance the 'sensitivity' of the loudspeaker (how loud it goes for a given electrical input) against the

bass extension (how low does it go), shown as 'bass from', for the given box size. After that such subtleties as coloration (or lack of it) and dispersion come into the equation.

Careful placement of the loudspeakers within the room is as important as the initial choice of model. See siting columns for guidance. For good stereo they need to be more or less the same distance from nearby walls. Models not ticked as 'floorstanding' will require rigid stands.

## Loudspeakers

Product	£Price	Comments	Size: HxWxD (cm)	Bass from (Hz)	Sensitivity (dB)	Site in free space	Site close to wall	Floorstanding	Issue No.
▲ Acoustic Energy Aegis 1	452	<b>G</b> 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	<b>G</b> 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	<b>G+</b> Solid, authoritative and impressively accurate – if a shade ponderous and slow	63x26.5x37	23	85			•	86
▲ Allison AL100	100	<b>A</b> 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	<b>A-</b> Pretty enough in appearance, sonically the AL105 doesn't really make the grade at the £150 asking price	37x24x21	45	87	•			78
▲ Allison AL110	220	<b>G-</b> Compact bookshelf model is a little dry and mid forward, but bass is extended and solid	40x24.5x22.5	28	86			•	102
Allison AL120	420	<b>A</b> Pretty well balanced if slightly mid forward, but sound quality is a little disappointing for the price	63x28x27	30	88			•	98
Allison MS 200	220	<b>A-</b> Small and solid as a brick, this micro-miniature has limited bass and bright balance, but sounds agile and communicative	25.5x14.5x15	50	85	•			106
▲ Apogee Caliper Signature	3995	<b>G+</b> Power hungry full range ribbon panels have remarkable transparency and delicacy, loudness and 'grunt' are a bit lacking	122x70x6.5	30	81			•	81
▲ Arcam Delta 2	300	<b>G</b> Pretty luxury compact sounds a shade forward and coloured but has dynamic and lively bass for its size	37.5x22.5x27.5	40	87			•	94
ATC SCM20	1461	<b>G+</b> Massively built, invariably informative but the rather forward presentation can be uncomfortable	44x24x31	28	82			•	86
▲ Audio Note AN-E/B	1300	<b>G+</b> Lovely coherence, great midband dynamics and transparency, extended bass and high sensitivity — pity it's so darn ugly!	80x36x28	20	91			•	106
▲ Audio Note AN-J/B	799	<b>G+</b> Light damping and local unevenness adds some coloration, but doesn't spoil the very lively, dynamic and coherent sound	58.5x33x24.5	25	90			•	110
Audio Physic Tempo	2000	<b>G</b> Tall and unusually styled floorstander has stunning stereo precision but suspect in-room bass tuning	107x22x28-46	28	86			•	143
▲ Audiovector 3X	1500	<b>VG</b> Monolithic floorstander has a restrained but time-coherently informative sound plus a fine in-room balance	103x22x27-35	20	88			•	143



# Loudspeakers continued

Product	Price	Comments	Size: HxWxD (cm)	Bass from (Hz)	Sensitivity (dB)	Site close to wall	Site in free space	Floorstanding	Issue No.
Aura SP50	400	A	Two very tasty drivers rather outclass the cabinetwork; a capable but slightly dull compact stand mount	40x22x25	30	87		•	126
B&W 2003	190	A-	Flashy and assertive ghetto blaster styling is not reflected in the rather bland, if well balanced sound	43x21x25	30	88		•	122
▲ B&W DM600i	180	A+	Smart cosmetics and a very even balance overall, but dynamically rather bland; amplifier current demands are quite high	35x20.5x25	25	88		•	135
B&W DM610i	250	A	Large bookshelf model has fine bass extension and a smooth, well balanced but slightly heavy and laid back sound	49x23.5x31	28	89		•	141
▲ B&W DM620i	399	A+	Good material value, this compact floorstander has a beautifully voiced midband, less happy bass tuning	77x24x32	40	89		• •	126
▲ B&W Matrix 801	3500	G+	Lacks the transparency of the best panels, and the drama of the best dynamics, but is something of an acoustic tour de force	77/99x56x43	<20	86	•	•	81
▲ B&W Matrix 805	845	G	Stylish, with remarkable imaging properties, good balance and low coloration, though less successful at musical communication	42x26x22.5	30	87		•	98
▲ Bose 305	430	G-	A bit of an oddball, fine dynamic liveliness and a good room match more than make up for the strange stereo imaging and treble	28x45x23	40	88	•		78
Bose 401	500	A	Cheaply built but distinctively styled semi-omni floorstander suffers from heavy midbass but still sounds lively and open	78.5x30x28.5	28	89		• •	110
Bose 901 VI	1650	A	The pre-equalised multi-driver 901 is cleverly engineered to deliver exceptional loudness	33x54x32	28	89		•	86
Boston Acoustics HD5	139	A	Tiny and prettily shaped miniature has an attractive lack of boxiness, but is a little short of drama and dynamic drive	25x16x18.5	30	86	•		110
▲ Boston Acoustics SW10	449	G-	Clever powered subwoofer system integrates well and improves system loudness and power handling	50x28.5x42	35	NA	•	• •	128
▲ Canon S-30	180	A+	Clever and unusual moulded design has attractive lively coherence, along with 'wide imaging stereo' effect	27x22.5x23.5	50	88	•		114
▲ Canon S-50	350	A+	Only a small cone miniature at heart, the fascinating styling and extended sweet spot feature make it utterly original.	30x24(diam)	48	84		•	102
▲▲ Castle Chester	699	G+	A brilliant throwback, using horn-type approach to provide startling midrange dynamics and coherence.	94x23x27	45	87		• •	98
▲ Castle Durham 900	299	G	Lovely veneer and lots of engineering create a very upfront, coherent and exciting sound — maybe too much so for budget systems	40X21.5X24	45	89	•		135
▲ Castle Howard	999	G+	Able to fill the price/size/sound gap between Chester and Winchester; a spacious semi-omni with a rich, laid back balance	104x23x35	25	87		• •	132
▲ Castle Trent II	190	A	Very classy finish for the price, plus a sound that passes muster without setting anything much alight	33.5x18x20	50	88	•		122
▲ Castle Winchester	1499	G+	Unconventional and beautifully crafted, large for its bass extension but engagingly agile and attractively open and airy	114x24x47	25	87		• •	90
Castle York	349	A+	Pretty little real wood compact has an engaging transparency, good balance and fine timing, could do with more authority	43x22x26	30	86		•	110
▲▲ Celestion 1	109	A	Pretty basic performance but at a very basic price — it all sounds a bit scrappy and untidy, but its heart's in the right place	27.5x16x21	50	87	•		114
▲▲ Celestion 3 MkII	130	A+	Smooth and polished by budget speaker standards, if a bit laid back for some tastes	31x18.5x20	45	87		•	130
Celestion CS135	139	A-	Compact hiway passive subwoofer lacks serious bass extension; for high sensitivity speakers only	52x19x34	45	88	•	• •	128
▲ Celestion 15	389	G	Big box and bang for your bucks, short on subtlety and control, but long on both enthusiasm and perceived vinyl wood grain	103x20.5x25.5	28	90		• •	114
Celestion 9	269	A	Nicely presented and fair material value, with impressively flat bass-to-mid balance	49.5x20.5x24	30	89		•	102
Celestion SL600Si	820	G	Has certain remarkable qualities that some will find irresistible, but needs careful system and room matching	27x20x23	52	82		•	68
Celestion SL6Si	429	A+	This stereotype luxury compact can sound a bit dull and congested, but really opens up on Slate Audio stands; favours CD	37.5x20x25	30	86		•	94
Celestion 300	1099	G	Splendid bass extension and fine panel-like openness and transparency, but dynamics and timing are suspect, balance very laid back.	100x21x31	<20	86		•	118
Dawn Audio Chorus FS	698	G	Compact floorstander with superb coherence but rather forward midband. Would suit smaller rooms best	91x26x21	30	86		• •	11
▲▲ Epos ES11	395	G+	Integral baffle/driver to give a remarkable combination of low coloration, transparency and speed; bass is a bit shy	37.5x20x25	45	86		•	94
▲ Epos ES14	595	G+	Substantial stand mount delivers delightful midrange focus and delicacy with good bass control. System sensitive	49x22.5x29	25	85		•	98
Epos ES25	1505	G+	Handsome floorstander with fine intrinsic sound quality but a rather uneven and bass heavy balance	94x23.5x35	22	87		• •	143
Faraday Siren	375	A-	Interesting if ugly high mass concrete cabinet is let down by imbalance of ageing driver combination	46x27x27	48	87		•	94
▲ GLL Maxim	119	A	Budget miniature offers well balanced strengths and few weaknesses at a very realistic price; a bit feeble	26x17x20	30	85	•		122
▲ GLL Mezzo	160	A	Good value budget compact has splendid midband but foxy extremes; dull treble could suit budget system well	37x21.5x23.5	40	89		•	141
Harbeth LS3/5A	539	A	Still a classic miniature, though not to every taste, and none the better for the recent update under our listening conditions	30.5x19x16	60	81		•	66
▲ Harbeth HL-P3	479	G	Very limited loudness but impressive full-range scale from uncoloured and very well balanced but time-smearing sub-miniature	31x19x17	23	82		•	118
▲ Harman-Kardon LS 0200	150	A	Laid back to a fault but entertaining nonetheless, and a big box for the price	38x21x29	30	86		•	130
▲ Heybrook Prima	130	A+	Neat and discreet miniature delivers fine coherence, pace and timing, though balance is a trifle forward and bass a bit light	29x19.5x18	50	86	•		110
▲ Heybrook Quartet	555	G	Beautifully presented and built large bookshelf model with good sensitivity and a lively, forward sound	41x24x23	48	89		•	122
▲ Heybrook Sextet	1099	G+	Engagingly coherent and highly analytical, partly due to distinct and not always comfortable upper-mid forwardness	96x27x20	25	85	•	•	102
▲ Heybrook Solo	189	A+	Discreetly styled, sounds a little untidy in both bass and treble but handles complex rhythmic material much better than most	36x23x22	28	87	•		90
▲ Heybrook Trio	359	G	Same drivers as HBS1 in prettier real wood enclosure give a sweeter and more forgiving if less committed sound	47x24x25	45	89		•	118
Impulse H7	785	A	Ultra-compact horn has fine midband contrasts but very little bass and detached treble; gives amplifiers a hard time	87x15x30	45	85	•	•	132
Infinity Kappa 6.1i	995	A	Good extension and laid back balance from high-tech drivers in classy cabinet, but bass is fat and slow and dynamics unconvincing	97x30x24	25	89		• •	132
Infinity Modulus	795	A+	Carefully conceived and beautifully built. Undeniably attractive in the mid and treble, it failed to handle the bass as well	30x18x26	45	84		•	86
▲ Infinity Reference 10	200	A	An engaging and lively sound from a prettily finished and substantial small bookshelf size model	36x23x23	50	87		•	98

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## Loudspeakers continued

Product	Price	Comments	Size: HxWxD (cm)	Sensitivity (dB)	Bass from (Hz)	Site in free space	Floorstanding	Issue No.
Infinity Reference 20	300	<b>A</b> Well presented and balanced with good bass control, but somehow lacks convincing cohesion and agility.	46x27x24	27	88	•	•	102
▲ Infinity Reference 30	400	<b>G</b> Budget price floorstander has good overall balance and bass extension, but is rather coloured and uneven	86x27x24	25	89	•	•	122
Infinity Infinitesimal sub	499	<b>A</b> Cute but pricey amplified subwoofer is too small to deliver real bottom octave grunt	34x34x34	40	NA	•	•	128
Jamo Cornet 40.3	130	<b>A</b> Pretty presentation and a strong box, but poor driver fixing. Decent if bright sound	32x20x22	48	86	•	•	130
Jamo 447	500	<b>A-</b> Very prettily styled, but build and sound quality is disappointing for the price	81x19x29	40	89	•	•	138
Jamo 707	900	<b>G-</b> Superb styling and cosmetics but indifferent build and engineering quality; decent balance apart from detached bass	105x26x39	25	88	•	•	132
JBL Control 1 Plus	250	<b>A</b> Sub-miniature with forward midrange and real bass; highish price partly justified by near-indestructible Pro build	23x15.5x14	50	89	•	•	90
JBL L1	479	<b>G</b> Good power handling, decent transparency and deep but current hungry bass from a compact and solid enclosure	40x21x25.4	47	87	•	•	121
▲ JBL L20J	800	<b>G+</b> 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	44x26x28	30	87	•	•	138
▲▲ JBL L90	1300	<b>VG</b> Large horizontal bookshelf model vindicates classic three-way 'studio monitor' format, with lively dynamic drive and fine balance	40x60x34	23	91	•	•	143
JBL ti1000	1500	<b>G</b> Ultra-engineered, beautifully crafted bookshelf model. Performance compromised by over enthusiastic midbass output from port	44x30x28	45	89	•	•	118
▲ Jordan JH400	590	<b>A+</b> Piano finish hexagon has single full range driver and controversial sound, with uneven balance but delightful mid coherence	33x24x30.5	50	83	•	•	106
▲ JPW AP2	180	<b>A</b> Offers real wood veneer at a bargain price; performance is cleaner but broadly comparable to P1 Vinyl overall	43.5x25.5x26	45	86	•	•	106
▲ JPW AP3	225	<b>A+</b> Pretty good stereo and well balanced overall it had its own character which is well suited to vinyl replay	52x25x29.5	57	90	•	•	46
▲▲ JPW Gold Monitor	80	<b>A</b> Great sound for pound value through bass and midband, but the top end's rather coarse	27x18x18	50	85	•	•	130
▲ JPW Minim	79	<b>A-</b> Very civilised but dynamically limited, the Minim is well suited to the smaller room and where limited loudness is acceptable	27.5x18x19.5	28	85	•	•	82
▲▲ JPW Mini Monitor	60	<b>A-</b> Ultra cheap Richer Sounds special is lightweight and short of welly, but a snip for surround sound use	27x18x17	50	85	•	•	122
▲▲ PW P1	170	<b>A+</b> Longstanding design is remarkable material value (real wood etc) and sounds pretty good too — a touch aggressive maybe	43x26x24.5	40	87	•	•	141
▲▲ JPW P1 Vinyl	135	<b>A</b> A lot of highly competent loudspeaker for the price, with a safe sound that's unlikely to disappoint.	43.5x25.5x26	32	87	•	•	102
▲▲ JPW Sonata	115	<b>A+</b> Well balanced and integrated, offers fine sound if limited bass and dynamic range, plus real tree wood at a nearly silly price	32x23x20	55	86	•	•	71
JPW Sonata Plus	135	<b>A-</b> This luxury variation on the redoubtable Sonata theme features a metal dome tweeter, and isn't the better for it	32x23x21	30	87	•	•	90
JPW Ruby 1	500	<b>G</b> Very pretty but pricey luxury metal-cone miniature has good, if slightly edgy balance	32x19x21	42	85	•	•	139
▲ JRT AD1	500	<b>G+</b> A fair share of cosmetic deficiencies do little to spoil the impressive coherence and timing	59.5x28x36	28	86	•	•	86
▲ JRT AD1 Micro	389	<b>G</b> Delightful life and coherence, gives surprising impression of scale; some aggressive tendencies but very open to system tuning	28x17x21	50	87	•	•	94
▲ KAR Volante	600	<b>G+</b> Beautiful real wood floorstander doesn't sound as big as it looks, sound is coloured but lightning fast and great fun	88x21x27	40	88	•	•	138
▲ KEF 104/2	1595	<b>G+</b> A reference point for dynamics, preferred without KUBE, suited to many rooms. Good stereo, high sound level	90x28x41.5	50	92	•	•	60
KEF K120	169	<b>A</b> Physically pretty and sonically competent but undistinguished bookshelf size model has good sensitivity but limited extension	34x20.5x26	45	87	•	•	106
KEF Q30	349	<b>A</b> Fine focus from Uni-Q driver, but lacks drive and time coherence; acoustically smaller than it looks	73x19x29	44	88	•	•	126
KEF Q50	500	<b>A</b> Compact twin-driver floorstander with Uni-Q treble, and a rather midbass heavy overall balance	84x19x28	30	88	•	•	139
KEF Q80	569	<b>A+</b> Uni-Q floorstander has good stereo and fine midband coherence, but bass lacks extension, drive and resolution	85x24.5x26.5	45	87	•	•	106
KEF Q90	739	<b>A</b> Generous floorstander has even balance and decent extension but fails to communicate excitement and involvement effectively	90x25x32	25	88	•	•	118
KEF AV1	2499	<b>G-</b> Awesomely built, finished and powerful subwoofer lacks the subtlety and unintrusiveness for top class hi-fi applications	43x56x50	<20	NA	•	•	128
▲ Kenwood LS-770G	260	<b>G</b> Impressively communicative bookshelf model has fine vigour, scale and dynamics, if not the smoothest sound around	48x27x25	25	89	•	•	106
▲ Kenwood LS-500G	500	<b>G</b> Japanese designed and built luxury compact delivers an invigorating and exciting sound; an interesting contrast to some lazier models	45x23x26	48	89	•	•	118
▲▲ Legend II	200	<b>G</b> Liveliness, coherence and fine information retrieval justifies the odd looking moulded baffle construction	37x21x30	48	88	•	•	122
▲ Linn Kaber	1298	<b>G+</b> Dry, bright balance emphasises superb dynamic range and transient precision, but can sound unforgiving	89x19x29	25	85	•	•	118
▲ Linn Keilidh	595	<b>G+</b> Stunning timing and coherence and awesome bass drive, especially with ceramic plinth; sounds a bit shut in	83x20x27.5	22	87	•	•	114
Living Voice Air Partner	11990	<b>E</b> Formidable horn design with astounding transparency, dynamics and speed. Its idiosyncracies are compensated by sheer energy	165x64x92	40	101	•	•	117
▲ Lumley Monitor Reference 3	895	<b>G+</b> Lovely free stander suffers from indifferent bass alignment, but is fast, coherent, solid and very informative indeed.	87x27.5x28	30	90	•	•	106
Lumley Monitor Reference 4	375	<b>A</b> All metal diaphragm and real wood at fair price; balance uneven — upper mid forward with suspect bass tuning	36x17x23	44	86	•	•	126
Magneplanar SMGa	668	<b>A</b> Tonally 'rich', in the right room it proved a satisfactory musical experience	122x48x4.5	56	85	•	•	46
Meridian Argent 1	995	<b>G+</b> Beautifully built, finished and shaped, has fine bass extension and virtual absence of 'boxiness'; needs a big amplifier	33x27x27	28	83	•	•	98
Meridian Argent 2	875	<b>G</b> Beautiful high-tech 'large compact' delivers extended, smooth and neutral sound with fair speed. Slate Audio stands essential	48.5x21x29.5	23	85	•	•	94
Meridian M30	950	<b>A</b> Pricey active speaker, easy on the ears and worth considering especially where space is at a premium	38.5x18x32	40	NA	•	•	46
Mirage M-890i	1075	<b>G</b> Intriguing 'bi-polar' (omnidirectional) design gives spacious, very smooth but rather heavy and laid back sound	103x25.5x20.5	20	84	•	•	143
Mission 731	130	<b>A</b> Good looking and cleverly conceived high-tech miniature sounds best when driven hard; could have more brio	31.5x18x20	50	87	•	•	141
Mission 732	200	<b>A-</b> Attractive presentation but a rather dull and thick sounding speaker, and a tad pricey too	40x20x30	40	87	•	•	141
▲▲ Mission 733	300	<b>A+</b> Stylish floorstander represents a lot of speaker for the money, and sounds pretty good too	86x20.5x31	45	87	•	•	139
Mission 751	300	<b>A</b> Attractive luxury miniature has great sonic potential, but our review samples have been marred by sample variations	32x17x27	45	86	•	•	126
▲ Mission 752	500	<b>G+</b> Brilliant style and packaging, great engineering and build, plus a sound quality that can give the 753 a run for its money	90x20x25	45	89	•	•	138
▲ Mission 753	700	<b>G+</b> Gorgeous presentation and potential for open transparency. Floorstander with lots of drivers that gives lots of loudness	90x22x30.5	45	88	•	•	114
Monitor Audio MA200	200	<b>A</b> Cute but pricey sub-miniature sounds lively and entertaining but uneven and obviously coloured; best for small rooms	27x16.5x20.5	50	85	•	•	141
▲ Monitor Audio MA201	250	<b>A+</b> Goodlooker with solid engineering sounds lively and coherent with plenty of power handling, but also a bit shut-in and coloured	40x22x26	40	89	•	•	135
▲ Monitor Audio MA202	450	<b>G-</b> Uneven but informative and easy-listening floorstander delivers decent scale from big vinyl box	89.5x22x28	28	88	•	•	139
Monitor Audio MA1200 Gold II	1200	<b>G</b> Pricey but classy floorstanding variation on MA800 theme; beautifully voiced midband, heavy midbass	93.5x17x27	28	85	•	•	122
▲ Monitor Audio Studio 6	800	<b>A+</b> Pretty but pricey metal diaphragm compact has clear and transparent midband but is ultimately lacking in vim, vigour and drive.	35x22x25	45	86	•	•	118
Monitor Audio Studio 12	1000	<b>G</b> A beautiful looking compact floorstander, but sound and content are a bit on the small side for the price	97x16.5x21	28	86	•	•	143
▲ Mordaunt-Short MS05	110	<b>A</b> Tiny and hence bass light but fine voicing at a competitive price; could well suit the smaller room	26x17x18.5	50	86	•	•	141
▲ Mordaunt-Short MS10	130	<b>A</b> Hi-tech baby has fine bass/mid integrity but the top end is really appealing	30.5x18.5x21	50	86	•	•	130
Mordaunt-Short SW-1	150	<b>A-</b> Prettily finished and inexpensive passive subwoofer is only really useful with sub-miniature speakers	24x58x25	40	85	•	•	128
▲▲ Mordaunt-Short MS20	180	<b>G</b> Sober 'bookshelf' model uses hi-tech plastics to deliver a notably good midband at a very sharp price — a fine all round compromise	36.5x21.5x22	40	87	•	•	135
Mordaunt-Short MS50	540	<b>G-</b> Big value big box with fine engineering content and big lazy, laid back sound; lacks charisma	91x25x33	22	86	•	•	138
Morel 704 II	1000	<b>G+</b> Classy compact three-way floorstander has firm, deep bass with a lively midband, but twin-tweeter treble is less satisfactory	80x23x21	20	87	•	•	143
Morel Bassmaster 602	1200	<b>G+</b> Superbly built compact stand-mount, did well in listening tests but suffers (enjoys?) upper midband peak	24.5x40x22.5	25	84	•	•	114
▲▲ Musical Technology Kestrel	250	<b>A+</b> Cute little metal cone floorstander brims with clever ideas; sounds very clear and clean if cautious	80x2-20x19	40	84	•	•	139



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## HAMPSHIRE

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**HI-FI EXPERIENCE**, Lion House, 227 Tottenham Court Road, London W1P -HX. Tel Help Line 0171-580 3535 24 hour, fax 0171-436 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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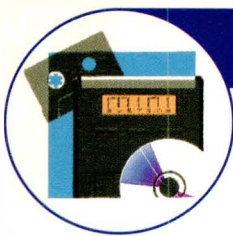


## Loudspeakers continued

Product	Price	Comments	Size: HxWxD (cm)	Sub	Site in free space	Site close to wall	Site Sensitivity (dB)	Bass from (Hz)	Floorstanding	Issue No
Musical Technology Eagle	1400	<b>G+</b> Huge but very cleverly styled floorstanding two-way has massive low bass output but lowish midband sensitivity. Good material value	sub-20Hz		84	•	•	•	143	
NAD 801MM	100	<b>A-</b> A rather undistinguished sub-miniature with low sensitivity and indifferent sound quality	27x18x18	48	84	•	•	•	130	
▲ NAD 804	320	<b>A+</b> Good value compact floorstander sounds lively and coherent, but quite coloured due to uneven balance too	75x20x26	25	89	•	•	•	126	
Naim IBL	895	<b>G</b> This tiny floorstanding wall mount delivers outstanding dynamics, speed and detail, marred by pronounced upper mid forwardness	80x18x15-20	30	84	•	•	•	94	
▲ Naim SBL	1821	<b>VG</b> Clever multi-box enclosure gives big scale sound with small box agility. Lively and punchy — smoother but more up-front than before	88.5x26.5x16-27	25	87	•	•	•	143	
▲ Neat Petite	525	<b>G+</b> Far from perfect, but one of the most entertaining and enjoyable speakers around, colorations notwithstanding.	30.5x20x18	33	86	•	•	•	102	
Origin Live OL1B	290	<b>A+</b> 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	<b>G</b> Compact floorstander sounds open, transparent and evenly balanced; needs a big amp but enjoys hard driving	82x19x19	25	85	•	•	•	122	
Origin Live OL1	499	<b>G</b> Luxury miniature has very good overall balance, sacrificing sensitivity to achieve remarkable bass extension for the box size	30.5x19x21	25	82	•	•	•	106	
▲ Pioneer S-4UK	250	<b>A+</b> Latest version now balances pretty well, with a lively and coherent if bass light sound; dull packaging	37x21x27	42	88	•	•	•	no 139	
▲ Polk LS50	800	<b>G</b> 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	<b>A+</b> High sensitivity and lots of loudness potential, but in-room balance has far too much midbass boom; mid and treble are very laid back	96x31x37	22	91	•	•	•	132	
Polk RM 1000W	349	<b>A-</b> Not a true subwoofer at all, but rather the bass section of polk's elegant upmarket three box speaker system	31x52x33	45	90	•	•	•	128	
▲ Professional Monitor Co LB1	998	<b>G+</b> Delightful smoothness and transparency, though bass extension and sensitivity are both limited	53.5x18x26	33	86	•	•	•	110	
Professional Monitor Co AB1	1600	<b>G</b> Bulky stand-mount transmission line has lovely panel-like transparency, slightly shut in balance, and needs a big room	79x27x43	22	89	•	•	•	114	
▲ Quad ESL-63	2384	<b>G+</b> This classic electrostatic may not be punchy in the bass, but has strengths that some can't live without	92x66x27	34	84	•	•	•	60	
RATA Two-Way	1795	<b>G</b> Essentially the mid and top sections of the Three-Way, bass is very limited but fast and tight, while midband is dynamic and invigorating	46x32.5x25	50	92	•	•	•	143	
▲▲ REL Strata	499	<b>G+</b> Outstandingly value and performance active subwoofer adds serious bass unintrusively to any small speaker system	52x42x31	<20	NA	•	•	•	128	
▲ Rega EL8	298	<b>G</b> Kyte drivers in compact floorstander give more bass but a shade less coherence; good for small rooms and budget systems	75x16.5x21	55	86	•	•	•	122	
▲▲ Rega ELA	500	<b>G-</b> 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	<b>G</b> 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	<b>VG</b> Looks good, measures well and sounds great too; balance is bright but even, with delightfully bass-to-mid coherence and timing	102x21x33	40	89	•	•	•	132	
▲▲ Rogers LS2a/2	229	<b>G</b> Balance is a bit warm and rich but 2a/2 has delightful mid-to-treble coherence and transparency, and more welly than Mk1	35.5x23x22	30	84	•	•	•	106	
Rogers LS4a/2	300	<b>A+</b> 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	<b>G</b> 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	<b>A+</b> 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	<b>G</b> Pricey LS3/5A-derived wall-mount sub-miniature is excitingly coherent if a bit lightweight; no real loudness capabilities	31x19x17	30	83	•	•	•	118	
Rogers Studio 5	700	<b>G-</b> Luxurious finish bookshelf size model has genuine monitoring capabilities, but can sound a little thin and unromantic	44x24.5x24.5	40	88	•	•	•	138	
▲ Rogers LS3/5A + AB1	1200	<b>G+</b> Clever AB1 stand/subwoofer helps the classic 3/5A miniature monitor give its best shot. Loudness is limited but balance lovely	93x19x16.5	45	83	•	•	•	143	
▲ Rogers Studio 7	880	<b>G</b> Latest variation on classic BBC-monitor theme looks old fashioned but has beautifully voiced, laid back sound	63x30.5x30.5	30	88	•	•	•	122	
▲ Roksan Ojan 3	895	<b>G+</b> Squat, stylish and black, with unusual tweeter decoupling; great bass extension and flat but somewhat uneven balance	78x28x45	<20	85	•	•	•	132	
Royd Topaz	173	<b>A+</b> Cheerful, articulate and essentially communicative miniature can also sound a trifle scrappy and shut in; well worth trying	30.5x20.5x19	50	87	•	•	•	114	
▲▲ Royd Minstrel	229	<b>G</b> Imaginatively packaged super-slimline floorstander. Not much welly or loudness but fine coherence and timing; a bit bright	69x18x12-24	30	85	•	•	•	135	
Royd Abbot	666	<b>A+</b> Engaging and dramatic dynamics and fine transient coherence are hampered by a rather coloured mid-forward balance	83x20x34	43	88	•	•	•	118	
Ruark Templar	479	<b>A+</b> Compact floorstander with striking baffle has decent bass/mid but dull treble; could tame over-bright system	73x19x27	25	85	•	•	•	122	
▲ Ruark Talisman 2	700	<b>G</b> Less ideologically committed than some compact floorstanding rivals, its key strength lies in fine all round compromise	86x25x31	30	86	•	•	•	118	
▲ SD Acoustics SD3	399	<b>G</b> Port firmly blocked, the new SD3 has the agility and charm of a quality miniature, with good bass extension but low sensitivity	38x19.5x29	25	83	•	•	•	106	
▲ SD Acoustics SD5	1235	<b>G</b> Bass tuning and coherence suspect but forward midband is delightfully smooth; high class drivers include ribbon tweeter	112x20x30	30	86	•	•	•	132	
▲ SD Acoustics SD1	1650	<b>G+</b> A large scale, airy and unusually detailed system with excellent dynamics. A warmer balance than original model	123.5x38.2x32	50	90	•	•	•	60	
SD Acoustics Ribbon	2950	<b>G+</b> Amplifier sensitive, Ribbon is a lively and loud hybrid marred by some colorations: some like it, others don't	152x30x(15-30)	30	91	•	•	•	81	
Shahinian Arc	1675	<b>G</b> Unusual and occasionally wonderful small floorstanding omni; too bright but exceptionally coherent and revealing	69x35x25	24	85	•	•	•	110	
▲ Spendor S20	579	<b>G</b> Maintains Spendor's tradition for peerless mid-to-treble coherence and perspectives. Bass is rather unconvincing.	38x22x26	25	83	•	•	•	102	
Spica Angelus	1295	<b>A</b> 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	<b>G</b> 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	<b>G</b> A heavily UK-modified TC50, the SE sounds less boxy and more spacious, but lacks some of the urgency of the standard model	40.5x33x29	55	88	•	•	•	71	
▲ Systemdek Systym 937	600	<b>G</b> 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	<b>A-</b> A disappointing underperformer in our tests, at a price that's not very nice either	27x18x18	50	86	•	•	•	130	
▲ TDL RTL3	400	<b>A+</b> 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	<b>G</b> 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	<b>G</b> 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	<b>G+</b> Transmission line helps bring the best from metal cone driver: lovely transparency and fine bass extension	81x23x33	<20	84	•	•	•	118	
▲▲ Tannoy 631	150	<b>A+</b> High class miniature is beautifully balanced, open, unboxy and quite lively, if a bit short of real muscle	34x19.5x17	40	86	•	•	•	141	
▲▲ Tannoy 632	190	<b>G</b> Clever cabinet shaping avoids boxiness and promotes focus and imaging; fine bass extension but tricky stand compatibility	41x14-24x23	25	87	•	•	•	135	
▲▲ Tannoy 633	330	<b>A+</b> Compact floorstander with slammin' bass — real extension and coherence without boom — but dubious midband	74x24x23	<20	87	•	•	•	139	
Tannoy 638	599	<b>G</b> 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 D500	1560	<b>G</b> Big luxury heavyweight has muscle and balance but a little short of poise and delicacy. Fine stereo but hard work for amps	96x16-30x35	20	90	•	•	•	143	
▲ Tannoy Westminster	6000	<b>G+</b> These awesome horn loaded speakers are remarkably controlled and impressive, if only suited to a few pockets and rooms	Huge	38	96	•	•	•	Col	
Technics SB-EX2	200	<b>A</b> Nicely presented, well built and decent size enclosure sounds solid but somewhat dull	48x23.5x27	20	86	•	•	•	98	
▲ Thiel SCS	1069	<b>G+</b> Luxury piano-gloss compact sets class-leading standards for coherence and communication, can sound a shade dark and shut in	40x22x23	45	87	•	•	•	114	
Thiel CS1.2	1219	<b>G</b> 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	<b>G</b> Utterly delightful but exasperatingly expensive luxury miniature sets the benchmark for its size	31x16.5x23	28	86	•	•	•	122	
Vandersteen 2Ce	1395	<b>G+</b> This compact American floorstander's elegant staggered baffle arrangement contributes to a refreshing freedom from boxiness	100x30.7x25.6	23	87	•	•	•	86	
Visonik David 6001	163	<b>P</b> 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	<b>A+</b> 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	<b>A</b> This miniature is smoother than most, but rather stodgy with it, inspiring little enthusiasm among our listeners	27x18x20	50	86	•	•	•	114	
▲ Zyp A1	199	<b>A+</b> 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	



# Systems



▲▲ **Best Buy**  
▲ **Recommended**

**S**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.

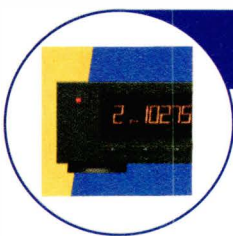
Sold on the basis of their ability to play virtually all mediums at the flick of a remote control switch stack systems offer a plethora of features, and the dearer the system the more complex they tend to

become. With things like double cassette decks, multi preset tuners, CD players and graphic equalisers supplied as standard the big boys of the stack world offer such luxuries as Surround Sound, separate chassis for different components and occasionally a record player. They usually have a few line inputs for extra sources and a few are available without loudspeakers. As the latter are often the weakest part of a stack system buying good quality speakers separately will bring

worthwhile improvements. The section headings for stack systems include size of the complete stack without speakers and rated output per channel — where a system has more than two channels this is indicated in the comments. Tuner presets and the existence of a remote control are self explanatory. A blob in loudspeakers shows that they supplied, an "o" indicates that they are optional. The final column is for those of you with records to play.

# Systems

Product	£Price	Comments	Size: HxWxD (cm)	Rated output Watts	Remote control	Tuner presets	Loudspeakers	Turntable	Issue No.
▲ Denon D110/S	870	<b>G</b> Nearly hi-fi from pretty but pricey silver stack; richer, fuller speakers would help	37x27x33	40	30	•	•	o	125
Goodmans System 700	600	<b>A</b> Separates flexibility and upgraeability in remote midi package; anodyne sound	69x35x37	50	20	•	•	•	125
▲ JVC Adagio G7	799	<b>A</b> Wondrous 2-speaker surround movie sound system, but a very uneven package elsewhere. Four by 20W output	42x28x28	20	40	•	•		125
▲ Kenwood HD-1000	1000	<b>E</b> Mini lifestyle system, well built with minimalist facilities and exacting performance standards all round	30x27x35	40	30	•			131
Marantz 1020	1000	<b>G</b> Component lifestyle system which is as elegant on audition as it is to look at	22x42x32	30	20	•			131
Onkyo L-909	1200	<b>G</b> Simple yet flexible lifestyle mini system suffers iffy cassette deck set-up, but otherwise satisfies	38x28x32	40	30	•			131
Philips FW91	999	<b>A+</b> Good looking and performing package rendered expensive by inclusion of DCC deck	37x26x32	60	30	•			125
▲ Technics SC-CH950	1000	<b>A+</b> Classy if rather bland allrounder includes useful Dolby Pro-Logic AV capabilities	42x27x34	60	39	•	•		125



▲▲ **Best Buy**  
▲ **Recommended**

# Tuners

**T**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

Product	£Price	Comments	Presets	FM	LW	MW	Signal strength meter	Manual tuning	Automatic tuning	Issue No.
Aiwa XT-003	120	<b>A-</b> Economically designed and built in the UK, but trade-offs have a marked influence on FM and AM sound quality.	30	•	•	•		•	•	93
▲ Aiwa XT-950	150	<b>A</b> Decent enough performance all round given the modest price, though RF tweaks have limited value	24	•	•	•		•	•	129
Arcam Delta 280	350	<b>G+</b> Fine sound quality marred by mild synthesiser whine; RF performance only average, remote £60 extra	20	•				•	•	120
▲▲ Audiolab 8000T	700	<b>VG</b> Unusually combines fine sound quality and RF performance (inc AM); superb ergonomics are a joy to use	39	•	•	•		•	•	120
Aura TU-50	300	<b>G</b> Tonally neutral, but with rather poor imaging and a certain woodiness to the sound.	16	•					•	109
▲▲ Denon TU-260L	120	<b>G+</b> Bare minimum of features. Careful designwork promises a surprisingly open and vivacious sound, so don't overlook it!	20	•				•	•	93
▲ Denon TU-580RD	220	<b>G</b> Fine feature package including remote and RDS, plus excellent RF performance and decent sound quality	30	•				•	•	120
Harman Kardon TU9200	219	<b>A</b> The listening panel appreciated its liveliness, but found it a little muddled.	32	•				•	•	109
▲ Harman Kardon TU9400	299	<b>G+</b> Striking in appearance and with a sound to match, it comfortably exceeded our expectations. On stereo FM it's HK's best yet.	24	•				•	•	93
Harman Kardon TU9600	499	<b>G</b> Good bass and detail, and good - perhaps slightly enhanced dynamics	24	•				•	•	109
JVC FX-362	140	<b>A-</b> Disappointing all round performance — watch out for aerial input overload in strong signal areas. Tuning knob unspecial	40	•	•	•		•	•	129
Kenwood KT2050L	150	<b>A-</b> Decent RF capabilities despite simple front end. Sounds a bit bright and ergonomics are a bit complex	30	•	•	•		•	•	129
Kenwood KT-3050L	170	<b>A</b> Excellent RF performance and plenty of features including RDS, but did sound rather ordinary under our conditions	39	•	•	•		•	•	120
▲ Linn Kremlin	1995	<b>E</b> Controversially good sound at a very high price. The reviewer's saving up but you should check it out for yourself	80	•				•	•	120
▲ Magnum Dynalab FT101	825	<b>G+</b> Although expensive for its fairly minimum set of facilities, its excellent sound makes up for what it lacks elsewhere	0	•				•	•	72
Marantz ST-53	170	<b>A+</b> Sweet sound could well satisfy audiophile sensibilities, but selectivity is not great	59	•	•	•		•	•	129
▲ Meridian 604	1350	<b>VG</b> Unique digital convertor makes most sense in Meridian system context; smooth sweet sound with fine front end	30	•				•	•	120
▲ Naim NAT 01	1453	<b>E</b> There may be better sounding tuners in the world, but we have yet to hear one	0	•				•		50
▲ Quad FM4	434	<b>G+</b> Fine sound, excellent ease of use, good build and finish and a more than satisfactory technical performance	7	•				•	•	50
Quad 66	532	<b>G+</b> Very pretty and compact but technically unadventurous. Smooth sound but only makes sense in Quad system context	19	•				•	•	120
▲ Rotel RT-930AX	175	<b>G-</b> A competent rather than exciting performer, with low audible interference though slightly compressed and muddled sound.	20	•	•	•			•	108
Sherwood TX-3010C	120	<b>A</b> Lots of features and fine RF discrimination for price. Sound is communicative but inconsistently tacky	30	•				•	•	120
▲▲ Teac T-X4030	120	<b>A</b> Not exactly special, but still a well balanced, tolerable and capable allrounder at a very reasonable price	20	•				•	•	129
Yamaha TX-350L	130	<b>A-</b> Enticingly pretty and compact presentation but performance isn't great; beware of aerial overload	40	•	•	•		•	•	129



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# V'AUDIO

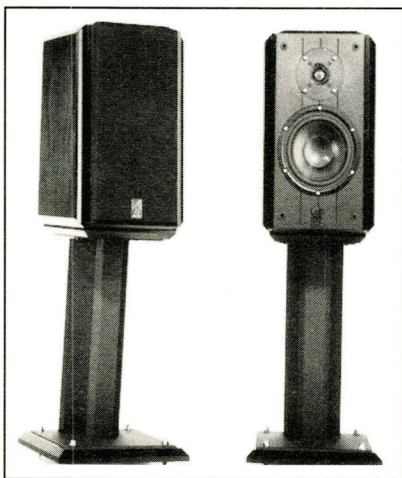
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### POWER TO THE PEOPLE

I know that there is considerable concern out there about exactly where the Hi-Fi scene is heading, and it's true that little of anything interesting is happening to stir the public's interest. As a result we have 'the real Hi-Fi' campaign to try and combat the onslaught of midi systems from the Far East! The problem it seems to me, lies in the quality of advice offered by the average shop, as although there is no doubt that a good 'separates' system does sound better, there are thousands of people out there with systems sounding worse than midi-systems because shops are simply trying to make money and seem to have little interest in having happy customers.

Two recent cases spring to mind: in the first, the customer asked the dealer to come and listen to the problem system, which the dealer did, but wouldn't accept that it sounded awful. I was asked to listen, agreed, replaced speakers and the system sounded fine. Nevertheless the front end was a hotch-potch and equally good sound could have been achieved for less money, but may not now be cost effective to sell. In a second case, the customer had a good CD player and turntable plus amplifiers and speakers from a well known manufacturer costing £6k approx. The sound was bright with no depth or feeling to the music. By disposing of the amps and speakers for £3k and replacing with AVI amps and ATC 20 speakers for £3k, means that the customer can now enjoy his music - but he's still lost £3k! If any of this rings a bell please give us a ring, but we are so busy sorting out problems it may take time to get around to see you!



### VALVE AMPS

Talking about power, we constantly get asked about valve amps and have to confess that in general most are underpowered and restrict one in the choice of speakers. Most of those we sell, such as ATC and Ruark, need power and hence the main one we use is the Cadance 100 watt monoblocks which will even drive ATC 10, 20 and 50's, giving superb bass definition.

### CALLING SCOTLAND

Many in Scotland are miles from any Hi-Fi shop, and as I could be visiting a couple of customers up there shortly, do give me a ring if you would be interested in a visit.

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# Turntables – cartridges

**C**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.

## Turtables – cartridges

Product	£Price	Comments	Arm effective mass (g)	Output	MM	MC	Issue No.
▲▲ Arcam C77	30	<b>A+</b> A sensible moving magnet package with good bounce at a competitive price	6-16	N	•		48
▲▲ Arcam C77Mg	40	<b>A</b> Punchy sound quality with plenty of extra energy to liven things up. The solid body seems well worth the extra £10	4-8	N	•		67
▲ Arcam E77Mg	60	<b>A</b> Our sample had a disappointing stylus, but gave a coherent, rich and laid back sound, with good 'scale'	3-8	N	•		48
▲ Arcam P77Mg	73	<b>A+</b> 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	<b>E</b> One of the best, giving 'an extraordinarily relaxing midrange clarity', needs a transformer	8-18	VL		•	100
▲ Audio-Technica ART1	850	<b>VG</b> This is a delicate and very fluid-sounding MC that tracks well, offers very low distortion and exceptionally good separation	9-18	L		•	72
▲ Audio-Technica AT-420E	36	<b>A</b> Better suited to pop recordings, this MM bears some of the sonic hallmarks of the Linn K5	7-14	N	•		67
▲▲ Audio-Technica AT-95E	20	<b>A</b> Clear, dynamic if richly balanced, the magnetic '95E is a definite Best Buy	8-14	N	•		48
▲ Audio-Technica OC-5	130	<b>G</b> For the price, it's unusually effortless and detailed, but it tends to become rather relentless and tiring after a while.	5-14	L		•	103
Audioquest AQ 404i-L	500	<b>G+</b> Slight harshness detracted from the performance of this otherwise clear-sounding and detailed cartridge	8-16	L		•	84
Audioquest AQ 7000	1295	<b>G+</b> Stunning stereo imaging and good detail at low levels are spoiled by less-than-perfect tracking and high sensitivity to arms.	6-20	L		•	91
Denon DL103	100	<b>A+</b> Good performance in bass and general 'life' is seriously let down by its spherical stylus which kills subtle details.	9-22	L		•	103
▲▲ Denon DL110	70	<b>G</b> Firmly recommended as a fine all-rounder, this high-output MC model is likely to perform well in nearly all circumstances	6-16	N		•	48
Denon DL160	90	<b>G</b> Although listeners just preferred the 110, its brother here proved a twin in lab tests and is still "thoroughly competent"	6-16	N		•	43
▲ Denon DL304	200	<b>VG</b> Uncolored, detailed, neutral, superb tracking; top notch altogether, and a top notch bargain too.	4-12	L		•	103
▲ Dynavector 17D2	450	<b>VG</b> Clear, detailed, neutral and generally very informative - excellent	6-18	L		•	91
Dynavector XX-1	988	<b>G+</b> Good, but not immensely competitive at the price, and not helped by comparison with the low output version	7-15	N		•	84
▲ Dynavector XX-1L	988	<b>VG</b> Very clear, very detailed, no troubles with tracking; response lift around 20kHz seems to do no harm	7-13	L		•	84
Empire Benz Micro MC-Gold	150	<b>G</b> Nothing is obviously wrong, but nothing is stunningly right either. Safe, but perhaps a little too safe	7-17	L		•	103
▲ Empire Benz Micro MC-Silver	150	<b>G</b> Ultimately not the peer of the MC Gold is more appropriate to the sort of equipment it's likely to be partnered with	8-18	N		•	103
▲ Empire Benz-Micro MC-3	800	<b>G+</b> Offers a warmer and very transparent account of the music. Its tracking prowess is slightly limited	5-12	L		•	72
Glanz GMC-10LX	80	<b>A+</b> Bearing some of the hallmarks of the '10EH, the '10LX is still less competitive in the sonic stakes	7-15	L		•	67
▲ Glanz GMC-20E	129	<b>G+</b> Very good tracking, smooth sound and good detail. Very slight surface noise enhancement	5-10	L		•	91
▲ Goldring 1012	50	<b>G</b> Slightly harsh sound but plenty of life and quite good detail. Some very high frequency coloration apparent	6-12	N	•		85
▲ Goldring 1022	70	<b>G</b> As with 1012, a touch harsh; detail and transient purity improved, though, and it goes well with electric guitar!	5-11	N	•		85
Goldring 1042	90	<b>G</b> Not terribly subtle, and not such good value alongside 1012 and 1022. Quite lively, though	7-12	N	•		91
▲ Goldring Elan	20	<b>A</b> A lightweight and frisky-sounding MM that appears to be based upon the same body as the Nagaoka mm4	7-15	N	•		67
Goldring Elite	200	<b>G</b> The basics are right, and it will cheerfully tackle any source material, but its sound possesses a certain dirtiness	8-18	L		•	103
Goldring Eroica H	100	<b>G-</b> More confused and coloured than low-output LX, high output less of an issue these days	8-15	N		•	84
▲ Goldring Eroica LX	100	<b>G</b> Not the most subtle cartridge in the world; can sound edgy at times, but lively and informative	8-14	L		•	84
Goldring Excel	549	<b>G</b> Errs on the warm and heavy side of neutral. Strong bass lines are its forte, but resolution of subtle treble details is weak	6-13	L		•	72
Goldring Excel GS	600	<b>G+</b> 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	<b>A+</b> Not as crisply focused as the costlier Linn magnetics, the K5 offers a smoother presentation	7-16	N	•		67
▲▲ Linn K9	98	<b>G</b> Linn threw this model into the leading pack by beefing up the Basik's bodywork and adding a super stylus	6-15	N	•		Col
London Maroon	199	<b>A+</b> Now manufactured under the London brand name this Decca cartridge is as iconoclastic as ever	9-20	N	•		67
London Super Gold	339	<b>A-</b> Immediate and detailed, but very coloured, very nonlinear and questionable effect on records. Devotees swear by it	9-15	N	•		84
▲ Militek Aurora	299	<b>G+</b> An overall feeling of relaxed ease characterised this clear and atmospheric Kiseki-built cartridge	8-16	N		•	Col
▲ Ortofon 510	32	<b>G+</b> For the price, a good blend of virtues weight, clarity and neutrality.	3-11	N	•		85
▲ Ortofon 520	55	<b>A</b> Very sensitive to load capacitance this new Ortofon maintains the company tradition for a lively, effervescent SQ	7-16	N	•		67
▲ Ortofon 530	85	<b>G+</b> Very clean and assured sound; transients not quite perfectly pure but plenty of detail.	4-11	N	•		85
Ortofon 540	110	<b>A</b> Graced with FGII stylus but possessed of too high a compliance for broad arm matching. It could also sound a little unforgiving	3-8	N	•		67
▲▲ Ortofon MC10 Super	85	<b>G</b> "What a delightfully sweet-sounding cartridge this is . . ." we said	5-15	L		•	48
▲▲ Ortofon MC15 Super	110	<b>G+</b> A good all-rounder, with outstanding performance in detail retrieval, even if it can be very slightly bright and close-up	10-24	L		•	103
▲ Ortofon MC3 Turbo	110	<b>G</b> Not terribly subtle, but it obviously doesn't aim at that. The 3 Turbo is bright, cheerful and bouncy - take it as it comes!	10-24	N		•	103
▲ Ortofon MC3000 MkII	950	<b>E</b> Low levels of body resonance are a real ear-opener. Nothing to criticise elsewhere; one of the very best	9-16	VL		•	84
Ortofon MC5000	1500	<b>G</b> Review sample could not be fully run-in, limited tracking ability, bright and forward sound, though imaging is excellent	12-20	VL		•	91
Rega Bias	34	<b>A+</b> Difficult to mount in some arms due to its shallow build, the bias offers a gentle, refined SQ	4-10	N	•		67
▲ Rega Elys	74	<b>G</b> Clearly superior to the Bias, despite their common heritage, the Elys is both more detailed, accurate and musically convincing	8-15	N	•		67
▲ Roksan Corus Black	130	<b>G</b> Recognisably related to Corus Blue, but distinctly more civilised and smoother.	7-12	N	•		91
Roksan Corus Blue	75	<b>G</b> Roksan-specified modified Goldring 1012; slight harshness detracts from otherwise good sound.	7-12	N	•		91
▲ Shure ME97HE	55	<b>A+</b> It won't turn a sow's ear of a turntable into a silk purse, but will at least keep going and produce an acceptable result	8-20	N	•		48
Shure V15 VMR	220	<b>A+</b> Initial listening gave promising results, but extended familiarity gave the feeling of a lack of energy and a "shut-in" sound	5-12	N	•		38



# Turntables – cartridges continued

Product	Price	Comments	Arm effective mass (g)	Output	MM	MC	Issue No.
van den Hul Grasshopper III/II GLA	3200 <b>E</b>	Undoubtedly one of the finest cartridges available, it has tremendous bandwidth, energy and finesse	6-10	L		•	122
▲ van den Hul MC One	975 <b>G+</b>	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 <b>G+</b>	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 <b>G+</b>	Connected directly to any standard MM input it rewards with a highly detailed yet fluid and musically convincing portrayal	6-13	N		•	72
▲ van den Hul MC10	775 <b>G+</b>	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 <b>G+</b>	If woody midrange coloration could be tamed, the excellent imaging and admirable security would make it excellent	7-15	L		•	103



## Turntables and tonearms

Specialist turntables are what high fidelity sound is all about, CD may offer silent backgrounds and flat frequency responses but they can't match the dynamics and superlative timing that serious turntable users take for granted. Turntables at the cheaper end of the market (sub-£350) tend to be supplied with matching tonearm, and often include a 'starter' cartridge. Still better quality is found at higher prices amongst the

separate motor units and tonearms. Careful partnering and set-up is essential for these components, but 'sympathetic' combinations exist.

The columns show from left to right, 'arm effective mass' relates to cartridge compatibility with regard to compliance (springiness) and is explained in the 'Cartridges' introduction. 'Suspended subchassis' — decks which have some form of internal isolation, generally in the form of

springs but occasionally more solid materials such as rubber. 'Manual' and 'Automatic' refer to the operational tendencies of the deck/arm combination — automatic high end turntables are as rare as hens teeth. 'Cartridge' — if one is supplied. 'Belt drive' as opposed to direct drive is the preferred method in most quality decks. An 'Electronic PSU' offers switchable speed change and a 'smoother' power supply for better sound.

▲▲ **Best Buy**  
▲ **Recommended**

## Turntables

Product	Price	Comments	Arm effective mass (g)	Suspended subchassis	Manual	Automatic	Cartridge	Belt drive	Electronic PSU	Issue No.
▲ Alphason Sonata/HR100S MCS	1785 <b>G+</b>	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 <b>A</b>	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 <b>A</b>	Consistent sounding and well isolated turntable. It is slightly lacking in balls, compensates with a consistently unclouded presentation	10			•	•	•		103
▲ Kuzma Stabi/Stogi Reference	2000 <b>G+</b>	Beautifully made solid oak plinth, the Stabi also sounds very clear, detailed and extended. Stogi Reference is very capable.	12	•	•			•		91
▲ Linn Basik	299 <b>A+</b>	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 <b>G</b>	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 <b>G+</b>	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 <b>G</b>	Sweet and natural sounding player, well suited to Rega RB300. Aesthetics, and the acres of clear acrylic are very distinctive	NA	•	•			•	•	55
▲ Michell Synco	325 <b>G</b>	A happy blend of qualities endows the stylish Synco with a blend of subtlety and force - the mailed fist in the velvet glove	NA	•	•			•		67
▲ Pink Triangle Anniversary	1495 <b>E</b>	Possibly the most detailed, clear and neutral deck around. Likeness to master tape is uncanny	NA	•	•			•	•	91
▲ Pink Triangle Export	890 <b>E</b>	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 <b>G</b>	A remarkable product at the price, surprisingly articulate and confident	11.5		•			•		48
▲ Rega Planar 3	250 <b>G</b>	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 <b>G</b>	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 <b>A-</b>	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 <b>G</b>	A high performance budget turntable which is particularly strong at fine detail resolution and imagery	NA	•	•			•		103
▲ Systemdek IIXE/900AP	388 <b>G+</b>	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 <b>E</b>	Supplied with Series V arm. Engineered to last a lifetime, giving excellent stereo and detail retrieval.	10.5	•	•			•	•	118
▲ Thorens TD-3001/TP90SF	760 <b>G</b>	Excellent middle ranking esoterica, with strong all round abilities rather than excellence in particular areas	NA	•	•			•	•	103
▲ Thorens TD166 W/UK/RB250	280 <b>A-</b>	Refined and articulate sound with well focused imagery, suitable for use with good MM and budget MC cartridges	11.5	•	•			•		103
Thorens TD2001	650 <b>G-</b>	Similar to TD320 but much dearer - why? Sound is comfortable but not very detailed	15	•		•		•		91
▲ Voyd 0.5	3368 <b>E</b>	Halfway between standard and Reference Voyds with the latter's platter and bearing. Superb finish, colourful and dynamic sound	NA	•	•			•	•	72
▲ Voyd Reference	5950 <b>E</b>	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 <b>G+</b>	Intriguing/challenging design. Musically it is not ideal, but has a limpid quality and a lack of artificiality that sets standards	7.5		•			•		67

## Tonearms

Product	Price	Comments	Effective mass (g)	Height adjustment	Parallel tracking	Pivoted	Issue No.
▲ Alphason HR100S	490 <b>VG</b>	S-shaped arm sounds smooth, but nevertheless reproduces transients with fine attack	10	•	•		C86
▲ Kuzma Stogi Reference	1000 <b>VG</b>	Large, solid and well made arm, gives exceptionally clear sound with just a hint of brightness	12	•	•		79
▲ Linn Ekos	1297 <b>VG</b>	Superb, state of the art design which builds significantly on predecessor Itok's strengths	9	•	•		67
▲ Moth arm	95 <b>G+</b>	The ultimate budget arm? Refined, detailed, sweet and natural	12		•		60
▲ Rega RB300	139 <b>VG</b>	Despite its modest price it sets exceptional performance standards and could be used on many high end turntables	11.5		•		60
▲ Roksan Tabriz	190 <b>G+</b>	Targetted at the Xerxes, this is a good alternative to the Rega arms in many cases - a trifle bright	9	•	•		91
▲ SME 309	568 <b>VG</b>	Beautifully made and finished, fully adjustable, a highly neutral performer	10	•	•		79
▲ SME Series IV	828 <b>VG</b>	Superb engineering and finish with a finely balanced sound, impressive stereo focus and low colouration	10.5	•	•		60
▲ SME Series V	1233 <b>E</b>	Excellent in all respects, this arm arguably sets the standard for pivoted arms regardless of price	10.5	•	•		60



# Personal messages

*Judging loudspeakers should depend more on component interaction. That's if you can stay clear of Cupid's arrows...*

About a year ago, I mentioned to a very experienced specialist dealer that I'd just rated the Rega XEL speaker a Best Buy (issue 132). He expressed surprise, paused, and then asked what amps I'd been using. I told him Naim, and he chuckled, implying that that was the obvious explanation.

I liked the XEL a great deal, but Rega's dealers and distributors showed rather lukewarm enthusiasm when it was launched, and even the guys down at the factory were hanging onto their ELAs rather than upgrading to XELs. The upshot is a new and subtly different XEL II, about which there is some real excitement from all Regalites. All except me, that is. Under Naim power, I still seem to get on better with the original XEL. Changing over to Rega's own amplifiers, however, started to reveal the alternate point of view.

You'll have to wait until next month's Sessions for the Rega review(s). More immediately perturbing for me was the realisation that the amplification change could result in quite such an obviously different judgement.

The editor of *Hi-Fi Choice* is keen to expand our coverage of systems rather than components, and I entirely agree. The putting together of components which work harmoniously in a system context is arguably more important than the selection of the individual components themselves, especially as you move up in the market.

However, this is a problematic issue to tackle. Just tiptoeing into the terri-

tory reveals hideous complexities through a bewildering multiplication of options, especially when dealing with that final link in the chain: the actual loudspeakers.

Last summer, I reviewed a small group of very expensive and elaborate speakers for *EAR 2*, chosen deliberately to represent a wide range of contrasting approaches. All were excellent in their various ways, but those ways were so astonishingly different from one model to the next as to render sonic comparisons almost irrelevant.

I could have lived happily with any of these loudspeakers on a long term basis, but by the time copy dates had come and gone I'd fallen unexpectedly and deeply in love with the big Rehdeko 175s, a passionate affair which I'm still relishing. So — is all this just a matter of personal preference? How much is predetermined — or at any rate prejudiced — by the context of the system with which I am driving them?

Since the Rehdekos took up permanent residence, I've had the chance to try them with quite a number of different amp combos, any or all of which might be regarded as likely alternatives to the Naim NAC52/NAP135 combination I regularly use. Much like last summer's speakers, each amp is worthy enough in its own way, but had I been using a different one the year before, I doubt I would have been able to appreciate what the Rehdekos have to offer.

Although visiting Naim persons have questioned my judgement, puzzled that I don't prefer their DBL/SBL alternatives, there's no doubt that the Naim/Rehdeko combination works particularly well for me. The reason, I believe, is mainly down to something I call timesmear — the loss of transient

temporal precision and integrity, compared to a live concert experience.

There are many different forms of distortion which affect the perception and enjoyment of music reproduction. Timesmear just happens to be close to the top of my personal list of priorities, well above considerations of tonal accuracy and stereo imaging.

The fact that Naim amps and Rehdeko speakers are among the least timesmeared in their respective categories is, I'm certain, the reason why they work so well together. An amp with some obvious timesmear tends to make me more aware of the RK175's tonal balance aberrations. On a more timesmeared but better balanced speaker (like my wall-mount Tannoy drivers), the differences between amps are less obvious, while the more smeared examples often deliver a sweeter and more open effect.

Digging deep into my memory bank of ten or fifteen years ago, there are close parallels with the difference between passively (conventionally) and actively driving the Linn *Isobarik* speakers I used at the time. (For the uninitiated, 'active' eliminates the normal phase-shifting 'passive' crossover network in favour of a less intrusive electronic crossover, which operates ahead of multiple power amps directly coupled to the drive units.) The tonal balance (or lack of it!) was little changed between the two, but the tighter time coherence of the active drive version seemed to make colorations altogether less obvious and intrusive.

What this seems to boil down to is that there's a relationship between timesmear and perceived coloration which is qualitatively quite different from the 'normal' colorations created by frequency balance anomalies.

The latter are a key difference between any two pairs of loudspeakers, and represent a sonic 'fingerprint' which does much to define the overall character. The achievement of a 'flat' balance is certainly worthwhile in itself, but it would appear that timesmear somehow takes precedence, its reduction rendering any balance anomalies much less intrusive. I have come across several neutral and exceptionally well balanced speakers where timesmear leads to a boring and detached experience. But that's my experience. For another person, and with an alternative amplifier, the perception might be completely different!

**The Rehdeko 175s are a perfect match for Paul Messenger's 'in-house' Naim NAC52/NAP135 amp combo.**





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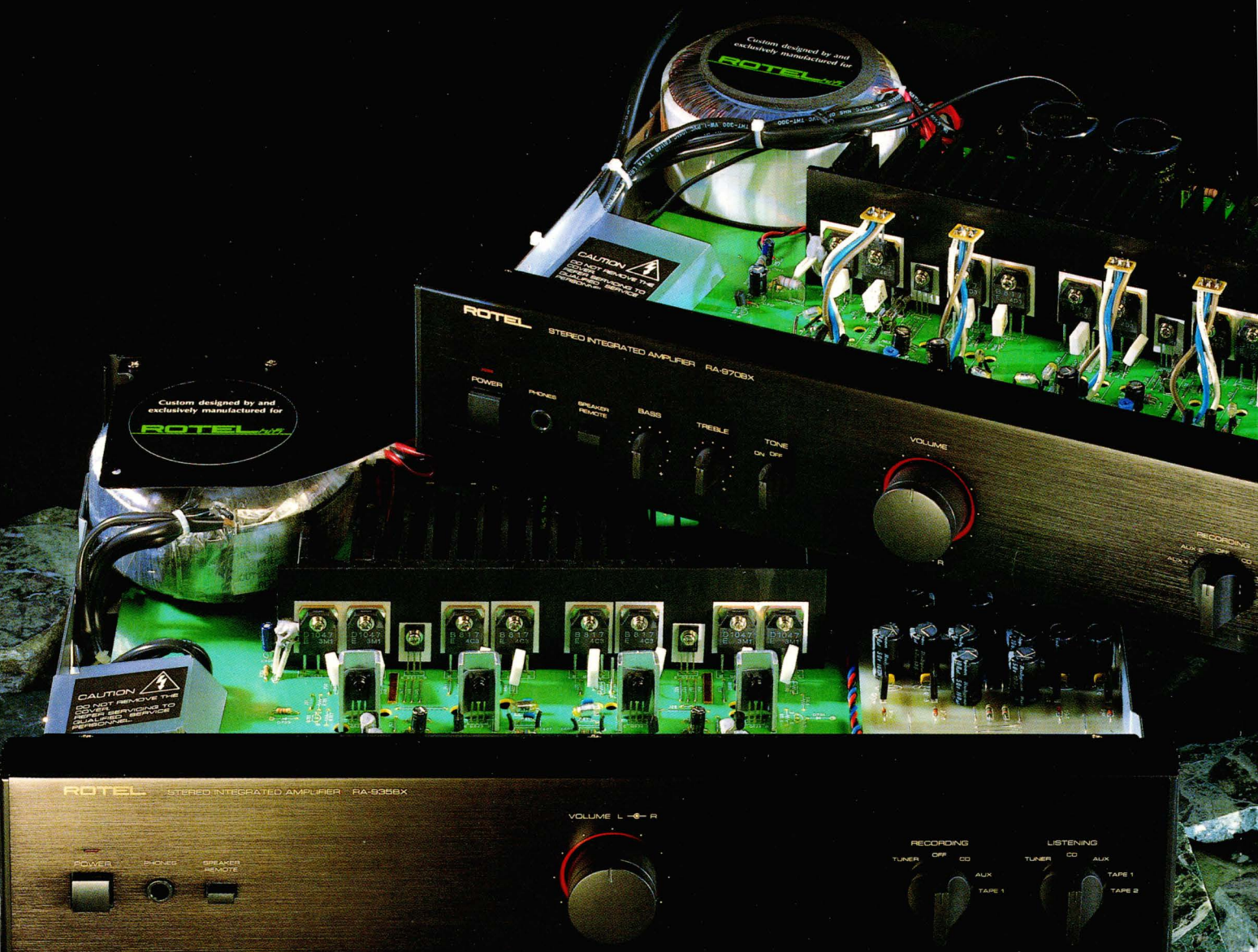
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