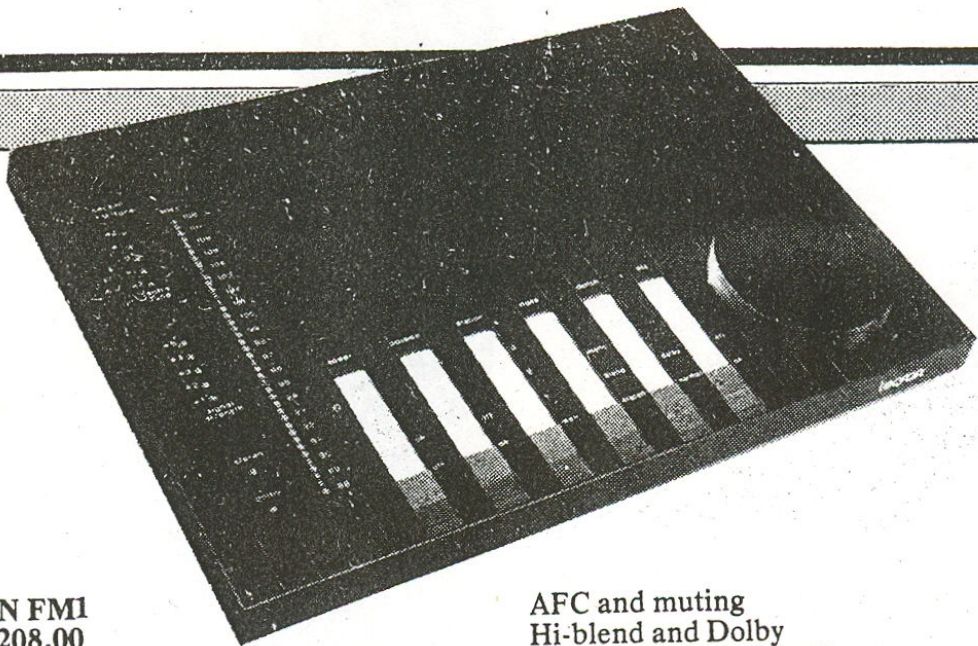


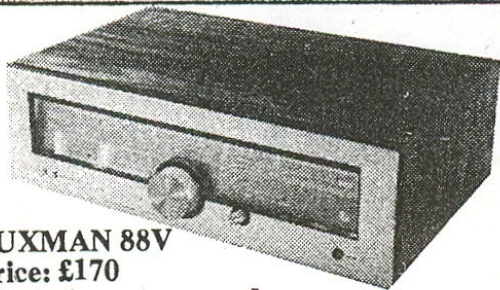
# Special

## guide to tuners

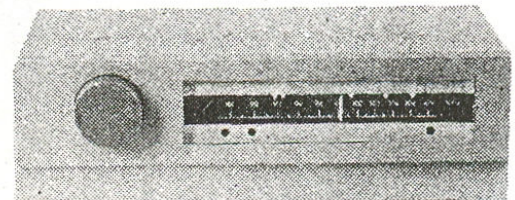


**LECSON FMI**  
**Price: £208.00**  
**Sound for your pound:**  
Wavebands: VHF  
Tuning and four preset stations  
Digital tuning indication

AFC and muting  
Hi-blend and Dolby  
75 and 300-ohm aerial inputs  
Size: 37 (W) × 3.8 (H) × 25.4 (D) cm  
Details from Lecson Systems Ltd, Burrell  
Road, St. Ives, Huntingdon, Cambs.



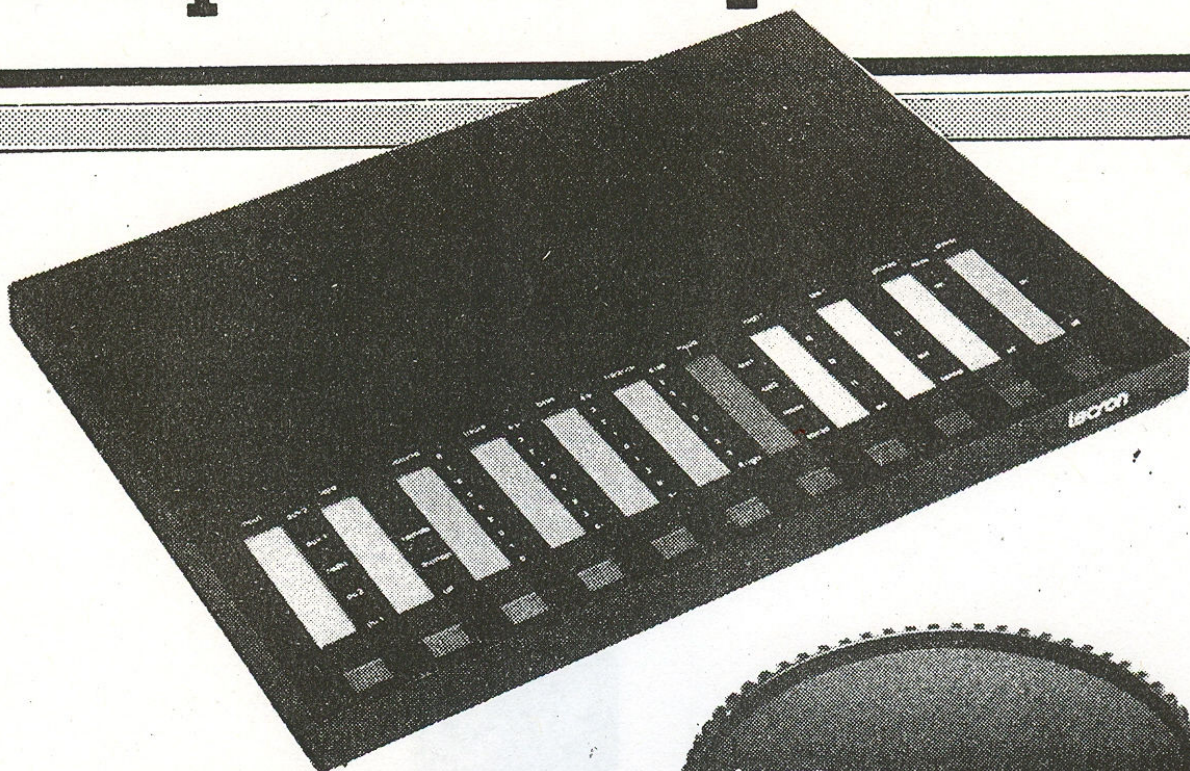
**LUXMAN 88V**  
**Price: £170**  
**Sound for your pound:**  
Wavebands: VHF and MW  
Tuning dial  
Hi-blend and muting  
Automatic stereo switching  
Tuning and signal strength meters  
75 and 300-ohm aerial inputs  
Size: 45 (W) × 16 (H) × 30 (D) cm  
Details from Howland-West Ltd, 3-5  
Eden Grove, London, N7 8EQ



**QUAD FM3**  
**Price: £95.50**  
**Sound for your pound:**  
Wavebands: VHF  
Tuning dial  
Separate stereo and mono outputs  
Tuning indicator lights  
75 and 300-ohm aerial inputs  
Size: 26 (W) × 9.2 (H) × 16.5 (D) cm  
Details from The Acoustical  
Manufacturing Co. Ltd, Huntingdon



# Pre & power amps—what



## **LECRON AC1 PREAMPLIFIER**

**PRICE: £189.56**

### **Sound for your pound:**

**Facilities:** High and low filters; bass treble tone controls; balance and volume; provision for four-channel adaptor; stereo/mono switch; remote power switching of power amplifier (same system as Quad amplifiers); all connections via DIN sockets; input selection between phono 1 & 2, radio and Aux 1 & 2; Aux 2 socket doubles as tape recorder monitor socket; DIN socket for headphones.

**Output:** 500 mV capable of driving loads from 8 ohms.

## **LECRON AP1 POWER AMPLIFIER**

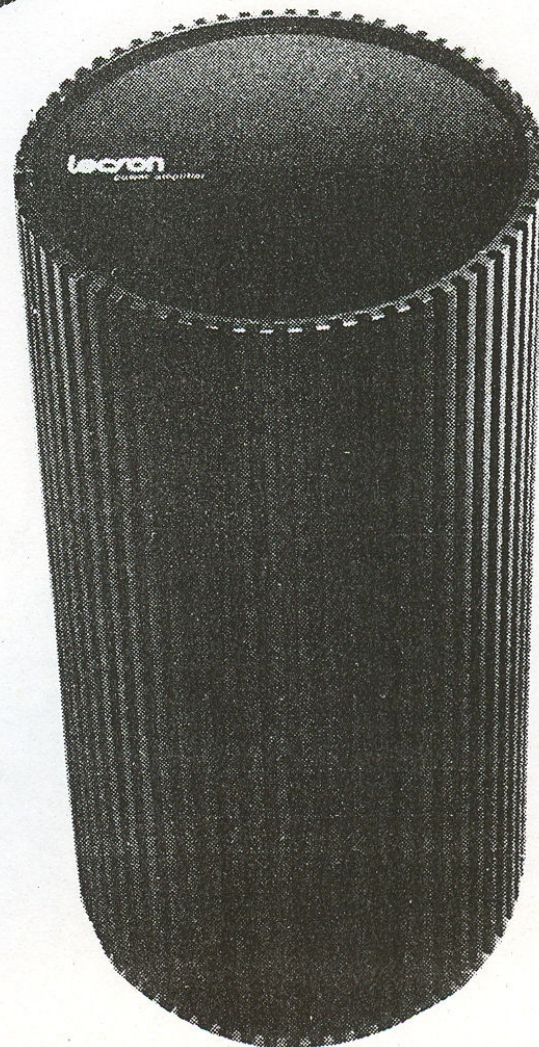
**PRICE: £138.26**

### **Sound for your pound:**

**Facilities:** Outlets for four speakers with switch selecting either or both pairs at once; remote control power switching from preamplifier.

**Power:** 35W per channel from 20Hz to 20kHz into 8ohm speakers. **Input:** DIN 5-pin socket. 500mV providing an 8ohm load.

**Manufactured by:** Lecron Audio, Burrell Road, Huntingdon, Cambs.





# Hi-Fi Weekly

2 APRIL 1977 No. 30

& Record Review

## REGULARS

- 5 NEWS.** Annan Committee calls for a big radio shake-up; all set for stereo-vision; RRP abolition — pity the poor consumer.
- 11 DIARY.** Ethnic sounds; a Decca-Dubonnet link-up; Pink Floyd in concert; plus pop, classical and radio & TV pick of the week ahead.
- 13 CROSS-TALK.** Leading a dog's life in Newport and the search for an elusive C45 North of the Border.
- 14 BARGAIN BUYS.** It's your money we're saving — *Hi-Fi Weekly* and its readers track down this week's special offers.
- 16 LETTERS.** Product faults: where the buck stops. And Amstrad and Audiotronic — the cassette deck twins.
- 19 THE ABC OF HI-FI.** Electrostatic and equalisation — audio jargon brought down to earth.
- 21 TOMORROW'S FI.** Modulating music with the new Sennheiser vocoder. Plus a look at EMI's continuing battle against the pirates.
- 29 PROBLEMS.** Records in a time warp; hi-fi in the garden; and more power to your future.
- 35 NEW FI.** Two pages of the latest audio products — from a subsonic preamp to an £800 musiccentre.

## FEATURES

- 18 TECH-TALK.** The search for silence — a report on the other noise reduction system. Plus the first of a two-part guide to making a recording (page 38).
- 23 BIG NOISE.** Sony's "sparkling" speakers for Britain kick off six pages of test reports. There's Nytech's newly weds (page 24), Sony's reel-to-reel (page 26) and a review of this week's competition prize (page 27).
- 49 MUSIC.** John Martyn's electronic friends.

## BUYERS' GUIDE

- 41 PRE AND POWER AMPS.** Into the exotic world of separates. What's available and why you need them.

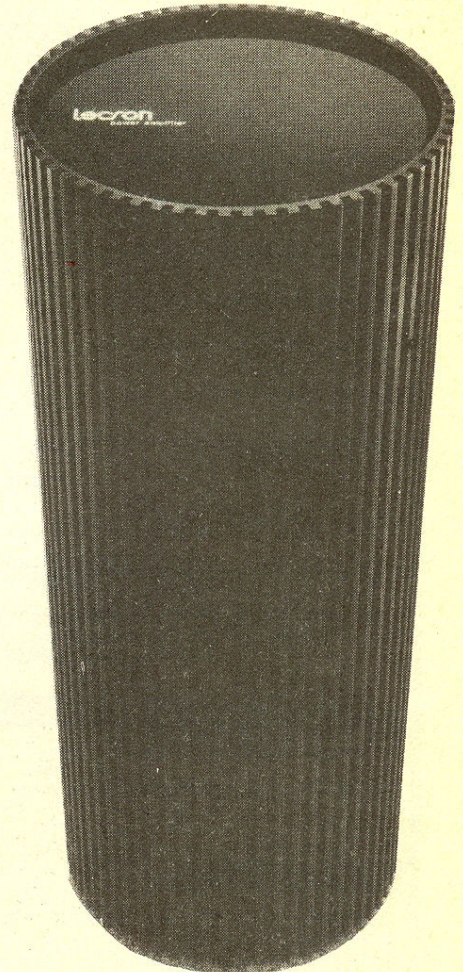
## RECORD REVIEWS

- 50 REVIEWS.** Four pages of pop and one of classical, plus the top 50 albums.

Editor Basil Lane. Assistant Editor Ian Massey. News Editor David Aldridge. Features Editor Nicholas Webber. Services Susanne Garrett, Diane Rogers. Chief Sub Editor Derek Canty. Art Director Stephen Rowley. Advertisement Manager Bob Thrussell. Assistant Advertisement Manager Dennis Shipp. Advertisement Representative Andrew Brain. Production Manager Les Blackmur. Managing Director Jack Hutton. Editorial Director Mike Sharman. Advertisement Director Peter Wilkinson.

Published by Spotlight Publications Ltd, Spotlight House, 1 Benwell Road, London N7 7AX. Tel 01-607 6411. Advertising Department: 12 Sutton Row, London W1. Tel 01-439 1647. Distributed by Spotlight Magazine Distribution Ltd, Spotlight House, 1 Benwell Road, London N7 7AX.

All prices quoted in *Hi-Fi Weekly & Record Review* include VAT and are "typical" selling prices unless otherwise stated.

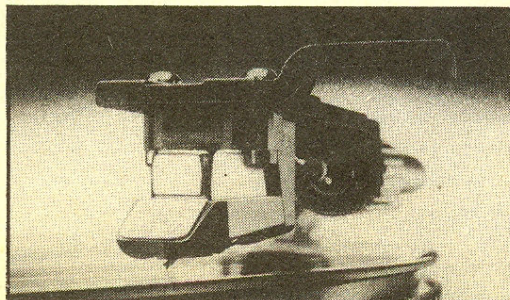


*Exotic world of pre and power amps — page 41*

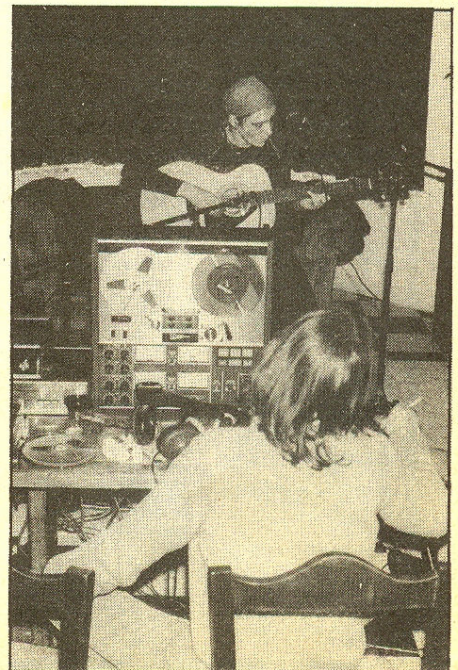


*Big Noise — page 26*

*What's new in hi-fi — page 35*



*Making a recording — page 38*





# Product

## Pre & power amps—what

**S**EPARATE preamplifiers and power amplifiers tend to be rather expensive, usually have a high performance potential and are designed largely for enthusiasts with a discriminating ear and specialised interests. In previous issues "Product Specials" have concentrated on what are called "integrated amplifiers" since these meet most requirements and offer reasonable value for money.

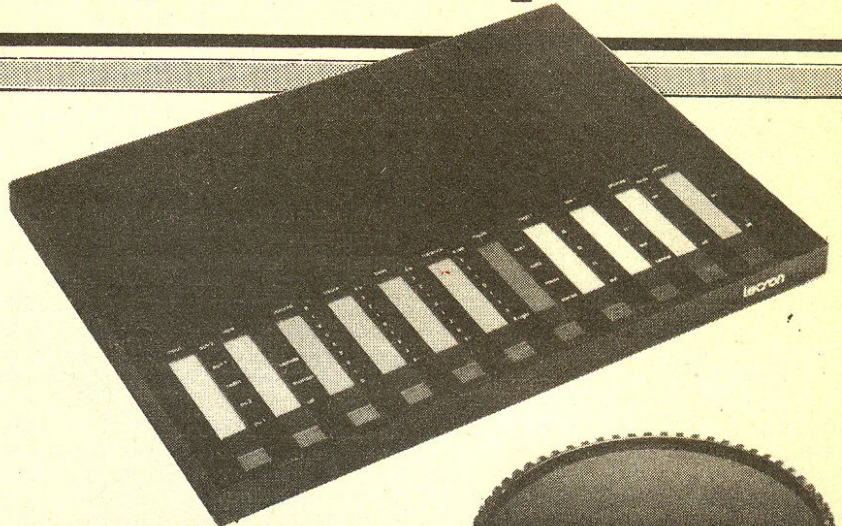
This special may be oriented at the dreamers among our readers, but the lessons to be learned in selecting these exotic products are ones that equally well apply over the whole range of amplifier products. The reasons for separate units of this type are common to other sectors of hi-fi; a greater variety of facilities may be offered, or in some cases more effort can be put into improving certain aspects of performance with perhaps a loss of facilities.

But the end product is a series of units which can be put together almost like building bricks to provide a tailor-made combination to suit the requirements and tastes of the individual.

This is the big advantage of buying separate units such as pre and power amplifiers. However, there is a snag, and that is the need for a greater understanding of what will match with what — knowledge which can be culled from a good dealer, but is rarely backed up by a good stock of equipment to sample.

Here, I hope to offer an insight into the basic rules governing the matching of units, to describe what the functions of the two units are and to suggest how one should go about selecting the ideal system.

Preamplifiers provide a point of connection to the outside world of signal sources, a method of switching to connect any one or more of them to an output, a means of processing the input signal to obtain the correct tonal balance required at the speaker and finally, but no means least, to amplify the small input to a suitably large voltage where the power amplifier can take over. Their prime tasks are *matching* and signal



**LECSON AC1 PREAMPLIFIER**  
PRICE: £189.56

**Sound for your pound:**

Facilities: High and low filters; bass treble tone controls; balance and volume; provision for four-channel adaptor; stereo/mono switch; remote power switching of power amplifier (same system as Quad amplifiers); all connections via DIN sockets; input selection between phono 1 & 2, radio and Aux 1 & 2; Aux 2 socket doubles as tape recorder monitor socket; DIN socket for headphones.

Output: 500 mV capable of driving loads from 8 ohms.

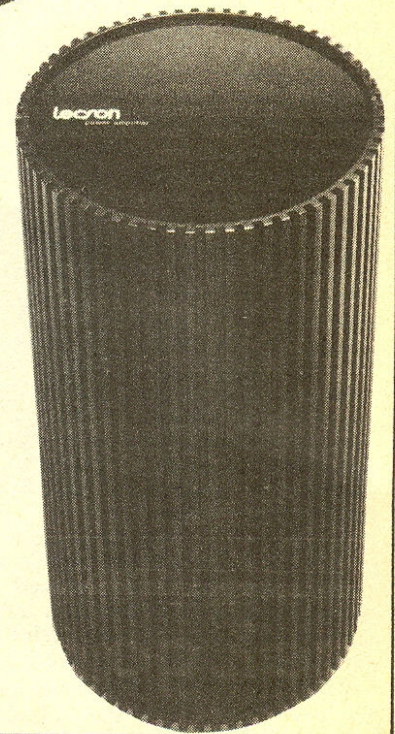
**LECSON AP1 POWER AMPLIFIER**  
PRICE: £138.26

**Sound for your pound:**

Facilities: Outlets for four speakers with switch selecting either or both pairs at once; remote control power switching from preamplifier.

Power: 35W per channel from 20Hz to 20kHz into 8ohm speakers. Input: DIN 5-pin socket. 500mV providing an 8ohm load.

Manufactured by: Lecson Audio, Burrell Road, Huntingdon, Cambs.



## PRICES

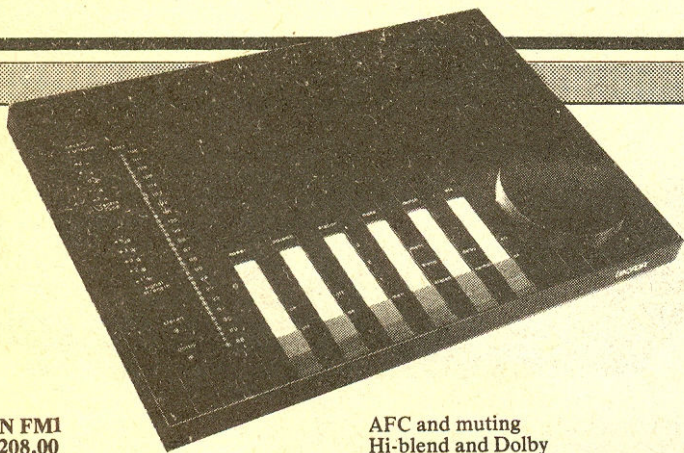
### Pre & power amplifiers

Manufacturer	Power (Watts per channel)	Price	Manufacturer	Power	Price	Manufacturer	Power	Price
ACCUPHASE			IC 150A	Pre-amp	£374.63	BOSE		
C200	Pre-amp	£511.00	D 150A	100	£421.88	4401	Pre-amp	£371.25
P200	85	£517.00	DC 300A	200	£656.64	1801	250	£663.75
P250	110	£438.00	BGW			CERWIN-VEGA		
P300	175	£618.00	250B	90	£401.63	A2201	325	£858.60
AMCRON			202	Pre-amp	£446.63	A3000	425	£858.60
D60	40	£245.16	500D	200	£660.37	As0001	425	£1058.60
			750A	200	£784.13	DUNLAP-CLARKE		
						500	150	£787.50
						1000	250	£1104.75
						ESS		
						Pre-Amplifier	Pre-amp	£316.25
						250AX	200	£641.00
						500AX	250	£769.00
						1000AX	400	£853.00
						GRIFFIN		
						TOC80	Pre-amp	£345.00
						HARMAN KARDON		
						Citation 12	75	£272.00
						Citation 16	180	£699.00



# Special

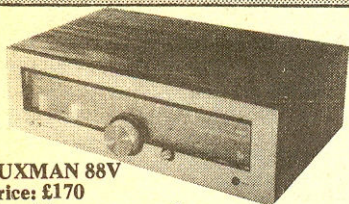
## guide to tuners



**LECSON FM1**  
Price: £208.00

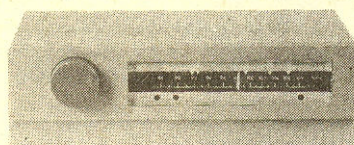
**Sound for your pound:**  
Wavebands: VHF  
Tuning and four preset stations  
Digital tuning indication

AFC and muting  
Hi-blend and Dolby  
75 and 300-ohm aerial inputs  
Size: 37 (W) × 3.8 (H) × 25.4 (D) cm  
Details from Lecson Systems Ltd, Burrell  
Road, St. Ives, Huntingdon, Cambs.



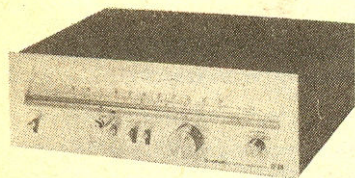
**LUXMAN 88V**  
Price: £170

**Sound for your pound:**  
Wavebands: VHF and MW  
Tuning dial  
Hi-blend and muting  
Automatic stereo switching  
Tuning and signal strength meters  
75 and 300-ohm aerial inputs  
Size: 45 (W) × 16 (H) × 30 (D) cm  
Details from Howland-West Ltd, 3-5  
Eden Grove, London, N7 8EQ



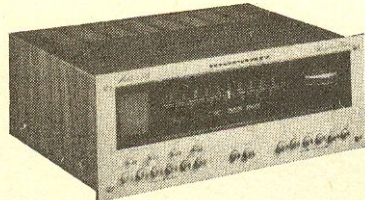
**QUAD FM3**  
Price: £95.50

**Sound for your pound:**  
Wavebands: VHF  
Tuning dial  
Separate stereo and mono outputs  
Tuning indicator lights  
75 and 300-ohm aerial inputs  
Size: 26 (W) × 9.2 (H) × 16.5 (D) cm  
Details from The Acoustical  
Manufacturing Co. Ltd, Huntingdon



**PIONEER TX7500**  
Price: £140.00

**Sound for your pound:**  
Wavebands: VHF and MW  
Tuning dial  
Hi-blend and muting  
Automatic stereo switching  
Output level control  
Tuning and signal strength meters  
75 and 300-ohm aerial inputs  
Size: 42 (W) × 15 (H) × 36.5 (D) cm  
Details from Shiro (UK) Ltd, Shiro  
House, The Ridgeway, Iver, Bucks SL0  
9JL



**MARANTZ 150**  
Price: £466.50

**Sound for your pound:**  
Wavebands: VHF and MW  
Tuning dial  
Hi-blend, muting, Dolby  
Tuning and four-channel balance in-  
dication by built-in scope display  
75 and 300-ohm aerial inputs  
Size: 39 (W) × 14.6 (H) × 30.2 (D) cm  
Details from Marantz (UK) Ltd, 203  
London Road, Staines, Middlesex

with the words mono or stereo and with the letters DIN or IHF. You can only compare like with like. A typically good figure will be about 1.6uV IHF, the measurement most often used.

Normally it is inadvisable to select a more sensitive tuner unless you are in an area classified by the broadcast authorities as a fringe stereo reception area. (This you can also find out by telephoning the BBC Engineering Information Service or IBA Engineering Information.)

Capture ratio can be an important feature if you live on the coast and are also in a fringe area. The measurement is made in decibels (dB) and a figure of 1dB is good. Better figures are smaller. Away from the coast, it is possible to accept a capture ratio of much higher value.

Large numbers are sometimes desirable, as is the case with something called IF rejection, image rejection and adjacent channel rejection. These all relate to the ability of the tuner to reject interfering stations and figures of 60 to 80dB are typical. Some locations such as Oxford and Milton Keynes require the best performance in these figures, because of local relay stations that are so close in frequency to the BBC stereo programme that they could produce a curious twittering called birdies. Go for higher numbers for reliable results.

Frequency response is not particularly vital, since it is defined by the broadcast station and most tuners have no trouble complying with it.

Most models incorporate a long dial, with a pointer which indicates what part of the band you are tuned to and usually doubles for VHF and medium wave, a switch taking care of band selection. For hi-fi you only need VHF, but there's always Radio One and Luxembourg.

A rotary knob tunes the set, but a number of models (especially European ones) also provide buttons for pretuning stations — as on a TV set.

The tuners in this Product Special fall mainly into the normal "tuning wheel" category, but there are two exceptions. One is the Lecson which, although equipped with a rotary knob, displays the station frequency with small indicator lamps. The Technics has a novel servo-assisted feature making fast tuning easier.

Muting allows noise-free tuning. Background noise between stations, gets amplified in the same way as weak station, resulting in an ear-splitting hiss. Muting sets a threshold level, below which all output from the tuner is cut off. Naturally this gets rid of very weak stations, but if these are wanted, it is usually possible to switch the muting out.

Stereo needs a much higher signal strength, and if this is not there, hiss will again be produced. Switching to mono will "clean up" the programme amazingly, but you lose out on half of your hi-fi system!

Continued overleaf