

► come) the most important thing that a piece of hi-fi had to do was look butch, preferably with handles on. It just so happened that due to their robust build and general ruggedness, a number of them found homes in professional situations, surviving admirably and, I suspect also sounding considerably better than the competition. Thus their reputation grew rapidly. This I can verify, as I bought a 4B in the late seventies –

amplifier, if not a full blown PMC monitoring system.

The 7B is effectively a mono-blocked 14B. As such, it uses virtually the same circuitry whereby each channel consists of two amplifiers running in a bridged configuration, and as the 14B is mono all the way to the mains socket, on the surface of it there would seem to be little difference between it and a pair of 7B's. Output power is specified the same, although the mono-block does have a higher thermal capacity allowing greater

Bryston and the Naim NAP 500) interesting things can happen; it allows for the possibility of greater power output with a potential reduction in noise and distortion, a factor that seems to be regaining credibility these days. (For the record, the quoted figure on the 7B is 0.0001% THD.)

A little smaller than the 14B and thus somewhat easier to manoeuvre, the 7B is still pretty substantial; it is available with 19" rack mounting and handles or a neater more domesticated front panel in either black or silver. While no great beauty to look at, it is functionally elegant; the front panel having



(which incidentally, I still have; and while it has never been serviced still does a stalwart job when it comes to parties, band practices and the like) which sounded way better than most of the muscle amplifiers of the period. In this country, their distribution by PMC loudspeakers seems to have been a symbiotic and highly successful relationship in both the domestic and professional markets, a feat which very few companies can claim to have pulled off. Most recording studios that I have been in have had at least one Bryston

headroom when driving hard into difficult loads, and there is the option of placing the unit close to the loudspeaker with minimal speaker cable and running long signal interconnects. Bridged configuration has had its fair share of criticism recently, and I have never been entirely convinced when it is offered as an option for 'mono-ing' a stereo chassis for more power. But when it is employed from the ground up as a circuit concept (such as the

a small membrane switch for power up and a status LED, this is red during start up while the amplifier is muted, green for normal operation, orange indicates thermal shutdown and flashing red informs you of clipping. Rear panel connections are pretty much what you would expect with balanced input via a combination XLR / 1/4" ►