

**IN SIGHT**

- 1 25 mm tweeter
- 2 Bi-wireable binding posts
- 3 150mm mid/bass driver

**DETAILS****PRODUCT**  
ATC SCM19**ORIGIN**  
UK**TYPE**  
2-way standmount  
loudspeaker**WEIGHT**  
17.8kg**DIMENSIONS**  
(WxHxD)  
265 x 438 x 300mm**FEATURES**

- 1x 25mm tweeter
- 1x 150mm mid/bass driver
- Quoted sensitivity: 85dB/1W/1m (8ohm)

**DISTRIBUTOR**  
ATC Loudspeaker  
Technology Ltd.**TELEPHONE**  
01285 760561**WEBSITE**  
atcloudspeakers.  
co.uk

# ATC

## SCM19 **£2,150**

The second largest speaker in the group, reveals it's more than just a heavy hitter

**A** classic two-way design, the SCM19 is rare in this group as it's a closed box or infinite baffle type. This means the cabinet has no bass port, which reduces sensitivity and/or bass extension. Yet fans of this design argue that it confers time domain benefits, especially a tighter and tauter bass.

ATC is famous for making its own drive units, and here has fitted its 25mm SH25-76 tweeter, which is a

tough soft dome design with a dual suspension system to suppress resonance. A powerful neodymium magnet is specified, and there's a 5.5mm rigid alloy waveguide. This crosses over to a long-throw 150mm mid/bass unit with a heavy magnet system and tacky (as in sticky) doped fabric cone. The crossover features metalised polypropylene capacitors, large air-cored inductors and ceramic wire-round resistors.

The 19 litre (hence the name) cabinet is braced and laminated for high rigidity and damping, and curved at the back. Real cherry or black ash finishes are offered. ATC claims a sensitivity figure of 85dB, making it the second least efficient offering here after the Spendor; you'll need a powerful solid-state amplifier for it to give its best. I find it works best up close to my rear boundary wall, on 16in stands.

**Sound quality**

The SCM19 is one of the best rock loudspeakers here, but has strength in depth so can make pretty much any type of programme material fun. The

speaker's standout characteristic is its handling of rhythms – it has a live, 'pro' sound that makes you sit upright to take in all that's going on in a recording. Consequently, *Sweet Home Alabama* comes across as an absolute treat, this big standmounter stringing together all the rhythmic clues, focusing in on the rhythm guitar, bass guitar and drums, before highlighting how well syncopated they all are with the lead vocals.

Still, it has ATC's characteristic 'dry' tonality that not everyone will like. It is great with the Lynyrd Skynyrd track, but moving to *Open Your Heart* and the fruity, rich tone of those classic Roland Juno-60 synthesisers feels slightly watered down. I adore the verve and gusto of this speaker, but it has a tendency to make recordings sound subtly thinner and crispier than they really are. It's quite music dependent, but those with loose or warm front ends may well think it a boon.

Bass is seriously impressive, not due to its quantity, but its quality; *Days Chasing Days* lets the superb mid/bass driver and infinite baffle loading shine, showing some really tight, taut, sinewy bass guitar that is impactful and tuneful but never flabby or overly full. Treble is tonally clean and timed great, although not quite as deliciously silky at the Neat, for example. *Crushed* reveals oodles of midband detail and avoids the tendency of some speakers to sound shrill, despite Liz Fraser's icy vocals. All in all, a great performer ●

**Hi-Fi Choice****OUR VERDICT****SOUND QUALITY****LIKE:** Rock-solid, tight and punchy sound**VALUE FOR MONEY****DISLIKE:** Needs a powerful amplifier to give its very best**BUILD QUALITY****WE SAY:** A highly engaging and fun bookshelf design**EASE OF DRIVE****OVERALL**