



"Genius is pain"

When Bowie and Brett put the world to rights



High class! Bang & Olufsen's Beosound A1 (3rd Gen) Bluetooth speaker



Hi-Fi Choice

PASSION FOR SOUND

Issue No. **530**

August 2025

MEGA MINI

BUYING GUIDE
100+ Essential Components p104

Neat's IOTA II standmounts – look small, sound HUGE!

REASONS TO BE CHEERFUL

Gorillaz, Judas Priest, Sonic Youth, Allman Brothers, Big Black & much more...

COMPANY CONFIDENTIAL

The amazing space-age story of Marantz

Retro celebration

In praise of Linn's Sondek CD12



NEWS SPECIAL:

Launches from Ruark, Sony, NAD, Cambridge Audio, Astell&Kern, Black Rhodium & more...

FEATURE PACKED!

JBL's Tour Pro 3 true wireless earphones

STEP ON UP!

Michell's LEVIS 'floating' turntable isolating feet

BARGAIN OF THE MONTH

Ortofon's MC X10 moving-coil cartridge

MAGNIFICENTLY MUSICAL



SME's top-end Model 35 belt-drive turntable

"STUNNINGLY VERSATILE"



FiiO's flexible BTR17 portable DAC/headphone amp

HEAVY HITTER



MoFi's SourcePoint 888 three-way floorstander



£5.75 08
AUGUST 2025
9 770955 111144
PRINTED IN THE UK

Heavy hitter

MoFi's SourcePoint standmount is hardly dainty, but its floorstanding sibling is a bruiser. **David Vivian** squares up to the 888



DETAILS

PRODUCT
MoFi Electronics
SourcePoint 888

ORIGIN
USA

TYPE
3-way floorstanding
loudspeaker

WEIGHT
43kg each

DIMENSIONS
(WxHxD)
320 x 1,070 x 410mm

FEATURES
• 32mm soft
dome tweeter
• 203mm coaxial
midrange paper
cone driver
• 2x 203mm paper
cone bass drivers
• Quoted sensitivity:
87dB/1W/1m (6ohm)

DISTRIBUTOR
Karma AV

WEBSITE
mofielectronics.com
karma-av.co.uk

American brand MoFi's speaker-building ambitions started back in 2023 with the SourcePoint 10. A

strapping, distinctive-looking standmount, it combined designer Andrew Jones' favoured two-way coaxial point source driver tech – measuring a whopping 250mm (10in, hence the name) with a 32mm soft dome tweeter at its centre – and a mildly protuberant, faceted front baffle to nullify diffraction and provide some additional waveguide function to that of the concentric siting of the drivers.

The beauty of this arrangement was two-fold: coaxial point source meant broader, more benign dispersion characteristics, the natural waveguide reducing the tweeter's excursion and improving its efficiency. Another notable point of difference was the neat, pleated driver surround rather than today's almost ubiquitous half-roll rubber which, if used, would have disrupted the tweeter's radiated wavefront. The 10 was swiftly followed by the SourcePoint 8, a smaller version of the 10 with, as the name informs, an 8in (203mm) coaxial driver. Both standmounts were enthusiastically received and

The midband is exquisitely clean with vanishingly low colouration

reinforced Jones' reputation as a lot more than a safe pair of hands.

The SourcePoint 888 before you is the inevitable floorstander that completes the range. Although not the most obviously towering of towers at 1,070mm tall it's nevertheless quite broad and deep, and weighs a stout 43kg. Once again, the triple eight nomenclature tells of the driver complement – the coaxial two-way essentially from the 8 plus two newly developed, reflex-loaded paper pulp cone woofers, again with folded surrounds deployed in a three-way configuration.

The drivers use a short coil in a long magnetic gap to ensure a magnetic field that's uniform throughout the gap, resulting in a linear and precisely controlled force for driving the cone. Echoes of Jones' short-coil/long-gap designs for TAD's much pricier high-end speakers, here. A practical hurdle to overcome with this approach is the challenge of flooding the long gap with sufficient flux using just one magnet. But Jones' solution

of employing dual opposing neodymium magnets in the assembly gets round the problem. Not that any of this makes the 888 an awkward load to drive. Nominal impedance is 6ohm with a sensitivity rating of 87dB, which shouldn't present any challenges save for the most undernourished of amps.

Jones says his goal with the Triple Eight was straightforward enough: "to enhance the technology and sound quality of the SourcePoint 8 and elevate it to an even higher performance level". In other words, widen the bandwidth and, with some subtle tweaking of the concentric driver, optimise it to perform purely in the midband and treble. Thus tuned, it crosses over at 1.6kHz but checks out at 130Hz, leaving the dual bass drivers to plumb an impressive 32Hz low. Exploiting this three-way advantage, the crossover design is claimed to minimise the audibility of out-of-band anomalies, further smoothing on and off-axis responses.

A factor contributing to the 888's robust build is an internal structure that provides individual, isolated chambers for each of the driver assemblies. This naturally gifts extra bracing in both the horizontal and vertical planes, increasing the stiffness of the dual-ported enclosure while reducing its potential to resonate. Working to the same end is the sturdy build of the enclosure itself, which



You don't have to look too far to find the MoFi's strongest rivals and they come from the UK in the shape of Acoustic Energy's £6,000 Corinium (HFC 513) and B&W's 702 S3 at £5,500. The latter is powerful, dynamic and detailed, and packs a serious punch. The AE can go toe-to-toe in these areas, but sounds slightly more refined and sophisticated while doing so. And that's very much the case with the 888, too. Where the MoFi most obviously scores over both is its bass performance which is deeper and more powerful. A formidable skillset indeed.

combines 19mm-thick outer panels with a 31mm-thick front baffle. These are dressed in a choice of Satin Walnut or Black Ash real-wood veneers but, for a more contemporary look, there's also the option of a Satin White paint job. None of them really does much to de-emphasise the bulky appearance of the cabinet, but the standard of finish is easily as good as it needs to be for the money.

Sound quality

Although not even half the story, let's start with a run through the usual top-to-bottom 'hi-fi' assets. Unsurprisingly, they're all solidly on-point. The coaxial driver's smooth upward extension and absence of audible break-up modes creates a sense of natural openness to showcase rather than emphasise the high standard of clarity, credible texture and harmonic richness on offer.

That this would be the case was strongly flagged by the lauded performance of the SourcePoint 10 and 8 standmounts. But because the 888's coaxial driver isn't burdened by bass duties, the quality of the midband is even better – exquisitely clean with vanishingly low colouration and box contribution, and a real sense of tactile presence plus a rare ability to go properly loud without the slightest hint of strain. Van Morrison's *The Prophet Speaks* is exceptionally well recorded with Van a powerful presence,

Electronics Hugo TT2 DAC (HFC 494 and 468 respectively) and ATC CA2 pre and P1 power amp providing the front-end minerals.

Thus served, genuine extension, visceral slam and thrills are all within its compass, but never hyped for effect. Or guilty of sitting on the essentials of pace and rhythm come to that. Whether it's tracking a fully lit Jaco Pastorius/John McLaughlan/Al Di Meola acoustic tear up or the urge to compare instrument timbre and fretboard techniques between Stanley Clarke and Marcus Miller, the Triple Eight delivers it all, body and soul, sounding as fast and precise with glinting, quicksilver leading-edge virtuosity as it is faithful to the rich, deep textures of serious twang. Bass is most definitely aced.

The soundstage has prodigious breadth and depth, and imaging therein isn't just good, it's plain, downright spooky for a beefy, multi-driver tower in a large room which might reasonably be expected to sound a little vague. Subverting this, the SourcePoint 888 does layering and location with the easy facility of a KEF LS50 standmount but on a grand, wide open and vastly more expansive scale.

Conclusion

Another Andrew Jones triumph? Maybe the best yet. The SourcePoint 888 is astoundingly musical, spanning the whole spectrum from get-up-and-dance verve and energy to draw-you-right-in emotional power and subtlety. Perhaps most crucially, it has a supple, loose-limbed presentation that takes everything effortlessly in its stride. The music ebbs and flows with a lucidity that treats relaxation and excitement with equal respect. Yes, it's quite big and heavy and needs some space to work its magic. But if you're going to invest in a heavyweight tower, this is the reward you should receive. A class act ●

The standard of finish is easily as good as it needs to be for the money

creating a sense of believability that, once experienced, doesn't let go.

It's surprising how many 'lighter' floorstanders work well in smaller rooms. The SourcePoint 888 isn't one of them. It's a true full-range design and simply capable of delivering too much dynamic reach and genuinely deep low-frequency energy for a satisfactory outcome. As such it needs some space to stretch its low-frequency legs. Room boundaries aren't the problem; a couple of feet clear of front and side walls is ample. But the forward output needs some space for those low notes properly to propagate so I reckon medium-sized rooms are an absolute minimum and large ones best to appreciate the Triple Eight's true mettle. So, it's 30 x 15ft of lounge for the MoFis sitting on Townshend Audio Podiums, a Primare NP5 Prisma MK2 streamer, Chord



Hi-Fi Choice

OUR VERDICT

SOUND QUALITY ★★★★★	LIKE: True full-range sound; transparent midband; potent bass; build quality
VALUE FOR MONEY ★★★★★	DISLIKE: It's not exactly slimline
BUILD QUALITY ★★★★★	WE SAY: Proof that genuine, wide-bandwidth, high-end sonics needn't break the bank
EASE OF DRIVE ★★★★★	

OVERALL

