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BARGAINS**

Hi-Fi WORLD

APRIL 1996 £2.00

For the love of music

SOUND VALUE

ROGERS' LS33/AB33 LOUDSPEAKER SYSTEM

DOLBY S CASSETTE FOR UNDER £150! AIWA'S AD-S750

NEW AUDIOLAB 8000S INTEGRATED AMPLIFIER

COMPETITION - WIN 3 AURA VA 80SE-X AMPLIFIERS WITH B&W DM 601 'SPEAKERS



**SUPPLEMENT NO. 21
(overseas - inside)
free with this issue.**



You've read what the press had to say about the KEF Coda 7. Now read what some of our 60,000 customers thought...

'Amazing sound for a little box!!'

'Wicked!!'

'Pretty bloody marvellous!!'

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'KEF have never made me look at another make. KEF speakers are the cream of all speakers!!!'

'PUKKA!!'

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'The most dynamic sounding speakers that I have heard to date. Excellent value for the quality received.'

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'Beautiful'

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'Great little things.'

'Mind blowing miniatures that blew my breath away.'

Coda 7

The above are **genuine** comments taken from **Warranty Registration Cards**.
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KEF AUDIO (UK) Limited. FREEPOST MA 1332, Eccleston Road, Tovil, Maidstone, Kent ME15 6BR
Telephone: (01622) 672261 Fax: (01622) 750653. KEF and CODA are registered trademarks.



This Month's World

● Rogers' replacement for the popular LS2a2, the LS33, is an affordable standmounter that's upgradable with the addition of the AB33 dedicated subwoofer. We bring you an exclusive test of both - see page 12.

● Audiolab's 8000S looks set to make a mark for itself. Here's an integrated with the poise and detail of a good pre/power. Read all about it on page 16.

● Looking to clean up in the cassette deck field, Aiwa's new AD-S750 is a Dolby S equipped 2-head machine with a price tag of just £149 - See page 23.

● Ever wondered where the long hair wool used in loudspeakers comes from? We did, so we found out. Read about the special long hair sheep bred for hi-fi on page 18.

Our quest for high fidelity sound is always constrained by budget. Aiwa have reached an intelligent balance with their AD-S750 cassette deck. The mechanics of a cassette deck are expensive to manufacture; prices have risen considerably over the years with little gain in quality. Aiwa's solution combines a modest 2-head transport with the excellent Dolby S system. Here the electronics disguise its weaknesses to give high performance results at a bargain price.

All too often sound quality takes a back seat though. Gadgets and features are regarded as more valuable on mass produced CE equipment, most of it from the Far East. This unbalances the equation, providing mediocre sound. In contrast, British audiophile equipment tends to offer super sound with minimal facilities, arguably another poor balance. But in a tough market we're getting wiser. Both Rogers' LS33 loudspeakers and Audiolab's new 8000S amplifier show a new awareness of people's needs, being flexible and easily upgradable, as well as delivering remarkable sound quality.

Dominic Baker, Editor

TEST EQUIPMENT



● Hi-Fi World has its own advanced test laboratory and acoustically treated listening room. No other hi-fi magazine has the benefit of such facilities.

● Hi-Fi World has a dedicated in-house team of experienced listeners, and uses selected freelance professionals. We review thoroughly by extensive auditioning, rather than by quick-fire group listening tests.

● Hi-Fi World's engineering team designs a wide range of products in-house. No other hi-fi magazine is so expert and dedicated.

LISTENING ROOM

(TREATED BY RPG ACOUSTIC TOOLS)



IN THE MAY ISSUE

As welcome as the flowers in May, Hi-Fi World has lots to say, Reviews, features, letters and news, It's ripe for picking - so full of views So don't miss out, buy it today, Look at what is coming your way:

ALEMA STIRLING

The UK's answer to Unison. Alema have just launched an EL34 powered single-ended valve amplifier for only £599. Here's the bargain route into single-ended valves you've been looking for.

NAD 512 CD

It's been all action at NAD over the last few months. Here's the latest model to join their new range of electronics, the £250 512 CD player.

ALTO CD

Who says hi-fi can't be stylish? Audio Innovations build on their distinctive Alto range with the addition of a CD player. We take it for a spin.

REL Q-BASS

REL's most affordable subwoofer to date. But can the £350 Q-Bass live up to the high standards set by its bigger brothers? We hope so.

TECHNICS SB-M500

The stand-mounting SB-M300 loudspeakers surprised us all with their fast, clean and detailed sound. Now there's a floorstander too. Can the '500s build on Technics' new found loudspeaker success?

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ABC
CONSUMER PRESS

THIS MONTH'S REVIEWS

AMPLIFIERS

- AUDIOLAB 8000S** 16
This new remote control line level amplifier from Audiolab offers a range of flexible operating modes. It can be used as an integrated, in a bi-amp system, as a preamplifier or even as the basis for a high quality AV system.



- MYRYAD MI 120 / MA 120** 25
Put an integrated amplifier and a power-amplifier together and that's the simple way to bi-amplify your loudspeakers. Haider Bahrani tries Myryad's method.

- COPLAND CSA 14** 49
As fluid as the water around the little mermaid... that's this hybrid valve/transistor amplifier from Denmark, according to Eric Braithwaite.

LOUDSPEAKERS

- ROGERS LS33/AB33 SUBWOOFER 12**
Last year, Rogers put a bit of bass under the bottom of the LS33/5a miniature with the AB1 subwoofer. Now there's a new, much more affordable small loudspeaker, the LS33 and an optional pair of subwoofers-cum-stands to go with it. Bottoms up! says Haider Bahrani.

- LINN SEKRET/SEQUENCE 400** 20
Just picture the sound! Slim-line Eric Braithwaite tries out two pairs of loudspeakers thin enough to hang on the wall.

- SPENDOR SP9/I** 33
Big loudspeaker, big price. Big sound. Not that small himself, Dominic Baker, listened to them.

- B&W DM302** 57
This loudspeaker is more spiky inside than a porcupine is outside. Dominic Baker listens to find out if B&W's new 'Prism' cabinet construction will spike the competition's guns.

CARTRIDGE

- ORTOFON ROHMANN** 36
A commemoration £1000 cartridge from Ortofon. Eric Braithwaite indulges in a private orgy of LP listening.

CASSETTE DECK

- AIWA AD-S750** 23
No longer for the specialists, like Eric Braithwaite, with a fat wallet (not so like Eric), Aiwa's AD-S750 brings the cost of a cassette deck with Dolby S down to only £150.

COMPACT DISC

- ORELLE XTC TRANSPORT AND CONVERTOR** 29
Pronounce the words care-full-y and sl-ow-ly. Could this be the CD system Eric Braithwaite will rave about? Did it turn him into an all-niter?



- TEAC VRDS-10SE** 41
Everybody's doin' it. Now Teac has produced a 'Special Edition' CD player. Haider Bahrani tracks down what's special about this new version of the VRDS-10.

TUNERS

- PIONEER F-204RDS** 65
Who composed Spoon River? It was Percy Grainger, Pioneer's RDS tuner told Haider Bahrani via Radiotext. Now they can both go on Mastermind.



WORLD VERDICT

- OUTSTANDING - Superb sound, something we'd use ourselves.
- GOOD - Has strong merit. Well worth an audition.
- ADEQUATE - Mediocre in vital areas. May be worth auditioning.
- POOR - Seriously flawed. Not worth considering.

REGULARS

NEXT ISSUE 3

What's going to be in May's Hi-Fi World. And Eleanor's, and Edna's and Joe's, and . . . let's just say there's something for everybody.

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Have a look at Tradewinds - find out which way the hi-fi wind is blowing.

READERS' LETTERS AND Q&A 42

Disgusted of Deptford, Puzzled of Prestonpans, Mystified of Macclesfield, our letters and queries pages are open to all. Everyone wins a prize, too!

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Doric, Ionic, Corinthian, Opinion . . . you can have any kind of column you like, as long as it's the last sort.

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Make a British Telecom shareholder happy. Phone your dealer about the hi-fi dream of your life.

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These people are serious. Mostly about hi-fi, but sometimes about chess, music, real ale. . .

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WADdya mean, you don't know one end of a soldering iron from another? Our kit instructions even tell you which end is too hot to hold. Well, almost.

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It may not be quite as extensive as the British Library, but you can browse these titles any time.

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Spot the spike! Wend your way around a wobbly frequency response! Fall over laughing at the antics of a third harmonic!

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DIY SUPPLEMENT NO 21

Free with this month's issue! News about the latest kits; a unique dipole subwoofer; a guide to the triode valve; book reviews; DIY questions answered.

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WOOLY TALES 18

There's probably more wool used in loudspeakers than there is on the backs of all the sheep in New Zealand. Noel Keywood knits together some strands of information about its role in the hi-fi business.

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Noel Keywood consorts with the criminals of the cartridge world. How come so many are bent?

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Tori Amos: Boys For Pelé
"A sin to miss it!"

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CLASSICAL RECORD OF THE MONTH:

Janacek's Sinfonietta, Hindemith's Metamorphoses and Prokofiev's Symphony No3, on vinyl-look-alike CD!

JAZZ 75

COMPETITION

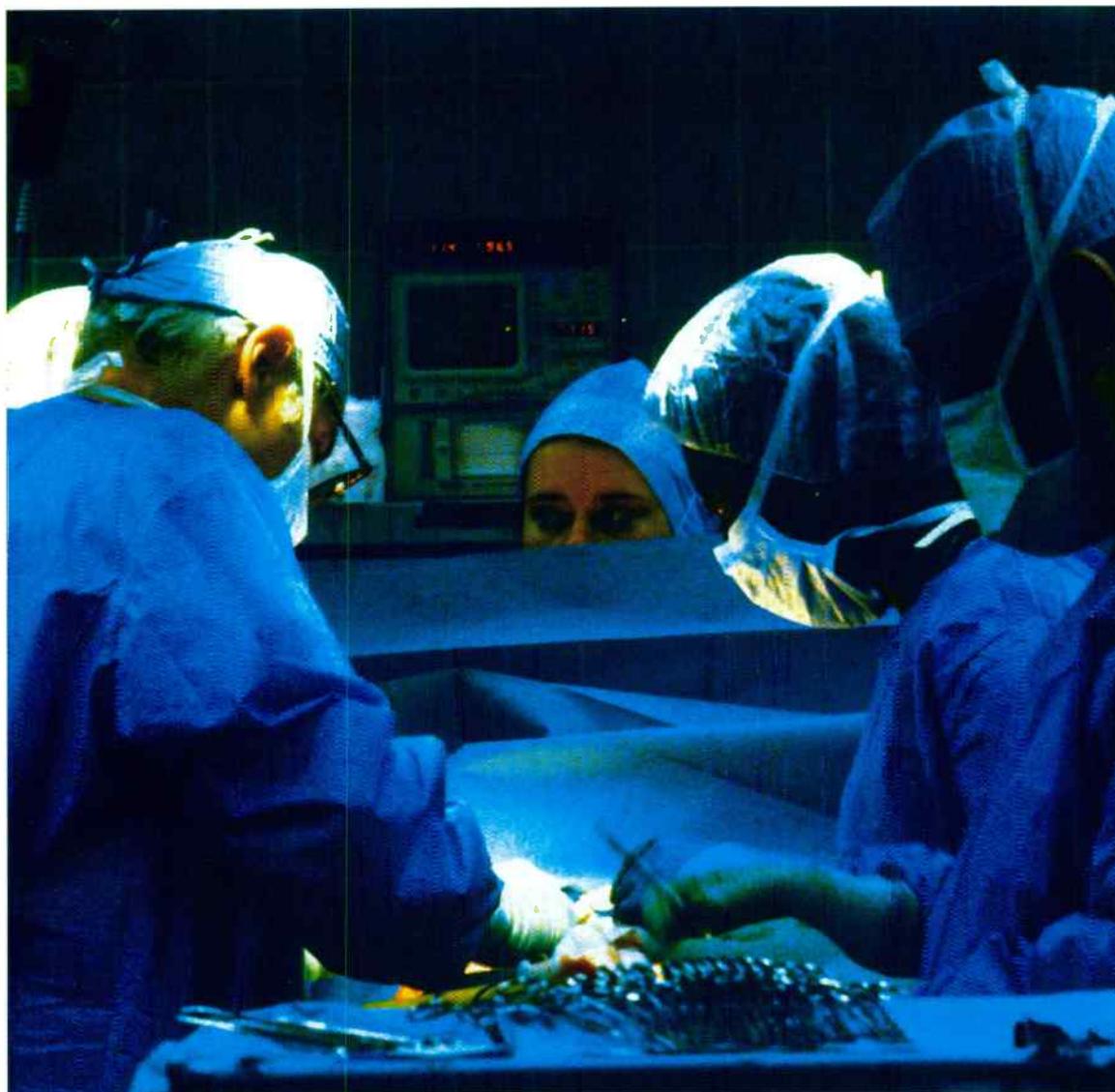
COMPETITION 66

A perfect pair! Win B&W DM601 loudspeakers and the latest Aura VA 80SE-x amplifier.



STAY TUNED TO HI-FI WORLD

KEEP ME SEARCHING FOR A HEART OF GOLD

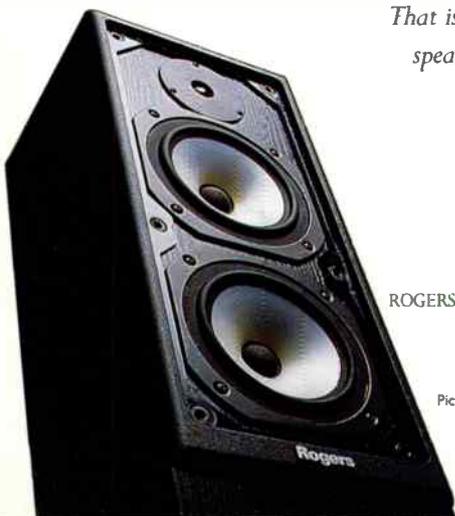
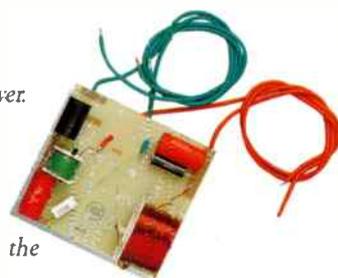


At Rogers we believe the vital organ of a loudspeaker is the crossover.

*The life blood of any loudspeaker, no matter how good, is dependent on the crossover.
Rogers crossovers are designed to provide maximum signal transmission,
minimal loss and distortion-free operation.*

*At Rogers we use only the best materials for our hand-crafted crossover units - from the
hard-wired oxygen free cables to the finest grade hand-wound copper coils.*

*That is why the BBC and top recording studios all over the world use Rogers
speakers as their sound reference, because they know that after 50 years
of pure music - every Rogers loudspeaker has a heart of gold.*



ROGERS INTERNATIONAL (UK) LIMITED - Unit 3, 310 Commonside East, Mitcham, Surrey CR41HX
Tel: 0181 640 2172. Fax: 0181 685 9496. e-mail: gloots@rogerinter-win-uk.net

Pictured above: O.F.C. hard-wired, hand-built crossover from Rogers. (LS1 loudspeakers r.r.p. £150 per pair)

INTRODUCING THE NEW 600 SERIES

Don't believe all that
you read in the press...



just this bit:

B&W has pulled the stops well and truly out for these speakers, and boy does the result sound good... the 601's sound like the voice coils of God. Up-to-the-minute design, gold-plated biwirable sockets: they're a bargain - magnificent for £200.



What Hi-Fi, November 1995



L I S T E N A N D Y O U ' L L S E E

For details and stockists of the 600 range of loudspeakers, phone B&W UK on 01903-750750

NEW ALIENS IN THE BLUE ROOM

Remember the weird-looking Technopod? No, not that thing that chased Sigourney Weaver around in *Alien 3*, but B&W's odd bulbous loudspeaker. Their Blue Room Division has bred a cute kid brother for it, the Minipod, not unlike a little snowman in its acrylic white livery. (It is also available in black, blue and red.) This wee addition to their Alien collection is hand-crafted, using highly advanced fibreglass moulding techniques. The curves are not just



wacky design: lack of parallel surfaces inside the cabinet minimises standing waves so, claims B&W, improving sound quality. The Minipod can be either wall-mounted or out in space on specially-designed Sputnik stands. It retails at £399.00.

Blue Room Loudspeakers, Elm Grove Lane, Styning, West Sussex BN44 3SA.
☎ 01903 524801

CROSSED TUBES

A novel valve external crossover for loudspeakers, the XM26, has turned up from Marchand Electronics Inc. of Webster, New York. Four replaceable frequency modules and four front-panel

calibrated controls set the crossover frequencies for left and right low and high pass filters. A 'sum' switch allows the low-pass channels to be summed for matching up a



subwoofer. Crossover frequencies can be set from 20Hz to 5kHz, while the normal slope is 24dB/octave fourth-order Linkwitz-Riley. Modules are also available for first, second and third-order slopes. Four 12AX7 valves are used in each of the two channels, with a solid-state regulated power supply for both the plate voltage and the filament voltage. Housed in a black heavy-duty steel cabinet, with gold-plated RCA connectors, the XM26 Electronic Crossover Network is priced at \$599 in the USA; there is no UK price as yet.

Marchand Electronics
PO Box 473, Webster, NY 14580
☎ (+1) 716 872 0980

ANTHEMS ON THE FRONTIERS

Sonic Frontiers are moving into the entry-level hi-fi market. The new all-valve Anthem range includes a pre-amplifier, integrated amplifier, power amplifier and (presumably non-valve) CD player, all retailing at prices below \$1500. Despite the very affordable price, Sonic Frontiers insist they have not skimped on build quality.

Also new from Sonic Frontiers is the Power 3 monoblock power amplifier.



Rated at 220W, using 6550 valves in "partial triode mode" the Power 3 is claimed to have an original circuit design and a "creative approach to implementing feedback" which Sonic Frontiers says avoids the downfalls associated with traditional feedback designs. No price was available for the Power 3 when we went to press.

Sonic Frontiers, 2790 Brighton Road, Oakville, Ontario, Canada L6H 5T4.
☎ (+1) 905 829 3033

VALDUS VALUE

Sales of Wharfedale's Valdue 100 loudspeaker are up, so the price is down by a tenner, from £89.95 to £79.95. Thrown in along with the reduction is a redesigned dome tweeter which, Wharfedale says, gives a cleaner and more detailed sound.

Wharfedale, Sandreas Way, Crossgates, Leeds LS15 8AL.
☎ 0113 260 1222

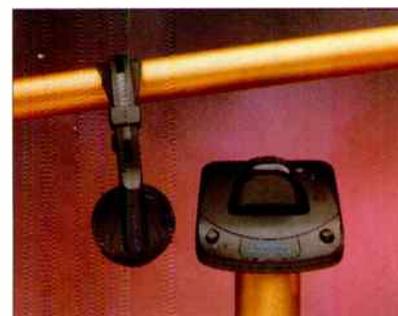
APOLLO LANDING

Apollo claims that while other manufacturers concentrate on removing minute impurities in the conductors they have set their minds to the "larger problem" of isolating the signal from external noise caused both by the signal interfering with magnetic fields and small changes in the electrical properties of the cable when it is flexed or vibrated. Therefore, Apollo has placed a layer of "modern semiconducting material" between the conductor and the shield. The cables are available to order in any length from 15cm to 25m from £25 per metre terminated in RCA connectors. Cables with SCART, 5-pin DIN and Neutrik Profi phono plugs are also available.

Apollo Cables, 23 Perowne Way, Puckeridge, Ware, Herts SG11 1SZ.
☎ 01920 822095

WIRELESS MUSIC

Sennheiser has produced an infra-red cordless headphone for less than a hundred pounds. The IS 360 headphones, at £69.95, incorporate batteries, infra-red sensors electronics and volume control, while the transmitter plugs into the headphone socket on an amplifier or source.



Sennheiser, 3 Century Point, Halifax Road, High Wycombe, Bucks HP12 3SL.
☎ 01494 551551



PARASOUND

affordable audio for the critical listener



C/DP-1000 CD Player/Transport



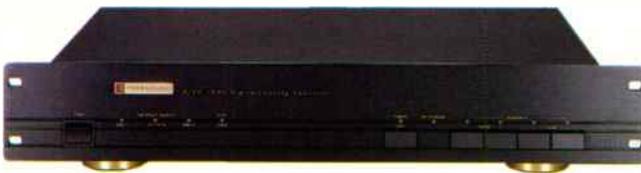
P/LD-1100 Line Drive Preamplifier (with RC)



D/AC-1100 HD Digital to Analog Converter



P/LD-1500 Line Drive Preamplifier (with XLR outputs)



D/AC-1600 HD Digital to Analog Converter



HCA-1000 Stereo Power Amplifier (THX)

STOP PRESS!

BELT DRIVE TOP LOADING CD TRANSPORT £1695

The superb CBP-2000 transport is difficult to equal at almost any price. It's an ideal partner for the D/AC-1600 HD £1449, or for the top of the range DAC-2000, £2495, using Ultra Analogue converter chips and input receiver - arguably the best available in the world today.



HCA-1200^{II} Stereo Power Amplifier (THX)

The products are designed by **John Curl**, whose legendary designs virtually defined HI-END and set the standards for others to follow. The results speak for themselves. Not even considering the products' low price, they outperform almost any product available.

So, if you're passionate about your music, give us a call for more information on (01752) 731313.



HCA-2200^{II} Stereo Power Amplifier



HEYBROOK

Heybrook Hi Fi Ltd
Estover Industrial Estate, Plymouth PL6 7PL
Tel: (01752) 731313 Fax: (01752) 733954

SLIGHTLY TWISTED

Insert Audio's new interconnect, the IC100, comprises two "slightly twisted" signal conductors formed from Linear Crystal Oxygen-Free copper. A "loosely-wrapped" screen, Insert Audio says, reduces overall capacitance while providing maximum protection against hum and outside interference. Available in standard lengths from 0.5-10m, or custom-made up to 20m, with RCA, BNC or XLR connectors cost is from £39.95 per metre. Unterminated lengths are £6.50/m.



Glaive, 25 Totterdown Street, London SW17 8TB.
☎ 0181 336 0110

NEW ON THE AANVIL

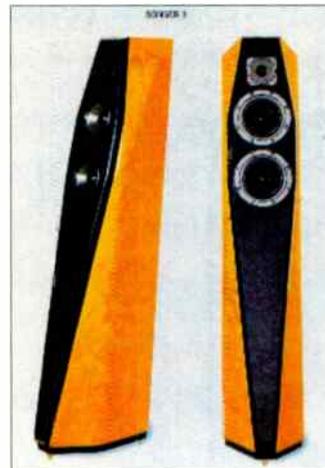
Aanvil Audio has announced they have been appointed UK distributors for ART accessories, Meracus electronics and Yamamura Churchill cables and accessories.

Aanvil Audio, Woodvale, Heath Road, Woolpit, Bury St Edmunds, Suffolk IP30 9RU.
☎ 01359 240687

HUNGRY FOR A HUNGARIAN TAKE AWAY?

If so, Triform UK Ltd is importing Hungarian László Sallay's Etalon brand of loudspeakers and electronics from Budapest. There are several loudspeakers, including one 'bookshelf' model, two minimalist integrated amplifiers and pre/power models in the range. Much use is made of polished and sculptured wood. Prices remained to be fixed at time of going to press.

Triform, 1 Riverside,
Totnes, Devon TQ9 5JB
☎ 01803 862517



NEW RETAIL OUTLET IN N. IRELAND

Kronos Distribution has opened a new hi-fi retail shop in Newmills, Dungannon. With two demonstration rooms, it will stock Arion valve amplifiers, Audiomeca, Impulse loudspeakers, Michell turntables and amplifiers, Micromega, Ortofon cartridges, Pro-Ject turntables and Triangle loudspeakers. Opening hours are Mon-Fri 9am-5pm; evenings and Saturdays by appointment.

Kronos, 35 Fallow Road, Newmills, Dungannon, N. Ireland BT71 4DU
☎ 01868 748632

shows

SOUND & VISION AGAIN

No, not Bristol, that's over, but the Vienna Marriott hotel hosts a show with the same title from 21-24 March. Among the exhibitors are Mana, Linn and Naim from the UK, Boston Acoustics and Mark Levinson from the USA, with big names Sony, Panasonic and Philips also attending.

For more information, contact Barbara Rosenberg on (+43) 1 547 1961

HIGH END '96 FRANKFURT

From May 2nd to May 5th, the High End Society will be holding its 15th 'High End' equipment exhibition at the Gravenbruch Kempinski Hotel, near Frankfurt. The first two days are trade-only, the final two are for the general public. The catalogue of exhibitors will be available at the end of March. For more information, contact:

High End Society Marketing GmbH, Hatzfelder Straße 161-163, D 42 281 Wuppertal, Germany.
☎ (+49) 202 702022

VINTAGE COMMUNICATIONS

Now established and in its fifth year, the National Vintage Communications Fair will be taking place at the NEC, Birmingham, on Sunday 5th May. The NVCF will be celebrating 100 years of radio, the 60th anniversary of BBC TV, the 30th

anniversary of stereo radio and the 20th anniversary of the British Vintage Wireless Society. Around 300 dealers will be selling rare and interesting items related to vintage technology. Admission is £5, but includes a copy of the latest Sound & Vision Yearbook, worth £3.50, while stocks last.

NVCF '96, 2-4 Brook Street, Bampton, Devon EX16 9LY.
☎ 01398 331532

FIRST FUNKAUSSTELLUNG FOR BRITAIN?

With disappointment rife in the hi-fi industry over both the cost of exhibiting at Live '95 and its failure to boost hi-fi sales, DMG Exhibition Group is touting its Connect Show next autumn as the "British Funkausstellung". This biennial German show has been Europe's premier showcase for hi-fi manufacturers, with no equivalent in this country in the last decade.

The group is hoping for a strong hi-fi presence at Birmingham's National Exhibition Centre, timed to coincide with the Daily Mail Ideal Home Exhibition and the Motor Show. Dates are October 18-27. Companies intending to exhibit so far include Linn, JVC, Harman Audio, Denon, Marantz and Aiwa.

DMG Exhibition Group, Times House, Station Approach, Ruislip, Middx. HA4 8NB.
☎ 01895 625739

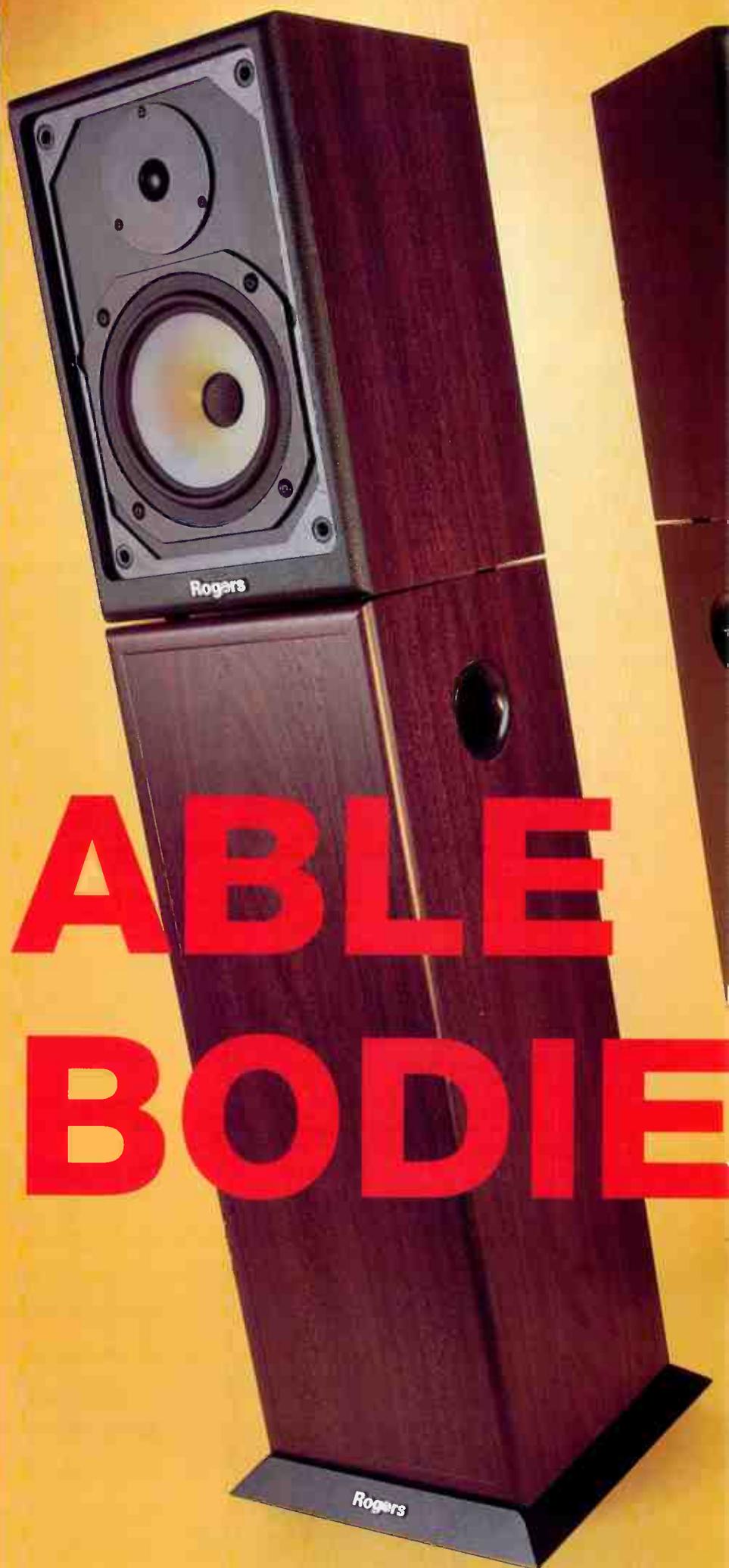
Start with a new small loudspeaker from Rogers, the LS33; then turn it into a floorstander with the AB33 subwoofer. Haider Bahrani does just that.

Tori Amos' 'Horses' made me wish I could ride. The thuds of the Bosendorfer's pedals were as clear through the Rogers AB33 subwoofers as the sound of the hammers hitting the strings were through the little LS33 loudspeakers on top of them.

Back in July last year we reviewed the classic BBC LS3/5a monitors atop Rogers' dedicated sub-woofer-cum-speaker stand, the AB1. Now, we have a new small loudspeaker, the LS33, not a great deal bigger, which is intended as a replacement for the LS2a/2 at about the same price. Like the AB1s, the AB33 subwoofers are optional and not too dissimilar externally. A stereo pair, they act as plinths to support their satellites; Rogers is obviously intent on doing stand-manufacturers out of business.

Why a stereo pair of subwoofers? Strictly speaking, since the AB33s don't deliver sub-bass and use the same 6.5in driver as the LS33s, their official 'Auxiliary Bass' description is more apt. Down towards 50Hz or so, although many claim low frequencies are non-directional, Rogers believe that there are stereo effects especially with acoustic instruments, and I'd agree.

Designer Andy Whittle has picked a lower than usual crossover point, at 120Hz, aiming not to obscure stereo information around 140-180Hz, the crossover point for many subwoofers. The AB33s have a horizontally-mounted driver inside their slim enclosure, with a



**ABLE
BODIE**

reflex port firing out to the side. This allows two options for placing them, depending on the room, with the port firing either inwards or outwards.

Despite my distinct unwillingness to part the LS33s from their subwoofers, I perched them on stands six feet apart and about six inches from the rear wall. Portishead's 'Sour Times' almost convinced me these weren't little boxes, but might have been floorstanders themselves. The LS33s aspire to greatness and certainly create the illusion.

Ricky Lee Jones' 'Easy Money' was easy and confident, with a perky piano, although the cymbals were a little too forceful in attracting attention. What gave the game away was a little lack of coherence at the centre of the sound stage. The tweeter clearly revealed sibilance in a recording and ride cymbals tended to crash, but the bass was surprisingly effective for a small speaker.

At £250 the two-way reflex design LS33 is a bargain. Despite this there are one or two minor niggles. The most obvious is a slightly over-eager tweeter. Toeing them out to fire straight down the room helped here, bringing a smoother sound. The brightness was still there, but revealed itself more as insight and detail than sharpness.

Replacing them on their AB33 pedestals, using the cables Rogers supplied to connect them up, effectively makes the combination a £600 floorstander. Playing Tori Amos' Boys For Pele CD (Rock Record of the Month in the April issue) her vocal on the track 'Blood Roses' was vividly projected into the room. Harpsichord was as spine-tingling as iced coffee dripping down my spine.

When it came to Nirvana's 'Polly', it would be easy to believe the sound was coming through the Rogers combination just the way the late Mr Cobain heard it in the studio. The rawness of acoustic guitar turned our listening room into their live recording

venue. Bass was effortless, plentiful and even three-dimensional. The midrange was precise and the Rogers produced a stage depth that was, well, deep!

Bass isn't something that just rumbles underneath everything else. Listening to Paul Weller's 'You Do Something To Me', the Rogers made it into something as appetising as Belgian chocolate ice-cream and fudge sauce. 'Changing Man' from the album Stanley Road was punchy and

dynamic with good depth. Accurate timing in the lower registers more than made up for the slight sharpness at the top.

The LS33/AB33 combination, kept a little wider apart than the usual six feet, managed to reproduce the whole width and depth of the recorded sound stage while accurately keeping every instrument on it in its place. It seems ideal. For those who can't immediately stretch to the £600 for the combination, the LS33 makes a good starting point. For many it would make a pretty good end, too. Adding on the AB33 is a dream come true ●

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WORLD VERDICT

LS33
AB33



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Measured Performance
see p105-111

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S-EXPRESS



From the outside Audiolab's new 8000S amplifier appears to be a minimalist product, yet it has the convenience of remote control. In fact, it's a stripped down brother to the 8000A, lacking phono stage, tone controls, balance control and speaker switching, but with a full function remote control that will also operate an Audiolab CD player and tuner.

This doesn't limit the 8000S' potential. Audiolab have aimed to package a high quality, line level integrated amplifier into a convenient-

to-use and eminently upgradeable package. With three tape monitors and a mode switch which allows it to be used as an integrated amplifier, part of a bi-amp system, as a preamplifier and in an AV system with a processor inserted, the new 8000S is certainly flexible. There's even an extra pre-output, useful for owners of subwoofers.

But all's lost if the basic amplifier can't deliver, and it is here that Audiolab claim their dedication to sound quality will win them the throne.

Capitalising on the fine imaging properties of the Mission 752s I used, the 8000S made light work of producing

a pin-sharp image - even more so than the 8000A which is already first class in this area. Around a centrally placed, near holographic image of Dubstar's Sarah Blackwood, was a perfectly contoured landscape of sound. Bass was fast, tight and rhythmic, with more depth and colour than the 8000A, which can err on the dry and clinical at times. Not the 8000S, and it is here that one of the most welcome differences lies.

The 'S' has an expressiveness and level of detail, backed by solid and weighty drive, that makes it sound twice the amp. you'd expect at the price. The articulation of every plucked bass note

on The Charlatans' album was exquisite, even on such a grungy recording. In its favour, this album does have a natural, acoustic feel which imbues it with great atmosphere, something the S exploited readily.

The 8000S integrated brings a whole new level of detail right across the range

compared with the popular 8000A. With greater insight, a clearer, tighter focus through the midrange and truly rhythmic bass, the S

takes a step up the high fidelity ladder. The 8000A does a fine job, unbeatable in my opinion for the money, but with the S it's a whole different ball game.

With Pulp's wonderfully satirical 'Common People' the freshness of the atmosphere was spine tingling. Allowed to grow and strengthen, Jarvis' vocal captured my attention. In fact, vocals are very sharply captured by the S, crisp leading edges aiding the overall feeling of fine projection and clarity.

It even stamped its authority on Eat Static's 'Bony Incus'. The hard-core bass line, swirling keyboard, electronic effects and dynamic bolts of energy send many amplifiers into turmoil. A P.A. is normally more appropriate for this style of music, but the 8000S did remarkably well at holding the cones of the 752s in check while avoiding confusion further up the frequency scale.

Although the effect is heavily processed, Garbage's sound-stage-stretching 'A Stroke of Luck' showed just how wide the 8000S could spread itself. Totally in command of the 752s, the sound wrapped around the whole room to enclose me in a wash of sound, whilst vocals steered a straight course towards my seat.

This ability to order the sound stage in such a coherent manner will doubtless appeal to many classical listeners. Given the wide spread of an orchestral piece the 8000S demonstrates its ability to accurately describe the scale and shape with great realism. Being super crisp both in terms

of definition and tonal character, the S could be a little too eager with strings. Mission's 752s could be accused of being a touch soft in the upper midrange, but the super projection of the 8000S pushed them forwards to speak out with captivating clarity. With more forthright 'speakers, the 'S may

push things too far for some tastes, especially with CD.

Fed by a good phono stage though, the 8000S was devastating. Its fast, crisp

transient edges and driving bass lines made every record sound larger than life. LP revealed more of this amplifier's ability to portray stage depth, which although not quite as deep in its reach as the best, went far enough to create a very believable feeling.

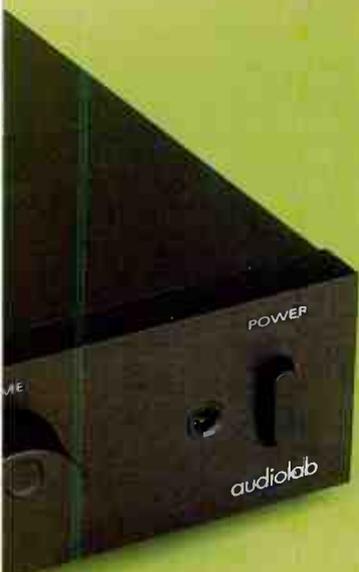
With such a crisp, detailed and spacious sound the 8000S is impossible not to recommend. It has a strong delivery, placing performers firmly within a wide stage. It married especially well with the Mission 752 loudspeakers I used, but beware of less euphonic designs, like Technic's impressive yet unremitting SB-M300 loudspeakers. So match carefully and have fun, this one's impressive ●

Audiolab 8000S

£649.95

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Huntingdon,
Cambs. PE18 6XY
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“The ‘S’ has an expressiveness and level of detail that makes it sound twice the amp. you’d expect at the price”



WORLD VERDICT 🌐🌐🌐🌐

Powerful and expressive bass with great insight from a clear and detailed midrange and treble.

Measured Performance
see p105-111

WOOLLY TAILS



... the story of hi-fi sheep.

Nothing matches the extraordinary ability of long-haired wool to absorb sound. It is a unique material with a fascinating history that stretches back to the time of Canute, Britain's Danish king, best known for trying to hold back the rising tide of the Wash. He failed and the Wash lived up to its name.

Canute had greater influence than this snippet of ancient folklore gives him credit for. He ruled over Britain while it was briefly part of the Danish empire

from 1006-1035 and it was he who introduced the long-haired sheep to Britain's shores, where they thrive to this day.

Nowadays, we associate long-haired wool with one Professor Bailey, who re-discovered its properties while researching the transmission-line loudspeaker at Bradford University's Department of Acoustics, during the 1960s. Bailey was trying desperately hard to make the transmission line loudspeaker into a practicable

proposition. He needed a material that could absorb all the energy transmitted rearward from a loudspeaker cone.

Wandering through a local museum Bailey was intrigued by artefacts and manuscripts dating back to Canute's time which showed Norsemen had come to understand the bi-directional properties

of the tapered horn. Large horns were used in the front of their longboats to produce fearful battle cries, like "Tivoli Gardens", as they approached British shores. Ancient Britons fled in terror.

Turned around and in smaller form, horns were pressed into service as a hearing-aid that could magically amplify faint sounds. "The Danes invented the horn loudspeaker," insists Peter Qvortrup, the Danish founder of Audio Note (UK). "They imported it into Britain but it took the British 930 years to catch up!"

Professor Bailey saw that to control volume the Danes cleverly used differing amounts of wool stuffing in their horns, taken from their long-haired sheep. Being a Yorkshireman, Bailey recognised the breed, tried it himself and found that long-haired wool had remarkable sound-absorbing properties. Providence led Bailey to re-discover this once valuable part of the region's wool trade.

Peter Qvortrup insists that Canute founded Britain's loudspeaker business. "The Vikings came to settle in the lands they invaded, bringing early craft

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Taiwan's premier distributor of loudspeaker drive units, Forgings Industrial Co, recently released - yes - their own wool drive unit. If you want a driver that gives a smoother, altogether warmer sound, this is the one we recommend. We hope to publish a knitting pattern in a DIY supplement soon.

industries like wool spinning. When Canute sailed up the Humber to establish the seat of his kingdom at York, he brought with him the loom and a variety of hardy, long-haired sheep that could survive Britain's cold uplands, especially in the Yorkshire Dales and Northumbria. It's no coincidence that even today Yorkshire is thought of as home of Britain's loudspeaker industry, with names like Wharfedale and Castle, for example, based there. The Danes were responsible for this."

Today, long-haired wool comes exclusively from Yorkshire. Denmark experienced terrible famine from 1742-48, during which time, in desperation, the Danes converted their own long-haired sheep into lamb chops. Nowadays, when Danes want to build a loudspeaker they must look to the land Canute ruled for supplies. But they face some peculiar problems.

Anglicised long ago, this special breed, known now as the Swaledale, has two cousins, the Dalesbred, which thrives only in the Yorkshire Dales and another, the Rough Fell, in Northumbria, where they have adapted to nutritious local grasses. So Danes like Peter Qvortrup still have to paddle their long boats across the bleak, inhospitable waters of the North Sea if they want to manufacture decent loudspeakers.

The old long-haired is an ancient, wild variety basically nervous of man, especially Danes. That's why there are no Danish hill farmers in Yorkshire: it's a waste of time. Gathering long-haired wool for use in loudspeakers has become something of an art, practised only by indigenous Yorkshire hill shepherds.

The breeds rely on their wonderful wool coats to keep warm in the bitter upland winters, but come the spring, this wool is shed as warmer weather

approaches. The skill of the shepherd lies in knowing when the sheep are about to shed their wool, for only then can they be sheared.

Any earlier and the sheep will disappear in fright into the nearest snowdrift where, with their white coats, they are impossible to find. Any later and the wool will have been shed naturally. So there's a very narrow window of a few weeks when Swaledales, Rough Fells or Dalesbreds can be sheared. If it's missed, the supply for the year will be limited and loudspeaker prices rise.

Because of their nervousness these breeds are notoriously difficult to herd for shearing. Long-haired sheepdogs like Border Collies have to be used or the sheep get suspicious. In the 1960s, hill farmers discovered that long-haired

hippies made good shepherds for the same reason, so students from local universities were recruited for the shearing season. This tradition continues today.

Horn loudspeaker enthusiasts and Danes are discouraged from entering the area at shearing time.

The wool is gathered into huge bales and stored in warehouses. It is sold mainly as industrial fibre for

heavy-duty fabrics, but also as acoustic wadding. However, whilst Professor Bailey popularised this material for use in loudspeakers, it is still rare. Chasing sheep up and down the fells is a time-consuming and expensive business, so long-haired wool is costly. It is sold only in huge, smelly bales; we buy a bale at a time; it takes up a lot of floor space.

Current legislation on the Maintenance and Protection of Rare Breeds states that animals like this and their by-products must be treated with care at all stages of their management and, partly because of ambiguous wording in the Long Haired Hi-Fi Sheep Act, 1992 (sub-clause 92a, Loudspeaker Applications) we have to employ a long-haired person to handle this wool. It's another reason for the scarcity and cost of the product.

So it has taken invasion, King

Canute, 930 years of rural agriculture and Yorkshire's wool trade for long-haired wool to reach its current, precarious state of existence. When so much goes into such an obscurely valuable material, one that ends up hidden within a high-quality loudspeaker, it's no wonder the outside world thinks hi-fi enthusiasts are Baaa...rmy.



Our thanks for background information (although they bear no responsibility for what we have done with it) to the National Farmers Union, the National Sheep Association, The Sheep Centre, Malvern, Worcs. and the Rare Breeds Survival Trust, National Agricultural Centre, Kenilworth, Warwicks. A book, *British Sheep*, is available from the National Sheep Association, price £6.00. (Tel: 01684 892661)

Can You



Eric Braithwaite hangs out with two space-saving loudspeakers, Linn's Sekrit and the Sequence 400.

There seems to be a notion about that hi-fi ought to be more like small children: heard, but preferably not seen. Or is that the wrong way round for children, the right way round for loudspeakers? Peer through the windows of all too many living rooms and the speakers will be perched on brackets on the walls or hung in thoroughly non hi-fi positions from all manner of contrivances.

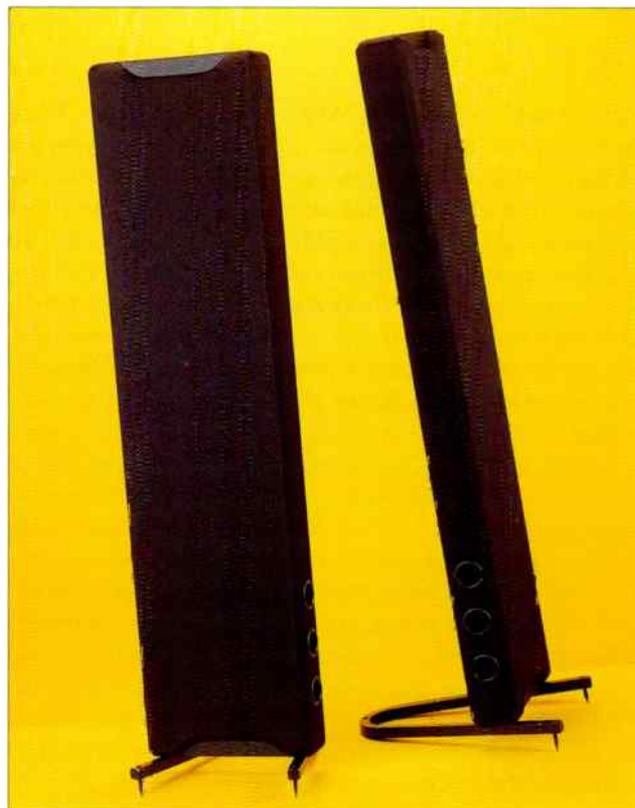
Sequence were perhaps the first to produce a loudspeaker that could, literally since it was only two inches or so thick, be unobtrusive, and hung from a wall. The latest version is the 400.

Now Linn has joined the 'decorate your wall with a speaker' school of interior design with the Sekrit.

Both can be either on the wall or off, to coin a phrase. The 'bookshelf' size Sekrits have an optional tripod-like tubular frame stand; the Sequence 400, still only a couple of inches thick, is as tall as the average floorstander and comes with what really amounts to a square-section steel U-shaped base. Both were used in 'off the wall' mode, but close to the wall.

LINN SEKRIK

If it hangs on a wall, well, it would be bound to sound like audible wallpaper, wouldn't it? Not a bit of it. More than just interior decor, on its stands the



Keep A Secret?

Sekrit behaved with real decorum. Since Linn makes its own jazz recordings, it might have been expected that this speaker would suit the genre. What was more surprising was it proved very amenable to others too.

Brubeck's 'Blue Rondo a la Turk' came over with a very pleasant balance. Particularly striking was the clarity of the double bass through such a relatively small speaker, the sound of real playing rather than an anonymous thumping. The alto sax was definitely an alto, albeit a bit short on dynamics in its lower register, but the piano was grand in both senses. Just a touch of thinness towards the top was perfectly forgivable.

We won't go into the 'playing tunes' business, but the Sekrit was pretty

quick-footed. No-one listening to it would have any trouble recognising whether a piece was in 4/4 or 6/8 time, which is more difficult for some speakers than you might expect.

Clapton might not be a fave at a rave, but the Sekrits reminded me why he filled the Albert Hall. Blues-player subtlety when it was on the disc, ripping distortion real enough to half-believe there was a guitar amp feeding the speakers instead of a pair of Audiolabs.

The RPO/Tring disc of Tchaikovsky's Sixth wouldn't be top of my list of interpretations, but it is a good SBM recording. The Sekrit proved adept at pulling off the double that allows a listener to appreciate the technical quality while musing over the musical interpretation at the same time. This argues that tonal truthfulness is pretty well right. Certainly, this was unmmistakeable RPO.

Equally pleasing for the classical buff was the Sekrits' ability to allow the violins to spread just beyond the boundary of the left-hand speaker. Some Linn owners may not have put imagery at the head of their wants list in the past, but the Sekrits were as capable as any small speaker in this department.

As might be expected from a Linn design, bass quality was fast, tight and dry; though not thunderingly deep, it had enough energy for no-one to miss true low-end extension.

“ Apart from them both being as slim as Princess Di, otherwise these two have as much in common as she and her husband. ”

SEQUENCE 400

Bigger does not necessarily mean better, though the sax on the Brubeck CD had a larger presence through the Sequences than the Sekrits. 'Presence' is the operative word. After the Linns, the Sequences seemed almost beyond themselves with excitement. There were a couple of decided pluses in a

somewhat uneven equation. The scale of the RPO was greater and the Sequences offered a better degree of depth perspective. There was a real sense of the acoustic space of St Augustine's, Kilburn, where I heard the Bach B Minor Mass being recorded.

By and large, imagery was precise enough to do justice to the price, although the Sequences did appear to be more susceptible to the effects of variations in placement and different rooms. These are not, let me remind you, totally accurate transducers. Clapton's voice, for example had a nasality to it which was not a fair representation, as did the bass in the Bach B minor Mass. On the same performance by The Sixteen, James Bowman's counter-tenor was sharp and clear, though it also sounded harder and more inflexible than it should.

Horns in both Tchaikovsky's Sixth and the Mass also caught the Sequences out. Splendidly rich and vibrant in the lower notes, the timbre thinned in the higher notes. Brubeck's piano was not entirely a success; while it had some of the large scale to be expected of a floorstander, it had a decidedly too clangy tone in the treble stave.

On its stands, the bass too was surprisingly lightweight and vaguely defined with the Sequences away from a hard plaster wall. It improved markedly in extension, and to some degree in tightness and definition in a different

location where the speakers could be placed further apart to about seven feet, with the ports firing inwards unrestricted and closer to a solid wall.

A caveat needs to be entered here. In a

show room, those anomalies which appeared fairly marked during the review period hadn't impinged as much.

Conclusion

Apart from them both being as slim as Princess Di, otherwise these two have as much in common as she and her husband. Price doesn't figure in it, since they are much of a muchness here. If paint matching is essential, the Sekrits

can be given a brush over with a pot of best emulsion to taste. The Sequences, having cloth covers, are a little more limiting if one's interior decorator has gone in for an unusual shade of puce. The dual role does inflict a price premium, of course; there are some purist loudspeakers at this price which have superior sonics.

Sonic differences between them, there are. Of the two, the Sekrits are the most even, but to some tastes, they might be described as almost unassuming. That doesn't mean bland: a bit of push from the amplifier and they produce plenty of excitement.

Superficially the Sequences are pushier, brighter and come closer to reproducing some of the true scale of the instruments. While ambient detail and imagery could be on a par with almost any equivalently-priced loudspeaker given favourable room conditions, it was let down in the last analysis by an uneven transition between upper mid and treble ●

LINN SEKRIK: £298
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 ☎ 01535 632700

WORLD VERDICT

Linn Sekrit
 Sequence 400



Linn Sekrit: Well-behaved and with a decent tonal quality.
 Sequence 400: Good at orchestral scale, but coloured in the mid-band.

Measured Performance
 see p105-111

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LOW NOISE, LOW PRICE

**The most affordable
Dolby S cassette deck
ever? Eric Braithwaite
finds out if Aiwa's
AD-S750 is worth
making a noise about.**

Despite the average price going up last year, the British bought 40 million blank audio tapes. And digital, DCC tape? Well, the British didn't buy many of those at all. When you can now buy a cassette deck like Aiwa's AD-S750 for £150, it's not surprising that old-fashioned analogue tape still has the hearts and minds of the buyers.

Just a couple of years ago, a deck like this with all three Dolby noise reduction systems (B, C and S) and automatic tape biasing would have cost at least double. Buying a cassette deck has never been such an attractive proposition.

The Aiwa, though nothing spectacular in terms of recording quality, took advantage of metal tape and Dolby S to produce superbly hiss-free recordings. The combination showed off the AD-S750 at its best, especially with pop, rock and jazz. It brought out the subtler vocal inflections and some of the tactile fingerwork of instrumentalists that adds atmosphere and feel to a recording. Melodic lines survived the process, though rhythmically any underpinning tight bass was on the edge of being soft.

A quick bash with Fine Young Cannibals produced a clean recording, but a bit short of the crisp bite it ought to have. Ferric tape - maybe due to the automatic 'hands off' biasing - sounded as though there was a tiny boost to the bass, which is no bad thing. I've heard

better bass timing, and stronger bass, though admittedly not at this price.

Using metal tape particularly, a little less so with chrome, recordings had an airy spaciousness. Fore and aft perspective, even on orchestral recordings which have plenty, however, was given somewhat short shrift. The AD-S750 turns out a pleasantly smooth facade rather than real architectural depth.

The Aiwa coped well with pre-recorded tapes, with very acceptable clarity on vocals and a general air of sweetness all round. Frederica Von Stade's voice on 'My Funny Valentine' was almost perfect. Beethoven's Violin Sonatas, however, did cause the deck a momentary flutter. The piano had a slightly 'wet' sound and a degree of uncertainty.

All-in-all, however, this is a cassette deck with a very competent, even, overall performance. For once, too, an avowedly budget design dealt capably with all three tape types and all three Dolby noise reduction systems. I would be tempted never to switch Dolby S out when recording; even tempted to use the best-quality tape, though I fear many buyers will mistakenly think Dolby S will improve a 90p market-stall ferric. They would be wrong. This is a machine that deserves much better.

Sonically, a very decent, competent machine. For the price, there's nothing better. I don't think Mr Richer is going to have any bother selling this one. Only one thing: in the USA it has a remote control. Why them and not us? ●

Aiwa AD-S750 £149.95

**Available at all Richer
Sounds stores.**

WORLD VERDICT



Not perfect but for the money it's hard to beat. Dolby S gives low-hiss recordings with all tape types.

**Measured Performance
see p105-111**



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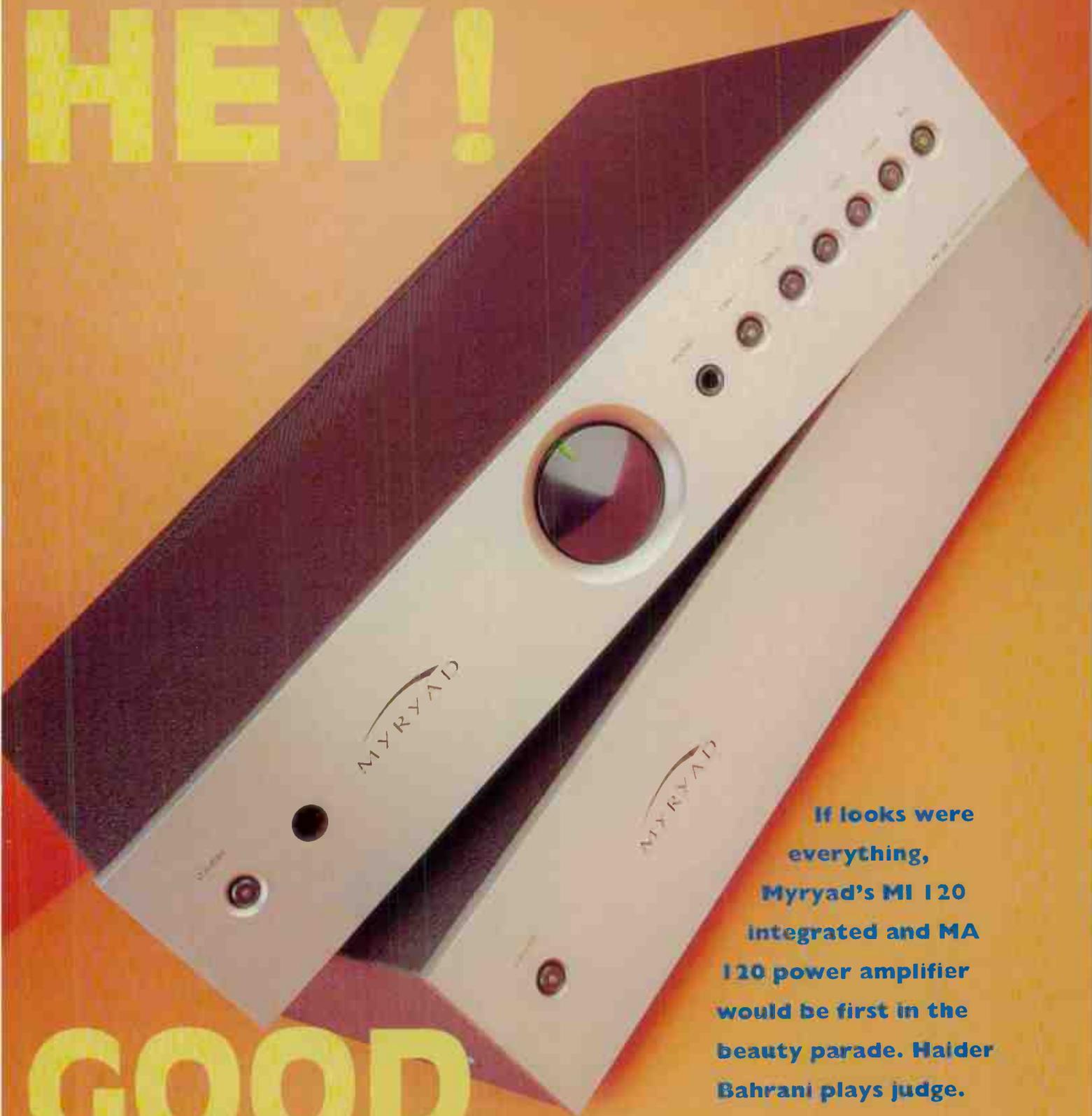
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HEY!



If looks were everything, Myryad's MI 120 integrated and MA 120 power amplifier would be first in the beauty parade. Haider Bahrani plays judge.

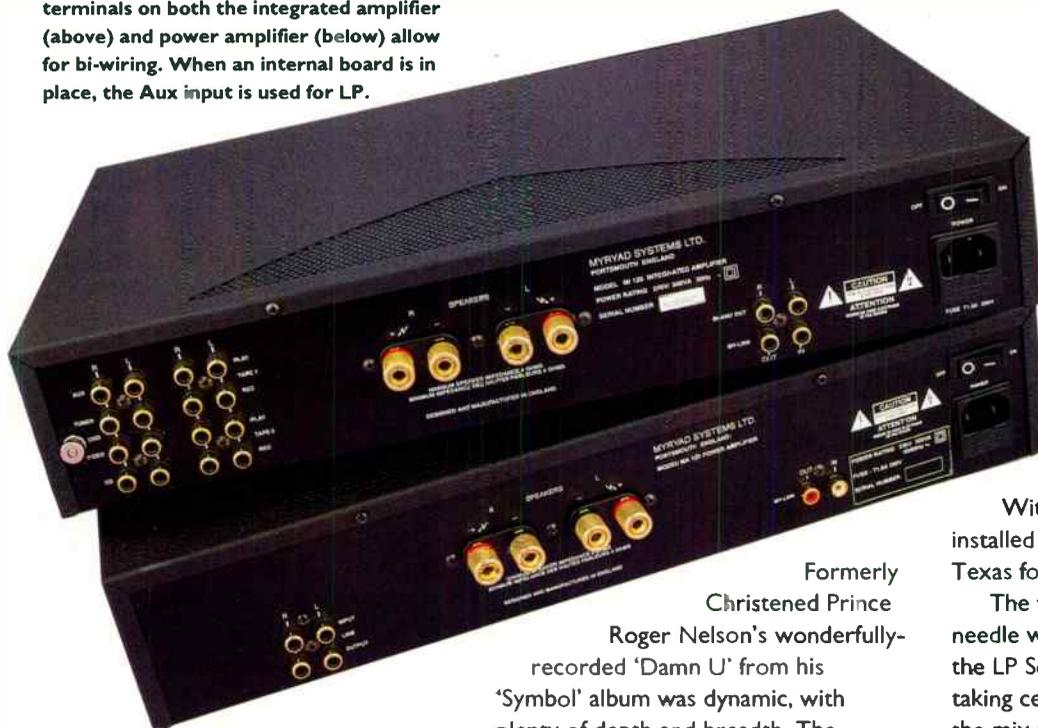
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A pair of beefy gold-plated 'speaker terminals on both the integrated amplifier (above) and power amplifier (below) allow for bi-wiring. When an internal board is in place, the Aux input is used for LP.



If the general swim of hi-fi were to be judged on looks alone, then Myryad's MI 120 remote-controlled stereo integrated amplifier would be a length or two ahead of most of its competition. An illuminated volume control, elegantly inset into a thick fascia, sets the tone. Sent along also was an MA 120 power amplifier, so the two could be used for bi-amping. In this mode, the integrated fed the treble and the power amplifier the bass of a pair of Mission 752s.

Bi-amping the Myryad

This way, it was by far the best. Listening to CD, Annie Lennox's 'Love Song For A Vampire' had a bass that thumped and rumbled like a pipe organ in a Transylvanian castle. She was perfectly positioned in the sound stage, her diaphragm pumping under her ribs like Count Dracula waking up ready for a tough night on the mountains.

When it came to heart-wrenching Blues like Tab Benoit's 'Nice and Warm' from Strike a Deep Chord, the bi-amped Myryads turned out a Blues man's Blues. His voice sounded as though there was an authentic shot of burning Bourbon in it. The Artist

Formerly Christened Prince Roger Nelson's wonderfully-recorded 'Damn U' from his 'Symbol' album was dynamic, with plenty of depth and breadth. The percussion was, however, mildly rough and ready, with some of the cymbals crashing when they should be riding, and snares cutting a bit shorter than is the norm. The treble was obviously lacking some blood-sugar, or sweetness, if you prefer.

Myryad MI 120 Integrated

The integrated on its own was less appealing. The sound stage was strictly confined between the speaker cones, for example. On the positive side, it had a very fast and punchy response with a bass that only the really fussy would fault. The Transylvanian rumbles of 'Love Song For A Vampire' were still well in evidence. The very low notes, much as before, blasted around the room like a bow round an Easter egg.

Annie herself, however, was gasping for breath as if the flanging on her voice was slowly sucking her into a dark cave behind the sound stage. Bono too had a similar

“a bass that thumped and rumbled like a pipe organ in a Transylvanian castle”

problem with his voice on U2's 'The Fly'. The guitars on this recording were also were a tad brighter than I'm accustomed to hearing, with very little sustain. There was, at the top end, a faint but annoying sharp edge cutting through the rest of the music. On the

other hand, the attack on most instruments had near-precision timing.

And also on vinyl...

Labelled the MYM 33 MC, the optional moving-coil stage for the Myryad integrated costs an additional £79.95. This, it turned out, sounded very different to the CD input.

With an Arkiv MC cartridge installed in an LPI2's Ekos arm, I took Texas for a spin at 33 $\frac{1}{3}$ rpm.

The first track to encounter the needle was 'I Don't Want a Lover' from the LP Southside. Sharleen Spiteri, taking centre stage, was too far back in the mix to have any real presence. The guitars however, were tonally better balanced than on CD, without the harshness that had been apparent. Timing was less accurate than before, with the bass a little too laid-back and uninspiring. REM's 'Losing My Religion' from Out of Time sounded tame, with most of the instruments confined to the central three feet or so between the loudspeakers.

Conclusion

Although the bi-amp set up performed well, however beautiful the MI 120 and MA 120 look together, they do not really make up a £1000 amplifier. The integrated is probably the best-looking and one of the better-built integrated amplifiers in its price range, but its sound is very much an acquired taste ●

Myryad Systems
2 Pipers Wood,
Waterberry Drive,
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Hants. PO7 7XU
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WORLD VERDICT

A little rough in parts; bi-amping is a must, though it puts the set-up on the pricey side given the sound quality.

Measured Performance
 see p105-111

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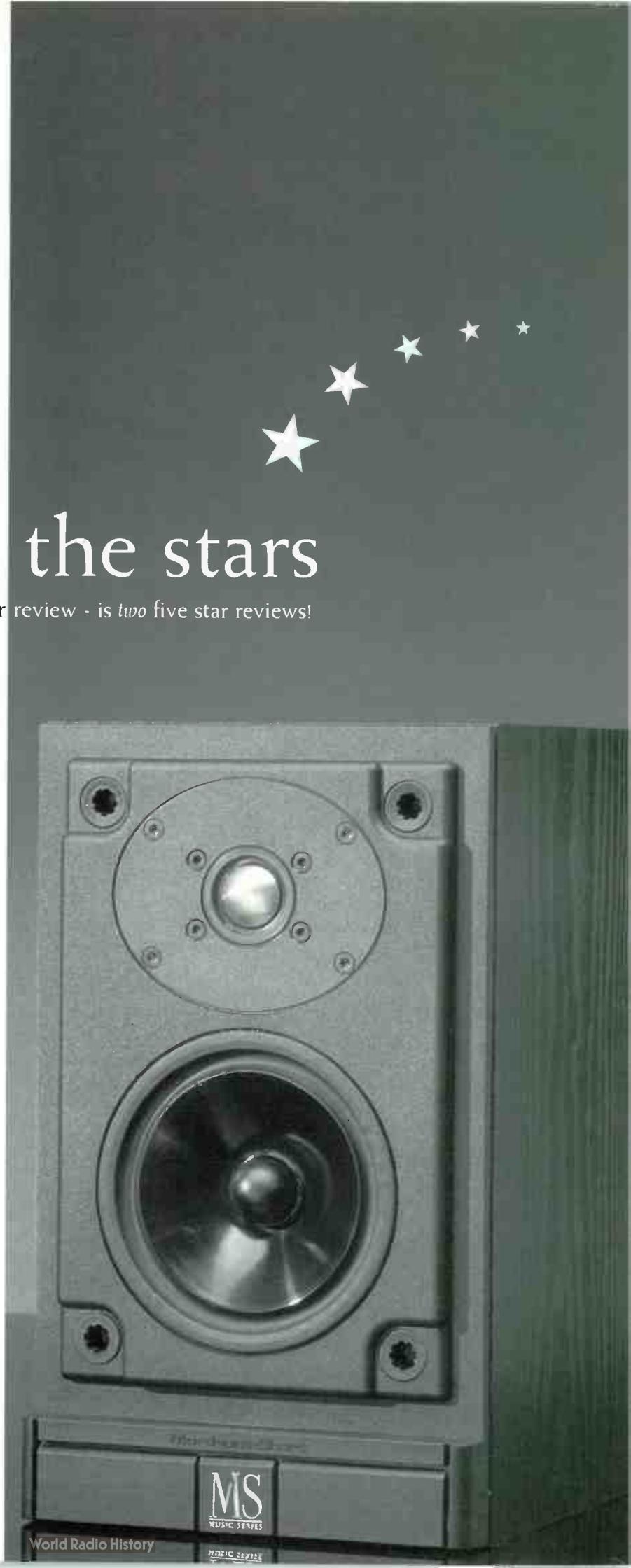
"But the stars here are the £140 Mordaunt-Short MS10is. They rock out with clarity, and deliver high standards of detail and focus at a price which makes them quite superb value for money."

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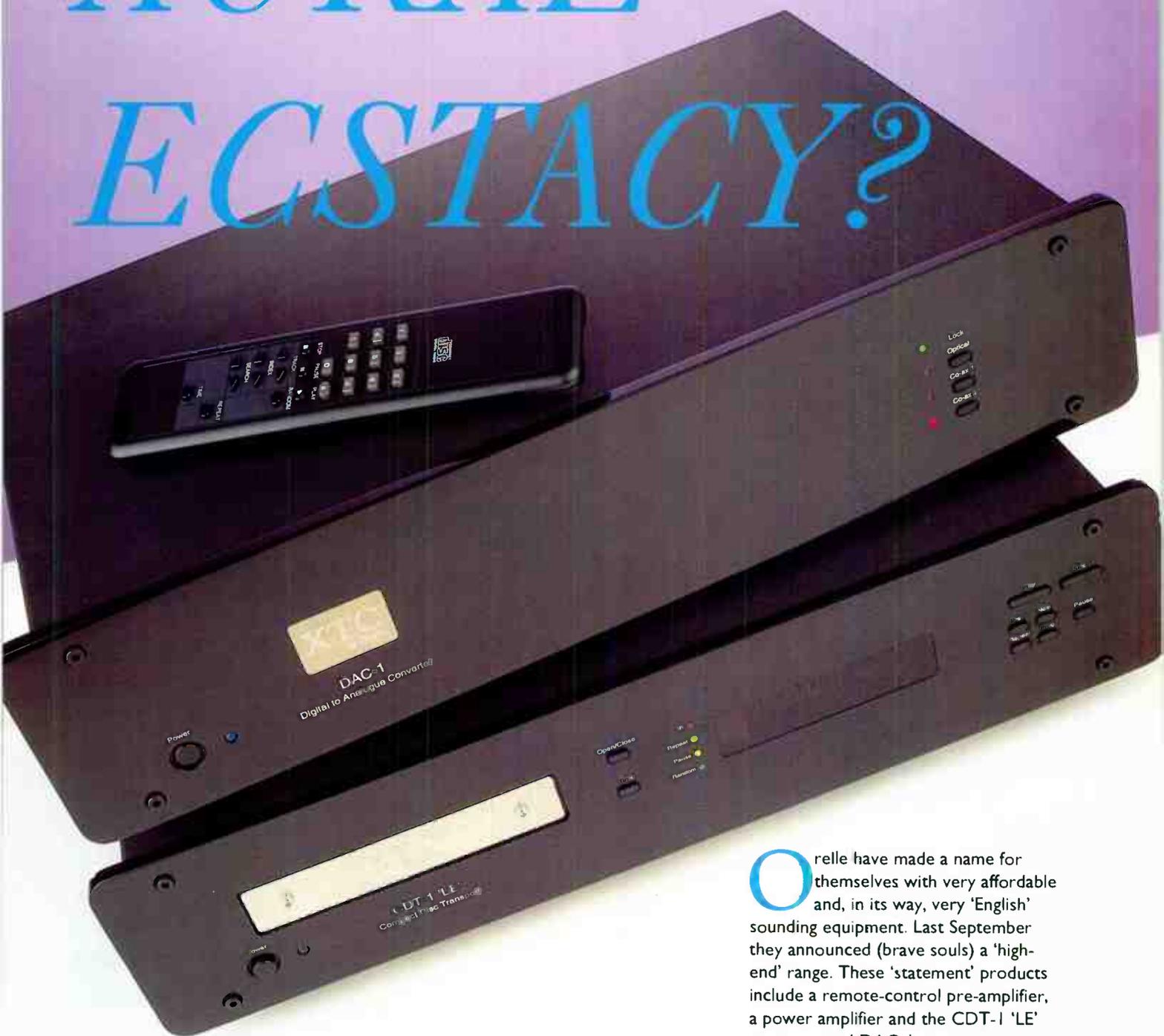
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AURAL ECSTASY?



Orelle's first foray into the 'high-end' is the XTC CD transport and convertor. Will Eric Braithwaite find it a hard pill to swallow?

Orelle have made a name for themselves with very affordable and, in its way, very 'English' sounding equipment. Last September they announced (brave souls) a 'high-end' range. These 'statement' products include a remote-control pre-amplifier, a power amplifier and the CDT-1 'LE' transport and DAC-1 convertor we seized for this month's review.

Now 'high-end' has become a bit of a misleading term, since it's become associated with high-price products. That's not to say that 'high-end' has to cost Barbuda holiday prices instead of Mallorca ones, and Orelle's XTC digital products are about average for this corner of the market.

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 Audiophile Magazine

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 to the sounds we create in the concert
 hall. Bravo".....Dr. K Murphy
 (Classical Musician)

WORLD VERDICT

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What is much more a real mark of 'high-end' is the sound quality. Among the signs that it's in its place is subtlety. That's not just fine shadings of tonal colour or a little bit more expressiveness, although Orelle's transport, particularly, justifies its £1200 tag therewith. The CDT-I 'LE' should make its own appeal to the tweaky New Age market too. As the drawer slides open it reveals a peculiarly bilious green-coloured tray, like a billiard table after a heavy night on a booze cruise. Green is said to absorb any stray red light from the player's laser, reducing interference.

I have been accused before of supporting tweaky notions like this when I didn't, so if it is the colour that puts the sound on a level with Audiolab's 8000CDM that's something other people can argue about. Orelle's transport, however, has only a co-ax digital connection; at this level AES/EBU balanced and optional AT&T optical are becoming almost commonplace.

Fed from this transport the Orelle DAC-I convertor offers a taste of that elegantly smooth, slightly laid-back sound which is the epitome of some American 'high-end' tastes. That has been a bit of an Orelle hallmark anyway, but this has added refinement.

It was just this refinement which held the surrounding ambience of Victoria's 'Requiem' in perfect balance, the voices floating pleasantly above it so it sounded churchy without losing clarity. While the DAC-I was equally sensitive to the enveloping acoustic of St. Eustache, the orchestra in Ravel was a touch laid-back. The horn solo in 'Le Tombeau de Couperin' was too restrained to force its way over the orchestra.

I tend to prefer a stronger dynamic contrast than the Orelle offered, but this is where personal taste comes into play. The Previn recording of 'Carmina Burana' can have a chorus which sounds either raucously exciting or a trifle muddy through many converters. The Orelle steered a neat path between the two equally undesirable alternatives.

The chorus - apart from a little shortage of absolute contrast in that grey area 'twixt the tenors and baritones or sopranos and mezzos - was happily intelligible. Equally clean, and sweet, were the strings, with a reasonably spacious spread between and behind the Harbeth HL Compact 7s that were used as monitors.

It's a moot point as to how far this degree of smoothness should go and there are American high-end designs which arguably take this kind of delicacy to the point of near-collapse. The Orelle's strong point is decency and equilibrium over brute force and coarseness. With L L Cool J's 'Mr Smith' it didn't stop Mr J sounding pretty forceful, 'energised' as he calls it. The bass was equally energetic, but was a touch too round to be true.

Nor did it stop some of the current run of Britpop achieving a good sense of verve and a vividness that kept it on its toes. When it comes down to the subtleties of guitar fingering, rimshots and clean vocals, the Orelle came up

with some pretty good trump cards. Teenage Fanclub, Oasis, well, they all sound like Lennon and McCartney anyway these days, without the benefit of Lennon, but apart from wishing for a tighter beat in the bass lines there wasn't much to complain about. It caught,

for example, the croaking, hoarse, emotion-riddled cadences of Janis Joplin's acoustic 'Bobby McGee' almost to perfection and for once was a converter that kept up with the gradual increase in tempo without erring. I have heard more raw emotion - the sort that

“As the drawer slides open it reveals a peculiarly bilious green-coloured tray, like a billiard table after a heavy night on a booze cruise”

stretches the heart-strings out like elastic - but only rarely, and only from one other convertor (now defunct) at this price level.

Ever since Keats put the two words together, truth and beauty have become synonyms. They aren't. The Orelle combination is beautiful: a smooth but detailed sound with plenty of variety in tonal colour and shading. Truthful? It's not as totally, almost painfully, analytical as the Audiolab. It strikes a good balance, with a degree of bass warmth. Since my fave McIntosh - which is the burger king of this sort of detail, sharp imaging and dynamics - is several hundred quid more, then the Orelle has to be good value ●

XTC DAC-I £1000
XTC CDT-I 'LE' £1200

**Orelle XTC
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WORLD VERDICT 
A warm and musical sound with a taste of high-end refinement and detail.

**Measured Performance
see p105-111**



"It's tantamount to a miracle"

-Ken Kessler, Hi-Fi News



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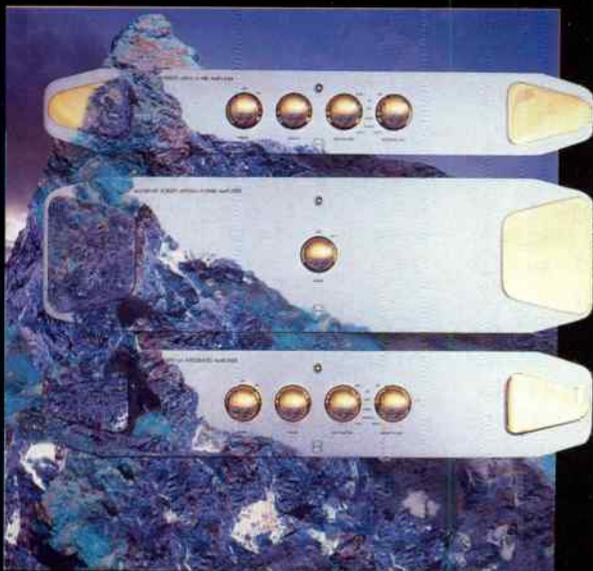
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*Indeed they are. All this hand-crafted glory costs only £2995 for the pair. For full information on the Smart 845 monoblocks and the full range of superb Unison Research products, plus the name of your nearest stockist call:

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Firmly bolted to the massive 54mm-thick baffle are three high-quality drivers. At the top, unusually, is a 6in midrange unit. With a carefully-doped homopolymer polypropylene cone, this driver smoothly spans the range 600Hz to 4kHz. Below on the baffle, but above in frequency range, sits a 19mm ScanSpeak tweeter; a popular choice in higher-end designs for its sweet and detailed nature. This inverted layout places the more directional dome tweeter at ear level; the midrange driver has a wider sound dispersion so is less critical of placement.

With the SP9/1s you get a real bass driver. Not one of those namby-pamby little six-inchers charging up to its end stops in a desperate struggle to shift air. This one is a 12in heavy-duty affair, properly tooled up for the job. A driver like this brings a cleanliness and quality to bass that smaller ones can never match. Because of its large cone area it doesn't have to move so far to shift the same volume of air, which reduces distortion considerably.

Then there are the trimmings. To get the best from these drivers, and it would be a shame not to, the SP9/1s have high-quality crossover components and internal wiring, linked to tri-wire gold-plated terminals. The baffle is joined to light and rigid bitumen-damped cabinet panels, which store less energy, lowering colouration. The angled baffle edges reduce cabinet diffraction - important with such a large

range of amplifiers. I tried a 9W, 300B valve single-ended and a 60W transistor amplifier. The SP9/1s were very responsive, clearly showing up the differences. Although the transistor amplifier gave greater headroom, I found the smooth 9W of the 300B triodes gave adequate levels in my medium-size room.

Strategic avoiding action, like not answering the door when Spendor called, saw the smaller SP7/1s comfortably installed in my system for several months before they were cruelly snatched back. Having come to know them well, I felt well-prepared for their bigger brothers. But it was a delight to find such a crisp and expressive bass. With more of Prince Naseem's speed and punch than Frank Bruno's heavyweight thump, they showed a surprising deftness and agility. Their dynamic and energetic pace made everything engaging and informative.

Dubstar's 'The Day I See You Again' was replayed with a full and rounded quality as intended, the bass line clearly defined. Compared to KEF's Reference 3s, the SP9/1s are certainly dry, but their tight control and impeccable rhythmic timing opens a window on bass quality that most loudspeakers hide from view.

Smoothly integrated above the bass, Sarah Blackwood's vocal was impressively open, and imaged tightly between the 'speakers. Here the SP9/1s are notably clearer and purer than I remember the 7/1s being. The dedicated midrange driver in the three-way 9/1s has an easier task than a bass/midrange driver of a 2-way design, bringing with it sharper, clearer focus and detail resolution.

Richly detailed, with complex harmonics, the simple violin and piano of Salvatore Accardo's I violini di Cremona is a deceptively tough challenge. Capturing the emotion and atmosphere present in this recording, the SP9/1s created a believable acoustic both in terms of space and scale. Their range of tonal colours and the precision with which they respond to changes in pitch

and inflexion more than make up for the slight colouration of the polypropylene cone material. This adds a fine brush-stroke of warmth and body which bodes well for thinner recordings, especially those on CD.

Gently lowering the tonearm on to Lou Reed's 'Walk on the Wild Side', a fantastic recording on CD, but even better on vinyl, the sound was both realistic and captivating. With a wide stereo spread and walk-in depth to the sound stage it was one of the most natural performances I've heard.

Spendor's SP9/1s retain many of the strengths of the 7/1s, while scaling-up the sound appreciably. Perhaps their imaging wasn't quite as tight, but then this is often the case with larger loudspeakers, and the SP9/1s do considerably better than most. Too big for your home? Maybe. But then, they're worth buying a larger house for ●



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WORLD VERDICT 🌐🌐🌐🌐

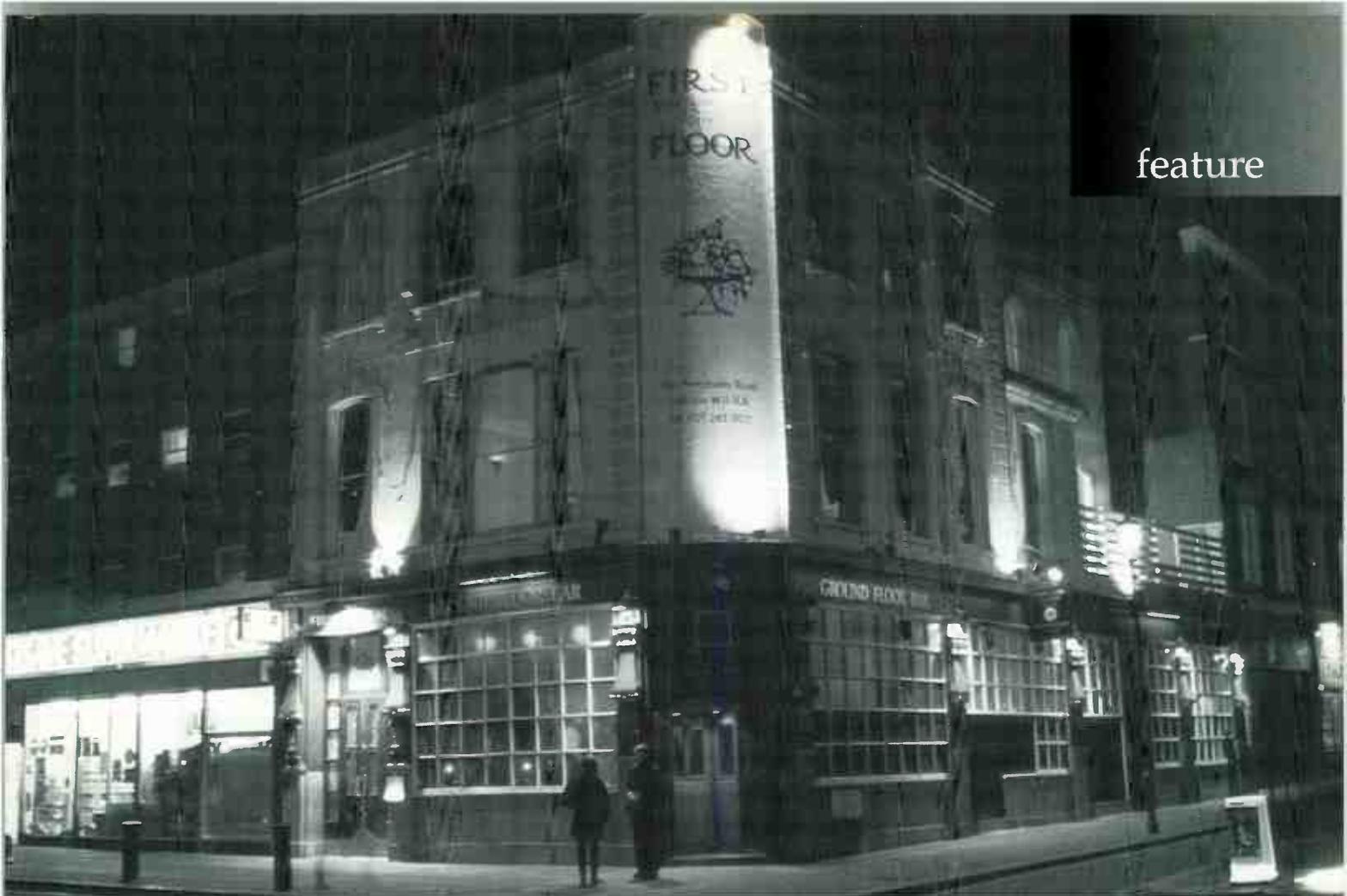
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Measured Performance
see p105-111

“ their tight control and impeccable rhythmic timing opens a window on bass quality that most loudspeakers hide from view ”

baffle area - to improve imaging. And the grilles have a felt lining around the tweeter and midrange positions so that imaging isn't compromised when they are in place either.

Being easy to drive (we measured 89dB sensitivity along with a smooth, high impedance) they will suit a wide



HOW BENT CAN YOU GET?

Noel Keywood interrogates contributor Eric Braithwaite about a serious audio crime

Recently, sitting in an infamous venue on London's Portobello Road, I learnt to my fascination that it wasn't only cheques that were known to bounce in the hi-fi business. Cartridges had been doing likewise in considerable numbers, I was told. This was good to hear, because recently I joined this band of malefactors for what, I claim, is the first time in my audio life. That's 25 years with a clean LP driving record, now permanently blemished.

My informant, however, knew things I didn't. I knew Eric Braithwaite's

record(!), but I didn't know others had been causing havoc too. Perhaps I shouldn't have worried so much about what could, with the planets in conspiracy against us, as I suspected they were, happen to our Grasshopper if we had reviewed it in-house. Plenty had been happening elsewhere, it seemed, and the culprits were still alive and walking.

Eric was distraught. Cruelly, we had steered Grasshopper away from him, 'cos his hands get shaky at times. That's OK when a re-tip can be absorbed in

the factory budget, but less so when it may threaten the manufacturer's solvency. This isn't an aspersion on Eric's great love of music and vinyl, both of which are fed from the local fabric, as it were. Portobello has plenty of funky vinyl outlets and Rough Trade was within earshot of our furtive pub discussion. It was just that an accident with Grasshopper would put him on skid row.

I sympathised and bought him another pint. My confidence had been shaken too, by another hopper - one that hopped across my record. Time seemed to stand still as it danced its dance of death in front of me. I could see it was going to commit a suicide, and I knew it was going pull me into this macabre event.

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*Review of PASSION - Martin Colloms
 HiFi News April '93 and November '94*

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I've never needed to use a cue platform, which I consider dangerous. Slow ones let the stylus into the groove too slowly. Horrible bursts of mistracked music sound like cries of agony every time the stylus hits the crest of a warp, flies silently across the trough, only to crash into the next crest. Fast cue platforms leave the arm behind on their descent. Bias force swings it out, the stylus lands the wrong side of the lip and there are more sounds of torture, even death.

Hand cueing avoids all of this - and I've never missed yet. But as I swung my magnificent 12in SME 3012 inward this time, my grip was slovenly and weak. When my hand stopped - the arm didn't. The Ortofon MC25FL which I'd been so carefully running in went with it, a carefree passenger on a one-way trip to cartridge heaven. Wah!

There's just no point in making excuses to the importers. You know they've heard it all before. "I broke it," I told them bluntly, hoping they'd find my candour refreshing.

But I was learning more in the depths of this stuffy bar. The music was blaring. A couple of girls, one black, one white, played backgammon insouciantly, flicking us an occasional glance. They seemed to sense that something was going down. Eric drew nervously on his fifth fag. "What happened?" I asked him again. "It wouldn't co-operate," he said, which I thought a bit absurd. Co-operate? What was he doing to the thing? Arm wrestling it to get a flatter response? "No, no," Eric blurted out, irritated by my facetious suggestion. "The damn stylus guard wouldn't go onto the cartridge. The guard has a groove on either side that's meant to mate up with the cartridge body. Trouble is, Ortofon have put on three ridges, but only one is the right one. Choose the wrong one and - poof! - end of stylus. It's like playing Russian Roulette. This time

round the cartridge snuffed it."

Our corner was getting gloomier by the minute, but it was just as well. Our furtive conversation was pulling out truths from the woodwork. All the revelations in that Sunday's News of the World couldn't match what I was

"I could see it was going to commit suicide, and I knew it was going pull me into this macabre event"

hearing. For the first time I realised that these events weren't so rare, it's just that nobody was saying much for fear

of reprisal. Eric was already suffering this - he'd missed his chance with Grasshopper.

"What one did you destroy?"

"An MC30 Supreme, the one I was testing for your July 1994 review."

So, that was why we never got our original sample back. It had been tested, packed and despatched to Eric's Notting Hill garret, and that was the last we saw of it. Ortofon had to send us another. I was suspicious at the time and rumour had alerted me to the fact that not all cartridges made it out in one piece.

July 1994 issue? We put that one to bed around May. Eric had been hiding the truth about his 'accident' for a good eighteen months.

"What did Ortofon say then?" I asked, curious as to why we'd never heard about this from the supplier. "Oh, other people do it too!"

I was stunned. A world I had presumed was as careful and caring as the British Museum with the Dead Sea Scrolls was beginning to look like a breaker's yard. "Ortofon supply a plastic screwdriver and non-magnetic stainless steel fixing screws with their cartridges", Eric explained, "for good reason. The screwdriver looks cheap, but that's to misunderstand its purpose." I drew back into the gloom, happy that the crappy sound system was drowning our conversation. It was 5.30p.m. now and, I imagined, decent folk were settling down for their tea; the bar was emptying slowly.

"Fixing a £2,000 cartridge into a headshell for a dealer recently, one guy

- I can't tell you his name - grabbed a small jeweller's screwdriver - you know, one of those that come in a plastic wallet of the things. As he went to tighten one of the screws, the screwdriver flew out of his hand, drawn by an invisible force. It destroyed the cantilever immediately - poof!" he said again, waving his hand in a Sicilian gesture that could only mean one thing.

What were we getting at here, I wondered. What method of destruction was at work? An invisible force? Was this sinister, or just fanciful? "Don't forget that to get good output from a moving coil you've got to use a powerful magnet. Your tests showed the Supremes have got a lot of output - that's because they've got powerful magnets in the body. Use a steel screwdriver and, unless you keep a tight grip, it'll fly out of your hands and do a wrecking job." Both hands flew around this time, in an agitated gesture.

Suddenly I saw it. I realised that not one of us was to blame. Most MC fatalities were self-inflicted! The MC25FL had thrown itself at my Garrard's metallic centre spindle, a clear act of self-immolation. Ortofon's cartridge had committed suicide and Eric's - well - it had brought its fate upon itself.

Not guilty M'lud! With this verdict I felt a great weight lift from my shoulders. It was time to buy Eric yet another drink. Perhaps it would steady his nerves next time he played a record with his MC7500 ●



Eric describing the invisible force that causes the death of so many cartridges

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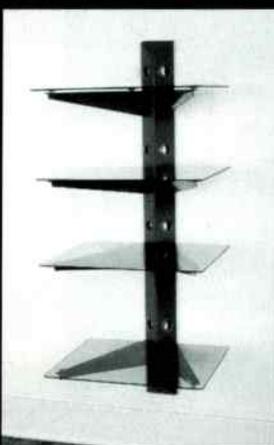
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LATE NIGHT FINAL



Late in the race to put a 'special edition' CD player on the streets, Teac have come up with one at last. Haider Bahrani decides whether the VRDS-10SE will hit the headlines.

Reinarnation is all the rage. It's second time around for Teac's VRDS-10SE CD player, which supersedes the VRDS-10. Visible, external, differences are limited to the words 'Special Edition' inscribed in gold on the front and two gold-plated buttons on the right-hand side of the fascia for track selection, forward and reverse. The gold-coloured drawer remains as do the 'broadcast' white buttons for play, stop and pause. Other functions, including display off, are accessed via the remote hand-set.

Inside, however, is a VRDS transport from the higher-end VRDS-20 CD player and P-700 transport, accompanied with twin DAC-7 digital conversion à la Teac's DT-1 converter and "new improved" output circuitry and clock.

It does need a lot of time to warm up, and I don't mean ten minutes. After a couple of hours the '10SE created a very convincing impression. At its best, it is a very musical one. This 'SE' version takes a broad brush and paints a stage which hides the speakers, leaving little trace of their physical existence. Those two divine tracks 'God' by Tori Amos and 'And God Created Woman' by The Artist Formally Known etc. etc. spanned the room with the breadth and depth of a Roman amphitheatre. On both tracks, the Teac's timing in the mid to upper-

midrange was nearly exemplary.

I say 'nearly' because side-by-side with the Audiolab 8000CDM and Da Capo converter, the '10SE lacked some guts, particularly at the lower end where they set a tidy pace yet were both soothingly natural and clinically precise. All the same, the TEAC doesn't veer that much from this ideal and it is much cheaper at £849.95 - which is approximately a third of the price of the two-piece kit.

Whether the Teac is entirely truthful as well as musically engaging is another matter. Take 'You Do Something To Me' from Paul Weller's Stanley Road CD. Bass was natural via the VRDS-10SE, but slightly too relaxed. It reminded me of myself around seven o'clock in the morning, needing a little caffeine to perk it up a tad.

The midband was clear, with the instruments accurately taking their place within the sound stage. Weller's voice, however, at times found itself drifting around in the background looking for a way clear of the Jamboree. Whether this was more the recording rather than the CD player might be uncertain.

It was not the case with Alanis Morissette's 'You Oughta Know' which was both seductive and venomous, as it should be, with an astonishingly real illusion of depth and presence. Now, while some would say they heard

something they could never hear before, you have to be sure whether you were meant to. The VRDS-10SE provided a timely lesson. High-hats and ride cymbals 'crashed' a little, and often the instrumental bleeps, ticks and twangs at the higher end of the sonic spectrum sounded brighter and over-emphasised when the unwary might say they were an example of greater clarity.

Having lived with the original VRDS-7 and appreciated the VRDS-20, I feel that TEAC haven't surpassed their own high standards with this one, but it is definitely worthy of a recommendation ●

Teac VRDS-10SE **£849.95**

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WORLD VERDICT

Musically engaging and forthright sound with good stage depth. A touch bright though.

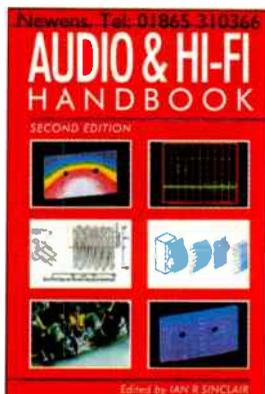
Measured Performance
see p105-111

ENTHUSIASM IS BACK

I was fortunate enough to visit a hi-fi show recently staged at the Royal Scots Hotel in Edinburgh. Whilst I was there it was also my good fortune to meet people that I consider to be genuine enthusiasts.

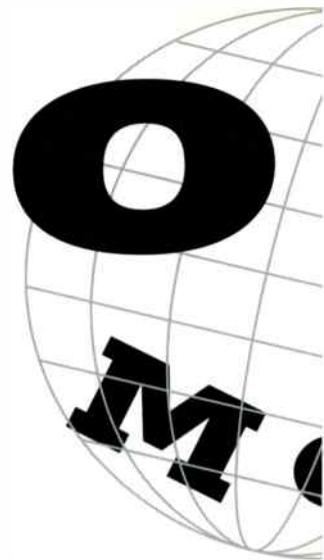
Strangely enough, they were all looking through the records and CDs. This indicated to me that the correct amount of emphasis was being placed on both the hi-fi and the reason for it. It was an absolute tonic to hear the views of the backroom boys interfacing with enthusiasts and other members of the public.

I noted that with the exception of Mission Electronics/Cyrus, many of



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W



the bigwigs were fairly low key or did not show at all. One of them being an eminent Scottish company - strange. Having listened to the views of some of the afore-mentioned people I was gladdened to hear that the industry is steering back towards the enthusiasts instead of one-off buyers.

After all there is room in the world for both.

I must conclude by asking

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Letter of

SEPARATES ARE BEST

Having only recently lost my virginity to the superior sound of separates, I find it totally absurd that a market for £500-plus midi-systems and ghetto blasters still happily exists, when one can connect up a system of separates with a far more refined sound.

Manufacturers of separates truly have to polish up their act in relation to hi-fi separates design. Current models are simply physically overwhelming and have a hard time fitting in with typically small British lounges, excepting, of course, Meridian and Cyrus designs.

The problem is more evident when one goes the transport/DAC/pre-amp/power amp route, and becomes bloody ridiculous when a home theatre system is thrown in too. Your lounge quickly begins to attract would-be customers who think you're in the process of converting your house to a typical gadget-strewn

Richer Sounds store.

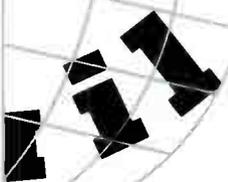
Which brings me to the second point. I have a gripe with so-called hi-fi bluffs—sorry, buffs. I frequently hear them insisting that audio-visual sound (Dolby Pro-Logic, AC-3) is a totally meaningless investment and incompatible with straight stereo.

I totally disagree. I am no hi-fi expert, but I sure as hell believe that a person who wants the best out of hi-fi will want their ears to be subjected to a superior sound, regardless of the source, be it video, vinyl, Laser Disc or a personal stereo.

Bearing that point in mind, I have built up my system around a Meridian 565 processor and the result is stonking for all my software from vinyl to CD to Laser Disc. Even my bedroom system now is no pre-packaged off-the-shelf joke but a Denon 'mini-separates' system. Hell, if I could fit a DAC to my 14-month old's vocal cords, I would, if only to make the sound less bright!

I find it totally

r l d



why your list of recommended products came to an abrupt end

without reasonable explanation as I considered it to be the most valid guide.

Clinton J Westridge,
Hartlepool,
Cleveland

Space is always at a premium, so World Favourites took a holiday.

It returned revitalised and bran-new last month. EB

LAST BEST LOUDSPEAKER

Last May I updated my hi-fi system to Quad 66/606 together with the 67CD and 66FM tuner. Money ran out then and so I kept the Linn

Index speakers and Linn LPI2.

I am now able to update the speakers and the hi-fi dealers I bought the Quad system from recommend KEF Reference 1s. Although I have no reason to doubt their word, they are agents for KEF and I wonder whether they are being

the Month

bemusing when I hear people with expensive systems proclaim that they are happy with the mono sound from their TV sets and 33-year-old VTRs.

Mrs C Barker,
Dartford,
Kent

We also find it totally absurd that a market for £500-plus midi-systems and ghetto blasters still happily exists, but you don't have to look far to see why this is so. The £500 components system is an extremely attractive proposition to the average buyer, packed with all of the latest gadgets and features. They 'appear' to offer more than your traditional minimalist British gear and at the same time cost the same or less.

It seems we have become very quality-unconscious in the UK, always looking for the cheapest thing that will 'do the job'. In addition the advertising campaigns waged by these manufacturers are incredibly powerful.

Witness the JVC Adagio commercials on TV which easily convinced most of my friends—it took months for me to repair the damage.

The UK's manufacturers are in a difficult predicament regarding the physical size of their products, one that isn't immediately obvious from a UK buyer's point of view. The majority of British manufacturers rely on high export sales, typically in the region of 70-90%, mostly in the Far East. Here there is a much greater (or should I rephrase that to 'wider') appreciation of quality, both sonically and in terms of build. They sell us budget mini systems, and buy quality separates hi-fi for themselves. Several manufacturers have commented on the need to make their equipment full rack-mount (19in wide) size for them to get good sales in these markets.

Your final point regarding AV also raises some interesting points.

We steer well away from AV products for several reasons, mainly because to do a thorough and professional job with hi-fi equipment is a full-time job on its own. But I do agree that listeners who appreciate the quality of sound they get from their hi-fi are also looking for a similar standard from TV.

What we don't agree with, which you touch on earlier in your letter, is the extra subwoofers, centre channel 'speaker, surround 'speakers and all of the associated electronics that goes with it. This is overkill. It doesn't improve the quality of sound, just the quantity. DB

I sympathise. I had terrible difficulty persuading friends in Belgium recently to set up their Nicam stereo/surround system, even though they now have a separate telly room. They didn't want it mixed up with their music. This I can understand, since if you

are used to the wide soundstage of a recorded opera or a broadcast play, the way most TV stereo compresses dialogue to a couple of feet in the centre and leaves the outer edges for sound effects or music, is positively underwhelming. I also tend to find the bangs and crashes of surround-sound film tracks a bit wearing as a rule once the initial shock factor wears off. The most 'musical' and 'hi-fi' surround system I've heard so far was based around Meridian's: far superior in quality to the more general run of basic processors and A/V amplifiers. Going back to a mono TV after that did seem to be a bit of a waste of a TV licence fee. EB



You've hit World right in the heart. Go on, have a free subscription and keep spreading the word.

completely honest with me. At my age I will never update again and I want to get it right.

Should I purchase the KEF Reference (model one, two or three) or should I be considering something else? The Quad ESL-63s may be beyond my means. Room dimensions 18x13x8ft high.
**Len Mitchell,
 Moorhampton,
 Hereford**

We have thoroughly auditioned and reviewed all three of KEF's new Reference series loudspeakers. They all share similar properties of super imaging, detail and powerful bass. The Uni-Q driver in this incarnation really does seem to work, giving a very clear and well-focused sound. I'd recommend you try the Model 1s and 2s in a home demonstration to see which suits your room best. The Model 3 is huge, and will probably be overpowering in the room you use.

All of KEF's Reference series loudspeakers are difficult to drive, drawing high current in the bass. However the Quad 606 is a sturdy sort. DB



Chord Co. Tel: 01722 331674

While you audition loudspeakers, here's a Siren interconnect to keep the sound from your Quad sweet.

MORE KLOUT FROM THE LINN

I have recently built a pair of your KLS3 loudspeakers and am extremely pleased with them. I have placed the bi-wire capable crossover in a separate aluminium box which at present sits behind each speaker. My question initially concerns the most appropriate cable to use with the rest of my system, which

comprises a Linn LPI 2/Cirkus/Lingo/Ekos/Karma and an Intek integrated amplifier.

At present the cable is Linn K20, but would a change to bi-wire cable be an improvement, and ultimately would placing the crossovers at the amplifier and tri-wiring be the nirvana I am seeking?

My second question concerns the way forward with the amplifier. Should I stick with Linn and purchase the LK-100 power amplifier, keeping the Intek as a preamp only, or maybe bi-amp the 'speakers? What about a second-hand LK-280? Or should I sell the Intek and start from scratch? I would most appreciate your advice.

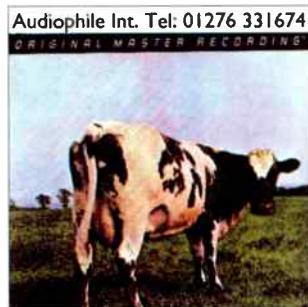
**P Kinell,
 London**

KLS3 was designed to be a very easy load on amplifiers, having high sensitivity and a smooth impedance. Bi-wiring splits the current each cable has to carry, lightening the load on each. This doesn't seem to make a very much difference with KLS3, which only draws light current anyway. The benefits with less efficient loudspeakers where higher power is needed are more obvious. By all means try bi-wiring, but expect to only hear a moderate improvement.

For similar reasons upgrading to a more powerful amplifier will also bring only moderate improvements; your Intek has plenty of power for KLS3. What you are looking for is quality rather than quantity in this instance.

I suggest you investigate the following. Find a good local dealer and arrange a home demonstration of Linn's Wakonda pre-amplifier with an LK100 power amp. Then investigate the difference between using

the superb Wakonda preamp to drive the power amp. section of your Intek, and then use the Intek as a pre-amp to drive the LK100. I suspect that the former combination will give you the greatest improvement, where the extra detail and transparency afforded by the Wakonda will allow more of your super front end to shine through. DB



While you're deciding which approach is best, enjoy your music with this Mobile Fidelity Sound Lab LP.

CONVERTER CLINIC

My current set-up consists of: NAD 306 amp, Marantz CD-52SE II, Castle Howards, NAD 402 tuner, Marantz DCC-82, Thorens TD 160 II/Denon DL160

Although I am pretty pleased with the set-up, I still find that CD sounds a bit clinical. The music does not draw you as far in as I had hoped. What would be the best upgrade path concerning the CD player? I heard some good stories about the two-box solution. I was thinking, for the moment, of holding on to my Marantz CD 52SE II and buying a Cambridge DACMagic as a converter. Or would this conflict with the Marantz transport-wise? Another option is to save more and invest in the new TEAC TI or DPA players. What's best sound/money-wise?

I noticed, playing the CD through the digital input of the Marantz DCC-82, there is not that much difference in sound. Inside the DCC-82 is a DAC-7 converter. Isn't that superior to the built-in convertor of the 52SE II?

Funnily enough, if you copy a CD to the Marantz DCC82 and play the DCC tape, the sound is a lot better than the actual CD. Just a tiny bit of more echo/power than before.

Last question: it seems that DCC hasn't taken off as expected. Would this mean that in two or three years' time it will be impossible to buy the actual blank tapes? Suppose CD-R succeeds? (Pioneer is coming on the market next year with a recordable CD player for less than £750.) How can you copy your DCC tapes digitally to the new medium? Only analogue! Or would Philips/Marantz break the copy lock?

Hopefully you can answer some of my questions. By the way, the Thorens TD 160 only sounds great on some records. Too many records I buy second-hand are too badly scratched. Avoiding the usual debate - CD and vinyl are both terrific media.

**W. H. Stroomberg,
 Holland**

There seems to be a little confusion over the Serial Copy Management System which is built in to digital recorders including Pioneer's current CD-R machine. This prevents a copy being made digitally of a digital copy; it doesn't prevent a first direct digital copy being made. Providing a CD player has a digital output and the recorder a digital input, there is no need to go back to analogue. Please note, however, that the copying of commercial CDs is an infringement of copyright.

The apparent 'improvement' you have noticed on a DCC copy is likely to be the subjective effects of the compression system. This was noticed when DCC (and MiniDisc) first appeared. Unfortunately it will still be some time before an erasable CD-R machine

appears; for the immediate future affordable CD-R machines will only allow you to record on a blank CD once only.

The lack of success of DCC is more noticeable in the UK, where it has not been received with much mass-market enthusiasm. It is unlikely that DCC tapes will vanish for some years yet, though it is also unlikely that the choice of pre-recorded DCC tapes will expand much.

As for the equipment, the essential upgrade that is required is to the amplifier. It is doubtful whether a DACMagic would produce much of an audible difference. Scout around for the best amplifiers you can afford (Stemfoort or Sugden, perhaps, since you live in Holland) before you upgrade your Marantz with a converter that would take its capabilities beyond those of your current amplifier. There is no incompatibility between DACs and CD players electrically, but some CD players do not benefit by as much as might be expected from the addition.

Finally, it is not really a good idea to play badly damaged records on a turntable. It doesn't do the stylus any good at all. Seek out second hand records of better quality!
EB

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SYSTEM CONVERSION

I have been thinking of upgrading my system further at music source level, either by replacing the CD player or through the use of a top class D/A convertor.

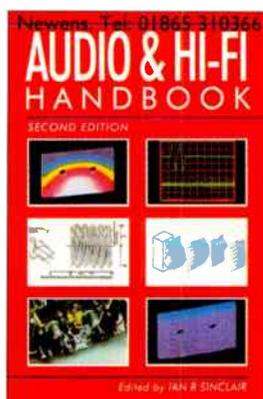
My system comprises: a CAL model ICON CD player, Michell's Argo HR preamplifier, Meridian 605 monoblock power amplifiers, IMF Reference Mk IV transmission line speakers.

I have a large listening room with good acoustics, and I listen mostly to classical music. I have the following in mind, and your advice would be most welcome:

1. Retain the CD player as a transport and add Pink Triangle's Da Capo DAC unit, with HDCD module (upgradeable later on with a Cardinal transport).

2. Replacing the CD Player with: either Linn's Mk III Karik player (upgradeable later on with a Numerik DAC) or with Meridian's 500/563 combination or DPA's Enlightenment transport and convertor.

**Alain G. Lefebure,
British-American
Tobacco (Mtius) plc,
Mauritius**



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The CAL player I don't know, alas, so it is difficult to say whether it is sufficiently good as a transport to make it worth adding a Da Capo to it. I have doubts about HDCD. Despite there having been a good deal of hype about it, especially in the American press, there are very few recordings around using the process. I doubt very much whether any of the major recording companies will take it up, so at the moment it hardly

seems worth the extra expense.

Meridian's 500/563 is one of my favourite converter/transport packages, though the converter is not as good as the Da Capo. It costs half as much, though. There is, alas, a dearth of transports; apart from the Meridian, consider my own other favourite, Sugden's SDT-1, the Audiolab 8000CDM and Teac's T1.
EB

BAD OUT OF THE BOX

After coming to lovely Britain last year, I read a lot about possible upgrades for CD-players. So I tried it myself. I bought a highly recommended Dac-In-The-Box, but I was deeply disappointed. It sounded wrong. Too many highs, imaging was OK but dynamics weren't too good. I then switched cables. DPA Digilink made the whole thing a little better, the addition of a Theta TLC turned out to be another slight improvement. But still my Sony CDP 303ES sounded much better though far from perfect. At least the balance of sound is right, though it sounds quite clinical.

All in all, I spent about £500 without any result and I am understandably a little bit disappointed. Something must be wrong here. I use as an amplifier the Yamaha CX-I and MX-I (not available in the UK, great reviews in Germany); loudspeaker Tannoy D700; interconnect Monster M-1000; Naim loudspeaker-cable. Sounds wonderful with Heybrook TTI. Any suggestions?

**Michael Heine,
Radio Bremen,
Germany**

It sounds like you've made a bit of a sideways step here. The Dac-In-The-Box (DITB) is a very good convertor for the money, having a sweet and

detailed midrange and treble, but it can sound a touch lightweight. It is good value for money, hence the good reviews, but it is more 'different to' than altogether 'better than' your Sony. Your Sony has the better balance with good bass, but the DITB has the refinement through the midrange and treble. You need to make a whole step forwards to acquire a better sound.

Several things spring to mind when I think about your set-up. Firstly, you have some very revealing loudspeakers in the D700s; they can quickly become hard and cold through the midrange and sharp in the treble if combined with the wrong equipment. I suspect the lighter balance of the DITB bought out this brightness in the D700s which you didn't like. You need to aim for a CD with a softer, warmer sound. Also, to achieve similar results from CD to those from your TTI, you will need to spend at least as much if not more.

Quad's 67 CD player is a very good starting point. It has a smooth, musical balance that will bring out the best in the D700s.

If you are still keen to try an outboard convertor, look to Pink Triangle's Ordinal or Mission's DacMaster. Both are fine convertors and have traits that your D700s will welcome: smoothly rolled-off treble and a gentle bass lift. Both these convertors should bring an all-round improvement to your system.
DB

Chord Co. Tel: 01722 331674



Here's a Siren interconnect to help you get a smooth sound from your CD.

continued on page 47...

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AND ANOTHER MISTAKE

For many years I enjoyed the sound produced from my LPs using my trusty old Sony PS 5520 turntable on which I had replaced the original cartridge with a Shure M75B Type 2.

However, when it finally reached the end of its life, I replaced it with another Sony turntable, their latest offering, the PS-LX431, wrongly presuming (and foolishly not first enquiring at the Sony dealer) that all turntables manufactured today had replaceable cartridges, like they did years ago.

I have, of course, now discovered that the cartridge is not detachable and the sound quality produced by the unit is far from satisfactory. I wasn't able to return the deck because it is not faulty and Sony don't make any better turntables.

Can you please suggest a solution to this problem, e.g. are there any hi-fi dealers who can replace the tone arm with one that will allow a choice of cartridges, or one with a cartridge equivalent to the Shure M75B Type 2 (or equivalent), or is there some other way of improving the frequency response? I don't really want to scrap the unit as it cost nearly £150.00.

**B J Lawrence,
Milton Keynes,
Bucks.**



When you get your new turntable, here's some top quality vinyl to play.

Sorry, but the best place for it is in a galvanised bin if you are serious about

listening to LP. Even if the arm could be replaced, it simply wouldn't be enough. What you need is a Rega Planar 2, or a Project 0.5. Both of these offer far better value, combining a quality deck, separate arm and cartridge. EB

WHERE IS KELLY?

I am writing in the hope of acquiring information regarding the Decca/Kelly ribbon H.F. loudspeakers DK30, which I am hoping to purchase. I have been unable to find a pair new or second-hand. Whilst making enquiries it was mentioned that an article had appeared in your magazine a few months ago regarding this treble unit, and that another firm had taken over the production from Decca Special Products.

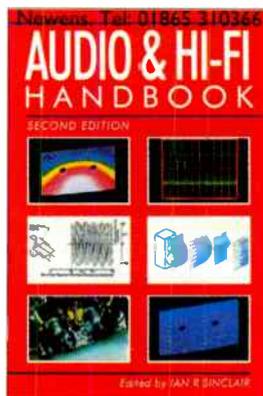
I therefore wonder whether you would be able to provide me with any information and/or addresses and telephone numbers for me to follow up. If this is only leading me up a blind alley would you suggest a ribbon treble unit in production today that might be an alternative. This unit will be used in conjunction with an omni-directional Lowther PM2A in a quarter-wave-based speaker enclosure designed in approx. 1970, known as the A.C.E.

**Peter Gutsell,
Herne Bay,
Kent**

We did run a short news story back in August '94 regarding replacement ribbons for the DK30 and London tweeters. This service is provided by H. Dawson, an electronics engineer, who can be contacted at 16 Copeman Road, Aylsham, Norwich, NR11 6JL. If you write to Mr Dawson I'm sure he will be able to offer some help.

Decca ribbon tweeters are rare though, nowadays, so I'd recommend a modern

alternative such as the Tonigen ribbon used by Heybrook in their Sextet loudspeaker. You can contact Heybrook on Tel: 01752 731313. This tweeter gives a super flat response from 6kHz upwards with just a simple 1.5µF capacitor in series forming the crossover. DB



As a keen enthusiast, you'll welcome this copy of the Audio & Hi-Fi Handbook.

MORE DETAILED APPROACH

I seem to have two problems with my system. Firstly my turntable, a Thorens TD 166 Mk VI, sounds lacklustre when compared to my Alpha 5. Played through an 8000A, would a turntable such as a Planar 3/RB300 and Rega cartridge give me a more stimulating combo? Or even a Michell Mycro with the same arm and the cartridge I use now (Goldring 1012 GX)?

Secondly my Mission 731s seem to lack the type of detail I want. I like their charging enthusiasm but miss the detail I can hear on headphones through my Nakamichi DR3. Would a pair of Rega Kytes do the job better? Unfortunately any speaker has to be wall-mounted and around the same size as the Missions. My room is incredibly small but I cannot alter this.

**M. Kirby,
West Yorkshire**

As you seem keen to continue playing your vinyl, I think an upgrade is well in order. You have a very good amplifier in the

8000A, one with a super phono stage that is quiet on MC, which you should certainly take advantage of. Pro-ject's 6 comes complete with the excellent Ortofon MC15 Super II for £449.95.

If you prefer a good MM cartridge, Reson's rs1 turntable package is also super value. This comprises a tweaked Systemdek turntable, Rega arm, and Goldring 1000 series cartridge (based on our favourite 1042), all for £600. Try and audition both in your system before you buy, but whichever you choose I'm sure you'll be very pleased with the improvement.

Once this is in place, you are right in identifying your loudspeakers as the next weak link in need of attention. With a super vinyl front end and very good CD player feeding the 8000A, your loudspeakers will be struggling to resolve all of the detail being thrown at them. Good though the 731s are, they are only a £130 'speaker, and aren't really in the same league as the rest of your system.

I suggest Systemdek's Systym 931s as an absolute minimum, or even a second-hand pair of HL-P3s (the new ES version, superb though it is, has risen in price to £800). The HL-P3s are a sealed box design, so bass will remain tight and detailed even when they are against a rear wall. DB



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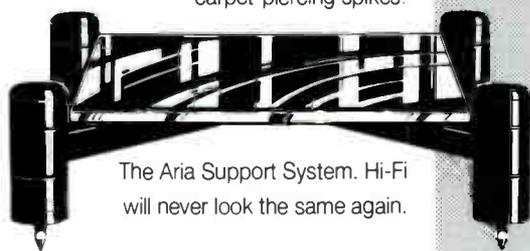
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SECOND HELPING

A year on and newly revised, Copland's CSA 14 hybrid valve and transistor amplifier returns to a warm welcome from Eric Braithwaite.

Sometimes amplifier manufacturers are like restaurants. The chef comes up with a tasty little dish; you try it; second time around it's better. For me, this is second time around for Copland's CSA 14 hybrid valve/transistor integrated amplifier.

Unlike many other hybrids, the Copland isn't a simple split between valve pre and transistor power or vice versa. The two 6922 double triodes are used in the pre-driver stage of the transistor output power amplifier, fed by a solid state preamplifier including MM phono stage.



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I'm no fan of country music, but trying Willie Nelson on the new Columbia Classics remastered CDs, a halo around his now 20-year-old recorded voice was more noticeable than it had been before through a much pricier pre/power combination. Obviously attributable to microphone quality, it gave a first inkling as to the CSA 14's uncanny knack of displaying sheer transparency, at least in the vocal range of the spectrum.

The same proved true for the chorus in the old Decca/RCA Carmen, with the unique quality of the Vienna Boys' Choir coming through to absolute perfection. Even though Polly Harvey is not one of nature's clearest enunciators, the Copland rendered her every syllable intently.

It also put an slight but irritating hum through the right-hand loudspeaker which had the whole system hurriedly disconnected until it dawned that the CSA 14 was behaving as immaculately as its build quality would suggest it should. The fault lay in the recording engineer's hand, or one of the guitarists' leads.



Without any leads to hum, acoustic guitars were just as fluid as I recall from the CSA 14's first incarnation, whether they were under the fingers of Terrorvision or Segovia playing Castelnuovo-Tedesco.

A year ago, the CSA 14 had a love affair with almost any form of acoustic instrument, with a particular affinity for jazz. It seems hard for anything with a valve in it not to invest at least a saxophone or clarinet with a touch of additional realism, and the Copland was no exception.

Aberrant the choice may be, but the Swedish Omnibus Wind Ensemble do a very amusing arrangement of Ravel's Bolero to polish off their CD of the music of Frank Zappa. Ravel's piece has practically become a pastiche of itself by now, but the Omnibus Ensemble skates over its triteness by slyly giving it a tinge of Latino, a wash of north African and even a smidgen of Chinese sound to it.

Most of this is via subtle inflection in the saxophone, clarinet and percussion departments, the timing and timbre of which the Copland put its finger on unerringly. Again, memory is a little unreliable, but going back to my notes, the new version of the CSA 14 has acquired a little more 'bite' in the upper regions, although it is not quite as forceful as some all-transistor designs. It is barely evident in orchestral recordings, where it gives the upper strings a slight but welcome sheen, although on recordings where they have a distinct sharpness and edginess, those listeners who find eighties CDs setting their teeth on edge will find the restraint very acceptable.

On the Omnibus Wind Ensemble recording, it meant that neither cymbals, triangles, Chinese gongs nor any of the plethora of upper-frequency percussion shocked the ears. For the Copland, the devil is in the detail of the treble and the timbre, not in any attention-grabbing forwardness or brightness.

If memory serves, then it has also been invested with a slightly tighter and drier bass end, too. This still doesn't make the Copland a rough, tough driving machine. It's still an amplifier equivalent of a Range Rover rather than a Subaru"

The judder of low bass guitar notes, for example, exists but wouldn't have a devotee of live PA systems at the Hammersmith Apollo diving for cover. Heavy electronic drumbeats didn't find their way into the floorboards to loosen the nails. The new dryness showed up mostly in the way the Copland treated percussion like toms. When a percussionist tickles the skin with his fingers, or slaps it with his palm, the Copland ensures you do not think he's using a duster. In the more excitable moments of Carmen, some of this

tightness didn't extend downwards into the lower regions of timpani and bass drums, which had an air of rumbling thunder rather than that crack and wallop of a storm immediately overhead.

Oddly, this time around I was slightly less enthused by the MM phono stage. By comparison with the line-level inputs,

“It's still an amplifier equivalent of a Range Rover rather than a Subaru”

it retained perhaps too much of the silky softness of the original. Menuhin's solo violin in the Beethoven Triple Concerto was fluid but with the subtleties of the bowing pressure a little smoothed over.

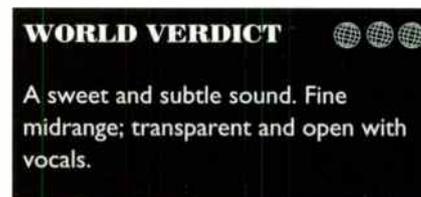
This was, however, with Ortofon's T20 transformer boosting the output of an Ortofon Rohmann MC, and on reflection, if you are going to use an MC rather than an MM cartridge with the Copland, perhaps the boat should be pushed out a bit further as regards the transformer.

The CSA 14 is, simply, elegant, in sound and looks. A eulogy on control knobs is maybe a bit ridiculous, but the Copland's five have such a firm, silky feel, with a click-stop to centre the balance control that is as soft yet positive. Quality will out, and both inside and out Copland has not been skimping. The price is up by another hundred pounds, thanks not to the cost of any changes, but the fluctuation of exchange rates. It's still worth the money ●

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WHAT HI*FI?

Sound & Vision Bristol

I've been doing some donkey work subbing our Classified Adverts - and they're fascinating. There's a whole world of interest out there, one I'm very sympathetic to, that ignores market pressures and trends. People carve their own way through high fidelity, unfazed by the "commercial world" as it's so often termed. And why not? By the time I'd sorted through what seemed like a few thousand queries I nearly had my chequebook out.

The best equipment is often old and may need care and attention. That's half the fun for some people, but it may be an unwelcome surprise to others.

Take one of the most common power amplifiers, the Quad II. Released in 1958, it comprises two monoblock valve power amplifiers which are quite compact. They can't be operated independently of the partnering Quad 22 valve preamplifier, however, without modification. They are very insensitive too (1.2V in for full output), so a modern preamp must have plenty of gain (x5) if it is to match - and not all will.

Alternatively, the Quad 22 preamplifier can be used. But most will need to be refurbished, otherwise they are likely to sound dull and messy after years of use and, probably, subsequent years of neglect. Don't forget that they can be rejuvenated by being returned to the place from where they came: Quad still service all their products, no matter how old.

Anyway, the Quad 22/II combination, popular in our Classifieds, is idiosyncratic: you may love it, but you may not. My advice is: keep real. I bought a pair many moons ago. No modern amplifier sounds like a Quad II; it was the sweetest thing I'd ever heard. If this is what you value most, there's not a lot of contest with modern solid-state and that's half the reason for this amplifier's popularity.

But the power amps turn out a paltry 8watts and you can hear them straining to drive many loudspeakers. Paired with sensitive loudspeakers, a Quad II can really sing, developing surprising amounts of punch and speed, but they'll never match a Naim in this department, so don't expect it. That's not what a Quad II is all about.

Talking of speaker matching and low power brings me to the next make to catch my eye: Lowther. Not a name to turn up often in the hi-fi press, because they shun publicity, Lowther's loudspeakers continue to have a strong following, both in Britain and abroad. I'm surprised at the level of sales going on in the second hand market for these speakers, but it's gratifying too. Not everyone is swayed by current media-driven opinion - and thank heaven! That might seem a funny thing to say, coming from someone who started an "overground" magazine, but Hi-Fi World has always had a broad remit and covers all hi-fi, not just current production. What else would you expect from someone who insists a Leak Troughline, in good condition, is the world's best tuner?

It was the Troughlines in our Classifieds, especially Graham Tricker restored (GT Audio) samples, that had me reaching for my chequebook - until I

Mysteries from Noel Keywood

remembered that I already own one! If you are tempted, just remember that yet again there are drawbacks. You must either get a good one or expect to pay for repair and, preferably, restoration. Troughlines are relatively insensitive and demand a very strong aerial signal of 2mV or more, so you'll need a god aerial too, or a transmitter nearby. And finally, Troughlines give around 70mV of output - minuscule by modern standards. Most amplifiers need 200mV or more so you'll have to crank your volume control right up. Naim and Audiolab both make preamps sensitive enough though.

Then, of course, there are all those gorgeous high-torque idler drive turntables that everybody discarded so quickly aeons ago because of rumble. I know, because I bought a new Garrard 401 in the early seventies and it rumbled like an express train. Thankfully, it was so beautifully engineered I just could not part with it, so it was consigned to the loft. Then, more than twenty years later (!) I met a man, Martin Bastin, who said he could fix it - and he did. That 401 now works properly for its living in our listening room.

But so much for the old favourites. I spotted other goodies too, not all so highly appreciated. The cassette is in decline and sales at the top end of the cassette deck market have



shrunk to insignificance. Sadly, this has prompted Nakamichi to cease manufacture of some of the most extraordinary boxes of cogs and wheels ever devised by man. Whilst the Dragon is awesome in its complexity, my money is on the CR-7E as the best in terms of sound quality and, occasionally, this rarest of esoteric beasts turns up in our Classifieds. Drawbacks? B&W tell me that the Japanese factory will continue to manufacture spares for 8 years after it has been discontinued. So a CR-7E can be serviced fully for another 10 years, but after that some items may become difficult to obtain, depending on B&W stocks.

But who knows, all Garrard parts were dispersed when the Swindon factory closed down, but re-manufacture has started because of demand. Perhaps the same will happen to Nakamichi. Don't forget that Western Electric have also started re-manufacturing valves too.

Talking of which, perhaps there's a lesson in all this. Who doesn't want to own an E type? The motor industry faced serious buyer resistance to increasingly mediocre products and reacted accordingly (no rude letters please!). I believe the hi-fi industry is about to do likewise. All this activity in the second hand market is a sign that people want something other than another faceless black box. Quite right too ●

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Back when audio was young, gram-ophones, as my old dad assures me they were called, had large, curiously shaped 'tone arms'. So-called because their design had a discernible effect on the tone of the reproduction, these giant groove-crushers lent every 78 that bore their considerable weight their own particular colorations.

Later, with the advent of the microgroove LP, they became known as 'pickup arms', doubtless thanks to their skill at drawing every conceivable bit of dust, fluff, cat fur and what-have-you straight up to the needle. Then, when vinyl playback finally came of age, the unprepossessing pick-up arm became nothing less than the 'transcription tonearm' - a sufficiently pretentious tag for all but the most extravagantly-priced designs.

Nowadays, in the twilight years of the LP record (so they say), the tonearm has become something of a hi-fi backwater, with no new design of note for almost a decade since the 'big three', Linn Ekos, Naim ARO and SME Series V, appeared on the scene. By contrast, turntable design has come on by leaps and bounds, with quartz-locked power supplies, better bearings, motor isolation and improved platter damping making today's Roksans, Linns, Pink Triangles and Michells far superior to anything that was around ten years ago. Cartridges, too, have improved beyond belief, with advanced stylus profiles and clever coil design now the province of even the most low-rent vinyl junkies.

Remember the days when manufacturers were falling over themselves to contrive ever more complex tonearm designs - parallel tracking, ultra low mass, fluid damping, variable mass, unipivots, 'battleship construction'? Why has all the action and effort come to a halt? Is it that most of the work has now been done, with

audiophilia

David Price



conventional straight-pipe, ultra-stiff tubes, high toleranced bearings and good internal wiring proving a successful working compromise?

I'd venture that, in the overall scheme of things, today's top arms are too good for the turntables that carry them. Despite their best efforts, turntable makers haven't yet made a

on the Gyro with its balanced suspension and mass-optimised armboards.

Let loose with demo samples of both arms, I immediately began my customary installation procedure, involving the ritual stripping of armboard threads, snapping of allen keys and bending of cantilevers. Which would prevail, I

“in the overall scheme of things, today's top arms are too good for the turntables that carry them”

totally rigid, vibration-free, acoustically inert, speed-stable platform for the LP, yet Linn, Naim and SME have all taken their tonearms as far as their respective design parameters will allow.

After years of fiddling with antique Acos Lustres, geriatric SME 3009s and Hadcocks, 'sensible' Regas and fussy Linn Itoks, I decided it was time for a cartridge carrier par excellence for my venerable Michell Gyrodec. Identifying my three favourite arms wasn't difficult, and a shortlist was duly drawn up. As the ARO - love the naim [sic] - was really made for the LP12, my choice came down to the Ekos or the SME V, both of which work a treat

asked myself, as I hunted on the floor for my extra-long cartridge mounting bolts?

First on was the Ekos, which sounded great, with a smoother, cleaner, tighter sound than my old 'Tik-tok' and no less of the Linn 'swing factor'. By comparison, the SME wasn't as much fun, sounding more cerebral and composed, but with a level of detail that the Linn simply couldn't muster. So focused was it that every aspect of the disc's recording, production and mastering process came under the strictest of scrutiny.

On the right discs this meant gut-thumping low bass, cast-iron stereo imaging and super-smooth

yet crisp treble. Still, where the Linn followed a tune and ran with it, the SME came over a little aloof - where the former emoted, the latter analysed. The Ekos worked best when I stopped listening and just enjoyed the ride, sauntering through the first side of an old copy of the Beatles' Abbey Road with alacrity, while its Sassenach rival had me sitting there thinking 'God, listen to McCartney's Hohner bass!', or 'Jeez - voices at the back of the mix all through 'Come Together' - where were they before?'

When decision time came, I can't pretend it was easy. After months of pacing rain-lashed winter streets agonising over what to do, I plumped for the SME, simply because where the Ekos was the usual fuss and bother to set up, the 'V' was a joy. Now, installed on the Gyro, it sounds better than ever. I can see myself moving from my mechanical-sounding Audio Technica OC9 to a more lilting, easy-going Ortofon equivalent, but it's a small price to pay to own such a beautifully formed slice of magnesium. Funny then, that despite the Series V's ultra-modern design, 'high-tech' construction and digital-bashing sound, SME continue to use their quaint, sepia-tinged Fifties catchphrase 'the best pick-up arm in the world'... Pass the tea, vicar ●

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LEADING LIGHT



B&W's new Prism system reduces colouration in a loudspeaker. Dominic Baker wonders if it will make the DM 302 a strong player.

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Chris Beeching, Hi-Fi News '95

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It's been a long time since B&W set foot in such a crowded stadium. Here opponents are strong and competition fierce, as you'd expect in a league that everyone wants to be top of. The league is that of budget loudspeakers; the teams to beat, KEF and Mission.

This game is played in front of some of the biggest crowds of all, drawing in supporters from all around the world. B&W's newest team member is the £130 DM 302. There are already many hopefuls in the field; some lazy but talented Le Tizziers, numerous Andy Coles's in the right place, but shooting wide of the mark. If the 302s are to beat the best, they need a Ferdinand-type blast of energy that nothing can argue with.

From the outside, the 302s look similar to any other lean and smartly-turned out player. But, in this case, beauty is certainly more than skin-deep. B&W's 302s are the first to use their Prism system. Inspired by the tapered wedges of foam used to prevent standing waves and reduce reflections in an anechoic chamber, the 302s sport a similar surface on the inside of their rear baffle.

In the 302s, the internal sound waves from the rear of the cone are



broken up by this Prism system on the back wall. Instead of a strong reflection off the rear of the cabinet being able to set up standing waves which cause colouration, the energy is dispersed, making it easier for the internal wadding

to absorb. This rear surface is made from moulded plastic, with six struts linking front and rear baffles firmly together, which also helps to improve cabinet rigidity.

Prism system apart, the 302s are a normal-enough two-way design. For a good kick in the bass they use a 5in doped paper cone, reflex-loaded to

improve bass depth and efficiency. With a 1" soft dome tweeter promising a clear sight of the goal, the 302s should have a good head for highs.

Starting off with an Audiolab 8000A for a partner, the 302s certainly impressed with their clarity. On Alanis Morissette's 'You Oughta Know' the vocal sang out clearly, projecting well out into the room flanked by sharply focused strings. Too sharp in fact, at least in terms of tonal balance, and emphasised by a lack of depth and warmth to the bass line.

B&W, keen to show how clear their new player's sound is, seem to have balanced the 302 for a forward midrange and lower treble impact, which gives them a rather cold and emotionless character. Alanis's sibilant s's were just a bit too much, and although dialogue was fantastically clear, I had to switch to a richer recording and warmer amplification before listening could continue much longer.

A combination of Black Grape and an Aura VA 80 mellowed things considerably, although alongside Mission's 731LEs they'd still be described as positively bright. Still, Black Grape's deep bass guitar lines brought a fuller, more rounded bottom end along with greater depth to the lower midrange. This was enough, along with the Aura's sweeter treble, to pull the whole picture out from behind the glass, revealing more of the real colour of the music behind.

With Oasis' latest album, vocals were brought nicely to the fore; the guitars were cold and jangly, but in a clean-cut and insightful way. 'Cast No

Shadow' again displayed fine vocal harmonies, clear cymbals and punchy and fast drums. There was no real depth to the soundstage though, with little attempt to draw a listener in. You sit back and listen to them perform, rather than become involved.

Turn 'em up to bring out the bass, as I did with Garbage's superb 'Queer', and they complain, flapping their cones disputatiously.

'Stupid Girl' with its strong bass guitar-led beat, showed the 302s do actually have real speed in the bass though. Although nowhere near as powerful as I'd have liked them to be, each note was at least tightly defined and punchy.

With the 302s I feel B&W have gone too far in attempting to emphasise mid-range clarity. Vocals and strings are certainly remarkably clear, with fine imaging, but are tonally too bright to deserve the accolade of accuracy. The 302s could form the basis of an excellent subwoofer-boosted system, but on their own are just too forward in the midrange and treble to be comfortable over extended listening periods. The Prism system does indeed seem to work, with very low colouration throughout the frequency range, but I feel the basic loudspeaker needs to be better balanced before it will become a success.

There are already many hopefuls in the field shooting wide of the mark.

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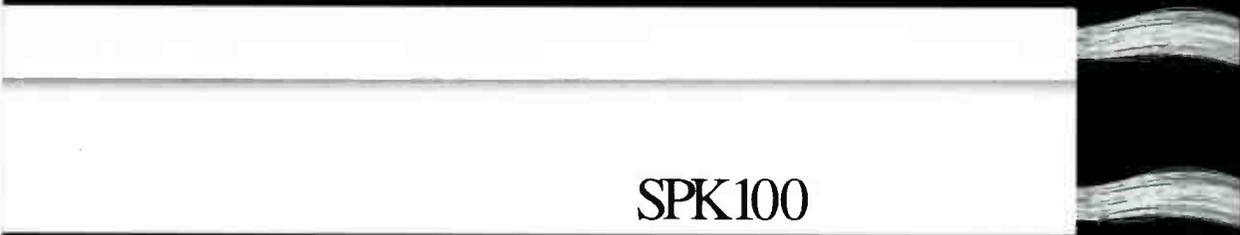


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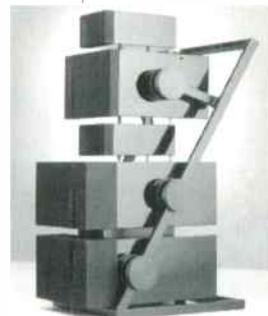
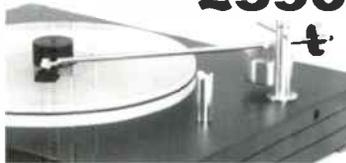
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Used car warranties have always been viewed with scepticism, but now the heat has been turned on the electrical industry and its extended warranty 'rip-offs'. Some of these may cost as much as half the price of the product itself, and ultimately prove more expensive than getting the unit repaired several times over.

In fine consumer-protector style, I set out to find out which warranties were worth having, what goes wrong with hi-fi separates in any case, and how much it costs to fix them.

The high street stores are among the most criticised of all retailers. After investigating, I had to agree with the watchdogs, from *Ransom* to *Which?* that many of their two- or three-year warranties are expensive and pointless. In most cases an extended warranty on, let's say, a tape deck, costs between £40-£50. On a Compact Disc player it could cost up to £75.

This may still seem reasonable for three years' complete peace of mind, but you'd be extremely unlucky to spend that in maintenance over the second and third year. (Don't forget a one-year warranty is near universal anyway now.) This wouldn't be so bad if the warranties weren't forced down the consumers' throats, but often they are.

Many sales executives make a proportion of their salary from commission on extended guarantees. This makes it hard for them not to be, shall we say, 'persuasive' at times. I have known cases of discounts only being offered on goods if the warranty is taken up. Surely this can't be legal?

Hi-fi separates chain stores seem to offer an altogether better deal. Many offer two-year cover free of charge, and sometimes three. Other stores offer three-year cover for only a tenner or

so, which seems reasonable. This is often backed up by free servicing and some type of minimum part-exchange guarantee for the future, often quite handy if you plan to upgrade after three years or thereabouts. Sales staff are often still on commission, but it is generally a far lower percentage than that of the high street electrical stores.

Independent hi-fi shops can also offer excellent after-sales service, too. British Audio Dealers Association

“Some of the electrical industry's extended guarantees may cost half the price of the product itself and ultimately prove more expensive than getting the unit repaired several times over”

(BADA) approval is by no means a guarantee of a first-rate dealer, but it does guarantee a minimum two years' warranty, which is transferable to any BADA-approved outlet, especially useful for students who spend time away from home, and an exchange scheme.

Bear in mind, however, that extending this guarantee further is often still quite expensive. Smaller dealers who don't belong to BADA may offer schemes through the large financial institutions which also turn out to be just as

*from Dominic
Todd, our man
in retailing*



much a waste of money as those offered by the electrical retailers. Yet, by the same token, you could find a friendly local dealer who doesn't offer an extended warranty but is prepared to fix out-of-guarantee equipment for next-to-nothing in the interests of the store's good reputation.

But what actually goes wrong with hi-fi separates in any case? Buying an extended warranty for a tuner, amplifier or loudspeaker really makes no sense. All three contain very few moving parts, and

Even then, with moderate use, these parts won't be failing around the two-three year mark, but more likely after five or eight. The amount of use the machine gets clearly dictates whether an extended warranty is worth the extra outlay or not.

With CD players, repairs can be an altogether more expensive business. I've known CD lasers last anything from eight months to twelve years. (So far, CD's entire life-span.) The cost of a laser is usually around £70-£100. Clearly, an extended warranty may be a good option with a CD player, but then again, remember most lasers fitted to reputable machines last for about seven years of average use - long after the warranty's run out.

Laser lenses can also fog up in smoky rooms (it's a simple enough job to clean them, but one which can cost over £20) and drawer tracks can wear, but again this usually happens after the extended warranty period is up.

My advice is to remember, when buying hi-fi separates, to look not only at the best price on offer but also the after-sales backup. Many stores have proved it needn't cost half as much as the system itself ●

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| Kef C95 Black | 199 | - |

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| Chameleon Ruby 200wpc | 550 | 995 |
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| Chord SPA-1016 280wpc (professional) | 1,800 | 2,995 |
| Quad 66 pre-amp & remote panel | 450 | 897 |
| Quad 66 CD player | 250 | 649 |
| Quad 240 power amp (professional) | 295 | 595 |
| Quad 34 pre-amp | 250 | 399 |
| Quad 510 power amp (mono 150w - professional) | 465 | 849 |
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Announcement

The last twelve months have proved a period of great deliberation regarding the way forward for Audio By Development. We have always held that we must be able to believe whole heartedly in a product before we will recommend it to our customers, but last year we began to question the change in direction being pursued by a number of established manufacturers, and we felt that in some cases sonic attributes were being sacrificed in the interest of greater commercial success. Some fine established products were discontinued, or increased in price beyond all reason, and with their loss it became much more difficult to assemble systems with the 'magical synergy' that is so important. Considerable time spent searching has proven to us that there are still manufacturers who's primary aim is to develop and market benchmark products with performance and reliability that justifies their cost, whilst remaining firmly in the specialist Hi-Fi arena, and not entering the mass market Audio / Video camp.

Of course synergy will always be paramount and we have now assembled a range of new systems based around these products that we believe will hold the listener in disbelief that they are being entertained by recorded music.

There can never be a substitute for a live performance, but with our present line up, we consider that we have come closer than ever before. Our reference system is unquestionably expensive, but it is intended to provide state-of-the-art reproduction, with long term reliability and upgradability as future developments permit.

If this has to be next years aim, and you currently require a more economic solution, then we can offer complete systems starting at £1200 which will more than hint at realism, alternatively, we can advise on integrating new components in to your existing system.

We hope to be providing a number of musical evenings over the next six months to introduce some ground breaking new products, so watch this space, and if you can't wait then we will be pleased to chat over your enquiries, so give us a call.

| Sale Stock | was | now |
|--|-------|------|
| Linn LP Turntable with Akito Tonearm, good condition (black) | | £395 |
| Proced PDP2 Dac, boxed and unmarked | £1300 | £695 |
| Oracle Delphi 2 Turntable, SME armbored and optional lid | | £395 |
| Alphason HS100 titanium tonearm, boxed as new | £595 | £375 |
| Audio Innovations series 200 mark 3 valve preamp | | £200 |
| Audio Innovations series 200 mark 3 valve poweramp | | £250 |
| Kef 105 Reference Loudspeaker | | £495 |
| Celestion 7000 Ribbon Loudspeakers | | £600 |
| Epas ES14 Loudspeakers Black | | £250 |
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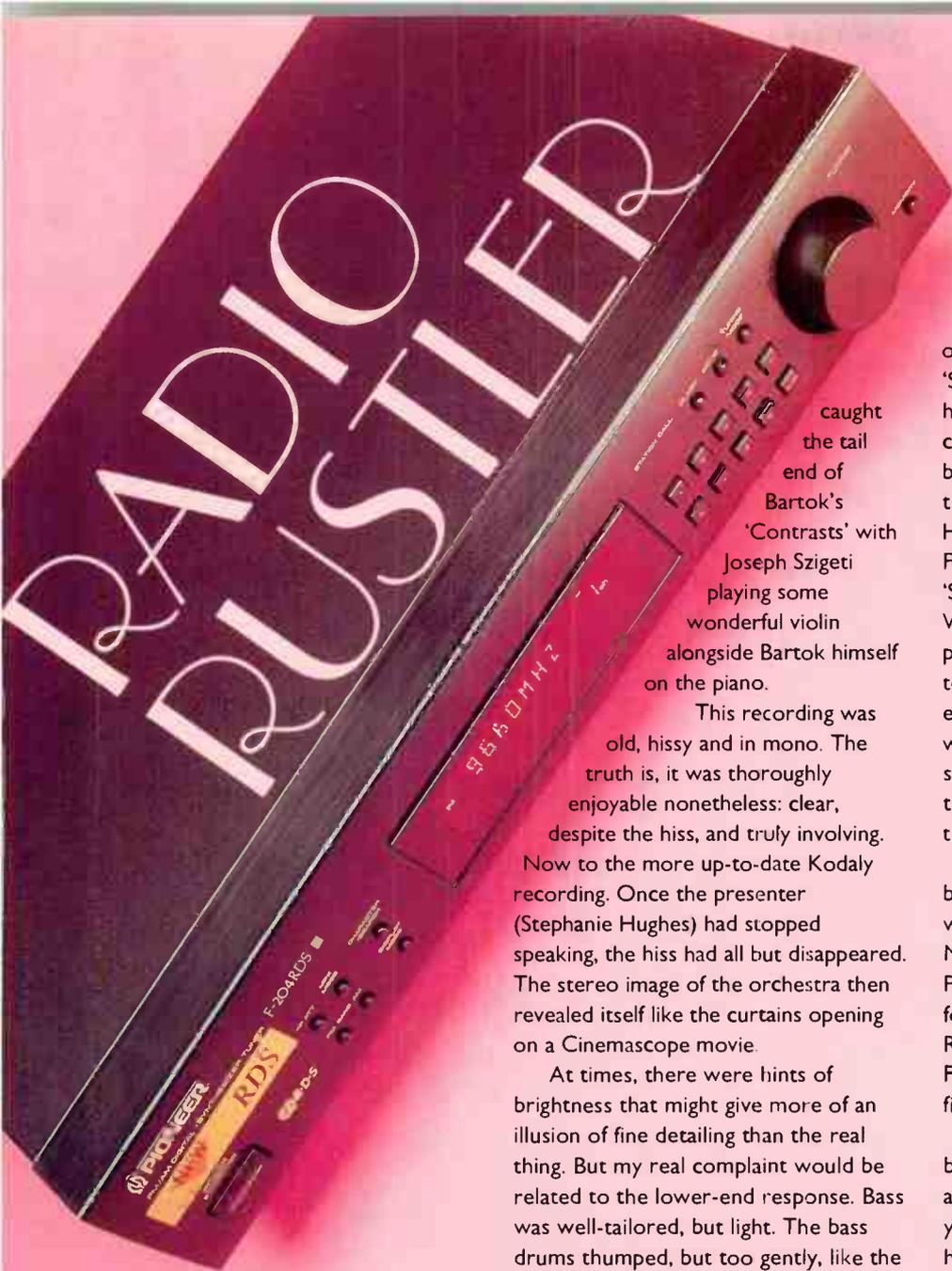
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After rustling through the pages of the Radio Times, Haider Bahrani discovers unexpected delights listening to Pioneer's F-204RDS tuner.

It is not common to find me, at home or in my car, listening to Radio 3. From today though, after a little encouragement from Pioneer's F-204RDS tuner, terrestrially transmitted high-fidelity has found itself a little space in my heart. Radio Times rustling in my palms, I had planned the beginning of my listening session to coincide with the Chicago Symphony Orchestra playing Kodaly's 'Harry Janos' suite. Ten minutes early, I

caught the tail end of Bartok's 'Contrasts' with Joseph Szigeti playing some wonderful violin alongside Bartok himself on the piano.

This recording was old, hissy and in mono. The truth is, it was thoroughly enjoyable nonetheless: clear, despite the hiss, and truly involving. Now to the more up-to-date Kodaly recording. Once the presenter (Stephanie Hughes) had stopped speaking, the hiss had all but disappeared. The stereo image of the orchestra then revealed itself like the curtains opening on a Cinemascope movie.

At times, there were hints of brightness that might give more of an illusion of fine detailing than the real thing. But my real complaint would be related to the lower-end response. Bass was well-tailored, but light. The bass drums thumped, but too gently, like the heart-beat of a herbal tea junkie meditating. The violins, though, were glorious, dominating the stage at one point with all the charisma of a Gielgud or Olivier on the solos.

Staying with the Chicago Symphony Orchestra for de Falla's 'El Amor Brujo', Reiner's recording had an almost Arabian feel through the Pioneer, with the mood of a coastal Andalucian village under a warm twilight sun. Not knowing much about the piece, the picture the F-204RDS conjured up for me probably has nothing to do with it, but if that was not accurate the tuner's interpretation was enjoyable.

The brightness experienced earlier seemed to lose itself in a temperate, easy atmosphere. The lower registers, although still under-pronounced, had an air of confidence. Brass sections were dry - like a Kit-Kat rather than as rich as chocolate truffle - but attractive just the same. Strings, much as before, were very engaging.

Popular music was more revealing of the Pioneer's drawbacks. Cameo's 'She's Strange' on GLR really wasn't hi-fi, unless you're an avid fan of compression and limiters. Generally, bass response, particularly with pacy tracks, was less than exemplary. However, wandering up the dial to Jazz FM I found myself in the middle of 'Seventh Avenue Stroll' by Mark Whitfield. Ah - true piano, easy drums, perhaps a little bright and uneasy at the top, but underneath all was smooth, even mildly spine-tingling. Admittedly it wasn't all perfect. The guitar apparently sat alongside the brushed snares giving that close-up seedy club buzz rather than any deeper perspective.

Handing over £139.95 to Pioneer buys a Radio Data System (RDS) tuner with FM and AM, Long Wave as well as Medium Wave, with 30 presets. Primarily, AM on this tuner is, I'd say, for anyone who wants to get Virgin Radio outside London. Hi-fi it is not. For news and information seekers it's fine as a facility, but that is all.

At this kind of budget price it might be assumed that Pioneer would try to appeal to the taste of the less affluent younger generation which goes for the heavy thud-thud-thud that comes out of a TR-909 drum machine. Instead, it is more amenable to less ear-throbbing, or ear-damaging, music.

For this money, a pleasure, if not absolutely perfect

Pioneer F-204RDS £139.95

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Berks. SL2 4PQ
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WORLD VERDICT



Fundamentally a good basic tuner with plenty of facilities, but not for bass freaks.

**Measured Performance
see p105-111**

WIN AN AURA OF YOUR ALONG WITH A PAIR OF LOUDSPEAKERS

This month we have prizes for three lucky readers again. Each winner gains the latest £250 Aura VA 80SE-x amplifier and a pair of £200 B&W DM601 loudspeakers to go with it.



This B&W/Aura system is just the thing to get you started. All you need to add is a source, which can be either a CD player or a turntable, since the Aura VA 80SE-x amplifier has a phono stage.

The DM601 loudspeakers came top of our group test of six in the January '96 issue. "Everything about them is melodic," wrote Laura Martin in her review. They make perfect partners for the Aura VA 80SE-x. This, too, is one of our winners, figuring in its line-level guise in our last annual round-up of the best products of the year. "A smooth unflustered sound makes it confident with a wide range of styles . . . a great achievement at the price," according to Dominic Baker in last month's issue.

B&W takes one initial of its title from its founder, the late John Bowers, who started the company in 1967. Over the last quarter of a century, the name

has become widely respected around the world, with recording studios galore using the 801 model as a monitor loudspeaker. Hi-Fi World's 'local' studio, Decca West London, uses them; they figure regularly on CD sleeves among the list of equipment used.

The company has also come up with the occasionally slightly wacky design. Show-goers could hardly have failed to spot the bright blue Nautilus loudspeaker, with its mollusc-like shape and spines apparently sticking out of its back.

Among the less obviously radical notions has been B&W's use of Kevlar for the cones of the company's top-range Silver Signature loudspeakers which were produced to celebrate the company's 25th anniversary in 1992. Now, the material is used for the driver of the DM601. This recent design also includes zinc clamping rings, which have a rounded profile to minimise the effects of diffraction, to fix the driver to the cabinet, a flared reflex port to increase the loudspeaker's efficiency and gold anodised fluid-cooled aluminium dome tweeters.



OWN... B&W

Although B&W had produced amplifiers to partner their studio monitor loudspeakers for some time, it was not until 1990 that the company launched the Aura brand of domestic electronics. With their slim-line looks and optional shining chrome finish, the range quickly made a mark for itself. Aura's latest amplifier, our competition prize, is the VA 80SE-x. This combines the VA 80's line stage quality with the added benefit of a phono stage for playing vinyl.

With three sets of 'speakers and amplifiers to be won, post your entry form today. The winner could be three of you!

Send your completed entry form, fixed to the back of an envelope, to:

B&W/Aura Competition
Hi-Fi World Magazine,
64 Castellain Road,
Maida Vale,
London W9 1EX

Don't forget to include your name, address and a telephone number if possible so that we can contact the winners promptly.



COMPETITION ENTRY QUESTIONS

Cut out and affix to the back of a sealed envelope

- 1) What was the name of B&W's founder?
A.
- 2) Which B&W loudspeaker is often to be seen in recording studios?
A.
- 3) What material is used for the cone of the DM601's main drive unit?
A.
- 4) What colour is the DM601's tweeter dome?
A.
- 5) In what year was B&W, the loudspeaker manufacturer, formed?
A.
- 6) With which loudspeaker did B&W celebrate its 25th anniversary?
A.
- 7) What does the VA 80SE-x have the VA 80 does not?
A.
- 8) In what year did B&W launch the Aura range of domestic electronics?
A.
- 9) What finish has Aura offered as an option on its amplifiers?
A.

TIE BREAKER (obligatory)

Complete the following limerick:

There was a young man called Bowers
 Who demonstrated extraordinary powers.
 One look at a driver
 and it'd turn to Kevlar ...

.....

Name:

Address:

Post Code: Tel No.

Please do not add my name to your mailing list.

FEBRUARY ISSUE COMPETITION

In the February issue of Hi-Fi World we had three super pairs of Castle loudspeakers to give away. Here are the three lucky winners:
 1st - Castle Howard SII loudspeakers won by David Plummer of Hertford
 2nd - Castle Severn loudspeakers won by Simon Filmore of Ulverston
 3rd - Castle Isis loudspeakers won by Richard Tyler of Nottingham

Congratulations.

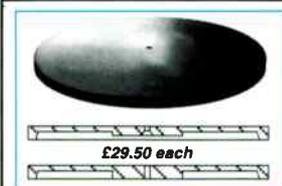
COMPETITION RULES AND CONDITIONS OF ENTRY

- [1] Only one entry per household. Multiple entries will be automatically disqualified.
- [2] In the event of more than one entrant submitting all-correct answers, the winner will be picked from the tie-breaker by the Editor. We will endeavour to publish the results in the second issue following the closing date. Purchase of the magazine is not a precondition of entry.
- [3] No correspondence will be entered into; the Editor's decision is final.
- [4] No employees of Audio Publishing Ltd. or of any companies associated with the production or distribution of the prizes may enter.

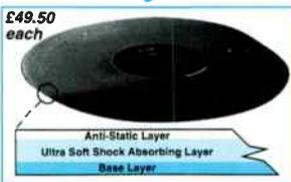
If you would prefer *not* to receive details of new products or special offers please tick the box. *Hi-Fi World* magazine is published by Audio Publishing Ltd.

Better off DEAD THIS MONTHS PRODUCT FEATURE 1

no vibrations dead sounds perfect DEFLEX Turntable Upgrades



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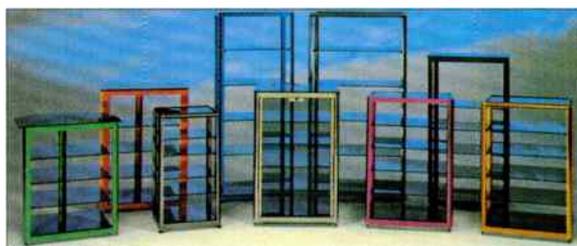
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NAD 510 £200

A competent all rounder with lifelike soundstaging and impressive treble clarity.

GRUNDIG CD3 £240

Good detail and broad, clearly defined sound stage. Can sound incredibly refined and delicate for the price.

ARCAM ALPHA ONE £300

An excellent entry-level player from Arcam that's far better than equivalently priced Japanese machinery.

MARANTZ CD-63 Special Edition £350

A superb budget buy. Addressing the problems of the CD-52II SE, its detailed and musical sound embarrasses many expensive players.

NAD 514 £350

The 514 conveys deep bass notes with conviction and weight. A supremely relaxing player to listen to with fine build quality.

ARCAM ALPHA FIVE PLUS £480

A well built mid-price player that's a great all-rounder. Although highly musical and engaging, it has lost some of the warmth that made its antecedents so pleasant to listen to.

LINN MIMIK £839

The Mimik does what it's designed to do very well, with super-tight rhythmic presentation and plenty of detail. It can sound rather grey and clinical though.

QUAD 67 second-hand

One of Quad's best products for a long time, the 67 is warmer and smoother than most, yet is highly musical and revealing. Good enough to frighten many rivals.

DPA RENAISSANCE £895

Words cannot describe its infinite variety, but suffice to say you'll love it or hate it. Highly emotional, involving presentation with not a hint of self-doubt.

MARANTZ CD-16 £1399

An extremely neutral CD player, smooth and reserved in its performance. Beautifully built too.

LINN KARIK 3 £1600

Superb one-box player. Its supremely rhythmic, musical sound with delicacy and finesse puts it up with the best of the rest.

NAIM CD1 £1600

This single box 16-bit player sounds very engaging compared to your average bitstreamer. Has that vital single factor of the larger, two-box CDS.

MCINTOSH CDM7009 £2635

A thoroughly inspiring machine. One of the most musical CD players around; sweet, open and detailed.

COMPACT DISC TRANSPORTS

TEAC VDRS-T1 £550

Not as substantially built as its chunky looks suggest, the T1 is nevertheless a good entry-level transport with a warm, expansive sound.

ARCAM DELTA 250 £800

A well-built transport with serious sound quality. It partners the BB50 well, especially when sync-locked.

AUDIOLAB 8000CDM £1300

Beautifully built and finished, the CDM is packed with sensible features and performs superbly, day-in day-out.

CD CONVERTORS

DPA LITTLE BIT III £300

A lot more weight at frequency extremes than the II and far better control. For £300 there's nothing to beat it.

PINK TRIANGLE ORDINAL £837

Pure, smooth sound free from harshness. One of the best at any price, losing little to the big guns.

DPA ENLIGHTENMENT £795

Some believe this to be the best convertor around. A truly charismatic performer, it dives into rock music with rare passion.

AUDIOLAB 8000DAC £800

A supremely competent product up to Audiolab's usual high standards, this convertor has a detailed, albeit clinical sound.

PINK TRIANGLE DA CAPO £1450+

Offers a choice of filter modules, all up there with the best. The Da Capo is superb in many respects, but can sound a touch polite on rock.

DPA 1024 £6000

Proof positive that today's CDs needn't sound CD-like! Uses an in-house discrete convertor, and DPA haven't skimped on the build either!

TURNTABLES

GARRARD 401 second-hand

In a decent plinth with an arm of SME309 calibre, the 401 has a highly authoritative overall sound with the most solid, expressive bass in the business. Very musical, but treble isn't up to modern standards.

THORENS TD124 second-hand

One of Thorens' best-ever turntables. Needs a modern plinth to give of its best. Duly installed, it's good enough to face off the Garrard 401, swapping some of its bass power for a more delicate, incisive treble.

SYSTEMDEK IIX900/RB250 £330

A fine all rounder and easy to upgrade. Brings more depth and breadth than a Rega 3.

RESON rs1 £600

A lean, yet vibrant sound quality that really draws the listener in. With good detail and rhythmic integrity this is an impressive turntable package.

MICHELL GYRODEC £800

Stunning looks, build and engineering, and don't underestimate the sound. Standard PSU and Rega arm gives a detailed, architectural, if undynamic sound. With QC PSU and SME V, its scale and insight kills the competition at the price.

PRO-JECT 6.1SA £999

The Pro-ject places the listener in the best seat in the control room. Outrageous dynamics and a punchy, seriously deep bass. Comes with Sumiko arm and Ortofon MC30 Supreme.

LINN SONDEK LP12 £840 - £1530

Cirkus bearing puts it back up with the best. Superbly beguiling, rhythmic sound that plays jazz like few others, but lacks the Gyrodec's detail or imaging. With a Lingo PSU and EKOS tonearm, you'll forget CDs were ever invented.

PINK TRIANGLE ANNIVERSARY £1200

One of the finest-sounding turntables around, the Anniversary takes the listener nearer the recording studio than almost any other deck. Works with Rega, Linn and SME arms alike.

MICHELL ORBE £1950

The Darth Vader of analogue, the Orbe builds on the strengths of the Gyrodec. An ultra-tuneful, expansive sound.

SME MODEL 20 £2495

Including the excellent SME V tonearm, the Model 20 is possibly the last great turntable, unless you've got £11,000 for the Model 30, that is.

TO NEARMS

REGA RB300 £130

Supremely capable at the price, but not quite humankind's salvation as has been suggested. Detailed, tight, rhythmic sound but tonally rather grey and cold-sounding.

LINN AKITO £300

A well made entry-level tonearm which works especially well with the LP12, but struggles to match the RB300 on other decks.

SME 3009SII £375

This Paleolithic device doesn't bother with frequency extremes or detail, but its legendary serviceability makes it a cult in Japan. Oh death, where is thy sting?

SME309 £570

A down-market version of the IV and V with aluminium armtube and detachable headshell. Tight, neutral sound with good tonality, but lacks the IV's pace and precision.

SME IV £850

A Series V with lower toleranced bearings, cheaper cables and no damper. Still vastly over-engineered and almost capable of its bigger brother's sonic fireworks. SME's best value product.

SME V £1235

A masterpiece of precision engineering with a cohesive, ultra-transparent sound. A dream to set up and use.

LINN EKOS £1400

A thunderous battleship of an arm, with a very impressive sound, masses of detail and dynamics, but lacks the SMEV's cohesion and musicality.

World favourites guide

CARTRIDGES

ORTOFON VMS-2E £110

Warm, full-bodied, punchy and fast. Not to be sniffed at for a tenner. Can be upgraded with a better stylus at a later date.

GOLDRING 1012GX £60

An accomplished MM with a solid bass, slightly forward midband and clean transients. £20 buys the faster, more dynamic 1022GX.

GOLDRING 1042 £100

The best moving magnet available. Has an extremely cohesive sound that's warm but highly involving. Deliciously delicate treble and strong, powerful bass.

ORTOFON MC15 SUPER II £109.95

An excellent budget moving coil with a smooth, polished, detailed sound. Tracks superbly but verges on the analytical at times. A bargain.

ORTOFON SUPREMES £225-£450

The MC10, MC20 and MC30 Supremes all offer superb sound and value for money, with a distinctively rich, smooth and detailed musical performance. The valve brigade love them.

LINN KLYDE £450

The Klyde's soft treble and prodigious bass mean it's tonally unbalanced, but it's still a real music-maker that many will love in the right system.

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We came across this one in an SME IV on a Garrard 401; it duly gave one of the best results we've ever heard.

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INTEGRATED AMPLIFIERS

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Classic sweet sounding, punchy budget super-amp with strong phono stage. Able to embarrass many modern budget amps.

NAD 310 £130

A real hi-fi amplifier at a bargain price. Forms the heart of a separates system that will murder any midi system at twenty paces. No phono stage, but you can't have everything at this price.

DENON PMA-3501I £220

A good, clean sound with plenty of drive behind it creating a wide expanse of sound. Powerful too.

ARCAM ALPHA 5 £230

A well-engineered budget amplifier with a bold, exciting presentation. Plenty of power and facilities, but lacks subtlety.

DENON PMA 450II SE £270

A solid, refined sound with plenty of power make this a good all rounder, but hard and steely with the wrong ancillaries. Mediocre phono stage.

AURA VA-80 £280

The VA-80 is superb for the price with a confident, powerful sound. One of the smoothest around, it is capable of embarrassing more upmarket competition.

PIONEER A400X £300

A good budget amplifier but not as competitive as it once was. Phono input lets the side down somewhat.

AUDIOLAB 8000A £500

A jack-of-all-trades whose facilities, build, power and top-rate phono input make it a steal. Sound is good, but less involving than the Naim Nait 3.

NAIM NAIT 3 £500

A taste of high-end audio. The most involving, musical design at the price, but low power means it won't work in all systems. Superb phono stage is £100 extra.

MISSION CYRUS 3 £500

Superb engineering, a solid cast chassis and a clear, spacious sound. Phono stage could be better.

STEMFOORT SF-60 £550

Excellent bass drive and fine midband presence. Powerful too.

SONNETEER CAMPION £579

An amplifier that delivers near studio definition along with exemplary timing. Utterly gripping.

DPA RENAISSANCE £595

Rich and smooth, the Renaissance is one of the sweetest amps around, if lightweight.

SUGDEN A21a £640

Class A transistor amp. Rich, crisp, deep, tight sound and it images well too. Wonderful.

AUDIOLAB 8000S £650

Fast, clear, crisp sound with a wide-open sound stage. One of the best at the price.

MERIDIAN 551 £795

Beautifully-built integrated with a sweeter, clearer sound than mid-price alternatives. Plenty of facilities and remote controllable.

UNISON SIMPLY 2 £995

This single-ended valve amplifier is smooth, sweet and open. An extremely musical amplifier.

UNISON SIMPLY 4 £1495

Sonically similar to the Simply 2, but with more power and control.

AUDIONOTE OTO SE £1500

Ten watts of the sweetest sound around. Use sensitive speakers though, because it's unlikely to crack windows or trigger earthquakes.

McINTOSH MA6800 £3735

The MA6800 not so much plays music as takes control of it, with effortless bass drive and a three-dimensional sound stage. Versatile with a broad range of abilities.

PRE-AMPLIFIERS

NAIM NAC32.5 second-hand

Naim's one-time top preamp is still a force to be reckoned with thanks to its precise, fast sound and excellent phono stage.

ROTEL RQ-970BX £130

Superb value entry-level phono stage with audiophile quality components and clear sound.

DPA DSP200S £495

Not quite the 50S, but there's little to match it at this price if outright sound quality is your priority.

ROSE RV23-S £495

This interesting valve/transistor hybrid has a smooth, rich, spacious sound.

AUDIOLAB 8000C £520

Versatile with superb phono input. Can sound sterile, but latest version is much improved.

MICHELL ISO/HERA £530

This phono stage has fine midband and treble detail, with taut bass. The £850 ISO/HR brings more of everything, and for many people is the last word on the subject.

AUDIO INNOVATIONS P2 £749

Fantastic bass and super insight make this one of the best phono stages around. One for vinyl lovers.

AUDIOLAB 8000Q £995

Excellent line-level only preamp, greatly improves on 8000C with a more fluid, musical sound and greater grip. Remote control.

NAIM NAC82 £1945

This remote control preamp thrusts detail forth in true Naim fashion.

POWER AMPLIFIERS

QUAD II second-hand

Classic valve monoblock with many thousands still in use around the world. Archetypal warm, smooth valve sound, although not the last word in detail or dynamics.

LEAK STEREO 20 second-hand

The Stereo 20 can sound impressively up-to-date, although power and detail are ultimately limited.

QUAD 405II second-hand

Solidly built, but lifeless sounding, power amp which can be substantially improved by a Quad factory service.

MISSION CYRUS POWER £450

This power amplifier is a honey. Rich and smooth, but with a firm grip; a fine blend of properties.

ROSE RP190 £495

Used with the partnering preamp it gives 70watts of smooth, relaxing sound.

SUGDEN AU41P £530

Extremely competitive at the price with 100W of unusually smooth, full-bodied sound.

SHEARNE PHASE 3 £619

A neutral, highly dynamic and thoroughly exciting amplifier. A sonic bargain.

QUAD 606II £675

Quad's latest 140W powerhouse is smooth and civilised, but engagingly musical. Legendary back-up service.

DPA DPA200S £750

Better than anything else at the price. Not as dry as the 50S.

NAIM NAP180 £900

Partnered with a NAC82, this has classic Naim control, making for a superbly rhythmic presentation. A touch lean for some tastes.

MICHELL ALECTO STEREO £1300

A refined transistor amplifier with valve-like transparency and a full, warm, easy-going sound. The £1800 Alecto monoblocks have rare lucidity and three dimensional realism.

AUDIOLAB 8000M £1500

Beautifully built, powerful amps that will drive anything you care to throw at them. Detailed, analytical sound, but a touch grey compared to valve rivals.

CHORD SPM 1200 £2995

This is one of the best solid-state power amps around, with a massively powerful, dynamic and detailed sound.

TUNERS

LEAK TROUGHLINE second-hand

Our favourite way of listening to the wireless. A deliciously smooth, mellifluous sound that will have you junking your transistor radio in seconds. Ergonomics are crude, and you'll need a decent aerial and stereo decoder.

NAD 402 £160

If sound quality is your priority, the 402 has no solid-state equal at or anywhere near the price. Warm and open sound.

KENWOOD KT-6050L £300

Very, very tuneful and as clear and detailed as CD. Tuners like this have you sitting in your seat wondering at the sheer wealth of music out there.

MISSION CYRUS FM7 £300

Clear and lucid sound that puts it up with the best regardless of price. Superb build and superior ergonomics to the NAD.

ROTEL RT990BX £500

High quality Michi-based tuner with a sophisticated, forward sound with great imaging and soundstage. Sensible facilities and remote control.

NAIM NAT03 £500

The NAT03 is further proof of Naim's proficiency with tuners, with a warm, easy sound and a good sense of atmosphere.

FANFARE FT-1 £1350

In its native US the FT1 is no mere tuner but a 'broadcast monitor' no less, a task at which it acquires itself well, with a clear and powerful sound.

NAIM NAT01 £1380

The best solid-state tuner available. For better radio, live in the studio.

CASSETTE DECKS

AIWA AD-S750 £150

Sonically a very decent machine. For the price there's nothing better. With Dolby B, C and S.

AIWA AD-F850 £230

A real bargain with fine recording quality and good playback.

PHILIPS DCC 730 £250

Arguably the best home recorder around for under £250. Digital playback gives a good 'analogue' presentation and analogue playback is reasonable too. A DCC bargain.

AIWA AD-S950 £300

A stable transport, superb head and Dolby S make this an excellent recorder.

NAKAMICHI DR2 £600

Where serious cassette decks start. The DR2 pushes recordings to the limit, remaining unflustered at all times.

TEAC V-8030S £650

A top deck that's wonderful to use. Gives superb results for those who want the best from cassette, with or without Dolby S.

NAKAMICHI DR1 £850

Better still than the DR2, with manual head azimuth adjustment to boot.

NAKAMICHI CR7 £1500

Kills every other cassette deck and stamps on their graves. And the CR7 doesn't need baubles like Dolby S, either!

LOUDSPEAKERS

MISSION 730ISE second-hand

Big clear sound and tuneful bass with plenty of punch. An audiophile bargain at a budget price.

KEF CODA 7 £129

Arguably the new king of budget standmounters, the 7 has a highly musical presentation.

MISSION 731 LE £149

An extensive reworking of Mission's entry level 'speaker, much tighter on transients and more refined treble. Neutral and revealing, there's little to match them at the price.

B&W DM601 £200

Tight, solid and tuneful bass with a clean and pure tonal quality. Midrange is a little laid back, but sound stage is wide and open.

ROGERS LS33 £249

A stand mounter do devour like Belgian chocolate ice cream. Big sound and a wonderful impressionist. Combine with matching AB33 subwoofers for extra bass depth.

TDL RTL 2 £300

Bass on a budget from one of TDL's best floorstanders. Solid, vibrant and spacious sound.

SYSTEMDEK SYSTEM 931 £300

One of the best mini-monitors around, with a coherent, involving sound that really sings.

EPOS ES11 £445

Extremely refined, well engineered standmounters that need distinguished partnering equipment if they are not to sound over-polite. Improved crossover from May '95.

REL STRATA £500

Unlike many subwoofer systems designed for AV use, the Strata is not a toy. Offers superb true hi-fi bass depth and power.

MISSION 752 £500

More capable than many twice the price. Using advanced High Definition Aerogel drivers, the 752s are clear, crisp and focused. Good sensitivity makes them easy to drive.

TANNOY D100 £650

This small dual-concentric loudspeaker produces believable three dimensional imaging.

EPOS ES14 £675

Epos' classic first loudspeaker has a forward, rhythmic presentation that will eat poor ancillaries for breakfast.

CASTLE CHESTER £700

Good sound allied to Castle's exquisite cabinetry and finish. Quarter-wave bass loading.

PROAC STUDIO 100 £700

Excellent monitors with detailed, natural sound and plenty of atmosphere.

HARBETH HL-P3ES £799

A fine example of good loudspeaker engineering. The top of the mini-monitor league.

UKD CALLAS £850

High quality sound with a high quality bass from this solid walnut miniature.

SPENDOR SP3/I £890

Beautifully built and finished with superb midrange, treble detail and clarity.

KEF REFERENCE SERIES ONE £995

The KEF's combine pin-point imagery and detail with a smooth and polite balance. Good, agile bass too.

HEYBROOK SEXTET II £1129

Heybrook have retained the strengths of the original Sextet, whilst improving on bass extension and smoothness. Treble and imaging still up with the very best.

KEF REFERENCE SERIES TWO £1500

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EPOS ES25 £1505

Epos' best. Combines near-uncoloured tonality with characteristic fireworks in the rhythm department. Superb by any other name.

SPENDOR SP7/I £1970

This big Spendor is very appealing thanks to its lucid sound and valve-friendly load.

QUAD ESL-63 £2860

A reference against all other loudspeakers, with superb imaging qualities and genuine transparency. Earlier ESL model is an excellent second-hand buy, and both enjoy that legendary Quad service back-up.

SPENDOR SP9/I £3400-£3600

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ROCK & POP73

Giovanni Dadomo
Jon Clarke

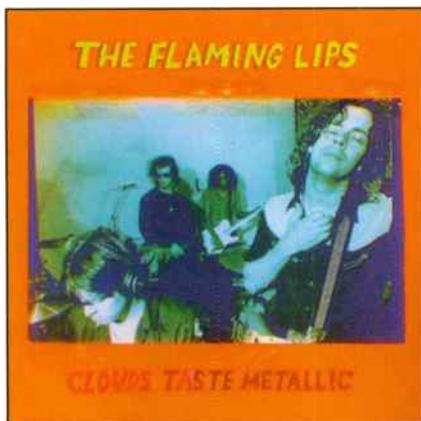
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THE FLAMING LIPS
Clouds Taste Metallic
WARNER BROS 9362-45911-2

● With their third, and unarguably best, major label release, Oklahoma quintet Flaming Lips seem at last to have made the big crossover from ex-indie cultists to major record-makers.

Theirs is a highly-nasal vocal sound which comes loaded with oodles of guitar, bass, drums - the whole rock caboodle. My few reservations are that the lead vocals do tend to sound a bit samey/whiney, but then I felt like that about Neil Young for yonks and now rate him one of the toppest of top men. And who could resist persistently loopy lyrics the like of "You can afford to buy expensive cars/and live on Mars"? Do what? This is whacked-out pop of the foremost calibre: move over Bryan Wilson and tell Syd Barrett the news.

Steven Drozd does vox, drums and guitars; Michael Ivins does the same,



except he plays bass instead of drums. Ronald Jones is charmingly credited with "guitars, effects, vocals, postal abuse"(!) while Wayne Coyne deals with vocals, guitars, "philosophy, all the rest". Work that one out! Clearly, these are spaced-out dudes to the nth. degree, but Clouds Taste Metallic remains packed with strong, if deliberately quirky, tunelets.

A bundle of originality - if, that is, you're ignorant/young/deaf enough to overlook the blatant borrowings from Thunderclap Newman's 'Something in The Air' towards the end of the disc. I'll refrain from mentioning the cut in question by name, but I wouldn't be surprised if Thunderclap remnants will be issuing writs any day now. Still, rocking good fun and, as they say, in the vanguard of contemporary guitar rock'n'pop.

FRANK BLACK
The Cult of Ray
EPIC DRASAMP 3043-2

● Third solo outing, this, from Mr Black, who rose to fame, if not fortune, with the still fondly-remembered Pixies. Reactions to Frank's solo work have been mixed to say the least, a lot of it no doubt due to what our Antipodean cousins call the "tall poppy syndrome": i.e. the build 'em up and knock 'em down tendencies of the UK pop press.

For my part, I still play FB's first solo LP often and with continual pleasure, although I can see why the blatantly overweight 'Teenager Of The Year' from '95 was just too much for one listening. Now Senor Black is with Epic and this major label debut is at least constrained volume-wise. But then, as



others of like eccentric tendencies have proved in the past - Capt. Beefheart, Butthole Surfers, Big Black (who at least had the sense to call it a day early on enough not to make the sad descent into self-parody) - you can have too much of a weird thing.

This considered, The Cult Of Ray is a pleasant-enough addition to the Black canon. Some old tricks, true, but enough fresh ones to make it an entertaining diversion for the

● Cred-wise, Tori Amos has it all sewn up. Not only does she have a name that might conjure up all kinds of wild anagrams: Roti Soma (a mental-health-inducing kind of curry), Mia Toros (lesbian bulls!?) and no doubt others too rude to commit to print, but she also, in a relatively brief career, has managed to clock up multi-million sales with records that are far from overtly commercial.

Put briefly, she's as off-the-wall as they come. Forget your David Byrne, or female equivalent Laurie Anderson; this woman, and on this third LP in particular, is taking every commercial risk in the 'Don't Take Any Commercial Risks' book and then some.

Trained, or so the suspiciously glamorous tale goes, in the classical mode, she was too much of a muchness not to be expelled by the time she'd barely reached double figures age-wise. Reduced to playing kitsch jazz standards in gay bars (it says here, so every word must be God's Honest Truth) she eventually

**TORI AMOS
Boys For Pele**

EAST WEST 7567-82862-2

embarked on an ill-met rock coalition before proceeding to Do Her Own Thang. Which thang promptly



produced million-selling discs, despite a weirdness which is more quint-essential than innate.

As you can see by this last sentence, Ms Amos and her work are not things which can be spoken of with tabloid curtness or conciseness. For all that, she does make discs that are both radical and hauntingly charming. Comparisons have been made with such daring wayfarers as Joni Mitchell and Kate Bush. She certainly has more than the occasional vocal affinity with the latter, while the occasional phrase can echo the famous Canadienne's more inspired moments. But so what? There's even spots on Boys For Pele where I hear hints of Polly Harvey, but this could all be coincidental.

The fact remains that Tori Amos is a true original, a stylist of the first order. And the fact that she has so far been able to combine these things with global commercial success and acceptance are themselves worthy of immense admiration and applause. More power to her elbow, sez I. This is a unique, constantly remarkable and ear-opening experience to share. A sin to miss it.



committed or newcomers. You may have heard it all before, true, but few contemporary artists would have the imagination, let alone the sheer unadulterated gall, to open up with a mutation of early Who cut with the riff from Roy Orbison's 'Pretty Woman'. And then continue in similarly unorthodox vein, from the self-explanatory 'Punk Rock City', the wry 'Kicked In The Taco' or the atypically soft-centred 'I Didn't Want To Hurt You (Every Single Time)'.

One for the committed more than likely, but still no hunk of dreck. I kinda like it a lot.

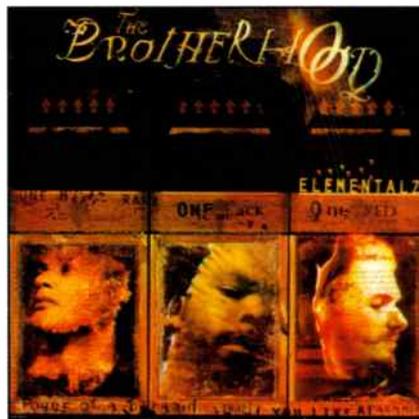
Jon Clarke

**The Brotherhood
Elementalz**
Bite/Virgin 8413242

● The debut album from Brotherhood - the most exiting group to emerge from the capital in a year - has been a long

time in coming. But with it, the North London pairing of Shyloc (who is Jewish) and Spyce (who is black) have created a rumble on the sidewalks not seen since the heyday of Rebel MC.

Elementalz is up with Massive Attack and Tricky: sharp, intelligent and original. At last British rap fans can



experience a sound up with the US heavyweights that doesn't relate to life in Brooklyn or South Central.

Instead of Tyson we have Eubank, and instead of Michael Jordan we have "Ooh, aah, Eric Cantona/I'm on ball/I'm on point/with my crew I smoke a joint"

from last year's excellent single 'Nothing in Particular'.

A host of Brits queue up for recognition; Bob Hoskins, Sid James, The Undertones, Roger Mellie, Sherlock Holmes, Jerry Dammers and even X-Ray Spex get a look in. But it's more than just names. The BNP and Yid-bashing both get a slap. And moods change from hard-knock upbringing (on the notorious Chalk Hill Estate, Wembley) to nightmares: 'Dark Stalkers' with its eerie accordion music and cool entré, "Welcome to your funeral".

Musically the talents of the duo, with classy production work from the mysteriously named Underdog, rank with great US acts Pete Rock and C L Smooth, A Tribe Called Quest, and Third Base. But at their best ('Nominate/You Gotta Live') Shyloc and Spyce are in a league of their own.

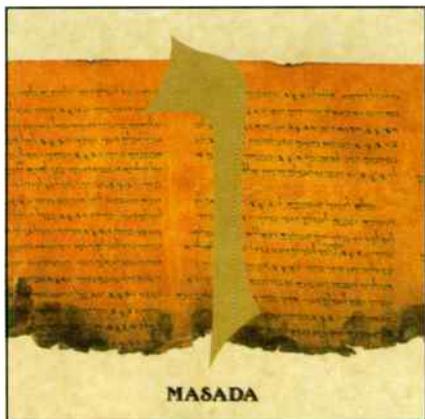
With intelligent breakbeats and samples, even including Jethro Tull, King Crimson and Soft Machine, the sound is always leftfield and original. A final postscript: Elementalz is pleasantly free of the gangsta-rap sentiments and vocabulary used by low-IQ rappers like Snoop Doggy Dog in the States.

Jazz

Simon Hopkins

Although chastised recently for too many mentions of maverick composer-improviser John Zorn, I find myself with a stack of new releases of his that refuse to be ignored. So here goes.

JOHN ZORN
Masada-Vav
DIW RECORDS DIW-900



● Vav is part six of the saxophonist's massive memorial project Masada, which sees just about the finest acoustic post-bop quartet to have graced recent jazz roar through a set of heavily Ornette-inspired pieces. From the giddy tempo and blistering solos of 'Debir' to the deep mourning of 'Shebuah', from the heart-stopping odd metre rhythms of 'Nevalah' to the ominously calm beauty of 'Miktav' (reminiscent of Ornette's 'Lonely Woman') . . . for a musician known for his outrageous genre-bending and staunch alliance to all things maverick in the arts, Masada has an anger and sadness at its heart which so much contemporary jazz lacks, making this a rarely compulsive listen.

JOHN ZORN
Redbird
TZADIK TZ7008

● This album earns its place in this column through the history of its participants and the dexterous freedom they bring to two through-composed pieces. These are 'Dark River', an eight-minute solo for tuned bass drums and

the 40-minute 'Redbird' for harp, viola, cello and percussion. With their austere beauty, they owe - perhaps unconsciously - more to the rise of the European 'holy minimalists' (Arvo Part et. al.) than to American minimalist composition or ambient improvisation. Highly recommended.

JOHN ZORN
The Book of Heads
TZADIK TZ7009

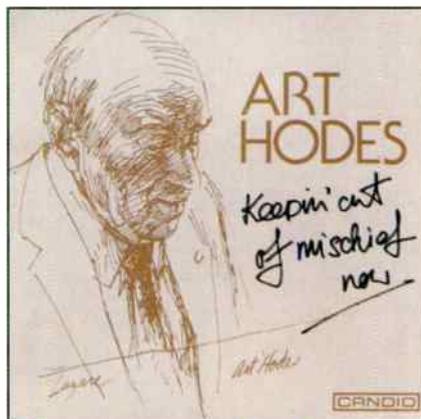
● Zorn wrote this collection of studies for solo guitar in 1978 for Shockabilly's country-thrash-jazz improvising guitarist Eugene Chadbourne, now a cult figure whose influence has told over the last decade on countless avant-rockers from Sonic Youth to giant Sand.

Zorn set out to recreate, in through-composed format, the sounds generated by such improvising guitarists as Fred Frith, Derek Bailey, Hans Reichel and Chadbourne himself. The music magically retains the inspirational exuberance of freely-improvised music, leaping from abstract scraping and bashing to fleeting bursts of frantic country and ragtime.

Former Tom Waits sideman Marc Ribot, himself one of the most interesting and open-minded guitar players currently working, executes this music with stunning facility.

Simon Cooke

ART HODES
Keepin' Out Of Mischief Now
CANDID CACD 79717



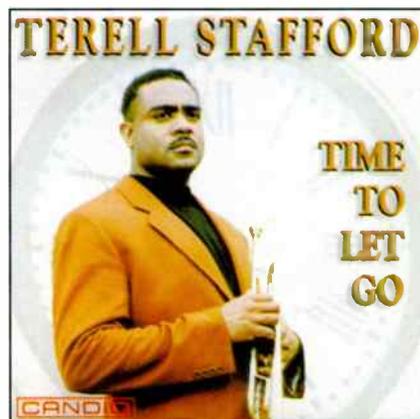
● This is the first airing for a superb show-piece for a talented but undervalued player of the old school, recorded in 1988 when Hodes was 84. His lyrical and melodic style makes this simple album of solo piano a recording for just lazing around and listening to.

Hodes had a much lighter touch

than, for instance, Jake Hanna, a legacy of the Blues with which he first made his name and far from the warehouse drive of early jazz. There's still fire in his playing, though, and he exhibits a sturdy, reliable left hand when required.

By taking his time he gets the best out of 70 minutes of gems such as Stewart/King's 'Tennessee Waltz' or Porter's 'Love for Sale' which are dusted off and lovingly polished, as are Ellington/Bigard's 'Saturday Night Function' and - the link between my reviews this month - 'Just a Closer Walk with Thee'.

TERELL STAFFORD
Time To Let Go
CANDID CACD 79702



● Much more up-front and abrasive than Hodes' album; I mean, these guys last for just nine tracks and 53 minutes. They just don't have the stamina any more, do they?

Stafford leads on trumpet with Tim Warfield playing tenor sax and Steve Wilson on alto and soprano. Steve Nelson plays vibes, Victor See-Yuen rounding off the line-up on percussion.

Stafford penned three of the tracks here and the remaining six waded through well-fished waters: Van Heusen/Burke's 'Polka Dots and Moonbeams', Rodgers/Hart's 'Soon', Sondheim's 'Send in the Clowns' and - once again - the traditional 'Just a Closer Walk with Thee'.

In Stafford's hands this is a very accomplished piece, if a little po-faced and studious, but it shows his potential as a leader. Perhaps it's because I heard this back-to-back with Hodes' album I felt this was not a great recording, but nonetheless it's a worthwhile buy.

Stafford, however, is probably going to go far, once his skills as a front man have grown to equal his skills on the trumpet. Bear his name in mind for a while; it should pay dividends.

Classical

Peter Herring

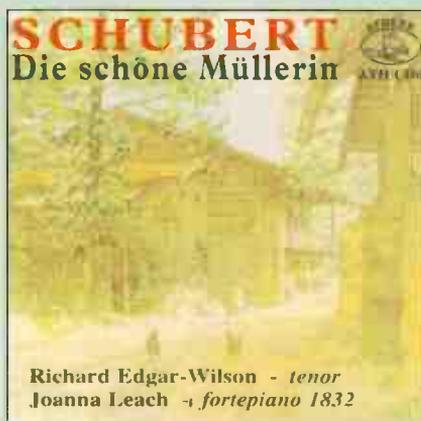
Public and private faces: from the 11-trumpet extravaganza of Janacek's Sinfonietta to the intimacy of Schubert's songs and consort music by Purcell for his friends.

FRANZ SCHUBERT Die Schöne Müllerin D795 (Op25)

Richard Edgar-Wilson, tenor; Joanna Leach, piano

Athene ATH CD6 (DDD)£3.55

◆ Though I have enthused before about the Athene label and its instrumental recordings of early fortepianos, as far as



I am aware, this is its first venture into vocal music. It is not a tentative debut: nothing less than one of the great Schubert song-cycles.

In 1823, diagnosed as having syphilis, Schubert seems to have accepted it as a death sentence. His hopes of operatic

success were diminishing and he sought another outlet for his undoubted genius as a composer for the voice.

He found it in the romantic poetry of a 29-year-old German, Wilhelm Müller, whose lovelorn and sentimental verses he translated into an altogether weightier and profound utterance, with the piano making as expressive a contribution as the voice. The result was Die Schöne Müllerin, one of the first masterpieces of an astonishingly creative final five years.

One of the benefits of using a piano of the period, as here, is that it allows the perfect balance of voice and instrument to be achieved without any technical interference.

The result is immensely satisfying. The recording was made in a Georgian drawing-room, with the singer set some 12 feet away from the listener. Set the volume control for a realistic level and you will quickly appreciate the natural balance.

Both Richard Edgar-Wilson, who was the featured artist at the 1995 Schubertiad series at the Wigmore Hall, and Joanna Leach, prove imaginative and responsive interpreters. I can think of few other versions which convey these songs more persuasively or with more involvement.

RECORD OF THE MONTH

LEOS JANACEK

Sinfonietta

PAUL HINDEMITH

Symphonic Metamorphoses on Themes of Weber

SERGEI PROKOFIEV

Symphony No3 in C minor Op44

London Symphony Orchestra; conductor, Claudio Abbado

Decca 'The Classic Sound' 448 579-3 (ADD)78.51

◆ Decca has followed the example of its Polygram partner Deutsche Grammophon, promoting CD reissues on their vinyl pedigree. Not so long ago, the LP appeared to have been erased from the corporate consciousness of the record industry; now fond recollections are evoked not only by reproducing the original sleeve design on the CD cover but even by colouring the 'label' side black!

Decca has every reason to remind us of its vinyl heritage. To date, its 'Classic Sound' series has barely been able to scratch the surface of what is

available from its 'golden age' from the late '50s to the '70s. The discovery that Abbado's 1968 Janacek/Hindemith coupling had been selected for reissue was, for me, particularly satisfying. Some fifteen years ago it was one of three Decca masters which I had chosen for remastering as part of a



'supercut' LP project for a now defunct hi-fi magazine. It's heartening to have that choice finally endorsed by Decca themselves!

So strongly has Abbado been associated with DG in recent years, it is often forgotten that he made his recording debut with Decca. The combination of Janacek's glittering Sinfonietta (it could hardly be anything else, with an array of 11 trumpets!) and Hindemith's exuberant Symphonic Metamorphoses, thrillingly played and recorded in the ideal acoustic of London's Kingsway Hall, has always been regarded as one of the triumphs of Abbado's Decca days. Prokofiev's Third Symphony from the following year has not enjoyed comparable acclaim, perhaps because the work itself has its uneven moments. Despite this, I find it one of his most compelling scores, full of intense drama, passion and not a little barbaric menace. Abbado's conducting, coupled with virtuoso playing from the LSO, brings out these elements vividly. Seldom can this under-rated symphony have been performed with such conviction.

PETER WARLOCK
Capriol Suite/Serenade (to Frederick Delius on his 60th birthday)/The Curlew/Songs and Carols

Various artists

EMI Classics CDM 5 65101 2 (ADD/69.46)



● There can be no disputing the highlight of this collection of the work of Peter Warlock (or Philip Heseltine, to give him his real name). Ian Partridge's 1974 performance of the four W B Yeats settings grouped under



Henry Purcell

HENRY PURCELL
The Fantazias and In nomines

Fretwork

Virgin Classics Veritas VC 5 45062

(DDD/54.54)



the title of 'The Curlew' remains one of the finest achievements singing career.

Nothing to surpass them was to come from the pen of their composer. Written between 1920 and 1922, these treatments of Yeats' melancholy verses display a remarkable empathy. In 1923 'The Curlew' received a Carnegie award, when the composer was 26 and it should have been the springboard to an outstanding career. Instead, seven years later he was dead of gas-poisoning, widely assumed to be suicide, although the inquest returned an open verdict.

Some of his earlier writings on British musical life had made him less than popular with the musical establishment, which was why he adopted the pseudonym of Warlock. It doubtless mirrored his interest in the occult.

With the two names came two different personalities: Heseltine was introspective and even melancholic; 'Peter Warlock' was assertive,

ebullient, biting cynic - and a heavy drinker.

Even in his short career, Warlock developed into one of the finest composers of song in the English tradition, able to blend modern harmonies with an archaic lyricism belonging to the Elizabethan and Jacobean eras.

The Shakespeare setting 'Pretty Ring Time' of 1925, beautifully sung here by Janet Baker, displays a sureness and delicacy of touch. His love of the forms of the 16th and 17th centuries is reflected in the engaging orchestral Capriol Suite, although under Neville Dykes it becomes uncomfortably fierce in loud passages.

Warlock also composed some of the very best of 20th century Christmas carols, rightly recalled in this EMI compilation alongside his contribution to English song. All are generally fine recordings and altogether this is an incomparable introduction to the work of one of English music's most enigmatic figures.

Peter Warlock

Classical



● This is a fascinating and absorbing glimpse into the 'private' world of Henry Purcell. Although not certain, it can be assumed that these wonderful miniatures were written for the private pleasure of Purcell and his colleagues from among the royal musicians.

They all date from the summer of 1680 when the court decamped to Windsor to escape the heat and stench of London. It is easy to imagine the composer and a handful of friends occupying themselves on a sultry evening mastering the complexities and sonorities of this intimate, profound and searching music.

Yet the Fantazias - the 'z' is Purcell's own idiosyncrasy - were an anachronism. The form's heyday lasted from 1530-1630, but by 1680 had been overtaken by the advent of 'virtuosi'

and of music from Italy whose technical demands eclipsed the abilities of the gifted amateurs for whom Consort Music had been ideal.

Purcell's contribution was to be the last composed in England - but what an apotheosis. Here he could display his mastery of counterpoint to the full as well as exploring all manner of other musical devices.

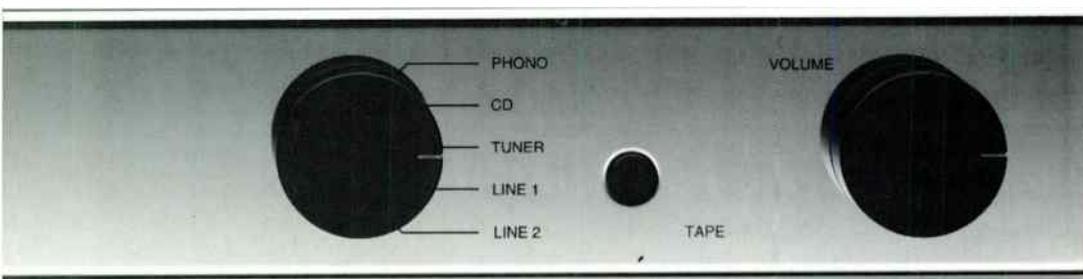
Although none exceed five minutes in length, each is full of contrast and colour, with deeply expressive slow passages juxtaposed with lively dance-like sections. This is captivating playing from Fretwork, with a clear, well-balanced and richly detailed recording. Never published in Purcell's lifetime, of all the recordings of the tercentenary year, this music brings perhaps the most unexpected rewards.

Simple,



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EASTERN AUDIO, 41 Bramford Road, Ipswich, Tel: 01473 217 217. Fax 0473. 215705. Quad, Arcam, Audioblab, Meridian, Mission, Denon, Rotel, Marantz, NAD, Sony, Rogers, Nakamichi, Systemdek, Technics, Celestion, B&W, Tannoy, Morel Thorens and Top Tape. Also stock a wide range of accessories: usual credit facilities. A BADA dealer.

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SURREY

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PJ HI-FI, The HiFi Shop, 3 Bridge Street, Guildford, Surrey GU1 4RY. Tel: (01483) 504801. 9-6 Mon-Sat. Linn, Meridian, Rega, Arcam, Quad, Revox, Musical Fidelity, Rotel, NAD, Nakamichi, Marantz, KEF, Reference etc.

ROGERS HI-FI, 13 Bridge Street, Guildford, Surrey, (01483)61049. Aiwa, Creek, Denon, Dual, JPW, Marantz, Onix, Pioneer, Systemdek, Ruark, Tannoy, Teac. Dem facilities available, no appts necessary, free installation, service dept. Access/Visa. Instant credit upto £1,000 subject to status. Monday-Saturday, 9.30-6pm, later by appt.

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AUDIO PROJECTS, 45 Headingley Lane, Leeds 6. Tel: (0113) 2304565. Linn, Arcam, Quad, Audiolab, Musical Technology, Teac ect. Installation. Home Trials. Home Cinema. Multi-room. Tues-Fri 9.30-6.00, Sat 10.00-5.00.

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SEVENOAKS HI-FI, 491 Union Street, Aberdeen, Grampian. (01224) 587070. The UK's leading independent hi-fi and home cinema retailer, specialising in quality products for discerning customers. Open six days, with dedicated single speaker and audio visual demonstration rooms. Major credit cards accepted, 0% finance available (details upon request), home trial and installation by arrangement. Major brands stocked include Arcam, Audiolab, Castle, Denon, KEF, Marantz, Meridian, Micromega, Mission, Monitor Audio, Quad, Rotel, Ruark and Yamaha.

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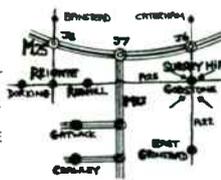
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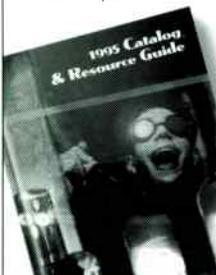


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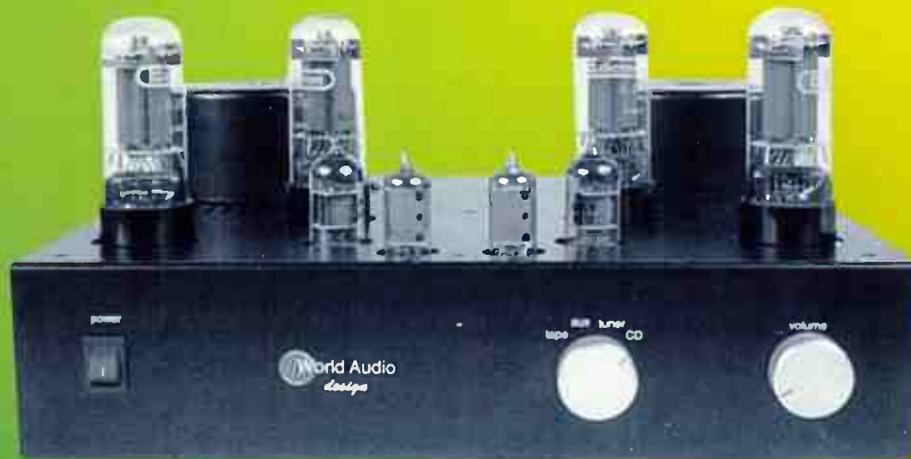
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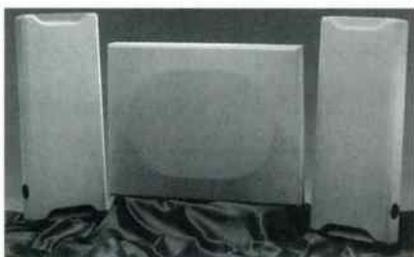
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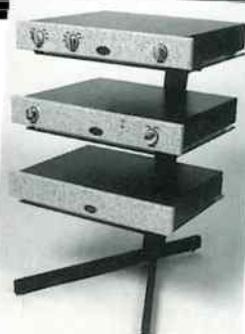
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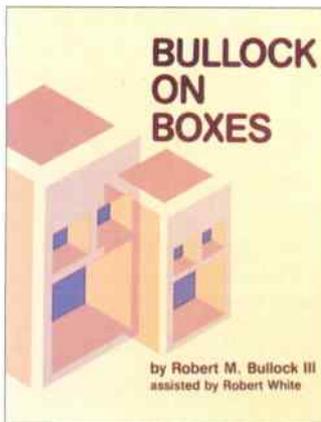
THE LOUDSPEAKER DESIGN COOKBOOK, 5th Edition, by Vance Dickason.

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This best selling book in the field of loudspeakers offers good, up-to-date practical design information for the home constructor. Like today's manufacturers it uses modern Thiele Small theory and parameters.

BULLOCK ON BOXES, by Robert M. Bullock

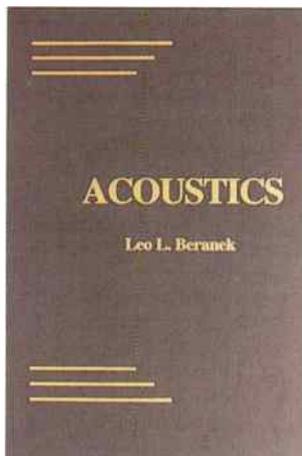
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This book relies on manipulation of Thiele-Small parameters (supplied with all drive units) to optimise reflex box design, but with a calculator and at high school level. With lots of helpful tables and graphs, this straightforward book is every beginners best bet for getting to grips with sizing the box and port of a reflex loudspeaker.

ACOUSTICS, by Leo L. Beranek

£39.95



From analogous electrical circuits important for modelling, the author moves through to microphones then loudspeakers. He covers design factors, showing how theory influences practice in drive units. Loudspeaker enclosure types covered include sealed, ported and horn. The behaviour of sound in rooms, very important for hi-fi, is also covered extremely well here

QUICK & EASY TRANSMISSION LINE SPEAKER DESIGN, by Larry D. Sharp.

£10.95

A practical approach to designing and building your own transmission line loudspeaker. Covers the back-ground theory, but is very practical in approach. Design examples and equations, even a computer package to run under Lotus 123 which takes care of the maths.

THEORY AND DESIGN OF LOUDSPEAKER ENCLOSURES, by J. E. Benson.

£23.95

This book covers loudspeaker enclosure design; infinite baffle, reflex, passive radiator etc in great detail, with a highly mathematical approach, making it unsuitable for beginners, but highly authoritative to experienced designers with a good foundation in acoustics.

AUDIO ANTHOLOGIES

Audio Anthologies - When Audio Was Young

There are six volumes of the Audio Anthologies. Covering one of the most exciting and important eras of hi-fi, they contain many ground breaking circuits and theory covering all aspects of hi-fi design. A must for valve enthusiasts.

Volume One - May 1947 to December 1949

Summary of Contents: 9.5watt, 5watt and 6.5 watt 6AS7G amplifiers, 30watt 300B amplifier, valve FM tuning indicator, 30watt 211 power amplifier, cathode follower amplifier using 6V6, an adaptation of the Williamson amplifier, valve phono preamplifier, several horn and reflex loudspeaker designs and much more.

Volume Two - January 1950 to July 1952

Summary of Contents: Ultra linear 6L6 design and operation of the Williamson, a direct coupled amplifier, Williamson type amplifier using 6A5s, 40watt 845 push-pull amplifier, valve phono and line preamps, valves and loudspeaker damping, design and construction of reflex and horn loudspeakers.

Volume Three - August 1952 to June 1955

Summary of Contents: Simple valve phono stage, transformerless amplifier using 6082, 20watt 5881 amplifier, 10watt 6V6 amplifier, stereo valve preamp, high quality valve phono stage, a preamp for the Williamson, low distortion tone control preamp, binaural or stereophonic?, transistor phono amp, corner horn loudspeaker, concrete horn loudspeaker.

Volume Four - July 1955 to December 1957

Summary of Contents: 18watt 5881 amplifier, 4watt single-ended tweeter amplifier, budget 11watt amplifier, versatile bass/treble control, transistor theory, transistor preamp, transistor techniques, battery powered transistor phono preamp, loudspeakers explained.

Volume Five - January 1958 to December 1959

Summary of Contents: Stereo valve multiplex decoder, 7watt EL84 amplifier, valve active crossover and 20watt treble amp/50watt bass amp., monaural, binaural, monophonic and stereophonic explained, heterodyne FM multiplex adapter, transistor preamp, 60watt EL34 amplifier, high power audio amplifiers, hi-fi loudspeaker enclosure.

Volume Six - January 1960 to December 1961

Summary of Contents: Transistor preamplifiers, feedback techniques, the coming of FM stereo, FM multiplex adapters, Tape recorders: distortion, frequency response and noise, 120watt 6550 amplifier, loudspeaker efficiency.

Price

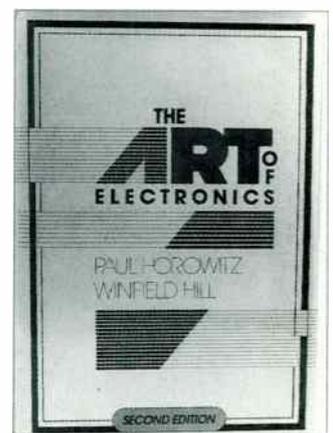
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THE ART OF LINEAR ELECTRONICS, by J. Linsley-Hood.

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Announcement

The last twelve months have proved a period of great deliberation regarding the way forward for Audio By Development. We have always held that we must be able to believe whole heartedly in a product before we will recommend it to our customers, but last year we began to question the change in direction being pursued by a number of established manufacturers, and we felt that in some cases sonic attributes were being sacrificed in the interest of greater commercial success. Some fine established products were discontinued, or increased in price beyond all reason, and with their loss it became much more difficult to assemble systems with the 'magical synergy' that is so important.

Considerable time spent searching has proven to us that there are still manufacturers who's primary aim is to develop and market benchmark products with performance and reliability that justifies their cost, whilst remaining firmly in the specialist Hi-Fi arena, and not entering the mass market Audio / Video camp.

Of course synergy will always be paramount and we have now assembled a range of new systems based around these products that we believe will hold the listener in disbelief that they are being entertained by recorded music.

There can never be a substitute for a live performance, but with our present line up, we consider that we have come closer than ever before. Our reference system is unquestionably expensive, but it is intended to provide state-of-the-art reproduction, with long term reliability and upgradability as future developments permit.

If this has to be next years aim, and you currently require a more economic solution, then we can offer complete systems starting at £1200 which will more than hint at realism, alternatively, we can advise on integrating new components in to your existing system.

We hope to be providing a number of musical evenings over the next six months to introduce some ground breaking new products, so watch this space, and if you can't wait then we will be pleased to chat over your enquiries, so give us a call.

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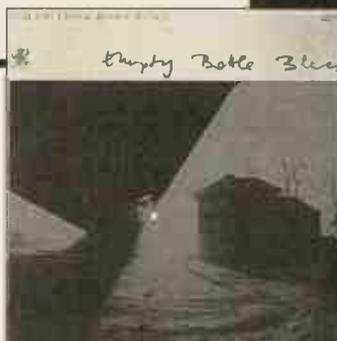
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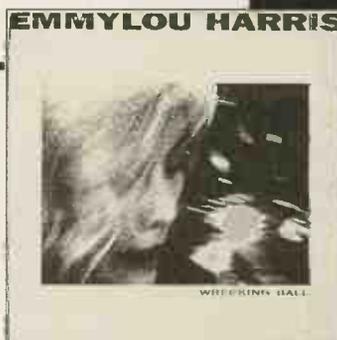


EMMYLOU HARRIS

Wrecking Ball

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LOUDSPEAKERS

Smooth, flat frequency response is important to ensure a balanced sound. Look carefully at overall trends; rising treble will give a bright sound, falling treble a dull sound. A rise through the midrange normally corresponds with good projection.

High sensitivity (better than 86dB) means less power is needed for a certain volume, meaning a low power amp. can be used.

The impedance curve tells us how easy loudspeakers are to drive. Low or wildly varying impedance is bad; a flat impedance around 8Ω is good.

CD PLAYERS

Even small trends in frequency response of CD players can affect their subjective balance. Generally, those with a gently rolled off treble and, more rarely, a rising bass will sound best. Rising treble can produce a sharp sound.

The distortion plot we show is taken at -30dB, to represent a typical music signal. High distortion at this level, combined with rising treble, can result in a harsh sound. Yet other effects have to be considered, especially low level linearity, which we also test for, including -90dB signals with dither applied.

AMPLIFIERS

Distortion from solid state amplifiers should be no more than around 0.2%. Even order (2nd, 4th, 6th etc) distortion is aurally innocuous, but odd order (3rd, 5th, 7th etc) distortion makes for a glassy, hard sound, or grittiness.

Frequency response can be band limited, with bass and treble rolled off just out of the ear's range, or wideband. Each has its own characteristics. Small wideband response variations colour tonal balance.

Power output is easy to understand: the higher the figure, the louder it will go. Just make sure there's enough power output to drive any loudspeakers you intend to use.

TUNERS

Frequency response, as always, says much about tonal balance and character traits, like peaky treble (due to a mismatched MPX filter). Distortion and channel separation need to be less than 0.3% (according to harmonic structure)

and better than 25dB.

Hiss level must be lower than -70dB for Radio 3 silences to be just that - silent. And full quieting, the strength of aerial signal needed for optimum results, should be around 1mV or less

Selectivity, the ability to separate stations under the most difficult conditions should be better than 60dB and sensitivity better than 30μV on stereo.

CASSETTE DECKS

Replay performance is measured to IEC 94 Standards using IEC test tapes. This ensures that recordings made on a machine transfer to a car player, personal stereo or another domestic recorder properly, as well as ensuring optimum results with commercially prerecorded tapes. Look for a quoted replay response of 40Hz-10kHz, no more than 1% speed error and hiss in the replay amps lower than -58dB.

Recording quality considers frequency response, bias variation, head performance and alignment. Frequency response should stretch from 40Hz-15kHz or so. Head overload (MOL315) must be above 0dB, reaching around +4dB for good results.

From the transport mechanism look for less than 0.15% wow or flutter. Overall (DIN weighted) wow and flutter should be no more than 0.1% or so.

AMPLIFIERS

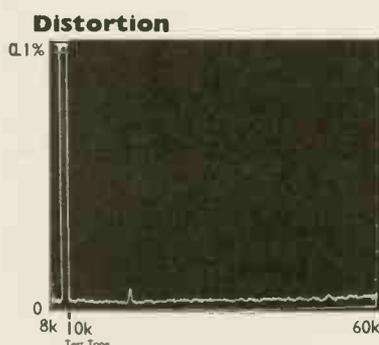
AUDIOLAB 8000S

The 8000S follows in the footsteps of the 8000A. In terms of measurement, at least, it certainly does nothing to discredit the name.

Into an 8Ω load the 8000S happily delivers 69watts worth of power, climbing to 115watts when 4Ω is presented at the output. This shows good regulation in the power supply. I would expect the 8000S to easily drive most loudspeakers unless they are extremely inefficient. Audiolab have bandwidth limited the 8000S to a frequency response which is flat between 5Hz and 38kHz, 1dB limits. This normally gives a sweeter, warmer treble quality, but only subjective tests will confirm this.

Separation and noise figures, the latter achieved using a CCIR filter, were both very good although 100Hz supply spikes were clearly evident on the noise trace. These

were probably too small to have any significant effect on the sonic performance, but could give it a harder edge. Sensitivity through AUX was a standard 280mV and dc offsets very low.



The best measurement performance comes from distortion which maintains a very low figure hovering slightly about 0.008% whatever the power and whatever the frequency. Not only is this figure very low, but the fact that it varies only slightly is a sign of some close attention to design, presumably concerning the feedback topology. HB

| | |
|--------------------|-----------|
| Power | 69watts |
| CD/tuner/aux. | |
| Frequency response | 5Hz-38kHz |
| Separation | 81.9dB |
| Noise | -98.7dB |
| Distortion | 0.009% |
| Sensitivity | 280mV |
| dc offset | -8.3/-1mV |

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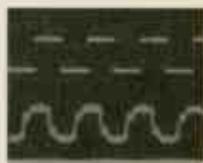
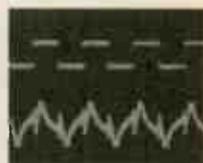
In a world where many loudspeakers appear to be poured from a mould, we would like to show you something different, a loudspeaker which may turn out to be one of the most convincing in the world, a loudspeaker to give you and your music freedom and fidelity. Hidden beneath the classically styled cabinet is a radical 6 way design which might just change your preconceptions about "less being more".

To produce an experience as intense as live music takes not only a flat frequency response, it also takes high acoustic output and low distortion too, and achieving all these requires that each individual driver be operated only over a narrow, optimum frequency range. To do otherwise results in aberrant cone behaviour, high distortion, and gross coloration. Sorry.

If we had just stopped there; made a 4 way system from premium quality drivers, it would be a good 'speaker, but it would not have been a great one. Because there is the other criterion, the one nobody mentions, the **PHASE RESPONSE**. Without a good phase response, you will always be conscious that you are listening to electronic equipment, and you can do better, as we hope to show you.

The square wave test is one of the most revealing indicators of a 'speakers frequency and phase response. It is rarely published since many 'speakers, like the one in the top photo, have poor phase linearity.

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AMPLIFIERS

MYRYAD MI 120

Power output into 8Ω was a good 78watts, high enough to drive most modern loudspeakers. A frequency response of 4Hz to 80kHz within 1dB limits shows quite a wide bandwidth.

Sensitivity through the line stage was a normal 280mV. The noise figure was low too, although there were obvious periodic spikes on the trace. I would hazard a guess at them being the product of power supply rectifier switching.

The MC disc stage supplied is optional and gives a flat response from 12Hz to 41kHz within 1dB limits. Response was 3dB down at 9Hz, but this isn't really enough to prevent cone flap with reflex 'speakers. Noise was a very average -70dB, with

sensitivity at 0.28mV and input loading 100Ω. The Myryad should match all but the lowest output MCs well. HB

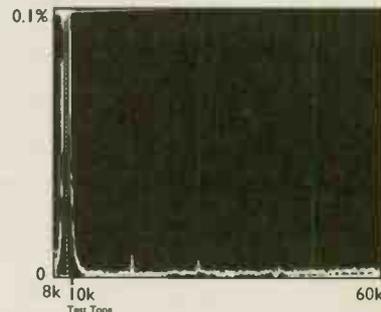
Power 78watts

CD/tuner/aux.
Frequency response 4Hz-18kHz
Separation 84dB
Noise -101dB
Distortion 0.01%
Sensitivity 280mV
dc offset 1.9/1mV

Disc (MC) Frequency response 12Hz-41kHz
Separation 61dB
Noise -70dB
Distortion 0.01%

Sensitivity 0.28mV
Overload 14mV

Distortion



COPLAND CSA 14

The Copland is a hybrid amplifier using both valves and transistors. The transistor power output stage gave a hefty 78watts into an 8Ω load and an even heftier 132watts into 4Ω.

Sensitivity through line inputs was 275mV allowing most modern sources to be used. Distortion at normal listening levels rose gradually with frequency, but was predominantly 2nd harmonic.

The CSA 14 comes packaged with an MM phono stage which was flat on both channels within 1dB between 7Hz and 42kHz. No warp filtering is employed. Sensitivity of the stage was measured at 5mV on both channels and noise a very low -77dB. Overload was good too with a figure of

250mV giving us a technically well specified phono stage. HB

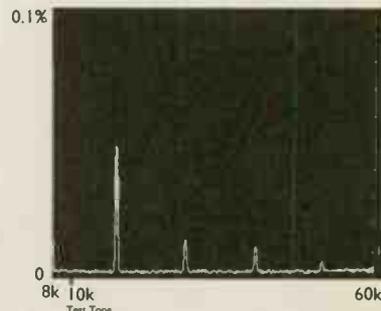
Power 78watts

CD/tuner/aux.
Frequency response 4Hz-53kHz
Separation 90dB
Noise -82dB
Distortion 0.017%
Sensitivity 275mV
dc offset 3.8/4.2mV

Disc Frequency response 7Hz-42kHz
Separation 53dB
Noise -77dB
Distortion 0.017%

Sensitivity 5mV
Overload 250mV

Distortion



LOUDSPEAKERS

ROGERS LS33/AB33

On their own the Rogers LS33 have a smooth enough response. There is a slight peak in the lower treble that will inject some brightness, but this could be heard as extra insight or detail rather than sharpness if the tweeter is good. Through the midband the response is very flat and smooth, which normally ensures an even and neutral balance. Bass lifts by around 4dB, enough to bring good weight to the bottom end.

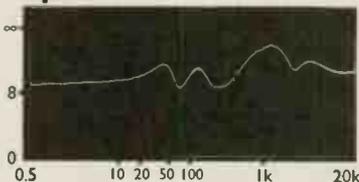
As can be seen in the second trace at the far left of the response plot, the subwoofer extends bass smoothly downwards. The subwoofer covers quite a wide range, extending bass more than another octave, which should have quite a significant subjective effect; I'd expect excellent

extension with the subwoofers wired in.

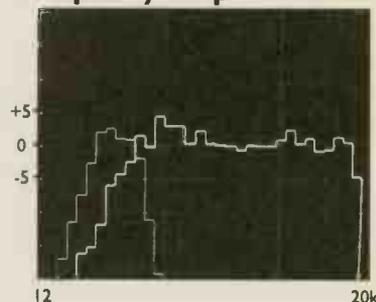
Impedance was smooth, rising through the midband and treble to give an overall figure of 9.7Ω. This is typical of British loudspeakers, and means that the Rogers won't demand high current to drive them properly. Sensitivity was also above average at 87dB, so the LS33/AB33s are an easy

combination to drive. All in all, a very nicely engineered loudspeaker system. DB

Impedance



Frequency Response



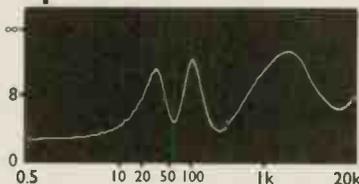
B&W DM 302

B&W's DM 302s have a response tailored to impress. With a bass peak in the upper bass to add punch and speed, along with a lift in the high treble for extra incision, I'd expect a lively sound. There is a slight recess through the midband, but the dip isn't really deep enough to unbalance the sound.

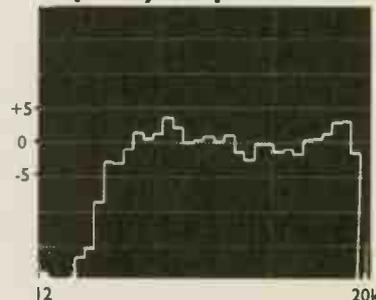
Looking at the impedance curve, the 302s certainly aren't going to be a kind load. The majority of the curve sits well below 8Ω giving a low overall impedance figure of 5.5Ω. And the strong rise and fall through the midrange indicates that they are strongly reactive too, although most modern

amplifiers shouldn't have too much of a problem with this. Sensitivity was high at 88.5dB, so they should go loud with few watts. DB

Impedance



Frequency Response



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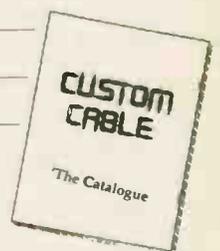
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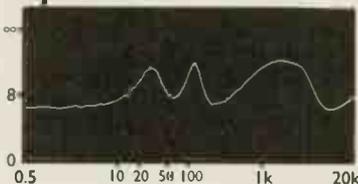
LOUDSPEAKERS

LINN SEKTRIT

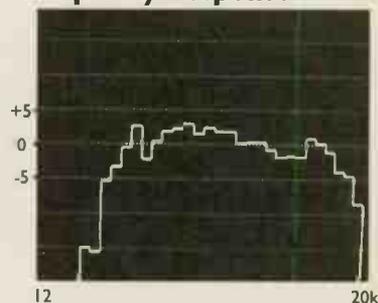
Linn's Sekrits have well extended bass for their size. There is also a downward tilt towards treble, with a wide, but shallow (3dB) dip through the crossover region. This may give them a soft sound. There is a peak around 6kHz though, which will add some needed sparkle.

With a sensitivity of 87.5dB and an overall impedance of 8Ω, they will be relatively easy to drive and compatible with a wide range of amplifiers. I'd recommend 20watts (min.) or so for best results. DB

Impedance



Frequency Response

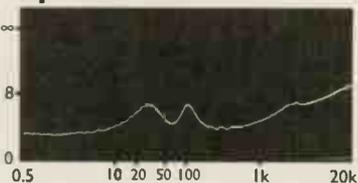


SEQUENCE 400

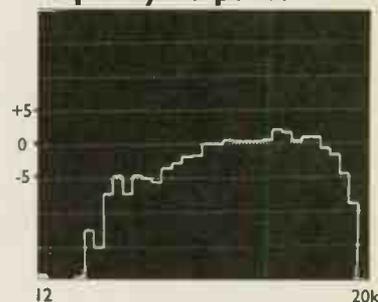
Although flat through the crossover region, frequency extremes are rolled off; severely so in the bass. The Sequences are designed to be used near or on a wall. But measurements taken around 6" from a wall show bass falling from 500Hz down. I suspect the Sequences will have little real bass and limited treble extension.

The Sequences have a high sensitivity of 89dB. However, their overall impedance figure of 4.6Ω means they will draw a lot of current; many amplifiers will struggle to drive them properly. The Sequence 400s were not very impressive. DB

Impedance



Frequency Response



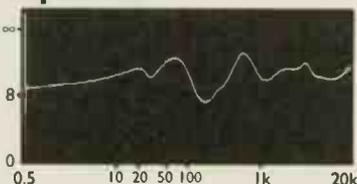
SPENDOR SP9/I

The SP9/I's gave a very smooth response over a wide range of microphone positions. This indicates a good phase relationship between the drivers, which normally gives coherent sound. The slight rise towards high frequencies is exaggerated by microphone position, set close to the axis between midrange and tweeter as these are the most directional. Spendor have kept bass flat, rather than engineering in a lift. This should ensure a tight and tuneful bass.

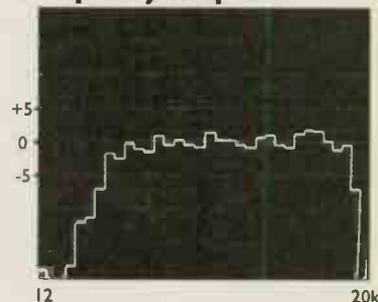
Sensitivity of the SP9/I's is high at 89dB, and impedance overall measured 11.8Ω. This,

along with a smooth impedance curve makes the SP9/I's compatible with a wide range of amplifiers, including low power zero feedback types. I'd recommend 20-50watts depending on the size of room. DB

Impedance



Frequency Response



CASSETTE

AIWA AD-S750

The AD-S750 has mediocre head and transport performance. Mechanical bits cost money, but electronic bits do not, so Aiwa rely on Dolby S to help avoid head overload, for example. This is fairly successful, dropping bass distortion from 6% with TDK MA to 1%. Use of Dolby S is obligatory.

Dolby S also reduces hiss. Noise reduction systems cannot affect the transport's speed stability, however, and this was mediocre with the Aiwa. A single capstan type without speed control, it wandered a bit, results being related to the amount of tape on the hubs. Start-of-tape performance is always shakiest with this sort of transport. Wander and occasional jerking apart, the transport was respectable, displaying little capstan wow.

The Aiwa's automatic tape tuning system is a good one, albeit a little slow. Frequency response was flat with all normal blank tapes, as our analysis with TDK MA shows.

Head azimuth was well adjusted, giving flat replay frequency response. As a result, pre-recorded tapes should play well. The AD-S750 is well balanced in its compromises. It is untouchable at the price. NK

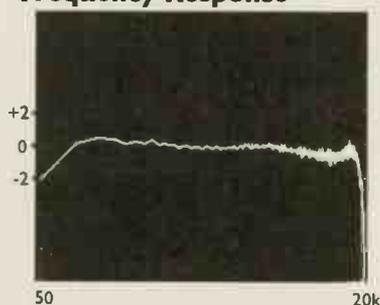
RECORDING (blank tapes)

| | |
|--|------------|
| Frequency response (IEC Primary Refs.) | |
| ferric (IECI) | 25Hz-17kHz |
| chrome (IECII) | 25Hz-16kHz |
| metal (IECIV) | 25Hz-18kHz |
| Separation (1kHz) | -45dB |

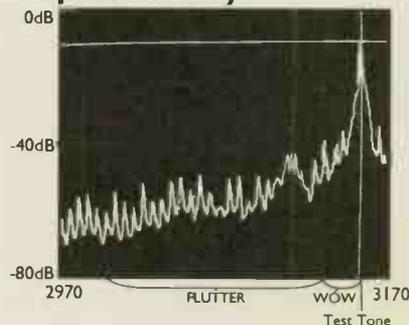
| | |
|------------------------------|-----------|
| Distortion (315H) | 2.6% |
| Hiss (70uS, Dolby out) | -56dB |
| Speed variations (DIN total) | 0.1% |
| Flutter energy (3-3.13kHz) | 26dB |
| MOL/SAT (IEC Refs) | 315/10k |
| IEC I (ferric) | +2dB/-5dB |
| IECII (chrome) | +1dB/-5dB |
| IECIV (metal) | 0dB/-0dB |

| | |
|----------------------------|------------|
| REPLAY (prerecorded tapes) | |
| Frequency response (-2dB) | 30Hz-19kHz |
| Speed accuracy | +0.5% |
| Hiss (70uS, Dolby out) | -59dB |

Frequency Response



Speed Stability



CD PLAYERS

XTC DAC-1

With gently rolled off upper treble the XTC DAC-1 should have smooth treble. In the bass there is also a slight lift, which helps to add weight to CD.

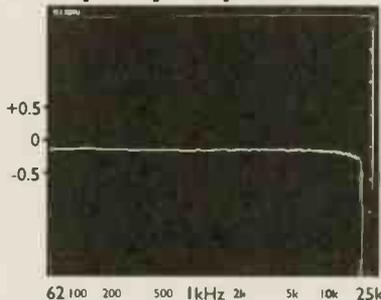
Distortion, particularly at -30dB, was slightly higher than expected. Being mainly odd order I'd expect some sharpness too, but this may balance nicely against the slight response roll off. Noise figures were low and dynamic range wide at 106dB (EIAJ test). HB.

| | | |
|--------------------|-------------|-------|
| Frequency response | 4Hz-21.4kHz | |
| Distortion (%) | | |
| -6dB | 0.005 | 0.005 |
| -30dB | 0.033 | 0.027 |
| -60dB | 0.82 | 0.50 |
| -90dB | 33 | 33 |
| -90dB dithered | 9.9 | 4.1 |

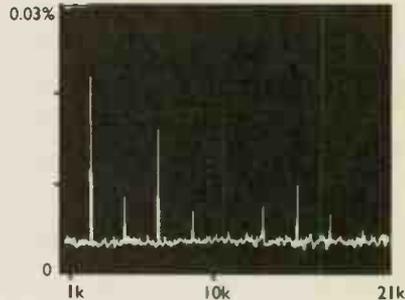
| | | |
|-----------------|------|-------|
| Separation (dB) | left | right |
| 1kHz | 110 | 105 |
| 20kHz | 85 | 84 |

| | |
|---------------|--------|
| Noise | -107dB |
| with emphasis | -106dB |
| Dynamic range | 106dB |
| Output | 2.1V |

Frequency Response



Distortion



TEAC VRDS10SE

The 10SE has a clear 0.4dB lift at 17.5kHz on both channels as well as 1.7% inharmonic distortion i.e. not related to the fundamental, at -30dB. This may produce some harshness.

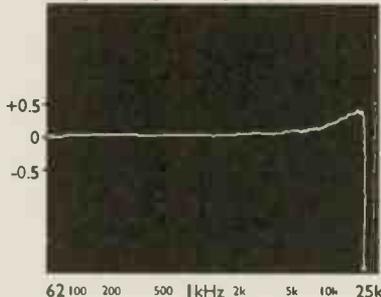
Otherwise the TEAC measured reasonably well with low harmonic distortion figures and wide separation - up to 130dB. Noise was very low too and output voltage at 2.2V is just slightly above standard. HB

| | | |
|--------------------|-----------|-------|
| Frequency response | 4Hz-20kHz | |
| Distortion (%) | | |
| -6dB | 0.006 | 0.006 |
| -30dB | 0.004 | 0.004 |
| -60dB | 0.50 | 0.56 |
| -90dB | 30.1 | 30.1 |
| -90dB dithered | 7 | 12 |

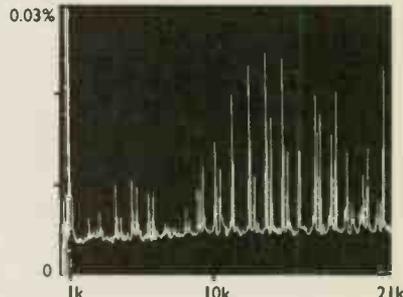
| | | |
|-----------------|--------|-------|
| Separation (dB) | left | right |
| 1kHz | 130 | 133 |
| 20kHz | 118 | 115 |
| Noise | -116dB | |

| | |
|---------------|--------|
| with emphasis | -116dB |
| Dynamic range | 108dB |
| Output | 2.2V |

Frequency Response



Distortion



ORTOFON ROHMANN

The left channel was very flat as our analysis shows, but the right rose by a few dB at 16kHz. I'd expect the Rohmann to display just a shade of brightness, probably heard as clear treble, since stylus shape is important to quality and Ortofon fit amongst the best. Inner groove tracing was good, as expected, another sign of a well honed stylus; treble roll off due to tracing loss was slight, affecting only treble above 16kHz.

Ortofon specify a high tracking force of 2.5gms and at this the cartridge sailed through all torture tests for tracking ability.

Channel separation was unusually high and distortion as low as usual from Ortofon, especially on vertical modulation. I measured

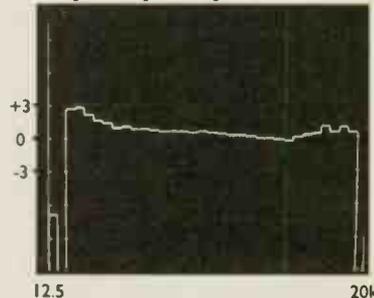
a vertical tracking angle of 22degrees, exactly right and contributory to low distortion.

The Rohmann has a low output of 0.37mV at 5cms/sec rms. Use a very quiet preamp or a transformer to avoid hiss. NK

| | |
|--------------------------|------------|
| Tracking force | 2.5gms |
| Weight | gms |
| Vertical tracking angle | 22degrees |
| Frequency response | 20Hz-20kHz |
| Channel separation | 35dB |
| Tracking ability (300Hz) | |
| lateral | 90µm |
| vertical | 45µm |
| lateral (1kHz) | 25cms/sec. |
| Distortion (45µm) | |
| lateral | 0.8% |

| | |
|-----------------------|--------|
| vertical | 1.2% |
| Output (5cms/sec rms) | 0.37mV |
| Channel imbalance | 0.3dB |

Frequency Response



TUNER

PIONEER F-204RDS

The F-204 has plateau treble lift which marks it out as a budget design that will sound thin - not a good idea. There was no useful MPX filtering, so unwanted pilot tone and subcarrier were present - again not good.

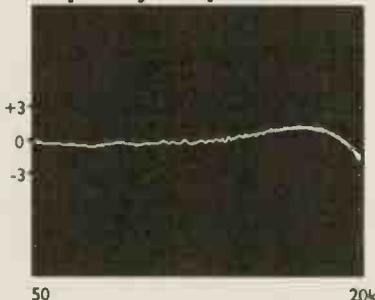
Distortion was low, channel separation high and hiss well enough suppressed (-71dB stereo) with 1mV or more aerial signal to match rivals in these areas. Output was good at 600mV and alternate channel selectivity adequately high at 66/80dB discrimination either side of a wanted signal (73dB av.).

The F-204RDS will certainly sound bright and probably thin too, but otherwise it measures satisfactorily. NK

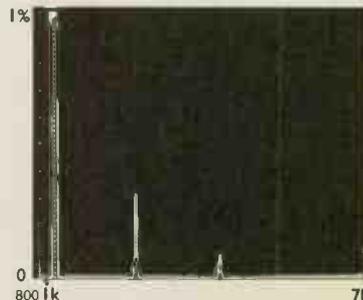
| | |
|-------------------------|------------|
| Frequency response | 23Hz-18kHz |
| Stereo separation | 40dB |
| Distortion (50% mod.) | 0.13% |
| Hiss (CCIR) | -71dB |
| Signal for minimum hiss | 1mV |

| | |
|-------------------------|-------|
| Selectivity (at 0.4MHz) | 73dB |
| Sensitivity mono | 3µV |
| stereo | 40µV |
| signal strength meter: | none |
| Output | 600mV |

Frequency Response



Distortion



Electric Eel.

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8 January 1995

Hello Peter,

Recently you supplied me with Slate Audio speaker stands for my Harbeth Compact 7 monitors and a plynth, arm & cartridge for my Garard 301 turntable. I can honestly say that this was money well spent !

I am a studio engineer and as I use my Harbeths for mixing sessions, it is absolutely critical that they reproduce what has been recorded without colouration, warts & all ! Other stands, despite manufacturers' claims, are not always neutral. Not so Slate Audio. They give me definition from the loudspeaker I have not heard before. They also give me positive imaging.....I can place an instrument or effect wherever I want in the stereo with confidence. Recently I worked with a group that used a 26 inch kick drum...notoriously difficult to record. But I was able to record & mix knowing that what I was hearing was true. The proof of the pudding was when the test pressing arrived at my home and all the 30 & 40 hz were still present and not "rolled off" in the cut. Thank you Abbey Road Cutting Room.

The marble plynth for my 301 is a work of art. I am happy to say that it sounds as good as it looks. I had been listening solely to compact discs at home for the last five or six years, and when I first put up the Slate Audio 301 I must admit to having quite a shock. It took me a short while to get used to the sonics of vinyl. However, once adjusted, forever converted. Now that my cartridge is run in I am more than happy to ditch the CD player in favour of my old records. They have new life, dynamics & energy. Thank you Peter Soper.

Kind regards,


KEVIN VAN GREEN

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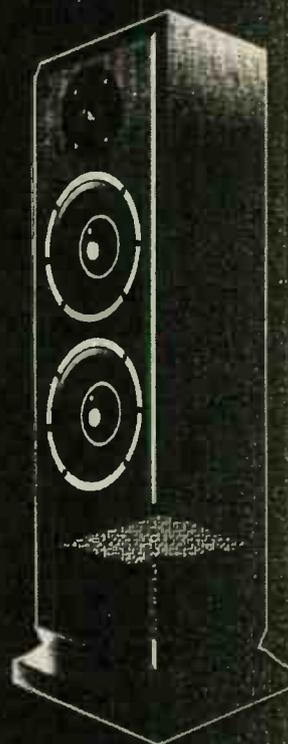
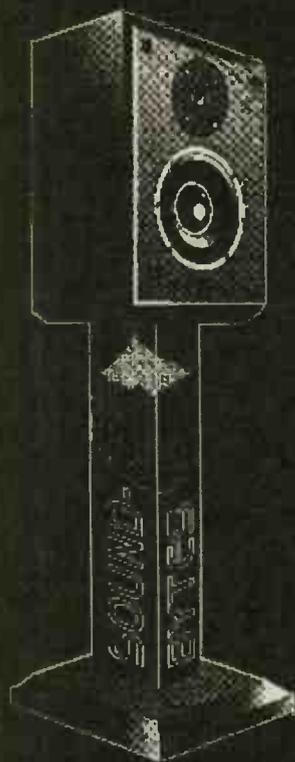
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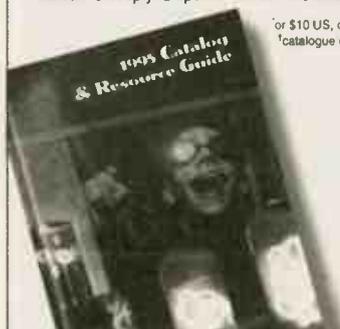
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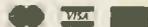
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| MEIDIAN 508 | CD PLAYER | EX DEM | £1685 00 | £1199 00 |
| MEIDIAN 551 | AMPLIFIER | EX DEM | £650 00 | £550 00 |
| MEIDIAN 555 | POWER AMPLIFIER | EX DEM | £695 00 | £595 00 |
| MCRDAUNT SHORT MS 30 | LOUDSPEAKERS | NEW | £269 99 | £150 00 |
| NAD 302 | AMPLIFIER | EX DEM | £189 00 | £130 00 |
| REL STRATA MK1 | SUB WOOFER | EX DEM | £550 | £400 00 |
| ROTEL RC-960BX | PRE-AMP | EX DEM | £175 00 | £110 00 |
| ROTEL RCD 940 BX | CD PLAYER | EX DEM | £249 99 | £150 00 |
| RUARK SABRE | LOUDSPEAKERS | EX DEM | £499 00 | £299 00 |
| RUARK SWORDSMAN | LOUDSPEAKERS | EX DEM | £329 00 | £200 00 |
| RUARK TEMPLAR | LOUDSPEAKERS | EX DEM | £499 99 | £349 99 |
| SHEARNE PHASE 11 | AMPLIFIER | EX DEM | £549 99 | £349 99 |
| SONY KWX 2102 | TELEVISION | EX DEM | £530 00 | £449 99 |
| SONY MDP 850 | LASER DISC PLAYER | EX DEM | £699 99 | £499 99 |
| TANNONY D-700 | LOUDSPEAKERS | EX DEM | £2330 00 | £1350 00 |
| YAMAHA RX 385 RDS | RECEIVER | NEW | £269 95 | £199 99 |
| YAMAHA DSPA 970 | AV AMPLIFIER | EX DEM | £799 95 | £649 99 |

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The Great British Hi-Fi Show

Saturday 13th & Sunday 14th April 1996
The Palace Hotel, Buxton Derbyshire
9.30am to 5.00pm each day

FREE ENTRANCE

A Warm Invitation is extended to you, your family and friends at this, the 10th year of celebrating all that's Best in British Hi-Fi.

To mark the Show's first decade, you're welcomed to enter our fabulous Free to Enter Draw to win one of the Three Thousand Pounds worth of prizes.!

Be Sure to visit the Great Bazaar where you'll find thousands of records, CDs, Components & Accessories, Furniture, Audio Publications etc, there's a great Valve and Vintage section too.!

Exciting News for 1996... a specialist secondhand equipment section where you can be sure of finding many rare bargains.

A Unique Opportunity to meet the designers in person and have all your questions answered.

See and Hear the newest equipment first hand, in the super atmosphere of the Palace Hotel, where the large demonstration rooms offer some of the best sounds around.

Don't miss some very special 'Show Offers' and save a great deal during the weekend.

Make a note in your diary..... Buxton 13/14 April 1996

Look forward to seeing you at the best event of the Hi-Fi year.!

Enquiries to: The Great British Hi-Fi Show, P O Box 50, Chesterfield S40 4YU
(Formerly 'The Chesterfield Hi-Fi Show')

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| 1 pr ACOUSTAT 2-2 ELECTROSTATICS | 1200.00 |
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| 1 pr MAGNEPAN 1.4 (WHITE) | £750.00 |
| 1pr KRELL KRS 200 MONOS (£18000) | £7,000.00 |
| 1x GRYPHON XTC preamplifier half price | £3,200.00 |
| 1x KRELL KSA 50's' | £2,850.00 |
| 1x CHORD SPM1200 | £2,200.00 |
| 1 pr AUDIO INNOVATIONS 2nd TRIODES | £2,000.00 |
| 1x AUDIO INNOVATIONS 1st AUDIO TRIODE | £1,200.00 new |
| 1 pr IMPULSE H7 | £600.00 |
| 1x KINSHAW PERCEPTION PHONO_STAGE | £475.00 |
| 1 pr MARTIN LOGAN AERIUS | £1,650.00 |
| 1x SUGDEN AU51 POWER AMP. | £465.00 |

*N.B. All products are in very good i.e. new condition,
unless otherwise stated.*

Classified Ads

For details on how to place a Classified Advertisement, please see page 129

PRIVATE

NAIM/LINN BUY/SELL. 52, CDS, 250, 135, 140, HICAP, ARO, 72, 82, ETC
TEL BOB 01382 819732

PIONEER A400 INTEGRATED amplifier, mint condition, boxed £160
 Tel: 01273 483 323 (Brighton)

PINK TRIANGLE PT TOO, RB300, Ortofon Quartz, boxed £495. TDL Studio 3, walnut £495. Sumo Athena preamp, nine plus poweramp 65wpc class A £795 (£2.2K new)
 Tel: 01449 676 335 (evenings)

MICROMEGA 'OPTIC' CD PLAYER. Sale due to recent upgrade £285.
 Tel: 01271 864 791 (morning or evening depending on shift - N. Devon)

NAIM 82 INCLUDING HI-CAP, MM & MC boards. 12 months old. Mint (£2600+) Bargain £1450. Chord 1000 'B' piano black, superb sound and condition (£2600) 12 months old. Bargain £1200
 Tel: Mike 01902 786 818 (Midlands)

MARTIN LOGAN SEQUEL II speakers £1,400. Naim HiCap + NAC72 old style £700; Naim CDI new style £1,400; Naim 135 Monos pair new style £900 each. All immaculate
 Tel: 0171 371 5497

WANTED: GLEN CROFT PRE-AMP, i.e. Carisma Elite, Enigma Elite or higher spec model. WANTED: Glen Croft Series 4 power amp. Must be in A1 condition
 Tel: Mike 01902 786 818 (Midlands)

KITS BUILT AND RESCUED. Intimidated? Frustrated? Valve amp problems solved to get you up and running. Performance report of completed kit will be provided. Gravesend area
 Tel: 01322 386 560

QUAD 44/405 PRE & POWER amplifiers, immaculate £375; JBL Century L100 speakers, new JBL grilles, immaculate £450
 Tel: 01799 527 478 - work or 01371 850 286 - home (North Essex)

TOWNSHEND ROCK (Boxed, instructions) As new, Rega RB300 arm, Goldring 1040 cartridge £375. Thoren TD 160S, Hadcock arm, good condition £60. WANTED: Pair of Tannoy Reds or Silvers or Goodmans 301, 401 Axioms.
 Tel: 0114 273 8153 or 272 3621

TECHNICS A900 MKII Stereo integrated amplifier, remote control, current top of the range model, few months old only, mint condition, excellent sound £295 o.n.o.
 Tel: 01886 888 772 (West Midlands)

QUAD 66 PRE-AMP, MM/MC Boards, inc. remote £550. 606 power amp £400, boxed manuals.
 Tel: 01942 891 741 (Lancs)

HEYBROOK TT2 TURNTABLE with separate TPS power supply 33/45 rpm. Linn LVX arm, Ortofon MC15 super cartridge, excellent sound quality £300.
 Tel: 01327 351 067 (Evenings)

WANTED: AUDIOLAB 8000 C/P combination. Will accept 8000P on its own. Must be in good condition.
 Tel: 0115 922 8330 (Evenings)

AUDIO SYNTHESIS DAX £795, Pierre Lume Romance turntable without arm £665, Oxford phono stage two MC with PSU £365, RB 300 tonearm silver wired £135.
 Tel: 01960 372 845

AUDIO INNOVATIONS SECOND AUDIO monoblocks (6B4G) only £795. No offers please or straight swap for Musical Fidelity A1000.
 Tel: 01904 763 157 (York)

MUSICAL FIDELITY A1 £150. Upgraded selector ventilated sides, Rogers LS6 speakers. Target stands, Linn cable £150 (200w-never pushed) JVC KDVR-5 cassette deck (vgr) £50 (£150). Upgrade forces sale.
 Tel: 0181 810 0488

SUGDEN 5DT-1 CD PLAYER, excellent condition, boxed. £520
 Tel: 0181 509 0455

KRELL KRC. A rare opportunity has come to buy this "State of the Art" fully balanced preamp including the phono stage, mint condition. Just under two years remaining warranty. Boxed with manuals. List £7,050. Bargain at £3,550
 Tel: Ian 0171 589 4840 or 0171 584 5784

E.M.T. BROADCAST TURNTABLE, pre-amp with balanced output £950 o.n.o.; Rogers Export monitors £150 o.n.o.; WANTED: Ditton 66 loudspeakers, Crown DC300 amplifier.
 Tel: 01676 532 413 (West Midlands)

LIINN KABERS £550; LIINN LK1 pre-amp £150 and Power-tek power amp £200. Complete with interconnects and remote hand set. Naim NAC 32 (upgraded to 32.5 spec) £150, Snaps power supply £100.
 Tel: 0973 737 957 (Edinburgh)

KEF REFERENCE SERIES 2 1 months old, in black, magnetically shielded, excellent condition £950 o.n.o. KEF Centre Channel 90 magnetically shielded excellent condition £150 o.n.o.
 Tel: 01634 392 54E

READVERTISED DUE TO TIMEWASTER. Arcam 170.3 (clock 2'ed) BBS (50 spec) Video Z interconnect, all 1994, immaculate £600. Michell Argo/Hera, 1995 £500, upgrading!
 Tel: Andy 01734 321 056 (eves) 0973 209 837 (anytime)

MUSICAL FIDELITY MA 50's Class A monoblocks. Immaculate, boxed £425. Spondor Prelude SP2/2 Black On Foundation single pillar stands. Immaculate. £400.
 Tel: 01733 894 348

ATC SCM10 LOUDSPEAKERS, black ash, latest model £695; Audio Innovations second audios, new ZA3 triodes, 1000 passive preamp £1095; Meridian 200 transport, Trichord 203 DAC, interconnect £495. All pristine.
 Tel: 01379 641 584

WORLD AUDIO DESIGN KLPI Valve line preamp, excellent £225; Wharfedale Teesdale loudspeakers v.g.c. £75; Rogers HG88 Mk3 valve integrated amp. £75, buyer collects.
 Tel: 0114 237 8731

MAGNEPLANAR SMGA speakers with spiked stands (Wolstenholme), refurbished 1994 by Midland Audio. Excellent sound and condition. Price £400 - pr
 Tel: Mr Roberts 01923 822 581

1 ROTEL 965BX disc rete CD, remote, boxed in mint condition. £200
 Tel: 0161 773 3518

ATC SCM50A ACTIVE LOUDSPEAKERS, mint condition, boxed, mahogany finish, still under makers guarantee. £2,250.
 Tel: 01252 710 125 (Farnham, Surrey)

VTL 225 MONOBLOCKS using KT90 tubes. Class A rating (stereo), excellent components, 2 years. £2,500. Spica TC-50 speakers with dedicated stands, matching subwoofer pair and Kimergetics amplifier £600.
 Tel: Jim 0171 435 1282

AUDIOQUEST VIDEO Z: Digital interconnect, half metre, £32; Audioquest 'Quartz', analogue interconnect, half metre pair, £42; QED 'Incon', analogue interconnect, one metre pair, £12
 Tel: 01978 750 151 (evenings & w/ends)

SUGDEN T48 TUNER in first class condition complete with original instructions £85
 Tel: 01428 604 086

QUAD 67 CD PLAYER mint boxed with Linn interconnects £550; Naim NAC 32.5 NAP 110 v.g.c. boxed £400; KEF Coda 7s mint, boxed £90
 Tel: 01765 602 006 (North Yorkshire)

ORTOFON MC30 SUPREME cartridge. 4 months old, minimal use, forced sale £350 o.n.o.
 Tel: 01222 499 561

NAIM 42.5 preamp £160 mint; Naim 62 pre-amp £340; Quad 34, 616 £670 mint, boxes etc; Cyrus tuner £200; Braid new Audio Technica Cartridge, unused £200
 Tel: Jules 01792 280 061

NAIM 82 preamp with remote control and High Cap power supply and a pair of Naim 135 monoblock power amps all as new. STG 4000
 Tel: 01255 880 936

LIINN SONDEK VALHALLA, LVX, Nagaoka MPI 1. Latest springs, bolts arm board, oil and belt guide; 45 rpm adaptor; PEEK sleeved bearing and bonded subchassis £375.
 Tel: 01734 458 210 day - 01491 614 254 evenings

PIONEER A400 GTE £125; Alphonso 20" speaker stands £50; Arcam One speakers (Bi-wireable) £70.
 Tel: 01522 680 068 (Lincoln)

EXCHANGE YOUR MAGNEPLANAR MG-10SE, MG-1.5SE, MG-0.65E for Spondor SPI/2 + M.A.F. stands - or £900. ART Audio Quintet valve amp MkII. Exchange for transistor amp, DPA, Parasound. Audio Synthesis, Naim, or £800
 Tel: 0181 531 5979

NAIM SBL SPEAKERS (passive) £900; Shahinian Arc speakers £750; Linn Kabers £700; Musical Fidelity FCD CD player £750; Arcam Alpha Plus/Black Box 3 £300; EPOS ES14 £275.
 Tel: 01952 502 097 (Telford)

MICHAELSON AUDIO ODYSSEUS valve amp (designed by Tim De Paravicini) 50wpc Class A. "Outstanding, definitely a classic, here was something special" Hi-Fi News; "Exceptional performance, clarity and awesome reality" What Hi-Fi. (£1200) £595
 Tel: 0956 117 820

EXTREMELY RARE VALVES! GEC KT 88. 9 only new - £65 each. Tested to 100% emissions. 1 x 95% £55; 1 x 90% £50; 1 x 85% £45; 1 x 80% £40. Original boxes, detailed specs.
 Tel: 01785 258 578

ARCAM ALPHA PLUS CD £215; Cyrus II power amp £250; PSX £50; TDL NFM speakers with Apollo stands £60; Sony Mini Disc MZ-R2 with 5 discs £200. All mint.
 Tel: 01252 793 093 (Farnham, Surrey)

AUDIO INNOVATIONS 500 AMP, Triode coupled, recent Mullards, Later model, mint and boxed £575 o.n.o. Snell 'K' speakers, black ash, welded stands, mint and boxed £350 o.n.o. Pile of quality vinyl
 Tel: 0115 928 6710

LFD MONOBLOCKS Designed by Professor Malcolm Hawksford and carefully hand built. One of the best solid state amps money can buy. Nearly New. Guaranteed. £1,150 (£2000)
 Tel: 0181 325 2585

QUAD 67 CD PLAYER boxed mint condition £625 o.n.o.
 Tel: 0181 888 0125

TANNOY LANCASTER 15" GOLDS; Denon POA 1500 amp and Quad 33 Pre-Amp. Excellent condition. Offers please to Chris Whittle, on -
 Tel: 01757 268 267

GOERTZ CABLE (unused) 2 x 8.5m, cost £380; 6 x Kable jackets cost £360; 2 x NVA Soundpipe; Isoplat; Foculpods, Seismic Sink; Sorporthane Feet, Chord 4 Gang Plug Socket - Offers
 Tel: Andy 0121 623 6289 (day only)

TRESHAM AUDIO SR402 MOS:FET power amp 220V 8 ohms £400 (£850); Quad 44 pre-amp 2 No. MC, 1 No. MM, 1 No. CD boards £150 (£370). Excellent, original boxes and manuals.
 Tel: 01364 72292

KEF REFERENCE 101 small high quality loudspeakers, pristine teak finish, little used, boxed £110
 Tel: 01246 237 816 evenings (Chesterfield)

NAKAMICHI DRAGON cassette deck. Serviced by B&W. Boxed with instructions. All serious offers considered. Systemdek IIX with Roksan Tabria arm & Corus Blue cartridge £300.
 Tel: Chris 0131 333 3521 day - 0131 552 2577 evening

WANTED PRIVATELY: AUDIOLAB 8000T tuner, also CD Arcam Delta 250 transport with Arcam Black Box 50 or 500
 Tel: 01598 760 247 after 6pm

POSSELT ALBATROSS speakers, 91dB, 6 ohm, prefers medium to large rooms £1,250 o.n.o.; Orelle CDI10T transport and DA 180 D.A.C. £750 o.n.o.
 Tel: 01235 850 393 eves & w/ends (Berks/Oxon border)

BILL BEARD BB100 MK2 integrated amplifier Dual Mono 50wpc valve design, 18 valves set in mirrored chrome finish. Superb construction and sound. £650 o.n.o.
 Tel: Chris 0181 943 0993 (daytime)

CONRAD JOHNSON PV10 AL pre-amp £750; Pair Albany 1008 monoblocks power amps £600 o.n.o.
 Tel: 0151 643 8972

NAIM 82 preamp with remote control £1,395; Naim 140 power amp, new style £500; Pink Triangle Anniversary with SME 309 with Linn Osaka £1,500.
 Tel: 0151 200 2536

IMMACULATE TANDBERG SERIES TWELVE stereo tape recorder. Inbuilt 10 watts power amplifiers, speakers, five source inputs, original specification restored by Tandberg. £500. Any test. Delivery by negotiation.
 Tel: 01286 831 340 (N.Wales)

LIINN KARIK MK2 CD PLAYER including system remote control, mint condition and boxed £1,000 o.n.o.
 Tel: 01703 611 859 (Southampton)

RUARK TALISMAN 2 external crossovers, bi-wireable, mint £500. No offers. WANTED: H6 - would consider H2
 Tel: 01342 843 149

MUSICAL FIDELITY P180/CRPS power amp and supply, boxed £550; AEI rosewood speakers with stands £650. All very good condition
 Tel: John 0171 336 1909 work or 0171 226 4986 home.

LIINN SONDEK LP12 Full specification, Cirkus, Lingo, Ekos MkII tonearm, Troika cartridge, cost £3,600 limited use as new £1,500
 Tel: 0151 677 7386 (Merseyside)

NAIM NAC 92 preamp/NAP 90 power amplifier / Naim Flat Cap power supply, 18 months old, boxed as new £750 o.n.o.
 Tel: 01970 627 583 evenings & w/ends (Mid Wales)

OUTPUT TRANSFORMERS FOR SE-TRIODES Deep drawn - Pot. 14 lbs weight, extraordinary C-Core design
 Tel/Fax +49 9 241 - 511137 (Germany)

LIINN LP12, black (Cirkus), Lingo £650; Ekos £450; Klyde £150; Naim 32.5 £150; Hi-Cap £290; 250 £490 (Naim serviced 1993); Mission 751 £170; all boxed and v.g.c.
 Tel: 01246 454 461

MUSICAL FIDELITY preamplifier Model MVT Mark 3, separate power supply, phono inputs mm and mc, excellent condition, cost £1299 will accept £610
 Tel: 01902 782 015 (Wolverhampton)

KINSHAW OVERTURE D.A.C. £150; Trichord digital cable £30; Sonic Link mains cable £15; M.I.T. Transparent Audio Zap 3 interconnect £18; Sony ST700ES FM/AM tuner £125.
 Tel: 01422 206 495

KLIPSCH HERSEY SPEAKERS in Raw Birch finish, with matching angle risers. Excellent condition, unbelievable sound quality £600. Matching A&R amplifier for a superb sound combination £110.
 Tel: 01527 544 752

LIINN/NAIM Classic system: LP12 Lingo Ekos Troika, Naim 32/5 Hi-Cap 250, DMS Isobariks £2,500 or will split
 Tel: 0115 974 8296 (Nottingham)

AURA VA80 AMPLIFIER brand new £150; Target MS3 rack, brand new £50. Also, Creek 414052 mint condition £110 and Sound Style 3-log 4-shelf rack £100.
 Tel: 01236 873 100 (Glasgow)

BURMESTER 785 preamp £450; Rega ELA speakers £260; Mirage MBS speakers £250; Castle Howard speakers £750; Micromega Logic CD player £180.
 Tel: 01977 643 629

2 x AUDIOPHILE FURNITURE "The Base" Isolation Platforms £40 each (cost £65 each) Hardly used, boxed.
 Tel: 01734 662 620 (Reading)

MUSICAL FIDELITY A1 CLASS A integrated amplifier, 25 wpc, excellent condition, as new, can demonstrate £140.
 Tel: 01268 795 234 (SE Essex)

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Kidderminster
Worcs DY11 5AD

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NEWS 96

ROKSAN Midland Audio Exchange have secured a small amount of new boxed products at special prices.

| | Was | Now |
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| 1 x ROKSAN L1 PRE AMPLIFIER (SILVER) | £2250 | £1195 |
| 1 x ROKSAN L2 PRE AMPLIFIER (SILVER) | £995 | £595 |
| 1 x ROKSAN TMS TURNTABLE (PIANO LACQUER/ ARTEMIZ CUT) | £2750 | £1995 |
| 1 x ROKSAN TMS TURNTABLE (PIANO LACQUER/ SME CUT) | £2750 | £1995 |
| 1 x ROKSAN ATTESSA DP2 TRANSPORT | £1295 | £795 |
| 1 x ROKSAN ATTESSA DA2 CONVERTOR | £549 | £395 |
| 1 x ROKSAN ATTESSA DP2P CD Player | £1495 | £995 |
| 2 x ROKSAN OJAN 3 SPEAKER (BLACK) | £795 | £499 |
| 2 x ROKSAN DA1 Convertor | £495 | £229 |
| 2 x ROKSAN DS4 POWER SUPPLIES | £495 | £275 |

WE NOW HAVE ON PERMANENT DEMONSTRATION THE ALL NEW XERXES 10 AVAILABLE IN BLACK OR ROSEWOOD AT £1295. ALSO REQUIRES A POWER SUPPLY XPS 3.5 £169 or the new XPS V REFERENCE POWER SUPPLY AT £325.

WE ARE NOW DEMONSTRATING THE NEW DP3/DP3P CD PLAYERS FROM ROKSAN

DP3 £1295 Transport
DP3P £1495 CD Player

OWNERS OF DP2 Mk1 II DO NOT DESPAIR. UPGRADES TO THESE MACHINES ARE AVAILABLE

| | |
|--------------------|------|
| DP2 Mk 1 to DP3 | £249 |
| DP2 Mk II to DP3 | £149 |
| DP2P Mk 1 to DP3P | £349 |
| DP2P Mk II to DP3P | £249 |

IF RECORD PLAYERS ARE YOUR MAIN INTEREST THEN WE HAVE THE BEST SELECTION IN THE MIDLANDS

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ROKSAN XERXES 10/TABRIZI/CORUS
ROKSAN RADIUS 3/TABRIZI/CORUS
REGA PLANAR 9/RB900 EXACT
REGA PLANAR 3/RB300/ELYS
REGA PLANAR 2/RB250/Bias

PROJECT 0.5/OM 10
PROJECT 1 ORTOFON 510

PROJECT 2 ORTOFON MC1 TURBO
PROJECT 6 ORTOFON 540

ALSO WE HAVE TIME TO DEMONSTRATE CARTRIDGES TO PEOPLE UNABLE TO HEAR THEM AT GENERAL HI-FI RETAILERS.

REGA WE ARE THE DEDICATED REGA DEALER FOR THE WEST MIDLANDS AND HAVE THE WHOLE RANGE ON PERMANENT DEMONSTRATION

P.X EX DEMO GOODS

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|------------------------------------|-------|
| ROKSAN XERXES/RB300/OC 5 (Walnut) | £495 |
| project 6 turntable (oc9) | £395 |
| LP12 CIRKUS/ARO/ARCHIVE/PINK LINNK | £1495 |
| AUDIO RESEARCH CL 60 POWER AMP | £1750 |
| NAIM 01 TUNER (NEW STYLE) | £950 |
| ARCAM ALPHA AND CD PLAYER | £185 |
| HEYBROOK HB1 Mk II inc. Stands | £149 |
| ROKSAN L2 PRE AMP (BLACK) | £575 |
| AURA VA 80 AMPLIFIER | £199 |
| MARANTZ PM 50 se | £199 |

WE STOCK AND SELL ROKSAN, REGA, AURA, B & W, KEF, MARANTZ, SUMIKO, ORTOFON, PROJECT, AUDIO ALCHEMY, KUDOS, ALPHASON

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"The new GRAMEX 520 valve monoblocks are now on demonstration. Second hand valve amps including LEAK TL10 and STEREO 20 and RADFORD MA25's. We specialise in good quality turntables:- GARRARD 401 and 301 and THORENS 124 also SME and GOLDRING. Kits built to order and custom cables made up. Our opening times are flexible, so please phone before visiting the shop: 0171-401 3830."

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Air Tangent: Audio Alchemy :Audio Research: Classe: Copland: Davidson Roth: Densen: Enlightened Audio Designs: Jadis: Koetsu: Kora: Krell: Martin Logan: Mirage: PS Audio: Sonus Faber: Sumiko: Target: Theta: Wilson: Siltech and Transparent Cables: WBT

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EX. DEMONSTRATION and SECONDHAND BARGAINS:

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| Arcam Black Box 5 D/A Converter..... | S/Hand | £175 |
| Wadia X32 DigiMaster DAC..... | S/Hand | £650 |
| Audio Research VT60 Power Amp (£2,650)..... | Ex Demo | £2100 |
| Densen DM10 Integrated Amplifier 70w.(£1,300)..... | Ex Demo | £995 |
| Copland CSA14 Integrated Amp (£1,100)..... | Ex Demo | £875 |
| Audio Research LS3B Line Preamp (£2,250)..... | Ex Demo | £1695 |
| Musical Fidelity Pre 3A reamp..... | S/Hand | £195 |
| Classe 30 Remote Preamp Bal. (£1,370)..... | Ex Demo | £850 |
| Audion Reference Preamp..... | S/Hand | £495 |
| Audion 300B Silver Knight Export, Gold Mono Blocks (£2,500)..... | S/Hand | £1695 |
| Sonus Faber Minima Amators (£1,500)..... | Ex Demo | £1195 |
| Quad ESL 63 Loudspeakers (£2900)..... | S/Hand | £1395 |
| Magnaplanar MG 1.4 Panel Loudspeakers..... | S/Hand | £549 |
| Mirage M-290 Audiophile Monitor (£399)..... | Ex Demo | £275 |
| Mirage M-190i Audiophile Monitor (£299)..... | Ex Demo | £175 |

PRIVATE

SILVER SOUNDS WISPER BI WIRE speaker cable (x 2 mtr) £150; Mod Squad line drive £200; BRA cable drive system with passive pre-amps to add guts £250; Denon 250L tuner £60; ATH70 headphones by Audio Technica; Electret condenser with power box £80; BLQ1 speakers (similar to Linn Kans) £60; AudioQuest Sorbothane turntable mat £25. Tel: 0181 502 3017

SME SERIES V TONE ARM, 1 year old, excellent condition £845
Tel: 0181 291 1744

QUAD ELECTROSTATIC (4 PAIRS) £600; Revox F36/2T £100; Lowther Acousta's PM6's £150; Trio KD500 turntable, SME 3009/3 £120; Thorens TD125H, SME 3009/2 £120; Tannoy cabinets and large quantity vintage Hi Fi.
Tel: 01428 651554

TOWNSHEND SIR GALAHAD speakers £3,500 o.n.o. Must sell, moving house
Tel: 01530 834 716

NAIM NAIT 2 (new style fascia) 3 years old, boxed. Upgrade to pre/power necessitates sale £300 o.n.o.
Tel: 0171 258 7300 day or 0181 464 3969 evel weekends

TOWNSEND ROCK REF, boxed, immaculate condition. Kuzma Stogi, Koetsu Black, below average use, excellent condition £1500 the lot. No offers, buyer collects.
Tel: 01734 669 130 (Reading)

LINN INTEK INTEGRATED AMPLIFIER with m/c & m/m phono - £225. Linn Nexus speakers c/w stands - £195. Real Hi-Fi on a budget! Both boxed, A1 condition
Tel: 01784 437150

NAIM NAC 82, 2 months old, boxed £1,385; Naim Prefix-K 2 months old £260; Naim DBL Active £485; DBL Active Naxo X over new type £450; DBL Passive Crossovers £400; new type Ekos in box, latest bearing £895; factory matched set of 3 x 250s £2,350. WANTED: SBL's with latest woofers or upgraded ones, Naxo 2-4 or S-Naxo 2-4, 3 Series MC boards (not K)
Tel: 0192 427 1043

WANTED: LOWTHER ACOUSTAS cabinets must be in excellent condition. Private buyer.
Tel: 01302 724 384

LFD PA2 POWER AMPLIFIER mint £625 o.n.o.; Norns analogue graphic turntable £1200; Alien tonearm £1200; Tracer 5 cartridge (£550) Asking £1,550, possible split. Posselt Albatross loudspeakers, latest model £1,500 o.n.o.
Tel: 01603 438 752

WANTED: QUAD II OUTPUT transformers or complete units, Michell Gyrodeck, Audio Technica OC9 or Ortofon MCS5000, Forsell turntable, all at reasonable prices.
Tel: John 01603 438 752

MICROMEGA TRIO CD PLAYER full Trichord mods and Cogan Hall digital interconnect £2,550 o.n.o. Also Autofon 7 x 9 interconnect cable, offers
Tel: 01530 415 317

MARK LEVINSON MADRIGAL HP interconnect cable, 7 metre stereo pair £495 (£995); 1.5 metre stereo pair £150 (£300); XLO PL10 mains cables, 1 metre length £70 (£135); Mana Acoustics amplifier mini tables, single tier £80 each £125
Tel: 0181 291 1744

ARCAM DELTA 290+290P (amplifiers 75w) As new condition. 4 months old. Boxed with manuals. Happy to demonstrate. £575
Tel: 01384 271571 (W.Midts)

ROGERS STUDIO TA Walnut £325 o.n.o. Linn Tukans walnut finish only £295 o.n.o. T.D.L. Monitor Studio 1 black ash (£600) only £350 o.n.o. Linn LK280 superb, only £395 o.n.o. May part exchange.
Tel: 01225 480990

MICHELL ISO/HERA, mint, boxed, £350 Meridian 206 CD player, 209 remote, mint, boxed £350. Audio Alchemy DDE V1.0, upgraded power supply, transformer interconnect, excellent £150.
Tel: 0181 460 2842 (Bromley)

LINN LK1 PRE AMP, Dirak, Linn LK280 power amp. All boxed £500.
Tel: 01234 215598 (Beds)

MARK LEVINSON ML2 Mono power amps £2000. Conrad Johnson Synthesis 4 tower speakers, oak £2100. Meridian 602 transport 606 Mk3 DAC £1295. Meridian 506 Mk3 £600. All mint.
Tel: 01438 716149 (evenings - Herts)

RUARK BROADSWORD Mk2. Internally wired with Van Den Hul cable by manufacturer. Superb sound and appearance (New £899). Upgrade to Equinox prompts sale £499 o.n.o.
Tel: 01799 520509

ALON IV SPEAKERS OAK £1600. Conrad Johnson MV75 valve amp £750. Aragon 2004 amp £500. Aragon 241 PS pre-amp £695
Tel: 1438 716149 (evenings - Herts)

DENON UNITS: DCD-1500 CD player with remote control £120. PMA-757 integrated amplifier 100W £100. DR-M33HX cassette deck Dolby B/C/HXPro £80. TU-747L tuner FM/MW/LV £50. Excellent condition, handbooks and original packaging. Celestion Ditton-66 Studio Monitors £200. Teak 39 1/2" x 15" x 11". Complete system £450.
Tel: 01242 680351 (Cheltenham)

LEAK TROUGHLINE MkIII stereo tuner, good condition £150. Offers considered.
Tel: 01777 711534 (evenings)

NAIM NAC 72 PRE AMP, Naim NAP 140 power amp (new style) £795. Rotel 965 BX CD player £150
Tel: 01205 750314

AUDION SILVER KNIGHT 300B stereo SE amplifier. Recent service and revalve £695. HFV 4WSE amplifier £425. Leak Troughline 3 (GT Audio), wood sleeve, immaculate. £250.
Tel: 01834 860681 (Dyfed)

TANNOY WESTMINSTER folded horn speakers, original series £3450. Burmester 785A preamp, black £450. Nakamichi S20 poweramp 2 x 100 WRMS £235. Technics SL-110/SME III/Eroica £350. Adcom V.D. Hull X-Coil MC £200.
Tel: 0171 625 8966

WANTED: QUAD II near serial number 2727. Leak TL-12.1. SME 3012. Tannoy X-overs for early 15", BTH 18" dual concentric. Goodmans: 12" Axiom 300, 8" Axiette 3 ohms.
Tel: 0171 372 3734

THORENS TD-125/SME 3009 original plinth/cover £195. Garrard 401 chassis £140. Sugden Connoisseur Craftsman 3 chassis £75. Mission 774LC arm £40. Ortofon SL-20E MC, + line transformer, mint £100. Sugden T-51 FM tuner £95.
Tel: 0171 625 8966

RADFORD: SC-22 £150. SC-24 £95. Leak: 2xTL-12+, 2xVarislope (perspex) mint, beautiful, £500. 4xTroughline FM mono/stereo £70 - £130. Mullard: 4xEL-37 (=KT-66) new £150. Quad: 33/303/FM3 £245. 22/FM1 £135
Tel: 0171 372 3724

ROGERS: EXPORT MONITORS £175, LS-6's black £275 pair. Wharfedale: W2's, 12" Alnico £150. JBL: L-100's £395. KEF: Kantor's, wall mounting (B-200T-27) £75. Lowther: 1xAcousta Mini £95. Quad: 1xELS Bronze £150
Tel: 0171 372 3724

EX-SHOP DISPLAY EQUIPMENT, all as new, little or no use, all boxed; Musical Fidelity - E100 integrated £450; E200/E300 pre/power £900; E600 CD player £450; Micromega Stage 3 CD £675; R.T.L. 3's £300. S/H Equipment: Radford V5001 CD player £450. "The Beast" 1 off 100W P/Channel power amp £300. All o.n.o.
Tel: 01323 846410 (Eves - Sussex)

NAIM CDI, immaculate condition, boxed, complete with remote control and interconnects £1,275. Monitor Audio R300MD speakers with Target stands and 2 x 4 mtrs Naim cable £100
Tel: 01705 785838

QUAD ESL-63 £2400 (new £3200) REL Stadium, £800 (£1400) together £3000. Both finished in black, mint and boxed. AudioQuest Jade speaker cable, gold plugs, various lengths, under half price
Tel: 0131 447 0298

WANTED: TRAKRAC CD STORAGE SHELF (small size)
Tel: 01752 405052 (Plymouth)

AUDIO INNOVATIONS S500 Triode coupled, Elna Cerafine PSU capacitors, M.I.T. multcaps £495. Leak stereo 20 £275, Voyd Valdi £375. Wanted: Fidelity Research, Ortofon, Stax arms, Lux D107U, interesting cartridges.
Tel: 01642 559543

A.V.I. PRE AMP £460, A.V.I. CD player £600, Quad 66 preamp £550, 606 power amp £750, 66 tuner £350, Michell ISO with Heera PSU £345, Sumo Athena preamp £350, Rega ELA speakers £250, Linn Kairn £630.
Tel: 01977 643629

NAIM NAC 72, Hi-Cap, NAP 140, boxed £800 o.n.o., Naim SBL's passive + 8 mtrs NACS £825 o.n.o. All mint condition.
Tel: 01705 662772 (after 6pm)

LINN SONDEK LP12 with Lingo power supply, Itok arm AT-OC5 cartridge and Trampolin, Naim 32.5 pre-amp, NAP 110 and 140 power amps, Snaps power supply, Linn Kans Mk2, stands, Linn speaker cable. Sold complete, all receipts. £2,600
Tel: 0161 681 6951

LINN LP12 Lingo Ekos £1100, Fons SMEII £80, Naim MC boards £30, Target 2 shelved wall unit £30, Sansui Int. valve needs work £80. Wanted: any B+O MC cartridge.
Tel: 01209 219 483

ORACLE DELPHI Mk3 Avondale power supply, immaculate £650. Castle Howard's (rosewood) Mk2 £850. Linn Kaber's ceramic plinth £750. Tripod equipment rack plus turntable attachment (£179) £90.
Tel: 01952 502 097 (Telford)

LINN LK100 power amp £350, Linn Kairn + switch mode £995, Linn Kabers, 6 months old £1050.
Tel: 01344 488 342 (after 6pm) or 01628 604 455 (daytime)

78's FEATURING The Busch Quartet (30), Fane Ionofanes, various drive units by KEF, Audax etc, Audio Amateur dating back to 1970. Offers?
Tel: Tom 01494 774 900 (days) or 01494 784 842 (eves)

PAIR OF VTL 100 mono blocks 4 new EL34 in each. Mint, £700+ or exchange stereo valve amp, American or English. Meridian 208 £550, Kenwood CD 8020 £200.
Tel: 01626 774 246 (Devon)

MICROMEGA STAGE I CD player, one year old £400 o.n.o. Linn Wakonda line pre amplifier, two months old, 5 year warranty, realistic offers (£750 new)
Tel: 0113 2302 368 (W.Yorks)

WANTED: E.M.I. TR/90 studio recorder. Vortexion VVA/WVB reel to reel recorder
Tel: 01580 830 558

LEAK STEREO 20: matching pair (charcoal, 1964), totally refurbished to highest professional standard. Absolutely unmarked, re-valved, some spares. Why not Bi-Amp with this classic? (See HF Choice, November 1995) £600 pair or £325 singly o.n.o.
Tel: 01635 867 139 (anytime - Newbury)

MAGNEPAN SMGA speakers £330, Link Stratos 100w mono block power amplifiers £300 (£750 new) Hitachi FT5500 tuner £50. Two Target T722 welded tables £30 each. Target 5 tier welded rack £80. All boxed, as new.
Tel: 0181 891 4217

LP12, LINGO, ARO, Asaka, with Mana table top £995. Naim 62/140 new style £595.
Tel: 0181 451 8262 (day) or 0181 810 7660 (evening)

PINK TRIANGLE LPT/Tabriz/OCS v.g.c. recently checked over by dealer, £380. Hart, well constructed phono head amp, detailed, with p.s.u., bargain £35. Target turntable shelf £20.
Tel: 01432 830 599 (Hereford)

ROTEL RCD 965 BX discrete CD player including IXOS 103 phono leads, anti vibration Focal Pods, 1 year old, mint condition £220. TDL NFM 2 centre speaker £60, Mission 735 speakers £60.
Tel: 01908 662 835

NAIM 32.5 (boxed) new style HiCap, both mint £550. Linn Isobarics DM15 recent dealer service £650. Naim 250 old style, good vintage £600. Nakamichi CR7E manufacturers warranty, mint, boxed £950.
Tel: 01422 372 063 (answerphone)

CELESTION 300 loudspeakers, as new, 1 year old £500 o.n.o.
Tel: 01553 636 800 (eves)

SONIC FRONTIERS SFD1 DAC (balanced) HDCD compatible, amazing sound, boxed as new, 1 year old, 4 years warranty remains, bargain at £1800, or will sell together with Theta Data Basic. 1 year old: £3450. A fabulous combination
Tel: 01623 871 950

CABLES TO GO! Half metre phonos. Pairs: AudioQuest Emerald £75. XLO Reference 1 £80. Cable Talk Studio 2 £20, Vdh D102V £20. Digital singles: XLO Ref 4 £45, AudioQuest Pro £30, Video Z £25. Kontak 505 £20. Also: Positron PSU for Digit £40, Exorsist Demagnetiser £25, Lynwood mains filters: Basic £20, Advanced £70. No offers or timewasters!
Tel: 0181 871 2345

ARCAM DELTA 60 amplifier, 3 years old, excellent condition £140.
Tel: 01606 836 363 (Cheshire)

LINN LP12, Lingo, Ekos, Troika, very little use. £1500.
Tel: 01629 583 673 (Madock)

CROFT SERIES 3 OTL power amp, recently serviced, new valves £900 o.n.o.
Tel: 01305 263 702

MERIDIAN 508 high resolution CD player, cost £1600, superb sound quality, mint condition, boxed as new, £950
Tel: 0151 677 7386 (Merseyside)

ACOUSTIC ENERGY AEI speakers (not bi-wire) black, boxed and in superb condition, complete with dedicated AEI speaker stands £475
Tel: 0121 430 3416 (Birmingham)

MICHELL ARGO pre-amp and Hera power supply. Special edition by the designer Tom Evans. Incredible sound quality. Immaculate condition. £450 o.n.o.
Tel: 0181 852 1238 (Blackheath London SE3)

ROKSAN XERXES, Artemiz, Shiraz, black ash, XBS/Mk2 PSU £1,200 o.n.o., Quad 34, 606, mint boxed etc £850.
Tel: Jules 01792 280 061

PHILIPS DIGITAL speaker system (DSS930) and controller (DSC950) black, boxed, including all remotes and manuals, v.g.c. £900 o.n.o. (£1700) Upgrading
Tel: Simon 01223 892 617 (eves - Cambs)

PROAC Loudspeakers, in rosewood, Studio 200 model, immaculate with boxes, less than 1 year old, £1,450. Van den Hul Interlink cable, The First (0.6m) £75.
Tel: 01276 858 481 (Surrey)

TECHNICS SU-V85A amplifier 100 watts/channel £150, Technics SH-8045 graphic equaliser £25, Mordant Short M55Sti Series 2 floor standing speakers, walnut, £150. All boxed with manuals.
Tel: 01256 882 380

ROGERS RAVENSBORNE Quality stereo amplifier £60. Sony 501ES quality CD player, cost £400 as new, accept £150. Pair Harbeth Monitor speakers £200. Wanted: Audiolab 8000A amplifier v.g.c.
Tel: 0181 681 1054 (Croydon)

KEF 104/2 SPEAKERS in rosewood finish, as new condition, complete with original packing £550
Tel: 01942 818 752

SD ACOUSTICS SD1 Evolution speakers £1450. SD Acoustics SD3, offers, IPL 4TL transmission lines £165, K5881 PSE amp (built) £560, KLP1 line preamp (built) £470
Tel: Mike 01734 693 377 or 0802 904 389

LP12 VALHALLA [ttok, K-18 £550. Musical Fidelity A100 £200. MF Dr Thomas power amp 120 wpc. Avondale uprated £375. Rega 3, ATOC5 £200, Galle GS402 speakers 200w, black, £275
Tel: 01926 831 388

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| | | | | | |
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| Conrad Johnson Prem 8A monoblocks | mint s/h | £7950 | Magnaplanar 1.4 | mint s/h | £495 |
| Audio Research V140 monoblocks | mint s/h | £4995 | Sonus Faber Extrema + stids | mint s/h | £4500 |
| Gryphon S100 power amp | mint s/h | £3500 | Sonus Faber Guarneri | mint s/h | £4500 |
| AUI S2000 (250w) power amp | mint s/h | £1095 | Music 18 subwoofer (300w active) | as new | £2250 |
| Nestoronic Alpha 1 150w monoblocks | mint s/h | £1495 | Linn Kabers + plinth | mint s/h | £750 |
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| Proceed amp 2 | mint s/h | £1295 | Neat Critique | mint s/h | £250 |
| Krell KSA 100S | mint s/h | £3995 | Duntech Crown Prince | mint s/h | £2750 |
| Audionote Dngaku | mint s/h | £23995 | Martin Logan Aerius | mint s/h | £1495 |
| Goldmund Mimesis 3 | mint s/h | £2250 | KEF 105.3 | mint s/h | £1295 |
| Trilogy 958 monoblocks | mint s/h | £1895 | Linn Helix LS 150 | mint s/h | £195 |
| Jadis JA500 monoblocks | mint s/h | £8995 | Infinity Irs Beta | mint s/h | £4995 |
| Jadis JA80 monoblocks | mint s/h | £4995 | Wharfedale Harewood | mint s/h | £395 |
| Meridian 605 monoblocks | mint s/h | £1395 | Gamma Acoustics Epoch Five | x dem | £900 |
| Exposure IV | mint s/h | £595 | Meridian M1 | mint s/h | £695 |
| Capeland CTA 501 | mint s/h | £995 | Soundlab Pristine III | mint s/h | £3995 |
| LFD PA1/LS1 | mint s/h | £895 | Alon V mkII | £900 | |
| Boulder 500 AE | x dem | £900 | Pink Triangle Ventrical | as new | £595 |
| Adcom GFA 535 | mint s/h | £195 | Linn Tukan | as new | £295 |
| Gamma Acoustics Space Reference 300B | x dem | £900 | Monitor Audio Studio 50SE | mint s/h | £2495 |
| Mark Levinson ML2 | mint s/h | £2750 | Magnaplanar SMGA | mint s/h | £350 |
| Aragon 2004 | mint s/r | £695 | Denon DCD S1 | mint s/h | £2985 |
| Chord SPM 800 | as new | £1295 | Mark Levinso 30.5/31 | mint s/h | £14995 |
| Krell KSA 250 | mint s/h | £3500 | EAD 9000 pro series III (2 box HDDC) | as new | £3750 |
| Audio Research SP15 mkII (black) | mint s/h | £2895 | EAS T7000 transport | mint s/h | £1250 |
| Audio Research SP14 mkII (black) | mint s/h | £1895 | Marantz CD94 | mint s/h | £395 |
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| Audio Synthesis Passion | mint s/h | £350 | Wadia 26 dac | as new | £1995 |
| Jadis JP 80 mc | as new | £7995 | Wadia 12 dac | as new | £1195 |
| Audio Research LS2B | mint s/h | £1995 | DPA T1 transport | sint s/h | £450 |
| Jadis JPL | as new | £2495 | Meridian 506 | as new | £695 |
| Musical Fidelity F22 | mint s/r | £695 | Meridian 508 | as new | £995 |
| Chronos pre-amp and psu | mint s/r | £1495 | Meridian 500/563 | as new | £1495 |
| Gryphon Bel Canto | mint s/r | £2495 | Accuphase DP70 | mint s/r | £2250 |
| Tesseract Tapa line/phono | x dem | £3995 | AVI 2000 dac | mint s/h | £295 |
| Tesseract Tala line | x dem | £795 | PS Audio Ultralink | mint s/h | £1095 |
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| Burmester 807 line/phono | mint s/h | £1995 | VPI TNT mdll | mint s/h | £3250 |
| Nakamichi CAS pre-amp | mint s/h | £495 | Pink Triangle PT T00 | mint s/r | £425 |
| Conrad Johnson Prem 7B | mint s/h | £6500 | Voyd Valdi/RB300 | mint s/h | £450 |
| Meridian 201/209 | mint s/h | £400 | Piere Lurme J1/SL5 | mint s/h | £2500 |
| Gamma Acoustics Gemini | x dem | £450 | Roksan Xerxes/Tabriz-zi | mint s/h | £595 |
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| Sonus Faber Amator | as new | £2250 | Tesseract Taha | x dem | £895 |
| Sonus Faber Minima Amator | as new | £1150 | SME 20/V | new | £2500 |
| Wilson Watt 3 Puppy + Paws | mint s/h | £6995 | SPJ arm | mint s/h | £2500 |
| Apogee Stage | mint s/h | £1395 | Pioneer F93 tuner | mint s/h | £350 |
| Apogee Caliper Signature | mint s/h | £1495 | Transfiguration Supreme | as new | £995 |
| Meridian DSP 6000 | mint s/h | £4995 | SME 20/V | mint s/h | £2250 |

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| Herbie Hancock | Sextant | April |
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| Marian | This World And Body | each |
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| XE60-2S SE | " | " | 2A3, 300B | " | £360 |
| XE60-10SNF SE | " | 30Hz-50kHz -2dB | 211, 845, VT4C | " | £370 |
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| XE60-3.5 PP | " | 4Hz-100kHz -1dB | EL34, 6L6GC | " | £370 |
| XE60-8 PP | " | 4Hz-50kHz -1dB | KT66, 6L6 | " | £370 |
| XE60-6.6 PP | " | 4Hz-60kHz -1dB | UY807, 7591 | " | £370 |
| XE45-8 PP | 45 | 5Hz-50kHz -1dB | 6L6GC, 7591, 6F6 | 83x78x104H | £230 |
| XE45-5 PP | " | 5Hz-70kHz -1dB | 6CA7, 6L6GC, 2A3 | " | £230 |
| XE65-1 PP | 65 | 4Hz-80kHz -1dB | 6C33C | 110x100x114H | £340 |

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KEF 104/2 LOUDSPEAKERS, rosewood finish, as new, little use £750 (£1700 new). Infinity Kappa 5 bookshelf loudspeakers, walnut finish, as new £300 (£500 new). Mission 7601's unused £75
Tel: 0171 226 7750

CHORD SPM 1200 POWER AMP £1500; ATC 20s Black On Target R1 stands £950, ATC 10s Black On Target R1 stands £750, AVI pre-amp £375, Meridian 208 CD pre-amp 209 handset £675, AVI 150w monoblocks £595. All items boxed, mint, one owner.
Tel: 01226 710 605

ATTENTION VINYL LOVERS, Michell System. Export Gyro Alphonson H.R.100 MCS arm, Denon DL304 cartridge, QC power supply, stereo Alecto, Argo, ISO, 2 x Hera's, Van den Hull interconnects, Pro AC Studio 100 speakers with R2 stands. 14 months old, little used, mint condition. Cost over £6000. Offers around £3250
Tel: 0181 517 7661

ACTIVE PROAC EBS opportunity. Tri-wireable model plus 3 way ATC external crossover £700. Dymaudio Gemini drive units, upgraded to Esotar specification (4 x 15W75 plus 2 x 330T) boxed, unused, cost £600. Offers
Tel: 01727 867 645

KRELL KS 7b pre amplifier £1,395. Wadia 6 integrated CD player £2,295. Both in excellent condition and boxed.
Tel: 01234 713 199 (Bedford/Milton Keynes area)

BEARD P50 POWER AMP, serviced by Beard £575. Alpha Genesis 1 DDD Mk2 cartridge £100. Fidelity Research S/6 Headshell £50. TD 124 items, Target AER 4 table £85
Tel: 0181 455 9327 (day)

LINN KABERS + Linn base plinth, black, current spec, superb build, unmarked, box + instructions, receipts, cost £1360 (now £1800) Sell £790
Tel: 01895 253 725 (eves - Uxbridge)

BRONZE QUAD ESL 57s (little use since service 1995. Immaculate £530. Bronze ESL57s serviced 994. Excellent £395. Nagra T. Legendary open reel. Needs conversion work. Offers?
Tel: 01223 327 280 (day) 01223 321 660 (eve)

TRICHORD RESEARCH Pulsar Series One D/A converter, together with outboard power supply. As new superb condition. £1100
Tel: 01208 872 316 (Bodmin)

MERIDIAN 206 CD player £300, Meridian 203 D/A converter £250, Adcom GFP 555/GFA 545 100w, USA pre power amp £400, Magnaplanar 2.5 SR speakers £900
Tel: 01302 539 469 (S.Yorks)

STD TURNTABLE. SME arm and cartridge £95. Sharp RT160 tape-deck, little use £45. Armstrong 40w receiver G.V.O. £40. Pair RAM shelf speakers £30. £160 the lot.
Tel: 01425 475 465 (Hants)

SPENDOR S20 loudspeakers, walnut, mint, boxed £325. Foundation Classic speakers stands, 18", sand/leadshot filled £65.
Tel: 01892 536 919 (W.Kent)

AUDIO INNOVATIONS S1000 valve mono blocks (£1499) £825. Kudos S100 stands (£300) £100. Audio Innovations S200 power amp (£850) £375
Tel: 01432 275 203

LINN KARICK CD (Brilliant switch mode) and Numerick Dac (Brilliant switch mode) boxed £1500. Linn Majik-I (phono) boxed (cost £600) £400. Yamaha RX-V470 Pro-Logic amp (cost £400) £250. Richard Allan AV Gold Surround Sound loudspeaker system with 2 subwoofer (cost £400) £250. All in mint condition.
Tel: 0114 247 6759

LINN LP12, ITTOK, ASAK, walnut £400. Naim 32, Snaps, 250 £695. Superb condition. Wanted: Rega 3 or Systemdek. Also Audiobal. Linn pre power.
Tel: 01388 607 686

SPENDOR BC1 Classic monitor loudspeakers with stands, good condition, happy to demonstrate, £110 o.n.o.
Tel: 01746 710356

CELESTION 5 SPEAKERS with Audio Technica AT 525 directional cable (8 mtr x 2) £85. Cyrus cylindrical tripod speaker stands £45. Target 2 tier spiked component table £40. All excellent condition as new. Package deal price £150
Tel: 01162 752 020

RADFORD SC22 and STA 25 Mk3. Mint condition, possible delivery, offers.
Tel: 01953 455 617

WANTED: Quad 405 power amplifier (must be 405 upgraded to 405-2 spec) Pale grey case with brushed aluminium h/sink. Reasonable price please. Write to G.R. Martin, 4/10 Tron Square, Edinburgh, EH1 1RR

MISSION 731 sell £80. TDL RDL 2 £299 sell £175. KEF Q30 £369 sell £195. Rotel RA 930 AX sell £80. All boxed as new. Upgrading, will demo.
Tel: 01865 59737 (Oxford)

A.V.I. PRE AMP £460, Quad 66 pre amp with 606 power amp £875, Quad 77 integrated amp £425, Sumo Athena pre amp £350, A.V.I. mono block power amps £550, Rotel 980BX pre/power £480, £240
Tel: 01977 643 629

LINN ACTIVE SYSTEM Kairn (with phono + Brilliant power sup. three LK100's with active crossovers, Keidh speakers with stands, 2 x 5 metres K600 cable. All in absolute perfect unmarked condition. £2900 o.n.o. (Cost £4800 new)
Tel: 01323 845 143 (East Sussex)

TARGET HJ 15/3 speaker stands as new £70, Monitor Audio R252 speakers, good condition £50
Tel: 01293 887 869 (home) 0171 587 4205 (work)

PROAC RESPONSE THREE Loudspeakers, mahogany, within guarantee, boxed, mint condition £1800. Delivery can be arranged.
Tel: 00 3531 459 1432 (Dublin)

EMT 929, 9" STEREO TONEARM (for EMT 930) with fittings, unused (but needs rewiring) Stereo Headshell. EMT OFS 25 mono moving coil cartridge/headshell £175
Tel: 00 3531 459 1432 (Dublin)

PINK TRIANGLE PT-T00 with Linn Ekos arm and Karma cartridge, mint condition £850.
Tel: Jason 01924 290 749

ROTEL RB-870 power amp and RC-870 pre-amp, 60 watts per channel. Mint condition. £220 o.n.o.
Tel: Joe 01691 648 885 after 4.30pm

MUSICAL FIDELITY MA 50 monoblocks £300. The Pre-amp 3a £175; JR Subwoofer + LPA amp/filter £200, LS3/5a speakers £200, Sony ST-5311 tuner £100.
Tel/Fax: 0171 625 5203

ARCAM DELTA 170 transport + Black Box 2 £475 o.n.o. Linn Keilidh, rosewood, plinths, 3 months old £500 o.n.o. D.P.A. Little Bit II, 6 months old £250 o.n.o. All in excellent condition.
Tel: 01942 201 031

MAGNAPLANAR MG 3.3R, oatmeal, nearly new: £1800; Michell Gyrodec, external power supply, Helius Cyalene arm (£1400 new) Koetsu Black cartridge: £1300; Michell ISO phono pre-amp: £250.
Tel: 01962 713 832

MERIDIAN 206B CD player DAC7 £400, Denon DTR 2000 DAT recorder £375, Optical cable to fit above £10. DAT tapes £4 each.
Tel: 01502 518 938

NAIM 52 PRE-AMP £3200
Tel: Tim - Pager No 0941 119 432. (Please leave a contact tel. no.)

AUDIO RESEARCH SP8 valve preamp, original all triode Mk 1 model in superb condition with original packaging and manual. £795
Tel: 01603 714 528 (Norwich: evenings before 10pm)

MICHELL ARGO preamp, 6 inputs, 2 outputs, (bi-amping), with extra large power supply, cost £800, as new £395 o.n.o. Audion Reference valve preamp, 5 inputs + phono, 2 outputs, cost £1200, v.g.c. £450.
Tel: 01634 365 153 (Kent)

ARCAM 250 transport + Black Box 50; DAC: sync lock, with video X interconnect. Boxed as new £950.
Tel: 0181 773 3798 (Eves, London S.E.)

REL STADIUM SUBWOOFER, boxed, mint condition, £550. Tannoy M20 Audiophile speakers v.g.c. £40.
Tel: Gerard 0113 245 8441 (Leeds)

WANTED: Albarry Music M408 power amps, must be mint condition, cash waiting.
Tel: 01734 714 298

VALVE AMPLIFIERS, updated Mullard 5-20, monobloc 25w, Sovtek EL34 OPV, £250 pair. Stereo 30wpc, Sowter transformers, GE 7581A OPV, £400. Sylvania, GE, etc. super quality valves, phone for list.
Tel: 0181 427 1378 (Harrow)

LINN LP12 Valhalla Black, Akito and K9 £425; Linn Kan speaker stands £45; Harbeth HLP3 walnut £335; Croft integrated £270. All in excellent condition.
Tel: 01257 263 403 (Lancs)

AUDIO PHYSIC Tempo speakers with Essex electronic equaliser. New value £3000. Genuine reason to sell for £2000 o.n.o.
Tel: 0181 660 1148 (Surrey)

WANTED: BOSE 201 Series 2 or 3 speakers in Walnut Vinyl finish in mint condition. (Will collect)
Tel: John 01322 528 632 after 6.30pm

DALQUIST D10 speakers £450; B77 Revox Pro model with remote £500; Sansui AU7900 amp £350; Sansui TU7900 AM/FM tuner £250; Yamaha double cassette deck KX-W202 £150. Including spools and cables, hardly used quality equipment.
Tel: 01753 868 705 or Fax 01753 855 366

MARTIN LOGAN CLSI walnut v.g.c. £1275; EAR 509 Mk2 Brass (rare) mint £1575; MacIntosh MR71 valve tuner v.g.c. £800; Meridian 607 analog-digital converter, mint £575. All items boxed.
Tel: 0181 856 8312

LINN EQUIPMENT: Kairn (phono-Brilliant) £925, Kremlin £1050, 3 Klouts - £1300 each, Numerik (nuky chip) £675. Naim 110 power amp £150. Delivery possible.
Tel: 01622 858 085

MICHELL ARGO preamp with Hera PSU £525; Pair 100 watt Albarry M1008 monoblocks £495; warm, detailed powerful sound. £950 accepted for both.
Tel: Tim 01223 322 215 (Cambridge)

CASTLE CHESTER speakers, Mid-oak, 18 months old £465 (new £700); Audio Innovations Series 1000 Moving Coil Transformer £145 (£300); Linn Nexus LS250 speakers, Black Ash veneer - not vinyl - on Linn Ku-stone stands £285 (£600); Marantz CD40 R/c CD player £85 (£200). All boxed and in perfect condition, can demonstrate. Near offers invited.
Tel: Alan 01455 636 695

VPI TNT SUPERB ring; Cat SLI preamp, superb, just serviced £2295. Musical Fidelity 370.2 amplifier £895; Revox B77.2 4-track, Dolby, mint, boxed £725; Quad FM4 tuner, boxed £200; Leak Troughline, Pavaracini decoder, superb £300; Voyd Valdi split-phase PSU, Lexan platter, Tabriz, superb £695; Linn Klyde, 20 hours, mint, boxed £200; Denon 3300, SME 3009, Denon, superb £295. Wanted: Nakamich Dragon, Krell amplifier, Koetsu cartridge
Tel: 01747 853 372 (Shaftesbury)

AUDIOLAB 8000Q and 8000P, three months old, boxed as new £1250, May split. Audiobal 8000A Mk1, mint, boxed £150. Sony CDPX 333ESD mint, boxed £200. Wanted: Naim NAT 03
Tel: 01242 673 147

FOR SALE: Original Wharfedale drive units W12/SFB, W10/SFB, Super 3. Unused, hence perfect working order. Wanted: Linn Isobariks, black, reasonable condition.
Tel: 0171 538 4020

LOUDSPEAKERS: Magneplanar SMGA £325; Mission 782 with Mission stands £275; both systems are mint and boxed and sound very good. Phone for a quality demonstration. Wanted: Yamaha NS1000M
Tel: 01438 355 075 (evenings)

SUPERB SYSTEM. AVI tuner, pre-amp, 150w monoblocks, ATC SCM 20's. 5 year guarantee. Very little used and genuine reason for sale. New £4,100. Accept £2,775
Tel: 01582 484 395

BEARD P35 Mk2 stereo valve power amplifier. Chrome finish, spare set of valves. Mint condition. Cost £1,400. Now £500.
Tel: 01772 315 723

MICROMEGA DUO BS DAC, boxed, including Sonic Link Green Digital interconnect £295. Rega Planar 3 + K9 £175
Tel: 01405 765 019

KLIPSH HERESY speakers, original imports, 96 db sensitivity, ideal with low power valve amps £265 o.n.o.
Tel: 01766 890 456 (N.Wales)

LINN ISOBARIK loudspeakers, Black, with stands and external crossovers, latest spec, with 10 metres Linn triwire cable. £1050 o.n.o.
Tel: 01753 883 377 or 0385 231 850

QUAD ELECTROSTATIC speakers, Bronze £300 o.n.o. Thoroughly serviced by manufacturer. Buyer collects.
Tel: 01273 540 047 (eves, Sussex)

ELITE ROCK/Excaltour/Merlin/Plinth + lid with Ortofon Quattro MC cartridge and Mission Isoplat. Seldom used, mint condition £895 o.n.o. Meridian MLP component pre-amp MC/CD/AUX/2 tape inputs. £130 o.n.o.
Tel: 01582 868 221

AUDIO RESEARCH V.70 power amp (black) mint condition including custom size Target floor stand £2950. V.D.H. Revelation speaker cable 1 3/4 metre stereo pair terminated £195. Mandrake silver interconnect 3/4 metre stereo pair with W.B.T.'s £195
Tel: 0171 437 1988 day or 0171 702 4984 eve

ACCUPHASE E204 integrated amplifier 75 watts per channel into 8 ohms. 95 watts into 2 ohms, superb pre-amp section, rare and wonderful beast. Serious, best offer secures.
Tel: 01423 501 678 (Harrrogate)

FOUR BRIGHT STAR sound isolation bases 34 1/2" x 16 1/2" x 5". Originally made for Jadis 500 pwer amps £275 each. Target stands, 2 x PS4 amplifier isolation bases £70; PSW1 wall shelf £55; TTW1 wall shelf £35; 4 Sony Esprit FW90 sound bases £275. All boxed, instructions etc. Target 3 tier equipment stand £45. Equipment/Amplifier stands 15 1/2" x 15" x 5", purpose made, slate and brass turned feet with matching cones £275 each.
Tel: 01235 833 181

ROGERS CADET III pushbuttons need replacing hence £65. Pair Steam valve amps pre amp £85, Akai 4000 DS reel to reel £75. Various other valve equipment. All good working condition.
Tel: Barry 01472 870 367

TDL STUDIO 4 speakers, black, including stands. Awesome bass, must sell due to neighbours! Mint condition, 3 years old, less than half price at £750.
Tel: 01360 770 749 (Glasgow)

WANTED: AUDIOLAB 8000P power amplifier, must be in excellent condition.
Tel: Ray 01703 255 649

QUICKSILVER MONOBLOCKS G.T. Audio upgraded from 8417's to GE 6550's + all resistors + capacitors. Black cages. (Now) very open and musical. V.g.c. £800 o.n.o.
Tel: 0181 657 8946

TECHNICS SLP5840 CD player, mint condition, boxed, 6 months old £275 o.n.o. Naim Nait II, boxed, mint condition £195. Audiquest Ruby 1 metre mint, boxed £40
Tel: 0378 955 523 (mobile, evenings only)

FULLER A1 single ended monoblocks, cost £2000, for £900, Fuller preamp + £300, Audio Innovations SR1000 preamp, Audio Innovations SR500 £450, Linn LP12 £250, may p/x, swop.
Tel: 01387 263 252

LINN KAIRN (MM/MC Brilliant/6/94) pre-amplifier. Now 18 months old, perfect condition with remote control and original packaging. Cost £1700 new, will accept £1050 o.n.o.
Tel: 0121 353 2308

| | | |
|---|---|--|
| CARTRIDGES ORTOFON, AUDIO TECHNICA, DENON, TRANSMIGRATION, SHURE, GOLDRING, VAN DEN HUL, LONDON (DECCA), GRADO, ROKSAN. | ***TRADE IN YOUR OLD MOVING COIL CARTRIDGE (ANY AGE MAKE OR CONDITION) AND SAVE UP TO 40% OFF THE NORMAL SELLING PRICE. | AMPLIFIERS QUAD, MUSE, MARANTZ, SONY, TECHNICS, TEAC, SONIC LINK, LUMLEY REFERENCE, CONVERGENT AUDIO TECHNOLOGY. |
| DAT SONY, PIONEER, PANASONIC, TASCAM, TEAC. | HEADPHONES SENNHEISER, BEYER, AKG, KOSS, AUDIO TECHNICA, GRADO. | TUNERS QUAD, MARANTZ, SONY, DENON. |
| BLANK TAPES TDK, MAXELL, SONY BASF, FUJII, AMPEX, SCOTCH, JVC, KONICA. | HI-FI FURNITURE SOUND ORGANISATION, APOLLO, SOUND FACTORY, TRIPOD, SOUNDSTYLE, PROJECT. | CABLES AUDIOQUEST, COGAN HALL, SONIC LINK, SILVEROUNDS, QED, GOLDRING. |
| MICROPHONES SENNHEISER, AUDIO TECHNICA, NEUMANN, AKG. | CASSETTE DECKS AIWA, TEAC, NAKAMICHI, SONY, MARANTZ. | TRANSFORMERS & PHONO STAGES ORTOFON, SOWTER. |
| FM & TV AERIALS / ACCESSORIES MAXVIEW, ANTIFERRENCE, LAB GEAR, QED, DISCWASHER, GOLDRING, AUDIO QUEST. | TEST CASSETTES & CD'S PHONE OR WRITE FOR DETAILS | TOPEARMS GRAHAM, MOTH, ROKSAN. |
| | CD PLAYERS TEAC, SONY, MARANTZ, QUAD. | TURNTABLES RIVELIN AUDIO ECLIPSE, STRATOSPHERE. |

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PROGRESSIVE AUDIO

Telephone (01634) 389004. 5 mins from J4 on the M2 in Kent

Autumn sale of ex demonstration equipment

| | |
|--|---|
| Loudspeaker | CD |
| Origin Live OL2(Black) £425 | Orelle CD-102 Transport £595 |
| Monitor Audio Studio 6 (Piano Black Laquer) £895 | Orelle DA 180 DAC £395 |
| Ruark Crusader (Walnut) £1075 | Micromega Duo BS DAC £400 |
| Ruark Broadsword (Walnut) £495 | Kinshaw Perception DAC (Twin case) £595 |
| Soundlab (Black) £1725 | |
| Acoustat Spectra 11 (Black) £450 | Turntables |
| Acoustat Spectra 1100 (Beige) £500 | Alphason Sonata + Atlas |
| Spica TC50 (Black) £250 | Power Supply (Black) £795 |
| Impulse H7 £395 | VPI HPW 19 Mk III (Piano black) £1250 |
| Alon 1 (Light Oak) £995 | Voyd with reference bearing + platter plus splitphase P/S (Black) £1795 |
| Audiostatic HS100 Electrostatics £2150 | Eminent Technology tonearm + Weisa pump £750 |
| Snell "E"s £800 | Decca Super Gold Cartridge (Unused) £195 |
| Snell "J"s £550 | |
| Amplifiers | Secondhand |
| Sonographe SA 135 power amp £750 | SME Series V £750 |
| Sonographe SC22 Pre (Phono) £650 | Micromega Stage 1CD Player (2 weeks old) £400 |
| Conrad Johnson PFI Pre (Phono) £1150 | Aura V100 II Amp (2 weeks old) £250 |
| Mark Levinson 28 Pre amp (Hi gain phono) £2350 | |
| Conrad Johnson Premier Ten Line Stage £2500 | Agencies |
| Audio innovations 200 Pre (MC phono) £400 | Audionote, Audio Innovations, Sugden, unison Research, Conrad Johnson, Audio Alchemy, ProAc, TDL, Origin Live, Impulse, Audion, Densen, Morel, SME, VPI, Chord, Tube Technology, Quantum Audio, Alon, Mark Levinson, Van Den Hul, SD Acoustics, Ortofon, Systemdek., Audiomeca, Anon, Trichord Research., Voyd, Audioquest, Stax, Cable Talk, Target, Soundstyle, Grado, Lyra, Silversounds, Audiostatic, Moth, Stemfort, Goldring etc. |
| Audio Innovations S200 Power £275 | |
| Audio Innovations S200 Power (2) £295 Each | |
| Audio Innovations 1st Audio £1250 | |
| Moth Series 30 Stereo Power £160 | |
| Moth Series 30 40W Monos £350 Pr | |
| Moth Series 30100W Monos £625 Pr | |
| LFD LSI Linestage (White) £525 | |
| LFD PA2 Power amp (White) £825 | |
| Kinshaw Perception Pre amp (Twin case) £550 | |
| Conrad Johnson MF-80 Power amp £1250 | |

Unless otherwise stated all the above items are virtually mint condition, boxed and warranted. Telephone (01634) 389004, anytime. Demonstrations strictly by appointment. Please call for details of full itinerary of brands stocked.

GAMMA RHYTHM

NEW

RHYTHM 211/VT4C PHONO INTEGRATED AMPLIFIER

Gamma Acoustics are proud to bring you another first, with the launch of our baby 211 phono integrated valve amplifier designed for the 90's, offering 18 pure class A linear Single Ended watts per channel in a zero feedback, DC 211 Triode design.

With 1140 volts to the HT and a very substantial power supply it delivers and caters for every conceivable demand. The 'Rhythm' presents the bass authority of the best transistors with the sonic refinement and finesse of a Single Ended design.

A superb phono stage is also incorporated to offer the connoisseur a complete one chassis design: without compromise or the need for multiple amplifiers.

It offers sonic levels of excellence until now completely unobtainable, except in a very few esoteric elite designs with extortionate price tags attached.

Presenting a flawless performance, awesome dynamic resolution and tonal accuracy, it promises to thrill and enrapture its listener passionately. A very simple sonic comparison allows the listener to discover for him/herself the obvious superiority over conventional and alternative amplifier designs, a statement not to be left unchallenged.

ONLY £2499

"The Gamma is especially skilled at placing the listener in the position of an observer at a live event..."

"This amp has a raw vitality and realism that the others can't match" (*Hi-Fi News & RR March*)

"The Gamma RHYTHM REF (aeon) is a welcome new comer to the single ended fold. The design offers the sort of acoustics treasures that are usually the domain of far more expensive amplifiers. "Gamma is to be applauded for this exciting new product!" (*Hi-Fi Choice Jan. '94*)

"The Gemini is a peach. Switch it on leave it for a couple of minutes to settle down and (once run in) it will give a truly amazing sound. CD, radio broadcast, tape can all sound stunning through this device. The Gemini will charm the very best out of your music collection. For £699 you'd be hard pressed to match this design for sheer sound quality and enjoyment" (*Hi-Fi Choice March '95*)

The immediate effect of this new amp was warmth and funkiness. "Suddenly it had soul" "I had a clearer idea of what they were feeling", "The Gemini offers a small footprint with a difficult to beat price" (*Hi-Fi News & RR Feb. '95*)

There's a hugely endearing quality about the Gemini sound, "It has the most attractive price tag: £699 is small money for a decent valve amp, and decent the Gemini is." (*What Hi-Fi Feb. '95*)

BUT DON'T TAKE THEIR WORD: COME AND BE HAPPILY SURPRISED!

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PRIVATE

HI-FI WORLD 4 watt single-ended integrated amplifier. Expertly constructed by BBC engineer. Mint condition. Any audition welcome. £530 o.n.o.
Tel: 01732 358 896 (Tonbridge)

NAIM NAP 140. New style, boxed £395. Leak TL12 + pre-amp + (mono) tuner. Offers. QED Digiflex £10
Tel: 01843 593 958 (eves)

MERIDIAN ACTIVE system. M60 speakers with 200 watt P.C. amplifiers, 501 pre-amp, remote control, phono modules, 5 metre pair Isoda interconnect. Cost £3400. Stunning sound, mint, boxed, £1950
Tel: 0151 677 7386 (Wirral)

IMPULSE H2 speakers, 94dB, internally wired with Audionote silver wire, piano black and light oak finish. An excellent sound in good condition. £1300 o.n.o. Stax SR34 Earspeakers, boxed and immaculate £110
Tel: 01474 327 286 (eves, Kent)

MERIDIAN 200 Transport/203 DAC Trichord II £750. 201 pre-amp £450. All mint. Upgrading.
01935 812 736 (eves, Dorset)

LINN LP12/Lingo/Ekos/Troika (black ash), less than 60 hours use and in mint condition. £995 o.n.o.. Exposure IV amp £150 o.n.o.
Tel: day 01455 283 251, eves 01536 418 091

MISSION 770 SPEAKERS walnut with stands. Excellent sound. £200 o.n.o.
Tel: 01384 256 745 (Midlands)

NAKAMICHI CR2E cassette deck, immaculate, boxed, very little use £195. NAD 2150 power amplifier, mint condition, boxed, also very little use £60.
Tel: Colin 01708 523 545 (anytime)

LINN KARIK CD player, 18 months old, mint condition, boxed, cables £1700 new, will accept £1050. Linn Arkiv stylus, a must for any vinyl lover with an LP12. £1000 new, only 50 hours use, will accept £550.
Tel: Simon 0181 678 0808 or Fax 0181 678 0089

HI-END CABLES; 0.9m straightwire Maestro £125; 1.2m straightwire phono pickup £120; also Uher CR140 cassette tape recorder £350; Armstrong 626 receiver £130
Tel: 0181 801 5053

VAN DEN HUL Grasshopper Mark 3 gold moving coil phono cartridge. Very low hours, 6 months old. The very best can be yours for £1750 o.n.o.
Tel: 01403 733 055

KUZMA STABI turntable with p.s.u.; Kuzma Stogi tonearm with Benz-Micro 3 cartridge complete with Target Audio wall stand. Mint condition with manuals. £950
Tel: 01253 854 114

JPW AP2 SPEAKERS (walnut) and dedicated JPW stands. Excellent condition £125. New 3-tier Sound Organisation rack £45.
Tel: 0171 382 4791 (days, Sevenoaks)

GEC KT88 Gold Lion (35pcs new), AVO MKIII valve tester £130, Scott C222 valve amp £250. Private sale. Wanted!! Wanted!! 1 x Lowther TP-1, 1 x Leak TL-25, 1 x RCA Orthophonic, 1 x Goodmans Axiom 300, 1 x Goodmans Triaxiette, decent MC-cartridges, EMT turntables, Krell 80/150, Best cash paid, may p/x
Tel: 0191 477 8213 or 0802 431 172

LUMLEY ST40 Power amp (valve), purchased 21.10.95 £850. Lumley PVI pre-amp with phono stage (valve) 7.11.95 £950. Lumley ST40 power amp (valve) 6.10.94 £775. Project 6.1 Sumeko arm + MC25FL, 21.10.95 £700. All mint, boxed, very little used.
Tel: 0115 929 4060 (after 5.30pm)

LINN INTEK amplifier, excellent condition with Linn extended warranty. £270 o.n.o. Arcam Alpha CD player (Trichord clocked) excellent condition, excellent sound. £220 o.n.o. Will demonstrate
Tel: Paul 01203 352 084 (Nuneaton)

WANTED: SAGE SUPERMOS 250 output module. Good home provided to any spare output modules! Good price paid.
Tel: 0181 298 5368 day, 01342 810274 eves.

ALL BRAND NEW Audio Innovations Alto Chrome amp £200; Aura VA80 £160; Target MS 3 shelf stand £60; Also secondhand Creek 4140 amp £110
Tel: 01236 873 100 (Glasgow)

TRESHAM AUDIO SR402. A classic stable high powered MOSFET amplifier. 250w, 8 ohms; 400w, 4 ohms, bridged mode: 700w 8 ohms; 1000w 4 ohms. Excellent condition. Original box and manual £350 (£850)
Tel: 01364 72292

6 MONTHS OLD Walnut veneered Celestion SL6si and Sony A11 mini monitors. (rrp £429 and £450 respectively) £175 each pair.
Tel: 01948 667 521 (N.Saiop)

MICHELL ISO-HERA vgc calibrated for Quasar. No fee for recalibration £395. HFV 4WSE final build by HFV, absolutely musical but won't drive my Quads £450 o.n.o. Limited use, affordable top vinyl combination.
Tel: 01772 432 263 (Lancs)

AUDIOLAB PRE/PWR combo, early model, one owner from new, unmarked £450 o.n.o. SD1 speakers, Mk2 version of single base driver model, modified by manfr. for domestic acceptability (foreshortened cabinets, oak veneer) uprated crossovers, high efficiency/pwr handling, excellent dynamics £625 o.n.o.
Tel: 0181 686 3640 or 0181 889 5788 (w/ ends)

PAIR QUAD ELS 63 Brown £1000, hence no offers.
Tel: 01202 297 752

DELTEC PDM2 boxed, mint, stunning performance £1100, Meridian 200, boxed, mint £400, Siltech HF6 digilink, 1 mtr, £50. All above absolutely as new and virtually unused.
Tel: 0121 779 3959

WANTED: LINN LK280 amp, prepared to travel
Tel: 016973 220 24

QUAD ELS 57 Bronze protection £300. Mono Blocks based on 1st Audio Triodes £650. Arun line level pre-amp £185. EL84 power amp extensively modernised £185
Tel: 01403 891 349 (Sussex)

EPOS ES 14 speakers with Epos stands to match in excellent condition. Boxed, instructions, genuine sale due to upgrading £440
Tel: 01886 821 577

QUAD II POWER AMPS, QC II control amp, AM II, FM I tuners serviced by Quad in 1994, all in good working order some original manuals £350 o.n.o. Also selection of Hi Fi News from 1965. Offers
Tel: 01291 627 585 daytime or 01453 546 556 evenings

LINN LP12/SME 3009 Series II vgc £280, 38" high KEF B139, B110, T27 lot constructed speakers, superb sound £220. NAD 3140 amplifier/4020A tuner offers.
Tel: 01995 601 338 (Lancs)

64 JAZZ LP Records, mostly 1970's recordings including 23 Charlie Parker, all mint condition, £6 each or best offer for full collection.
Tel: 01995 601 338 (Lancs)

QUAD FM4 £180; Quad 44 £160; Quad 405 £140; Quad 405MKII £180; Good condition, also QED Dacpac £70, consider swap 66 pre/606 powered/66 tuner.
Tel: 01383 881 317

TECHNICS SU A900 MkII amp plus remote £295. Pioneer A400 amp £135. Philips CD624 plus DPA Little Bit DAC plus DPA RF noise mains filter £350. Beautiful sound
Tel: 01526 320 513 (Lincs)

BRYSTON 12B Pre-amp, very low hours, hardly used £495; Rotel RT 850 AL tuner, almost unused £85
Tel: Alastair 01276 451 704 (answer machine)

TUBE TECHNOLOGY Unisis integrated valve amp, super line level version with Gold Aero valve 40w, 3 months old, 10 yr warranty, cost £1550, sell for £1275. Royd Sintra speakers in black + stands £225
Tel: 01604 505 725

NAIM NAC 72/NAP 180 new style boxed vgc 3.5m NAC 5 speaker cable + various Chord interconnects £1250. Acoustic Energy AE1's rosewood + stands £550
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MAGNAPLANAR MG2, The biggest full range Planars (6ft+) stunning on their own or can be used with sub. Currently wired for tri-amping! Best offer. Let's haggle
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Tel: 01394 275 574

NAIM 82 £1250; Hi Cap £280; 135's £1350; NAT 03 boxed 4 months old £375; Hi-Cap boxed 4 months old £490; SBL's £650. All excellent condition.
Tel: 01495 248 766

LINN LP12 AFRORMOSIA Ittok, nearly new Asaka (6 hours use) mint condition, recent service. Valhalla + Nirvana. Can demonstrate. Kids force sale. £495 o.n.o.
Tel: 01302 786 006 (Doncaster)

DPA PDM2 mint boxed, state of the art DAC (£2400) £995 bargain. DPA Bigger Bit mint, boxed £350. Both DAC's highly recommended by Hi Fi World. REL subwoofer unopened, unwanted
Tel: 0370 435 952

WANTED: DACULA or EMF Crystal DAC must be in original condition and good working order. For sale: Hadcock GH228 unipivot £40
Tel: Les 0121 777 5497 (6-9pm)

NAIM SBL's £795; Naim Nair 2 £275; Sugden A48 MkII £145; Quad 606 £430; 66 preamp £550; FM tuner (remote) £350; Mission Cyrus 2 £195. All items excellent condition. Also contact me for your Hi Fi requirements. I may have what you need.
Tel: 01422 370 206

REVOX A76 FM Tuner, plus A78 amplifier 80 watts per channel, nice condition, £150 each. Also Revox A740 amplifier, 200 watts per channel, semi professional machine £250
Tel: 01923 443 490 (Warford)

MARANTZ CD10 Compact Disc player, 1 year old, mint condition, superb sound + build quality. New £1200 sell for £650
Tel: 0161 439 4880 (eves, Stockport)

TDL FLOOR STANDING speakers, Rosewood, Awia twin tape deck AD-WX929, John Shearne Phase II amp, Denon Tuner 1/1/2 years old, excellent condition, offers.
Tel: Sam 0181 699 6051

USED LOUDSPEAKER drive units; KEF B139, 33A, Auda 6.5" HDA, Titanium/Textile tweeters, Morel MW142, Seas H107 Plus MP14RC, Peerless K040MRF, all pairs. Phone for further information and prices
Tel: 0117 9401 306 (Bristol)

QUAD ELECTROSTATIC speakers, wooden feet, bronze, old but good. £190. Thorens TD124-11 plinth Perspex top, no arm £40
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LINN ACTIVE system comprising ANO LK280 (one with Spark) INO LK1 with unique design power supply (will outperform Kairn) Linn Active Isobaric X-over and beautiful blk Isobarics fitted with new drive units and have solid Q-Stone bases. £2700 o.n.o.
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FOR SALE: Pair SD1's, £475, careful use; Thorens TD160 £70; speaker stands (Foundations (Snell Es), Target). Wanted: MC cartridge, PreAmp (e.g. Musical Fidelity) specialist tables/shelf, Snell Js
Tel: 01273 564 565 (Brighton)

EPOS ES14, boxed with stands and grilles. Black £425. Naim NA5235 phono boards for Nait, NAC92, NAC82, NAC52 £50. Ortofon T5 MC transformers £20. Wanted: Linn Kan II stands.
Tel: 01730 262 029

SUGDEN A48 amplifier (wooden sleeve) £40; Sugden R51 Tuner (FM) £65; Technics Moving Coil Preamplifier £35; Doxa preamplifier (Avondale) £150; Power Amplifier £50; Phono (MM9 MC) line amplifier £55
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CHORD SPM 800 as new £995. Audion Alema valve monoblocks (EL34s) only £495 new. Acoustic Energy AE1 and AEII's as new £595 & £495 p/x possible: others.
Tel: 01225 480 990

CABASSE IROISE floorstanding speakers, beautifully finished in cherrywood, 3 way, 92 dB, excellent condition, boxed £2,700 new, £1300
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MICROMEGA STAGE 1 new £420; A.V.I. integrated amp new £650; Isolda speaker cable (Max Townshend) 2x5m-offers, Revox B215 cassette deck-offers; Revox B710 rack mounts £25; ARC 101 speakers-offers; Koetsu black-offers, Naim interconnect £15
Tel: Laurence 0171 278 7998

NEAT PETITE SPEAKERS £300 (£600) Foundation 21" speaker stands £70; (£120); Alphason 4 shelf rack £75 (£140) All items v.g.c.
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LINN LP12 (Valhalla, Nirvana) Ittok, Koetsu Black £450. Naim 32.5/250 amplifier £600. Snaps £50. Linn Isobariks (Walnut D.M.S.) plus stands £500. All in original boxes.
Tel: 01761 472 926 (Avon)

KEF REFERENCE 104/2 floorstanding speakers in Rosewood, excellent condition £1,700 new, accept £750.
Tel: 01903 716 275 (West Sussex)

WANTED: Any literature for a 1966 Pioneer valve amp SP83. Service manual, instruction book, adverts
Tel: 0117 969 0880

NAIM CDi, Naim NAP180, Naim NAC 92, Epos ES14 + stands, Naim cable, 18 months old £2,250 o.n.o.
Tel: 01604 781 776 (evenings) 0973 345 375 (daytime)

QUAD ELS 63 speakers, beautiful sound, excellent condition £1,300
Tel: 01273 594 084

SONY MDS-302 mini disc player. Unwanted Christmas gift. Still boxed up. 3 blank discs £350
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THORENS TD 150, rebuilt Nirvana Kit, new belt, Linn mat, Rega RB300 Nagaoka MPII Boron on Linn arm-board in Linn plinth and cover £300 o.n.o.
Tel: 01883 349 263 (anytime, Surrey)

REGA ELA FLOORSTANDING speakers walnut £350 o.n.o.; Arcam 270 CD player £550 o.n.o. New boxed, receipts
Tel: 01424 431 536

EXPOSURE VII Dual pre-amp, VI pre power supply, VIII std power amp £475; IPL Acoustics M3TL floorstanding speakers £150. For more details ring:
Tel: 01902 374 786 (nr Wolverhampton)

LINN ISOBARIKS - Teak, good condition, new tweeter fitted. £775. Wanted or swap TDL monitor loudspeakers, any condition considered.
Tel: Paul 01274 879608

LOGIC DM101 Helios, Elite MM, £180, Garrard 301, SME, Shure, £150. Concordant Quad IIs, £450. Single Quad II, £175. Leak Stereo 20, £350. Leak Troughline 3, £50.
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