

P fons

# Hi-Fi

## WORLD

MAY 1996 £2.30

*For the love of music*

CLASSIFIED ADVERTS  
6 PAGES OF HI-FI  
BARGAINS

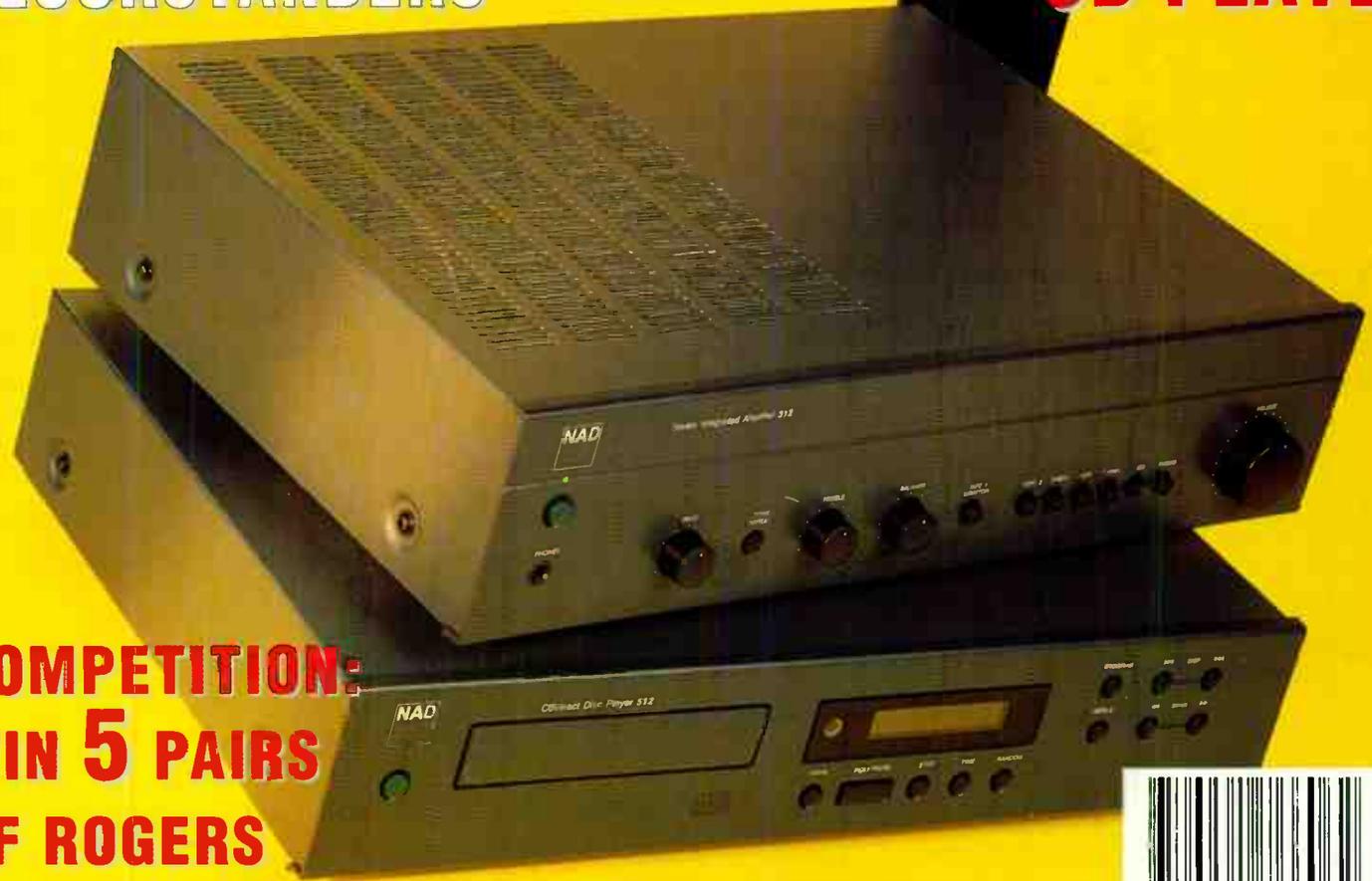


# SUPER SYSTEM

## FROM NAD AND TANNOY

TECHNICS' SB-M500  
FLOORSTANDERS

QUAD'S LATEST 77  
CD PLAYER



COMPETITION:  
WIN 5 PAIRS  
OF ROGERS  
LOUDSPEAKERS



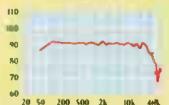
# One of life's more rewarding decisions.



## KEF Reference Series

If only all decisions in life were as straightforward as this.

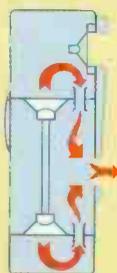
The fact is that if you want the purest sound and the most uncompromising specification, it simply has to be New KEF Reference.



Every speaker must match our engineers' 'reference' prototype to an almost unbelievable

tolerance of 0.5 decibels. This means you can be sure that the sound originally achieved at KEF will be recreated in your home. Exactly.

Our breakthrough Uni-Q® technology delivers an astonishing stereo image, its unique point source design, with the tweeter at the exact acoustic centre of the mid-range cone, lets you visualise the precise location of every performer on the stage. What's more, because of Uni-Q's smooth, even dispersion you'll hear that incredible realism throughout the room. From speakers this good you'd expect outstanding



bass performance. With KEF's famous 'coupled cavity' bass system, now further improved with interports, you get it. We go to similar extremes in perfecting every detail.

Some you can't see, like Oxygen-Free Copper internal wiring or magnetic shielding (vital in Home Theatre). Some you can - sumptuously veneered cabinets with heavily gold-plated feet and terminals, for example.

In other words, each pair of Reference speakers is as close to perfection as KEF can make it.

When you know you can choose the best, would you willingly settle for anything less?



The experience of sound

## KEF Reference Series Authorised Dealers

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| PETERBOROUGH     | The HiFi Company                  | 01733 341755  |
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| SALISBURY        | Salisbury Hi-Fi                   | 01722 322169  |
| SHEFFIELD        | Sound With Style                  | 01142 737893  |
| SHREWSBURY       | Creative Audio                    | 01743 241924  |
| SOLIHULL         | Music Matters                     | 0121 742 0254 |
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| WORCESTER        | Sevenoaks Hi-Fi                   | 01905 612929  |
| WORTHING         | Phase 3 Hi-Fi                     | 01903 245577  |

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e-mail: 100447.1106@compuserve.com

kefaudio@kefaudio.demon.co.uk

# THIS MONTH'S WORLD

- When we spotted a High Definition Aerogel cone Uni-Q driver in KEF's 60S loudspeakers, even though they're intended for AV, we had to have a listen. Read our findings on these and the matching 30B subwoofer on page 58.
- A dedicated follower of fashion, Audio Innovations' Alto CD player is certainly eye-catching. But does the sound live up to its looks? See page 30 where Jon Marks has the answers.
- Technics' SB-M300 loudspeakers came as a bit of a shock when we reviewed them in our November '95 issue. We were prepared for the SB-M500 floorstanders, but they still managed to captivate us - see page 20.
- Also captivating, but from closer shores, is the Audion ETSE Sterling single-ended valve amplifier. At £599 its performance had us hooked - read all about it on page 28.



*Our World Favourites buying guide kicks off on page 99 with a feature on system building this month. The importance of matching well balanced components together can't be emphasised too much. A well thought out system chosen through careful audition will more often than not out-perform others costing far more.*

*Underlining this fact is the NAD and Tannoy system we've put together on page 16, which will cost you less than £900 including stands and cables. NAD have always been known for their no-frills approach to hi-fi, preferring to concentrate on audio performance. Their new 512 CD player and 312 amplifier matched with Tannoy's audiophile aimed Special Edition 631 loudspeakers, gives outstanding performance and value.*

*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 JUNE ISSUE

### TEAC A-BX7R AMPLIFIER

Following the success of the audiophile aimed A-BX10, we audition the Teac A-BX7R, its smaller brother.

### UKD CALLAS GOLD LOUSPEAKERS

The 'Gold' version of UKD's solid walnut miniature uses a Scan Speak fabric dome tweeter in place of the Focal inverted dome of the original. We listen closely for the differences.

### NAD 412 TUNER

In 1994, NAD's 402 tuner set the standard. Just as the competition's getting close, NAD have launched its replacement, the 412. Will it push the boundaries even further?

### THORENS CONSEQUENCE TCD/TDA2000 CD PLAYER AND CONVERTOR

Using a unique three point suspension system, CDM12 pro transport mechanism and DAC-7 convertors is Thorens' TCD 2000 CD player. We check it out and audition the TDA 2000 convertor too.

### SPENDOR 2030 LOUSPEAKERS

Spendor are aiming to reach a wider audience, and this, their £600 2030 floorstander looks like it could get them where they want fast. We take a first look at this new breed from an established manufacturer.



### ROGERS E20a AMPLIFIER

Rogers make their return to valve amplification with this, a 20watt integrated design. Will it be as popular for them second time around?

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LONDON W9 1EX.

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See page 61 for details

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**ABC**  
CONSUMER PRESS

## THIS MONTH'S REVIEWS

### AMPLIFIERS

#### SUMO ATHENA II AND POLARIS III 23

No, this pre-amplifier and power amplifier is not Japanese. The name is a reverse acronym: it stands for 'Only Made in the United States'. Haider Bahrani knew that!



#### AUDION ETSE STERLING 28

An affordable single-ended valve design from Audion which is especially good with vocals. Read Haider Bahrani, guitarist and lyricist.

#### AUDIO VALVE PPP 45 51

These very distinctively styled 45watt valve monoblock power amplifiers from Germany immediately caught Douglas Floyd-Douglass' attention. Did they hold it?

### SYSTEMS

#### SUPER SYSTEM FOR £700! 16

We put together a very special budget CD system with NAD's latest 512 CD player and 312 amplifier and Tannoy's 'Special Edition' 631 loudspeakers. Plus cables and stands, that's everything you need for less than 70 tenners.

#### THE BIG SWISS CHEESE 33

If you have to ask the price of this top-quality high-end Swiss hi-fi system, you can't afford it! But like Eric Braithwaite, we can all dream, can't we?

### COMPACT DISC

#### AUDIO INNOVATIONS ALTO 30

This is hi-fi, Jim, but not as we know it. Jon Marks is seduced by the space-age looks of this CD player, but is the sound spaced out?

#### QUAD 7712 41

Quad's latest version of the new 77CD player. Now with added mains power so, unlike the first, you don't have to own the matching amplifier to make it work. Haider Bahrani tries it out...



### LOUDSPEAKERS

#### TECHNICS SB-M500 20

Technics put twice as many drivers in this floorstanding loudspeaker than are visible to the naked eye. Eric Braithwaite says never mind the number, hear the quality.

#### MUSICAL TECHNOLOGY FALCON EXPORT 25

Foreign manufacturers send us products tweaked especially for the UK; this British loudspeaker has been tweaked for the export market. Eric Braithwaite goes bird-watching.

#### KEF 60S/30B SUBWOOFER 58

It was really meant for audio-visual purposes, but Dominic Baker heard a rumour that it was pretty good for serious hi-fi too.

#### REL Q-BASS 65

Try an organ transplant right in your living room. Haider Bahrani listens to those low, low notes from this new subwoofer.

### CASSETTE DECK

#### DENON DRM-550 57

Noel Keywood tests Denon's new £150 deck. Will it awe Aiwa, trounce Teac or maul Marantz?

## 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.

**NEXT ISSUE**

Flaming June already? Check out what will set Hi-Fi World on fire next month.

**NEWS**

A new turn-up for the book (shelves) from Tannoy; Verity plc buy Roksan; a new budget hi-fi range for Britain; a Special Edition of a classic 24-year old turntable. . . If it isn't here, you don't need to know about it.

**READERS' LETTERS**

Who? When? Where? Why? Questions, questions. . . and, answers, answers. We have a prize for every reader's letter printed, too!

**COLUMNS**

53, 55, 63

Where we let our three columnists sound off about the hi-fi business.

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Subscribe to Hi-Fi World at our special rates. Let your postman do the walking!

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Hi-fi is a better investment than any Barings made. Let your dealer help you make the right decision.

**MEET YOUR MAKER**

73

If you've had the call to serious hi-fi, trawl through these names for future enlightenment.

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Introduce yourself to your toolbox again. Put it to use building a World Audio kit.

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Book a session with our booklist for those balmy spring evenings.

**DIAL A DEALER**

89

It's good to talk. It's even better to talk to a dealer before you buy.

**3 WORLD BUYING GUIDE**

99

Over a hundred run-downs on the best hi-fi we've reviewed.

**7 MEASURED PERFORMANCE**

119

Testing, testing. . . The technical low-down on every product reviewed in this issue.

**READERS' CLASSIFIEDS**

134

Probably the greatest number of second-hand hi-fi bargains in the world.

**ADVERTISERS INDEX**

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## FEATURES

**FIRST GENERATION CD**

36

It's 12 years since the first CD players appeared. How do the first machines compare to today's? David Price investigated and found himself in for a surprise.

**SOUND AND VISION, BRISTOL '96**

13

Five years ago, this show was where Hi-Fi World was launched. This year it was better than ever.

## COMPETITIONS

## PREMIER PRIZE

Courtesy of Carling, five readers can each win a case of Carling Premier, a CD of Gary Numan's hits and a T-shirt. Look out for this easy-to-enter competition on p11!

## WIN FIVE PAIRS OF SPEAKERS!

Five wonderful prizes worth £1400 to be won! Rogers International offer our readers their latest tasty LS33/AB33 speaker and subwoofer combination, two pairs of the new LS33s and two pairs of LS1s. Go for it! See page 66 for details.



## MUSIC

**The best of this month's albums****ROCK AND POP** 82

RECORD OF THE MONTH:  
Lou Reed: Set the twilight reeling.

**JAZZ** 85**CLASSICAL** 93

RECORD OF THE MONTH:  
Olivier Messiaen:  
Et exspecto resurrectionem mortuorum

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WHO SAYS THE

BRITISH DON'T

PLAY BRILLIANTLY

IN EUROPE?

EUROPEAN LOUDSPEAKER OF THE YEAR



At B&W we've just scored another major success. Our CDM1 has now won European Speaker of the Year, which was judged by the Editors-in-Chief of leading photo, video and audio magazines from thirteen countries. High praise indeed. But with a winning team of engineers coming up with a hat trick of technological innovations: outside tweeter mounting, kevlar drive unit and contoured edges for reduced sound diffraction, it's not an entirely unexpected result. For more information call B&W UK on 01903 750750. And see that the best European players don't have to start at £8.5m



**B&W**

**AUDIOPHILE AURAS**

The Aura electronics division of B&W Loudspeakers has announced three brand new audiophile amplifiers. Typical of Aura's slimline styling are the CA200 pre-amplifier and 100W per channel PA200, which can be bridged to deliver 250W.

The pre-amplifier is a pure Class A design, the power amp Class A/B. Both input selection, for the eight possible sources, and volume on the pre-amp are operated by remote control. A programmable 'intelligent' display shows the input and volume level and dims automatically after 10 seconds. In mirror black finish, the CA200 costs £699, the PA200 £1199. Chrome is an additional £50.

Also new is a 'high end' integrated amplifier, the 100W per channel VA150. Like the pre/power combination, this features surface-mount technology and internal modular PCB design. Six inputs include an MM phono stage. Price is £799 in black, £849 for chrome.

**Aura (B&W UK),  
Marlborough Rd,  
Churchill Ind. Est., Lancing,  
W. Sussex BN15 8TR  
☎ 01903 750750**

**BUDGET BRAND BACK IN BRITAIN**

After a few years away from the UK, Amcli Lin's AMC range of budget hi-fi is back. First to appear on dealers' shelves is the AMC 3025, a 30W per channel integrated with an MM/MC phono stage for a mere £149.95. Next up is a remote-controlled 50W integrated at £219. Designed to go with both is a CD player, the CD8, at only £199. Equipped with a digital output, this in turn can be linked up with a bitstream CD converter which has four digital inputs and retails for £169. Other digital products are the £299 CD6

CD player and the novel £339 CDM7.

Those who remember the AMC hybrid valve/transistor integrated amplifier which brought the name to our attention in the UK originally will not be surprised to hear that the transistor output stage of the CDM7 can be replaced with a valve one for another £169. The hybrid integrated is also back with us; now in Mark II form, the CVT3030A is priced at £459. A budget tuner is expected to be added to the range during this year. Other AMC products include a Dolby Pro-Logic pre-amplifier, the 2445 two, three or four-channel power amplifier, which sells for £249, and a £399 powered subwoofer. If that weren't enough of an assault on the British budget market, there are also hints of a 'super-budget' range in preparation at prices that will compete directly with Richer Sounds brands.

**Home Entertainment  
Club UK,  
St Giles House, Narcot Lane,  
Chalfont St Giles, Bucks. HP8 4EU  
☎ 01494 874366**



trade winds





*“ Don't ask me why or how, but the Rogers has an exquisite ability to shape each note and to mould every phrase. It takes the raw material and moulds it into living, breathing music ”*

*ALVIN GOLD HI-FI NEWS FEB '96*

*What inspired Hi-Fi News to deliver such unsolicited praise?*

*And, why did the Studio Engineers at BBC Pebble Mill insist on Rogers Studio 5s' for their production facility?*

*Discover Rogers for yourself and it will all become crystal clear.*



IT'S WHATS INSIDE THAT COUNTS

**ROGERS INTERNATIONAL (UK) LIMITED** - Unit 3, 310 Commonside East, Mitcham, Surrey CR41HX.

Tel: 0181 640 2172. Fax: 0181 685 9496. International Audio Club e-mail: [gloots@rogerinter-win-uk.net](mailto:gloots@rogerinter-win-uk.net).

**NEW THIN FILM FROM TECHNICS**

Technics unveiled two new cassette decks at their trade shows for dealers last month. Both feature 'thin film' head technology developed from use in Digital Compact Cassette recorders. Technics promise a playback frequency response from this smaller-than-usual head in the RS-AZ7 of DC to 40kHz. Price will be £300; the sister deck, the RS-AZ6, will be £230. Both will be in the dealers' shops in May.

The SU-A600 and SU-A700 integrated amplifiers were launched in MkIII versions. Upgrades include a micro-particle carbon volume control in a zinc case with gold-plated contacts, bamboo dielectric electrolytic capacitors and carbon film resistors, which chief engineer Kiichiro Watari says have better thermal characteristics than conventional types. A brief listen suggested a very promising sound. The SU-A600 MkIII (£230) and SU-A700 MkIII (£280) will be available in July.

Disc jockeys everywhere were tempted by a limited edition of the classic SLI 200 turntable. This must now be one of the longest-lived vinyl spinners ever; first released onto the market in 1972, it has been in continuous production ever since. There will, a Technics spokesperson said, "only be 10,000 made." Only? That's more than some turntable manufacturers expect to sell in a lifetime. Price is yet to be confirmed, but are expected to be in the £230-£350 region.



**Panasonic/Technics**  
 Willoughby Road, Bracknell,  
 Berks. RG12 4PF  
 ☎ 01344 862444

**LINN WEB LINK UP**

Internet surfers can now swim across to a Linn Web site. Product news will be regularly updated and the site includes a list of Linn dealers world-wide. Customers can also Email Linn direct through the Email Helpdesk. Anyone with a home page who would like to develop a 'hot link' to Linn's Web site should contact Brian Morris, whose Email address is: 100445.773@compuserve.com.uk  
 Linn's home page can be found at <http://www.linn.co.uk/linn>  
 Snail mail goes to:

**Linn Products Ltd., Floors Road,**  
 Waterfoot, Glasgow G76 0EP  
 ☎ 0161 280 5115

**CATCH YELLOW TAG FEVER!**

Musical Images' Yellow Tag Sale is in its last week. Customers have until 8th April to pick up bargains with as much as 50 per cent off the normal prices on ex-demo and end-of-line equipment. Branches are at 173 Station Road, Edgware; 45 High Street, Hounslow and 18 Monmouth Street, Covent Garden, in the centre of London.



**TWO NEW PLAYERS ON STREAM**

Harman Audio has two new bitstream CD players coming on to the market. The Harman/Kardon HD710, at £249.99, uses Technics' MASH bitstream conversion; the HD730, at £50 more, uses a Philips Bitstream chip. Both offer the usual range of functions, a variable volume headphone output, the ability to switch off the display and co-axial digital outputs. The more expensive of the two adds on peak search, tape editing and synchronising functions for recording, and gold-plate on the output sockets.

**Harman International Industries Ltd.,**  
 Unit 2, Borehamwood Industrial Park, Rowley Lane,  
 Borehamwood, Herts. WD6 5PZ  
 ☎ 0181 207 5050

**MARCHAND ELECTRONICS**

We have just been notified that as a result of a "new retail policy" the price of Marchand Electronics' XM26 valve loudspeaker crossover, featured in Tradewinds last month, has been increased to \$1250.

**GUN SHY**

For a new series of loudspeakers, Revolver has renounced names from the gunsmith, like Purdey, for numbers. First in line is the 260, a £350 three-way bass-reflex floorstander. Two 165mm long-throw mid-bass drivers are combined with a 25mm ferrofluid-cooled tweeter in a 960mm-high enclosure which is available finished in either Black Ash or Bahia Rosewood. Revolver claims an "exciting, dynamic, big sound". Two smaller models in the range, the 230 and 250, are due to be released in the Spring.

**RAM UK Ltd., 16**  
 Willan Trading Estate,  
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- Yamaha
- and many more



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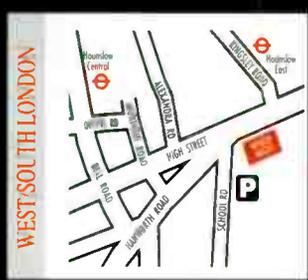
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London WC2H 9HB  
Tel: 0171 497 1346  
Fax: 0171 497 9205



## LOOK! NO VALVES FOR COPLAND

Copland's long-awaited CD player is the company's only product to use nothing but transistors. Behind the central loading drawer is a Teac VRDS mechanism, with data conversion using two 20-bit Burr-Brown converters in each channel in a time-averaging configuration. A Pacific Microsonics HDCD module will decode HDCD discs. It can be yours for £1,799.

**Absolute Sounds Ltd.,**  
58 Durham Road, London SW20 0DE  
☎ 0181 947 5047



## MICS AND MAGNETS

B-Tech has produced a novel device which combines a phono stage for MM cartridges with a microphone pre-amplifier. Price is a mere £29.95.

**B-Tech Ltd.,**  
10/11 Meridian Centre, Vulcan Way, New Addington,  
Croydon, Surrey CRO 9UG  
☎ 01689 848535

## ALBUM SALES AS HIGH AS THE SKY

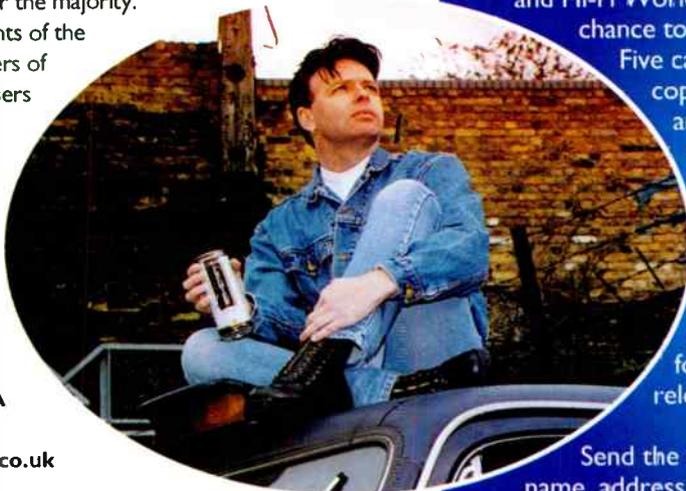
According to the record companies' association, the BPI, album sales reached an all-time high in 1995. The numbers of albums sold went up 10 per cent by 20 million, while sales value exceeded £1bn for the first time. The boom in business, says the BPI, was helped by the "deluge of new releases" from Michael Jackson, Blur, Pulp, Queen, Robson and Jerome and all the rest. Robson and Jerome's debut album *I Believe* outsold even the all-plastic all-American boy's *Earth Song* in the last quarter of 1995.

The 12" single now accounts for 49 per cent of the vinyl market. Sales of 7" singles dropped and LPs declined yet further to below a million in the last three months of '95, down 30 per cent on the same period in 1992. Over the year, LP sales were down nearly 20 per cent on 1994, totalling 3.6 million, almost half of what was sold three years ago. They account for just 1.2 per cent of the market, with cassettes, also down, taking 30 per cent.

Compact Discs account for the majority.

Despite continual complaints of the price of CDs, three-quarters of the albums shipped to dealers in 1995 were full-price.

There were no figures collected for Digital Compact Cassette or MiniDisc; presumably their sales are still too small to count.



**Source: BPI, 25 Savile Row, London W1X 1AA**  
☎ 0171 287 4422  
Internet: <http://www.bpi.co.uk>

## THIS MONTH'S HI-FI SHOW . . .

Is the Great British Hi-Fi Show (which used to be known as 'The Chesterfield Show') at the Palace Hotel, Buxton, Derbyshire. Held over the weekend of 13th-14th April from 9.30am to 5.00pm, admission is free. New for this year is a specialist second-hand equipment section, while £3,000 worth of prizes are being given away to celebrate the show's tenth anniversary.

## PHILIPS KEEP A TOEHOLD IN SEPARATES

This May sees a relatively rare event: an analogue cassette deck from Philips. The new FC731 will retail for £199.99. Philips appear to have conceded Digital Compact Cassette is not going to take over. DCC machines are being concentrated in musical instrument retailers, with Philips' eye on the semi-pro recording market. The company claims 250 DCC machines sold through these outlets per month.

Two new Philips CD players are due later this year. July will see the arrival of the CD751 at £199; a £299 machine, the CD791, will follow in November. There are hints that the Dutch company is considering launching a range of hi-fi amplifiers and loudspeakers, but not before next year.

## COMPETITION STAY AHEAD WITH PRIZES FROM CARLING PREMIER!

Carling Premier have teamed up with Gary Numan and Hi-Fi World to give five lucky readers the chance to win the ultimate Premier prize.

Five cases of Carling Premier, five copies of 'Premier Hits', the album and five Carling Premier T-shirts are on offer. All you have to do is answer this simple question: "In a world that's losing its head, which lager doesn't?"

You will all have seen the TV commercial which uses Gary Numan's '79 single 'Cars' for the soundtrack, now re-released on CD as 'Premier Mix'.

Send the answer on a postcard, with your name, address and a statement that you are 18 years of age or over, to:

**Carling Premier Competition,**  
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Winners will be picked from a hat by the Editor.

trade winds

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# BRISTOL SOUND & VISION '96



Harbeth's monitor threesome, with a first surprise showing of the K6. Owner Alan Shaw must be taking an interest in mountain climbing as well as loudspeakers.



It was good to see Quad back in the public view again, with their ESL-63 electrostatic and Quad 77 rack system. The 'static needs demonstrating.



Doubtless keen to let people know just how much is hidden inside their loudspeakers, KEF were showing a cutaway Reference Series 2.



Weird, but looking wonderful: Kora valve amplification from France, which uses the rare and peculiar Russian 6C33C triode valve, reputedly for "trawler" transmitters.



Still scouring the Oxford Encyclopedia of English Literature for a poet, Sonneteer had not yet named their prototype CD player.

**From the look of the crowds outside Bristol's Marriott Hotel, it looked as though hi-fi would have the wind in its sails (and sales!) in '96. And sales there were.**

**T**aken by surprise was Ortofon, demonstrating the Rohmann cartridge reviewed in last month's issue. By the end of the weekend, they'd sold four of these £1,000 needles! Who said vinyl is dead. Now, it's a top end medium.

Among the surprises from manufacturers was another new 'speaker from Harbeth, the K6, slightly more compact than the HL Compact 7. QLN raised eyebrows with its first basic budget floorstander, the QUBIC 122 (their spelling) for only £269.95. Also at the budget end, NAD had its new 312 integrated amplifier (reviewed in this issue), while Rotel had an affordable new CD converter and transport to add to their revamped range.

Sonneteer were also into digital, with a prototype CD player to match the Champion amplifier in their room. Audiocraft made its debut with some stylish-looking electronics.

New to the Bristol public, but not to our readers, was Audiolab's 8000S, reviewed in these pages last month and the REL Q-bass subwoofer, featured in this issue. New to the UK was American valve brand Kora, looking spectacular in Audio Illusion's room.

Mission Cyrus played musical chairs in their large room, moving listeners round three different Cyrus systems. Linn sat fairly large crowds in front of wide-screen TV, surrounded with a sneak preview of its home cinema set-up. Elsewhere, brands like Levinson and Enlightened Audio Designs from the States rubbed shoulders with British stalwarts like Arcam and Quad (at their first hotel show in years).

As they say, it was a jolly good show!

# MAGIC IN WEST ONE!



## UNISON RESEARCH SMART 845

different in concept and in looks, both GRAAF and Unison have one thing in common. *A little touch of magic.* In design and construction, and in the quality of sound they provide, these amplifiers are quite simply in a class of their own. From the delightful Unison Research Simply Two to the awesome 845 Absolute, from the versatile GRAAF WFB Two to the stunning 5050, these are products which will put real enjoyment back into your music. Come and listen to the magic. Ring now to arrange a demonstration!

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## GRAAF 5050

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London. W1M 7LH  
Tel: 0171-485-8262/3  
Fax: 0171-487-3452

products shown: Unison Research Smart 845,  
single ended pure triode monoblock  
power amplifiers, £2995 the pair.  
GRAAF 5050 Stereo Power amplifier, £2100

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# HEYBROOK

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**Here's a great system based on super new products from NAD and Tannoy. The price? As keen as you'll get, is the answer. Dominic Baker tests a rocker.**

It's been a while since we put a system together, so when the arrival of NAD's new 512 CD player was followed shortly afterwards by the 312 amplifier and then a pair of Tannoy's 631 SE loudspeakers, it was too tempting an opportunity to miss.

All three are essentially budget products, but being a step or two off rock bottom, they offer a high level of performance and sound quality for the money - or in other words, fewer corners have been cut.

# SOUND SENSE



### NAD 512 CD PLAYER

Starting at the source end first, the 512 CD player is NAD's latest budget machine. In true NAD style, the front panel is devoid of unnecessary clutter, carrying just the basic functions. The 512 comes with its own remote control, but connecting it to other NAD equipment via the NAD Link allows control from one hand-set - although unfortunately the 312 amplifier chosen as its partner was not NAD Link equipped.

Inside the 512 is a 1-bit MASH convertor. Those with an eye on future upgrades will be pleased to know that it comes with a digital output. No optical though, just a single phono socket, but most quality external CD convertors come with inputs for both anyway, so upgrading will not be a problem.

### NAD 312 AMPLIFIER

Anyone who has been following hi-fi for more than a few years will have come across NAD's entry level integrated amplifier in one guise or other. It started life in 1979 as the 3020, and continual development has seen it hold its crown as the one to beat for many, many years. Around three years ago the 3020E version was replaced by a leaner, cleaner sounding 302. Now this in turn has stepped aside to make way for the latest £199.95 312.

From the outside you could be forgiven for thinking that things haven't changed that much. Apart from the racey (?) pin-stripe across the front panel, styling hasn't moved on a great deal in 17 years. But what you get with the NAD 312 is a good basic specification and a sensible range of facilities, at an equally sensible price.

It has a phono stage suitable for MM or high output MC cartridges, six line level inputs including two for tape decks, bass and treble controls with a defeat

button, a balance control and you can use it as either a pre or power amplifier by removing the external link between the two sections. If that isn't enough, the 312 even sports a headphone socket. So, simple in terms of styling it may be, but there are very few amplifiers out there at this price that combine so many facilities with high performance sound.

### TANNOY PROFILE 631 SE

From the outside there is little to distinguish the SE from the standard 631. The 5" injection moulded bass driver looks identical, but in the SE version it gains an additional flux optimisation magnet. This increases efficiency which Tannoy claim improves midrange resolution. This, and the 1" aluminium dome tweeter are connected to an up-rated crossover, which not only uses higher grade components but, Tannoy claim, gives a flatter, more neutral response through the crossover region.

Tannoy's 631 is the first loudspeaker in their

Profile range to receive the 'SE' treatment.

Like the standard 631, the SE's are built into a trapezium shaped cabinet which helps to reduce internal standing waves, giving a more open, less boxy sound. The baffle

edges are rounded too, reducing diffraction and improving imaging. The only change to the cabinet with the SE version is a new black Ash vinyl cabinet top. This is laid on a slim panel of MDF and bonded to the cabinet top to help damp cabinet resonance.

The 631 SE loudspeakers came complete with a pair of matching stands, which I must say were not the easiest to construct. Self tapping screws are spiked to the floor, filled with Sound Bytes filling which really cleaned up the bass end, and screwed firmly into the mounting plate

of the 631 SE's. They certainly gave the speakers a solid footing.

### WHAT A SYSTEM!

I must say that I'd forgotten how good a properly sorted budget system can sound. I was taken aback. Straight away it displayed remarkable fluidity and openness, giving a surprisingly lifelike and realistic sound stage.

Heavy keyboard notes on Bjork's 'Crying' from the Debut album, stopped and started with superb precision and accuracy; overhang and waffle were non-existent. Bjork's vocal had a wonderfully breathy quality to it, a real out-of-box sound devoid of any significant colouration. I had half expected to hear a thickening of tone from the Tannoy's plastic moulded cone, but this fear was quickly dispelled by their neutrality and clarity.

Although not the richest sounding player, the 512 is respectably smooth through the midrange with excellent upper extension in the treble. This lends a level of insight and excitement to whatever it plays, making listening both engaging and rewarding.

Against a Marantz CD-63SE, the 512 does lack a little sweetness and musicality. Where on a CD-63SE Vivaldi's strings were sweet and accurate in their harmonic signature, giving a relaxed charm to the piece, the NAD is more of a technical rendition with a keen eye on the rule book. It remained



*“Guitar strings were clear in focus and projected forwards, ripe with delicious harmonics. The high quality of production on this track was done ample justice by the system”*

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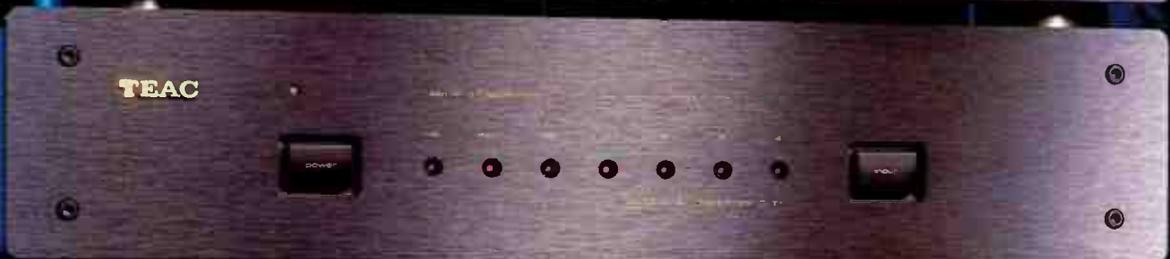
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\* Bitstream Conversion is a trademark of the Philips Corporation.

smooth and consistent across a wide range of styles and recording qualities, only verging once on sharpness with an early and particularly thin-sounding REM recording.

Although not quite as dry and steely as I remember its predecessor, the 302, the 312 amplifier certainly couldn't be described as soft. With the sharp transient attacks on the Chemical Brothers' introduction track, 'Leave Home', it had a firm grip sending out pulses of energy to give real pace and direction. Detail resolution was superb, and although not as sweet as an Aura VA 80 I tried, the extra incision and tighter, faster bass really bought this system to life.

Lightening Seed's 'Open Goals' had strings crisp and clearly defined, with a great sense of the acoustic space on this track coming from fine treble extension. A rich and funky bass line gave real body, and on 'Punch and Judy' even the Cello helped to open out the stage and create atmosphere. Sound staging from the little Tannoys was first class, stretching well beyond their own compact boundaries whilst holding the image firmly in place.

Surprisingly, although the cheapest component in this system, the Tannoys were the most amenable to improvements in partnering equipment. A spell with Audiolab's 8000Q preamplifier and 8000M monoblocks fed by a Da Capo CD convertor proved interesting. Here the little Tannoy's performance grew. Bass lines drove even deeper with more force behind them,



vocals gained greater depth and strings were sweeter with a greater range of tonal colour.

Although the tweeter's metal dome was certainly noticeable, it stayed remarkably well

behaved throughout my listening. On 'Chico's Groove', another superb Chemical Brothers track, bass rolled along effortlessly, displaying scale and power with every note. The Tannoy's seemed to play off this track, hungrily

feeding on every note. At higher levels it was possible to force some boxy colouration from them, but these are small speakers for small



rooms.

The system invited me next into the all-enveloping ambience and atmosphere of Primal Scream's '(I'm Gonna) Cry Myself Blind'. Guitar strings were clear in focus and projected forwards, ripe with delicious harmonics. The high quality of production on this track was done ample justice by the system.

Dynamic contrasts too were superb. Staccato struck guitar chords ripped out of the left hand loudspeaker straight at me while backing guitars strummed softly at the back of the stage. This contrast

adds an extra dimension to music which, combined with its other qualities, makes this an extremely believable system to sit in front of.

### CONCLUSION

For less than £900 complete, I was thoroughly impressed by what this system had to offer. Some may find the Tannoys a little too forward, but I'd argue what they are doing is accurate. And partnered with the NAD electronics the whole most certainly achieved a performance far greater than the sum of its parts. Possibly I've been a bit lavish with cables, but the performance reward more than justified it, the system giving more and more the better the cables I used ●

|                      |                |
|----------------------|----------------|
| <b>NAD 512</b>       | <b>£249.95</b> |
| <b>NAD 312</b>       | <b>£199.95</b> |
| <b>Tannoy 631 SE</b> | <b>£169.90</b> |
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**WORLD VERDICT** 

As a system, it obtains a very high standard of reproduction. Clear focused sound is musical, involving and realistic.

**Measured Performance**  
 see p119-127

# HIDDEN VIRTUES



**An ordinary two-way floorstanding design?**

**There's more to Technics' SBM 500 loudspeaker than meets the eye, Eric Braithwaite discovers.**

**I**t's what's hidden away inside this speaker that counts. Technics have shoehorned in another pair of drivers - in addition to those you see on the front panel - and a couple of passive radiators (ABRs) as well. The idea is to produce a coupled-cavity arrangement, developed by KEF and used in their Reference Series, to get exceptionally deep bass. That's a lot of drivers for the money, which is just £450. Not bad for a complex floorstander.

There's probably no way Technics could build this 'speaker in Japan, where labour rates are now high, and then transport it around the world. They build it at their Spanish factory; I suppose technically it counts as an EU product. Certainly, these 'speakers come in one of the very few boxes I've ever seen which bear the legend 'cajas acusticas' as well as 'enceinte acoustique' and 'speaker system' on the

side. Technics haven't made much play of this; after how British fishermen reacted to Spanish trawlers being given the freedom of the Irish Box, perhaps they fear a Cornish uprising: trailers of loudspeakers being burnt the way the French took to roasting English lamb a year or two ago. What a thought!

Like the SB-M300s we reviewed in our November 1995 issue, the 500s use mica diaphragms for both midrange and treble drivers. This is a wise move, helping to keep tonal character intact as midrange crosses over to treble. Unlike the SB-M300s though, the forward firing half of the coupled-cavity bass system doesn't vent around the midrange driver; the vent is hidden instead behind a cloth grille. The other bass driver fires rearwards. This I found surprising. The arrangement in the SB-M300 was very successful, so I expected the 500 to be a variant on it.

*“Low organ notes certainly had a depth to them that proved these SB-M500s were doing a little mining rather than delivering a mere surface impression”*

In a floorstander a lot of internal volume is available, which in theory allows much deeper bass to be obtained. So although the bass drivers and accompanying passive radiators in the new 500s are the same size as in the smaller 300s, meaning power handling will be similar, they should all the same have better bass extension.

Technics' new floorstander is quite an athletic animal, especially linked up to the Audiolab 8000A integrated that was mainly used for the listening sessions. It

is sometimes awkward mentioning test discs that are out of the ordinary, and which readers won't know, but Urs Wagner of Switzerland's Ensemble passed me a Swedish disc by a gent called Knut Reiersrud last September. This is mostly acoustic, with that superb Swedish recording quality that readers will know from the Opus 3 recordings. A firm favourite is his band's version of Blind Willie Johnson's 'Everybody Oughta Treat A Stranger Right' with the vocals, mercifully, in English, thanks to some chaps called 'The Five Blind Boys Of Alabama'.

This is a fast, rhythmical and melodic piece and it swung like a family of playful chimps. What with a well-scaled acoustic guitar, taut drumming and perfectly-scaled and melodic vocal backing, through the SB-M500s this was a real treat. If the 'speakers didn't do a complete disappearing act, there was so much of the real acoustic and instrumental quality that the music became involving enough not to notice them for the duration.

Changing to EMI recordings of Beethoven and Shostakovich did show that where a full orchestra was given a holistic soundstage to play in, the SB-M500s were highly competent. There is a degree of hardness, especially to the sound of violins and violas and upper woodwind, however. This might prove disconcerting to some, because it doesn't give any quarter to recording quality and tends to emphasise the notes at the expense of tonal shading. At this point I turned a little more thoughtful and on went some jazz.

Here, the Technics' midband clarity came well into its own, with a superb ice-clean sharp-edged sound. A touch of compromise gradually impinged, however. In dynamics, these 'speakers are not as responsive as their initial cleanness leads one to believe. Thoughtful inspection and comparison (admittedly with more expensive monitors) showed that instruments like saxophones weren't delivering their all: rich and throaty in the mid, but somewhat reduced in apparent scale in the treble clef.

Down in the bass department, the SB-M500s don't do at all badly for the

price. For once, these are floorstanders that do go low when they have to. The word is 'when'. Unlike some cheapish floorstanders, the low bass is delivered on demand, rather than being an almost enharmonic rumble. Low organ notes certainly had a depth to them that proved these SB-M500s were doing a little mining rather than delivering a mere surface impression.

On the plus side, this added forcefulness and a worthwhile extension of dynamic range which is unusual in this kind of price bracket and it was very effective, particularly on rock tracks. It was noticeable that the timing was a trifle suspect, however. Low double bass notes, however deep and strong, had an element of time-lag, particularly in jazz pieces where the interplay of melody and rhythm is all-important.

That is even allowing for home-grown Mission 752s, probably their nearest rivals. Eminently listenable though they are, critical nitpicking uncovers a warmer, fruitier balance in the mid, with an element of cuppiness and nasality higher up. By comparison the Technics are very much more neutral thereabouts, but less dynamically free. Their imagery, too, is marginally tighter. Huntingdon scores over Osaka, however, with better timing and detail at the bass end, for all that it is a little over-full for my taste. ☀

**Technics SB-M500** £450

**Panasonic/Technics  
Willoughby Road,  
Bracknell,  
Berks RG12 8FP  
☎ 01344 862444**

#### WORLD VERDICT



Clean, dry and taut sound with good imaging and sound-staging. More neutral than Mission's 752s, but less euphonic.

Measured Performance  
see p119-127



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**WORLD VERDICT**

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amplifier and Athena  
II pre-amplifier.**

Take all the best aspects of a good valve amplifier and of a good solid-state one. Put them together and you get something closely resembling what comes out of Sumo's Athena II and Polaris III pre/power combination.

The Athena II is described as a 'modular pre-amplifier'. Supplied for review in line-level configuration, with five inputs and balanced output via XLR sockets, there are optional plug-in boards for a MM or MC phono stage or even a CD convertor. A digital co-axial

socket is already in place on the rear panel along with space for an optical input.

The Polaris III is a MOSFET 120watt per channel stereo power amplifier; some mildly complicated connection work via the XLR and RCA sockets will bridge it to turn it into a 350W monoblock.

Most of my listening was done with the pre-amplifier in 'Direct' mode, which effectively bypasses the pre-amplifier's switching circuitry. This gave a subtly cleaner sound than with the selection circuitry switched in.

Tori Amos' 'Past The Mission' live EP has probably some of the best-quality live recording I have ever heard. The Sumo pair certainly did justice to it. The first track, 'Upside Down', which has been honey to many a bear at hi-fi shows, had me imagining, believing even, that I was sitting right next to her on her piano stool. The sound, more raunchy than sweet, had plenty of punch in the mid to upper ranges. The lower end was

a little more easy-going, but still full of sumptuous flavour. If it's musicality you are looking for, take a peek at

this Sumo pairing.

Pacier tracks like REM's 'Orange Crush', from their album *Green*, had a breadth and depth of stage, which, if not covering a wide expanse, was definitely more than adequate. At times the image was slightly cluttered, and although the Sumos were not exactly struggling with the dynamics of the CD, the lower mid to bottom end could seem a wee bit muffled at times, with the sound stage narrowing a little too.

I wouldn't say the Sumos were mad about Vladimir Ashkenazy's interpretation on Decca of Beethoven's *Moonlight Sonata*, but the *Adagio* bore all the hallmarks of truthfulness to the recording, while the *Allegretto* was joyful rather than wild. Jimi Hendrix's 'Highway Chile' and Rickie Lee Jones' 'Easy Money' were a couple of tracks seemingly recorded just for the Athena and Polaris. Guitars were gutsy and crisp. I could picture Rickie singing in front of me at a smoky, seedy club.

Our American friends do like power, and there is certainly none lacking in this case. The Athena and Polaris might be a bit pricey for the average shopping list, but for this kind of power and musicality, how could you possibly complain? ●

|                                   |             |
|-----------------------------------|-------------|
| <b>Sumo Athena II</b>             | <b>£767</b> |
| <b>Sumo Athena IIB (balanced)</b> | <b>£987</b> |
| <b>Sumo Polaris III</b>           | <b>£898</b> |

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## WORLD VERDICT



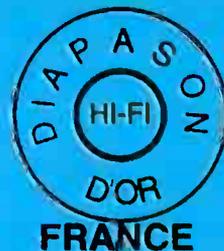
More valve-like than transistor in sound; highly competent if not spectacular.

**Measured Performance**  
see p119-127



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# Let the Music Fly!

**Eric Braithwaite swoops down from above to take a closer look at Musical Technology's Falcon Export loudspeakers.**

**H**ad a baby lately? If you have, at least you probably had one of those books of first names to help you decide what to call your offspring. Now when a loudspeaker company like Musical Technology gives birth, there's no 'Guide to Naming Your New Loudspeaker' to help.

Some companies, like Rogers, Tannoy and Technics, go for numbers. Some go for association, so Castle picked fortifications like Richmond, diversified into palaces (Howard) and ended up in the rivers. Musical Technology's eye, however, obviously fell on the Observer Book of Birds of Prey. Hence Kestrel, Harrier, Hawk and, what we're listening to here, the Falcon. Soon to come, the Condor, the Vulture. . . Only joking!

There are, in fact, two Falcons. This one, the Falcon Export, has had its feathers fluffed out a bit. It seems Musical Technology's European distributor asked, like Saudis do with the flying kind, for an improved breeding sample. Wanting a high efficiency speaker which could be easily driven by a low-power valve or transistor amplifier, MT responded by genetically engineering the Falcon.

Cabinet damping has been strategically added and crossover components specially selected. The Vifa 25mm dome tweeter used in its 'raw' state in the standard Falcon, has been modified with a copper 'heat' pipe tuned with foam to take its natural resonance below the crossover frequency. This adds £125 to the standard Falcon's price of £574.95 with a vinyl finish; the spiked steel base plates supplied are £54.95. In real walnut veneer, like the review samples, the price comes to £954.90.





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Discovering from the instructions that "the optimum listening height" is 90cm above the floor, I thought I might have to hover like the feathered friend itself above my settee, which puts my ears a little lower. It proved essential, so a cushion was used, though in the case of the Falcons, space between the listener and the loudspeaker is just as important; in their case, distance lends enchantment. Except for the wall behind them, when the exact opposite is true.

Unusually, although these are ported speakers, the ports are on the same side, so one fires outwards, the other in. Since the internally-braced cabinets are pentagonal, coming to a point at the rear, obviously they had to be on the side. Experience with Rogers AB1s and AB33s, and with Sequence speakers, however, has suggested there are room-related benefits to being able to have ports firing either inwards or outwards, rather than, as it were, both at once.

The manufacturer's claims for high efficiency and thus suitability for low wattage amplifiers, whether transistor or valve, were certainly borne out. They didn't need the volume control on an Audiolab 8000A turned up anywhere near 11.

They gripped rock music tightly in their talons. The way Sinead O'Connor's *Fires of Babylon* thundered out, the town was more like Sodom and Gomorrah. Her voice floated crisply free of the 'speakers, neatly brightened up. Even the dulled vocals on a rap track, which on truer monitors are overloaded by the heavy drum beat, were surprisingly legible. What's most striking about the Falcons is a sense of scale. Rhythm guitars that are recorded to sound big sounded as though they were coming through a concert PA system rather than a pair of domestic loudspeakers, even a pair of this physical size. Pushed well forward of the speakers, this was impressive.

This sense of scale was more effective on processed recordings than purely acoustic ones, although the sax on a recent Gerry Mulligan recording came out with a rich, raspy and fruity sound. Equally, Dave Grusin's piano

spread well across the centre and left of the stage. It has to be said, however, that Grusin sounded more in touch with the rest of the quartet on other loudspeakers, and with a more recognisably Grusin subtlety to the touch. One live track had a superb, human-size vocalist, the simpler accompaniment nicely placed either side, a deep double bass just behind. What with the noise of the crowd, this was a splendidly atmospheric affair. The odd trill high up the scale from a soprano sax, however, had the odd watery, thin note at odds with the fullness of an alto earlier.

*"Their punchy presentation adds bite to even fairly mediocre-quality rock recordings, which for a lot of rock fans will be a distinct bonus."*

Classical music fared rather less well, since critical recordings showed up some small anomalies. In the Christophers/The Sixteen recording of Bach's B minor mass, the sopranos of the chorus were a bit too much on the shrieking side for comfort. While the Falcon's ability to project brass forward as it had done with jazz pieces was good for the apparent dynamics of orchestral brass, it didn't do a lot for the subtleties of perspective on Ravel's 'Tombeau de Couperin'.

Admittedly, I'm an image man. Anyone who has a Gucci scarf draped over his turntable must be. On image depth, the Falcons did not really score highly, despite a certain amount of repositioning. With a full range of orchestral tonality to play with, too, the Falcons occasionally produced some jarring off-colour notes among

instruments playing largely in the treble clef. That said, there are plenty of valve amplifiers around that have gentler and softer upper regions, which would undoubtedly help.

As it happens, the bass is not that extended in reality. It's forceful, but playing an organ recording (the famous Westminster Carillon) it was noticeable that low notes hit a kind of plateau, before which they were distinct and clear, and then dropped down to the bottom of the octave in a low rumble with much less definition. Again, it's a personal preference, and though I prefer a higher degree of definition when it comes to low bass, these are effectively £700 loudspeakers after all.

There's no doubt that the Falcon Exports represent a lot of wood and drivers for the money. They provide a greater sense of musical scale than almost anything around at the (vinyl-covered) price. That's especially important to add to the spontaneity of mainstream jazz. Their punchy presentation adds bite to even fairly mediocre-quality rock recordings, which for a lot of rock fans will be a distinct bonus.

What the Falcon giveth, however, in this respect, it taketh away from the classical buff. However attractive the yardage of real wood veneer, when that brings them up towards £1000, that should mean fewer sonic compromises. Listen before you buy ●

**Musical Technology Falcon £954.90**

**Musical Technology**

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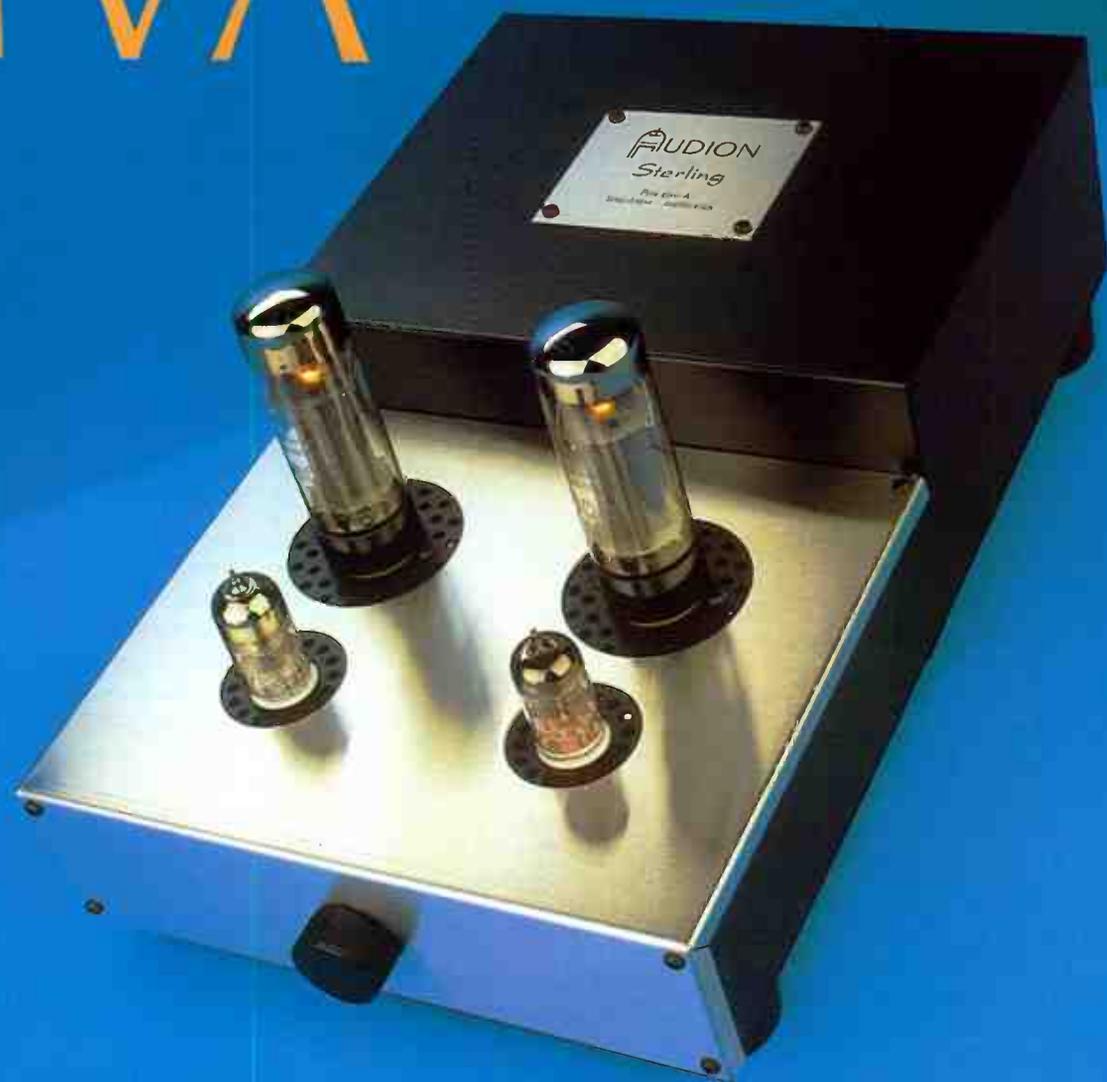
#### WORLD VERDICT



Give a big sense of scale on rock and jazz, but not subtle and even enough to satisfy a critical classical buyer.

**Measured Performance**  
see p119-127

# VIVA



**Audion's new ETSE Sterling valve amplifier delivered wonderful vocals. Maida Bahrami sings along.**

**T**his valve amplifier is a vocalist's delight. As for instrumentalists, well, they would be happy with Audion's ETSE Sterling too. A hallmark of any good valve amplifier, its midrange was clear, open and sweet. Wondrous stuff indeed; I was hooked!

# VOCE!

Apart from the Audion ETSE Sterling being a mouthful, it is a £599 single-ended 12watt per channel power amplifier with a passive volume control. £200 more buys another four inputs, but even then it is still valve amplification on a budget; its closest rival, the Unison Simply Two, retails for £995. The Sterling was reeling me in.

Lighter than the average valve product, this Audion is an economically, but not cheaply, built specimen with a smart metallic finish which shows off the output and front-end tubes. The input valve is an E88CC/6922 and the driver a 5687 double triode. These I suspect have been selected to balance the full and

warm sound of the EL34 output valves, having a brighter, clearer sound than the more commonly used ECC83.

Underneath the chassis the Sterling's simple circuit is neatly arranged. The valves are all PCB-mounted with a sprinkling of components around them. A high quality Alps volume control and film signal capacitors are used. The rear cover hides a toroidal mains transformer, which helps to keep the Sterling compact, and the two output transformers. These only have a single 8Ω tap, but because the Sterling has a reasonable amount of feedback in its circuit which lowers output impedance, it will still match a wide range of loudspeakers. Sockets were all chunky and gold plated; overall I was very impressed with the quality and construction at the price.

I'm far from old enough to have been around during the era of music halls and fifties movies, but Bjork's 'It's So Quiet' from Post let my imagination run wild. This is a recent hit recorded just a few months back, but the sound of the backing horns through these tubes took me back to the days of Nelson Riddle arrangements and the big Swing bands. I could practically see Marilyn Monroe in Some Like It Hot singing "I wanna be loved by you, just you, nobody else but you. . ." The Icelandic gal sings, "Shh. . ." Not having Monroe's voice, I listened, I obeyed.

The Audion has character, and a pleasing one too, but at the expense of some vital ingredients. Bass is well controlled, but lacks real weight and softens out a little too early. With 'Toodles Mr Jim' from Tori Amos's Caught a Light Sneeze, the vocals dominated the backing.

Tori's pianos are recorded so closely the listener is practically sitting in her seat, so everything, pedal thuds and all, can usually be heard. It was difficult to be

sure of this from the Sterling's reproduction. Nearly everything came from the middle. The piano also had a little harshness, mainly in the mid-range, but it wasn't overly displeasing.

Doug MacLeod's 'Bring it on Home' from his Come to Find CD was, however, about as good as it could be through Harbeth's HL Compact 7 loudspeakers. Bass was relaxed and free, giving a suitably mellow feeling to this track further enforced by the clear and easy going guitar. The image was neither the widest nor the deepest I had ever

*"Its midrange was clear, open and sweet.*

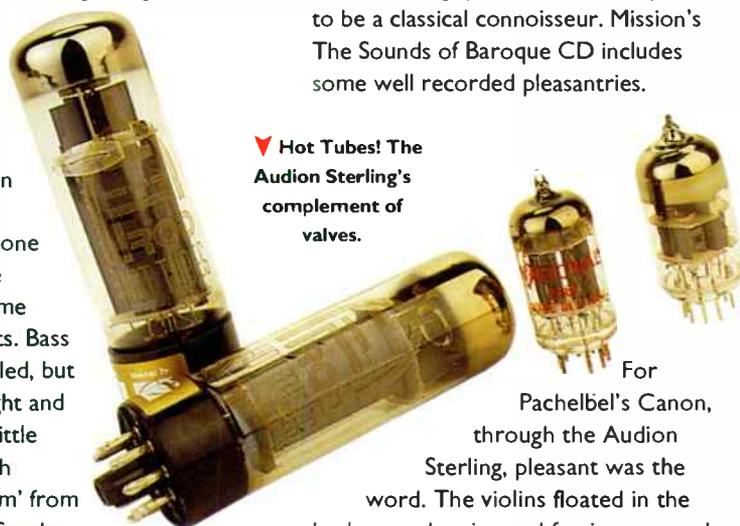
*Wondrous stuff indeed;*

*I was hooked! ♡*

heard and the dynamic response was a little top-heavy. But when it comes to this kind of album, all I hear is the music. As for the vocals, well, I think I've repeated myself just once too often.

Despite having spent twenty hours in a studio a few years back recording an amiable string quartet, I can hardly claim to be a classical connoisseur. Mission's The Sounds of Baroque CD includes some well recorded pleasantries.

▼ Hot Tubes! The Audion Sterling's complement of valves.



For Pachelbel's Canon, through the Audion Sterling, pleasant was the word. The violins floated in the background to-ing and fro-ing on gentle waves between the boundaries of a narrow image.

It made the amplifier's lack of stage depth most evident. Apart from pieces like the choral 'Gloria a 7 voci - qui tollis' by Claudio Monteverdi, which

had, as might be expected, a sterling quality to the voices, the Sterling will not, I fear, hold classical music lovers spell-bound.

An unashamed comparison with Unison's Simply Two, an amplifier that will surely keep valves many years away from their death-bed, did reveal some relative anomalies in this amp's behaviour. The Unison was more refined, with a deeper and wider image and a dynamic range which favoured the bottom end. The Unison is as smooth as the Audion is fast, and as cleverl and attractively euphonic as the latter is controlled.

The Sterling may lack the Simply Two's physical beauty and refined musicality, but it also lacks its price tag. That is what makes the Audion a valve-head's bargain.

The way it treats older recordings like Parliament's 'Motor Booty Affair' or Hendrix's 'Highway Chile' is really where its charm lies. We are talking tubes heard through tubes, with a little, mostly unfortunate, digital processing inbetween. Better, more modern, recordings really do show up this amplifier's frailties, notably its lack of weight in the bass and a sometimes cluttered image. But, oh! those magnificent vocals. ●

**Audion ETSE Sterling £599**

**Audion**  
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**WORLD VERDICT** 🌐🌐🌐

Perfect for vocals, not so good on soundstaging. Nonetheless, at the price, an entry-level valve bargain.

**Measured Performance**  
 see p119-121

# DEFINITELY

*maybe*

**Definitely a statement of style. Maybe in sound too. Audio Innovations' Alto CD player captures the eyes and ears of Jon Marks.**

themselves with the remote control. Operating the player from across the room is made a little less convenient by the blue LCD display crammed in next to the drawer; it was hard to read from more than a few feet away. This meant a fair bit of to-ing and fro-ing at the beginning of the listening session to

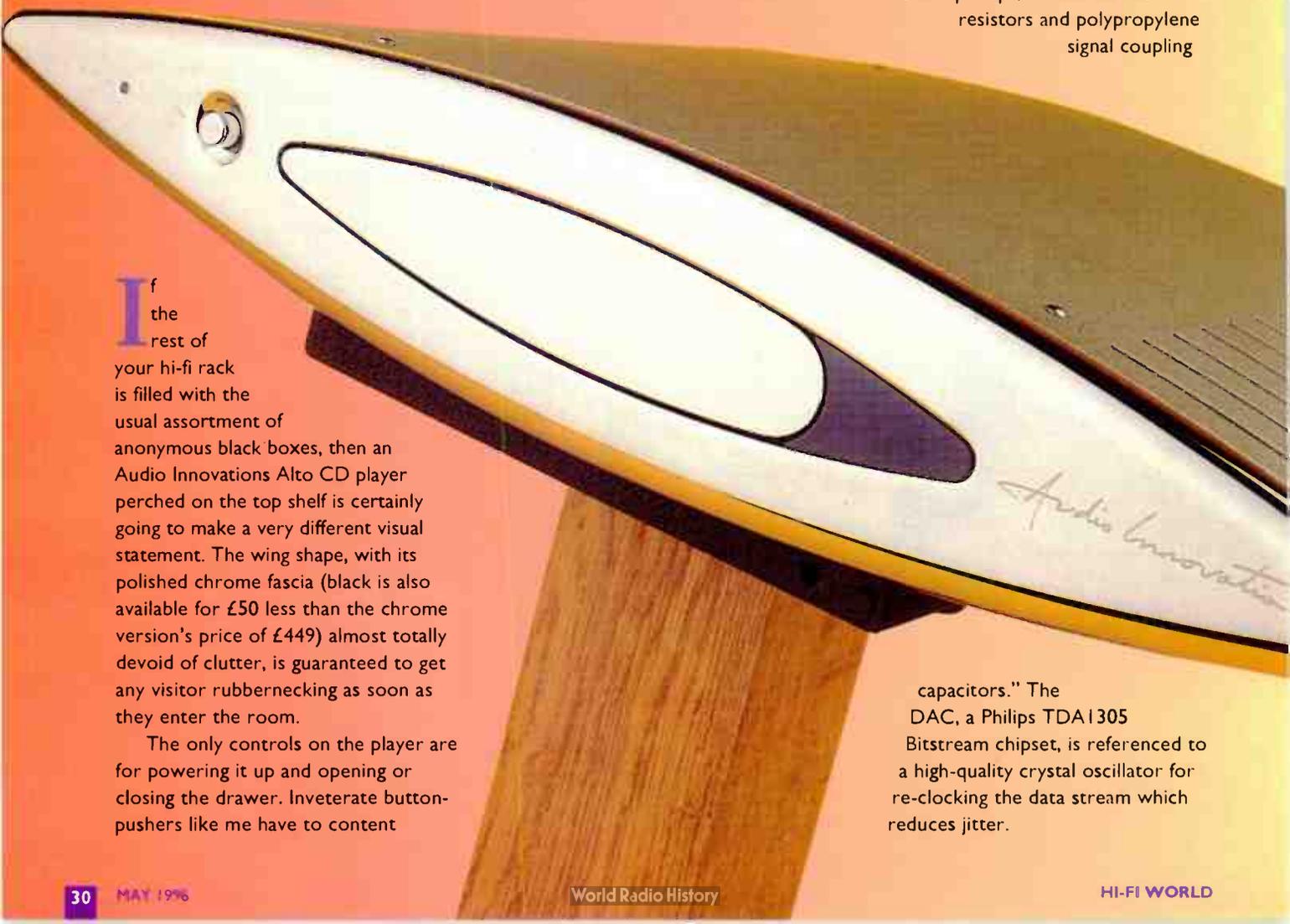
confirm track numbers. Otherwise only one thing detracts from the general air of quality about this player, and that's the clanking and whining from the transport when it opens and closes.

The Alto's component list makes impressive reading: "premium grade selected op-amps, close-tolerance resistors and polypropylene signal coupling

If the rest of your hi-fi rack is filled with the usual assortment of anonymous black boxes, then an Audio Innovations Alto CD player perched on the top shelf is certainly going to make a very different visual statement. The wing shape, with its polished chrome fascia (black is also available for £50 less than the chrome version's price of £449) almost totally devoid of clutter, is guaranteed to get any visitor rubbernecking as soon as they enter the room.

The only controls on the player are for powering it up and opening or closing the drawer. Inveterate button-pushers like me have to content

capacitors." The DAC, a Philips TDA1305 Bitstream chipset, is referenced to a high-quality crystal oscillator for re-clocking the data stream which reduces jitter.



It and the analogue circuitry are powered by no fewer than ten separately regulated power supplies. These are laid out almost entirely in dual mono - a real testament to Audio Innovations' attempts to ensure the proper isolation of each stage, and to keep RF and power supply noise out of both digital and analogue circuitry.

Pressed into service from cold, the Alto had a rather thin, bleached presentation. The midrange possessed a papery quality that was obvious on guitars and vocals. However, most CD players benefit from being powered up for a while before use. Although this one had been running in on the test bench and in the system over the previous few days, it had been switched off over-night. So a cup of tea was duly brewed, and the Alto was left to cook for a few hours with Oasis' 'Definitely Maybe' in the drawer on repeat.

Initial impressions on resuming the hot seat were more promising. From the opening bars of 'Rock 'n' Roll Star' it was obvious that the brothers Gallagher were emerging from the Alto dynamically intact. Drum thwacks exploded from the speakers and kick drums had a good apparent sense of extension, even if some of the control and tautness of the reference Da Capo/Audiolab combination was lacking.

A sense of air around the

instruments, especially noticeable with cymbals and tambourine, helped give the impression of a soundstage which was broad left to right but slightly foreshortened front to back. The detailing on cymbals was so good you

► **The Alto's display is a little too small, making it difficult to read from more than a few feet away.**



could almost see the individual rivets rattling each time they were struck, even though this player's portrayal of the full harmonic structure of the sound as it died away wasn't as convincing as some of its competitors.

It was not such a happy story with Tori Amos' Boys for Pele CD. Dynamically, the tracks were as convincing as they had been with Oasis' album, but there were just a few tonal problems which manifested themselves on this recording. Amos' breathy vocal on the prefatory 'Horses', although matching the Da Capo in smoothness, had a paperiness to it that wasn't part of the recording. Notes from the keyboard lost a little of their body and depth, hardening slightly, which had me reaching for the remote to knock the volume down a notch or two.

Track four of this CD, 'Professional Widow', is a superbly bitter, vitriolic little number. On the Da Capo it positively shrivelled the speaker cones with its spite, but on the Alto it didn't send quite the same chill down my spine; it became a more 'technical' rendition, missing out on some of the emotional content. Compared to the NAD 514 though, it was notably cleaner, with a less gritty, more refined sound.

It was time for a musical change of direction, so Grace Jones' Slave To The Rhythm was the next disc to find itself under the laser. I headed straight for the huge title track which possesses a truly over-the-top operatic sense of scale. The effects and samples on this track can sometimes become divorced from the main body of the song, but the Alto produced a coherent overall mix.

Classical music showed up the same basic traits I'd noticed earlier: the lower registers of the organ on Franck's Chorale No.2 rolled uncomfortably around the sound stage, while there was that now familiar papery quality to mid and treble.

With its open, detailed, but never sibilant treble, its dynamic ability and good bass extension, the Alto created, on the whole, a decent impression. There was a fair measure of rhythm to most of the music it played, although this came across as being more of the cerebral score-following type than the emotional full-blooded kind. That vital emotional spark, for me, is the be-all and end-all of hi-fi. Ultimately, in the Alto, I failed to find it, but then players that do have it at this price point are few and far between ●

**Audio Innovations Alto** £449

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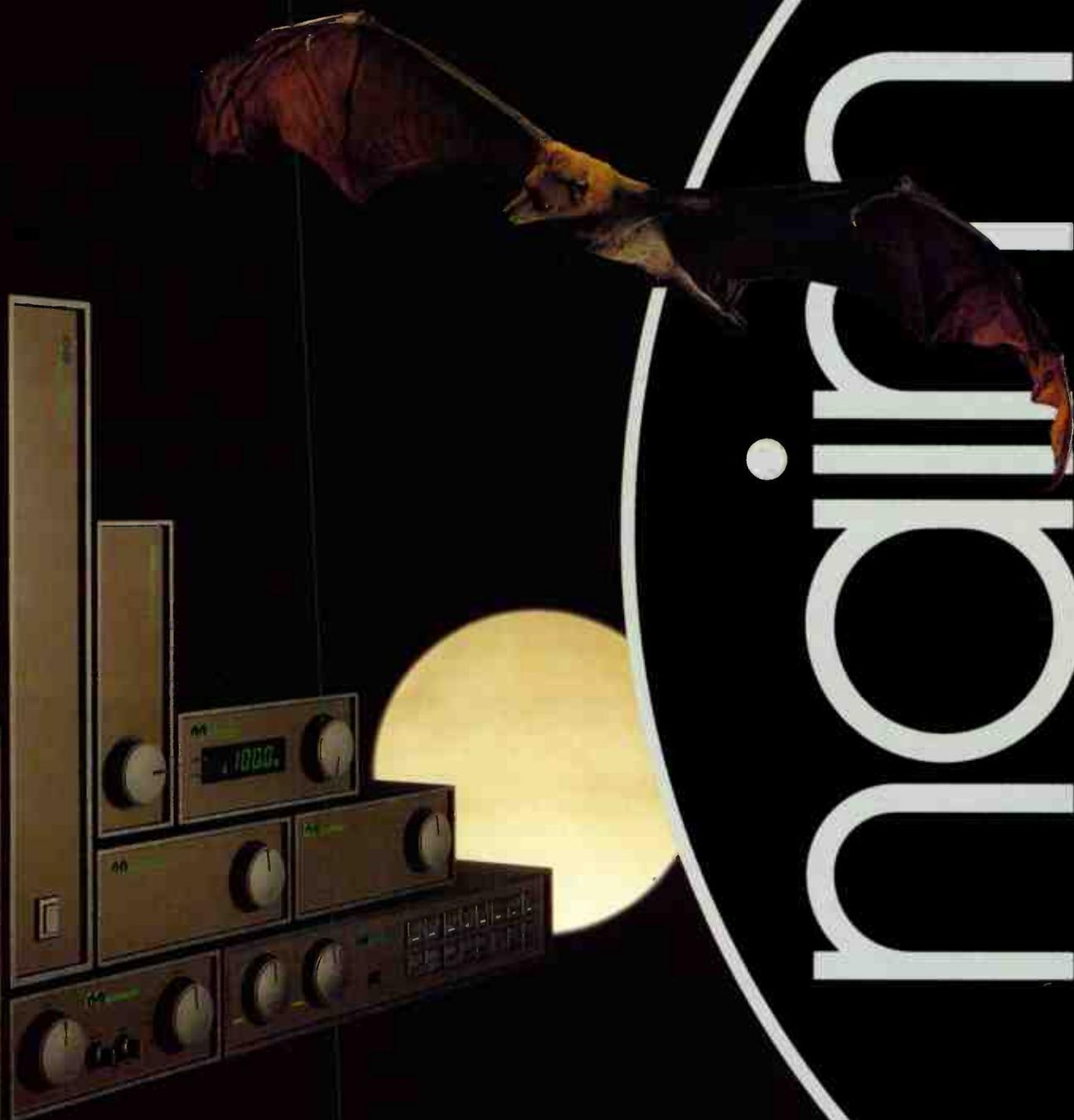
#### WORLD VERDICT



Detailed treble and smooth sounding, but otherwise lacks that essential, vital emotional spark.

**Measured Performance  
see p119-121**

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World Radio History

# NOT CUCKOO!

**Swiss Ensemble hi-fi makes a timely entrance to Britain, thinks Eric Braithwaite.**



**R**emember Orson Welles' throwaway comment about the Swiss in *The Third Man*? "Four hundred years of peace, and what have they produced? The cuckoo clock!" And Ensemble hi-fi.

To buy it you don't have to be rich enough to have an account with the *Zuricher Bank*, but it would probably help. But then, when sound is this good, the rule should be: if you have it, lavish it. If you don't, we can all dream, can't we? The tout ensemble chez Eric was the Dichrono pre-amp, which is also a DAC with five digital inputs for those who are seriously into digital sources and two analogue ones to cope with a

tuner or outboard phono stage, Profundo subwoofers doubling as stands for the Elysia speakers, the Dichrono Drive CD transport and Corifeo hybrid power amplifier.

This month's Zen question: what is the sound of one foot tapping? Answer: at the third play of Abdullah Ibrahim's *Live at Sweet Basil LP*, the sax player's. It took two plays to velcro my own foot to the *tapis* to be sure it wasn't mine. We are talking finesse and fine detail here, such that it was tempting to lean forward towards an invisible table to the right and ask them to stop clinking their glasses please. This was courtesy of a Gyrodec, MC7500 and

**Clockwise: Corifeo power amplifier, Dichrono pre-amplifier/CD converter; Elysia loudspeaker; Profundo sub-woofer; Dichrono Drive CD transport.**



**PUT SOME SPACE BETWEEN  
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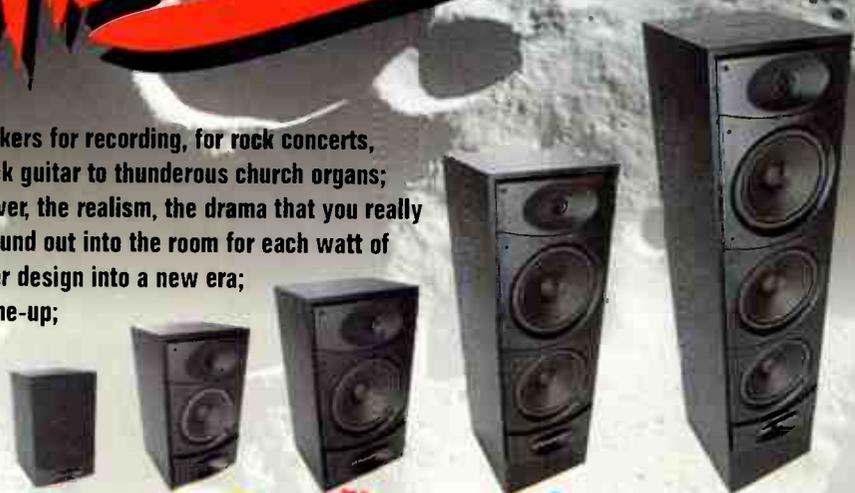
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Michell Iso, confirmed on CD with Ensemble's own Dichrono transport. Just as the space surrounding Ibrahim and Carlos Ward was tangible, so classical CD was definitely one for the connoisseurs of the sonic signatures of Walthamstow or St Eustache.

Perhaps the DAC proved a mite too elegant; supremely smooth, but gently laid-back in the presence region. This didn't stop the Philharmonia's blazing brass in Bruckner from being fiery, but did put a degree too much distance between listener and chorus in a Telarc recording of Beethoven's *Missa Solemnis*. Transferring to a Sugden DAC and Argo straight into the power

*“One of the finer things in life to seek after, like Swiss watches”*

amplifier proved the Corifeo could bite with the best Pit-bull if need be, but at the expense of putting in Baroque decor instead of the Ensemble's Georgian gilt elegance.

A quick bash with Glass' *Itaipu* showed the subwoofer doing its job properly, just as it had beefed up both the Philharmonia's double basses and Rob Wasserman's on his *Duets* album. Movement IV of *Itaipu* has some deep grumbling percussion almost worthy of the FX artillery beloved by home theatre buffs, except that this is hi-fi bass. It underpins the music coherently without trying to out-do *Concorde* at take-off. To ask for an even deeper crisp bass would be tempting, but the Profundos are passive subs not active Stratas, and the seams don't show.

As with all serious hi-fi at this kind of price, patience in positioning the speakers pays off in precision imagery.

Equally, patience in listening is rewarded with nothing more than pure alpine air between the listening seat and the music. Ensemble's ensemble is like those alpine plants from its homeland: delicate, fine, intriguing, but robust without brutality. It's one of the finer things in life to seek after, like Swiss watches. There's much to be said for the products of four centuries of peace when they soothe the fevered brow as beautifully (I know it's not in the normal hi-fi lexicon of approved subjective terms) as this. I ask you, Mr Welles, what hi-fi has come out of four years of war in Bosnia?

#### Dominic Says ...

A well-matched system of this calibre really is something to behold. The level of realism and life behind every track was awe-inspiring. It had all the qualities you could ever ask for: a full, sweet sound, layers of fine detail and texture, a wide acoustic and deep, taut basslines. Unfatiguing, but also exciting, dynamic and involving at the same time.

With a convertor inside as smooth and as sweet as I've heard, the Dichrono DAC/PRE was capable of opening up a level of detail that only a handful of convertors even hint at. The pre-amplifier added very little to the sound, bettering Audiolab's 8000Q in terms of transparency.

Again, resolution was a key word with the Elysia loudspeakers. Using a specially-built light-weight metal cone and a fabric dome tweeter on a slanted baffle to time-align their acoustic centres, they are the latest version of the highly-regarded PAIs. The enclosure itself, loaded with a large, rear-firing passive radiator, is quite compact.

Treble had a lovely silky quality to it, sweet and open, its extension and detail matching the rest of the system with good power and solidity giving a crisp edge to strings. The midrange was softer, but still clear and revealing. Images spread wide across the stage, without being too forward or demanding. The metal cone aided clarity with a brightening of tone; far from being at all detrimental, it proved a lot more neutral than many.

Blending smoothly into the Elysias, stereo Profundo subwoofers-cum-stands add just the right level of weight to the lower octaves. The Elysia/Profundo loudspeaker combination was more than capable of revealing all of the qualities of the electronics, which is rare. The Corifeo power amplifier is clean and neutral, but there are those that do more musically too, whilst retaining all of its best points ●



|                     |       |
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| Dichrono DAC/PRE    | £7950 |
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#### WORLD VERDICT

Extremely elegant and detailed, but 'how much!!!!??'

Measured Performance  
see p119-121

# THE GENERATION GAME



**David Price looks back to the early days of Compact Disc and finds out how a first generation machine measures up in the Nineties.**

A decade ago mobile phones were for royalty and secret servicemen only. Computers loaded programs from audio cassettes. And Compact Disc players - well, they were the stuff of affluent lifestyle dreams. Now, CD seems the granddaddy of all formats, with audio players in nearly half of the UK's homes.

Recently I have heard some well-

preserved first generation machines through properly-matched modern systems and it has been unexpectedly enjoyable. More and more I have been asking myself whether the first generation players were really as bad as I'd remembered them. The challenge was on to pit a good first-generation machine against a modern design.

## BACK TO THE FUTURE

The first players reached these shores in a blaze of publicity in early 1983. There were two 'family' types: front-loading Japanese machines using the same 16-bit, two-times oversampling chipset, or Philips-based players with 14-bit, four-times oversampling DACs and top-loading transports. Sony's CDPI01 was a highly individual oriental design and, at £800, one of the most expensive first-generation players. With features like motorised tray loading and

remote control, it soon became the Rolls-Royce of the first machines. Nowadays, the 101 is something of a cult in its native Japan.

## LIVING IN THE PAST

Though as compact as midi-sized machines, by today's standards the 101 is remarkably heavy, the massive independently-sprung transport upping its weight to nearly eight kilograms. Styling is still quite fresh by modern standards. The front panel is a familiar affair with the exception of the Stop button, which Sony's technophile designers chose to label 'Reset'. With just the basic repeat functions and no programming facilities, life is pretty austere, but the brick-sized remote does offer the decadent luxury of a numeric keypad offering 'direct music selection', something many manufacturers didn't manage until much later.

Round the back is the world of the

surreal, with switches for 'Beep' (causing the machine to sound like a Casio calculator when it reads a signal from the remote, something which is now a feature on some personals), 'Anti-Shock' (said to help the machine read a skipping disc) and 'Auto Pause'. This little facility surely alludes to Sony's early thinking on future uses for CD: working in conjunction with a 'microphone amplifier' according to the manual, it pauses the player at the end of each track - presumably for karaoke singers to get their breath back! With digital outputs just a figment in designers' imaginations at the time, socketry doesn't stretch beyond gold-plated line-out phonos.

#### OLD MEETS NEW

Compared to today's hardware, using the Sony feels as anachronistic as driving a vintage car. Hit the Open button and an LED illuminates as the big disc tray laboriously chugs out to you. Insert a disc and hit Play and the Scan legend lights while the mechanism whirls around hunting for the disc's TOC (Table of Contents), until the laser crawls across to the first track.

Charming as this was, distant memories of my old first-generation machine had me envisaging bleeding ears and shattered windows after the first four bars, so I decided to take precautions. Using some late-nineties 'best practice', I gave the laser lens a good clean and de-tarnished the dulling phono sockets.

But maybe I needn't have worried, because when crunch time came and a

shiny pressing of Teenage Fanclub's *Bandwagonesque* was loaded in, it sounded just great, with a consummately smooth, big-hearted and thoroughly musical rendition of 'Starsign'. The excellent tonal colouring struck me first, an unusually deep and fruity sound issuing from the speakers. Bass guitars had an extremely satisfying analogue-like depth and bloom, while treble was smooth and velvety and the midband inoffensive but involving. Very strange, and not what I'd expected!

To make sure I hadn't suddenly fallen under the influence of isopropyl alcohol, it was time to put things in their true perspective. A polished

*“Where the oldster was big and bloated, the new boy was clean and incisive. But I wasn't convinced that the sound was better so much as different”*

example of the latest generation of players, the Marantz CD-63SE, was powered up. The young blood's sharper, more focused sound produced more detail, with more air around the drum kit and a better sense of the recorded studio acoustic.

Where the oldster was big and bloated, the new boy was clean and incisive. But despite this, I wasn't convinced that the sound was better so much as different.

Somewhat aghast, I wheeled out the Palladian Ensemble's recording of Bach's Trio Sonatas, where violins have been known to screech on all but the best silver disc players. A quick spin in the Marantz revealed its magic to full effect, the 63SE offering a civilised rendition of this Linn recording up with the best of them.

But what of the Sony? To my surprise, it too gave a silky smooth presentation totally devoid of grain. In fact, the 101 was softer with a fuller, fatter, more airbrushed delivery and no less control. The player's antique DAC was indeed audible, but instead of coarsening and hardening the sound, it softened proceedings, imbuing the midband and treble with a downy fuzz that was far from offensive.

Sure enough, rock cymbal work from Neil Young's classic analogue recording of 'Like a Hurricane' confirmed this. The touch of fizz as the Sony's steam-age DAC tried to describe the sound of a hi-hat decaying into the background wasn't like the painful glare I remembered from my early Yamaha player, instead it was euphonically enhancing the song.

#### THE WHOLE STORY

There may be more than one reason why Sony's CDP101 in particular should sound good, not least its superb engineering and build quality. Nowadays it is commonly agreed that immunity to vibration is important if the laser is to be able to read the disc properly. The Sony's massive suspended die-cast metal transport seems particularly successful in this respect.

The art of system tuning was also in its infancy then - people who suggested interconnects, speaker cables and stands had a dramatic effect were all too often greeted with hilarity. So the patch cords used with early players can't have helped matters either. This the Sony's standard phono leads confirmed, bringing a brighter, harsher tone that would have exacerbated things no end in the wrong system.

#### CONCLUSION

Without a doubt, CD has made considerable advances over the years. Nowadays, players are far cheaper, easier to use and yet more sophisticated. But Sony's first player proves it was possible to produce a musical, enjoyable machine from the word go.

continued on page 39...



A modern day Marantz CD-63SE was used as a reference. Differences between this and Sony's CDP101 weren't as strong as expected.

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| Studio 20SE r/wood        | £1950 |
| Naim Nait 2 s/h           | £250  |
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...continued from page 37

## ANTIQUES ROADSHOW - THE FIRST CLASSICS

### PHILIPS CD100

For many this was the definitive player. A silver top-loading machine with a row of LEDs to indicate track position, its ergonomics were crude in the extreme. Nevertheless, this 14-bit, four-times oversampling player soon gained a good reputation for its sound quality.

### MARANTZ CD63, CD63B

No, not today's front loader with rave reviews! The original '63 was a



champagne gold clone of Philips' CD100, although reviewers preferred it to its Eindhoven uncle. In an early example of Marantz's love of tweekery, the 'B' version appeared in black with a couple of internal mods.

### MERIDIAN MCD, MCD-PRO

Meridian set to work on Philips' CD100 to produce Britain's first audiophile player, with encouraging results. The subsequent MCD-PRO - which looked like a two-box player but wasn't - won many friends.

### PHILIPS CD104

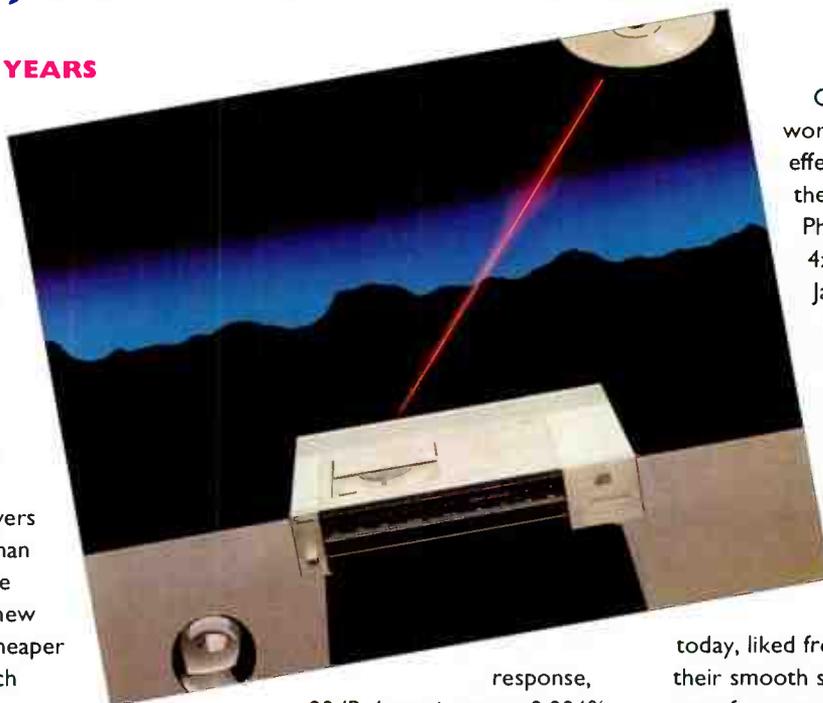
The Dutch giant's second-generation machine caught up with Japan by offering luxuries like a digital display and motorised drawer loading.

## "PURE, PERFECT SOUND-FOREVER"

### CD - THE EARLY YEARS

When CD players gained a foothold in the High Street, competition hotted up and prices tumbled. First-generation players like Philips' CD100 which had come on to the market in 1983 at around £500 were in discount shops for less than £250 by 1986. Obsolete Japanese players were retailing at less than £200 by 1987. Software prices remained high, new releases never being cheaper than their £10.95 launch price despite tumbling production costs.

CD players superficially measured startlingly well by conventional standards. The CDP101's quoted 5Hz to 20kHz ( $\pm 0.5$ dB) frequency



response, 90dB dynamic range, 0.004% distortion and 'Below measurable limit' wow and flutter must have seemed like heaven on earth. It was left to journalists to point out how much the new machines distorted at low levels.

Oversampling and digital word size soon became effective marketing tools on the High Street. The early Philips players were 14-bit 4x oversampling while the Japanese players were 16-bit 2x. Soon this became 4x, and then increased to pseudo 18-bit 8x until single bit Bitstream and hybrid DACs arrived to confuse everyone. Despite the popularity of bitstream machines

today, liked from the beginning for their smooth sound, some manufacturers like Naim and Orelle (to name but two) still prefer Philips' late Eighties 16-bit 4x chipset, often characterised as being more involving despite its age.

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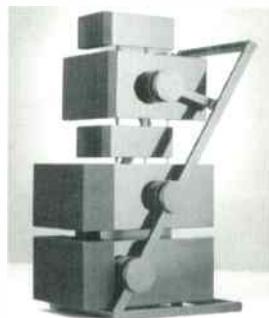
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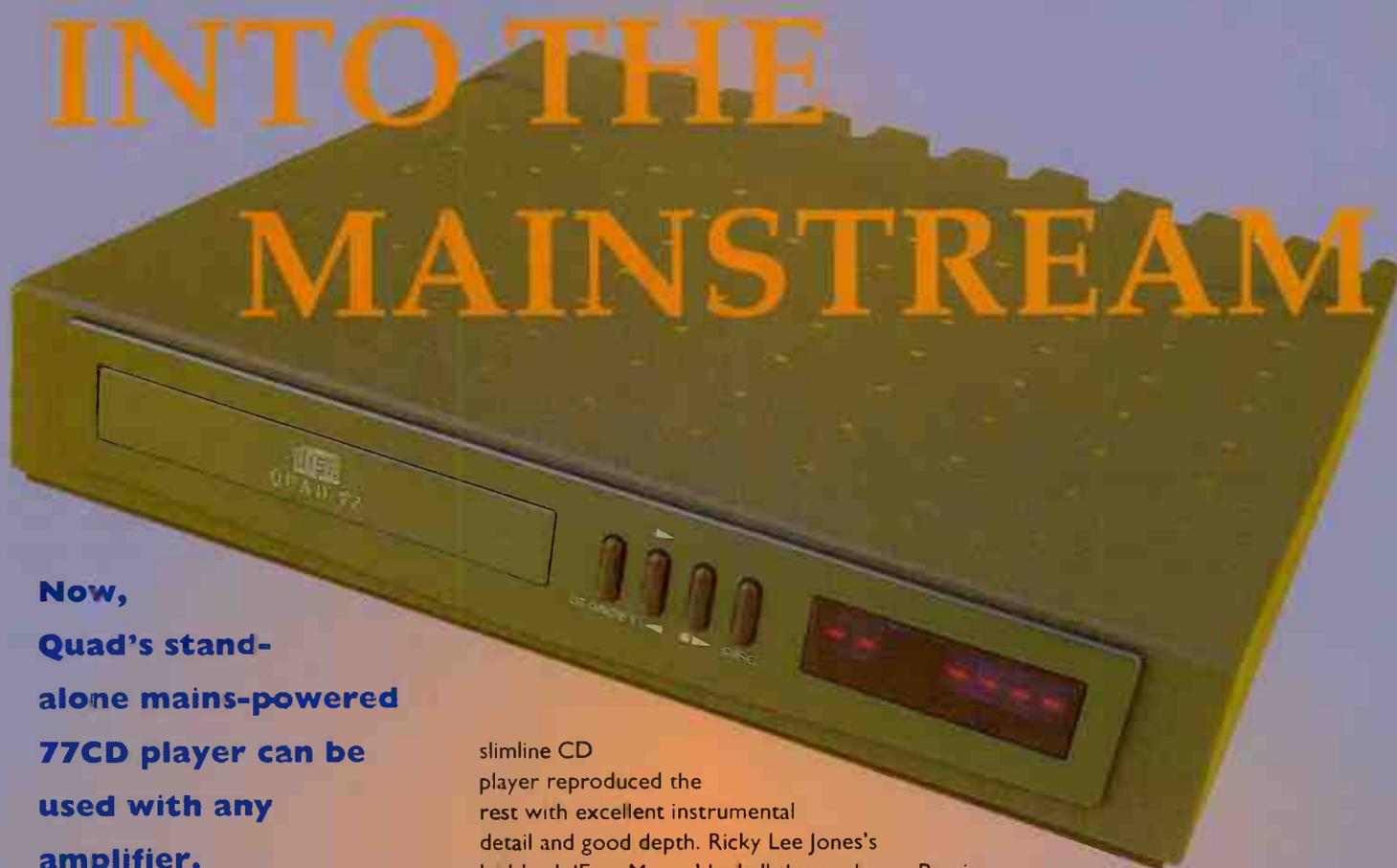
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# INTO THE MAINSTREAM



**Now, Quad's stand-alone mains-powered 77CD player can be used with any amplifier. Haider Bahrant plugs in.**

**M**aire Ni Bhraonain brought a tingle of Celtic pride to my bones, despite my own roots being on the other side of the Irish Sea. The effect was down to her voice, a harp, a double bass and acoustic guitars on 'Bhean a Ti' from the live Clannad In Concert CD. The fact it was spinning inside the drawer of Quad's mains-powered 7712CD player might have had something to do with it, too, of course.

The 'Quadlink' model, now known as the 7714, was reviewed in the November '95 issue and can only be used in conjunction with the 77 integrated amplifier, from which it takes its power. The 7712 is for those who prefer to use other amplifiers and therefore need to plug it into the mains. It will set you back £250 more, priced at £850.

The second track on Bjork's Post CD is, soundwise, a bit of a hybrid. Her voice mixes it with strings, accompanied, unusually, with a plethora of techno-type delights. Although her voice sounded somewhat hollow, Quad's

slimline CD player reproduced the rest with excellent instrumental detail and good depth. Ricky Lee Jones's laid-back 'Easy Money' had all the cool of someone driving down Highway No 1 in an open-top Mercedes wearing Raybans. The image was uncluttered, both instrumentalists and vocalist having a clear but not overwhelming presence, and stretching beyond the 'speaker boundaries. The guitar on Paul Weller's 'You do Something to Me', raunchy but smooth enough not to be piercing on the higher notes, had such an analogue character to it it almost distracted me from the song. Weller's 'Broken Stones' was warm and relaxed, with an equally open image and a calmly controlled bass.

Up-tempo music, though, found the lower-mid and upper-bass registers dominating the proceedings. Tuçe's 'Celebration of Life', a bass-heavy funk album, boomed more than thundered. Marvin Gaye's 'What's Going On' is carried along by its bass line, but on this occasion it engulfed the other instruments, obscuring their expressiveness.

Unlike Quad's 67CD, which had only a single Open/Close/Play control on the fascia, the 7712 has four: Standby, Drawer Open/Close, one which toggles between Next and

Previous tracks and another which combines Play and Stop. A 'basic' remote adds the usual random play, track skip and track access functions.

Using an Audiolab 8000Q pre-amplifier, 8000M monoblocks and Mission 752 loudspeakers, the 7712 would be judged, at least, adequate in the face of its direct price competitors from Teac and Marantz. Except that the 7712 has no digital output, just analogue RCAs.

**Quad 7712** £850

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## WORLD VERDICT

A sweet and musical sound, but competition from Marantz and TEAC in particular is strong.

**Measured Performance**  
see p119-121

# World Mail

## Hi-Fi World's letter of the month: A CASE OF HI-FI STYLE

I D Curry  
Gt. Yarmouth,  
Norfolk

Dear Hi-Fi World,

Is it just me, or do other readers of Hi-Fi World agree that amplifiers in so many cases are just plain ugly? It seems the more money we part with, the more 'biscuit-tin' like the product becomes: poor graphic printing, plain aluminium fascias, accessory-bin buttons and knobs and so on.

I am not doubting the sonic ability of these products. Clearly they are of very high component quality, offering, sonically, very good value for money. But what surprises me is why manufacturers who show such brilliance in creating these dynamic works of art house their components in casings that are lacking any design concept whatsoever.

When you consider these amps cost hundreds, or even thousands, of pounds, you would think manufacturers would show more interest in trying to create a more stylish, more saleable fascia for their amps. Customers are influenced by the appearance of a product and do not buy on sonic ability alone. We not only want to hear the quality, we also want to see it!

I agree not all manufacturers fall into this category, but perhaps we have come to accept the 'biscuit-tin' as the norm. But I feel with more imagination from manufacturers and more discerning demand from customers, things may change for the better.

*ID Curry*

I D Curry



The writer of the 'Letter of the Month' wins a free subscription to Hi-Fi World.

## THE PROSECUTION

transports stays secured to the PCB. Other items have turned up for review with control knobs that would be considered too plasticky and cheap for a Chinese-made toy. Once, I watched the brass finish of a valve amplifier chassis literally tarnish before my eyes with the heat from the transformers. It's been lacquered since to prevent this happening, but it should have been done in the first place, surely?

And the aesthetics! While British designers are highly rated when their talent is applied to motorbikes or household implements, their expertise seems rarely called upon for hi-fi. The last time I remember being excited by the look of a new British hi-fi product was the appearance three years ago of the Michell Alecto.

Probably, the lack of 'design' is a product of both complacency and lack of cash. The first has resulted from general acclaim worldwide for the way British hi-fi sounds and has led, particularly on the part of some smaller companies to the notion that as long as it sounds good it doesn't matter what it looks like. In my view this is wrong-headed, confirmed by a spell talking with Ken Ishiwata of Marantz on their stand at Live '95.

We had been talking about the 'look and feel' of hi-fi that summer and agreed that manufacturers needed to pay the same kind of attention to elements of design that car manufacturers do to a dashboard. We were confirmed in our belief as to its importance just watching people stroking the metalwork.

I know that hi-fi is in a more precarious position than it was ten or twenty years ago and that costs have to be shaved. Few companies can afford to pay a design group like, say, Pentagram. But if companies carry on thinking they can get away with the hi-fi equivalent of a Morris Oxford instead of a Vectra, their position, methinks, is going to become even more precarious. EB

**I**entirely agree. Too many British manufacturers have neglected aesthetics, and, alas, sometimes quality control, over the last few years.

To give an example or two. One pair of loudspeakers, in use over a few months, had a veneer which discoloured and cracked. A pre-amplifier, said by the manufacturer to be straight off the production line, arrived with a selector knob spinning uselessly on its spindle. The paint on the fascia also began to flake off at a touch in a matter of days.

A well-known company apparently is unable to ensure a BNC socket on its CD

## THE DEFENCE

**A**fter reading your letter and Eric's reply, I must say I have to disagree. I penned a list of ten or more manufacturers' names straight away whose products combine performance with style and quality. The thing is, products such as these naturally take longer to develop and cost more to produce, so there aren't that many new ones each year and they tend to be higher priced too.

Here's just a few examples that spring to mind: Eric mentioned Michell's Alecto, but take a look at the engineering and design quality in the Gyrodec and Orbe turntables too. Whilst we're on the subject, what about SME tonearms - which I don't think anyone could criticise and Linn, Ortofon and Lyra all make cartridges that show remarkable engineering elegance.

Meridian, Quad, with their growing 77 series, and Mission all offer ranges of electronics that I feel are superbly built and styled, with a real luxury feel in use. They are conservatively-styled I must admit, but then that is what the public demands in most cases. If you want something a little more showy, Audio



Even the remote control for Mission's Cyrus range looks good.

Innovations' Alto CD and amplifier, especially in chrome, set the standard, and at a reasonably affordable price.

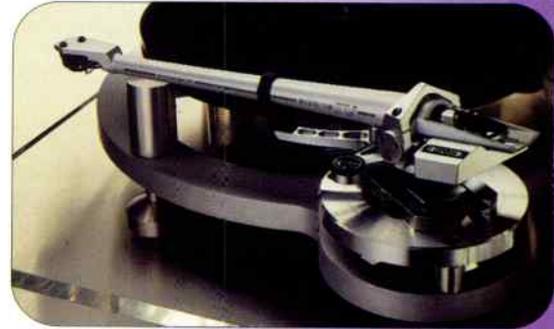
Again conservatively styled, but with absolutely fabulous build and finish are loudspeakers from Castle, ProAc, Spondor and Harbeth. It never ceases to amaze me that these manufacturers manage to finish their cabinets to such perfection on a production line. Have a close look at how

the veneers meet at the edges - not a missing fibre or split in sight, and on more expensive models veneers are even pair-matched. The quality of cabinet work here is unmatched in my opinion.

There are many more I haven't listed, but I hope the above is enough to re-assure you that there is quality-engineered, built and styled equipment out there to be found. Primarily, I feel equipment should be designed and engineered for reliability and sound quality, its performance if you like. If it sounds terrible and blows up after a few months, all the styling in the world won't save it.

There are many products out there from small specialist manufacturers that offer this 'performance'. I don't think they should be discounted just for using an off-the-shelf control knob because the manufacturer concerned can neither afford nor justify the expense of a custom alternative. There are a few that offer neither the performance or build quality appropriate to the price, but these are few and far between and a fact of life in any industry.

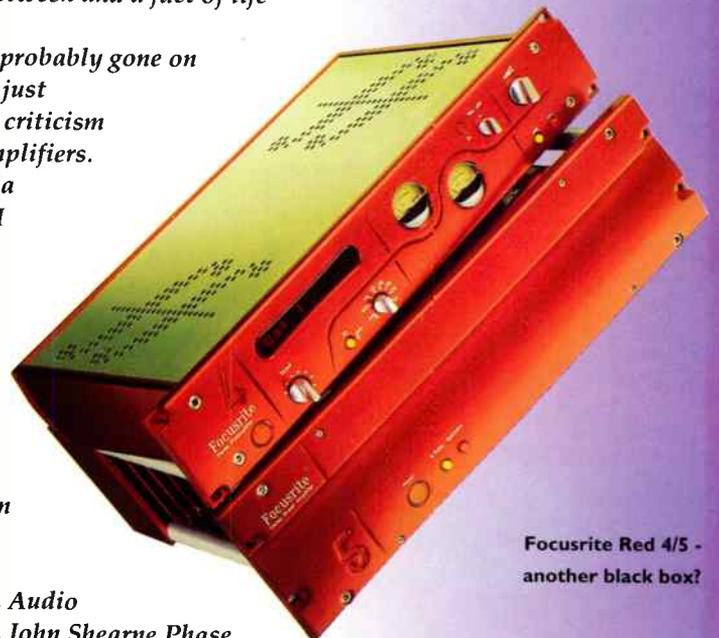
Anyway, I've probably gone on too long and I've just remembered your criticism was regarding amplifiers. Here's ten across a wide price range I think you should take a look at: Mission Cyrus III, Unison Simply II, McIntosh MA6800, Meridian 551, Quad 77, Michell Alecto, Alchemist Axiom, Audio Innovations Alto, John Shearne Phase II, Focusrite Red 4/5. I rest my case in the defence of hi-fi style. DB



The SME IV, a masterpiece blending engineering precision with style.



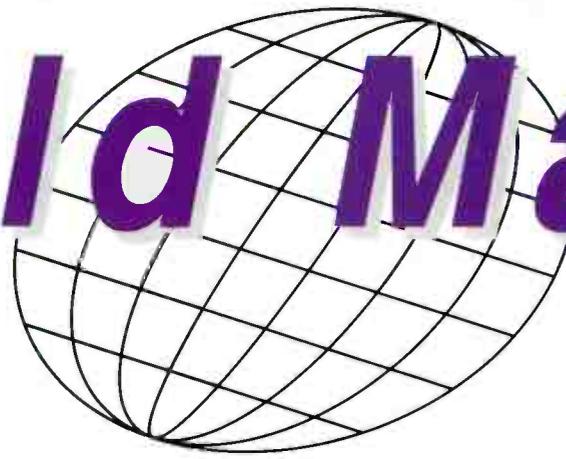
Audio Innovations' Alto CD player - is this your style?



Focusrite Red 4/5 - another black box?

letters continued on page 44 ►►

# World Mail



continued from page 43

## SURROUNDED...

Concerning the request from S.M. Beckford (Letters, Dec '95) for help finding material recorded in '3D sound', as on BBC's Tomorrow's World back in early '92, your reader wasn't thinking of EMI's Sensaura.

The actual process demo'd on TW was Roland's RSS (Roland Sound Space) system based on distortion phase/intensity. The effect is quite dramatic but like the similar 'Q-sound' it sounded dreadful in mono. Music recorded with this process won't get air play as T.V./Radio still have to cater for the huge number of mono receivers.

Your readers may like to purchase Essential Hi-Tech, BBC CD 856, mastered by Nimbus. This includes the Tomorrow's World theme as demo'd in Roland's RSS system on the programme that one time. I know of no other discs recorded in this process.

**John Slevin  
Stockwell,  
London.**

## ... ON ALL SIDES

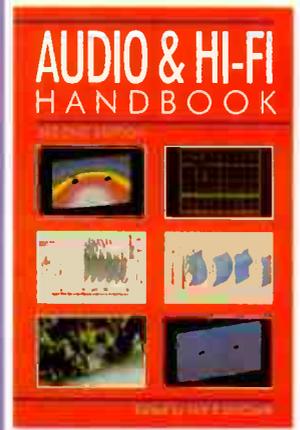
Both RSS and 'Q Sound' give a very wide soundstage. When RSS first came out some years ago, there was a series called '3D Classics', one being Gershwin's Rhapsody in Blue, 427806-2. I think '3D Classics' is a trade name and they may not be Q Sound or RSS processed.

However, the following have been: Bomb the Bass (Winter in July), Rhythm King 657275-2 (RSS); The Immaculate Collection (Madonna), Sire 7599-26440-2 (Q Sound); Amused To Death (Roger Waters); Sony Music COL 468761-2 (Q Sound); Pulse Live (Pink Floyd) EMI CDEMD 1078 (Q Sound).

Not many shop assistants seem to have a knowledge of CDs with RSS or Q Sound; I can only say look out for the RSS or Q Sound motifs (in small print!) on the back of the inlay or book.

**Ian Avery  
Redhill,  
Surrey.**

Newnes. Tel: 01865 310366



Thanks for the information - you've won an Audio & Hi-Fi Handbook for your help.

Chord Co. Tel: 01722 331674

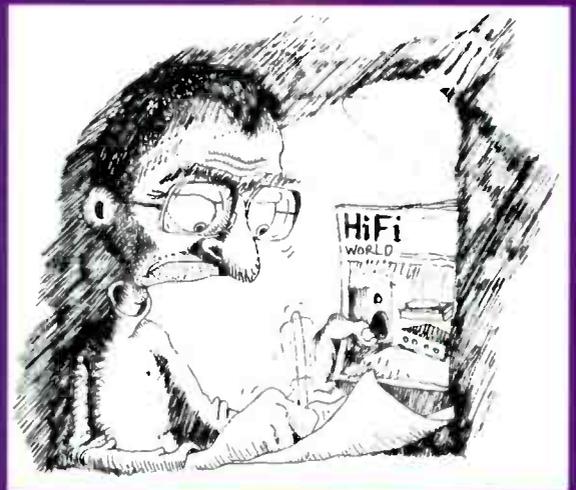


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## LEAVE IT TO THE HEDGEHOGS

Further to the letter you published regarding the use of Computer CD (ROM) players and their application in audio, I would like to add

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the following.

I too have a 'stand alone' CD ROM player. An NEC unit, it cost nearly £400 and is built like the proverbial battleship. For computer use - a lovely bit of kit!

Being curious I connected its audio output to my system (Naim 42.5, Hi-Cap, 250, Isobariks) and guess what? Its audio capabilities are severely limited. In short it sounds bloody awful!

Before I am accused of belonging to the Flat Earth Society, I use (and enjoy) a Pioneer PD801 for CD listening. The difference between this and the NEC is about the same as the difference between the Pioneer and a Wadia/Krell player.

You have been warned. Want to play Sonic? Buy a computer. Want to listen to music? Buy a dedicated CD player.

**A. Andrews  
Linslade,  
Beds.**

*The trouble is that computer CD-ROM drives do not play hi-fi quality audio. Then again, have you seen the sort of speakers people use with their computers? Very lo-fi as a rule, so perhaps people just don't notice. Mind you, I've heard a computer-synthesised orchestra start off on Apple Macs and end up sounding very successful through Quad ESL-63s. EB*



Chord Co. Tel: 01722 331674  
Plug your Pioneer back in with this Siren interconnect.

### A WOMAN'S WEEKLY HI-FI TROUBLE

Has Dominic Todd (Feb. '96) really thought through the implications of his sofa-in-every-shop policy? I have a

horrible vision of being steered towards an old armchair and a pile of Woman's Weeklys every time I visit a shop in the company of a man.

It is already almost inevitable that when a woman asks a question (especially if it is more technical) the reply will be directed towards the man. At best, the more 'informed' dealers might, as an afterthought, tell the wee lassie that it's really no more complicated than whether or not you can tap your foot to it. "Just keep on tapping your foot, dearie, and leave all those nasty technicalities to the men." Is this any way to treat a sentient being?

Please, Hi-Fi World, think twice before making any more suggestions like this. Retailers already have enough ways of keeping women in their place without being encouraged to dump us in the 'soft play' area!

**Fiona Lucock  
Lancaster.**

*I think you may have misinterpreted Dominic Todd's views. The point he was trying to make is that a hi-fi retailer should make the shop as inviting and comfortable as possible for a wide range of customers in various circumstances. Providing comfortable seating, coffee, magazines and games to keep children amused can only make the whole experience of buying a piece of hi-fi a more enjoyable and civilised occasion for everyone.*

*The large majority of hi-fi dealers are very professional and caring in their approach to customers. Many of the staff in hi-fi shops are there through their love of music and hi-fi, which makes them very valuable when it comes to choosing the right equipment. A good approach to making the very best of this*

*service is to call your hi-fi dealer first and arrange a time for a demonstration. This will give them time to set up an example system that they think will be suitable and ensures that you will have their undivided attention throughout your visit.*

*Often, if you book like this, you will be assigned one member of staff who will be with you the whole time, setting up different systems and helping to guide you towards the best possible choice. If you want to make the right choice and come away with something that will give years of enjoyment, I think it is well worth trying this approach. DB*

Audiophile Int. Tel: 01276 855578



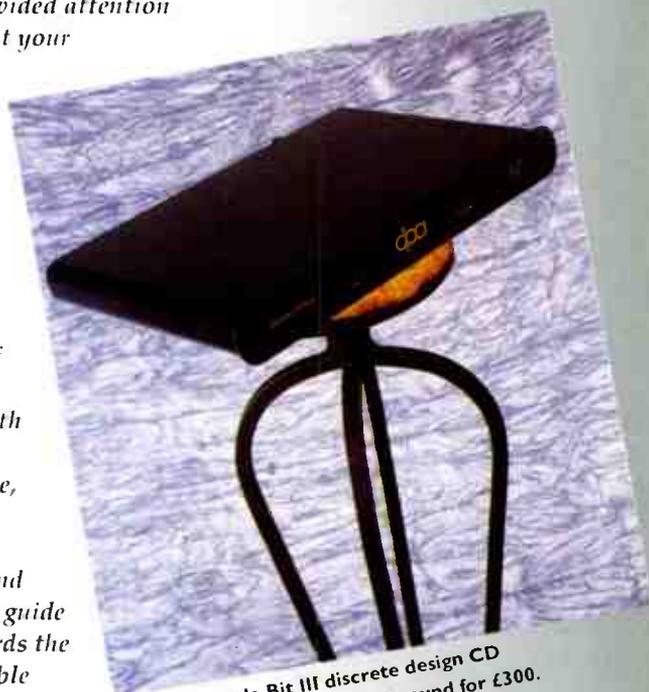
Make the most of a demonstration with this Mobile Fidelity Sound Lab album.

### TIME TO ASSEMBLE A DAC?

My system consists of a Linn LPI2, Ittok, and Audio Technica OC5, via a Hart phono stage and Roksan Attesa DP-2 transport with dual Positron QED Digit. Amplification is a passive preamp feeding two re-conditioned Leak TL12 Plus

power amplifiers (new Audio Note caps/resistors and Sovtek valves). Speakers are Epos ES1s.

Having recently added the Attesa transport, I am keen to bring my DAC up to standard, and have



DPA's Little Bit III discrete design CD convertor has exceptional sound for £300.

auditioned various designs including the Pink Triangle Ordinal which I found very good. As it will be a long time before I can afford such a thing, I was considering the Assemblage DAC tested in your January issue. How does it compare with the Ordinal?

**Kevin Beel,  
Herts.**

*Your dual-Positron'd QED Digit has a very clear, punchy sound, but could be described as lacking in warmth and body compared with today's best convertors. I can see why you liked the Ordinal; it has a similarly forthright and powerful presentation, but is a little more refined, bringing greater detail and atmosphere to music.*

*The Assemblage is a step beyond what you have, having a sweet and gentle sound that many*

continued on page 47...

## Real Hi-Fi in the City

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**Ian C. Vaudin**  
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Bristol BS9 1EJ  
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(0117) 9686005

### SOUND AND VISION SHOW BRISTOL

So, yet another show has been and gone and i've just managed to recover after being shut in for 4 days! Having assisted in a room demonstrating mainly Shearne Audio amplification and the Alon II and Petite speakers from the USA, it was gratifying to feel that it is possible to produce a good sound under difficult conditions - Having a home cinema + subwoofer next door didn't help! Alright we did mainly use an expensive front end consisting of the Audiomeca Mephisto transport (whose looks alone produced many appreciative comments) plus the Trichord Pulsar DAC and power supply, but you need all the help you can get! the Alon IIs are quite large speakers and I must say the Shearne Phase 2 integrated plus Phase 3 power amp, although only 50 watts/channel each, did a fine job in driving them in bi.amp mode. Indeed, the Phase 2 when tried on it's own, when everyone had gone home also sounded excellent and the fact that you can start out with this attractive £650 amp, and later add on the Phase 3 makes it a very attractive

package. Although obviously the larger Alon IIs are very impressive, the small Petites were much appreciated by those who heard them and are well worth hearing it in the market for a mini. Doing for a demo.

### HELP!

But it was very obvious speaking to visitors to the show, that many customers out there are finding it very difficult to get good advice on where to go next, and we get loads of phonecalls from people asking for help. Generally all we can offer is to make a visit to their home, evaluate their system's sound and then we can recommend what to do. Every system is different in one way or another, even if it's just the room it's in, and the customers' musical tastes also play an important roll. With speakers by ATC, Ruark, Heybrook, Electrocompaniet, Triangle, Alon etc. and amps from AVI, Electrocompaniet, Triangle, Heybrook, Shearne, Arion, Unison Research, plus cd players by Avi, Parasound, Trichord, Harman Kardon etc. We can satisfy most people

continued from page 45...

would find captivating.

But combined with the richness of your Leak TL12s/ES11s the sound could become a little too soft and vague. I'd recommend trying something like DPA's Little Bit III. This discrete-design convertor has all the blood and guts dynamics of your Digit, but with greater detail and a super sound stage. This should bring a whole new dimension to your music. DB



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Get the best from your new convertor with this Chord Co. Siren interconnect.

### MYSTERY TURNTABLE

I am writing to ask you for some advice on an old turntable I bought called Input Design. It has a Mission 774 arm that needs re-wiring and overall it needs quite a bit of work to get it up and running. I don't mind that because I am using it to gain some experience in setting up a turntable, arm and cartridge.

I have tried to get some information from Technical & General and Loricraft Audio with no success. If you could please send me the following information I would appreciate it very much:

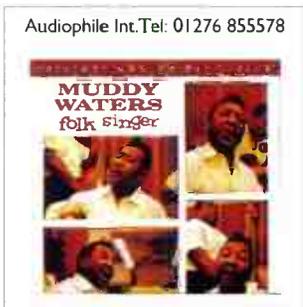
- 1) Input Design turntable - set-up, spare parts or any contacts that can help.
- 2) Mission 774 arm - set-up, rewiring, spare parts and address.

3) Are there any books available on generally setting up turntables, arms and cartridges?

**S. Lazzari  
Galashiels,  
Scotland.**

*I thought that between us Noel and I had come across practically every turntable, but alas Input Design has escaped us. Whether it deserves the amount of work you have to put in will very much depend on how much it needs.*

*It is not, generally, a good idea to take a tonearm to bits. If the tonearm is the original, i.e. without a fingerlift on the head-shell, Mission can rewire it and bring it up to scratch. Sorry, perhaps not the best word in the circumstances. Up to standard, maybe. Call their service department on 01480 451777. EB*



Audiophile Int.Tel: 01276 855578

When it's running, check out your turntable with this Mobile Fidelity Sound Lab LP.

### SPEAKER FOR THE NIGHT

I'm a regular reader of your magazine although it is sometimes quite hard to get your magazine here in Germany and it is also expensive. Accordingly, I thought of getting a subscription in the new year. Through your magazine I got interested in valves and hey! that is the sound I have been after throughout the years!

I listened to the Silver Night monoblocks from Audion with Impulse Lali loudspeakers (at Zen Audio, Hull) and it was just life-like.

Graham from Zen Audio gave me your review on the amps from Feb. '93. He had only the Impulse speaker to listen to.

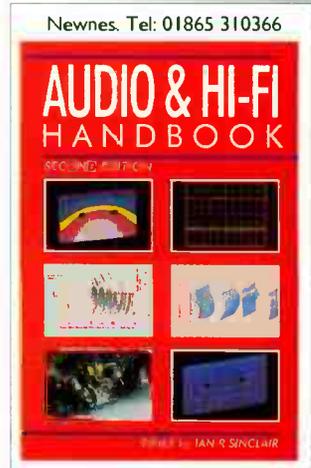
And since you didn't recommend any loudspeakers in your test, I wanted to ask you what would be the best combination? I would be very, very thankful if you can name me two or three loudspeakers that you would think perfect for the Silver Nights. The problem here in Germany is that valves haven't established themselves yet, at least not in the shops I know. Therefore I always turn to English hi-fi magazines and study them.

**David Ringel  
Heidelberg,  
Germany.**

*Dearie me. I wrote that review three years ago! Graham's copy must be a bit dog-eared by now. Turning back to it, I find I did mention I used the Silver Nights with Quad ESL-63s which despite others' doubts do handle low-output valve amplifiers pretty well unless you want disco levels. A horn design like those from Impulse should also suit them very well. EB*

*A great favourite among followers of valve amplification are ProAc*

*loudspeakers. These generally use very high-quality drivers: fabric dome tweeters and light, sensitive paper cone woofers. This makes them reasonably efficient and tonally pure, both of which attributes will help you get the best from valves. DB*



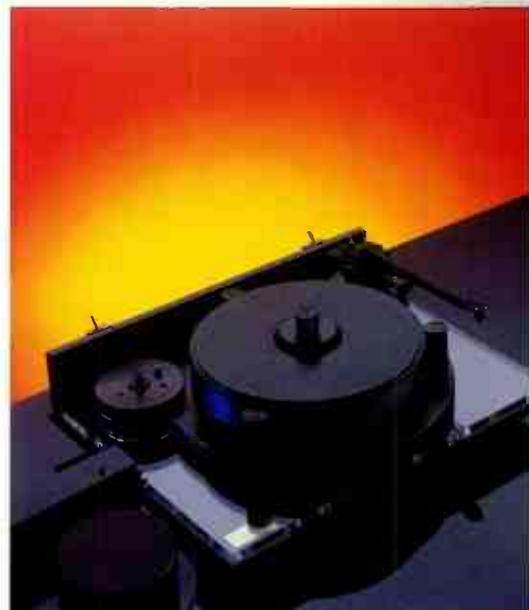
Newnes. Tel: 01865 310366  
The Audio & Hi-Fi Handbook makes a great read for any enthusiast.

### A WORD ABOUT REVIEWS

A request and a question:

In future loudspeaker reviews, please give dimensions and weight.

The question: how can you comment on the tonal characteristics of a turntable when the whole loop of turntable, arm and cartridge



How do you review a turntable like the Michell Orbe? Eric Braithwaite explains.

continued on page 49...

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World Radio History

continued from page 47...

are involved?

A good example is the Best of 1995 review of the Michell Orbe turntable where the sound of finger-cymbals is praised when surely sounds of this type are 90% down to the cartridge.

**J. E. Ellis  
Pinner,  
Middlesex.**

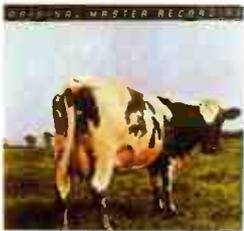
*Since I was the perpetrator of the original Orbe review from which the 'Best Of...' was condensed it behoves me to reply. The cartridge used, which had previously had a full review, not so coincidentally by me, was the Ortofon MC7500. The SME V arm I had also heard and used several times before.*

*As a preliminary to the full review of the Orbe, my own SME IV was transferred to the new turntable from its long-term residence in my own Gyrodec.*

*The mechanics and logistics of the listening process preparatory to a review are seldom mentioned in print. They would likely be objected to as boringly repetitious, since the preparation is often the same. Nor does space allow it.*

*So, everything had been heard elsewhere other than on the Orbe: mentally subtract the similarities and Bingo! what's left is unique to the turntable.*

Audiophile Int. Tel: 01276 855578



A good turntable deserves the best vinyl - like this

*That's why the finger cymbals could be attributed to the Orbe, not just the cartridge. Trust me. EB*

### QUAD SURVIVAL QUESTIONED

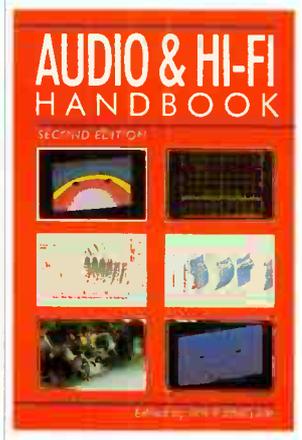
I read with sadness that Quad had been sold. I well remember Leak, to which I remained faithful until it was sold to Rank. At that point I changed to Quad and I have stayed with the product to date, upgrading whenever new items were introduced. I would like to pay tribute to their outstanding personal service. Quad has been a landmark of the hi-fi world for over fifty years.

I wish I could agree with NK that "Quad's future seems assured". I feel the reverse is more likely. Look at the many yeoman names of yesterday which are now just labels for system components.

I hope Hi-Fi World, as the only magazine to give Quad a fair hearing over the last decade, will tell us more of the background in the near future. It will be interesting to see if Quad will be allowed to continue servicing products 30 years old.

**Donald Studley  
Shipham,  
Avon.**

Newnes. Tel: 01865 310366



Any dedicated follower of audio should have one of these in their library.

*Thank you for giving me the chance to reassure Mr Studley.*

*It will not have escaped the readers of Hi-Fi World that the high-fidelity market has changed somewhat over the last forty years. Product life-cycles are becoming shorter and shorter and products are becoming more and more complicated.*

*The Quad II power amplifier took two man-years to develop, had about fifty components. It remained in production unchanged for eighteen years. The Quad 77 integrated amplifier and remote control system has taken about 15 man-years, has more than 500 components and will have a production life expectancy of about five years. This trend will continue, and this means that companies have to be bigger to fund the ever-increasing R&D needs for the future.*

*As part of Verity*

*Group, Quad has access to what is now, with the addition of the Quad engineering staff, the largest and arguably the best R&D department of any hi-fi company in Britain, capable of developing the home entertainment products of the future. Quad will continue to develop products which are truly state-of-the-art.*

*Verity Group is committed to preserving the character of all its brands. Since acquisition, the service department at Quad has been strengthened and now has a staff of nine people to make sure that we can continue to set the standards for the industry and provide the service which Quad customers expect.*

*Ross Walker,  
Chairman,  
Quad.*

Quad's 'intelligent' remote control which partners their 77 series of electronics.



One thing the Lalis did that few other speakers do was make listening to music fun.  
Chris Beeching, Hi-Fi News '95

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John Borwick, Gramophone

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Pay us a visit, we are near Olympia

**Audio Valve's monoblock amplifiers look like a double-decker bus, thinks Douglas Floyd-Douglass, but he enjoys the ride.**

# DOUBLE DECKER

**A** weekend on the continent recently confirmed my suspicions: they're out to get us! The threat is coming, not from the Americans or the Far East, but from the old world's champions of fine cuisine and exemplary styling. The proliferation of Italian, German and French high-end hi-fi throughout Europe is not to be scoffed at. Sonus Faber,



Unison, Focal, Leedh and others are all competing strongly with British products.

Like Eurogastronomy, Euraudio can be unexpected, delicious and often downright adventurous. Just the impression created by these German Audio Valve PPP 45 monoblocks, a pair of glass-and-lacquer finished Deutsche double-decker buses with eight valves inhabiting the upper deck. The power valves in this 45W parallel push-pull design are six of the classic EL84s, the input valves ECC83s.

Jazz on these omnibuses was peachy, to say the least. The saxophone on Wes

Montgomery's 'Round Midnight' reeked of 'Art Pepper-edness' with its commitment and deep, churning melody. The distinctively soft Montgomery thumbed guitar sounded authentically Gibsonesque and his octave chord-slides were as clean as his teetotal reputation. The intonation on this recording and the differentiation of each note and chord were precise.

Double bass could be felt; it had just the right amount of buzz on the strings as Arthur Harper slid from one note to the next.

Piano was smooth, but with a slight upper-bass edge. Older recordings like this (Paris, 27th March 1965, just three days older than me) are blissfully free of digital reverb and the crowd noises were atmospheric and real. The soundstage was stable even during

demanding passages. Jazz fans will love these amplifiers.

There was a real feeling of space, musical depth and unclutteredness with The Cars' 'Drive' too. Their ability to demonstrate the midband 'clunk' of a percussive cymbal complemented the delicious decay of synth stabs, while the crash cymbal resonated with a warm and enduring timbre at the end of every phrase. Vocals were especially well presented, airy and open, with the close-miked

'fa-fa' exemplary in its realism.

Brushes swept rhythmically round the perimeter of the snare drum's vellum on Crowded House's 'Into Temptation'. Vocals were deep and natural, pronounced and impressive in the lower register, although the midrange could be raspy. The bass on this Crowded House track was warm, though woolly.

There was a real feeling of synergy between these power amplifiers and their countryman Beethoven. The Harnoncourt/Teldec recording of well-known pieces is spot-on. And what a performance! These valves really brought out the passion. The woodwind and flutes were open and fast, with a sense of urgency. Soft passages were luxuriant and the basses and cellos were superbly together. There was a big, even, comforting, soundstage.

A big sound and substantial power reserves bely the Audio Valves' modest stature. They may lack something in refinement, but they confirm for me, once again, that valves are one of the best forms of amplification. ●

**Audio Valve PPP 45 (pair) £1195**

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**WORLD VERDICT**



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**Measured Performance**  
see p119-121

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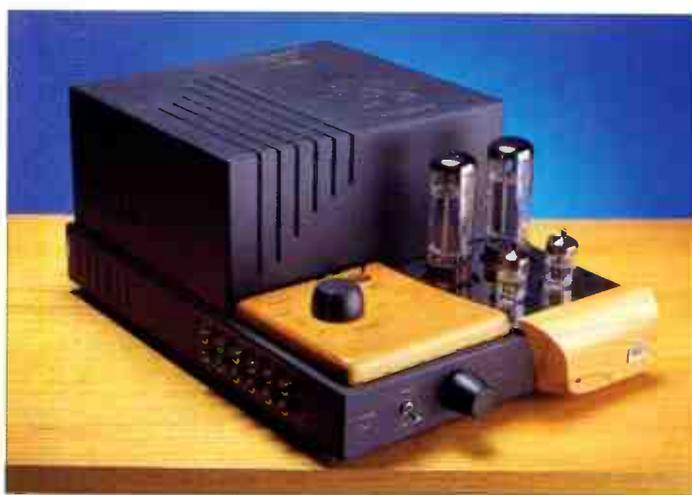
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01753-889949

## "I WANT ONE"

- Douglas Floyd-Douglass, Hi-Fi World

Now you don't often hear a reviewer say that about a product, do you? So what exactly was it that moved D.F-D to lavish such fulsome praise on the Unison Research Simply Two? Was it the specification? (*12 Watts of single-ended pure Class A*). Or the finish? (*"It would do a Ferrari proud"*). The price maybe? (*"real value for money with no compromise"*). All very impressive, no doubt. But the real answer is both deeper and more subtle. Simply Two is one of those rare products that makes listening to music a magical experience. Just as it should be.



## SIMPLY TWO

BY UNISON RESEARCH

For a list of approved stockists and full details on the Unison Research Simply Two integrated amplifier (£995), Simply Four (£1495), or the amazing 'Smart 845' monoblocks (£2995), contact:

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Some call it a lark, others say it takes bread out of their mouths. Thinking of the blinding blue flash that vapourised a circuit board track the other day, I'd call it bloody dangerous! But it is fun.

DIY is all of these things. I'm not talking about putting wallpaper up here, so much as building hi-fi. Quite what's so engaging about it I'm not sure, because having been building hi-fi and radios all my life it's become as familiar as eating, if more fun. The surprise is that so many people get just as big a kick out of this "lark", providing frustration doesn't overwhelm them. It seems that, given a chance, a lot of people find building something, which is a creative process, very rewarding.

You've got to want a challenge. I'm not at all convinced that a kit which is so slick that it requires no mental effort to assemble is a good idea. Heathkits became this before they disappeared: super slick and much like normal commercial product when built. When the price approached that of commercial product there was no magic nor any "reason to build" left.

There's a challenge in building, especially if you can make a contribution to, say, the finish. Then there's the mental tussle of getting it all working. Just about every amplifier I have ever built has not worked properly first time, so take heart! But sorting it out has been absorbing and educational, if frustrating as well. It's a great help to have a meter and a 'scope, both of which come cheap these days, plus a signal generator. How I used to dream of these things when trying to get various short wave receivers going, during my schooldays. They'd whistle and squeal and do all sorts of peculiar things, I was never quite sure what.

In those days I dreamt of making what was known as a "wobulator". This wasn't a machine for lazy slimmers, so much as a

# kaleidoscope

## Mysteries from Noel Keyword



opinion

frequency swept RF signal generator capable of displaying IF alignment on an oscilloscope. In spite of these difficulties though, my receivers - the last being a 24valve double-conversion type.were dear to me. At that time motorways were a novelty, so our Devon town was isolated by modern standards and might just as

5.20 valve amplifier, that really took off. I was amazed. I've always loved valve amps. but was far from sure anyone else did. Haider Bahrani, who works on this magazine but is a solid-state engineer, thinks we are a trifle bonkers. He became even more convinced of this when I shorted down 500volts of H.T. the other

by the way so many of Britain's manufacturers are now beginning to wonder whether this represents some sort of commercial way forward for them.

As with valve amps though, DIY loudspeakers, at their best, can offer extraordinary performance. One key advantage the constructor has over the commercial manufacturer is a relative lack of cost restraint. Manufacturers have to add on their own margin and then a retailers margin on top of this. Adding to this are R&D, transport, packaging and warranty costs, not to mention advertising and what have you. It all adds up to quite an extra load, seen either in the profit margin that must be applied or in direct add-on costs. The big victim in all this has been drive unit quality. We've seen some real cheap drivers in very expensive speakers - a daft way of doing things. DIY allows constructors to use high quality drivers, fitted with Kevlar, Carbon Fibre and High Definition Aerogel cones, housed in beautiful cast alloy chassis. That's a great starting point for producing a quality loudspeaker.

I look at DIY like this: you can sit in front of a TV and vegetate, or you can be in the workshop building something. Just try not to destroy it - what you are building and the workshop that is - in a blinding blue flash ●

*"Now it's becoming received wisdom that valves are where it's at in high fidelity."*

well have been on Mars. Listening to Luxemburg, Voice of America and what have you, was far more exciting than going to the local fleapit to watch corny old flicks like *Pride & Passion* or Presley's *April Love* (yeech!).

In those days test equipment weighed a ton and had a price to match. Maplin and others now offer some amazing devices for those who want to take a more serious interest and this really does open up the subject for those who want to get serious.

We started DIY in Hi-Fi World because readers constantly asked for it, and because we understood from our own hands-on experience just what the attraction is. It was the second Supplement, dated May 1993, with the Mullard

day with an almighty flash and bang in the editorial department (we keep 'em on their toes!). Yet that Mullard amplifier was one of the most popular projects we have ever featured, in spite of the dangers.

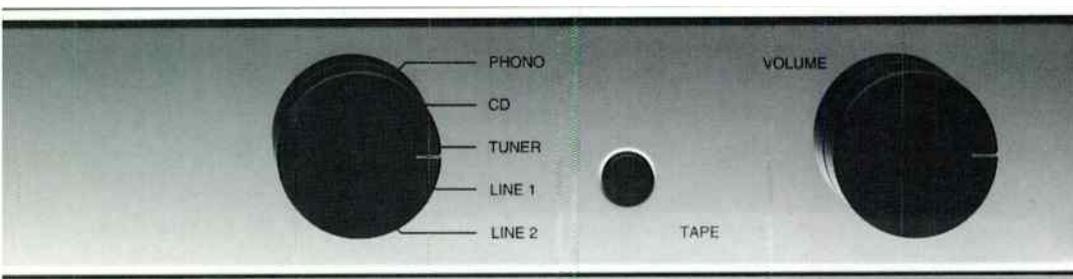
Now it's becoming received wisdom that valves are where it's at in high fidelity. This hasn't quite got out into the High Street yet, but it is beginning to capture the attention of big manufacturers as they see sales go up as fast as a 10V electrolytic with 500volts across it. When Marantz brought out the £30,000 T2 and Western Electric announced they were to restart manufacture of the 300B valve, the whole business got a big publicity boost. I'm mightily amused

# Simple,



In art, the simplest disciplines can also be the most demanding. To write a haiku, a traditional Japanese poem, a poet is allowed just 17 syllables to capture a complete thought. So each word has to be weighed against every possible alternative to ensure there is no better alternative. The engineers and designers at Aura would immediately recognise the rigour of this approach. Like the poet, their goal is deceptively simple – to reproduce music perfectly. So each component must be carefully evaluated against alternatives. Every design route is checked against other possibilities. And when a decision is made, the key components are specially manufactured to

# isn't it?



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**Aura**  
PERFORMANCE : ART



## Dominic Baker

# dB on the level

**F**licking through our DIY Supplement and copies of Glass Audio and Speaker Builder from Audio Amateur publications, as well as the mainstream electronics titles such as Elektor and Electronics World, it strikes me that the need for a PC is becoming more and more important for the DIY designer. There's a wealth of computer packages out there at affordable prices that will aid anyone with a basic grounding in electronics to produce their own unique designs that, with care, will yield superb performance.

A distinction should be made here between what I would call the DIY constructor and the DIY designer. The constructor is a hobbyist who has seen the benefits of building hi-fi. A good kit accompanied by easy to understand and follow instructions is great fun to build and may out-perform built-up products of similar cost. If you have the ability to construct your own hi-fi, great fun can be had and the end result can be customised to suit personal tastes.

The DIY designer is more dedicated and has different goals. He or she will probably have built kits in the past, but a desire to learn more and develop knowledge will lead them further. Friends come and listen to what you have built, and quickly you'll be building hi-fi for friends and colleagues, learning and experimenting all the time. It's natural that you

start to develop your own ideas, ideas drawn from the experience of building kits and reading journals such as those mentioned above.

So you think you're ready. You've spent months planning your own loudspeaker design. You've picked the best drivers from manufacturers' data sheets, developed your own cabinet design that you're convinced will out-perform any mainstream product. More often than not

have access to a PC. There are an increasing number of packages available which are invaluable when planning the initial design, making sure you get off on the right foot. But more and more packages are appearing that can turn your PC into an extremely powerful piece of test and development equipment.

Liberty's IMP and Audiosuite packages are aimed mainly at budding loudspeaker designers.

*“The careful tuning and balancing process is what lifts a design from satisfactory, to exceptional”*

though, once built you'll realise that the design process has only just begun. You can get yourself 90% of the way there with little more than good books, experience and by selecting high quality components, but you'll quickly find yourself blind without any way of measuring what you have done.

It is this last 10% which really makes a product special. The careful tuning and balancing process is what lifts a design from satisfactory, to exceptional. Ironing out the creases and tidying up the loose ends will make your design function far better, and importantly, far more consistently.

Luckily, exactly the help you need for this tuning process is on hand if you

Regular readers of our Supplement will have seen recent reviews on both of these systems. IMP is a basic test set, with facility to measure frequency response, impedance and produce waterfall plots. Audiosuite is really an extension of this, using a PC sound card to generate test signals. It performs as an oscilloscope, and distortion analyser as well, and has all of the usual loudspeaker tests. Both are available with a calibrated microphone; a computer disc supplied with it corrects for any errors in the microphone's response to make it extremely accurate.

LMS, aimed mainly at loudspeaker design, uses a dedicated PC slot card which is installed inside your PC. Along with the

software, LMS will give you the ability to measure frequency response, phase, impedance and just about everything you'll need to fine tune your designs. Like many of these packages, you can also use it to check the Thiele-Small parameters of the driver you are using. In the case of LMS, this Thiele-Small data than can then be inserted into their LEAP package which is used for box design and optimisation. So a measurement system can make your initial design ideas more accurate too.

For more electronics-based projects there's Picoscope from Pico Technology. This is what has become known as a virtual instrument, where hardware and software are used to convert your PC into a range of instruments. Picoscope has virtual instruments such as a spectrum analyser, voltmeter, frequency meter and so on, making it an extremely powerful and compact test set. The top-of-the-range package costs only £199.

Another virtual instrument package is Allison Technology's O-Scope, a plug-in module/software system for your PC that allows it to perform as a digital storage oscilloscope, spectrum analyser, frequency counter, digital voltmeter and data logger. There's a sound level meter option too, but the basic single-trace package is available for just \$230, amazing value considering that to buy the range of instruments it replaces would cost thousands.

There are many more useful packages available, and we hope to be bringing you reviews of some of the more affordable and suitable ones for DIY designers in the near future. Packages like these provide an invaluable insight into how a design is performing. Remember, for true hi-fi performance it's not enough that it works, it's how well it is working that makes all the difference ●

# LESSENING BIAS

**Denon's new DRM-550 offers an honest result, providing its limitations are borne in mind, explains Noel Keywood.**

I found the budget DRM-550 easy enough to use and quite slick too, like all Denons. But beneath the DRM-550's smooth exterior my measurements showed that performance was pretty mediocre. The main weakness was the magnetic head that lurks in the cassette compartment. It was unable to get high

The low level intro to Tori Amos' new album, *Boys For Pele*, was a perfect test. With quiet TDK SF (chrome bias) tape and Dolby C hiss was minimal and I could hear just the vaguest hum close up to the speakers, something most decks suffer. The recording sounded soft and a little woolly until I cranked

noise reduction systems, a counter zero-stop, Dolby HX Pro to give cleaner treble when recording. The fascia is clean, lacking unnecessary legends, and the controls move smoothly. Automatic tape type selection is provided.

Pre-recorded tapes came across well. From Supertramp through to the piano sustains of Ashkenazy, the DRM-550 sounded clear, concise and temporally stable. For the price I wouldn't criticise it, knowing that the opposition offers no more.

Cleanly styled, well equipped and easy to use, the DRM-550 is visually attractive. It offers best results with low coercivity tapes, meaning ferrics. In my experience TDK AR and AD, as well as Maxell XL-IS, are the best choice, used in conjunction with Dolby C to suppress hiss. Metals don't suit. I'd rate the DRM-550 as a safe enough buy, providing too much is not expected.



bias back two points on the five point scale, then the whole came more into balance.

However, with TDK AR ferric tape, which can record massive bass levels cleanly, the thunderous bass from Isaac Hayes' *Branded* album was obviously a bit weak, emphasis being thrown onto the midband, where his vocals were relatively clear. Today's budget recording heads are so poor, including the DRM-550's, that TDK AR, used in conjunction with variable bias (i.e. tape tuning) represents the best option. At this price point nowadays, little more can be expected, with the exception of Aiwa's AD-S750 Dolby S deck.

The facilities Denon fit are all tried, tested and useful. There's Dolby B and C

levels onto metal tape in particular, throwing up masses of distortion if pushed.

How did this affect results? With TDK MA metal tape there was obvious muddle and messiness, especially in the treble, even though I recorded scrupulously to 0VU and no further. One answer is to reduce recording level, but then hiss became more obvious, although Dolby C did a good enough job in suppressing it.

Another solution is to use less expensive ferric or chrome tapes. They need lower bias, which in turn reduces head saturation and distortion.

**Denon DR-M550**

**£159.99**

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## WORLD VERDICT



Good enough performance for the price and certainly no worse than current competition.

**Measured Performance  
see p119-127**

I spotted the little KEF 60S loudspeakers in one of the many Tottenham Court Road hi-fi retailers. At first glance they didn't really appeal (there were four of them along with a centre-channel speaker and subwoofer AV style.) But as the next track on the demonstration album kicked in, my ears pricked up. Here was

# Quality & Control

**Using High Definition Aerogel drivers, KEF's tiny 60S monitors look to have quality. Hoping their subwoofers have control, Dominic Baker listens in.**

an AV system with remarkable clarity and detail, quite unlike the majority I've heard.

More light was shed when I peered closely at the 60S loudspeakers. Sitting behind their thin cloth grilles was a single Uni-Q driver screwed neatly into the moulded plastic cabinet. But this wasn't KEF's normal driver, which uses a 6.5in plastic cone woofer surrounding a 1in soft dome tweeter. Instead, the 60S uses a 5.25in High Definition Aerogel (HDA) cone, the same material used by Mission in their 752s. This is the loudspeaker we use as a benchmark in our in-house listening room. Its openness and clarity are unrivalled at the price, so needless to say I was keen to audition the 60S at greater length.

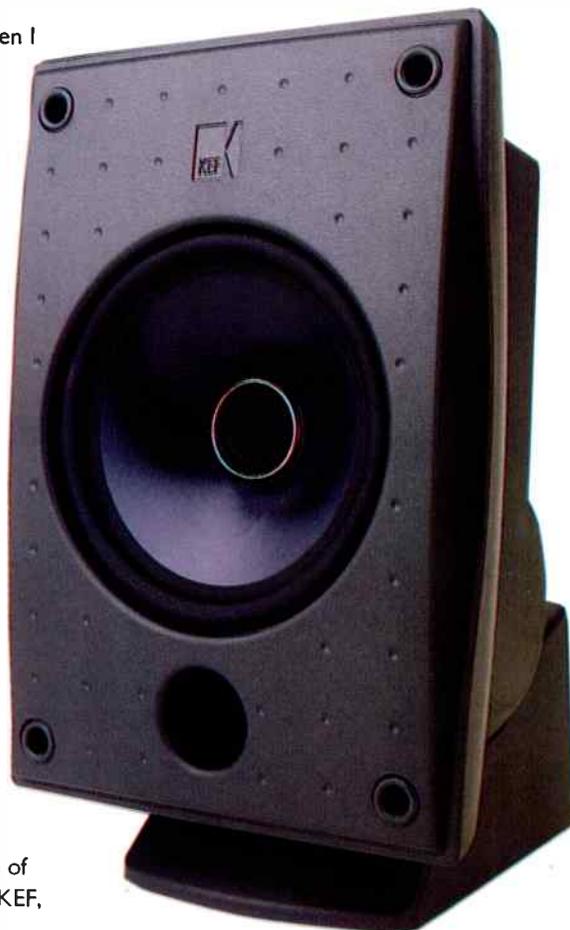
A week later a selection of packages duly arrived from KEF,

adding up to four 60S monitors, a centre channel speaker and the matching 30B subwoofer. One pair of the monitors and the centre channel speaker were discarded (well this is *Hi-Fi World* after all), but I kept the subwoofer as it had seemed to be doing a pretty good job in the dealer's showroom.

The Uni-Q driver in the 60S is a very high-quality unit for such a loudspeaker. Sitting in the centre of the Aerogel cone is a 14mm polymer dome tweeter, which, although quite cheap-looking, tends to give a fast and precise sound. This is partly due to the construction, where the dome and voice coil former are all one piece rather than separate units glued together. This also makes them light and efficient.

With the 60S loudspeakers the build budget seems to have been allocated differently to most, with more of the money directed to the main driver.

On its own, the 60S has a very open and coherent sound, with a precise tone through the midrange. But, as you'd expect from such a compact device, it is quite light in the bass.



They'd be great in a bedroom but in our listening room a subwoofer was needed to add a degree of extra weight and extension. I had a choice of two: the 30B supplied by KEF and REL's new Q-Bass, also reviewed in this issue.

I approached KEF's subwoofer with some scepticism. Many manufacturer's efforts fall short compared to a REL, which are not only the best-sounding but, in my opinion, also the most flexible to use. However, congratulations are due to KEF here, because the 30B is the first sub I've come across that even gets close to competing with a REL. It suited the 60S's far better than the Q-Bass, which although fuller and richer, didn't match as well. The KEF was notably tighter and cleaner, although in fairness to REL, the Q-Bass is £150 cheaper. It would be interesting to play the KEF against REL's Strata, both having the same price.

So, with the KEF subwoofer installed I started my listening proper. In this set-up it was best with the highest roll-off selected. The 60S's don't stretch that far down, so they cross over to the subwoofer quite high up. This also helped to warm up the sound, the 60S's on their own sounding a touch cold, although this in itself is a function of their clear projection.

With classical music, the KEF system was confident and sure-footed. With their coherent delivery through the midrange and treble, violins on Locatelli's Opus IV were pushed well out into the room. Violin presents a tough task for any loudspeaker, often becoming phasey or blurred on higher notes, but the KEFs sailed through this test with surprising ease. Apart from a little cuppiness lower down, they were pure and uncoloured, able to describe both tonal shading and delicate harmonic structure.

The limitations of the 60S and 30B system became more apparent with Sheryl Crow's Tuesday Night Music Club album. 'What I Can Do For You' gave the system a broader range to deal with, and at a faster tempo too. Here the cuppiness became more evident, adding a hollow, resonant thrum to her powerful projected vocals. They pushed right out into the room, but this



emphasised a slightly cold and hard quality. It was evident that the system was revealing a lot of detail, an ability of the HDA driver, I suspect.

This general feeling continued with the Lightning Seeds' 'Punch and Judy'. Although the set-up had super detail and dynamics, and taut, powerful bass, the hollow, boxy colouration in the lower midrange detracted from the whole experience. There are certainly many budget loudspeakers that are worse here, but the more I listened the more obvious it became with the KEFs.

Ultimately the KEF 60S loudspeakers and 30B subwoofer don't make the audiophile grade. As a system they do have some exceptional qualities, and for someone into AV they are well worth auditioning. For that purpose they are far more musical than the majority I've heard at this price. But at just under £200 the 60S's have fierce competition to face not least from KEF's own Coda 7 which is £50 cheaper. ●

**KEF 60S/30B**

**£199.95/£499.95**

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#### **WORLD VERDICT**

##### **60S**

Open, clear and detailed, but coloured too. Worth audition where space is at a premium.

##### **30B**

One of the few subwoofers we've come across to offer serious competition to REL. Taut, clean and powerful bass.

**Measured Performance  
see p119-121**

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Attention-grabbing headlines are far from restricted to our much-maligned tabloid press. Anyone who follows the motoring magazines can't fail to notice the shock headlines that crop up regularly.

You can probably guess the sort of thing, even if you aren't familiar with the intricacies of quad-cam variable valve timing. 'BMW Slaughtered By Toyota!' 'Astra Deals Deadly Blow To Golf GTi!' 'The Best Car In The World - It's A Mercedes Not A Bentley!'

You can bet your bottom dollar that BMW hasn't really been crushed and as soon as a new 'hot hatch' comes along, it too will overtake the Golf. What always promises to be the final word never really materialises.

The same is true in the hi-fi business too. We've had the Japanese super budget amplifier that wipes out the home-grown competition, the super-fi that will crush the best high-end efforts from the States and the continental loudspeakers that will definitely destroy the home industry. Of course, as in the motor trade, the predicted consequences never materialise, or only to a small degree. The publicity may cause a bit of concern among manufacturers at first, but after a while things settle down and it's all forgotten.

There is a strong feeling for the status quo in the hi-fi industry. What retailers seek is not a manufacturer who produces one exceptional product which, either through their persistence or simply by mistake, is exceptionally well reviewed and well thought of. This is because the next model to come along is usually nothing like as good and will struggle to meet the class average let alone set a new standard.

This is well illustrated by Pioneer's dilemma over the A-400 amplifier. The original proved a much greater success than even Pioneer themselves could

## Fair Views

have dreamt of. The problems arose when it became due for replacement in the range.

The trouble was, with the original being so highly regarded, the A-400X which took its place faced an uphill struggle to make anything like the same impact. In fact, Pioneer were so concerned they ended up

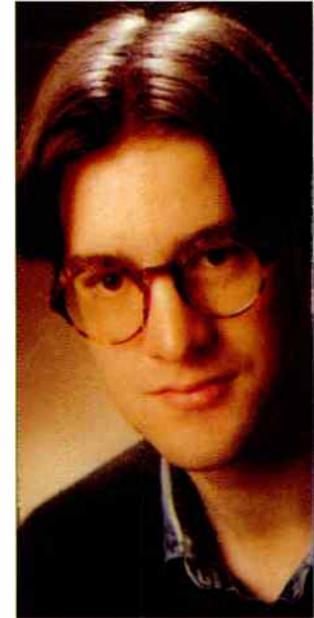
keeping the A-400 in production alongside the product that was meant to take its place! As it turned out, the 'X' never did quite catch on, while the original best-seller carried on until quite recently. Since then, Pioneer hasn't had the same amount of attention - and that was all over one product.

The prizes a retailer seeks are accounts which have an aura of respect within the industry and can survive a poor review, or even a year of bad reviews, simply because of who they are. The name given to these saviours of the industry is 'Key Accounts'. To become established as one takes not years, but decades.

The grand-daddy of them all is, of course, Quad. More recent

from  
*Dominic Todd,*  
*our man in*  
*retailing*

members of this exclusive club include Arcam, NAD, Mission, Audiolab, Meridian, Linn and Nakamichi (sought after exclusively for their cassette decks). These produce equipment that retailers are constantly asked for (often regardless of reviews) and, as such, are prized accounts. At present Arcam seems to be flavour of the



opinion

(CETI) will face issues such as the impact of future technologies and trends, staff motivation techniques, selling and communication skills, marketing, distribution, shop presentation, even room acoustics and computer software. There will be seminars where the industry can meet the press and, no doubt, give

*“The prizes a retailer seeks are accounts which have an aura of respect within the industry and can survive a poor review, or even a year of bad reviews, simply because of who they are”*

month, with both independents and retail chains chasing the account.

This obviously creates concern among other companies which have their work cut out competing with such well-established and recognised brands. Yet not even 'Key Accounts' can afford to be complacent in such a small but fast-moving industry.

There is an underlying tension concerning its future. This has manifested itself in our first-ever trade-only event (to be held this April) at which manufacturers, distributors and the press can all get together and talk about the state of the industry and how things can be improved.

The Consumer Electronics Trade Interface

them a good grilling over product selection and reviewing technique!

The irony is that CETI is to be held in Harrogate, the very place where the north has been crying out to have a hi-fi show for years, and it is not open to the public. Many of the topics to be covered, such as room acoustic techniques and the latest recording technology, would interest hi-fi enthusiasts too. They are not the sole preserve of the trade. An exclusively trade audience could be catered for with trade days before a public one, as the hi-fi shows manage to achieve.

Despite this, will CETI be headlined 'The Show To End All Shows!' at the end of this month? We shall have to wait and see ●



# BOOM! BOOM!

**There's much more to good bass than boom, as Haider Bahrani discovered playing with REL's new Q-Bass subwoofer.**

**T**oday I sat in on recording sessions for Paul Weller's Stanley Road album. I popped in on Bjork and Tori Amos and even Mr Roger Nelson played me a ditty. Jealous? You needn't be. It sounded like that because I had a REL Q-Bass subwoofer in the system playing in front of me. This is not just a nice £350 boom-box toy for the bass hungry; it will subtly enhance your system as well as adding important subsonics.

REL recommends the unit be placed between the speakers with the driver firing towards the wall behind. Tried it, wasn't all that impressed. To be fair, the manual also suggests the driver could face into the room, "for a more upfront and dynamic bass sound for heavy rock". Now that was more like it! The system was a pair of Harbeth HL Compact 7s driven by a pair of Audiolab 8000M monoblocs with the signal from an Audiolab 8000CDM transport and Pink Triangle Da Capo CD convertor feeding an Audiolab 8000Q pre-amplifier.

This has multiple line-level outputs, so a pair of phono leads were easily connected to the Q-Bass. There is an alternative 'high-level' option, which allows connection direct from the amplifier's loudspeaker terminals.

It's a fine balancing act to get things spot on with the Q-Bass. The Filter control sets the upper roll-off frequency, which must be adjusted to match the natural roll-off of the main speakers you are using. This is also dependent on the level of bass set. I picked a couple of tracks which I know to be well balanced and quickly had the Q-Bass matched in.

It took a while but then Paul Weller's 'Broken Stones' had a drumkit so real I sincerely believed I could get up off my seat and touch it. Playing some other CDs, however, showed I'd obviously put a heavy Weller bias on the beast. Over the next few days I played a wide range of material, slowly homing in on the ideal setting for this system. Once there, the subwoofer vanished, integrating superbly.

Among CDs which aspire to thunderous bass is Portishead's Dummy, particularly the track 'It Could be Sweet'. The REL certainly brought it out to the full while still allowing the rest of the music through. Dummy and Bjork's Post CD were good guides for setting up this system. Both have heavy bass tracks but good vocals, so if they had been over-ridden by the bass it would have been not only criminal, but obviously a mistake.

This is really where the subtlety comes in. A sub-bass system should bolster, not dominate, what is already an appealing sound. Taking a Tori Amos CD out of its case was inevitable. The acoustic thuds and rumbles from the grand piano on 'God' perfectly

complemented what was coming through the Harbeths.

At this price, for the results that can be had (with a little bit of effort) the REL Q-Bass is something all bass-seekers should consider. Especially anyone who wants to hear the lower half of Barry White's vocal register and other whale sounds ●



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## WORLD VERDICT

Needs care in setting up, but this subwoofer offers serious quality bass for not a lot of money.

**Measured Performance**  
see p119-121

# Be Jolly with Rogers!

**This month cheer up your hi-fi with a pair of Rogers loudspeakers. We have five sets to give away.**

**First prize is a pair of LS33s and their AB33 subwoofers worth £600; second and third prize winners take home a pair of LS33s valued at £249. Fourth and fifth prizes are a pair of LS1s worth £149.**

Rogers will be celebrating its fiftieth year in 1997. Starting off in Hampstead, in London, it took its name from founder Jim Rogers. The initial product line included the classic Williamson mono valve amplifier, built under licence.

A few years later, in 1954, by which time they were based in Greenwich, they began to produce their own amplifiers. First of these was the Rogers 'Minor' valve monoblock, followed shortly by the 'Junior', a tuner and... loudspeakers.

Over much of its history, Rogers was almost synonymous with the BBC, manufacturing BBC monitors like the famous LS3/5a and others used in studios around the world. This relationship continues with the latest BBC monitor, the LS5/12a.

A few years on and, expanding, Rogers were on the move again. This time they stopped at Catford. Here, the company began developing other amplifiers, among them the Ravensbourne and Ravensbrook, named after two local London rivers.

The Ravensbourne runs partly underground; but instead of choosing another of London's subterranean rivers as a name for their little integrated valve amplifier, it was named to attract the entry-level buyer and came out as the Cadet. The Cadet is now viewed as a classic, and second-hand can fetch three times its original price of £30 or thereabouts.



In 1976 Rogers were taken over by Swisstone Electronics, and upped sticks to their current home in Mitcham, Surrey. Valve amplifiers were replaced with a transistor range, including the well-regarded A75 integrated, though after 1979 the company concentrated only on loudspeakers.

Over the years older models have gradually been improved, while the arrival of LS33/AB33 designer Andy Whittle saw the gradual introduction of completely new loudspeakers, beginning with the tiny Studio 3.

Now part of the Wo Kee Hong Group, Rogers International has now gone full circle. Last September they showed two new Rogers amplifiers. What was in them? Valves!

To enter this competition please make sure your entry reaches us before 3rd May 1996. Send your completed entry form, fixed to the back of an envelope, to:

**Rogers Competition,  
Hi-Fi World Magazine  
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**Don't forget to include your name, address and a telephone number if possible so that we can contact the winners promptly.**

## MARCH ISSUE COMPETITION

**THREE PAIRS OF HARBETH  
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In the March issue we were offering a chance to WIN three pairs of the best mini-monitor loudspeakers in the business.

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Michael Hamilton of Kent  
Sara Wilce of Bolton

**CONGRATULATIONS!**

### COMPETITION ENTRY QUESTIONS

*Cut out and affix to the back of a sealed envelope*

- 1) Who designed the LS33 and AB33?  
A. Andy Whittle                      C. Wo Kee Hong  
B. Jim Rogers                         D. Haider Bahrani
- 2) What were the Ravensbourne and Ravensbrook named after?  
A. Rogers directors                 C. Characters from Henry V  
B. Rivers                                 D. Brands of Coffee
- 3) Where are Rogers currently based?  
A. Catford                               C. Mitcham  
B. Greenwich                          D. Hampstead
- 4) With which broadcaster has Rogers long been associated?  
A. NBC                                     C. BBC  
B. ABC                                     D. NHK
- 5) How long has Rogers been in existence?  
A. 50 years                               C. 40 years  
B. 39 years                               D. 49 years

### TIE BREAKER (obligatory)

What would you suggest is the best way for Rogers to celebrate their fiftieth birthday? Answer in about 20 words. No promises about whether the company will take up the idea though!

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- [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.
- [3] Purchase of the magazine is not a precondition of entry.
- [4] No correspondence will be entered into; the Editor's decision is final.
- [5] No employees of Audio Publishing Ltd. or of any companies associated with the production or distribution of the prizes may enter.

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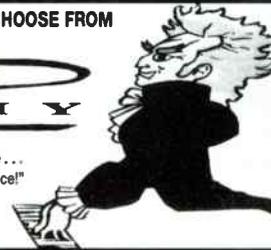
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World Radio History

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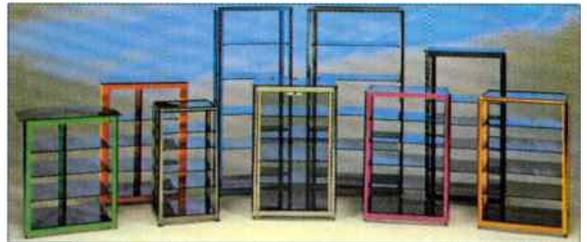
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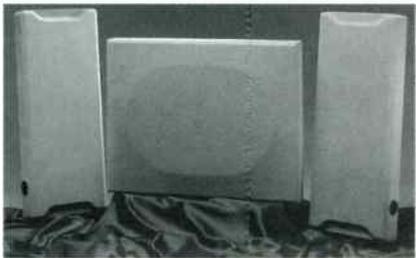
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World Radio History

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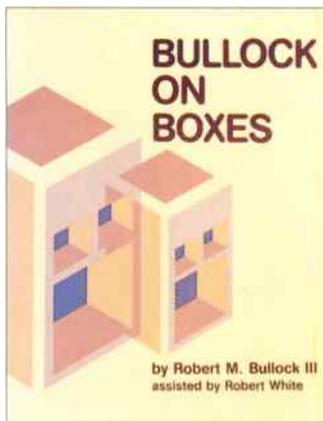
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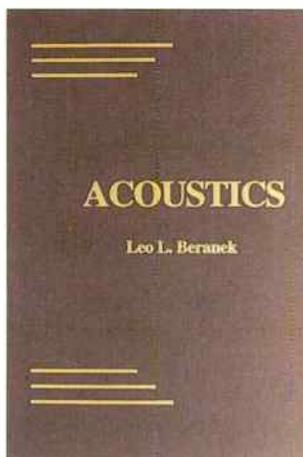
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This book relies on manipulation of Thiele-Small parameters (supplied with all drive units) to optimise reflex box design, but with a calculator and at high school level. With lots of helpful tables and graphs, this straightforward book is every beginner's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

**ACOUSTICS, by Leo L. Beranek**

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**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.

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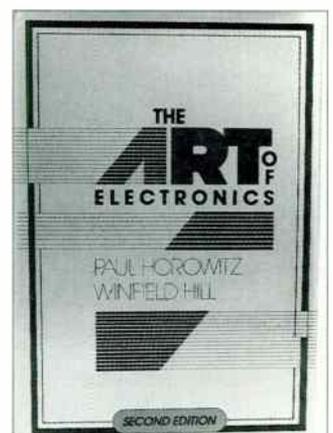
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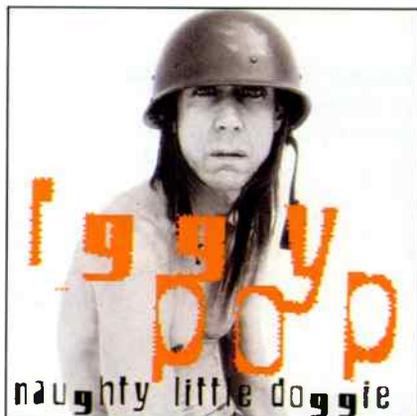
Concentrates specifically on analogue electronics for audio and goes into detail on obscure topics like the drawbacks of feedback, as well as its advantages. Covers mainly solid state but also includes valves. A must for serious enthusiasts and budding designers.

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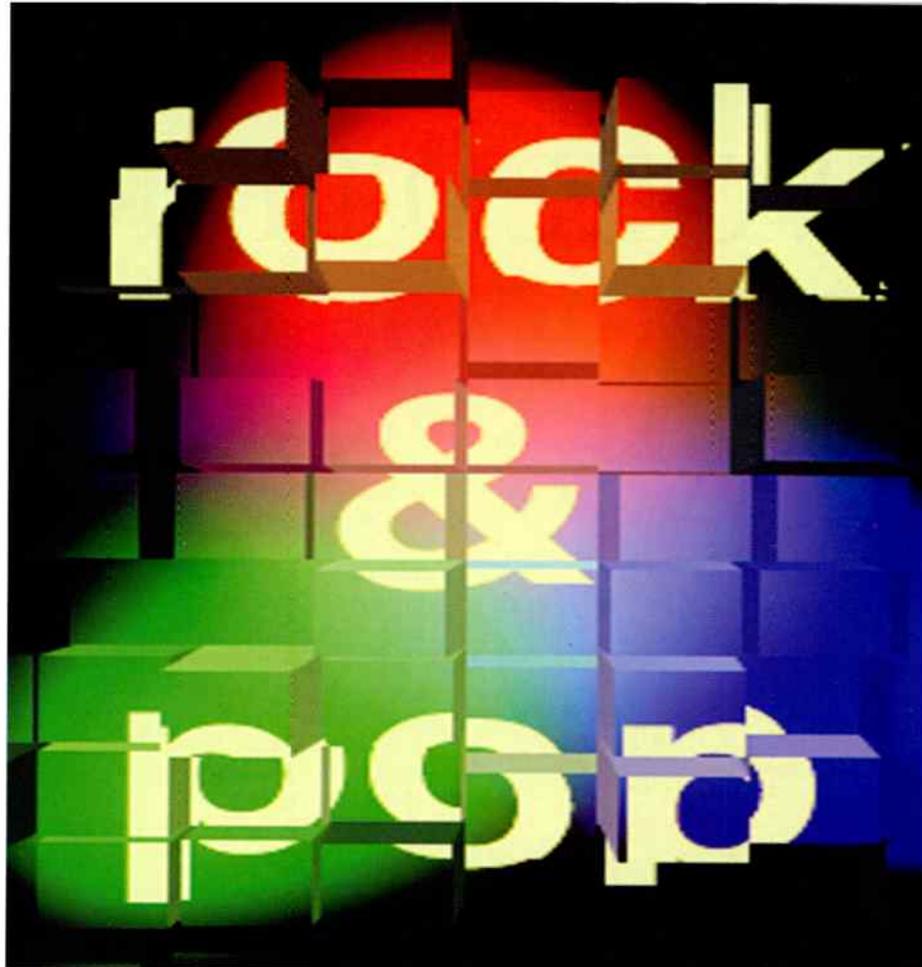


**IGGY POP**  
**NAUGHTY LITTLE DOGGIE**  
 VIRGIN CDVUS 102

Iggy Pop's career has been as erratic and chemically blasted as Lou Reed's, but where the latter seems finally to have relaxed and said hello to maturity, Mr Pop seems to have regained his lust for life. He did it with his last album, the frequently monstrous metallic alliance of 'American Caesar'.

He covers much the same ground here, spilling out typically cocky lyrics in that familiar buzzsaw voice while guitars explode around him like he's a one man World War Three strutting through your living room. He may go over the top occasionally - the blatantly sexist 'Pussy Walk' won't endear him to any feminists - but you have to remember there's always a tongue-in-cheek element in Iggy's best work, something that hasn't always been appreciated.

Fans who go back all the way to The Stooges certainly won't be disappointed by such life-affirming balls of fire as the



opening 'I wanna Live', the more introspective 'Innocent World' or the super charged 'Keep On Believing'. Full marks then to guitarist Eric Mesmerize, bassist Hal Wonderful and Larry Contrary on drums, who - along with the odd guitar contribution from Iggy himself - produce a rich, roaring sound that few latter-day upstarts can muster (surely not their real names?).

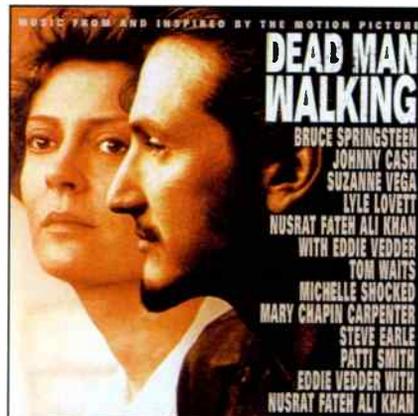
And if, judging from a recent TV appearance where he wore transparent trousers sans Y-fronts - maybe it's time Mr Osterburg stopped taking his shirt off on stage - let alone letting us view his naughty bits - there's ample proof on 'Naughty Little Doggie' that the man's anything like finished with the world. Another cracking comeback, it's fire and brimstone occasionally touched - as on 'To Belong' - with moving sensitivity. More power to his elbow.

**VARIOUS ARTISTS**  
**DEAD MAN WALKING**  
 COLUMBIA COL 483534-10

All praise and great results to film director Tim Robins for sending his completed version of this tale of a man on Death row to his favourite artists and asking them to write songs to fit the moods and pictures. I haven't seen the much lauded finished movie, but this is as good a soundtrack as that of any

Scorsese or Tarantino, but with the added bonus that all the songs are new.

Bruce Springsteen is on top form with his little cut, as are the likes of Tom Waits, Suzanne Vega, Steve Earle, the evergreen Johnny cash also on top form with the sturdy as the proverbial brick Khazi 'In Your Mind'. Earle's 'Ellis Unite One' is a cracking song too, one the errant cowpoke guitar-slinger reckons is the best thing he's ever done and he could just be right, turning in a



compassionate and tearful tale that'll give giants like cash and Bruce one or two grey hairs.

Nusrat Fateh Ali Khan and Eddie Vedder's collaborations are represented by two songs, the mystic 'The face Of Love' and the powerful 'The Long Road', while another ear-opener is a

LOU REED

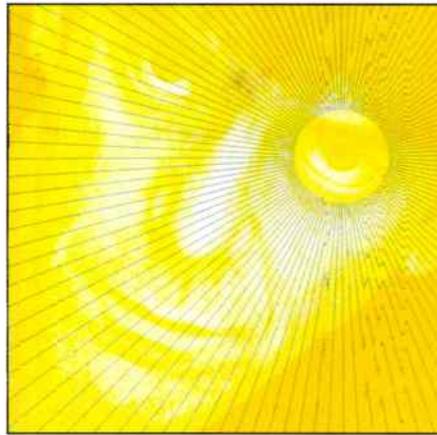
**SET THE TWILIGHT REELING**

WARNER BROS 9362-46159-2

Lou Reed's umpteenth re-ascension continues: after the critical/commercial re-acceptance garnered by the loose trilogy encompassed by 'New York', 'Song for Drella' and 'Magic and Loss' (and discounting the necessarily so-so Velvet Underground reunion LP) Mr Reed is back on familiar territory. He's walking the mean streets of New York accompanied by the splendidly talented bass of Fernando Saunders - last seen with Reed alongside Bob Quine in his 'Blue Mask' era - and with solid drums of the aptly named Tony 'Thunder' Smith.

And if this is primarily a laid-back, relatively sedate Reed, waxing nostalgic for his childhood in 'Egg Cream' (a brilliant sweet kid's drink you won't find duplicated outside the Big Apple) or enjoying slow, quiet ruminations as in 'The Propositions', waxing lyrical r.e. his love for new

partner Laurie Anderson, then this is the sound of a man finally moving into graceful maturity.



But not totally, thank Beelzebub - there's enough acrimony and bad language on the rocking 'Sex With Your Parents (part 2)' to earn Louis a

PARENTAL GUIDANCE ADVISORY sticker, and the delicate intro to 'Finish Line' - almost Spanish in tone - is a trap followed by mountainous guitar and rhythm work. 'Riptide' too lives up to its title with a blazing nod to the memory of Jimi Hendrix that the master would no doubt have smiled approval at, and the coda of the closing title cut is a veritable blitzkrieg of sound.

Reed's own production is clean and balanced, and the lyrics scintillate with all the wisdom and bitter-sweet knowingness of his best work. "He actually was murdered/I'd taken him apart/But then I put him back together/I couldn't find his heart" for example, from the witty 'Trade In', along with a cast of Shakespearean characters and more (other) good lines than most contemporary writers can muster over an elpee's worth of toons. Hot stuff.



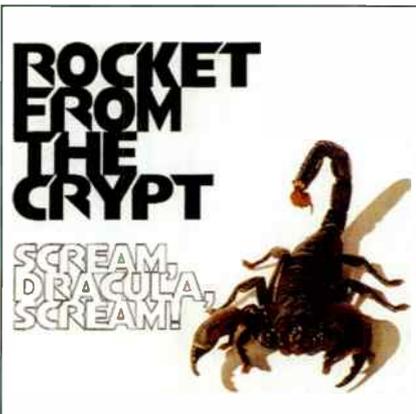
welcome return to form from the too-silent Patti Smith with 'Walkin' Blind'. Essential film soundtracks are a rarity but this surely is one of those. And I can't wait to catch the movie too.

**ROCKET FROM THE CRYPT**

**SCREAM, DRACULA, SCREAM!**

ELEMENTAL ELM 34 CD

Confession - they may have been around for three years and have

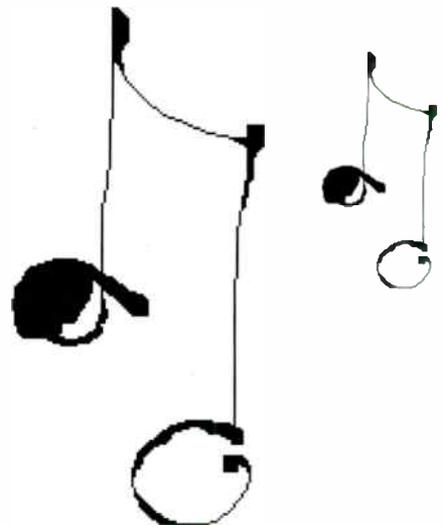


released a number of discs, but this first full-length album is the first time I've heard this bunch of San Diego crazies. It's still convinced me they're one of the most powerful and exciting bands to come out of America in a behemoth's age.

Rocket From The Crypt hail from San Diego - not a town synonymous with Rock'n'roll - but this is certainly the band to change all that. Three years old and consisting of lead vocalist/guitarist Speedo, mad axeman supreme N.D., bassist Petey X, the humungous drumming of the justly named Atom, and the big fat horn section produced by Apollo 9 (sax) and J.C. 2000 (trumpet), the combo have toured extensively with acts as varied as James Brown, The Misfits and Sun Ra.

It's cliché, true, but it must be said that "Scream, Dracula, Scream!" (fab title) really is one of those discs that lets rip with a stupendous opener - the helter-skelter craziness of 'Middle' leaves even prime-era Ramones pipped at the post when it comes to energy and power - and simply never lets up until the closing 'Burnt Alive'.

According to the band's own sleeve notes the album was originally recorded as an entire, non-stop work, the gaps between the songs filled by "lush string arrangements" but had to be sliced into "easily digestible pieces". Whatever, it's still a remarkably powerful, driven and fully cohesive work, as in early Ramones, Clash, Television, Love's 'Forever Changes' or the Stones' 'Let It bleed'.



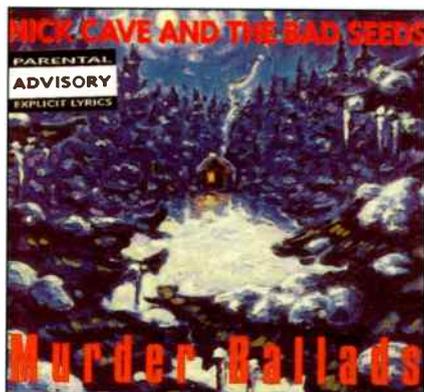
Television apart perhaps, all the aforementioned bands appear to have been put into the cauldron of Rockets' imagination, but they manage to still produce results that are uniquely their own. For the most part it's brash, unadulterated rock out to the max - even when they do let up a bit, as on the relatively relaxed 'Used', the energy level remains valve-busting high.

This is what the Stooges tried but seldom managed to be, what the early Clash would have sounded like with better production. The remarkable thing is that this is an all but live recording and done - hard to believe but they say it's so - on 4-track. Hence perhaps the dense, soupy but highly effective and totally overwhelming mix. It may sound extremely pompous but this could easily be the next band to give Guns'n'Roses a run for their money. Nobody who loves their popular music fast, loud, snotty and served with one thousand percent gusto can possibly afford to ignore this lot. A palpable HIT!!!!

*Rock + Pop.*

## Jon Clarke

NICK CAVE AND THE BAD SEEDS  
**Murder Ballads**  
MUTE RECORDS LCD STUMM 138



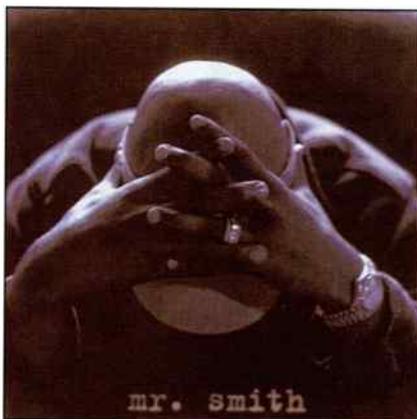
The evil old Aussie is still around. But the decrepit Goth is turning into quite a handsome crooner these days. His material becomes more like Leonard Cohen with every record, while he still manages to maintain the shambolic,

anarchic style that we associate with him.

Talent-wise he has come along way since his Birthday Party debut in 1980. But on Murder Ballads there are still traces of those bleak, early, punk days. The only real surprise is that Nick Cave has suddenly become fashionable, largely due to his recent duets with Kylie Minogue and P J Harvey. This, the Bad Seeds' ninth studio album, stands out as perhaps one of the best.

While it sounds, inevitably, gruesome and downbeat, Murder Ballads does in fact contain a good deal of humour and light hearted moments. It picks up from his excellent mid '80s Kicking Against The Pricks album of covers of American classics. Here, Cave continues his interest in American cultural ballads, trawling through the low-life, poor white trash of America's mid-West.

Musically, Murder Ballads veers from the rampaging, whacked-out polka that is The Curse of Millhaven to the bluesy soulful sounds of Stagger Lee, to the country hue of the Kindness of Strangers. With the talented help of the Bad Seeds, Murder Ballads stands out as one of the better albums of the year. L L COOL J



**Mr Smith**  
DEF JAM 529 724-2

Some may say the boy has gone lame again: soft and sold out. It wouldn't be the first time the accusation has been levelled at him.

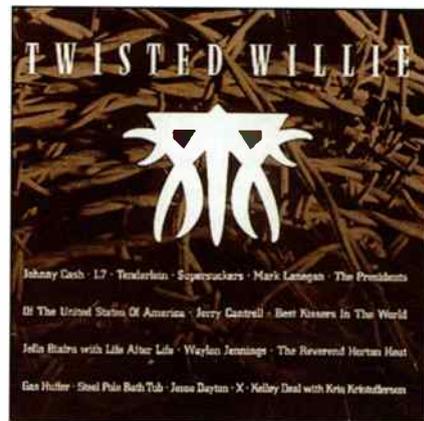
True, LL's latest offering is not Mama Said Knock You Out. It is instead a pleasing progression from the Prince of Rap. Mr Smith is a smooth, soulful record for all the old Rap boys, who grew up with Public Enemy, De La Soul and BDP, and have now chilled. It still has some clever rhymes and smart beats, but it lacks the aggression and anger of much of today's Hip Hop. And that is no bad thing.

On Mr Smith LL is joined by a range of talents, including Boys II Men on the

mellow 'Hey Lover', and LeShaun on the brilliant duet 'Doin It', with samples from Grace Jones' 'My Jamaican Guy'.

Don't be put off. The old-timer wouldn't be cutting another album unless it was worth listening to. He's bigger and deffer and here to stay. VARIOUS

## Viv Craske

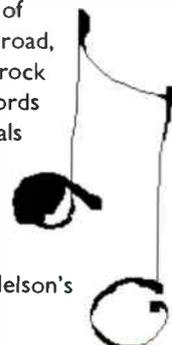


**Twisted Willie**  
JUSTICE TRACD 230

Yes, it's another compilation by assorted rock bands, this time paying their respects to Texan country-rocker Willie Nelson. With the likes of Johnny Cash, Jello Blafra and L7 covering Nelson's distinctive blend of redneck music with hippy ethic, the results are disparate. The tracks selected don't just stick to the hits, but delve deeper into the Nelson back catalogue. It seems that the more alternative the band, the more obscure their Nelson tune of choice.

There are fine moments on this CD, but as with many crossover compilations the product doesn't quite gel. Screaming Trees' Mark Lanegan delivers a magical slice of super cool country-rock, and Steel Pole Bath Tub's version of 'The Ghost' floats along with just the right proportions of grunge guitar and folk vocals. The Presidents of the United States' attempt at an up-beat funky number sounds like a clichéd butter commercial and L7 sound like... well how they've always sounded.

While some songs on this CD stand out as emotive slices of lost love, rebellion and the road, others lazily have replaced rock guitar solos for country chords and Nelson's effortless vocals for down-tempo rock drawls. One for the obsessive collectors only. If you want country/rock crossover at its best, buy Nelson's original albums.



# Jazz

Simon Hopkins



VARIOUS ARTISTS

## Nu Yorica!

Culture Clash in New York City  
SOUL JAZZ RECORDS SJRCD29

Another fantastic compilation from Soul Jazz Records, the people that brought out last year's essential exploration of 70's psychedelic jazz, United Sounds of America. This time, Soul Jazz have turned their attention to "Experiments in Latin Music, 1970-77" as this set's sub-title has it.

This two-CD compilation explores various cross-genre recordings made during that time by musicians from the Salsa and jazz scenes.

Given that jazz is essentially a hybrid form and that Salsa is, truly speaking, simply a generic term for music from any of New York's Latin population (Cuban, Puerto Rican, Brazilian,

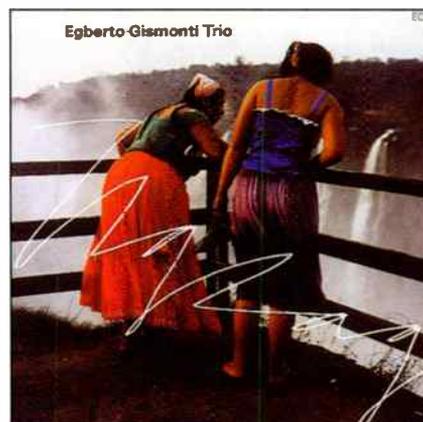
Dominican) the scope here for marvellous hybrids is infinite, as this collection bears out.

Fusing the basic elements of Salsa, its highly-charged, searing melodies and the essential rhythmic complexity of the clave, with the full-on intensity of group-improvised jazz and the propulsive drive of funk, the music here is a representation in sound of a city teeming and buzzing with the richest diversity of life imaginable.

There's too much to go rough track by track, but the album's closer, the Machito Orchestra's epic 15-minute 'Macho' sums up much that's great about this compilation. A simple vocal and percussion Cuban son-style opening builds into a giant suite with two dozen or so musicians swinging effortlessly from one (water-)tightly arranged sequence to another, with individual soloists diving off into mind-bendingly expressive solos.

Of course, any compilation will have fans asking what happened to personal favourites but, overall, Nu Yorica, with its copious liner notes and fantastic (but too few!) photographs, offers a fascinating glimpse of another time, a world away.

I listened to this back-to-back with some recent drum-and-bass releases; for all Jungle's claims to being a great and audaciously new hybrid, as an unspeakably exotic fusion of dance music, technology and expressive freedom, this more than 20-year-old music wins hands down. An essential album.



## EGBERTO GISMONTI TRIO

ZigZag

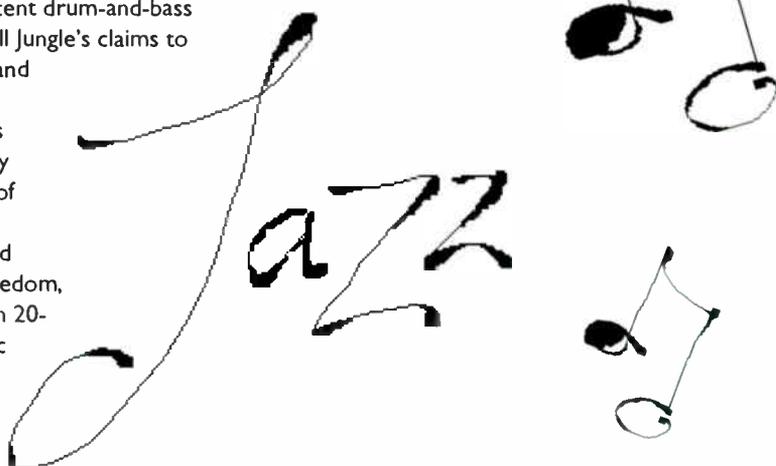
ECM ECM1582

If you like your Latin jazz fusion a tad more pastoral, you might try this for size. Brazilian Egberto is one of contemporary music's most astonishing - if overlooked - players and composers.

Originally a pianist, in the 70's he taught himself classical guitar, eventually taking up a unique instrument, the 10-string classical guitar to re-create the piano's range.

Meanwhile, the music he has developed, is a part-written, part-improvised blend of traditional Brazilian folk-forms and advanced European composition. That might sound pretty dry, but the music he's made over the years, much of it charted on beautifully recorded albums on ECM, has been among the most seductive music of our time.

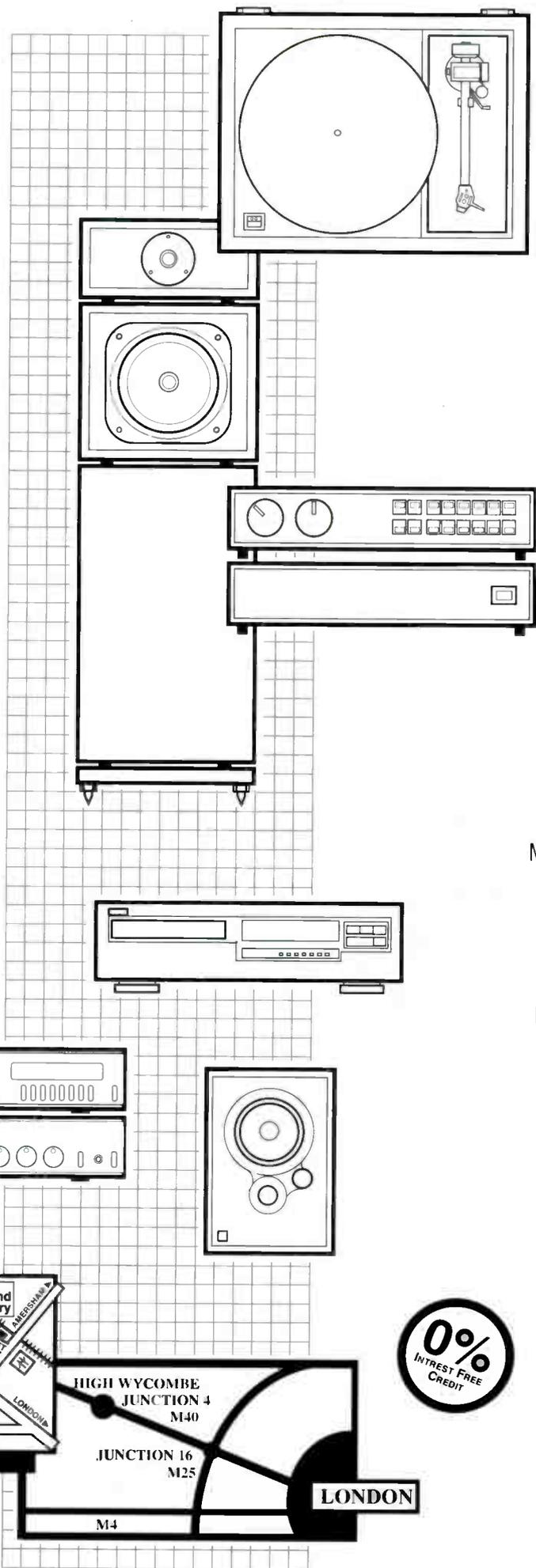
ZigZag, a trio recording made last year with guitarist/keyboard player Nando Carneiro and double-bassist Zeca Assumpção, doesn't really map out any new areas, but it is a particularly fine example of Gismonti's quietly exploring and richly beautiful music.



# The Sound Gallery

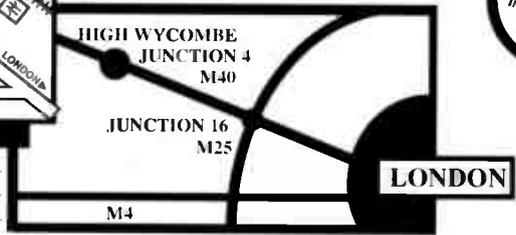
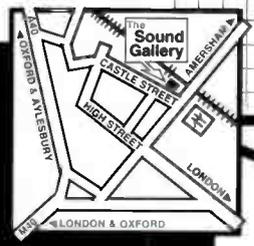
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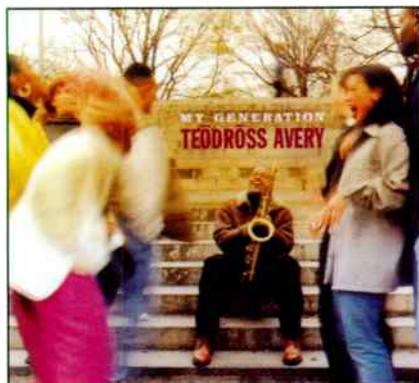
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# Jazz

Simon Cooke



## TEODROSS AVERY

My Generation

IMP 11812

Reviewing Teodross Avery's debut album *In Other Words* (GRP 97982) in June '95 I closed with the prediction "I expect to recommend the next release even more heartily". That album, however, was by the Teodross Avery Quartet and this, while retaining Charles Craig on piano boasts a different line-up.

Behind Avery's tenor and soprano saxes John Scofield, Mark Whitfield and Peter Bernstein share the guitar credits, while Rodney Whittaker plays bass, Greg Hutchinson drums and Andrew Daniels provides the percussion. Black Thought of The Roots raps on track nine.

The 'rap thang' highlights this album's intent: to offer a jazz-inspired

voice for - or more accurately of - Avery's generation. This is a grand concept, but at 22 he still has some way to go to master all the jazz idioms. He switches styles rapidly from track to track in what might be thought a puckish and fickle way, but it doesn't dissipate the album's enjoyability.

Avery manages to pull off the trick of making contradictory styles - mainstream modern jazz and rap, for example - work together to produce a whole which is undoubtedly greater than the sum of the parts. It's done with thought and care for detail as well as an impressive musical knowledge and instrumental ability which would shame some older, more established players. There's a growing spark of spontaneity in his work, too; something I felt the previous album lacked. That makes this one a wholly engrossing work.

Of the 11 tracks here, Avery wrote all but three: Donald Brown's 'Theme for Malcolm', Nick Cave's 'Lover Man' (an excellent take) and Janet Jackson/Harris Lewis' 'Anytime, Anyplace'. The recording on all 11 is excellent.



## THE KLAUS IGNATZEK QUINTET

Silent Horns

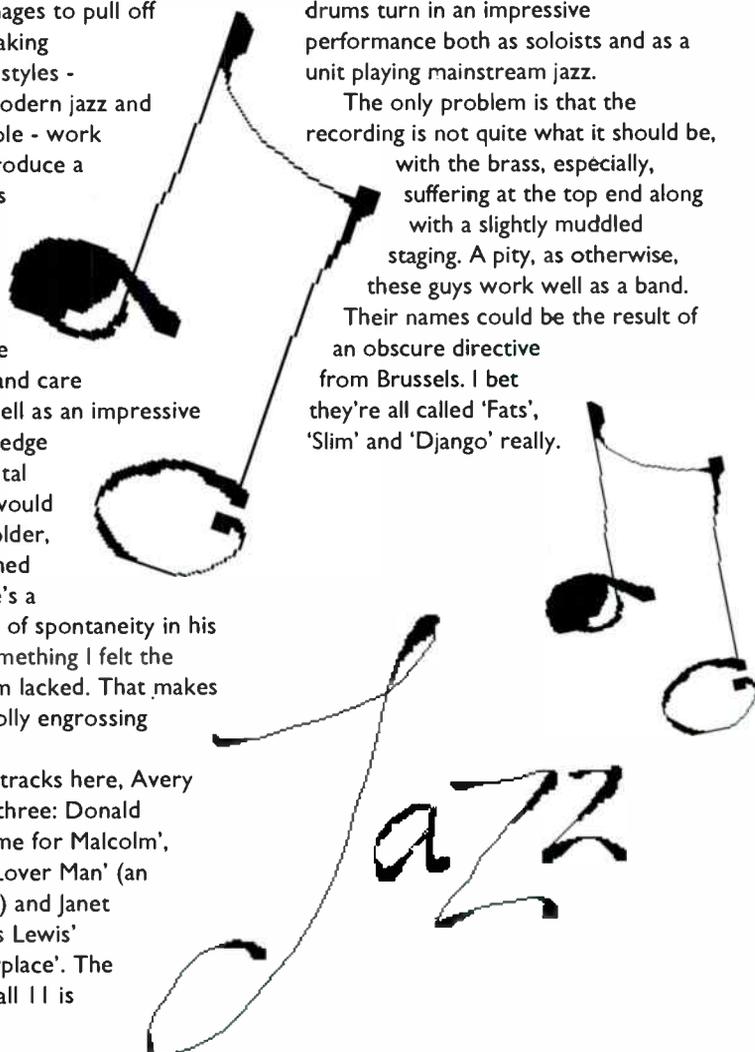
CCD 79729

Although it states on the cover that nine tracks on this album commemorate Fats Navarro, Howard McGhee, Lee Morgan, Booker Little, Kenny Dorham and Dizzy Gillespie, it's not immediately obvious on listening. Seven are written by Ignatzek himself, Claudio Roditi, who plays trumpet and flugelhorn) penned one and the last, 'Autumn Leaves' is by Mercer/Prevert/Kosma.

Roditi, Gustavo Bergalli (who shares the trumpet and flugelhorn credits with him), Ignatzek on ivories, Jean-Louis Rassinfosse on bass and Jorge Rosse on drums turn in an impressive performance both as soloists and as a unit playing mainstream jazz.

The only problem is that the recording is not quite what it should be, with the brass, especially, suffering at the top end along with a slightly muddled staging. A pity, as otherwise, these guys work well as a band.

Their names could be the result of an obscure directive from Brussels. I bet they're all called 'Fats', 'Slim' and 'Django' really.



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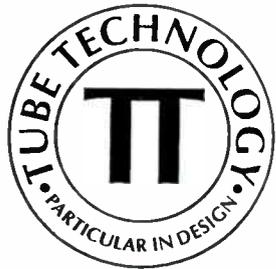
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**PETER TYSON**, 6 Abbey Street, Carlisle, Cumbria, CA3 8TX. Cumbria's premiere Hi-Fi centre. Part exchange welcome. (01228) 46756. Linn, Musical Fidelity, Cyrus, Marantz, Denon, Philips, Nakamichi, Technics, Pioneer, Creek and more. Dem Rooms. Demos without obligation. Home trial. Free installation. In-house service dept. Access, Visa, HP. 9-5.30pm

**PRACTICAL HI-FI**, 106 English Street, Carlisle, CA3 8ND. Tel- 01228 44792. See our main entry under Lancaster.

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**THE HI-FI ATTIC**, 58 New George St, Plymouth, Devon. PL1 1RR. 01752 669511. We stock most leading brands including Linn, Arcam, Denon, Pioneer, Musical Fidelity amongst others, and have an expert enthusiastic staff. Premises include attractive hi-fi and home cinema demonstration rooms. We offer free installation and credit facilities (written details on request) also a fully equipped service department. We can also provide a mail order service for all your LaserDisc requirements. We accept Visa, Access, Amex.

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**AUDIO T**, 40-42 Albion Street, Cheltenham. (01242) 583960. Great Hi-Fi on Awa, Arcam, Audiobab, Denon, Linn, Marantz, Meridian, Micromega, Mission, NAD, Nakamichi, Pioneer, Quad, Rotel, Sony, Technics, Yamaha & many more. Tues-Fri 9.30-6. Sat 9.30-5.30. 3 year Hi-Fi guarantee. 30 day free upgrades. Home demonstrations. Part exchange. Selected Interest Free Credit. Listening room. BADA Bonded.

**SEVENDAKS HI-FI 24** Pittville Street, Cheltenham, Gloucs. Tel (01242) 241171. 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, Audiobab, Castle, Cyrus, Denon, Epos, KEF, Marantz, Meridian, Micromega, Mission, Monitor Audio, Quad, Rotel, Ruark and Yamaha.

**THE RIGHT NOTE** - Bath for specialist advice and home demonstrations. See Avon.

**HAMPSHIRE**

**AUDIO T**, 4 Feathers Lane, Basingstoke. (01256) 24311. Great Value on Awa, Arcam, Audiobab, Cyrus, Denon, Linn, Marantz, Micromega, Mission, Naim, Nakamichi, Sony, Technics, Yamaha & many more. Tues-Sat 9-5.30. 3 year Hi-Fi guarantee. Free delivery & installation. 30 day free upgrades. Home demonstrations. PX. Selected Interest Free Credit. Listening room. BADA Bonded.

**HAMPSHIRE AUDIO LIMITED**, 2-12 Hursley Road, Chandlers Ford, Hants, SO53 2FU. Tel Southampton (01703) 252827/265232. 3 Hi-Fi and 2 Home Cinema/Dolby Surround Sound Demonstration Rooms, one with Projection TV and an 8' wide screen. Brands stocked include ARCAM (incl. Xeta), Audiobab, Audioquest, Celestion, Cyrus, Denon, Gradient, Infinity, KEF, Marantz, Meridian, Mission, Polk, Quad, Rotel, Selec, Sennheiser, Soundstyle, Tannoy, Target Audio, Thorens, & Yamaha. Established 1969, we offer a 2-year Guarantee covered by our own well-equipped Service Dept. We have a large FREE car parking facility and we are located within 3 miles from Junction 14 (M3/M27 Interchange) and Junctions 13 (M3) and 5 (M27). Closed Mondays, except in December. Late Night: Thurs to 8pm. BADA Founder Member. All deposits fully covered by BADA Bonding.

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**RAOLET AUDIO**, 9 Holywell Hill, St. Albans, Herts, AL1 1EU. Tel. 01727 855577. Mark Levinson, Proceed, Proac, Tube Technology, Teac, Audiobab, Stax, ATC, Audio Alchemy, EAR, Sumiko, Quad, JBL, Denon, Creek, Michell, Micromega, XLD, Alchemist, B&W, Ruark, LFD and many others. Home trial facilities, free installation, Service Dept., Visa/Access. Open 9.30 - 5.30 Mon - Sat.

**SEVENDAKS HI-FI**, 478 St Albans Road, Watford, Herts. (01923) 213533. 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, Audiobab, Castle, Cyrus, Denon, KEF, Marantz, Meridian, Micromega, Mission, Monitor Audio, Quad, Rotel, Ruark and Yamaha.

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**V.J. HI-FI**, 119 High St Margate Kent Tel: 01843-226977. Stockists of: Mission, Cyrus, Quad, Tannoy, J.B.L, Sound Effects Range, Musical Fidelity Yamaha, Denon Meridian, Sound style and Target Equipment Racks. Full audio and home cinema demonstration facilities. Fully bonded BADA members. Interest free credit available (subject to status) Open Mon-Sat 9:00-5:30

**DOVER HI-FI**, 43 High Street, Dover. Tel: 01304 207562. Suppliers of quality hi-fi equipment including: Arcam, Akai, Aura, B&W, Denon, Jamo, JPV, Mordaunt Short, NAD, Panasonic, ProAc, Quad, Rotel, RuArc, TDL, Technics, Tannoy. Part exchange. Listening room. Service and repairs. Credit facilities. Access/Visa. Open 6 days 9-5.30.

**ELECTRICAL DISCOUNT CENTRE, EDC, 138 Pelham Road Gravesend, Kent DA11 0JH. Tel: 01474 569601.** Pioneer, Marantz, Technics, Akai, JVC, Jamo.

**ELECTRICAL DISCOUNT CENTRE, EDC, 109 The Broadway Bexley Heath Kent DA6 7JH. TEL: 0181 298 7880.** Pioneer, Marantz, Technics, Akai, JVC, Jamo.

**SEVENOAKS HI-FI** 28 St Johns Road, Tunbridge Wells, Kent. Tel 01892 531543. 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 room. Major credit cards accepted, 0% finance available (details upon request), home trial and installation by arrangement. Major brands stocked include Arcam, Audiolab, Castle, Cyrus, Denon, KEF, Marantz, Meridian, Micromega, Mission, Quad, Rotel, Ruark and Yamaha.

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**PRACTICAL HI-FI**, 33/35 Knowsley Street, Bolton, Lancs Tel: 01204 395789 - See our main entry under Lancaster.

**PRACTICAL HI-FI**, 10 Preston New Road, Blackburn, BB2 1AW Tel: 01254 691104. See our main entry under Lancaster

**PRACTICAL HI-FI**, 81 Whitegate Drive, Blackpool, FY3 9DA Tel: 01253 300599. See our main entry under Lancaster.

**NORMAN AUDIO**, 131 Friargate, Preston, Lancashire, PR1 2EE. Tel: 01772 253057. Fax: 01772 562731. Marantz, Pioneer, Yamaha, Audiolab, Arcam, Mission, Cyrus, B & W, Kef. Send for your catalogue. Home cinema dem room plus three sales areas. No appl necessary, free install. service dept. instant credit subject to status. Open 9.30-5.30, late night Wed-8pm.

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# Classical

Peter Herring

If a common thread links this month's very diverse recordings, it is that they all have a clear purpose. Whether it be music for the soundtrack of one of the year's major films, or to accompany the burial of a French king, to affirm a belief

in the power of God and nature, or merely to demonstrate how period performance can alter the perception of even the most familiar pieces.

Classical

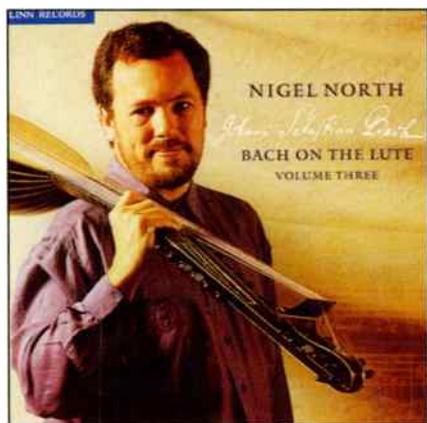
classical record reviews

## JOHANN SEBASTIAN BACH

**Suites for solo cello No1 in C Major (after BWV1007); No2 in A minor (after BWV1008); No4 in B flat Major (after BWV1010 transcribed for lute).**

Nigel North, lute.

Linn Records CKD049 (DDD/63.50)



suites for solo cello (BWV1007-12), and it has proved to be a highly satisfying exercise. His recordings of the violin transcriptions were released to considerable critical acclaim on the Linn label last year, and I would imagine those of the cello suites - of which this is the first volume - will be similarly well-received.

Naturally, the success or failure of any transcription rests with more than the basic reworking of the notes. Is the style or character of the original unacceptably altered? Is its expressive power diminished? With Nigel North's Bach, the answer to both questions is emphatically, no. True, the very different sonority of the lute has an effect: cooler, perhaps, than the cello original, but not noticeably less engrossing or convincing. Much of this is attributable to the intelligent and sympathetic approach taken by Nigel North in his transcriptions, but the technical excellence and expressive understanding of his playing also make a substantial contribution.

Importantly, the nobility and splendour of Bach's conception is retained, along with its rhythmic vitality and a captivating translucency of texture. Bach, you can but feel, would have thoroughly approved of this most recent perpetuation of the ancient art of transcription, an art of which he was an undisputed master. He would also doubtless have relished the airy, limpid and naturally-detailed sound engineered by Philip Hobbs in St Martin's Church, East Woodhay. Altogether, a thoroughly rewarding musical experience.

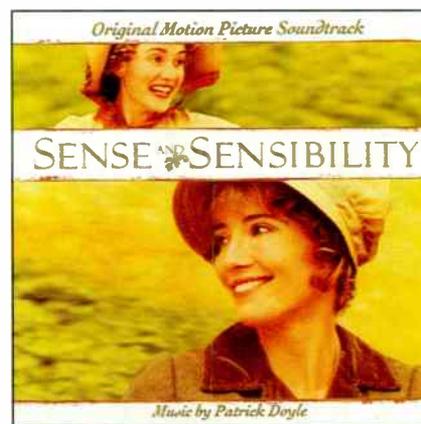
There is an impeccable precedent for the ongoing tradition of transcribing the works of Johann Sebastian Bach for alternative instruments - no less than the composer himself. Bach was a fertile transcriber, especially for instruments which history suggests he did not find especially inspiring in the creative sense. Surprisingly, despite its widespread popularity throughout the musical world of the seventeenth and eighteenth centuries, the baroque lute was one such instrument.

Taking his cue from Bach, Nigel North has now completed transcriptions for lute of both the solo violin sonatas and partitas, and the six

## PATRICK DOYLE

**Sense and Sensibility - original motion picture soundtrack.**

Tony Hymas, piano; Jonathan Snowdon, flute; Richard Morgan, oboe; Robert Hill, clarinet; Jane Eaglen, soprano; orchestra conducted by Robert Ziegler. Sony Classical SK62258 (DDD/42.57)



After graduating from the Royal Scottish Academy of Music and Drama in 1974, Patrick Doyle has enjoyed considerable success as a composer for radio, television, theatre and - most notably - film. In 1987, he joined Kenneth Branagh's Renaissance Theatre Company as composer and music director and went on to produce music for the company's productions of Hamlet, As You Like It and Much Ado About Nothing.

He went on to compose the scores for Kenneth Branagh's films of Henry V, Dead Again and Frankenstein, worked with Brian de Palma on Carlito's Way and Mike Newall (Into the West) and,

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in 1990, was commissioned by HRH The Prince of Wales to write *The Thistle and the Rose*, a song cycle for choir and orchestra to mark the ninetieth birthday of Her Majesty Queen Elizabeth The Queen Mother. Now, his score for Ang Lee's film of Jane Austen's *Sense and Sensibility* will surely enhance Patrick Doyle's reputation still further.

It is not especially innovative - that probably wasn't in the brief - but its mood, especially in the livelier sections, strikes me as ideal for the subject; a pleasant mix of folksy charm and high romance. Of particular note are two song settings, one to an anonymous text (*Weep You No More Sad Fountains*) and the other to words by Ben Jonson (*The Dreame*), beautifully sung by Jane Eaglen, both superbly crafted and worthy of exposure beyond the film soundtrack proper.

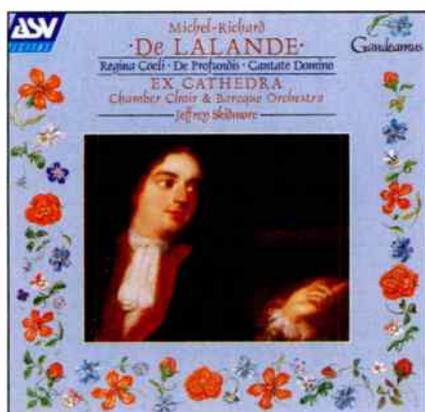
Of course, the final question to be asked of any soundtrack such as this is does it qualify as an enjoyable musical experience in its own right? The answer here - listening, for example, to the plaintive melodies of *Combe Magna* and *To Die For Love* - is undoubtedly, yes, especially as the orchestral and solo playing throughout is uniformly fine and imaginatively directed by Robert Ziegler. The recording, too, is sumptuous and well-balanced. I'm left intrigued to see how the aural experience fits in with the visual in the film itself.

#### MICHEL-RICHARD DE LALANDE

#### **Regina Coeli S53/De Profundis S23/Cantate Domino S72.**

Ex Cathedra Chamber Choir and Baroque Orchestra; conductor, Jeffrey Skidmore.

ASV Gaudeamus CD GAU141 (DDD/56.06)



Born in Paris in 1657, Michel-Richard de Lalande enjoyed a forty-year career composing music principally for the court of Louis XIV at Versailles and attaining the post of Superintendent of Music to the court. His most enduring legacy was a wealth of sacred music for performance at liturgical occasions at the court, not least the daily ritual of the messe basse solennele.

Classical

For these occasions, Lalande produced a host of 'grands motets', settings of psalms and canticles notable for their melodic invention, rich scoring, contrapuntal mastery and harmonic colour. The Easter antiphon, *Regina Coeli*, which opens the programme on this CD, was one such and provides an arresting entry-point to the music of this rather shadowy figure.

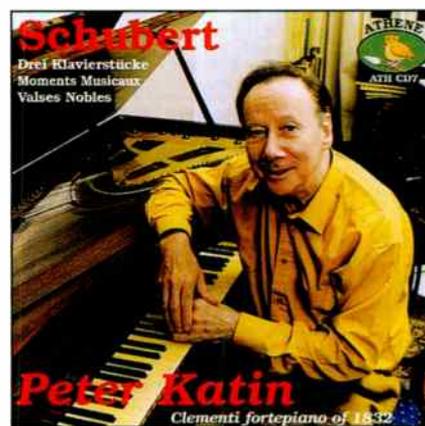
Lalande may have benefited handsomely from the patronage of Louis XIV, but the downside was that his music was rarely performed beyond the confines of the court. The first of the public concerts, *Spirituels*, in Paris in March 1725, came just a year before Lalande's death denying him the pleasure of seeing how well his compositions were received by a wider audience.

Opportunities to hear Lalande's music today are also few and far between, with few extant recordings outside France. So the enterprise of Jeffrey Skidmore's Birmingham based Ex Cathedra ensemble, and of the ASV label, is to be applauded here, for this is music well worthy of wider appreciation. Ex Cathedra has made a speciality of championing neglected and unfamiliar composers of the French and Italian baroque, and this enthusiasm and experience is evident in the authority and panache of these performances.

Alongside the *Regina Coeli* setting, Jeffrey Skidmore has included Lalande's magnificent setting of the *De Profundis*, composed for the funeral of Louis XIV in the Basilica of St Denis, Paris, in 1715

(although the work had its origins some twenty six years earlier). In his accompanying essay, Lionel Sawkins suggests that the concluding *Requiem aeternam* of this work is a movement without parallel in French baroque music and, hearing it so sensitively and movingly performed here, it is not an opinion I would disagree with.

The *Cantate Domino* of 1707 has come to be the most performed of all Lalande's motets, so it is surprising to learn that this is the first recording of this wonderfully descriptive piece, music which also displays Lalande's grasp of counterpoint to the full, not least in a mighty double fugue which could easily be mistaken for the work of Bach. Authoritative performances, and a well-balanced, recording engineered by Mike Hatch, make this issue in ASV's *Gaudeamus* series an ideal introduction to Lalande, his music, and in no small measure, the world which he served loyally for the best part of four decades.



#### FRANZ SCHUBERT

#### **Drei Klavierstücke D946/Valses Nobles D969/Moments Musicaux D780.**

Peter Katin, piano.

Athene ATHCD7 (DDD/73.33)

Peter Katin is a recent convert to the notion of playing the solo piano repertoire on instruments appropriate to the period, but is now an enthusiastic advocate, witness this third recording for the Athene label. As he insists in his illuminating notes accompanying this new CD, the square piano should not be viewed as an outmoded predecessor of our present day concert grand, but rather as an instrument in its own right - and he then goes on to demonstrate the truth of that statement by giving an

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utterly compelling Schubert recital on a fine Clementi instrument from 1832.

What will be immediately evident here, to those who have heard other recordings in this series from Athene, is that the sound of this instrument is much closer to that of today's pianos than, for example, the 1789 Broadwood played by Joanna Leach in her revelatory Haydn recital (ATH CD2). Nevertheless, the Clementi still possesses an inherent intimacy and tonal subtlety which is not so easily accessible on a modern piano, yet its six-octave range in no way compromises the player, although - as

Peter Katin points out - phrasing, pedalling and, to a lesser extent, fingering have to be re-thought. It is a challenge he clearly relishes.

After his fine performance of the Impromptus (ATH CD5), Peter Katin here moves on to the three piano pieces (Drei Klavierstücke). They bear all the characteristics of Schubert's mature style, the outbursts of demonic energy, the episodes of dreamy melancholy, the undertones of dark foreboding and the moments of still, bittersweet sadness. In contrast, the Valses Nobles are charming, lightweight miniatures, written as entertainment

pieces and wholly enjoyable for being just that.

The best-known pieces here are the six Moments Musicaux composed between 1823 and 1828 and published as Schubert's Op94 in 1828, the year of his death. The title belies the true substance of these deservedly popular miniature masterpieces. Tersely expressive, there are close tonal links between them, yet each possesses its own individual mood and character, and each represents Schubert's keyboard style at its most enigmatic. They can seldom have been played and recorded so convincingly as here.

## RECORD OF THE MONTH

OLIVIER MESSIAEN

**Chronochromie/La Ville d'en Haut/Et exspecto resurrectionem mortuorum. The Cleveland Orchestra; conductor, Pierre Boulez.**

Deutsche Grammophon 445 827-2 (DDD/57.48)

Pierre Boulez's recent recording contract with Deutsche Grammophon continues to pay handsome dividends. In the main, as well as committing his own compositions to tape, it has been an opportunity for the septuagenarian Boulez to revisit some of the composers with whose music he made his name as a conductor back in the 'sixties and 'seventies: Stravinsky, Schoenberg, Webern and his tutor at the Paris Conservatoire, Messiaen.

It was Boulez who made a pioneering and revelatory recording of one of the works appearing on this new issue, *Et exspecto resurrectionem mortuorum* (And I await the resurrection of the dead), for CBS some thirty years ago, when it was coupled with an equally memorable performance of *Couleurs de la Cité Céleste* (Colours of the Celestial City). That recording, as far as I am aware, has yet to be remastered for compact disc, so the arrival of this new interpretation of what is one of the most exciting and compelling of Messiaen's orchestral works is especially welcome.

*Et exspecto mortuorum* is a vibrant tapestry of sound colour,

drawing on a rich palette of woodwind, brass, bells and gongs, and taking the inspiration for each of its five sections from a Biblical text. Birdsong flutters between solemn brass chorales, ancient Indian rhythms, chiming bells and thunderous blows on the gongs. It is supremely effective



as a piece of music in its own right, ignoring the theological foundation and it is not difficult to imagine the impact this music would have had at its first performance amid the sumptuous colours of the medieval stained glass in the Saint Chapelle in Paris on a May morning in 1965.

Clearly, Pierre Boulez has lost none of his enthusiasm for this work; the performance is as taut and dramatic as that CBS recording of three decades ago, and the playing of the Cleveland Orchestra is outstanding, as it is on the other works here: *Chronochromie* of 1960, and *La Ville en Haut* (The City Above)

from 1987. Where *Et exspecto* represents Messiaen the musical theologian, *Chronochromie* portrays the 'nature mystic', the collector of exotic birdsong and the re-interpreter of arcane rhythms and modes. But, principally the work is concerned with the colour of sound.

*Chronochromie* marked Messiaen's return to large-scale orchestral composition after an absence of some fifteen years, and comparisons with its predecessor, the *Turangalila Symphony*, demonstrate how much he had refined his musical language. Here we have not so much symphonic movements but a symmetrical seven-part structure within whose ordered time frames Messiaen creates a dazzlingly disordered sound world which draws upon birdsong from Europe, Asia and the Americas. However, there is no requirement to be an ornithologist to delight in this musical synthesis!

Between the two large-scale pieces, Boulez offers one of Messiaen's later 'theological' works, *La ville en haut*, completed five years before his death in 1992. Scored for wind, brass, piano and percussion, it is an ideal companion work, recalling both the elemental simplicity of *Et exspecto* and the jewel-like colours of *Chronochromie*, and like its companions, its impact is only enhanced by the clarity, detail and atmosphere of DG's recording, made in the fine acoustic of Cleveland's Masonic Auditorium.



# The ensemble Music System



PRIMADONNA GOLD

"Simply Stupendous"

"good real bass"

"so much dynamics"

"- amounts to quite frankly a miracle"

"Beautiful, airy precise

sweet velvety - its magic"

"the Rolex of high fidelity"



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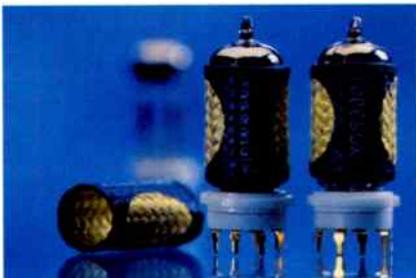


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# SYSTEM BUILDING

**If you are buying a new hi-fi system, there is plenty of choice available to you. So where do you start? Let David Price be your guide.**

## HI-FI: BACK TO BASICS

If your local High Street garage told you their latest hatchback was faster than a Ferrari, more stylish than an Aston and used less petrol than a 2CV, would you believe them? No. Exactly, so don't believe it when midi, mini and micro systems are called 'hi-fi'. People buy these systems for convenience, which is perfectly sensible. Compact audio systems have little fidelity to the original sound - they're 'low-fi' through and through.

Record companies spend huge sums of money ensuring their albums sound superb. If you want to hear the true quality of a recording, you need to look elsewhere. So if hi-fi is your priority, separates are the only way to go. If you like the sound of a midi, ask the dealer to demonstrate equivalently priced separates. Suddenly, for all its bells and whistles, the midi won't look such an attractive proposition!

There's also the question of durability. Although midis look good on the outside, they use budget components on the inside. This means they'll wear out quicker than separates, and should they be repairable, you'll often have to live without the whole system while one part is fixed. With separates, you can service or upgrade each part individually, recouping much of the new cost by selling the parts through Hi-Fi World's Classifieds in the main magazine. Most all-in-one systems are all but worthless second-hand.

## DECIDE ON A DEALER

Don't automatically assume that buying mail order from a discount house is the cheapest in the long term. If you've got a good dealer nearby, you'll find paying slightly higher prices is well worthwhile in the long run. You wouldn't buy a car from Arthur Daley, so why throw caution to the wind with hi-fi? Some discounters aren't official stockists for brands they sell, meaning you could be buying a 'grey import' with the wrong plug, handbook or overall specification, let alone no warranty!

A good dealer will be able to demonstrate the system

you're interested in, possibly in your own home, and advise on upgrades, tuning and matching. The latter is crucial. If you put together a system of unmatched top-end gear it may sound worse than properly matched mid-price equipment. That's just where a good dealer comes in. So in the long run, you'll get better sound, service and value from a real hi-fi dealer, rather than just a midi-system selling box shifter.

*Continued on page 101...*



# Buyers guide

## GET THE BUDGET BALANCE RIGHT

Okay, so you've decided on a separates system from a decent dealer. What now faces you is finding the right combination, tailored to your needs. The good news is that you don't need to spend a lot of cash to get something really impressive. Taking a little time at this stage could save you a tidy sum.

When building a system for maximum sound quality, get the best source component you can sensibly afford, as the best amplifier and 'speakers in the world won't make a cheap CD player sound expensive. To illustrate this, we've put together some superb components in different combinations.

System 1 has most money spent on the 'speakers, while system 2 has most funds devoted to the CD player. In system 2, as the better Marantz player gets more music off the disc, the rest of the system has a better chance of reproducing it.

Excellent as the cheaper NAD player is in system 1, it can't get as much music off the disc. If it's not there the better 'speakers can't reproduce it, making the sound less involving.

When you're allocating your budget, as a general rule, funding should be tipped in favour of the front end of the

system. Another thing to consider is the cost of decent equipment supports and cables. It wasn't so long ago that 'speaker stands were on castors and cables were usually wrested from doorbell wire! However, we now know these things greatly influence the sound. So, as it's essential to support and connect your system properly, leave some of your budget (usually around 10 per cent) for this.

## MATCHING THE SYSTEM

This is the tricky bit. Use the Hi-Fi World Guide to short-list the best products to fit your budget. Use our in-depth reviews to advise on the particular characteristics of the products you've short-listed. Once you've got a good idea of the products you're after, use your dealer to audition them.

If you don't follow this approach, there could be problems afoot. Recommended products featured in the Guide are, in our opinion, the best available at their particular price points. But don't automatically expect them to all work well together. Bright-sounding CD players need smooth amps and 'speakers. Conversely, if your system is prone to boom, don't go for a bassy CD player. Don't be scared of the Measured Performance section of Hi-Fi World. Even if you don't understand the figures, there is some very useful and easy to understand advice to be had on matching.

## INSTALLING THE SYSTEM

Most reputable dealers will offer a home installation service, but should you need to set up a system yourself, here are some things to remember. Ensure your system is out of direct sunlight and placed in a well ventilated location. If possible, use a dedicated equipment stand.

Use good quality interconnects between source components and the amplifier and use equal length runs of good quality 'speaker cables. If arrowed, it means the cables are directional and should be connected so the arrows point from source to loudspeakers - the direction of the signal.

Speaker placement is vital, and will require a degree of experimentation. Most work best with their grilles off and placed a reasonable distance away from the rear wall. All speakers, whether standmounters or floorstanders, should be spiked rigidly to the floor, and kept as far out of corners as possible. As a rule, bi-wiring is a useful, but modest improvement if you have this facility, but don't squander money on extravagant cables if it can be better spent on the source ●

## SYSTEM 1



|                       |       |
|-----------------------|-------|
| NAD 510 CD PLAYER     | £200  |
| AURA VA 80 AMP        | £280  |
| MISSION 752 'SPEAKERS | £500  |
| CABLE                 | £80   |
| total                 | £1060 |

## SYSTEM 2



|                  |      |
|------------------|------|
| MARANTZ CD-63SE  | £350 |
| AURA VA 80 AMP   | £280 |
| KEF CODA 7       | £130 |
| STANDS AND CABLE | £140 |
| total            | £900 |

### If you want high quality sound and value for your money, follow these simple guides:

1. Buy separates - don't be fooled by the flashing lights and gimmicks of micro, mini or midi systems.
2. Find a good hi-fi dealer - they can give you advice that will save you money and give you a better sound.
3. Read Hi-Fi World every month!

## COMPACT DISC PLAYERS

### DENON DCD-315 £150

Real hi-fi and real music for a mere £150. Achieves a good semblance of orchestral dynamics and acoustic space.

### NAD 510 £200

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

### NAD 512 £250

Its smooth sound and fine treble extension make the 512 something of a rarity at the price. For the money rivals are few.

### 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 CDI £1600

This single box 16-bit player sounds very engaging compared to your average bitstreamer. Has that vital tingle 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 hardness. 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 £10

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.

### ORTOFON MC2000 £650

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.

### ORTOFON ROHMANN £1000

In a way it's MC2000 meets MC7500 with all the tonal strengths and dynamo sound Ortofon has been putting into its best moving-coil cartridges of late.

### LYRA LYDIAN £649

A truly musical, sophisticated device that makes most other MCs sound frigid.

### VAN DEN HUL MC-10 £840

Fluid bass, finely etched treble and highly tuneful in between. The MC10 is honey, pure and simple.

### ORTOFON MC7500 £2000

Conclusive proof that there's hope for humankind. Makes music of enormous scale and vibrancy. CD lovers would die if they heard it.

## INTEGRATED AMPLIFIERS

### NAD 3020 second-hand

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.

### NAD 312 £200

Smooth, clear and dry. Fine detailing with little to complain about at the price. Good facilities.

### 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. 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.

### 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.

### AUDION STERLING ETSE £600

Economically but well built single-ended valve amplifier. Wonderful clarity with vocals. £600 with 1 line input, £800 with 5.

### 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 RPI90 £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.

# World favourites guide

## 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

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.

### TANNOY 631 SE £170

Great bass extension, super open and focused midrange and fine detail up-top. Work best on filled dedicated stands; unmatched 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

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 SYSTM 931 £300

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

### REL Q-BASS £350

Few subwoofers match the Q-Bass at the price. The tuning controls can be a bit of a fiddle, but once set up the rest is pleasure.

### EPOS ES11 £445

Extremely refined, well engineered standmounters that need distinguished partnering equipment if they are not to sound over-polite.

### REL STRATA £500

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.

### 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 11 £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

A truly endearing 'speaker, with clarity, cohesion, detail and precise imaging. Bass has superb extension.

### EPOS ES25 £1505

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

### SPENDOR SP7/1 £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 SP9/1 £3400-£3600

One of the clearest and most expressive loudspeakers you'll find for a large room. Beautifully finished.

### TANNOY WESTMINSTER ROYAL £10,000

An incredibly dynamic, detailed full-range horn design with a rich sound. Its high sensitivity predisposes it to valve amplification.

# SOUND-BYTES

High Density Filler Material for Speakers and Stands

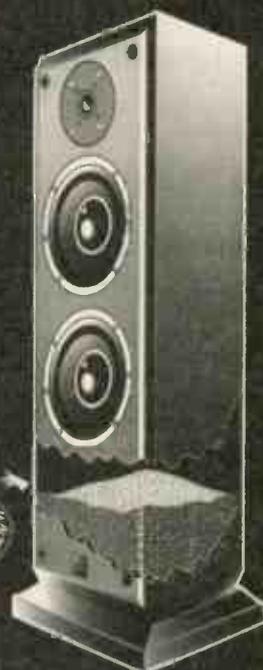
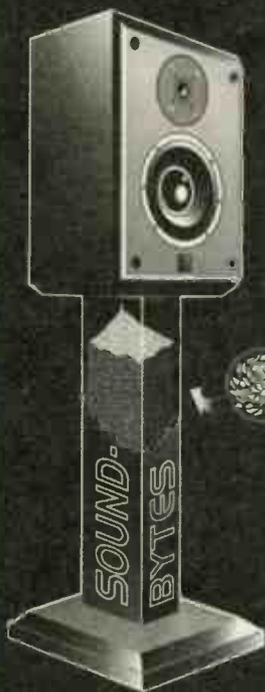
For maximum benefit from your loud-speaker / speaker stand combination, you should fill your stands with a suitable material. **SOUND-BYTES** are uniquely shaped steel chips, **far more superior and four times more dense than sand**, that once poured into the speaker stand, effectively provide a solid steel core within. This makes the stand an extremely dense heavy platform, ideal for improving bass and imagery.

Available in 4 litre tubs of approximately 20Kgs in weight, **each tub will provide enough SOUND-BYTES to adequately fill most commonly available speaker stands and floorstanding speakers.**

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Ken Kessler  
Hi Fi News & Record Review July 95

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# K R O N O S

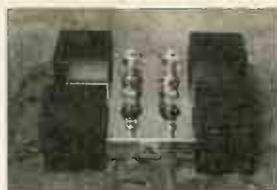
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HFNR 1994

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March / April 1996

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|---|-------|-------|
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| AUDIONOTE SORO SE Tube amplifier phono    | £1999 | £995  |
| AUDIONOTE DAC 2 Tube DAC                  | £1099 | £695  |
| AVI S200MC CD Player                      | £1149 | £995  |
| AVI S200MA stereo power amp               | £599  | £475  |
| EPOS ES14 spks inc EPOS Stands            | £790  | £595  |
| MICROMEGA CD3.1DUOBS Transport & DAC      | £2150 | £1750 |
| ROKSAN OJAN 3 Rosewood spks               | £995  | £695  |
| RUARK TALISMAN II Natural Walnut Speakers | £749  | £625  |
| RUARK TEMPLAR Burl Walnut Speakers        | £499  | £375  |
| YAMAHA DSPE580 Processor Boxed as new     | £450  | £325  |

The above is a selection of ex-demonstration equipment we currently have. A full offers list including second hand equipment is available on request. All equipment is guaranteed.

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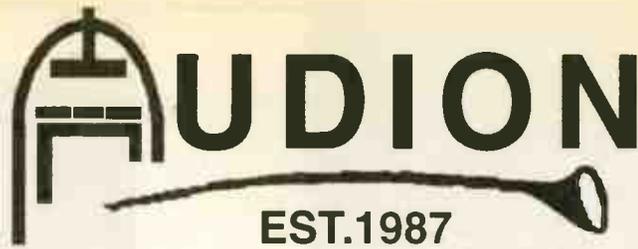
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• March 30th & 31st •

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What do the critics say:

**QUINTET**

The Art Audio gives you music with a sense of rightness that you don't really question but just get on and enjoy. Sweet open and lucid, the music is produced with an easy sense of naturalness which makes long term listening fatigue free and especially rewarding.

Roy Gregory Hi-Fi Choice

**TEMPO**

I feel that the Art Tempo amplifiers are among the finest valve power amplifiers currently available. The imagery that the Tempos create is vivid, lifelike and full of space and air.

Alan Sircam, Hi-Fi World

**MAESTRO**

...they are just so stunningly gorgeous and open to listen to, I can barely imagine anything more alluring.

Noel Keywood, Hi-Fi World

...the Maestro is part of that rare breed of Hi-Fi that makes you forget about the equipment and think about the music. In all, unlike the car, the Maestro lives up to its name

Alan Sircam, Hi-Fi World

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| Audio Research SP14                      | £1495 |
| Rega Elas 'Black Ash' (slight marks) s/h | £250  |
| Roksan L2 Pre-amp (Black) ex-demo        | £575  |
| Project 0.5 (inc. OM10) new              | £109  |
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| AURA VA-80 CHROME         | £330   | £265  |
| AVI S2000 MCII CD         | £1000  | £599  |
| AVI S2000 MI AMP          | £800   | £640  |
| AIWA XKS9000 TAPE DECK    | £700   | £525  |
| B&W MATRIX 805 WALNUT     | £995   | £695  |
| DPA DSP200S PRE AMP       | £495   | £345  |
| DPA DPA 200S POWER AMP    | £750   | £525  |
| DPA "LITTLE BIT TWO" DAC  | £425   | £299  |
| EXPOSURE XX AMP           | £625   | £450  |
| JBL K2S 9500 LOUDSPEAKERS | £17000 | £9000 |
| MARANTZ CD10              | £1200  | £899  |
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| McINTOSH MCD 7009         | £2635  | POA   |
| McINTOSH C22 PRE AMP      | £2600  | POA   |
| McINTOSH C712 PRE AMP     | £1480  | POA   |
| McINTOSH MC 7100 PWR      | £1260  | POA   |
| McINTOSH MC150 PWR        | £2855  | POA   |
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|   |         |
|---|---------|
| K1100B Complete STANDARD Amplifier Kit,           | £395.21 |
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| A1100SC Factory Assembled                         | £422.62 |
| K1100M Complete MMDBLOC Amplifier Kit,            | £261.20 |
| A1100M Factory Assembled                          | £329.20 |
| RLH10 Reprints of latest Amplifier articles.      | £4.50   |
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First Module to appear in our new "2000 Range" of kits. This unit provides a high quality phone output for those many amplifiers that do not have one. Easily installed with special link-through facility the unit draws its power from our new Andante Ultra High Quality linear toroidal supply. Housed in the neat, black finished, Hart mini-box it features the wide frequency response, low-distortion and musicality that one associates with designs from the renowned John Linsley Hood. Pre-terminated interconnecting leads and PCB mounted sockets prevent supply polarity reversal and on-board diagnostics provide visual indication of supply line integrity. Volume and balance controls are Alps "Blue Velvet" components. Very easily built, even by beginners, since all components fit directly on the single printed circuit board and there is no conventional wiring whatsoever. The kit has very detailed instructions, and even comes with a roll of Hart audiograde silver solder. It can also be supplied factory assembled and tested. Selling for less than the total cost of all the components, if they were bought separately, this unit represents incredible value for money and makes an attractive and harmonious addition to any hi-fi system.

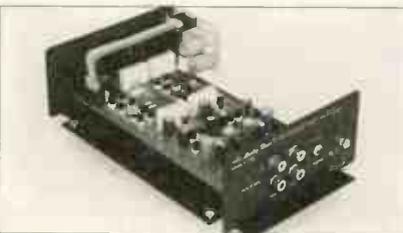
|   |         |
|---|---------|
| K2100 Complete Kit  | £109.50 |
| K2100SA Series Audiophile version with selected audiophile components | £112.46 |
| A2100SA Factory Assembled and Tested "Chiara"                         | £149.46 |

|  |              |
|--|--------------|
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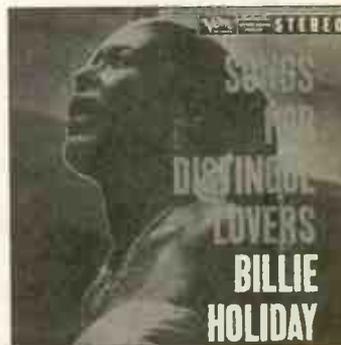
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|  | 4.6V 100 MA | £75 ea                | SECONDARY      | 0 - 2.5V - 5V - 6.4V 7A       |
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| Angeliqe Kidjo      | Fifa                     | £TBC   | 1/4          |
| Alanis Morissette   | Jagged Little Pill       | £9.90  |              |
| Beatles             | Anthology 2              | £21.90 |              |
| Cranberries         | To The Faithful          | £TBC   | 7/5          |
| High Llamas         | Hawaii                   | £8.90  |              |
| High Llamas         | Gideon Gaye              | £8.90  | (re-press)   |
| Howie B             | Music For Babies         | £8.90  |              |
| Ian McNabb          | Mersybeast               | £TBC   | 7/5          |
| Lush                | Lovellite                | £8.90  |              |
| Oatspring           | Smash                    | £8.50  | (re-release) |
| Pulp                | Countdown 92-83          | £8.50  |              |
| Rage Against Machin | Evil Empire              | £9.90  | 15/4         |
| Raw Stylus          | Pushing Against The Flow | £9.90  |              |
| Ride                | Tarantula                | £7.90  |              |
| Ride                | Live Light Double        | £12.90 | (US)         |
| Ronny Jordan        | Light To Dark            | £TBC   | 15/4         |
| Sepultura           | Roots                    | £7.90  |              |
| Shed Seven          | A Maximum High           | £TBC   | 1/4          |
| Sinead Lohan        | Who Do You Think I Am    | £8.90  |              |
| Stereolab           | Emperor Tomato Ketchup   | £TBC   |              |
| Sting               | Mercury Falling          | £8.90  |              |
| Terrorvision        | Regular Urban Services   | £8.90  |              |
| Willy De Ville      | Loup Garou Import        | £15.90 |              |

## New Blue Note Releases

|              |                            |       |  |
|--------------|----------------------------|-------|--|
| Donald Byrd  | Electric Bird              | £9.90 |  |
| Duke Pearson | I Don't Care Who Knows     | £9.90 |  |
| John Patton  | Memphis To New York Spirit | £9.90 |  |
| Lonnie Smith | Move Your Hand             | £9.90 |  |
| Three Sounds | Live At The Hi Club        | £9.90 |  |
| Various      | Blue Note Rare Grooves     | £9.90 |  |

## Back Catalogue and Current

|                        |                                 |            |  |
|------------------------|---------------------------------|------------|--|
| Bad Religion           | The Gray (re-issue vinyl)       | £9.90      |  |
| Bruce Dickinson        | Skunkworks                      | £7.50      |  |
| Curtis Mayfield        | Back To The World               | £7.90      |  |
| Eagles                 | Hell Freezes Over Import        | £17.90     |  |
| Frank Zappa            | Joe's Garage acts 123           | £14.90     |  |
| Frank Zappa            | Sheik Yer Bouti                 | £9.90      |  |
| Fugees                 | The Score                       | £10.90     |  |
| Leroy Hutson           | Love oh love                    | £7.90      |  |
| Lou Reed               | Set The Twilight Reeling Import | £15.90     |  |
| Miles Davis            | Workin' And Steamin' double     | £16.50     |  |
| Natural Four           | Heaven Right Here On Earth      | £7.90      |  |
| Oasis                  | 12' Selection-All titles        | each £4.50 |  |
| The Open Mind          | Phillips Label Re-issue         | £16.50     |  |
| Tracey Thorn           | A Distant Shore                 | £5.50      |  |
| Trojan Label Selection | Various titles Ask For List     | each £7.90 |  |

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| MARANTZ PM53          | AMPLIFIER       | EKDEM   | £ 239.99 | £ 179.99 |
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| MERIDIAN 508          | CD PLAYER       | EKDEM   | £1685.00 | £ 999.00 |
| MERIDIAN 555          | POWER AMPLIFIER | EKDEM   | £ 695.00 | £ 549.00 |
| MERIDIAN 501          | PRE-AMP         | EKDEM   | £ 675.00 | £ 499.00 |
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| MORDAUNT SHORT MS 30  | LOUDSPEAKERS    | NEW     | £ 269.99 | £ 150.00 |
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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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| MC 25 FL       | £220.00           | £165.00*  |  |  |        |
| MC 10 Supreme  | £260.00           | £202.00*  |  |  |        |
| MC 20 Supreme  | £375.00           | £280.00*  |  |  |        |
| MC 30 Supreme  | £465.00           | £350.00*  |  |  |        |
| Shure          | VN 45 MR (V15 IV) | £90.00    | £60.00                                   | Professional/DJ Items                      |        |
|                | V15 V MR          | N/A       | £130.00                                  | Ortofon OM Pro S                           | £15.00 |
| Stanton        | 500 AL Disco      | £30.00    | £18.00                                   | Concorde Pro S                             | £54.00 |
|                | 680 ALX Disco     | £46.00    | £36.00                                   | OM Nightclub S                             | £54.00 |
|                | 680 ELX Disco     | £57.00    | £41.00                                   | OM Nightclub E                             | £58.50 |
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World Radio History

# MEASURED PERFORMANCE

It's important to measure products to assess performance, find explanations of sound quality and warn of peculiarities or faults. Only Hi-Fi World has an advanced in-house laboratory with digital signal analysis for this purpose. In conjunction with this facility we assess sound quality in our own acoustically treated listening room. We measure most products reviewed. Here's a simple guide on our test results.

## 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

## NAD 312

The 312 was an interesting piece of kit to measure. To start with NAD have provided a switch at the back to select the load impedance. Into dummy loads of 8Ω and 4Ω power output was found to be 55watts and 56 watts respectively.

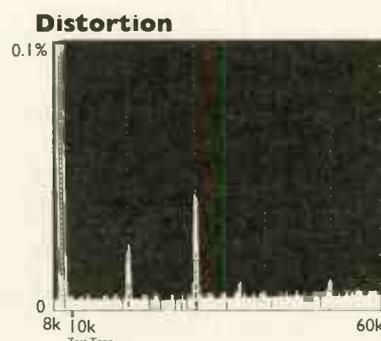
Frequency response was very respectable spanning 8Hz to 42kHz at ±1dB. This amplifier also has a set of tone controls which can be bypassed by the use of the tone defeat button.

Other measurements were generally very good with distortion at normal listening levels going down to 0.008% at 1kHz. Distortion did, however, rise steadily at higher frequencies and was predominantly third harmonic.

Supplied too is an in-built MM phono stage. Frequency response at -1dB roll off was 13Hz to 45kHz. I would expect a solid bass response through this stage.

Otherwise, results were respectable with sensitivity a fairly normal 3mV with good 72dB separation and an input impedance of 47kΩ.

All in all, on the test bench, the NAD 312 is a well engineered amplifier with an competent Moving Magnet phono stage. HB



## TEST RESULTS

|                    |            |
|--------------------|------------|
| Power              | 55watts    |
| CD/tuner/aux.      |            |
| Frequency response | 8Hz-42kHz  |
| Separation         | 66.6dB     |
| Noise              | -104.2B    |
| Distortion         | 0.04%      |
| Sensitivity        | 220mV      |
| dc offset          | 0.2/0.1mV  |
| Disc               |            |
| Frequency response | 13Hz-45kHz |
| Separation         | 72dB       |
| Noise              | 82dB       |
| Distortion         | 0.04%      |
| Sensitivity        | 3mV        |
| Overload           | 220mV      |

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| SME 3012 in 50kg plinth   | £325  | Meridian 203 DAC                                     | £200  |
| Croft micro A   | £275  | Meridian 263 DAC                                     | £250  |
| Garrard 401   | £100  | Quad 33/303  | £150  |
| Meridian 206B CD player, boxed  | £500  | Quad 34/405.2 boxed                                  | £400  |
| Meridian 201 pre  | £450  | Quad 50D pair  | £275  |
| Meridian D600 digital active speakers                                 |       | Croft Super Micro old style                          | £200  |
| (3 digital & 2 analogue inputs fully remote, mint boxed, walnut, cost |       | Croft super micro black with                         |       |
| £3000 new   | £1350 | MC input   | £300  |
| TDL studio 2  | £300  | Mission 75C Centre Channel spk                       | £80   |
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| Dynaco stereo 120 early transistor pwr amp                            | £100  | Quad ESC63 (6 mnth G'tee)                            | £1500 |
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# AMPLIFIERS

## SUMO ATHENA II POLARIS III

SUMO have put a bit of power our way. Utilising MOSFET output transistors the power amplifier delivers a massive 153watts into 8Ω and an even greater 225W into 4Ω. This is plenty for all but the most inefficient loudspeakers.

This pre/power set up delivered a more than adequate frequency response, spanning 6Hz to 95kHz within 1dB limits. Distortion figures were particularly impressive with very little change between low and high power levels. High frequency results were notably good which is a typical signature of Field Effect transistor output stages.

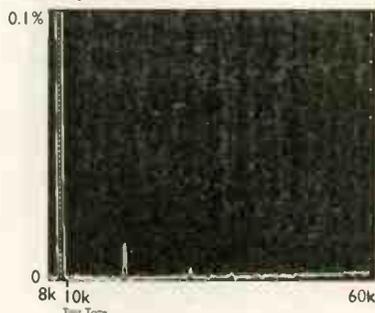
Separation figures were a bit lower than the best at 72dB and line sensitivity of 350mV too high for full power from some

low output sources. There was no disc stage in the samples provided. HB

### TEST RESULTS

|                    |           |
|--------------------|-----------|
| Power              | 153watts  |
| CD/tuner/aux.      |           |
| Frequency response | 6Hz-95kHz |
| Separation         | 71.8dB    |
| Noise              | -85.75dB  |
| Distortion         | 0.016%    |
| Sensitivity        | 350mV     |
| dc offset          | 0.8/3.5mV |

### Distortion



## AUDION STERLING ETSE

Using EL34M valves at the output stage the Sterling E.T.S.E (Extended Triode Single Ended) delivers 11.2 watts into an 8Ω load, so it does need a sensitive loudspeaker.

Frequency response at ±1dB was found to be 16Hz to 30kHz with the latter figure falling on the plus side of the limits. There was also a noticeable 0.5dB lift at about 26kHz.

The noise and separation figures were found to be very average possibly giving some background hiss and a more centrally focussed image particularly in the mid-band. Distortion figures weren't of the highest standard either, reaching the mildly dizzy heights of 2.2% at full power, predominantly

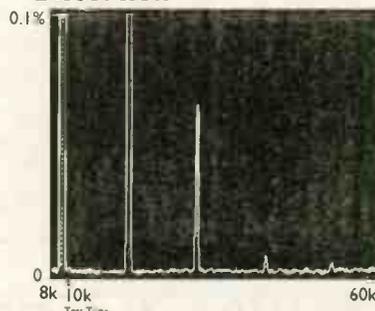
second order, with third order coming in at a very close second! This should contribute to a warm sound.

Input sensitivity is a fairly decent 200mV which is a little more sensitive than average.

A valve amplifier of average quality, standard measurementwise. HB

|                    |            |
|--------------------|------------|
| Power              | 11.2watts  |
| CD/tuner/aux.      |            |
| Frequency response | 16Hz-30kHz |
| Separation         | 67dB       |
| Noise              | -78dB      |
| Distortion         | 0.5%       |
| Sensitivity        | 200mV      |
| dc offset          | 0/0mV      |

### Distortion



## ENSEMBLE CORIFEO

A rather curious frequency response of only 4Hz to 18kHz within 1dB limits was achieved on the test bench. Although it could be argued that most, if not all of us can't hear beyond this, the trend has been for wider bandwidths of late.

Power handling into an 8Ω load is a neat 110watts with a healthy 156watts into 4Ω. This should be adequate for driving most loudspeakers.

The 280mV sensitivity through the pre-amp/DAC 'Dichrono', all in one unit, is fairly standard and should cope with most input signals subjected to it.

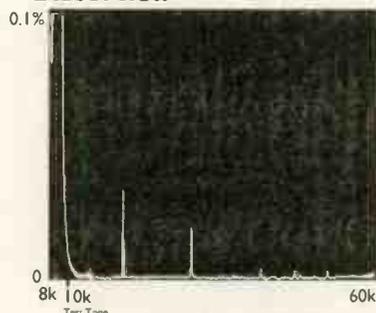
Unusually the Ensemble's distortion went down at higher frequencies (0.03 at 1kHz 1 watt and 0.02 at 10kHz) which I can only

attribute to its early high frequency roll off. A warmer than average sound can be expected. HB

### TEST RESULTS

|                    |           |
|--------------------|-----------|
| Power              | 110watts  |
| CD/tuner/aux.      |           |
| Frequency response | 4Hz-18kHz |
| Separation         | 84dB      |
| Noise              | -96.7dB   |
| Distortion         | 0.02%     |
| Sensitivity        | 280mV     |
| dc offset          | 12/12mV   |

### Distortion



## AUDIO VALVE PPP 45 MONOBLOCKS

Built so fingers can relatively easily touch the circuit board inside, not intentionally I hope, this Audio Valve concoction delivers a neat little 12.5watts into an 8Ω load. This seems a modest value when compared to amplifiers in general, but is not out of the ordinary in the valve kingdom. One should be careful however to match them with good, efficient loudspeakers with high sensitivity figures. Otherwise it is rare that anyone requires listening levels that go beyond the capability of this amplifier.

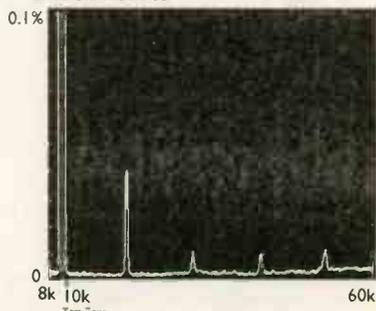
Frequency response is 9Hz to 22kHz, covering the sonic spectrum within the 1dB limits, but not going much further. This probably accounts for the low high frequency

harmonic distortion figures that were achieved with 0.1% at full from 10kHz as opposed to 0.35% for the 1kHz response.

The noise figure was found to be higher than normal at -57dB so one might expect some audible hiss. Separation figures shouldn't really be considered here as we are playing with monoblocks, but sensitivity was good for a power amp block. HB

|                    |             |
|--------------------|-------------|
| Power              | 12.5watts   |
| CD/tuner/aux.      |             |
| Frequency response | 9Hz-22kHz   |
| Separation         | 100dB       |
| Noise              | -57dB       |
| Distortion         | 0.05%       |
| Sensitivity        | 450mV       |
| dc offset          | -1.8/-1.8mV |

### Distortion



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|  | On-Off/Speed select   | pair 20.25 | 2.55 |
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|  | Idler wheel (lock-nut or clip fixing)                                     | 19.95      | 2.85 |
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|  | TD.124 series   |            |      |
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|  | Drive belt  | 10.25      | 1.85 |
|  | Suspension springs (-1%), (Std), (+1%)                                    | set 11.85  | 2.55 |
|  | Suspension bushes   | set 12.50  | 2.25 |
|  | Armboards for most models   | from 16.90 | 2.55 |
| Cecil Watts Dustbugs/Parastats/ (spares incl. Preener wicks) |   |            |      |

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# LOUDSPEAKERS

## TANNOY 631 SE

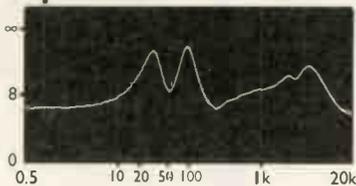
The Profile 631 SEs have a very smooth frequency response. There's a little lift in the upper bass which will give them a rich and full-sounding bottom end. Above this though the response stays within tight 1dB limits. Treble extension is good too which should give them fine insight and detail.

They are not the most sensitive miniatures though. I measured 85dB sound pressure level at 1m using a nominal watt (2.83V) pink noise signal. Overall impedance measured 7Ω, and apart from a strong fall at high frequencies, the impedance curve was relatively flat.

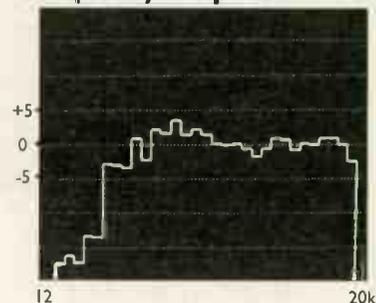
I'd recommend amplifiers capable of

delivering around 50watts for best results, although these loudspeakers are likely to be used in small rooms where high volume levels are impractical, so you may get away with slightly less. DB

Impedance



Frequency Response



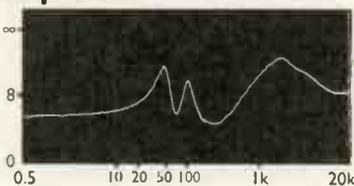
## TECHNICS SB-M500

Technics' SB-M500s have been engineered to a very high standard. Not only is the frequency response very smooth, but the small trends hidden within it I suspect will give good subjective results. There is a gentle plateau lift around 5kHz which will add insight and detail without harshness. Above this upper treble is smoothly rolled off to make sure they aren't too sharp. Bass output is very flat, again a gentle lift around 100Hz will add speed and punch.

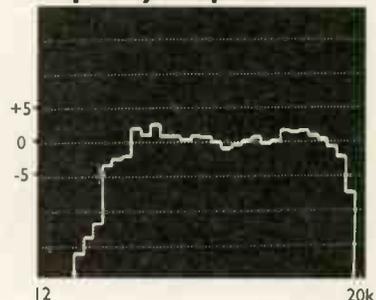
Like the SB-M300s, the 500s aren't that sensitive. I measured 86dB at 1m with a nominal watt (2.83V) pink noise signal. The

impedance curve also shows a sharp rise in the midband indicating that the 500s are a reactive load. With an overall impedance of 7Ω I'd recommend amplifiers capable of delivering around 50watts minimum. DB

Impedance



Frequency Response



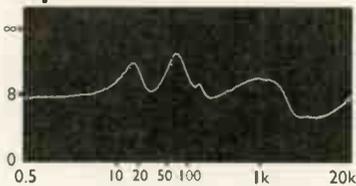
## MUSICAL TECHNOLOGY FALCON EXPORT

Big three-way loudspeakers are especially difficult to engineer, so congratulations must go out to Musical Technology who have managed to engineer a remarkably flat response from their Falcon Export loudspeakers. The lift in the upper treble should lend insight and detail, and a shallow drop through the midrange will keep them smooth. Bass didn't go that low though, so expect dry bass.

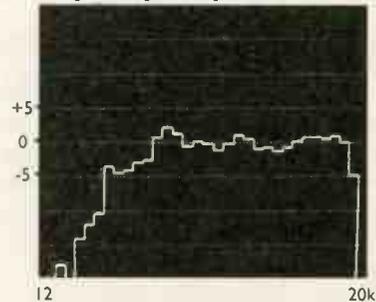
Driving the Falcon Exports won't be a problem either. They have a reasonably smooth impedance curve, apart from the dip around 3kHz where the tweeter comes in, and an overall impedance of 7Ω. This,

coupled with high 90dB sensitivity measured at 1m using a nominal watt (2.83V) pink noise signal, means they will go loud with few watts. Amplifiers in the range of 15-50watts should be appropriate, depending on the size of room you intend to drive. DB

Impedance



Frequency Response



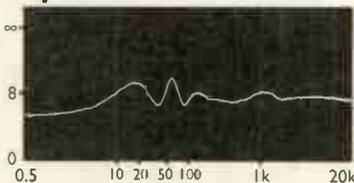
## ENSEMBLE ELYSIA/PROFUNDO

The Ensemble Elysia loudspeakers can be used as a high quality miniature loudspeaker, or stacked on top of the stereo Profundo subwoofers. The response plot below shows a very flat and smooth frequency response from the Elysias, with the extra bass extension provided by the Profundo subwoofers. There is a slight plateau lift in the treble, not enough to unbalance the sound, but it will certainly give them a detailed and insightful sound.

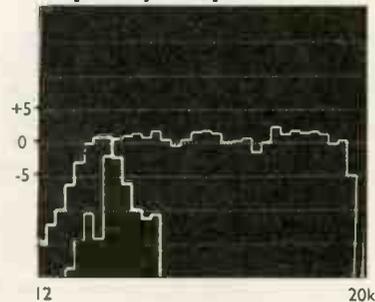
The impedance curve of the Elysia/Profundo combination was especially smooth, presenting a mainly resistive load. Sensitivity was a little low though, so I'd recommend amplifiers capable of delivering

at least 50watts, especially as the Profundo subwoofers benefit from the extra control afforded by more powerful amplification. DB

Impedance



Frequency Response



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# LOUDSPEAKERS

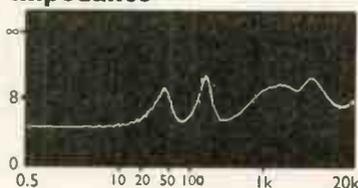
## KEF 60S

Coming from KEF I was expecting the 60S monitors to have a flat response. I was wrong. They have a lumpy response, and treble level is too low. As this is high treble it will be noticeable as a lack of space and atmosphere, rather than a dullness. The lift through the midrange will give them good projection though.

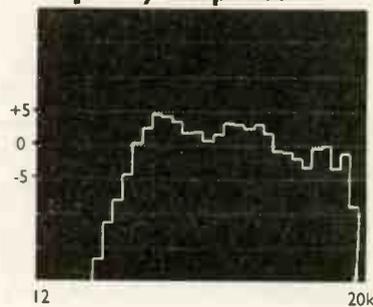
As you'd expect from a miniature satellite loudspeaker, bass rolled off early at 180Hz or so. But their intended partner is the 30B subwoofer. Pushing out just 86dB at 1m for a nominal watt (2.83V) pink noise signal, the 60S will need 30-40watts to drive

them properly. Their low overall impedance of 5.8Ω also means they will draw more current than most but impedance does stay high through the midrange and treble. DB

Impedance



Frequency Response



# CD PLAYERS

## NAD 512

New models seem to flood out of the NAD stable as often as thunder storms hit Florida. Again we have been handed a neatly engineered grey box.

Gently rolling off at the very top, which should ensure a smooth sound, the NAD 512 has a standard 4Hz to 20.8kHz frequency response. Amicably consistent throughout, this CD player displays low distortion at all levels.

No particular measurement aspects could be criticised, with noise low, separation wide and dynamic range healthy. A slightly higher than average output level of 2.25V was produced, but this is no bad thing for those who prefer to use passive preamplifiers. HB

Frequency response 4Hz-20.8kHz

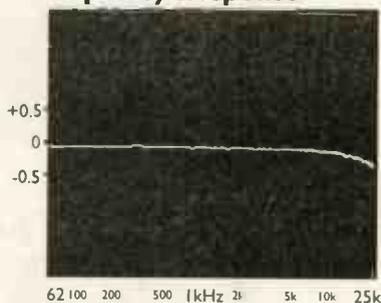
Distortion (%)

|                |        |        |
|----------------|--------|--------|
| -6dB           | 0.0046 | 0.0045 |
| -30dB          | 0.018  | 0.018  |
| -60dB          | 0.43   | 0.43   |
| -90dB          | 24.4   | 24.4   |
| -90dB dithered | 6.7    | 3.4    |

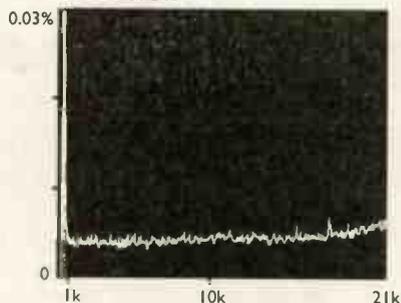
Separation (dB)

|               |      |        |
|---------------|------|--------|
|               | left | right  |
| 1kHz          | 117  | 117    |
| 20kHz         | 95   | 95     |
| Noise         |      | -110dB |
| with emphasis |      | -107dB |
| Dynamic range |      | 110dB  |
| Output        |      | 2.25V  |

Frequency Response



Distortion



## ENSEMBLE DICHRONO

Ensemble have splashed out on TEAC's VRDS mechanism for their CD player and measurement wise at least it certainly seems to have paid off. The Dichrono system comes in the shape of two boxes, the transport and the DAC which is incorporated with the preamplifier (for the power amp.).

Frequency response was near perfectly flat from 4Hz to 21kHz. Distortion at -30dB was predominantly odd order harmonic although still at a reasonably low level of 0.021%.

High frequency separation was to say the least excellent, at well above 100dB. Most other aspects were in the above average class with output voltage at a value of 2.2V.

A generally well engineered set up which I suspect will provide consistent and accurate results. HB

Frequency response

4Hz-21kHz

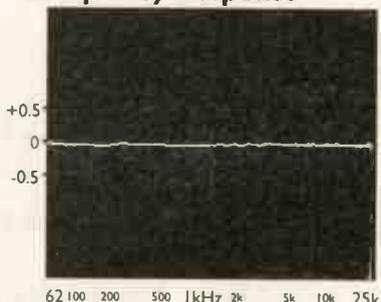
Distortion (%)

|                |       |       |
|----------------|-------|-------|
| -6dB           | 0.006 | 0.006 |
| -30dB          | 0.021 | 0.021 |
| -60dB          | 0.6   | 0.6   |
| -90dB          | 33.6  | 33.4  |
| -90dB dithered | 11.7  | 9.8   |

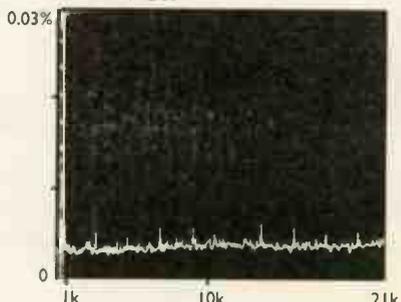
Separation (dB)

|               |      |         |
|---------------|------|---------|
|               | left | right   |
| 1kHz          | 114  | 114     |
| 20kHz         | 108  | 108     |
| Noise         |      | -107dB  |
| with emphasis |      | -107dB  |
| Dynamic range |      | 106.3dB |
| Output        |      | 2.21V   |

Frequency Response



Distortion



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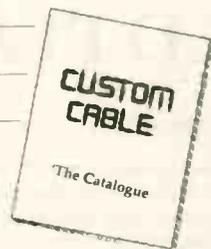
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# CD PLAYERS

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results

## AUDIO INNOVATIONS ALTO

The Alto gave us the lowest -60dB (music level) distortion measurement of all CD players measured to date. A contributory factor could be the neatly tailored high frequency roll off evident from its frequency response, although the Alto did maintain the standard 4Hz to 20.6kHz, at +/-1dB, response found in most CD players.

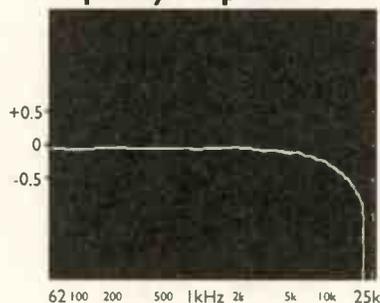
Another plus for this baby was that the channels were almost entirely consistent, a remarkable achievement in itself. Clearly a lot of attention has been given to layout and component tolerancing.

Separation results were excellent throughout the audio spectrum with low noise figures too. Output was found to be much higher than the standard 2V giving a near 3V output.

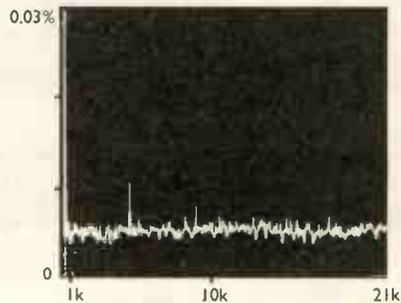
All in all the Alto is a very well engineered product. HB

|                    |             |        |                 |      |        |
|--------------------|-------------|--------|-----------------|------|--------|
| Frequency response | 4Hz-20.6kHz |        | Separation (dB) | left | right  |
| Distortion (%)     |             |        | 1kHz            | -126 | -126   |
| -6dB               | 0.005       | 0.006  | 20kHz           | -114 | -114   |
| -30dB              | 0.0171      | 0.0173 | Noise           |      | -107dB |
| -60dB              | 0.29        | 0.29   | with emphasis   |      | -107dB |
| -90dB              | 28.9        | 28.7   | Dynamic range   |      | 113dB  |
|                    |             |        | Output          |      | 2.85V  |

Frequency Response



Distortion



## QUAD 7712

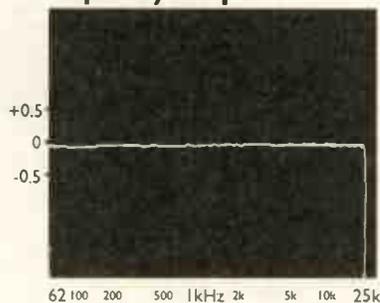
The Quad 7712 has 'well engineered' written all over it. Frequency response is immaculately flat in the range of 4Hz to 21kHz with both channels balanced to near perfection.

This theme really does run throughout. Distortion, separation and dynamic range measurements were virtually identical on both left and right channels as was output signal level. This was set close to the 2V Philips standard at 1.96V.

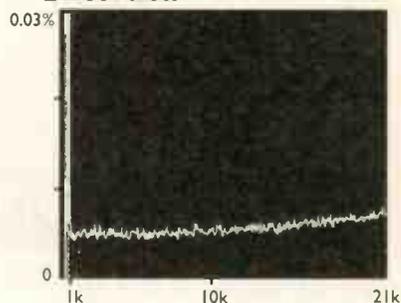
Separation figures at higher frequencies weren't found to be amazing, but adequate none the less. It was not possible to obtain a noise figure because the Quad muted. HB

|                |         |       |                 |      |       |
|----------------|---------|-------|-----------------|------|-------|
| Distortion (%) |         |       | Separation (dB) | left | right |
| -30dB          | 0.008   | 0.008 | 1kHz            | 107  | 107   |
| -60dB          | 0.67    | 0.68  | 20kHz           | 88   | 87    |
| -90dB          | 32.4    | 32.5  | Noise           |      | NA    |
| -90dB dithered | 9.2     | 7.3   | with emphasis   |      | NA    |
| Dynamic range  | 105.3dB |       | Output          |      | 1.96V |

Frequency Response



Distortion



Frequency response 4Hz-21kHz

Distortion (%)  
-6dB 0.0053 0.0055

# CASSETTE

## DENON DRM-550

The Denon cannot exploit metal tape. Under test the head overloaded early, especially at low frequencies, generating high distortion. Both the replay only (pre-recordeds) and the record/replay frequency response (recordings) displayed falling bass, so I'd expect the machine to sound bass light too. Since variable bias tuned in ferric and chrome tapes well, I'd recommend users stick to quality ferric tapes, or perhaps chromes for less hiss. With light bass and upper treble roll-off, pre-recorded tapes are likely to sound both bass light and a trifle dull.

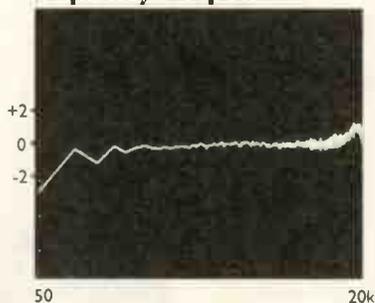
The tape transport mechanism held speed well, so I'd expect little audible slewing and jerking of the sort that intrudes into piano sustains, for example. This part of the Denon worked well.

Denon have placed the 0VU peak record point very high - above IEC 0dB. This is OK if the limit is taken literally, with short term peaks going no higher.

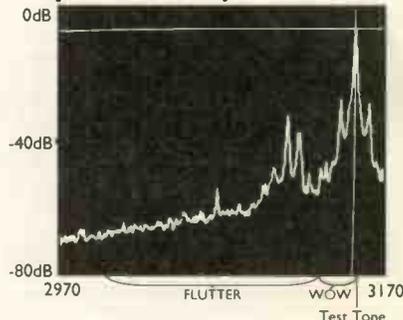
The DRM-550 is respectably engineered at the price, but no more. NK

|  |            |                              |          |
|--|------------|------------------------------|----------|
| REPLAY (pre-recorded tapes)            |            | Separation (1kHz)            | -39dB    |
| Frequency response (-2dB)              | 30Hz-14kHz | Distortion (315Hz)           | 4.5%     |
| Speed accuracy                         | +0.8% fast | Hiss (70uS, Dolby out)       | -56dB    |
| Hiss (70uS, Dolby out)                 | -61dB      | Speed variations (DIN total) | 0.08%    |
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| Frequency response (IEC Primary Refs.) |            | MOL/SAT (IEC Refs)           | 315/10k  |
| ferric (IECI)                          | 70Hz-17kHz | IEC I (ferric)               | 1dB/-6dB |
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Frequency Response



Speed Stability



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| THORENS TD160 .....               | £80   |

| SPEAKERS                             |       |
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| QUAD ELECTROSTATICS .....            | £POA  |
| IMF TLS50 MINT, BOXED .....          | £399* |
| BOSE 305M, EX COND, (£430.00) .....  | £225  |
| ROKSAN HOTCAKES, EX DEMO BOXED ..... | £129  |
| CASTLE KENDAL .....                  | £70   |
| FANE QUARTET PAIR VERY RARE .....    | £100  |

| OTHER ITEMS                      |      |
|----------------------------------|------|
| NAKAMICHI ST-7E TUNER .....      | £400 |
| ACOS LUSTRE ARM, BOXED .....     | £50  |
| LEAK TROUGHLINE 2 .....          | £POA |
| QUAD FM1 LW MW SW .....          | £POA |
| LEAK TROUGHLINE 3, VARIOUS ..... | £POA |

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**Audio Review, Italy, July 1995**

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"Spiroflex I, Hi-Fi Choice Recommended, Aug. 1994

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# Classified Ads

For details on how to place a Classified Advertisement, please see page 145

## PRIVATE

**NAIM/LINN BUY/SELL. 52, CDS, 250, 135, 140, HICAP, ARO, 72, 82, ETC TEL BOB 01382 819732**

ARCAM DELTA 290+290P amplifiers 75w As new condition. 4 months old. Boxed with manuals. Happy to demonstrate. £575  
Tel: 01384 271571 (W.Mids)

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 amp £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 MW75 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/HXP Pro £80. TU-747L tuner FM/MW/LW £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 £325. 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 I8" dual concentric, Goodmans: 12" Axiom 300, 8" Axiote 3 ohms.  
Tel: 0171 372 3734

THORENS TD-125/SME 3009 original plinth/cover £195. Garrard 401 chassi £140. Sugden Connoisseur Craftsman 3 chassi £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-200/T-27) £75. Lowther: 1xAcousta Mini £95. Quad: 1xELS Bronze £150  
Tel: 0171 372 3724

EX-5HOP 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. 5/H Equipment: Radford WSCDI 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: TRAKRAK CD STORAGE SHELF (small size)  
Tel: 01752 405052 (Plymouth)

AUDIO INNOVATIONS 5500 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 £375, 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, Ittok arm AT-OC5 cartridge and Trampoline, 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 shelve 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)

CROFT SERIES 3 OTL power amp, recently serviced, new valves £900 o.n.o.  
Tel: 01305 263 702

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 1 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 WVA/WVB reel to reel recorder  
Tel: 01580 830 558

LEAK 5T PREO 20 matching pair (charcoal, 1964) total 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 TT2 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/OC5 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 Focul 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 DM5 recent dealer service £650. Naim 250 old style, good vintage £750. 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

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)

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 (Matlock)

ROKSAN XERXES, Artemiz, Shiraz, black ash, XBS/Mk2 PSU £1,200 o.n.o., Quad 34, 606, mint boxed etc £650.  
Tel: Jules 01792 280 061

PHILIPS DIGITAL speaker system (DS5930) and controller (DS950) 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 M555ti 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

5D ACOUSTICS 5D1 Evolution speakers £1450. SD Acoustics 5D3, 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 Ittok, 18 £550. Mission Fidelity A100 £200. MF Dr Thomas power amp 120 wpc. Avondale uprated £375. Rega 3, ATOC5 £200, Gale GS402 speakers 200w, black, £275  
Tel: 01926 831 388

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, AV1 pre-amp £375, Meridian 208 CD pre-amp 209 handset £675, AV1 150w monoblocks £595. All items boxed, mint, one owner.  
Tel: 01226 710 605

ATTENTION VINYL LOVERS, Michell System. Export Gyro Alphason H.R. 100 MCS arm, Denon DL304 cartridge, QC power supply, stereo Alecto, Argo, ISO, 2 x Hera's. Van den Hul 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. Dynaudio Gemini drive units, upgraded to Esotar specification (4 x 15W75 plus 2 x 33OT) boxed, unused, cost £600. Offers  
Tel: 01727 867 645

KRELL KSP-7b pre-amplifier £1,395. Wadja 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)

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| Audio Innovations S200 pre-amp                             | £250 | (£350). |
| Audio Innovations S200 power-amp                           | £225 | (£500). |
| Gale 402A loudspeakers Chrome End Caps and stands          |      | offers  |
| Kenwood KA7050R Integrated Mosfet with Full remote control | £200 | (£450). |
| Audio Innovations S500 integrated                          | £495 | (£1199) |
| Impulse H5 Oak   | £799 | (£1750) |
| Impulse H6 Grey / Black                                    | £650 | (£1250) |
| Impulse H7 Walnut  | £400 | (£750)  |

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# audio arts

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| Audiomeca Mephisto          | ED £1,599.00 | Sonus Faber Amator          | M £1,599.00  |
| YBA CD2                     | ED £1,699.00 | Audio Physic Virgos         | ED £2,995.00 |
| Audiomeca Kreatura          | ED £950.00   | Sonus Faber Minima Amators  | M £1,100.00  |
| Mark Levinson 31 transport  | M £4,450.00  | Audio Physic Steps          | Mkd £799.00  |
| Counterpoint IIE            | ED £1,499.00 | Cadence Speakers            | M £2,750.00  |
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| Micromega T DAC             | M £545.00    | Wilson Watts 3/2            | M £5,500.00  |
| EAD 700 DAC                 | M £899.00    | Mirage M3                   | M £2,300.00  |
| Teac VRDS 10                | M £399.00    | Sonic Frontiers Trans Dac   | M £500.00    |
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| Krell KSA 100               | M £1,699.00  | Audio Note ANJ              | M £500.00    |
| Counterpoint SA4            | M £3,900.00  | Audio Note ANE SPX          | M £1,450.00  |
| Jadis Defay 7               | M £3,099.00  | Pink Triangle Anniversary   | M £1,100.00  |
| Audio Research LS3          | M £1,250.00  | SME V                       | M £699.00    |
| Marantz MA22 Monoblocks     | £900.00      | Lurne JISLS                 | M £2,200.00  |
| Marantz SC2                 | £550.00      | Audio Physic Tempo          | ED £1,599.00 |
| NRG 401S                    | M £2,700.00  | Meracur Transport           | ED £3,400.00 |
| NRG PA1                     | M £2,300.00  | CT Premier 3                | M £1,450.00  |
| Krell KSA 250               | M £3,250.00  | Magneplanar MG3A            | M £1,695.00  |
| Jadis JABO                  | M £4,450.00  | Audio Research D250         | SH £1,850.00 |
| Mesa Barron                 | ED £2,850.00 | PT Export SME IV Red Koetsu | M £1,150.00  |
| Adyton Cordis 1.6           | ED £2,950.00 | Magneplanar MGA3            | ED £1,650.00 |
| Adyton Opera                | ED £1,950.00 | Marantz 94 II & CDA         | ED £650.00   |
| Audio Note Meishu           | ED £2,250.00 | Theta Data Basic            | ED £1,500.00 |
| Audio Note OTO              | ED £950.00   | GEN III                     | £3,299.00    |
| Arion Tycho                 | ED £950.00   | Yamamura 211 Valve Amp      | M £4,000.00  |
| Deatex 2x505+Pre            | M £999.00    | Koetsu Chang                | £1,400.00    |
| Musical Fidelity P180+Pow   | M £790.00    | Theta Data II               | £3,499.00    |
| MF A370 mkII                | M £999.00    | Garrard 401 + Plinth & Arm  | £225.00      |
| Lumley Ref 120 Chrome       | M £2,450.00  | Elite Rock                  | £550.00      |
| Audio Innovations Ser 1000  | M £1,200.00  | SD3 + Target Stands         | £275.00      |
| EAR 834                     | M £950.00    |                             |              |
| Kelvin 2AB5 M30 Monos       | M £500.00    |                             |              |
| Absolute O Pre              | M £X,XX.X    |                             |              |

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| X-3.5S SE     | "     | 15Hz-80kHz -2dB   | 300B, PX25.50          | 125x125x138H | £540  |
| XE60-35S SE   | 30    | 20Hz-100kHz-2dB   | "                      | 110x100x114H | £360  |
| XE60-25S SE   | "     | "                 | 2A3, 300B              | "            | £360  |
| XE60-10SNF SE | "     | 30Hz-50kHz -2dB   | 211, 845, VT4C         | "            | £370  |
| XE60-5SNF SE  | "     | 25Hz-70kHz -2dB   | 50, PX25               | "            | £370  |
| XE60-3SNF SE  | "     | 20Hz-80kHz -2dB   | 300B, 2A3              | "            | £370  |
| XE20S SE      | 20    | depends on p. imp | Universal (2.5/3.5/5k) | 83x78x104H   | £240  |
| XE20-60S SE   | "     | 30Hz-100kHz -2dB  | 6C 33C                 | "            | £230  |
| NY10S SE      | 10    | depends on p. imp | Universal (2.5/3.5/5k) | "            | £560  |
| X-5P PP       | 120   | 4Hz-100kHz -1dB   | 300B, EL156, KT88      | 125x138H     | £490  |
| XE60-5 PP     | 60    | 4Hz-80kHz -1dB    | 6550A, 350B, KT66      | 110x100x114H | £370  |
| 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  |
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BRONZE QUAD ESL 57s little use since service 1995 Immaculate £550. Bronze ESL57s serviced 1994. 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 535 469 (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 520 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 S1100 stands (£300) £100. Audio Innovations 5200 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 Audioblab, 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 5C22 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

MICROMEGA DUO BS DAC, boxed, including Sontic Linn Green Digital interconnect £295. Rega Planar 3 + K9 £175  
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LINN ACTIVE SYSTEM Kairn (with phono + Brilliant power supply) three LK100's with active crossovers, Keildish speakers with stands, 2 x 5 metres K600 cable. All in absolute perfect unmarked condition. £2900 o.n.o. (Cost £4800 new)  
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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.  
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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 monoblocs £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 Keildish, 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 CLS1 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, Numeric (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 monoblocs £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 5LI 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. Audioblab 8000A Mk1, mint, boxed £150. Sony CDPX 333ESD mint, boxed £208. Wanted: Naim NAT 03  
Tel: 01242 673 147

FOR SALE: Original Wharfedale drive units W12/5FB, W10/5FB, Super 3. Unused, hence perfect working order. Wanted: Linn Isobariks, black, reasonable condition.  
Tel: 0171 538 4020

LOUDSPEAKERS: Magneplanar 5MGA £825; Mission 732 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 monoblocs. ATC 5CM 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

KLIPSH HERESY speakers, original imports, 96dB 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/Excalibur/Merlin/Plinth + lid with Ortofon Quattro MC cartridge and Mission Isoplat. Seldom used, mint condition £895 o.n.o. Meridian MLC 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 V.B.T.'s £195  
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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.  
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Tel: 01235 833 181

ROGERS CADET III pushbuttons need replacing hence £65. Pair Stearn valve amps + pre amp £85. Akai 4000 D5 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 SLPS840 CD player, mint condition, boxed, 6 months old £275 o.n.o. Naim Nait II, boxed, mint condition £195. Audioquest 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, swap.  
Tel: 01387 263 252

LINN KAIRN IMM/IC 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

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)



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Hi-Fi Choice March 1995



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# SERIOUS KIT

NEWS LETTER NO 8

I am happy to report that Serious Kit's philosophy of class "A" amplification is making new friends all over the UK and abroad. SUGDEN are currently selling more of their Symmetra Mono-Blok amplifiers than they can make, this is obviously keeping them very busy indeed. If you haven't yet heard these 40w devices I strongly suggest that you book a demonstration as soon as possible. You may have to wait a week or so to own a pair, but I'm sure that it will be time wisely invested (not to mention the money!) Although they are only 40w.p.c. do not underestimate their ability to drive real loudspeakers to more than adequate levels. At SERIOUS KIT we have used these amps with great success partnering them with any PRO-AC range. This is one of those marriages that is made in heaven, and you will find it very difficult to better a system using this combination at any price! The new PRO-AC RESPONSE 2.5 loudspeaker is a particular good match, as is the RESPONSE 1

Get in the queue immediately to book your audition, either here or at home, this is an affordable combination to take on and beat all the other more expensive alternatives! AUDIONOTE continue to cause shock waves where ever they are auditioned ( I have now installed AUDIONOTE equipment in Italy , Budapest, Frankfurt and Hong Kong!) Their new CONTACT SERIES continues to dominate the low power triode scene, as I predicted it would! (smart alec, me) This is a range of amps that use the now infamous 300B output tube styled with drop dead gorgeous (by eck, Petal...)looks, this is a product range that if you don't manage to hear, you will want to own anyway as soon as you see it! Fortunately they do sound as good as they look. It never ceases to amaze me how loud a 9w.p.c. valve amp can go! but in my humble opinion it is a much surer sign of quality to see (hear) how quietly it will play! This is an important issue, as I'm sure most of us have occasion when low sound pressure level is required. This is where true class "A" amplification comes into it's own. QUESTION: Does your system only sound right at a specific volume setting? by this does the bass disappear below this setting? consequently, does the sound get hard and glassy above this "magic" setting? Can you listen to the system for more than a

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couple of hours? If you are recognising these symptoms, it is definitely time to try a class "A" amplifier. SERIOUS KIT has the best available to demonstrate. Please do not underestimate this type of amplifier, you must hear it for yourself, all I will say (stress) is that the differences are radical.

One of the comments that ai keep bearing from clients, concerns the fact that for years they have been chasing their tails looking for the right system. Often they account for all the equipment they have owned. It would purchase a most respectable system today. This is why I always say it costs less to get it right the first time, rather than spending hard earned cash on sideways moves or on tweak products that work for all of five minutes. A matched and carefully optimised system is an all too often rare finding these days! perhaps it is because there is so much equipment available! Certainly working your way through the jungle will cost a fortune, if there is an absolute sound, there may be more than one way of obtaining it. That is why SERIOUS KIT only deals with a handful of suppliers. SERIOUS KIT can supply a properly calibrated system that unlike most hi-fi, will create the illusion of music reproduction in your home!

The initial cost may be higher than alternative hi-fi ( that does not play music!) but you will benefit from long term satisfaction. Indeed a SERIOUS KIT system always works out cheaper in the end (cos we get it right!)

Algernon Street, Monton, Eccles, Manchester M30 9QA

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Till next time

May the music be with you.

David W. Speirs

(PROPRIETOR)

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## PRIVATE

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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 £450 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!!! 1 x Lowther TP-1, 1 x Leak TL-25, 1 x RCA Orthorhonic, 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 PV1 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 VAB0 £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 MOS:FET 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.Salop)

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) updated 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 kit 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 40S £140; Quad 40SMkII £180; Good condition, also QED Dacpac £70, consider swap 66 pre/606 power/66 tuner.  
Tel: 01383 881 317

QUAD ESL 63 speakers, beautiful sound, excellent condition £1,300  
Tel: 01273 594 084

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  
Tel: 01604 505 725

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  
Tel: 01638 750 916 (eve)

AUDIO TECHNOLOGY Sorcerer DAC 10 months old, mint, Superb sound, 20 bit, Sync-lock for Arcam Transports, supplied factory built (£1100 new) HFV Review Dec 1994 £550 o.n.o.  
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 Nait 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 (Watford)

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)

SONY MDS-302 mini disc player. Unwanted Christmas gift. Still boxed up. 3 blank discs £350  
Tel: 01435 868 069

TDL FLOOR STANDING speakers, Rosewood, Awia twin tape deck AD-WX929, John Shearman Phase II amp, Denon Tuner 1 1/2 years old, excellent condition, offers.  
Tel: Sam 0181 699 6051

QUAD ELECTROSTATIC speakers, wooden feet, bronze, old but good. £190. Thorens TD124-11 plinth Perspex top, no arm £40  
Tel: 01494 484 132 (anytime, High Wycombe)

LINN ACTIVE system comprising ANO LK280 (one with Spark) INO LK1 with unique design power supply (will outperform Kaim) Linn Active Isobaric X-over and beautiful blk Isobarics fitted with new drive units and have solid Q-Stone bases. £2700 own.  
Tel: 01592 874 145 or 0378 917 206

FOR SALE: Pair SD1s, £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 NAC23S 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 Preamp £35; Doxa preamplifier (Avondale) £150; Power Amplifier £50; Phono (MM9 MC) line amplifier £55  
Tel: 01522 792 555

CHORD SPM 800 as new £995. Audion Alema valve monoblocks (EL34s) only £495 new. Acoustic Energy AE1 and AE1'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  
Tel: 01202 429 353 (Bournemouth)

MICROMEGA STAGE 1 new £420; A.V.I. integrated amp new £650; Isoda speaker cable (Max Townshend) 2x5m-offers. Revox B215 cassette deck-offers; Revox B710 rack mounts £25; ARC 101 speakers-offers; Koetsu block-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.  
Tel: 01595 69 4205

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 SM83. 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)

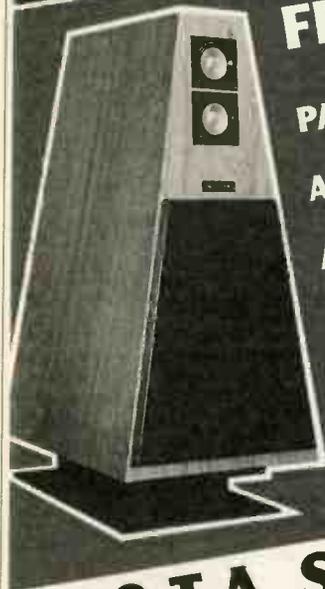
THORENS TD 150, rebuilt Nirvana Kit, new belt, Linn mat, Rega RB300 Nagaoka MPI Boron on Linn arm-board in Linn plinth and cover £300 own.  
Tel: 01883 349 263 (anytime, Surrey)

USED LOUDSPEAKER drive units; KEF B139, T33A, Audax 6.5" HDA, Titanium/Textile tweeters, Morel MW142, Seas H107 Plus MPI4RC, Peerless K040MRF, all prices. Phone for further information and prices  
Tel: 0117 9401 306 (Bristol)

REGA ELA FLOORSTANDING speakers walnut £350 o.n.o.; Arcam 270 CD player £550 o.n.o. New boxed, receipts  
Tel: 01424 431 536

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| Deltec DPA 50s power, pre and phono stages, PSU, balanced cables | £1300  |
| Copland CSA 14 (as new condition)                                | £750   |
| Lumley Reference passive preamp (chrome)                         | £250   |
| Alchemist Kraken two poweramps, one pre, for bridged operation   | £699   |
| Arion Tycho 50W chrome   | £1650  |
| YBA power 3  | £899   |
| Audio Note Meishu  | £2100  |
| Arion Elektra export   | £999   |
| Adyton Opera integrated amp                                      | £1995  |

### DACS

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| Marantz CD94 (Balanced outputs - excellent sound) | £650 |
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### TURNTABLES

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| Michell Gyrodec / Well tempered arm / Supex cartridge | £799 |
| SME Series V arm                                      | £699 |

### CD TRANSPORTS / PLAYERS

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|---|-------|
| Audiomeca Damnation CD transport  | £775  |
| YBA CD2 player  | £1650 |
| Meridian 208 Transport + DAC, digital preamp,<br>remote control (inc. volume) | £650  |

### SPEAKERS

|  |       |
|--|-------|
| Sonus Faber Amator IIs (just fabulous)                                   | £1699 |
| Triangle Altinis (beautiful speaker, sensitive for low power valve amps) | £1499 |
| Triangle Alcante speakers (sensitive, good match to valve amplifiers)    | £550  |
| Triangle Scalene speakers (smaller, but also good with valves)           | £350  |
| Proac Studio towers - 3 ATC drive units, superb, clear, dynamic sound    | £1300 |
| Lumley Reference 4s - bookshelf speaker - amazing value                  | £215  |
| Audio Physic Step (slightly marked)                                      | £799  |

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## PRIVATE

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. Tel: 0116 811774 after 6pm

TDL RTL-4 Speakers. 5 star What Hi-Fi review. Fantastic detail & sound staging, with great bass response. As new, 6 months old. Normally £650 only £450. Tel: 0181 906 2119/906 0181

WADIA WT3200 Transport. Little used and in excellent condition. Offers- Tel: 01932 345241 (evenings)

QUAD 306/34/FM4 in Castle stack box-£450, Philips CD 360-£120, Decca Kelly ribbon speakers, rosewood finish-£100, Rel Strata subwoofer, one year old - £450. All in excellent condition. Tel: 0181 397 2273

KEF CHORALE Speakers in Teak. Goodmans Mod 80 stereo-tuner amplifier and Pioneer CT-4141A cassette tape deck. All with original documentation including tuner circuit/service sheet, £120. Tel: 01295 750526

THREE LINN SPARK 280s, Active Isobariks, Kairn pre-amp, full spec. LP12, AVI pre-amp and DAC, KEF 104/2, clocked Sony 555 ESD CD player, Quantum 150 w/c monoblocks. Tel: Doncaster 01302 857983

LINN SONDEK LP12 SME arm 3009, Aiwa cassette deck AD-6800, Luxman tuner-500, amp-5078, rosewood cases, A.D.C. equaliser, Sound Sharper two MkII, Shure-V15 type 3 unused, Pickering-XV15, Nagaoka-N-30MP unused. Reasonable offers. Tel: 01772 452034 (daytime) 01204 591177 (evening)

DAC-IN-THE-BOX + Theta TLC + Digital Cable Kontakt/Audioquest £230; 5x Monster M-1000 phono £300. Tel: Michael 0171 937 7935

LINN KANS Walnut £110. Ariston Audio RD80 turntable with Systemdek arm and Linn K18 cartridge £160; Nytek Obelisk amp. £65; Sony CD P101 £120; All VGC. Tel: 01505 874180 Scotland

FOR SALE Last design Isobariks. Black - excellent, recep. boxed £1400, LP12 Ittok LV11, Asaka, little use £600 ono. Tel: Jonathan 01444 414141 (day) 01444 456772 (after 6pm)

QUAD STEREO valve amplifier, 22 pre-amp, pair II amps, with Quad mono FM tuner £300, Garrard 301 turntable £125. Tel: 0116 287 2397 (Leicester).

KRELL DSP CD Player, £2500 RRP £5000+. Magneplaner 2a Tynpnis Electrostatics £1500 RRP £6000. Metaxus Ikarus amp, chrome knobs £600 RRP £1200. Audio Research CDI £1950. Mc Comack Transport £1500, all mint and boxed. Tel: 0171 591 0395 Knightsbridge.

QUAD ELS63s, Gradient SW63s, Deltec DSP505 preamp, 2x DPAS05 power amps, dedicated speaker cable, boxed, manuals. £3800. Alternatively will consider exchange for mint condition Isobariks with Naim amplification. Tel: 01703 262276 (evenings)

A.R. RECORD DECK: with Mission 774 arm and A.T. cartridge, only £100. Tel: 01483 728916

LINN MIMIK CD PLAYER latest version, £500 ono. Deltec 505 pre/power combination complete with outboard power supply and phono preamplifier, £1100. Garrard 401 in mint condition and serviced by Loricraft. Just needs plinth, £150. Kinshaw Perception 2-box phono stage, £250. Denon DF-10 mini hi-fi system, light use, mint condition, £500. Tel: 01747 870280

QUAD 44/405 pre/power £300. Quad 306 power amp brand new, boxed, genuine reason for sale £275. Quad 33 preamp £50. Mission 720 loudspeakers with stands £150. Inkel cassette deck needs attention £15. Inkel tuner £20. Tel: 01536 763102 (evenings)

SONY DAT DTC 690, RCT serv'd Feb. £400 ono. DPA 200/s pre/power as new boxed, manuals etc. £690 ono. Naim NAC 62 mint, 90's style facia. £340. Tel: Jules 01792 280061

QUAD ESL Electrostatics, bronze grills working but require attention, £190. Tandberg 3000x reel to reel, faulty Decca arm needing leads Linear PTA15 mono amp. Any offers? Tel: 0121 308 6129

MISSION 752s Black ash, 5 months old - boxed + receipt, Immaculate, as new £375. Also 2x7m lengths of Chord bi-wire Flatline terminated with gold Chord 4mm plugs 5 months old + boxed £130. Tel: 01384 271571 (W.Mids)

QUAD 66 PRE/606.2 power/67CD/66FM £1825; Quad 606.2 power £430; Deltec T1/PDM2 £1795; Deltec DSP505 pre/DPAS05 power £1355; Deltec DPA505 power £705; various Deltec cables. Tel: Pontefract 01977 790310

ATC SCM50A Active Speakers, rosewood. Only five months old, as new. Genuine reason forces sale. Cost £5500, bargain at £4500. AVI S2000MC CD player, mint £850. Tel: 0181 870 3630

WANTED NVA pre & power amps. P50/Phono 2/ Sound Chords & A60/A70/A80 or w.h.y? For sale Naim 250 old style vgc £625. Tel: 0171 701 4580(day) 0181 871 0424 (eve & w/end) SW London.

LOWTHER ACADEMY HORN Loudspeaker. Lacquered piano black. 2xPM7c p/side. 14th Months. £1500. or p/exchange Lowther BICOR 200. Price difference negotiable. Audion Silver Night 300B mono block. £1250. Tel: 0171 482 4779 after 7pm.

LINN LP12/Rega RB300/Decca Microscanner £250; REL Stentor £610; Sony STS100ES £140; Sony STS730ES £180; HFN&RR 1956 to 1990 £200; Marantz CD65 SEII £140; Philips CD104 £80. Tel: Pontefract 01977 790310

AUDIO ALCHEMY DDSIII Transport. Four weeks old. Boxed, receipts. Mint. See the rave review in What Hi-Fi. Genuine reason for sale. £480. Tel: 0191 281 5482 (Newcastle upon Tyne)

LINN LP12. Ekos, Troika, £850. Linn Isobariks £1200 (Afromosia). Arcam Alpha 5 £225. Epos ES14s, bi-wire, grills, Epos stands, immaculate £425. Soniclink DM20 MkI Amplifier £75. Linn LK1/280 £450. Tel: 01952 502097 Telford.

CHORD SPM 1200B monoblock power amps. Piano black laquer finish. Perfect condition - s:unning £2900. Tel: 01829 741270

LINN LK280 Power amp-£300; various magazines, 70s-80s-offers. Tel: 01604 403947 Northampton (after 7pm)

DYNACO USA, Stereo valve tuner £150. Dynaco PA5 valve preamp £165. PAT transistor preamp £85. Armstrong 521 amp. £30. Leak Stereo 30 plus amp. £30. All excellent. Tel: 01372 467264 Esher.

SUGDEN A28 II series amp. Mint boxed. £150. SME 2009 Series II Improved. Non detachable shell. Brand new. Boxed. £120. Troughline 3 stereo tuner. Excellent. £150. Leak Stereo 70 amp. £75. Tel: 01372 467264 Esher.

MUSICAL FIDELITY A1000, 50W pure Class A, rave reviews, tremendous build quality, combines valve like smoothness with transistor power. Cost £1400, sell £900 ovno. Tel: David 01908 678628 (Home), 01908 342552 (Work)

QUAD 606 MKI 66 control + remote 66FM, 66CD, excellent condition & in Quad 66, 4 unit rack (£240 new!). Would all cost £3284 new. Only £1500. Tel: 01733 702801 Peterborough

AVI S2000MC CD Player, hardly used and in absolutely mint condition, still under makers warranty. £850 no offers. Tel: 0181 870 3630 day or Evenings.

NAIM S.B.L. SPEAKERS with crossovers. Latest spec mint condition £1150. Tel: 01703 345188

AUDIONOTE P1 Valve power amp. Sadly unwanted prize-unused-£350 (worth £700). Tel: Simon 0171 603 3755

MICROMEGA STAGE 3 CD boxed & in original condition. Cost new £900 offers over £500. Marantz CD-5211SE with Clock 2 modification. Mint with manuals £225 ono. Tel: 01282 619809

PAIR OF TANNOY G.R.F. Memory loudspeakers (not horn loaded) made June 1984, excellent condition, £1495. Tel: Paul 0181 660 3170

LINN NUMERIK D to A converter-SMPS as new-£750. Linn Ekos tone arm-MkII-£750. Linn Klout power amp.-as new-£1250. Tel: Peter 01753 866042 after 6.

EPOS 11s, black, latest x/over, Target stands, £325, (£530). Campaign Audio Design Silver I/CS both 0.6m, each £40, (£76); 1 CAD D/C, 1.5m £40, (£75). All £420. Upgraded 1788. Tel: 0181 429 1788

APOGEE SCINTILLA Panel speakers, grey, 4 ohms integral stands, biwireable superb sound, giveaway! £1595 (£5000 new). Somo Athena preamp, Nine Plus 60 wpc class A power amp. £795 (£2200 new). Tel: 01449 676335

NAKAMICHI OMS 7E II CD Player RC excellent condition, £325 ono. Audio Innovations series 1000 pre-amp & first audio mono blocks (rare) excellent condition can demo £995. Tel: 01252 614055

AUDIOQUEST LAPIS 1 metre interconnect £195 (£400) DPA Black Slink 1 metre interconnects £95 (£210). Both less than 6 months old. Tel: 01623 798210 (Nottingham).

AUDIO SYNTHESIS DAX 20 bit Ultra Analogue (blk) as new £850 ono. Magnum Pre + Four mono blocks (blk), a staggering 340 wpc! Cost £4585, sell £1650 ono. NAD 302 amp as new £95. Acoustic Energy AE2s (blk) + AE2 stands £700 ovno. Audiophile upgrading, all must go. Tel: 0181 332 6140

EAR 834 Valve amp. Gold transformer ups 2 sets of valves (one Mullard's) £850. UKD Callas speakers £400. (or both £1100). All boxed. Tel: Richard 0171 229 7960

LINN SONDEK LP12, lingo, LVX+, K5, Walnut. Serviced by Grahams. Very good condition. £625 ono. Tel: 0181 923 8375 (evenings).

TANNOY BERKLEYS 15" dual concentrics, Rosewood, excellent £550, Lowther fidelio horns, new PM2C's £425, new PM6A's £220 pair. Tresham two-box m/coil pre-amp £90 Connoisseur Craftsman III, Mayware unipivot, Mahogany plinth £75. Tel: 01709 555 403 (Rotherham).

ROGERS LS3/5A with ABI subwoofers, almost new, £650. PS Audio 4.5 preamp, £225. Leak Troughline II, £70. Ariston Image II speakers, £50. Decca Blue cartridge, four months use. £40. Tel: 0141 639 3702

MERIDIAN SYSTEM: Absolutely mint; 206 Delta Sigma CD player, 201 pre-amp, 2x205 monoblocks, 209 controller. 2.5 years old. Sell for £1500. Tel: Mike 0181 874 3278

CROFT MICRO Pre amplifier, phono input, mint £230. Stax Lambda headphones, SRM-Xh energiser, 6 months old, as new, boxed £150. Tel: 0121 427 8810 (Birmingham).

SONY DTC-690 DAT £290, CDP-715E CD £160, ST-S505ES Tuner £150. AE1 Rosewood speakers with STAE1 stands £650. All items as new. Tel: 01452 611 917

LINN LP12. Walnut. Valhala. Tramp Cirkus, EKOS Mk2, new Linn K18. £1400 ono. Tel: 01933 626 170

MUSICAL FIDELITY "F" Compact disk player. Mint condition, boxed, remote, £800 ono. Tel: 01752 775887 (Evenings - after 6pm).

CHORD SPM1200 Amplifier. Mint. Only £1500 (new £3000). Meridian Argent One bookshelf speakers. Vgc. £500 (new £995). Tel: 01925 232 706(day) 01925 268 852(Eve)

AUDIOLAB 8000T Tuner, Pioneer CTS 830S Cassette, Pioneer A400X amplifier, Rotel RCD 945 BX CD, Audio Alchemy Dac-In-The-Box + Kontak 50S digital interconnect, Mission 780SE speakers/stands. Serious offers. Tel: 01482 666 339

LINN LP12/Ittok/Asaka - £450. Naim 32.5 pre amp + 160 power - £450. Linn Sara's + stands/cable - £300. Complete for £1100. Tel: Alan 01379 687 648 (Diss, Norfolk).

AUDIOLAB 8000M's £450 each. 8000PLC £350. 8000DAC £450. Linn Mimik CD, Trichord Clock2 adapted £450. Pioneer D-07 DAT £600 (Unused). Arcam Delta 250 transport £350. Nakamichi DR-2 £400. Tel: 0181 655 2733

CONRAD-JOHNSON CV4 valve pre amp, 4 line inputs £225. Croft Micro (early) 2 valve pre-pre amp, £95. Toshiba ST230 AM/FM tuner £35. Tel: 01582 25166 (Luton).

SNELL E11 Walnut Pirate stands £625; Audio Innovations 800 series MkI pre&power (tri-coupled) £425. WANTED: Quality integrated valve amp with phono stage. Arion Elektra/Talos or similar. Also Triange Zephyr speakers. Tel: 01843 596 908 (East Kent)

ROKSAN XERXES Turntable with Kuzma Stogi Arm and Audio Technica OC5A MC Cartridge. XPS3 PSU. Black and boxed. Excellent condition. £650. Tel: 01202 884 148 (Dorset).

BRYSTON 4B-NRB, Power amp., 300W per channel, 18 months old, mint, £1250. Meridian 506 CD player, remote control, mint. £620. Classical/Pop Lps with anti-static sleeves, £2 each, vgc. Tel: 0171 268 6270 (D) 01689 855 063(E)

## hi Best prices for new, xdem & s/h equipment fi

|                                      |          |        |                                      |          |        |
|--------------------------------------|----------|--------|--------------------------------------|----------|--------|
| Conrad Johnson Prem 8A monoblocks    | mint s/h | £7950  | Sonus Faber Extrema + slds           | mint s/h | £4500  |
| Audio Research V140 monoblocks       | mint s/h | £4995  | Sonus Faber Guarneri                 | mint s/h | £4500  |
| Gryphon S100 power amp               | mint s/h | £3500  | Wilson Watt Sytem V                  | mint s/h | £10950 |
| AUI S2000 (250w) power amp           | mint s/h | £1095  | Neat Critique                        | mint s/h | £250   |
| Nestlorauc Alpha 1 150w monoblocks   | mint s/h | £1495  | Duntech Crown Prince                 | mint s/h | £2750  |
| Musical Fidelity P270 mkII           | mint s/h | £695   | KEF 105.3                            | mint s/h | £1295  |
| Electro Companiet AW100              | mint s/h | £1295  | Linn Helix LS 150                    | mint s/h | £195   |
| Proced amp 2                         | mint s/h | £1295  | Infinity Irs Beta                    | mint s/h | £4995  |
| Krell KSA 100S                       | mint s/h | £3995  | Wharfedale Harewood                  | mint s/h | £395   |
| Audionote Ongaku                     | mint s/h | £23995 | Gamma Acoustics Epoch Five           | x dem    | £pca   |
| Goldmund Mimesis 3                   | mint s/h | £2250  | Meridian M1                          | mint s/h | £695   |
| Jadis JA500 monoblocks               | mint s/h | £8995  | Soundlab Pristine III                | mint s/h | £3995  |
| Jadis JA80 monoblocks                | mint s/h | £4995  | Alon V mkII                          | £pca     |        |
| Meridian 605 monoblocks              | mint s/h | £1395  | Pink Triangle Ventrical              | as new   | £595   |
| Exposure IV                          | mint s/h | £595   | Linn Tukan                           | as new   | £295   |
| Copeland CTA 501                     | mint s/h | £995   | Monitor Audio Studio 50SE            | mint s/h | £2495  |
| LFD PA1/LS1                          | mint s/h | £895   | Naim SBL (latest)                    | mint s/h | £1195  |
| Boulder 500 AE                       | x dem    | £pca   | Kel 103 4                            | mint s/h | £695   |
| Adcom GFA 535                        | mint s/h | £195   | Quad ESL 57                          | mint s/h | £395   |
| Gamma Acoustics Space Reference 300B | x dem    | £pca   | Alon 0.5                             | x dem    | £750   |
| Mark Levinson ML2                    | mint s/h | £2750  | Magnaplaner SMGA                     | mint s/h | £350   |
| Aragon 2004                          | mint s/r | £695   | Denon DCD S1                         | mint s/h | £2995  |
| Chord SPM 800                        | as new   | £1295  | Mark Levinso 30.5/31                 | mint s/h | £14995 |
| Linn LK100                           | mint s/h | £350   | EAD 9000 pro series III (2 box HDCD) | as new   | £3750  |
| Exposure VIII                        | mint s/h | £250   | EAS T7000 transport                  | mint s/h | £1250  |
| Krell KSA 250                        | mint s/h | £3500  | Marantz CD94                         | mint s/h | £395   |
| Audio Research SP15 mkII (black)     | mint s/h | £2895  | Wadia 22 transport                   | as new   | £1650  |
| Audio Research SP 14 mkII (black)    | mint s/h | £1895  | Wadia 26 dac                         | as new   | £1195  |
| Jadis JP 80 mc                       | as new   | £7995  | Wadia 12 dac                         | as new   | £1995  |
| Audio Research LS2B                  | mint s/h | £1995  | DPA T1 transport                     | mint 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 Carlo                    | 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 Taia line                  | x dem    | £795   | PS Audio Ultralink                   | mint s/h | £1095  |
| Exposure XIV + IX                    | mint s/h | £1495  | Audio Research DAC 1                 | mint s/h | £395   |
| Heybrook Signature                   | mint s/h | £395   | Wadia 6                              | mint s/r | £2250  |
| Burmester 807 line/phono             | mint s/h | £1995  | Theta TLC                            | mint s/h | £135   |
| Naimichi CA5 pre-amp                 | mint s/h | £495   | Orelle DA180                         | mint s/h | £295   |
| Conrad Johnson Prem 7B               | mint s/h | £6500  | Accuphase DP80                       | mint s/h | £2995  |
| Meridian 201/209                     | mint s/h | £400   | Pink Triangle PT T00                 | mint s/r | £425   |
| Gamma Acoustics Gemini               | x dem    | £450   | Voyd Valdi/RB300                     | mint s/h | £450   |
| Jadis JP80 mc                        | mint s/h | £5995  | Pierre Lume J1/SL5                   | mint s/h | £2500  |
| Audio Research LS2B MKII             | mint s/h | £2500  | Roksan Xenex/Tabriz-zi               | mint s/h | £595   |
| Jeff Rowland Constate                | mint s/h | £3500  | VPI TNT mkII/Triplaner II            | mint s/h | £2795  |
| Krell KRC 2                          | mint s/h | £2750  | Ortofon MC3000 mkII                  | mint s/h | £395   |
| Alon V                               | x dem    | £3495  | Audio Research PH2                   | mint s/h | £1995  |
| Alon I                               | e dem    | £995   | Tesseract Taha                       | x dem    | £895   |
| Soundlab A3                          | mint s/h | £3995  | Pioneer F93 tuner                    | mint s/h | £350   |
| Sonus Faber Amator                   | as new   | £2250  | Transfiguration Supreme              | as new   | £995   |
| Sonus Faber Minima Amator            | as new   | £1150  | SME 20/V                             | mint s/h | £2250  |
| Wilson Watt 3 Puppy + Paws           | mint s/h | £6995  | Day Sequerra FM studio               | mint s/h | £2995  |
| Meridian DSP 6000                    | mint s/h | £4995  | Jadis JPP200 head amp                | mint s/h | £2495  |
| Proac Reponse II                     | as new   | £1495  | Lynx Tuner                           | mint s/h | £295   |
| Magnaplanar 1.4                      | mint s/h | £495   | Creek T40 tuner                      | mint s/h | £145   |

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| Densen DM10 Integrated Amplifier 70w.(£1,300).....                  | Ex Demo | £995  |
| Copland CSA14 Integrated Amp (£1,100).....                          | Ex Demo | £875  |
| Mark Levinson 38S Line Stage Preamp (£6,500).....                   | Ex Demo | £4395 |
| Audio Research LS3B Line Preamp (£2,250).....                       | Ex Demo | £1695 |
| Musical Fidelity Pre 3A reamp.....                                  | S/H and | £195  |
| Classe 30 Remote Preamp Bal. (£1,370).....                          | Ex Demo | £850  |
| Audion Reference Preamp.....  | S/H and | £495  |
| Audion 300B Silver Knight Export,<br>Gold Mono Blocks (£2,500)..... | S/H and | £1695 |
| Sonus Faber Minima Amators (£1,500).....                            | Ex Demo | £1195 |
| Quad ESL 63 Loudspeakers (£2900).....                               | S/H and | £1395 |
| Magnaplanar MG 1.4 Panel Loudspeakers.....                          | S/H and | £549  |
| Mirage M-290 Audiophile Monitor (£399).....                         | Ex Demo | £275  |
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**MAGNEPLANAR 1.5SE**, 2 years old. Light oak and white cloth. £575. Meridian 508 20 bit CD player. December 1995. Sparkling, natural sound £1075. Linn LP12, Lingo Ekos, Arkiv. Perfect £1250.  
Tel: 01379 641 584

**WANTED. SONY E.LD.8** portable Elcaset recorder.  
Tel: 01491 835 090

**MONITOR AUDIO**, Monitor 14 floorstanding speakers, black ash finish, excellent condition, £175.  
Tel: 01656 783 716 (S.Wales).

**LINN LP12** black, Cirkus, Lingo £650. Helius aureum £75. Marantz CD10 £625. AE1 speaker stands £130.  
Tel: 01603 633 451

**ROTEL 965BX** Ltd edition, discrete CD player, excellent condition, boxed £150.  
Tel: 01277 655 621

**TARGET** Speaker stands HJ15/3 £80 the pair - new price £130. Buyer collects.  
Tel: 01203 310 343.

**MASSIVE LUXM6000** Amp up to 400Wrms, rare, superb £425. LUXC1000 pre £190. Sub bass 3ft x 1ft 10in x 1ft 2in, home built, four 12in loudspeakers, (push pull configuration) 300W amp, active 70Hz xover, matches main loudspeakers upto 84dB (signals below 70Hz removed) suitable for ESL63? (£1000) £350. J.R. Low pass amp for sub bass £40.  
Tel: 01474 708 631 (Dartford).

**MUSICAL FIDELITY MXL** pre amp/p180 power amp., excellent condition and boxed, £650 (cost £1350) ono.  
Tel: 0181 874 8539 (evening London).

**TRANSCRIPTORS HYDRAULIC** reference turntable, complete, £490. Lowther PM6 Hi-ferric horn drive units, pair £125. Thorens TD124II + SME 3009, £350. (preferred to Garrard 401 - Hi-Fi World).  
Tel: 0181 991 0762, or day 0181 810 7018.

**LOWTHER ACOUSTAS (4)** £300; Revox B750 amplifier (needs service) £100; Revox F36/2T £80; Pye Mozart Prel/Power/Tuner £300; Quad FM1 - £20; FM2 - £50; AM2 - £50; Radford TT100 amplifier £600; Leak Tuners, Thorens turntables, Quad/Leak spares, valves  
Tel: 01428 651 554

**QUAD 606 Mk2** power amp, 5 weeks old, 21 months guarantee, boxed and manuals £500  
Tel: 01772 315 723

**QUAD 50E MONOBLOCK** power amps. Balanced or unbalanced line level inputs. Solid 50 watts output. Complete with plugs and leads. £150 o.n.o. the pair.  
Tel: 01473 311 259 after 6pm

**PROAC RESPONSE 2** with stands £1300; Proac Studio 100 with stands £550; Shearpe Phase 2 £350 Minstrel Tube integrated £500 Sony CDP 761E £170. cables.  
Tel: 0116 256 3639 (eves, Leicester)

**QUAD ESL63** Electrostatic speakers £1100 o.n.o., Wadia 12 DAC Hi-end £1000 o.n.o., B+W DM4, £100. Recordable Mini Disc portable £260. All good condition  
Tel: Andy 0956 129 286

**MERIDIAN 563** DAC, mint £450 (£750); Marantz SX-72 vinyl scratch suppressor £60 (£100). Dynavector 17D2 moving coil cartridge, little used, superb sound £200 (£450). Musical Fidelity F22 valve preamp, remote, mint £650 (£1100)  
Tel: Jerry 01372 468 266

**ARUN VALVE** pre-amp, phono, CD, Tuner, Aux 1, Aux 2. Two sets outputs, exc cond, little used. £195 o.n.o., Audio Technica OC9 vgc, few hours use. £100 o.n.o.  
Tel: 01273 592 958

**AUDIOLAB 8000A** amplifier. Boxed, in mint condition. £250  
Tel: 0181 668 2409 (Coulson).

**TOWNSEND ELITE** Rock RB300 Decca Gold plinth, lid, vdH wiring, Decca recently recalibrated, all excellent, any dem. £500.  
Tel: 01366 384 241 (after 7pm, Norfolk)

**ROKSAN XERXES (Black)**, Artemiz tonearm, Shiraz cartridge used for around 500 hours, XPS power supply. Perfect condition, boxed £745 o.n.o.  
Tel: 0161 429 0963 (Stockport, evenings)

**CYRUS TUNER £80, PSX £80**, also Cyrus 2 phono not working £40. All old style with power button. All boxed.  
Tel: 01582 769 334

**HECO ALLEGRO** loudspeakers, superb quality, Walnut finish, bi-wirable, new and still boxed. Half-price bargain at £195. Also pair of standesign stands, brand new at £35  
Tel: 01703 224 460 (Southampton)

**AUDIO ALCHEMY DDS III**. Boxed £500. Also Data Stream transceiver with PSU £120. van den Hul The First 8m £100. Also Digital interconnect. 6m £55  
Tel: 0181 449 8639 (Barnet)

**NAIM NAC 32** Pre-amp / NAP 160 Power Amp / SNAPS Power Supply £475 o.n.o. Epos ES11 Loudspeakers and dedicated stands £300 o.n.o. Sound Organisation Tables £25 each. All in excellent condition. Some boxed.  
Tel: 01403 217 304 (Horsham).

**MERIDIAN 263** Delta Sigma DAC, mint £285.  
Tel: Pete 01375 390 893 (after 6pm)

**VAN DEN HUL** Thunderline interconnects, 19 1/2 feet £420. The Desert Cable USA speaker cable. Two sets 5ft. £300  
Tel: Bert 01942 811 880

**LEAK 2075** SPEAKERS excellent condition, real monsters of the 70's, £290. Garrard 401 + SME arm 3009 Series 2, excellent condition, £200. All original with manuals.  
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**PART EXCHANGE EAR 834 + 834P +** cash against Naim 82 pre or 250 power. (New style).  
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**WANTED MAGNEPLANAR MG-10SE** or MG-1.5SE in exchange for Spondor SPI/2 + M.A.F. stands or £900. Art Audio Quintet MkII valve amp (triode) or exchange for sold state amp £800.  
Tel: 0181 531 5979

**NAIM NAP 140** power amp (new style 1993) Boxed £400. Spondor SP2/2 speakers, Walnut (£100 Worth Deflex Treatment) inc. Heybrook stands. Boxed £400. Will demonstrate.  
Tel: 01565 733 525 (Cheshire)

**FOR SALE:** 1 pair of ATC SCM 50 passive speakers and stands £1100 o.n.o. One pair of Meridian MZ active speakers and stands, 101B pre-amp. Speakers need attention hence £225. Both for £1100  
Tel: 01203 348 894

**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

**AUDIO RESEARCH D11S** MkII 100 watt valve amplifier. Perfect £1000 o.n.o. Revox B760 classic FM tuner serviced and guaranteed. £375  
Tel: Morgan 01654 703 268

**LEAK TROUGHLINE III** (Stereo) tuner, perfect working order £100.  
Tel: 01270 665 721 (after 6pm)

**NOTTINGHAM ANALOGUE** Mentor

Reference turntable £1600, plus No.1 Parallel tracking arm £800. Both as new, genuine reason for sale.  
Tel: Home - 01203 327 948 or Work - 01773 762 947

arm, Linn K9 cartridge £350. Jecklin Float 2 headphones £75. Marantz CD40 CD player £70. Quad valve FM mono tuner £60  
Tel: 01423 507 266 (Harrogate).

unique blend of beautiful looks and sound. Rave stereophile reviews. Mint condition and boxed. List £2000. Will accept £1150 o.n.o.  
Tel: 01206 844 855

**CONRAD JOHNSON** MV125 valve power amp boxed mint £1850. Chord SMP 1000B power amp, piano black finish £1450. Townshend Excaliber Mk2 £700 Concordant modified Quad 2 power amps £475. Pink Anniversary turntable £900. Roland Consumeat Mk2 pre-amplifier with phono stage, cost £9500, £4200. VPI HW19JR £450. VPI TNT JR ET2 Tonearm Wisa pump high pressure manifold Phone. Koetsu Red cartridge. Garrard 301 SME 3009 Loricraft plinth Phone. Wanted: Nakamichi 1000 ZXL, Dragon, CR7.  
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**SPENDOR** SPI speakers with stands £300. System Audio 1050 speakers (Danish) New, boxed £400.  
Tel: 0181 393 4265

**KEF 104/2**, Rosewood, boxed, £500. Musical Fidelity MA100 Class A monoblocs, immaculate, boxed £500. Siltech HF6 0.5m £50. Musical Fidelity Lifeline speaker cable, Monster interconnect.  
Tel: Simon 0171 915 9208

Quad FM4 tuner £250 o.n.o.  
Tel: 01883 653 165 (Surrey).

**PINK TRIANGLE** DA CAPO, 1307 mixer £1050; Audioquest Video 2 Im BNC £35; Townshend Seismic Sink £70; Chord Solid I/C 0.6m phono £60.  
Tel: 01534 66238

**PERCEPTION PHONO** Stage £265; Air Pods (3) £145; Kudos stands £75; Isopods (2 sets) £15; Sil Sounds I2/4 I/C £85; Kimber Oligilink £70. Plenty of speaker cables in short lengths.  
Tel: Steve 01685 385 898 (after 6pm)

Cabinets in fair condition. Sounc quality excellent. £375. Spondor stands £75. Also 'Slate Audio' 12" high slate stances. (cost £345) £250  
Tel: 0181 302 9063

Bit DAC also 2 x The Power Mains Filter £850 o.n.o., Black Slink interconnect £100 o.n.o., Mint, boxed, instructions.  
Tel: 01900 826 400 daytime or 01900 826 294 evenings.

**MAGNAP** TUNER PDS, legendary panel speakers + foundation stands + separate crossover £895; Audioquest Midnight 2 Hyperlitz speaker cable 2 pairs of 8ft lengths £90 each. Meridian 203 DAC £170.  
Tel: 0171 281 0821

**LINN ISOBARIKS** black, panel stands, active or passive use, mint £900. Linn Klouts - £1300 each. Naim 110 power amp £150. Naim Nait £120. Delivery possible.  
Tel: 01622 858 085

**KEF REF 107** MkII Rosewood bi-wired with Kube hoods and box's. Mint, cost new £4000, sell £2,200 o.n.o. Wanted: Kenwood L1000T tuner. Wanted: Tannoy Buckingham or Windsor.  
Tel: 0121 628 3423

**CLASS E DR10** Power-amp, retail £2300,

black finish, mint condition, purchased (listening rooms) 23/05/95 on dem. Owner now upgrading £995. Delivered.  
Tel: 00 3531 459 1432

**ROGERS LS7T** with stands, excellent condition, £160, JPW AP3, excellent condition £120 with Atacama stands £40, or together £150.  
Tel: 01494 716 909 (High Wycombe)

**VINTAGE VALVE** amplifiers for sale Leak, Quad etc. Phone for details. Rogers LS3-5a bi-wirable Walnut, boxed, as new £375. Wanted: Leak TL10, TL12.  
Tel: 01548 821 360

**SONY MDS-302** Mini Disc player. Unwanted Christmas present, unused, boxed and still under warranty. 3 blank discs. £350.  
Tel: 01323 485 654

**TEAC A3440HS** Professional tape deck 10.5", 4 channel c/w DBX processor, mixer boxes, remote, mint, light domestic use only. Unused since service £550. Matching mint Teac 450 cassette deck £100.  
Tel: 01202 823 818 (Bournemouth).

**NAKAMICHI 700ZXE** Auto cassette deck, Dolby/C. Improvement on Dragon. Mint, unmarked, occasional use, unused since B+V service, original packing, manual £800. Consider exchange for mint Ferrograph 722D.  
Tel: 01202 823 818 (Bournemouth).

**HAFLER SE100** pre-amp, SE240 power amp, mint £500. Better than Audiolab. Swordsman Plus speakers and stands £150. Rotel RCD R965 CD £160. Boxed and instructions.  
01592 265 096 (Scot).

**LINN HELIX II** Loudspeakers complete with KU Stone stand, boxed £200.  
Tel: 01564 777 725 (West Midlands).

**MONITOR AUDIO** Studio Fifty speakers Ebony Piano lacquer finish, six months old £3950 (£4950). Target B5 equipment rack £100 (£175)  
Tel: 01797 253 073 (East Sussex)

**PINK TRIANGLE PTT00**, Black, separate power supply in matching plinth, SME 309 tonearm, ATOC9 cartridge, superb sound and condition £695. Kit loudspeakers, slim, floorstanders, Focal Kevlar bass/tweeters, custom made spiked stands, 4 x 5m DNM cable (bi-wired) very rigid, very heavy design in unfinished MDF. Excellent sound. Bargain at £275.  
Tel: 01603 663 649 (Norwich).

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