

# Hi-Fi WORLD

10 PAGES OF THE BEST  
NEW MUSIC REVIEWED

**CASTLE'S HARLECHS  
SHAKE THE FLOOR  
WITH 1/4 WAVE HORN  
LOADED BASS**

*For the love of music*

**ACCURACY'S THE WORD:  
TANNOY'S AMS8  
PROFESSIONAL ACTIVE MONITORS**



**SUPPLEMENT NO. 23**  
(overseas: inside)  
Free with this issue.



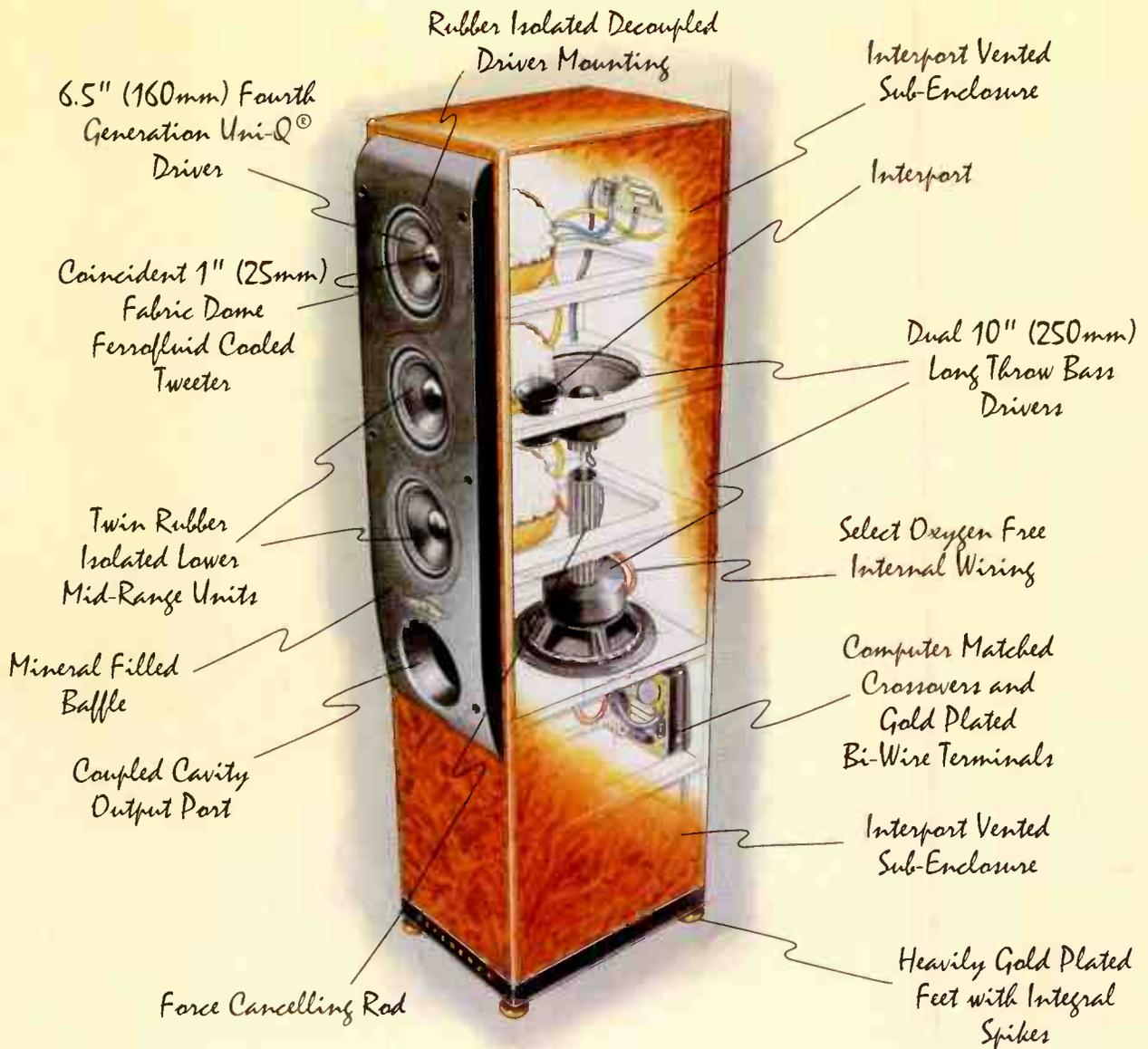
**NEW  
TURNTABLE  
SYSTEMDEK'S  
2X2**

**COMPETITION:  
WIN A COMPLETE  
STARTER SYSTEM  
WORTH OVER £1,200**



# KEF REFERENCE SERIES MODEL FOUR

## The Inside Story



Look inside the new KEF Reference Series Model Four and you'll understand why it has been hailed as one of the finest loudspeakers in the world. You'll find brilliantly innovative design, bristling with advanced features found on no other speaker. No wonder it has met with such critical acclaim.

"...KEF's best yet, showing that musicality and neutral balance can result from the high-tech and deeply researched designs that KEF is famous for..."

"...It'll play loud throughout the range, holding onto its fundamental inner balance, one which is recognisably truthful to the programme input..."

"...This speaker has a degree of slam and overall dynamic range associated with the best at two or three times the price..."

*Martin Colloms, Hi-Fi News*



The experience of sound

### KEF Reference Series Authorised Dealers

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Audio File, <b>BISHOP STORTFORD</b>	01279 506576	Musical Images (head office), <b>EDGWARE</b>	0181 958 8777	The Hi-Fi Room, <b>MANCHESTER</b>	0161 835 1366	Salisbury Hi-Fi, <b>SALISBURY</b>	01722 322169
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Sevensoaks Hi-Fi, <b>CHELSTENHAM</b>	01242 241171	Hi-Fi Experience, <b>LONDON W1</b>	0171 580 3535	Aston Audio, <b>OTLEY</b>	01625 582704	Phase 3 Hi-Fi, <b>WORTHING</b>	01903 245577
Audio Excellence, <b>CHESTER</b>	01244 345576						

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# THIS MONTH'S WORLD

- You won't see Tannoy's AMS8 professional active monitors in your local hi-fi dealers' showroom, and more's the shame. Find out why on page 14.
- It's not often that a new turntable's launched, so when Systemdek announced the £500 2X2, we were first on their doorstep. See page 16.
- Castle's Harlech loudspeaker uses twin stagger-tuned 1/4wave horns for powerful and extended bass. Find if the Harlech is king of the Castle on page 20.
- Denon's latest is the Dolby 'S' equipped DRM-650S cassette deck. At £230 it's one of the best value decks we've come across. Read the report on page 49.

It's strange how two such different technologies can run parallel in hi-fi. I was reminded of this by Sonic Frontiers' CD transport and convertor reviewed this month on page 50. It uses Pacific Microsonics' HDCD filter to get superb sound off CD, but has valves in its output stage. Here are two technologies with nearly 70 years between them working in harmony towards one common goal - a better sound.

I'm sure valve amplifiers are partly responsible for fuelling the demand for a higher resolution CD too, which incidentally is still commonly benchmarked against LP. The valve is making a come-back in all areas of audio, many preferring its smoother, more musical sound - quite the opposite of CD. But are the valve and the LP old technologies waiting to be put to rest by digital, or in our race for something new have we left behind better technologies before they were fully explored?

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 SEPTEMBER ISSUE

### IN THE SEPTEMBER ISSUE

Here's just some of what we hope to bring you in the September issue.

#### MISSION 754 Freedom5

Latest to join Mission's loudspeaker armoury is the 754 Freedom5. Using a silk dome tweeter, High Definition Aerogel midrange and polypropylene bass, they'll sit at the top of the range. *Hi-Fi World* is first in line for an audition.

#### RESTEK CHARISMA

Beautifully built and styled, the Restek Charisma CD player and Fantasy amplifier have recently arrived on our shores from Germany. Can they live up to their names?

### BUILD A SYSTEM - PART I

Part one of a four part series starts with CD players. Over the following months we'll be testing a range of amplifiers and loudspeakers to match, then assembling the best system we can for around £1,000.

#### KEF REFERENCE SERIES FOUR

'Flagship' only goes part of the way to describing these new KEF Reference Series loudspeakers. Towering high, they've a powerful sound to match.

#### ELTAX SYMPHONY 6

£230 buys you Eltax's Symphony 6 loudspeakers. A two way design that is nicely finished and sensitive too, it looks like extremely good value - we investigate further.

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**SUBSCRIPTIONS**  
See page 61 for details

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## THIS MONTH'S REVIEWS

### AMPLIFIERS

**ORCHID RC750** 39  
Having narrowly avoided slipping a disc, Eric Braithwaite discovers that in the sound quality stakes the Orchid RC750 is more subtle than its weight might suggest.

**BENCHMARK ROYNON  
SIA-1 INTEGRATED  
AND PSD-1 PHONO STAGE** 57  
New components from a new name in hi-fi. Haider Bahrani listens to Roynon's 60watt SIA-1 integrated amplifier and their external PSD-1 phono stage.

### COMPACT DISC

**TEAC VRDS-25** 28  
With its aluminium internal panels designed to reduce interstage interference and anti-vibration cone feet, the VRDS-25 is impressively engineered. Jon Marks finds out if isolation is indeed splendid.

**HARMAN/KARDON HD 730** 41  
The heart that beats in the new HD 730 is Philips' Bitstream chipset. Jon Marks is on hand for some sonic cardiology.

**SONIC FRONTIERS  
SFD-2 MKII CD CONVERTOR  
AND SFT-1 TRANSPORT** 50  
It was music to his ears, but Dominic Baker's bank manager reacted less happily when he heard the price.

### SYSTEM

**ETALON SYSTEM** 30  
Thirsting for audio nirvana, Haider Bahrani investigates the Integral 1 and Exempli amplifiers along with the Exception loudspeakers from Hungary.

### VINYL

**SYSTEMDEK 2X2** 22  
That ol' vinyl world just keeps on turning. Systemdek has given it another push with a new £500 turntable.

**RINGMAT 330MKII XLR** 65  
Dominic Todd spins the latest version of this popular turntable upgrade.

### CASSETTE DECK

**DENON DRM-650S** 26  
Surprisingly enough, Denon's latest £230 deck is another member of the Dolby 'S' club. Noel Keywood is happy to endorse its membership.



### LOUDSPEAKERS

**TANNOY AMS8** 14  
Tannoy's active professional monitors feature their Dual-Concentric driver for precise imaging. The question on Dominic Baker's lips is 'Will what works in the studio work in the home?'

**SYSTEM AUDIO 1005** 25  
Danes don't lie, they say; nor does Dominic Todd about this loudspeaker from Denmark.



**CASTLE HARLECH** 34  
Keeping upright, Jon Marks learns about staggering tuning with Castle's Harlech loudspeakers.

## WORLD VERDICT

★★★★ OUTSTANDING - Superb sound, something we'd use ourselves.

★★★ GOOD - Has strong merit. Well worth an audition.

★★ ADEQUATE - Mediocre in all areas. May be worth auditioning.

★ POOR - Seriously flawed. Not worth considering.

## REGULARS

- NEXT ISSUE** **3** **MEASURED PERFORMANCE** **103**  
 What you can look forward to reading about in a month's time.? Find out here.  
 We reveal the science behind the art of assessing this month's components
- NEWS** **7** **READERS' CLASSIFIED** **118**  
 So fresh it's still hermetically sealed; this is what you need to read to stay at the cutting edge.  
 Who knows, your next system could well be lurking among the hundreds of offers found here.
- READERS' Q&A/LETTERS** **42** **ADVERTISERS INDEX** **130**  
 This month's bulging mailbag includes letters on HDCD and in-wall loudspeakers.
- COLUMNS** **55, 62, 63**  
 Sage words from Hi-Fi World's three wise men.
- SUBSCRIPTIONS** **61** **TANNOY'S AMS8 ACTIVE MONITORS** **17**  
 Savour the luxury of the latest copy of Hi-Fi World delivered by hand to your door.  
 Tannoy's AMS8s possess features rarely seen together in one loudspeaker. Dominic Baker sheds some light on the rationale behind their design.
- SPECIALIST HI-FI DEALERS** **69** **CASTLE HARLECH LOUDSPEAKERS** **37**  
 All the in-depth guidance you could desire is just a phone call away.  
 Castle claim to have eliminated problems like one-note bass with their innovative Harlechs. To find out how they've done it, read on with Dominic Baker.
- MEET YOUR MAKER** **73** **NATIONAL VINTAGE COMMUNICATIONS FAIR '96** **49**  
 If it's information you need, speak to the creators first.  
 Held at the Birmingham NEC, NVCF '96 attracts enthusiasts and collectors from all over the country. Dominic Baker visits to see what bargains were to be had.
- WORLD AUDIO DESIGN** **74** **HI-FI '96 IN NEW YORK** **52**  
 Kits galore to help you along the road to your dream system.  
 Andrew Keen was in New York to bring us this report on the Stereophile show held at the Waldorf-Astoria hotel.
- WORLD BUYING GUIDE** **78**  
 A run-down of the kind of components that might make it into the homes of the Hi-Fi World team.
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 Here you can find the perfect accompaniment to an afternoon in the deckchair.
- DIAL-A-DEALER** **89**  
 Bitten by the bug? Help is on hand across the country from the people in the know.

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**RECORD OF THE MONTH:**  
 Bela Bartok: String Quartets Nos 1-6  
 Leos Janacek: String Quartets Nos 1 and 2

## COMPETITION

PAGE 66

Your chance to turn all at Hi-Fi World green with envy - you could walk off with a complete starter system worth over £1,200.



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*Some people seem to think that only  
long-established Hi-Fi companies can  
produce high quality audio equipment...  
Could they be right?*

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*and*

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**At a press conference held in Dublin at the beginning of June, both Tannoy and Marantz, who now share distribution, announced new ranges of equipment. We were there to report.**

### TANNOY'S NEW LOUDSPEAKERS

Both of Tannoy's key domestic ranges, the Profile and Definition series loudspeakers, have seen new models and upgrades. The Definition series gets two new hi-fi models, the D300s and D900s, while the D500s get an improved crossover. The D300 uses the same 6.5" dual-concentric driver as the existing D100, but in a floorstanding cabinet, the price may fall just below £1,000. Using a 12" dual-concentric midrange and treble alongside a 12" bass driver, the D900s sit at the top of the range. Price has yet to be announced.

In line with the 631SEs we reviewed recently, all of the trapezium shaped Profile series, now known as Profile Plus, come with MDF cabinet tops. This is said to improve cabinet rigidity and lower coloration. A new addition to the range is the £450 Profile Plus 635 using a single 8" dual-concentric driver in a floorstanding cabinet. There is also a new active subwoofer, the 625 ALFie, based on the £599.90 625 ALF. This benefits from improved electronics (hence the 'ie') and a price of £499.90.

Tannoy are also working on a new model for their Prestige range. Using their newly developed Super Dual, a dual-concentric driver with massive power handling and high efficiency, expect it to come in at around £20,000. There are no other details yet, but we'll keep you posted.

**Tannoy**  
Rosehall Ind. Est., Coatbridge, Strathclyde,  
Scotland ML5 4TF. Tel: 01236 420199

### NEW ELECTRONICS FROM MARANTZ

Audiophiles will be pleased to know that there are new additions to Marantz's SE range, including an amplifier to join the CD-63 MkII KI-Signature.

The PM-66SE amplifier is a minimalist design with no tone controls, an up-rated power supply and customised components. The CD-67SE has a copper-plated chassis and copper-shielded HDAM output stage, a larger transformer, OFC wiring and an additional bottom plate to improve rigidity. A CD-17SE and a KI-Signature amplifier are due shortly as well, but at present no further details are available.

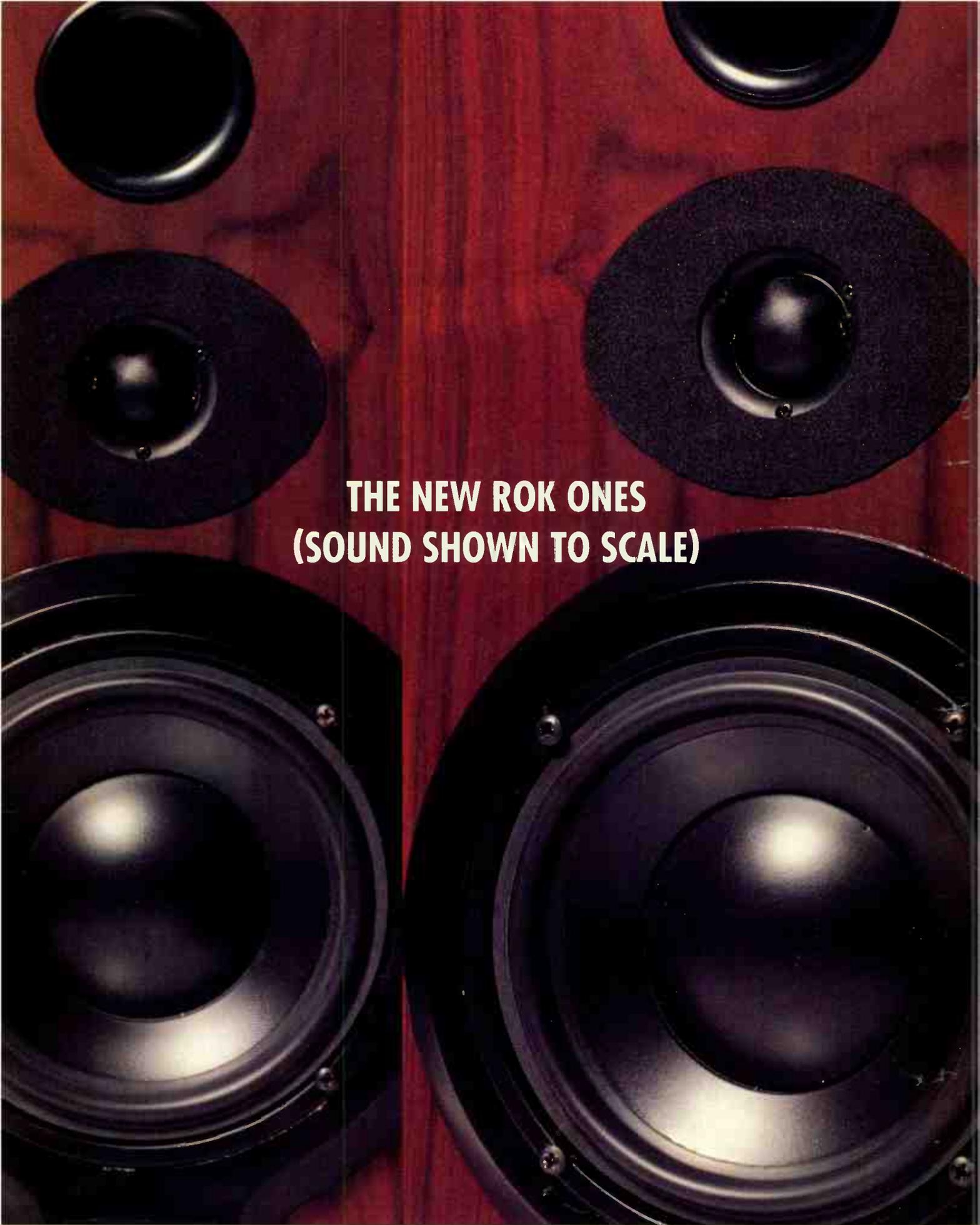
Also on display were The Legends, based on original Marantz valve models. The Model 7 pre-amplifier and Model 8B power amplifier were demonstrated with a pair of Tannoy Canterbury 15s, and a single Model 9 monoblock was also on show. Again, prices have yet to be determined.

Hi-fi additions to the standard range are: PM-47 and PM-57 amplifiers, SR-47 receiver, ST-57 tuner, CD-67 CD player, DR-12 CD recorder and SD555 cassette deck.

**Marantz Hi-Fi**  
Kingsbridge House, Padbury Oaks,  
575-583 Bath Road, Longfield, Middx.  
UB7 0EH. Tel: 01753 680868

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World Radio History

**MISSION 754 FREEDOM 5 LOUDSPEAKER**

Our man in the States, Andrew Keen, was on hand in New York to see the talk of the Hi-Fi '96 Home Theater and Specialty Show.

Unveiled by Henry Azima, Mission's chief designer, the 754 Freedom 5 loudspeaker is a floorstanding three-way design with a healthy sensitivity of 90dB. The bi-wireable driver line-up features a silk-dome tweeter, Aerogel midrange unit and 8" treated polypropylene woofer. The enclosure is a hybrid design, using a sealed chamber for midrange and tweeter and tuned bass reflex loading for the woofer.

The clarity and poise of the \$3000 754s, driven by a small army of Cyrus electronics, turned all heads at the Waldorf-Astoria, proving once again that relatively affordable British hi-fi can indeed compete at the highest international level.

Our Hi-Fi '96 Home Theater and Specialty Show Report on page 52 has information on all the other products that were making waves in New York.

**BAG END SUBWOOFER SYSTEM**

Aimed towards the home cinema/theatre market as well as owners of Quad ESL and similar ribbon/panel loudspeakers, the new Bag End Subwoofer System is being imported from the US by the De-Regle Group.

The S18E subwoofer features an 18" driver housed in a 22" x 22" x 19" box and can handle up to 400 watts of power with a claimed 90Hz to 8Hz flat response. Stereo operation is available with the addition of the ELF1 outboard electronic crossover which also offers 90 independently selectable switches (45 per channel) to control settings for gain and crossover frequencies. System prices range from £1500 to £4500.



**The De-Regle Group**  
 9 Felsted Avenue,  
 Wisbech,  
 Cambs. PE13 3SL.  
 Tel: 01945 63077

**500 MILLION-YEAR OLD SPEAKER ENCLOSURES**

Making a positive effort to prevent the world's forests from disappearing, the enclosures of the unique Sculpture range of loudspeakers are hand crafted from 500 million-year old Welsh slate.

The £2350 Sculpture One is fitted with a 142mm bass driver and a 28mm soft dome tweeter giving a claimed overall frequency response of 60Hz to 20kHz and a power handling of 120 watts.

At £2938 the Sculpture Two has a hand treated tweeter and a larger 180mm bass driver to cope with 150 watts and a response down to 40Hz. Slate stands are also available.



**Sound In Slate**  
 Groeslon, Caernarfon, LL54 7ST.  
 Tel: 01286 830242

**GOODBYE TO THE JITTERS**



In an effort to rid digital reproduction of the problems associated with jitter, Meridian have provided their latest DAC, the 566, with a twin Phase-Lock Loop.

This PLL system, which was first aired in the 263, has been further developed in the 566 to give the 20-bit convertor accurately clocked digits to work with. The Delta-Sigma DAC chip itself is based on work carried out by Crystal Semiconductor in consultation with Meridian, who claim that the use of this chip allied to the 566's low jitter levels produce better transparency, dynamics and soundstaging.

All this and Comms capability (allowing the DAC to be remotely controlled in a wholly Meridian system) can be yours for £995.

**Meridian Audio**  
 Stonehill, Stukeley Meadows,  
 Cambs. PE18 6ED. Tel: 01480 434334

**ATTENTION SEEKING ADONIS**

Guaranteed to charm the life of any jaded soldering iron is the new Adonis valve amplifier kit from Northern Ireland based manufacturer Arion. This 20 watt Class A integrated amplifier has five line stages and a tape facility and boasts the use of military spec valves. These include the input's 5814s, the 6SN7s in the driver stage and the Russian 5881s at its output. 4 and 8 ohm 'speaker taps are provided and the sockets and 'speaker terminals themselves are gold-plated.



There are three finishes to choose from - standard black at £495, black chassis with chrome knobs at £535 and a stainless steel chassis and chrome knobs at £595. The kit is designed to be easy to build and is backed up with a technical helpline and a full build up service for £150.

**Arion Acoustics**  
 Unit 1, 35 Farlough Road, Newmills,  
 County Tyrone, Northern Ireland  
 BT71 4DU. Tel: 01868 748632

# Next time your CD player jumps – we'd like to suggest a four letter word

The unique TEAC VRDS mechanism really gets a grip on the sound. Unlike ordinary players, TEAC's VRDS design clamps the entire disc, thus eliminating errors caused by mechanical and physical factors.

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Before you buy, you owe it to yourself to check out the new VRDS-25. Simply ask your dealer for TEAC - it should be the only four letter word you'll ever need.



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The gold units featured in this photograph are available as a special order option

World Radio History

**MAKING THE GRADO**



Good news for all those impecunious audiophiles who continue to carry a torch for the good old black stuff. Goldring Products, Grado's UK distributor, have just launched the £49 Prestige Black moving magnet cartridge.

This claims to produce a better soundstage and more detail than its competitors through the use of Optimised Transmission Line Technology. This consists of reducing the resonances at the junctions between the stylus, cantilever, magnet and coils. The low mass tip uses a specially designed elliptical diamond to give a high output of 5mV up to a claimed 50kHz, so any neighbouring bats will also be able to listen in.

**Goldring Products**  
8 Greyfriars Road, Bury St. Edmunds,  
Suffolk IP32 7DX. Tel: 01284 701101

**A NEW REFERENCE ►**

June 1996 sees the launch of the new AE1 and AE2 Reference Series II loudspeakers from Acoustic Energy.

Replacing the original 'speakers which were launched in 1988, these latest models have been acoustically re-engineered to provide a 3dB increase in bass efficiency and improved bass response. Further developments have also been made to the crossovers and internal wiring to improve dynamics and power handling. Available in a choice of Black Satin, Rosewood or Piano Black, these new versions are priced at £795 and £1095 respectively.

Also due for release is the new £329.95 AE109, a slimline three-way floorstander which can be bi-wired. The 18mm MDF cabinet (finished in either Black Ash or Rosewood) is fitted with two magnetically shielded 110mm mid/bass units and a 25mm soft dome tweeter. The upper mid/bass driver fires through twin front ports, while the lower bass-only driver fires through a high power flared port to the rear.

**Acoustic Energy**  
16 Bridge Road, Cirencester,  
Glos. GL7 1PU Tel: 01285 654432

**NATURAL FORCE ORCHID**

Loaded with eight 6550 (KT-90 optional) output valves, the Natural force valve amplifier from Orchid has a power output to match its price of £8888.

Power output into 8 ohms is 200 watts, rising to 340 watts for 4 ohms with the output stage running in Class A for the first 50 watts. The output transformer is also tapped for low impedance ribbon loudspeakers such as Apogee's. Fully balanced differential inputs (phono and XLR) are provided along with regulated DC power supplies and DC operated filaments to reduce levels of background noise.

**Orchid Precision Audio**  
Compton Court, Long Compton, Warcs.  
CV36 5JW. Tel: 01608 684694

**HI-FI SURFING**

With the World Wide Web expanding faster than the Universe more and more hi-fi companies are making themselves available to net surfers. Here's a short list of some of the new recruits, Happy Hi-Fi surfing!:

- Epos - <http://www.epos-acoustics.com> (UK). Current model range and technical information.
- Hi-Fi Playground - <http://www.hi-fi.com> (Canada). DIY project help, latest equipment, classified ads, hi-fi forums, contests and prizes.
- Mordaunt-Short - <http://www.mordaunt-short.com> (UK). Regularly updated technical information and a run down of the present range.



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# SIMPLY

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### AMPLIFIERS

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	Al pha 6 Plus	349
	Delta 290P Pwr	399
	Delta 290 Improved	499
<b>Audiolab</b>	8000A	499
	8000S New	649
	8000C Pre.	549
	8000P Pwr.	749
	8000Q Pre.	1099
	8000M Mono Pair	1599
<b>Aura</b>	VA80SE-X	249
	VA100 MKII	349
	VA150	799
<b>Denon</b>	PMA250 III	159
	PMA350 II	229
	PMA425 New Remate	229
	PMA450 SE	279
<b>Krell</b>	KAV300i New 150w integrated	2490
<b>Marantz</b>	PM34 In-Store Offers	poa
	PM66se New	229
<b>Mission</b>	Cyrus III	499
	PSX-R Power Supply	299
	Cyrus Pre-amp	649
	Cyrus Power-amp	449
<b>Myryad</b>	MI - 120	529
	MA - 120 Power Amp	449
<b>NAD</b>	310	99
	312	199
	314	259
<b>Quad</b>	77 Integrated (inc Remote Control Console)	849
	77 Pre-amp & Remote	849
	77 Power-amp	599
	707 Power-amp	799
<b>Rotel</b>	RA930AX I I	149
	RC970-11 Pre-amp	175
	RB970-11 Power-amp	225
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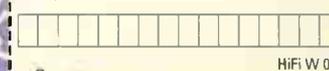
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# PRO-ACTIVE



**Dominic Baker takes a look at Tannoy's exciting new AMS8 professional active monitor loudspeakers.**

If you've dabbled in cameras at all, you'll be all too aware of the link between the word 'professional' and the inflated price tag that accompanies it. Happily, this doesn't seem so in the world of audio. Even before listening to them, Tannoy's AMS8s appear to offer plenty of value when compared to domestic ranges. The 8in Dual-Concentric driver used is the same as found in Tannoy's Definition series D500s, which come in at just under £1,600. Admittedly, they do have an extra bass driver, but then the AMS8s have two 90watt power amplifiers and an active crossover each.

Delving into the professional world of audio always provides an interesting insight into how things are done on the 'other side'. I spotted the AMS8s springing up in proliferation across a wide range of professional audio magazines just a month or so back and was intrigued. They are a compact design aimed towards active studio monitoring. There's a more thorough technical description on page 17 and in our measured performance section starting on page 103.

Because they are active, all you need to get the AMS8s up and running is a source and a pre-amplifier. Oh, and a length of interconnect with XLR connectors at one end. They'll take a balanced or single-ended input signal, and input sensitivity is variable. In fact, at maximum sensitivity they could be

HF contour. LF contour extends bass from 47Hz to 38Hz, but with low bass below 30Hz rolling off faster so that power handling isn't compromised. HF contour provides up to 3dB of treble boost or cut, allowing you to take the AMS8s from very bright to very dull. Driven from a Sugden AU51 pre-amplifier and in a medium size listening room I found the best balance with the bass contour on and treble contour just a smidgen above flat.

This set-up was arrived at after a few hours' experimentation. The AMS8s were a touch too dry without the bass contour on, but had a tinge of richness otherwise. Normally I'd have gone for the drier bass, which usually seems to give better definition and quality. But here the Tannoys didn't seem to compromise, staying taut and tuneful.

boldness with all types of music. Bjork's 'Hyper-ballad' was forcefully portrayed, vocals strong and forward with bass thumping along below. It was fast and dynamic, with a hard crack to transients that placed the notes resolutely in the soundstage. Bjork's 'Crying' placed keyboards firmly as well, with seismic weight behind the electronic punch of each note. The AMS8s were also exacting at the top end. There's little splashiness to confuse or muddle cymbals which had a sharply metallic edge and cut cleanly.

Something that's been interesting me recently is the inability of the majority of hi-fi loudspeakers to play more up-beat, hardcore dance music. The powerful electronic bass lines and high bpm's seem to leave most in tatters, struggling to stay in one piece, let alone keep a grip on the tempo. 'Nautilus' on the Blue Room Released label, a spin off of Blue Room loudspeakers and B&W, showed that these professional boxes don't fall into the same trap. As bass lines swelled and tempo increased, the AMS8s held their own. It may be electronic, but this is serious stuff for a loudspeaker to cope with. Treble extends right up and is full and strong, while bass is deep and loud. All this happens at a ferocious pace, but the AMS8s stayed clean and uncompressed at high levels.

But these are areas that you'd expect a professional monitor loudspeaker to cope with - it's their job. But what of fidelity and the finer points of hi-fi? With real instruments in a natural acoustic, Teenage Fanclub's Grand Prix album set the next test. Passing with distinction, the AMS8s had little problem delivering the wide open and spacious sound I'd hoped for.

More impressively though, from woody resonance of cello to the lighter timbre of viola and on through crisply detailed violins, the Tannoys displayed fine tonal accuracy. I'm sure their sturdily built professional cabinets helped here, keeping coloration under wraps. The plastic coloration of the dual-concentric cone too seems better under control than in previous guises.

Also improved considerably from previous Dual-Concentrics I've heard



The power amplifier and active electronics are housed behind the metal back-plate. There are controls for treble cut and boost, bass boost and sensitivity.

used with a passive pre-amplifier, but because of the long lengths of interconnect you are likely to use to separate the loudspeakers, the high frequency roll-off caused by cable capacitance makes this inadvisable.

Also 'round the back is a switch for LF contour and a variable control for

And the richness was a pleasant one, fruity and fulsome. So treble was boosted very slightly, perhaps 0.25dB or so, to balance the bottom end and give me the extra detail and insight I wanted. That did it nicely.

One of the things I found most gratifying about the AMS8s was their

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was treble quality. In a conventional loudspeaker, strong transients in the bass produce amplifier harmonics that are reproduced by the tweeter. In an active system, because the amplifiers are separate, this effect is eliminated, giving cleaner treble. From P. J. Harvey's album *To Bring You My Love*, 'C'mon Billy' showed how crisp and sweet the AMS8s could be in the higher registers. Polly's vocal had a large stage to play upon, above which strings echoed deliciously, rich with clear harmonics.

A quick spin on the turntable, a Pink Triangle Anniversary complete with Graham I.5 tonearm and Ortofon MC3000, further confirmed my feelings. On Massive Attack's 'Better Things', Tracey Thorn's vocal was tonally pure and expressive in its delivery.

Percussion was sharply defined, but smooth with it. Imaging, as with every quality recording I played, was first rate, a characteristic of the dual-concentric arrangement.

Like the JBL S2600s I reviewed a couple of months back, the Tannoy AMS8s stand out as something quite special, both sonically and in engineering ability. They are a top quality monitor with a clean and refined sound. The active electronics allow a useful amount of control over their performance while keeping system wiring neat. And if you like your music loud, there are few domestic loudspeakers that will match their uncompressed and natural sound at high levels. Search 'em out, they're worth it.

**Tannoy AMS8** £1,150each ex VAT

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#### WORLD VERDICT

Bold and powerful sound with solid bass, clearly focused midrange and delicious treble. Well worth tracking down

**Measured Performance**  
 see P103

# SOUND ACTIVITY

**Tannoy's AMS8s are an active loudspeaker. Dominic Baker explains how an active loudspeaker works and what its advantages are.**

**T**annoy's AMS8s are an active monitor loudspeaker primarily designed for near-field studio monitoring. For this specific task there are many design considerations that need to be addressed, which Tannoy have done especially well in the AMS8s. Here's what they're about.

#### A MONITOR LOUDSPEAKER

A loudspeaker like the Tannoy AMS8 is used for monitoring in a recording studio. It is what the recording engineer will listen to as the balance of a track is set. It is, therefore, of great importance that the monitor used is accurate. It needs to have a very flat frequency response, good phase characteristics,

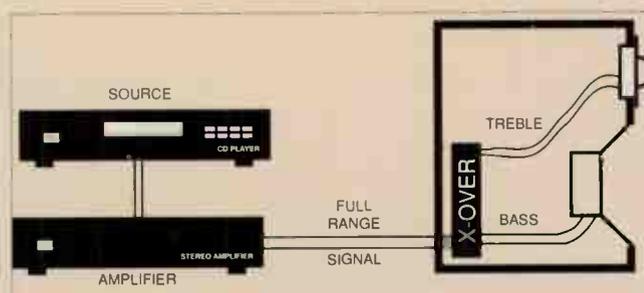
wide bandwidth, low colouration, or in other words, be as near to transparent as possible.

#### WHAT IS AN ACTIVE LOUDSPEAKER?

Before I describe what an active loudspeaker is, it is perhaps best to first

describe how a conventional loudspeaker works. In a hi-fi system, the signal from your CD player is boosted by the amplifier to drive the loudspeakers. This signal covers the whole audio bandwidth, or in simpler terms runs all the way from the lowest bass up to the highest treble.

Making up the loudspeaker there are normally two different sized cones housed in drive units that turn this electrical signal into sound. This size difference is necessary for accurate reproduction of the music - bass sounds need a large cone that can move a lot of air, whereas treble sounds need a



In a conventional system, a full-range signal is fed to the loudspeakers. Inside, a passive crossover divides bass and treble frequencies.

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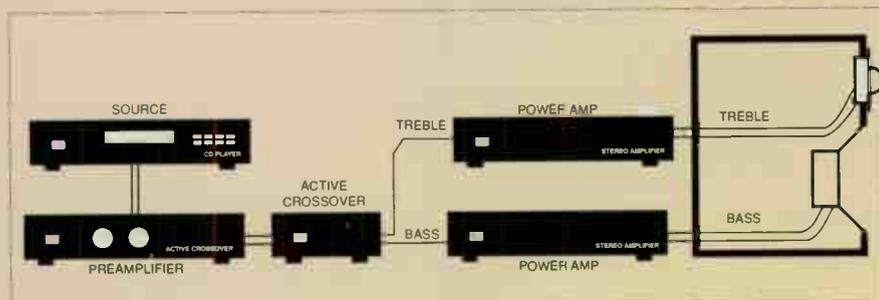
lighter, smaller and faster cone for good reproduction. So, the full range signal from the amplifier has to be divided up so that the bass part goes to the bass

wider tolerance - for example a typical capacitor used in a passive crossover will have a 20% tolerance. Because the components used in an active crossover

### TANNOY'S DUAL CONCENTRIC

Tannoy's AMS8s were designed for near-field monitoring. They would typically be placed by the control desk in a recording studio within a few metres of the engineer. Because of this they need to have a coherent and focused sound close up; Tannoy's Dual-Concentric drive unit is ideally suited.

In the AMS8s a 6" Dual-Concentric driver is used. Pioneered by Tannoy in the early 50s, the Dual-Concentric driver is a bass cone with a centrally mounted tweeter. This means that all of the sound it produces originates from a single central point, providing stable imaging and focus, ideal for near-field monitoring ●



In an active system, bass and treble frequencies are divided electronically, then fed to separate power amplifiers. Each power amplifier only drives one dedicated drive unit.

unit and treble part to the treble unit.

This dividing of the signal is done with a simple electrical circuit housed within the loudspeaker. This is called a crossover because it directs the relevant part of the signal to the correct cone and controls the point where the response of the bass cone crosses over to that of the treble.

In an active system the crossover comes before the amplifier instead of after it. The signal is divided up into bass and treble parts by an active crossover and then sent to separate bass and treble amplifiers which feed the loudspeaker drive units directly. Of course twice as many amplifiers are needed, but it does have its advantages.

#### WHY ACTIVE?

The easiest way to explain why an active system is used is to outline a few of its advantages. Here goes:

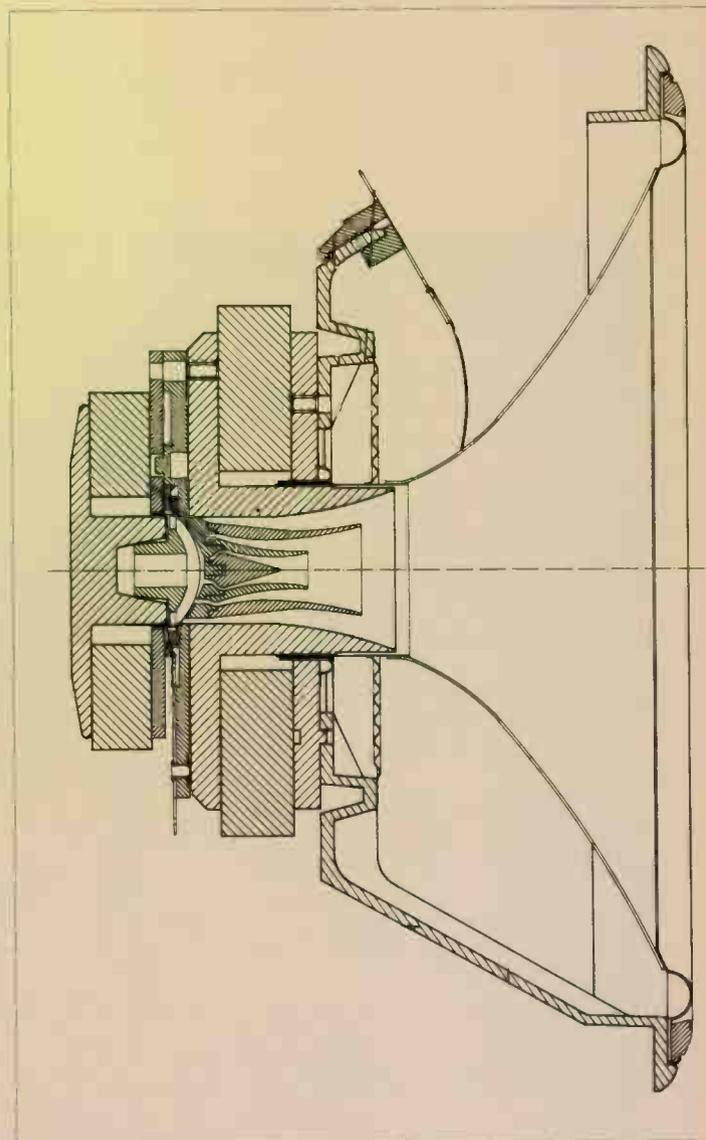
1. In an active system the power amplifiers are connected directly to their respective drive units, giving them greater control over cone movement. Having a dedicated amplifier for each driver also means that it has an easier time driving that particular cone.

2. In a passive system, because the crossover is driven by the power amplifier, the components need to be large to handle the high levels of power. Larger components tend to have a

only have to handle tiny amounts of power they are smaller and of higher precision (they can be as tightly tolerated as 0.1%). This means that an active crossover can be much more accurately designed than a passive one.

3. Frequency response, phase and other aspects of a loudspeaker drive unit's performance can be more easily compensated for in an active crossover. In other words the signal can be equalised to give a better response.

4. Because the power amplifier is connected directly to the drive unit in an active system, it is more efficient. In a conventional passive crossover each of the components absorbs a little power, so the more components used the less efficient the system becomes and the more power is needed from the amplifier.



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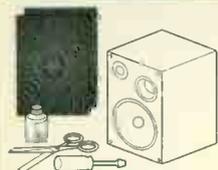
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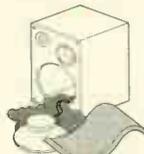
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THIS MONTHS PRODUCT FEATURE 3

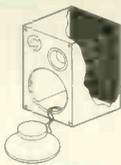
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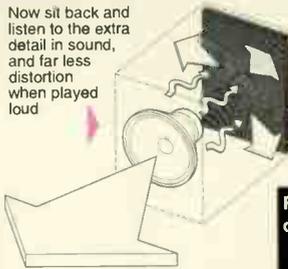
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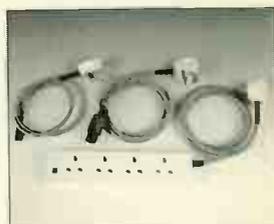
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# GROUND CONTROL



**Systemdek's new 2X2 turntable has an improved drive system for better control. Dominic Baker looks for 4x4 performance over tricky ground.**

**I**t's not often nowadays that we see a new arrival in the turntable market, but that's not to say that there isn't any demand. Following the introduction of CD there was a strong decline in vinyl-associated sales, both hardware and software. But after the initial crash, we're now left with a hard core following that just

refuses to die.

These remaining followers of the black disc have a strong passion for their LPs, developed over years of collecting music. They are a discerning bunch, driven on by the quest for quality rather than convenience. This shows in the marketplace too; CD may be king in the

high street chains, but vinyl is still strongly represented further up-market. Echoing this, Systemdek's latest turntable joins the top end of their range at £499.95.

Systemdek's 2X2 is essentially very similar to their IIX, but with a differently arranged drive system. In the 2X2 the motor is now mounted in isolation from the sub-chassis and plinth, and drive hub and sub-platter use a different geometry. It is these improvements, Systemdek claims, that

and an Ortofon Rohmann MC.

Roger Waters' Radio Kaos album provided the initial impression of the 2X2. Its dry, analytical midband clearly highlighted the harshness in Waters' vocal and the sharp crash of snare drum on 'Who Needs Information'. The brassy honk of trumpet also pushed hard; forward in the sound stage it dominated proceedings. This is exactly as it should be and as recorded on these first few tracks. The album mellows out and becomes richer

*“It's on these first few tracks, where many CD players become over-aggressive, that a good turntable can still convey the power without the pain.”*

result in lower motor noise and associated vibration, which in turn allow more detail to be dug from the grooves. A machined acrylic platter has been chosen too, which from past experience seems to be the most neutral material to use.

Setting up the Systemdek 2X2 is a fairly straight-forward task. Once the transit bolt is out, the arm-board can be removed making it easy to bolt the tonearm, in this case an SME 309, in place. With the arm-board loosely fitted, tonearm wires dressed and the platter on, the suspension is levelled with three top-mounting hex-bolts to leave a 5mm clearance all around. The arm-board can then be straightened within its cut-out to complete the job.

I had to swap over to the stiffer springs supplied by Systemdek for the 309 arm, but I suspect that most will live with an RB300, which the existing springs are intended for. The 309 is a useful tool when auditioning a deck; with a couple of spare head-shells handy, cartridges can be very quickly swapped. I used an Ortofon MC25 FL for the majority of my listening, which tuned itself well to this set-up, but also had on hand a Goldring 1022GX MM

further on, but it's on these first few tracks, where many CD players become over-aggressive, that a good turntable can still convey the power without the pain. It has a steely clarity, but on a turntable there is no unnecessary emphasis. The 2X2 sailed through unhindered, staying clear and focused throughout.

The last track on the album, 'The Tide is Turning', showed off the 2X2's agility in the bass. Although not as deep as a Roksan, or as taut as a Gyrodec, it was certainly not a long way off in quality. It possesses a super upper bass punch that comes across with real conviction. Driving the rhythm along in Jamiroquai's 'Mr Moon', plucked bass guitar too had a deep, powerful thud, with the characteristic hardness of this style of bass strongly described.

Rhythmically, the 2X2 is impressively sure-footed. It doesn't dig the lowest notes out of the grooves with quite the same authority as more up-market decks, but it leaves the path clear for the upper bass to show its form. Its dynamic agility as it scales basslines helps it keep a tight grip on proceedings.

The acrylic platter, in a similar vein

to Pinks, Voyds and Michells, seems to bring the 2X2 a natural smoothness of tone along with great treble resolution, aided by the smoother drive system. Gracefully sweeping along with the string sections in Vivaldi's Four Seasons, a fone recording on 180gm virgin vinyl, the air and space around the performance created a real sense of atmosphere. Violins played effortlessly and notes decayed gently as the harmonics petered out.

At the end of a week's listening I must say that I could find little to fault in the 2X2's midrange and treble. Its fine resolution creates a wide acoustic within which imagery is pin-sharp, especially with a good MC like the MC25 FL. Perhaps a little more presence in the midrange and a more incisive treble could be sought after, but only by those looking several leagues higher in price.

Bass doesn't quite plumb the depths the way a similarly priced Thorens can, but at the end of the day this is more than compensated for in its upper bass speed and dexterity. So, I feel the Systemdek 2X2 is a welcome addition to the world of vinyl. It is well aimed, falling into an area that LP12s, Roksans, Pinks and Gyros have slowly priced themselves out of over the years. CD may be developing fast, but that doesn't mean the turntable's world has stopped turning. ●

**Systemdek 2X2**

**£499.95**

**Systemdek**  
34 Kyle Road,  
Irvine Ind. Est.,  
Scotland  
KA12 8LD  
☎ 01294 271251

#### WORLD VERDICT

Clear and precise sound through midrange and treble puts the 2X2 up with more expensive rivals. Not the deepest bass of any turntable, but tight and tuneful all the same.

# You be the judge !



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"The DAC 1's overall sense of power and slam were extraordinary. Orchestral climaxes were huge, powerful and seemingly unconstricted".

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# DIMINUTIVE DANISH

**There's more to Denmark than pastries. Dominic Dodd gets his teeth into a tasty little Scandinavian loudspeaker.**

Think Danish, and apart from pastries, the country means loudspeakers from Jamo or Dali. The Chord Company, however, has discovered a name new to us: System Audio. The 1005 could come from a loudspeaker design textbook. Rated at 90dB it is a £299 two-way, with a soft dome tweeter and 95mm paper bass one, in a vinyl-wrapped Medite box.



The 1005s were particularly happy with the jazz/swing mix from Van Morrison and Georgie Fame playing Lonnie Scott's club. 'New Symphony' had just the right dose of a smoky and slightly sleazy atmosphere. Although the lowest bass notes were found wanting, the timing throughout the frequency range was excellent and backed up with fine attention to detail in the delicate percussion brush work and cymbal decay. The saxophone was

not quite as holographic as it could have been, but it had a believable timbre free of boxy colorations.

The asymmetric tweeter layout meant that vocals were well placed in the centre of the stage and possessed fine body and realism. The downside, was a lack of the kind of ultimate width which something like an Epos E11 or IPL M2 can create. A simple classical

piece from Johann Pachelbel proved pleasantly 'open' and 'breezy' sounding. Again, the System Audios simply hinted at the lower bass notes rather than imbuing them with real impact, but the overall balance was still

involving and showed fine insight into the structure of the music.

What struck me listening to Sheryl Crow's Tuesday Night Music Club album was how articulate and transparent the vocals were. Even the TDL RT2s sounded cloudy by comparison. The percussion was layered and orderly without becoming brash or forward. Although 'We Do What We Can' demonstrated a lack of deep bass, it went as low as could be expected for a 'speaker of this size. What bass there was never overhung or compromised the overall coherence

of the sound, seamlessly blending with the mid-range and extending enough to underpin the rhythm.

Used with a Pioneer A-400 and on 24in stands a foot from the rear wall, bi-wiring made the sound of the 1005s a little less cohesive and engaging. Single-wired, it suited the A-400 well on a wide range of music. Just the fact that it is free from any major foibles is grounds for recommendation at this price.

However, if organ or bass-dominated dance music is your main musical diet, then the System Audio 1005's aren't really up to it. Both the TDL RTL2 and Tannoy 633 do better for this sort of money. With large orchestral pieces, like most small 'speakers, they didn't have the scale to accurately convey the dynamics of the music as effectively as a bigger box. All the same, within its limitations, the 1005 is a cracking good little loudspeaker for the money.

**System Audio 1005 £299**

**The Chord Company**  
30a Sarum Busines Pk.,  
Portway,  
Wilts. SP4 6EA  
Tel: 01722 331674

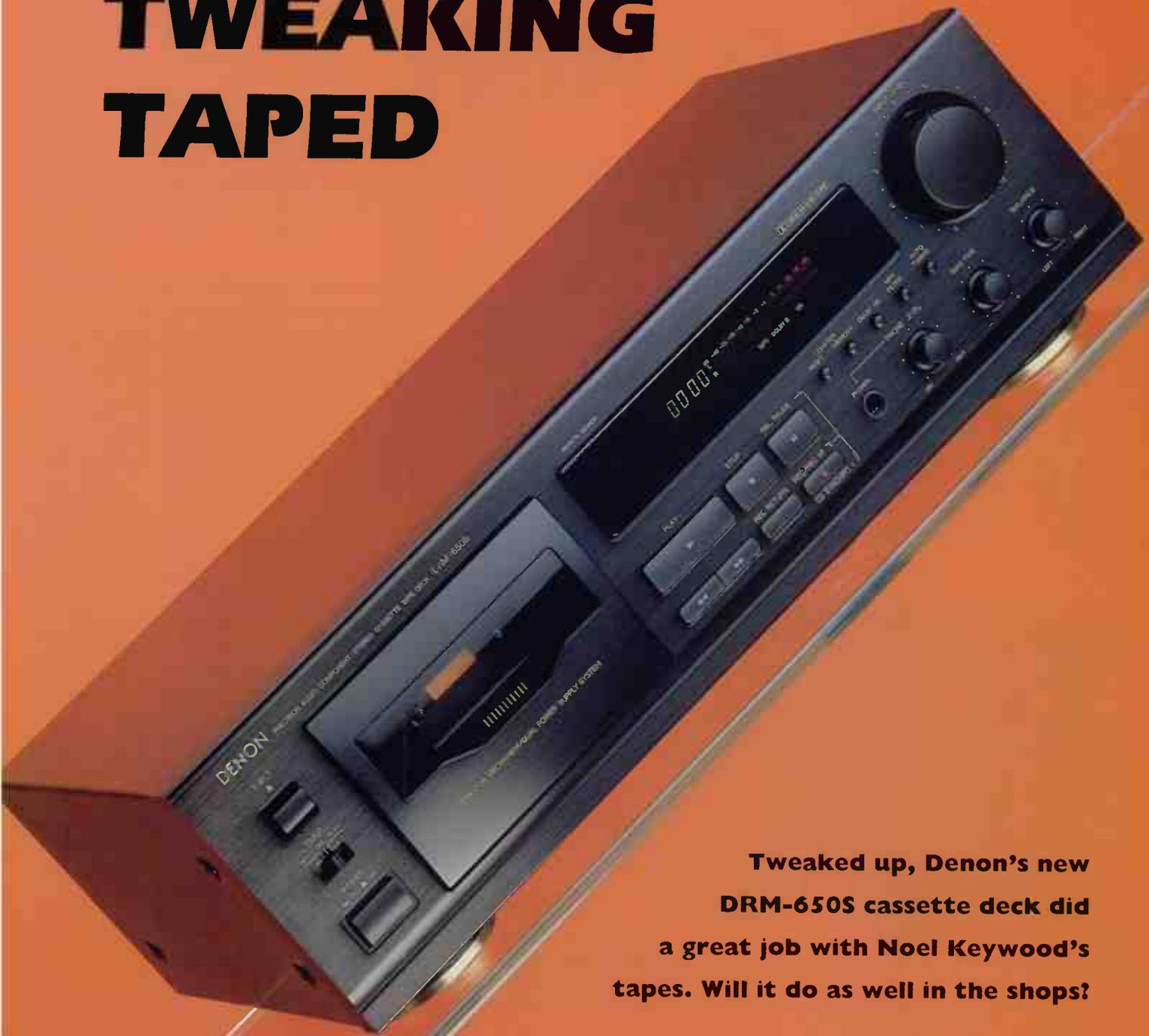
## WORLD VERDICT



Excellent all-rounder that provides a real open window onto almost every genre of music.

**Measured Performance**  
see p113-121

# TWEAKING TAPED



**Tweaked up, Denon's new DRM-650S cassette deck did a great job with Noel Keywood's tapes. Will it do as well in the shops?**

They may not be super-fi, but tapes like The Beatles' Revolver, Ashkenazy playing Chopin and Orbison singing Elvis Costello demand to be played. I've collected them at airports and railway stations for my Walkman. But for my trusty Nakamichi ZX-9, I'd stand little chance of hearing these tapes properly, since most recorders carelessly muffle their sound and bend their pitch. Standing out from the crowd in this respect, Denon's new DRM-650S cassette deck got off to a fine

start, sounding clear and dynamic with prerecordeds. Its transport, although a humble single-capstan type, held impressively steady even on the long sustains within a Chopin Nocturne. But this was the second sample; the first was less of a success. It had been misadjusted by Denon, more of which later.

Denon are obviously aiming to give good value with this deck. It's priced at just £229.99 but comes fitted with Dolby 'S' noise reduction, which eliminates hiss completely, even with ferrics. It also has a built-in head/tape overload prevention scheme (peak companding) that works right across the audio band, giving cleaner high-level treble and bass. Otherwise, the new 650S is fairly conventional, but it has some nice touches. Two tune systems are included: automatic for non-technical users and manual for better control of the final sound balance. There's music search, timer start, automatic tape type selection and automatic zero-stop.

Although it can't boast a powered door, it does have a neat fluorescent record level display and a nicely ergonomic set of logic controls. With a headphone outlet and volume control, plus a timer and even a remote control sensor (the handset is extra) this deck appears to offer whatever facility might be required.

The transport is a simple single-capstan type, but I used two samples and both held speed very well, even with critical piano recordings. Denon finish their products well and the DRM-650S was easy enough to use.

Measurement showed our first sample was unbalanced in its replay frequency response, one channel having more high frequency gain than the other. This affected prerecorded tapes and recordings, pulling the stereo stage to one side.

We asked for a second sample and this, surprisingly, had treble lift on both left and right replay channels. This in itself would be a good thing. However, all recordings showed treble lift too, so

it was adversely affecting recording quality.

Denon were adjusting the replay frequency response to get good results with prerecorded tapes, taking little notice of the affect this has on recordings. Quite obviously, the deck had not been designed to give the performance we were getting. Metal tape in particular was made to sound very bright, but ferrics and chromes could be tuned to give a normal balance and they worked very well. I just hope Denon adjust all DRM-650Ss to give similar results, otherwise those reaching the high street will sound considerably more dull and muffled with prerecorded tapes than ours did.

I wasn't surprised to find that both

*Our second sample in particular possessed a clarity that few decks could match, other than NADs and Yamahas equipped with Play Trim.*

tune systems, automatic and manual, had no affect on metal tape frequency response. With a steep treble peak (+4dB at 10kHz) it was inevitable that recordings would sound bright. Luckily, they were also agreeably smooth and quite clean on cymbals, hi-hats and other percussion. Albums like Songhai 2, with its Latin American rhythms embellished by a lot of percussion, came across as a little thin, rather than sharp. Metal tape was usable, although I suspect few would bother, since chromes and ferrics give similar or better results at less cost when used with Dolby S.

I wasn't so happy with the sound from TDK SA chrome bias tape - it sounded a bit vague and muggy across the top end. The real star was TDK AD ferric tape. After tuning in this gave strong bass and well etched treble. The synth stabbed hard around Betty Boop, in 'Hey DJ, I Can't Dance To That Music You're Playing', and the bass beat

punched out well. When a cassette deck has a weak head, one that cannot handle high magnetic flux levels, it's best to use a good ferric tape. That's why the DRM-650S produced excellent recordings with TDK AD. No matter what I recorded, from Rock through to Classical the DRM-650S sounded clean, clear and stable.

With prerecorded tapes the Denon produced plentiful bass. Our second sample in particular possessed a clarity that few decks could match, other than NADs and Yamahas equipped with Play Trim. These attributes came together nicely to give great results from all my prerecordeds. The bass wasn't as tight and well defined as that of my Nakamichi ZX-9 (used as a reference), but it was plenty good enough considering the price. The Nak was more precise in its rendition of high treble too, through accurate Dolby (B) tracking, but again most people would not consider differences between it and the Denon embarrassingly great. And not once did I hear either of our two samples waver with piano.

For the price, Denon's new DRM-650S gave great results, or, at least, our second sample did. I hope Denon tweak the decks they send to the shops equally well ●

**Denon DRM-650S**

**£229.99**

**Hayden Labs  
Chiltern Hill,  
Chalfont St. Peter,  
Bucks. SL9 9UG  
Tel: 01753 888447**

**WORLD VERDICT** ●●●●●

Fine sound quality with ferrics and chromes makes this deck a bargain.

**Measured Performance  
see P103**

**Jon Marks investigates  
TEAC's heavyweight £1300  
VRDS-25 CD player and  
finds that first impressions  
can be deceptive.**



# HEAVYWEIGHT BOXER

*"Alison Moyet's voice was as powerfully expressive and plaintive as ever. It emerged clearly above the drum machine which loped through 'Nobody's Diary' in an engaging manner"*

**H**aving almost suffered a hernia on lifting TEAC's VRDS-25 CD player out of its box, I knew at least that in terms of build quality alone it should see off a lot of its biscuit box competitors. What was popping my vertebrae was a 15mm thick aluminium fascia on an 11Kg chassis.

Strengthening the chassis internally are three aluminum panels which also minimise electrical interference between the DAC, the transport and the main power supply. The final vibration reducing touch is added by four upward facing conical feet which locate in cups at each corner of the player. In combination with TEAC's proprietary Vibration-free Rigid Disc-clamping System transport, this all adds up to quite an impressive attempt to provide the DAC with the cleanest possible signal.

For £1299.95 that's a lot of metal and in material terms the VRDS-25 looks like very good value for money. The addition of a remote control really is the icing on the cake (the remote is even available in Gold to match the Gold front plate that an extra £50 buys).

In electronic terms the VRDS-25 features four Analog Devices 20-Bit DACs which feed their signals to a 25-Bit 8-times oversampling digital filter before the final third-order Butterworth filtering. Analogue outputs are via standard RCA sockets as well as XLRs while digital is catered for with an electrical co-axial and optical TOS-Link.

It was time to get reacquainted with a favourite old silver disc of mine, Yazoo's *You And Me Both*. Alison Moyet's voice was as powerfully expressive and plaintive as ever. It emerged clearly above the drum

machine which loped through 'Nobody's Diary' in an engagingly loose manner - not loose as in uncontrolled but loose as in rhythmically expressive, allowing the bass line room to breathe. Imaging was rather fuzzy around the edges though, and soundstaging a little restricted.

'Softly Over' showed up a veiling in the midrange which denied Alison Moyet's voice its proper projection and the synth lines failed to make it past the plane across the front of the speakers. Switching amplification from the Audiolab 8000S to the 8000Q pre and 8000M monoblocs helped to tease some extra space out of the TEAC's presentation, but it was still rather unforthcoming.

Hoping to find a more airy feel I changed Yazoo for a Country corker entitled *Live From Robert's* which showcases the inspiringly named BR5-49. This is five dodgy geezers, who sound a bit like a cross between the Stray Cats and every ropy country tune ever produced, strutting their stuff at Robert's Western World in Nashville. The second track, 'Hillbilly Thang' flew along with real vivacity through the TEAC. The soundstaging benefited somewhat from the clean bar room recording, with the murmur of background conversation and clinking beer glasses coming across loud and clear.

The hilarious '18 Wheels and a Crowbar', the tale of an insomniac trucker's revenge on a roller-skate driving nerd, didn't fare quite as well as the previous track. Here the slower pace of the bass line seemed to cause problems for the VRDS-25 rhythmically, producing a slightly dragging effect. The midrange and bass, while they matched

each other reasonably well with a warm and slightly thick feel, didn't seem to fit comfortably with a rather brighter and more incisive treble. The energetic climax to this song had the TEAC rather confused in the bass while percussion and the audience's applause sounded divorced from the rest of the mix.

Tori Amos' superbly recorded *Boys For Pele* album found the TEAC producing a reasonable soundstage, although it still seemed below par for the asking price. Harpsichord on 'Talula' possessed a fresh and dynamic edge as did mandolin and the guitars used in this song. Electric bass too was nicely pungent in its upper register. Unfortunately, the lower bass notes were a bit of a let down, with the tom-tom on the intro booming and electric bass sounding amorphous.

I have to say that after the initial impression created by the TEAC's build quality, sonically it was rather disappointing. There was a lack of integration between the rather full midrange and bass and the more dynamic treble; soundstaging and imaging also left a little to be desired. Audition with care ●

**TEAC VRDS-25**

**£1299.95**

**TEAC**

**5 Marlin House,  
The Croxley Centre,  
Watford,  
Herts. WD1 8YA  
☎ 01923 819 630**

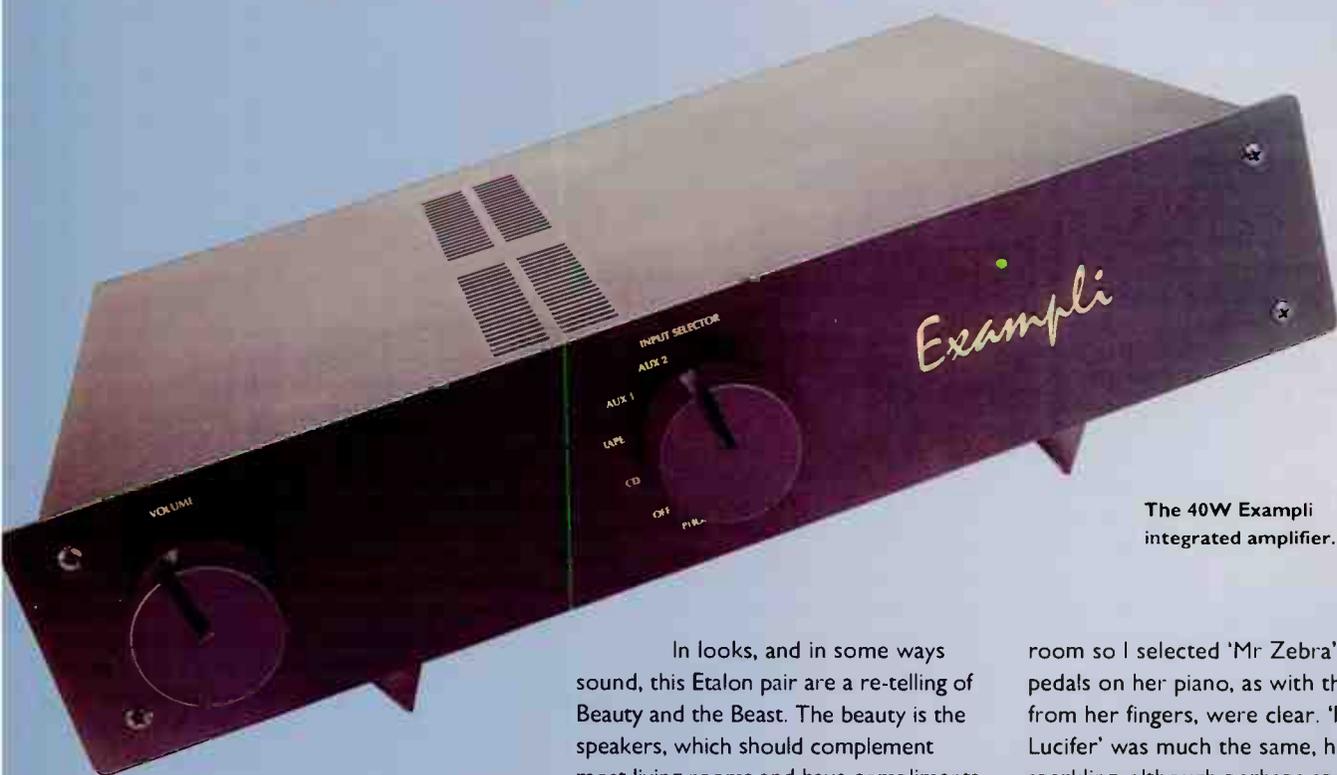
#### **WORLD VERDICT**

Solid build doesn't make up for a sound that ultimately lacks transparency and integration.

**Measured Performance  
see P103**

# ON HUNGARIAN HI-FI ET AL

**Haider Bahrani listens to Hungarian manufacturer Etalon's Exception loudspeakers along with their Integral I and Exempli amplifiers.**



The 40W Exempli integrated amplifier.

**B**randed Etalon, this equipment hails from the capital of goulash, apple strudel and many good restaurants - Budapest in Hungary. The £2,590 Exception loudspeakers are three way floorstanders made from cherry wood (granite version also available), and the £1,965 Integral I amplifier is a 50watt per channel class A solid state machine. This has two inputs (one line, the other for an optional phono stage that wasn't supplied for review) and one record out. Other options available, including more inputs and a better power supply, are extra.

In looks, and in some ways sound, this Etalon pair are a re-telling of Beauty and the Beast. The beauty is the speakers, which should complement most living rooms and have compliments paid by many a guest. On the other hand the Integral, although an improvement on another one of their amplifiers I had waiting in the wings (the Exempli), had little to say for itself in the way of looks. The phrase, 'blends in' would be more apt.

Soundwise, there was much to be admired with this set up. Bass and lower midrange reproduction were amongst the most natural I have ever heard. Imaging, if not excellent, was very good indeed, with my reservations aimed mainly at the top end.

Boys For Pele, Tori Amos' most recent CD, was sitting in the Audiolab 8000CDM transport in our listening

room so I selected 'Mr Zebra'. The pedals on her piano, as with the tunes from her fingers, were clear. 'Father Lucifer' was much the same, her voice sparkling, although perhaps sparkling a little too much and showing off an upper midrange that could at times become a touch too hard and forward.

Changing CD to listen to the Christians' 'Forgotten Town', the first impression was of an open and lively sound, with bass allowed as much room to express itself as the lead vocalist. Truthful reproduction of all the parts of a piece of music is one thing; getting them in the right order is another. The Integral with the Exceptions passed on nearly all counts. I say nearly because although I found the bass and lower mid band behaviour exceptional, crash and ride cymbals were not so clearly defined and there was still some vocal 'shout' at

times. I needed to find out if this was down to the speakers or the amplifier, so my next job was to switch over to the Audiolab 8000M monoblocs I'm used to.

Here, the story began to rewrite itself. Tori and her playing sank right into the background. The top end though was tamed down, evening out with just about everything else. The soundstage, to say the least, was retarded compared to the Integral I.

Having kept Etalon's cheaper (£1475) Exempli amplifier in the wings long enough, I felt it was now time to bring it out on stage. Rated at 40watts per channel, its behaviour didn't differ much from the Audiolabs. The sound was dry, very good with dynamics, giving an equal say to all parts of the sonic spectrum. Compared to anything other than its big brother, its marriage with the Exceptions is a good one, giving a faithful if not awe inspiring reproduction of what was fed into it.

Bjork's Post album was a good guide, playing through both the Audiolabs and the Exempli. Neither amplifier restricted the speakers' lower bass performance, which was certainly full and more than pleasant. Pace in the music, particularly on 'Human Behaviour', was handled in workman-like fashion, with

everything coming out in the correct order. But compared with the Integral I, despite its little top end niggles, both the Audiolabs and the Exempli came a poor second when played through the Exception loudspeakers.

To be able to excite me to the point where I'm actually referring to the Audiolabs in such ordinary terms says more for the quality of the Exempli, and especially the Integral I, than just about anything else. Our Hungarian friends seem to be showing us a thing or two about how it's done.

Reverting to my original line-up, I set out to try some more music. Paul Young's No Parlez album is as much an icon of the early eighties as red braces and the Filofax. 'Wherever I Lay My Hat' was his biggest hit in those days and it was with me today too. The control in the bass was near exemplary, whilst the instruments showed fine separation. OK, so the



The 50W Class A Integral I

treble shouted a bit, but this was partially remedied by having the speakers toed-in to cross in front of me, rather than firing straight at me.

Any gripes I have about this equipment are as much due to price as anything else. When all is said and done, the Exception loudspeakers are very good indeed, and both amplifiers have their merits. A little less shouting and the Integral I would really be something to shout about.



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**WORLD VERDICT**

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**WORLD VERDICT**

**Integral I**  
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**WORLD VERDICT**

**Exempli**  
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**Measured Performance:**  
see P103

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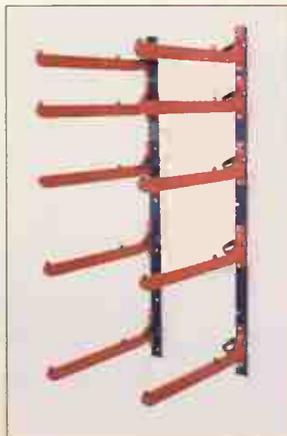
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# BASS INVADERS

**Jon Marks takes on Castle's Harlech loudspeakers and gets bombarded with deep, powerful bass. Did he survive?**

**A**ccording to Castle, the Harlechs represent an innovative step forward for their loudspeaker range. Apparently, they were designed to produce a performance similar to that offered by the Howard loudspeakers (reviewed in the March '96 issue) in a smaller cabinet and at a lower price. However, where the Howards use the same quarter-wave horn to load both the forward and upward firing mid/bass units, the Harlechs use an individual quarter-wave horn for each driver. There's more detail on this in the feature on page 37.

One aspect of these loudspeakers that's going to give each and every owner that warm satisfied feeling of £799 well spent (or £949 if they splash out on Rosewood or Yew) is the construction quality. Castle have never been ones to stint in this area and their cabinetry expertise is obvious here. The enclosures have an impressive hewn-from-solid feel to them that is complemented by the luxurious veneer - they even smell good. Matching the enclosures are the wooden plinths which take the spikes



and allow the mouths of the horns an air gap to vent through.

Having screwed these into the bottoms of the Harlechs I set about positioning them for the best sound quality. This actually turned out to be quite a lengthy process. I started with the cabinets about six feet apart, but this spacing produced a rather diffuse soundstage. Bringing them in to about four and a half feet produced a more coherent soundstage, although this showed up a slight upper midrange emphasis which was only partly ameliorated by firing the speakers almost straight down the room. The grilles also came in for some attention; in the end I settled on removing those on the front while the upper drivers stayed be-grilled.

'Wombo Lombo' was the first track to show what the Harlechs are capable of when it comes to bass. This was good 'no prisoners' stuff, noteworthy for its depth, speed, control and tautness. All of this added up to an impressive rhythmic drive which carried along the whole of Angelique Kidjo's *Fifa* album.

Next up on the roster was Joni Mitchell with her *Turbulent Indigo* album. Things got off to a good start with clear and clean guitar on the intro to 'Borderline' showing good detailing on the metallic resonance of the strings. Her vocals were realistically powerful without any danger of becoming overbearing which made the lyrics easily comprehensible. 'Yvette In English' had a soprano sax that sounded smooth, but an uneven midrange meant that high notes came forward in the soundstage while low notes took a back seat. The same was also true for the synthesiser and a slight sibilance made its presence felt on vocals. Dynamically, though, the Harlechs managed well, capturing the scale and apocalyptic feel of 'The Sire of Sorrow (Job's Sad Song)' without difficulty.

Alanis Morissette continued the fairer sex's domination of the listening session with her *Jagged Little Pill*. I started off with some easy listening provided by 'You Oughta Know'. The same vocal delivery that had been in

evidence with Joni Mitchell was obvious here too, giving the song's vitriolic lyrics the power they needed to really thrive. The walking bass line was well catered for too, striding through the track rhythmically, although 'Not The Doctor' showed that it had a rather unsubtle, inorganic feel to it.

As I discovered with all of the various CDs that were making their way from our Pink Triangle/Audiolab digital combination through the 8000S, soundstaging is not the Harlechs' forté. Even after a great deal of positional shuffling and a change to the 8000Q/8000Ms they were still producing a comparatively narrow stage and vocals especially lacked the kind of projection that can bring a feeling of space to a loudspeaker's presentation.

Vivaldi's *Four Seasons* suffered from a dry lower midrange and upper mid emphasis which conspired to produce a rather thin and insubstantial sound on the first movement.

The inorganic feel of the bass came through as an artificial thrum on cellos, and strings, whether solo or en masse, sounded constrained. The harpsichord in the fifth movement fared rather better, given the Harlechs' dynamic ability and bass weight, but the rendition as a whole lacked the natural ease and integration needed for the performance to gel properly.

As a bit of a bass fan myself, I can see that a lot of people might be drawn to the Harlechs just because they possess both an impressive kick and speed. I suspect that others might find their presentation a little too uneven and unnatural in a 'hi-fi' kind of

way, and would be disappointed by the soundstage they produce ●

Castle Harlech

£799

Castle Acoustics Ltd.  
Shortbank Road,  
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☎ 01756 795333



Each of the Harlech's 130mm mid/bass units is loaded with its own quarter-wave horn. The tuning frequency is at 54Hz for the front driver and 78Hz for the top one.

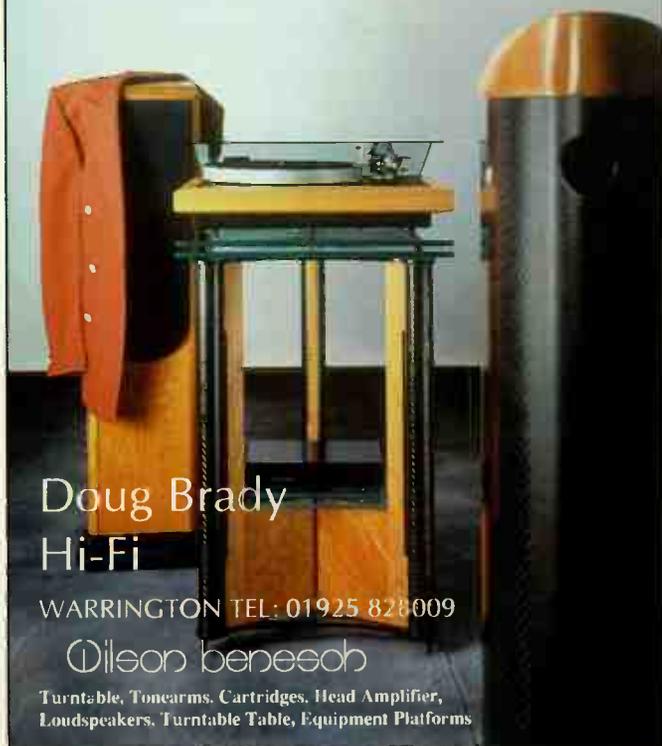
**WORLD VERDICT**



Bass power and extension will impress, but overall sound is uneven and rather sterile.

**Measured Performance**  
see p103-109

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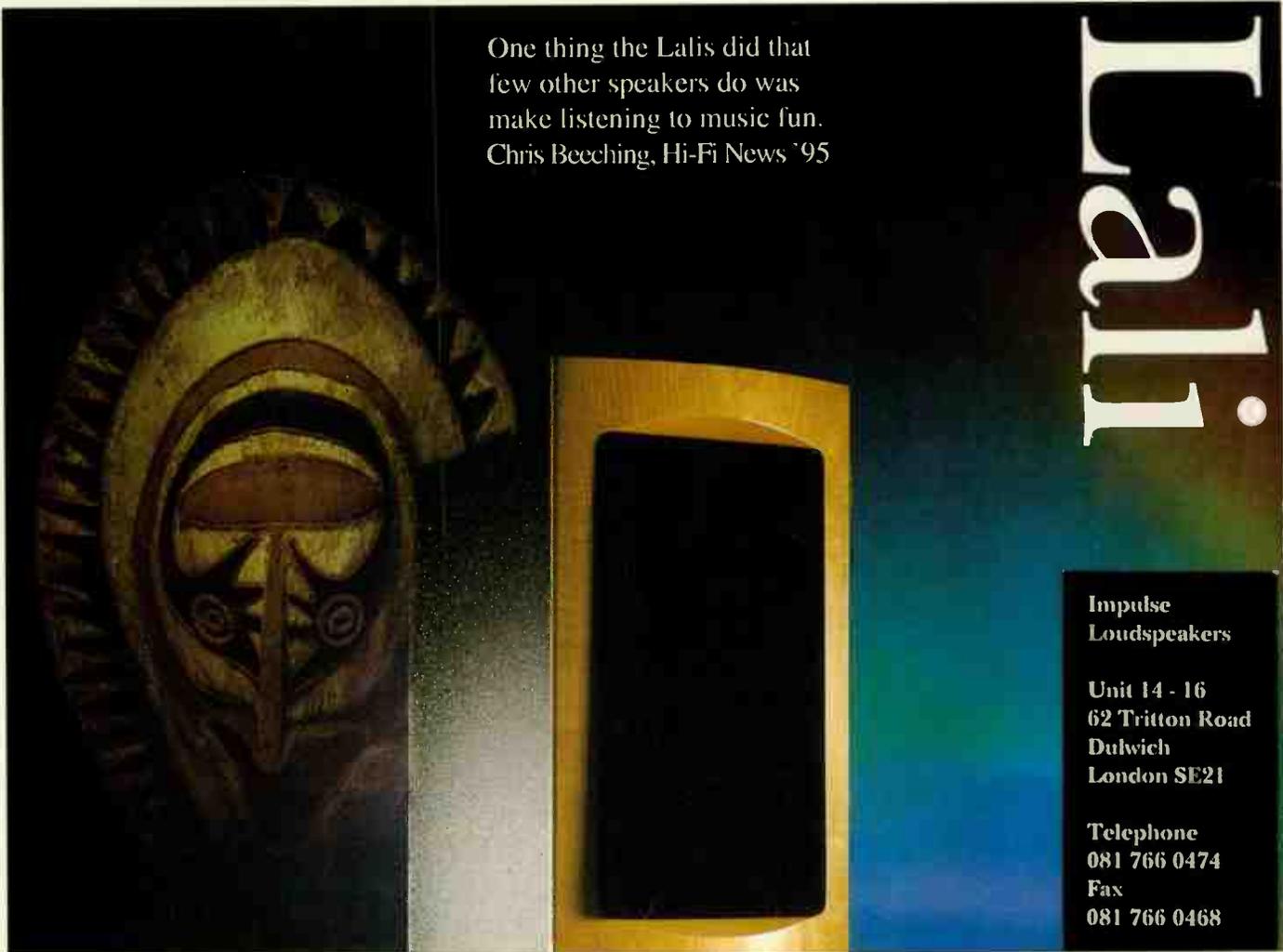
*John Borwick, Gramophone*

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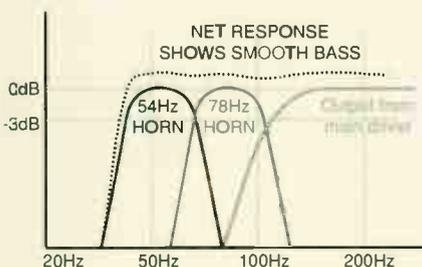
# CASTLE'S HARLECH DESIGN

**Dominic Baker takes a closer look at some of the design principles behind the Castle Harlechs.**

Castle's Harlechs embody several interesting design features that make them quite different from the majority of loudspeakers. Here's an outline of them and their effect on performance.

## HANDED TWEETERS

Underneath the swept curves of the grilles lie a 4" bass/midrange driver and a metal dome tweeter. It's no accident that the tweeter is closer to one edge of the front baffle than the other: it improves stereo imaging.



Sound from the tweeter radiates from every point of its domed surface. Although strongest and most accurate directly in front, there is still a significant amount of side energy, including the acoustic surface wave that propagates across the face plate and baffle. Some of this energy is reflected from features on the baffle and refracted from sharp edges, confusing the forward signal. This causes a loss in image focus and accuracy.

By handing the tweeters close to one side of the baffle so that both sit on the inside edge as the 'speakers face you, the effect of these reflections is reduced for the listener. The half of the tweeter's

dome that faces you only sees a very narrow baffle because it is close to the edge of the 'speaker, so the reflections are reduced. Obviously, the reflections from the other side of the dome are stronger, but these tend to direct themselves towards the side walls of the listening room. These reflections reach the listener a few milliseconds later than the main signal to create the impression of a spacious acoustic.

## 1/4 WAVE BASS

Like the bigger Howards, the new Harlechs use 1/4 wave bass loading. This comprises a 1/4 wave horn running from the drivers at the top of the cabinet to an opening at the bottom where it vents downward against a wooden plinth held away from the cabinet by small plastic spacers. This resistively loads the horn to give tight and tuneful bass.

The system has proved to be a success for Castle. The Howard S11s we reviewed recently had one of the best bass qualities we've come across - it goes deep with plenty of power, but manages to maintain a strong sense of control.

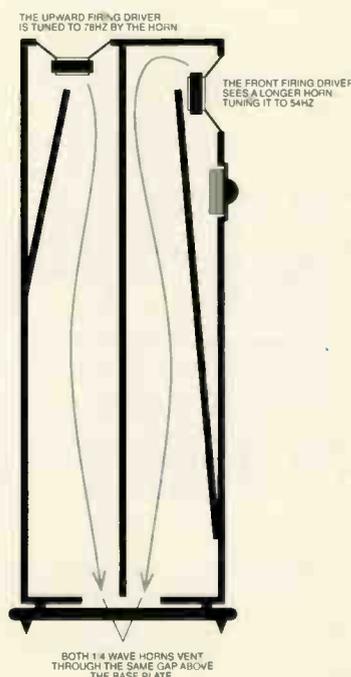
## TWIN TUNING

There are two 1/4 wave pipes in the Castle Harlechs, one feeding off the forward firing bass driver and one from the upward firing driver in the top panel. But rather than tuning both of them to the same frequency, which would boost only a limited range of bass notes, Castle have stagger tuned them. The 1/4 wave horn behind the front driver is tuned to 54Hz, and that behind the top driver to 78Hz.

Stagger tuning the 1/4 wave horns in the Castles means that not only is bass response flatter, but also that the Harlechs should be able to play a bass line in a more even handed and tuneful manner. It should also ensure that they suit a wider range of rooms; the flatter, wider boost is less likely to excite a room's resonant modes and cause boom than a system strongly tuned to just one frequency. This characteristic tends to deliver 'one note' bass lines, something that reflex designs are often criticised for.

## CONCLUSION

It is always refreshing to see manufacturers trying new ideas and putting more thought and effort into the design of a product, especially in the now stagnant world of loudspeakers. Castle's 1/4 wave horn twin-tuning scheme is certainly interesting, and it seems to produce extremely high levels of performance ●



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# POWER FLOWER

**The Orchid Precision Audio RC750 certainly packs a punch with some 350watts on tap. Eric Braithwaite lets the music blossom.**

**T**his particular bloom is not going to be as ubiquitous as a fuchsia in a flower shop. It was only a prototype, but will, if demand justifies it, cost about £6,600. In the serious sound stakes as well as the wallet damage league it's a heavyweight in a world of flyweights, a Diana Dors in a Vogue-full of Trish Goffs.

Playing some Beethoven sonatas and a whole variety of quartets, mostly via a Gyrodec/MC7500/Iso and Argo HR, it was the authenticity of the sounds of bowing and the resonance of plucked strings that said this amplifier was going to be special.

The difference between the good and the great is the difference between merely hearing the notes and hearing them while instinctively knowing how and why they are being played and who is playing them. Not much hi-fi can really do that. The Orchid also had a startling ability to give a listener the feeling that the notes are in an inevitable sequence, not just a series. Tricky concept, that, but it's a serious high-end goal.

Achieving it means that an amplifier has to be both tight and lucid rhythmically and the Orchid scored highly here, too. Playing Birtwistle's Chronometer - a piece of tape-recorded clock tickings that sounds at first trance-like, but is infinitely more

complex - was for once very rewarding. Subtle shifts in tempo, rhythm and speed often make this sound more like an extended version of the alarm clocks on Pink Floyd's Dark Side of the Moon, instead of a piece that both fascinates and grips for twenty minutes.

A healthy proportion of other serious hi-fi attributes were present, too. From the tiny finger cymbals in a bar of a Dave Grusin track to a thoroughly authentic and near-live Fischer-Dieskau singing Erlkonig, images hung in the air between, in front of and behind the 'speakers. The Schubert Lieder, with Gerald Moore accompanying was instantly accessible, just like being in the Wigmore Hall, and utterly attention-grabbing despite an obviously aged recording. Attention-grabbing, because Lieder without the words in front of you is normally a bit of a turn-off unless the hi-fi is thoroughly attentive to the tiniest vocal nuance or the coincidence of singer and accompanist when even the slightest imperfection upsets the balance.

The Orchid gripped every note and the space between them in a way that would probably have satisfied even that arch-perfectionist of recorded sound Walter Legge. It's not a bass-machine, for its bass is strong and tough but more perfectly proportioned than, well, Trish Goff for example. The one single

fault to be found with it was simply that this listener at least would have preferred a wider soundstage to compete with, say, that of the top-range conrad-johnson examples, or, come to that, the Michell Alectos.

From the outside it may be more reminiscent of Giant Haystacks than Trish Goff, but clumsy it most definitely is not. Under the huge casing beats a heart of Swiss jewel precision and delicacy allied with the muscle of Big Ben.

**Orchid Precision Audio  
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## WORLD VERDICT



A powerful grip on music, but articulate and detailed too. A rare combination.

**Measured Performance  
see p103**

## Looking Forward To Ramada 1996

It doesn't seem that long ago that I attended Ramada 1995, but it will soon be upon us again! One of the highlights of the 1995 show was undoubtedly the new Electrocompaniet units including the E.C.I.-2 amp and the small Qube speaker. Expected to be shown at the 1996 show are an improved version of the Qube using a Scan Speak tweeter instead of the Seas, with a price increase to £1390, while the present Qube design, but in MDF instead of solid wood cabinet, will retail at £1178 (in black only) and will be called the Qubette. Another new versatile product is the EC-4.5 infra red remote control unit, with the ability to adjust volume, balance and instant mute. It can be used with any pre-amplifier and has both single ended (RCA) and balanced (XLR) input and output. At £980 this promises to be a useful preamp for the CD based systems. The above could be available before Ramada so do ring if interested.

The EC-4.5 will of course provide yet another pre-amp option to drive our ever popular ATC 50A's, with their balanced input. ATC's own SCA-2 (reviewed in the Aug issue of Gramophone) preamp of course sounds superb, but does cost £2500 + £200 (R/C) + £299 (Phono Stage), while the fully balanced E/C EC-4 and EC-3MC cost £1466 and £1953 respectively, and of course the new AVI Passive/Active preamp costs a mere £850. Do come and hear what you get for your money.

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## CD Players

We don't stock a vast range of CD players, and generally have a model in specific price ranges, which we feel sounds superior to those generally highly praised but overrated units recommended by magazines. But last month Hi-Fi World did praise a unit we stock and with which we wholeheartedly agree. This was the Trichord Genesis which at £550 suits a lot of systems. It is intriguing to see how sometimes CD players which are meant to sound pretty similar, can sound so different in different systems. The Genesis for example sounds better than the AVI player on the Heybrook Quartets, but equally the AVI sound much better on the Alon II's. Choosing the right CD player is as difficult as choosing the right amp and speakers, so make sure you listen wholeheartedly first.

Ex-Demo Sale (See also last month)

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# KARDON BLEU?

Not really being much of an athlete myself, I have to say I appreciated the inclusion of a remote with Harman Kardon's new bitstream CD player, the HD 730, although the lack of gold-plating on the rear sockets came as a bit of a surprise with a machine of this price. Remote in hand, I settled back for a musical audience with the inimitable Bonnie Raitt, courtesy of her Luck of the Draw CD.

The first track to emerge from the Mission 752s, driven by an Aura VA 80 was the boppy, 'Good Man, Good Woman'. It was obvious from the way the 730 kept the rhythm tripping along that upper bass had attractive punch and speed to it. Lower down the register, there was good weight and extension in the bass, which was sufficiently well controlled that individual bass guitar notes could do their own thing, even though there was a slight amorphousness to the notes themselves. The leading edges on Raitt's slide guitar and Curt Bisquera's drums were convincingly realistic, but ride cymbals and Delbert McClinton's harmonica showed up a rather lifeless treble.

Bonnie Raitt retired to be replaced by Carter USM and their adrenally-overloaded 101 Damnations CD. 'Good Grief Charlie Brown' in particular showed the same fleet-of-foot rhythm and detailing in the upper registers that the previous CD had. There was also plenty of bass weight, but the HD 730

**Jon Marks finds that in the HD 730 harman/kardon have cooked up an interesting little number, but is it a prize winner?**



still failed to really make this album come alive, instead sounding as though it was trying to impress by sounding loud.

The Chilingirian String Quartet's rendition of Debussy in F major showed that the HD 730 was a dab hand when it came to following the flow of the music. Its dynamic ability and the detail it retrieved made it easy to pick up the nuances that help this piece hang together. Soundstaging might not have been the best at the price, but it managed to give the music a reasonable feeling of scale. Treble on more energetic passages could become a little confused though, as happened on both Vivaldi's Four Seasons and Danny Wilson's Meet Danny Wilson albums.

The combination of upper bass

speed with dynamic and rhythmic ability proves to be quite a tasty dish in the HD 730. It's just a shame that the recipe doesn't add up to something a little more lively and involving. 🟡

**Harman/kardon HD 730 £299.99**

**Harman Audio**  
Borehamwood Ind. Park,  
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Borehamwood,  
Herts. WD6 5PZ  
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## WORLD VERDICT

Strong dynamically and rhythmically, but lifeless treble can dampen the sound.

**Measured Performance**  
see p103

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## LETTER OF THE MONTH

### COMING TO A STICKY END

I read with interest the column by Dominic Baker in the June issue concerning the problem of 'sticky' tapes.

This problem has been with the recording industry for some years and everybody shares your concern on this issue. However, in response to the concern over copying to RDAT maybe I can shed some light for you. At present RDAT represents the only format capable of being played in most studios around the world. It would be of no value to copy stereo masters to a format that is not really playable anywhere.

Sony's professional .1630 format on Umatic is slightly more robust, but is not found in all studios or post production facilities. It is also reaching the end of its life as a format for mastering or archive use in favour of hard disk workstations coupled to tape drives, Exabyte being the favoured approach. At present there is no professional format that replaces RDAT and analogue 1/4" or 1/2" tape that we can use to archive and exchange masters with other facilities.

I would welcome a reliable tape or disk based 24-bit digital format which could be used within the industry, but unless it was adopted by the majority of users its use would be limited. Many different hard disk systems offer the ability to archive to Magneto Optical disk. However the format of the files used are often incompatible with other systems, and standards for interchange are yet to be adopted by all manufacturers and users.

So, RDAT is used and yes, it does have problems. In fact, I have recently decided to re-master some of our tapes to analogue 1/4" to avoid digital altogether. Using well aligned Studer machines the results are excellent and it has extended the life of the material for as long as this format continues. I will be interested to see what the future will bring to the recording industry, but I fear that without a cost effective, future proof, standard format that is available to all users this problem is not going away.

**Robert Poole**  
Studio Manager,  
de Wolfe Ltd.,  
London.

*Sony have recently developed Direct Stream Digital (DSD) - a high quality digital format - to archive the huge music catalogue they acquired from Columbia/Epic. It has been proposed as a digital audio format for DVD discs, but there is little information about what format would be used for masters. Although initial demonstrations have been made using a hard disk based set-up, it looks like the most likely format will be Digital Betacam, a magnetic tape format a bit like a large VHS videotape - same sticky problems as analogue and DAT tapes?*

*It appears that DSD was developed because Sony were unhappy with the sonic performance of existing systems and wanted to archive material without quality loss. There is another high quality system that has been proposed for digital audio DVD, the ARA's HQAD. This is a 24-bit 96kHz sampling system, which I get the impression most recording engineers feel offers greater resolution. Again though, there is little information at present regarding what format or standard the professional industry may adopt.*

*So, we're all holding our breath at the moment, on both domestic and professional sides of the market. We'll keep you updated on any new developments coming from either side of the industry as and when they happen. DB*

## HOUSING LOUDSPEAKERS

The system:

Linn LP12 (Lingo+Cirkus),  
Linn Ekos/K18, Naim 92/90,  
Castle Howards.

Ancillaries: Rotel 965BX CD,  
Creek T40 tuner.

The problems:

The K18 is well past its sell-by date. In a recent test you praised the Klyde, but at the end you picked two others ahead of it. In the context of my system and your comments about 'synergistic qualities with Linn products', is this the way to go? That sort of money plus my 92 gets me a 72. Any comments?



For speakers built into a house you could try a dual-concentric like the one in Tannoy's GRF Memory.

The Howards, every review has suggested, need room around them to breathe. My room is 15ft x 13ft, the 'speakers firing across the short axis, a foot in from the wall behind and four feet from the corners. As I currently don't have the benefit of a larger room, could you hazard a guess as to how much I'm losing out?

You may be wondering why I have these 'speakers. I still firmly believe in the hierarchy principle and that would suggest I might have spent the money better elsewhere. Simple answer: I

saw them advertised at six months old and to cut a long story short I swapped them for a home-assembled PC.

They represent a considerable bargain to me!

The Rotel 965BX CD next. In a reply (Apr. '94) DT suggested that the best value upgrade to this machine would be an outboard DAC. Does this advice still hold good? How far above this level do you have to go to get a smack-in-the-face type of improvement?

And now for something completely different . . .

I otherwise occupy my spare time building my own houses (two to date). I'm bidding for a plot of land for the next house.

What's this got to do with hi-fi? Answer: a dream listening room.

The house would have a basement and the plans currently show a 'boys' playroom' 28ft x 18ft. This opens up all

kinds of possibilities. I'm an avid follower of your DIY Supplements, in particular the discussions on loudspeaker design and the limitations of box 'speakers in achieving an 'infinite baffle'.

I believe I have read NK and others enthusing about simple open-baffle 'speakers. How about room-size baffles, say about 8ft square?

Alternatively, there must be a box volume above which a 'speaker driver 'sees' an infinite volume. How about building two rooms in which to mount the 'speakers individually, firing into the main listening room. With a room of this size I could make each 'speaker room' 9ft wide, 7ft deep and 8ft high and still have a listening room 20ft x 18ft.

This project excites me, being completely free of any domestic considerations. The mind boggles with the possibilities. I could consider some large horns built into the fabric of the house; or how about NK's Quad ESL-63 plus subwoofer solution? Where do we stop?

In this age of computers, do you know of any forums on the Internet that cater for such discussions?

Paul Mew

Email:

100334.1512@cserve.com

*Once you start building in, then it is easy to come up with so called ideal solutions. But watch out; there's more to a loudspeaker than just constructing a perfect infinite baffle. Engineers get carried away with this sort of thing. Just remember that cabinets and baffles relate to bass performance. Getting a pure and revealing midband and sweet treble can be every bit as important. Then you are talking cone materials, motor behaviour, materials technology (especially) and phase performance, rather than house construction.*

*You could, perhaps, have a double outer wall with a 12in cavity. This wouldn't consume much floor area, but it would give you a good infinite baffle if you mount bass units in it. Tannoy dual-concentrics are a common choice here, but these days KEF Uni-Qs would also do. Both avoid the need for separate tweeters and both have great imaging, being coherent sources.*

*Also, don't forget designs like our own KLS6.*

*This, especially, was based around some of the most advanced drive units currently available. Few loudspeakers in this world have tweeters that cost £220 each!*

*CD as currently specified cannot provide amazing sound quality advances. The 16-bit/44.1kHz system is tightly constrained in bandwidth and dynamic range. Digital systems have ceiling limits, unlike analogue systems. The only way CD can be upgraded, in effect, is by ensuring it works properly right up to the limits of its (1970s) specification - and that's all we've been doing since it was launched in 1983, believe it or not. So gob-smacking improvements aren't easy to come by. The most dramatic sound I've come across was from DPA's Renaissance CD player. NK.*

Chord Co. Tel: 01722 331674



You can connect your Naim amps to DPA's Renaissance with the Chord Chrysalis cable.

## COIL CAPERS

I am a committed vinyl junkie and want a new moving coil cartridge. Funds are limited to the £450 mark.

My system is fairly unconventional and comprises LP12, Armageddon, Cirkus, Ekos and Klyde front end with LFD MCI phono stage, LFD tri-link interconnect,

Unison Research Simply Two, and beefy Quad Cable connecting to Ruark Talisman IIs.

Although I have been reasonably happy with the Klyde's big, generous sound, I do feel that £500 is a bit much for its capabilities.

Ideally, I would like a sound with a little more space around the instruments and a cleaner top end. Is it possible to get this without compromising on rhythm and timing? Most of all, I want my music to play with feeling and passion. Would the following be suitable: Sumiko BPS, Audio Technica OC9, Ortofon MC20 and MC30 Supreme? Musical taste covers vocal, soul, rock and jazz.

**G. Rees  
Chedale,  
Cheshire.**

*powerful bass, but also well projected treble. Don't go for the MC 30 Supreme, because it is too smooth for your tastes, whilst the MC 20 is fine but less sweet, being a budget coil. NK*

Audiophile Int.Tel: 01276 855578



Here's some haute cuisine DCC Compact Classic vinyl to feed your Linn LP12 with.

### LOOKING FOR SPACIOUSNESS

My present system consists of Meridian 207 CD, LP12/Lingo/Cirkus/Ittok/K9, LK280/LK1, old Saras (Canon connects), and Linn cable and stands.

Some years ago I owned a pair of Quad ELS speakers, and always loved the clear open sound, but due to width and house move they had to go.

I find my present system is unable to let the musical performance come out of the boxes, despite upgrades to the LP12. Having moved house again and gained a large lounge, I am considering replacing speakers and possibly amps.

Are there any speakers that would give the spacious sound of the Quads with a little more bass than that of my present system, but within an average width of cabinet, say up to approx. 18".

I have a varied musical taste, but I listen mainly to light rock - i.e. Simply Red, Phil Collins and female vocal.

Your suggestions on speakers/matching amps would be greatly appreciated.

**M. McKitten  
Chester-le-Street,  
Co. Durham.**



For great soundstaging from a stand mount speaker try ProAc's Studio 100

*than capable here, and pulling the 100s out into the room will give you a clearer, more open midrange and*

*treble. Give it a go, I'm sure you'll enjoy it. DB*

Quad's electrostatic loudspeakers are renowned for their open and spacious qualities which few, if any, box loudspeakers approach. That is not to say that all box loudspeakers have a closed in sound though - many are extremely good, but don't expect them to sound like the Quads do.

One of the best in terms of being able to create an open and spacious sound is ProAc's Studio 100 loudspeaker. It is a very clear and detailed monitor and the high quality drivers - custom made paper bass driver and fabric dome tweeter - have a neutral tone that will suit your preference for light rock and female vocals well. Their bass is fast, tight and punchy, but not the deepest, so I'd recommend you add a REL Strata powered subwoofer to give you the extra depth you're after. They work well as a combination - it's a system I've had many hours of enjoyment out of in the past.

If you go for this set-up, I'd recommend the following. Against ProAc's better judgement, I'd use the Studio 100s on open frame stands, like Heybrook's HSB1s, and pull them well out into the room. You are not worried about getting the last ounce of bass extension out of them because the Strata is more

*than capable here, and pulling the 100s out into the room will give you a clearer, more open midrange and*

*treble. Give it a go, I'm sure you'll enjoy it. DB*

Chord Co.Tel: 01722 331674



Connect your Meridian 207 to your Linn LK1 with Chord's Chrysalis.

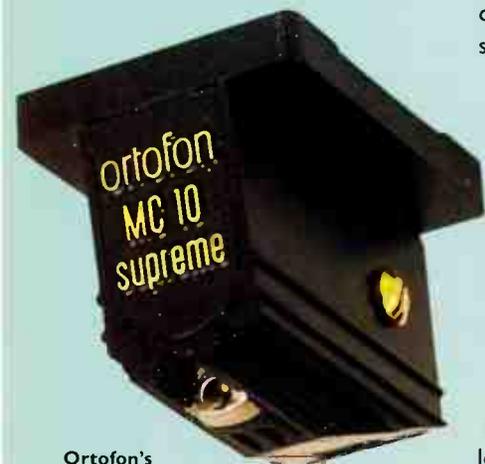
### WHERE DID HDCD GO?

I've purchased an Audio Alchemy transport and DDE 3.0 20-bit DAC. The DAC can decode HDCD discs without truncation. Unfortunately, I can't buy any. They must exist somewhere? **Alan Andrews  
Newcastle-upon-Tyne.**



For £80,000 you can record your own HDCDs with Pacific Microsonics' Model 1 processor.

*They aren't exactly as numerous as the flowers that bloom in the Spring. Most emanate from Reference Recordings, who have fifteen or thereabouts in their list, with the exception of Neil Young's Mirror Ball on Reprise and*



Ortofon's MC 10 Supreme has a sweeter treble than the AT OC9 and suits rock well.

*I'm acquainted with all these cartridges, except the Sumiko. Subjective timing usually sharpens up when leading edges are better reproduced and this is why the AT OC9 has, in the past, been a firm favourite with those who want real grip with Rock. However, these cartridges did peak up a little in the treble and, for my taste, they sounded a little too chrome-plated. The best alternative is Ortofon's MC 10 Supreme, which has impressively*

*Emmylou Harris's Wrecking Ball on Elektra/Asylum. Ummm. Those titles. Does this mean record companies other than RR think HDCD is a load of...spherical objects? Anyway, these two should be available in the major record shops, while Reference Recordings' CDs can be obtained from Audiophile International, who advertise in this magazine. EB*



When you get hold of some HDCDs use this Chord Chrysalis between CD player and amp.

### TWEETER TROUBLE

I have enjoyed your excellent magazine for the past three years and decided to ask for your help for the third time.

The last two times I didn't get any answer through the pages of Hi-Fi World, so I really hope I get one this time!

My system consists of a Linn LP12/Circus/Trampolin (soon Lingo)/Ittok and van den Hul MC One Super. Pre is the Luxman CD3 and power the harman/kardon Citation 24, driving Sendor SP2/2s and SD Acoustics OBS loudspeakers. CD is the Arcam Alpha. Cables are all from vdH.

I need to change the CD and amps, not only to improve the quality of the system, but also because for some reason, nobody understands why, I have to change the tweeters every month (even if I get everything serviced).

My pocket limitations are for the CD, up to £2200 and for amps (pre/power), up to £3000. I listen mostly to Jazz, Acid, Latin, Soul, Funk, acoustic Pop, small orchestras and music with a lot of vocals.

I'm looking forward to a detailed and musical sound, balanced with control and neutrality (as much as it can be for this money or a few hundred more). I really hope that this time you'll answer me, helping solve my problem.

In my short-list I have the following pre/powers: the Clessa-Bryston PS-7NRB, Conrad Johnson PF2-MF2300, Audio Research LS7-D200 and Linn Kairn-LK100.

For CD Teac VRDS 10 with same transport and Linn Karik III with Numerik.

**Stefan Anderson  
Stockholm,  
Sweden.**

*First and foremost, I think you need to sort out the problem with having to replace your tweeters every month. This is not right. You don't say which loudspeakers'*

*tweeters are the problem, or whether you have both pairs connected at the same time. Either way, contact the manufacturer concerned or talk to a good local dealer who is prepared to fix this problem for you.*

*Once this problem is solved, are you sure you'll still want to change your amplifiers and CD player? If this problem is the only reason for the change, you could be about to waste a lot of money. If, however you are looking to improve your system, I would suggest the following path.*

*Your turntable system is excellent so I presume you have a lot of vinyl. In this case, it is extremely important to get an amplifier with a top quality phono stage. Here the Linn Kairn you mention is ideal; Linn make some of the best MC stages going to match their own high quality MCs. The Kairn is very detailed, but can be a touch dry and cold sounding, so I'd temper this from either end with a smooth and full sounding CD player and power amplifier.*

*First, the CD player. Try auditioning the Marantz CD-16. This has a very stable and consistent sound, free from any grain or harshness, so should give a pleasant balance with the Kairn pre-amplifier. It is detailed too, but not in a showy or forceful manner.*

*Finding a matching power amplifier will depend on your loudspeakers. Once the CD-16 and Kairn are in place alongside your existing LP12 set-up, I feel that your loudspeakers will then be your weakest link. I'd recommend*

*upgrading your loudspeakers at the same time as auditioning power amplifiers, so that you can find a good synergistic match.*

*You don't say what size room you have, but I suspect it's reasonably large to fit the OBS loudspeakers in, so I will base my recommendations on this. Try these combinations with your system: Michell Alecto Stereo power amplifier with ProAc Studio 200 or Sendor SP7/1 loudspeakers for great soundstaging and imaging, Naim NAP 180 with KEF Reference Series 2s for sheer detail and insight. It is difficult to be more specific without your room etc., but I hope this at least provides you with some useful advice. DB*



This DCC Compact Classic LP will give your LP12 a chance to show its mettle.

### A LEASE OF NEW LIFE

I currently use and enjoy the following: Arcam Alpha 6 amp, Alpha 5 CD player and a Rega Planar 3 turntable and KEF Kit Speakers based on the BBC LS 3/5a type.

The Planar 3 turntable has changed my thoughts on records over the past year or so and I listen more to black plastic now than silver.

The time is rapidly approaching to consider

... 47 ▶



The Marantz CD-16 is worth an audition for its smooth sound.

# The Sound Organisation London

## The Sale starts July 2nd

### Analogue

SME Model 20A, Series V, s/h, immaculate £2450.00  
Roksan Xerxes, lacquer black, s/h, mint £1495.00 Ex-dem items include Project and Rega players and mc cartridges from Ortofon, Roksan and Denon.

### Digital

Micromega T-Drive 2/T-Dac, virtually new £1295.00  
Roksan DP1/DA1 transport and Dac, mint £890.00 Naim CDI player, s/h, immaculate £1495. Ex-dem items include Arcam Alphas and Delta 270, Audio Alchemy drives and dacs, Copland CDA288, Micromega Stages and Naim CD3, CD2.

### Amplifiers

Audiolab 8000A integrated, s/h, £189.00 Audiolab 8000C pre-amp s/h, vgc, £239.00 Mission Cyrus 2/PSX, s/h, immaculate £299.00 Quad 34/306 pre-power, s/h, good condition £389.00 Exposure 11 pre-amp, 9 power supply and 4 Dual Reg power amp, s/h, vgc, set £1500. (might split) Ex-dem items include Arcam Alphas, Delta 290, 290P, Audio Research LS7, VT60, D130, D200, Copland range, Densen Beat, DM10, Naim Nait, various pre-power amps and power supplies.

### Loudspeakers

Magneplanar MG-1c panels, light oak, s/h £479.00 Rega Ela, black, immaculate but no boxes, £399.00 Spica TC50 unusual wedgeshape, s/h, £249.00 Sonus Faber Minuetto, ex-dem, one pair only £650.00 Ex-dem items include most Castle models, Epos ES11, ES22, Heybrook Sextet, Martin Logan SL3, CLS3z, Naim SBL, Neat Critique, Sonus Faber Concertino, Minima Amator and Electa Amator.

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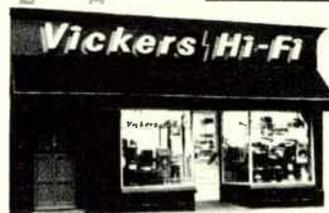
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ATC SCM20 Bk. s/h	£750
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REL Stadium r/w	£875
Yamaha DSP-A2070	£895
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CLD1950 laserdisc	£495
KEF Centre 90	£200
Revox G36 1/2 track s/h	£195



Goldring's 1012 GX MM would make a fine partner for the Rega Planar 3.

replacing the current cartridge, a Rega Elys. My question is: should I consider any other makes or types as an alternative? I must point out that the Elys is very satisfactory and not being an absolute turntable fanatic and just enjoying the sound for what it is, I don't wish to spend a fortune on a change just for the sake of it.

I have read many times in your magazine reports about MC cartridges but I understand the Alpha 6 amp only has an MM phono stage. Can you advise me if there is a solution or indeed any advantage to using MC cartridges on a Planar 3? I look forward to your comments with interest.

Just to add a small tip that may have arisen with other users of Planar 3s, when I first purchased the turntable which is mounted on a wall bracket, I noticed a hum through the speakers. It was suggested to me by a friend to shield the cables with silver foil. To my amazement the hum is almost unnoticeable unless listening at loud volumes with no actual music playing.

**John Appleford**  
Avon.

*It's impossible for us to say whether you'd find the improvement offered by a moving coil cartridge significant. People have told me they are happy*

*enough with their mid-system, have upgraded to just the simplest set of separates and suddenly become ecstatic about the difference. I suspect you'd be best keeping your feet on the ground by buying a Goldring 1012GX, a cartridge which is smooth, warm but dynamically adept. You can upgrade this by changing just the stylus assembly.*

*The Planar 3 will accept a moving coil cartridge and Ortofon's MC 20 Super would be a good proposition, working through an Ortofon matching transformer. Generally speaking, moving coils are more detailed, forward and concise in their imaging than moving magnets. NK*

Audiophile Int. Tel: 01276 855578



Find out just how good vinyl can sound with this DCC Compact Classic LP, produced on an all-valve cutting system

### NAIM IS THE GAME

I am looking towards my next system upgrade, and would appreciate your advice. My present system is: Meridian 200 transport with Trichord Clock 2, Audiolab DAC (MK1 with DAC7 upgrade), Naim NAC 72, NAP 180, HI-CAP, Epos ES 11 speakers and stands. The turntable (rarely used) is a Systemdek IIxe with Moth arm and Rega Elys cartridge. The equipment is on a Target stand, with DAC and transport on Seismic Sinks, and the pre-amp on a Mana Sound Frame. The system is supplied by a

dedicated mains spur. My musical tastes include: Mary Black, Van Morrison, REM, Eric Clapton, etc. My room is 13' x 11'9" x 7'9".

I like a fast, detailed sound with good presence and midrange clarity. I would particularly like to improve and extend bass performance, but am concerned that the small room size and shape may cause problems such as overblown bass and slowing the music down. I would also like to improve imagery and treble quality without this becoming too 'splashy'.

I want to exploit the qualities of the Naim amps as much as possible, but Naim SBL speakers would probably be out of my price range at present. I am therefore considering either adding an active REL subwoofer or changing to floorstanding speakers up to about £1000 - eg Monitor Audio Studio 12, Mission 753, Castle Howard, (any others?). Or should I wait longer for the SBLs? Would these be OK in my listening room? Or should I leave the speakers and change the DAC instead? Also, what future changes should I consider?

I would also like to increase the scale of the sound, which at times sounds a bit too small. Is this due to the small speakers?

**Stephen Craig**  
Ballymena,  
N. Ireland.

*Personally, I'd audition the Castle Chesters. I prefer them to the Howards; they have a more cohesive and stable soundstage and imaging in my experience, if not quite the same depth of bass. The Chesters are a medium size floorstander using 1/4 wave bass tuning, which means they will not only go low, but are tight and tuneful with it. Another option, although*

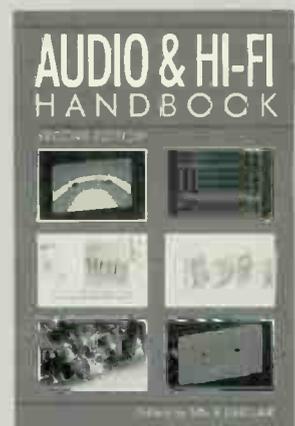


Technics' SB-M500s could exploit the speed and insight of your Naim amps.

*one I've never tried, and one that may well be frowned upon by Naim followers, is Technics' SB-M500s. These have the fast, detailed and crisp sound you are looking for, with excellent bass depth. They are quite dry in the bass too, so shouldn't boom.*

*For once, I would advise against a REL subwoofer with your ES11s. They have a very full and rounded upper bass, which may well become too rich or thick with a sub. DB*

Newnes. Tel: 01865 310366

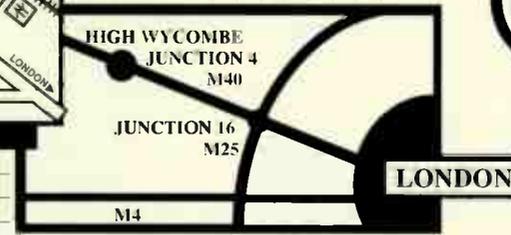
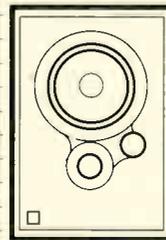
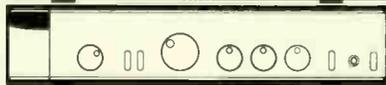
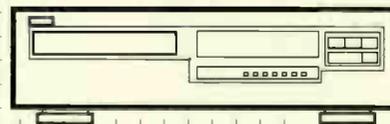
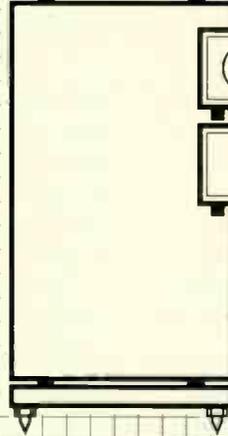
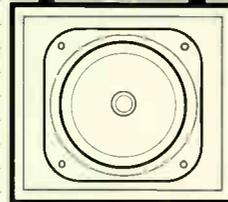
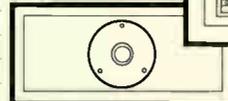
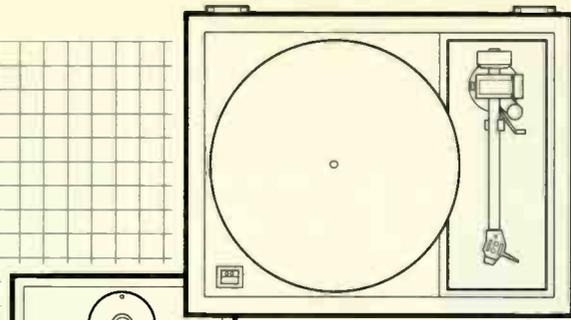


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# NVCF 96 **show**

NATIONAL VINTAGE COMMUNICATIONS FAIR 1996

## Dominic Baker visits a show for enthusiasts and collectors of vintage wireless and audio.

A relaxed drive to the NEC in Birmingham on Sunday 5th May saw me at the National Vintage Communications Fair. In its third year now, the NVCF caters for collectors of vintage sound and vision equipment. There was a wide range of audio on offer at the NVCF, but for those who are looking to buy, it's well worth getting there early; most of the best equipment goes within an hour of the doors opening.



The hall was packed with enthusiasts hunting for bargains; if you intend to do the same, get there early.



A mono Tannoy valve integrated, probably an AP30, which was a 30watt professional amplifier built during the late 50s.



A pair of prime condition Leak TL12+ monoblocks, modified with flying phono leads. This pair were on offer at £350.



A selection of equipment: Leak Varislope pre-amplifier at £50, a Scott valve integrated probably dating from the mid to late 60s at £195, and a pair of nice condition Quad IIs at £230.



Rarely seen, the Rogers Ravensbourne tuner.



A pair of Dynatron LF5/9 9watt triode monoblocks using PP3/250 output valves was going for £1,200.



And a pair of Dynatron LF20s, which were based on the Mullard 5-20 circuit, could have been yours for £750.



Known for their sweet and open sound, these 25watt PYE HF25 monoblocks set someone back £800.



A beautiful pair of McIntosh 60s. The price was hurriedly removed as I approached, but it wasn't far off what you'd pay for a modern McIntosh power amplifier.

# REACHING THE FRONTIER

*With top grade components and HDCD compatibility, has Sonic Frontiers' SFT-1 transport and SFD-2 MkII CD convertor reached CD's performance border? Dominic Baker takes them to the limit.*



**I**nside the solidly built and immaculately finished Sonic Frontiers SFT-1 transport is a Philips CDM12.4 mechanism, offering even better performance than the CDM9-Pro which used to be regarded as one

of the best available. With AT&T optical, electrical balanced XLR and both phono and BNC S/PDIF digital outputs, it will liaise with just

about any CD convertor you choose. No Tos-link optical is provided though, Sonic Frontiers believing it inferior to any of the other four forms of connection.

Like the transport, the SFD-2 MkII convertor is a beautifully built piece of kit, both inside and out. Sonic Frontiers' sister company, The Parts Connection, specialises in supplying very high grade audio parts to DIY hi-fi enthusiasts, so it was no surprise to find MIT Multicap, Solen and Wima polypropylene capacitors, Vishay, Holco and Caddock resistors, Kimber silver wiring and a myriad other high quality components and hardware. It was also little surprise to find that all this doesn't come for nothing: the pairing will set you back just over £7,500.

Sonic's SFD-2 MkII uses Analog Devices' DAC20400A convertor chip, a high quality device that I haven't come across before. In the output stage there are two 6922 double triode valves, which, along with the digital circuitry, are powered up all of the time in standby mode. Switching to operate slowly brings their heaters up to temperature over a period of 45 seconds, indicated by the flashing power indicator.

As if that wasn't enough, the SFD-2 MkII also comes fitted with Pacific Microsonics' HDCD decoder chip. High Definition Compatible Digital (HDCD) is a recording process that corrects for sources of distortion in CD. When a CD that has been HDCD encoded (there are now over 50 titles available) is played, the HDCD decoder chip recognises it and can take advantage of this process. Pacific Microsonics also claim that their decoder is sonically superior even

when playing back standard CDs.

Although musical and enjoyable to listen to, I certainly wouldn't describe the Sonic Frontiers SFT-1 transport and SFD-2 MkII CD convertor combination as neutral. There was a richness to their texture of sound that adds a warmth and colour throughout the spectrum. From a full and rounded bottom end up to a soft and sweetened treble, the Sonic Frontiers is definitely coloured by everyday standards.

*“Capturing the analogue quality of Lou Reed's Transformer, much of the normally hidden low level detail was resolved.”*

This colour though, is painted in by a master artist, the brush strokes gently highlighting and building a deeper image on the canvas. Take Counting Crows' August and Everything album, recorded with plenty of natural acoustic and a rich array of instruments and styles. It grew in proportion through the Sonic combination, filling the room to its boundaries. Acoustic strings had a syrupy tone to them and slightly foreshortened decay, but still cut crisply on transients. It was an interesting blend, eminently forgiving to listen to but still retaining enough of an edge on transients to grab my attention and hold it.

Trawling through a wide range of musical styles, the Sonic's finer qualities started to reveal themselves. Capturing the analogue quality of Lou Reed's Transformer, much of the normally hidden low level detail was resolved, giving this album a natural air that only McIntosh's CDM7009 has hinted at before. Nirvana's Unplugged album also shared similar properties, the music free and unconstrained,

creating a convincingly life-like feel.

Bjork's powerful vocals can show up even some of the best CD players. Here the Sonic Frontiers refused to compromise, conveying power and emotion effortlessly without even the slightest inclination to grain or edginess. Again, the warm nature of its coloration was noticeable, but the artist in the Sonic Frontiers managed to carry it off, adding to, rather than subtracting from, my enjoyment.

With HDCD encoded discs, the Sonic combination displayed still more of its qualities. I found two in our local Tower Records: Jimi Hendrix - The Ultimate Experience and Mozart's piano concerto, K467. As I found when listening to Pink Triangle's HDCD-equipped Da Capo convertor, HDCD encoded discs acquired a greater sense of stage depth and space, bringing an even more natural feel to the acoustic. Instruments too seemed better spaced making it easier to place individual performers, again adding to realism.

Among the few who possess a wallet big enough, I suspect the Sonic transport and convertor will find great favour. They combine an ease of delivery so smooth you could be forgiven for thinking you were listening to an analogue source but with all the transient dynamics and cleanliness of sound of a top CD player ●

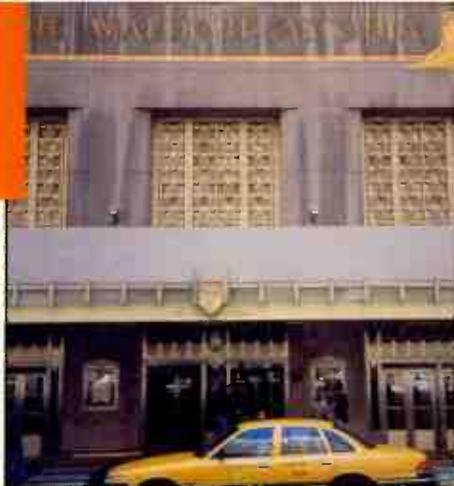
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SHOW

## Hi-Fi '96 Home Theater and Specialty Audio Show

**Andrew Keen was in New York to bring us this report on the Stereophile show held at the Waldorf-Astoria hotel.**

The Hi-Fi '96 Home Theater and Specialty Audio Show was held between May 31st and June 2nd at the Waldorf-Astoria hotel in New York City. Organised by Santa Fe based publishing company Stereophile Inc., the show incorporated hi-fi, home theatre and high-end recordings. There were also two Show trade days (May 29-30) organised by the Academy for the Advancement of High-End Audio. This was the tenth annual Stereophile Show and according to John Atkinson, editor of Stereophile magazine, it was double the size of last year's Los Angeles event. Certainly, for the thousands of lucky hi-fi enthusiasts packing Waldorf-Astoria's corridors, Hi-Fi '96 was quite an event.



Bryston B-60 integrated amplifier

New from Canadian manufacturer Bryston is this solid state 60watt integrated amplifier. Hand assembled in a cost-no-object manner, the B-60 is Bryston's first ever integrated amplifier. It has four line inputs, a tape loop and pre-out/main-in feature. US price is \$1,495. An optional remote control is available at \$300 and for vinyl addicts there's also an add-on BP-1 phono-stage (\$800).



Melos Triode SE 75 single-ended amplifier

Melos' SE 75 Triode is a new 75 watts per channel single-ended pair of power amplifiers. Part of Melos' 'Gold Series', the SE 75's vacuum tubes promise both solid-state power and vacuum tube sweetness. Melos claim that the SE 75s can drive even medium efficiency loudspeakers to 'pleasing levels' without clipping. US price for the pair is \$8,895.



Mission 754 freedom5 loudspeakers

Mission's chief designer Henry Azima came to New York City to unveil the first of a brand new range of 75 Series loudspeakers. The 754 freedom5 is a floor-standing three-way design with a High Definition Aerogel midrange driver, silk-dome tweeter and an 8-inch treated polypropylene woofer. Its enclosure is a hybrid design, using a sealed chamber for midrange and tweeter and tuned bass reflex loading for the woofer. Bi-wireable with a healthy sensitivity of 90dB, the 754's suggested retail price is \$3,000.



conrad-johnson Anniversary Reference Triode (ART) pre-amplifier

Built to celebrate conrad-johnson's twentieth anniversary, their ART pre-amplifier is, indeed, a work of art. It is a vacuum tube, line stage pre-amp in dual-mono configuration. Conrad-johnson will produce 250 of these aesthetically striking units. US suggested retail price is \$14,995.



Totem Acoustic TABU loudspeaker

This beautifully finished monitor from Canadian loudspeaker company Totem is designer Vincent Bruzzese's latest bi-wireable model. With internal and external wood veneering, multi-layered borosilicate damping, full plane cross braces, lock mitre cabinet joints and a weight of 10kg apiece, it has an unusually rigid cabinet. Hungry for power, the Tabu's sensitivity is 85.5 dB. Expected retail price is \$2,995.



Music Labs ML-8 MkII pre-amplifier/ML-815 MkII power amplifier

From Melbourne, Australia, comes the newly designed and upgraded Music Labs pre/power combination. The ML-8 MkII is a four input, line level pre-amplifier with remote control. It partners the ML-815 MkII transistor power amplifier which has a healthy output of 150watts. They're well priced too - the ML-8 MkII costs \$1,699 and the ML-815 MkII \$2,399.



Sony DTC-ZA5ES DAT Recorder

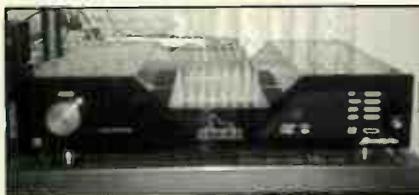
DAT is still very much alive. The newly released Sony DTC-ZA5ES recorder can record at all three DAT sampling rates: 32kHz, 48kHz and the CD rate of 44.1kHz. It records with Sony's Super Bit Mapping technology and plays back with their SCORE Digital Filter. For live recording, it has front-panel microphone inputs. The retail price of \$1,600 makes this professional DAT machine an affordable recording option for consumers.



Marantz Monaural Project T-1 amplifier

Marantz's Project T-1 combines the benefits of classic tube design with the advantages of modern technology. Rated at 50watts, this vacuum tube

amplifier uses two 845 high-power triodes in push-pull configuration for its output stage. Constructed on 'body-on-frame' automobile principles, the T-1 is built like a proverbial tank. State-of-the-art in every way; the T-1 will cost \$25,000.



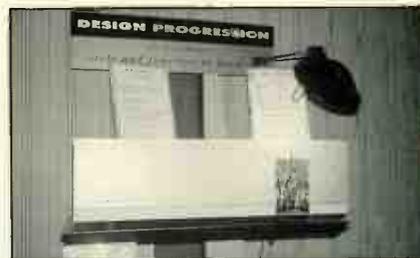
Sphinx Project 10 integrated amplifier

The Sphinx range of electronics from Holland, all hand-assembled in a gorgeous black acrylic, are visually quite a treat. Their Sphinx shaped Project 12 integrated amplifier is a particularly fabulous beast. Rated at 160W into 2ohms, the Project 10 has separate on-board power supplies for pre and power amplifier sections, Siltech pure silver internal cabling, a separate headphone output, motor driven Alps volume and remote control. Retail price in the US is \$3,500.



German Physiks Windspiel loudspeaker

This strikingly distinctive looking loudspeaker is German Physiks' latest and smallest to date - the Windspiel. Distinguished by Physiks' freely mounted DDD Bending Wave Converter, the Windspiel is supposed to directly excite soundwaves using 'bending waves radiated over an angle of a full 360 degrees with constant phase'. With a sensitivity of 85dB and an impedance of 4ohms, the Windspiel has an export price tag from Germany of \$7,850.



Sonic Frontiers Anthem Amp-1

Due to be released in July, this Anthem Amp-1 is an all-tube 40watt power amplifier from the innovative Canadian company Sonic Frontiers. Part of their more affordable Anthem series, the Amp-1 has an ultra-linear output configuration, giving the sonic advantage of triode operation with the power of pentodes. Expected US retail price is a very competitive \$1,195.

#### SHOW IN BRIEF

Hi-Fi '96 was particularly distinguished for its new loudspeakers and amplifiers. On the digital front, however, there was less to report. True, Pacific Microsonics introduced their new Model One HDCD processor, Cello their Reference DAC and JVC their XRCD X-tended Resolution CD. Overall, though, my guess is that the industry is waiting for the potential DVD explosion due some time at the end of the year. At that point, the future of HDCD and indeed, of the compact disc medium itself, should become much more obvious.

The most exciting new products I heard at the show were both loudspeakers. Firstly, the Totem Tabu, driven fabulously by the Sphinx Project 8 pre-amp, Project 24 power amp and fed by the Sphinx Project 9 CD player sounded gorgeously rich and focused. Secondly, the clarity and poise of Henry Azima's Cyrus 754 loudspeakers, driven by a small army of Cyrus electronics, were the talk of the Waldorf-Astoria. This proves once again that relatively affordable British hi-fi can indeed compete at the highest international level.

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World Radio History

There's a side to audio engineering that's rarely discussed in hi-fi magazines - the economics. Some of it is eye opening and quite the reverse of what you might believe. For example, digital has always been sold on the basis of quality. These days it's becoming increasingly obvious that low manufacturing cost and consistent and reliable performance count for more. To manufacturers, the wonder of digital is as much economic as anything else.

kaleidoscope

Mysteries from Noel Keywood



Digital Compact Cassette was a masterpiece of production engineering, very much in keeping with Philips' expertise in this field. Whilst to the public it was presented as a digital wonder, to manufacturers it was relatively undemanding in cost terms. For example, to suppress speed variations the high cost of a precision dual-capstan transport was exchanged for the low cost of a digital 'bucket-brigade' silicon chip. This reads in digital data affected by

(transport) plus £20 (heads), totalling £60. When multiplied by 4 this results in a whopping £240 contribution to the retail price - and that's before other expensive mechanical items like the case, circuit boards and mains transformer are included.

Obviously, this deck will retail at £500 minimum when you consider that it must be designed, prototyped,

turning cassette digital costs £20-£30, in terms of retail price, for the chips needed to eliminate speed instability, as well as those to effect digital to analogue conversion. Consequently, the digital deck will sell for at least £100 less than the analogue deck.

Unfortunately for Philips, DCC ran into a brick wall looking for a market. But it still remains the case that digital product gets cheaper to make every day, whilst analogue only gets more expensive.

In the same vein, I'm fascinated to see how Japanese manufacturers are significantly downgrading cassette head quality upon fitting Dolby 'S' to their decks. Here again we are junking metal in favour of silicon because it makes economic sense. Dolby 'S' has overload prevention so, the thinking goes, high performance heads are unnecessary. Dolby then, although analogue, now finds itself in a similar role, displacing expensive mechanical components.

Extrapolate this situation forward and you reach a future which is stationary, silicon and mostly digital. We are already expecting to see this soon, perhaps in the next decade or so, when solid-state memory becomes capacious enough to hold an hour or so of music in digital form. Then the all-solid state recorder will have arrived.

The memory it will use may be expensive in the early days, but large scale production should bring cost down fairly rapidly. With less mechanical casework than a cassette deck, no head and no transport, it will almost certainly be far less expensive to make and more consistent and reliable in performance too.

This situation has some interesting side issues. Research into a technology like DCC doesn't come cheap. However, it is a one-off cost that can be 'amortised' (i.e. spread) over a production run. Japanese manufacturers supply a global market, as do Philips, so they spread these costs over hundreds of thousands of units, resulting in a comparatively low cost per item for research input.

I suspect big companies have traditionally seen this as a way of clearing and keeping competitors from the field. Not only are high technology items impossible for small companies to research and manufacture, they should also carry a market premium. But just when the high technology giants were about to enter these new golden uplands, the great general public decided they'd had enough of such products and stopped buying! Nowadays, you're better off selling low-tech., hand-built valve amps. It's a cruel world.

*"To manufacturers, the wonder of digital is as much economic as anything else."*

timing errors and clocks it back out error free, allowing DCC to use a relatively cheap single-capstan transport. In effect, mechanical complexity was exchanged for electrical complexity.

This is happening because mechanical parts are becoming dearer while the price of silicon chips is dropping. Just look at the figures: a Sankyo Seiki dual-capstan transport costs around £40-£60 according to how many you order, and a Canon head around £10 (two or three are needed, so it all adds up).

The industry uses a ratio of about x4 to determine retail price with cassette deck manufacture, which is traditionally a competitive, high volume sector. So a dual-capstan transport with three heads will translate into, say, £40

tested, have a wealth of service and sales data produced to support it, advertised, packed and shipped (and have VAT or import charges slapped on top).

With DCC, Philips cobbled up an interesting hybrid device, part mechanical, part electrical. Its single-capstan transport probably costs around £18 to buy on the open market (although it's likely that Philips and Matsushita pay less than this). The head, I'd guess, costs around £8 at present (it would cost less if DCC had ever been a volume selling item). That's £26 in all, or a £104 contribution to the selling cost - £136 less than our dual-capstan/three-head example.

Silicon chips cost 30p-£5, unless they are large scale or short run specialised devices. So



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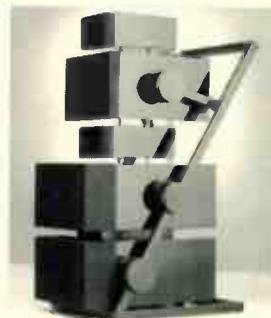
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# SONIC Bloom?

**Green-fingered guru Haider Bahrani gives us his verdict on the first fruits from Benchmark, the SIA-1 integrated and PSD-1 phono pre-amplifier.**



**B**enchmark Audio's seed landed over a year ago now. In that time it's germinated, and now the first flower has bloomed to produce the Roynon SIA-1 60watt per channel integrated amplifier. Visually it is not going to win many shows, but the styling is simple and clean if a little dated in appearance.

It is a fairly standard line-up of facilities on the Roynon, with three line inputs and two tape monitors, although the switchable MM/MC phono stage is a slightly less common addition on a British amp. Separate record and listen selectors are provided which usefully allow you to record, say, a CD while listening to the radio. There's also a 'speaker switch and headphone socket, so just about everything's catered for.

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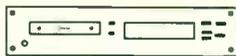
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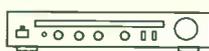
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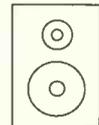
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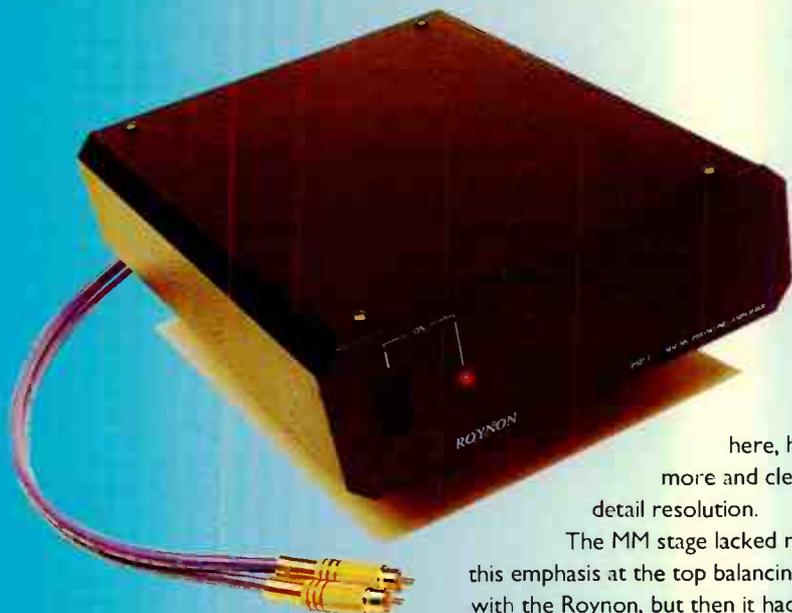
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World Radio History



texture here, having more and cleaner detail resolution.

The MM stage lacked most of this emphasis at the top balancing better with the Roynon, but then it had a much thinner sound all round in comparison; something also confirmed with the external stage. Image quality was retained on ZZ-Top's 'Jesus Just Left Chicago', but the bass was toned down and nearly everything else was pushed into the background. Regardless of these niggles the reproduction was very clean and did not detract from the pleasure of blues melody and cheese grater vocals.

Switching over from LP to CD on the Roynon integrated brought about a tightening up in all aspects of the sound. This, I regret, chased away the openness of the soundstage experienced with LP. Sade's seductive vocals on the mellow, bass rich 'No Ordinary Love' off Love Deluxe were passionless. True, the general sound was clean and crisp with some good dynamics, but hardly overwhelming.

Shakespeare's Sister's 'I Don't Care' retained many of these properties. Both Siobahn Fahey and Marcella Detroit's vocals seemed breathless whilst instrumentalists plodded along like they were watching the clock, wishing it was time to go home.

Having said all of the above, the excellent, huge production on Martika's 'Love... Thy Will Be Done' was in the most part reproduced quite well. The bass was big and overwhelming with a clean if slightly thinned mid band. Martika's vocal dominated centre stage with the typically Paisley Park processed backing chorus giving our listening room an ecclesiastical atmosphere. As the crescendo gathered momentum there was some loss of coherence with the guitars becoming jangly at the very top.

The Roynon's phono stage can also be bought as a stand alone unit. This second flower, the PSD-1, was supplied for review and will set you back a reasonable enough £320. Like that found in the Roynon, it's switchable for either MM or MC, the only slight quirk being that the phono leads are captive and very short (51cm) removing the possibility of experimentation with different leads and having the phono stage anywhere other than right next to your main amplifier.

I'll start with the best bit first. Through the Roynon SIA-1 integrated, and PSD-1 external phono amplifier feeding our regular Audiolab set-up, both MM and MC stages had fine imaging qualities. REM's 'Radio Song' off their Out of Time LP showed off a well controlled and nicely relaxed bass line with a rich mid band. The Roynon's top end though was less natural and slightly too energetic, but I would attribute this aspect of its behaviour to the power amplifier section. More about that later.

Texas' 'So Called Friend' revealed more. With this record the MC stage reproduced most of the breadth and depth that are in the recording. Vocals were up-front and dominant with the guitar sweetly grunging in the background. Again through the Roynon, drums and in particular snares and cymbals were too crisp and decayed a little too tightly while, in contrast, reverberations off both vocals and percussion instruments were allowed to linger too long. The PSD-1 was richer in

'Drive' from REM's Automatic For The People started off well with Michael Stipe's melancholy vocal echoing between the 'speakers. But when lead guitar came in about two thirds of the way through, the music, including vocals, took a jump back stage with the guitar left up-front. GOL's 'Soma Holiday' jamboree of ambient sounds lost some of its spatial effects with the image confining itself more to centre stage. Otherwise the output from the 'speakers was dynamic with plenty of energy in the top end.

### CONCLUSION

So vinyl lovers have a prospective sunflower to play with here in the PSD-1. At £320 it is an extremely good stand alone phono stage, one worth seeking out. People looking for an all-round integrated with £680 to spend may not be as happy, with a few too many weeds shadowing this seedling from the sunlight. They should spend some time auditioning the Benchmark Roynon alongside the competition before parting with their cash ●

**Benchmark Roynon SIA-1** £680  
**Benchmark Roynon PSD-1** £320

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### WORLD VERDICT



SIA-1

Line stage is too thin and crisp; prolonged listening can be fatiguing. Fine phono stage also let down by main amplifier.

### WORLD VERDICT



PSD-1

Nice open sounding phono stage with a clean, crisp sound. Richly textured and detailed too.

**Measured Performance**  
**see PI 03**

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## David Price

# audiophilia

As a Gyrodec-owning Michell aficionado, my next turntable just had to be the Orbe. This sumptuous confection of delicious Danish acrylic, mirror-polished brass and space-age aluminium had weighed heavy in my imagination since its debut at last year's Bristol show and was getting harder to ignore. Now when it comes to purchasing hi-fi, I'm as enthusiastic as my bank balance permits, meaning I've little interest in most stuff I come across. But the laying of ears and eyes on this beauty put my common-sense in momentary remission just long enough to write the cheque.

Relieved of my money, I grinned like an idiot who'd yet to realise the consequences of his actions. I'd regret it in the morning, I told myself half-heartedly. So there it was, in a box the size of a dining table, a collection of beautifully machined gubbins just waiting to be assembled. In effect, the Orbe is a great big Mecano kit. Like Caterham Super Sevens, Michells don't come screwed together, you have to do it yourself. This way, says John Michell, more of your money goes on high quality materials and less on labour costs, and seeing this deck in the flesh, you can't argue. As I wielded the hex-key around various parts of the Orbe's circumference in an attempt to unite it

with my SME V, I mused over how it would sound in my system. After leaving it on overnight, bedding-in both myself and the deck's main bearing, I clamped the nearest available record on, cued it up and off I went.

How did it sound? It was more a case of how it didn't. John Michell's latest has a distinctive lack of sound. It's almost conspicuous by its absence. You don't really expect 'not to hear' your prized vinyl as it spins in

Columbo, more pedantic than Paxman, 'that's your LP, that is', says the Orbe as it scythes through to the deepest recesses of the groove.

Curiously, the Orbe is at its most convincing when it's criticising the work of lesser front ends. It shows the Gyrodec's compressed spatial perspective, and how it adds a mechanical air to rhythms. It shows up the LP12 as the tonally coloured creature that it really is. It makes Pinks

*"The Orbe shows how good old mechanical engineering done proper can still prevail over the latest and greatest in digital design and manufacturing."*

front of you, but you do, if you see what I mean. Where's the surface noise? There is none. Where's the rumble? It's the province of lesser machinery. Where's the colouration, the euphony, that 'vinyl warmth' that Sunday colour supplement hacks mistakenly attribute to black plastic, rather than the turntable where it really lies? Gone, all of it. In its place is a master-tape-like clarity and surefootedness; the Orbe is almost surly in the way it hides its tracks. More analytical than Mr. Spock, more forensic than

sound euphonic, Xerxes wooden and Garrards coarse. But that's not the end of it, because although the Orbe is a devastatingly capable all-rounder, I still have the slightest of reservations. The problem is that sometimes you can't forget you're listening to hi-fi. There I was, sitting listening to an adrenaline-fuelled rendition of 'Teenage Kicks', toes a-tapping, and then suddenly my attention was drawn to how the guitar tracks were positioned in the mix, and how tightly the snare was tensioned,

and how the dead acoustics of the studio dulled Feargal's voice. Dammit, hi-fi again.

That's the problem - it's so glass-clear you almost hear too much of what's going on. Highs slice your head off, harmonics ring, the bass gets the flares flapping and the soundstaging has you hallucinating like you're in the Green Field at Glastonbury. On lesser decks all this detail disappears into the ether, on CD it gets distorted to bits (pun intended). The Orbe makes music sound like one big firework display - you just have to sit up and listen. And if you go back looking for solace in less accurate vinyl-spinners, all you can think of is their failings in relation to the Orbe. Still, I guess this rather goes with the territory as far as super-decks are concerned. So it's a bit churlish to complain, like moaning that your McLaren F1 goes too fast.

In the good old days, analogue vinyl had a big fat lazy sound and digital the opposite. Both formats have been developed in different directions - turntables require ever-better mechanical engineering solutions, CD players digital electronic ones - and yet both move ever closer sonically. It's a paradox isn't it, but what really surprises me is that subjectively at least, hi-fi manufacturing is still most impressive outside the digital domain. The Orbe shows how good old mechanical engineering done proper can still prevail over the latest and greatest in digital design and manufacturing. No lasers, no computers, no error correction, no robot circuit board stuffers, just craftsmen with lathes, milling and polishing machines making a device that drags a tiny lump of coal through the groove in some solid hydrocarbon polymer. If only my bank manager shared my admiration for the old ways ●

## Fair Views

The demise of any hi-fi company is a sad loss to the industry. Even more so when it is legendary and its products represent the very best in their field. Nakamichi is one such company, whose decision to pull the plug on its range of hi-fi equipment came as a severe blow to those within the industry and enthusiasts alike.

Unlike other companies who've made the decision to cease hi-fi production, Nakamichi's day of judgement has come not through bankruptcy or foul play, but a simple change of emphasis. All Nakamichi's production is to be concentrated in the field of computers where, no doubt, they will become extremely profitable plying the Super Highway.

Nakamichi was best known, of course, for its truly legendary range of cassette decks. And in this case the term "legendary" isn't to be taken lightly. Over the years, they have produced cassette decks that, against all odds, managed to squeeze the most out of a fairly low-fi format: the analogue cassette.

The 1000ZXL, ZX-9, CR-7 and Dragon are all names that have been synonymous with the highest quality cassette performance over the past two decades. To this day, if it's a decent quality cassette deck over £400 you want, Nakamichi is still the first place to look with their exceptional DR range.

However, you had better be quick. Stocks have already just about dried up at UK distributor B&W. This, combined with the fact that they are promising to maintain Nakamichi's exceptional service and spares back up, means that second hand prices are already beginning to strengthen. It's the ultimate testimony to Nakamichi's image that while most 'deathbed' companies' products immediately depreciate with the speed of a ton of bricks falling, quite the reverse is true of the 'Nak'.

Thinking of Nakamichi's cassette decks put me in

mind of the state of recording formats. If Nakamichi were having doubts, could they foresee a severe decline in the analogue cassette medium? Well, the irony is that the analogue cassette is still a strong format. The big Japanese multi-nationals still strongly support it and, indeed, are still refining it. There's no doubt Dolby's

*“Despite the doom that has sat upon analogue cassette since the arrival of various digital recording formats, it is enjoying a new lease of life.”*

'S' noise reduction system has had much to do with this. New decks this season from Denon, Aiwa, Technics, Yamaha and Pioneer all illustrate this point with the widespread availability of Dolby S. Yet it's not just the latest Dolby circuitry that's leading the analogue cassette deck out of the doldrums.

Manufacturers are developing their own technology to further the cause of the cassette as a genuine hi-fi format. Pioneer have sophisticated automatic playback, record equalisation and biasing systems in their latest cassette decks. Technics' top decks have a new "thin film" head developed from DCC technology. So it would seem that despite the doom that has sat upon analogue cassette since the arrival of various digital

recording formats, it is enjoying a new lease of life.

This resurrection is also partly due to the complete inability of DCC (Digital Compact Cassette) and MiniDisc to gain a foothold as recording media in this country. I know Philips will hate me for saying it, but it's now reasonably safe to proclaim that DCC's days are numbered. It's failed to

capture other manufacturers' and the public's attention. It seems to have found itself between a rock and a hard place. On the one hand, DAT (Digital Audio Tape) is making something of a comeback within the semi-professional and home recording market. This has been helped by the falling cost (relative to inflation) of DAT tapes, and advances in hardware shown by companies such as Pioneer with their Super DAT system.

On another front, DCC faces stiff resistance from conventional analogue cassette. The latest cassette decks from Pioneer and Technics are, I believe, the final nail in DCC's coffin in this country. I say "this country" because in Japan, the States and even continental Europe, DCC is

dying a death not through the analogue cassette, but through Sony's MiniDisc.

Although MiniDisc is still viewed over here as a bit of a non-starter, it is becoming a serious contender elsewhere. Most of the larger companies have a single model or even several in their product catalogues. Whether or not the same will happen here remains to be seen. But I wouldn't be surprised to see more MiniDisc players coming to our shores during the hi-fi season of 1997.

Bearing this in mind, perhaps the resurgence of analogue cassette we are seeing now is to be short lived. With MiniDisc gaining increasing popularity overseas and recordable Compact Disc (CDR) technology becoming ever cheaper, perhaps analogue cassette does seem doomed after all.

And this is discounting the greatest threat of all. The Internet, and the advent of music that is simply 'on line' at the touch of a button, casts a dark shadow over the fate of all hi-fi sources. Although this won't mean much for loudspeakers and amplifiers, source manufacturers (CDs, tuners, cassette decks etc.) are bound to feel some effect. But what does the user record such 'on line' music on, when there's no access to the 'net'? Why, computer driven recordable CD of course! Perhaps Nakamichi were wise to hedge their bets after all ●

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# RINGMAT

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review



BY QR DESIGN & DNM DESIGN

## EVER INCREASING CIRCLES

**Dominic Todd discovers extra refinement on offer from the improved Ringmat 300MkII XLR.**

**A** new turntable mat isn't usually the most exciting launch in the world of hi-fi. One bearing the legend 'Ringmat', however, is a different story. Regular readers may remember my review of the 330MkII, in which I proclaimed it to be by far the best accessory under £40 for (most) turntables.

The Ringmat was originally designed for DNM's no-compromise Reson Rotor turntable to offer minimum distortion and the best possible contact between record and platter. This was achieved by coupling an impregnated paper disc with a series of precisely spaced cork rings, placed on

both sides.

Improvements brought about at the end of 1994 gave us the 330MkII. Now the design has been further refined to bring us the 330MkII XLR. The improvements focus around a slightly wider outside ring and lower inside ring on the top of the mat. Underneath, the rings have also been realigned to suit. It doesn't seem a lot, especially as the price has risen in the process to £47.50. But as always, the proof is in the listening.

The main test for the XLR was a comparison against the original MkII, using my Roksan Xerxes. With a Van Morrison album, recorded at Ronnie

Scott's, vocals had a touch more body to them, and seemed to be slightly better projected. The saxophone had a more natural timbre and, again, seemed better separated from the rest of the mix. There was also an improvement in the decay of cymbals. The scale of the music was heightened, helped by a more focused bass line.

Turning to a Mary Black album did unearth an increased sibilance, highlighted especially with vocals. It was only slight though, and otherwise all was well. The soundstage was sharper and less diffuse than with the older design. The guitar had more texture, and a more natural timbre emanated from piano. Overall, the new Ringmat produced a slightly more natural, better-defined sound. Having said that, the word is slight. Although the differences are there, you do have to listen carefully for them.

Compared with rubber or felt mats, the Ringmat is far more 'open' and dynamic in its presentation. With most turntables, the bass line seems to drop an octave, whilst also improving in definition. There is more 'space' around instruments and increased depth to the soundstage. Above all the Ringmat brings a heightened sense of realism to individual instruments and vocals.

Another advantage of the newer Ringmats is that they seem to suit a wider range of turntables than before. And owners of the MkII can exchange their old one for the latest specification for £27.50, which I'd say is probably worth it.

Even though the XLR doesn't advance the cause quite as much as I'd hoped, in my opinion the Ringmat is still the best turntable accessory under £50 ●

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### WORLD VERDICT

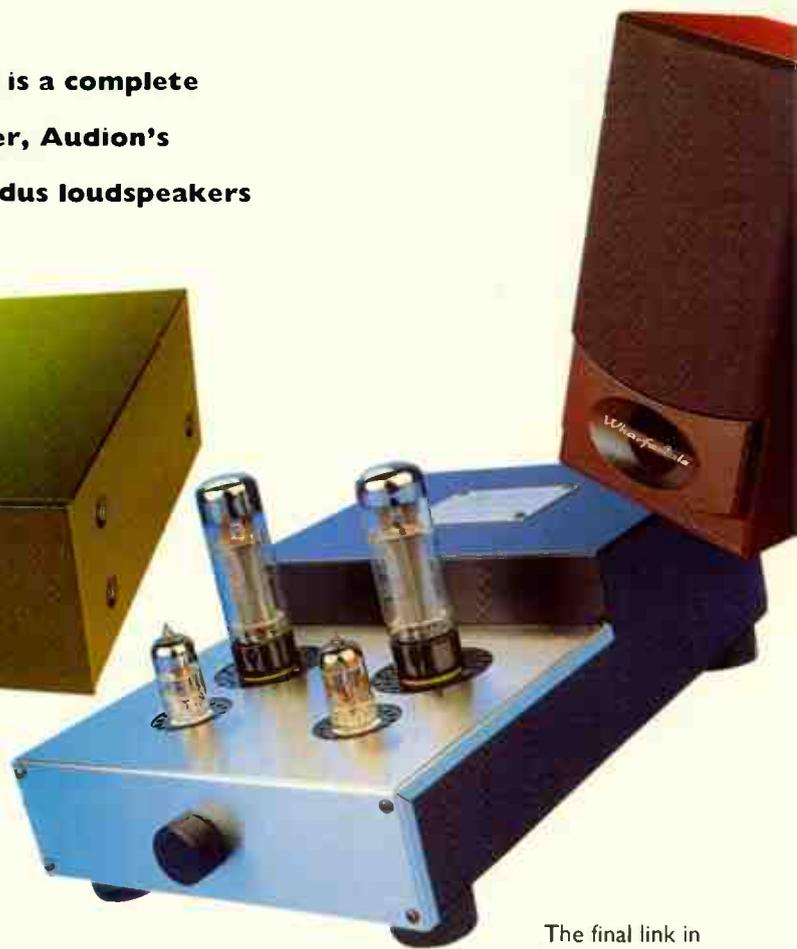
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The musicality and involvement of the AMC's CDM 7 CD player won over Dominic Baker in our June Issue. It displayed impressive dynamics, from hi-hats right down to bass guitar notes. A delightful openness and clarity made listening to album after album easy.

Not only does this player score highly in the sonic stakes, it is also upgradeable. The CDM 7 supplied for the competition has a valve output stage; there is also an optical output module which allows the player to be used solely as a transport for those who want to use a different digital convertor. To partner the AMC CDM7 we

chose the Sterling ETSE valve amplifier from Audion which Haider Bahrani reviewed back in May. He found the combination of a £600 price tag and the clear, open and sweet sound of a pair of EL34 valves in single-ended configuration easy to fall for. With its dry, well controlled bass and excellent rendition with vocals, the Sterling was as convincing with older recordings like Hendrix's as it was with Bjork's more modern Post CD.

The final link in the hi-fi chain is Wharfedale's Valdus 300 loudspeaker, scrutinised by Jon Marks in July. These 'speakers possess a smoother response than most, and good rendition of detail; they gave gripping performances with John Lee Hooker and Rimsky-Korsakov.

Another feature which sets the Valdus 300s apart is their relatively high sensitivity (89dB) and overall impedance (13ohms). They are one of

the very few budget loudspeakers that will suit valve amplifiers.

To enter this month's competition all you have to do is complete the questions and tie-breaker opposite

Please send in your entry on a postcard or the back of a sealed envelope, to reach us no later than 5th August, addressed to:

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**JUNE ISSUE  
COMPETITION**

**TECHNICS COMPETITION**

In our June '96 issue, we gave you the chance to win one of five pairs of Technics loudspeakers. Here are the lucky winners:

- Mr K. J. Parker of Hereford wins Technics SB-M500s.
- Mr R. Duduryn of Felixstowe, Mr M. J. Page of Birmingham, Mr T. Jeffree and Mr C. Cook all win Technics SB-M300s.

**Congratulations!**

**COMPETITION ENTRY QUESTIONS**

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

- 1) AMC's MD5402 module allows the user to;
 

A. Listen to FM radio	C. Use a different DAC
B. Bake better cakes	D. Record onto CD
  
- 2) Which company manufactures the Sterling valve amp?
 

A. Audio Note	C. Audion
B. King Rolo Inc.	D. Babylon 5
  
- 3) The Sterling uses which valves in single-ended configuration?
 

A. SCO0NL0	C. SPIBULI
B. EL34	D. 6550
  
- 4) Which Wharfedale loudspeakers are we giving away?
 

A. Valdus 300	C. Jaws 3
B. Indie 500	D. Voyager 10
  
- 5) What is the Wharfedale Valdus 300's sensitivity?
 

A. 89dB	C. 69dB
B. 98dB	D. 80dB

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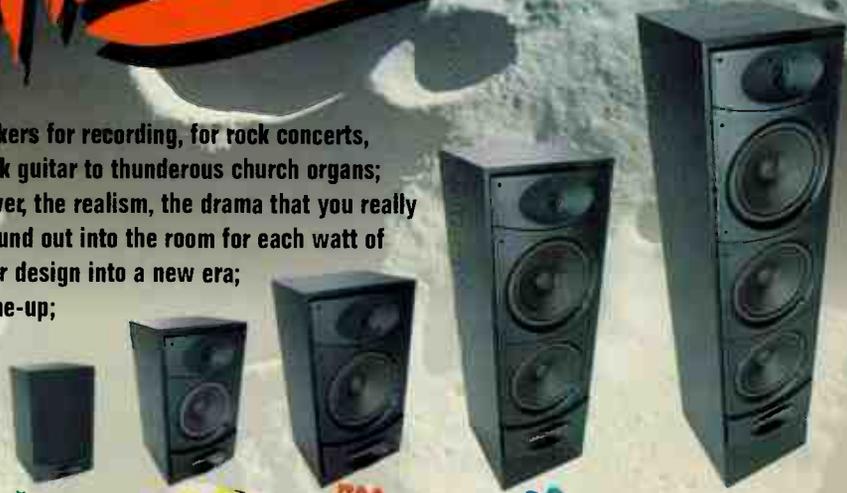
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Drive Units	KLS6-D	<input type="text"/>	£640	£545
<b>KLS7 2-way carbon fibre driver floorstanding loudspeaker</b>				
Drive Units + Crossover kit etc	KLS7-C	<input type="text"/>	£195	£170
Drive Units	KLS7-D	<input type="text"/>	£110	£95
<b>AUDAX DRIVE UNITS (P&amp;P Extra, please add £5.75 for individual units or tweeters, otherwise add £10)</b>				
<b>High Definition Aerogel</b>				
3inch midrange	HM100Z0	<input type="text"/>	£35	£30
4inch midrange	HM130Z0	<input type="text"/>	£45	£40
6.5inch bass/mid	HM170Z0	<input type="text"/>	£50	£45
8inch bass	HM210Z0	<input type="text"/>	£60	£55
<b>Carbon Fibre</b>				
4inch midrange	HM130C0	<input type="text"/>	£40	£35
6.5inch bass/mid	HM170C0	<input type="text"/>	£45	£40
8inch bass	HM210C0	<input type="text"/>	£55	£50
<b>Fabric Dome Tweeters</b>				
25mm 92dB for 2-way systems	TW025M0	<input type="text"/>	£15	£13
25mm 92dB for 3-way systems	TW025M1	<input type="text"/>	£16	£14
34mm 93dB - powerful sound	TW034X0	<input type="text"/>	£25	£22
Oval Gold Piezo electric dome tweeter	HD-3P	<input type="text"/>	£225	£195

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# World favourites guide

## COMPACT DISC PLAYERS

**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.

**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.

**MARANTZ CD-63MKII KI-SIGNATURE** £500  
Similar to the CD-63SE but with more powerful and authoritative bass and an all-round smoother sound.

**TRICHORD GENESIS** £549  
Conveys music in a powerful and dramatic fashion. Smooth and sweet, with a good sense of depth. Maybe a little soft sounding though.

**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.

**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.

**THORENS TDA2000** £700  
Used with the TCD2000 as a transport, the TDA2000 produces a sound that is focused, detailed and spacious. Good value.

**DPA ENLIGHTENMENT** £795  
Some believe this to be the best convertor around. A truly charismatic performer, it dives into rock music with rare passion.

**PINK TRIANGLE ORDINAL** £837  
Pure, smooth sound free from hardness. One of the best at any price, losing little to the big guns.

**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 skimmed 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.

**SYSTEMDEK 2X2** £499  
Although tuneful, bass isn't as deep as some rivals. More than makes up for it though with neutral and precise midrange and treble.

**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 SME V's cohesion and musicality.

## 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.

### ORELLE SA-100 £449

Clean, open, active sound. Smooth and detailed with good punch too. One of the best at the price.

### 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 55 I £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.

## PRE-AMPLIFIERS

### NAIM NAC32.5 second-hand

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

### ROTEL RQ-970BX £130

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

### DPA DSP200S £495

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

### ROSE RV23-S £495

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

### AUDIOLAB 8000C £520

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

### MICHELL ISO/HERA £530

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

### AUDIO INNOVATIONS P2 £749

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

### AUDIOLAB 8000Q £995

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

### NAIM NAC82 £1945

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

## POWER AMPLIFIERS

### QUAD II second-hand

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

### LEAK STEREO 20 second-hand

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

### QUAD 405II second-hand

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

### MISSION CYRUS POWER £450

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

### ROSE RP190 £495

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

### SUGDEN AU41P £530

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

### SHEARNE PHASE 3 £619

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

# World favourites guide

## QUAD 6061I £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 412 £190

The 412 is remarkably musical and natural sounding. Rich sound and full bass are a rarity. Unbeatable at the price

### 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

### DENON DRM-650S £230

Forget metal tapes, but sound quality with ferrics and chromes makes it a bargain.

### 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.

### PIONEER CT-S740S £430

A great piece of engineering from Pioneer, a bit complex, but a first rate sound on playback and recording. Dolby S included.

### NAKAMICHI DR2 £600

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

### 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.

## 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 SYSTYM 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.

### 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 II £1129

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

### HARBETH HL COMPACT 7 £1329

Dry and analytical, but truthful and uncoloured with it. A cohesive sound from this top class monitor.

### 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/I £1970

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

### TANNOY AMS8 £2700

Bold sounding professional active monitor with solid bass, clearly focused midrange and delicious treble.

### 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.

### JBL S2600 £3500

Smooth, detailed and spacious with great dynamics and fine imaging. Capable of producing a superb performance when used in a big room.

### 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.

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## Giovanni Dadomo

LIGHTNING SEEDS  
**PURE LIGHTNING SEEDS**  
VIRGIN CDV 2805



Ian Broudie's long-deserved but lately arrived fame only goes to prove that in popland anything is possible (anyone for 'Today popland, tomorrow zee world' jokes? I thought not). Still, what with his Brit Award and footie TV music, young Broudie deserves all the laurels he can muster.

Hence dear old Virgin have, out of the kindness of their air-balloon-sized corporate hearts, regaled us with what amounts to a 'Best Of...' type compilation of the first couple of discs issued by Broudie's fledgeling outfit, Lightning Seeds.

Now I'd heard of the lads but never heard them, so to speak, which is not difficult in these days when there's a band formed every minute. At least, that was until I happened to win a single cassette by none other at my local pub's Pop Quiz (that's the Queen's in Crouch End and Sean Hughes drinks there, yes, that's Sean Hughes, the one with a glass eye and a wooden leg) and very good it was too. With such melodious delights as 'Thinking Up, Looking Down', 'All I Want' and 'Tingle Tangle', this is a record positively oozing with charm, grace and other things far too erotic and humorous to mention.

BUTTHOLE SURFERS  
**ELECTRICLARRYLAND**  
CAPITOL 7243 8 29842 21

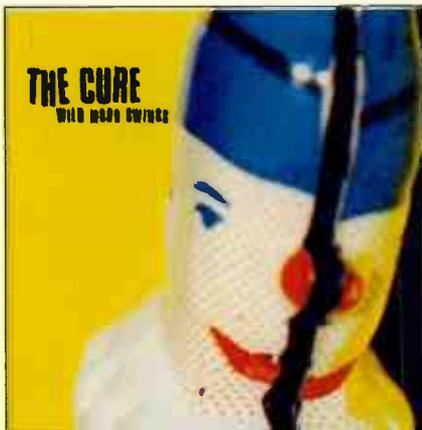


Butthole Surfers weren't, as their name suggests with all the subtlety of an elephant farting in a crowded lift, made with airplay friendliness in mind. At their best, as on the peerlessly titled 'Hairway To Steven' (think Spoonerism, you'll get there faster) they touch wacko territories only previously visited by the likes of Sun Ra, Beefheart or Zappa.

Going where the hand of man has never set foot is not without its pitfalls however, and newcomers should treat the group's thirteen disc career for the minefield it can be - there's many a clonker among the stonkers. This said, I was more than cheered by their major label debut 'Independent Worm Saloon' and this sequel is no step backward for the gonzo Texans.

'Jingle Of A Dog's Collar' is a particularly moving homage to man's best friend, while 'Ulcer Breakout' will doubtless revive potent memories for those who have duodenal problems of the less pleasant sort. The guitars are the wildest, the vocals are the oddest and everything else can only be described as totally abnormal. For dedicated followers of the outré only.

THE CURE  
**WILD MOOD SWINGS**  
 FIXCD 28 5317932



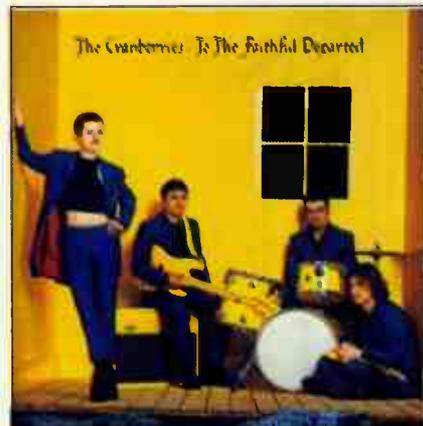
Confession: I used to own at least the first ten Cure albums. In fact, I believe I actually witnessed one of their first London performances (with

Vince - gaspo! - Clark on synths). More mundanely, I have, alongside uncounted millions, had my Cure cred irreparably smithereneed by those now joyfully (ha! ha!) divorced Queens of Comedy, Newman and Baddiel.

Anyway, as already stated, this boy once, er, sported as full a Robert Smith collection as could be collected by foul means or other. By the by however, this reduced itself to a Great Big Hits compilation, which did and continues to do me well. This is not to say that parts of the aptly titled 'Wild Mood Swings' are lacking in magic, wonder, imagination, and so weiter. It's just that I can't listen to the Cure even at their most quirkily charming without seeing Newman and Baddiel and laughing myself silly. Sue the SOB's, as my American lawyer would say (if I had one of course).

## Viv Craske

THE CRANBERRIES  
**TO THE FAITHFUL DEPARTED**  
 ISLAND CID 8048/524 234-2



There's no doubt about it, The Cranberries have achieved massive success since their 1993 debut, *Everybody Else Is Doing It, So Why Can't We?*, which in itself has sold over five and a half million copies worldwide.

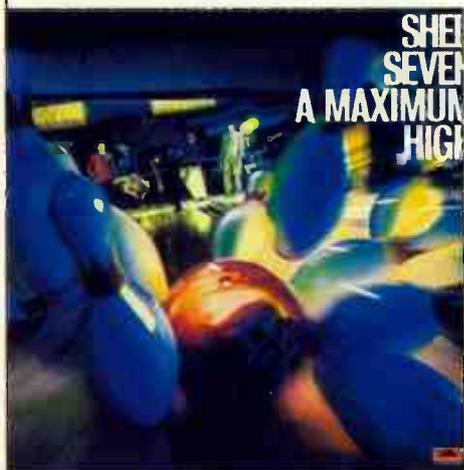
I remember seeing them in the Spring of '93, and was in awe of the black-bobbed Dolores and the sheer force of the passion she exuded with each word on songs like 'Dreams' and 'Linger'. Playing to a crowd of 200 for only a couple of hundred pounds, Dolores and the band were grateful for the reaction they got, and even a little shy. Of course, that's all changed in the last three years, and their third album, *To The Faithful Departed* is the result.

No more bobbed hair, no trace of shyness, The Cranberries grab the world by its throat - as ever Dolores has something she'd like to say. Unfortunately, this involves several more tracks of the likes of 'Zombie', winner of MTV's Best Single of the Year award. OK, it was a great song apart from those lyrics, 'and the guns and the bombs...' At the same time, I let it slide, thinking it was a one-off mistake aimed at the American market, trying to be all serious about Northern Ireland and spiralling into self-mockery.

But this third album confirms my deepest fears. There's a song called 'I Just Shot John Lennon', and another titled 'Hollywood', and worst of all a couple of songs about

## RECORD OF THE MONTH

SHED SEVEN  
**A MAXIMUM HIGH**  
 POLYDOR 531039-2



When a cut hits you like a train at Mach 1 (that's the speed of sound if you never paid attention in Science class, more fool you), you know there's talent on the loose.

Anyway, trifling show-offy asides aside, let us proceed to the matter in hand, namely the second and breath-takingly sparkling new (second) long player from Shed 7, who are, at very least, the best Who-influenced group

this side of the Jam. I mean this with the utmost respect - the Who (at least until they started growing their chest hair and writing 'pop operas') were the Pistols of Preachers of their time.

No small surprise that a third of this LP is former singles. And why not? That's how it used to be in the glory days and any worthwhile daze between. Take 'Going For Gold' with its truculent horn fills and out-of-breath-death guitar coda, or the hard-assed 'On Standby' with its wry 'Could you say it was tragedy/Because you saw it on the BBC?' Mozzer and Marr cry yourselves dry - your successors just took the crown.

Of course there's an inevitable downside to this, and on this disc it's 'This Day Was Ours' which is far more Smithsonian than any but the most cotton-eared could bear. Sadly the succeeding 'Ladyman' only compounds things by (a) being Smithier still, and (b) lacking any sort of irony. Witness only the line 'Should you prove to yourself you're nobody else/It throws me every time'. I know the feeling.

I could learn to love this record. But I haven't the slightest reason for it - as with early Echobelly - if it isn't simply that I find these men so, well, charming.

war, including 'War Child' on which Dolores laments the plight of Bosnian children.

There are plenty of great tunes here, don't get me wrong, but it's becoming ever-increasingly difficult to stomach Dolores' righteous, 'let's change the world' lyrics. Maybe I'm just an old cynic.

## Jon Clarke

### UP, BUSTLE AND OUT **ONE COLOUR JUST REFLECTS ANOTHER** NINJA TUNE ZEN CD19



'Music should never be written for people to understand but to feel,' said Spain's Manuel De Falla. Despite failing to inform us who exactly Mr De Falla is, his quotation seems spot on for the sleeve notes of Bristol's latest odd-bod outfit Up, Bustle and Out.

While One Colour Just Reflects Another looks on the surface to be a load of pretentious artiness - better left for students and bead-wearers - it is easily, in fact, one of the best albums of the year so far.

The four-piece band's sleeve notes talk of 'riding horseback with Quechua Indians in the Andes' and the Peruvian flute representing the revolutionary woman's 'sentiments of solitude, sorrow and passion'. Laughable, yes indeed. But the way the talented foursome knit their strong South American influences with slices of accomplished funk, jazz,

soul and rap is pure class.

Hailing from the continuing Trip Hop adventure that is the little-known Ninja Tune Records, Up, Bustle and Out formed while at University and have taken their fusion to among other places Glastonbury Festival in 1992.

After extensive travels in Latin America and Turkey - where band leader Senor Roody recorded a series of impromptu musical sessions of East meets West - the band retired to the studio to splice up the 16 varied album tracks on One Colour.

Adding plenty of jazzy riffs and solos, most of the album works exceptionally well, particularly the excellent second track 'Revolutionary Woman of the Windmill'. With its driving rhythm, trippy synth and haunting flute melody it is one of this year's top vibes.

The rest of the album takes a great deal from England's current obsession with flamenco as well as other aspects of Spanish and South American culture. It is best characterised by the fragmented but fascinating 'Unmarked Grave', a tune in memory of Butch Cassidy and the Sundance Kid. There is even a feel of the Indian sub-continent on the brilliantly groovy 'Hand of Contraband'.

And where next? Well, according to the sleeve notes, an eight-month jaunt on the Iberian peninsula with a band of Spanish gypsies.

Anyone who has a soft spot for modern or Acid Jazz, the Young Disciples or Galliano should have no problem enjoying Up, Bustle and Out. A real talent has been born. Make sure you witness it.

### EVERYTHING BUT THE GIRL **WALKING WOUNDED** VIRGIN CDV 2803



Walking Wounded is a coming of age. It is EBTG's masterpiece. And quite rightly. With this, their eighth studio album, the duo have at last hit the mainstream by cleverly fusing their melodic, moody and, OK, a touch depressing past with this year's vogue for Drum 'n' Bass and Jungle beats. The news is it works well.

It is easy to knock the once-darlings of Indie Pop - as has been done in all the so-called trendsetter monthlies - for pinching the current underground club sounds. But EBTG are simply entering the modern era and have in quality and musical competence what five of the current fashionable flash-in-the-pan bands have in energy and style.

That Tracey Thorn and Ben Watt even got this album out is a testament to a great working (and emotional) partnership. Ben almost died recently of a mystery illness and having recovered, Walking Wounded is therefore an appropriate album title.

EBTG were always 'that sad band that every student seems to like', the other Smiths. Through the 1980s and 90s they brought out dozens of depressing but catchy records that always got into the top 10 of the Indie charts.

Then all of a sudden, Tracey was drafted for a major part on 1994's second Massive album, Protection, where she was put in charge of the vocals on both the single and title tracks and on the spooky 'Better Things'. All in all it heralded a rise in fortunes for the stalwart singer, who was in dire need of a lift.

The Massive effect rubbed off on her and next came last year's hugely successful Missing single, which was remixed with a Drum 'n' Bass sound off the Amplified Heart album of the previous year.

With Walking Wounded EBTG have essentially put together an album of singles and all its 11 tracks sound like film anthems with their deliciously crisp production.

The title track is the classic example, with its fantastic hard core break beats and tune. It doesn't matter that this is EBTG - it still sounds as good on a packed, sweaty dancefloor as any of the latest fad 12 inch remixes.

Thus we have the old feeling and soulful ballads, moved up tempo with the schooling of the UK's finest ever dance band Massive. It will no doubt prove to be EBTG's meal ticket to success.

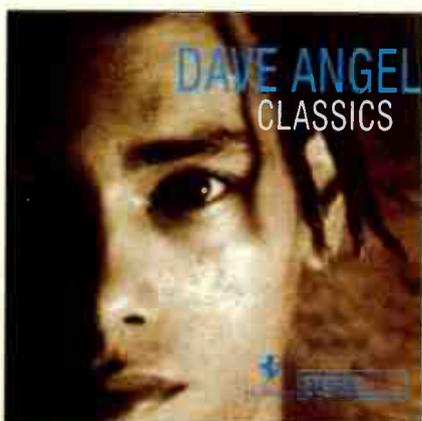
Viv Craske

# dance & ambient

DAVE ANGEL

**CLASSICS**

R&amp;S RECORDS RS96089CD



If you spend all your time reading dance reviews as I do (and I hope you don't) then you'll find a certain three numbers cropping up time and time again. From acid and trance to techno and house, the 303 has got its leads plugged in everywhere.

Unlike many techno artists Dave Angel knows what to do with his Roland TB-303. Its squeaks, squeals and swells underpin many of the cuts on this selection of his early work. Brooding atmospherics envelop the listener, allowing the tracks to flesh themselves out while still giving them enough room to breathe.

Of course there are those techno artists who slap on as many samples and loops as they can fit on a track and let the 303s run amok, knocking you to the floor with a barrage of warbles and wibbles. When this is successful you've got some of the most heads down music around.

However, Dave Angel demonstrates that the real talent is in mesmerising your audience with minimalist perfection - just enough but not too much of anything.

'Jungle Love' is mysterious and compelling, the eeriness of the finished soundscape worms into you making you feel lost and at ease at the same time. The ambience of the later tracks such as 'Lust' and 'Down Deep' is still haunting, but there are also melodic excursions that flutter around the tracks raising them to a more uplifting level.

Classics feels so otherworldly, with that bedroom feel to its production, that you're constantly drawn back to it.

TIMESHARD

**HUNAB KU**

PLANET DOG BARKCD018



When 1994's debut *Crystal Oscillations* hit the shops it seemed to promise so much. With (hopefully) tongue in cheek titles like 'Cosmic Carrot' and 'Voodoo Chronometer' I expected full-on trancey psychedelia. Fortunately this was in abundance. Unfortunately, many tracks seemed stuck in their own time-space continuum, lowering them into the ranks of the noodlesome wig-out.

So has two years been long enough for Timeshard to expand their universe

and live up to their potential? Well they've certainly made an effort. Hunab Ku stretches their musical boundaries to include elements of drum 'n' bass and folk (!!) into the equation. There's even guitar from indie-hippies Spiritualised not to mention eastern sounding instruments.

The title track is billed as "Earth forces are aligned through the pulses of consciousness sent from universal centre - Hunab Ku". Er, quite. What it sounds like is a towering inferno of raging 303s and burnt beats, the Eat Static-esque builds and crescendos mounting in fervour.

'Expand Forever' is drum 'n' bass with a psychedelic flavour, the 180bpm rhythm metallic and sharp-edged, in contrast to the playfully wistful melody.

Many cuts are spaced-out gems, some softly spoken while others rip through you. Timeshard have shown what they can do when they put their minds to it, but I still can't help thinking that there's something missing. Judging by the tripped-out sleeve notes I think Timeshard have that feeling too.

SPEED JACK

**SURGE**

R&amp;S 96067CD



This is the first album by Speed Jack, after the release of a couple of promising 12 inches. In case you're wondering, Speed Jack is Mark Bell, one half of LFO, who managed to create a mythology all of their own by first producing one of the worst albums ever and then going on to amaze everyone with an ageless classic. LFO, that infamous debut LP, prompted Radio 1 DJ Steve Wright to dub it, 'The worst album in the world'. Made by two 17-year-olds with a £30 toy Casio sampler and a Speak and Spell machine, it really was terrible. Strangely though, it became Warp Records' first Top 20 hit. But Jez and Mark's second offering was pure inspiration, meandering between old skool electro and lush Detroit techno. Deep and sparse and incredibly gorgeous.

So how does Surge fare? Probably somewhere between classic and cack so it would seem from LFO's history. The singles are proudly displayed here. 'Storm' is a beefy robo-techno adventure, and the sound continues to loop inside your mind long after the last note has faded. 'CTC' however is more accessible, luring you in as the track builds to dizzying heights.

Towards the end of the album it loses the plot in wispy samples declaring 'On fairground rides he's busy' and

'Dame Edna Everedge, Ken Dodd and Sean Maguire'!! This strange ambience certainly holds your attention. It's no classic, but it's far from 'LFO'. This is weirdest techno for the more discerning customer. I can't wait to see how the story unfolds.

VARIOUS  
**AN OPEN MINDED  
COLLECTION**  
OPENCD1



The Ministry of Sound does appear to be living up to its name at the moment. London's best-known club has gone from strength to strength: 2 record labels have

been set up, they've released more records of late than you can shake a stick at. . . They even sell their own lighters with red and green flashing lights on them. It seems that everything they touch turns to gold.

With an ear for a good tune and a fat wad of cash the MOS's 'underground' offshoot label has released a first CD of seriously funky music. In the wake of MOS's 'Late Night Sessions' release earlier this year, 'An Open Minded Collection' continues in the same vein, a sort of prequel album to the laid back jazzyness of 'Late Night Sessions'.

This 2 CD set is as cool as anything on 'LNS' but there are also tracks on the experimental/techno tip from the likes of Francois K, Progression and Carl Craig's Paperclip People project.

There are the classics - DJ Food's 'Peace', MD X-Spress' 'God Made Me Phunky' - the exclusives and the weird. And collected together they are wonderful.

The ethos is all about collecting great music that people want to hear rather than looking for the all-elusive 'next big tune'. House music at its most eclectic, most soulful and most soothing. If I'm not careful I'll be buying one of those flashing lighters next. Oh well, I guess there's no use fighting it.

## ALBUM OF THE MONTH

INCOGNITO  
**INCOGNITO REMIXED**  
TALKIN LOUD 5323092

Sometimes you buy a remix album for its accessibility, sometimes for its obscurity. Sometimes you buy a remix album for the big name re-workings, and sometimes just to make sure your transpotter-like collection is complete. None of these are good reasons to get your hands on a copy of Incognito Remixed.

You might be forgiven for thinking that Talkin Loud thought this was a simple way to milk the Incognito back catalogue. But one listen to the 12 tracks should wipe the slate clean if not completely dispel any cynicism.

True, a wide range of sub-genres is catered for here, from David



Maunick's drum 'n' bass mix of 'Barumba' to Roger's Ultimate Anthem Mix of 'I Hear Your Name' (the mix title speaks for itself). But this is more than a something for everyone, take your pick CD.

Old school mixes nestle next to fresh cuts (compare the David Morales classic version of 'Always There' with the Master At Work 96 mix, complete with sweeping strings and rich, rich bass.)

Never having been the biggest Incognito fan, or the biggest Talkin Loud fan for that matter, this is one album that definitely plucks the right strings. Crisp brass sections, seriously funky bass lines and those luscious, soulful vocals feel completely at ease together whether the mix treatment is Latin percussion, hip hop or hands-in-the-air

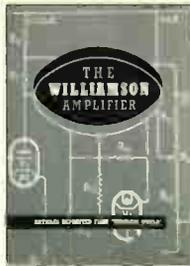
anthem.

The only good reason to buy this CD is its quality - and I don't just mean that the vinyl is available as a super-funky 3 LP set. Suddenly everything seems to be clear again.

**VALVE BOOKS**

**The Williamson Amplifier** - D.T.N.

Williamson  
Offers practical advice on how to build and set up the amplifier for best results.  
£10.95 Code: 1040



**Principles of Electron Tubes** - Herbert J. Reich

A textbook for beginners starting with the basics of how a vacume tube actually works and shows how a simple circuit is designed including amplifiers, transformers and power supplies. A must for both enthusiasts and hobbyists.  
£31.95 Code: 1010

**An Approach to Audio Frequency Amplifier Design** - Seventeen circuits from 5 to 1100watts - General Electric Co.

High quality amp. designs using KT66s, KT88s, DA100s etc. Includes two valve pre-amps complete with phono stages.  
£21.95 Code: 1020

**Mullard Tube Circuits for Audio Amplifiers** -

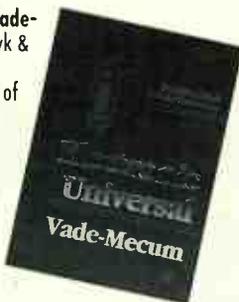
Includes full designs for eleven power and control amps, including 5-20, using valves. Begins with a four chapter tutorial on getting the best sound from valve amplifiers.  
£15.95 Code: 1030

**70 Years of Radio Tubes & Valves** - John W. Stokes

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£21.95 Code: 1050

**Electronic Universal Vade-Mecum** - Piotr Mikolajczyk & Bohdan Paszkowski

This Data book comprises of 5693 valves divided into 442 groups. A comprehensive book which contains connection details, operating parameters, load lines and example circuits.  
£55.95 Code: 1060



**LOUDSPEAKER BOOKS**

**Quick & Easy Transmission Line Speaker Design** - Larry D. Sharp.

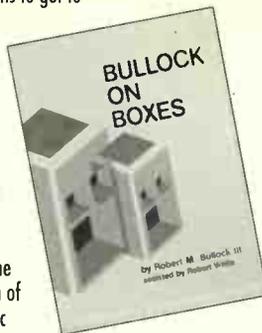
Practical approach to designing and building your own transmission line loudspeaker. Includes design examples, equations and a computer disk (Lotus123) for the maths!  
£12.95 Code: 1130

**Loudspeakers: The Why & How of Good Reproduction** - G.A. Briggs

An easy to understand book on building loudspeakers, using empirical techniques that pre-date computer analysis. A strong recommendation for beginners.  
£11.95 Code: 1070

**Bullock On Boxes** - Robert M. Bullock III

Using Thiele-Small parameters clearly, it offers lots of helpful tables and graphs to get to grips with sizing the box and port of a reflex loudspeaker.  
£14.95 Code: 1100



**Electrostatic Loudspeaker Design and Construction** - Ronald Wagner

Step by step guide to the design and construction of a full range electrostatic loudspeaker, including basic operating principles. Strongly recommended for those wanting to either build, repair and restore or are just interested in electrostatics.  
£21.95 Code: 1080

**The Loudspeaker Design Cookbook, 5th edition** - Vance Dickason

Best seller offers up-to-date design information for the home constructor. It uses modern Thiele-Small theory and parameters.  
£25.75 Code: 1090  
(Spanish version available this summer)

**Theory and Design of Loudspeaker Enclosures** - J. E. Benson

Covers infinite baffle, reflex, passive radiator etc. in great detail with a highly mathematical approach making it unsuitable for beginners but highly authoritative to experienced designers.  
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£16.95 Code: 1160

**Volume Three: Aug '52 to Jun '55**

Contents: Simple valve phono stage, transformerless amplifier using 6082, 20W 5881 amp., 10W 6V6 amp., stereo valve pre-amp., high quality valve phono stage, a pre-amp for the Williamson, low distortion tone control pre-amp., binaural or stereophonic, transistor phono amp., corner horn loudspeaker, concrete horn loudspeaker.  
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**Volume Four: Jul '55 to Dec '57**

Contents: 18W 5881 amp., 4W single-ended tweeter amp., budget 11W amp., versatile bass/treble control, transistor theory, transistor pre-amp., transistor techniques, battery powered transistor phono pre-amp. and loudspeakers explained.  
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**Volume Five: Jan '58 to Dec '59**

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**Volume Six: Jan '60 to Dec '61**

Contents: Transistor pre-amps., feedback techniques, the coming of FM stereo, FM multiplex adapters, Tape recorders; distortion, frequency response and noise, 120W 6550 amp., loudspeaker efficiency.  
£16.95 Code: 1200

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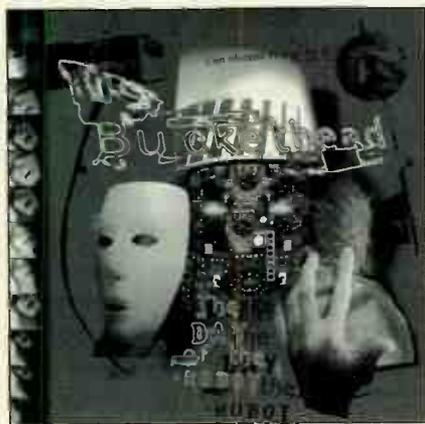
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# Jazz

## Simon Hopkins



### BUCKETHEAD

#### THE DAY OF THE ROBOT SUB META SM9804

● The Day of the Robot is the long-awaited follow up to Californian avant-metal guitar player Buckethead's solo debut *Bucketheadland*, now at least two years old. For the uninitiated (you lucky people!) it's beyond all rational doubt that Buckethead is just about the most exhilarating Heavy Metal guitar virtuoso to have done anything beyond all the standard HM pyrotechnic clichés, well, for a long, long time.

Then again, how many HM guitar players can you think of who've appeared in live improv shows with the likes of Derek Bailey and John Zorn; who are more obviously influenced by say, Parliament's Eddie Hazel than by, er, Eddie van Halen or whoever; who create albums about theme parks based on their own bizarre life (theme parks

which enjoy subsequent invasions by sundry monsters and giant robots, of course); and who consciously ally themselves with the cream of the New York avant garde jazz and new music scene (Bill Laswell, Zorn, Anton Fier...)?

And, for that matter, largely abandon guitar for their second album, instead producing almost an hour of full-on junglist rhythms, dub bass and ambient soundscapes? *The Day of the Robot*, for this alone, is a radical departure. Sure, it's very obviously the work of the same wired mind, but it's a huge leap into unknown territory. Yet one which works.

The album opens with two tracks which could quite easily be from its predecessor: some fiery metal riffing and inspired Maggot Brain-style grandstanding solos, but it's the junglist stuff which is really inspired. Keyboardist and programmer Ninj has created a bunch of hair-raising Drum 'n' Bass rhythm tracks to which he, Buckethead and Laswell have added dazzling, breakneck guitar solos, deep, deep bass, scattering jazz piano, eerie drones... It's amazing stuff and, with a fair wind, could find a new audience for this amazing musician.



### ARCANA THE LAST WAVE DIW DIW-903

● Bill Laswell participates in this, another session featuring an extraordinary guitar talent. Arcana is potentially a most unlikely power trio: Laswell, known for his stellar productions, his awesome, part-Bootsy, part-dub bass, and forays into the polar extremes of noisy Free Improv and glacial ambient; superstar jazz drummer Tony Williams, just about the most virtuosic - and radically free - to have graced the music in the last thirty years; and improvising guitar player Derek Bailey, godfather of the British Free Music scene, a man dedicated to the creation of a cross-idiomatic, cross-cultural improvised music (or spontaneous composition), who happens - along the way - to have developed the most original and personal electric guitar styles, and in any intelligent "100 Greatest Guitarists of All Time" (thank you, Mojo) would easily be up there with Charlie Christian and Jimi Hendrix.

Still, these may be three extraordinary musicians, but they are from very different disciplines: so does it work? Well, *The Last Wave* is easily the finest jazz album to have been released this year. Yes, we could expect astounding playing, but the communication as these players move through six long group improvisations is phenomenal.

Bailey's certainly undergoing something of a renaissance at the moment - witness his blazing contributions to the Harris collaboration with Zorn and William Parker and his teaming up with Japanese HM subversives Ruins - but his playing here is as brilliant as it's ever been in his long career. His sense of rhythmic freedom sits perfectly with Williams' dazzling polyrhythms, while Laswell, always a superb timekeeper, here adds a dexterous, elusive line that somehow underpins this music's chimaeric, yet awesome power. Essential.

# Jazz

Simon Cooke



THE PHIL WOODS QUINTET

**THE PHIL WOODS QUINTET  
PLAYS THE MUSIC OF JIM  
MCNEELY**  
TCB95402

● In this CD we have an example of good straighthead jazz, in seven tracks written by the pianist of the quintet, Jim McNeely. Despite McNeely's presence here, the main men are definitely Phil Woods on alto sax and Brian Lynch on trumpet, with fourth and fifth places going to bassist Steve Gilmore and Bill Goodwin on drums.

The 'main men' are where the main problem with this CD lies, since they seem to have this marvellous knack of springing around the soundstage with the alacrity of a cricket on a trampoline. Not that this is their fault, since they - judging from the cover shot - are spry but not athletic gentlemen. I can only assume that there was something amiss

in the recording itself, but having said that, it overflows with realism to such an extent that at times it seems positively surreal.

If you have a system that sometimes sounds lifeless, it should combine well with this occasionally over-exuberant CD, but owners of bright-sounding systems should pass up this opportunity in the interests of maintaining a believable soundstage. Nevertheless, it's almost enough to make you long for a woolly one-box system.



BARBARA THOMPSON'S  
PARAPHERNALIA

**LADY SAXOPHONE**  
vera Bra records 21662

● Backed by slightly less paraphernalia than when I reviewed her 'Everlasting Flame' (the band is a quartet for this release) Barbara Thompson takes on Stevie Wonder ('All in Love is Fair'), Paul Simon ('I Do It for Your Love') and Duke Ellington ('What Am I Here For') along with five of her own tunes and two by Paraphernalia keyboardist Peter Lemer. The notes state that the ballads have been placed in settings 'created by my imaginative rhythm section', meaning Paul Westwood on bass and Jon

Hiseman on drums. It's no idle boast; Thompson's saxes and Lemer's keyboards weave around the bass and drum lines, creating a sweet and gentle - if not always balladic - album which is by turns mellow, sumptuous and exciting.

The quality of the recording is more than acceptable, rendering the players accurately in tone and space without quite pinning down the very last nuances of the atmosphere of the session. It is, if anything, the counterpoint to the Phil Woods CD reviewed above; just as well played but a shade too firmly laid out, so that there appears to be little movement here as opposed to too much in the Phil Woods CD. This could well be academic since your decision to buy will be made on stylistic grounds, since they are both adequate recordings.



HEAVY SHIFT  
**THE LAST PICTURE SHOW**  
ZEN 010

● Here's one to be avoided if you have trouble understanding the younger generation. It's a confusing yet interesting amalgam of synthesized rhythms and samples in eight original - if you'll be so generous - tracks.

Heavy Shift consists of John Wallace and Willie South, who appear to have a penchant for sound bites, synthed bass and the ubiquitous children's choruses, without which an album just isn't complete.

It is far too processed to deliver sparkling sound quality and the overlaid samples come from so many sources and are all so differently recorded that any attempt to establish a soundstage would be risible. So forget the Zimmer frame and exercise those hip prostheses on the dance floor because this album delivers visceral enjoyment by the truckload once you forget mere intellectual deconstruction. But keep an eye on that blood pressure Pops. . .





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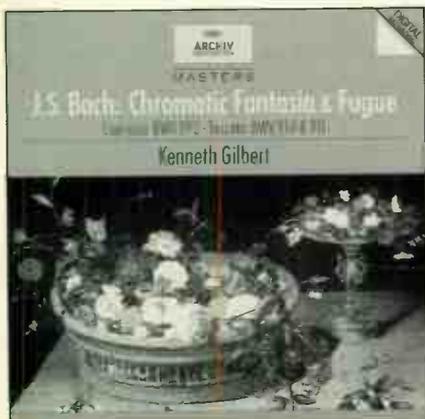
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# Classical

Peter Herring

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JOHANN SEBASTIAN BACH

**Chromatic Fantasia and Fugue in D minor BWV903/Prelude and Fugue in A minor BW894/Toccatina in C minor BWV911/Aria variata alla maniera italiana in A minor BWV989/Capriccio sopra la lontananza del suo fratello dilettissimo in B flat Major BWV992**

**Kenneth Gilbert, harpsichord**  
DG Archiv Masters 447 297-2  
(DDD/73.16)

● Canadian-born Kenneth Gilbert plays an instrument from his own collection in this highly recommendable Bach recital, a glorious-sounding harpsichord built in 1671 by the Antwerp-based Jan Couchet. The instrument, with its rich, bejewelled sound, was later enlarged by Blanchet in Paris around 1759, and then by Taskin - in the same city - in 1778.

Its most recent restoration was under the guidance of Hubert Bedard in 1980 and, given care in the volume setting, this recording will allow the full range of colours and dynamics, as well as the finer nuances of the sound, to be truthfully projected. There is none of the brittleness or 'fizz' so often associated with recordings of the harpsichord and, although the sound is pleasantly enhanced by the acoustic, the

focus is unwavering and the detail unclouded.

The six works in the programme have been collated from sessions which took place in 1990 and 1992 at the Salle Italienne of the Musee de Cloitre in Chartres. Each displays the blend of scholarship and sensitivity which has always characterised Kenneth Gilbert's playing. There is virtuosity, of course, but never for its own sake, and refinement, but the lasting impression is of intensely personal, deeply questing performances. By any measure, this is Bach playing of the highest order.

Apart from the famous Chromatic Fantasia and Fugue in D minor, Kenneth Gilbert's recital eschews the usual keyboard warhorses for some refreshingly less familiar pieces, including the delightful 'Variations in the Italian Style', the last such set Bach was to write until the monumental Goldberg Variations of some forty years later.

All the compositions here, incidentally, date from around 1703 to 1717, Bach's so-called 'apprentice years'. Various influences are apparent, including that of Diderik Buxtehude in the two elaborate Toccatas, and the Italian concerto style in the Prelude BWV894. Above all, though, it is the flowering genius of Johann Sebastian Bach which Kenneth Gilbert, ably assisted by the Archiv engineers, so effectively conveys here.



FRANZ JOSEF HAYDN

**Die Schöpfung (The Creation)**  
**Kathleen Battle, soprano; Gosta Winbergh, tenor; Kurt Moll, bass; Frank Maus, fortepiano; Stockholm Radio Chorus; Stockholm Chamber Choir; Berlin Philharmonic Orchestra; conductor, James Levine**

Deutsche Grammophon Masters  
445 584-2 (2 CDs) (DDD/111.38)

● This is a timely reissue by DG, given that Haydn's great oratorio has been chosen - for the first time - to inaugurate the Proms season on July 19. The work that - literally - begins at the beginning appears a most appropriate choice to launch the Promenade concerts into their second century.

It is said that a glimpse of the starlit heavens through a telescope belonging to his friend, the astronomer Herschel, gave Haydn impetus to create a work celebrating Creation itself and the result, first performed in 1798, is certainly one of the grandest works of the eighteenth century. However, the inspiration for that grandeur came during one of Haydn's visits to London, when he attended a Handel concert in Westminster Abbey. The sound made by some four hundred voices in the anthem Zadok the Priest left its mark.

The Creation has been a lucky work in the recording studio: Antal Dorati's Decca version is memorable for its intensity and sheer exhilaration, and remains in the front rank. Haydn's oratorio also inspired Karajan, and his 1966 interpretation with Gundula Janowitz and Fritz Wunderlich remains mightily impressive. There is also a revelatory period instrument performance from Christopher Hogwood on L'Oiseau-Lyre.

Levine's 1991 Berlin version, now reissued in DG's Masters series, also impresses with its scale and drama,

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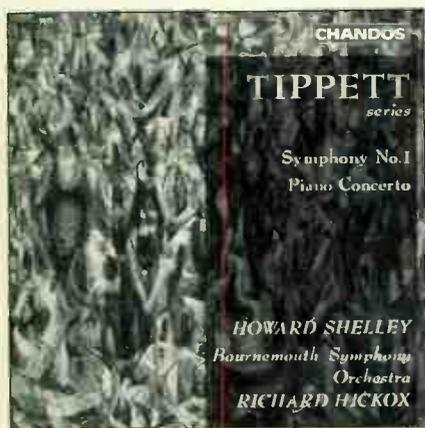
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although I miss some of the warmth that Dorati, especially, brings to the score. However, aided by sumptuous playing from the Berlin Philharmonic and fine choral singing from the Stockholm forces, Levine manages the great choruses, such as that which concludes Part One ('The heavens relate the glory of God') supremely well, and I appreciated his fluent and finely-judged handling of the arias. The soloists are eminently satisfying, with Kathleen Battle in delightful voice.

With a spacious, well-balanced recording made in Berlin's Jesus-Christus Kirche, Levine's Creation is well worth considering in its new mid-price incarnation.



MICHAEL TIPPETT

**Symphony No 1 / Concerto for Piano and Orchestra**  
**Howard Shelley, piano;**  
**Bournemouth Symphony Orchestra;**  
**conductor,**  
**Richard Hickox**

Chandos CHAN9333 (DDD/72.27)

● With this recording, the seemingly indefatigable Richard Hickox completes his cycle of the Tippett symphonies for Chandos. Hickox's commitment to British music in recent years has been unequalled, with a particular emphasis on Elgar, Britten, Delius and - of course - Tippett. Whatever the programme, he seems to relish the challenge and brings to it a questing enthusiasm. This recording is a case in point, with every detail and nuance of the scores illuminated, but not at the expense of structure or flow. Hickox's firm grasp and understanding of these works is evident throughout, and he draws superlative playing from the

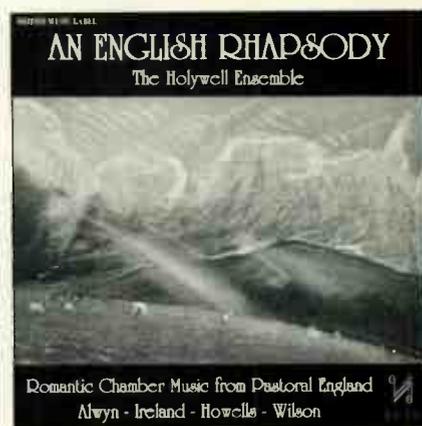
Bournemouth orchestra.

This is Tippett at his most tautly abstract and 'purely' classical, music of quicksilver invention and inspired development - witness the six themes that flow one to another, fantasia-like, throughout the restlessly energetic first movement of the symphony. This appeared in 1945, an earlier attempt having been withdrawn, and it suggests a command both of the form and of the musical devices available to the composer. The adagio, for example, reflecting Tippett's admiration for Purcell, is underpinned by a set of variations over a ground bass, with at its heart a haunting dance-like sequence for three flutes. The movement's structure is symmetrical, the music of the first half being mirrored by the second.

After a brilliant, Beethoven-esque scherzo, the finale brings a summation of Tippett's contrapuntal skills with a superbly-wrought double-fugue, the rugged nature of the first subject in sharp contrast with the gentler outlines of the second. With this fugue, Tippett attains the climax of both the movement and the symphony as a whole, but there is no triumphant conclusion. Instead, the music vaporizes into a series of trills and a thunderous E in the bass. That same note is then repeated, but this time pianissimo, to supply an enigmatic ending to the work.

Tippett was inspired to write a piano concerto by hearing the great Walter Gieseking play the first movement of Beethoven's Fourth Concerto, and the poetry which suffuses that work is much in evidence here. There is also more than a passing nod to the equally rhapsodic Third Piano Concerto of Bela Bartok. There is much magical writing here, not just for the piano, but for flutes, viola, horns and even celesta. The slow movement echoes the 'darkness-to-light' transition of the Beethoven, with its heart-easing reconciliation between the angry strings and benign piano, and the finale is pure ebullience. Howard Shelley, whose lyrical playing has previously graced several outstanding Rachmaninov recordings for Chandos, is an ideal soloist in the Tippett, finding the fantasy and delicacy in the solo writing as well as its virtuosity. With imaginative accompaniment from Hickox, it is difficult to imagine a more persuasive

performance of this concerto. And, like the symphony, it is given a satisfyingly spacious, airy and well-balanced sound by Chandos, one that allows all the richly-coloured strands of Tippett's writing to shine through.



AN ENGLISH RHAPSODY

**Chamber music by William Alwyn, Herbert Howells, John Ireland and Jeffrey Wilson**

**The Holywell Ensemble**  
 British Music Label BML010  
 (DDD76.10)

● Romantic chamber music from 'pastoral England' reads the subtitle on the cover of the CD insert and, while there are moments of wistful, folksy contemplation, the description doesn't do full justice to the intensity and invention that underpins all of the works here.

The range is broad, from John Ireland's finely-wrought Phantasie Piano Trio of 1906, to Jeffrey Wilson's moving Elegy of 1988, and all six works are played with engrossing commitment by the five members of the Holywell Ensemble.

The CD cover reminds me that I made their earlier recording of chamber music by Frank Bridge and Herbert Howells, also on the British Music Label (BML003), 'Record of the Month' back in December 1993 and this new collection would easily merit a similar accolade. And, as before, the recording, engineered by Mike Skeet, seduces with its natural balance, openness and presence. It is certainly an object lesson in how to record that notoriously difficult combination of piano and strings.



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## RECORD OF THE MONTH

BELA BARTOK

**String Quartets Nos 1-6**

LEOS JANACEK

**String Quartet No 1 'The Kreutzer Sonata'/String Quartet No 2 'Intimate Letters'****Tokyo String Quartet**

RCA Victor Red Seal (3 CDs)

09026 68286 2 (DDD/199.13)

● With the technical standard of quartet playing now so high, so much so that even a work such as the Bartok Fourth Quartet holds no terrors for most ensembles, clearly the success or failure of a recording must reside in factors other than an accurate rendering of the notes of the score. That the members of the Tokyo Quartet are accomplished players goes without saying, and they tackle the most demanding passages with an assurance and confidence that is breathtaking. This is the kind of idiomatic playing you would expect from one of the Hungarian quartets which has Bartok's music in its blood.

However, there is more, much more, to these performances. The players have got 'under the skin' of these scores and developed an understanding which translates into interpretations which are not only fresh and involving, but frequently revelatory. I revelled in the subtle colourings in, for example, the first movement of Bartok's Second

Quartet, and the quicksilver response to the rhythmic gymnastics of the finale of the Fourth.

I cannot imagine that a work such as the latter, or the Third and Fifth Quartets for that matter, will ever come to be regarded as 'easy' music, but when the essential spirit of the music is communicated as well as it is here, then the only barriers to understanding and appreciation will lie within the listener. The Tokyo Quartet pull no punches when it



comes to Bartok's most vinegary dissonances, or his most spiky contrapuntal creations, and the playing in the slow movements, such as the mysterious adagio of the Fifth Quartet exudes a palpable tension.

It was an inspired idea on someone's part to combine the

Bartok cycle with the two string quartets of his Czech contemporary, Leos Janacek. However, where the six quartets of the former span virtually his entire creative life (from 1908 to 1939), Janacek's compositions both belong to his last years. This was the period when the elderly composer had become passionately and obsessively attached to Kamila Stossova, the young wife of an antique. Although it is doubtful whether this devotion was

reciprocated other than in a platonic friendship, Janacek nonetheless poured his feelings into these quartets with undisguised intensity. Hence the subtitle of the Second Quartet ('Intimate Letters') and the First Quartet's allusion, not to Beethoven's 'Kreutzer' violin sonata, but to Tolstoy's novel of the same name, a tale of jealousy and vengeance.

As with Bartok, the Tokyo Quartet penetrates the heart of Janacek's scores. If ever a string quartet could be described as 'operatic' it is surely here, as the listener is swept along on a tide of violently contrasting

emotions.

The recordings, I should add, complement the playing wonderfully well, with clean, natural balances and a warm, rich tonal quality. It is difficult to conceive of a more truthful representation of this endlessly enriching music.

Music by John Ireland dominates the programme: as well as the Phantasie Piano Trio, there is the Rhapsody for solo piano of 1915, a piece that pays overt homage to Debussy and Ravel (and is superbly played here by Margaret Ozanne). The third Ireland work is his Fantasy-Sonata for Clarinet and Piano of 1943, written for the great Frederick Thurston and with Peter Nichols the hardly less-accomplished

clarinetist here. A generously-timed recital is completed with Herbert Howells's sumptuously melodic and rhapsodic Sonata for Violin and Piano of 1917 and William Alwyn's Rhapsody for Piano Quartet of 1938, a work of compelling drama and energy, unfolding at its heart a viola tune of magical, limpid beauty. And, although written five decades after the Alwyn composition, Jeffrey Wilson's Elegy - written on the

death of the composer's father - shares a similar lyrical and emotional charge, and is equally accessible and enriching.

Throughout, this is music - and music-making - of the very highest quality, and well worth getting to know. And if you have trouble finding the CD in the shops contact the Forties Recording Company, 44 Challacombe, Furzton, Milton Keynes MK4 1DP; telephone (01908) 502836.

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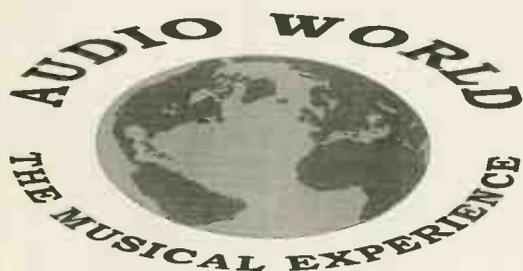
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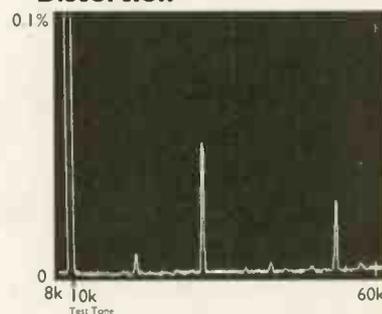
Harmonic distortion results were also good, dipping as low as 0.009% (1kHz at 1 watt) for normal listening levels.

This is a well engineered piece of machinery. **HB**

#### TEST RESULTS

Power	38watts
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Frequency response	5Hz-100kHz
Separation	103dB
Noise	-104dB
Distortion	0.06%
Sensitivity	180mV
dc offset	-4.1/-1.1mVs

#### Distortion



### ETALON INTEGRAL I

Just carrying this not-so-little integrated amplifier on to the test bench was a feat matched only by the amplifier's own performance. Churning out 50watts into an 8 $\Omega$  resistive load and a very healthy 85watts into a 4 $\Omega$  load the Integral I should be happy driving most speaker systems.

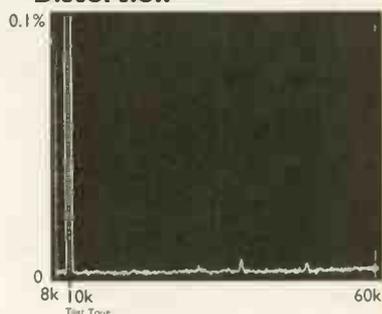
Frequency response was verging on the wideband, with 1dB roll off points at 7Hz and 150kHz respectively. Distortion figures were excellent compared to most other animals of its breed, dipping as low as 0.006% at normal listening levels and barely exceeding 0.3% at full power and at high frequencies.

Combine the above with a high sensitivity of 130mV and good noise and separation results, this is one well engineered, if back breaking, amplifier. **HB**

#### TEST RESULTS

Power	50watts
CD/tuner/aux.	
Frequency response	7Hz-150kHz
Separation	80.5dB
Noise	-99.5dB
Distortion	0.007%
Sensitivity	130mV
dc offset	-0.4/-1.1mV

#### Distortion



### ORCHID RC750 POWER AMP.

Having the RC750 on the test bench was, in measurement terms, quite a pleasurable experience. It managed to deliver 338watts into an 8 $\Omega$  load and 342watts into 4 $\Omega$ . This power limitation with heavier loads is a deliberate safety design feature I have been informed. Either way its power capability is way beyond the requirements of the average sized living room.

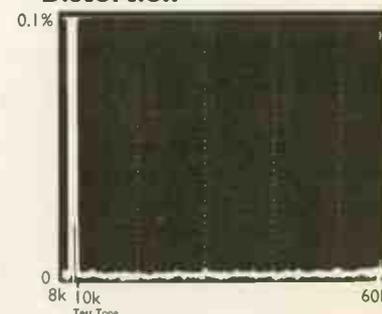
The frequency response at the -1dB roll off point starts at 3Hz and stays flat well beyond the 100kHz point. With an 83dB channel separation and a virtually undetectable noise trace (-122.4dB) there really is little bad to say here.

Distortion figures were much in line with specification with highest measurable level being 0.007% - a very low figure. **HB**

#### TEST RESULTS

Power	338watts
CD/tuner/aux.	
Frequency response	3Hz-120kHz
Separation	83dB
Noise	-122.4dB
Distortion	0.006%
Sensitivity	1.5V
dc offset	-2.5/-19.5mV

#### Distortion



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# AMPLIFIERS

## BENCHMARK ROYNON AMP/PHONO STAGE

The Roynon amplifier was found capable of delivering 72watts into an 8Ω load and a healthy 121watts into 4Ω. Speaker driving problems will be few with this animal.

Sine wave sweep frequency response spans from 8Hz to 92kHz. Distortion figures were very good too, going as low as 0.003% at normal listening levels and remained low throughout the audioband and at higher output levels. Line sensitivity was higher than usual at 150mV.

The Benchmark also has both MM and MC phono stages. The former gave a frequency response of 55Hz to 83kHz whilst the latter tailed off at 28kHz (-1dB). This curtailing of the lower frequencies points to some warp filtering being employed.

Both stages were found to have very high sensitivity with MM at 0.65mV and MC at 40μV. High output cartridges may overload this system. Noise figures were also rather low, which would be related to the above.

Input sensitivities were measured at 47kΩ//100pF and 47Ω for the MM and MC stage respectively. **HB**

### TEST RESULTS

Power 72watts

#### CD/tuner/aux.

Frequency response 8Hz-92kHz  
Separation 70.5dB  
Noise -93.5dB  
Distortion 0.03%  
Sensitivity 150mV  
dc offset -35.5/-20mV

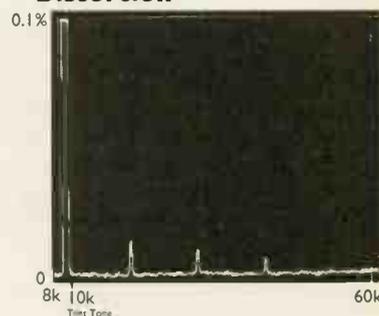
#### Disc MM

Frequency response 55Hz-83kHz  
Separation 61dB  
Noise -69dB  
Sensitivity 0.65mV  
Overload 30mV

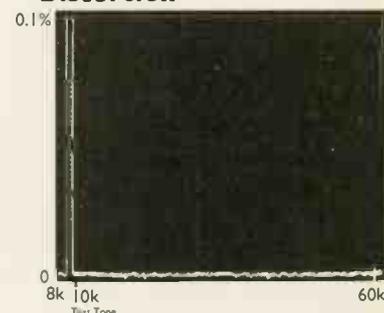
#### Disc MC

Frequency response 55Hz-28kHz  
Separation 27dB  
Noise -55.7dB  
Sensitivity 0.04mV  
Overload 18mV

### Distortion



### Distortion



# CASSETTE

## DENON DRM-650S CASSETTE DECK

Equalisation in the replay amplifier differed between the channels, but overall there was some treble lift, an unusual characteristic. This will helpfully brighten up prerecorded tapes, by maintaining treble energy and Dolby B tracking accuracy. A 5dB level difference between channels may slow the stereo image a little though.

Hiss in the replay amps was a little higher than usual, attributable to this extra high frequency gain, but it was still lower than tape hiss (bias noise). Hum was low enough too. The Denon will play prerecordeds well, and also make recordings that will transfer well into a car player or personal stereo.

The single-capstan transport worked well, displaying balanced results with well contained drift (low rate speed variations), wow (medium rate) and flutter (high rate). I'd expect a reasonably clean, stable sound in consequence.

Variable bias (tape tuning) affected only chromes and ferrics. Metals have strong treble lift and will sound bright, possibly coarse. Since the head overloaded early with metals, reaching IEC 0dB reference level (250nWB/m), they are not the best choice. With Dolby S however, which not only suppresses hiss but also ameliorates the effects of overload, right across the audio band, quality ferrics are a sensible choice. The DRM-650S offers flat frequency

response with them, from 22Hz right up to 20kHz.

The DRM-650S is a sensibly equipped and engineered Dolby S deck that should give fine all round results. **NK**

### TEST RESULTS

#### REPLAY (prerecorded tapes)

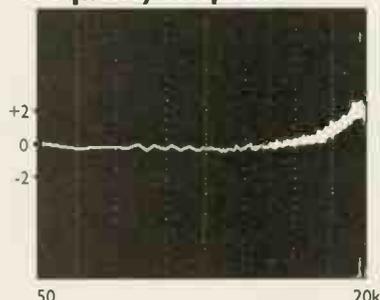
Frequency response (-2dB) 30Hz-12kHz  
Speed accuracy +0.8 fast  
Hiss (70uS, Dolby out) -58dB

#### RECORDING (blank tapes)

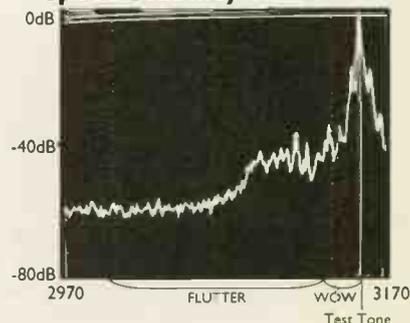
Frequency response (IEC Primary Refs.)  
ferric (IECI) 22Hz-17kHz

chrome (IECII) 22Hz-17kHz  
metal (IECIV) 22Hz-10kHz  
Separation (1kHz) 41dB  
Distortion (315Hz) 1.7%  
Hiss (70uS, Dolby out) -54dB  
Speed variations (DIN total) 0.1%  
Flutter energy (3-3.13kHz) -dB  
MOL/SAT (IEC Refs) 315/10k  
IEC I (ferric) +3.5dB/-4.5dB  
IECII (chrome) +1dB/-3dB  
IECIV (metal) 0dB/+2dB

### Frequency Response



### Speed Stability



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# CD PLAYERS

## HARMAN/KARDON HD-730

Although this player's treble roll off point (-1dB) was a respectable 20.3kHz there was an obvious lift, as can be seen on the plot, at the low frequency end. I would expect the machine to have some sonic emphasis at the bottom end.

Distortion wise the 730 is lost in the crowd, although the perceived distortion was found to be predominantly even harmonic. This, alongside gently rolled off treble and accentuated bass, should contribute to a warmer than usual sound.

Separation figures were good, but not evenly matched in the left and right channels, which follows on from a notable difference in the distortion figures too.

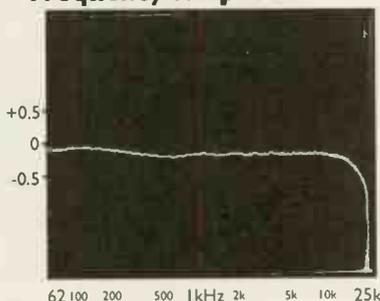
Output was found to be higher than the 2volt standard at 2.3volts displaying good, IEC A weighted noise and dynamic range figures too. The measured performance was good, if a little characterful in places. **HB**

### TEST RESULTS

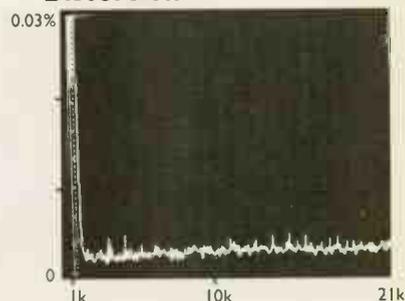
Frequency response	4Hz-20.3kHz	
Distortion (%)		
-6dB	0.006	0.007
-30dB	0.027	0.034
-60dB	0.65	0.96
-90dB	32.5	43.8

-90dB dithered	4	2.6
Separation (dB)	left	right
1kHz	112	109
20kHz	80	77
Noise	-117dB	
with emphasis	-116dB	
Dynamic range	102dB	
Output	2.3V	

Frequency Response



Distortion



## SONIC FRONTIERS SFT-1/SFD-2 MKII

This Sonic Frontiers combination measured surprisingly well; surprising, because there's often little to choose between CD players. It had a very smooth frequency response, gently rolling off at the top end and below 60Hz, which I'd expect to result in a warmish sound, but one with good projection.

Distortion too was well mannered, harmonics hardly visible at -30dB, a level picked to represent a typical music signal. At -60dB, distortion was just 0.4%, one of the lowest we've measured and correlating to 110dB dynamic range (EIA test).

Channel separation showed some discrepancy, there being around 20dB difference between the results for the two channels, but this could be due to the valve output stage. The only other area of slight concern was the low output figure of 1.58V. Philips set the standard at 2V, and personally I prefer to see players on the high side which allows more headroom when using a passive preamplifier. But you can't have everything, and

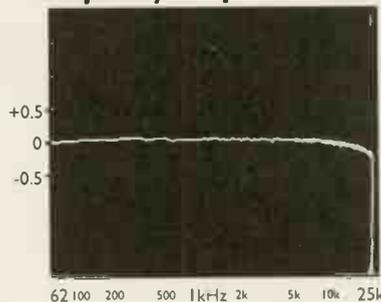
the Sonic gets it right in all the most important areas. **DB**

### TEST RESULTS

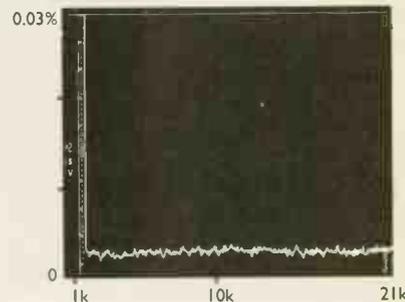
Frequency response	4Hz-21kHz	
Distortion (%)		
-6dB	0.005	0.005
-30dB	0.005	0.005

-60dB	0.40	0.04
-90dB	29.3	30.9
Separation (dB)	left	right
1kHz	103	123
20kHz	77	106
Noise	-120dB	
with emphasis	-120dB	
Dynamic range	110dB	
Output	1.58V	

Frequency Response



Distortion



## TEAC VRDS-25

With a treble lift starting at 5kHz, reaching +0.2dB at 15kHz before starting to roll-off, the TEAC is going to have quite a bright and insightful sound. Just +0.2dB may not sound like much, but from past experience I've found that it is more than enough to colour the sound with CD. Other than this though, the frequency response of the VRDS-25 is flat and well mannered.

Its distortion characteristic is interesting too. Although harmonics are clearly visible in our -30dB plot, picked to represent a typical music signal, they are even-order in structure, which is generally innocuous. At lower signal levels distortion stayed low, a good sign.

Elsewhere performance was normal enough. Echoing the low distortion, dynamic range was a healthy 110dB and output just a fraction over the Philips standard at 2.2V.

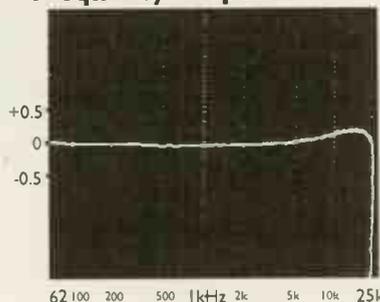
**DB**

### TEST RESULTS

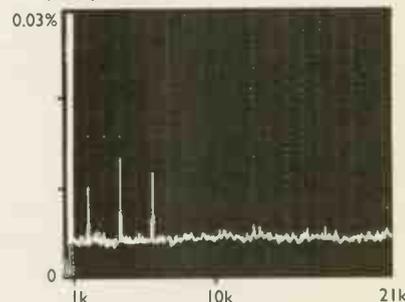
Frequency response	4Hz-20.8kHz	
Distortion (%)		
-6dB	0.004	0.004
-30dB	0.019	0.015
-60dB	0.35	0.35
-90dB	28.6	28.5

Separation (dB)	left	right
1kHz	122	122
20kHz	108	106
Noise	-102dB	
with emphasis	-102dB	
Dynamic range	110.5dB	
Output	2.2V	

Frequency Response



Distortion

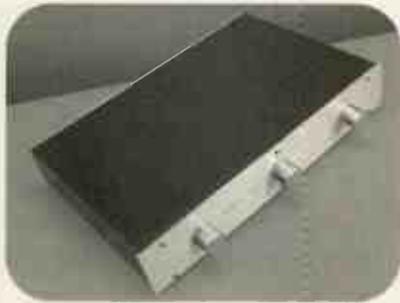


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HI-FI WORLD JULY 1996

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# LOUDSPEAKERS

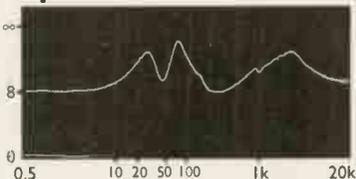
## CASTLE HARLECH

Castle's Harlech loudspeakers have a very smooth frequency response. There is a little lift around 4kHz, but this should only serve to aid projection and insight rather than colour the sound. Bass extends low, and it's flat, so I'd expect deep but not overblown bass from Castle's twin 1/4 wave horn loading.

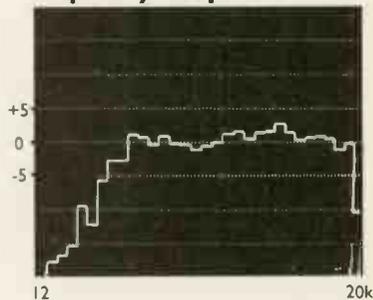
The Harlechs aren't that sensitive though, measuring 84.5dB at 1m when supplied by a nominal watt pink noise signal. Overall impedance is high at 11.4Ω, which is typical of British loudspeakers. It means the 'speakers will not demand high drive current. The impedance curve is reasonably smooth too, suggesting that they are not too reactive a load. I'd recommend amplifiers capable of

30watts or more for best results. **DB**

Impedance



Frequency Response



## TANNOY AMS8

Tannoy's AMS8s are an active loudspeaker; that is, they have built-in power amplifiers. The active crossover employed allows a number of settings to be chosen, where treble boost and cut can be applied as well as bass equalisation.

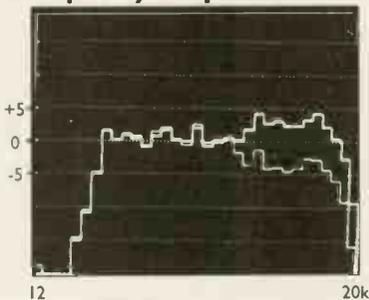
The effect of the treble contour can be seen in the plot. It is a continuously variable control, allowing 3dB of boost or cut. This is a lot of range and starting from around 1kHz will have a strong effect on treble energy, allowing you to take the balance from very bright to very dull. The 'Flat' position on the control panel was accurately marked though, giving the very smooth response shown at the bottom of the far plot.

The far plot also shows the effect of the bass contour control. The upper response trace shows the extra boost applied, causing a peak around 60Hz to add extra weight and the impression of extension. In fact, with the

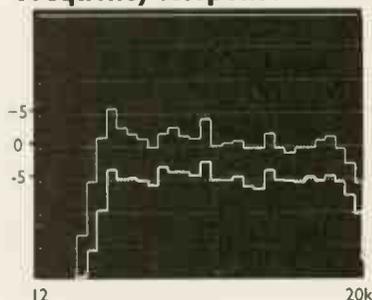
contour on low bass (30Hz) is cut to maintain power handling because of the extra energy boost above.

With a smooth response and the facility to tailor the sound to individual tastes, the AMS8s certainly look an interesting prospect. **DB**

Frequency Response



Frequency Response



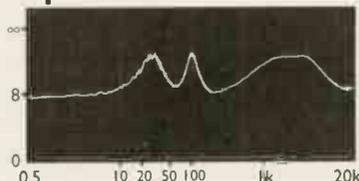
## SYSTEM AUDIO 1005

The System Audio 1005's gave their flattest and best balanced response with the grilles off. They are typical of many bookshelf loudspeakers, with low frequencies peaked up to give the impression of strong bass and a corresponding rise in the treble to balance it. There is a lift in the midrange too, so expect good projection. All this means that I'd expect a balanced and lively sound from the 1005s.

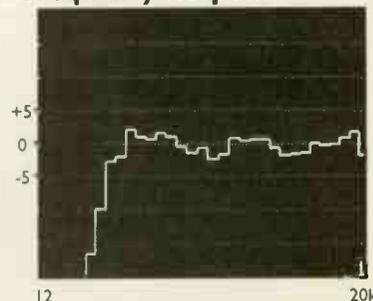
Producing a lowly 83dB at 1m for a nominal watt pink noise signal, the 1005s are going to need a bit of power to go loud. But a high overall impedance of 10Ω means they won't demand high current, and the impedance curve is smooth too so they present a mainly resistive load - easy for amplifiers to deal with. Considering they are

likely to find themselves in smallish rooms, around 30-50watts should be adequate. **DB**

Impedance



Frequency Response



## Recommendations



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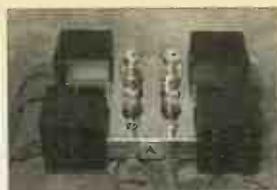
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**NAIM/LINN BUY/SELL. 52, CDS, 250, 135, 140, HICAP, ARO, 72, 82, ETC  
TEL BOB 01382 819732**

LINN EKOS TONEARM. Excellent condition. It is still in my system so a demo is no problem. £600.  
Tel: 01227 830286 (Canterbury)

ACOUSTIC ENERGY AE1 speakers, black, bi-wireable with matching AE stands unmarked condition £550. Naim Hi-Cap P/S latest type excellent condition £350.  
Tel: 0 761 410 625 (nr Bath)

TEAC TI Transport £350. DPA Little Bit 3 £225. Both 5 months old. Rogers LS3/5A walnut, one month old, boxed £350. LX5 Pro Genexa speakers £70. Subwoofer Teak finish 2 x 10" Audax professional cones, active or passive. Awesome home project. Offers.  
Tel: 01883 330063 (Surrey)

MERIDIAN 203 DAC £195. Teac P10 CD drive £675. Gale 302 loudspeakers £195. Target speaker stands £30. Perfect condition, boxed with manuals.  
Tel: 01483 578 609 (Surrey, eves/weekends)

WANTED: QUAD 67 CD player. Must be in mint condition, boxed with instructions.  
Tel: Kevin 01703 601 222 (Southampton)

MUSICAL FIDELITY F15 amp, F22 pre with MM phono input, 15 months old in perfect condition. £1900 (list £3000)  
Tel: 01422 832 836 (after 6pm)

GARRARD 401/SME 3009II in SME 2000 Teak pinth, excellent condition, complete with original instruction manuals £250 ono. Pair Goodmans Magnum K-2 speakers (Teak finish) £50.  
Tel: 01279 871 461 (Essex)

NAIM SBLs (black) Latest specification, complete with NACA leads. Also, Linn Karik. All in mint condition.  
Tel: 01983 523 450

MIRAGE M890i speakers (1075) £750. Orelle CDI0T/DA180 Mk2 (1400) £750. Stax SR84/Energiser (260) £120. Huygens stands (300) £100. Madrigal/Descadel cables. Boxed, manuals vgc.  
Tel: Roy 0121 427 6661

BEARD P100 Mono Class A power amps £1500. Beard P505 pre £250. Musical Fidelity 800 Class A integrated £350 ono £800 new. Musical Fidelity Ref 4 £250 ono £500 new. Audion Premiere I pre S inputs MM £400 ono £1000 new. Pioneer PDS 901 CD player £200 ono £500 new.  
Tel: 0956 301 065

WANTED: SME 3012 tonearm, first series, or Ortofon RMG 309, only complete and good condition. Sell Altec S11B + 802-8A and 811B + 806-8A.  
Tel/Fax: +49 7202 7937 (FRG)

MISSION 751s, black, Rogers LS4A. black, both immaculate, £150 per pair. Stands and cable also available. Sony TC-K61 IS cassette recorder boxed as new £175  
Tel: 01702 470 084 eves

WANTED: Audiolab 8000A MK2, Naim NAT 03 tuner. Must be mint, boxed.  
Tel: 01242 673 147

MISSION SPEAKERS: 753s Rosewood £400. 751s Rosewood (unused) £200. 780s £125. 760iSE (unused) £125. 760iSE £95. Sony Pro-walkman £125. Audio Alchemy Dac-in-a-Box £125. Mission DAD7/DAC7 Trichord adapted £150  
Tel: 0181 655 2733

NAIM NAIT Mk1 amplifier. Mint. Boxed with manual £180.  
Tel: 0181 299 2428

ARCAM ALPHA 5 CD player £275. Target turntable wall bracket, 2 shelf £40. Audioquest video Z cable 0.5m £30.  
Tel: 01964 551 137 (Beverly)

AUDIOLAB 8000A MkII mint, boxed £350.  
Tel: Andy 01242 515 373

TRICHORD CLOCKED Arcam Alpha 5+ £375. Theta TLC £175. Dac-in-the-Box £165. Audioquest Video Z cables £60. Chord Company Chameleon £30. £800 for all.  
Tel: 01509 620 814

REVOX A77 reel-reel; privately used, original instructions £175; Thorens TD 160 Super (heavier platter) fitted with Mayware Formula 4 arm, Elite cartridge, unmarked, boxed £170; Ferrograph Model 88 valve reel-reel, needs work, almost free to good home.  
Tel: Paul 0181 965 8105

BOWERS & WILKINS P2/H monitor ionising speakers, B&W service documents, excellent condition beautiful veteran monitors, rosewood cabinets £350; Tandberg 6X reel-reel 1/4 track, instructions unmarked condition £125.  
Tel: Tony 0171 431 8569 (home) 0956 343 638 (mobile)

KENWOOD DPX9010 CD Transport for quick sale £200. Deltec PDM2 convector £195. Tripod equipment supports 3 x 25 units £40 each. 1 x 2XL unit £40. Half price and boxed.  
Tel: 01202 888 832 (Dorset)

AUDIOLAB 8000S amplifier £525. Marantz CD-63 Mk2 £200. Mission 752 £400. All new 28/12/95. Marantz CD52IiSE £175. Royd Abbots £350. Quad 33 pre £65. Tandberg TR2075 receiver 75wpc £100.  
Tel: 01926 831 388

HI-FI WORLD 5881 valve amp, expertly built, bargain at £250.  
Tel: 01228 74537 (Cumbria)

AUDIOLAB 8000A integrated amplifier £100. Pair Wharfedale speakers Hi-Fi TSR 110 27" high with Target spiked stands, total height approx 37" £150.  
Tel: Harry 0181 959 7662

TECHNICS SLP5670A CD player, Pioneer A203 amp, Mission 731 speakers and Atacama BD21 stands. All boxed as new. All for £350.  
Tel: 0802 823 275 (evenings)

PINK TRIANGLE Da Capo + Cardinal £1450. Stax SR Lambda Pro headphones + SRM-X drive unit + Ni-Cad pack £100. Sugden A21a integrated amp £600. ProAc Response 1 speaker + stands £500. Will sell whole system for bargain. All excellent.  
Tel: Brian 01962 771 298 (evenings)

WANTED: QUAD 606 MkII amplifier and 66 preamp complete with remote control.  
Tel: 01902 676 319

MERIDIAN 508 20 bit CD £1000. Meridian 526V multimedia controller £700. Meridian DSP S000 digital speakers black £2000. All less than 6 months old.  
Tel: 0121 783 8227

NAIM DBL Passive X-over Prefix kit. Hi-Caps, 32.5/72TA preamp, 250, boxed, Naim serviced, guaranteed. Wanted: 4-pack-pairs NAP 135s, matched pairs 250s, cash payment will collect/meet half way.  
Tel: Paul 01924 271043 - 274887

EAR 859 SINGLE ENDED valve power amplifier, mint condition £950. EAR 834P valve pre-amp (inc phono), mint condition £290.  
Tel: 01730 263 473

QUAD 67 CD Player, near new £495  
Tel: Rev. D.R. Hill 01775 768710 or 722346

MUSICAL FIDELITY F25 pre-amp, new model sell £1100 (£1500) Musical Fidelity FCD compact disc player, mint, £800 ono. (£1500). Garrard 401/5ME3009/plinth/cover, excellent condition £225.  
Tel: 0121 602 2591 (Birmingham)

A.V.I. PRE £460. A.V.I. Mono amps £580. A.T.C. 10s £650, Quad 66 pre £550, 606 power £375, Meridian 508 CD £975, Meridian 551 amp £600, AE Aegis speakers with stands £325, Arcam Alpha 6 CD £350, Alpha 6 amp £225, Teac VRDS10 CD player £400, Spondor B.C.1. speakers, white with stands £150.  
Tel: 01977 643 629

REVOX TUNER B260S - FM RDS (black/gloss finish) - Willie Studer special edition - battleship build! (DX) sensitive reference sound as new, boxed with manual £775 (£1500). Marantz CD-63SE - 6 months old, boxed £250.  
Tel: 01733 892 228

BEARD VALVE amp P100 Mk2 90w per channel - Class A to 40w. The original "Gentle Giant" recent £150 service/new valves £650. Audio Innovations L2 line pre-amp - as new boxed £400 (750)  
Tel: 01733 892 228

8812 LINEAR Phase Studio Monitor speakers, USA made, new, boxed with manufacturers warranty. Ideal for home studio/hi fi. Professional specification. Can be demonstrated £800 (£1500 rrp)  
Tel: 01628 784 887 (Maidenhead eves/weekends)

LPI2/CIRKUS/LINGO/ITOK/KLYDE (200 hours) £1050. Kabers active £1125 - passive £795. Four LK100 amps (new style) £425 each. Kairn (new style) £925. Can demonstrate or install.  
Tel: 01352 750 801

QUAD 34/405 £300, Musical Fidelity TI £110, Quad FM2 £60, Celestion SL6si £200, 5L 24" stands £50, Sugden A48 £110, T48 tuner £90. All mint. -Also- Grunge Hi-Fi Cheap!  
Tel: 0151 546 7949 (Merseyside)

MARANTZ CD-63SE special edition CD player. Boxed with remote and manual. Mint condition with about 30 hours use. Still under guarantee. Offers over £200. Can be seen in London or Bristol.  
Tel: 0117 932 3814 (Bristol)

ACOUSTAT SPECTRA II Electrostatics £600. Quad ESL S7 black £325. Celestion 66 £300. Revox G36 4 track £425. Leak TL12+ £300. Stereo 20 pre, power, stereo FM tuner £350. 301 Slate plinth Rega arm £325. Swaps for W.H.Y.  
Tel: 01460 281 529

SWAP YOUR TURNTABLE for my CD collection (70 rock, 10 classical) must be 33/45 e.g. P.T., Oracle, Linn. Phone for CD list (s.a.e.) All offers considered, any takers?  
Tel: Dave 0181 677 0187

KRELL KRELL KRELL! The new 300 AVI integrated amp. Three months old £1850. Sonus Faber Minuetto plus stands £800. Naim NAP 140 (old style) £250.  
Tel/Fax: 0181 367 9738 (Enfield)

LECSON HLI pair horn loaded floor standers. Anyone remember/interested? Acoustically & electronically as always. Need recovering (again). Offers.  
Tel: 01934 624 014 (North Somerset)

LINN EKOS tonearm immaculate condition. One cartridge change only undertaken by dealer. 6 years old. New cost is now £1500. Will sell for £650  
Tel: Steve 01625 877 628

LINN LK1/280 pre & power amps with remote £450. Linn Ekos tonearm £695. Naim 72 with MM & K boards £360. All boxed & mint condition.  
Tel: 0171 701 4580 (day) 0181 871 0424 (eves/weekends. SW London)

NAIM NAC 52K preamp £2750. Naim NAT-01 tuner £750. Naim SBLs, black Ash, pristine £795. Nakamichi CR7E cassette deck with remote control, hardly used £795  
Tel: 01524 381 389 (Lancs)

CABLE SPRING CLEAN interconnect, loudspeaker, phono, from £5 to £100, VDH, LFD, DNM, QED Monster, Siltech, Audio Quest, Trichord etc. Private Sale.  
Tel: 01276 858 481 (Surrey) or 01753 857 530 (Berks)

LINN LPI2/Lingo/Ekos/Troika/Trampolin. Walnut, regularly serviced, all boxes, receipts. £1000 or best offer.  
Tel: 01344 892 499 (days) 01734 629 009 (Eves)

ARCAM ALPHA Plus CD player, as new condition, £210; Alpha 6 amplifier, recently serviced, £225; Sequence 30 speakers, ideal for wall-hanging if floor space limited, £150.  
Tel: 0161 282 6703 (Manchester)

RUARK CRUSADER II Loudspeakers, dark walnut, 1 year old £900 ono.  
Tel: 01252 843 391 (Evenings, North Hants)

CYRUS III amplifier £300 (only 2 months old) Mission 760iSE with Target stands £50. Kenwood KA3020 5E £50. All mint condition.  
Tel: 01474 357 088 (evenings)

LINN LPI2/Cirkus/Trampolin/Lingo/Ekos/Klyde £1700 (£3700 new). Karik 2 (inc. Brilliant & Memory upgrade) £1100. Kairn (inc. Phono & Brilliant) £1000. Klout (1 month old) £1750 (£2000 new). Epos ES22 loudspeakers (1 month old) £985 (£1185 new) 2 Soundstyle grey 4 shelf tables £115 each (£200 each new). All in absolute perfect unmarked condition. Genuine reason for sale.  
Tel: 01323 845 143 (East Sussex)

SOWTER P.P. Output transformers. Two pairs 6K6:6 and 6K6:4,8,16 All on 95x114x38 cores. £50 per pair or swap for S.E. types.  
Tel: 01895 633 486

CD PLAYER Rotel RCD945AX for sale £75.  
Tel: 0121 476 8507 (after 6pm, Birmingham)

ARCAM ALPHA ONE CD Player £195. Arcam Alpha Six Amp £210. Ruark Swordsman Plus Two £200. All six months old. Marantz DCC DD82 £190. QED turntable £75. Audio Quest interconnects and speaker cables £80  
Tel: Matthew 01787 479 106 (Essex)

SUGDEN AUS1 Pro transport CDM 9 Pro Mech, less than one year, as new, boxed, cost £1600, selling at £999 ovno.  
Tel: Mr Mohammad Ibrahim 0161 795 0185 or 0161 877 2741

BRYSTON 12B Pre-amp £375; Nakamichi CR4E cassette deck £325; Rotel RT850AL tuner £65. Available together for £700. All low hours and very good condition.  
Tel: 01276 451 704 (Camberley, Surrey)

QUAD 34, 606 FM4 Tuner. All mint and boxes. £600 ono. Musical Fidelity TI FM tuner, mint with box £120 ono.  
Tel: 0131 664 5745

*"Music is more than a bunch of sine waves."*

## ORCHID

PRECISION AUDIO

It was 1822 when Jean Baptiste Joseph Baron De Fourier invented the Fourier transform, the powerful and elegant mathematics which can describe a complex signal such as music in terms of a collection of simple sine waves, and in so doing laid the foundations for the way we now measure the fidelity of a hi-fi component in terms of its "frequency response".

But there was always more to the Baron's theory than that, there is the phase response, the forgotten part. And leaving out the phase response provides just half a description. Perhaps nowhere more so than with loudspeakers.

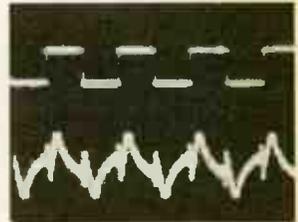


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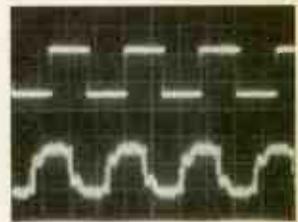
### ORCHID PRECISION AUDIO - THE PHASE LINKED LOUDSPEAKER

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So here's the test that nobody shows you, the square wave test. A square wave contains a very rich spectrum of harmonics. If a loudspeaker can reproduce these harmonics without altering either their amplitude or phase, a square wave will be obtained at the microphone. The first photograph is the response of a respected American loudspeaker trying to reproduce a 300 Hz square wave. You could be forgiven for remarking that the output (on the lower trace) looks nothing like the input (on the upper trace). This is phase distortion. If this measurement was of an amplifier, it wouldn't even merit a review.



Surprisingly, some manufacturers actually state that loudspeakers are generally incapable of reproducing a square wave, due to all sorts of reasons. We don't feel that way, as the lower photograph shows. With enough care, which we have, this higher level of fidelity can be obtained.



But what does it all mean? It means that these loudspeakers reproduce music on a grand scale and preserve all the subtle nuances that contribute to a realistic stereo image, both in width and depth. These loudspeakers are passionate, demanding, and addictive. They fulfil the only criterion left at the high end, that you can just forget about them, be convinced by the music, and not have to work at it. If you would like to know more, write to us at our address below, better yet listen to them at our distributor's and hear real music.

Oxford  
Westwood & Mason  
46 George Street  
01865 24 77 83

USA, Solovox Music  
441 Triton Road  
Ormond Beach  
Florida, 32176  
904-676-2131

**ORCHID PRECISION AUDIO**  
Compton Court, Long Compton,  
Warwickshire, CV36 5JW

## PRIVATE

REVOX A77 1/2 track stereo. 7 1/2-3 3/4 i.p.s. Line output version. Complete with full Revox service manual. Excellent condition, superb sound. £275  
Tel: 01935 816 513

**CONRAD JOHNSON** 4 tower Synthesis speakers. Ash. £2200. Metaxus Icarus integrated amp £400. Metaxus Charisma pre-amp £600. Carver speakers, black £650. All boxed, mint.  
Tel: 01438 716 149 (evenings)

**OPPORTUNITY IN** Musical quality connoisseur marques. Linn Sondek LP12, walnut finish, Aro arm, Troika needle, Naim Armageddon State-of-the-Art monitor speakers, black ash finish, mint condition. Sensible offers.  
Tel: 0181 293 4185 or 0956 981 159

**LOUDSPEAKERS:** Canon wide imaging stereo S-50 speakers. Dome shaped, includes cable. Unwanted gift. Never used. Cost £350 new. Accept £250.  
Tel: 01296 688 558 (Aylesbury)

**FOR SALE - OFFERS PLEASE.** Speakers: KEF Cadenza type SP1024 8 Ohms 25W. Deck: Rotel RP850. Amplifier: Dual CT1260 synthesizer tuner. CD Player: Denon RC-207.  
Tel: Jenni Woolf 01246 235 404

**REVOX GJ6** Tape recorder. Pristine condition, very occasional use. Offers around £400. Gale GS401 chrome with stands vgc £250. Garrard 401, oak plinth, nice £185.  
Tel: 01604 791 252

**NAIM 140** amplifier new style, excellent condition. Upgraded.  
Tel: 01923 448 265 (Watford)

**AUDIO INNOVATIONS Series 500** amp with replacement valves. Linn Sondek, Scorpio arm with A&R P77. Target wall support all as new absolutely immaculate and boxed. £1100.  
Tel: 01908 696 964 (anytime)

**LOWTHER ACOUSTA PM6A** Horn speakers, walnut, superb sound, lovely condition £395. Mint, boxed Thorens TD124II £295. Leak valve Troughline tuner vgc £55. Leak, Quad, Rogers, expert valve amplifiers, preamps.  
Tel: 01364 72153

**KRELL CD DSP11** Custom CD player with clear acrylic lid, balanced outputs, mint condition, boxed with manuals, outstanding sound quality, bought from new Sept 92, list £5500, bargain £2900 ono.  
Tel: Ian 0171 589 4840 or 0171 584 5784

**ROTEL RCD 965BX LE** Discrete CD player. Excellent condition. Sold without interconnects, £165.  
Tel: 01204 660 255 (Bolton)

**AUDIO INNOVATIONS 800C** pre-amplifier £195. 800 Mark One (triode coupled) power amplifier £295. Target turntable isolating wall shelf £30  
Tel: John 01295 710 613

**TL12+**, Mint, original condition, Mullards with GZ37 transparent sounding classic £350 ono. Arun valve pre-amp handbuilt by Mike Pointer, perfect for Leaks/Quad only £150. Both v. low use. £400 the lot.  
Tel: 01834 845 928

**MUSICAL FIDELITY A100** integrated Class A amplifier. 50 watts per channel. Mint condition, cost £500. Accept £220. Can demonstrate.  
Tel: Rob 01789 262 929 (Stratford on Avon, Warwickshire)

**MUSICAL FIDELITY** pre-amp 3B, boxed, unwanted gift £170 ono. KEF Kube for extending dynamic range, sensible offers.  
Tel: 01280 813 100

**AUDION SILVER KNIGHT 300B** stereo SE amplifier, recent service and re-valve £695. HFV 4W SE amplifier £425. Leak Troughline 3 (GT Audio), wood sleeve, immaculate £250.  
Tel: 01834 860 681

**WANTED: EXPOSURE X** amplifier, good condition.  
Tel: 01273 880 858

**LUMLEY REFERENCE ST70** valve power amp. Pentode/triode switching. This high quality unit is only 18 months old and in mint condition. A bargain at £975.  
Tel: 01342 315 243 (Sussex)

**AUDIOLAB 8000M** monoblocks, latest spec £525 each. NAD 902 monoblocks/stereo poweramps, as new £135 each. KEF 105/3 speakers, black. 14 months old £1100. All mint, boxed.  
Tel: 01883 330 063 or 0181 660 8147

**AUDIO INNOVATIONS SS00** integrated valve amplifier £495 ono., or swap for a Rega Elicit. And Silver Sounds 14/4 speaker cable 2x3 mtrs £90  
Tel: 01843 220 499 (Kent)

**NAIM SBL SPEAKERS**, black + 8 mtrs NAC 05, approx 4 years old, mint condition £650 ono.  
Tel: 01705 662 772 after 6pm

**McINTOSH PRE-AMP (C26)** v. good condition, v. good sound; 7 inputs, 2 outputs (and central channel) all manuals £750 ono.  
Tel: 01932 830 267 eves or 0171 699 5445 day

**KEF DRIVERS** circa 1971, good condition, bass units SP1044 (pair), tweeters SP1032 (pair). Sensible offers please.  
Tel: 01454 329 495

**LINN LK I/Dirak+LK280/Spark** £850. Linn Lingo £450. Meridian 200/263 CD+DAC £450. Super Hi-Fi sound. Can demo, deliver and install. All prices ono.  
Tel: -1908 368 664

**AUDIO INNOVATIONS Series 500**, triode-coupled, new valves, perfect £500. Sondek Valhalla, Zeta/Van den Hul silver wire AT160ML, superb £325. Audionote ANB 6m pair £120, 4m pair £80. Audioquest Lapis i/c £250. Deltac Black Slink i/c £100.  
Tel: 0181 747 1968

**2 LEAK 600** Sandwich speakers, 40w, 3 speaker system. Dark wood finish, immaculate condition, offers. 1 Thorens TD1150 Mark II turntable with dust cover, Shure cartridge, in original box. Offers.  
Tel: 01324 625 458

**AUDIOQUEST DIAMOND** Interconnect 1m cost new £550 asking £250. Krell KSA50 power amp 12-15 years old, fan needs attention, asking £400. Yamaha DSPES80 processor cost new £450, asking £270.  
Tel: 01296 437 314 evenings (Aylesbury)

**AUDIO RESEARCH and KRELL SP 1** pre-amp (£2650 instead of £6200) and KSA-100 Mk 2 power amp (£2250 instead of £5150) Both unmarked. Also pair of Isobariks (£450)  
Tel: 0161 904 8081 after 7pm

**SUGDEN AU51** pre and power amps £2500 new, accept £1100. AMC CD6 CD player £380 new, accept £200. Flutterbuster turntable power supply £40.  
Tel: 01803 297 691 (Torquay)

**KEF 105/3** Reference speakers walnut finish, boxed, documented, mint condition, transport can be arranged £1150 ono.  
Tel: 003531 459 1432 (Dublin)

**WANTED: SNELL K.** For Sale: Musical Technology Harriers piano black inc plinths, lovely look and sound, 1 month old, immaculate, cost £545 accept £400. No offers.  
Tel: 01642 542 395 day or 01429 274 638 eves

**PS AUDIO 4.6** pre-amp. Active/passive. MM/MC, excellent condition, boxed £425. 2x63v 4700 UF Elna Cerafine caps 6 months use £11 the pair.  
Tel: 01342 712 653 answerphone (Sussex)

**EAR 802 MkII** pre-amp £650. BBE Sonic Maximiser £110, both boxed, manuals.  
Tel: 01772 626 660 (Preston)

**QUAD 606 POWER** £395, 44 pre £195, FM4 £250, KEF 102 in walnut + Kube £250, all boxed and instructions in mint condition. Pair Tannoy Devons £250 very nice.  
Tel: 01702 219 723

**AUDIONOTE OTTO SE** Line Class A amp. Phonostage can be factory fitted £750. Audionote DAC One + AN 'V' cable £450. Meridian CD 200 II transport £450  
Tel: 0468 363 543 (Basingstoke)

**LINN EKOS ARM** condition mint £575 ono.  
Tel: 0181 854 6378

**NAIM 180** £695. Rogers Studio 1A including Target stands £295, Quad 33, 303, FM3 £245. Original Systemdek £45. Mission 774 on Linn board £40.  
Tel: Jon 01202 667 789 (Dorset)

**BEARD P100** Mono blc £1500 will split good condition. Beard PS05 inputs MM + 4 line £250 good condition. Audion Premiere 1 pre amp inputs MM + 4 line £350 good condition. Musical Fidelity A200 integrated 6 amp inputs MM + MC £400 ono good condition. Musical Fidelity Ref 4 speakers £250. Pioneer CD player PD/S901 £200 ono.  
Tel: 0956 301 065 after 4pm

**HEYBROOK SEXTET** speakers. Latest Mk2 version in black ash/yew with Heywire cable £735. (retail £1129). Linn Nexus speakers with stands £195, both good condition, boxed, can deliver.  
Tel: 01784 421 123/437 150 office/home

**MICHELL ARGO/HERA** Not a bad pre-amp, priced to sell at £450 ovno. TDL RTL2 speakers £195. Arcam Alpha CD £175. Three tier table £30.  
Tel: Tim 01223 32 2215 (Cambridge)

**2 MANA ACOUSTICS** wall shelves, as new, unmarked £100 each.  
Tel: 01895 440 602

**AUDIO INNOVATIONS Series 500** valve integrated amplifier, good condition with new valve set £450 ono. QED MC pre-amplifier and Audio Technica AT630 MC Transformer also for sale.  
Tel: 01425 470 070

**MONITOR AUDIO Studio 50 SE** speakers Ebony piano lacquer finish 6 months old £3250 (£4950) Target B5 equipment rack £100 (£175)  
Tel: 01797 253 073 (East Sussex)

**VINTAGE BRITISH** Equipment available: Leak Delta 70 amp (perfect), Armstrong 625 receiver (tuner ok, amp works - just!) GL75 turntable (overhauled, decent cartridge, spare arm) £95 the lot. Will split.  
Tel: 01582 664 339 (Beds)

**GARRARD 401**, SME & Goldring 1042. Custom sprayed heavyweight MDF plinth. Immaculate condition £300 ono. Heybrook Quartet loudspeakers, walnut burr, mint condition Cost £600 sell £375 ono. Leak Troughline mono £75  
Tel: 01446 740 079

**NAIM NAIT 2** (new style) 3 years old, immaculate condition, with box and manual. Recently upgraded to pre/power amps, hence sale £275 ono.  
Tel: 0171 258 7300 (day) or 0181 464 3969 (eves/weekends)

**CR DEVELOPMENTS** Kalypto valve amplifier with upgraded Soutek power valves and valve cover 1 year old £295. Upgrade forces sale. Possible deliver within reasonable distance of Stamford, Lincs.  
Tel: 01780 641 49

**QUAD ELS** loudspeakers, bronze £325. Naim Nait 3, MC phono stage £425. £700 for both. Can deliver.  
Tel: 01202 554 110

**WANTED: TRIO/KENWOOD L07D** turntable working or not. Also accessories, manuals, packaging etc. Cash waiting.  
Tel: 01782 680 376

**AUDIOLAB 8000C** pre amplifier £250; Sugden AU51P amplifier £400; Mod Squad Phonodrive MM or MC equalisation stage or stand alone phono only pre-amplifier £275. All equipment boxed in excellent condition.  
Tel: 01793 771 286 evenings

**MERIDIAN 200** transport and 203 DAC £500 (£1325), as new, unmarked with original boxes and manuals.  
Tel: 01364 72292

**LINN LP12 BLACK**, Valhalla, Basik Plus, K9, very good condition below average use. Can be heard £325 ono  
Tel: 0181 840 4699

**MILLENNIUM STEREO** valve amplifier Class AB 2S+2S watts. Twin off-board power supply, phono input, 6 months old £240. Connoisseur deck with Hadcock Unipivot arm £30  
Tel: 01889 564 021 (Staffordshire)

**MERIDIAN 203 DAC7** 3 years old. Upgraded by Russ Andrews. Crisp vibrant sound. £195, includes carriage. Hart phono amp 2 box suit MC or Mag £35.  
Tel: Harold 01952 249 627 (Telford)

**WANTED: SAGE AUDIO** Supermoss 2 module, also RS2 mains conditioner. Top prices paid.  
Tel: 01656 725 420 or 724 342

**WANTED: NAIM NAC92** preamp also Naim NAP power amp 90. Must be in good condition-used bargain.  
Tel: D. Owens 0161 747 5679

**PIONEER REFERENCE Series C90/M90** pre power amp. Ultimate in Hi Fi stereo component. 200 x 200 w mono-block design in original boxes £695 ono  
Tel: 0115 929 8301 (Nottingham)

**RADFORD WS2** CD Player. True hi end machine fitted with switchable passive control (as standard). Radford SC26 valve pre-amplifier both MM phono stage and line stage, superb sound and reviews. Both in original condition £475 and £900 respectively. Genuine reason for sale.  
Tel: Mike 01934 518 072

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## PRIVATE

LEAK 1950s Troughline mono valve tuner £75. Tripletone valve tuner £50. Nelson Jones Wireless World transistor preset tuner £25. Rogers Ravensbrook tuner £30. All in excellent condition. Tel: 01372 467 264 (Essex)

LEAK STEREO 20 Tuner and pre amp £200 ono. A few un-named valve amps, valves, a few very old speakers etc. Tel: 0113 240 3496

MUSICAL FIDELITY A100 Class A integrated amplifier, boxed, mint £500 new accept £220. Mission PCM II CD player £600 new accept £200. Naim NAP 160 £200. Can demonstrate. Tel: 01789 262 929

ORIGINAL DUNLOP Systemdek (grey) AT1100 arm, Ortofon VMS 20E £165. Mana mini table £100, Audio Innovations PI phono amp, as new £250 Tel: 01305 777 962 (Dorset)

MERIDIAN 200 CD Transport, superb condition and sound £400. Mission DAC5 (with DAC7 chip) £75. Thorens TD160 turntable + Linn K9 cartridge £75. Tel: 01332 366 450 (Derby)

MICHELL MYCRO (green acrylic) RB300, Goldring 1022GX cart., mint condition. 7 months old £485 ono. Wanted: Naim CDi or CD3. Must be in excellent condition. Swap Cyrus DAD7 + PSX-R Isoplat. Tel: 0973 114 846 day 01252 735 907 eves

ARMSTRONG 521 Stereo amplifier £35 Genexxa multiplay CD player £70. Aiwa 1250 quality top loading cassette deck £40. Teac DBX unit £50. Pair NAD speakers, Goldring turntable £30. Tel: 0181 406 4460 (Croydon)

WANTED: RADFORD STA15 Series 3 or MA15 Series 3 power amps. with or without pre-amp. Will pay an excellent price and collect. Private buyer. Tel: 01302 724 384

MISSION 753 Speakers. Excellent condition, only 12 months old, boxed. Rosewood finish, genuine reason for sale. Big saving on new £500. Tel: 01484 608 548 eves 453 735

LINN KAIRN PRO LK20/Spark. Kann IIs stands and cables. Upgrading £1500 Tel: 01324 716 8080 (Falkirk)

FERROGRAPH LOGIC 7, open reel tape recorder 3 3/4, 7 1/2 & 15 i.p.s., 1/2 track, very nice and little used example. Why pay silly money for a Revox? £250 Tel: 01782 661 776

REVOX STUDER A272 Studio CD player with manual £500. Silver interconnects - pure silver - PTFE insulation - gold plated plugs 1m £40. Upgraded Ruark Swordsman Plus £165 boxed. Tel: Phil 0117 951 1781 or 0973 814 654 (Bristol)

COLLECTION OF RARE early valves, 1920's on, list available. Garrard 401 £75. Decca Corner Horns £150. Quad valve AM tuner vgc £85, FM £55. Thorens TD125 II, SME etc, mint £135 Tel: 01364 72153

QUAD POWER amp, QCII control amp, ELS 57 bronze, original manuals £450. Tel: 01954 210 451 (Cambs)

LINN LP12, Cirkus, Aro, Arkin, Pink Linnk. Perfect condition, low hours. All recent £1595. Naim B2 preamp Hi-Cap one year old £1750. Swap for Naim 52 preamp Tel: 01675 442 567

NAIM CDI, immaculate condition, boxed, complete with remote control and interconnects £1225 ovo. Naim NAC32.5, Naim NAP160 and Naim IBL speakers with boxes £600. Tel: 0181 558 5942

OPTIMISE YOUR SPEAKER - subwoofer system with a Bryston 10B active line level crossover (balanced) £850; optimise your Quad ELS-63's or 57's with a Mark Levinson No. 27 amplifier £1850. Tel: 01865 63160 (Oxford)

QUADRAPOD STANDS for Quad ELS 57's £20, two Slate Audio tables 17h x 16 1/2d x 23w £150 each. Carver moving coil transformer 3.9, 39, 110 ohm £30 Tel: 01865 63160 (Oxford)

VPI 16.5 Record cleaning machine. Boxed with instructions, brush and fluid. Excellent condition £275. Tel: 0181 664 6079 after 5pm & weekends (Streatham)

MATCHED PAIR Denon POA 4400A optical Class A mono-block power amplifiers, balanced/unbalanced inputs; 160W/8 ohms, 250W/4 ohms; level. Mod Squad De-Luxe passive line level pre-amplifier £350. Excellent condition, manuals, little use. Tel: 01590 624 333

MUSICAL FIDELITY F22 valve pre-amp, remote. Great sound and value £600 (£1100) Audiolab 8000T tuner £400 (£750). 2 pairs 0.5m Kimber KCAG interconnect. Forget the upgrade you'd planned, these cables will transform your system for much less! £170 pair (£272) Tel: Jerry 01372 468 266

QUAD 33/303 pre/power amp £100. Quad FMII tuner £50. Pair Sonab OA-4 teak speakers £50. Akai X1800SD tape deck with 8 track cartridge facility £50. Buyer collects (nr Sheffield) Tel: 01433 630 982

REL STRATA II Sub bass system, two months old, excellent condition, as new cost £550 accept £300 Tel: 01268 759 157 - mobile 0956 429 635

LINN LINGO £350, Epos ES22 speakers, month old £950. Sugden A21 Class A amplifier £75. Sugden A48/2 Class A amplifier £95. Quad 405-2 amplifier £175. Sony CDP-X303ES CD as new £250 Tel: 01952 502 097 (Telford)

AT-0C9s, Brand new, 2 left £200 each. DPA 200/s pre, power, immaculate £680. Roksan Xerxes Artimix, Shiraz, black Ash, XBS/Mk2 psu £1200 ono. Tel: Jules 01792 280 061

LEAK TROUGHLINE 3 Mono valve tuner in full working order and near perfect condition. Fab sound! £100 ono Tel: Wally 0151 933 3829 after 5.30pm and weekends

ROGERS LS3/5A BBC Monitor speakers. Vintage 15 ohms. Accurate and easy to drive £300 Tel: 01162 2715 252 eves 2340 648 day (Leicester)

RUARK TEMPLAR Loudspeakers burr walnut baffles (£499) vgc sell for £275 or swap for Monitor Audio MA1-00/14mk2 will also consider Mission 752, TDL Studio 0.5 Tel: Steve 01429 867 432 (Hartlepool)

LINN AXIS, BASIC PLUS, K9 (new stylus fitted) £325. Audiolab 8000A £175; Musical Fidelity MC2s £125; Foundation spiked stands £30. Target turntable stand £15. All immaculate. Tel: Tim 01625 613 404.

WANTED: SUGDEN A21 Class A integrated amp from late 1960s, early 70s. Tel: 0181 508 3343 (eves, London/Essex)

McIntosh MCD 7009 £2150. Musical Fidelity, F15, power amp, awesome sound, only three weeks old, reason for sale. Tel: 01424 431 536 (E. Sussex)

MARANTZ CD94, J.F. Le Tallec heavyweight turntable, Garrard 401. Leak Sandwich speakers and tuner. Lowther drive units. Nakamichi/Ferrograph. Mordaunt Short Festivals. May swap p/x. Wanted: Linn Ittock, Naim, pre/power etc. Tel: 0114 248 6493

M&K V125 ACTIVE subwoofers. Mint very little use. Many rave/best buy reviews. Cost £1600. Bargain £1000 pair or £550 each. Tel: 01945 463077

NAIM 82 PREAMP £1275, Hi Cap x 2 £350 each. Pair 135 mono amps £1900. All boxed, as new. Tel: 01736 669 23 (after 9pm)

REGA PLANAR 3, RB300, K9, Target wall shelf £195. Exposure 10 (MM) + Exposure cables £225. All boxed, excellent. Tel: Martin 01491 671 735 (eves)

WANTED: NAIM NAC 32.5 Linn Lingo and Ekos tonearm, DPA Little Bit CD converter. Write to: B Kuhn, Gregor-Mendelstr 3, 1180 Vienna, Austria.

SONY PROFESSIONAL Walkman WM-D6C with headphones, mains adaptor and leads, mint condition £200. Technics SL-PG520A CD player, boxed, excellent condition £80. Tel: 01744 894787

PAIR LOWTHER ACOUSTA, Teak cabinets - PM6. Bargain £240 Tel: 01752 500 222 or 01752 362 072

AUDIOLAB 8000C & 8000P Pristine condition £750 ono. Tel: 01926 885316 (Leam Spa)

MERIDIAN 206B CD player, mint condition £350 ono. Will demonstrate. Tel: 0181 889 6457

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300B SINGLE ENDED Audionote Kit 1. The sound can only be described as luxurious. Built £1130 only £600. EL34 based amp in attractive copper box, onboard PSU £400. Tel: Nick 01925 245 323

REVOX B77 Half track 3 3/4 and 7 1/2 ips with remote control, good condition £595. Also offers please for Garrard 301 turntable and Nakamichi 580 cassette deck. Tel: 01222 754 900

SDI LOUDSPEAKERS, Early model refurbished by manufacturer with updated crossovers, slightly reduced cabinets and attractive Oak veneer. Super large scale sound £550. Marantz 94 DAC mint £175. Fidelity Research 64 FX tonearm, spare headshells £150. Tel: 0181 686 3640 (eves) 0181 889 5788 (w/ends)

MISSION 752 SPEAKERS, Rosewood, as new, boxed 10 months old guaranteed £400 Tel: 0151 924 4286 (Liverpool)

LINN KEILIDHS Black with ceramic stands, as new boxed £430. Musical Fidelity P140 power amp £160. Tel: 01263 512 815

MUSICAL FIDELITY 2a pre amp, Quad 303 power, Quad FM3 tuner £325. Tel: Mike 0181 207 2844 (evenings)

ALPHASON HR1005 MCS tone arm, Van Den Hul wired, excellent condition, boxed £195. Wanted: Denon DCD 3250, DCD 3650, DCD 3300 or Pioneer PD 91 CD player. Tel: 01634 387 686

WANTED: LINN KARIK MkII CD player. Tel: 01222 830 127

LINN ISOBARIKS BLACK (9/88) latest stands, active or passive use, mint £800. Linn Keilidh (1995) granite stands, mint £550. Naim Nait £120. Delivery possible. Wanted: LK400 speaker cable. Tel: 01622 858 085

ARISTON RD40, RB300, ATF3-OCC amazing looks £180. Hi-Fi News Flutterbuster £40. Blackhead £30. Bellini Wedge cassette £50. Wilmslow Digital 90 speakers, alloy stands £200. Tannoy 609DC speakers £130. Tel: 01903 751 326

NAIM 62/90/Hi-CAP (Black Box), Linn Kans 1, rosewood plus stands. Denon DCD 1500 MkII CD player, absolutely mint £600. Tel: 01344 775 769 (eves, Berkshire)

WANTED: MULLARD E88CC convex glass D. getter, glass printed Made in Holland. ECC33 Mullard short black base, glass printed British Made. Tel: Adrian 0191 245 1256

AVI 2000 MC, mint, boxed, 12 months old, little use. Van Hul Den 1st digital 0.6m, 6 Kable Jackets (USA) Offers. Tel: Andy 01527 577 280 (answer machine)

MATCHING PAIR BTH Vintage valve monoblocks 20 watts p/c spare valves and transformers. Mike Pointer serviced, excellent £450 ono. Pair Quad ESL 57s bronze + stereo set spare panels & transformers £550 ono. Tel: 01322 384 074

LINN LP12 WITH ITTOK arm and K19 cart. plus Lingo power supply, all in A1 condition £999. Aurex tuner £150, Linn LK1 + 280 pre/power £450. Mission 780SE in black £160. Tel: Andy 0161 860 7393

TARGET RI LOUDSPEAKER stands £150. Audioquest Lapis (1m) interconnect two phono to five pin din £150. Audioquest Video Z (1m) phono to BNC £30. Audioquest Opti Z (1m) £20. Chord company interconnect (1m) two phono to five pin did £15. Tel: 01565 632 796 (Cheshire)

AUDIO RESEARCH SP8 valve pre amp upgraded to MkII spec, mint condition, can demonstrate £750 Tel: 01246 209 578 (day) or 01246 280 755 (eves)

YAMAHA NS1000M speakers on stands £400. Linn Sondek model with Basik arm, K7 cartridge £200. Large open reel tape deck Tandberg 3600XD £100. Leak Stereo 70 in wooden sleeve £50. Tel: 01279 435 194

PAIR PROAC RESPONSE 3 loudspeakers, black Ash, excellent condition £1,650. Audio Innovations First power amplifier £800. Tel: 0141 959 4134

PAIR MERIDIAN 605 power amps, Sony TAE 1000 ESB, Digital Pro-Logic surround pre-amp, Sony TAN 220 four channel power amp, Target TTT5TA rack £1975. Tel/Fax: 01908 376 966 (North Bucks)

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B+W P5 (ROSEWOOD)	£875	£699
CASTLE CHESTER MAHOGANY	£700	£550
CASTLE DURHAM 900	£300	£199
EXPOSURE XX AMP	£625	£450
JBL T1 5000	£3700	£2700
MARANTZ CD17	£800	£650
MARANTZ CD72SE	£600	£420
McINTOSH C712 PRE AMP	£1500	£POA
McINTOSH C40 PRE AMP	£3500	£POA
McINTOSH MC150 PWR	£3200	£POA
McINTOSH MC500 PWR	£7000	£POA
McINTOSH MC7100 PWR	£1400	£POA
MUSICAL FIDELITY E100	£600	£450
MUSICAL FIDELITY E600	£600	£450
MUSICAL FIDELITY A1000	£1500	£1120
NAKAMICHI ST-3s TUNER	£350	£250
NAKAMICHI MB2	£850	£550
NAKAMICHI 1A-4s	£200	£140
PROJECT 6.1	£450	£360
REL Q BASS	£350	£280
REL STORM	£695	£550
ROGERS LS2A	£250	£175
RUARK TALISMAN II	£750	£525
RUARK PALADIN	£1100	£750
SYSTEMDEK SYSTM 165	£300	£240
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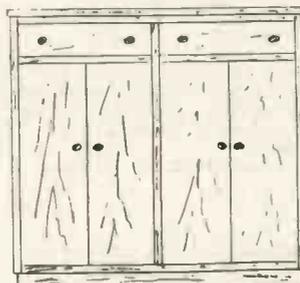
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ATC SCM 20 in Yew boxed as new £950. ATC SCM 10 in Walnut brand new £800. Equinox line level battery pre amp six inputs superb £1750 new! bargain £850. Garrard 301 MDF plinth SME 3001 arm original manual £165. Tel: 01924 259 603

QUAD 606 MK1 upgraded to MkII spec in July 95, still guaranteed £400 ono. Tel: 0181 508 8932

SONIC FRONTIERS SFD1 DAC (Balanced) HDCD compatible, amazing sound, boxed as new, 1 yr old - 4 yrs warranty remains, bargain at £1795 or will sell together with Theta Data Basic, 1 yr old £3450. A fabulous combination. Tel: 01623 871 950

REGA ELA SPEAKERS £240. Tel: 01525 374 652 (eves, Beds)

LYRA LYDIAN CARTRIDGE, low hours £295. Linn Trampolin base £70, Linn K9 cartridge £50, Linn Akito arm, boxed, slight fault £65, Ortofon SPK-200 speaker cable, 6m bi-wire with Michell plugs £60. Micromega co-ax digital cable 0.5m £20. Tel: Richard 0973 751 264 (NW London)

MARANTZ CD-17 AS NEW, black £625 reviewed 03/96. CD-63 £135. Classic 1970s cassette decks both require attention. Technics RS2799S adjustable Dolby top loader. Yamaha TC800GL Wedge £125 each. Tel: 01273 325 901

NAIM SBLs WALNUT PASSIVE £900, NAC 32.5 (75 boards) Hi-Cap NAP 250 silver edged £900. Meridian 200/203 transport DAC power combination £500, all pristine. Tel: Neil 01483 462 012 (day) 01276 473 512 (eves)

MERIDIAN D600B digital active speakers (walnut) (remote, analogue/digital pre-amp, separate D/A converters, 225w active power) quite superb, unfortunately neighbours don't like them. Cost £2995, bargain £1300. Tel: Kevin 01923 490 297

MAGNEPLANAR 2.5 R panel speakers, excellent condition £950. Tel: 01302 539 469 (S.Yorks)

ABSOLUTE BARGAIN LUMLEY ST40 power amp £725 also matching PVI pre amp with phono stage £850. Only few months old, mint, boxed £1500 for both or sell separate. Tel: 0115 929 4060 after 5pm No time wasters please.

WANTED: MISSION CYRUS TUNER, mint, excellent condition please and working order with remote control and manual. Cash paid. Tel: Steve 01208 75231

ROKSAN XERXES, Black, Xerxes stand, XPS II Artemiz £650. Monitor Audio 852 loudspeakers with stands £275. Linn Lingo PSU £325, all as new. Dalquist DQ10 loudspeakers with stands £225. Tel: 0161 432 6120 (Stockport)

ORELLE CD-10T/DA 180 transport/DAC mint boxed instructions Silver Digital interconnect £700 ono. First to hear will buy. Sound Research Tube pre amp mint boxed. Crimson Elektrik 100w power amp £175 each ono. Tel: 01689 600 258

DIAMOND ACOUSTICS REFERENCE 3 speakers, light Oak finish, three way, Volts, Audax, Bendor metal drive units, cost £2250. Excellent condition, original packaging available. Offers around £995. KEF Centre 100 Pro Logic speaker, mint condition. £250. Tel: 01709 851 993

L.F.D. PA2M monobloc power amps, excellent condition £800. Tel: 01604 766 124

WANTED: MARANTZ SX72 Signal Conditioner recently sold by Richer Sounds. Good price paid. Tel: Mr Troop 01203 445 880 or 01203 412 193

ARCAM DELTA 170 transport upgraded 170.3 BB5 (50 spec) Video Y interconnect £570. BB3 E100 All boxed Armstrong 521 amp 523 tuner Ferrograph 5 mono tape recorder. Offers Tel: 01293 784 693

MUSICAL FIDELITY E100 integrated £400, E200/300 pre/power £800. E CD player £400. Meridian 201 pre - 209 remote control, pair of 205 100w monoblocks - (cost new £2500) £975. Radford CP player £450. All ono. Tel: 01323 846 410 (eves - East Sussex)

MISSION 752 LOUDSPEAKERS, excellent condition, superb sound £375. Wanted: Naim Nait 3 or Cyrus 3 amplifier. Tel: 01886 888 772

NAIM NAP 140 POWER AMP. Mint condition. Boxed. £350 ono. Tel: 01980 625 319 or 01264 710 536 (weekday)

QUAD 405-2. Recent example, boxed £150. JPVV sub-woofer mint, boxed £70. Mission speakers and heavy target stands £50. Linn K9 and K5 bodies £5 each. Tel: 01432 359 265

WANTED: SPENDOR SPI or SP2/2 speakers. Quad 34 or 66 pre/606 power amps/67 CD/FM4 tuner. Gradient subwoofers. Tel: 01384 273 051 (evenings)

CASTLE HOWARD SII speakers, Mahogany finish, 4 months old only £800. Genuine reason for sale. Tel: 0161 928 2889

MISSION CYRUS 2 and PSX power supply. Highly reviewed latest type with flip switch, balance control and alloy casing. Good condition £300 ono. Tel: 01228 514 966 (Cumbria)

AMPLIFIERS OR SPEAKERS WANTED. Unison, Audion, DPA, Exposure, Naim. Any small quality speakers. Sonus Faber, Callas Opera Gold in exchange for Spondor SPI/2 speakers + MAF stands (£1500) Tel: 0181 531 5979

HI-FI WORLD 4 WATT Single ended integrated amplifier. Expertly built by BBC engineer. Mint condition. Re-advertised due to time waster. Any audition welcome £430 ono. Tel: 01732 35 88 96 (Tonebridge)

MERIDIAN 200 TRANSPORT 203 DAC £595, 201 pre amp £295, 209 remote £20. M20 loudspeakers £485. Systemdek, Linn Ittok, Elite Grail £250 ono. Denon DR-M07 £35. Tel: 015242 41769 (after 8pm)

QUAD ESL-63 ELECTROSTATIC speakers £800. Quad FM4 tuner £200. Quad 34 control unit £150. Quad 405-2 £150. Marantz CD75 offers. Luxman PD-300 turntable offers. Collectors items KEF Carlton A6048 speakers offers. Tel: 01892 834 662 (evenings)

QUAD ESL57 (PAIR) BRONZE Serviced by Quad 1995: New tweeters, dust covers and clamp boards. Less than 10 hours use, hence £475. Tel: 0116 279 2430 (Leics)

VAN DEN HUL The Wind II. Silver/Carbon speaker cable. 8 x 6 metre bi-amp/bi-wire set. Cost £17.50 per mono metre (£840) sell (£480) Tel: 0802 872 016 (London)

WANTED: WADIA DAC, AUDIO Research poweramp, will consider Krell, Counterpoint etc. For Sale: Deltac PDM1 S2 DAC £245, Apogee Scintilla ribbon panel speakers, 4 ohm, grey, £1295 (£5000 new) Tel: 01449 676 335

NAIM CDS £2500 (New £3600) Naim NAP 140, 90s fascia £350. KEF Q60 black, boxed etc. £280. Naim CDi recent service etc £1400. Tel: Jules 01792 280 061

ROGERS LS3/5A SPEAKERS and AB-1 subwoofers wanted. Must be bi-wireable and in mint condition. Also Audiolab 8000S amplifier. Reasonable prices please. Willing to travel. Tel: 0121 326 8083 (Birmingham)

MUSICAL FIDELITY E100 Amplifier, only 7 months old, as new, boxed, cost £600, bargain at £350. Tel: 01702 556 116 (Essex)

DYNACO U.S.A. STEREO valve tuner £130. Dynaco PAS valve preamp £150. Dynaco transistor preamp £75. Armstrong 521 amp £30. Leak stereo 30 plus amp £30. All excellent. Tel: 01372 467 264 (Esher)

TROUGHLINE 3 VALVE Stereo tuner £130. SME 2009 Series II improved, brand new £120. Leak Stereo 70 amp £65. Quad MC module for 34 preamp £15. Brand new. Tel: 01372 467 264 (Esher)

QUAD 34 PRE/306 POWER/FM4 tuner, stand £650. Transcriptors hydraulic reference table, all accessories £440. Thorens TD124/II, SME3009/II £290 (Hi-Fi World preferred to Garrard) Tel: 0181 991 0762, day 0181 810 7018

MICROMEGA 3.1 TRANSPORT 1 month old, immaculate with Microdac £950. Marantz CD10 Trichord, solid high end sound £675. Michell Iso/Hera £325. AEI speaker stands £120. Helios tonearm £75. Tel: 01603 633 451

AUDIO INNOVATIONS P2 - phono - pre amplifier, moving magnet version, little use £450 ono. Tel: Gary 01242 236 981

WANTED: DYNAUDIO MIRAGE Kit speakers, cabs must be well constructed, also Musical Fidelity A370 Mk I. Required for research, no silly prices please. May swap, p/x Emerald Horns. Tel: 01226 764 272 (Yorkshire)

LINN LP12, BASIK Plus K9, Sony CDP 302, ES CD player, Naim 62/Hicap/250, Naim IBL, Target Delta 5 rack, excellent condition. Offers around £2100. Tel: 0116 291 7726

LINN KAN Mk2 (Kustone) One of the last pairs made with Kustone inserts (Bi-wire) walnut £275. Wall brackets £25. Wanted: Nakamichi CR5E. Tel: 01422 372 063 (answerphone, Halifax)

AIR TANGENT 1B air bearing tonearm, Hi-Blow pump, excellent condition. Recently silver rewired, can demonstrate £1500 ono (£3000) Tel: 01628 476 836

HEYBROOK SEXTETS, Walnut, mint £620. Meridian 101 pre amp. 105 monobloc power amps (100w) £240. also second 103 preamp £85. Technics 5L120 D/D turntable unit £125. Tel: 01892 536 919 (W. Kent)

GOODSELL GW12 MONO amp KT66 Williamson circuit with preamp and FM tuner, offers please. Wanted: Quad FM4 tuner (grey) and Spondor BCI speakers. Tel: 01245 381 961

RICHARD ALLEN RA 8 II Black ash 19" stands 91dB, good reviews (What HiFi) £200. Leak TL12+ pair in bits. Good transformers £100. Early Linn LP12 and Gale 401s chrome, offers. Tel: 01268 455 966

SLATE AUDIO 15" LOUDSPEAKER stands, cost new £360 accept £200 ono. Genuine reason for sale. JPW AP2 bi-wire loudspeakers cost new £200 accept £100 ono. Tel: 0171 265 0155

LINN LP12 WALNUT. Full specification Lingo, Ekos. Main dealer serviced in March. £1,195. Ortofon MC15 Super 2, 2 months old £65. Tel: Brian 01904 490 796 (York)

DPA ENLIGHTENMENT DAC with DPA digital interconnect. Superb sound, excellent condition, only one year old. Owner upgrading. £445 (£825 new) Tel: 01623 798 210

LINN KANS PLUS STANDS £155. Linn K9 + extra stylus £60. Naim 110 power amp £120. Wanted: Troika mint, Naim 72 and 250. Tel: Kevin 01202 342 072 (day) 01202 523 319

AUDIONOTE ANV SILVER Interconnect £75. Tel: 01323 841 472 or 01323 764 065

QUAD 57s BRONZE £190; Black £190. Leak stereo 20 needs rebuilding - offers. Leak Troughline III ST tuner £85. 200 used audio valves ? £45. Spondor BCI £150, QED passive pre £15. ProAc Super Tablette £165. Tel: 01304 813 572 (Canterbury)

LEAK STEREO 20 with Varislope pre amp. Some new components and valves £275 ono. Tel: 01625 260 903 (Stockport area)

VALVE AND TRANSISTOR kits built and tested by professionally trained engineer and hi-fi enthusiast. Also Hardwood panels made and fitted to equipment. Tel: 01424 715 692 (South East area)

ROGERS LS3/5A. Good condition, superb sound £400. Spondor BCI BBC designed studio monitor, cabinets fair, new grilles, excellent all round performer £300. Tel: 01553 765 400

AUDIOLAB 8000DAC £450/8000T £450, Quad CD67 Clock 2 adapted £550. Mitsubishi B82 S-VHS £350. Sony Pro-Walkman £150. Sony D303 CD-Walkman £150. Cambridge DACMagical £100. Audioquest Ruby Hyperlitz £50. Tel: 0181 655 2733

HARBETH BBC LS5/12A mini monitor loudspeakers in Mahogany, very little use, genuine reason for sale, cost £1200 new, accept £750. Tel: 01293 786 912 (Surrey)

LORICRAFT-GARRARD 301 with light Oak plinth, SME 3009 arm and Audio-Technica ML170 cartridge. Perfect condition £750 ono. Tel: 0181 882 8218 (North London)

LEAK STEREO 20, rebuilt, superb sound, mint, d/w manuals £295, Leak Varislope Stereo, mint £50. Leak Troughline II mono £65. Goldring Lenco GL75 turntable, boxed with manuals £75. Tel: 01978 780 580

LEAK 2200 AMPLIFIER £50, Ferrograph F307 amplifier £50, Leak 2001 turntable £50, Armstrong 400 Series tuner £40. Immaculate order, seen working. AR 77XB turntable, noisy motor £20. Tel: Milton Keynes 674 193 after 7pm.

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Mirage M-290i Audiophile Monitor (£399).....	Ex.Demo		£250
Mirage MBS Bipolar Satellite Spks+Stand(£450).....	Ex.Demo		£315
Mirage M1 Reference Bipolar Loudspeakers (£6000)S/Hand	Mint		£2,495
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ART AUDIO VPI valve preamp £350. Quintet valve power amp (new valves) £700. Both 4 years old, latest specs. Kinshaw Perception phono stage £240. All boxed, excellent condition. Tel: 01509 231 254

ARCAM 150 NICAM stereo tuner £180. Arcam Alpha 6 CD £480. Arcam Delta 80 tuner £240. Orelle 180 DAC £260. Akai open reel tape deck 4000DB Dolby £60. Tel: 01229 470 259

QUAD ESL63 SPEAKER stands £80. Uher CR160 portable (cassette) stereo tape recorder £350. Armstrong 623 receiver Rosewood £130. Straightwire Maestro interconnect 0.9m £90. All in excellent condition Tel 0181 801 5053

N.V.A. POWER SUPPLY £80. Rogers T75 Series 2 tuner £175. Tel: 01432 264 567 (Hereford)

NAIM HICAP new style £400. Old style £350. Special NAC 72 £400. Naxo (SBL) £250. Wanted: Prefix S. Tel: 0121 553 1121

NEW BOXED UNUSED. Musical Fidelity Elektra E10 amp £290. Elektra E50 tuner £210. TDL 3 speakers £300. Technics SL-1200 Mk 2 turntable £320. Mint condition Impulse H2 speakers £1350. Passion passive pre-amp £350. Good condition Sony Tuner 530 ES FM £60. Tel: 01452 611 917

**AUDIO INNOVATIONS Series 500 vgc.** Sovtek boxed £430. Concordant Exultant (Quad II based) 37 watt monoblocks £450. Wanted: QC power supply, REL Sventor, Pro Logic Decoder. Private enthusiast. Tel: 01773 609 104

SPICA TC50 QUALITY speakers including stands £200. Ruark Talisman II speakers £450. Ariston Maxim tuner, performance for £100. Pioneer 5901 CD player £200. Tel: 01377 257 084

CASTLE HOWARDS Mahogany £595. Alchemist Forsetti integrated £650. Aura TU50 FM tuner mirror black £95. Tel: 0121 628 9247

**PINK TRIANGLE CARDINAL** transport approx 1 year. Excellent condition. £550 ono. Tel: 0181 248 3607

MISSION DCD 5 CD player mint boxed with instructions £150 ono. Garrard DD450 semi auto turntable £40. Mission spiked speaker stands £30. Tel: 01274 789 631

NVA P80/A60 passive pre/power amps with Phono I (MC). Mint condition £525. NVA AP35 integrated amp with MM phono £125. Wanted: Soundpipe speaker cable NVA power supply unit/ DAC on or TES CD player. Tel: 0181 871 0424 (SW London)

**MICROMEGA LOGIC CD player £300.** Aura VA100 Evolution amplifier £200. Both mint and boxed. Tel: 01862 810 645 (Highland)

CROFT MICRO PRE-AMP with pair of EAR 509 Mk I monoblock valve power amps. 100 wpc, black and chrome finish, all items mint £950. Tel: 01622 764 780 (Kent)

MISSION 751 hardly used £300, will sell £199 mint condition. Mission 731 mint £129 sell £79. Mission 761 approx 3 months old £180 sell £109, no offers. Boxed, demo. Tel: 0865 59737 anytime

AUDIO INNOVATIONS SERIES 1000 pre amp and mono blocks "Rare" unmarked in excellent condition. Hardly used. Can demonstrate. Bargain, all three for £995. Tel: 01252 614 055

NAIM 62/90 PRE-POWER amps + Flatcap power supply £550. May split. Acoustic Energy AE1 speakers in rosewood + stand £550 ono. Tel: 0171 278 6291

KAYLPSO BY CR Developments - 18wpc valve amp - 14kg - £295. Michaelson Audio Odyssey - valve class A - 45wpc - "stunning sound - beautiful balance and control - What HiFi!, 'Here was something special - HiFi News' £599 (£1200) Tel: 0181 372 2584

DELTC DPA50S four box pre phono stage, power amp, PSU including speaker and interconnect cables plus The Power mains filter. Boxed, manuals, mint, see review HFW April '91 £995 Tel: 01703 223 065

LFD MONO BLOCKS + LS2 line stage £1,650 (will separate). Also MC2 phono stage (silver wired) £560. Stunning sound and in as new condition. One owner from new. Tel: 01255 436 876 (Essex)

WANTED: LINN LK280 and LK1 Pre. Cash paid, call anytime. Tel: 01628 485 996

AUDIO RESEARCH VT60 Perfect condition. 1 1/2 years old. Little used due to absense. Just about run in. £1800 (£2650) Tel: 01628 476 836

QED DIGIT AND POSITRON power supply, including Sonic Link Green digital interconnect. Mint condition cost new £270 sell for £100 ono. Tel: 0121 605 5218 (Birmingham)

WANTED: CELESTION DITTON 66 or Ditton 88 or Ditton 662. Tel: 0181 980 8149

MERIDIAN 501 PRE-AMP, system remote control, phono module, sale due to digital upgrade, mint boxed £475. Nakamichi cassette deck, rarely used, superb quality, boxed as new £275. Tel: 0151 677 7386 (Merseyside)

WANTED: MINT CONDITION Michell Gyrodec (bronze), with RB300 or better & quality MC cartridge. London based chap will travel reasonable distance for demo. Tel: Adrian 0181 675 6004

NAIM 72 HICAP 180 new type 12 months old mint condition & boxed. Can split £1500. Also Mission 753s (black) mint and boxed cost £700+, accept £475 ono. Tel: 01598 760 247

DELTEC/DPA 'The Little Bit' DAC. 'The Power' mains filter and 'Digilink' digital interconnect £150. Tel: 01978 750 151

NAIM NAP 250 old style. Naim NAP 72 (MM & MC) new style. Sony STS730ES tuner. All perfect. Wanted: Naim '82 (K) & i35. Target wall shelves. May p/x. Tel: 01843 593 958

NAIM 62 PRE AMP, Naim Hi Cap power supply, Naim 250 power amplifier £1650. Tel: 01444 248 424

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EPOSURE ANNIVERSARY pre amp, Exposure VI dual supply, Exposure IV power amp £1200. Arcam Delta 270 CD £350. Linn Intek £250. Linn kabers £650. Castle Howards (Rosewood) £800. Epos ES22 £750. Tel: 01952 502 097 (Telford)

AUDIO INNOVATIONS SI000 Mk3 valve mono blocks £675; Set of eight EL34 Groove Tube valves £75; 1m Audio Synthesis Silver Blue interconnect cable £50. Tel: Peter 01960 372 845

LEAK TL50 +, pair renovated by GT Audio, absolute quality build and sound quality from these GEC KT88 amps. Leak Stereo 20, Leak export model, 110v Leak mains transformer. Rebuilt to spec. £800 ono for both. Tel: 0181 881 3790

QUAD 67CD/34 pre/306 pwr/FM4. excellent condition £1195. Tel: 0153 527 3461

KRELL KSP-7B PRE-AMP. Unused and boxed cost over £2000 will accept £995 ono. Also Stax SR Lambda Pro headphones with SRM1 driver amp. Unused and boxed £450 ono. Tel: Mark 01202 875 069

NAIM 32.5/HI-CAP/250. Old style cases, Karma boards. All mint and boxed £900. Tel: 01299 401 939 (Worcs)

REVOX B710 MKII cassette deck vgc £550. Revox B77 MkII HS £700. Tel: 01246 275 479 (evenings)

AUDION SILVER NIGHTS 300B valve monoblocks. Stunning sound mint condition £1350. Sonus Faber Electa speakers. Gorgeous walnut and leather finish. Superb sounding £900. Tel: 0117 9736 586 (ansphone)

NAIM 135 MONOBLOCKS old case style but immaculate, boxed £1395. Naim hi-cap old case vgc, boxed £335. Linn Troika. Some wear, but usable (or replaceable) boxed £185. Tel: 0161 928 8464

LINN KAIRN PRE-AMP MM/MC "Brilliant" £795. Pink Triangle Ordinal DAC 1307 filter £575. Theta TLC 'Jitter Buster' £95. Epos E511 speakers own stands black £275. All vgc, boxed. Tel: Barry 01256 882 607 (Basingstoke)

BRYSTON 4B-NRB, Canadian Hi-End stereo/mono power amp, 300w per channel, 20 months old, mint, cost new £1700, accept £1025 ono. Meridian 506 CD player, remote control, mint £580. Tel: 0171 268 6270 day or 01689 855 063 evens

AVI 2000 MC 20-bit CD player and AVI pre amp. Boxed mint £1050. may split. Alchemist Forsetti 100w integrated £595. AE Aegis loudspeakers on Atacama stands £350. Tel: 01226 710 605 (Yorkshire)

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ROSE RV23S PREAMP Quad 606 power amp £550, may separate. Proac Tablette speakers £120. Sound Organisation table £20. All excellent condition. Wanted: Counterpoint pre amplifier. Tel: 01277 659 650

ORELLE ORATOR loudspeakers with Heybrook stands and 4x6 metres of Cyrus solid core cable for bi-wiring £300 (will split) Musical Fidelity B200 amplifier £110. Tel: 0171 289 0568 (home) or 0181 214 3336 (work)

MILLENIUM ULTRALINEAR Stereo valve amplifier, 30 watts per channel, uprated PSU, Sovtek valves plus spare set. superb sound, can demonstrate, unused except for specification testing £450 ono. Tel: 0181 427 1378 (Harrow)

SYSTEM COMPRISING ROTEL RCD965BX player, Exposure X amplifier, Monitor Audio 852 Gold speakers on Something solid stands. Yamaha K340 cassette deck, Target rack, new condition, original packing £1100. Tel: 01252 623 674 (Fleet)

LEAK TROUGHLINE STEREO, serviced by GT Audio and complete with latest Studio 12 decoder, £180 or swap for NAD402/412 + cash (need the sensitivity). 300B single-ended amplifier. Home built, but very professional - finished in chrome and brass. High level of components: Black gates, Shinkoh, silver plated wiring, choke input/ polypropylene capacitor PSU etc. Absolute bargain at £600; the components alone cost more. Selling to fund next project. Wanted: Nakamichi RX-202 or RX-505 auto-reverse cassette decks in mint condition. Tel: 0181 830 7214

NAIM WANTED 2 x 135s in mint condition and latest spec. Also Naxo 2-4 in mint condition and latest model, reasonable price given. Willing to meet halfway. Tel: 0151 493 2429 (call after 6pm)

MISSION 752 SPEAKERS, Black, only 3 months old, as new, boxed £350. Marantz PM44SE amp, 50 wpc, black, mint £85. Ortofon T10 MC Step-Up £35. Cambridge DacMagic I DAC, mint, excellent £100. Radford T90 'Tristar' speakers, 3-way classic design. A lot of speaker for only £100 inc. stands. Teak finish, excellent condition. NVA P50 pre amp, MM phono, separate power supply £100 Tel: 01706 345 418

GARRARD 401, SME Plinth, SME 3009II, Elite 700 £195, Mission 774 damped arm £50. Radford SC22 £30. ETI system A preamp (MC & MM boards) £60. Tel: 01503 250 679 (eves or w/ends)

LFD MC2 Phonostage with external power supply. £775 (Retail price £1500) Tel. Cheltenham 01242 231766

ROYD MINSTREL Loudspeakers, real walnut veneer. Only light use. Mint condition and still boxed £200 Tel: 01986 895685 evens (Suffolk)

KRELL KSA100 MK2 £1395, Mark Levinson JC-2 preamp, separate power supply £695, Audio Research LS1 preamp, classic 60 poweramp £2400, Alon II reference monitors, rosewood £1395, all mint Tel: 01449 676335

LEAK TROUGHLINE MKIII Stereo tuner £150. Copland valve amp CTA401 £500. Revox G36 tape deck £350. Michell Gyrodec Ext. PSU Rega RB300 Shure V5T-V £450. Croft Micro preamp £120 Tel: 01702 291592

TECHNICS 520A CD Player, £110 ono. "Can Opener" for connecting headphones to Naim amps £40. Tel: Matlock 01629 583673

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KRELL KMA 100 monoblocks	mint s/h	£1895	NEAT CRITIQUE	mint s/h	£225
AUDIO RESEARCH D125 (balanced)	mint s/h	£1995	PINK TRIANGLE VENTRICAL	as new	£595
MERIDIAN 605 monoblocks	mint s/h	£1395	INFINITY IRS BETA	mint s/h	£4995
KRELL KSA 100S	mint s/h	£3495	APOGEE SCINTILA	mint s/h	£895
KRELL KSA 50S	mint s/h	£2250	THIEL CS 1.2	mint s/h	£1195
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LFD PAI/LSI pre/pwr	mint s/h	£895	DENON DASI / DPSI	as new	£9995
GAMMA ACOUSTICS 300B	NEW	P.O.A.	MICROMEGA STAGE 3	mint s/h	£650
AUDIO INNOVATIONS S500	mint s/h	£525	EAD T7000 / D7000 trans/dac	mint s/h	£2250
COPELAND CSA 14 mkII	mint s/h	£795	ACCUPHASE DP80	mint s/h	£2495
AUDIO RESEARCH D200	mint s/h	£1995	WADIA 22/26	as new	£3650
AUDIO RESEARCH V70 balanced	mint s/h	£1895	WADIA 12 dac	as new	£1150
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