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P. Jones

# Hi-Fi WORLD

*For the love of music*

JUNE 1997 £2.30

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## DEVASTATING DIGITAL



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(overseas  
inside)

## TEAC P-30 CD TRANSPORT



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CONCERT 8  
loudspeakers



ROKSAN CASPIAN  
amplifier



t h e n e w 7 3 i s e r i e s



y o u m u s t l i s t e n t o m i s s i o n

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# THIS MONTH'S WORLD



- If you thought transistor amplifiers invariably sounded grey, hard and uninvolving, think again. Roksan's new £700 Caspian integrated shows that it sounds as good as it looks with an engagingly colourful and smooth character.

- With £170 burning a hole in your pocket you could buy a slap-up family meal or about 12 CDs - but a genuinely hi-fi CD player? Well, in the shape of Kenwood's DP-3080, budget cost doesn't mean budget sound.

- Jamo might not be a name that springs to mind when you think of hi-fi manufacturers. They do, however, supply many companies with their drivers. We find out if the £1300 Concert 3 'speakers with their double-skinned front baffle and hefty 25mm MDF cabinets put Jamo's knowledge to good use.

★ Latest ABC figures show that Hi-Fi World is the only UK hi-fi magazine with a rising newsstand circulation  
See - [www.abc.org.uk](http://www.abc.org.uk)

We'd just like to say thanks to all of our readers for helping Hi-Fi World to a new record high circulation - Jon Marks.

As we all know, CD is a digital format. So, in theory at least, getting those little 1s and 0s from the disc and through your DAC shouldn't pose any problems. But, as digital engineers have been finding out, theory doesn't necessarily match practice. Jitter, which causes tiny timing irregularities in the digital signal, can make CD sound coarse and hard. And the transport which spins your CDs can also make a big difference to final sound quality, as we found out with Teac's battleship VRDS P-30 and Parasound's belt-drive C/BD-2000.

If you're a dyed-in-the-wool vinyl fan, as I am, then there's something to celebrate in the sound quality of some of the CD players being produced these days. Whether it's Marantz's CD-63 mkII KI-Signature at £500 or Teac's £2500 P-30 with our £1400 Da Capo, we're finding that CD can really make music. Let's hope this development continues.

*Jon Marks, 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 JULY ISSUE

Here's a brief list of some of the movers and shakers we hope to reveal in the next issue.

### QUAD 707 POWER AMPLIFIER

Based on the 606, the new £800 707 features a revised power supply to give 120W. Headed by the 77 pre-amp, we find out if the 707, single and bi-amped, is a worthy successor to the Quad tradition.

### THE SOUND OF RECORDING MINIDISCS

You could be forgiven for thinking, "They're only digits, so the recording

MD brand doesn't make any difference". But as we discovered, this isn't the case. We've found that different brands of blank MiniDiscs have characteristic sounds, as we reveal in July.

### SPENDOR SP3/IP LOUDSPEAKER

Spendor aren't alone in putting together quality stand mounters at around the £800 mark. We find out if the SP3/IP can take on the competition and win.

### DENON DCD-S10 CD PLAYER

Denon are best known for their budget CD players, but they also make the DCD-S10 which costs £1300. Will its 20-bit 4-DAC Lambda convertor and floating suspension for the laser pickup place it at the top of the digital pile?

### £40-£80 INTERCONNECTS

It's back on the cable trail as we take a look at interconnects from the likes of Pentacone, Nordost, Ixos and Apollo in the quest for quality connection.

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**ABC**  
CONSUMER PRESS

## THIS MONTH'S REVIEWS

### AMPLIFIERS

#### ROKSAN CASPIAN INTEGRATED 16

Roksan are breaking the sonic mould with their new £700 Caspian integrated. Gone is the grey transistor sound of yore, Jon Marks is happy to report.



#### TALK ELECTRONICS HURRICANE I PRE AND TORNADO I POWER AMPLIFIERS 28

Cable Talk, famous for their interconnects and 'speaker cables, have decided to step into the amplifier arena. David Price bids them welcome.



#### LFD MISTRAL INTEGRATED 57

£499 spent on LFD's new integrated amp could find you with a very happy smile on your face, reckons David Price.



### VINYL

#### PRO-JECT 1.2 TURNTABLE 33

It's possible to pay £10,000 for a turntable/arm/cartridge combination, but Project have managed to do it for a paltry £200. Audiophiles on a budget queue here? Jon Marks finds out.



### LOUDSPEAKERS

#### JAMO CONCERT 8 20

Not a lot of people know this, but Jamo supply most of the loudspeaker industry with their drive units. Douglas Floyd-Douglass thinks the Concert 8s could show the competition a thing or two.



#### NAD 801 MINI MONITORS 65

NAD now have their finger in the 'speaker pie with the £100 801mm. Dominic Todd takes a taste to find the proof in the pudding.

### TUNER

#### DENON DRA-275RD RECEIVER 37

A tuner and 40W amplifier rolled into one is Denon's latest offering. Ketan Bharadia scans the airwaves.

### COMPACT DISC

#### TEAC P-30 VS PARASOUND C/BD-2000 TRANSPORTS 13

What's the best way to squeeze top performance from your CDs? Find out as Teac's huge £2500 P-30 squares up to Parasound's £1700 belt-drive C/BD-2000.

#### KENWOOD DP-3080 31

Hundreds of CDs and only £170 for a CD player? It's not a problem. Dominic Todd thinks Kenwood's DP-3080 is the answer.

## WORLD VERDICT



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



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



**ADEQUATE** - Mediocre in several areas. May be worth auditioning.



**POOR** - Seriously flawed. Not worth considering.

## REGULARS

### NEXT ISSUE

Just a few of the goodies galore arriving in these pages in just four weeks' time.

### NEWS

Keep up to date with the latest components and inside information from the hi-fi industry.

### READERS' LETTERS

Six pages of post and e-mail with advice on tweaking and balancing your system for the best sound.

### HI-FI WORLD LIBRARY

No chilly building full of dusty tomes, but a collection of the best audiophile books.

### COLUMNS

55, 61, 67, 73

More pearls of wisdom this month and a salute to Elcaset, which offered awesome sound but never took off.

### SPECIALIST HI-FI DEALERS

With years of experience, these are the people to seek out for component advice.

### MEET YOUR MAKER

If you want to rendezvous with the creators, these are the numbers to call.

### HI-FI WORLD KITS

If you can read a circuit diagram and want to build the best yourself, make these pages your next stop.

### DIAL-A-DEALER

Once you've made up your mind on the hi-fi of your dreams, all that's left is to head for your nearest dealer.

### MEASURED PERFORMANCE

Noel Keywood peers inside this month's hi-fi patients to check their health.

### 3 WORLD BUYING GUIDE 119

The best components money can buy.

### READERS' CLASSIFIEDS 127

Otherwise known as a bargain hunter's bonanza, these pages hold some of the best value hi-fi going.

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## FEATURES

### HI-FI UK LTD 23

Turntables that ran backwards and then fell apart? It could only be Strathearn, the first and mercifully last nationalised British hi-fi manufacturer.

### HELLO JUNIOR 39

Rogers' Junior monoblocs have been around for well over 30 years now but are they a classic?

### DEMANDING SUPPLY 53

Hi-fi needs the purest possible electrical supply for optimum sound. We take a listen to two specialist mains cables to see if they have anything to offer.

### LEAD THE WAY 78

Should you use long interconnects and short 'speaker cables or vice versa? And is bi-amping with a pair of £100 amps better than spending £200 on a single amp? Jon Marks and Ketan Bharadia reveal all.

### OLDE WORLDE 126

We start off a series of articles on some of the second-hand components worth looking out for with Sony's TC-K555 three-head cassette deck.

## DIY SUPPLEMENT

This month we put together a superb \$500 HDCD DAC kit from The Parts Connection, tune up our KLS9 loudspeaker and find out if four budget interconnect cables from Maplins can bring the DIYer closer to nirvana.

## MUSIC

### ROCK AND POP 81

RECORD OF THE MONTH:  
John Lee Hooker, Don't Look Back

### DANCE/AMBIENT 84

RECORD OF THE MONTH:  
Various, The Winning Ticket

### JAZZ REVIEWS 87

### CLASSICAL REVIEWS 93

RECORD OF THE MONTH:  
Robert Fayrfax, Antiphona Tecum Principium

## COMPETITION - PAGE 34



If you cherish the small silver disc over the large black one, take a look at this month's competition. We have one of Teac's excellent P-30 transports, worth a cool £2500, up for grabs.

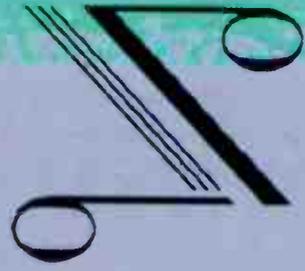
# SONENTZENTZOO

# 77 Tuner...

The Quad 77 tuner  
eats airwaves



...and breathes RDS



# QUAD

t: 01480 433777

f: 01480 431767

email: [info@quad-hifi.co.uk](mailto:info@quad-hifi.co.uk)

www: <http://www.quad-hifi.co.uk>

**THEN THERE WERE FOUR**

Acoustic Energy continue to expand their 100 Series loudspeakers with a fourth member, the AE 120. This new 'speaker is a three-way floor stander which, unusually for its price, can be tri-wired via gold-plated binding posts. The driver tally consists of three 110mm mid/bass units, two of which deal with the bass and one the midrange. Treble duties are handled by a 25mm soft dome tweeter. All the units are magnetically shielded and the 'speaker boasts a sensitivity of 90dB. Available in Black Ash or Rosewood, the 120 will lighten your bank account by £499.95.

Acoustic Energy  
16 Bridge Road,  
Cloucester,  
Gloucestershire GL7 1NJ  
Tel: 01285 654432



**9 INTO 500**

If you own one of Teac's Reference 500 mini systems then there may be some good news for you. Teac have just introduced a CD upgrade in the form of the VRDS-9 player. This is styled and sized exactly like the other 500 Series components but incorporates Teac's well known VRDS drive mechanism. The player has a 20-bit, 8 times oversampling convertor and two digital outputs, one of which is optical. The price is set at £699.95 for both gold and black finishes.

Teac UK  
5 Marlin House,  
The Croxley Centre,  
Watford,  
Hertfordshire WD1 8YA  
Tel: 01923 819630



**LFD CONVERTED AGAIN**

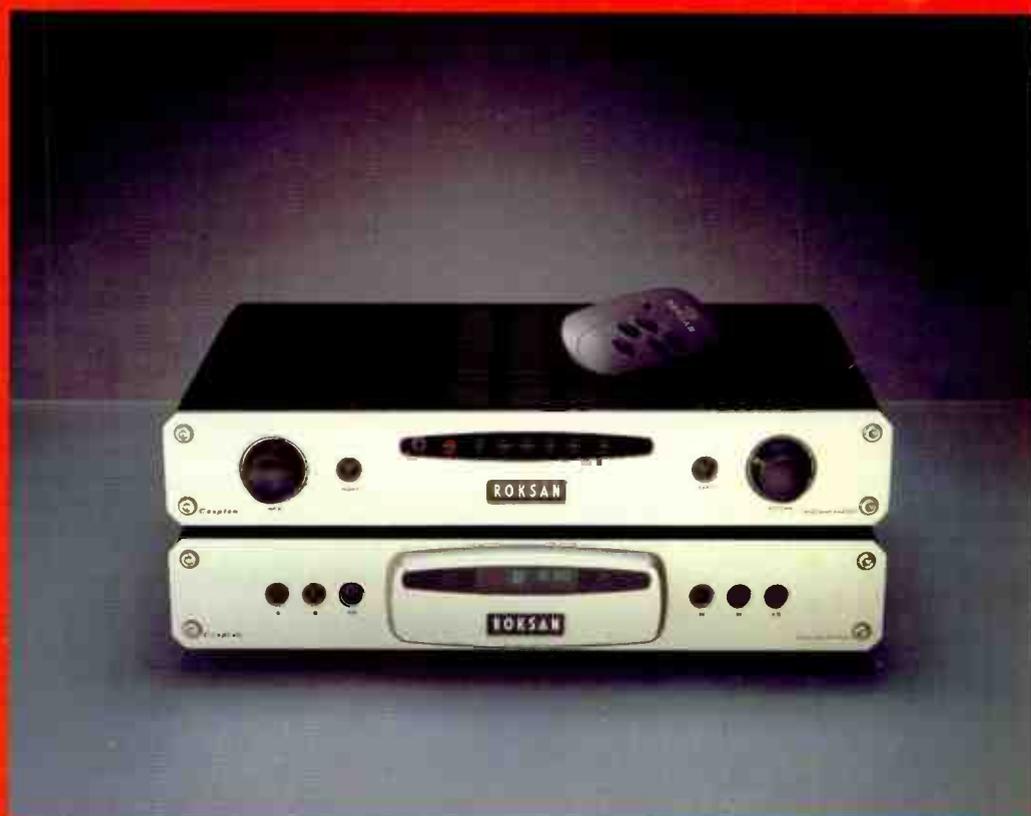
LFD Audio has just introduced its second Digital to Analogue Convertor, christened the DAC2. The DAC2 is based predominantly on the existing DAC3 but replaces that unit's costly Ultra Analog hybrid convertor module with LFD's own DAC based on Burr-Brown PCM 1702-J processors. Special attention has been paid to the power supply design which uses no fewer than 12 precision regulated independent power supplies to feed the various digital and analogue circuits. The power is drawn from three separate transformers, a custom 325VA unit for the analogue section and two 10VA transformers for the digital. Prices are £1950 for the standard finish and £2150 for the 'Corian'.

LFD Audio  
7 Lancaster Gardens West,  
Clacton-on-sea,  
Essex CO15 6QG  
Tel: 01255 422533



trade winds

# *The Caspian Collection*



*...even better British Hi-Fi!*

by

# ROKSAN

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**SPREADING THE WORD**

The Bath International Music Festival takes place on May 17th and 18th. As part of this event, local dealers Radford have organised a free hi-fi exhibition to introduce music lovers to serious hi-fi.



the festival  
of Hi-fi &  
music

The list of manufacturers represented includes Linn, Meridian, KEF, Naim, Quad, Ruark, AudioNote and Roksan. One of the highlights is a demonstration of DVD by Meridian, in the Hilton Ballroom. The exhibition can be found in the Hilton National Hotel and is open from 10am to 5pm on both days.

For more information contact Radford, tel: 01179 240878.

**SHURE-FOOTED FROM SLATE**

Probably one of the most popular cartridges of all time is Shure's V15III. Although it's a little long in the tooth now that it has been around for 20 years, Slate Audio have decided to use it as the basis for their Brazen cartridge.

Existing owners of V15IIIs can send their Shures to Slate who start by removing the original plastic body and bonding the can (containing the generator and cantilever assembly) directly onto an alloy block. This is threaded so no mounting nuts are needed. The standard stylus is then replaced with Shure's new Micro Ridge as used in their £300 V15VxMR MM (reviewed in March 1997's Hi-Fi World). The final touch is getting rid of the stylus protector and plastic finger grip, which Slate claim are very resonant.

If you want to make a Brazen yours, the cost is a V15III and £185.



Slate Audio  
47 Gemini Close,  
Leighton Buzzard,  
Beds. LU7 8UD  
Tel: 01525 384174

**BLACKSHORE'S BABIES**

The latest new arrival on the loudspeaker scene is Blackshore Acoustics of Suffolk. Fans of the glowing bottle, Blackshore have designed their first two 'speakers, the Concept 200 and Concept 300, with efficiency in mind, claiming a 90dB sensitivity for the 300.



Making up the driver complement for the 300 is Audax's high quality piezo gold dome tweeter and a 180mm mid/bass driver with an anodised spun aluminium cone. This crosses over through a simple, first-order network at 6kHz. With a braced cabinet hewn from 25mm MDF and veneered inside and out, the Concept 300 will set you back £1800.

If your wallet and room are of more diminutive dimensions, then there's the £1200 Concept 200. This uses a smaller metal cone mid/bass driver allied to a soft dome tweeter screwed to the front baffle of a triangular enclosure.

Blackshore Acoustics  
St Oryth, North Road,  
Southwold,  
Suffolk IP18 6BH  
Tel: 01502 724301

**PRIME'S NEW NUMBERS**

It looks like competition in the amplifier market is hotting up with two newcomers from Prime Design. The A-100 is a £650 integrated that relies on a hefty 500VA mains transformer and a whopping 80000µF of capacitor smoothing. The front end of the A-100 is a pre-amp built around a custom designed IC which feeds a fully symmetrical power section with carefully matched transistors. And if the A-100 is wheeled in for party duty, over-current protection will ensure the output stage doesn't go up in smoke.







Also joining the Prime team is the P-150 power amp. No prizes for guessing its 150W output although if this is insufficient, the amp can be bridged to provide 450W. There's been no skimping on the power supply here either with 120000µF of reservoir capacity and a 625VA toroidal mains transformer. Like the A-100, the P-150 has over-current protection and sells for £650.



**Prime Design**  
Units 2/6,  
170 Deans Lane,  
Edgware,  
Middx. HA8 9NT  
Tel: 0181 906 0181

**HI-FI WORLD PAYS TRIBUTE TO GIOVANNI DADOMO**

As regular readers will know, Giovanni Dadomo was responsible for some of the best music reviews around with his regular contributions to Hi-Fi World's Rock and Pop pages. So we were all shocked and saddened to hear that he passed away in April after a brief illness. He will be sorely missed by all who appreciated his wit and great love and knowledge of music. We will be reprinting some of his best reviews along with a look at his career in the July issue.

**I SERIES, I PRESUME**

Following up the recent launch of its A1, A2 and A3 loudspeakers, Celestion is bringing out the i Series. Prices range from £119 for the small, two-way stand mounting 12i through £299 for the 23i up to £599 for the top of the range 45i three-way floor stander.



**Celestion International**  
Foxhall Road,  
Ipswich IP3 8JP  
Tel: 01473 322222

**THE COMPANY WITH NO NAME**

If you're fed up with the agricultural styling of a lot of supports which are available in any colour you want as long as it's black, then No Name Acoustics' new stands might be a sight for sore eyes. Made from welded steel struts, NNA's goodies range in price from £225 for the 501 Isolation Platform up to £690 for the five-tier 505 rack. Colours available include blue, red, green and, of course, black.



**No Name Acoustics**  
3 Ber House,  
158 Ber Street,  
Norwich NR1 3EN  
Tel: 01603 615817

**THE LEGEND CONTINUES**

It looks like KEF have caught Special Edition fever with the Coda 7SE. Bringing the popular Coda 7 up to date and up to SE spec is a host of improvements including a more heavily braced cabinet, upgraded crossover components and a new, long-throw 130mm mid/bass unit. Benefits are said to be better dynamics, midrange and sound staging. And now that they're bi-wireable the £149 Coda 7SEs can be bi-amped to get the best out of them.



**KEF Audio**  
Eccleston Road,  
Tovil,  
Maidstone,  
Kent ME15 6QP  
Tel: 01622 672261



**Predictable start.**



**Spectacular finish.**



Every loudspeaker manufacturer has the basics. The cones, coils, crossovers and cabinets. The woofers, tweeters, magnets and faceplates. But only one really knows how to put them together. The proof, Celestion's new i Series.

Built with 70 years experience of pioneering development in loudspeaker technology, this range blows your mind. It combines the highest level of audio fidelity with outstanding dynamic range. So you fully enjoy the true power of contemporary music and film recordings. Time and time again.

But don't just take our word for it. Take it from Hi-fi World. "Powerful, dynamic, musical and convincing", the i Series "shows just how strong British loudspeaker engineering really is".

Spectacular praise, you might think. But where Celestion's involved, it's almost predictable.



Celestion Consumer Division, Eccleston Road, Tovil, Maidstone, Kent, ME15 6QP U.K. Tel: 01622 687442. Fax: 01622 687981.  
Celestion Industries Inc., 89 Doug Brown Way, Holliston, MA 01476, USA Tel: 508 429 6706. Fax: 508 429 2426.

**CELESTION**

# TRANSPORT POLICY

**Jon Marks finds that there's more than one way to spin those silver discs with Teac's P-30 and Parasound's C/BD-2000 transports.**



the fact that neither relies on commonly used transports.

When you drop a CD into a standard transport's drawer and it slides shut, the disc is clamped by a lightweight magnetic puck onto the spindle of a small motor. This motor then quickly spins the disc up to the right speed for the laser to read the digits off the disc.

While this works well enough in principle, it doesn't answer all of the problems that can afflict CD replay.

One of these is vibrations in the spinning disc which can cause the laser's focusing mechanism to work overtime. Another is warps in the disc itself, which can reduce the accuracy with which the data is read from the disc.

Teac and Parasound have both tried to address these problems with their transports. While the Teac pushes the CD up against a clamp to stop it vibrating and to iron out any warps, the Parasound prefers to use a large, heavy puck and belt drive.

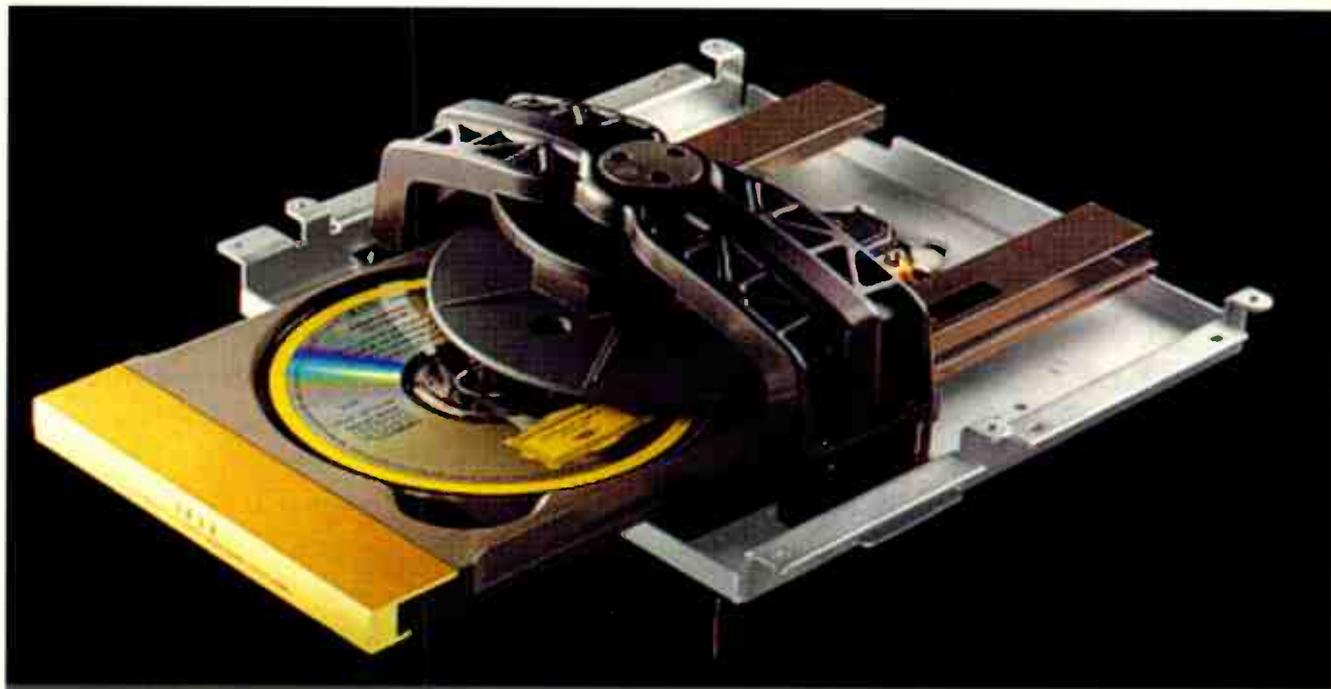
So how well do these technologies work? Turn the page and find out. . .

**L**et's face it, your average CD playing system is an unexciting confection of off-the-shelf parts bolted together with minimal tweaking. Certain companies prefer to plough their own furrow though, two of them being Teac and Parasound. They've decided there's more than one way to skin the digital cat, as we discovered with Teac's P-30 VRDS transport and Parasound's belt-drive C/BD-2000.

What makes these two eye-openers different from their more mundane siblings is



## TEAC P-30



**T**he P-30 looks like it was hewn out of a single piece of aluminium and its weight is in keeping with its looks. Within the first five seconds of John Lee Hooker's Boom Boom it was blatantly obvious that the P-30 is a bit special, even at its less than bargain basement price.

Compared to our customary (and nearly half the price of the P-30) Audiolab 8000CDM there was an extra octave of bass. And this bass had some of the best impact, focus and (unusually for digital) rhythm I've heard in a long time. In fact, the P-30 feeding a quality DAC like Pink Triangle's Da Capo would have some expensive turntables looking worried. Another benefit was a combination of complete control and an unforced, natural presentation.

It took a lot of will power to pull myself away from the adrenal overload provided by a range of funky Techno CDs to line the P-30 up with something more acoustic. Eric Bibb and Needed Time with their Good Stuff HDCD album then slipped smoothly into the Teac's copper-plated interior.

One of the most exacting tests for sound quality is the human voice. The

singing which emerged from the Sextet IIs when the P-30 was in circuit was some of the most convincing and least artificial I've heard. Recently, while on a trip to Milan I heard a CD/vinyl/active 'speaker set-up costing well over £100,000 and relying on a very expensive transport. The Teac was easily as convincing with its vocal rendition as that transport had been and just blew it into the weeds in terms of rhythm and tune-playing.

'Saucer and Cup', a solo voice/guitar number, showed how delicately revealing the Teac could be. It relayed impressive amounts of spatial information, producing a truly transparent acoustic. The tiny timing changes and inflections that make music involving were there in abundance too. The P-30 mixed up a dangerously effective brew of CD's solidity and precision along with vinyl's natural, easy flow. Dangerous because music as listenable as this will have you permanently bolted to your hi-fi.

Spinning a copy of Officium Defunctorum by Tomas Luis de Victoria I was greeted by a tonal smorgasbord close to that normally reserved for

turntables. What surprised me here was the power of the choristers' voices. Imaging was also more tangibly and precisely focused than through either the Parasound C/BD-2000 or Audiolab 8000CDM, giving the sound stage that extra depth so hard to come by in most components.

**Teac P-30**

**£2499.95**

**Teac  
5 Marlin House,  
The Croxley Centre,  
Watford,  
Herts. WD1 8YA  
Tel: 01923 819630**

### WORLD VERDICT

Yes it costs £2500, and yes it sounds nothing short of superb. Partnered with a good DAC, the P-30 could be the digital fix lovers of vinyl have been looking for.

**Measured Performance  
see p103**

# PARASOUND C/BD-2000



Using Parasound's C/BD-2000 is a bit like using a record deck. Slipping back the smoked Perspex transport cover, you have to put the disc over the spindle and then place the surprisingly heavy puck on top. By the way, don't forget about the puck. The transport works whether it's used or not, and leaving it off can result in the disc spinning crazily inside the machine.

Daboa's *From The Gekko* album did sterling service opening the proceedings. The first track on this CD is 'Canto Del Pilon' which has some very artificial and extremely deep bass running through it. Here, the Parasound did a good job of controlling the lower registers. It stopped the bass from overwhelming the rest of the mix but fell short of the Teac in terms of depth. This comes as little surprise given the Teac's £700 premium though. Elsewhere, the C/BD-2000 picked up points for breadth of sound stage and an ordered, tidy sound.

Switching to the polyphony of Tomas Luis de Victoria gave the Parasound a chance to demonstrate its fine separation as it handled the

individual vocal strands in the choir without difficulty. That said, given the fact that it costs £500 more than our 8000CDM, I had been hoping for a bigger improvement over the Audiolab. As it was, in terms of smoothness and lack of grain, the Parasound was equalled by the Audiolab. And with this piece and Daboa's *From The Gekko*, the 8000CDM actually proved the better of the two when it came to natural vocals.

Heading in search of the Blues, I treated myself to Eric Bibb and Needed Time's *Good Stuff*. This HDCD recording produced a good left to right spread across the front of the 'speakers but the C/BD-2000 seemed unable to capitalise on the impressive depth of sound captured on this disc.

As far as wearing out the carpet with rhythm-driven Blues goes, the Parasound was again on a par with the 8000CDM rather than Teac's involving P-30.

Dinemec's deliciously sweet recording of Sophia Reuter et al. performing Wagner's *Traume* for violin and orchestra confirmed the C/BD-2000's clear, tidy sound stage.

Unfortunately, it also confirmed a hardness across the midrange which had previously been obvious on vocals. Here, it manifested itself on violin notes, the upper registers of Sophia Reuter's playing sounding uncharacteristically hard.

Turning to the 8000CDM found a gentler, more natural treble and deeper sound stage. The Audiolab was a more involving listen as well.

**Parasound C/BD-2000** £1695

**Distributed by Heybrook Hi-Fi**  
**Clemo Road,**  
**Liskeard,**  
**Cornwall PL14 3NH**  
**Tel: 01579 342866**

## WORLD VERDICT

Belt drive is an interesting idea but the Parasound is bettered by cheaper transports.

**Measured Performance**  
**see p103**

# ROKSAN O

**Jon Marks comes to the conclusion that Roksan's new Caspian integrated amplifier could be about to win a lot of friends.**



Oxford Reference Dictionary, "Caspian: a land-locked sea enclosed by the USSR and Iran." My copy of the dictionary is obviously a few years old, talking as it does about the USSR. When I pick up an updated version, I only hope 'Caspian' will now merit an extra entry: "£700 integrated amplifier manufactured by Roksan. Completely free from the colourless, grainy sound that characterises most transistor amplifiers. As a result, it is one of the most enjoyable integrations to listen to."

Helping the 70W Caspian on its way is a high quality Alps Blue Velvet motorised volume control. This kind of potentiometer isn't particularly common in £700 amps because of its relatively high cost, but it sounds rather good. Allowing Roksan to build the Caspian on a single circuit board (to keep signal paths short and reduce interference, they say) is the fact that most of the components are tiny surface mount devices.

Supplying the amp with power are a hefty, low profile toroidal transformer and two 6800µF Aerovox audio grade capacitors. Relays, mounted close to the back panel, are also used for input selection to cut down on unnecessary and untidy wiring. Upgrading is catered for too, with a set of 'pre-amp out' and 'power amp in' sockets for bi-amping.

Arrayed against the Caspian just waiting to reveal any shortcomings was some impressive hardware, from Marantz's CD-63 mkII Kl-Signature, Audiolab 8000CD and Denon's £1300 DCD-S10 to Teac's P-30 and Audiolab's

8000CDM transports and DACs from Pink Triangle (Da Capo) and The Parts Connection (DAC-2). Partnering 'speakers were Heybrook's Sextet IIs, Jamo's Concert 8 stand mounters and our own KLS3 Gold.

Dropping the Caspian in at the deep end, I supplied it with the signal from the P-30 and Da Capo. Spinning inside the Teac was an HDCD recording of Eric Bibb and Needed Time, Good Stuff. This R'n'B stormer swiftly showed that the Roksan was gifted in the rhythm stakes, assembling one of the most foot-tapping sonic experiences I've heard in quite a while.

The firm foundation this rhythm precision was built on consisted of controlled, extended bass which had impact and speed - a rare combination indeed, especially at £700. Bibb's singing proved that the midrange came no poor second to the bass, with impressive projection that was down to the Caspian's transparency, not an 'in your face' presentation that impresses in the showroom but curls your toes after a couple of hours at home. The icing on top of the frequency cake was a treble possessed of the kind of smooth sweetness and tonal capacity that normally only issues from a large box of glowing bottles sitting in the corner of a living room.

Chaka Demus and Pliers lent a hand

next with Tease Me. For all its artificiality, this CD has a refreshing clarity and airiness to its vocals, along with basslines that will give any amp's power supply a good work out. And the bass went a long way down as I found out with 'Nuh Betta Nuh Deh' and its near-subsonics. The Caspian had little trouble driving the Sextets' woofers to good effect.

The title track's bass remained focused and weighty even when I cranked the volume from the potato shaped remote control. Vocals had that tell-tale space to them, always a sign of an amp's ability to handle ambient subtleties. Present again was a rhythmic drive that makes a lot of the competition sound leaden footed by comparison. All this remained unflustered as the volume rose higher. And because the Roksan was getting the basics right, music had all the irresistible charisma of Hamlyn's famous paper.

Undeniable proof of this came in the form of the Chemical Brothers' 'Setting

# N A ROLL

review

Sun'. Bass had great focus, depth and drive, retaining the extreme funkiness of this track where lesser amps lose it to blurred and sloppy bass. The Roksan's transparency was such that it even managed to reveal layering in the congested mix, usually the province of good pre/power combos.

Mopping my fevered brow, I headed for a slightly mellower work-out with Wagner, Brahms and Schubert all going under the laser. Tone and inflection turned out to be another couple of skills the

And cranking the volume, even with heavily string-laden compositions, found the Caspian refusing to harden up across the upper registers.

Summing up the Caspian's abilities succinctly was John Lee Hooker's Boom Boom. Bass was deep and fast, midrange clear and powerful, treble crisp, dynamic and never fatiguing. If the Caspian was a suit, it would be a 1940s' zoot suit sharp enough to cut granite. The spooky 'I'm Bad Like Jesse James' had the kind of spine tingling menace that suggested if I

stepped out of line, I'd be sleeping with the fishes. When music does this to you, you know that the hi-fi is doing its job.

By way of a yardstick I switched into the system Audiolab's perennial 8000S (the original version - we hope to be reviewing the updated 8000S soon). Next to the Roksan, the 8000S's version of events seemed rather small-scale. The sound stage shrunk in both depth and width and the bass lost its funkiness and impact (except in the upper bass region, where it was on a par with the Roksan).

Partnered with DNM's Reson bi-wire 'speaker cable the Audiolab still had some of the Caspian's speed and crispness in the upper registers but

lacked its spaciousness and musicality. The 8000S did draw level on imaging precision but then lost out on the subtleties that made the Roksan so much fun to listen to. And at high volumes, the 8000S started to sound slightly hard and 'loud'.

Well, in the proverbial nutshell, it looks like Roksan have produced something rather special in the new Caspian. There's a combination of valve-like tonality and smoothness with transistor bottom-end grunt and control which it's hard not to be seduced by. If you're on the look out for a £700 integrated that can be bi-amped to allow upgrading, then the Caspian should be sitting at the top of the list ★

**Roksan Caspian** £695

**Roksan**  
St Peters Road,  
Huntingdon  
PE18 7DB  
Tel: 01480 433777

## WORLD VERDICT

A £700 bargain. Mixes the best of solid-state and valve worlds to produce a seductive sound.

**Measured Performance**  
see p103

Roksan has got sorted. Violins, both solo and en masse, had a deliciously natural resonance completely devoid of the solid-state glassiness that so often spoils the picture. Telling apart the various orchestral sections was easier than it has been with many an amp that has passed through our system here.

As with the rather cruder Chemical Brothers, the Roksan opened up the individual layers in Classical recordings, giving a sense of real depth to a sound stage already impressively broad.





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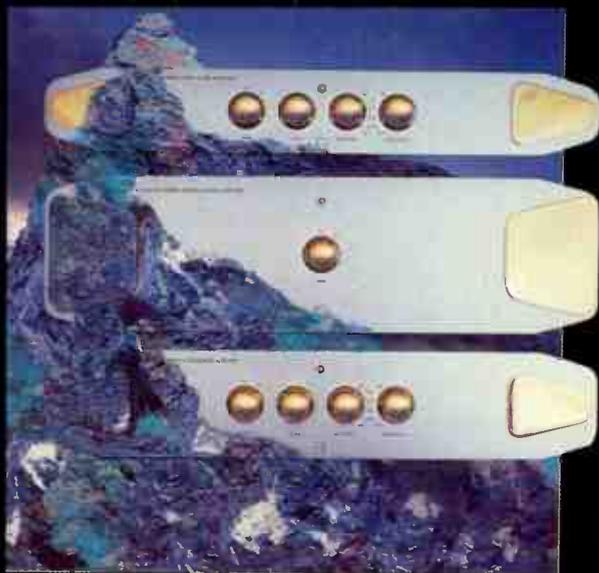
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# COPENHAGEN

**Douglas Floyd-Douglass finds himself captivated by a pair of superb stand mounters from Danish Jamo.**

**J**amo, the most unlikely sounding audiophile loudspeaker manufacturer from Denmark, have erased all doubts of their ability with an impressive design in the new Concert 8. Jamo, who years ago gave us dubious mass-market 'speakers (from the decidedly avant-garde to impressionist wall hangers) have now got down to the serious art of real loudspeaker design. They have now proven their standing as a market leader: the Concert 8 is exceptional.

I first came across the Concert 8 in Milan last year where a prototype was on display. I was especially impressed with the flashy, solid copper phase plug which looks like a 19mm anti-aircraft shell. It has a valuable acoustic function as well as looking seriously alluring though; directly coupled to the assembly, the imposing copper phase plug also serves as an ingenious heat sink for the magnet. If you look really close, you'll also be able to appreciate the engineering that has gone into this driver - there's not so much as a pastry flake's width 'twixt voice coil and copper plug.

The cabinet is constructed of wood-veneered 25mm MDF and an impregnated front baffle consisting of a mix of quartz

sand and a resonance-damping binding agent said to minimise coloration. All Jamo want you to hear is the drivers. A deliberately simple low-order crossover uses the highest grade components, including foil caps with wirewound resistors and high Q coils. Finally, the crossover is hardwired directly on to the 24k gold-plated bi-wireable input terminals. Jamo-designed low capacitance, low inductance OFC cables link the drivers to the crossover. All of this attention to detail and no-compromise quality more than justify the £1500 price tag.

The fluid cooled tweeter incorporates a dome made of 'Sonotex', a multi-coated textile said to give the optimum combination of rigidity and damping. The tweeter's high sensitivity is achieved by using silver wire in the coil windings and a double magnet. Its baffle is cast in solid zinc, which apparently rejects resonance yet achieves maximum mechanical contact with the enclosure.

The mid/bass unit handles an enormous bandwidth, 60Hz-4kHz to be exact. This is a considerable achievement, the unit behaving impeccably across all frequencies. Most impressive of all, Jamo manage this by using die-cast magnesium in the construction of the diaphragm and the

frame.

While the present vogue for new cone materials has resulted in a lot of mediocre drivers, I must concede that this one really does the trick. There are no technical anomalies or audible flaws in this design. A lot of painstaking



**Precious metal - The concert 8's tweeter is wound with pure silver wire and uses a solid zinc cast face plate to reduce resonance.**

research was obviously done here.

The mid/bass driver is also extremely well behaved. So much so that on a reasonably powerful transistor amp the sound can be brutally revealing, showing up recording and performance oddities which are usually masked by the inherent acoustical and harmonic

# CONCERT

characteristics of lesser designs. I'm sure some detail fans will love this but I found it to be a tad unnerving at times. I ended up opting for a trusty single-ended amp and was delighted with the warmth of tonality, presence and authority from this delicate Danish depth charge.

The Concert 8 is comfortable with



large orchestral pieces and is capable of great depth of image and clarity. Mahler's 5th symphony in C sharp minor (Frankfurt Symphony Orchestra) was eerily moving and majestically musical.

Bass is fast and powerful as demonstrated by Rush's 'Moving Pictures', with Geddy Lee's rattling Rickenbacker and superbly powerful attack on drums. Most remarkable is the distinct lack of cabinet resonance and coloration.

Pink Floyd's 'Division Bell' and 'Momentary Lapse' showed off the Concert 8s' dynamic abilities. At all times the 'speakers remained completely in control, clearly free of distortion and cone break-up. The result was an effortless and flawless performance.

Alanis Morissette's Jagged Little Pill album was resplendent in all its rough production - the Concert 8s are

mercilessly revealing with substandard recordings. With all due respect to the creators of one of the great albums of the decade, Jagged Little Pill has appalling treble overkill and the Concert 8s were unforgiving. Whether this album's sound is down to the master tape, the over-absorption of the control room or the treble roll-off of the monitors we shall probably never know.

Solo instrument recordings - Vladimir Ashkenazy performing Beethoven's sonatas for instance - demonstrated the scale the Concert 8s could reproduce. Piano had a completely natural timbral and acoustic quality. The cabinet volume and design

were given a real challenge with the pace of the presto agitato. The Jamos' midrange and treble speed turned out to be excellent and low harmonics were powerful and very real. It's a pity the squeak of the Bachstein pedal intrudes every few bars. However, in terms of imaging, the offending pedal is spot on; straight down, left of centre.

In summary, the Concert 8 is one of the most advanced loudspeaker designs on the market today. An impressive lack of resonance and coloration shows off the excellent drive units (the tweeter is truly exceptional and the mid/bass unit



**Un-heavy metal** - The mid/bass unit uses a cone made from magnesium for lightness and rigidity.

revolutionary), allowing the music to take first place and really shine. The '8s are a no-compromise, no-expense-spared credit to their designers. Jamo are now firmly in the super league and the competition had better beware!

**Jamo Concert 8**

**£1500**

**5 Faraday House,  
Drayton Fields,  
Daventry,  
Northants. NN11 5RD  
Tel: 01327 301300**

## WORLD VERDICT



The Concert 8s are superbly clean, crisp and transparent. Beware their revealing nature though - they'll show up any source shortcomings.

**Measured Performance  
see p103**

# DAC Attack!

Following in the path of the original and extremely well received Assemblage DAC-1, the DAC-2 appears to be another big hit with customers and reviewers alike. The DAC-2 builds on the strengths of the original DAC-1, with its dual Burr-Brown PCM 1702 20 bit DACs, Crystal CS8412 input receiver, toroidal power transformer and Analog Devices based output stage, but adds HDCD capability with the PMD-100 digital filter chip, an extra co-ax digital input on a BNC jack, a phase invert switch, three more power supply regulation stages with greatly increased power supply capacitance, and improved parts quality in the analog output stage. The best news is that all these improvements come with a very small price, the DAC-2 digital processor kit is \$499.00 U.S.! Of course, the DAC-2 also comes with our 30 day satisfaction guarantee, two year limited warranty, AND our assembly guarantee (if you can't get it to work, we will!).

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*"...for the price of \$499.00, it produces remarkably excellent sound. This is a really good kit for the DA converter beginner."*

Mitsuru Yoshioka, MJ Magazine (Japan) Dec. 1996

*"Putting on Steven Stills' Manassas (Atlantic 82808-2) - a bona-fide, re-mastered-from-the-original-master-tapes, HDCD-badge-wearing, High Definition Compatible Disc-was much better. The resemblance in quality to what I'd been hearing that day in the recording studio, listening directly to my own master tapes, was uncanny"*

*"The DAC-2 is the best D/A I've ever had in my system, revealing musical details on familiar recordings that I was previously unaware of."*

Muse Kastanovich, Stereophile, Vol. 20 No. 1, January 1997

*"The DAC-2 is another well-engineered product from Sonic Frontiers. The unit had better bench performance than many more expensive processors. In particular, the DAC-2 had low crosstalk, very low noise, good linearity, and excellent reproduction of low-level signals"*

Robert Harley, Stereophile, Vol. 20 No. 1, January 1997

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# NATIONAL HI-FI SERVICE

**Nick Tate tells the strange tale of  
Strathern Audio Ltd, Britain's first and  
last publicly owned hi-fi manufacturer.**

Many will remember the British Leyland Motor Corporation, the 1970s state-owned purveyor of such automotive design masterpieces as the Morris Marina and Austin Allegro. A decade of industrial strife and dreadful quality ensured BLMC's dalliance with disaster was well publicised, but what many don't know is that hi-fi had its very own equivalent. Strathearn Audio Limited.



Cast your mind back to 1973, a time of great growth for hi-fi manufacturing. Hoping to cash in on this, a government quango set up to stimulate Northern Ireland's flagging economy decided that what Belfast needed more than anything else was a hi-fi industry. Top civil service mandarins in Whitehall agreed, and faster than you could say, "Yes, Minister", the government earmarked £3 million from the public coffers for the infant company.

With the help of the Northern Ireland Finance Committee, Strathearn duly commissioned a Cambridge-based

design centre, PA Technology and Science, to design a number of leading-edge hi-fi products. For their £350,000 fee, PATS came up with all sorts of futuristic ideas, from a new type of parallel-tracking tonearm and an

electronic tracking force adjustment system to touch-sensitive switches and flat diaphragm loudspeaker transducers. Things looked good.

But the most interesting thing to emerge was a new type of direct-drive motor which was particularly cheap to produce. This being 1973, the year that Technics' swish direct-drives swept through Britain's High Streets striking fear into every belt-propelled turntable on the market, Strathearn realised correctly that they were on to a winner.

Gone would be the days of noisy Garrards and obsolete Thorens, for this was the brave new era of direct-drive and Strathearn had got themselves a licence to print money - or so the theory went. But as with every bright idea, there was a problem.

The direct-drive system had actually



Strathearn thought they'd struck gold using a cheap direct-drive motor in their turntables. Unfortunately the decks rumbled almost as much as tube trains.

been developed by PATS in conjunction with toy manufacturer Mettoy as a cheap, low-power device for use in kids' toys. It couldn't quite stand the rigours of high-torque use in turntables. When asked to provide enough grunt to keep records spinning at an accurate speed, the little motor would start to rumble.

Unfortunately, in a text-book example of 1970s' management incompetence, Strathearn didn't realise this until it was too late. They'd sensibly decided that producing some of PATS' other designs just wasn't on - they were too difficult to put into production. Instead, they'd opted to produce simple direct-drive turntables and loudspeakers.



The STM4 - a budget direct drive famous for poor build. Some were said to have motors that ran backwards.

However, these 'simple' designs suddenly became very difficult to get right for mass production because ingeniously (not), the government quango involved had only asked the PATS centre for design prototypes rather than complete finished products. As Strathearn soon discovered, getting a direct-drive turntable out of the laboratory into the shops was easier said than done.

After this first critical mistake, Strathearn displayed an eerily politician-like uninterest in the detail of their production difficulties, turning instead to good old-fashioned public relations to dig themselves out of their hole.

drive, designed to strike at Garrard's more expensive mass-market designs, and certainly looked quite capable of relieving Plessey of a few customers. The £120 SMA2 was positively dashing, very futuristic with its touch controls, sleek, low-mass tonearm and ultra-slim design. Unfortunately, they were about as well screwed together as an Austin Allegro on a rainy strike-bound Bank Holiday Friday afternoon.

Tales of Strathearn's 1975 press launch are legendary. The turntables were said to be appallingly designed, so susceptible to acoustic feedback that if the amp was turned up past one on the dial an ear-piercing howl from the

Two turntables, the STM4 and SMA2, were introduced to the market. To look at they were very impressive, with clean, modern lines and, from a distance at least, a nice finish. The £80 STM4 was a budget direct-

'speakers would ensue. The tonearm's automation was absurdly slow, only fast when dropping - sorry, cueing - the stylus. The planar 'speakers were reported to be so dreadful that the company engineers who set them up hadn't even noticed they'd wired them out of phase. It was a boardroom farce, which would have been hilarious were it not for the fact that it was taxpayers' money being squandered.

Naturally, instead of doing anything about their sad excuses for hi-fi separates, the hapless company set about a PR charm offensive. With shades of government ministers blaming presentation for the Poll Tax's unpopularity, Strathearn showed an arrogance born of a complete misunderstanding of the problem in hand. To wit, various journalists who had been particularly hostile (i.e. objective) were approached to work on a 'consultancy basis'. Asked to report on their findings, they gave the company a damning indictment of their lemon-like creations. On receiving subsequent review samples they found their suggestions had been ignored.

Had Strathearn hoped that the scribes would show loyalty to their paymasters? You might think that, and therefore they couldn't possibly comment. . . Anyway, unhappily for the company, the journos duly reported the decks' failings, giving them a serious drubbing in print.

Graham Bish was brought in from ITT as Strathearn's supremo in February 1977. Unlike those before him, he was refreshingly candid with the members of the press. When asked what he thought of the situation he was reported to have said, "You can't make it any worse". Unfortunately he was wrong. Like rats leaving a sinking ship the company's top brass resigned, and Strathearn had to go begging to the government to have losses of £14 million written off.

By November Bish had also gone, and the new chief sensibly went incommunicado - journalists were asked to direct their questions to that Mecca of Whitehall sloth, the Department of Commerce. Momentarily the company concentrated on export markets and



The SMA2 - nice looks, shame about the construction and sound quality.

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less than £50, while the Comet warehouse chain bought a large consignment and struggled to shift them for £39.95. With poor press and streams of embittered letters to magazines from the hapless audiophiles

By 1979 Britain's one and only 'nationalised' hi-fi manufacturer was dead. It wasn't the workers' fault, it was simply that people who didn't know anything about hi-fi were running a hi-fi company, stupidly believing they could just buy engineering know-how 'off the shelf'. It is reckoned they spent over £20 million by the end, and that the initial laudable aim of creating 1500 jobs for Ulster people had been pie in the sky - the best they ever achieved was closer to 300.

Strathearn Audio Limited - may they rest in peace, never to rumble again. And if on reading this obituary, they do turn in their corporate grave, may it not be backwards.

Even at £30 off the original price, the STM4 was a bad bet and buyers stayed away in droves.

considered a change of name, but it was not to be.

By 1978 Strathearn STM4 turntables were falling off the backs of lorries for

who bought the decks, Strathearn became a national joke. Stories even appeared about the motors going backwards. It was a sorry sight.

### HOW TO DESIGN A TURNTABLE BY HER MAJESTY'S GOVERNMENT

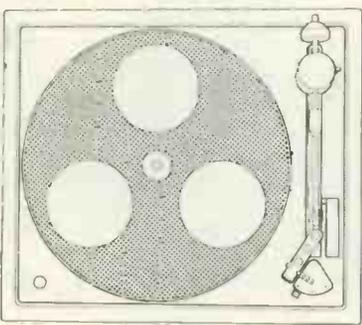
Both Strathearn turntables used a particularly weak motor originally designed for toys. Over-stressed, it was unusually noisy, measuring far worse than Pioneer's cheaper belt-drive rival, the PL112D. Neither had suspension, platter damping was poor thanks to a ludicrously styled turntable mat, and both were flimsily built, making them appallingly sensitive to vibration. Both used small main bearings which further compromised their longevity, and their arms had badly adjusted, high friction bearings, skimpy plastic headshells and inaccurate bias controls. All things considered, it was remarkable they worked at all.

### ENGINEERING THE HYPE Strathearn's media circus



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Strathearn STM4 turntable



Strathearn's STM4 is a two speed electronic servo direct drive turntable with a precision, low-mass pickup arm. New technology has made it possible to construct a direct drive motor more simply. Thus this new manual turntable has a standard of performance normally associated with products of greater cost. As a result STM4 may be used with the finest cartridges, electronics and loudspeakers.

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Hi-Fi News and Record Review.

#### STM4

##### What the advertisements said:

"This new manual turntable has a standard of performance normally associated with products of greater cost. As a result the STM4 may be used with the finest cartridges, electronics and loudspeakers."

#### STM4

##### What the press said:

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# WEATHER

**Nick Tate forecasts a fine future for Talk Electronics' new Hurricane 1 pre and Tornado 1 power amplifier combination.**



Since 1990 Cable Talk have supplied fine sounding cables to that select breed of audiophile with more sense than money. Buoyed by this success they've decided the time's right to mount a full frontal assault on the amplifier market, under the radical name Talk Electronics. With characteristic thoroughness, they've invested vast sums (almost £150,000) designing their Hurricane, Tornado and Storm pre, power and integrated amplifiers.

All pre-amplifiers, from the £499.95 Hurricane 1 to the £1099.95 Hurricane 4, are Class A, J-FET designs with Cable Talk internal wiring. Going up the range brings standard remote control (from the £699.95 2 onwards), better power supplies and superior wiring (the 2 uses Broadcast, the 3 Reference). The top of the range 4 boasts an ALPS volume control, two tape loops, polycarbonate signal capacitors and superior reservoir caps. A MM/MC

phono stage is optional on all the pre-amps, getting progressively better (and more expensive - from £49.95 to £99.95 extra) the further up the range you go. The Tornado power amps follow a similar upgrade path, offering from 50W to 100W of MOSFET power from £449.95 for the 1 to £1099.95 for the 4 monobloc pair.

Talk say there's a good reason to have such an extensive range. For hard-to-drive 'speakers buyers should go for a budget pre-amp with a more muscular power amp, while for better sound on a budget, a top pre-amp, basic power amp and sensitive 'speakers are recommended. The choice is the customer's. And there's more - all amps are further upgradeable with the Whirlwind external power supply,

factory retrofitted for £649.95.

If such a bewildering array of options has confused you, let's remind ourselves that this review concentrates on the entry-level Hurricane 1 pre-amp/Tornado 1 power amp combination. And being an insatiable vinyl junkie, your reviewer has also specified the optional (£49.95) MM/MC phono stage. Weighing in at just under a grand, this combo has lots of serious competition - Audiolab's 8000C/P duo, budget Naims and Exposures, plus various 'budget superamps' like Mission's PSX-R powered Cyrus III and

# REPORT

review

Rose's Scion two-box integrated. As a particular fan of the last, I opted to use the Rose for comparisons.

On looks alone the new Talks aren't going to raise many eyebrows. Ten years ago big black boxes were the dog's proverbials, but now they just look dull. Although the Hurricane and Tornado are finely built and elegantly finished, in my opinion Talk have played it too safe visually. As far as sound's concerned however, things are much brighter. First impressions were of a clean, confident, controlled amplifier with a powerful and detailed sound.

Alex Reece's 'Candles', a drum 'n' bass track with the most powerful bass sequences this side of an earthquake, came across blisteringly. Compared to the Rose, the Talk combo drove the room better, reaching down to the deepest recesses of the Mission 752 Freedoms with consummate control. Sound staging and image projection were superb - so clearly did the female vocalist project forward that I almost didn't notice these 'speakers' annoying directionality. And despite the combo's thundering bass, subtle backing instruments came through clear as day rather than disappearing into the mix as with the Rose. Timing was also top class, with a better sense of space between the beats and more precise rhythms than the Scion could manage.

Wonderful stuff, but I began to discover some chinks in the Talk's armour. First, treble lacked the Scion's sweetness and veered towards harshness. Delicate, atmospheric cymbal work on The Pretenders' 'Brass in Pocket' lost much of its clarity and warmth. Another minus

point was its lack of urge through the phono stage. Even through line inputs the Talk wasn't the most expressive of amps, majoring instead on fine detail retrieval and control. But with vinyl the tendency was exaggerated, making for a rather flat, undynamic sound. The Rose, although less impressive with detail, was a lot more emotionally engaging - you could really tell when Chrissie Hynde's vocals were being whispered, spoken or screamed.

The latest audiophile vinyl pressing of Dave Brubeck's Time Out album showed similar tendencies. 'Take Five' through the Talk was an impressively focused experience, with loads of fine detail and a strong, almost architectural quality to the location of the various instruments within the sound stage. Drums were tight and double bass deep, well controlled and quite tuneful, but it was all a little detached for my liking. Switching back to the Rose, much of the music's 'vibe' reappeared, along with some extra warmth to the intricate cymbal work.

Through line inputs at least, Talk Electronics' Hurricane I/Tornado I pairing has much to recommend it - tight, clean sound with plenty of power, bags of detail and true out-of-the-

speakers imaging. But in its quest for accuracy it misses some of the music's emotion, meaning it'll please control freaks rather than groove lovers. Matching is the key word - use it to get a grip on soft sounding sources or 'speakers. If they suit your system, then the Talks' fine build, flexibility and upgradeability make them a good buy.

Overall, they're best described as showing real



The Tornado I power amp is tidily laid out inside, its power supply capacitors and rather small mains transformer clearly visible.

grace under pressure or, if you'll forgive the expression, calm in the eye of the storm ●

Talk Electronics Hurricane I £499.95

Talk Electronics Tornado I £449.95

Talk Electronics

Unit 12, Farnborough Bus Centre,

Beimoor Road,

Farnborough

GU14 7XA

Tel: 01252 376383



The Hurricane I pre-amp here is fitted with the optional phono stage. This can be adjusted to suit either MM or MC by moving a series of six jumper connectors.

## WORLD VERDICT



Flexible pre/power with strong, controlled sound, but won't suit all tastes.

Measured Performance see p 103

**WHAT HI-FI?**

April 1997  
Concert 8  
★★★★★

**WHAT HI-FI?**

May 1997  
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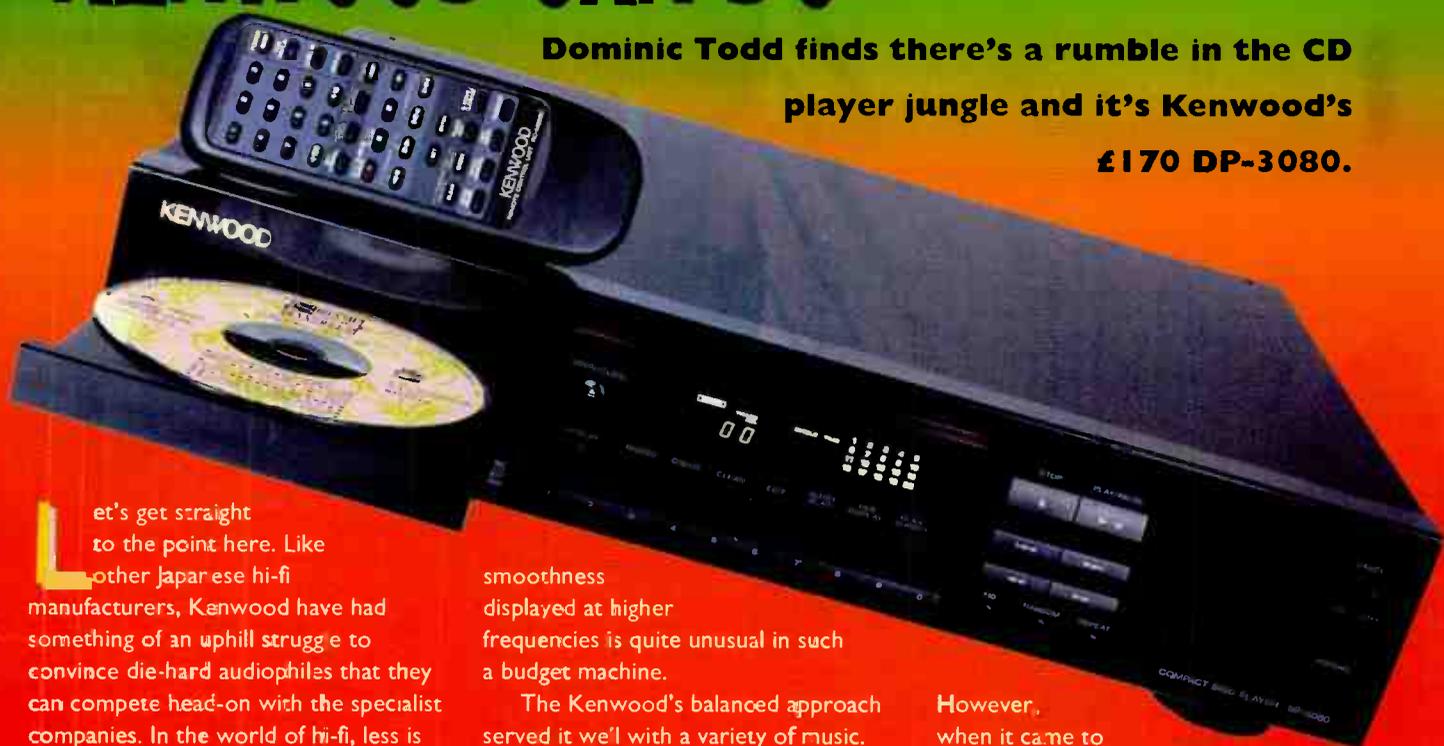
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# KENWOOD CAN DO

review

**Dominic Todd finds there's a rumble in the CD player jungle and it's Kenwood's**

**£170 DP-3080.**



Let's get straight to the point here. Like other Japanese hi-fi manufacturers, Kenwood have had something of an uphill struggle to convince die-hard audiophiles that they can compete head-on with the specialist companies. In the world of hi-fi, less is generally seen as more, and with a few exceptions minimalism isn't generally a forte of the big multinationals. Kenwood's new £170 DP-3080 illustrates the point. It's well built yet the front panel also houses a plethora of small buttons.

Inside the Kenwood sits a Bitstream DAC with Kenwood's own D. R. I. V. E. filter system like the one fitted to the DM-7090 MD player reviewed in April. This, Kenwood say, reduces the quantisation errors that occur on low level signals. These produce a 'stepped' waveform instead of a smooth one. D. R. I. V. E. filters out the 'steps' to give a smoother waveform and, apparently, a more subtle, natural sound.

'Hear the Voice' by Mighty Truth certainly left a good first impression. Vocal presence was excellent, with the singer projected from the rest of the mix and free from sibilance. The bass wasn't quite as deep as that of the NAD 510 but it did show the NAD up in the area of integration. I wasn't always so aware of the lower frequencies on the DP-3080 due to their cohesion with the midrange.

The same proved to be the case with the treble performance. Initially it didn't seem as detailed as the NAD, sounding a little blurred. However, further listening showed the Kenwood was truer to the original, simply sounding less exaggerated. The sheer

smoothness displayed at higher frequencies is quite unusual in such a budget machine.

The Kenwood's balanced approach served it well with a variety of music. 'La Visite Est Terminee', from the Jam Nation CD showed a refinement lacking in the NAD. Control was excellent with fine detail retrieval and the '3080 was less inclined to 'throw' music at the listener as the '510 did.

It didn't all go the DP-3080's way though. Against the NAD and other machines, it did occasionally sound a little lacklustre and sluggish. This could be something to bear in mind if you've already got a smooth sounding amp and 'speakers.

The Kenwood was equally eloquent with Dance music. Using a Tony de Vit mix, the '3080 readily conveyed the atmosphere of the music. At times the lowest bass notes could sound a tad soft, but this didn't hinder the Kenwood's timing and spaciousness. Fine stereo depth also helped the cause.

One area in which the Kenwood trounced the NAD was with Classical music. With Mozart's Piano Concerto No22, the DP-3080's supremacy over the '510 came as quite a surprise. String tone was undiluted and piano possessed an impressive timbre for this class of machine. You'd have to look at machines from Rotel and Denon which cost at least half as much again to find any significant improvement here.

The tables were almost turned with Sting's 'Fragile'. Although the NAD sounded slightly 'looser', it undeniably had more presence and atmosphere.

However, when it came to portraying an individual guitar string the Kenwood etched out greater detail. This, combined with the depth of sound and smooth vocals, made for a sound that was beguiling in a manner the NAD couldn't quite match.

It says a great deal for the Kenwood's quality that it not only keeps up with the NAD but edges ahead for the most part. No mean achievement when you consider the £30 price differential in the Kenwood's favour. The sheer cohesion with which the Kenwood deals with all types of music shows a maturity well beyond the norm at this level of the market. Kenwood have a real winner here.

**Kenwood DP-3080 £169.95**

**Trio Kenwood  
Dwight Road,  
Watford,  
Herts. WD1 8EB  
Tel: 01923 816444**

## WORLD VERDICT

At a meagre £170 Kenwood's DP-3080 makes excellent sonic and financial sense.

**Measured Performance  
see p103**

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World Radio History

# KEEP ON SPINNIN'

**Jon Marks finds the vinyl world receiving another push to keep it turning with Project's 1.2 turntable.**



**A**t £200 this is the kind of turntable people will encounter as - or if - they begin their vinyl odyssey. Set-up turned out to be a bit of a nightmare. However, speaking to Henley Designs who import the Project range I was assured that the turntable normally arrives ready for use - ours was out of kilter because it was the demo model. The second slight worry was a main bearing that had a little play in it. Mind you, for £200 you can't really expect the kind of micron-tolerance masterpieces Michell, Roksan and Linn produce in their £1000+ decks.

In spite of the difficulties with our review sample the 1.2 is actually a gifted sonic performer. Here, the platter's 1.7kgs can easily be heard, giving quiet backgrounds thanks to little noise from the suspended AC synchronous motor getting through the platter. Adding impact and crispness to the player's presentation was its inertia, which aided speed stability. The Spice Girls and Dodgy both showed that the 1.2 was happy to furnish boppy rhythms and decent, if not absolutely pin-sharp percussion timing. Separation was also good for £200 as the Spice Girls demonstrated, their individual voices clearly differentiated. What the Project

was losing to more expensive decks was some tonal colour and bass definition.

Following on the heels of Dodgy came Third World with their LP of the same name. While the bass here was slightly amorphous, there was a broad sound stage populated with a skanking bassline and vocals that had surprising projection, even if they weren't precisely focused.

With Mahler's Symphony No 1, the Project put together an accomplished performance. The package as a whole, with Ortofon's 510 MM cartridge did tend to turn violin strings in their upper registers into a rather synthetic single note but balanced this by refusing to mistrack or lose grip on crescendos.

Since it's a solid sub-chassis turntable, the Project 1.2 is going to need a good support to give of its best. Placing it in our rack and tapping the MDF shelf with my finger resulted in the customary dull thuds coming from our Sextet 'speakers. We eventually settled on a sub-table in a bay window, the

deck sitting on a layer of bubblewrap sandwiched between two MDF boards.

Foibles aside, the Project 1.2 is a persuasive argument in favour of the black disc. If you're a budding vinylphile and £200 is your ticket to ride, the 1.2 is a very good place to start ●

**Project 1.2**

**£199.95**

**Henley Designs**  
Chiltern Hill,  
Chalfont St Peter,  
Bucks. SL9 9UG  
Tel: 01753 889949

## WORLD VERDICT

A bargain at £200 with its substantial and involving sound.

**Measured Performance**  
see p103

competition

# WIN ONE OF P-30 TRANSPORTS



**This month one lucky digital fan has a treat in store, as we have a superb P-30 transport from Teac to give away.**

**F**or £2500 you'd expect Teac's P-30 to be something rather special and this month's competition winner won't be disappointed. Stowed neatly away under the P-30's 6mm aluminium top plate is a plethora of audiophile capacitors, including the little known but high quality Duorex II electrolytic capacitor along with Sanyo's solid aluminium OS-CONs. And sitting on the back panel where it has been placed to cause minimum hum is a chunky mains transformer.

Helping boost sound quality even more is widespread use of copper plating. This has been done to give the cleanest possible ground, reducing noise in the power supplies. Teac take the plating further than most though. Not only do the heatsinks get the copper treatment but several sensitive ICs also receive copper shielding.

The jewel in the crown of the P-30 is

the CMK-3 VRDS mechanism at its heart. Teac's Vibration-free Rigid Disc-clamping System clamps the CD across its entire surface to iron out small warps and minimise vibration. Teac say this results in a more precise and consistent reading of the digital data from the disc. The clamp itself is housed in a sprung base constructed of a high-density polymer chosen to absorb vibration and therefore enhance signal accuracy.

Once the data has been read from the CD, it is clocked out of the P-30 (through co-ax, balanced or ST-Link optical outputs) using Teac's Digital Servo Ratio Locked Loop, which gives very low jitter. And as Jon Marks found, it's quality like this that produces top notch sound.

Even bearing in mind the £2500 price tag, the Teac P-30 sounds impressive. It has an air of total solidity and composure combined with the all-too-rare ability to really make music

enjoyable. This is one of those magical pieces of hi-fi which will make you want to stay up to the early hours of the morning just listening to it. And even when no one's listening to it, the Teac will still turn heads for its build and quality of engineering.

If you'd like a chance to win the P-30, all you have to do is answer the questions opposite and complete the tie breaker. Send in the entry form on the back of a sealed envelope or postcard, to reach us before June 4th, to:

Teac P-30 Competition  
Hi-Fi World Magazine,  
64 Castellain Road,  
Maida Vale,  
London W9 1EX

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

# TEAC'S BATTLESHIP WORTH £2500

## COMPETITION ENTRY QUESTIONS

- 1) What is the P-30?  
 A) A new passenger jet      B) A type of cold remedy  
 C) A secret service division      D) A CD transport
- 2) What does DSRLL stand for?  
 A) Digital System Reverse Latent Level      B) Digital Servo Ratio Locked Loop  
 C) Double Striding Right and Left Legs      D) Direct Strobe Rotation Loop Lock
- 3) Why is the P-30's mains transformer placed on the outside of the case?  
 A) Because it's too big to fit inside      B) To minimise hum  
 C) Because it looks too good to cover up      D) To help weight distribution
- 4) How many outputs does the P-30 have?  
 A) 4      B) 3      C) None      D) 1
- 5) What is the P-30's top plate made of?  
 A) Brass      B) Steel      C) Copper      D) Aluminium

### TIE BREAKER (obligatory)

Complete the following in less than 30 words

Teac's battleship P-30 comes with VRDS,  
A transport system not to be dismissed,  
And because it's packed with all the best parts,  
It offers an open window on the musical arts,

.....  
.....  
.....

Name: .....

Address: .....

Post Code: ..... Tel No.....

Please do not add my name to your mailing list.

## COMPETITION WINNERS

### APRIL ISSUE COMPETITION

In our April edition we had two superbly balanced digital systems to give away, one built around Marantz's CD-63 mkII K1-Signature CD player, the other around Kenwood's DM-7090 MiniDisc recorder.

The winner of the CD system is  
**W Brown**  
of Leicester.

The winner of the MiniDisc system is  
**Geoff Adams**  
of Haywards Heath in West Sussex.

## Congratulations!

### COMPETITION RULES AND CONDITIONS

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

If you would prefer *not* to receive details of new products or special offers please tick the box.

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- Audiolab 8000DAC
- Audiolab 8000CDM
- Audiolab 8000C
- Audiolab 8000P
- Audiolab 8000S
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- Audiolab 8000Q
- Audiolab 8000M
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Audiolab 8000S

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# READY review

## TO RECEIVE

**Ketan Bharadia takes the one-box route with Denon's latest £200 receiver, the DRA-275RD.**



**W**hat can you buy for £200 nowadays? A budget amplifier? A tuner? Well if you bought the Denon DRA-275RD, you would get both and more. The Denon is one of those products where you look at the specification sheet and wonder just how they managed to cram it all in. For this receiver has on its goody list a two-band tuner with RDS, a 40W power amp, tone controls, remote operation and unusually for these days, a phono stage.

The first question that came to mind was, by including almost everything for £199.99, have Denon forgotten about the way the '275RD sounds? To find out, I connected the Denon between our Da Capo DAC (with the Teac P-30 transport) and Sextet 'speakers.

The first CD into the drawer was Gabrielle's eponymous album. I was impressed by the smoothness of her vocals which were clear and focused even though some of the finer details of her voice were being masked. Pumping basslines were reproduced with plenty of zest, the Denon only erring by sounding a little flabby and loose.

Next on the agenda was Magnificat. Here the Denon did admirably for the price, choristers' voices endowed with presence and smoothness. While the masking of fine detail obscured the delineation between the voices and the

hall's ambience. The Denon was still doing well.

'Mr Ultra-Cool' Isaac Hayes starts his 'Branded' album with a heart beating in the background while he tries to make us understand how delicate we and our planet are. The sweet, warm texture of his voice was well portrayed and for the price there was very little of substance to criticise. Impressed by the amplifier section, it was time to check out the tuner.

I was lucky enough to catch an Aria written by Barbara Scotsky broadcast on Radio 3. Here the tonal balance of the sound changed noticeably, becoming brighter as the midrange thinned out and the treble grew stronger.

Switching to Radio 1 showed up the usual chesty coloration on Nicky Campbell's voice. Following this was a slice of hefty Funk in the form of Cameo's 'Word Up'. The crunching bass of this song was weaker and flabbier than it should have been. But bearing in mind the Denon's £200 price tag, the mere fact that it remained enjoyable and listenable is praise indeed.

Unfortunately this praise cannot be extended to the AM section which proved to be no better in sound quality terms than a clock radio. Continuing in the same vein the kindest thing that can be said of the phono stage was that it worked. Compared to the sound from

the tuner section records sounded consistently more muddled. If you really wanted to listen to records, the QED Discsaver would be a wise investment.

To decide whether the Denon makes a good buy you really have to look at your priorities. For a receiver of this price the amplifier section is surprisingly good, and the FM section of the tuner isn't really that far behind. The performance of the AM and phono sections is disappointing though. But with remote control thrown in, fans of domestic harmony and compactness should give the DRA-275RD a listen

**DENON DRA-275RD £199.99**

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

### WORLD VERDICT

This fully featured receiver represents good value despite below-par performance from the AM section and phono stage.

**Measured Performance  
see p103**

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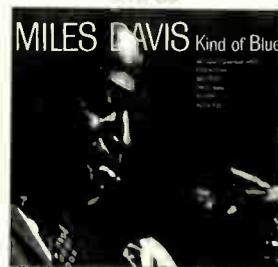
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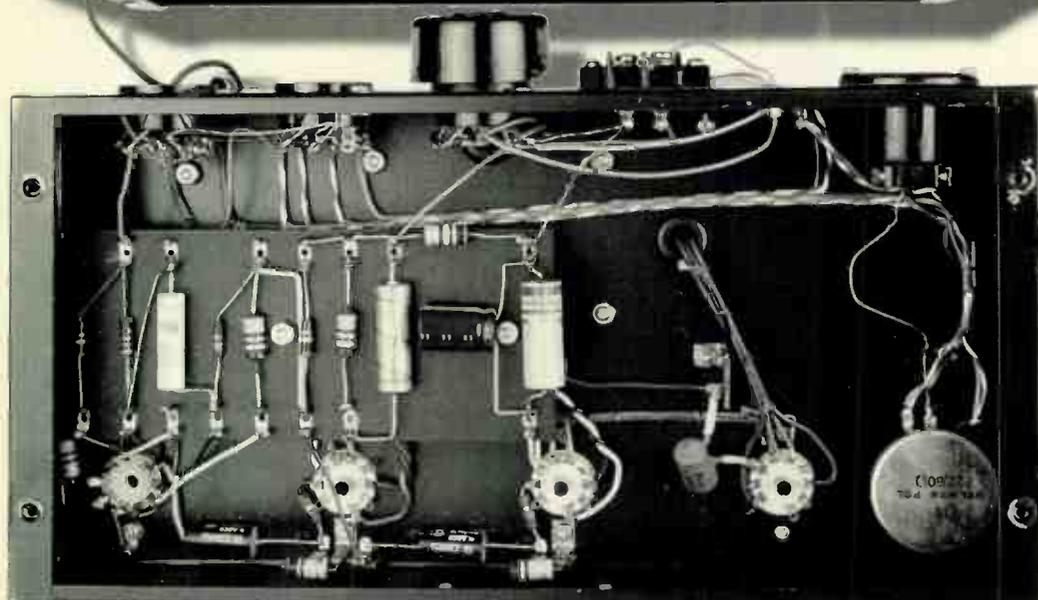
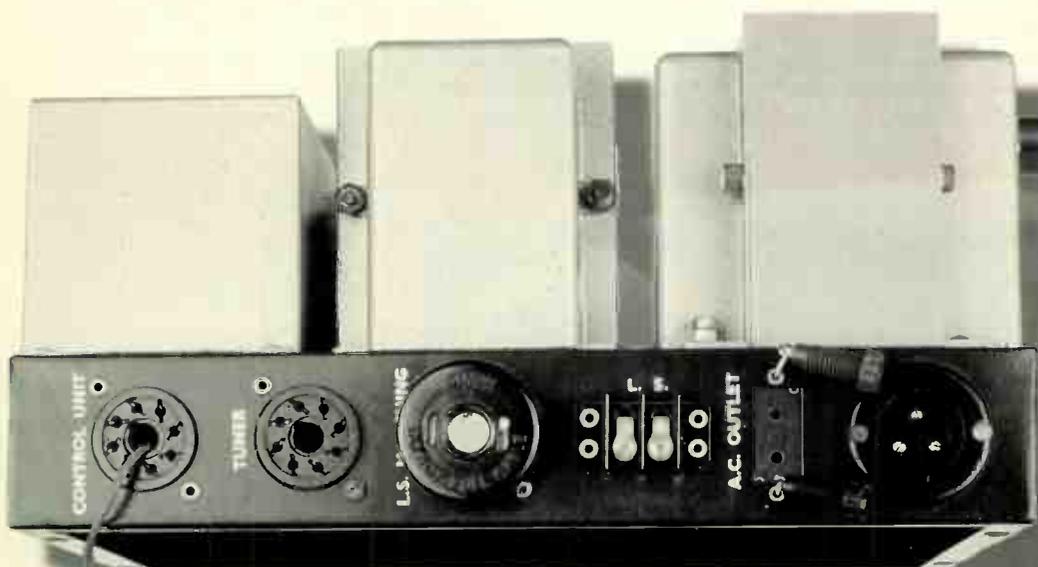
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# A JUNIOR

# Classic

**Ketan Bharadia wonders how far amplifier design has come in over forty years with Rogers' Junior valve monoblocs.**



It's an odd feeling to realise that the piece of equipment I'm listening to started production well over a decade and a half before I was born. So how was I to judge its performance? Should it be treated like a classic car which is loved for its faults as well as its fortes? Or should it stand on its own merits and be measured against today's standards? In the end I judged it as I would any modern amplifier because a well engineered amplifier will always be recognisably good.

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## Living Voice Auditorium.

"I had expected these speakers to be hot on tone and dynamics....I wasn't disappointed. Vocals were superb, instrumental timbre was beautifully resolved and any life that could be found in the music was there to walk into. What I hadn't expected was the nimbleness. The fine sense of timing especially in the bass where so many speakers fall down was quite a surprise....you don't often get bass of this quality from a speaker of this driveability and price. In fact I've not encountered this combination; usually this degree of bass resolution costs more money or less sensitivity." Hi Fi Choice March 97.

Size 1.0m. x 28cm. x 22cm. Sensitivity 93 dB/w. Amplifiers from 12 watts. £1300.

## Living Voice Aircout/RW24 Bass Bin.

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Hi Fi Choice Feb 97.

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61/63 WEBBS ROAD, CLAPHAM, SW11

The Junior mono power amplifier was produced in four different guises with only slightly different circuits from 1954 until 1961. Priced at £16 it would be considered upper mid-price by today's standards. It uses a pair of EL84 valves working in an ultra-linear push-pull configuration to produce a claimed 8watts at 0.12% harmonic distortion.

Scouring classic hi-fi dealers I discovered that tracking down a pair of Junior monos is not always easy, especially since they have to be of the same circuit. A pair in good condition will set you back in the region of £350 and a rebuild (depending on what needs doing) costs approximately £150 excluding valves.

The Juniors were slotted straight into our

What I was expecting was a polite, warm sound. What I got was clean and fast with the added benefit of being punchy and rhythmic. Percussion was clear, crisp and sharp but never aggressive. The Rogers had a presentation which tended to image forward of the 'speakers rather than behind as some older amps with heavily rolled off treble can. But while the drum machine bass line was fast and jaunty there was a lack of

processing the music.

There is some bad news though. It was obvious with this piece and subsequently the 6th symphony that there was a fudging of fine detail. Mind you this was done in a discreet manner and was barely noticeable until you listened specifically for it. Also apparent



reference system between our own KLP1 pre-amp and Heybrook Sextet II 'speakers. The 88dB/W/m Heybrooks were chosen not only because they're highly revealing but also for their easy load which suited the limited power of the Juniors.

The first disc into the Teac P-30's tray was Halim by Natacha Atlas, best described as Arabic music with drum machines and a Dance beat. To say I was surprised as the first few bars flew past my ears would be an understatement.

depth to the lowest frequencies combined with a slight looseness. The word 'slight' is the operative word here though. This weakness aside, the Juniors were putting together a seamless musical picture with a broad tonality.

Next followed a couple of Classical pieces in the form of Shostakovich's string quartet No7 by the Schidlof Quartet and the Royal Philharmonic Orchestra playing Tchaikovsky's 6th symphony. At one point in the quartet the viola whips up a storm with the cello. Here the Rogers managed to keep things under control so the piece remained easy to follow. Tonal colour was vividly portrayed unlike many of today's amplifiers which can seem grey and expressionless by comparison. The amplifiers were sounding clean and precise with very little sense of

was the fact that 8 watts can take you only so far with 'speakers of less than about 90dB sensitivity. This was underlined by the restricted dynamics and a lack of weight whenever the music became complex and demanding.

Take Five by the Dave Brubeck Quartet exemplified the Junior's sound. The piano was focused and imaged well out of the right hand 'speaker. It had fine texture and shape but lacked a touch of weight. Cymbals literally shimmered and sounded beautifully natural and detail was good. The downside was a lack of weight and depth to the rhythm section and 'losing the plot' when the going got tough.

So how exactly does a 45-year-old amp square up? In many respects the Junior does extremely well when judged by today's standards - with efficient 'speakers and small scale music it's highly competitive. In terms of listenability it's excellent. Though it does have obvious weaknesses, listening to the Junior did make me wonder just how much progress amplifiers have really made over the last four and a half decades 🍷

# World Mail

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### TWO AMPS ARE BETTER THAN ONE

Help! The time has  
come for me to  
upgrade my ageing  
Cyrus II amplifier but  
with so many options  
available I am unsure of  
the best way forwards.

I have listened to the most  
obvious replacement namely the  
Cyrus III (not the i) with my  
Mission 753 speakers and  
Pioneer PD-S703 CD player and  
it certainly improved the sound.

However I am considering  
the following:- a QED Vector  
passive pre-amplifier feeding  
two (second-hand) Pioneer A-  
400s thus bi-amping my 753s.



Wiring up your Mission 753  
loudspeakers to run off a pair of bi-amping Pioneer A-  
400 amplifiers should yield rather impressive results.

I have read a lot about the  
quality of the power amp  
section of the A-400 and how  
other people have used an  
external pre-amp to great effect  
but am unsure if what I propose  
to do will bring improvements.  
I'm assuming it is possible to run  
two A-400s off a single pre-amp.

I know how well the 753s  
respond to bi-amping and so

have considered a  
cheap 'real'  
pre/power such as  
Rotel's RC970BX with  
two RB970BX power  
amplifiers although this  
would lose a remote  
control which I really do  
want.

My music tastes  
range from Living Colour and  
Pearl Jam though to Bjork and  
REM. I like to listen at above-  
average (realistic?) volumes and  
am looking for a more detailed  
sound, particularly in the treble  
which currently can seem a little  
detached at times.

I would also be grateful if  
you could suggest some CD  
upgrades as I know the Pioneer

## LETTER OF THE MONTH

### THE SOUND OF CLEANLINESS

I read with interest, and initially  
some scepticism, David Price's  
comment (The Good Tweaking  
Guide, Hi-Fi World Vol.7 No.1)  
that simply polishing a system's  
mains fuses can reap benefits in  
sound quality. However, since  
it costs nothing (I already had  
some Brasso), I thought I  
would give it a go.

Blow me! The difference  
was quite frankly staggering for  
such a simple step! I'm not sure  
whether my fuses were in a  
particularly bad state to begin  
with, but the improvement  
seemed to be comparable to  
when I upgraded from a NAD  
304 amplifier to a Cyrus III.  
There must be something to  
this tweaking malarkey after all.

It has certainly taught me  
the value to be gained from  
optimising the power supply  
aspect of a system. The trouble  
is that I now feel the urge to

'QC' my Gyrodec and 'PSX-R'  
the Cyrus (so much for the  
'no-cost' tweak!)

Which leads me onto my  
question. Which do you feel  
would give the greatest  
improvement - upgrading my  
Goldring 1042 cartridge to an  
Ortofon MC10 or MC20  
Supreme or adding either the  
QC or PSX-R power supplies?

Other components: arm -  
RB300; phono stage - Rotel  
RQ970BX; 'speakers - B&W  
P4; cable - Cable Talk Talk 3;  
interconnects - Chord Cobra;  
CD player - Rotel RCD965BX  
LE Discrete.

Simon Kelk,  
skelk@amoco.com

It looks like the cult of the  
Fuse Polishers has another  
member. I've tried polishing  
just about every fuse in my  
system and I have to say  
that the results can be  
amazing. And it's not just



For an upgrade that will really make  
an impression on your ears, try  
hooking up your Gyrodec to Michell's  
own QC power supply.

the fuses inside plugs that  
benefit from a bit of elbow  
grease. Cleaning the fuses  
inside the components  
themselves can also bear  
fruit sonically, although the  
equipment MUST be  
disconnected from the mains  
first and left to power down  
for a while.

If this leaves your  
Brasso lust unsated, try

I am currently using is getting a bit 'out of its depth' (although I have heard it sound better than in my current set-up). Would a DAC be a sensible upgrade? (Audio Alchemy's DAC-in-a-Box or do I look towards something like the Marantz CD-63 mkII KI-Signature?) Please help as it is impossible to hear the QED/A-400s combination and I can't afford to 'suck it and see'.

**Peter Feltham  
Wymondham,  
Norfolk.**

*I think using the power amp sections of two Pioneer A-400s to bi-amp your Mission 753 'speakers could well be an excellent idea. Previous experience with bi-amping does*

*strongly suggest you could get very good results. One problem though is that QED no longer make the Vector, but almost any other active or passive pre-amp with two pairs of 'pre-amp out' sockets should work.*

*Back in our February '97 issue, Steve Cresswell of South Yorkshire wrote in about bi-amping his system. He used the pre-amp section of a Linn Pretek integrated amp to drive a Linn Powertek power amp and the power section of a NAD 3020i. Apparently, the results were impressive to say the least.*

*You can connect the QED to the A-400s using one amp for the left*

*channel and one for the right. For this layout, you'd need the left channel cables going into, say, the CD inputs on one A-400 and the right channel cables into the second A-400's CD inputs. The volume controls on both Pioneer amps should be set fully clockwise.*

*As Dominic Todd revealed in his column of Oct '96, this arrangement produces better sound quality than having one amp handle both bass drivers and one both tweeters.*

*As for the CD player the CD-63 mkII KI-Signature would fit in well in this system but don't ignore the Trichord Genesis. KB*



**Plug the cables from the pre-amp into the CD sockets on each A-400 and use, say, the right input and loudspeaker sockets for the tweeter and the left for the mid/bass unit.**

**Newnes Tel: 01865 310366**

### ELECTRONICS MADE SIMPLE



IAN SINCLAIR

**Find out more about amplifiers and how they work with a copy of Electronics Made Simple. ... 45**

### LETTER OF THE MONTH (CONT.)



**Running from the QC PSU, the Gyrodec is easily capable of working with high quality arms (like SME's IV) and cartridges.**

*polishing the pins on the mains plugs as well. If they're in a bit of a state, as mine were, putting a shine on them can produce similar results to fuse buffing. One last area worth looking at is multi-way plug blocks. I disconnected mine from the mains, whipped the top off and cleaned all the socket surfaces until they shone (it was a very, very*

*ubiquitous as pigeons in London, bubblewrap makes an excellent isolation platform when sandwiched between the top of a table or stand and the sheet of MDF or marble that the component is sitting on.*

*I find the bubblewrap with large air cells rather than small ones works best. Having tried out*

*rainy Sunday!) Again, there was an extra clarity and smoothness to my system's sound. And all for the price of a can of Brasso and a couple of hours' effort.*

*Yet another low-cost tweak that can transform your system is bubblewrap. As*

*various materials positioned directly under the component, marble does seem to give a nice balance. Using a less dense material under the component seems to give a lightweight, bright sound. JM*

*The Goldring 1042 is a very good cartridge so I wouldn't be in a rush to get rid of it, especially as you would need to upgrade your phono stage to something like a Michell Iso to gain full advantage of the superior performance of the Ortofons. Instead, I would look in the direction of the QC power supply for the Gyrodec as this will improve the deck's performance at a fundamental level, benefiting dynamics, rhythm and detail. The Goldring is more than good enough to show these improvements. The PSX-R tends to give the Cyrus III more refinement and control. Worthwhile improvements, but these are evolutionary rather than revolutionary. KB*

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## SYSTEM SOUP-UP

My current system is an Arcam Alpha 3 amplifier, Marantz CD-52 Mk2, Denon DRS 610 cassette deck and Mission 760i speakers. I have a budget of about £500 and I'm not sure where my money should be spent. Should I go for a better amplifier



If your budget will stretch to £350, it'll be well spent on a pair of Mission's 751 Freedom loudspeakers.

such as an Audiolab 8000A or Naim Nait 3, or would I get a bigger improvement by upgrading the CD player (Marantz CD-63 mkII KI-Sig, NAD 514) or 'speakers (B&W DM602, Celestion Impact 23)? Although more funds will be available in the future which would be the most effective upgrade right now?

My room is 10.5ft x 10ft x 8.5ft and my musical tastes are extremely varied ranging from Blues and World to Classical. Your help would be much appreciated.

**B. A. Morgan**  
Gwynedd,  
Wales.

*It looks like you've actually got quite a well balanced system there. The weakest link is probably the Arcam amp. For £250 you could try Rotel's RA-970BX 100watt powerhouse which we reviewed in our amp group test back in Oct '96. Another candidate is Pioneer's A-400X at £300,*

*which trades some of the Rotel's grip and speed for transparency and tonal colour.*

*With the money left over, a pair of 'speakers is in order. Unfortunately, your room is almost cube shaped, so I suspect a 'speaker like the DM602 which has great bass extension could cause problems like boomy, one-note bass. It's also a little metallic tonally, and would bleach some of the life out of the music. Better options would be*

*Tannoy's mercury m2s (£140 but a bargain at the price) and Mission's 751 Freedoms (£350). This stretches the budget a bit, but the 751s have a sweet, musical sound and less of a bass lift than most stand mounters, so they shouldn't boom as much. And when the time for a new CD player arrives, either of the two you mention should fit the bill well, although the Marantz is probably better value even at £500. JM*

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Take another step along the upgrade route with a set of the Chord Co's Siren interconnects.

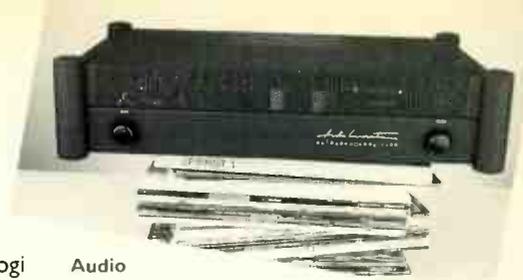
## STEPPIN' OUT AND UP

My system consists of a Kuzma Stabi turntable, Stogi Reference arm fitted with an Ortofon MC3000 Mk2 cartridge, T3000 transformer, Arcam 170.3 CD transport (Clock 2 modified) and a Black Box 3 upgraded to Black Box 50 standard. Amplification is performed by Audiolab's 8000C/2 x 8000P driving Castle Howard S2 'speakers. The interconnects are all van den Hul.

My problem is that the upgrade bug is biting. I'd like to purchase an Audiolab 8000Q but have been advised by my dealer that the T3000 transformer hasn't got sufficient output for the 8000Q line inputs. Could you suggest a way round this problem, or if it's intractable, possible alternative phono stages I should consider.

After getting hold of the 8000Q, I intend to replace the Arcam units with Audiolab's 8000CDM/DAC. I would very much appreciate your views, but as the north of Scotland is a hi-fi wilderness the item may have to be mail ordered. **Owen Beecroft** (Address withheld by request).

*There seems to be a couple of misapprehensions here. The first is that an MC step-up transformer produces a flat frequency response from the cartridge's input. This isn't the case. A cartridge produces a very treble heavy, bass light output because of the way sound is recorded onto an album. This same response will emerge at the transformer's output, only at a slightly higher voltage (usually x10). It is only in the following MM stage that the signal has the RIAA equalisation applied to it to yield a flat response.*



Audio Innovations' P2 is one of the best phono stages available.

*The second misapprehension is that a large enough signal can be squeezed out of an MC and transformer to work directly into a line level pre-amp. Unfortunately, MCs only tend to produce extremely feeble outputs which need a lot of amplification to get them to the sort of level a line pre-amp could deal with.*

*You could try Audiolab's 8000Q, although there are some very musical alternatives. One is XTC's PRE-1 at £1000 which, while it's warmer and more natural than the 8000Q, lacks the Audiolab's even-handed neutrality. Meridian's 502 (£1200) is also worth a listen for its clarity and precision.*

*To get the best out of your vinyl source I'd go for a phono stage like Audio Innovations' P2. This valve-regulated all-valve MM unit is nothing short of superb. And seeing as you have the MC3000's dedicated transformer, I suspect the P2 would complement the Stabi/Stogi/MC3000 almost perfectly. JM*

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## PLATTER MATTER

As I have been in the electronics and latterly the computer trade for about 25 years I thought I should DIY things as any self-respecting techie would.

I have therefore started on the turntable. It's a first generation Thorens TD160 with an SME 3009 arm and Ortofon VMS20E MkII "needle". The sound has always been somewhat bass weak but before trying to find a new cartridge to fit the arm

rings and a top mat of chamois leather finishes the job.

How does it sound? Well bass is considerably better while the upper midrange is smoother, no doubt due to the loss of the excitation of the platter.

**Dave Tutt**  
**David.Tutt@**  
**mail.sema.co.uk**

*This is all very interesting, since the problem was spotted years back (late '70s, I think) and the then-UK Thorens importer went*

*as far as offering a damping kit. This (a home version of which I tried) involved using bituminous pads under the platter and sub-chassis and around the walls of the wooden plinth and over the thin hardboard base.*

*This is highly recommended as well, since there are ringing modes in the sub-chassis too. There was much puzzling as to whether to retain the foam that damped the sub-chassis' springs; I opted for getting rid of it. In the end, I also opted for a heavy rubber mat to damp the top platter, the Avohmat.*

*Chamois leather does seem a rather good idea. You do have to watch the weight you're adding though; that Thorens motor doesn't have a vast amount of torque. I experimented with felt (as did Thorens) but I thought*

*it was a bad move.*

*You also have to watch the sub-chassis springs, which should be removed (noting which belongs where - one is of a different tension) and replaced after a few days and re-adjusted so that the sub-chassis is level, with the arm and armboard in place. Grease in the bearing bothers me a bit; light lubricating oil is what the manufacturers recommend - we're not involved with heavy machinery here.*

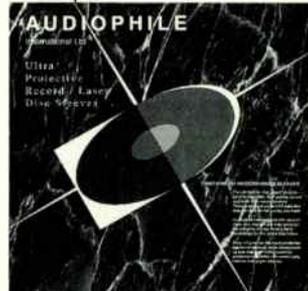
*By the way, a replacement stylus for the VMS20 is still available. You should acquire one immediately. Did you have the tiny plug-in capacitor which fitted over the cartridge pins of the VMS20? It was actually intended to smooth out a rise from 10kHz to 20kHz. Some of the "bass lightness" was the contrast with this treble peak.*

*The SME 3009 has had a bit of stick over the years, wrongly in my view. It was designed really more for MM cartridges than any current MCs, though with a little effort it's surprising what can be achieved. It works well with the high-output Denons and the high-output Ortofon MC15. But you have to be very patient getting the arm balance, tracking force and bias right. There isn't a lot of room for manoeuvre betwixt the 3009 and modern cartridge mass.*

*The blessing is that Thorens TD160s aren't*

*expensive second-hand, so people can tweak away happily without suffering any financial disaster. Now look for an up-to-date amp and 'speakers. There is much at £500+ that is far, far better than it has ever been. EB*

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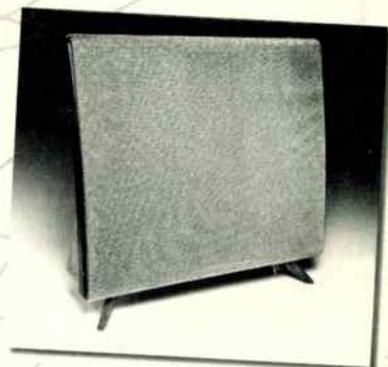


Now that your TD 160 is rather more revealing, make sure your records don't sound like bacon in a frying pan with these Audiophile International record inner sleeves.



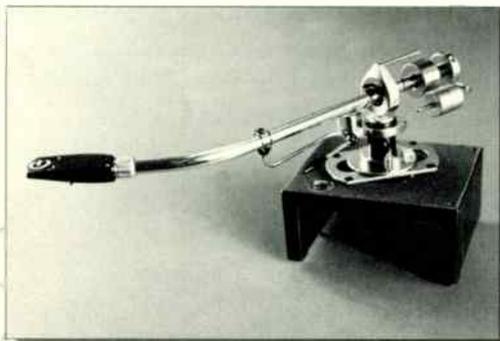
## NO EARTHQUAKES PLEASE

My system has been HFW modified by the addition of an Ortofon MC 25FL



They may not be easy to drive, but with the right amps Quad's ELS 57 electrostatics can sound superb.

to the existing Rock Mk2/Excalibur, an EAR834P (with volume control) going



Attaching a modern MC to SME's 3009 tonearm might not yield great results, but an MM in a carefully adjusted 3009 can impress.

I thought some modifications wouldn't go amiss.

The platter of the turntable has always been a bit naff. Two pieces of cast aluminium with a rubber mat on top allowed it to ring nicely when suitably excited. The answer here is to make a top plate of 8-10 gauge aluminium, creating a sandwich between the existing metal work and a piece of thin, anti-static foam. The two parts are squeezed together by M5 counter sunk screws in both the rim casting and the hub. A dose of new grease in the bearing packed out with copper anti-seize paste improves things as well. The platter no longer

to a Quad 405-2 and lately a pair of original Quad ESLs. This has forced the existing Castle Pembroke 2s to face the wall in another room. Thank you all at HFW. Kind of makes you wonder what happened to progress.

I would like your thoughts on upgrading the system. My feelings point to the 405-2, replacements ranging from Sugden, DPA and Audio Innovations to AudioNote and HFW kits (built!) I would also want to upgrade the (Radio Spares) volume control on the EAR 834P.

Another option would be to bypass the volume control and go for an integrated line amp (8000S, Stemfoort, Sonneteer, Sugden) or a separate line pre-amp (EAR834L, DPA, Passion, HFW kit).

Only the Audiolab is available here so demos are out. As in previous communiqués, my requirements are for 'neutral' not 'corrective' components. Ultra-low bass is not needed - we have enough earthquake tremors here. **Manolis Koussaniotakis manolisk@spidernet.com.cy**

*Hope the Quads are working well - they are real classics. Be careful though. At present the diaphragms cannot be repaired, because the film supplier has ceased manufacture. The 405-2 does sound flat in imaging and lifeless. Quad tell us that a service replacing various capacitors improves it a great deal. We suspect it also has a lot of feedback though.*

*Amplifier choice is governed a little by the insensitivity of the Quads (around 82dB). In solid-state DPA and Sugden are the names to go for, but if*

*you want local serviceability then Audiolab are good. With our amps monoblocked K5881s, which give 45watts per channel, are an excellent choice.*  
NK

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### ZEROING IN

In December, I sent you a fax describing my wholly positive listening experience after treating CDs with a Zerostat anti-static pistol, in exactly the same way as with LPs.

More listening has reinforced my opinion that CD playback after Zerostating is



To Lingo or not to Lingo, that is the question. The answer seems to be fairly simple: nip out and buy one.

more natural with less glare. More importantly, instruments become recognisable and bass is deeper without being overblown in any way.

It is not often that a cheap tweak provides worthwhile results, but I do heartily recommend that you

and your readers track down a Zerostat and give it a whirl.

I carried out a fun experiment measuring SPLs in 1/3 octave bands in my listening room using a test CD for 1/3 octave modulated sound (with my B&K 2231 Sound Level Meter), which proved that my room was more acceptable than I thought. I have access to a B&K real-time frequency analyser and a sound intensity probe, which can display phase information as well as SPL. I am thinking of mapping my listening room for SPL as well as phase variations. It would not be difficult, except to keep track of all the measurements and to plot them in a useful manner. I would value your comments, especially since I know you have done some useful work on your own listening room.

Please could I end with a request? Would you consider doing a small piece on turntable power supplies? The reason I ask is that Naim make an observation on their web site that certain unnamed PSUs have a large detrimental effect on the performance of other system components. As someone who wishes to upgrade my LP12, I would like some impartial advice.

Thank you for a great magazine.

**Hugo Cass**  
**HCass2@aol.com**

*Rooms display complex behaviour and interpreting measured results is not easy. Sound Pressure Level measurements will show*

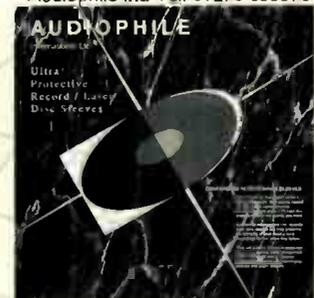
*wild variations around the room, according to your position relative to inherent room modes. And phase measurement under such circumstances is not really meaningful, being a relative property that is difficult to interpret, let alone measure in a meaningful manner.*

*You have to bear in mind too that whilst you would be measuring 'steady state' conditions, the ear/brain brings into play various time related processes. It attributes all sound reaching the ear within 30ms or so as coming directly from the source. That reaching the ear after this time is heard as an echo.*

*For this reason, room acoustic measurements are often impulsive. You might try reading Acoustics and Psychoacoustics by David Howard and James Angus (Focal Press, ISBN 0 240 51428 9), which goes into a goodly amount of detail on room acoustics and human hearing.*

*On Linn LP12 upgrading, I wouldn't worry unnecessarily about destabilising comments from others. Linn have a variety of parts available, from Lingo power supply through to Cirkus bearing. Contact them for details and prices on tel: 0141 307 7777. NK*

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KRELL KPS30i	5490.00	3995.00	
TRICHORD PULSAR 1 DAC	1395.00	995.00	
MERIDIAN 506 18 BIT		995	695
MERIDIAN 500 TRANSPORT	1245	875	

### AMPS

BEARD P50 PWR AMP		395.00	S/H
MOD. SQUAD DE-LUXE	995.00	295.00	S/H
AURA AU100 AMP	350.00	219.00	D
ANGSTROM HOME THEATRE	3495.00	2200.00	D
ARCAM ALPHA 5+	239.90	169.00	D
ARCAM ALPHA ONE CD	299.90	219.90	D

### LOUDSPEAKERS

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APOGEE CENTAUR		795.00	D
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TANNOY 637	499.90	349.90	D
TANNOY 636	419.90	295.00	D
LINN KABERS		1000.00	D

### TUNERS

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NAKAMICHI ST3A	399.90	249.00	D

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## BASS IN MY SPACE

My system; Thorens 124 MkII (in a custom-made Max Plank plinth), SME 3R tonearm, Shure V15 MkIV cartridge (with MR stylus), Croft Charisma valve pre-amp, Croft Series V valve power amp, Arcam Alpha Plus CD player (on a Seismic Sink),



**Croft's Series V power amplifier is a fine representative of the valve breed, but needs an efficient loudspeaker to make the most of its 40watts.**

Nakamichi DR2 cassette deck, Arcam Alpha tuner and Royd Minstrel 'speakers.

All in all I'm quite pleased with my system. The most pressing upgrade at the moment are the 'speakers. For the money (£240 for the pair) I've no complaints. But they are a little lacking in bass extension - I hunger for that lost octave.

What I'm after is a pair of 'speakers that can give me an integrated and seamless sound, with no obvious lumpiness. I used to have a REL Strata subwoofer but I couldn't live with it - everything seemed to have that club-like heavy bass.

The other area where I would value your views is an appropriate upgrade for my cartridge. I like my MkIV, I just want a little more detail. I should point out that I'm a moving magnet fan. My budget for the 'speakers is around £1000 and I have about £200 to spend on a cartridge.

**Michael Wall**  
**mike@**  
**medinfo.demon.co.uk**

*I'm surprised to hear you*

*were getting club-style bass from the REL Strata. This an excellent sub which should be adjustable to work in most rooms. If it wasn't working properly, I can only think it was either maladjusted or being used in a room so small that any real bass sets off room modes (which sound very boomy and one-note). If the latter is the problem, any*

*loudspeaker with bass extension will cause the same problem.*

*To be honest, there are very few 'speakers around with the kind of bass you want which your Series V could drive loud. Most draw a lot of current*

*in the bass (like KEF's impressive £1000 Reference Series One). Flying our own flag, I can say that KLS3 would work because it is a very sensitive, easy load with great bass extension. Otherwise, at £350 there's B&W's DM305 (good bass depth and 87dB sensitivity). And we've yet to come across an MM or MC which significantly betters Goldring's 1042 without costing a lot more.*  
**JM**

Chord Co. Tel: 01722 331674



**The Chord Co's Siren interconnects should work nicely in your system.**



## A QUEST FOR POWER

I've been a music enthusiast from birth and a hi-fi enthusiast since the mid-Sixties. The majority of my system was accumulated in the mid-Eighties. Principal components for digital reproduction are: Luxman CI20A pre/M120A power amp combo (120 wpc) linked with Chord Siren, Philips CD840 CD player to Dac-in-a-Box, connected with Chord Codac digital cable and IMF Studio Monitor transmission line 'speakers.

I have had a bit of an enforced start following driver problems with the IMFs. To fix this and upgrade at the same time, Wilmslow Audio built me a pair of high quality crossovers



**Arcam's Alpha 9 Integrated and 9P power amps are a good combination.**

split for bi-wiring and replaced the tweeters with some fabulous units from Scanspeak. The results are astounding, so 'speaker replacement is not now a priority.

I listen mainly to Jazz, Fusion, English Classical composers and light music.

The IMFs' low efficiency (82dB) means they need a lot of power to sing, so powerful amplification is necessary. My gut feeling is the CD player may be the first candidate for change. Your guidance will be much appreciated.

**Stuart Wyss**  
**wyss@**  
**mktgspuk.bytenet.co.uk**

*A mere 82dB? As you say, with a sensitivity like that, the IMFs will need*

*very large amounts of power. One of the best ways to do this, and improve sound quality, is to bi-amp. You could try Technics' accomplished SU-C1000 battery-powered pre (£350) with a pair of SE-A1000 power amps (£800 the pair). There's also Arcam's impressive Alpha 9 integrated (£500) partnered with the matching 9P power amp (£400). Funds not permitting, you could try Rotel's £250 RA-970BX integrated (100W into 8Ω and 156W into 4Ω).*

*CD players to consider are the ubiquitous (and deservedly so) Marantz CD-63mkII KI-Signature (£500) and Audiolab 8000CD (£1000). Given your musical taste, it would be worthwhile listening to*

*Trichord's Genesis (£550) and Revelation (£800) too in your system at home. To get a big improvement over one-box players, you'd need a DAC/transport combo like Audiolab's 8000DAC/CDM at £2300.*  
**JM**

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IAN SINCLAIR

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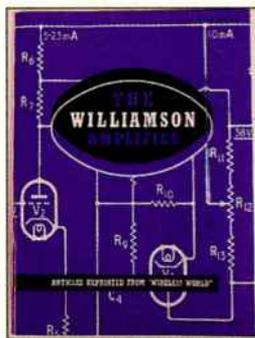
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## VALVE BOOKS

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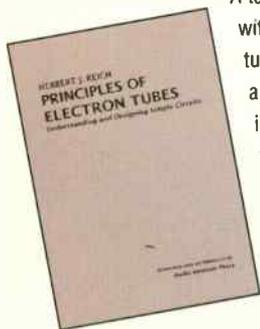
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### Principles of Electron Tubes - Herbert J. Reich.

A textbook for beginners starting with the basics of how a vacuum tube actually works. Shows how a simple circuit is designed including amplifiers, transformers and power supplies. A must for both enthusiasts and hobbyists.

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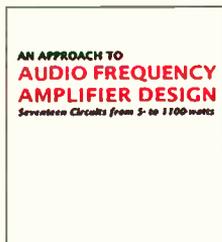
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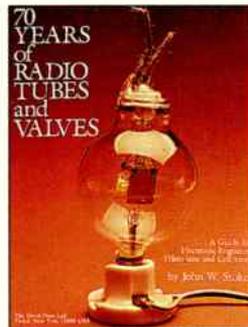
## 70 Years of Radio Tubes and Valves

- John W. Stokes.

Outlines the evolution of radio receiving tubes and the part they played in the domestic radio receiver. A reference for those

interested in the history and development, and collectors alike.

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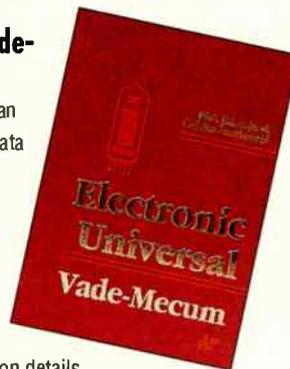
## LOUDSPEAKER BOOKS

### Electronic Universal Vade-Mecum -

Piotr Mikolajczyk & Bohdan Paszkowski. This Data book comprises 5693 valves divided into 442 groups. A comprehensive book which

contains connection details, operating parameters, load lines and example circuits.

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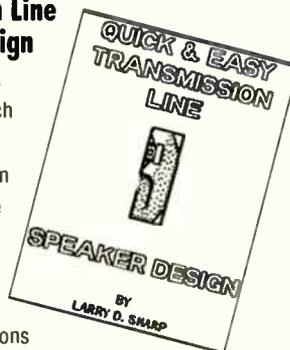


### Quick & Easy Transmission Line Speaker Design -

- Larry D. Sharp. Practical approach to designing and building your own transmission line loudspeaker.

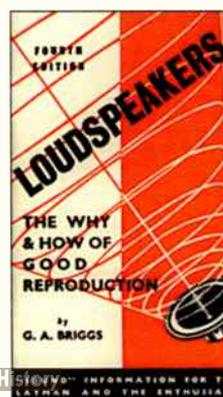
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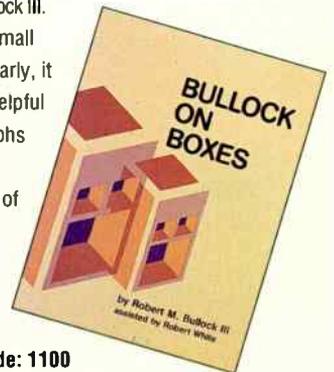
empirical techniques that pre-date computer analysis. Strong recommendation for beginners.

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### 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 the sizing of the box and port of a reflex loudspeaker.

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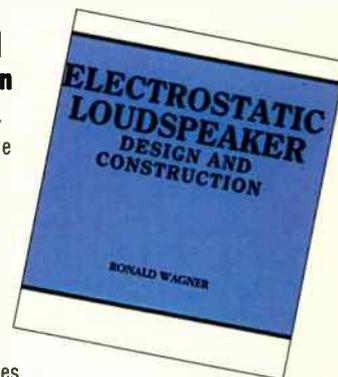


### Electrostatic Loudspeaker Design and Construction -

- 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/or restore or who are just interested in electrostatics.

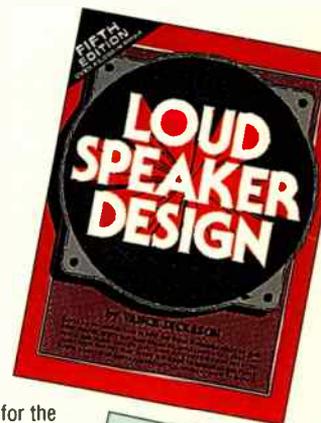
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### The Loudspeaker Design Cookbook, 5th edition -

Vance Dickason. This best seller offers up-to-date design information for the home constructor. It uses modern Thiele-Small theory and parameters.

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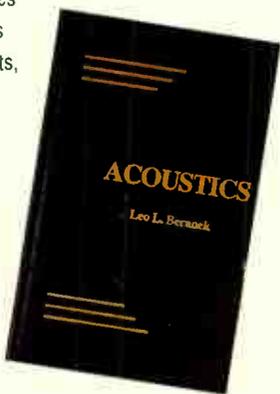
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baffle, reflex, passive radiator etc. in great detail with a highly mathematical approach making it unsuitable for beginners but highly authoritative to experienced designers.

£23.95 + £4 p&p Code: 1140

### Acoustics - Leo L. Beranek.

This book ranges from analogous electrical circuits, (important for modelling) to microphones, then loudspeakers (sealed, ported and horn) showing how theory



influences practice in drive units.

In addition it describes the behaviour of sound in rooms.

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Contents: 9.5W, 5W and 6.5W 6AS7G amps., 30W 300B amp., valve FM tuning indicator, 30W 211 power amp., cathode follower amp. using 6V6, an adaptation of the Williamson amp., valve phono pre-amp., several horn and reflex loudspeaker designs.

£14.95 + £2 p&p

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### Volume Two: Jan'50 to Jul'55

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

£14.95 + £2 p&p

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### 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

Contents: Stereo valve multiplex decoder, 7W EL84 amp., valve active crossover and 20W treble amp/50W bass amp., monaural, binaural,

monophonic and stereophonic explained, heterodyne FM multiplex adapter, transistor pre-amp., 60W EL34 amp., high power audio amps, hi-fi loudspeaker enclosure.

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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.

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# POWER TO THE CABLE

**Having optimised Hi-Fi World's system with quality interconnects and speaker cables, Ketan Bharadia inspects the last link, mains cables.**

**W**hen you bought your last hi-fi component, did you replace the give-away interconnects supplied with it? Most audiophiles do. If you haven't, it's a good idea as the quality of the vast majority of these interconnects is fairly mediocre. But while most people wouldn't think twice about changing interconnects they probably wouldn't consider changing the supplied mains lead.

Both Moth and DNM think we should. So we decided to sample 1.25m of DNM's white Reson mains cable at £25 and 1m of Moth's Leyline at £65. The cables were used alongside standard versions in a system made up of a DPA Renaissance CD player, Roksan Caspian amplifier and Jamo Concert 8 speakers.

The improvements resulting from the DNM proved consistent whether it

was plugged into the DPA or the Roksan. With the cable in use the sound was more obviously dynamic, bass lines bouncing along with increased power and slightly greater extension. The sound stage was clearer and wider as well. Previously unnoticed details made their presence felt, the sound with the standard lead seemed hazy and blurred by comparison. Without a doubt the DNM lead makes a difference, though the improvements are really quite subtle.

Swapping the Moth for the DNM I found a slightly different approach to music making. While benefits shared with the Reson included greater clarity and crisper dynamics, the Moth had an easier going feel to it. The sound stage stretched further back where with the DNM it had been less three-dimensional and tonal colours were better rendered. Of the two cables, the Moth

had the more relaxed, natural sound. By comparison, the DNM was slightly mechanical and hard, although for less than half the Leyline's price it represents the best value here.

The differences these two cables make to a system's sound are hardly massive. And they may not have the same effect in all systems - a home audition is mandatory. But if you've already tweaked every other area of your hi-fi then specialist mains cables might well be worth an audition.

**DNM Reson** £25

**Moth Leyline** £65

**DNM**  
Virtual Reality Audio Systems,  
PO Box 383,  
Brentwood,  
Essex CM14 4GB  
Tel: 01277 227355

**Moth Marketing**  
10 Dane Lane,  
Wilstead,  
Bedford MK35 3HT  
Tel: 01234 741152



## WORLD VERDICT

### MOTH LEYLINE

At £60 it doesn't offer a large improvement over the DNM. Also needs auditioning at home.

### DNM RESON

Looks like fair value for money at £25 but the improvements are subtle. Must be tried in your own system.

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This month I'm wearing my 'publisher' hat, something that comes free, like it or not, when you start a magazine. It means I'm interested in how we sell, and latest Audit Bureau of Circulation (ABC) figures show we are selling better than ever. Our circulation has jumped 24% overall and we are now No2 on the UK bookstand, which is where it matters.

This is great news for the magazine; it gives us leeway to bring you a better read in the immediate future. I'm very aware that many of the things we do are very popular - but you want more and you probably wouldn't mind if a few things we do we did a little better! Quite right too. Providing we do what you want, it seems self-evident to me that we must be on the right path. The latest ABC figures bear this out.

Listening to what you want has been a great help. I value your letters and views, 99% of which are very constructive and helpful, even when they are critical. Recently, one reader wrote to say that the magazine "ended too quickly", suggesting it didn't offer enough. In truth it has more editorial in it than the other titles, especially when the Supplement is included.

But all the same, for him it wasn't enough. He wasn't really being critical at all, so much as saying there was not enough of what he liked. Letters like that worry me and stay in my mind. Was he the only one to think so, or was his view representative of a silent majority?

Just in case it was the latter, we have re-arranged the issue slightly and added more pages. As a result, and in celebration of our new ABC circulation figure, Hi-Fi World is now bigger than it has ever been - and the price hasn't gone up! You need harbour no fear that it is likely to go up soon, because paper prices are wobbling around and seem unlikely to rise, so neither

## kaleidoscope

### Mysteries from Noel Keywood



opinion

will our cover price.

Even letters begging us to produce apparently mad pieces of esoterica, like valve headphone amplifiers for example, hit the nail on the head. They've helped keep us on course, and away from industry-led feeding frenzies like AV. We haven't picked up AV advertising, we've picked up readers instead. Somehow, I can't help thinking this is what we should be doing, even if our rivals disagree. Got any

the one most people, especially advertising agencies, look at to judge the apparent worth of a publication in terms of an advertising venue, it is the one that receives most attention by publishers.

If you want to make your name in conventional overground publishing, this is the area to study. I've known certain bright individuals to be so imaginative in this respect the ABC figure of publications under their control grew magically. So

whether they will ever become a major part of specialist hi-fi magazine sales figures, because they are too small to justify such efforts. Also, the Audit Bureau of Circulation delineate between 'straight' sales and incentivised sales, which helps discourage the latter by allowing advertisers to see what is going on. Why waste money giving your publication away when advertisers will only decide you for it?

For this reason I'm very glad the ABC have decided to publish current figures on the World Wide Web. If you are interested, surf into <http://www.abc.org.uk> and see for yourself. This helps make the circulation issue transparent, whereas it is a murky business at present, subject to as much obfuscation as publishers can possibly inject, just to secure advertising.

Here we come back to the AV tale and Hi-Fi World. In one infamous episode two fairly brusque fellows mis-spent their evening trying to persuade me to run AV articles, suggesting Hi-Fi World might then benefit from AV advertising. Exasperated, I eventually shouted "thermionic headphone amplifiers" at them and they ran off screaming. Hi-Fi World now has a great ABC figure and I'm confident that the next one will be even higher - on the bookstand where it isn't given away or otherwise 'incentivised' ●

*"ABC figures show we are selling better than ever. Our circulation has jumped 24%."*

more daft ideas? They make great sense!

Our DIY Supplements came about solely because you asked for such a thing. They have been enduringly popular as a result. Likewise you asked us to produce kits of our designs, so we did - and they have become enormously popular around the world.

So your views have been invaluable in getting Hi-Fi World up to its current position on the UK bookstand. But there is more to an ABC figure. The overall figure is made up from sales made in numerous different areas, many of which are amenable to - er - manipulation, shall we say. Since the overall figure is

did advertising income - and so did their own income! This is the nitty gritty of publishing. This is the sharp and earthy end. Trouble is, it has grown to become just too important and influential; it is in fact subversive. Magazines (and newspapers) end up being seen primarily as vehicles for advertisers, which is absurd.

To be more specific, bulk sales to hotels, airlines and such like now form a large and growing part of national newspaper circulation figures and are, I see, creeping in to affect hi-fi magazine circulation figures. Circulation wars at this level are heavy duty, financially debilitating slugging campaigns it seems to me. I doubt

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Gramophone

"...a natural sounding system that impressed from first listening and continued to provide musical enjoyment over an extended listening."

"...the Sequence 400s thus gain an enthusiastic recommendation."

HI-FI NEWS & RECORD REVIEW



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Eric Braithwaite, HiFi World

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Peter J Comeaux, HiFi News

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Lineage LSO \_\_\_\_\_ £500.00    Power PA2M \_\_\_\_\_ £2000.00  
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# SEASIDE SPECIAL

David Price auditions a new integrated amplifier from the 'Essex Riviera', LFD's Mistral Integrated.



**W**as it Clactor about which Morrissey once wrote, "This is the seaside town they forgot to close down"? True enough, its legions of seagulls, chip wrappers and blue-rinses hardly fire the soul. And it would probably be the last place you'd think to find a high-end hi-fi company. Well LFD Audio, purveyors of the £500 Mistral Integrated, would disagree.

Comprising the £499 'Integrated', a matching £299 'Phonostage' and a £449 'Linestage' pre-amp and 'Power' power amp, the line-up will soon grow to include a CD player and larger power amp. All share a common philosophy, "An aversion to over-complication".

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The Integrated amp tested here is the basic DC-coupled, 50W MOSFET design with five inputs and a tape loop. Two types of Integrated are offered, the moving magnet phono version costing £100 more than the line level unit.

In the flesh, the Mistral is a handsome devil, positively chic considering its place of origin. Indeed, it

has the honour of being the first bit of hi-fi ever to elicit a positive comment from my other half (usually she's hostile or at best indifferent). On the subject of its gold control knobs she intoned, "Hmmm. . . They'd make nice rings." Well it's a start! Even better to my eyes is the thick slab of brushed stainless steel used for the fascia, a real blast from hi-fi's past. And then there are the gold fixings, solid black aluminium chassis and lid, plus gold-plated sockets for CD and Phono.

Between a Michell Orbe/SME V/Ortofon MC 15S2/Henley HMC50 phono stage and Mission 752 Freedom loudspeakers, the Mistral quickly found its feet. Starting with the Brand New

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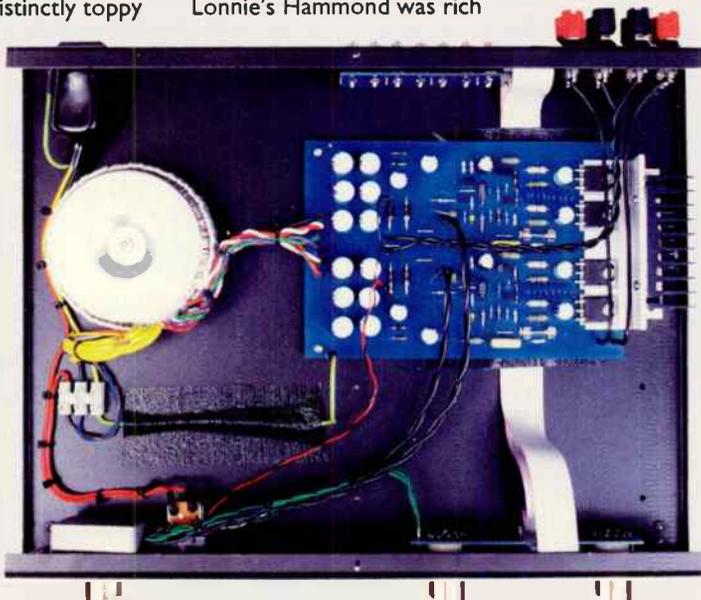
heavies' 'Don't Let it Go to Your Head' a recording at least two parts (harmonia, three parts surgical spirit sharp, in other words) - it proved a real smoothie. Not 'bland' smooth but sweet and civilised enough not to be caught out by the mix's distinctly topsey-turvy balance. Where lesser amps hiss and spit, the Mistral gave an immensely enjoyable performance - bass was big, fat and rich, mid class-clear and treble sweet and detailed.

Despite such refinement, it didn't take long to realise that this is one of the most musical designs I've heard in a long time. Like a moth to a flame, the Mistral went straight for the song's rhythms, allowing the bass guitar to push things along with real force and emotion.

Meanwhile, singer N'Dea Davenport's vocals were a treat - powerful, dramatic and expressive like few others. Percussion came across with real precision, the amp imparting fine detail like the subtle tambourine work at the back of the mix without losing the song's overall rhythmic flow.

Moving to Lonnie Smith's 'Twenty-five Miles', the Mistral gave one of the most communicative, least artificial renditions I've heard. Setting up a huge,

sumptuous groove with a big fat bass guitar, the amp sounded beautifully smooth and clear in the midband. Ronnie Gruber's baritone sax was powerful and breathy without the slightest hint of harshness, while Lonnie's Hammond was rich



**Simplicity is the name of the game with the Mistral Integrated, almost all the components being mounted on a single, small circuit board.**

and subtly syncopated with the delicate cymbal and drum work.

Superb with rhythms and the little dynamic accents that make music such fun, this amp just pulled me into the song and kept me listening. It conveyed a real sense of occasion, making the musicians sound like they were giving the performance of their lives rather than just another take.

Surprised by the Mistral's star qualities, I cued up America's 'Ventura Freeway'. Again the LFD went for the jugular, managing both to excavate vast tracts of detail and stir the soul. Even from my dog-eared second-hand pressing, vocals were deliciously smooth and beguiling, towering in front of the 'speakers. Bass was warm and wholesome, letting the bassist's every accent and intonation through. Rarely has the delicate, layered strumming of Classical guitars been as clear as this.

Try as I might to upset this little amp's limpet-like grip, I couldn't. Even the Pet Shop Boys' 'Single' - one of the nastiest, fizziest digital recordings of late - came over surprisingly well. An

Audiolab 8000S I had to hand made a bit of a hash of this song, the heavy, sampled electronic percussion descending into confusion. By contrast the Mistral held on against all odds, sounding sweeter, smoother, tighter and more dynamic. It even

attempted a three-dimensional sound stage, something you don't expect from the Pet Shop Boys' processed Pop!

It's hard to criticise this amplifier without sounding like the Victor Meldrew of hi-fi journalism, mean-minded and pedantic. But if there's a downside it's the Mistral's over-enthusiastic nature which can make things sound larger than life rather than strictly neutral. Also, it isn't the most muscular of fifty watters, going fairly loud and then simply giving up, with no attempt made to hide the fact.

For seismic activities it needs sensitive, easy-to-drive 'speakers like Mission's 752 Freedoms.

In the great mid-price amplifier scheme of things the Mistral is best described as falling between the sweetness of Sugden's A21a and the Naim Nait 3's grip and dynamics - a heady combination for sure. Unusually lucid and musical and almost valve-like in some respects, it should make many friends. A rare treat then, and one of the top performers at the price ●

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A small audio electronics specialist, LFD was established in 1987 by Dr Richard Bews from the Essex University Audio Research Group which is headed by Dr Malcolm Hawksford. The LFD name is used on the company's upmarket products. Mistral is the new 'affordable' brand, designed with a keen eye on price-conscious European markets. What does LFD stand for? "Low Fuzzy Distortion" of course!

## WORLD VERDICT



An extremely enjoyable, lucid little amplifier that really gets to the heart of the music.

**Measured Performance**  
see p103

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**INTERNATIONAL TRADE ENQUIRIES WELCOME**

**M**y piece on Sony's Elcaset ('Tape Failure', November '95) seems to have opened a few eyes. Recently Haden Boardman from Audio Classics told me someone had offered him a Sony EL7 for £500. After he'd picked himself off the floor and stopped laughing, Haden politely declined the kind gentleman's offer.

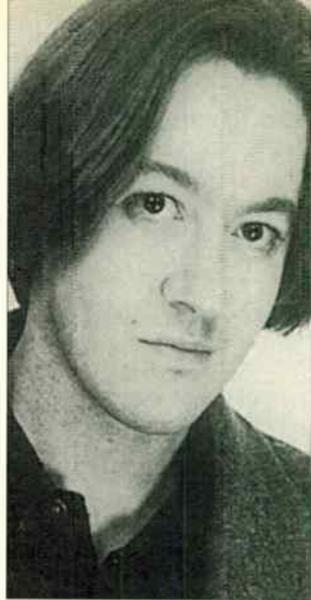
The feature's point was that Elcaset failed because no one wanted a new format. So why some Elcaset owners think their old machines are worth five hundred quid is anyone's guess - delusions of grandeur methinks. My reason for writing the feature was simply because even today, Elcaset is a great little format for home recordings. The machines are cheap to buy (I've heard of someone picking up a mint EL7 at a car boot sale for £30 - now that's a bargain), still serviceable and the tapes are available from Shadoos (tel: 0161 224 4215).

Last month I decided it was time to breathe new life into my EL5, as it often wouldn't record and sounded touch asthmatic when it did. So I took it to a retired studio engineer friend, ex-Dolby Labs and Pye. Ken, an avid open reel enthusiast, was most interested, and owning a Sony open reel of a similar vintage - a mint TC399 - was curious about how the two formats would compare.

After an afternoon of looking and prodding he found out why the EL5 had trouble recording - just a microswitch whose gold contacts had tarnished. All it took was a dab of contact cleaner and it was as good as new. He then removed the thick film of dust and grime from the EL5's innards, and cleaned and remagnetised the tape transport. A quick call to Nigel Stansbie at Sony's Needs Service Centre (plug,

# audiophilia

## David Price



opinion

plug) procured a service manual, and Ken switched on his oscilloscope in earnest.

The Ferrite heads were still perfect - if anything the deck had rising treble - so he reset the bias and EQ for a flat response with

seems none the worse for it. Unlike the EL5, it works at 1 7/8, 3 3/4 and 7 1/2 ips (the Elcaset system is fixed at 3 3/4).

Set up for Maxell's excellent UDXL II high bias tape, the Sony open reel made superb

completely outclassed the open reel recorder. Switching the EL5's Dolby out brought a further improvement. Ken is a true fan of Dolby's professional SR system but doesn't think much of anything that appeared for domestic

consumption. I could see what he meant, as high frequencies got sweeter and cleaner still, and tape hiss only increased slightly.

Switching the open reel to 7 1/2 ips saw the playing field level out. Both Elcaset and open reel delivered a great big, bold, confident sound with fantastic 'out of the 'speakers' sound staging and the sweetest treble I've heard from tape - far superior to my

*"Both Elcaset and open reel delivered a great big, bold, confident sound with fantastic 'out of the 'speakers' sound staging and the sweetest treble I've heard from tape - far superior to my cherished Sony TC-D3 DAT-man."*

Ferrichrome tape and recalibrated the Dolby B circuit. Impressed with the machine's heroic quality of engineering, we couldn't help agreeing, "They don't make them like that any more."

Finally, he removed several kilograms of atmospheric pollutants from the internal fuses and phono sockets round the back with Kontak, and we were off. With a 'new' FeCr 60, we put the EL5 against Ken's TC399 open reel, a mid-market machine from around 1978, which would cost around £1000 in today's money. Like the EL5 it has only a single capstan and belt drive, but

recordings at 7 1/2 ips, with a surefootedness beyond the realms of cassette, Dolby S or no. Despite the machine's tardy VU meters (Ken said that in the trade, VU stands for 'virtually useless'), you could record way into the red - up to +8VU - with no distortion, while wow and flutter were virtually non-existent.

With this in mind, my poor old Elcaset had much to live up to. The first surprise came when we ran the TC399 at the same speed as the Elcaset - 3 3/4 ips - and the EL5 trounced its bigger reel to reel brother. Clearer, tighter and more stable, the Elcaset

cherished Sony TC-D3 DAT-man. I couldn't help feeling a little sad that progress doesn't always improve things. Ultimately, the TC399 at high speed won the day, but only just. Once again, we were both very impressed by Elcaset.

So now my EL5's back giving excellent service. It's easily good enough to archive on to, and because of its higher tape speed suffers far less from dropouts, even with twenty-year-old tapes. In 1997, Elcaset is great, cheap and still serviceable, so buy one if you can. Just don't pay silly money to people with an exaggerated sense of the format's importance!

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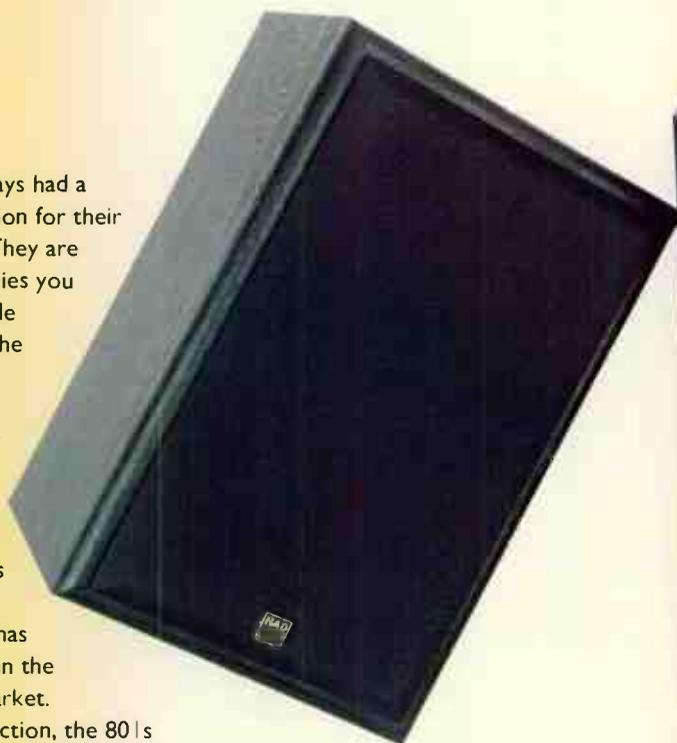
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# THE ITALIAN JOB

**Dominic Todd finds out if NAD's Italian built £100 801s can survive in the competitive world of the budget 'speaker.**

**N**AD have always had a good reputation for their electronics. They are one of the few companies you can put together a single brand system from in the knowledge that all the components are class leaders. Of course, any one-make system needs a pair of 'speakers and NAD are no strangers to this field. Unfortunately for the 801s, competition has never been so intense in the budget loudspeaker market.



In terms of construction, the 801s meet all the criteria for a classic 'mini monitor' loudspeaker - a compact, infinite baffle enclosure, hard dome tweeter and paper cone mid/bass unit.

Sheryl Crow provided initial impressions of the baby NADs. The midrange instantly struck me as being forward of the rest of the mix. This meant that Crow's vocals were expressive and true to life with their nasal delivery. Treble detail was quite impressive at first, yet at times it could become too prominent. The flipside of this was an enthusiastic portrayal of electric guitar, which possessed real verve and bite. And bass, as well as being smoothly integrated, had fine depth and weight.

Classical music, from Rachmaninov's Piano Concerto No3, showed up another character trait - a lack of true scale. Otherwise, the 801s gave a fair account of themselves. Piano timbre was good, as was the fluidity of string instruments. The forward midrange produced a spacious and airy sound stage that, as with all mini monitors, belied the loudspeakers' size.

The prominence of the upper

registers made itself felt with Robbie Robertson's 'Somewhere Down The Crazy River' as well. This, combined with the typical small 'speaker lack of 'body' detracted from the atmosphere of the piece. Which is a shame as drums had strong dynamic impact and Robertson's vocals were articulate and well projected.

Muddy Waters' 'Cold Weather Blues' provided the kind of acoustic backdrop that mini monitors usually thrive upon. Sure enough, his vocals were as eloquent and expressive as anticipated. Guitar fretwork was well conveyed, although it lacked that last degree of analysis and revelation which marks out the best of this genre of loudspeakers.

The 801s gave of their best with Paul Weller's 'Wild Wood'. Basslines were strong and vocals suitably effortless. Drums reinforced Weller's singing with a weighty impact and sharp transients. All in all this number gripped me, proving the 801s are capable of really making music.

Despite this, the NAD 801s don't

quite make the Premier League. There are competitors (Mission 731i, Gale 2i and Tannoy 631SE to name but three) which can provide similar results but with a smoother and more articulate top end. You could do a lot worse than to match a pair of 801s to a full NAD system. But a little extra time spent in the dem room will reveal rivals that can offer that bit more ●

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## WORLD VERDICT

Impressive bass extension and midrange clarity are plus points. Prominent treble stops the 801 from challenging the best.

**Measured Performance**  
**see p103**



# Vintage Virtues

by Haden Boardman

I can't help but remember the first time I ever clapped eyes on a Sugden amplifier. It was a Series Four A48 and the year was 1978. At the time I was appalled that anyone dared paint an amplifier such a horrible shade of orange (even more revolting colours were apparently available!) The fact the paint was 'textured' didn't help either.

An engineer friend at the time commented that I should hold a Sugden amplifier in much respect. In his opinion, Mr Jim Sugden had saved our souls in the early 1970s by launching a range of transistor amplifiers that significantly improved upon the first generation of



As the stylish A21 Class A integrated amp moved from Series One to Series Two, output power rose from 10W to a massive 12W.

Loudspeakers and so bear that company's logo. There were three products: the A21 integrated amplifier with 10W per channel along with the A41/C41 pre/power combination at 20W per channel. All of these operated in pure Class A and used silicon transistors.

Sugden proclaimed "switching distortion" the root of all evil and the main reason for transistor amplifiers earning a bad reputation. Switching distortion is mainly applicable to Class B designs and therefore the Sugden Class A amplifiers were free from such

sins.

By the early 1970s, Sugden were going it alone. The Series Two amplifiers were launched under the Sugden name with minor revisions. The A21 now managed 12W, the A51/C51 25W.

A new arrival was the tasty R21/R51 tuner. This was the same tuner in a different case to match either the wooden-cased A21 or the metal chassis of the C51. Sugden made all the electronics in-house for this tuner, right down to the rather complicated front end. Later units benefited from Motorola's MC1340P Phase Locked Loop multiplex decoder and it has to be said the sound quality from these models is nothing short of excellent.

The A48 then came on the scene as a more powerful alternative to its predecessors, offering as it did 40W per channel and more facilities than the smaller A21. It was a commercial success despite (or probably because



Proudly sporting huge heatsinks is the rare A51 Series Two power amplifier.

germanium-based Class B designs.

A lot of early transistor amplifiers had been slated for poor sound quality. Some of the more critical listeners at the time were in fact saying that most transistor amps sounded really quite nasty.

Sugden's first amplifiers were marketed by Richard Allan



The R51 tuner was styled to match the metal chassis of the C51/A51 pre/power combo.

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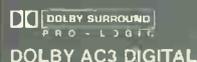
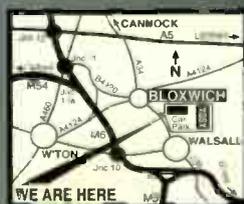
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accessible. In late 1975 the R21 cost £78 against the Quad FM3's £74. Sonically, however, the FM3 can't hold a candle to the Sugden, sounding flat and lifeless by comparison.

Sugden have never been as successful as Huntingdon-

same kind of money, although production concentrated on the A48 and a lower priced pre-set only tuner, the T48. Tuner prices vary between £50 for an early non-chip decoder and £100 for a mint later R21/R51/T48 model.

In service all Sugden amplifiers are very reliable. Other than faulty power supply and output capacitors, there's really little to watch out for. If an amplifier has been left unused for a while then the selector switches can stop working properly and jam. A good cleaning solvent and contact preservative is usually all it takes to restore correct operation.

Tuners can pose more of a problem. It's damned near impossible to repair the unique Sugden front end and on the manual tuning R21/R51, the variable resistors can go wonky, resulting in odd tuning faults. And the power supply board, IF strip

and stereo decoder are on plug-in boards and these can work loose. But basically, any Sugden kit you come across should be working well.

These items may not constitute the last word in ultra-high-fidelity (except possibly the tuners which merit a cult every bit as dedicated as the Leak Troughline) but they offer excellent value for money and are serious competition for second-hand Quad 33/303s and FM3s

of) eschewing pure Class A operation.

By 1975, Class A was an anachronism. This didn't go unnoticed at Heckmondwike and so the Series Three amplifiers deserted Class A to follow the more efficient Class AB route. The A21 jumped to 25 watts and the A51 lost its crazy heat sinks to become the P51 50W amp, bridgeable to form a 100W monobloc.

All these early amplifiers share a characteristic lively and open sound quality. The biggest drawback is the capacitor coupled output stage. Two very large electrolytic capacitors (one per channel) connect the output transistors to the loudspeakers. These capacitors really make a mess of the lower bass, which at best could be described as 'loose'. Midrange on the other hand is open and pleasant and the treble gently rounded off like an old valve amplifier.

Despite their shortcomings, the A51/C51 blow the Quad 33/303 into the weeds; the Sugdens are in a different class altogether. This is at least partly down to their dual mono construction and better build quality.

As I hinted earlier, later R21/R51 tuners are stunning. The only problem is a tuning range of 88MHz-104MHz, so some of the stations at the far end of the dial aren't

based Quad. This is reflected in much lower second-hand prices on early Sugden components which can offer great value for money. A good A21 or A48 will fetch between £50 and £100, half what the inferior Quad set will



1975's P51 power amp, shorn of the Series Two's heatsinks, produced 50W of class AB power.

bring. The rarity of the A41 and A51 mean they command a premium of up to £250. You're better off picking up a Series One or Series Two A21 instead. The C41/C51 pre-amplifiers aren't so good and £50 should buy you a fine specimen. A P51 will change hands for about £120. Again, I'd be tempted to go for the A48 over a C51/P51 pairing.

The later tastefully coloured (oh, biting satire) models fetch the



Sugden's early pre-amps, like the C51, weren't as good as the power amps and change hands for about £50.

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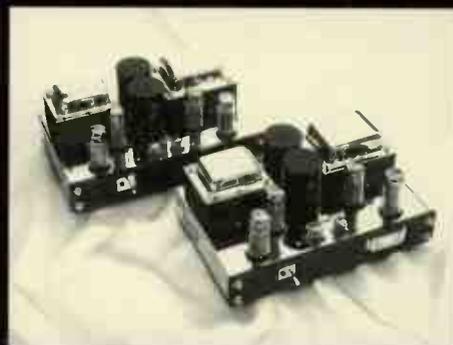
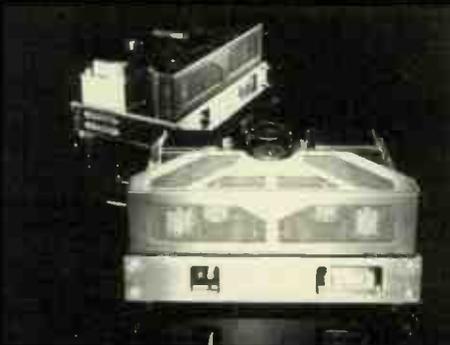
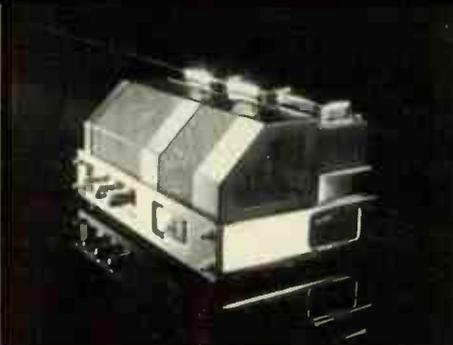
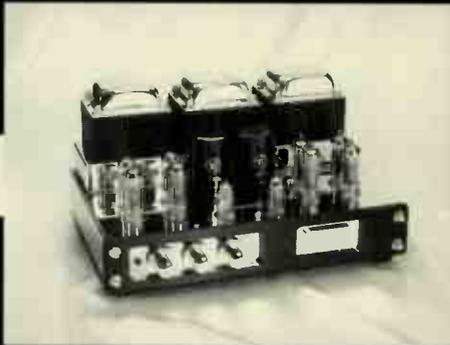
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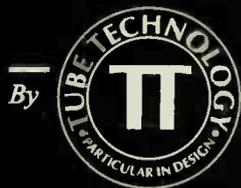
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There was an item at the end of the Ten O'Clock news the other night that stood out from the usual stories. Apparently, British built Nissan Primeras are being shipped back to Japan and sold there. They're not being sold as a regular line, though, but as something special, something British. And just to make sure that everyone has noticed, they come complete with the prerequisite wood and leather trim and Union Jack stickers.

Britain still has a fine reputation for craftsmanship and skill, even in the motor industry. The same has long been the case with the British hi-fi separates industry. Most of the larger Japanese multinational companies now have some form of British input. It could be at the design stage or in the marketing of a product aimed specifically at the British - witness the A-400 amplifier and S-4UK loudspeakers from Pioneer. Sony have also long played on the British theme with their range of ES 'speakers in the Eighties and current British built SS speakers.

Smaller hi-fi specialists such as Rotel and Marantz have UK teams that tweak existing designs and send them back to the Far East to be put into production. The latest manifestation of this applied Britishness is a new range of Sherwood equipment that goes as far

as being badged "Sherwood Newcastle" (where it's made).

So where does the Far Eastern fixation with British audio come from? Well, above the £300 price level, the British still pretty much rule the roost in most areas of hi-fi separates. The only real

company Acoustic Research has probably had the greatest success, especially during the late Seventies and early Eighties, with the beloved AR8. In the past decade, however, fortunes have been rather more patchy.

Discounting Bose and Cerwin Vega, it's only at

*"Above the £300 price level, the British still pretty much rule the roost in most areas of hi-fi separates."*

exception is recording formats, but when it comes to loudspeakers, for example, you'd be hard pushed to find a 'speaker not made in the UK in most retailers.

It's not through want of trying though that foreign manufacturers have yet to really crack the British market. Several specialist 'speaker companies have tried, usually with limited success. I remember a particularly fine range of French Cabasse 'speakers being imported into the country two or three years ago. Despite delivering the goods sonically and having an almost unheard of lifetime guarantee, they failed to cut it here.

Perhaps this was an isolated case of distribution problems. But the situation has been much the same with other brands. The American

the true esoteric level that the Americans have had a sustained impact thanks to the likes of Wilson and Martin Logan. The same is true with electronics from Krell, for example, who still enjoy a strong reputation. But whatever happened to the more affordable Adcom range?

With the possible exception of Micromega, medium price playback sources, and almost the entire spectrum of loudspeakers, are dominated by the Brits over here. With this in mind it's understandable that the Japanese would want to muscle in on the scene using a little of what makes the British products so popular in the first place.

I believe it goes further than this though. Vintage British hi-fi has had quite a following in Japan for

decades. Select British components attract an ardent following that has seen prices rise to levels still only dreamed about over here. Quad II and 22 valve amplifiers and the truly legendary ELS 57 electrostatic loudspeaker spring to mind. As do good examples of Tannoy's Gold series dual-concentric drive units which have long been changing hands for over £500.

Ironically, in the land that is a shrine to all things digital, vinyl is still very popular with audiophiles. Particularly respected are Garrard's 301/401 motor units and arms from SME. Things have caught up over here recently but I don't see there ever being quite the same vigorous interest as in the Far East. The reason for these products being so highly sought after does have something to do with the Japanese love of all things retro. It's also to do with qualities still apparent in the British hi-fi industry - inventive technical design, highly developed sound quality and often battleship build quality and/or quirky styling.

Just look at the technical ingenuity involved in some of today's products from DPA, Audiolab and Cyrus to name but three. Then there are the deservedly mighty reputations for build quality and service back-up of the likes of Quad and SME. And the highly original styling (which never eclipses function or sound quality) of Michell. The qualities that have made the British hi-fi industry respected not only in the Far East but around the world are still present these days.

Okay, so I'm standing on my soap box with Union Jack boxer shorts and a bull dog named Bruno. I don't mean to sound like a patriotic zealot but doesn't it make a change to see an area in which Britain truly excels? And if this means Union Jack stickers an' all, then so be it ●

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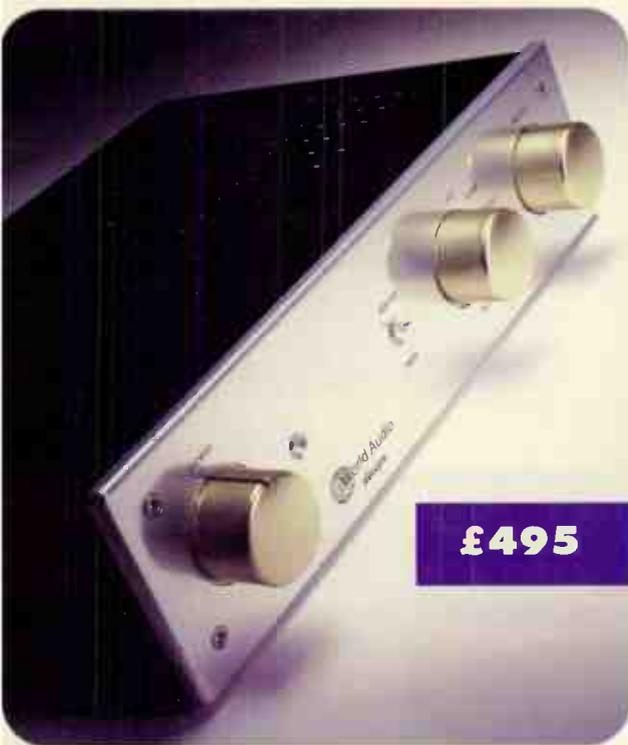
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**Speakers** Analysis Ribbons • Cary Audio Design • Diapason Acoustics • Gamma • Impulse • Opera • Resolution

**Accessories** Argenta custom silver cables • Petros granite isolating platforms • V-Damp Isolating System



Feature

# THE LONG AND THE SHORT OF IT



**Ketan Bharadia tracks down the benefits of shorter cables and Jon Marks discovers how bi-amping for £200 gives better results than a single £250 amp.**

**T**hese days it's pretty much a universally recognised fact that cables, be they interconnect or 'speaker, make a difference to how a system sounds. Good cables allow a system to perform to its full potential while poor cables can seriously undo much of the sterling work the rest of the components are doing.

Here at World Towers we decided to take a look at cables from a different point of view. If you already have a cable you like, will it sound even better once it has been shortened to the minimum length possible? Would the change in length even be noticeable?

To find out we tried two lengths of

Shark Wire interconnect. One length was the minimum needed to link the CD player to the amplifier (about 0.3m) and the other was a more typical length of 1.5m. For 'speaker cable we chose a standard 79 strand from Maplin. This was also tried in two lengths, one of 1m and the other of 5m.

## THE INTERCONNECTS

I must admit that I was more than a touch sceptical about whether there would be a noticeable change in sound between the two lengths of cable. After all, in the overall scheme of things there's not a great deal of difference in length between the two. In the event, I

was actually surprised at how much of a change in sound there was.

The improvements I heard aren't the kind that hit you between the eyes instantly but more the kind that give you a gentle prod over the short term but mean a lot in the long term. With the shorter interconnect cymbals on Dave Brubeck's Time Out CD sounded slightly more forward without being harsher. Their initial strike and subsequent decay came over in a more believable manner as well. Overall dynamics were stronger and more forceful while the focus and positioning of the various instruments in the sound stage was also improved. Generally, the

shorter interconnects sounded less grainy, better focused and more dynamic.

### THE SPEAKER CABLES

After hearing the difference between interconnects, I was looking forward to something similar from the 'speaker cables. What surprised me was that the improvements were so much more obvious than those heard with the interconnects.

With the shorter cables in place, the sound was immediately clearer and less grainy. The sense of the amplifier being more in control was striking, highlighted by the fact that the bass end was tighter and more clearly defined. Dynamics were faster and packed more of a punch to boot.

If I was asked which link was more sensitive to length, it would have to be the 'speaker cable. It really does seem that the shorter the cabling within a system, the better the sound will be. (For more information on this subject see Rob Watts' [of DPA Digital] comments on p42 of January 1997's issue).

### ONE LUMP OR TWO?

Upgrading is a subject close to every audiophile's heart. For a long time, the amplifier upgrade path has consisted mainly of shelling out extra money for a more expensive component. Bi-amping is gaining more of a following these days though as it doesn't involve selling off

your previously beloved amp or plumping for a replacement with a different and possibly less likeable character.

The benefits of bi-amping are well known; a more open, solid and dynamic sound with a lot of extra detail is a typical result. But a question we are increasingly being asked is not "Is bi-amping the best way to upgrade an amp" but, "Is it better to buy a single integrated amp or bi-amp with two for the same price?" Looking for a budget answer to this query, we lined up one of NAD's £260 314 integrats against a pair of the same company's £100 310s. We hooked the amps up to our own KLS9 'speakers with short runs of 79 strand loudspeaker cable and used Shark Wire interconnects as reviewed on p13 of this month's DIY supplement.

### SINGLE NAD 310 SYSTEM

With the newly tuned up KLS9 connected to its 'speaker terminals, the 310 was supplied with Chaka Demus and Pliers' Tease Me CD, always a good test for midrange clarity and bass control. Working into an easy load like KLS9, the 310 proved surprisingly weighty and enjoyable, although more difficult loads like Jamo's Concert 8s had the NAD running out of steam pretty quickly.

Bass lines had speed, impact and focus, tripping along rhythmically and there was a fine overall control to the 310's presentation. One area where the

amp turned out to be slightly lacklustre was midrange projection. Vocals on this album are crystal clear and situated towards the front of the sound stage. The 310 had them sitting further back and sounding slightly veiled. Still, for a mere £100 you can't expect perfection and the 310 was well capable of exploiting a lot of KLS9's bass extension.

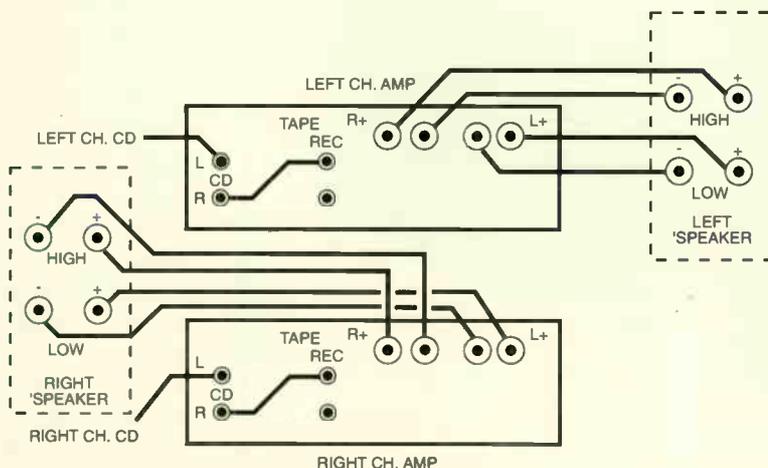
Choral works showed up the same traits, voices recessed within the sound stage but never sounding sharp or harsh. Smaller scale instrumental pieces like Shostakovich's string quartets No4 and No7 (as performed by the Schidlof Quartet) had an open, tonally colourful quality with crisp dynamics.

It was only with large scale pieces that the 310 started to sound a little confused. The allegro energico finale of Bruch's concerto for violin and orchestra No1 found the NAD struggling, lower notes from cellos blurring together and violin tone hardening. Dense, high-octane Rock and Pop mixes caused similar problems but bearing in mind this is a £100 20W amp the overall sound was really rather good.

### SINGLE NAD 314 SYSTEM

With its 35W output, the £260 314 offered higher volume levels and greater control across the whole frequency spectrum than the 310. Silkscreen, for example, stayed focused even when the band members were thrashing their way towards sonic overload, and bass had greater control and punch. Also missing was some of the 310's reticence across the midrange - vocals instead took up their rightful place near the front of the sound stage.

Returning to Classical music, crescendi and rousing finali were better handled too. While separation of the individual strands making up the music was superior to what the 310 had managed, the 314 didn't pull quite as far ahead of the 310 in terms of transparency as its £150 premium might suggest. That said, the Schidlof Quartet now came across as more dynamic and, when required by the music, more menacing. And details like background shuffles and breathing made for a more realistic musical picture.



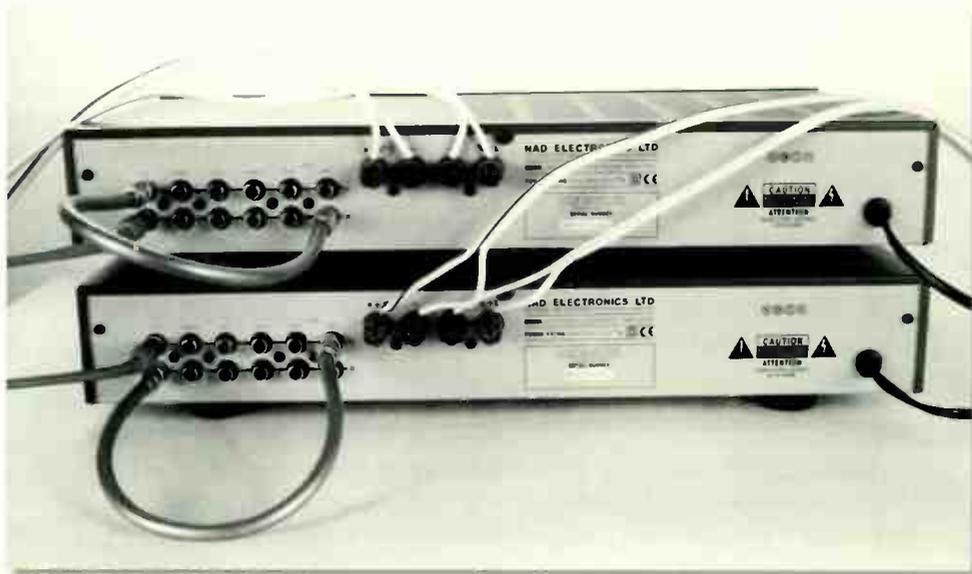
How to wire up two integrated amplifiers for bi-amping. Because both amps are working with mono signals, the right channel CD player output can be plugged into the amp's left 'CD input' socket as shown.

## 310 BI-AMPED SYSTEM

The most immediately obvious benefit of bi-amping with one 310 dedicated to each 'speaker' was greater dynamic contrast. What this added up to was an ability to clearly portray very low level signals, like those that make up ambience and sound stage, alongside higher level signals like those of instruments and vocals. This made whatever music I put through the bi-amped system more subtle and involving, all the little accents that make music a joy to listen to audible.

While the 314 had done a good job of getting a lot of these points right, the two 310s took things a stage further. This was due in part to a lack of cross-talk between channels through the amps' power supplies and the fact that each 310 was only working hard on the one channel driving the mid/bass cones of KLS9. The other channel was supplying the very small amount of power needed by the tweeter and having a relatively easy time of it.

Bruch's violin concerto No 1 now possessed greater transparency and was being performed in a larger acoustic than £200-£300 single integrated



One way to bi-amp using two amps which lack separate 'pre-amp out' and 'power amp in' sockets.

The top amplifier takes the right channel input from the CD player. A very short linking cable runs from the right 'tape out' socket to the left 'CD input' socket, so both channels handle the same signal (i.e. mono mode). This amp drives both the tweeter and mid/bass unit of the right 'speaker'.

The lower amp is wired in the same way, but handles the other channel.

Another option is a Y-connector in the leads from CD to amp to give a pair of left channel signals and a pair of right channel signals.

amplifiers can produce. The sole problem here was the same tendency for the 310s to sound compressed on crescendi where a pair of the more powerful 314s wouldn't suffer the same fate.

Gaining the most from a pair of 310s working together was Classical music

recorded in a real acoustic. The sound stage produced by the NADs was larger and better defined than a single 314 or any other £260 amp for that matter. Tonal colour and musical and vocal inflections also moved a couple of rungs up the quality ladder.

Bi-amping with a pair of budget integrateds really does work - bi-

amping's improvements aren't limited to more expensive components. And considering the two 310s are actually £60 cheaper than a 314, bi-amping seems to make uncommon sense. If you need more than 20W to drive your 'speakers and can afford more than £200, other amps to look out for include Aura's VA80SEx with 45W, Denon's 50W PMA-350SE and Rotel's 100W RA-970BX. Happy bi-amping!





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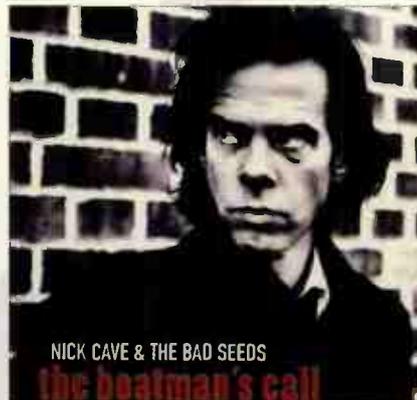
## Giovanni Dadomo



VAN MORRISON  
**THE HEALING GAME**  
EXILE 537 101-2

It's a treat and it's a Van Morrison album. Always great but not always good, Van Morrison is utterly distinctive and never less than interesting. That dark brown voice just drips out of the 'speakers like molasses, snaking around the horn section and the backing vocals.

Here he has a large group of very fine musicians who give him a lush background reminiscent of the halcyon days of The Caledonia Soul Orchestra and past triumphs like 'Hard Nose To The Highway'. Funky, soulful, mellow, moving - just go ahead and add your own list of adjectives from the lexicon of Soul.



NICK CAVE AND THE BAD SEEDS  
**THE BOATMAN'S CALL**  
MUTE CD STUMM 142

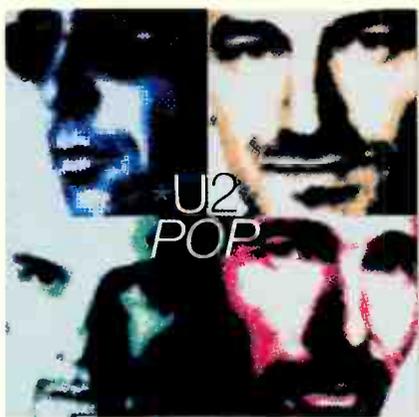
Nick Cave, here in subdued mood, ponders love, death, truth, faith and similar trivia. No one who picked up on Nick Cave and The Bad Seeds for the first time through the release of last year's enormously successful Murder Ballads is going to be disappointed by The Boatman's Call. Musically they're very similar and, if there's going to be any drawback, it's because Kylie Minogue and PJ Harvey haven't put in an appearance this time round. You can't expect them to turn up for every recording and The Boatman's Call has plenty going for it without Kylie and Polly's presence.

Many of the songs are structured as ballads while the music is, if anything, quieter and more melodic. If it weren't for the subject matter you could be forgiven for getting this outing mixed up with Murder Ballads. In the latter the stories were just fiction. On this album though, Nick Cave gets personal.

Having bared his breast and stuck his heart on his sleeve, he's penned a group of songs which all centre around love, loss, death and faith in God. 'Brompton Oratory' has him sitting on the church steps comparing holy communion with love and the death of Jesus to the loss of his lover. For direct self-revelation there is 'West Country Girl' who, "with a crooked smile and a heart-shaped face", would seem to be PJ Harvey.

You could of course forget about the lyrical soul searching and treat this as classy background music. That would be a shame because this is an interesting and complex album which creeps up on you and repays serious attention.

Many of the tracks are both hymns and love songs while 'There Is A Kingdom' is purely and simply a hymn and could be sung as such on Songs Of Praise. Although 'There Is A Kingdom' may not have been treated as a tongue-in-cheek pastiche it is definitely put over with a sense of irony and distance. It could be sung straight in a school assembly but not by Nick Cave.



U2  
POP  
ISLAND CIDU210

Back in 1977 an ancient hippie band called Spirit attempted a come-back. (Remember Spirit? You know, Randy California and that bald bloke. They had an album called The Twelve Dreams of Dr Sardonicus that's a bit of a minor psychedelic classic). They released a double album called The Spirit of '77 and even did a short UK tour; The Police, of all people, were the support band.

Of course what England's punters

absolutely, really and truly wanted in the summer of '77 was an ancient, laid-back hippie band from one of those nice sunny bits of the USA. Drifting, stoned vibes from Tampa, Florida fitted in so perfectly with the bin bag and safety pin outfits that were de rigueur back in that summer of UK anarchy. The album sank, not quite without a trace but with only a very minor ripple.

Anyhow, what's this got to do with the latest offering from U2? Well, if it were The Spirit of '97 instead of '77 that Randy and Slaphead were pushing, this is probably what it would sound like. U2 and Spirit have a similar type of line-up and these two records are in many ways related - there's a guitar-band psychedelia about Pop but with that hard edged, repetitive '90s Dance beat.

It's not a specific track or technique, it's the feel, the vibe, maaan. The slightly distorted guitar wanders through the multi-layered shimmers of the acoustic, hitting the foreground for a burn-up every once in a while. The echoes echo and the synth effects warble from 'speaker to 'speaker, as does the almost imperceptibly treated vocal. Hard driving and heavy or softly

sung and acoustic, there's a loose, structureless feel to this album.

Tracks have a habit of meandering into each other, drifting between moods and textures. But this is still recognisable U2 and U2's brand of stadia Rock is very much evident. Numbers like the lead track 'Discotheque' and 'Do You Feel Loved' boom out in the customary way and will be flattening happy audiences all over the Mid-West.

Pop it is called and Pop it is, well sort of. On top of the basic U2 sound a layer of soft psychedelia has been spread, the soft Pop/Rock psychedelia of England's version of the Summer of Love, of Traffic and The Pretty Things rather than The Grateful Dead or Jefferson Airplane.

A record like this could be from almost any period within the last 30 years and U2 could have made it at almost any period in their career. Only the rhythm, the production and the fashionable borrowings from Acid Rock mark it out as a product of the '90s. No fan is going to be disappointed with Pop but equally no one not already dedicated is likely to pick this out as an item they've just gotta own.

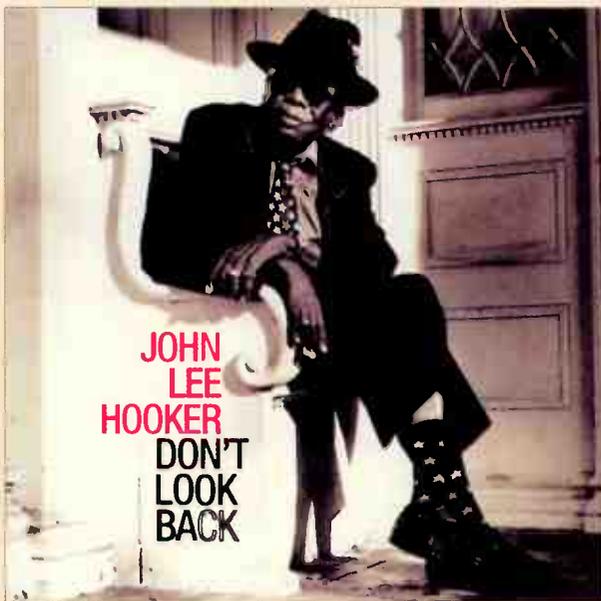


## rock & pop record of the month

JOHN LEE HOOKER  
DON'T LOOK BACK  
POINTBLANK VPBCD 39

Crawling out of the archives comes John Lee Hooker, a man many people apparently believe slid his last bottleneck many years back. Well, for a dead guy he sure makes great records. JL Hooker Esq is no Zombie Blues man - on this evidence he's truly live and well kicking. He's hanging out with some class mates as well - the backing band on this record is Los Lobos and Van Morrison did the production.

Van, not content with twiddling the knobs in the back room, duets with John Lee on four of the album's eleven tracks, including the title track of his own new



album The Healing Game. They're a great combination.

John Lee Hooker, with as much grit and growl as he has ever had, works his way through a set which features a couple of old standards but is mostly new material. Of all the old Blues men who 'made it' Hooker was, and still is, the master of the heavy riff. There's plenty of that here but there's an added soulfulness which is probably down to having Van Morrison in the control room.

Too often modern Blues sounds like a sterile exercise in cultural archaeology or an excuse for some guitar type to show off his notes-per-second rating. This here is

your actual genuine article - the Blues in all its glory ★



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**PAVEMENT**  
DOMINO WIGCO31

Quirky, irreverent and full of indigestible lyrics, Damon Albarn's Chelsea mucker Stephen Malkmus and his American cohorts have spawned a blinder of an album. Falling somewhere between the CBGBs and Blur, Pavement have managed an uncanny marriage of art house Rock and Britpop.

Jaunty, sharp guitar sounds echoing early Talking Heads and The Fall sit comfortably alongside mellower Beatles/Velvet Underground-influenced songs like 'Type Slowly'. Perhaps his days down the Shed have had some influence on him, as Stephen Malkmus seems to have picked up the British sense of the absurd. "One of us is a cigar stand and one of us is a blue incandescent guillotine" he mumbles on 'Type Slowly'. Quite.

With Mitch Easter of REM fame having produced the album one would expect clear similarities in the way the two groups sound. But no, this is not REM at all; just Pavement with their old, fuzzy chords popping up in the unlikelyst of places.

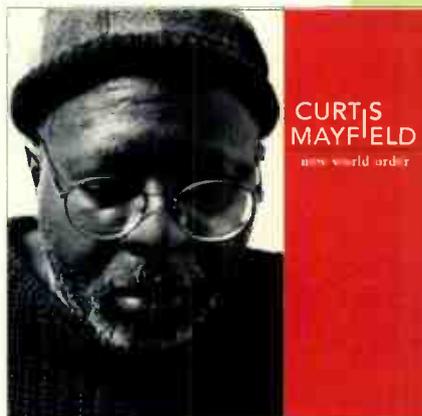
Pavement write songs delivered as spoken words, ones that often make no sense at all and drift aimlessly. With the exception of the odd raucous track, like the Pixies-sounding 'Embassy Row', the album has a relaxed quality. The truly charming 'Blue Hawaiian' and 'Transport Is Arranged' are highlights. The latter has Malkmus sounding remarkably like a lazy Lou Reed.

Pavement are often, it has to be said, very Fall-esque with their musical discordance and Malkmus' rambling monologues are often on a par with the best of Mark E. Smith. The band have even been inspired to look and dress

like The Fall, which in US terms would be very definitely K Mart fashion.

Brighten The Corners is an ill-fitting collection of studenty Pop songs which are nevertheless strangely irresistible. It is certainly their most commercial album to date and will hopefully put them centre-stage.

We don't understand you Pavement but come out, come out wherever you are. . .



**NEW WORLD ORDER**  
**CURTIS MAYFIELD**  
WEA 9362-46348-2

This album marks a welcome and unexpected return from the once King of Soul and proves to be a miracle in the making.

The man who redefined protest songs during the '60s and '70s with such seminal works as 'Pusherman' and 'Superfly' (not forgetting 'Move On Up'), has come through great tragedy to reach this new chapter in his glittering career.

Paralysed by a falling lighting rig several years ago, Curtis recorded New World Order line by line in great discomfort while in a reclining position. But despite the obvious practical difficulties in creating the album, we needn't get too over-emotional. It's good enough in its own right.

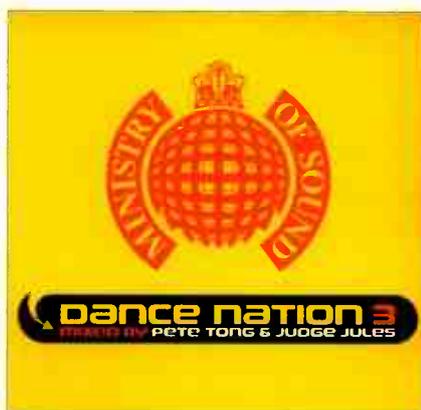
Using Soul music as a platform, Mayfield once radically conveyed some of the hardest-hitting lyrics with a soft falsetto and mesmerised a generation in the process. The newer catalogue of songs has benefited tremendously from studio production and the support lent by the complement of other Soul names - Mavis Staples, Aretha Franklin and

Daryl Simmons to name but a few.

We have great songs in the title track, 'Let's Not Forget', 'Oh So Beautiful' and perhaps most moving of all 'Here But I'm Gone', a powerful opus to his paralysed condition. The better tracks in the main are the reworkings of some of his old stock, the beautifully haunting 'We People Who Are Darker Than Blue' and 'The Girl I Find Stays On My Mind'. Unless you have the originals the album is worth getting for these songs alone.

Occasionally, however, the album is hampered by over-production and fits the standard 'Lovers' Rock' description, which does Curtis a disservice. At certain times he sounds a bit like Luther (van) Dross, at others like he's a bit tired, cynical and sad. Well, that's the meaning of the word 'Soul' and this album could be its definition.





Labels  
**DANCE NATION 3**  
 MINISTRY OF SOUND DNCD3

Jumping straight back towards the chart arena after the Christmas success of *The Annual 2*, the latest *Dance Nation* swaps Boy George for Judge Jules while keeping the one and only Pete Tong. Once again the double CD comes in pretty packaging complete with pics of beautiful clubbers in the accompanying booklet.

You know the set-up by now. Two DJs, two CDs, a mix of accessible, chart-lingering House and the occasionally more meaty offering. However, in the booklet egos run away a bit. There's a range of top-class clubs described therein, from Ibiza's Pacha to New York's The Sound Factory. And guess what? England's representative is the Ministry, "the definitive world club". Should that read "the most pretentious"? Still, fair play considering where they are in '97 - it takes a hell of a lot of work to get there.

Back to the music and you get a fair old mixed bag. The biggies thrown around bring together Blueboy, The Source, Sash! and Depeche Mode (Pete Tong), Apollo 440, The Prodigy, CJ Bolland and Chicane (Judge Jules). Tong plays the straighter House set, fading

between Byron Stingly and Submerge while slotting in the odd surprise in the form of Brainbug's sinister 'Nightmare' and typical wall-of-sound grooviness from the Properheads.

Judge Jules cuts things up a bit more, venturing *The Absolute* alongside Energy 52's immense loved-up classic 'Cafe Del Mar' and Roger Sanchez's take on the Fine Young Cannibals' 'She Drives Me Crazy'.

This CD set is selling by the skipful and rightly so - it's an instant snapshot of a year or so of releases. If you want something more experimental, you're going to be out of luck.



Labels  
**ORBLIVION**  
 ISLAND CID8055/524 347-2

The Orb is a strangely beautiful and twisted beast of Houdini-esque beats, combined with an 'If it moves, you've probably imagined it, but let's nail it down anyway' ethos to sampling.

Just cut back a minute to the birth of the Nineties. At a time when Acid House was still huge, Techno was only just starting to stomp its own tune in club land and there were no crossover Dance acts, no superstars. Then The Orb released *Adventures Beyond The*

## Viv Craske

*Ultraworld*, a double pack of strange and sample-delic washes of ambience. The sound was seriously novel, taking the noodlings of Prog-Rock, early electronica and sci-fi and spaceman samples to a new level of blissed-out beats for a time when the Rave crowd had jelly legs and weary ears.

The strange thing is that the Rock press and fans embraced The Orb with as much glee as the House heads, despite the band members cocooning themselves in banks of synths and wearing silly hats. Soon everyone wanted a piece of mesmeric tracks like 'Little Fluffy Clouds' and 'Perpetual Dawn'.

Once the floodgates were open however, the music press, fickle as they are, dedicated themselves to the classic 'build 'em up, knock 'em down' approach, when The Orb's next couple of offerings, *Pomme Fritz* and *Orbus Terrarum*, didn't quite live up to expectations.

What *Orbus Terrarum* tried to do was put the beats back in, get the kids dancing again and back on their side. However, corking as they sometimes were live, the album never seemed to take off.

Still, that's where *Orblivion* comes in handy. There's a return to form of Dub Reggae influenced beats, of strange widdles where others would put hi-hats and, most importantly, of mad, rambling samples.

The obvious stand-out track is 'Toxygene', a twist on Jean-Michel Jarre's 'Oxygene' and the most spot-on, bouncy ambience since 'Little Fluffy Clouds'. Add to that the Amazonian vocals of 'Bedouin', the conspiracy theories sampled for 'S. A. L. T.' and the twelfth track hidden at the end of the CD (a rolling Drum 'n' Bass that loses the plot sublimely) and you're on to a winner.

OK, so the NME may not stick them

on their front covers anymore but this album will get the kids back up and dancing like it's '91 again.



**VARIOUS**  
**ACCESS ALL AREAS**  
POSITIVA CDTIVA 1015

Access All Areas is a compilation of the last 12 months or so of Positiva's output. And when you're faced with them all together it's amazing to see what diverse singles Positiva have delivered. When you have BBE and Reel 2 Real storming up the charts all the time it's easy to forget that Positiva are responsible for releasing some of the best tracks of last year.

Side A offers up Amen UK's 'Passion' and the ridiculously good

'Belissima' by DJ Quicksilver. There are also Healy and Amos' 'Stamp' and funky cuts from George Morel and Natural Born Grooves.

Side B takes no time at all to kick off. The opening track is Baby Doc's 'La Batteria', one of the hardest and sexiest percussion-driven tunes of all time. Soon, we're into sinister territory with the superbly moody 'Nightmare' by Brainbug. Then the tone lightens up with Qattara's 'Come With Me', The Lisa Marie Experience's 'Do That To Me' and Black Magic's 'Freedom'.

Not bad at all. Cheers, Positiva.



**VARIOUS**  
**TOTALLY KLUBBED UP**  
MIXOLOGY TKUCD

Hmmm, Dance mags sorting out record

releases, eh? That could be a really bad idea or equally a stunningly good 'un. And luckily, it's the latter here with Mixology mag showing everyone how it's done with this two-CD set.

But the real bonus is the fat booklet of interviews with the artists, full of info on their DJing, remixing and producing skills. All other compos should take note. If you want our money, how about some depth, a splash of personality, value for money? And there's always the trainspotter touch of having a BPM guide for the CDs.

The album consists of all things Housey, bouncy, Trade-esque, Nu Energy and hand baggy, mixed by those cheeky monkeys Hyperlogic. Things kick off straight away with the Allnighters' 303-laden 'Black Is Black' swishing into Porn Kings' pumping 'Up To No Good' and Sash! with the chart-topping 'Encore Une Fois'. Hyperlogic indulge in a bit of self-promotion with the arm-raising 'U Got The Love', borrowing samples from Shades Of Rhythm, The Prodigy and, of course, the vocals from Candi Staton.

CD Two picks up the pace a bit with 99 Allstars' 'Luv Is All You Need', DJ Randy's 'Digital Mass' and Amen, Giotto and SJ's 'Fever'.

This is a CD in search of hedonism, the kind of thing you stick on your Walkman and stand at the bus stop gurning and dancing to. Dangerous stuff.

**dance & ambient record of the month**

**VARIOUS**  
**THE WINNING TICKET**  
JACKPOT RECORDS CDWONI

After the release of 14 stunning singles, the mighty Jackpot Records release their first album. Just look at their track record. Responsible for giving us Tenth Chapter's mental 'Wired', Atlas' 'Beauty' and unleashing three Blue Amazon twelves onto the Dance floor, they're not looking too shoddy.

To confirm their status, they've put together their first album, a fine display of their back (and future) catalogue. And there's none other than big-time fan John Digweed signed up for the mixing duties.

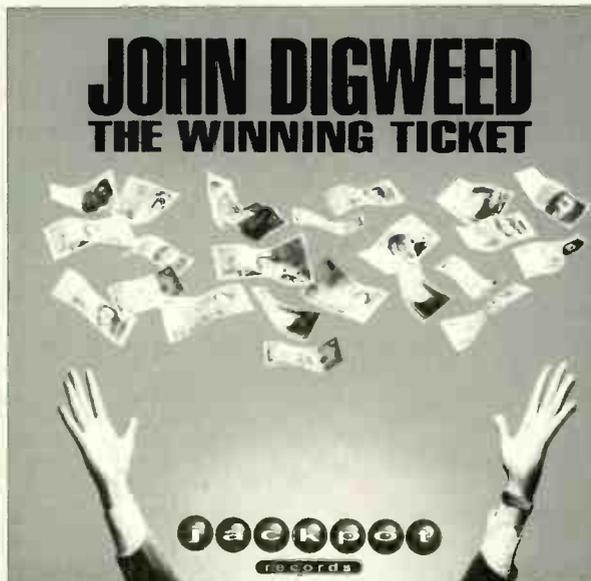
The show starts with Blue Amazon's intense 'And Then

The Rain Falls' before gliding effortlessly through a couple of (hopefully) soon to be released Paul

de Aragon cuts, Chakra's 'I Am' and Shango's beautiful 'Tunnel Vision'.

With such a tasty line-up this release is practically faultless. In fact I've only got two things to whinge about. The original mix of Blue Amazon's 'No Other Love' is the classic. The Edge Factor Acid mix is good but... And Digweed and Muir's Dream Dub of Chakra's 'I Am' dreams for just a little too long. Petty really, 'coz this is a set of quality tunes and worth buying to hear Tenth Chapter's 'Wired' alone.

This is the kind of album I'd put together for home listening if I could be bothered. But I can't. So cheers and a round of drinks to Jackpot for sorting this one out ★

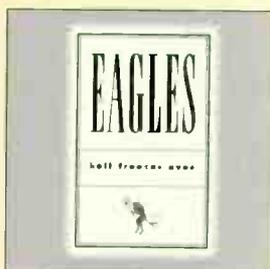


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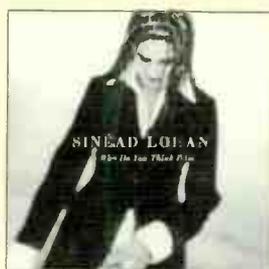
A small selection from our monthly catalogues...



**THE EAGLES:**

*Hell Freezes Over*

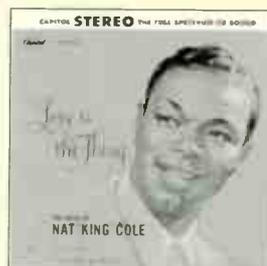
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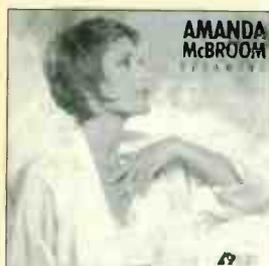
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# Jazz

Simon Hopkins



MARILYN MAZUR'S FUTURE SONG  
**SMALL LABYRINTHS**  
ECM 1559

I admit that I approached this album with some trepidation, though I'm not entirely sure why. I first saw the 42-year-old American-Danish percussionist perform live relatively recently, about four or five years ago, with Jan Garbarek's group of the time. Her performance, even in that company, was easily the show's highlight, full of a rare blend of bravura and sensitivity, dexterity and inventiveness. And while Garbarek's group recordings (as opposed to his more stirring individual projects - *Officium* chief among them) have left me fairly unmoved, Mazur's contribution to them has, for my money, generally eclipsed all others. And Mazur's background is unquestionably impressive, with time spent alongside Gil Evans and Wayne Shorter as well as, crucially, in Miles Davis' group for three years.

Furthermore, the musicians who comprise *Future Song* - which Mazur has, against all the trends in Jazz, miraculously kept together for almost eight years - have real pedigree and talent.

Singer Aina Kemanis is astonishing. She has graced sessions with such contemporary Jazz notables as Barre

Phillips, John Surman and Pierre Favre, but her singing here, while basically wordless improvisation, manages to avoid all the clichés and embarrassments that might imply. Instead she melds a Folk singer's overriding sense of drama with a vast vocabulary of odd growls, screeches, moans and drones.

Norwegian trumpeter Nils Petter Molvaer is a wonder too. Like several of the group here he's a graduate of many sessions recorded for Manfred Eicher's ECM label (sessions as diverse as the albums recorded by the unsung Masqualero and warped singer-songwriter Sidsel Endresen). His playing is full of passionate melodic invention.

Drummer Audun Klieve provided the backbone for guitarist Terje Rypdal's ferocious Jazz-Rock outfit *The Chasers*, and it's intriguing here to witness his Rock-derived sense of rhythmic power alongside Mazur's mercurial wizardry.

Meanwhile, saxophonist Hans Ulrik emerges as a strong voice. His style (somehow unmistakably Scandinavian) inevitably recalls Garbarek's yet is still his own. And bassist Klaus Hovman has that canny ability to find a groove in the most abstract of settings.

Which leaves this album's two outstanding performers (Mazur aside naturally): Yugoslavian pianist Elvira Plenar and Norwegian electric guitarist Einsind Aarset.

Plenar is wonderful and I'm ashamed that I haven't heard her playing before. Apparently having performed with such musical adventurers as Alfred Harth, Lindsay Cooper and Peter Kowald, she's one of those fantastic Jazz musicians who's transparently at home in both 'free' and 'formal' Jazz settings, bringing to each a sense of romantic expansiveness. Her playing here undoubtedly shapes the music perhaps more than anyone's other than Mazur's.

Aarset, on the other hand, while a *Future Song* member for five years is

pretty much unknown beyond the group. Our loss. Regular readers will know that this column has a taste for explorers of the world's most overplayed instrument, and I'm frankly impressed with Aarset's sense of drama and colouring, wrung out of heavily signal-processed electric guitar.

And yet I genuinely expected a lot less of this record. While ECM's New Series has been responsible for some of the most essential contemporary 'art' music recordings of the last decade, increasingly its contemporary Jazz repertoire has left this fan a tad jaded. Even the label's most celebrated musicians have sometimes begun to sound like they're making beautiful music by numbers. The potential for a group of well-meaning, relatively young European improvisers to produce an earnest but turgid Jazz-World music crossover is considerable. And the album's opening percussion solo couldn't bear those hallmarks more portentously.

Then, just a few moments in, the music erupts in a burst of frenzied, oddly vocal guitar and the album is intriguing from there on in. Beautiful, abstract ballads emerge from guitar and drum madness, then once again dissolve. Wildly freeform Jazz-Rock co-exists with fragile Fourth World sounds that strongly echo Mark Isham and David Torn's work together. Stirring Folk melodies are constantly underpinned/undermined by free Jazz's clattering polyrhythms.

Throughout Mazur is superb. As a player she has an all-too-rare ability to hold the thread of rhythmic drive together in musical situations on the brink of collapse. As a composer she brings together disparate stylistic and formal influences with a lack of self-consciousness. As a leader she has assembled an outstandingly exciting young contemporary Jazz group. Highly recommended stuff.

# Simon Cooke

# Jazz



SAX APPEAL  
**OUTSIDE IN**  
JITCD9606

This album comes courtesy of another respectable small British label, Jazzizit. The name of Sax Appeal will probably be known to you if you are at all aware of the London Jazz scene. They are one of the hard working, constantly playing modern groups which seem to hold the whole scene together at certain times of the year.

As their name suggests, they rely heavily on a certain reed instrument, Nelson Rangell, Derek Nash, Scott Garland and Matt Wates playing alto, Dave O'Higgins and Gary Plumley playing tenor and Bob McKay baritone. That's an awful lot of sax, reined in by Steve Hamilton on piano, Simon Hale on Hammond organ, Tony Smith on guitar, Phil Mulford on bass, Mike Bradley on drums, Gary Hammond on percussion and Tubby Wadlow on trombone. You can tell from the line-up that they aren't into a paltry, feeble sound and when they get going they produce enough power to blow a clean sound stage out of even the woolliest 'speakers.

The ten tracks presented are all originals from the pen of Derek Nash, with the exception of one by Dave O'Higgins. These are modern tunes that manage to avoid the trap of sounding like TV theme tunes.

With a group this size delivering that amount of power, this whole CD packs a hell of a punch and its quality production presents a big, solid stage free of the 'speaker cabinets. If you like modern Jazz, this is a very good buy.

the problem of reviewing this month's releases on what was, effectively, a different sounding system.

So how was I to say whether these CDs are good or not? Well, I couldn't until this album landed on the mat.

Ruby Braff's sound has remained essentially unchanged in over half a century. It has evolved, mutated, grown in that time, but it remains essentially Braff. I think it's the most stylish, soulful sound of any musician in any school and one which translates well into most recorded media. Here was, effectively, a CD which I could use to gauge my system and one which I could use as a benchmark for other reviews.

Braff is playing as well as ever and here his cornet is complemented by Brian Lemon on piano, Warren Vache on flugelhorn, Roy Williams on trombone, Howard Alden on guitar, Dave Green on bass and Allan Ganley on drums.

This really is a dream CD, including Noble's 'The Very Thought Of You', Lerner/Loewe's 'Wouldn't It Be Lovely?', Jenkins' 'This Is All I Ask' and Young/Heyman's 'When I Fall In Love' in its nine tracks and fifty-seven minutes.

It's a sweet recording of Braff on form fronting a group who are more than accomplished in their own right. They are playing standards of this calibre and I can't even complain that there aren't enough tracks for the money because Zephyr will be releasing a second Braff CD in a year's time, apparently from the same sessions.

I think that in Zephyr I've finally found a record company which will fulfil my wildest audiophile aspirations. Watch this space for details. In the meantime, buy this CD ●

## BRAFF PLAYS WIMBLEDON



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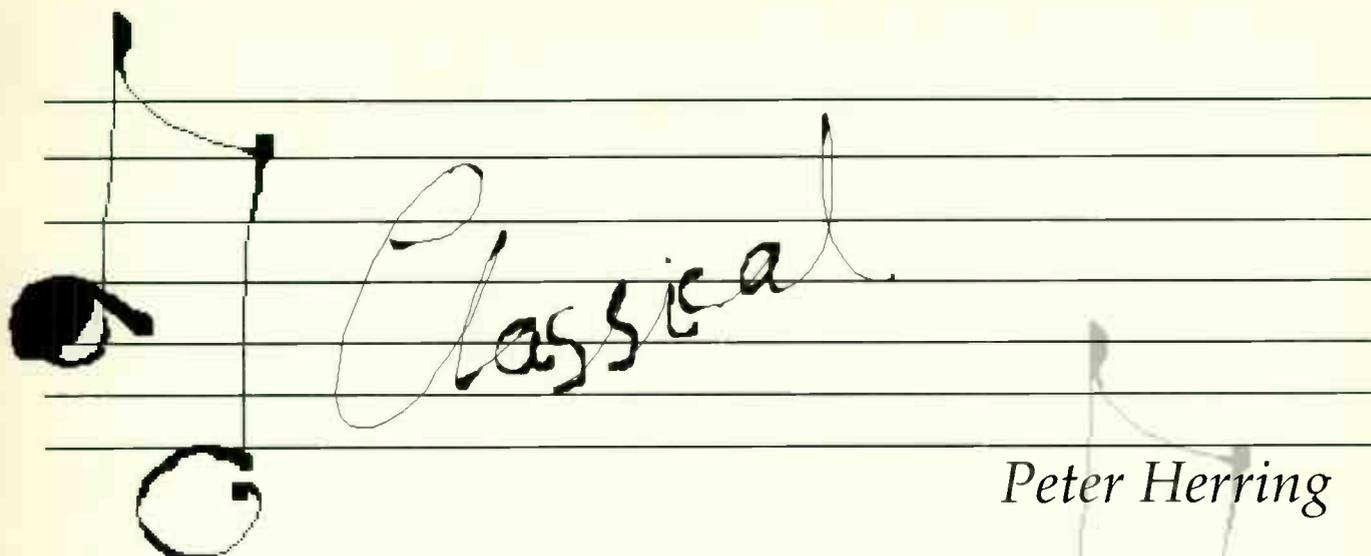
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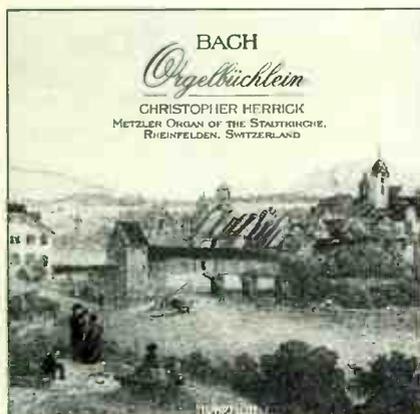
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Peter Herring

**It's all about getting it right: the right approach to the vocal treasures of the early Tudor period and the right piano for Mendelssohn.**



JOHANN SEBASTIAN BACH  
**Orgelbuchlein (The Little Organ Book) BWV599-644**  
 Christopher Herrick, organ  
 HYPERION CDA66756 (DDD/72.20)

Had Bach completed this project, the 'little' of the title would have been something of a misnomer. His original plan was to compose no less than 164 chorale preludes for ecclesiastical use. They would not only have catered for all the seasons and festivals of the liturgical year, but have embraced a broad range of sentiments and situations. As the titles of some of the forty-six he did complete indicate, there is music to reflect salvation through faith and trust in God, for example. In the event, however, it seems that even Bach's fount of inspiration was exhausted when it came to finishing the *Orgelbuchlein*.

The 'little' of the title refers as much to the physical size of the manuscript containing the music (it measures just 15.5 x 19cms) as to the concise nature of the preludes. Only two are of more than three minutes' duration and the majority last less than two.

But what rich variety these miniatures contain and it is a variety to which Christopher Herrick's imaginative and stylish playing is perfectly matched. With its wide palette of colours and sonorities, the Metzler organ of the Stadtkirche in Rheinfelden, Switzerland, seems an ideal choice of instrument. The marvellously expressive qualities of the performance indicate that Herrick is keenly aware of the words which are attached to each of the preludes and the sentiments they convey - each is invested with an individuality within the cohesive whole.

Christopher Herrick has chosen to present the pieces in a logical sequence based on the liturgical seasons, from Advent to Pentecost via Christmas, Easter and Ascension. The accompanying booklet also usefully lists them in the sequence in which they appear in Bach's manuscript, so allowing the listener to programme the CD accordingly. A clear, wide-ranging and satisfyingly airy sound, one which captures the polychromatic splendour of the Metzler instrument, sets the seal on another highly successful Hyperion venture.



FELIX MENDELSSOHN  
**Piano Trio No1 in D minor Op49/Piano Trio No2 in C minor Op66**  
 Julian Reynolds, piano;  
 Johannes Leertouwer, violin;  
 Viola de Hoog, cello  
 GLOBE GL05156 (DDD/52.11)

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By the time Mendelssohn was ten, in 1820, his family had acquired an English-built Broadwood piano, an instrument whose powerful, rich tone was in sharp

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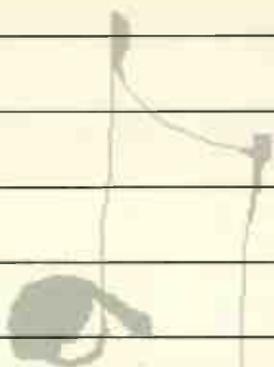
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World Radio History

# Classical



contrast to the lighter, thinner sound of the typical Viennese product. Beethoven appreciated the potential of the Broadwood sound, and it evidently had a similar effect on the young Mendelssohn.

Then, while touring England in 1829, he made the acquaintance of the French piano builder Pierre Erard who had workshops in both Paris and London. The Erard demonstrated a noticeable improvement in tone over comparable instruments and when, two years later, the makers offered Mendelssohn one of their pianos, he enthusiastically accepted the offer. By 1838, the instrument had seen so much use that it was worn beyond repair. Hearing of Mendelssohn's plight, Erard shrewdly despatched a new piano to him.

In the same year that he took delivery of the second Erard, Felix wrote to his sister, Fanny, that he felt the urge to compose a couple of "good trios". He lamented that the potential of chamber music with piano was "quite forgotten nowadays". As he would have expected to take the piano part in these trios himself, we can safely assume that when the first of these works was completed in 1839, it was with the sound and the balance of the Erard in mind.

The second trio, in C minor, was composed in 1845, two years before Mendelssohn's death. Together with the famous Octet Op20, they constitute the apotheosis of his chamber music output.

What distinguishes this new recording of the two trios from Holland's Globe label, apart from the glorious playing of all three instrumentalists, is that it is the first to employ the piano Mendelssohn envisaged, in this case a superbly restored 1837 Erard.

This difference in sound is critical. Where the fuller-toned modern piano would almost have to be 'reined in' if it were not to dominate the strings, the pianist here - the excellent Julian Reynolds - has to work as hard as his

colleagues to strike the right balance (it was Mendelssohn's practice to place the piano opposite the violin and cello rather than attempt to integrate the sounds).

This laudable quest for fidelity would count for little if the end result were not up to the mark. Thankfully, the playing of Julian Reynolds and his Dutch colleagues is inspired throughout and the recording is agreeably warm and cleanly-textured.

And the music? Those who still consider Mendelssohn something of a comparative lightweight should hear these trios, each of which is full of passion and vitality. The finale of the C minor trio is the crowning glory. Here, the composer triumphantly introduces a chorale melody but this time one of his own invention not borrowed from Martin Luther! It makes for a fitting conclusion to one of the finest and most valuable chamber music recordings to have appeared in recent times.



*BELA BARTOK*  
**Concerto for Orchestra**  
*MAURICE RAVEL*  
**Daphnis and Chloé: Suite No2**  
**Czech Philharmonic Orchestra;**  
**conductor, Jiri Belohlávek**  
CHANDOS CHAN9462 (DDD/55.11)

Two of the most performed and recorded pieces of twentieth century

music they may be but the juxtaposition of Bartok's Concerto for Orchestra (the colourful showpiece which he completed in exile in America in 1943) and the second suite from Ravel's magical ballet score of 1912 is an unusual one, even if both enjoy the common attribute of sumptuous and brilliant orchestration.

Finding them performed by the Czech Philharmonic is equally unexpected. Which is not to suggest that the Czechs are incapable of playing Bartok and Ravel - any such notion is utterly dispelled by this recording. But, to date, the Chandos-Czech Philharmonic collaborations have successfully concentrated on the music most associated with the orchestra. The recordings of, for example, Josef Suk's Asrael Symphony, the coupling of his Fairy Tale and Serenade, of Bohuslav Martinu's Fourth Symphony and Field Mass and of Dvorak's Sixth and Seventh Symphonies can all be enthusiastically recommended.

However, with this recording made in the Spanish Hall of Prague Castle, the Czech Philharmonic shows that when it comes to virtuosity, it is now a match for anyone. Bartok's Concerto for Orchestra, as the title suggests, gives all departments of the orchestra a chance to shine and it is an opportunity that all involved here seize with relish.

This performance is much more than simply an orchestral tour-de-force though. Belohlávek underlines the elegiac, poignant elements of the score as convincingly as its witty geniality - Bartok's wry parody of Shostakovich's Leningrad Symphony with its earthy 'raspberry' on the trombones seems even more piquant than usual. The Ravel is no less persuasive and characterful and, like the Bartok, benefits from a spacious, opulent and vividly detailed Chandos sound. An unexpected success, perhaps, but assuredly the expected Chandos quality throughout the production.

ROBERT FAYRFAX

**Antiphona Tecum Principium - plainsong/Missa Tecum Principium/Music for recorders\*/Maria Plena Virtute**  
**The Cardinal's Musick; The Frideswide Consort\*; director, Andrew Carwood**

ASV GAUDEAMUS GAU 145 (DDD/70.52)

There can be few more adventurous, or more rewarding 'early music' discographies than that offered by ASV in its Gaudeamus series. Among its achievements, however, the revelatory recordings of the music of three long-neglected Tudor composers must surely rank highest. Two of that triumvirate are the Scot, Robert Carver, and Nicholas Ludford. The third and arguably the greatest is Robert Fayrfax.

Compared to some of his contemporaries, we know a great deal about Fayrfax. He was born at Deeping Gate in Lincolnshire in 1464. His musical talents obviously came to the notice of those in high places because, from around 1496, he was one of the Gentlemen of the Chapel Royal. This body of clergy and eminent musicians had been in the service of the English crown since at least 1135, the date of the earliest surviving records. Under Henry VIII, a monarch whose love of ostentation was equalled by his fondness for music, the musical staff of the Chapel Royal rose to seventy-nine.

Fayrfax became something of a favourite of the King and was one of the select band of choristers chosen to accompany him to the Field of the Cloth of Gold in June 1520. It was in this month that, as the two monarchs vied with each other in the splendour of their encampments (hence the 'Cloth of Gold'), Henry VIII unsuccessfully attempted to forge an alliance with Francis I of France.

Prior to that, college records reveal that Fayrfax took a doctorate in music at Cambridge in 1502 and a further degree at Oxford in 1511. He then became organist of St Alban's

Abbey in Hertfordshire. It was there that he died in 1521, described in a contemporary account as a man held "in high renown and accounted the prime musician of the nation".

Robert Fayrfax's music can be seen as the culmination of the English medieval choral tradition, a tradition which was of course concerned with the Latin (Catholic) rite. Henry VIII's break with Rome and the Reformation closed the book on that tradition, at least as far as public worship was concerned (although composers such as William Byrd succeeded in defying the new dogma and wrote music to



accompany both the Protestant and Catholic liturgies). It is little wonder therefore that the works of Fayrfax and his pre-Reformation contemporaries largely disappeared until relatively recently under four centuries of Anglican sacred music.

The Mass Tecum Principium, which is recorded here along with its plainsong antiphon, is one of five surviving settings by Fayrfax. All of them consist of five parts: treble (here female sopranos are employed in preference to boy trebles), alto, tenor, baritone (or second tenor) and bass. All five Masses occur in both the Lambeth and Caius College choirbooks and in its choice of recording venue, ASV has adroitly linked past and present.

The collegiate chapel of the Holy

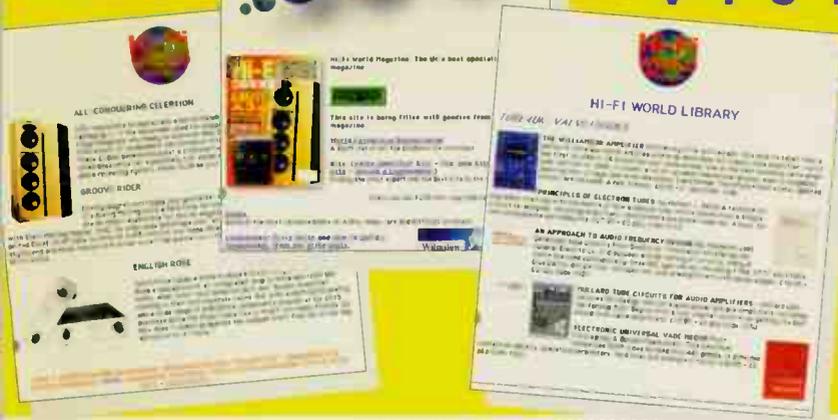
Trinity, which lies within the precincts of Arundel Castle in Sussex, not only offers an ideally spacious yet warm acoustic, it also has strong links with Fayrfax's music. The aforementioned Caius College choirbook was a gift from the master of Arundel College, one Edward Higgons, while the Lambeth volume was almost certainly in use at Arundel from 1524 onwards.

There could well be an historic precedent for performing Fayrfax's music in the Holy Trinity chapel, although as David Skinner, who prepared the performing editions for this recording, points out in his illuminating booklet notes, accurately recreating the sound that would have been heard in the chapel four centuries ago is impossible.

Combining scholarship and sonority, Andrew Carwood and his colleagues in The Cardinal's Musick make a very convincing case for their mode of performance. This is a cappella choral singing at its very finest - fresh and clear yet intense and captivating from the first purely intoned phrase. And they are handsomely served by Martin Haskell's beautifully balanced recording, which gives a sound of almost ethereal transparency.

Along with the Mass, the choir also performs one of Fayrfax's votive antiphons, Maria Plena Virtute. This is a work whose striking originality is still readily apparent and which David Skinner suggests could be regarded as the composer's most accomplished work. Listening to it for the first time, it is apparent he has good grounds for making that assertion and the performance is again spellbinding.

In an imaginative touch, sandwiched between the choral works are three miniatures for recorder consort which are the only known instrumental pieces by Fayrfax. Probably composed for social or courtly entertainment (Henry VIII was something of a recorder enthusiast), they are delightfully played by the members of the Frideswide Consort. Altogether, this is a true Tudor musical feast ★



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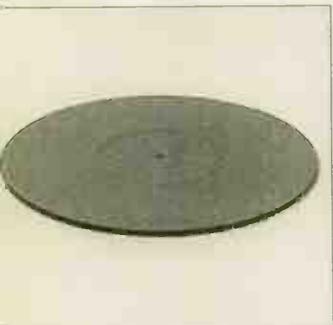
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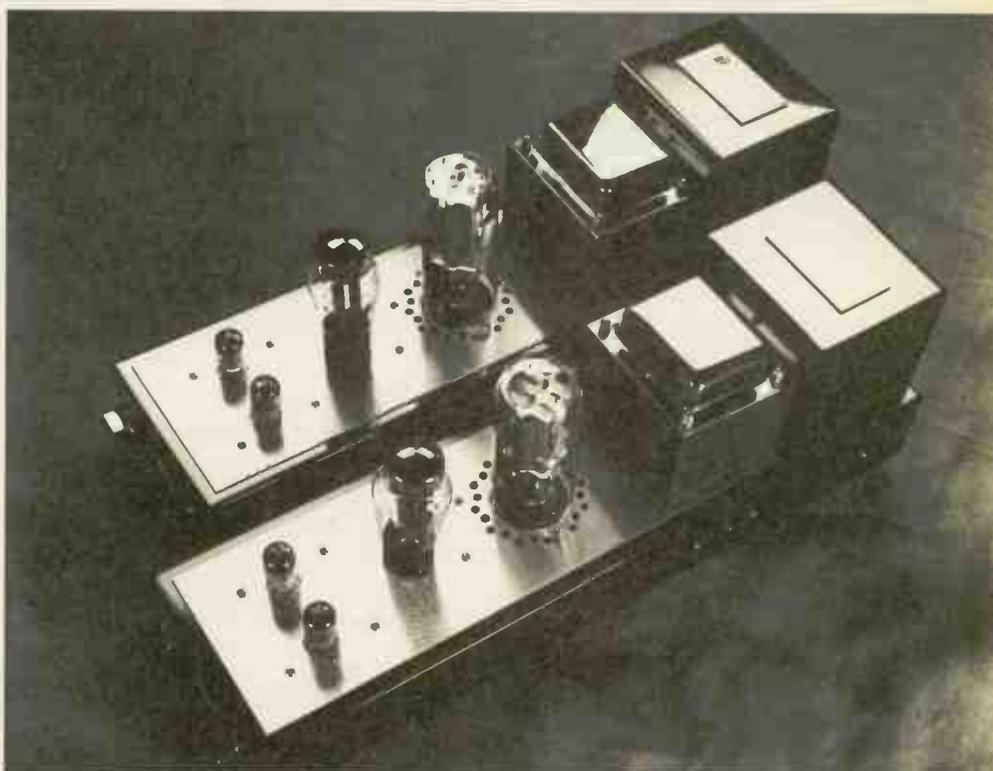
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# MEASURED PERFORMANCE

## AMPLIFIERS

### TALK ELECTRONICS PRE/POWER

Frequency response reached just 14kHz (-1dB) through CD, at all volume control positions. This is somewhat extreme. It's common to make 20kHz the -1dB point even when trying to be drastic about response tailoring for a warm sound.

I wondered whether Talk Electronics were trying to ameliorate the effects of strong high frequency distortion. Total harmonic distortion measured a high 0.3% at 1 watt (10kHz) and 0.4% at full output, levels at which coarseness usually starts to become apparent. Rolling down the treble response would ensure there was little emphasis on this region.

Power was reasonable at 50watts into 8ohms, but power supply regulation was

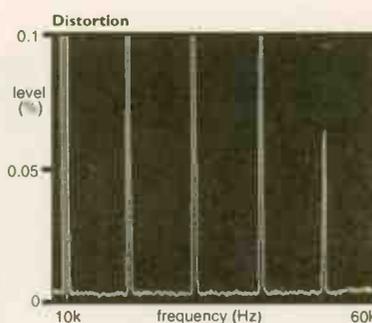
mediocre, this value rising little (56watts) into 4ohms. A beefy amplifier will double power when load halves.

The disc stage was configured for moving coil cartridges, proving sensitive at 0.24mV for full output. It was relatively quiet too and overload headroom was healthy at 10mV. However, equalisation was awry, with raised bass and a +3dB peak at 10Hz, as well as falling treble (-1dB at 12kHz).

The measured performance of this amplifier was unimpressive. NK

Power	50watts
CD/tuner/aux.	
Frequency response	10Hz-14kHz
Separation	59dB
Noise	-88dB
Distortion	0.3%
Sensitivity	110mV

dc offset	56/50mV
Disc	
Frequency response	17Hz-12kHz
Separation	45dB
Noise	-72dB
Distortion	0.04%
Sensitivity	0.24mV
Overload	10mV



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The Caspian is powerful, producing 78watts per channel. The figure rose to 120watts into 4ohms, so with low impedance loudspeakers the Caspian can produce some wallop. It is suitable for filling large-ish rooms, and for driving insensitive loudspeakers.

Distortion was low, but at high frequencies and low levels, odd order zero-crossing distortion became obvious on the analyser screen, reaching up to 100kHz. This may add a little sheen or sharpness into the treble. Otherwise, with measured levels below 0.03% at any

output or frequency, the Caspian proved satisfactorily linear.

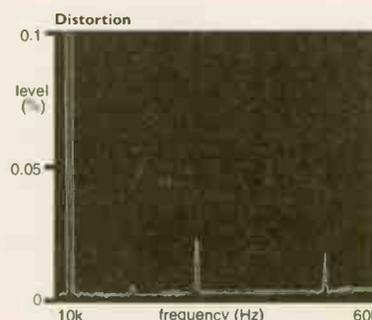
Sensitivity was high at 200mV, providing good compatibility with all sources, including budget cassette decks, tuners, etc.

Frequency response proved wide, running right down to 6Hz, low enough for good, solid bass. The upper limit rolled off at 46kHz, not too high, a good feature.

The Caspian is powerful and was well engineered all round. NK

Power	78watts
CD/tuner/aux.	
Frequency response	6Hz-46kHz

Separation	43dB
Noise	-100dB
Distortion	0.027%
Sensitivity	200mV
dc offset	19/37mV



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### LFD MISTRAL

The Mistral is a medium power amplifier that produces 40watts per channel into a normal 8ohm load. Power rises little into lower loads, so LFD pay less attention to power supply regulation than most specialists, but perhaps not without some justification. It usually results in softened bass wallop, but equally there are plenty of other concerns needing attention in solid-state amplifier design. This amplifier is powerful enough to make most loudspeakers go loud.

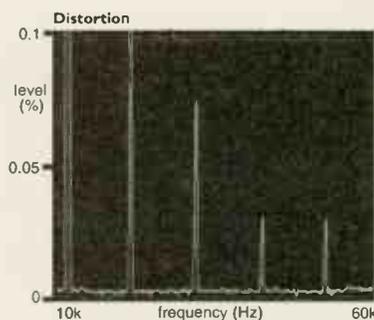
Frequency response was wide, stretching out to 160kHz. This often gives a clearer sound, but one with less warmth. Noise was low and channel separation usefully high. The amplifier isn't very sensitive though; some budget sources like

tuners and tape decks produce only 300mV. Volume will need to be turned right up.

Distortion was low, measuring 0.01% or so right across the audio band at medium output levels. This rose to 0.12% or thereabouts across the audio band at full output, still a good performance. However, the distortion spectrum contains extended harmonics and these may add some slight sharpness to the sound. I'd expect the Mistral to sound bright and clear, rather than warm. NK

Power	40watts
CD/tuner/aux.	
Frequency response	6Hz-160kHz
Separation	65dB
Noise	-106dB

Distortion	0.01%
Sensitivity	400mV
dc offset	50/50mV



### ROGERS JUNIOR

The Mullard EL84 output valve is capable of producing around 8watts output in push-pull mode and that's just what the Rogers Junior achieves, showing it's a well executed design. Some of today's designers like to use multiple EL84s in preference to bigger valves because they are plentiful, inexpensive, run at low HT (320V or so) and sound sweet. Rogers' Junior starts out with this innate advantage.

Rogers claimed 0.1% distortion and our samples, from Classique Sounds, met this claim (0.15% second harmonic at 1watt output) even after forty years - not bad. Output transformers can deteriorate with age by the way, if their interleaving dries out. The Juniors appear not to suffer this. At full output distortion rose to 0.2% in the midband. At high frequencies (10kHz) the Junior was less linear, but whilst

distortion level measured 0.4% it comprised subjectively innocuous second harmonic only. The amplifier clipped very slowly and smoothly, as only low-feedback amplifiers do. This is another plus point, allowing 8watts to sound like considerably more.

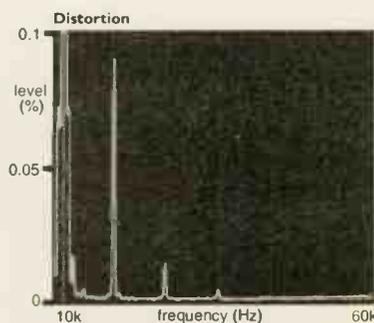
Sensitivity was mediocre at 0.6V input for full output (8V). A pre-amplifier with gain will be needed unless the amps are used only with CD (2V output).

Frequency response was wide, running from 7Hz up to 150kHz. The upper limit is impressively high, suggesting good output transformers. Power bandwidth was good too; full output was delivered at 10kHz.

Hiss was minimal, as expected. There was a little hum at 2.2mV but this would be barely audible, except with sensitive loudspeakers (>90dB).

The Juniors worked very well and are something of a bargain for thermionic beginners. NK

Power	8watts
Frequency response	7Hz-150kHz
Noise	-100dB
Distortion	0.0027%
Sensitivity	600mV
Distortion	0.15%





# LOUDSPEAKERS

## JAMO CONCERT 8

The Concert 8 looked well thought out, with its bevelled edges, soft diffusive front covering and copper coloured phase plug. It measured well too, producing a very smooth, even response over a wide range of forward positions. There's little phase error between the drivers, helping give them superb integration.

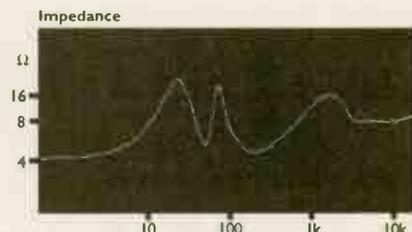
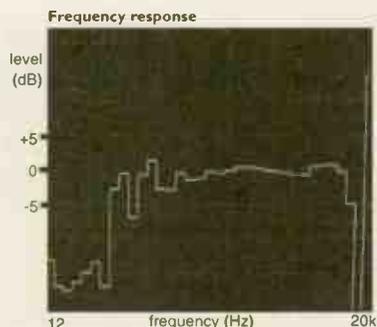
Bass output stays high right down to 63Hz, before the usual rear port phase suckout appears (50Hz). The Concert 8 will certainly have plenty of bass and it should play tunes evenly.

Unusually, for a European - non-UK that is - loudspeaker, the Concert 8 has a reasonably high impedance. It measured

7ohms overall, dipping down to 4ohms minimum, as our analysis shows. Being smooth, the Concert 8 is a reasonably easy load, a feature aided by a healthy sensitivity of 86dB. Amplifiers will find the

speaker easy to drive.

This loudspeaker is very well engineered. It should deliver an accurate sound with good bass. NK



## NAD 801

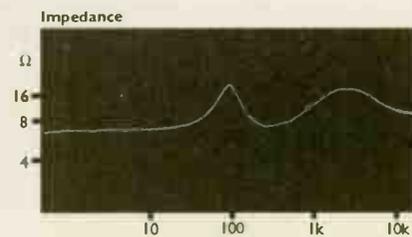
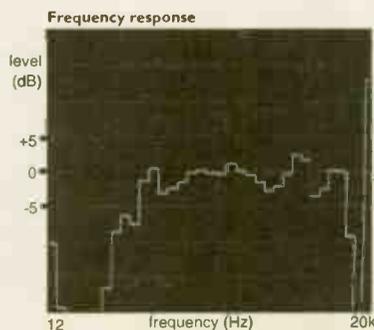
Both of the NAD 801s possessed a sharp dip in their frequency response, between bass/midrange unit and tweeter. Reversing the phase of the units showed both were wired incorrectly.

Our analysis shows response of the unit when wired properly, with only a small dip between midrange and treble. The tweeter peaks strongly, so a phase plate has been used to damp down its excesses, inserting another dip higher up, from 8-10kHz. Bass rolls down steadily below 300Hz, coming back up at 160Hz with the aid of some bass peaking. Miniatures these days are usually smoother than this across the low frequency regions.

The impedance curve was very smooth, aided by infinite baffle (closed box) loading. But by possessing a minimum close to 8ohms, the overall value turned out high-ish at 9.5ohms, which restricts current and, therefore, power draw. This makes the loudspeaker easy to drive, but

it needs lots of volts to go loud, so volume will need to be turned up. Sensitivity was low at 85dB SPL for one nominal watt of input (2.84V).

Even for a budget miniature, the 801 is not very impressive. NK



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# CD

## KENWOOD DP-3080

The Kenwood had rising treble on both channels, but the right (shown) had more lift than the left. I'd expect this to make the player sound bright.

Distortion was low at levels from 0dB peak right down to -90dB, a good performance. There was little quantisation noise too, so I'd expect the Kenwood to sound pretty clean. It did not perform so well with dithered signals, which is peculiar, but although distortion measured 15%, it did comprise low order harmonics as hoped when dither is applied.

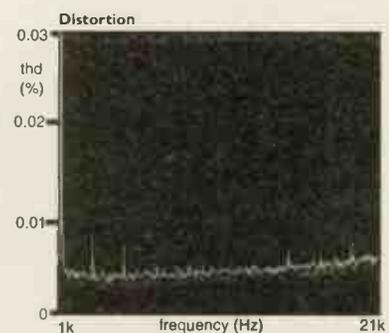
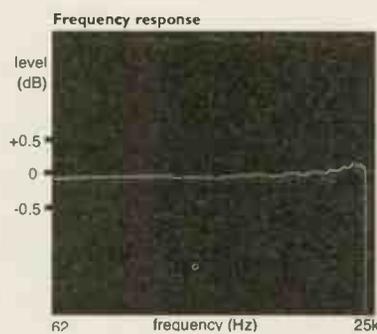
Channel separation was wide right across the audio band and noise very low, but I suspect the machine was muting at digital zero.

Out of band spurious products were well suppressed, measuring -55dB or lower, but dynamic range was average at 103dB. Output measured a normal 2.1V.

A good player, but likely to have a bright sound. NK

Frequency response	5Hz-21kHz	
Distortion (%)	left	right
-6dB	0.004	0.0037
-30dB	0.02	0.024
-60dB	0.6	0.65
-90dB	17	20
-90dB dithered	15	15

Separation (dB)	left	right
1kHz	117	122
20kHz	92	97
Noise with emphasis		-118dB
		-118dB
Dynamic range		103dB
Output		2.1V



# TUNER

## DENON RECEIVER DRA-275RD

The Denon receiver is powerful, producing a healthy 60watts per channel into 8ohms. Power didn't increase much into 4ohms, power supply regulation being poorer than that of more expensive kit, but the Denon still managed 80watts.

There was also more odd-order distortion, harmonics of a 10kHz test tone running right up to 100kHz. However, since level measured 0.05% total the effect is unlikely to be too audible.

Frequency response was adequately wide on CD/tuner/aux, but Denon have used a warp filter on the disc stage, which cuts out low bass below 40Hz. Equalisation proved accurate though, so both disc (LP) and CD ran flat up to 50kHz.

Sensitivity was normal on all inputs and noise low. The amplifier section worked very well in fact.

The tuner has a downward sloping response characteristic, as our analysis shows - likely to give it a warm sound. It was sensitive, very quiet - hiss measured a low -74dB - and very selective too, alternate channel rejection measuring 80dB. With low distortion of around 0.1%

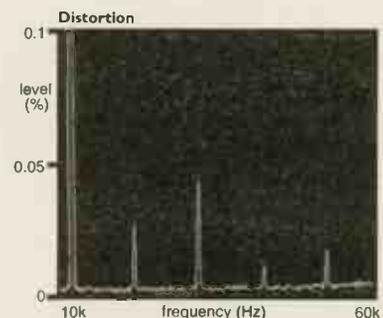
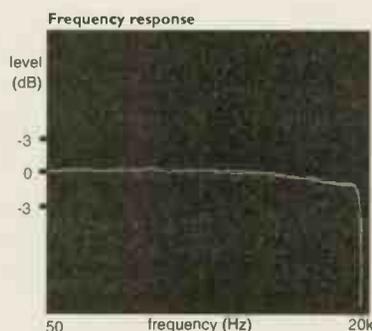
and good pilot tone/subcarrier rejection, Denon have left nothing to chance. The tuner section is thoroughly impressive.

The DRA-275RD proved very well engineered. It is great value. NK

Power	60watts
CD/tuner/aux.	
Frequency response	21Hz-50kHz
Separation	65dB
Noise	-95dB
Distortion	0.01%
Sensitivity	170mV
dc offset	0.2/0.1mV
Disc	
Frequency response	40Hz-58kHz
Separation	53dB

Noise	-72dB
Distortion	0.012%
Sensitivity	2.8mV
Overload	150mV

Tuner	
Frequency response	38Hz-5kHz
Stereo separation	33dB
Distortion (50% mod.)	0.18%
Hiss (CCIR)	-74dB
Signal for minimum hiss	1mV
Selectivity (at 0.4MHz)	80dB
Sensitivity	
mono	3μV
stereo	30μV
signal strength meter:	none



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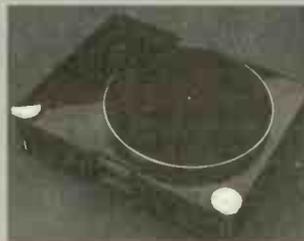
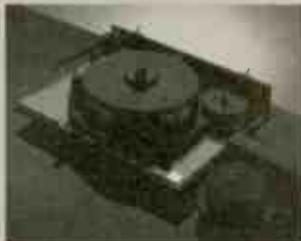
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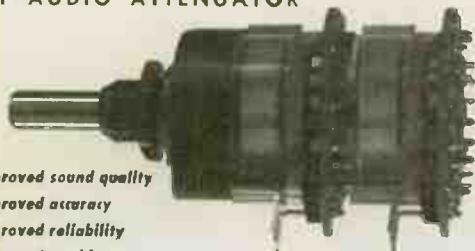
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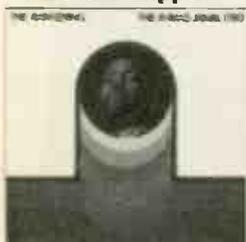
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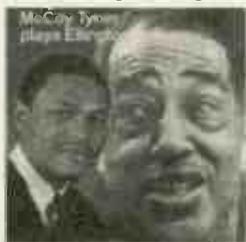
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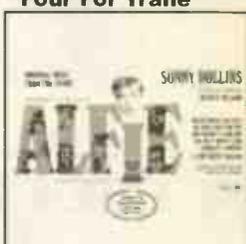
John Coltrane Quartet  
"Plays"



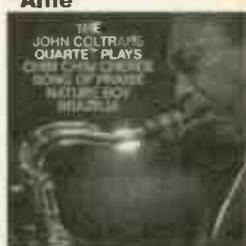
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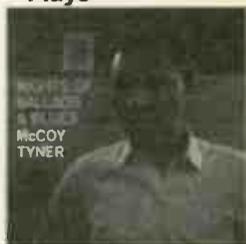
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Sonny Rollins  
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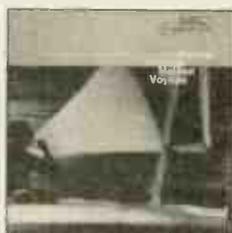
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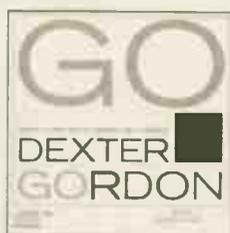
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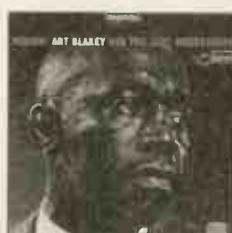
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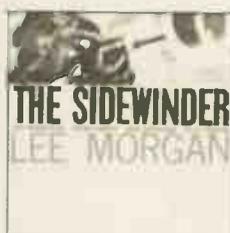
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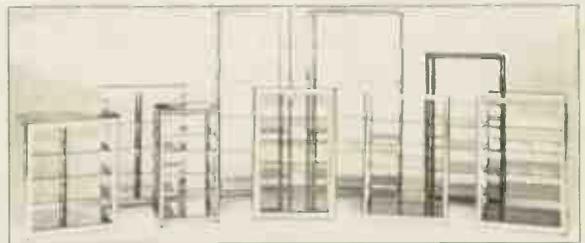
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# WILMSLOW

**Wilmslow Audio Ltd** are pleased to announce their acquisition of **Kord Audio** (Nottingham), who have a range of fully finished high quality loudspeakers. The 'Tornado' and 'Vulcan' have been updated and will continue to be sold under the brand name of **Kord Audio**. Other upgrades and new models are planned, including a floor stander and a bookshelf design. Any Dealers interested in adding these superb speakers to their range of stock should contact the Directors at **Wilmslow Audio Ltd**.

**Wilmslow Audio** are known throughout the industry for their high quality self assembly loudspeaker kits, which have been sold for over 30 years to demanding institutions such as Broadcasting companies, Ford Motor Co and the Royal Opera House as well as to the general public. But this is only a small part of their business with the main stay of trading coming from the sales of Drive units and Components to OEMs, Hi-Fi Traders and enthusiastic DIYers. **Wilmslow Audio** stock a vast range of replacement drive units and are usually able to offer suitable alternatives even if the original manufacturer has long gone out of business. They are the UK stockists for imported drive units from **Dynaudio, Morel, Peerless** and **Scan-speak** along with British manufactured units from **ATC, Coles** and **Volt**. This range of drive units is complimented by an extensive array of high quality components such as **Ansar** polypropylene capacitors, **Volt** air cored inductors, **Puresonic** cables and **Bennic** connectors. All orders for drive units are dispatched via a national carrier and addresses in the UK should receive their goods within 48 hours.



## VOLT

**Wilmslow Audio** are pleased to be associated with the sales of **Volt Loudspeakers** whose range of loudspeaker chassis are designed to offer clean uncoloured sound with smooth frequency response characteristics that allow simplified system design. Their Pro and Studio ranges have such features as dual rear suspensions and symmetrical field magnets with an extended centre pole. Manufacture is rigorously controlled to ensure consistency of construction and performance. **Volt's** extensive research and development has generated high performance products that are reliable in applications worldwide. One of their innovations is the unique Radial chassis loudspeaker as used in **Wilmslow Audio's** new 3 way system, the **Prestige**, which typifies how well established techniques are intelligently re-engineered to provide better loudspeakers. This concept addresses the biggest problem for high power loudspeaker manufacturers in the prevention of excessive voice coil temperatures. Lower temperatures mean better output, better bass performance and more reliability. As well a stocking **Volt** loudspeakers **Wilmslow Audio** also carry a large range of high powered air cored inductors manufactured by **Volt** to professional standards.



# AUDIO

## MOREL

**Morel** are one of the newer names in loudspeaker drive units within the UK market, their consistent quality in sound and design have ensured a growing presence with loudspeaker manufacturers throughout Britain. In January of this year **Morel** decided to close their Ipswich factory, which mainly produced car audio drive units, and appoint **Wilmslow Audio** as the sole distributor for their products in the UK. Whilst some would think this a strange move for a company whose sales are growing in Britain, it should in fact improve and strengthen their position and market share. This move has enabled **Morel** to concentrate their efforts in Israel on the production of Hi-Fi drive units and control the world-wide distribution from one source, thus ultimately giving a better service to the end user. In the past drive units were produced in Israel and then sent to Ipswich to be redistributed around the UK, often meaning delays in dispatch to the manufacturers. Now the larger manufacturers will receive their deliveries direct from Israel with all retail, samples and smaller trade sales being serviced by **Wilmslow Audio**, and co-ordinated by **Morel's** UK sales manager **Russel Kaufmann**. This decision to utilise **Wilmslow Audio** was in part due to the realisation that they were experts at distributing smaller consignments on a daily basis throughout Britain and were a company determined to bring a new style of professionalism to the industry.



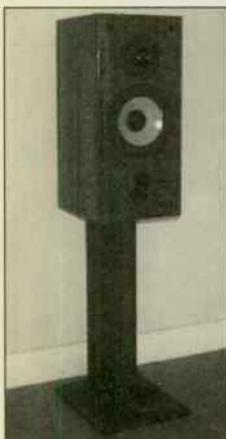
## PEERLESS

**Wilmslow Audio**, the UK stockists for **Peerless**, have now included drive units from the new range of CSC woofers within their stock profile. **Peerless'** Composite Sandwich Cone improves accuracy and consistency of sound reproduction over the entire frequency range, creating a more 'musical' driver. These units have extra thick, rattle-free stamped steel baskets allowing woofers to be more easily mounted - with no countersinking necessary. The basket windows have been enlarged to minimise rear deflection interference. They also include a new 'Linear Restoring Force' spider which maintains consistent frequency response over the entire power range - even at the lowest volumes. The inverted, non-reflecting dustcaps minimise

distortion created from edge interference. **Peerless** began by reinventing woofer cone material from the ground up, by laminating multiple material layers of differing physical characteristics, **Peerless** engineers created a combination that reinforces the best qualities of each material. Thus the 'Composite Sandwich Cone' was born.

## ATC

**ATC** studio drive units, stocked by **Wilmslow Audio**, are built for people who want nothing less than the finest quality and the highest performance. Because **ATC** use state of the art design, and are subject to very tough quality control, their studio drivers have a reputation for reliability second to none. The **ATC SM75-150** soft dome mid-range driver has established new performance limits for such units, although only a 3 inch unit, it combines high sensitivity with extremely low distortion and has a usable frequency response from 300Hz to 4kHz. There is no doubt that **ATC's** mid-range has an unrivalled combination of efficiency, compactness and power handling capability.



## SCAN-SPEAK

The **Scan-speak** product philosophy includes a single goal that transcends all others: to produce the highest quality drive units that can be used in loudspeaker systems to reproduce music with the highest fidelity to the original source material. One element in their product philosophy is to use technical sound methods and equipment in their production, using expert engineering capacity, the finest raw materials, the most advanced measuring techniques and equipment, and a thorough testing and quality control system.

Another part of their production philosophy is good design work, striving to seek better sound rather than better response curves. Ensuring the sound has integrity and a natural balance among the elements; detailed and clear definition; realistic imaging from left to right, up and down and front to back. Good sound represents every instrument and all types of voices with their own unique characteristics.

The **Scan-speak** philosophy is also reflected in their choice of materials and components used in the production of their drive units, along with the choice of distributor to service the sales market. This is confirmed by the continued use of **Wilmslow Audio** as their UK distributor, enabling the company to concentrate on the production whilst knowing that the distribution and sales are in safe hands.

## THE DYNAUDIO FOCCLUS

**Focclus** is seen to be the most successful High-End Compact Do-It-Yourself-speaker in recent years. The only moderate sized **Focclus** renders an optimum of dynamic bass and music quality in total. Since its introduction **Focclus** has proven in many comparing tests that it does not require voluminous crates to deliver impressive and realistic music reproduction. The front firing reflex opening allows to place **Focclus** on bookshelves. Should occasionally the bass response be boosted by adding of a damping pad to the reflex pipe. Some owners of big systems have employed **Focclus** in their smaller room with great pleasure.

Total Kit including MDF flatpack cabinet £275 Boxed Kit excluding cabinet £222.90  
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THE FOLLOWING HI-FI EQUIPMENT. WORKING OR NOT  
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#### SPEAKERS

QUAD ELECTROSTATIC, LOWTHER, TANNOY, VITAVOX, IMF ETC.

#### TURNTABLES

GARRARD 301, GARRARD 401, THORENS 124/224 ETC.

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BEARD P500 VALVE PRE-AMPLIFIER	£199
QUAD 33/303 NICE CONDITION. BXD	£195

##### TURNTABLES

GARRARD 301/401. CHASSIS. VARIOUS	£POA
THORENS 124 CHASSIS VARIOUS	£250

##### SPEAKERS

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### A selection of our used and ex-dem bargains:

Counterpoint SA-4 monobloc valve OTL power amps	£3,250
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Marantz MA22 power amps and matchng SC22 line pre gold	£1,455
Marantz CD23 CD player gold, matches above amps	£2,200
Lumley Reference passive preamp (chrome)	£250
KEF 105/3 Speakers	£950
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Alchemist Kraken integrated amp	£225
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LFD DAC 3	£2,250
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Lumley Reference 4s - bookshelf speaker - amazing value	£250
Sound Lab Electrostatic speakers	£2,050

07000 750 160 01784 458 176  
(London, West)

# 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 7** **£320**  
This British built player is extremely good value. An upfront, punchy nature suits Techno and Rock particularly well.

**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.

**MARANTZ CD-63MKII KI-SIGNATURE** **£500**  
Similar to the CD-63SE but more powerful 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. 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.

**AUDIOLAB 8000CD** **£1000**  
Great presence and body through midrange along with good stage depth give this player a seductive and musical sound. A real charmer.

**LINN KARIK 3** **£1600**  
Superb one-box player. Its supremely rhythmic, musical sound with delicacy and finesse puts it up with the best of the rest.

**NAIM CD1** **£1600**  
This single box 16-bit player sounds very engaging compared to your average bitstreamer. Has that vital 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. 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.

**ROKSAN XERXES X** **£1295**  
DSU or XPS 3.5 power supply £150/170 extra. Excellent pitch stability from a new Swiss motor and outboard power supply. Very tight bass, fine dynamics and revealing clarity.

**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.

**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.

# World favourites guide

## **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** £110

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.

## **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 the tonal strengths and dynamo sound Ortofon have been putting into their 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 MC-10 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.

### **ROTEL RA-970BX** £250

With its smooth and powerful sound, the Rotel sings a seductive song with all types of music. Powerful enough for most 'speakers too.

### **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 up-market competition.

## **ORELLE SA-100** £449

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

## **ARCAM ALPHA 9** £500

A detailed and open sound lends great atmosphere to music. Wide range of facilities too, including optional MM/MC phono stages.

## **AUDIOLAB 8000A** £500

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

## **NAIM NAIT 3** £500

A taste of high-end audio. The most involving, musical design at the price, but low power. Superb phono stage is £100 extra.

## **MISSION CYRUS 3** £500

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

## **SONNETEER CAMPION** £579

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

## **DPA RENAISSANCE** £595

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

## **AUDION STERLING ETSE** £600

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

## **SUGDEN A21a** £640

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

## **AUDIOLAB 8000S** £650

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

## **MERIDIAN 551** £795

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

## **UNISON SIMPLY 2** £995

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

## **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 pre-amp 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 pre-amp, greatly improves on 8000C with a more fluid, musical sound and greater grip. Remote control.

## **MERIDIAN 502** £1295

Transparent, detailed sound with good tonal range and a neutral presentation. Flexible and remote controlled too.

## **NAIM NAC82** £1945

This remote control pre-amp 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.

### **ARCAM ALPHA 9** £400

With 70watts on tap, the 9P will drive most loudspeakers with a spacious and detailed sound. Good bass drive too.

### **MISSION CYRUS POWER** £450

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

### **ROSE RPI90** £495

Used with the partnering pre-amp it gives 70watts of smooth, relaxing sound.

### **SUGDEN AU41P** £530

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

### **SHEARNE PHASE 3** £619

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

# World favourites guide

## **QUAD 606II** £675

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

## **DPA DPA200S** £750

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

## **NAIM NAP180** £900

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

## **MICHELL ALECTO STEREO** £1300

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

## **MERIDIAN 557** £1400

Great control and dynamics allied to seductive smoothness. A rare combination of power and delicacy.

## **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.

## **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 FT-1 is no mere tuner but a 'broadcast monitor' no less, a task at which it acquits 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-S75C** £150

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

## **KENWOOD KX-3080** £160

A simple deck, but high quality head and transport give an unusually high level of performance at this price. Not to be missed.

## **DENON DRM-650S** £230

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

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Quad ESL57 (Black)	£1500	£495
Quad ESL63 (Rosewood)	£3500	£1800
Rega XE1 (Ex-dem)	£1040	£832
Rega EL8	£300	£240
REL Sentour	£1800	£1095
Ruark Talisman	£700	£395
Spendor S100	£2125	£995
Spica TC50 SEX External Crossover	£950	£495
TDL T-Line 2 (Ex-dem) Rosewood (Ex-dem)	£599	£499
Time Window 1A	£999	£399

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# Classified Ads

For details on how to place a Classified Advertisement, please refer to page 137



# Val Vamp's PROBLEM PAGE!

Dear Val,

When I first switch on my system, one of my speakers produces a little noise, not unlike a cross between an Intercity train and Brian Blessed belching. Obviously I would like to solve this, as when guests visit they invariably think it is me.

*Fred Kenners  
Macclesfield*

Switch on noise may indicate the amp's PSRR may be out of permissible tolerance, which means your amp's reservoir capacitors may need replacing. However, I would suggest you eat less bran just to be on the safe side. VV

Dear Val,

I recently bought an enormous length of cable from my local dealer. It was a copper stranded affair with a sensible price tag, so I thought I'd done quiet well. However, once at home I connected it up and went to switch on - nothing happened. It was then I realised, I don't in fact, own a system. What do you suggest?

*Neil Sharples  
New Malden, Surrey.*

Your dealer must have forgotten to tell you a good sounding cable would still need to be hooked up with a decent system. So go back and buy yourself a decent system...you'll probably get a free set of speaker cables thrown in! VV

Dear Val,

My poor gran's ears suffer terribly from the cold in winter so I decided to buy her some smart 'phones to wear whilst

## Problems with your front end? Maybe you can't get your cross over? Basically imbalanced?.....

...well don't fret, you're not on your own. Write in with your problems to Val Vamp, aka Caroline Knott, Hi-Fi World's very own agony aunt, and she will endeavour to resolve it.....or at least offer some practical advice (a problem shared and all that....)

going about her daily business in general. I opted for Beyerdynamic's DT311s which have particularly large circular ear cushions which can be comfortable and warm. However, she wears lot of silver jewellery and these 'phones required gold plated jacks, HELP!

*Donald Gregory  
Eltham, Surrey.*

Poor gran, I suggest Vivanco's IR 9001s. They're slightly more expensive but they are infra-red headphones. Failing that, Woolworths do a lovely range of candy striped fur hats at £2.99 each which should suffice. VV

Dear Val,

I have recently acquired some 'Sunsplash' storage units for my extensive vinyl collection and have found I can only fit two or three albums in each one. What am I doing wrong? I have enclosed one for your inspection.

*John Wilson  
Scarborough, W. Yorks*

This is the 'Sunsplash Orb'. You need the 'Sunsplash Cube'. The orb is shaped like a goldfish bowl and is therefore unsuitable for

anything much other than goldfish. VV

Dear Val,

I recently bought an expensive CD player which I took home to use. It was extremely quiet and I returned it, presuming it was faulty. The dealer had a good laugh at my expense when he pointed out the fact that there was no plug on it. Needless to say I was a tad embarrassed, but not half as embarrassed as him when he realised he'd sold me a sandwich toaster in error! Just goes to show you, eh?

*Johnny Fletch  
Sidcup, Kent.*

It certainly does Johnny. If any other readers have an amusing or embarrassing experience relating to the purchasing of their hi-fi, please write in and we can ALL have a good laugh at their expense. VV

Dear Val,

I've always been a little on the forgetful side but this recent experience surely must take the biscuit. When a friend informed me I needed to improve my connections with some banana plugs, I dashed out to my local dealer to buy some. A while later that same friend

passed the local estate agents where he spotted me drinking bubbly and celebrating the purchase of a rather large banana plantation in Honduras. Have any other readers had a problem of a similar nature?

*Andrew Lynch  
Stevenage, Herts.*

No, Andrew, I shouldn't think so. But, if any readers ARE particularly scatty or forgetful, write to us (NOT your local gas showroom) and tell us of your experiences. VV

### A TIP OR TWO:

1. Fool your friends and neighbours into thinking you won the latest esoteric system by throwing a brief but wild party during a home demo. Ask the demonstrator if he wouldn't mind serving the drinks.

2. Always keep Isopropyl alcohol and haemorrhoid ointment well separated in your bathroom cabinet.

3. To combat the frustration of listening to other people's loud, hissy Walkman, travel on the tube or train with a blank tape on your own Walkman at full volume.

4. Forget multiroom installation. Purchase wall to wall mirrors throughout your home and hey presto! of your system from anywhere at which you can aim your remote control.

More of Val Vamp's nonsense can be found on our WEB site:  
[WWW.hi-fiworld.co.uk](http://WWW.hi-fiworld.co.uk)

review

# Careful Owner

Jon Marks takes a look at some of the bargains waiting for the impecunious audiophile in Hi-Fi World's classified pages. This month the star is Sony's TC-K555 cassette deck.



“£75? Done.” There was that glow of a low-cost audiophile craving satisfied as I handed my hard-earned over in return for Sony's 1982 TC-K555 tape deck. Three heads mounted on a close-loop, dual-capstan mechanism and a claimed frequency response up to 19kHz on metal tape can't be bad for £75 I thought.

Peeking under the lid I was surprised by the sheer amount of circuitry packed into the chassis. Considering its vintage, the Sony is also unusual for its use of Elna For Audio capacitors in the power supply. The heart of the deck is a transport whose very hefty capstan flywheels are turned by a single BSL (Brushless, Slotless) motor chosen for its smooth, high torque running.

The first pre-recorded cassette the TC-K555 faced up to was a copy of Frankie Goes To Hollywood's single 'Two Tribes'. Here the sound was refreshingly funky and driving - timing and rhythm are both above average on this deck, especially after it's been given a couple of hours to warm up. Thanks to the dual-capstan mechanism imaging

was very stable and the overall presentation had greater solidity to it than cheaper transports can provide.

The title track on this tape is followed by a brief interview with the band and again the Sony impressed with cohesive sound staging and natural vocals, both of which were reaping the rewards of a lack of flutter and the papery, insubstantial sound associated with it.

Popping a new TDK AR cassette into the Sony, I tried a spot of recording with Chaka Demus and Pliers. Thanks to the three heads, setting bias was simply a question of switching between tape and source to make sure the recording was a close tonal match with the original.

Results were excellent, with rock-solid imaging free from even the slightest hint of wandering around the sound stage and a firm if slightly rotund bass. Midrange clarity, a hallmark of this CD, was captured without difficulty by the '555, making for a crisp, low-noise performance.

Moving to TDK SA chrome tape

found recordings possessed of a healthy dose of transparency, impact and swift dynamics. Classical music proved the speed stability of the transport with violin and piano notes pitch-steady. The main differences between recording and original were a marginal loss of tonal colour and a slight blurring of notes across the frequency range.

The TC-K555 started to show its age a little with type IV metal formulations. The problem is that bias is only adjustable on ferric cassettes and while the deck seemed well matched to TDK SA chrome tape, it sounded dull and sluggish with TDK MA. There was also a mismatch in channel balance, suggesting a component in the metal EQ section had given up the ghost.

If you're after a good second-hand deck and you tend to record on ferric and chrome tapes, Sony's TC-K555 is an excellent choice. Prices range from about £75-£100 depending on condition. Just be sure to put the deck on a good support - it's surprisingly sensitive to vibration ●

## PRIVATE

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

**ARCAM DELTA** Black box 5 DAC plus leads £190 ono. (North Kent) Tel: 01474 873248

**ARCAM XETA 2:** £395, Nakamichi DR-2: £395, Quad FM-4: £195, Quad 306: £145, KEF Model-104: £195, KEF Model 70S: £175, Aura CA-200 Pre: £495, Aura PA-200 Power: £795 Tel: 0181 464 9149

**QUAD ESL 63s** £1700. Gradient SW 63s £750, both mint. Tel: 01703 345188 after six (Hants)

**NAIM 72, 180, Hi-CAP, MC Boards** excellent condition, 18 months old £1450 or will split. Tel: 01222 693922 (Cardiff)

**MICROMEGA DUO CD2 Transport,** cost £2000 new, boxed with Sterling Interconnect, sell for £900. Tel: 01455 558426 (Leicester)

**NAIM NAC 82 PREAMP** £1250. Hi-Cap £425. 250 power amp £925. NAT 02 tuner £575. Lyra Lydian as new £325. All new style, boxed, mint. Tel: 01743 821298 (eves)

**GARRARD 401, SME 3009/II, SME Teak veneer** plinth with cover, Shure M75ED/2 cartridge and stylus, original boxes manuals templates etc. Excellent condition £150. Tel: 01483 575156 (Guildford) eves/wkends.

**AUDIO-NOTE ANSPX Speaker cable 2 1/2 meter Stereo Bi-wire set** (00 meter total) Audio-note price £382 per mono meter would cost £3820. Bargain £1900 ono. Tel: 01932 349314

**PROJECT 6.1S with Sumiko arm/Ortofon MC30 Supreme cartridge** £600. Pace MSS1000 reciever/decoder, fully motorised 80cm dish £500. Monarch DIP (Jitter Buster) £130. Cambridge DAC Magic 1 £85. Misrion 760ISE £75/780 £85. Tel: 0181 655 2733

**QED DIGIT (DAC) and QED Positron** power supply, as new. £110 ono. Tel: 01474 853446 (S'Oaks)

**NAIM AUDIO NAP 135 Mono amplifier** wanted. Has anyone got a single 135 for sale?? Any age or condition considered, old or new style case. Cash is waiting. Tel: 0171 373 1204

**PAIR TANNAY LANCASTERS** in good condition. Teak enclosures containing 15" Dual Concentric Monitor Golds. Treble equaliser & roll off controls - £400. Tel: 0115 9140362 (Nottm)

**MARANTZ CD 63SE and Sonneteer** Champion amp, magic combo, very little use £700. Pair Spondor S100 speakers with matching furniture stands (Walnut) £350. Tel: 01977 620558

**RARE COMBINATION:** GARRARD 401, SME 3012, Ortofon SPU Gold, plinth, cover £475. Radford STA 15 £395. Lowther Mahogany PM6C Acoustas £395 or £1100 combined. Decca London Blue cartridge, boxed £65. Tel: 01709 555403

**SME V - as new, 300 hours use,** latest spec, boxed £900. Lydian, 100 hours £300. Tel: 01743 860671

**NAKAMICHI - Mobile TD700E,** very careful owner, superb performance, VG condition £500. Tel: 01743 860671

**QUAD ESL 63 SPEAKERS** £990. Quad 405 power amp £250. Quad FM4 tuner £200. Quad 34 control unit £200. All in excellent condition. Instruction booklets; one owner; Tel: 01691 690342 (Shropshire)

**FOUNDATION SPEAKER STANDS** £35. 2x Naim 110 power amps £200. Thorens TD160, Rega 250 arm £90. KEF Concertos £120. 2x Mullard 3 watt single ended mono blocks £200. 2x 5K output transformers £30. Townshend Isolda cable 2x5 mtrs £130. NAD 304 amp £90. Garrard 401 + manual (mint) £100. Rotor RQ 970 BX phono stage £70. Tel: 0114 2215271

**COPLAND CSA 14 hybrid Integrated amplifier** £700. 60 W/ch. Superb sound; valve-like clarity, but with power of solid-state. Excellent build. Mint condition. Tel: 01923 247197 (evenings) Watford.

**MERIDIAN 200 TRANSPORT, 203 DAC** £500. All mint, boxed, with manuals. Mod Squad passive pre-amp £250. Tel: 01883 349298 (Surrey)

**LYRA CLAVIS DC** new and unused £750. NAD 414 RDS Tuner purchased November 96 £185. Tel: George, Watford 01923 230214

**QUAD 66PRE/FM66 (new)** £850. Linn Keilidh- Cherry (new) £650. B+O Beocord 9000 (Excon) £225. B&W DM2 Speakers (Excon) £175. Quad 34Pre £150. Genexa "Linnaeum" Pro LX5 Speakers £80. Tel: 0121 602 2591 (Birmingham)

**RUARK BROADSWORD II Speakers,** piano black with Foundation Stands, mint condition £380 (£990 new). Tel: 0181 641 4859

**EPOS ES 14 SPEAKERS - Black ash** finish, including spiked stands and original boxes £250 (new cost £675) Tel: 0121 354 6752

**2 LEAK TL10 0.1 & pre-amps** £450. Leak Stereo 20 £280. Varislope stereo pre-amp £50. 2 Leak TL12+ Charcoal £375. Radford STA15MK3 + SC11 £625.

Garrard 401 SME plinth & cover SME3009 arm £235. All excellent condition. Tel: 01332 792515

**NAIM 32.5 PREAMP. MC/MM** £195. Naim Hicap, old style £325. Linn Troika, some wear £185. A.V.I. Monoblocks, 150 WPC 1 year old, as new £750 ono. All boxed. Tel: 0161 928 8464

**AUDIOLAB 8000 C/P** excellent condition £600 ovno. Tel: 0131 661 5002 (Archie, Edinburgh) after 6pm.

**EPOS ES14 speakers and stands** £445; SME IV arm £475; Exposure 17/18 amps £850 the pair, Mana Reference table £150, Seismic Sink £45. All mint. Tel: 01234 309970 evenings, weekends

**LUMLEY REF ST70 Power amp,** triode pentode mode (£2125) £1150 ex cond, spare tubes, boxed, manual. Tel: 01772 314151 (Preston)

**KRELL KSA 50/KRC2** £4500 (7900). Theta Data Basic Trans/Pro Prime 2 DAC £2500 (3800). Monitor Audio Studio 50. Piano Ebony £2950 (4950). Stands Unique support tower in ash, six shelves plus T/Table platform £250 (400). Tel: 01797 253073

**ROGERS LS6a speakers,** teak with Rogers black stands. Can be bi-wired. Excellent condition with original packing £250. Tel: 0181 675 2837

**WANTED DESPERATELY DIY** Supplements no. 2, 3, 4 and 6. A high price is paid for issues in good condition. Please phone/fax to 00-31 70 364 2280 or write to E. Koenderink, 196 Sirtemasstraat, NL-2513 ST The Hague, The Netherlands

**RUARK TALISMAN II Speakers (black)** 8 months old £495, NAD 514 CD player 11 months old £175, both boxed and in excellent condition. Tel: 01703 556035

**NAIM 72 PRE AMP. K-Type MC boards.** Bought Sept 94. Boxed, as new £450. Also Linn Kan2 frame stands only £40. Tel: 01273 305524 Mick (Brighton)

**MAPLIN MILLENIUM 4-20 Valve** monoblocks (stereo pr) c/w PSU's black finish Class AB1 push-pull mint £200. Rega Planer 3 c/w RB300 arm mint and new AT-OC5 cartridge low hrs £225 ono. Tel: 0115 9817814 (work) Paul Allen.

**2 PR's CELESTION DITTON 25** speakers excellent cond. 1 pr as standard £125 1 pr upgraded £165 ono. Superb sound. Upgraded to Ditton 66's. For details ring Paul Allen 0115 9817814 (work)

**TECHNICS CD4 FM/AM Channel** Receiver Model SA-8000X £65. Denon direct drive turntable model DP-30L £45. Pioneer belt drive turntable (new belt) model PL-120 £25. All in excellent cond. Ring Paul Allen 0115 9817814 (work)

**FOR SALE: QED MA34 CD Pre-amp,** Phonos, as new £35. QED 3 way tape switching unit, type 23/2, phonos £10. Campaign Audio Design. Silurion Digital interconnect, true 75 ohm, one metre, as new £30. Tel: 01903 247779

**LINN SYSTEM** Comprising LP12 ARO/MC10 with Kairn (phono), LK100, Kabers with stands £2950. Tel: 01636 702131

**AUDIO INNOVATIONS S500** £430; Shearpe Phase 1 pre/power £780; Pink Triangle + Alphason Delta + unused boxed Ortofon £450; Shure VSTV as new £90; Tel: 0171 586 0507

**CHORD 1200 AMP** £1400, Martin Logan Aerius speakers £1250, SME3009 Arm £180 Pwr MX Pre CRPS P.S.U. £900, Mission Cyrus 3 with PSX £500, KEF Q80 speakers £320. Tel: 01977 643629

**LINN SYSTEM** Comprising Karik CD player, Kairn Pro Preamplifier, LK100 power amplifier, Keilidh speakers, plinths, 14m LK400 bi-wire cable. Less than 100 hours use! £2950 (save £2000). Tel: 0141 638 4691 (evenings)

**NAIM 250 AMPLIFIER x 2. Boxed, new** shape, excellent condition £950 each. Tel: 01333 424642 after 6pm.

**SNELL JII SPEAKERS.** 91dB/m/w. vgc £420. Interconnects: Audio Quest Quartz 0.5 metre pair £40, Nordost Blue Heaven 0.7 metre pair £45, Chord Chrysalis 1 metre pair £15 (phono to DIN). Tel: 0117 9731377

**DENON DCD-820 CD player** with remote control boxed £100, Dual CS506 turntable boxed £45, B&W D4 speakers £75. Tel: 01954 260137 (Willingham, Cambs)

**WANTED:- MICHELL GYRODECK** with arm. Must be mint. Tel: 01565 873727 (Cheshire)

**NAIM 72-140-HI-CAP** £1050 ono. Audiolab 8000 C+P £700 ono. Epos ES11 £250 ono. All excellent + boxed. (Neil Hughes). Tel: 01744 600639 eve 01925 650001 day 0468 898979 mobile. (Gladly demonstrate)

**LINN LP12, ITTOK LV2, Ortofon MC10S(new), Afromosia plinth** £450. Royd "The Abbott" speakers, black, immaculate £395. NAD 304 amplifier, unused, boxed £125 (1/2 price). Marantz CD63 Mk1 6 mths old £125. Tel: 01706 345418

**A PAIR of New Transmission Line** Speakers using Dynaudio units in solid elm enclosures. External crossovers, beautiful appearance and sound £750. Mendian 502 preamp. Latest model including new m/v modules and MSR, used for comparison only, boxed £950 (£1480). Tel: 01621 860630

**ACOUSTIC ENERGY AE1 Mk IIs** rosewood on AE dedicated stands £700. Linn Karik Mk III CD, boxed, instructions as new £1000 ono. Quad 66 preamp, boxed, as new etc £400 ono. ATC SCM 20s on stands, boxed, mint £1000 ono. Pink Triangle Ordinal DAC 18 Bit, as new £590 ono. Tel: 01792 280061 (Jules)

**QUAD VALVE SET,** lovely condition £450. B&W 801 studio monitors, stunning sound, immaculate £950. Leak TL12+ monoblocks £350. Garrard 401, boxed, manuals vgc £150. Rogers valve amps, various. Tel: 01364 72153

**TRANSMISSION LINE SPEAKERS** custom built 4 way KEF/Coles units, air cored inductors etc. 1270 x 520 x 300, Teak veneer, 50 Kg each, awesome bass, can demo £300, delivery possible. Tel: 01634 869102 (Medway)

**MUSICAL FIDELITY PREAMP 8 MM/MC** £135, Linn Valhalla PSU and 45 adaptor for LP12 £65, all excellent. Tel: 01522 694871 (Lincoln)

**PROAC SUPER TOWERS (Mk1)** walnut, brown grills and sonic stabilisers, good condition with original packaging £425 (£1150). Tel: 01703 445090 (work) 01489 780865 (home) Ian (Southampton)

**TEKTRONIX 7704 OSCILLOSCOPE,** 200MHz 4 channel, dual timebase, delay. Bargain £450 ono. Tel: 01483 765907 (Woking) evenings and weekends

**TRIANGLE COMETE TZE speakers** (non-biwire) black. 8 months old, boxed as new, lifetime guarantee £300. Tel: 01296 393605

**YAMAHA DSP-A2070** 6 months old boxed £700. B&W DM602 speakers £180. Atacama SE24 speaker stands (filled) £40. Cambridge Audio DAC Magic 2 £90. Tel: 0181 316 1033 (Paul)

**RUARK TALISMAN 2 SPEAKERS** walnut 2 years old c/w soundbytes £350. Tel: 01256 461076 (Brian, Basingstoke) after 6 'o clock.

**LINN / ARCAM SYSTEM.** Linn Keilidh speakers and bases plus Intek amp; Arcam Delta Series 170.3 CD Transport, Black Box 5 and 280 Tuner. Linn cabling. All absolutely mint, boxed with manuals and little used. £1495 (cost £3000). Tel: 01423 860998

TEL: 01428-651554

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		MIKROMEGA TURNTABLE with Baski plus arm	£250
		THORENS TD 1808 + SHE 3009 II	£100
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<b>LOUDSPEAKERS</b>		SPECTRAL DMC10/DMA 50, American High End Combo. Pre-amp has adjustable impedance for phono, a perspex lid showing off its innards. Power amp is	
THIEL CS 1.2	£700	50 watt - sound smooth but fast. Pair	£1000
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STAR SB84 Pro headphones + energizer	£135	QUAD 33/303 (pair)	£150
BETER DT 901 headphones new	£4000	MICROMEGA MINIMUM AMP	£160
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HEYBROOK H81 series 3 Irreversible + stands	POA	NAD 910 surround processor	£150
LOWTHER PM6A original alnico magnets, serviced. Pair	£120	MICATECH CLARIFONE	£160
QUAD ELECTROSTATS good used pair	£250	TECHNICS SU-BROUPE-ABD05 pre/power	£275
REARER SWONDSMAN black	£450	PINK TRIANGLE PIP Mk II pre amp	£200
QUAD ESL 43 pair. Another pair	£130		
WHA/AFDABLE Active Diamonds Red	£1400		
LEVIN RELEIGH spiked floor standing speakers	£120		
Plus with cherry veneer	£475		
CELESTION SL12s. Pair	£300		
TANCOX Canterbury/Tank/GAT Pairs	POA		
LOWTHER TP1 London. Pair	£1200		
LOWTHER TP1 Original Type A Pair	POA		
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		GARRARD 401	

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We have a number of ex demonstration and second-hand products available at greatly reduced prices. Here is a selection from our sale list, but if you would like a complete copy please contact us on the number below.

	NEW	SALE
<b>CD PLAYERS</b>		
Musical Fidelity E60	£299	£249
Audio Alchemy DITB (DAC)	£230	£120
<b>VINYL</b>		
Michell Gyrodeck / RB300	£970	£699
Pink Triangle Export GT1	£1200	£625
LFD MMO Phono Stage	£399	£279
Alphason HR100 MCS Tonearm	£550	£299
Moth RB300 Tonearm	£145	£75
<b>AMPLIFIERS</b>		
LFD Integrated Zero MM / MC	£679	£499
Musical Fidelity E10	£299	£249
LFD LSI Line Pre	£1000	£575
LFD PAI Power	£1000	£575
<b>TUNERS</b>		
AVI S2000MT	£599	£500
<b>LOUDSPEAKERS</b>		
Heybrook Quartet (Walnut)	£595	£399
Pink Triangle Ventrical (Black)	£990	£525
Royd Sorcerer (Black)	£595	£399

TEL / FAX CHESTER 01244 401290

ROTEL RB970Q phono stage £70. Nakamichi IA4S amplifier £75. Denon TU260L tuner £60. Aiwa ADF450 cassette deck £50. Ortofon MC15 Super II cartridge (less than 70 hours) £55. Tel: 01234 853959 (Bedford)

KEF 104/2 LOUDSPEAKERS, teak. Perfect condition, dynamic, high sensitivity, powerful. articulate £675, also. TDL RTL 3 in rosewood. First class condition, boxed £250. Can demonstrate. Tel: 01308 868044

MARTIN LOGAN AERIUS, light oak, 12 months old, under warranty £1450 or exchange for KEF Ref. Model 3 or Ref 104/2. Tel: 0121 628 9247

**AUDION GOLDEN NIGHT SCSE 300B monoblock power amps with Target Audio platforms. Absolutely mint £1990 (£4000). Proac Studio 150 (Rosewood), 7 months old. £890 (£1540) Tel: 018: 743 7809 Gerard**

DPA LITTLE BIT 3 DAC £150. Technics SLP770 CD Player £150. Sony CDP761 CD Player £150. JBL L1 speakers £230 - George, Bridlington E. Yorks Tel: 01262 605451

MICROMEGA STAGE 6, six months old, upgrade forces sale £695 ovno. Tel: 01302 840753 (Doncaster)

**WANTED: MERIDIAN 101B Pre-amp plus Meridian 105 mono-blocks, will collect. Cash waiting. Tel: 01633 254673 (Nick)**

AUDIO SYNTHESIS DAX D/A converter 20 Bit Burr Brown DAC. Perfect condition £750. Wanted: Marantz CDA 94 DAC must be in excellent condition. Tel: 0802 333295 (daytime) 01780 54694 (evenings) (Paul)

MERIDIAN M30 active speakers/stands £560. Acoustic studio monitors 2 x 150W, 12" woofers, as new, boxed (£1750) sell £350. Tel: 0385 771819

XLO-Phono-Interconnect Reference One, 2x0.5m and 1x1m, one of the best, new £600. Let's talk. Tel: 0171 937 7935 (Michael)

TANNOY CHEVIOT 12" dual concentric loudspeakers. Very sensitive, excellent sound. Good condition. Teak finish with brown grills. Reluctant sale, too big for house £275. Tel: 0181 994 1025 (Middlesex)

FOR SALE: Arcam amplifier Delta 90.2 Arcam tuner Delta 80 £220 for the pair, good condition. Tel: 01372 276366 (evenings)

NAIM 72 Preamp moving coil boards, new style £450 ono. Linn Lingo power supply £370 ono. Tel: 01923 448265 (Watford)

WANTED: QUAD 67 CD Player. Must be mint and boxed with manual Tel: 01730 823255 (Stephen)

YAMAHA ACTIVE 70 Watt woofer £160 (cost £260) Kinshaw phono amp £160 (cost £260) original boxes, carriage free. Tel: 01249 812565 any time

CASTLE ACOUSTICS AVON floorstanders, brand new, never used, unwanted gift with five year warranty and in breathtaking Rosewood. £840 new, asking price £650. Tel: 01952 411480 (evenings) ask for Laurence.

OFFERS ACCEPTED on the following HiFi: Sugden AU51 CD Transport and D-A converter (£2650 new). Sugden Symetra 50W pure Class A monoblock power amps (£1550/pr new). Sugden SDD D-A converter (£800 new) Tel: 01922 640737

OFFERS ACCEPTED on the following HiFi: Croft OTL IIR (£2500 new). Klipch Heresy II (£1000 new). JM Lab Carat Micron (KK's favourite budget speaker-£500 new). Linn Klyde (£450 new). Tel: 01922 640737

SPENDOR SP9 speakers £2000, Mission Cyrus 3 amp £350, Kef Q80 speakers £350, Mirage MBS speakers £275, Quad 34/405II Pre Pwr £380, Pioneer A400 amp £140. Tel: 01977 643629

NAIM 72 PRE-AMP With MM boards, boxed, excellent condition £495. Payment by Visa/Mastercard possible. Tel: 01635 40242

MONITOR AUDIO STUDIO 20 Speakers £1200, Musical Fidelity FCD £700, Quad 66 Pre amp £525, Musical Fidelity Electra amp £165, Art Audio Quintet Pwr Amp £600, Meridian 201 Pre Amp £300. Tel: 01977 643629

PINK TRIANGLE ORDINAL with 22 bit converter £495, Naim NAP 250 power amp, old style £825, Sony Walkman Professional WM-D6C £175, all mint condition and boxed. Tel: 01734 584045 (Reading)

NAIM 42 PRE AMP AVONDALE modified with CD input and power supply, Moving Coil phono boards £399. Quad FM3 tuner, serviced by Quad £50. Tel: 01527 550944/401954 or 0831 095680 (Redditch Worcestershire)

LINN HEILIX LS150 Black ash Linn stands unmarked £175, LP12 black arm Ittok K9 mint £395. K400 cable 4x7 meters £160. Wanted Linn Karik Numerik, LK100 and Klouts. Cash waiting. Tel: 01702 353777 (Jerry)

FOR SALE: Naim NAC72, K Board £425. Naim Hi-Cap £425. Naim NAP250, 1989, £750 ono. Quad FM4 tuner £325. Audio Technica ATH-70 Electret Headphones £95. Audioquest Video-Z Lead (ideal for DACs) £30. All mint condition and boxed. Tel: 01793 526796

**KRELL KSA 100 Power amp £1600. Krell KSP7B pre amp £750. Linn Isobariks rosewood £650. All mint. Tel: 01276 475735 eves**

ATC SCM 50 A SPEAKERS for sale. One caring owner both speakers in wonderful condition. Reluctant sale due to move to smaller premises £2000 ono. Fabulous sound across the range. Peerless in classical music. Please ring 0181 355 9608.

SONUS FABER ELECTAS complete with Audio Dimensions stands (new £350) mint, both £1250. Lumley ST70 (Triode-Pentode switch) black, as new £1250. Audio Research SP9 MkII mint £850. Tel: 01834 814311

NAKAMICHI DRAGON Serviced 1997 immaculate £1250. Avondale Naim 140 £400. Gold Gyrodec with Sowther amp (£1700) £425 Silver Wired RB300 £90. Isobariks with stands £650. Garrard 301 £60. Tel: 01386 446756

SONUS FABER MINIMA AMATOR L/S (with Target stands) £1095. Van den Hul Revelation L/S Cable (4 no. 2m & 4 no. 1.5m) £395. Linn Theta tuner £250. All boxed, mint ono. Tel: 0171 722 3748 (Hampstead)

**VALVE STUDER C37 Studio Tape Recorder Pair for sale in fine condition. The C37 is probably the best valve machine of its kind ever made. £1000 each. Tel: Dublin 4977643 (Evenings)**

LINN LP12 TURNTABLE in walnut, complete with Ittok arm and K9 cartridge, all in absolutely mint condition £450. Tel: 01562 515901 (Worcestershire)

MERIDIAN 200/263 CD Player £595. LP12 turntable (\*Ittok/Karma) £595. Finestra Pre-amp £595. Linn Pulsar Power amp (2) £395 each. Soundstyle table (black) £85. All boxed, mint ono. Tel: 0171 722 3748 (Hampstead)

FOR SALE: WADIA DAC DIGIMASTER x 32. Mint boxed manuals, bargain £495. Wanted: Nitty Gritty record cleaner. Good price paid. Tel: 01487 814015

SUPERB: Very late (45900) black Quad ESL57s. Mint, little use £750. Spendor BC1s, vgc £190, Luxman LX33 valve amp, preamp, mint £750. Pair Vortexion valve monoblocks, lovely sound £395. Tel: 01364 72153

PIONEER PD 91 Reference CD player, mint condition cost £900, accept £350. Denon 1560 CD player, mint condition boxed with manual, cost £600, accept £250 ono. Tel: 01634 387686

FOR SALE: Russ Andrews special CD interconnect Kimberkable to prevent pre-amp overload. 1 pair 300mV input, 1 pair 100mV input. As new £40 each. Tel: 01903 247779

CLEAROUT: TRIPOS HiFi racks 3 shelf £80, 4 shelf £100. Quad 44/405 £200. Musical Fidelity MC1s £100. Selection of budget and grunge HiFi equipment, cheap. Tel: 01224 646473 for details

FOR SALE- SUGDEN A21a amplifier £550. Sugden SDA-1 DAC £500. Micromega Leader CD £125. All ono or £1075 the lot. Wanted- Mana Soundforms equipment rack. Kimber Powerchords. Tel: 0181 802 3190

KLIPSCH LA SCALA horn speakers, top specification, boxed as new £1250. Rare Rappaport Pre 1A preamp with separate power supply (solid state but valve sound) £325. Spendor LS3/5A speakers £275. Technics EPC 205 Mk III cult MM cartridge, including new spare stylus £120. Tel: 01603 714528 before 10pm

**E A R- 859 VALVE AMPLIFIER One year old mint, boxed (£1850 new) £995. Also Van Den Hul The First carbon interconnect £100. Tel: 01900 826400 day 0831 323111 anytime**

SNELL ACOUSTICS TYPE E Mk III walnut, as new, comes with Mana Acoustic speaker stands £795. Tel: 01923 822354

CROFT INTEGRATED Valve amp £400. Pair Decca London Enclosures, need new ribbons for horns and reassembling- hence £150. Tel: 01743 362343 (Shrewsbury)

NAIM CREDO LOUDSPEAKERS, cherry, 1 month old, boxed as new £695. Denon D99 mini system, 3 months old, mint boxed £600. Soundstyle x120 Audio rack classic black as new £150. Tel: 01295 250000 after 6 pm (Chris)

C.R. DEVELOPMENTS KALYPSO 18W valve amp £350. Atacama SE24 stands £50. Tandy Genexxa LX5PRO speakers modified superb £80. Alphason 20" speaker stands £50. Technics RXBX404 cassette deck £40. Tel: 01522 680068

**CLASSIC SONY ES. Integrated amp TAF444ES £150. FM/AM Tuner STS444ES £60. Casrette deck TCK444ES £150. CD Player CDP552ESD with D/A Converter DAS 702 ES £450. Speakers APM 22 ES £50. Sony FM Stereo Recler STR 6120 £80. Sony Reel to Reel TC 651 Auto Reversing 4 Track tape deck £500. Celestion Ditton speakers £100. Plus Digital Audio Video Cassette Recorder 8MM EVS 700 UB PAL £250. All items mint. Tel: 01203 313109**

**ARCAM ALPHA PLUS CD Player In perfect order. Cost new £420. Bargain at £135 for quick sale. Tel: 01636 814235 (Notts)**

**EXPOSURE X INTEGRATED AMPLIFIER. Superb sound, latest equivalent is model XV at £800- Absolute bargain at £175. Tel: 01636 814235 (Notts)**

**ROKSAN DP1.5 CD Transport, DPA PDM 1 MkII DAC, both excellent condition, single-owner and recent manufacturer service; Audioquest Video Z 1m digital and Audion Pure Silver 0.5m stereo interconnects. Together £1100, may split. Moth Passive Pre £100, Chord Flatline Gold 2x3m £40, Deltac Slink 0.75m £20. Tel: 0370 826980 anytime**

NAIM HI-CAP; SBL's (black); Boxed and immaculate. 2x7m NACA5; 72/62 K Boards. Tel: 01843 593958

MERIDIAN 555 POWER AMP, new, boxed £450. Mission 764i floor standers, unmarked, boxed (£470 new) £250, Ariston Q-Deck + Rega Bias £60. Tel: 01253 407040 Simon (Blackpool, daytime)

RARE OPPORTUNITY Phillips N4522 open reel recorder regarded as the best by Angus McKensie £950 mint. Nakamichi 550 portable, virtually unused case etc mint £500. Wanted Marantz DCC 92. Tel: 0114 2662900

TEAC A3340S Tape Recorder + tapes. A&R A60 amp. Pioneer SA9800 amp. Offers. Wanted: Pioneer SA600 amp. Tel: 01228 74537 (Cumbria)

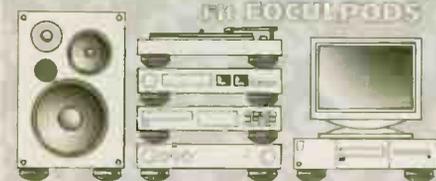
APOGEE SCINTILLA SPEAKERS, Taupe colour, one owner excellent condition £500. Tel: 0181 530 3961 (South Woodford, East London)

A SYSTEM consists of Rogers E-40a valve amps, matching Rogers LS3/5a & AB-1 spkr/subw, and Meridian 508-Mk2 18-bit w/remote £3000. All mint condition. Wanted KEF 105/3 spkrs. Tel: 0121 242 0570 (Birmingham)

# inaccessible accessories >>>by post<<<

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### WHAT THE PRESS HAVE TO SAY

I thought they worked very well on some low-cost CD players I had knocking about...

Hi-Fi Choice July 1995

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We found they worked best with CD players, allowing the transport to run more smoothly to give a more open and natural sound, and better stereo imaging.

WHAT HI-FI - 1996

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- |   |  |
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| <b>Audiovector 3</b> loudspeakers black ash x/d (£1500) very valve friendly - <b>£875</b>   | <b>Audioquest Quartz 1m</b> interconnects S/H but boxed and as new (£130) - <b>£65</b>     |
| <b>Carver TL3220</b> CD player exc boxed s/h - <b>£215</b>  | <b>Audiotruth Opal 1m</b> interconnects x/d boxed (£180) - <b>£125</b>                     |
| <b>Unison Research Mystery One</b> pre amplifier Absolutely perfect (£1750) ex display - <b>£1395</b>                                       | <b>Van den hul Revolution</b> loudspeaker cable 5m terminated set x/d (£640) - <b>£375</b> |
| <b>Unison Research Sme 1 T2a</b> integrated single ended valve amplifier S/H (£995) - <b>£650</b>   | <b>DPA IS 19</b> loudspeaker cable 3m terminated pair x/d (£140) - <b>£65</b>              |
| <b>Quad 34</b> pre-amplifier (Grey / RCA) with phono stage Perfect s/h - <b>£180</b>  | <b>DPA White Slink</b> loudspeaker cable 3m terminated pair x/d (£140) - <b>£55</b>        |
| <b>Quad 405/II</b> Power amplifier (Grey / RCA) one of the very last built! Perfect s/h - <b>£210</b>                                       | <b>Audioquest type 6</b> loudspeaker cable x/d 5m set (£105) - <b>£75</b>                  |
| <b>Morel 705SE</b> loudspeakers Black Oak veneer Mint condition boxed and available for a fraction of their new price (£1500) - <b>£500</b> | <b>Audioquest type 4</b> loudspeaker cable x/d 5m set (£79) - <b>£49</b>                   |

**signals** hi-fi for grown-ups

**Nordost flatline gold bi wire** cable x/d (old spec) 5m pair, a little bit used! (£210) - **£125**

### DEMONSTRATIONS BY APPOINTMENT

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grado graaf harbeth jecklin lyra michell  
morel moth nordost orelle ortofon  
pierre lurne pro-ject qed rogers royd  
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The simplest and most cost effective way to upgrade your existing system

Deflex panels seem to give greater brightness and control, improved instrumental clarity and pitch definition - all without degrading the sound in any way.

...the result was sharper imaging, better dynamics and a more natural sound.

Hi-Fi Choice January 1996

#### CHOICE VERDICT

Sound Quality: ██████  
Value for money: ██████

a marked improvement was obvious from the first few bars of REM's Automatic for the people album.

Hi-Fi Choice & Record Mirror - September 1996

But one thing for sure - the Deflex panels are no gimmick. They work.

Now sit back and listen to the extra detail in sound, and far less distortion when played loud.

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Standard Panel	£7.95	(28cm x 21cm)
Medium Panel	£6.95	(28cm x 18cm)
Small Panel	£5.95	(24cm x 13cm)
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Adhesive	£3.50	Delivery £5.00

**\* The only world acclaimed flexible acoustic damping pad for lining loudspeakers \***  
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WILSON BENESCH ACT2 Tong arm Cardas wired, few hours use cost £1200, sell at £750. World Audio KLS8 loudspeakers fully built with stands £300. Teac A370 cassette deck, little use £45. Tel: 01483 534795

QUAD ESL57's, bronze, 2 pairs, £295 pair. Musical Fidelity MA50 monoblocks and Pre-3A pre-amp £650. Naim 110 monoblocks, 42.5 pre-amp, Hi-Cap equivalent power supply, Avondale upgraded £650. All excellent. Also pair ESL57's needing attention £100. Tel: 01872 271280

QUAD 77 CD Player 6 months old - grey finish. Exc. cond. £495 (£875 new). Linn Intek amp 50W 6 inputs, Exc. cond. boxed £225. Micromega Stage 5 CD 5 months old, mint, boxed, receipts £450 (£750 new). Tel: 01225 339841 (Bath)

QUAD ESL63's in black, 2 months old, house move forces reluctant sale £2600 ono (£3500 new). Tel: 01487 824418 after 6.30pm

ARCAM ALPHA ONE CD Player, boxed with remote and cable-talk Monitor 2 cables. Mint, hear hn A1 system if required. Owner upgrading. £150. Tel: 01280 705088 (Oxon)

LINN: KARIK CD £900, LK1 Pre amp £200, LK280 and Spark £650, Sara Speakers £300. Complete system including stands and cables £2000. Tel: 01926 613957

ACOUSTIC ENERGY AE2's (rosewood), STAE2 stands £650 (now £1600). REL Stadium Subwoofer £500. Transcriptors Hydraulic Reference turntable (now Michell) and accessories; Looks and performance! £350. Early Lowthers wanted. Tel: 0181 991 0762 (Richard)

MERIDIAN 200 TRANSPORT & Meridian 263 DAC £500. Leak Point One Stereo Pre amp & Leak Stereo 20 power amp £225. Tel: 01603 261358

RUARK Broadsword Loudspeakers, dark wood finish, re-wired with Naim cable. New £900 sell for £480. Linn LP12, Valhalla, Ittok LVII (recently serviced) £420. Tel: 01303 244868

KRELL FPB200, As new, less than 10 hours use. Purchased just before Christmas £4600. Tel: Roy 0181 861 1778, 9-5pm

FOR SALE: AMC. CVT3030. Hybrid integrated valve amplifier output 2 x EL34. - 30W.P.C. Excellent sound. 3 yrs old good condition £295 ono. Tel: 01983 874138 (Isle of Wight)

NAIM 4x135's new spec £3600. 82 £1600. CD1 £1200. SBL's 5 mths old £1700. 2 Hi-caps £600. All mint condition. No time wasters. Tel: 0151 289 1083 after 6pm only

SMC AL50 Studio Transmission Lines (KEF SP1044 Bass, Seas Mid, Audax HF). Teak veneered with SMC Trolley Stands £250. Tel: 01925 752396 (Lymm, Cheshire)

LINN KAIRN (+SMPS); 2x Linn LK100 fitted with 'Aktiv' boards; Active Kelidhs (Black) plus granite plinths. Mint with boxes, manuals, interconnects and 6m. K400 speaker cable. £4000 new. Good value at £2400. Tel: 0181 442 4569 (evenings)

TRICHORD Gear for sale: Digital Transport £295, Pulsar DAC £675, power supply £250, PulseMaster £195, plus Sheame Phase II Integrated amp £375, Phase III power amp £325. Tel: 01404 822193 (Devon)

STAX LAMBDA SIGNATURE PRO headphones with SRD-X Pro energiser £350, Rega RB300 tonearm £60, Mod Squad passive pre-amp £120. Tel: 01962 774218 (Winchester) evenings.

LINN EKOS TONEARM and Troika cartridge, vgc £600. Sony 700ES cassette deck virtually unused £300. Tel: 0151 920 8471

IMPULSE H7 New bass drivers fitted by Impulse, very good condition £400. Tel: 0171 652 1960 evenings

LINN LINGO £375. Linn Ekos Mk2 £725. Audioblab 8000 Mono Poweramps (latest) sealed boxes £1100. Epos ES11 including stands £275. Musical Fidelity A120 £200. Alchemist Forsetti (new) £800. Tel: 01952 502097 (Telford)

SHAHINIAN ARC's light oak mint cond. 1 year old £1000. Tel: 01703 345188 after six (Hants)

CHARTWELL LS3/5A Loudspeakers. Original 15 Ohm model in teak (boxed) complete with a pair of extremely heavy stands. An audiophile bargain at £225. Tel: 0114 272 9967 (Chris)

QUAD 34/405-2, Mint condition, grey models, 18 months old £450. dBx, 3bx 3-band dynamic Range Expander £100. Marantz Graphic Equalizer/Analyzer £50. Ortofon T5 moving coil transformers £25. Tel: 01440 730769

PIONEER DIGITAL AUDIO TAPE (DAT) Recorder, Model D-C 88 + spare battery + 50 TDK DAR 120 tapes + TDK Head Cleaner. All brand new and unused £1500. Tel: 01335 345554 (Derby)

PRO-AC RESPONSE 2.5 Teat, mint, boxed. 1 yr old (too big for room) reluctant sale £1895 ono. DPA Enlightenment DAC, mint £450. Wanted: Sonus Faber Electa Amator + stands. Audio Synthesis DAX '2'. Tel: 01902 786818 (Midlands)

SELL or SWAP Output transformers with 2K6 primary and U.L. taps suitable for 6L6/5881 P.S.E. Wanted: Audax 8" carbon fibre and Scanspeak drivers. Tel: 01895 633486

AUDIONOTE MEISHU 300B Single ended phono amplifier (£3250) £2250 Kinshaw Perception Export DAC (£875) £350 AMC CD6 £200 Roksan Shiraz light use (£975) £400. Wanted: Trichord PSU. Tel: Ian, Day 0836 268050 01628 788502

CHORD COMPANY FLATLINE Twin Biwire cable 2x5 M with gold-plated banana plugs, cost over £160 bargain £85. Tel: 01462 743275 (John)

FOR SALE: ROKSAN XERXES T/Table black, mint condition with Rega RB250 arm and Roksan Corus black cartridge. Including free wall shelf. £400. Tel: 01772 792672 (Warren, Preston)

WILLIAMSON VALVE AMPLIFIERS. Stereo pair (four channels) for Bi-amping. Matching tall 'Impulse Style' hom speakers. Passive preamp. Superb dynamics £650+200+75 or complete system £750. Could deliver. Tel: 01924 870361

LINN MIMIK with Trichord clock/Output mods £500. Systemdek IIX900, Roksan Tabriz, Corus Blue £300. Audioblab 8000A £275. All boxed and in excellent condition. Tel: 01895 846899 (Ryan)

NAIM NAC 72/NAP 140 Pre/Power amp, mint condition. MM Phono Board £900 (£1400 new). Pioneer PDS 703 CD Player, mint condition £150. Can demonstrate. Tel: 01905 767248 after 7pm (Worcester)

LINN MIMIK CD Player, Linn Majik-1 amp (phono), Linn Kelidh speakers. Remote control, manuals & extended warranties. Mint condition (1 month use) boxed. Bargain £1400 no offers. Tel: 0171 277 1483

ACOUSTIC ENERGY AE3 Loudspeakers, mint arguably AE's best ever - extremely detailed, excellent vocals/dynamics on £600 stands £800 secures! Pair Wharfedale W12 RS DD's, bronze 10 RSD's, X-Overs gold tweeters; offers? Thorens 125/SME II/V153/SME Plinth £150. Please Tel: 01452 750242 (Glos)

LOWTHER DUAL POSITION ACOUSTAS (PM7) require attention £120 ono. Cambridge DACMagic £65 ono. Arcam 170 transport (170-3 spec) £225 ono. Wanted: Linn Ittok. Tel: 0191 422 3415

SUGDEN SYMETRA Mono amps, ten months old £850 or swap for Michell Gyrodec QC PSU or Pink Triangle anniversary. Tel: 0161 928 1158 after 5pm

WANTED - Ion Systems power amps, MA400 preferred. Sale - 0.6M VDH the second phono £50. Mana Sound Frame £50. Rega 3 Ancient £30. Tel: 01524 413994

REVOX REEL TO REEL 4 Track £450. Rock Turntable + Excalibur Arm £350. Offers. Tel: 01704 27485

LINN KARIK CD Player £595, Linn Kairn pre-amp £595, Meridian power amp £250, Naim NAT 101 2 box tuner £395. All items with leads and in mint condition. Tel: 0\*15 9100544

SME 3009/IVFH ARM, mounted on Ariston RD110 Deck, (floating suspension similar Linn) Leather inlay, beautiful mahogany wooden base with smoke finish hinged cover. - VGC. £200 ono. Tel: 01845 526611

AUDIO INNOVATIONS First Audio Stereo valve amplifier for sale. Excellent condition, will demonstrate, £650. Tel: 01923 282129 (Herts)

NAIM NAP160 full size 50W power amp boxed £350 ono. NAC 72 preamp with Chord Co. leads boxed £395 ono. NAC 42.5/110 pre/power £295 ono. Meridian 563 DAC £425 ono (£795 new). Tel: 01225 339841 (Bath)

DR A.R. BAILEY Non-Resonant transmission line speaker pair with KEF B139 and Celestion tweeter drivers plus design article, can deliver £120. Tel: 01869 350188

LOWTHER ACOUSTA speaker pair, superb condition with brand new PM6 drivers, believed Tapapan Interior Boards (the best ever!), can deliver £550. Tel: 01869 350188

MERIDIAN 502 Pre and 557 Power amplifiers with remote. As new, recent competition prize but inappropriate for my small room. Bargain at £1700. Buyer collects. Tel: 01425 274265 (Dorset)

NAIM PRE-POWER AMPLIFIERS 62-140 with 4 metres of A5 speaker cable, all in mint condition, boxed with instructions £485 ono. Tel: 0161 308 2188

DPA RENAISSANCE CD PLAYER, 4 months old, boxed, (see Hi-Fi World review June 1995) cost new £950. Will accept £650 ono. Tel: 01282 692584 (Burnley, Lancs)

FOR SALE: Impulse H2 Speakers, two years old in vgc. Finished in oak with matt black stretched cloth. Forced sale due to work relocation £990 ono. Tel: 01452 611917

LINN LP12 Due to Linn Cirkus upgrade Pre Cirkus components for sale. Also black ash plinth. All in excellent condition. Any inspection welcome. Tel: 0115 9847462 (Andy)

BLACK LINN KAN TWO Speakers £250 ono. The ultimate Surround Polk Dipole (black) LS/FX Speakers £450. Both with free stands. Teac VRD57 CD Player £525. (Recent Purchases). Tel: 01292 441544

QUAD 405, boxed, mint £165. Leak Troughline with Studio 12 Decoder £60. Denon 3 head cassette deck £70. Supex Cartridge £60. Wanted: Koelsus, Carnegie, Quad IIs. Tel: 01604 550251 0976 943793

OXFORD CRYSTAL Reference Turntable with Airtangent 2B air-bearing tonearm £2300 ono. Van Den Hul Grasshopper Mark IV GLA MC Phono cartridge £2000 ono. Imminent arrival of baby necessitates reluctant sale of this beautiful looking (and sounding) record playing combination. Tel: 01403 733055

Van den Hul The First 1Mr. boxed £95. REL Sub-woofer unopened, unwanted. Audio Alchemy DITB DAC boxed £110. Tel: 0370 435952

DPA SYSTEM: Enlightenment Drive, Enlightenment DAC, 200's Power Amps x 2, DSP 200s Pre Amp. Absolutely mint/boxed 6 mths old. New £3500 accept £2200. May split. Tel: 01843 587426

LEAK STEREO 20 Amplifier - revalved, Leak Varislope Pre-amplifier, 2x Leak Sandwich speakers in teak. Reluctant to split hence £425 the set. Tel: 01992 467840 Daytime only please

ALLISON ONE SPEAKERS in walnut - superb sound, excellent condition £250 ono. Tel: 0161 320 5047 (MCR) Evenings/Weekends

MUSICAL FIDELITY A100 & MC4 MK2 & Target HJ15/3 £350, Musical Fidelity A1 £60, Musical Fidelity Reference 2 & Target HS20 £95, Audio Innovations First Audio £600, Mission Isoflat £15, Castle Tower £70, Yamaha K340 £40. Tel: 0973 174588

Q.L.N. SPITFIELD SIGNATURE Speakers, excellent condition, reluctant sale due to illness. Martin Colloms and Hi-Fi World recommended, new £1500, sell £1000 ono. Tel: 01639 830414 (Swansea area)



# HIGH END AUDIO BOUGHT/SOLD EXCHANGED

	SALE		LIST
OXFORD CRYSTAL REFERENCE WALL MOUNT VARIOUS ARMBOARDS			
VERY RARE BLACK ASH MINT	£1495	SHAND	£2500
SOTA COSMOS TURNTABLE VACUUM PLATTER MINT	£1995	SHAND	£4400
SONY 337 ESD CD PLAYER MINT	£295	SHAND	£500
CITATION 18 TUNER AMERICAN ORIGINAL VGC	£195	SHAND	£650
GOLDMUND MINNESIS 3 POWER AMP BALANCED MINT	£1995	SHAND	£5000
MARK LEVINSON ML3 DUAL MON POWER AMPS, MINT	£2095	SHAND	£8500
TANDBERG TTPA3009A MK2 MONO POWER AMP MINT	£1095	SHAND	£2195
ADCOM GFA 565 MONO 35 POWER AMP BALANCED MINT	£1250	SHAND	£2000
MUSE 18 ACTIVE SUBWOOFER WALNUT MINT	£1995	SHAND	£4000
MERIDIAN ARGENT 3 SPEAKERS ROSEWOOD MINT	£995	NEW	£1495
SUMO ARIA PANEL SPEAKERS OAK VGC	£795	SHAND	£3000
APOGEE STAGE SPEAKERS & STAND MINT	£1695	SHAND	£3454
KEF 102.2 SPEAKERS ROSEWOOD KUBE & KUDOS STANDS	£995	SHAND	£1158
J HARFDAL OPTION 1 4 WAY ACTIVE SPEAKERS GREY & WHITE 1 OF ONLY 5 SPARES MADE. SUPERB VGC	£1995	SHAND	PHONE
CARVER AMAZING LOUDSPEAKERS PIANO BLACK	£995	SHAND	PHONE
AUDIO RESEARCH CDT 1 CD TRANSPORT MINT	£1995	SHAND	£3290
PIERRE LURINE J1 MK2 TURNTABLE & SL5 AFM MINT	£1995	SHAND	£3000
ORACLE DELPHI MK3 TURNTABLE SUMIKO MDC 800 MINT	£1795	SHAND	£3400
PASSION PASSIVE PRE AMP MINT	£395	SHAND	£620
PRIVARE 201P PHONO LINE PRE AMP & PAIR OF 202 MONO POWER AMPS ALL IN STAINLESS. SUPERB RARE OPPORTUNITY INCLUDING WARRANTY. MINT	£7500	EXDEMO	£13800
MARANTZ 65 MK2 SE CD PLAYER MINT	£175	SHAND	£260
GRYPHON XT PREAMP PLU MC	£2495	SHAND	£5485
ELECTROCOMPANET AW100 DMB BAL AMP	£1295	SHAND	£2018
ALPHASON SYMPHONY TURNTABLE & AFM SUPPLY MINT	£1295	SHAND	£2700
AUDIO PLAN KONGCEPT SPEAKERS BLACK ASH MINT	£795	SHAND	£1750
THRESHOLD FET 10E LINE & FET 10 PHONO BALANCED MINT	£2495	SHAND	£4920
AUDIO RESEARCH SP14 PREAMP MINT	£1595	SHAND	£3298
PROAC RESPONSE 2 SPEAKERS VARIOUS WOOD MINT	£995	EXDEMO	£1650
ACCU-PHASE DP66 MMBC CD PLAYER DIGI VOLUME BAL	£3995	SHAND	£9900
APOGEE DAX ELECTRONIC CROSSOVER MINT	£1495	SHAND	£4400
ROWLAND MODEL 5 POWER AMP BALANCED VGC	£2500	SHAND	£5250
MERIDIAN 603 MU2 PREAMP DAC REMOTE MINT	£995	EXDEMO	£1750
THRESHOLD FET 10 LINE & PHONO SUPPLIES MINT	£1695	SHAND	£4250
AUDIO RESEARCH SP8 MK2 VALVE PREAMP MINT	£995	SHAND	£2000
ACCU-PHASE 8041L TRANSPORT & DAC DIGI VOLUME			
ANOTHER RARE BEAST MINT	£3995	SHAND	BUNDLES
AUDIO RESEARCH PH-B BALANCED PHONO MINT	£1995	SHAND	£2895
PS AUDIO 4 PREAMP & SUPPLY VGC	£295	SHAND	£900
LUMLEY ST70 VALVE AMP CHROME MINT	£1695	NEW	£2200
ALON IV SPEAKERS BLACK MINT	£1695	SHAND	£3800
SONUS FABER EXTREMA SPEAKERS & STANDS MINT	£3995	SHAND	£9990
ENSEMBLE PRIMA DONNA SPEAKERS MINT	£3995	SHAND	£10300
MERIDIAN 805 MONO POWER AMPS BAL MINT	£1495	EXDEMO	£1900
TANNY 638 PROFILE SPEAKERS BLACK MINT	£395	SHAND	£800
MARTIN LOGAN CLS 22 BLACK NEW PANELS & APOC STANDS MINT	£2795	SHAND	£5000
PROAC RESPONSE 3.5 BLUR OAK MINT	£3995	EXDEMO	£5000
CALTEMPST 2 CD PLAYER VALVE BARGAIN MINT	£1295	SHAND	£3900
ACCU-PHASE DP70 CD PLAYER BALANCED AT&T MINT	£1995	SHAND	£8000
MERIDIAN 500 TRANSPORT 566 20 BIT DAC LATEST MINT	£1900	EXDEMO	£2340
BEN DUNCAN AMP-01 PRE-AMP BALANCED VGC	£395	SHAND	?
GRYPHON LTD EDITION PREAMP BRILL MINT	£3750	SHAND	£8000
KRELL KR5BP REFERENCE FULLY BALANCED 6 BOX PREAMP WORTH THIS JUST TO LOOK AT MINT	£4500	SHAND	£11500
KRELL KSA250 POWER AMP BALANCED MINT	£3495	SHAND	£8600
AUDIO RESEARCH V70 VALVE AMP BALANCED MINT	£2250	SHAND	£4480
CARY 2A3 15 WATT TRIODE STEREO VALVE AMP CHROME MINT	£795	SHAND	£1495
BEARD P100 MK2 VALVE AMPS KT88 VALVES 3 AVAILABLE MINT. EACH	£995	SHAND	£1430
APOGEE MINI GRAND G6 SPEAKERS PIANO BLACK SUBWOOFERS & CROSSOVER MINT. SUPER DOOPER	£3995	SHAND	£8695
B&W 800 MATRIX SPEAKERS BLACK ASH REALLY SERIOUS STUFF PEX THOSE 801S & FRIGHTEN YOURSELF MINT	£3995	SHAND	£10000
HALES SIGNATURE 2 SPEAKERS ROSEWOOD MINT	£2995	SHAND	£6600
SNELL A3 SPEAKERS WALNUT. THESE KILLED A COW ONCE	£3995	SHAND	£6995
CAMBRIDGE CCI CD PLAYER MODIFIED VGC	£995	SHAND	£1500+
MERIDIAN 208 CD PREAMP PHONO BOARD & MSR MINT	£795	SHAND	£1695
CARY CAD 55000 LINE PREAMP VALVE WITH ANALOGUE PROCESSOR MINT	£595	SHAND	£1200
KRELL KSA 100S POWER AMP BALANCED MINT	£3495	SHAND	£5943
KRELL KSA 200S POWER AMP BALANCED MINT 2 OF THESE AMPS AVAILABLE EACH	£4995	SHAND	£7987
HEYBROOK SEXTET SPEAKERS ROSEWOOD MINT	£995	SHAND	£1100
TEC V80006 3 HEAD CASSETTE DECK MINT	£450	SHAND	£650
AUDICLAB 8000 CDM TRANSPORT & 8000 DAC MINT	£1795	SHAND	£2300
AUDICLAB 8000 Q PREAMP MINT	£9950	SHAND	£12000
AUDICLAB 8000 T TUNER MINT	£595	SHAND	£8000
AUDICLAB 8000 M MONO AMP MINT	£1295	SHAND	£16000
COUNTERPOINT SA12 POWER AMP BLACK MINT	£595	SHAND	£1250
ENSEMBLE PA1 SPEAKERS TEAK MINT	£1995	SHAND	£2950
MONITOR AUDIO 20SE SPEAKERS ROSEWOOD COMPLETE WITH OPTION PLIN THS MINT	£1795	SHAND	£24000
WELL TEMPERED WITH CLASSIC TURNTABLE SILVER WIRED ARM PINK TRIANGLE POWER SUPPLY MINT	£995	SHAND	£2500
MICROMEGA 2.1 CD TRANSPORT & DUO PRO 2 DAC	£2500	SHAND	£4000
KRELL PAM 1 DUAL MONO PREAMP MM MC	£395	SHAND	£1998
KRELL KST 100 MK2 POWER AMP BAL MINT	£1595	SHAND	£2697
SONUS FABER GUARNERI HOMAGE LTD EDITION SPEAKERS & STANDS MINT	£4500	SHAND	£8200
<b>NEW IN THIS MONTH</b>			
KRELL MD10 CD TURNTABLE LAST VERSION MINT	£3995	SHAND	£7990
KRELL STUDIO DAC BALANCED AT&T ETC MINT	£1995	SHAND	£4450
MERIDIAN 508 20 BIT CD PLAYER LATEST MINT	£1295	EXDEMO	£1695
MERIDIAN 506 MK 2 CD PLAYER MINT	£650	EXDEMO	£995
KRELL KSL MK2 PREAMP BALANCED MINT	£1295	SHAND	£2298
AUDIO RESEARCH SP11 MK2 PREAMP SILVER MINT	£1995	SHAND	£3360
ARCAM 280 INTEGRATED AMP WITH REMOTE MINT	£295	SHAND	£500
ARCAM 280P POWER AMP MINT	£250	SHAND	£400
STAX LAVEDA SIGNATURE ELECTROSTATIC HEADPHONES & SWITH VALVE ENERGISER MINT	£995	SHAND	£1450
KRELL KSA 100A CLASS A POWER AMP MINT	£1695	SHAND	£3450
MERIDIAN DSP 5000 DIGITAL ACTIVE SPEAKERS MINT	£2595	EXDEMO	£3460

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MARK LEVINSON ● McIntOSH ●  
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PIONEER incl. PRECISION ● PROCEED ●  
PROJECT ● REL ● RUARK ● SENNHEISER ●  
SONY ● SYSTEMDEK ● TANNOY ● TEAC ●  
TDL ● TECHNICS ●  
AND MANY MORE

## CLEARANCE BARGAINS

	WAS	NOW
ATC SCM20T ROSEWOOD	£2650	£1999
AVI NEUTRON SPEAKER	£ 500	£ 375
AVI S2000 MP PRE	£ 850	£ 720
B&W P6	£1095	£ 849
EXPOSURE XX	£ 625	£ 399
McINTOSH C712 PRE	£1500	PHONE
McINTOSH C40 PRE	£3500	FOR
McINTOSH M.C.7100 POWER	£1400	BEST
McINTOSH MC150 POWER	£3200	PRICES
MUSICAL FIDELITY E101	£ 500	£ 399
PIONEER A400X	£ 300	£ 245
PIONEER 605R	£ 400	£ 325
PIONEER PDS904	£ 400	£ 325
REL Q50	£ 375	£ 299
REL Q50 / JBL TLX AV5	£ 750	£ 579
REL Q100	£ 475	£ 379
REL STRATA II	£ 575	£ 459
SYSTEMDEK 2X2/RB300	£ 681	£ 579
TEAC VRDS 10 se	£ 850	£ 679
TDL T LINE 2 R/W	£ 600	£ 429
TDL T LINE 3 R/W	£ 750	£ 499

## SPECIALS ★ SPECIALS ★ SPECIALS

	WAS	NOW
MUSICAL FIDELITY F25 PRE	£1500	£1199
MUSICAL FIDELITY F16 POW	£2500	£1999
MUSICAL FIDELITY F19 POW	£4000	£3199

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**TANNOY LANCASTERS 12" Monitor units.** Red backs £600. Monitor Gold 10" LSU/HF/ILLZ/8/U Black custom made cabinets £200. Goochmans 12" Axioms 201 home made cabinets £100. Goldring Lenco GL 72 in plinth £75. Revox A77 2 Track 10" reel adaptors, some tapes £360. Tel: 01244 541014

**NAIM AUDIO NAC 62** (shoe box pre-amp) Excellent condition. Sale due to upgrading £200. Tel: 0181 521 1118 (Chin)

**NAIM NAT01 TUNER**, old style, superb sound excellent condition, boxed etc. £750. Tel: 01761 410625 (NE Somerset)

**ARCAM DELTA 70.3 CD Player** including remote and Audioquest Interconnects, excellent condition and boxed £250. Audioquest Black Diamond interconnects 1M £200. Tel: 01793 774914

**YBA INTEGREG+ PHONOSTAGE £1100;** LFD Integrated PA2+ LS2 Combined £500 (£1500+); LFD MC1 Phono + Power supply £450 (£1000); VPI Junior + Rega 300 £450; BBC LS35A (Spendor) biwireable £250; All items mint/nearly new and boxed. Private sale. Tel: 01482 842740

**LYRA CLAVIS DA CAPO** (10 hours use) superb cartridge £750. Michel ISO £200. Roksan Xerxes/XPS 3 Power Supply and XPS 2 as spare. SME V tone arm, 6 months old £1100. May split. Tel: 01727 760662 (Andy)

**NAIM NAC72/HI-CAP/NAP140** (new style cases) £1275. Linn Kans II (walnut) loudspeakers with stands £300. 2x5m NAC05 cable £25. Will accept £1500 for the lot. Tel: 01303 253378 (SE Kent)

**AUDIO INNOVATIONS SERIES 300** integrated amp £295. Marantz CD94 £395. Epos ES14 s in black £395. Magnum MP125 preamp £145. Creek 2020 integrated £75. Leak 2030 speakers £65. Rotel tapedeck £45. Tel: 01200 428081

**FOR SALE:** Naim CD1 CD player £1350. Naim NAT02 tuner. Both 18 months old, absolutely mint condition, all packaging. Richards Tel: 01639 814628

**ATC SCM50A active speakers** teak £3250. Revox B260-S RDS Tuner £1195. Ben Duncan's Amp-01 ClassA preamplifier with possibly the best vinyl input ever £350. Marantz CD94 with Convent Garden Bitstream upgrade £350. All excellent, with boxes and handbooks. Moving to smaller house. Tel: Nottingham 0115 9242075

**FOR SALE:** VOYD TURNTABLE, black, Reference Bearing and Platter, split phase power supply, Rega arm and Goldring 1022 GX cartridge £1500 ono. Tel: 01443 422796 after 6pm

**M.F. PROFESSIONAL MONITORS MK IV** Improved with stands, absolutely stunning sound. Good condition, can demonstrate. Reason for sale, move to a small house £950. Tel: 0191 417 5145 evenings or weekends.

**CONCORDANT EXEMPLAR 100 WPC** £425 ono. B&W Active Sub70W £90. B&W 2000IFS Centre Speaker £50. Audioquest Crystal speaker cable 4m biwire £85. Tel: 01295 257175 (Banbury)

**NAIM NAC 72** Preamp phono input Linn moving coil. Naim NAP180 power amp mint condition £995 or very near offer. Tel: 01202 570675 (Bournemouth)

**1 PAIR OF YAMAHA NS1000 Monitor Speakers** with stands £450. 1 15in Tannoy Gold Speaker unit, no crossover £200. 1 pair/motion feedback Phillips speakers (Model 544) £50. Suit experimenter. Tel: 0181 893 4650

**QUAD 34 PRE-AMP £155.** Quad FM4 Tuner £185. Aiwa XK S9000 cassette deck £315. Thorens TD 160 Mk4 SME 3009 arm. Shure ML140 HE £325. All as new. Tel: 01203 544626 (Steve)

**ROKSAN OJAN 3 ROSEWOOD £550.** Audioquest Indigo 4x3meters £100. Rega Planar 2 £100. Target Audio 5 shelf equipment rack £100. Little used, no offers! Tel: 0468 420115 (01730 893106) Laurence (Hants)

**MUSICAL FIDELITY E500 FM Tuner**, original box with instructions, full remote control, unwanted gift (I have no Areal) as new £275. Linn LK1 pre-amp, boxed with instructions £95. Tel: 01904 763157

**QUAD ESL57s £250.** Linn Kan 2s and stands £220. Teac X7 open reel £120. Akai 1721L open reel £90. Pair Tannoy DU316 gold drive units, offers. Hi-Fi News, 97 issues - 1957 to 1965, offers. Tel: 0181 893 1985

**ART AUDIO "CONCERTO" Power amp** upgraded with silver wiring & "Holco" resistors. 30W Triode/50W pentode. Spare valves, rarely available. £850 or swap for quality valve pre-amp. Tel: 0181 579 7451(H) 0171 287 4888(W) Richard.

**SUGDEN SDT-1 SPECIAL EDITION CD Player**, factory fitted analogue output stage upgrade with separate power supply. Trichord clock 2 system with power supply. Bargain at £350. Tel: 0181 881 4989

**KRELL KSA 250**, just serviced, mint £2999. Audio Research LS 2B MkII 11mths old £1999, serious bargain. Tel: 01623 871950

**LINN AKTIV CROSSOVER** for Isobariks, mint- £500 ono. Musical Fidelity P170 power amplifier. Just serviced with latest circuitboards £300 ono. Sony Personal CD player- D150 £200 ono. Tel: 0958 560555 (Justin)

**WILMSLOW AUDIO VOLT Home Studio Monitor Loudspeakers** finished in real wood Teak veneer with Target stands £199. Pair KEF B110A Bass/Mid units £35. Tel: 01332 704668

**LINN SONDECK LP12**, Mission Electronics Speakers 751, Aura Evolution VA 100 MK2. Atacama Speaker stands, Ortofon SPK200 cable, all approx. 2yrs old, superb sound. Price £1500 ono. Tel: 01604 402856

**LINN EKOS Tone arm** in vgc £595. Tel: 01904 490796 (York)

**QUAD ESL 57.** Excellent condition. Original packing and cables. Serviced by Quad £325. Tel: 01837 840438 (Martin)

**SNELL ACOUSTICS J II Speakers** (black) on pirate stands £490. Will demonstrate. Tel: 01189 475459 (Reading)

**WANTED:** Trio/Kenwood L-07D Turntable. Working or not. Also accessories, manuals, packaging etc. bought for cash. Top prices paid. Tel: 01782 680376

**AUDIO INNOVATIONS 1st Audio Monoblocks** £650, Nakamichi BX300E, just serviced £300. Snell J2 speakers, boxed £450. Rotel pre/power amps £250. Sony S570ES Tuner boxed £90. May P/X. Tel: 01432 275203

**LINN SONDEK** with Ekos arm, Troika cartridge, Lingo power supply. Boxed, excellent condition £1395. Linn Axis with Basik Plus arm, boxed, excellent condition £299.95. Tel: 01752 664546 (Plymouth)

**QUAD ELECTROSTATIC LOUDSPEAKERS** £375. Grant G100AMS 100 Watt valve monoblocks £750. Lumley 120 monoblocks £1500. Audio Innovations First Audio £750. Linn valve pre-amp £300. Townshend Glastonbury II Loudspeakers £600. Tel: 0121 784 8765

**LUMLEY REFERENCE AUDIO- PVI Active Pre-amplifier**, pair of M120 monoblock power amplifiers with Triode/Pentode switch. Pair of Reference LM2 Signature 4-way speakers, 12 metres of Audionote ANSP Silver Speaker cables, Linn LP12/Lingo/Ekos/Arkiv. Mint condition. Price negotiable. Tel: 01795 890338

**GENUINE ENTHUSIASTS UPGRADE SALE:** Harman Kardon PA2100 Power Amplifier, 65W x 2 or 130W x 1. Cost £350 accept £200. Musical Fidelity PRE3A Pre-Amplifier, superb quality. Cost £400 accept £180. Musical Fidelity Elektra E101 Integrated Amplifier with remote, 70W x 2. Cost £600 accept £380. JBL Sound Effects Director, Dolby Pro-Logic decoder 25W centre amp and 2 x 12.5W surround. Cost £280 accept £180. Magnaplaner MG1.4 Panal Loudspeakers, big but beautiful sound. Cost £1190 accept £500. All boxed as new with manuals. Tel: 0118 9845944 (office) Paul Ferguson (Nr. Reading). Tel: 01252 860438 evening 6pm + or weekends.

**ROKSAN OJAN 3's** in black. Excellent condition, superb bass extension and detail. Very reluctant sale £450 ono. Linn Kans Mk1 with stands, mint condition £250 ono. Tel: 01902 756486 (Chris)

**QUAD ELS 57 SPEAKERS** x 2, Quad 33-303 Pre-amp/Amp. Quad FM3 tuner, Tamberg series 6 open spool tape recorder, Akai GX39D cassette tape deck, many extras £755 ono. Tel: 01271 860375

**LINN EKOS.** Recent overhaul, latest bearings fitted. Can be demonstrated. £600. Tel: 01245 283125 (Leigh)

**BRYSTON 12B Pre-amp**, mint condition £390 ono. Tel: 01276 451704 (Surrey)

**300B SINGLE-ENDED TRIODE** 'Silver Night' stereo amplifier, wonderful open soundstage, recent service, immaculate condition £675. Audio Innovations Series 200 pre/power separates, recent re-valve, as new £475. Tel: 01834 860681 (Pembrokeshire)

**MANTICORE MANTRA** Turntable, Magician arm, MB6 power supply, Goldring MC cartridge, mint boxed (new over £1700) accept £595 ono. Audiolab 8000M's (late spec) mint £950. Audiolab 8000P mint £425. Tel: 01634 387686

**CLASSE CP50 PRE-AMP.** Latest high end model under 1yr old, mint condition, remote, cost £2300. Owner changing to valves £1325 ono. Tel: 00 3531 4591432

**BEAUTIFUL VALVE SYSTEM:** Audio Innovations Series 800 Anniv. power amp, L1 pre-amp, Micromega Stage3 CD (upgradeable), Dali 104ms speakers (bi-wired), quality interconnects, all boxed/manuals, Target 5-tier table, very reluctant sale £2095 ono. Also, Linn LP12, ash, Linn Plus arm, K5 cartridge £300. Tel: 0115 959 8278 (Martin)

**LINN PMS ISOBARIK SPEAKERS**, Naim Naxo Snaps active crossover, cables and stands £950 ono. Tel: 01908 675607

**WANT £3500 worth of Chord SPM 1000B Power-amp**, Michell Argo/Hera preamp for only £1350? Both VGC and 1995. Separating hence giveaway price. Tel: 0973 209837/01734 321056 (Andrew)

**VINYL LOVER'S CLEAR OUT.** Pair of Technics SP-10 MkIIIP motor units (no plinths) and PSUs to go, £300 each, £550 the pair. Gerrard 401 motor unit, absolutely mint £125. One Tannoy 15" Dual Concentric, vgc, offers. Pioneer PL12D £10. Philips CD player £100. Tel: 0181 992 8952 eves and weekends (Jon)

**EAR 834P PHONO STAGE**, mint £295. 6 metres Audionote ANB. Bi-wired ex. £150. Helvius Scorpio Tonearm ex. £90. ART Audio VPI Valve Preamp ex. £275. ART Audio VPL Line Preamp MkII S.E. mint £495. Tel: 01509 231254

**ACCUHASE DP 70 Reference CD.** Musical Fidelity MVT Preamp. Musical Fidelity 3A pre + 2P150 power amps. Nakamichi Professional cassette, fully balanced, 3 head, dual capstan. Apgoe Centaur spks. Offers. Tel: 0181 523 1134

**FOR SALE:** Naim 62/140 Pre/Power amp, M/C Phono boards, all cables, manual, absolutely mint £650. HiCap power supply, mint £325. Linn Nexus speakers, black ash, ku stone stands, mint £225. Audio-Technica OC9 M/C cartridge, boxed, unused, manufacturer's warranty £250. Tel: 01639 814628 (Richards)

**WANTED:** SIGNET MK3 CARTRIDGES any condition. For sale: Mission 770 speakers with stands £170. JPW Sonota speakers silver wired upgraded Xovers Kanii stands £150 ono. Tel: 01209 613733

**EPOS ES25's**, black, few months old £1100. Teac VRDS 10SE £650. Naim Nac 52 (original PSU) plus Nac 135's, new style £4300. Five Tier Custom Design Rack, glass shelves £125. Tel: 0181 311 8986 (Chris)

**MICROMEGA STAGE 1 £270.** DPA Little Bit Three £230. Exposure Super 15MM, new £600. Rogers Studio 3's, rosewood £250. Custom Design stands for Studio 3's £100. Tel: 0181 311 8986 (Chris)

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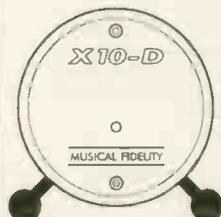
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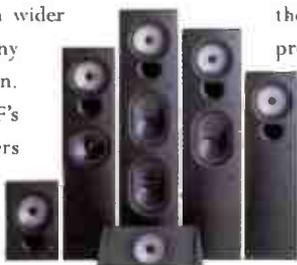
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