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P Jones

# HI-FI WORLD

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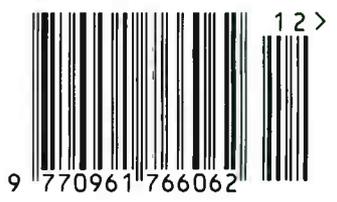
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**CONCERT II  
LOUDSPEAKERS  
FROM JAMO**

**COMPETITION  
WIN A BI-AMPED CD SYSTEM  
WORTH £1300 FROM ARCAM**

ISSN 0961-7663



The perfect 'point source' has been sought for over 50 years.

**KEF patented it.**



## MONITOR

S • E • R • I • E • S

The acoustic 'point source' has long been the Holy Grail of loudspeaker design. Ever since the early days of high fidelity, audio engineers have sought this elusive ideal. Some have come close, but none have succeeded.

Except for KEF - and KEF alone. UK patent 2 236929 and US patent 5,548,657 are the proof.

KEF's revolutionary Uni-Q® drive unit configuration is acknowledged as one of the great breakthroughs of modern high-end loudspeaker design.

The single coincident point source is achieved by placing the tweeter at the exact acoustic centre of the mid-range cone. With identical directivity and dispersion characteristics, this unique configuration creates an

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Progressively refined by Reference Series engineers, KEF's patented Uni-Q technology is what makes

the new Monitor Series the ideal solution for studio professionals and serious audiophiles alike.

After more than 50 years the perfect point source has arrived.



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**Bolton** Sound & Vision 01204 861861  
**Bournemouth** Sutton's 01202 555512  
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**London** Hi Fi Experience 0171 580 3535  
**London** Musical Images 0171 497 1346  
**Maidstone** Unilet Sound & Vision 01622 676703  
**Nelson** Wilkinsons Hi Fi 01282 612901  
**New Malden** Unilet Sound & Vision 0181 942 9567  
**Newcastle-Upon-Tyne** Lintone 0191 460 0999

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**Worcester** Sevenoaks 01905 612929  
**Worthing** Phase 3 01903 245577



# THIS MONTH'S WORLD



● Jamo's outstanding Concert 8 stand mount loudspeakers shook World Towers when we first heard them. But they're not the only ace this Danish company has up its sleeve, as Douglas Floyd-Douglass found with the floor standing Concert 11s.

● Are you serious about your vinyl? How about splashing out £1200 on Linn's latest Moving Coil cartridge, the new Arkiv?

● Waiting in the wings for the seasoned digital audiophile seeking more from their CD collection is a pair of £1200-£1300 players - XTC's CDP-1 and Cymbol's CDP12. David Price reckons there's something here for everyone.

● Cables can make your system sound slightly different, but what if you need a bigger change? Step forward Musical Fidelity's X10-D and American Z-Man's Enhancer for some interesting results.

**T**he trouble with listening to fantastic hi-fi, whether it be in a dealer's demo room or round at a friend's house, is that once you've heard it you know you've got to have it. That first bite of the upgrade bug was what got me interested in real hi-fi. The unfortunate obstacle standing between me, you and our mutual goal is normally a price tag the size of the Empire State building.

That need no longer be the case though, as we discover this month with the five integrated amps on test. Hook the best up to revealing 'speakers and a source worth its salt, and you're a lot less than a stone's throw from the high end.

Looking to the future, we find out more about CD's potential successor, 96kHz-sampled 24-bit digital, with Robert Kelly of dCS and Rob Watts of DPA, and explain how to turn your Personal Computer into a CD player. These two could be just the first steps on the road to music on a chip and a hi-fi system based around your PC.

*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 JANUARY ISSUE

It's that time of the year where we give away everything reviewed in the magazine, including:

### SUPER STAND MOUNTER GROUP TEST

With five top transducers from some of the best names in hi-fi, there's sure to be a close-fought battle for the title of best stand mounter under £200.

### KENWOOD DM-9090 MINIDISC RECORDER

MiniDisc is on a roll at the moment and Kenwood are helping it along with the latest, hottest ATRAC 4.5 encoding system in their DM-9090. But does this recorder raise MD to a higher level?

### X-ALERT

Those little cylindrical X-products from Musical Fidelity just keep on coming. In January we test the X-Pre pre-amp with a pair of XA50 monobloc power amps to see whether we'll be as impressed with these as we were with the X-DAC HDCD compatible Digital to Analogue converter.

### ROKSAN OJAN 3 LOUDSPEAKERS

If you think all 'speakers look the same, take a look at Roksan's £795 Ojan 3s.

These floor standers promise excellent performance from an innovatively engineered design with their decoupled tweeters and unconventional cabinet shape.

### PINK TRIANGLE LITAURO CD PLAYER

If you hanker after Pink Triangle's Da Capo convertor and a transport to match but can't quite stretch your finances that far, maybe their latest £1000 single-box player, the Litaural, is the answer.

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MADA VILLE,  
LONDON W11 1EE

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CONSUMER PRESS

## THIS MONTH'S REVIEWS

### AMPLIFIERS

#### MID-PRICE INTEGRATED AMP GROUP TEST 12

Solid-state has never sounded better, as Ketan Bharadia and Jon Marks discover with five £600-£700 amps offering high-end sound without the matching price tags.

#### MUSICAL FIDELITY X10-D vs Z-MAN ENHANCER 28

Sitting between line-level sources and amps, these two gadgets aim to put the music back into your system. Ketan Bharadia tries them out.



### LOUDSPEAKERS

#### JAMO CONCERT II 53

Can Jamo repeat the huge success of their Concert 8 minis with the new Concert II floor standers? Douglas Floyd-Douglass thinks so.



#### AUDIO GEM OPAL 65

Ketan Bharadia investigates the latest £230 stand mounter from newcomers Audio Gem.

### VINYL

#### LINN ARKIV MC CARTRIDGE 41

Linn celebrate 25 years in hi-fi with their best cartridge yet, the £1200 Arkiv moving coil. Jon Marks gets into the groove.

### TUNER

#### THORENS TRT 2000 TUNER 33

The airwaves are alive with the sound of music but you'll need a good tuner to benefit. Jon Marks tunes in to Thorens' new TRT 2000 Consequence.



### COMPACT DISC

#### XTC CDP-I vs CYMBOL CDP12 37

Looking to upgrade your CD player? David Price auditions two of the latest sub-£1300 contenders, XTC's multi-bit CDP-I and Cymbol's HDCD compatible CDP12.



## WORLD VERDICT

- OUTSTANDING** - Superior sound; something we'd use ourselves.
- GOOD** - Has strong merits. Well worth an audition.
- ADEQUATE** - Mediocre in several areas. May be worth auditioning.
- POOR** - Seriously flawed. Not worth considering.

## REGULARS

### NEXT ISSUE

Just one month stands between you and all the gear revealed here!

### NEWS

Three pages of the latest industry happenings and the newest components.

### READERS' LETTERS

The place where you air your views on all things hi-fi, and the World team solves your system problems.

### HI-FI WORLD LIBRARY

The top texts on hi-fi and electronics. That elusive tome you've always wanted could well be here!

### COLUMNS

55, 61, 67, 70

Our columnists salute the active loudspeaker and look at Sony's classic Esprit components, amongst other things.

### SPECIALIST HI-FI DEALERS

Where to find the UK's top specialist dealers, the people with the wisdom to solve your hi-fi headaches.

### MEET YOUR MAKER

Got an equipment query? Why not get the answer straight from the manufacturer's mouth?

### HI-FI WORLD KITS

Fancy building your own valve amplifier or 'speakers? Check out these kits – there's bound to be one ideal for you.

### DIAL-A-DEALER

Want that new piece of hi-fi you've just read about? These are the people you should call.

### MEASURED PERFORMANCE

We put this month's reviewees through the laboratory mill.

### WORLD BUYING GUIDE

The best equipment we've heard appears here in Hi-Fi's Hall of Fame.

### OLDE WORLDE

Yamaha's classic TC-800GL 'ski-slope' cassette deck comes back to the future this month.

### READERS' CLASSIFIEDS

Want an upgrade on the cheap? Here are six pages packed full of second-hand bargains for the taking.

## FEATURES

### CD ON A PC

Hi-fi's becoming increasingly digital, and computers are playing a growing part. David Price explains how to use your PC as a CD player on the cheap.

### ANTI-POLLUTION SQUAD

We look at Kimber's PowerKord mains cables and PowerBlock distribution unit, claimed to clean up your mains power and de-pollute your system's sound.

### A SUCCESSOR TO CD

Following our preview of dCS's 96kHz 24-bit compatible Elgar DAC, we hear more about the technologies behind CD's potential replacement with dCS's Robert Kelly and DPA's Rob Watts.

### READER'S SYSTEM

Jon Marks journeys to Stevenage to meet Dave Winstone, a true hi-fi enthusiast who designs and builds his own amplifiers.

## MUSIC

### ROCK AND POP

RECORD OF THE MONTH:  
Oasis, Be Here Now

### DANCE/AMBIENT

RECORD OF THE MONTH:  
Various, Sounds Like Paris

### JAZZ REVIEWS

### CLASSICAL REVIEWS

RECORD OF THE MONTH:  
Johannes Brahms, String Quintet Op88

## COMPETITION - PAGE 34



Up for grabs this month are Arcam's Alpha 9 integrated, Alpha 9 power amp and Alpha 7 CD player making a superb bi-amp system.

# STEVENAGE CONTENTS

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



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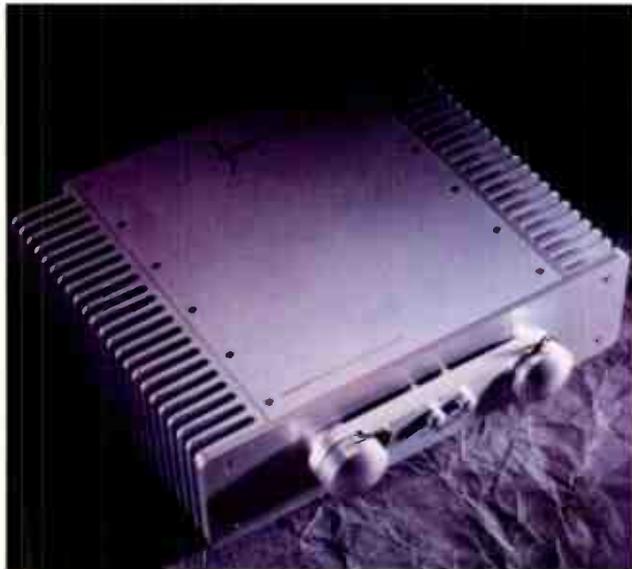
**AUDIO POWER FROM AUDIOLAB**

The people at Audiolab have been extremely busy of late and have four new amplifiers to show for their troubles. The £469.90 8000LX is a 60watt straight-line integrated amplifier in which operating controls have been kept to a minimum to maximise sound quality. The pre-amp section is based on the 8000A while the power section adopts a Direct Coupled circuit from the 8000S.

All the other new arrivals are power amplifiers. At £549.90, the 8000SX is intended to offer existing owners of the 8000A and forthcoming 8000LX an easy upgrade path via bi-amping. The design of the SX is based on that of the 8000S' power amp section but with the additional benefit of independent power supplies for each channel.

The 8000PX and 8000MX are developments of Audiolab's earlier M and P models and both amps are now Direct Coupled. The £849 PX has an output of 100watts while the MX monoblocs, which cost £1799.80 per pair, increase this to 125watts. All the amps are built into Audiolab's standard casing and so should fit into most systems unobtrusively.

**Audiolab**  
**Spitfire Close,**  
**Ermine Business Park,**  
**Huntingdon,**  
**Cambs. PE18 6XY**  
**Tel: 01480 415600**



**ZAPPA INSPIRES BOW**

Bow Technologies, the makers of stylish high-end equipment, have introduced the £1795 Wazoo integrated amplifier which is the first in a new, more affordable range of products. The circuitry inside is based on Bow's ZZ-One integrated but features only seven active components per channel which Bow claim produces a fast, natural sound. No negative feedback is used and the output devices are made by Toshiba. The Wazoo has five fully-balanced line inputs and can be retrofitted by the dealer or owner for optional remote control operation.

**Path Premier**  
**Unit 2,**  
**Desborough Industrial Park,**  
**High Wycombe,**  
**Bucks. HP12 3BG**  
**Tel: 01494 441736**

**STATIC DISCHARGE**

Ringmat Developments, the makers of LP support mats, have moved into the world of CD with the Statmat. The Statmat, which costs £19.95, is claimed to improve reproduction by eliminating the problem of low-level voltage surges because it evens out the electrostatic charges which build up as the disc spins in the player. This is claimed to give greater resolution of detail, better sound staging and enhanced dynamics. The thin plastic-film Statmat is the same size as a standard CD and is simply placed on top of the disc before playing.

**Ringmat Developments**  
**PO Box 200,**  
**Brentwood,**  
**Essex CM15 9FB**  
**Tel: 01277 200210**



Trade winds

*The alphabet according to  
Musical Fidelity.*



X10D Class A  
Tube Line Stage



X CANS Class A  
Tube Headphone Amplifier



X DAC New Technology  
HDCD DAC



XLP Low Noise  
MC/MM Phone Stage



X PRE Class A  
Tube Preamplifier



X PSU Add on Power Supply  
for all X Series



X TONE  
High Quality Tone Control

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FULTON ROAD, WEMBLEY, MIDDLESEX HA9 0TF.  
TELEPHONE 0181 900 2866.

**World Radio History**

## KEF ADD TO CODA

KEF have introduced two new models to their highly successful Coda range of 'speakers, the Coda 9.2 and Coda 10 magnetically-shielded floor standers.

The £299 Coda 9.2 is a two-way bass-reflex design which uses the Coda family 1in. soft-dome tweeter and a 6.5in. bass/mid unit. It has a sensitivity of 90dB and a claimed bass extension down to 40Hz. Its larger stablemate, the three-way bass-reflex Coda 10 at £399 is also rated at 90dB sensitivity and is claimed to reach as low as 38Hz.

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



## INFRARED LINK

Sennheiser's new Infrared (IR) headphones, the IS380, offer wireless freedom for £54.95. The 380 headset incorporates IR sensors, electronics and rechargeable batteries in a lightweight design. The slim-line 380 transmitter/charger plugs into any audio source and sends out signals at 2.3MHz and 2.8MHz, which gives a wide audio bandwidth and reduces potential interference. The output diodes are able to cover a 250sq. ft. room, giving plenty of freedom to move around while listening.

**Sennheiser**  
3 Century Point,  
Halifax Road,  
High Wycombe,  
Bucks. HP12 3SL  
Tel: 01494 551531



# Trade winds

## EPoS' NEW FLAGSHIP

Launched at the Hi-Fi 97 show in New York, the ES30 is the new standard bearer in Epos' loudspeaker line-up. All the drive units for this three-way 'speaker are designed and built in-house and are combined in traditional Epos fashion with the minimum of crossover components.

High-frequency duties are handled by the 25mm aluminium-dome tweeter originally seen in the ES12. This is protected from damaging low frequencies by a crossover which uses dissimilar-value paralleled capacitors (DVP in Epos parlance). DVP is said to reduce insertion losses and spread component resonances.

The midrange driver is a new unit which has an injection-moulded cone and uses a phase plug instead of a conventional dust cap to improve integration between it and the tweeter. This driver rolls off naturally without a crossover at its upper response while at the lower limit a DVP network couples it to the woofer. This driver features a rigid PVC cone designed for proper piston action which, when combined with a dual rear suspension, is claimed to produce deep, controlled bass.

The ES30 is available in both Rosewood and Walnut real wood veneers and will set you back £2385.

**Epos Acoustics**  
3 Ridgway,  
Havant,  
Hampshire PO9 1JS  
Tel: 01705 407722



Trade winds

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



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

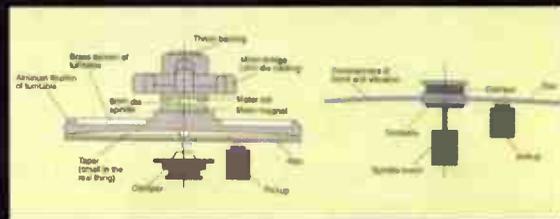
The VRDS-25 tracks discs with awesome precision and delivers data to the DAC with absolute accuracy.

The result is a wonderful level of detail and

musicality combined with rock-solid timing.

All this, a build quality second to none plus unbelievable ease of use - and you have a CD player that would grace any system.

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



TEAC UK Limited, 5 Marlin House, The Croxley Centre, Watford, Herts WD1 8YA  
Brochure Hotline 01923 819630 Monday-Friday 9am to 5.30pm

**TEAC**<sup>®</sup>

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

## MORE CARBON DRIVERS AT CASTLE

Castle Acoustics have added two new 'speakers to their growing transducer family. Both the Severn 2 and Kendal are floor standers and both use carbon-fibre mid/bass units. Treble comes courtesy of Castle's well-proven 25mm laminated polyamide tweeter.

The Kendal which goes by the name that graced Castle's first ever 'speaker, is a sealed-box two-way unit which stands just over 70cm high. The price is set at £449.90 in standard finishes and £70 more, if veneered in Rosewood or Yew.

The Severn 2 is an extensively revised version of the existing Severn. It uses a 150mm mid/bass driver, which is 20mm larger than the previous model's, as well as the same laminated tweeter as the Kendal. Internal bracing includes a sloping panel which reduces cabinet resonances and helps to break up standing waves. Rising to just over 80cm high, the Severn 2 costs £579.90 plus another £90 for premium finishes.

Castle Acoustics  
Park Mill,  
Shortbank Road,  
Skipton,  
North Yorks. BD23 2TT  
Tel: 01756 795333



## PRICE CONFUSION

A typing error in our October issue Trade Winds section may have caused confusion about the pricing of some of JPW's Millennium range of loudspeakers. Just to clarify, the range starts at present with the ML210 which costs £80 while the ML610 sells at £170.

# Trade winds

## TOTAL PRECISION

Tannoy have revealed their Precision series, designed to complement the best-selling Mercury loudspeakers. Running to four models the Precisions rely on cabinets with angled front baffles to reduce internal standing waves. The drive units incorporate some of the same technology put into Tannoy's no-compromise £30,000 Kingdom 'speakers. Available in either Cherry or Black, the 'speakers are priced at £299.90 for the P10, £399.90 for the P20, £499.90 for the P30, and £699.90 for the P40.

Tannoy  
Coatbridge,  
Strathclyde  
ML5 4TF  
Tel: 01236 420199



## TRADITIONALLY CARBON

TDL have just unveiled a group of new loudspeakers based on carbon-fibre cone technology. Consisting of three models the range starts at £449.95 for the CF100 Chiltern, a two-way ported stand mounter.

Both the CF200 Cotswold and CF300 Cheviot floor standers use the Reflex Transmission Line principle pioneered by TDL and cost £649.95 and £849.95 respectively. All the 'speakers in the range have metal-dome tweeters and quality crossover components and come wrapped in real wood veneers such as Cherry, Mahogany and Oak, with Rosewood at a premium.

TDL Electronics  
PO Box 98,  
High Wycombe,  
Bucks. HP10 9SH  
Tel: 01628 850130



# Trade winds

# BEAUTY IN THE BOX



**Want the sound quality of a high-end amplifier without the phone-number price tag? Ketan Bharadia and Jon Marks show you how with five of the best integrated amps under £700.**

**W**hen you look back at vintage valve amplifiers like Leak's TL10 and Rogers' Cadet, both of which can be had for as little as a few hundred pounds these days, it's easy to draw the conclusion that mid-price amplification hasn't come very far over the last two or three decades. Especially since up until pretty recently, a lot of solid-state amps that didn't cost an arm and a leg looked and sounded like anonymous boxes that put out treble as hard as

nails and were about as much fun as a parking ticket. Times change, and that's never been more obvious than now, with the amps we've gathered together for this group test.

Gone are the days when sweet, open sounds from solid-state were about as likely as aliens landing on top of Big Ben at noon. The designers of Sonneteer's *Campion*, Roksan's *Caspian*, Densen's *Beat*, Audiolab's *8000S* and Audio Analogue's *Puccini SE* have all managed to come up with the

kind of £600-£700 integrated amplifiers that aren't embarrassed by loudspeakers as revealing as Jamo's £1300 *Concert 8s* and don't make CD (provided by Roksan's *Caspian* player in this instance) sound harsh and bright. And none of the contenders here is going to run out of steam like some older valve amps with modern loudspeakers. So which amp offers the largest slice of esoteric sound quality for minimal outlay? Read on and find out. . .

# AUDIO ANALOGUE PUCCINI SE £595



Hidden away underneath the Puccini SE's elegant and unassuming casework are two 150VA transformers (one per channel) giving a quasi-dual-mono power supply. These feed into a total of 40000uF of Kendell smoothing capacitors. Setting the signal level is the ever-popular Alps blue potentiometer, which in this case is mounted on the circuit board and linked to the volume knob via a long metal shaft - this helps keep the signal path short. Another area where this is done is the input socketry which is soldered directly to the PCB.

Extensive use is made of precision 0.1% metal film resistors and polypropylene capacitors from Wima. A total of eight Thompson power transistors in the output stages (four per channel) aids current delivery and should ensure plenty of punch and drive.

Working upstream and dealing with line-level sources is a pair of Texas Instruments' TLE2072 op amps, while the NE5534 so favoured by the hi-fi industry handles MM and MC inputs. Unlike many integrated amps these days though, the Puccini SE lacks the Pre-Amp Out sockets necessary for bi-amping.

## SOUND QUALITY KETAN SAYS

The pedigree of Audio Analogue's Puccini SE shone through after a couple of minutes of listening to the Schidlof Quartet. There was a rare fluidity to its performance which allowed the cello and viola to flow in a natural, unforced manner. Timing information was handled superbly, making it easy to follow the interactions of the various instruments. The acoustic in which the musicians were placed was easy to sense - this amp had no trouble in reproducing front-to-back depth. Consequently instruments were depicted as three-dimensional objects rather than flat cut-outs.

Michael Jackson followed and the Puccini still didn't disappoint. This amplifier lacks the outright upper bass slam of some more powerful rivals but it more than compensates with an expansive, even-handed approach which always focuses your attention on the musical message and not on the hi-fi. Even when the mixes become complex this Italian amp doesn't get confused. The Puccini SE's balance is basically neutral, smooth and full sounding and it has a transparency which belongs to amplifiers that normally command four-figure price tags.

## JON SAYS

One of the CDs fed to the Puccini SE (originally reviewed in Sept. 1997) was a compilation disc from Opus 3 containing a mix of Jazz, Classical and Blues music recorded with great clarity. This was obvious from Mozart's Allegretto con variazioni where the Puccini SE rustled up a rhythmic rendition bristling with all the little flourishes that add so much to anyone's enjoyment of music.

Moving further along the menu to Thelonius Monk's 'Played Twice' I discovered the same separation revealing the full rhythmic audacity of this tune; it should have a musically risky feel to it rather than one of safety, and through the Puccini SE it did. This amp also proved a bit of a whizz with dynamics, swift leading edges followed by prolonged decay.

Randy Crawford's slower-moving songs posed no problems for this amp, which took the change of tempo in its stride. And the depth the acoustic was endowed with will go down a storm with fans of imaging and sound staging.

'Minimalist' sums up the Puccini SE's features (no Pre-Amp Out/Power Amp In sockets limit upgradability) and its sound - it imposes very little of itself on whatever you're listening to. For that it gets my stamp of approval.



# Do you really want just another Hi-Fi?



# Or do you want NAD?



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# ROKSAN CASPIAN E695



Inside the Caspian, Roksan have gone for surface-mount components in a big way. This approach possesses a couple of advantages - the components are compact and have no lead-out wires, so shortening signal paths and the absence of lead-out wires reduces the number of joints the signal passes through.

A motorised version of Alps' Blue pot is used to control the volume. Enabling the amp to be upgraded through bi-amping is the fact that the pre and power sections can be separated by the simple removal of two external links.

The core of the Caspian's power supply is a 330VA toroidal transformer and two 6800uF Aerovox reservoir capacitors. PSU decoupling caps come from Wima and Elna; the well-known Cerafine can be found in certain key areas of the power amp section. The circuit which controls the remote and switching functions is on its own board located well away from the audio circuits to avoid interference.

## THEIR QUOTE

### KETAN SAYS

Even before listening began, the Roksan made a strong case for itself with remote operation and a professional build that just oozes class. I started the ball rolling with Thelonius Monk's 'Played Twice' from the Opus 3 compilation CD. Here I was greeted by a wide and deep acoustic with sharply focused images. There was a seamlessly cohesive feel to the dynamic and powerful sound, which still managed to stay sweet and smooth. Fortunately the smoothness was well judged and stopped short of sapping the life and drama from the music. Only when judging very critically could you point to a slight lack of transparency and a glossing over of detail.

A move to Randy Crawford continued to show the Caspian in a good light. Synthesised basslines, although on the fat side of neutral, drove the music along nicely. Ms Crawford's vocals had great presence and articulation, allowing all the emotion in her singing to flow from the speakers.

To see how well the Caspian handled rougher productions I tried on Kula Shaker's rocky K album. I had suspected the Caspian might make this sound overly smooth but no, this disc had its bite and attack intact. And thick, heavy mixes found the Caspian always in control - in fact I couldn't find any music that disturbed its poise. This is a great all-rounder.

### JON SAYS

I have to say that Roksan's Caspian is easily one of the most

eye-catching integrateds around at the moment. It wasn't only my eyes the Caspian appealed to though - my ears were enjoying this encounter, as they had done back in June 1997 when we first reviewed this amplifier.

The Roksan has a slightly rose-tinted view of things. The strings of the Schidlof Quartet playing Shostakovich's quartet No7 had a touch less acidic bite to them than a truly neutral amp would relay, but were certainly none the less enjoyable for it. The same was true on brasher Rock/Pop recordings like the Spice Girls' album, where vocals and percussion were both smooth and sweet, and basslines had real 'oomph' courtesy of this amp's generous bottom end.

Back on a Jazz trip and the complex syncopation of Thelonius Monk lost none of its drive through the Caspian. Where the Roksan lagged slightly was in the way it removed the element of rhythmic danger inherent in this track and made it sound rather unadventurous instead (without, however, losing any of its ability to keep me listening).

Suiting the Caspian's sweetness and bass weight down to the ground were more balladic tracks, in particular Soul music, which rolled along so smoothly even Barry White's gravelly drawl couldn't put a spanner in the works.

While Roksan's Caspian has a sweetness that adds to the music it delivers, I can see it gelling with just about any capable source and 'speakers you care to mention.





# Valve Vision

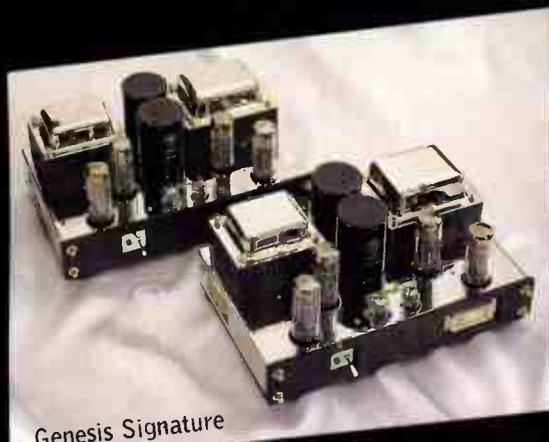
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# AUDIOLAB 8000S £700



The Audiolab features a single, large circuit board which fills up almost the entire internal area of the casing, leaving only the space taken up by the 330VA toroidal mains transformer and twin 10000uF Elna reservoir capacitors. Remote switching of the input is accomplished by a motorised Alps switch, and volume is handled by a motorised Alps pot.

The digital control circuitry which governs the remote control is part of the main board, but lies shielded in a metal casing to cut down on interference. The number of ICs used in the 8000S is kept to a minimum since the design relies predominantly on discrete components, which many claim sound better than ICs.

Audiophile-grade components include Elna Starget electrolytic caps with their Oxygen-Free Copper leads (often steel is used) on the input stage and a liberal sprinkling of Wima and Evox polypropylene capacitors around the circuit board. All the inputs are relay coupled and both sets of input and output terminals are gold plated.

## SOUND QUALITY

### KETAN SAYS

Audiolab integrated amplifiers have become something of an industry standard over the years thanks to quality of build, versatility and upgradability. But can the latest generation 8000S hold onto this position? I tried a CD of the Schidlof Quartet playing Shostakovich's String Quartet No7 Op108. During the last part of this piece there is a point when the cello and viola really work up a storm and the Audiolab captured this well - it sounded clear and precise and the cello in particular possessed a rich thrum. With this piece there was no doubting the 8000S has plenty of muscle. Despite a slightly bright, hard midrange the entrance of the violin didn't upset things. Slightly less impressive was sound staging where extreme left and right images weren't as strong as those in the centre.

Amplifying Michael Jackson's Blood On The Dancefloor the Audiolab didn't do so well. During 'Ghosts' there is a combination of two basslines, an upper one which runs throughout the song and a lower which augments it at various points. The 8000S failed to capture the full rhythmic drive and interplay between the two and could sound confused. This amp does have a likeable sense of weight and control to it but

it isn't the most involving I've heard.

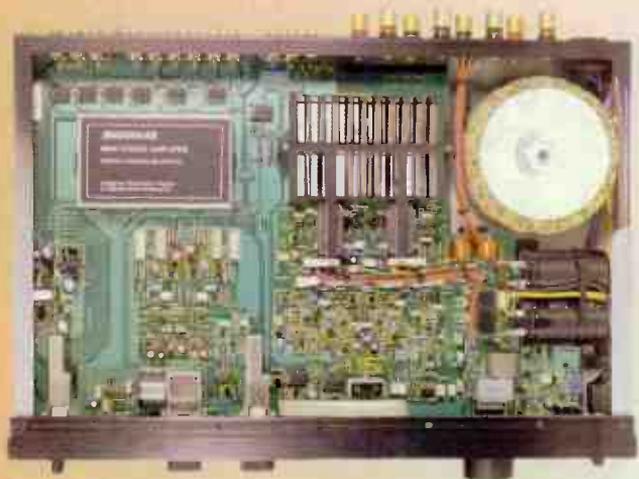
### JON SAYS

Supplied with Skunk Anansie's *Stoosh* album, the 8000S demonstrated its nicely defined upper bass that was quick off the mark with taut snare drums and bass guitar notes. Images were strongly focused around the centre of the sound stage, and this, along with a slightly forward midrange and treble, gave vocals, guitars and percussion good projection. 'Infidelity (Only You)' boasted controlled, beefy kick drum, crisp cymbals and expressive vocals through our Jamo Concert 8 stand mounters.

With Randy Crawford flowing along its PCB tracks, the Audiolab showed a hint of rhythmic sluggishness with this disc's slower-paced melodies. Mind you, upper bass remained resolutely punchy and there was a fair amount of detail on tap.

Returning to Opus 3's compilation CD, I tried Mozart's *Allegretto con variazioni*. Again, sound staging was expansive if not amazingly deep, and the 8000S managed to relay a lot of the musical expressions which impart this piece with its clockwork-style timing.

The Audiolab has a measured feel to it - it won't be rushed into anything, and Rockers will like its crisp midband and punchy upper bass. The downside is that it can occasionally be rhythmically and tonally lacklustre.



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# DENSEN BEAT B-100 £650



**L**ike Roksan, Densen have decided to go the surface-mount route. In terms of component count the Densen is the sparsest amplifier here.

All the components bar the 360VA toroidal mains transformer are arrayed on a relatively small circuit board which is mounted hard up against the rear panel. Input and output socketry is connected to this board with the minimum of wiring to keep signal paths extremely short.

Following the transformer is 40000uF of custom-made reservoir capacitance bypassed with large Wima surface-mount caps to reduce the power supply's impedance. Volume is controlled by a shaft-driven Alps Blue pot which now seems to be de rigueur in amplifiers at this sort of price.

There's a vacant plug-in space on the main PCB for the optional DP-01 phono board (not supplied for this group test) which can be configured for either MM or MC cartridges. The selector switch is positioned right next to the input sockets and is connected to the front panel by a flexible linkage. And, when upgrade time comes, a Pre-Amp Out socket makes bi-amping a piece of cake.

## SOUND QUALITY

### KETAN SAYS

The Densen Beat may be a solid, well-built amplifier but I can't imagine it fitting in unobtrusively anywhere. Opus 3's compilation CD confirmed the Beat as a fully-fledged member of the rhythm and timing schools. Drum beats punched out with exceptional power and force alongside taut double-basses which had no trouble getting the floorboards shaking.

Sadly, it wasn't all good news. The Densen had a slightly prominent midrange which I soon started to find tiresome. This was compounded by a mild hardness in the lower treble which becomes apparent with hard-struck piano notes. Acoustic space, while wide, was curtailed in depth giving a flat perspective. A veiling of fine detail made its presence felt as well and contributed to a lack of ultimate transparency.

If there was a disc that was made for the Densen it has to be Kula Shaker. This showed off the Beat's lithe bass and swift dynamics to great effect. The Densen had the enviable ability to latch on to a rhythm and squeeze out every last drop of it. The slight hardness noted before did very little to dent my enjoyment of this album as the amp was doing so many things right.

### JON SAYS

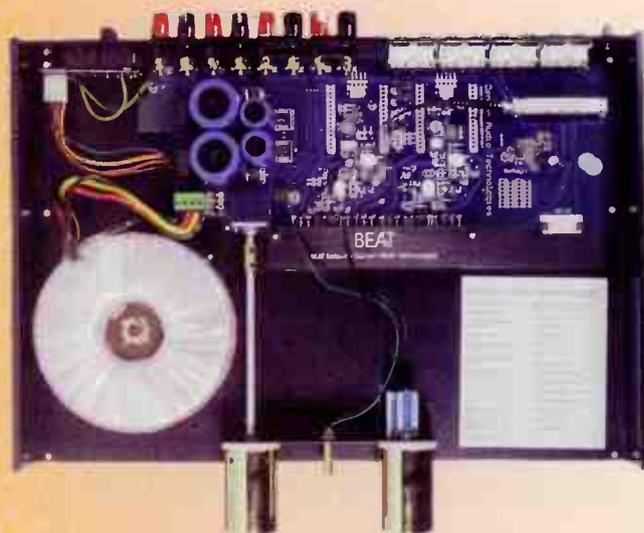
Skunk Anansie's *Stoosh* album was obviously right up the

Beat's street, as the amp showed it's a case of, "Beat by name, beat by nature" with this disc. 'She's My Heroine' almost had me attempting to stage-dive off our sofa, the vitriol and drive of this number came through the Densen so strongly - the drummer was bashing away on his kit as though he'd been hooked up to 2000VAC.

I wiped my fevered brow and reached for something a little mellower - Robert White's sacred music for choir as performed by Voces Sacrae. The Beat did a good job of separating the individual voices in the choir, which maintained some of the flow and direction in these works, but it didn't seem to be quite as comfortable with this slow tempo as it had been with Skunk Anansie's Rock adrenaline rush. To the Densen's credit, there was a wide window of sound hanging across the front of the 'speakers.

Returning to more upbeat fare, I found the Densen happier dealing with Kula Shaker's *K* album, which blasted along like it was strapped to a Roman Candle the size of a lamppost. The production on this CD can sound a bit dull but the Beat's slightly bright presentation lifted normally hidden details out of the mix without being 'in your face'.

If you're a Rocker or a fan of any upbeat music, there's a good chance you'll love the Densen Beat. If you tend more to Classical and slower tempos, it might not quite hit the spot.



# SONNETEER CAMPION £599.99



**T**he Champion is the only amplifier here to put the pre-amp section on a separate board. This isolates the delicate low-level signals from the heftier voltages surging through the power amp. All input socketry is connected directly to the pre-amp and switching is accomplished by a very long shaft-driven selector close to the inputs. Members of the LP's fan club will be happy to hear Sonneteer are currently at work on a plug-in phono stage as well.

The board on which the power amplifier circuits reside also houses the power supply except for the 160VA toroidal transformer. This board is symmetrically laid out with the 23200uF worth of reservoir capacitors in the middle. The power transistors are bolted onto large aluminium L-sections which are then screwed to the case to provide a large heatsink area. An Alps Blue pot (what else!) looks after the volume control duties and is, unusually for this group, connected to the PCB via long wires.

## YOUR QUALITY KETAN SAYS

Kula Shaker opened the listening session and it was instantly apparent that the Champion doesn't have masses of power in reserve, so for high levels you'll need fairly efficient 'speakers. On the other hand, looking past the power aspect it becomes clear that the Champion is a bit special. It rocked along adeptly on this album and rhythmically there was little to fault. Dynamics were equally accomplished - electric guitars had outstanding speed and attack, and drums were punchy and propelled the music along with ease. Whilst transparent enough to show up the messy production on this album, the Champion had the knack of reminding me that the music was the important thing and my attention was always drawn back to it.

Randy Crawford did the honours next. Small vocal inflections frequently overlooked were now clear, bringing her phrasing and breathing to my attention in a way that added to the enjoyment of the music. Low-level background details normally muddled were also dug out and presented in a natural manner.

The Champion plays music in a style free from artifice and that sense of electronic processing. Timing and dynamics are

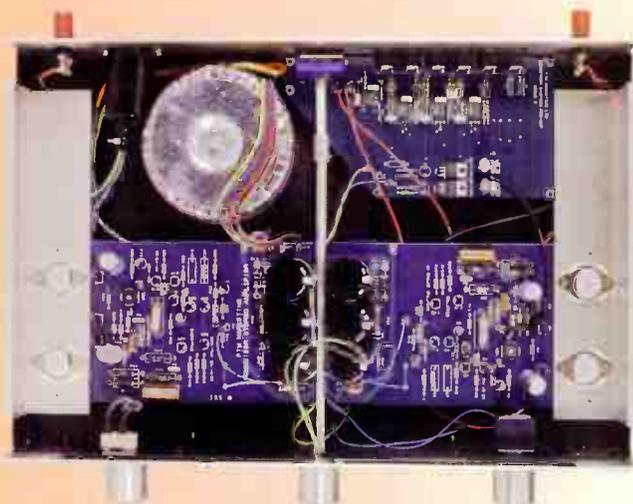
further strengths. Match the Champion with relatively sensitive 'speakers and it won't fail to delight.

## JON SAYS

One of the most attractive facets of the Champion's sound is the way it digs out a wealth of musical expression that slips through the net of many amps. Classical works regardless of tempo benefited to the greatest extent, gaining in drive, rhythm and precision of timing. Slower Rock and Jazz kept their syncopation intact instead of falling apart, which is what can often happen. The Champion won cred points for laying out clear, solid images in an acoustic that had nearly as much depth as width too.

Making the Sonneteer a safe bet with a range of ancillaries is a hint of sweetness to its sound. This rounded off some of the resinous rasp of bow on strings and warmed up the tonal balance of violins and cellos without making them 'saccharine'. What makes the Sonneteer a taste of the high-end at a snip is its transparent sound staging that freed the music from the confines of the loudspeaker cabinets and gave it realistic scale.

With its smooth, unruffled and open presentation the Sonneteer joins the '90s amp club where membership takes a truly musical performance.



# CONCLUSION

The integrated which gets closest to stratospheric performance without its price tag inducing high blood pressure in your bank manager is Audio Analogue's £600 Puccini SE.



All the main technical ingredients like rhythm (which is vital if you're not to doze off to music), dynamics, tonal colour, detail, etc are present and correct. What really puts the Puccini SE ahead of its peers is the kind of natural, neutral smoothness and true 3-D transparency to its presentation that you'd normally expect to have to pay a lot more money for.

Sonneteer's Champion is another integrated which punches way above its price and can shame some much more expensive competitors. It also has a classy and svelte look to match its smooth, sweet sound. One of the major aces up the Champion's sleeve is rhythm - your feet will never stop tapping while this amp is in circuit. Its spacious presentation also means full-size music simply



flows into your room rather than struggling to get beyond the loudspeakers' cabinets. The only slight drawback is a limited power output of 35watts which might not

make it an ideal partner for 'speakers like Castle's Eden (83dB sensitivity), if you like to hit 11 on the volume control, and a dry bass.

Another sound to soothe sore ears is Roksan's Caspian. It has a sweeter sound than either the Puccini SE or Sonneteer Champion, which means it will counterbalance a lot of the slightly bright CD players and loudspeakers out there. It's another rhythm leader too, so you can blame it for those holes worn in the carpet by your boogying feet. Helping here is a weighty bottom end. And with plenty of power to hand (78watts into 8ohms, 120watts



into 4ohms) the Caspian is unlikely to have any difficulty driving even insensitive 'speakers loud.

The Caspian glosses over the last ounce of detail that the Puccini SE and Champion squeeze out of the signal, and rhythmically it can sound rather 'safe' at times. Remote control is a bonus though.

If a musical adrenaline-rush is what you seek, then Densen's Beat should fit the bill. It has more sheer get up and go than any other amp in this test except the Puccini SE. On Rock, Dance and any up-tempo numbers it blasts along with great pace and speed thanks to nimble and substantial bass and crisp midrange and treble. Music stretched far out to either side of the Concert 8 stand mounters too, giving an almost cinema-style presentation.

Unfortunately, sound stage depth



was limited, as was tonal colour, leaving the Beat with a rather cold and clinical character even after it had been left to warm up for a few days in accordance with Densen's advice. And that rocket-propelled rhythmic ability didn't dovetail quite as neatly with Classical music as it had with Rock. If a large chunk of your record collection consists of Rock though, track the Beat down for a listen.

Audiolab's 8000S is perennially popular and it's not too difficult to see why, especially in its updated guise. It has a powerful, hefty sound and doesn't blanch when it comes to



driving unfriendly loudspeaker loads. Like the Densen, sound stage width is one of the Audiolab's fortes - images went almost wall-to-wall in our listening room. Depth perspectives and tonal colour, however, were similarly limited next to the Champion and Puccini SE. And while the Densen could be a rhythm fiend, the 8000S was a bit slower off the mark and could sound sluggish at times. Partnered with a warm source and cables, the Audiolab's brightish midrange and treble shouldn't prove stumbling blocks and remote control will please armchair athletes ●

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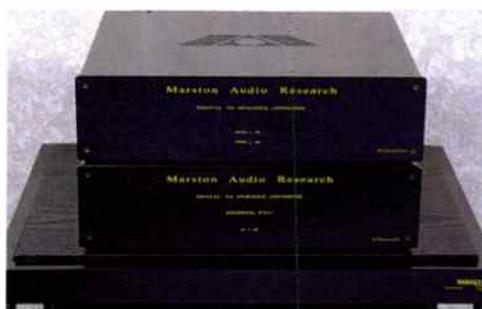
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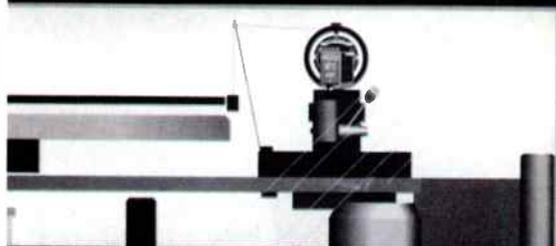
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# THE PC BYTES BACK

## David Price investigates the fast moving world of computer audio.

Computer sound has been around for a long time now - remember those bleeping arcade machines with weird Dalek-like voice synthesis fifteen years ago? But recently it's come of age and is even beginning to encroach upon hi-fi territory. Forget about piezo-electric chirping from your Sinclair Spectrum - these days computers offer full audio CD playback, DAT-quality hard-disk recording and even recordable CD. Maybe the time's now come for audiophiles to start taking computer sound seriously.

Perhaps the most persuasive argument in favour of computer audio nowadays is its rock-bottom price. Assuming you've already got a Personal Computer (PC), you can get yourself a reasonable CD-playing set-up for as little as £50, far less than most hi-fi separates. And with a simple lead from your friendly local hi-fi shop you can route the sound through your hi-fi amp rather than those dreadful 'multimedia' 'speakers that come with new PCs. But the big question is, how does it all sound through a decent hi-fi? Computer dealers say it's great (they would, wouldn't they?), but how would golden-eared Hi-Fi World readers react? Read on to find out.

### GETTING GOING

Assuming you've got a reasonable PC,

(realistically at least a 486DX66 with 8Mb memory) going 'multimedia' needn't cost much. I fitted a Panasonic quad-speed CD drive and Sound 16 soundcard to my (486DX100) computer, and the whole shebang cost less than £70.

The CD-ROM drive simply fits in a standard-sized slot in the front of your PC, and has its own basic controls (Play, Pause, Stop, Track Skip, Drawer Open, etc.) plus a 3.5mm jack for headphones. This means it's self-contained and can be used independently of any programs the computer is running, if that's what you want. Alternatively you can use it through Windows, with full software control, and at the same time run other applications like games, Internet or word-processing.

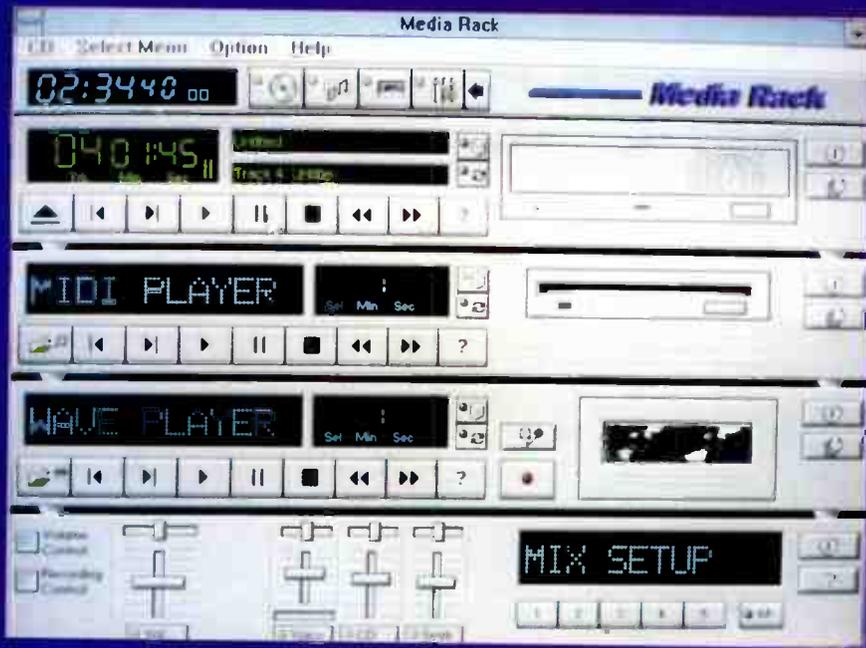
As with everything in computers, the price of CD-ROM drives is in free-fall. About five years ago a single-speed unit would have set you back over £100, but you can now get a super-fast ten-speed unit for the same money. At the bottom end of the market, some quad-speed drives now cost less than £40. Strictly speaking a single-speed unit will suffice for audio use, but the high-speed drives' tightly-toleranced transports can only improve sound quality, so buyers should go for faster units, preferably from 'big name' manufacturers like Sony or Panasonic.

Nowadays as little as £20 will get

you a standard 16-bit soundcard (a generic Soundblaster Pro compatible) such as the Sound 16 used here. The card plugs into the computer motherboard in an expansion slot. One end faces the outside world, offering a whole host of facilities. Interfaces on the Sound 16 include 3.5mm stereo jacks for Line In, Line Out, Speakers and Microphone In. The card also boasts a games port, MIDI interface and 4W stereo power amplifier. As with all 16-bit Soundblasters, the card has an FM synthesiser, and Digital to Analogue and Analogue to Digital convertors on Crystal Semiconductors chips.

Although CD-ROM drives contain a basic DAC and audio amplifier for the headphone output, they feed soundcards a digital signal. Since the card acts as a digital pre-amp it offers features like direct digital recordings from CD to the computer's hard disk under software control. Many sampling frequencies are available, from 8-bit mono to 44.1kHz 16-bit stereo, and some cards now offer DAT-quality 48kHz 16-bit stereo recording from analogue inputs. Of course, the length of recordings you can make depends on a combination of your hard disk's size, memory capacity or sampling frequency.

The software bundled offers a host of other facilities too, such as CD player emulation (with full disc and individual track labelling, favourite track



The software that comes with many soundcards allows you to use your PC as a CD player and a MIDI controller. The mixer at the bottom of the picture gives you control over the soundcard's digital and analogue inputs and outputs.

memory, programmable editing, real-time display, etc.), a MIDI controller (for electronic music makers) and a full system mixer controlling the soundcard's analogue and digital inputs and outputs. It's an extremely flexible arrangement.

**INSTALLATION**

Installing the CD-ROM drive and soundcard should be fairly simple. It's customary to install the soundcard first, running the supplied set-up disc to set Interrupt request status, DMA channels and I/O port address according to your computer. Depending on your motherboard, the CD-ROM is connected to your computer's IDE interface or the soundcard's, and then the supplied set-up software can be run. There are more detailed connection instructions supplied with the units themselves.

Set-up parameters depend on your hardware, but are usually easy to obtain with the software. In my case, I let Windows 95 do all the work, its 'Plug

'n' Play' facility detecting and configuring the new hardware automatically. As soon as this was done, and an audio feed taken from the back of the

soundcard to my hi-fi amp, I rebooted the computer to be greeted by Brian Eno's famous Windows 95 jingle. To my surprise the system was working!

**SOUND QUALITY**

So how did it sound? Connected to a Pioneer A-400X driving a pair of Mission 75I Freedoms, the answer is actually quite good. With Suede's 'Beautiful Ones', treble was thin but surprisingly free from grit or harshness. Midrange was clean and tidy with reasonable detail and bass was tuneful, if a little lacking in fundamentals to drive the song along. A Marantz CD-63SE was bigger sounding, with a warmer tone, smoother treble and richer bass, but it wasn't quite as night and day as I'd expected. Both had an up-front, musical sound that really got to the heart of things. It was only on a Deutsche Grammophon recording of Mozart's Concerto for Flute and Orchestra in A major (by the Berlin Philharmonic) that the computer CD system began to let the side down, losing a fair degree of space and low-level detail to the Marantz.

Overall then, the verdict is pretty impressive for £70, and certainly better



The soundcard itself uses Crystal Semiconductors' chips to provide Analogue to Digital and Digital to Analogue conversion.

than cheapo CD players at the very bottom of the market. Why should this be? Well, the multi-speed drives are certainly good quality (many hi-fi manufacturers use CD-ROM drives in their high-end transports rather than purpose-designed hi-fi mechanisms for precisely this reason). And the converters in the soundcards, while not quite audiophile grade, are far better than you'd expect for the money - the computer industry's vast economies of scale must have something to do with this. And finally, as Sony's Esprit range (covered by Haden Boardman on p67) and Linn's Brilliant power supply upgrade of a few years ago proved, in addition to being a reliable source of power for computers, switched-mode power supplies can be good for audio as well!

### THE FUTURE. . .

The frantic pace of computer hardware development bodes well for the future. All computing audiophiles need now is a really serious soundcard from a proper hi-fi manufacturer. There are few signs of this at the moment, but the optical digital outputs fitted to the latest CD-ROM drives at least mean that separate hi-fi DACs can be used in the meantime.

The next generation of computer sound should be a real treat for audiophiles, though. Already CD-Recordable drives are available for computers for as little as £400 complete with sophisticated recording software. But soon, recordable DVD (or whatever it eventually ends up being called) will be here, promising superb quality on both recording and playback. With the many live music broadcasts and the plethora of bulletin boards with music to download from on the Internet, this means that computer sound will truly have come of age. In the meantime, it's a very affordable, flexible bit of fun. As for me, I'm waiting for a software vinyl record player, complete with van den Hul Grasshopper Moving Coil cartridge that never wears out!



The soundcard fits into one of your PC's expansion slots. Connections provided are Line In, Line out, Speakers and Mic In.

## THE HARDWARE

If you're interested in computer sound and already have a PC, you'll find the necessary hardware readily available. For example, Software Warehouse (01675 466467) have the following:

### SOUND 16 3D SOUND CARD £24.68

16-bit 48kHz recording and playback. 32-level stereo audio mixer, 6 inputs, Windows 95 Plug 'n' Play compatible.

### PANASONIC CR-583 CD DRIVE £69.33

Fast access, 8-speed, digital output.

### RICOH RIC001 CD-R DRIVE £457.08

4-speed write, 2-speed read internal CD-Recorder, giving 74 minutes of audio.

Connecting your soundcard to your hi-fi is simply a matter of getting the right lead. Maplin (01702 554000) offer a 1.5m lead (order code: DG27E, £1.99), and a 2.5m extension lead (CN97L, £1.79). Better, more expensive leads are available from specialists such as Audio Technica and The Chord Company.

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# THE RESPONSE RANGE

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MUSIC



IN A

BOTTLE



**Ketan Bharadia searches for a solution to the cold sound of some CD players with valve power from Musical Fidelity's X10-D and Z-Man's Enhancer.**

Once you've been bitten by that most virulent of viruses, Stereoitis, there's no escape. While that might not pose a problem in the context of a properly-sorted system, as a lot of music addicts will testify, what do you do if your hi-fi is letting you down and you just can't afford to buy a whole new set-up? Pull all your hair out? Burn your components or saw them in half with a chainsaw? Many go the cable way in search of improvement, but now there is another option with the likes of Musical Fidelity's X10-D and the Enhancer from the Z-Man Corp. of America.

What these two small boxes aim to do is bring back the warmth and life to

CD players and systems that sound cold and uninvolved. How do they do this? Take a peek inside the casework and you'll find a device on the cutting edge of technology, the valve.

**THE TECHNOLOGY**

Sitting inside the X10-D is a pair of Philips' 6922 double-triode valves, their sockets soldered onto a white PCB which carries 1% metal-film resistors, metallised-film capacitors and a brace of 35V 1000uF as well as 35V 470uF reservoir capacitors. Making sure that mains hum doesn't pose a problem is a wall-plug transformer which provides a 12VAC output.

The Z-Man Enhancer opts to keep the mains transformer inside the case

close to the Russian Sovtek 12AX7WXT double-triode valve. Component quality is high, with MIT MultiCap metallised-polypropylene coupling capacitors and 1% Holco resistors. The power supply runs at 300VDC with inductor and capacitor filtering.

As our measurements show, these are basically two buffers which lack gain (although the X10-D does produce 1.1V out for a 1V input) and produce similarly wide frequency responses (4Hz to 150kHz) with low distortion. So how did they sound...?

**MUSICAL FIDELITY X10-D**

The X10-D was put through its paces in a system consisting of a Roksan Caspian



The Enhancer uses a single valve partnered by audiophile components.

CD player, Densen's Beat integrated amp and Jamo's Concert 8 loudspeakers. This system was powerful, assertive and dynamic but, because the Densen and Caspian sound forward and hard when partnering each other, proved fatiguing.

Listening to 'Played Twice' from an Opus 3 compilation CD and inserting the X10-D proved it has a subtle but definite signature. On the plus side, without curtailing extension it made high frequencies sound smoother and sweeter. There was also an increased



Inside Musical Fidelity's X10-D sits a pair of 6922 double triode valves.

sense of weight and presence to the reproduction which was welcome.

On the downside, transparency suffered as fine detail became slightly veiled (as you might expect from the addition of extra circuitry in the signal path) and rhythmically things slowed down slightly. These negative effects weren't serious but were readily noticeable.

With Orff's Carmina Burana, which in itself is quite a bright recording, the Musical Fidelity managed to sweeten and tame the top end without removing its sparkle. And the extra bass weight imparted by the X10-D fleshed the sound out and gave the choir a more rounded, realistic feel.

### Z-MAN ENHANCER

With the Caspian working straight into the Densen, the Schidlof Quartet's album of Shostakovich's string quartet No7 produced some rather sharp violin notes. The Z-Man countered the Densen's slightly cold presentation by injecting a little extra warmth into cellos, for instance, which had a pleasantly reedy texture. Dynamics were rounded off slightly though and lost some of their natural impact.

Switching the Z-Man in and out of the system, I found this dynamic softening showing up as rhythm and drive which weren't as potent as they had been through the Densen and Caspian alone. There was also a mild boxiness, a shut-in feeling in the lower midrange apparent on cellos. With the powerful treble on this album and the Densen's bright character though, I preferred the sound with the Enhancer doing its thing.

One very popular CD with a definite midrange and treble bias is the Spice Girls' eponymous album. On this little silver disc you get punchy, funky bass accompanied by sibilant vocals and a rather rough-and-ready treble.

Giving the Spicettes the Z-Man treatment brought the sibilance under control and calmed down the overly lively electronic hi-hats. Vocals became smoother too, but at the same time showed the kind of upper bass/lower midrange boxiness that had been obvious on the Schidlof Quartet.

### CONCLUSION

The raison d'être for both the Musical Fidelity X10-D and Z-Man Enhancer is to calm down a CD player or collection of components which don't gel to give a balanced sound. If you have a CD player with a forward, hard sound allied to an amplifier with a similar signature, the X10-D and Enhancer are worth a look.

The Musical Fidelity buffer imposes the smaller sonic footprint on the signal passing through it - the Z-Man, in spite of measurements which show no roll-off in treble, takes some of the sparkle out of music. Given the price difference between the two, the Musical Fidelity looks the better bet. If you're suffering from equipment-mismatch syndrome and your budget won't stretch to a system revamp, these little boxes of tricks might make a good stop-gap solution ●

**Musical Fidelity X10-D** £119.99  
**Z-Man Enhancer** £167

**Musical Fidelity**  
 15-16 Olympic Trading Estate,  
 Fulton Road,  
 Wembley,  
 Middx. HA9 0TF  
 Tel: 0181 900 2866

**Z-Man Corporation**  
 2118 Batchawana S.E.,  
 Grand Rapids,  
 Michigan MI 49508  
 Tel: 001 616 246 7929

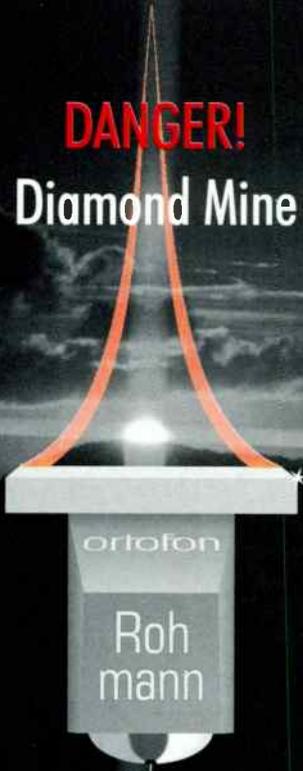
### WORLD VERDICT

**MUSICAL FIDELITY X10-D** ●●●●●  
 Adds warmth and bass weight to bright or lightweight set-ups without getting in the way of the music.

**Z-MAN ENHANCER** ●●●●●  
 Warms up the sound of cold systems but can gloss over detail and roll-off the upper registers.

**Measured Performance**  
 see p103

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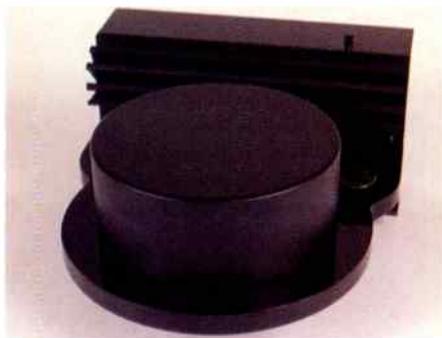
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# MAINS MAINTENANCE

## Jon Marks plugs into some audiophile mains leads with Kimber's PowerKords and distribution block.

**B**ack in the 1970s, if you said cables made a real difference to hi-fi sound, people would think you were mad. Bell wire was the interconnect and loudspeaker cable of choice and mains leads were just chunky, solid-core copper cables. Well, times have changed and so have cables, which is why we decided to try out Kimber's PowerKords.

The PowerKords come in two flavours - 4TCM and 8TCM. As you might imagine, the 8TCM is made up from twice as many conductors as the 4TCM, which contains four blue and four brown strands. Making up the strands themselves are seven copper conductors of differing diameters wrapped in a Teflon dielectric. These are then woven together in such a way, claim Kimber, that the resulting capacitive cancellation attenuates the Radio Frequency pollution already on the mains, and stops the lead acting as an aerial without increasing the impedance of the power supply, unlike many mains conditioners.

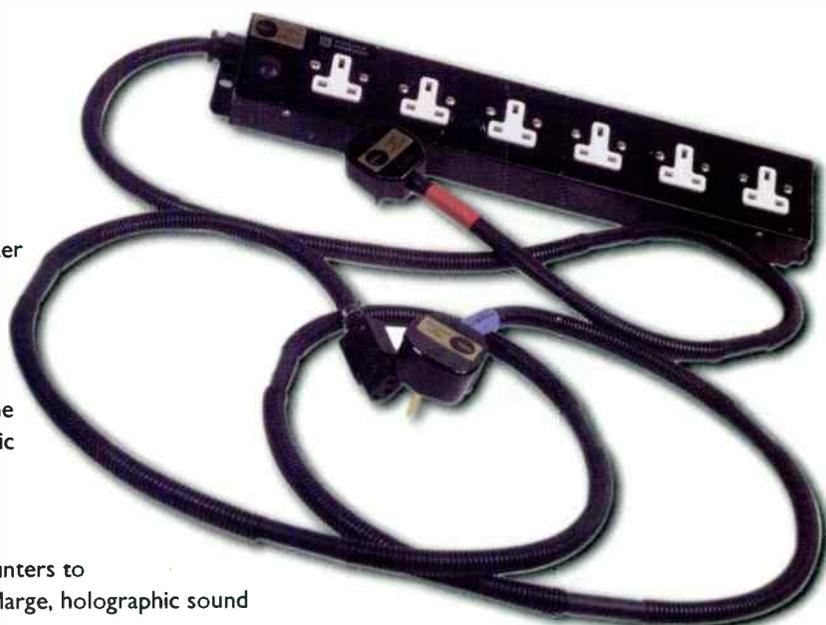
The first candidate to connect Roksan's Caspian CD player to the mains was a four-foot length of 4TCM (which sells for £73). When we auditioned mains cables from Moth and DNM back in June, we found really quite slight improvements to our system's sound, but not so with the 4TCM. Even as I was walking over to our customary listening spot on the sofa, I could hear better bass definition and extension - there was now more rhythm coming through the Roksan Caspian CD and Audio Analogue Puccini SE amplifier than you could shake a very big stick at. Treble was

also sweeter and there was a clarity that allowed the full acoustic through Jamo's Concert 8 stand mounters to provide a large, holographic sound stage.

So far, so good, and £73 very well spent. Now it was time to delve deeper into my wallet and replace the 4TCM with five feet of 8TCM. Again, the benefits weren't small - bass went lower and was faster, the sound stage opened up further and images became three dimensional where before they'd only managed two and a half dimensions. And if you wanted to shake a stick at the rhythm, it would now be the size of a telegraph pole. At £121 this length of PowerKord was sounding like good value.

Last was a six-foot 8TCM - Kimber say the longer the better with these cables, as RF attenuation increases with length. Now the music coming from the Concert 8s had an addictively natural, organic feel to it. Switching back to normal leads, the sound was still enjoyable but had a hard mid and treble and soggy bass.

The costliest Kimber upgrade was the six-way 8TCM-wired mains distribution block at £200. Now whatever was playing through the Caspian and Puccini SE had a truly life-like quality to it that made burning the midnight oil to my favourite recordings



a strong possibility. And considering this block works very well with standard leads and will power up to six components, it doesn't look so expensive at £200. I only hope Russ doesn't want these back, as they've now taken up permanent residence in our system!

<b>4TCM PowerKord (4ft.)</b>	<b>£73</b>
<b>8TCM PowerKord (5ft.)</b>	<b>£121</b>
<b>8TCM PowerKord (6ft.)</b>	<b>£140</b>
<b>8TCM 6-way block (3ft.)</b>	<b>£200</b>

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### WORLD VERDICT

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# AERIAL ATTITUDE

**Thorens' new tuner, the £500 TRT 2000 Consequence, is dressed to kill. Does it sound similarly appetising, asks Jon Marks.**



**T**uners generally seem to be at the bottom of audiophiles' shopping lists these days. It's not hard to see why when you go into some busy showrooms to find among the floor-to-ceiling boxes the odd tuner or two hooked up to a piece of dangling electrical string and putting out as much hiss and crackle as music. Connect a fine example of tunerdom to an aerial that provides a signal stronger than Radio Transylvania though, and you'll be in for a real sound-quality surprise. This was what I was hoping for when I wired up Thorens' classy £500 TRT 2000 Consequence RDS (Radio Data System) tuner.

In terms of looks, the Thorens is a bit of a black sheep compared to most of the biscuit boxes out there, its slim casework fronted by a perspex fascia and two large knobs. The one on the left is the On/Off switch and allows you to select either Tuning mode (so you can roam the airwaves) or Station mode (where you can find the preset of your choice). On the right is a spring-loaded knob which, with a flick clockwise or counter, takes you up and down the FM band. And just to let you know when you can stop searching and start listening, there's a useful signal-strength meter. Rounding out the features list is a 59-preset memory bank and the now-obligatory remote control.

I connected the Thorens up to our high-quality roof aerial, its output running to Audio Analogue's Puccini SE amplifier and on to Jamo's Concert II

floor standers via van den Hul interconnects and loudspeaker cables. Toggling through the display's various RDS read-outs with the Mode button, I was informed I was listening to BBC R3 and a selection of works by BBC orchestras, in this case the BBC's National Orchestra of Wales.

What struck me first about the TRT 2000 is how well it imaged when given the chance by an accomplished system. The orchestra spread wide between the walls of our listening room, with soloists clearly highlighted in their own space. The expression in their playing was faithfully relayed as well, making for some moving listening sessions. The only drawback was a lack of tonal resolution which meant massed violins and cellos could sound almost synthetic at times, as if their notes were coming from a synthesiser and not the real thing. This could become confusing at times, as it made homing in on individual orchestral sections during crescendos quite difficult.

Jazz FM's signal showed that the Consequence's imaging had been no fluke on R3, Dave Brubeck's 'Joe Lovano Tango' placing the drummer out to stage right, the saxophonist in the centre and the man himself on piano off to the left. Musically the Thorens had no trouble either, never running short of rhythm or preferring Classical to Rock, for instance. It was only in areas like sound stage depth and tonal colour that it was less convincing. Still, it had

an even overall balance that allowed it to deal with R3's clean transmissions as well as the more compressed and bass-bloated offerings of many commercial stations.

£500 should buy a very impressive tuner when you consider NAD's superb 412 costs a mere £180. In certain respects Thorens' TRT 2000 Consequence tuner is just that, impressive. It has a mix of detail, clarity and broad sound staging that are major plus points. Unfortunately, it also has a rather artificial tonal quality in spite of fine measured results which was most audible with Classical music. Try before you buy, and preferably in your own system ●

**Thorens TRT 2000**

**£499.99**

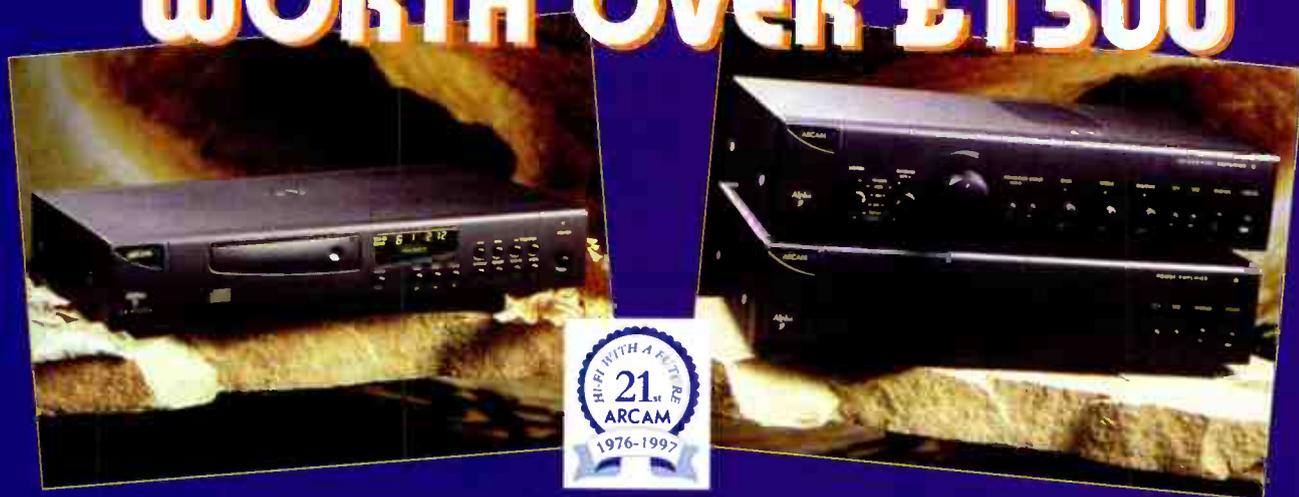
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## WORLD VERDICT

An otherwise competent tuner is let down by a rather 'processed' character.

**Measured Performance**  
see p103

# WIN AN ARCAM CD PLAYER AND AMPLIFIERS WORTH OVER £1300



**This month you could be the lucky winner of Arcam's Alpha 7 CD player along with the Alpha 9 integrated amplifier bi-amped with an Alpha 9 power amp.**

This month's competition celebrates Arcam's 21st birthday by offering a bi-amped Arcam CD system. Cables to connect the amps and CD player are also supplied in the form of two pairs of 1m Audioquest Topaz interconnects which would normally set you back £59.95 each.

The heart of this system is Arcam's top integrated, the £499.90 Alpha 9. This 70watt amplifier features six line inputs as standard with a dealer-fitted MM/MC phono stage as an option for vinyl heads. Remote control and two tape loops add greatly to its flexibility and make this a very versatile amplifier.

Helping to keep signal paths short is the way the high-current VMOSFET power amplifiers are directly coupled to avoid the need for sound-degrading capacitors. Ample reserves of power without the Alpha 9 integrated going into meltdown are assured thanks to a 400VA toroidal mains transformer and a custom-designed high-efficiency heatsink.

All this would be irrelevant if the amplifier failed to impress musically, but there's no problem on that score as Dominic Baker found out in the December 1996 issue. He wrote, "The Alpha 9 integrated was sailing through all my sonic tests with ease. A recording of Tchaikovsky's Pathetique showed its ability to reveal all the rich layers of tonal colour in the music, violins coming complete with a thin, woody resonance. Woodwinds were smooth and characterful, oboe underpinning the flute's dancing melody. The overall scale of the performance impressed with plenty of space around a well structured image of the orchestra."

The performance gets even better when the matching Alpha 9P power amp is added to the integrated. The £399.90 9P is basically the power amplifier section of the integrated on its own, so there's little sonic difference between 9 and 9P. When used together though, the improvement in sound quality is anything

but subtle.

This is because with bi-amping a single power amplifier channel is dedicated to each of the loudspeaker's drivers rather than having to handle two or three. The result is improved control and lower distortion.

Musically this translates into a much more satisfying sound as Dominic found out when he used the 9 integrated and 9P power combination. He wrote, "With the 9P on bass duty, the Cranberries sounded altogether more powerful and definite. The qualities of the 9 on its own remained intact, but a stronger sense of power and solidity brought a larger scale to the performance. Treble improved too, becoming clearer and cleaner and even more detailed. At higher volumes it was notably sweet, but still powerful enough with cymbals to give good attack. In addition there was more space and atmosphere to the music and decay on strings and hi-hats was extended."

The source for this capable amplification is Arcam's Alpha 7 CD player. This carries a price tag of £329.90 and uses the well-known Sony CDM-14 transport and a Delta/Sigma Digital to Analogue convertor. The standard player is excellent as David Price found out in January 1997, but the real bonus is the fact that it is readily upgradable. By adding plug-in DAC modules it can be raised to Alpha 8 or Alpha 9 status, which means Bitstream Pulse Width Modulation and 24-bit Multi-bit DACs respectively.

Of the Alpha 7, David wrote, "Ultra Vivid Scene's 'Lightning' was conveyed with greater speed and urgency than I'd expected, the 7 delivering a punchy bass line and surprisingly tight drum sounds." He concluded by awarding it four globes and saying, "The 7 has just become my favourite entry-level machine."

If you would like to win this superb Arcam system, all you have to do is answer the following questions and complete the tie breaker. Send in the entry form on the back of a sealed envelope or postcard to reach us before December 5th to:

**Arcam 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 that we can contact the winner promptly.

**COMPETITION ENTRY QUESTIONS**

- 1) How old is Arcam?  
 A. 36 years old    B. 21 years old    C. 10 years old  
 D. 15 years old
- 2) How much does the Alpha 9 integrated cost?  
 A. £1500.75    B. £499.90    C. £329.95  
 D. £699.00
- 3) What is the power output of the 9P power amplifier?  
 A. 60watts    B. 70watts    C. 7watts  
 D. 35watts
- 4) What is the rating of the Alpha 9 integrated's mains transformer?  
 A. 200VA    B. 400VA    C. 70VA  
 D. 3.3VA
- 5) Which type of DAC does the Alpha 7 CD player use?  
 A. Delta/Sigma    B. Pulse Width Modulation  
 C. Pulse Code Modulation    D. Multi-bit

**TIE BREAKER (obligatory)**

Complete the following in less than 30 words

Hear the Alpha 7 CD do its thing,  
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Please do not add my name to your mailing list.

**COMPETITION WINNER**

**OCTOBER ISSUE COMPETITION**

In our October issue we had one of Gamma Acoustic's seductively musical Rhythmi single-ended valve amplifiers, worth £2500, on offer. And the audiophile glowing as bright as the Rhythmi's 211 triodes is:

**NICK DAVIS**  
 of  
**Essex**

**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.

## *The Caspian System by Roksan*



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# STATUS SYMBOLS?



**Are XTC's CDP-1 and Cymbol's CDPI2 high-end CD players worth the money?**

**David Price finds out.**

**T**hirteen hundred quid is a lot of money. It could buy you an around-the-world air ticket, a decent motorbike, or even a pleasantly rusty Alfa Romeo. Then again, you could always treat yourself to a nice, new CD player, a giant leap up from your current budget box. XTC and Cymbol would doubtless recommend this option.

Cymbol's £1279 CDPI2 is the latest product from Tony Brady, the man responsible for the popular Onix range of specialist hi-fi, which has now been sold to a Taiwanese company. Featuring the tried and trusted Philips CDM12.1 transport and an 18-bit, HDCD-compatible DAC and filter, it's housed in a slim, Perspex-fronted case.

XTC have decided to go the other way. As the flagship of Orelle's high-end brand name, the £1250 CDP-1 wears big boys' clothes. A chunky 470mm wide, it's of similar dimensions to your average Krell or Audio Research. But rather than treading the HDCD path, the XTC uses the latest Philips 16-bit, four-times oversampling constant

calibration DAC. The designer is vehemently anti-Bitstream, believing only multi-bit can play tunes and handle rhythms properly. The XTC's CDM12.1 transport also gets a 'super-fast rise-time' clock - said to create a more rhythmic sound - plus direct-coupled, single-ended class A output stages.

What of all this technology then? Is it money well spent? I'd say so, although these players will appeal to very different audiences - proof positive that in hi-fi, nothing's ever straightforward!

First, the Cymbol. Inner City's 'Good Life', a piece of late Eighties' Dance, came across with all the power and zest of any silver-disc spinner I've heard. Most impressive was the sound staging, which although not as tightly defined as Linn's Karik, was extremely big and bold. Tonally it was a real treat too; most un-CD-like, in fact. While the lowest bass notes seemed a little light, upper bass was unusually warm and voluptuous. Midband was clean and punchy without a trace of hardness or grain, and highs were superb.

After the Cymbol's bloom, the

XTC's crisper, drier and more monochrome sound was a surprise. 'Good Life' suddenly shifted in perspective, with a thinner, colder midband and treble, and a lighter, tighter upper bass. Only the lowest bass notes had more power. The recorded acoustic changed too, losing some of the Cymbol's extreme stage imaging abilities, but improving on its depth.

The real ear-opener was how differently each player made music. Where the Cymbol majored on its textural qualities, capturing the warmth of the keyboards and the silky patina of Paris Grey's sublime backing vocals, the XTC went for rhythms like a cruise missile in a hurry. Unerringly quick off the mark, it spotlighted the interplay between bass drum, snare and cymbals with an ease that made its rival seem a touch too tardy. It also managed to dig 'hidden' rhythms out of the mix - those glorious sequenced keyboard pads in 'Good Life' suddenly assumed a rhythmic as well as a melodic role.

It was interesting how the XTC injected more pace into proceedings.

# UPGRADEABLE HI-FI.



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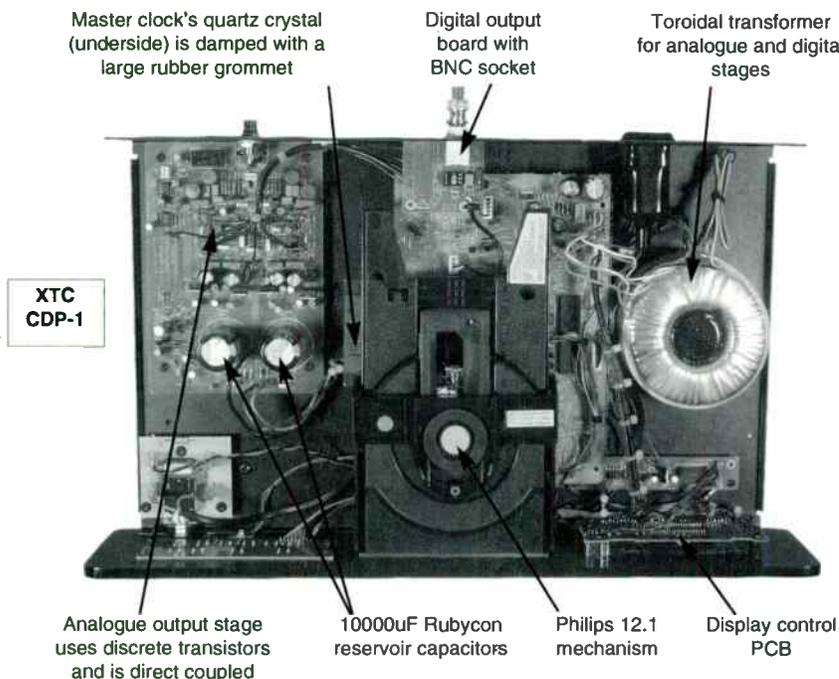
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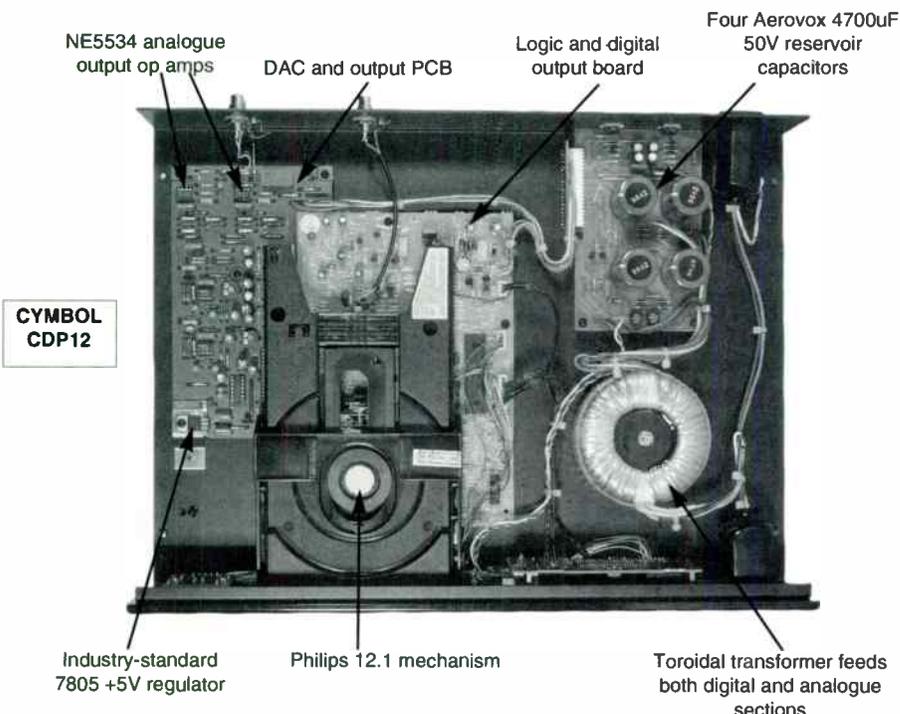
World Radio History



With its superb timing, those tiny rhythmic pauses in the music - the spaces between notes - were much easier to hear. It was slightly better at local dynamics too - subtle accents and inflections in the guitar parts came across better. But the XTC didn't have everything its own way. The Cymbol's weightier upper bass powered the song along, while its widescreen sound staging and lush midband gave strings an

epic, cinematic quality. Musically, the XTC was a punk band to the Cymbol's big band, if you see what I mean.

These different styles meant each player worked best with different types of music. I found the XTC a little too up-front with Jazz - it was all whiz-bang speed and in-your-face transients. Likewise the Cymbol with Classical, which lacked its rival's low-level detail and stage depth, and duly failed to give



you that sense of 'being there'. Conversely, the XTC's violins were bordering on hard, while cellos lacked the Cymbol's weight and body.

On balance I'd say the XTC just about won out, but I'd avoid hard and unforgiving systems. Indeed, the CDP-1 doesn't sound a million miles away from the Linn Karik, which just happens to be one of my two favourite CD players.

The Cymbol is no less a player, but will appeal to different people. It has a real love of music combined with luxurious warmth and plenty of low-frequency wallop. And it's HDCD compatible too, so if you actually have some HDCD CDs in your collection, you'll be able to enjoy the smoother, more spacious and natural sound they offer. As ever, you pay your money and makes your choice ●

**Cymbol CDP12** £1279  
**XTC CDP-1** £1250

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 Railway Road,  
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 Sussex BN9 0AY  
 Tel: 01273 517358

**XTC (Orelle)**  
 Unit 12,  
 Imex House,  
 6 Wadsworth Road,  
 Perivale,  
 Middx. UB3 7JS  
 Tel: 0181 810 9388

**WORLD VERDICT**

**CYMBOL CDP12**     
 Its warm, musical sound plus HDCD compatibility will win it many friends.

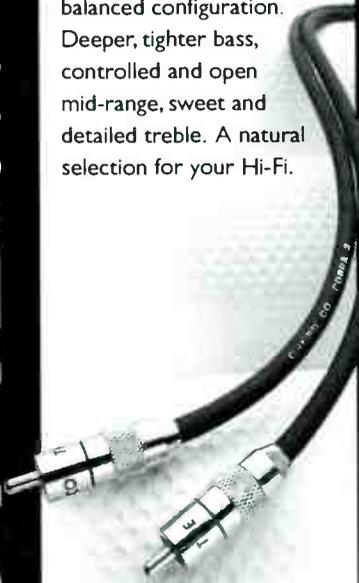
**XTC CDP-1**     
 Rhythmic ability make it a winner, but can sound hard in the wrong system.

**Measured Performance**  
 see p 103

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# Silver Jubilee

**Linn celebrate 25 memorable years with their latest high-end cartridge, the Arkiv Moving Coil.**

In these days of digital, many of the CD brigade must puzzle over the persistence of vinylphiles in sticking to their beloved format. After all, what could be more archaic than a lump of diamond wiggling around in a plastic groove? But the analogue cognoscenti know just how good top-flight LP systems can sound, even if the precision engineering that makes them possible doesn't come cheap. A case in point is Linn's new £1200 Arkiv Moving Coil cartridge.

Demonstrating its prowess as the diamond at the end of an all-Linn front end (LP12, Lingo, Trampolinn, Ekos, Linto) the new Arkiv conjured up a detailed, involving rendition of Dave Brubeck's 'Take Five'. Showing the tiny line-contact stylus at the end of its boron cantilever was really getting into the groove was music that's normally hidden by cheaper cartridges. And yes, the Arkiv does have that characteristic tunefulness to it, although not quite as much as certain Linn loyalists would have you believe.

Moving to 'World Destruction' by Timezone (Africa Bambaata and John Lydon), the Arkiv did its natural Linn thing, excavating fine detail and pumping bass that was tight and extended, if not as lean and deep as might be expected from a front-end costing the best part of £6000.

To see how it would fare in a non-Linn setting I bolted Linn's top coil into our Garrard 401/SME 312 with a Slate Audio Powerhouse PSU and Kimber PowerKords. In the Garrard with its sure-footed, driving bass, John Lee Hooker had more weight and power than in the LP12 with greater impact and drive. Treble also benefited without becoming sibilant or harsh, while the Arkiv's expressive midrange meant guitars and vocals really sang. Sound staging enjoyed that traditional depth that analogue manages so well, but left me feeling there should have been more space and air to the sound for my £1200.

Bob Marley's Natty Dread LP confounded the claims of CD-ers that vinyl's as silent as a pan full of sizzling bacon. When the Arkiv is tracing a clean groove there's very little pop and crackle. Proving this was a whole wealth of subtleties that enriched the music and enhanced rhythm and timing, both major strengths of this LP. And the Linn's boosted bass output (obvious from our measurements) was the icing on the cake as far as Reggae was concerned, even if it's not particularly accurate.

I had a £525 Ortofon MC 30 Supreme to hand, so I pressed it into service by way of a comparison. At half the price the MC 30 still had many of

the Linn's qualities - it was slightly brighter in the treble and looser in the bass than the Arkiv, but considering it's half the price that's no mean achievement. In fact, while the Linn was smoother and more transparent, it pulled ahead only marginally in terms of dynamics.

I can see Linn fans flocking in their droves to the new Arkiv, with all those traditional hallmarks of beefy bass, crisp treble and toe-tapping rhythms. But outside Linn systems the Arkiv starts to look a bit pricey. A fine MC, but make sure you home demo it before breaking into your piggy-bank.

**Linn Arkiv** **£1200**

**Linn**  
**Floors Road,**  
**Waterfoot,**  
**Eaglesham,**  
**Glasgow G76 0EP**  
**Tel: 0141 307 7777**

## WORLD VERDICT

Linn fans will love the Arkiv, but it's up against stiff competition from Ortofon, Lyra and Transfiguration.

**Measured Performance**  
 see p103

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# World

### SILENCE IS GOLDEN

I find the incessant noise from ghetto blasters, loud car radios and hi-fi systems highly distressing, but the number of occasions on which I could actually involve the police or Environmental Health departments in these events is very limited.

I was just wondering if anyone has yet produced some kind of device which could be directed towards the source of the noise and emit sound waves which would negate those which

are producing the noise?

**Mrs A. M. Maslin  
Roslin,  
Midlothian.**

*Unfortunately, as far as I'm aware no one has yet come up with the device you describe on a commercial basis. I know from living in a noisy area of London how useful some kind of noise canceller would be though. Noise pollution does seem to be a growing problem in urban areas.*

*There's a couple of models of noise reduction headphones around at the moment from companies like*

*Discwasher (tel: 01204 700139) with their NRH 200 and the Noise Buster Extreme from Noise Cancellation Technologies (tel: 01223 424898), but these only filter out continuous, steady noise like the drone of a plane's jet engines if you're on a flight, or the noise of a lawnmower's engine if you're giving the grass a trim. They also need batteries to operate the processing circuitry, although power consumption is low.*

*NCT's 'phones work by taking the signal from a small microphone built into the Noise Buster's earpieces,*

## LETTER OF THE MONTH

### PLACEMENT PROBLEMS

Recently I've been trying out some rather unusual positions for my loudspeakers and the results have been illuminating.

When my system was in my bedroom with my Castle Richmonds on a set of drawers next to a wall, understandably the sound wasn't quite right, so I bought a pair of stands and gave the Richmonds some space along one of the other walls.

The stereo imaging was still disappointing, so I decided to try the Castles in an unusual position which gave amazing results. The central image became rock solid, all the instruments in the production which had previously been mixed together separated out and the sound stage became truly life-size. It really was the biggest upgrade I've ever made and it was free!

Circumstances then changed and I now have my system arranged in a small living

room, with the Richmonds in the standard position on either side of a chimney breast. This gives reasonable results with a nice stereo image but there's some boominess in the bass.

I tried the unusual position again and found it gave similar results, although with the high frequencies rolled off. But surprisingly, when I put the 'speakers back on either side of the fireplace, I found the sound stage shrank, the sense of 'being there' was gone and bass extension was lost too. Please help me and explain what is going on!

**Stephen Furley  
Stanley,  
Co. Durham.**

*The set-up in Diagram No1 is how the majority of audiophiles tend to arrange their loudspeakers, which works well sonically and fits in with the décor. Ideally though, you need to have nothing sitting between the loudspeakers, like a*

*chimney breast, because this can affect the perception of sound stage depth and imaging precision.*

*Toeing the cabinets in and keeping them as far away from rear and side walls as possible can help too by reducing the amount of reflected sound reaching your ears. The major trade-off with setting your 'speakers up in this manner is drier, less weighty bass which can make a system sound anaemic if it already has quite a lightweight balance.*

*In Diagram No2, there's free space between the loudspeakers that stretches back a fair way, and this would certainly help imaging and depth perspectives, especially towards the centre of the sound stage.*

*The fact that each 'speaker has a wall behind it but not to its side, as it does in Diagram No1, would*

# d Mail



If continuous background noise is a problem, noise reduction headphones like the NRH 200 from Discwasher might be able to help.

which picks up the external noise, and running it through an FFT (Fast Fourier Transform, as our Hewlett Packard 3561A spectrum analyser uses). This then picks out any unchanging signals at frequencies ranging from 20Hz to 1500Hz and reduces them by between 8dB and 15dB.

If you're finding it difficult listening to radio or television because of external noise, headphones are a good idea anyway. But if it's complete silence you're after, then electronics companies still

have some way to go I'm afraid. JM

Newnes Tel: 01865 310366



Learn more about electronics with a copy of Electronics Made Simple.

## A DIFFERENT APPROACH

I've enjoyed listening to my system for many years, but now feel it is time to upgrade my 'speakers. It consists of a Quad 34/606-2, Pioneer PD801 CD player, Rega Planar 3 with RB300 tone-arm and Goldring 1042 Moving Magnet cartridge and KEF 104/2 'speakers. Cables are from JK Acoustics (copper single core, silver plated). All components rest on Target AER2 equipment supports.

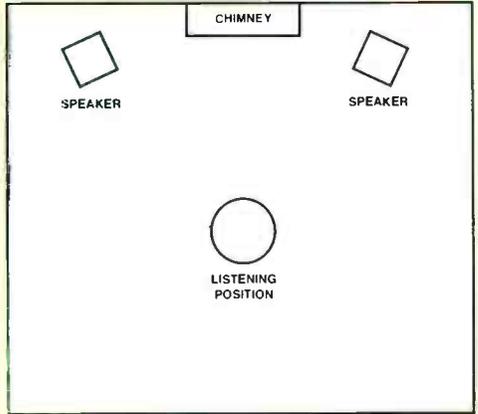
I'm happy with the natural and dynamic sound of the KEF 'speakers, but after moving I'm missing some bass extension and sound staging in my new listening room (3.5m x 7.5m). I'm considering a pair of Quad ESL63s but I'm unsure if this is wise? The phono stage of my Quad 34 pre-amp sounds lazy and undynamic in relation to my CD player. I'm looking for a more detailed sound with better bass extension and treble response. Would an external phono stage (along the lines of a Musical Fidelity X-LP) be a possible solution?

Did you know the German Quad distributor, Quad Musikwiedergabe GmbH (tel ++49 261 38824) delivers new ESL elements for the old Quad ESL 57? **George Buschhaus Germany.**

If you're a bass fan, the ESL 63s on their own wouldn't be a particularly good place to start looking. They have little bass grunt and their wooden frames tend to resonate around 90Hz, putting a noticeable 'honk' into music. If you decide to partner the Quads ... 45 ▶

## LETTER OF THE MONTH (CONT.)

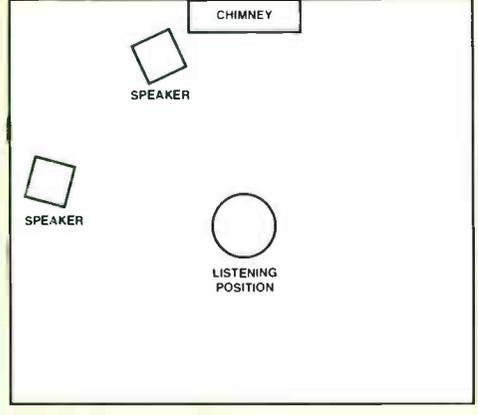
### DIAGRAM NO 1



again give you more direct and less reflected sound, and stronger, more life-like imaging.

Having the drivers firing effectively across the room diagonally would reduce high-frequency reflections off the rear wall too. The corner would help disperse the high-frequency energy that would otherwise bounce off the back wall in Diagram No1 and cause a lumpy midrange and rough treble response. We use specially-designed acoustic tiles on the back wall of our listening room for this very reason.

### DIAGRAM NO 2



I have to say I'm a bit surprised you say that upper frequencies sounded rolled-off with your Richmonds in this position. If the cabinets are angled in towards the listening position, you shouldn't get any reduction in treble for the simple reason there's nothing between you and the loudspeakers to absorb it. It might come down to a smoother response (because of the treble not bouncing off the back wall) sounding less in-your-face than with the standard arrangement. A change of cabling could help rebalance your system's sound. The Chord Company's Rumour, for example. JM

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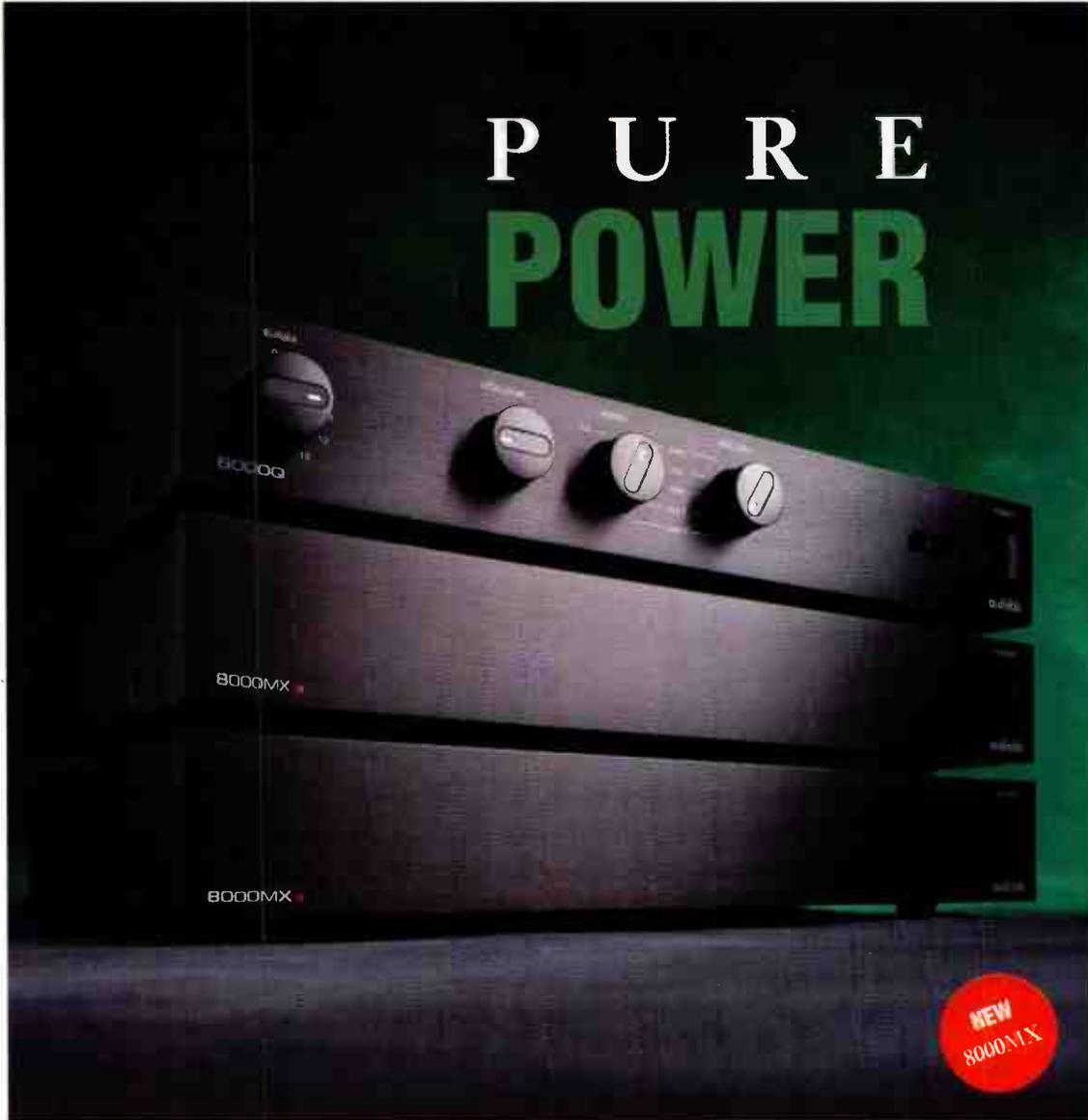


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**AUDIOLAB**

with a competently-engineered subwoofer from REL for instance, that would help a great deal. For best sound staging it would be worth trying one subwoofer per channel, which can yield great results from what I've heard.

To be honest though, transducers as revealing as the '63s are likely to pick holes in your sources. I think you'd get better financial mileage from a new pre/power combination and upgraded sources. You could start with Technics' new second generation SU-C1000 battery-powered pre-amp and SE-A1000 power amp for £850. The next step might consist of Pink Triangle's Tarantella turntable (£575) with Origin Live's RB300 mod, which turns it into a giant-killer for £150. Hang on to the 1042 because it will just sound better and better as the rest of your equipment improves. Finally, you could turn to LFD's Mistral phono stage at £299 or the X-LP you mention. For the digits,

Vivante. Tel: 0181 977 6600



Keep your turntable spinning with a fresh slab of vinyl from Vivante.

candidate CD players are the Marantz CD-63 MkII KI-S (£400) and Roksan Caspian (£895). JM

### THE UPGRADE BUG BITES

I have had my equipment for some time and want to upgrade my 'speakers. The current line-up contains a Linn Sondek, Lingo, Ittok, Karma, EAR 384P phono stage, PS Audio 4.6 pre-amp with M-500 power supply, EAR 549 power amps, Philips CD850 CD player clocked by



For a step up from Rega's Planar 3 turntable, try Pink Triangle's Tarantella.

Trichord and heavily damped inside with rubber pads, Francin Stein CD enhancer and Linn Isobariks. The latter are about 12 years old with the inboard crossover and I now feel that, although they are good loudspeakers, they could be improved on. Imaging was never their forte and I am considering buying KEF Reference Fours.

My room's 19ft. by 13ft. and I listen to Rock, Jazz fusion and New Age. The EAR 549s are fantastic amps and I like the solid bass the Isobariks produce, but I'm looking for better imaging. I would appreciate your suggestions as to other suitable 'speakers to hear. I've considered upgrading the CD player as it's probably the weakest link in the chain, but

am very happy with the sound it produces, so why change it?

While I'm writing, the subject of cables confuses the hell out of me. I currently use Naim A4 (about 10 years old) and a mish-mash of interconnects of reasonable quality. They seem OK, but should I standardise on one manufacturer's interconnects? I would value your comments. What about 'speaker cables for the KEFs?

**John Hall**  
(address withheld by request)

There's no doubt KEF's Reference Fours will outperform a pair of 12-year-old Isobariks. The KEFs have seriously impressive sound staging and imaging along with the kind of bass power and extension that won't have you pining for your Linns. Another option worth considering is, dare I mention that near ubiquitous name again, a pair of Jamo's Concert 8s partnered by one REL subwoofer in each channel. This should give exceptional imaging, sound staging and bass. It also means that if you ever want to upgrade your 'speakers again, you can go for a stand mounter instead of splashing out on another large floor stander. The only problem is fitting two large subwoofers into a domestic setting.

You're happy with the sound of your CD player, and if the same is true of your interconnects, I really wouldn't lose any sleep over standardising them.

We find van den Hul's Revelation Hybrid loudspeaker cable works very well with the Jamos. It'll set you back £59.99 per linear metre (so a stereo metre made up of four strands will cost £239.96.



If you want to build on the strengths of a pair of vintage Isobariks, KEF's Reference Fours are a 'speaker to consider.

Termination is £90+, depending on plug type). You could also try PAD's Elementa, which is £175 for the first metre, and £45 for each extra metre (with termination included). The Revelation is very smooth but not excessively laid-back or flat sounding. The PAD isn't quite as good but given its price it's extremely good value. Van den Hul can be reached on tel: 01388 663273 and PAD on tel: 01232 319148. JM

Chord Co. Tel: 01722 331674



The Chord Company's Cobra 2 interconnects are another step in the right direction.

If you do not want your e-mail address published, please let us know

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### CD GOES SOUTH

I'm a regular reader of your mag here in South Africa. I have a family member living in London who's coming home soon and I wish to purchase an amp and CD player before then. I was thinking about an Audiolab 8000A and Arcam

*Analogue's Puccini SE integrated at £595 along with Roksan's killer Caspian CD player at £895. These two components sound like they were made for each other and you'd have to spend a lot more cash to better them significantly. A rare occurrence these days is an integrated that possesses a*

*won't cause any problems. JM*

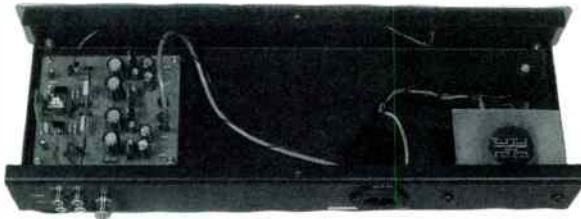
Chord Co. Tel: 01722 331674



Upgrade No3 comes free with a set of The Chord Company's transparent Cobra 2 interconnects.

they first became available, using 25 mm MDF while maintaining the internal dimensions specified, and using Naim cables. This was a step up from my 22-year-old Leak Sandwich 'speakers and I'm quite pleased with the sound. However I feel I would now like to beef up the 'speakers and am considering KLS9s.

My listening room is about 14ft. by 12 ft. with a fairly high ceiling, a suspended wooden floor and solid brick walls. I fancy more bass weight but don't want the sound to become



External phono stages benefit from having their own dedicated power supplies, located away from the main PCB to reduce interference.



Alpha 8. Is there a better combination at the price, or is it worth spending a bit more money - e.g., Roksan's Caspian CD player or Mission's dAD3Q with a better amp?

A phono stage is important to me as well, but it must complement my existing LPI 2/Lingo/Ittok LVIII front-end. I am currently using an old Fisher valve amplifier which has been re-valved and sounds pretty good, but it nonetheless has many limitations.

What do you think of outboard phono stages - is there any advantage? Your advice would be greatly appreciated.

**Allen Timm**  
timma@global.co.za

*If you can afford to stretch your budget further without incurring the wrath of your bank manager, I'd strongly urge you to go for Audio*

*superb phono stage for Moving Magnet and Moving Coil cartridges, but the Puccini SE won't disappoint in this aspect either, I'm happy to say.*

*One of the main advantages of outboard phono stages is that they have their own power supplies. On-board stages in pre and integrated amps have to share their supplies with the rest of the circuitry which can degrade sound quality due to interstage interference. Seeing as an MC stage picks up electrical noise from a PSU extremely easily, you need as much space as possible between it and the mains transformer. Again, there's normally more of this in a stand-alone unit. Outboard stages also tend to be more flexible in cartridge load matching, so a change of cartridge*

### BEST OF BOTH WORLDS

Having been an avid reader of Hi-Fi World since the first issue, I've finally found the need for some specific guidance. My system includes a Pioneer A-400 amp and a nice old Rotel RCD-855 CD player, driving a pair of your KLS7 floor standing loudspeakers.

I intend to have Russ Andrews do his mods to the RCD circuitry and also fit the Trichord clock in the near future. After this, would I still hear a worthwhile benefit by installing a separate DAC? I have just swapped my old AR EB101 turntable for a good second-hand Linn LPI2 with K9 cartridge. The improvement in sound quality was enormous. To gain further improvement, would I be better adding a separate phono stage or swapping the A-400 for something like an entry-level Naim?

I built your KLS7s when



For more bass without the boom, KLS9 is one solution to consider if you like your hi-fi DIY.

boomy. Would the move from 7 to 9 provide an audible upgrade?  
**Steve Davies**  
(e-mail address withheld by request)

*I haven't heard Russ Andrews' mods on your*

*Rotel player so can't comment specifically, but generally the transports in older budget players aren't amazing and don't get the best from external DACs. When the time comes to replace your modified Rotel, go for a more expensive one-box player before finally moving to a transport/DAC combo as a later upgrade.*

*The power amp in Pioneer's A-400 is rather good, but the phono stage isn't. Creek's OBH-8SE Moving Magnet cartridge pre-amp with the OBH-2 power supply would be a major step in the right direction for £160, and a cartridge like Goldring's £120 1042 is another smart move. KLS9 would definitely give you an audible improvement over KLS7, especially in the bass. And because you're building the 'speakers yourself, you can tune the ports and internal wadding to suit your room and system and avoid boom. JM*

good. But I wonder if technology has moved on sufficiently to justify my swapping the kit for new. I'd spend around £1500 on a new system, but only if it will make a tangible difference to the sound.

My current kit is: Rotel RA-840B amp, NAD 5200 CD player, Aiwa F250 cassette deck, Rotel RP-850/Audio Technica turntable, Rotel RT-840L tuner and Rotel RL-915 'speakers. Do you consider a system change long overdue (it is still reliable) or would eradicating any weak points improve things without the need for a complete new system?

**Tony (no surname supplied)**  
tonyp@cd-online.co.uk

*Yours is a fine, well-balanced example of an early 1980s budget system and there's no reason to ditch the whole lot if it's still working. The weakest link in your set-up is likely to be the 'speakers - sub-£500 designs have improved a lot over the last 15 years. Keeping your present amplifier, I'd recommend Mission's £350 751 Freedoms which have a sweet, detailed sound. Or if a floor stander appeals, KEF's £350 Q35 would*

*be a good bet due to an unusually detailed and refined midrange and treble.*

*As for your vinyl source, if all's well just have the cartridge checked for wear, as I'd imagine that after all this time it may well be on its last legs. If a replacement is necessary, consider the cheaper Ortofons or Goldrings. Your CD player is also a bit long in the tooth. Have a listen to Marantz's CD-63 mkII KI-Signature, Mission's dAD3 or Trichord's Genesis, all of which are in the £500-£600 price range and would be a mega-upgrade on your NAD. KB*

Chord Co. Tel: 01722 331674



The Chord Company's Cobra 2 interconnects would be another string to your system's bow.



Mission's dAD3 CD player is one to consider at £600.



### ROGUE RADIO

My system comprises a Rega Planar 3 with an Elys cartridge, a Yamaha tape deck and a Musical Fidelity Electra E600 CD player with their X-DAC CD convertor and X10-D line-level buffer, E200 pre-amp with good onboard MM/MC stage, E500 tuner, two E300 monoblocs and Epos ES14 loudspeakers, which are toed well in. Interconnects are SonicLink Silver, the digital link is Audioquest Video Z and the loudspeaker cables are Nordost Flatline Gold bi-wired.

It all sounds pretty good on the whole but the dreaded hi-fi bug bites once more! I would be grateful for some help with the following:

1) Can the Rega be taken any further cartridge-wise? Rega themselves say not, but I think you may be a little more adventurous. The deck is now lagging behind the system and some form of upgrade is called for.

2) The sound of my system can collapse, becoming thin and coarse and bringing me close to tears at times. Oddly this happens most often at mid-afternoon whilst a known 'bad' time like 6pm-7pm when the mains is very polluted gives no problems. I assume this is Radio Frequency Interference and wonder if, for example, the RATA mains cable/clamps are worthwhile modifications?

I live in a terrace with steel rods incorporated into the building fabric. I don't know if this makes them an aerial or a shield? Thanks for your help.

**R. D. Steel**  
captain.aspirin@virgin.net

*While the Planar 3 is a fine deck for the money, it won't work that well with expensive, brutally*

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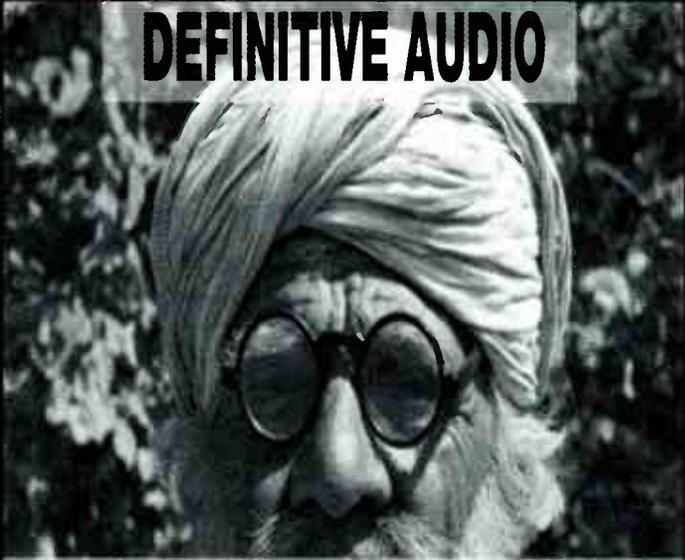
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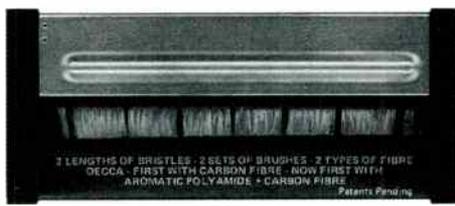
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revealing cartridges. But that's not the end of the story, because you can beef up your Rega with a modified main bearing from Manticore AV (tel: 01767

318437). There are two on offer - one easy-fit at £55 and a more complex version at £95. There's also a thrust bearing which snaps onto the bottom of the motor and goes for £20. And then there's always Linn's Valhalla power supply you can add for about £40 if bought second-hand. Finally, you could send your Rega RB300 to Origin Live (tel: 01703 442183) to have its counterweight tweaked and its internal wiring replaced for £150. This will provide a very large upgrade to this classic arm's sound quality.

If you make these changes you'll find it's much more dynamic, detailed and spacious sounding. Background noise levels will be lower too. Appropriate cartridges range from Goldring's 1042 MM at £120 to DNM's Aciore at £175 (with either an MM or MC in exchange), or even Ortofon's £250



If your records are going to last a lifetime, they need to be kept in pristine condition with a Decca record brush.

MC 25FL with its fine-line stylus.

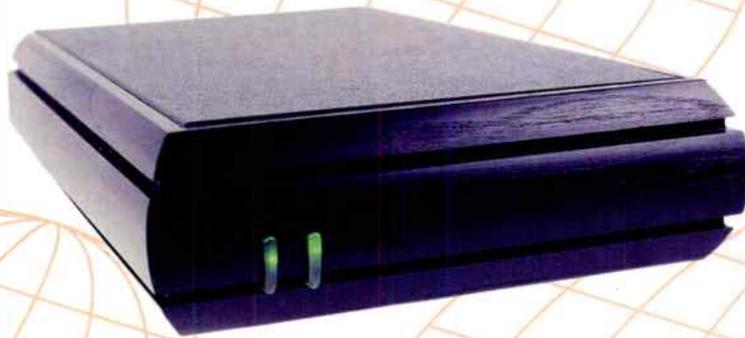
The Kimber PowerKords from Russ Andrews are a very effective way of boosting your system's sound, as we found on page 31 of this issue. Kimber say this is down to the way they remove RF from the mains

the fabric of your house probably have a relatively high impedance so, even if they're earthed, they might not provide much shielding at all. It's pretty unlikely they would have a large influence on the sound of your system. JM



#### ONE BOX OR TWO?

I'd appreciate your advice for a new CD front end for my system. I have a Marantz CD-63SE, Audio Alchemy DITB, passive pre-amp, Linn Keilidhs (on plinths), Puresonic interconnects and Cable Talk 4.1 bi-wire cables.



Keep your upgrade options open with a separate transport like TEAC's T1 and a Pink Triangle Ordinal DAC bought second-hand.

thanks to their woven construction. We have yet to give the mains clamps a go. The steel rods in

I built the power amp, which is based on a Velleman kit, but re-engineered it throughout with audiophile components. It's basically an EL34 parallel push-pull design (four tubes per channel) with a very clear, full bodied tone. Bass is rich but very tight and controlled, thanks in part to the Keilidhs. I want the system primarily for Classical music, but also enjoy Rock.

Obviously the front end is now weak, but when I upgrade I want to hear a real difference for the hard-earned money (£500-£1000) I've shelled out. Do you think I will?

I've provisionally shortlisted the Pink Triangle Numeral or Ordinal (I can get my hands on one second-

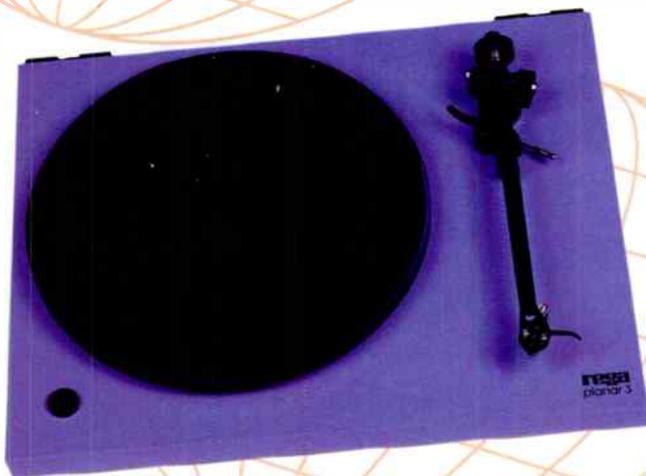
hand) with the Teac T1 transport, the Sony CDP-X3000ES, Marantz's CD-17, the Musical Fidelity A2 or E601 and the Roksan Caspian.

Most dealers only stock any one of the above, so comparative listening/home loan is pretty much out of the question. So am I on the right track, or do you have any other suggestions?

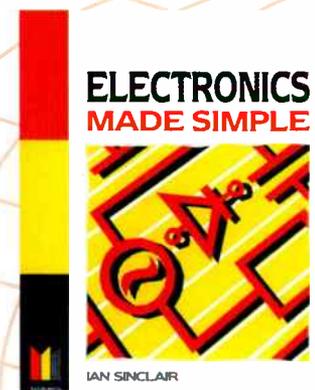
Mark Ellis  
Mellis@omf.org.uk

Bit of a tough one, this. The shortlist you've come up with contains some very good digital equipment. It really boils down to three choices: Teac's bargain T1 transport with a Pink Triangle DAC, Marantz's CD-17 and Roksan's Caspian. I'd suggest the Teac T1 and Pink Triangle Ordinal second-hand. Not only will it sound excellent - the Ordinal has much of the Da Capo's smoothness and detail but with a slightly less laid-back sound, meaning it will decode Rock as

happily as Classical. It also gives more upgrade options - a change of DAC or transport instead of simply replacing a one-box player. JM



Why throw out a capable turntable like Rega's Planar 3 when it can be made to sound even better with a bit of tweaking?



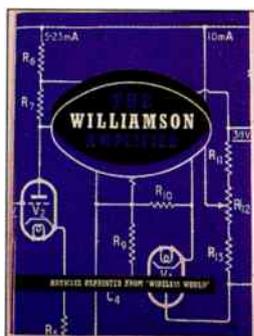
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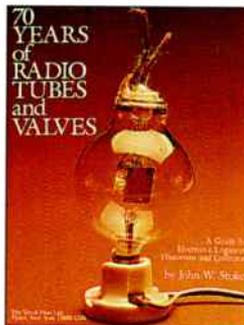
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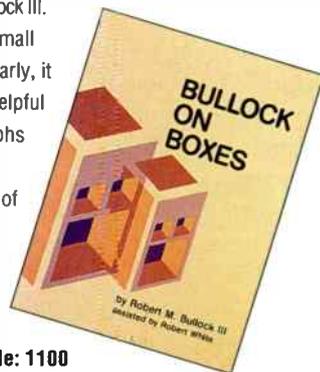
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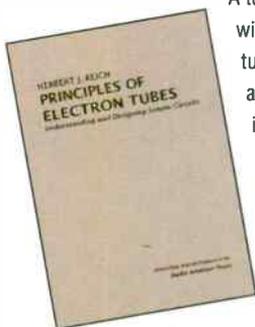
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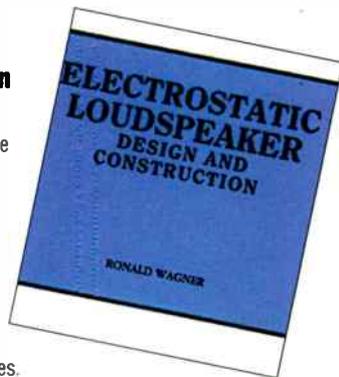
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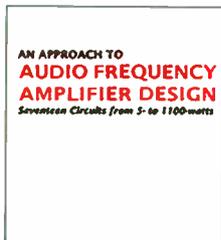
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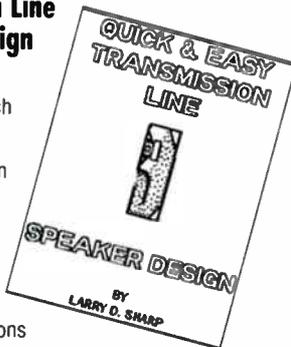
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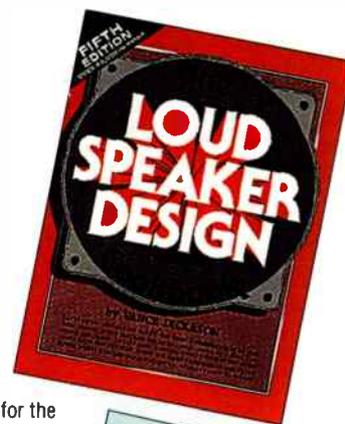
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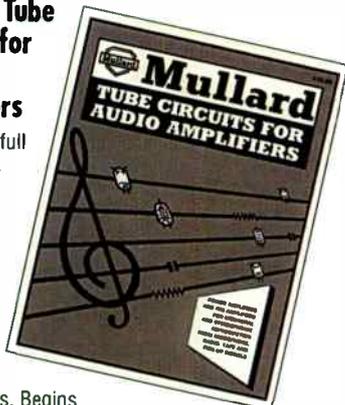
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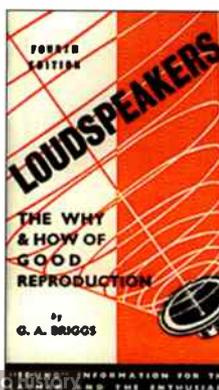
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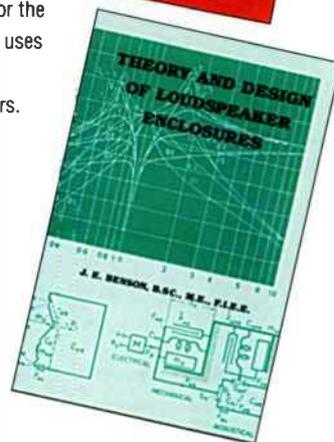
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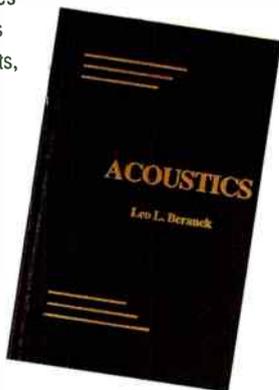


baffle, reflex, passive radiator etc. in great detail with a highly mathematical approach making it unsuitable for beginners but highly authoritative to experienced designers.

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**Acoustics** - Leo L. Beranek.

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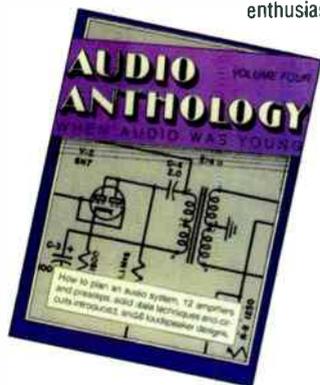


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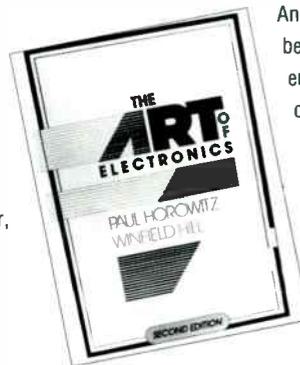
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# CONCERTED EFFORT

**Douglas Floyd-Douglass renews his membership of the Jamo fan-club with the floor standing Concert 11s.**

Jamo is one of those companies recognised by different people for different things. At the budget end of the range you have the kind of loudspeakers many aspiring DJs start off with. Then you have the Concert 8 stand mounters and now the £2000 Concert 11 floor standers many audiophiles aspire to.

The Concert 11s are an extension of Jamo's no-compromise philosophy in a solid floor stander. At 110 litres internal volume (compared to the Concert 8s' 29 litres) you'd expect the 11s to sound 'better' than the 8s simply by virtue of their size, certainly in terms of bass at least.

In all honesty, the Concert 11s do not sound 'better' than the Concert 8s, despite the addition of a 6.5in. polypropylene woofer. They do, however, sound different, even more mature, perhaps, and may appeal to a wider range of tastes. Where the 8s thrive on a good source, the 11s are not so choosy. They were happily driven by an 18watt pure Class A valve power amp, and delighted with the 60watt Dynaco Stereo 70.

The supplementary woofer in the Concert 11s consists of a pressure die-cast magnesium frame with a powerful magnet system to control the excursions of the long voice coil and the relatively large mass of a polypropylene diaphragm. This is a careful choice of features made to complement the already excellent drivers used in the Concert 8. Jamo deploy the same aluminium-coned mid/bass driver which crosses over in the 11s at 2.5kHz just as it does in the

Concert 8s, but in the 11s it's acting purely as a midrange unit operating from 150-2.5kHz. The 8s and 11s rely on the same exceptionally smooth, transparent and accurate tweeter, which has a silver-wired voice coil and Sonotex diaphragm, which I, for one,



hope to see more of.

Listening to

orchestral music on the Concert 11s is a revelation, and to my mind the one area where the cabinet volume excels: depth of bass was truly impressive on Gorecki's third symphony, imparting a lovely warmth to cellos and double-bass.

Vocals are handled with aplomb by that superb midband driver, and Joni Mitchell poured out her heart to great effect. Integration for a three-way was

good too, especially between the upper bass and higher frequencies. I found the polypropylene woofer could lag behind the tremendous speed and musical dexterity of the phase-plugged aluminium mid/bass cone though.

On to more modern recordings, and Steve Lipson's masterful production of Brian Kennedy's 'Life, Love And Happiness' left me cold in a goose-flesh way. The professionally-trained vocals of this hugely underrated Irish musician are given great digital legs by Lipson's trademark 'big production'. 'The Oldest Dream In The World', a more evocative track, was equally moving, and the bass and acoustic guitars gelled in dynamic harmony.

Had I reviewed the Concert 11s before the Concert 8s, I would have rated them as excellent all-round performers. I would also have been at a loss having to describe the Concert 8, which is currently one of the best two-way designs ever built, in my opinion. As it is, if you're after a capable floor stander, you'll be doing yourself a disservice if you don't audition the Concert 11s ●

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see p103**

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I thought I understood how ports worked - that's the sort you find in loudspeakers, not the sort ships use. But I've noticed during experiments that some aspects of measured behaviour don't fit the theory of operation.

The mass of the air in a port resonates against the compliance (springiness) of the air in the cabinet to form a resonant system that acts as a low-frequency radiator. That's how the normal explanation goes. If this was the case, then as port size increased, air mass would increase and resonant frequency decrease. Trouble is, it does the exact opposite.

We have a resonant system, that's for sure, and as port size increases I cannot see how mass can decrease in this system. So, for resonant frequency to rise, compliance must surely be decreasing. That's an altogether different scenario and one for which a precedent exists: the horn loudspeaker.

The port does not trap a mass of air, it exposes the air in the cabinet to the air in the room and the two interact against each other. Imagine prodding a piece of foam rubber with your finger. It will sink in. Now push the same piece of foam with the flat of your hand; it does not go in so easily. In other words, the foam appears stiffer. This is how the mass of air in the cabinet reacts to the air in the room, the room appearing 'stiffer' as port area increases.

This is a very complex interaction too, I suspect, because strange things happen at either end of the limits. In other words, if the relationship of port size to frequency was linear then as port size decreased to zero, so frequency would decrease to either a minimum or zero. In practice, port behaviour simply fades away. Since output level from the port also decreases with decreasing port size this effect obviously predominates, so the decrease in frequency is non-linear and has a frequency limit, meaning

you can't tune a port as low as you might like.

Conversely, as port size increases, a point comes when it isn't a port anymore so much as an oversize hole in the cabinet. So at what point does a hole in the cabinet cease to act as a port?

Obviously, altering port size only works between quite strict limits. Some bright spark found that placing a tube behind the port, called a duct, seemed to get around the problem. Happily, in this case lengthening the duct does decrease resonant frequency. All of a sudden port size could be increased and, providing the duct was progressively lengthened, it's frequency of operation could still be tailored to suit any particular design aim. And this is where we are today, with a few exceptions. But symmetrical tubular ducts also act as organ pipes which introduce further difficulties, if the port is made too long.

Where a port is ducted, we do appear to have a system that behaves as the common port model would suggest. As port length decreases to zero, port frequency simply rises to the limit set by port area. The duct, however, is another system that modifies basic port behaviour. It has its own pattern of behaviour that is quite the reverse of what the port does; the two are very distinct.

I suppose it's reasonable to associate the

## Mysteries from Noel Keywood



opinion

two and people have consequently extrapolated back to reach the conclusion that a port without a duct is nothing other than a ducted port of short length that would still behave like a port. This isn't the case, something that has had me puzzled for some time.

Pondering the fact that a port is fundamentally an acoustic gateway between loudspeaker and room, I realised that to better match a port to the room load would require an air-matching transformer - a horn.

Now things started to move. I had a loudspeaker with a hole in it and a fast real-time spectrum analyser hooked up, looking at the modulus of impedance. I needed a horn - quick! Anything would do, because if this theory had any validity it would immediately show in the impedance curve. I found a large plastic funnel used to coax salt into a dishwasher. Held in place with Blu-tack I got the result I hoped for.

Both humps of the impedance curve dropped significantly, demonstrating the funnel was exhibiting horn-like properties, imposing some resistive loading on the air load behind the driver, flattening its impedance curve. Acoustic output from the funnel was broader band than that of a port or a duct, again demonstrating a better damped system. Eureka!

There's a great delight in reaching an understanding of something based on its behaviour, because as often as not better ways of exploiting it quickly become obvious. In this case it appears that the ducted port used by a majority of manufacturers isn't ideal. A better loudspeaker port is available from your local hardware shop: it's called a funnel. What size funnel to use? There's the rub. At present I don't know. I hope to be taking a closer look at this idea in future issues. Happy experimenting!

### EDITORIAL ASSISTANT REQUIRED

Hi-Fi World's editorial department is expanding and needs an Editorial Assistant. Applicants should be familiar with a wide range of hi-fi components as well as having some electronics knowledge. Good administrative ability and a working knowledge of the English language with a fluid, preferably entertaining writing style are also required. **Location: central London.**

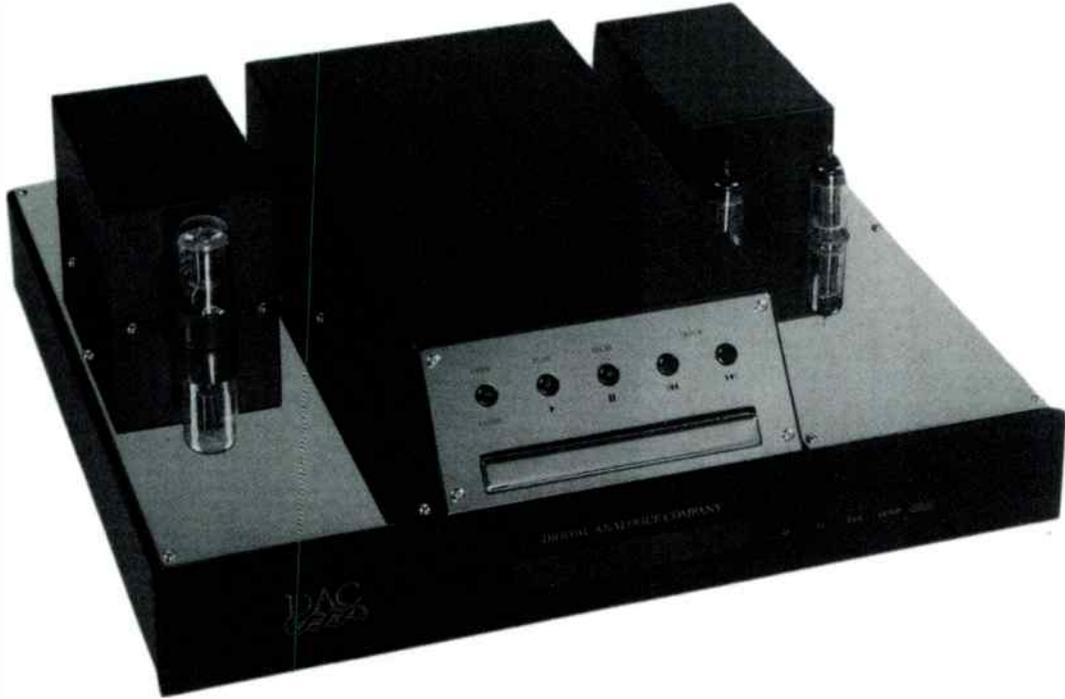
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# BACK TO THE FUTURE

**In last month's issue we previewed dCS's 96kHz, 24-bit compatible Elgar DAC. Now we take a more in-depth look at what could well be the next generation of CD.**

If you've always thought CD sounded as metallic as it looked and fell well short in the subtlety and rhythm stakes, it isn't just your imagination. As many listeners of the analogue persuasion have long suspected, CD with its 44.1kHz sampling frequency and 16-bit resolution doesn't really cut the mustard. Its replacement, which sounds far superior, could well take the form of a signal sampled at 96kHz with a resolution of 24-bits. In the November issue, dCS's Marketing Manager Robert Kelly showed us such a system using their Elgar DAC and Nagra's digital open-reel recorder.

**JON MARKS:** So when was dCS born?

**ROBERT KELLY:** dCS began in 1987 as a company which made Analogue to Digital Convertors and Digital to Analogue Convertors for any application, not just audio. Mike Story, the founder, looked at audio because he'd been involved with that side of things on a personal basis from a long time back. He looked at all the off-the-shelf ICs which are used by almost

everyone else for their studio DACs and thought he could come up with something better.

Conventional topologies, whether they're Bitstream or Multi-bit, have their advantages as well as disadvantages. So Mike produced something called the Ring DAC, which is the core of all our components. And that's what really got dCS established in the audio world. It has superb linearity that goes way beyond -120dB. Most off-the-shelf ICs start running into linearity problems at around -80dB/-90dB.

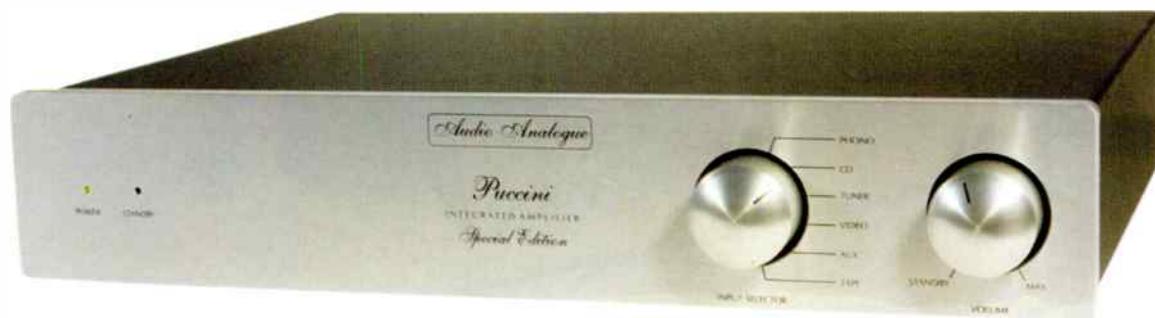
**JM:** We've found that with a lot of our measurements. Many CD players and DACs can put out around 30%-50% distortion at -90dB.

**RK:** That's why a lot of them don't portray fine detail like room ambience and the decay of notes particularly well. The thing that analogue does very well is fine detail because analogue is very



Nagra's D open-reel recorder uses 0.25in. tape with recordings laid down via a VHS video-type head. For longevity's sake, there are few plastic parts or glue joints in the transport and casework.

# AUDIO ANALOGUE PUCCINI S.E.



"outstrips the competition at up to £1000"

-Hi Fi World, Sept. 97

That may sound like an outrageous claim for an amplifier that costs just £595. But Hi Fi World were spot on in their judgement. The Audio Analogue Puccini S.E. is indeed a very special amplifier.

*Special* in the way it's designed and built, with full dual mono-construction, top quality internal components (including built-in MM/MC phono stage) and an absolutely superb finish. As Jon Marks correctly noted: "The Puccini S.E. is very different to just about every sub-£1000 integrated I've come across before".

*Special* too in the way it sounds. "An addictive mix of fine tonal colour, delicacy, power and involvement" (Hi Fi World's words again). Of course, that's the way a good amplifier should sound, but in reality transistor amps very rarely do. A hard, bright, uninvolved sound is what you usually get at this price level. The Puccini S.E. however is "completely free from transistor grain" with "a depth to its sound stage which leaves other integrations sounding flat". And to emphasise the gulf that separates the Puccini S.E. from the rest Jon Marks pointed to perhaps its most attractive quality: "What it does have which none of the competition do is a lucidity, a see-through transparency combined with control which makes its peers sound quite boxy and forced".

*Praise indeed.* But fully merited, even if we do say so ourselves. And if that sounds like your kind of amplifier, you won't be disappointed. For more details and the name of your nearest stockist, please contact:

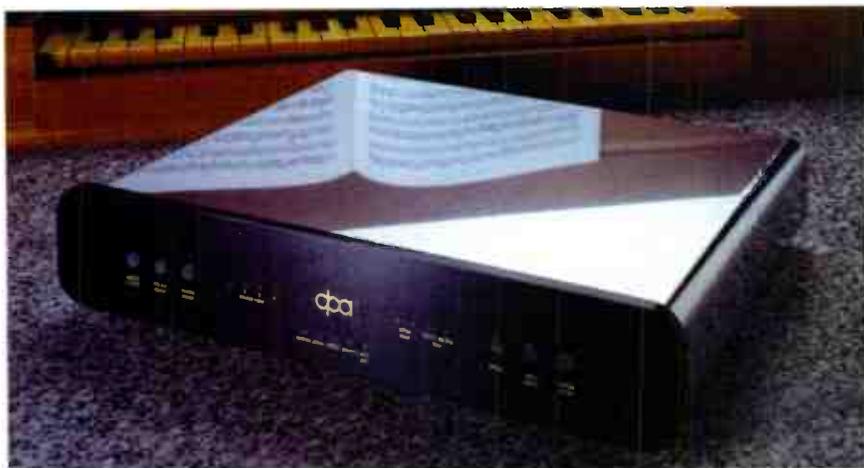
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**DPA's new SX512 Digital to Analogue Converter relies on Rob Watts' Pulse Array Modulation processing to give 24-bit resolution.**

linear at low levels.

When we talk about the dynamic ranges of digital equipment it's a little bit confusing as you typically measure it between the biggest signal you can put out and the noise floor. But you can actually hear below the noise floor (your ear tends to tune hiss out), so if the linearity of your system extends below that point there's more sound quality to be had. It's almost always the linearity of the system rather than the noise floor which limits its performance.

Our US agent has a very interesting tape of Latin American percussion which he copied off some analogue master tapes onto the Nagra D open-reel. Percussion is very hard to do since it's so complex. He first recorded through a well-known US-made 20-bit 44.1kHz Analogue to Digital Converter and then wound the tape back, equalised all the levels, and recorded it at 24-bits, 44.1kHz through one of our ADCs. He played back the two and the 20-bit version made the percussion sound rather mushy while, on the dCS 24-bit one, you can more easily identify the various instruments. Finally, switching up to 96kHz at 24-bit provided another quantum leap forward.

This much was obvious from the listening session last month, where the Elgar/Nagra were running at 96kHz and 24-bits into an Etalon Ampli pure class

A power amp (more of which in a forthcoming issue) hooked up to our Jamo Concert 8 stand mounters via van den Hul Revelation Hybrid loudspeaker cable.

Rob Watts at DPA is also working on 96kHz, 24-bit compatible DACs with the new SX128, SX256 and SX512, which we hope to review soon. Rob has come up with a data processing technique called Pulse Array Modulation:

**ROB WATTS:** Pulse Array Modulation combines all the advantages of Bitstream and Multi-bit while avoiding their disadvantages. In our reference SX512 DAC for instance, there are 512 pulse array elements,

each of which handles the same data stream taken from the CD. These output pulses from the elements are then added together, giving the SX512 256 times the resolution of Bitstream. This means the DAC can accurately reproduce a 24-bit signal at 20kHz. Another benefit is that, because of the way the pulse array elements are processed, sensitivity to jitter is greatly reduced.

We've also put the filtering which eliminates the DAC's spurious signals above 22.05kHz onto the DAC chip itself. Normally this would be carried out by a separate op amp, but doing it that way gives the op amp a hard time and you end up with a coarse, grainy sound. On-chip filtering solves this problem and means there's only one amplifier in the analogue signal path too, which contributes to better transparency and clarity. The end result of all these improvements is smooth and full-bodied sound with great sound staging.

It will still be a while before the 96kHz, 24-bit modules for the DPA convertors are ready, but with what dCS and DPA have done, and what other companies are starting to do, the hardware for a new, truly high-quality digital format is falling into place. Now it's basically up to the music companies to begin putting songs on a future, high-capacity Internet so audiophiles everywhere can start downloading onto their hard drives ●



The DAC board from dCS's Elgar converter. The two large chips are Read Only Memories which control how the DAC works. The group of surface-mount chips are current sources; everything to their right is the analogue output stage.

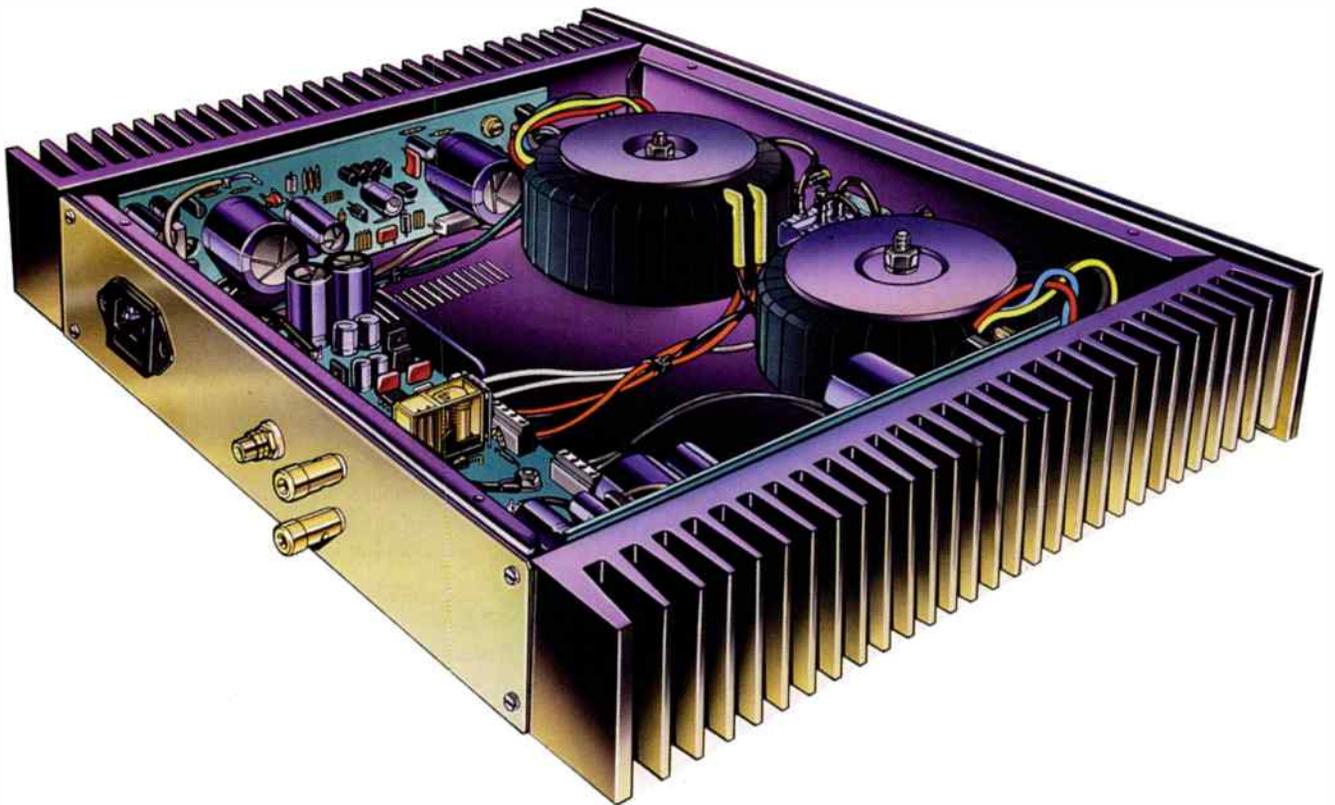
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It is summer 1995 in a smoke-filled Soho niteclub [sic]. On stage is Mike Flowers (he of 'Wonderwall' cover fame), wearing the nylon shirt and wig that are his stock in trade. Sitting below him is the audience, most of whom look so slimy that you'd need to put salt down to keep them away from your vegetable patch. The occasion is 'Easy Night', a celebration of 'the Easy Listening revival'.

Suddenly a camera crew appears in search of a vox populi. Curiously enough, the revellers are particularly unreceptive to the advances of the interviewer. "Go away," they say, "no cameras!" Then the reporter approaches our table and a guy next to me says, "Sorry, we're journalists too!" The girl with the microphone lets out a sigh, complaining that everyone in the audience is a hack from Wapping in search of a story and that, with no 'real' people present, 'the Easy Listening revival' must be a figment of the media's fruitful imagination.

This rather surreal event has stuck in my mind. I used to think the media had a sinister agenda to misrepresent or distort the truth, to preserve vested interests. But now I'm beginning to see things as they really are. It isn't about cynical, tendentious misreporting, or 'agents of capitalism' or propaganda. Most journalism is about lazy news-gathering, making it up as you go along, following a buzz, a tip-off, or failing that, everyone else.

The problem is that slack hackery is such an easy habit to slip into. Too many journos find it most convenient to take what's given to them on a plate, or simply plagiarise their colleagues on rival papers or television channels. That's why 'news' is often so homogenous and London-centred – no one has the time or can be bothered to make the effort to go out and find it in the real world.

# audiophilia

## David Price



opinion

Hi-fi writing, I'm sorry to say, can suffer from the same malaise. Not so much these days, but certainly from the late Seventies to the end of the Eighties there was only one way to think, a single proselytising theory that said which hi-fi

to new ideas and products is nothing more than the 'me too' mentality. Linn's director Ivor Tiefenbrun put this fact to good use. When his company was young he got an idea and ran with it against the grain, insisting that the

Japanese hi-fi, which was treated appallingly - many British hi-fi mags of the time were still afflicted by the stupid 'Jap crap' attitude. Ever heard of Trio's flagship L-07D turntable or Marantz's Esotec? Probably not, although they surpassed the top Sondek/Ittok combination of the day. They were virtually ignored by the UK press. Indeed, if a turntable wasn't a) British, b) belt drive and c) impossibly difficult to set up, reviewers would say it, "just couldn't play music".

A shame, because such a parochial outlook didn't do our industry any good. It just meant we got caught in a timewarp throughout the Eighties from which we're only just beginning to escape. Now in the late Nineties, it's suddenly OK to like valves, horn 'speakers, direct-drive turntables and even products from foreign countries! Freedom!

Thankfully the UK hi-fi press, still populated by many of the great Seventies scribes we know and love, has opened its eyes to choice and diversity – a bit. I get the sense that it's easier to go against the grain nowadays – there's less of an imperative to follow the flock. Let's have more of this from everyone. You never know, this spirit may even reach Fleet Street one day, and there'll never be an Easy Listening revival again. Trouble is, they'll probably exhume Bros instead. . .

*"I think the reason much of the British press hasn't been receptive to new ideas and products is nothing more than the 'me too' mentality."*

was good and which was bad. Magazine readers were encouraged to think about certain component manufacturers, technologies - and even countries – positively, while everything else was either ignored or given a hard time.

Conspiracy theorists will scream "Payola!", insisting that journalists take bribes to write nice things about their paymasters' products. Well I can honestly say I've never come across this. True, many companies are particularly adept at media relations – friendly, co-operative and affable, that sort of thing - but no one I know has ever gone further than that.

Instead, I think the reason much of the British press hasn't been receptive

source was the single most important part of a hi-fi system. He was quite right too, but his trick was to weave a web of mystery and intrigue around his product, the LP12 turntable, that would keep the journalists coming back for more.

He succeeded, and by the late Seventies practically every jobbing British hi-fi hack had a Linn, which they enthused about ad nauseam. Of course, the LP12 was one of the best turntables at that time, but it wasn't the only top deck around. The Dunlop Systemdek, JBE, Logic, Michell GyroDec and Pink Triangle were ignored to a greater or lesser extent, even though several were at least as good.

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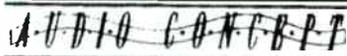
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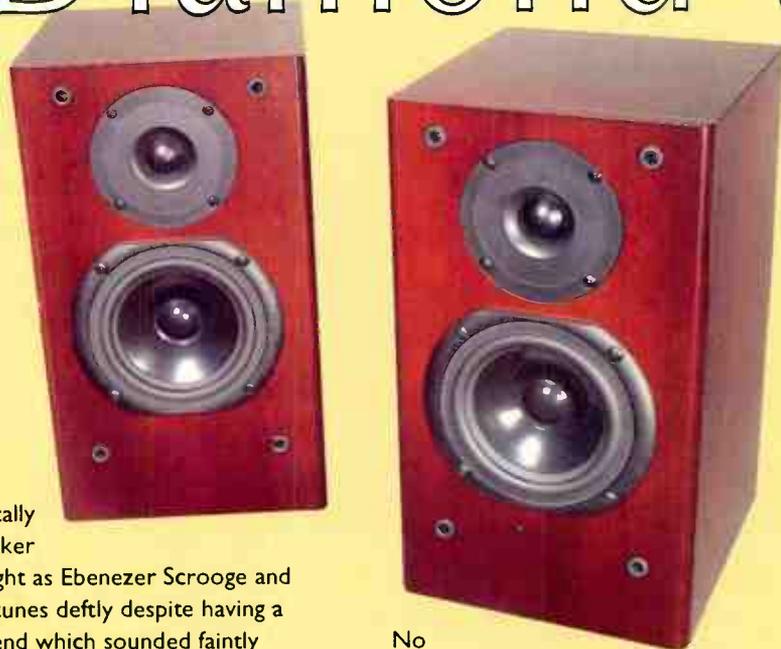
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# Rough Diamond?



**At £240, are Audio Gem's Opal loudspeakers diamonds with a few rough edges, wonders Ketan Bharadia.**

**C**ut throat aren't words you hear used often these days - there aren't many swashbuckling films about piracy on the high seas at the moment. They make an apt description for the modern budget loudspeaker world though - just take a look at the bewildering array of inexpensive boxes on offer. So if a 'speaker like Audio Gem's Opal stand mounter is to succeed under these circumstances, it needs to be something rather special.

Taking the Opals out of their box I took an immediate shine to their smart Mahogany finish (available at a £20 premium over the standard Black). Bolted to the front of the attractive ported cabinet (340mm by 220mm by 197mm) are a 100mm treated-paper mid/bass unit and a 25mm fabric-dome tweeter. Finding the optimum position to site the Audio Gems in was fairly easy - in our listening room it was about 50cms from the rear wall and well away from side walls. A slight toe-in helped to give the sound extra solidity and focus. Stand-wise the Opals preferred high-mass Atacama SE24 stands to the open-frame variety.

Bi-wired with DNM's Reson loudspeaker cable, the Opals squared up to Tracy Chapman's third album *Matters Of The Heart*. The Audio Gems showed themselves clear and direct in contrast to many 'speakers which soften dynamics and gloss over detail. Evidence of this was supplied by sharply-focused and articulate vocals and percussion with abundant bite and

attack. Rhythmically this 'speaker was as tight as Ebenezer Scrooge and handled tunes deftly despite having a bottom end which sounded faintly tubby when volume levels were pushed higher.

Slightly less sonically appealing was the Opals' dry presentation which removed some of the warmth and tonal richness from recordings. Playing their parts here were a peak in the treble at 8kHz and over-damped bass, both shown up in our measurements. This meant treble, which could be sharp and a touch hard, was pushed forward in the mix. That said, the overall performance was still enjoyable.

The next CD was the Stockholm Arts Trio playing Schubert's Op99. Here the Opals once again gave a clear, dynamic rendition. The piano had plenty of detail and weight and was nicely proportioned in the acoustic. Sound stage width was fine, although like much of the competition, the Audio Gems flattened front-to-back depth.

Again, it was on the most powerful piano notes that the Opals hardened up, and the treble brightness previously noted made violins sound thin. It wasn't bad enough to disturb me but I can imagine that, if these stand mounters were used with a brighter, less evenly balanced combination than the Roksan Caspian CD and Audio Analogue Puccini SE integrated, they could become rather fatiguing.

No matter what I listened to, whether it was the complex Jazz Funk of Quincy Jones or Stravinsky's *Fire Bird Suite*, the Audio Gem Opals were highly consistent. On one hand they are fast, dynamic and extremely rhythmic. On the other hand their brightness could prove wearing in the long term, as could their lack of sound stage depth. But if you like what the Audio Gems are good at, do give them a try ●

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## WORLD VERDICT

Partner the Opals with warm ancillaries and you'll get a detailed, involving sound. Avoid bright amps and sources though.

**Measured Performance  
see p 103**

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# VINTAGE VIRTUES

by Haden Boardman

I've always had a lot of respect for Sony as a company. Whereas many Japanese corporations produce mainly 'me too' equipment, Sony have genuinely tried to keep the wheels of progress turning. Cue the Esprit, Sony's high-end range of hi-fi, complete with the most tweaky of tweaks, including floating magnetic isolation platforms, 99.99% oxygen-free copper cable and fancy diamond cantilevered Moving Coil cartridges.

The most common Esprit items you are liable to find are the TA-E900 and TA-N900 pre-amplifier and monobloc power amplifiers. The power amplifiers are rated at 200watts into almost any load and are built like nothing else I

have ever seen. The anodising is superb, and the fit and finish inside the casework begs you to leave the top off. The styling is rather low-key, with a very slim case - perhaps Sony were after a fairly conservative market.

The really clever part is that Sony's Esprit engineer, one Masaru Nagami, put a little circuit in front of the output stage (which is constructed entirely from Sony's

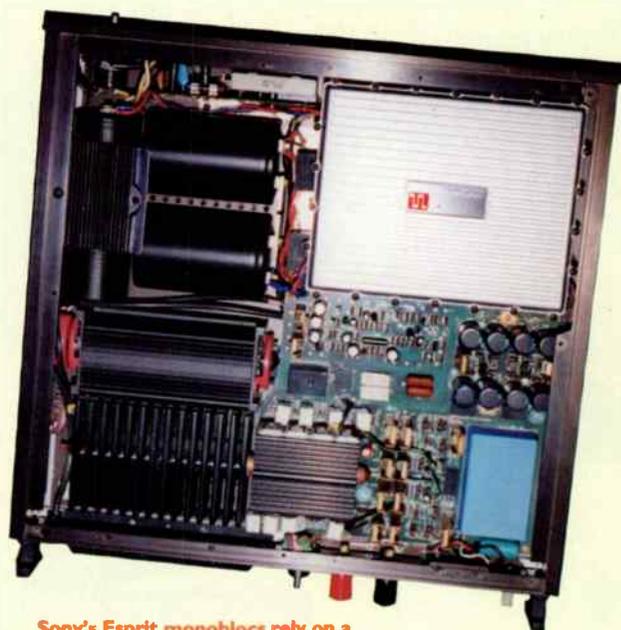
own custom-made transistors) which allowed him not to use any negative feedback at all. The input circuits are all pretty standard complementary pairs.

Inside the case, the front is dominated by a sealed 'Pulse Width Modulation' power supply and a set of massive reservoir capacitors. The power output section which has a bank of Mosfet devices connected via a heat pipe to the most silent cooling fan you never heard. Even this is a selected component - it's actually a high-quality capstan motor from a

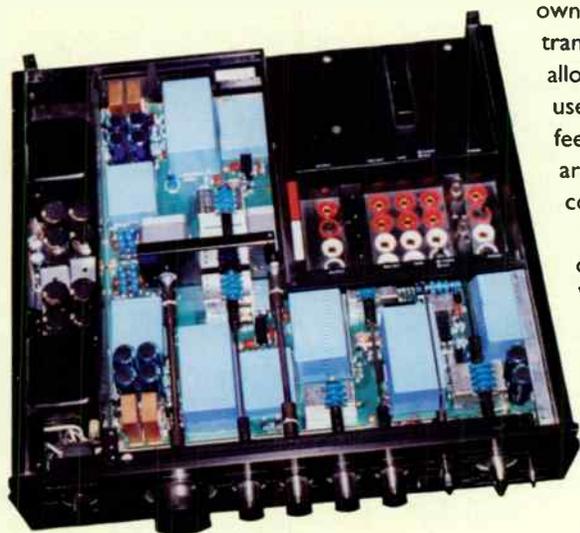
cassette deck.

All delicate audio signal operations are taken care of by little blue modules (as is the case for all the other Esprit electronics as well). Needless to say, every single component inside is truly audiophile grade. The PCBs are thick, and are screwed to a heavy die-cast base. And if that wasn't enough, you could buy an optional rosewood case, complete with marble top! For the truly dedicated, a magnetic isolation pod could be slipped under each corner.

A pair of Esprit monoblocs would have set you back nearly £2000 a pair, the pre-amp £1700, and that was in



Sony's Esprit monoblocs rely on a switch-mode PSU (top right), large reservoir caps (top left) and a bank of Mosfets (bottom left).



Inside Sony's Esprit pre-amp, you can see the blue blocks which are components potted in resin.

# Vadis

## DIRECT OUTPUT

### VALVE POWER AMPLIFIERS

The superior musical and sonic qualities of valve power amplifiers are now well established, and many music lovers and professional users have converted (reverted?) from transistor to valve amplification. Currently popular units, from traditional Williamson-based ultra-linear class B designs, to very expensive "high-end" single ended triode amplifiers, depend on a transformer to match the high anode resistance of the output valves to the low impedance of the loudspeaker.

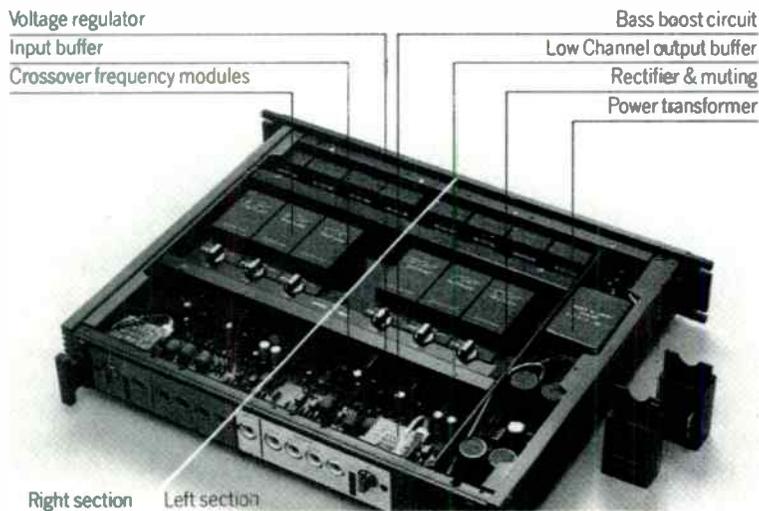


The **Vadis** direct output stage achieves the required low output impedance without a matching transformer, using readily available valves, and giving a very wide bandwidth with low distortion at full power. The clarity and accuracy of reproduction is exceptional, with a lifelike sound stage clearly defined both spatially and musically. Each amplifier is hand built to order, and fully tested before delivery. In addition to traditional black, alternative colour finishes are available on request.

**Vadis is a new company, designing and building high quality valve amplifiers in Scotland.**

# Vadis AMPLIFIERS

Kirkland, 32 Head Street, Beith, Ayrshire KA15 2EU. Tel: 01505 504128



The Esprit active crossover. Unfortunately these are extremely rare second-hand.

1981. This was serious stuff when high-end for most people meant a Quad 405 at around a tenth of the cost!

Sound-wise, these are actually very impressive components. About two years ago, I ran a comparison between a Krell KSA50, a Musical Fidelity P270 and the Esprit. The Sony won by quite a large margin - it was smoother and far more enjoyable.

The pre-amplifier does try to be all things to all people with its incredible flexibility, lack of corrupting tone controls, and easy access to the phono sockets on top of the unit. Even better, the sound doesn't appear to suffer, although the MM input sounds a lot better than the MC stage.

If you need tone controls, how about the Esprit SE-P900 equaliser, a snip at £800? If you want to go active, there was also a superb variable active crossover, the TA-D900, at a wallet-denting £950. This covered anything from two-way to four-way designs, and had sub-bass output and bass boost.

At the front of your system, you could bolt the XL-88D moving coil cartridge into your tone-arm. This is a technical tour de force. It was designed by a Mr Mori, and used a unique figure-of-eight coil system, with a solid diamond cantilever and super-elliptical stylus. Output is fairly healthy at 0.4mV, and it's easy to fit into most arms, weighing in at 6.8g.

The final piece to consider is the rather substantial APM-6 Monitor. At

over 100lb. each and just under a yard tall, they aren't exactly book-shelf 'speakers. They use Sony's Accurate Pistonic Motion (APM) drive units. The woofer has no less than four magnet systems, the tweeter just one. Both have beautifully cast chassis with the incredibly complicated honeycomb-core flat diaphragms. The cabinet is oval-shaped (someone had obviously been doing work on sound dispersion) and finished in a rich walnut veneer. At £4000 a pair, there are not that many in England, and to be honest, when I heard a pair, I was not really bowled over.

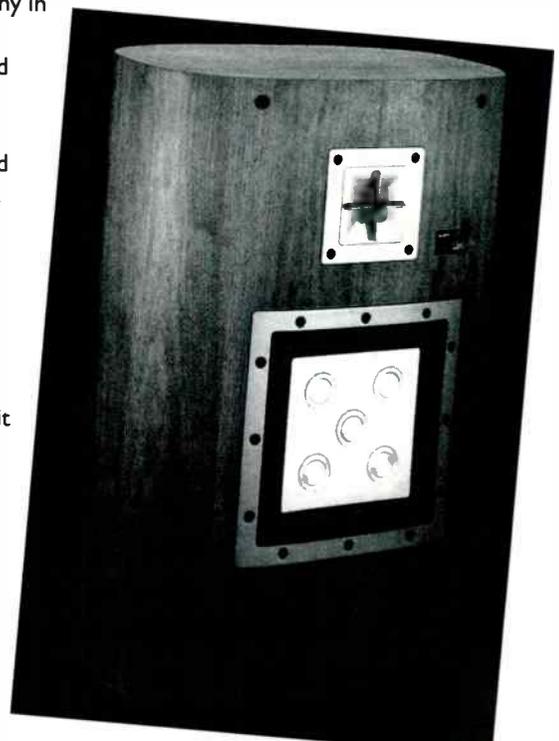
When looking second-hand, be warned, Esprits can only be serviced by Sony, and some modules haven't been available for years. Also mind the power supply capacitors don't burst - the residue burns through components and the PCB! This caveat is mainly applicable to the power amplifiers. This stuff, as you would imagine, is very reliable, but it does occasionally go wrong, so make sure you are not buying anything with intermittent faults - listen for an extended period of time.

A used pre-amplifier will fetch anything between £500-£1000 depending on condition. The power amplifiers go for a similar amount, so the least you are looking to spend is a grand to join the Esprit club. Later on there was

a cheaper stereo power amplifier, which sounds a little nicer than the big monoblocs, the TA-N901, that will cost you around £400-£600. It is not quite as reliable as the bigger TA-N900s though. There was also the TA-E901 pre-amp, which was the only Esprit to let the side down sonically. Work on half the new price as a rough second-hand valuation.

Sony obviously expected the Esprit range to sell much better than it did - they even set up a listening room at Shepperton Studios, so prospective dealers could audition and be trained in all ways Esprit. So what happened to the Esprit? Well in the West, nothing; it disappeared. Only the lesser 'ES' range was fit to grace our shores. But, after a recent trip to Japan, I am happy to announce that Esprit is indeed alive and kicking. I was lucky to hear the amazing two-box reference CD player, a snip at around £20000. I was even luckier to hear this through the new Esprit electrostatic loudspeakers, again with not much change from £25000.

For us mortals, the second-hand Esprit range really does offer very good value and real high-end on the cheap. It isn't common, and can be troublesome, but it is a taste of the exotic for not that much cash ●



The APM-6 monitors with their flat diaphragms weigh in at over 100lbs each.

The world of hi-fi can be a strange business at times. There are many aspects that go unspoken and rarely challenged. The belief that, "That's the way it's always been done", or "It's what the market wants" often prevails. Because of this we still see people accepting that when spending a certain amount on an amplifier, a separate pre/power system is the only 'real' way to go. Likewise, a two-box CD player becomes de rigeur above a certain price point. Whilst these and similar views are frequently true, it's not invariably the case. Many excellent products and even entire sectors of the market become largely ignored because of such rigidly held opinions.

I've written before about the huge yet often neglected potential of a decent pair of headphones. In many respects they can run rings around similarly priced loudspeakers. The same holds true with active loudspeakers as opposed to the passive alternative driven by power amplifiers through a long stretch of 'speaker cable. So this month I'm going to take a look at this slice of the hi-fi pie that struggles to make an impression on the hi-fi mainstream.

With the increasing popularity of subwoofers, the active loudspeaker solution is once more receiving some of the recognition it deserves. It's taken for granted (again) that once a certain price is reached then an active subwoofer offers a better solution to bass reinforcement than a passive one. With good reason, too. The driver(s) and amplification can be almost perfectly matched, and it saves on long runs of 'speaker cable. There's no reason these benefits

# Fair Views

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



shouldn't apply to full-range loudspeakers as well, so why aren't there more on the market?

Well, the impression from many loudspeaker companies is that there just isn't the demand for them. Yet around 10 years ago there seemed to be plenty

amplification and highish prices meant they didn't really receive the recognition they deserved.

Their passive counterparts were seen as highly effective yet still cheap at between £70-£100; at more than double the price the actives

loudspeakers. The drivers built into computer monitors and the dinky add-on 'speakers almost as small as an Oxo cube don't do justice to the potential offered by CD-Recordable. Yet the original markets for active 'speakers haven't gone away. There are more students than ever before, and most quality hi-fi is just as bulky as it's always been, despite the best efforts of mini-sized separates. The plusses haven't changed either - although the quality of loudspeaker cable has improved over the years, it's still a case of the shorter the better (see June 1997, p78).

It's also interesting to note that active loudspeakers have consistently enjoyed success in the professional and semi-professional markets. Soundcraft and Tannoy are two of the best-known companies who can supply monitors perfect for mobile studios and confined spaces. The trouble is these designs don't tend to come cheap, with their high-power amps and drivers.

While, in some areas, active 'speakers have never really gone away, we could yet see something of a revival. The return of Wharfedale's Active Diamond is a welcome start. But whether or not active will have any effect on the mainstream market remains to be seen. Mind you, successful or not, the world of hi-fi would be a much duller place without such niche components ●

*"With the increasing popularity of subwoofers, the active loudspeaker solution is once more receiving some of the recognition it deserves."*

of opportunities. With the advent of decent personal cassette and portable CD players, a compact pair of active loudspeakers should have been just the thing for a quality system on the move. And the potential demand for such a component from students in digs, businessmen or those who just can't accommodate a full-size separates system shouldn't be underestimated.

At one point the only option was a pair of ghastly plastic-cased devices from the big corporations. But it didn't take too long for Wharfedale and Goodmans to offer active versions of their Diamond and Maxim designs. Already storming 'speakers in their own right, the active versions should have gone down a treat. But whilst they sounded heaps better than the cheap plastic alternatives, average

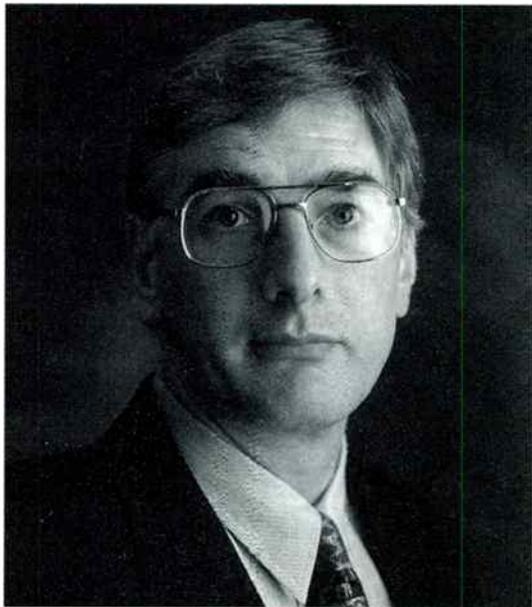
suddenly didn't seem such good value materially. The power amps may have been built in, but they weren't visible. And with the human psyche being what it is many didn't realise what these tots were doing on the shelves next to the big boys from Tannoy, Mission and Celestion. Only those who had read about them knew what they were about.

However, the active effect was also beginning to take hold at the other extreme of the loudspeaker market. Digital gurus Meridian did, and still do, place much emphasis on the advantages of active loudspeakers. They even went as far as placing pre-amps and DACs inside their 'speakers, so that only a transport was needed.

These days, with many people using PCs there is an increased interest in budget active

This man can't  
believe what he's  
hearing...





# ...But it's true.

*Peter J Comeau is no ordinary reviewer. As designer of the only product to win the coveted What Hi-fi Best Loudspeaker Award three times in succession, he's generally regarded as the guru of small speakers. With 30 years' experience as a specialist hi-fi retailer, co-founder of a highly respected UK hi-fi manufacturer and one of the 'terrible three' who pioneered subjective reviewing in the staid hi-fi press of the 1970s, his opinion carries formidable weight.*

*“Percussion is firm and practically floor shaking in its intensity - just a few bars and you are already reaching for your wallet.”*

Hi-Fi News & Record Review

*“...The 12i marks the baseline performance above which all other speakers should rise. But do they? Do they hell!”*

Seasoned hi-fi critics are notoriously hard to impress.

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Well, we can't speak for anyone else - but we know what makes the 12i such a remarkable performer.

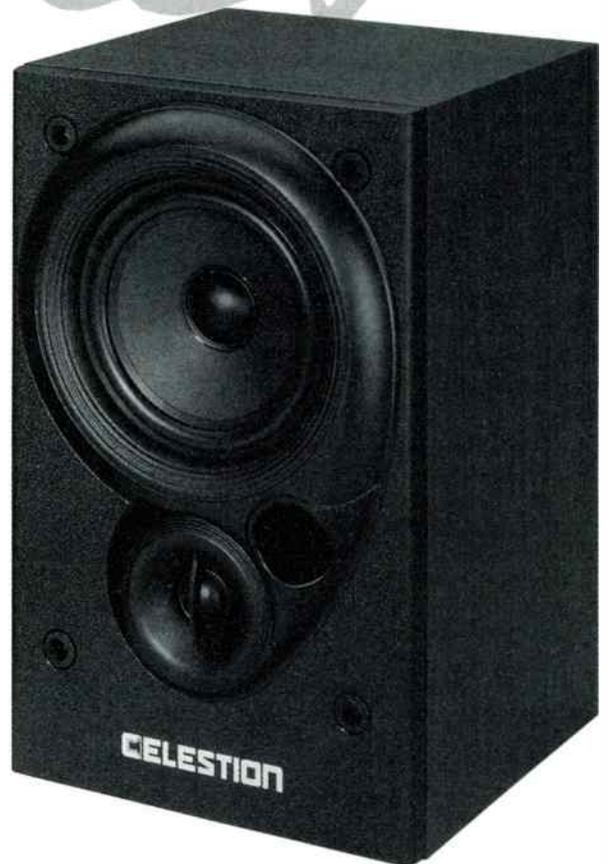
The smooth, natural-sounding vocals? Celestion's 19mm tweeter, whose neodymium magnet is ferrofluid-cooled for improved power handling.

The phenomenal bass response? 130mm long throw bass drivers, which allow the cone extended movement without removing the HF coil from the magnetic gap where energy is most concentrated.

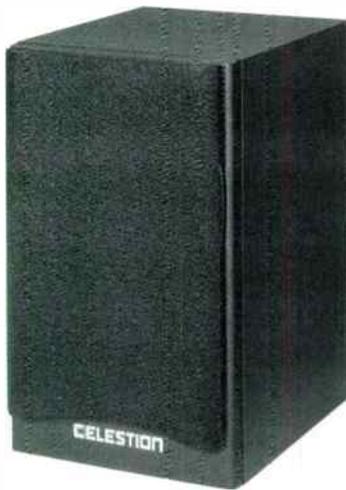
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*i*Series



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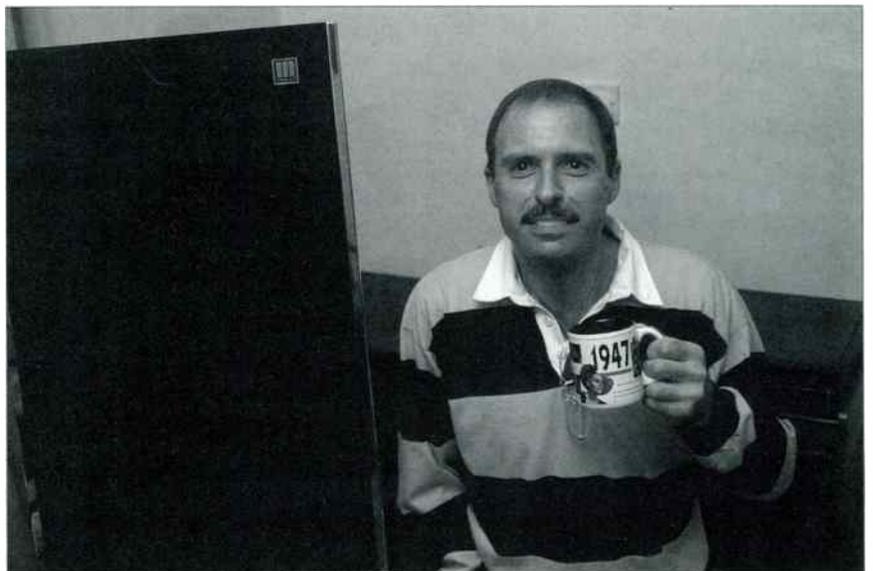
**Jon Marks pays a visit to a dedicated audiophile with a passion for building and designing amps.**

One Saturday afternoon a few weeks ago I found myself in sunny Stevenage on the trail of a hi-fi lover and his system. With an electronics training and a lifetime's work in the field, Dave Winstone is in the enviable position of being able to design and build his own amplifiers to a very high quality, be they solid-state or valve, as I found out in his diminutive listening room:

**JON MARKS:** Could you tell me about these valve monobloc power amplifiers?

**DAVE WINSTONE:** I designed and built these in 1979. They're based on the GEC KT88 circuit although they have solid-state rectification instead of the GZ34s and use military-grade valves.

**JM:** I was just wondering if you'd tried



using Schottky rectifiers?

**DW:** No, it's just a normal full-wave silicon bridge rectifier. But there's a time delay to hold off the High Tension voltage for three to four minutes to let the valves warm up. When it does switch on, there's a brymistor which gives a soft-start effect to the HT. Apart from that it's all pretty standard, virtually component for component. The valves are all original so it's been running a long time on this one set.

All the components are high quality. For example, these are wet tantalums as the cathode bypass capacitors. This means you can get 100uF at 100V, which isn't normally available in solid tantalum.

**JM:** What's so special about that particular type of cap?

**DW:** They have lower leakage current and last longer than standard electrolytics. They also have better impedance characteristics. The cathode bypass cap is actually quite a critical component in the output stage. It's often not given much serious thought. Most people just put an electrolytic in. Mind you, some modern electrolytics are quite good. So the wet tantalums were probably a good idea at the time, but nowadays you could get an aluminium electrolytic instead.

The other unique component is the cathode bias resistor. It's what's known as non-inductively wound. The windings



I think care in the selection of electronic and mechanical components like these can make a lot of difference to the finished product.

**JM:** I know that there are some fairly polarised opinions in the hi-fi industry over this, with some designers claiming component quality has no sonic impact on a good design, while you have others like Ken Ishiwata who literally listen to every single component in a piece of hi-fi!

**DW:** I think if you're a hi-fi manufacturer you have to keep your materials' costs as low as possible without destroying completely the sound quality. When you're making something for yourself though, and it's a serious hobby and you're prepared to throw money at it, you want to go for

Trying to build your own amplifiers is impossible without proper test equipment. To the far right is an audio frequency generator sitting below an oscilloscope. Next to these is an Avo multi-meter, with a High Tension voltmeter to the left (used for setting up Quad ESL 57s and 63s). At the rear left is a digital multi-meter behind an analogue current meter and two high-power resistors for testing power amp output levels.

are arranged in such a way as to cancel out their inductance. Again I think this is a part of the circuit normally overlooked.

**JM:** Are the signal coupling caps polypropylenes?

**DW:** Yes, 500V 1uF types. The rest of the caps in the amp were some of the best you could buy at the time: 1% metal films for instance.

The best parts of the amplifiers are really the transformers. They were wound by Partridge for me a long time ago to the original GEC spec. They're C-core types in what they called an Admiralty pattern metal case. The mains transformers are of exactly the same construction.

C-core topology is better than the I/E stacks often used because it has superior magnetic characteristics and can be made physically smaller, therefore the capacitance that leaks between primary and secondary can be minimised. This improves high-frequency performance (up to approximately 50kHz in this case). The 16-section windings also provide very close coupling between primary and secondary.

In the case of these transformers,

there's about 200Henries of primary inductance which gives you extended low frequencies (down to 10Hz-15Hz) without saturating the transformer core. The chassis themselves are seam welded and then professionally wet painted.

**JM:** So you'd run out of Hammerite then?

**DW:** Yes! All the connections are industry-standard. There's an IEC mains input and what looks like a DIN connector for the signal. In fact it's a Blicon. Look around the supermarkets and you'll find check-out girls use these. You put the plug in and you can't pull it out unless you pull this collar back. It's not my favourite connector but it does stop accidental disconnection of the input signal occurring. The outputs are standard Belling and Lee binding posts.



Another of Dave's favourite loudspeakers is the rare Ferrograph S1 monitor with its transmission-line loaded bass and midrange units and Goodmans tweeter.

better components than commercial manufacturers can afford to use.

**JM:** Getting back to the amps, people must have thought you were a bit of a weirdo building a valve amp in the Seventies.

**DW:** Well, I just wanted a valve amp for myself. In those days, it was before the thermionic resurgence. Some people even offered me transistors and wanted to take the valves away!

**JM:** I see you're running a couple of pairs of loudspeakers in your room (14ft. by 14ft.) - Heybrook Quartets and Magneplanar SMGa panels. I know the Magneplanars aren't a particularly friendly load. Do you advocate the use of valve amps with them?

**DW:** No, I don't recommend driving Magneplanars with valves. I've spent many years with Maggies, and feel there isn't really enough low-end clout or current from a valve amp, especially for a four-ohm 'speaker that can dip as low as two ohms.

For the Quartets, which are unusually efficient, the monoblocs make a great match because they sweeten the Heybrooks' rather lively sound. I found the best partner was an Orelle SA100. It's a Direct-Coupled, 50watt integrated amp with a DC servo

in it. I'm even using it to drive the Maggies until I get my own solid-state amp polished off.

**JM:** That's the rather warm-running device which looks like an aluminium filing cabinet?

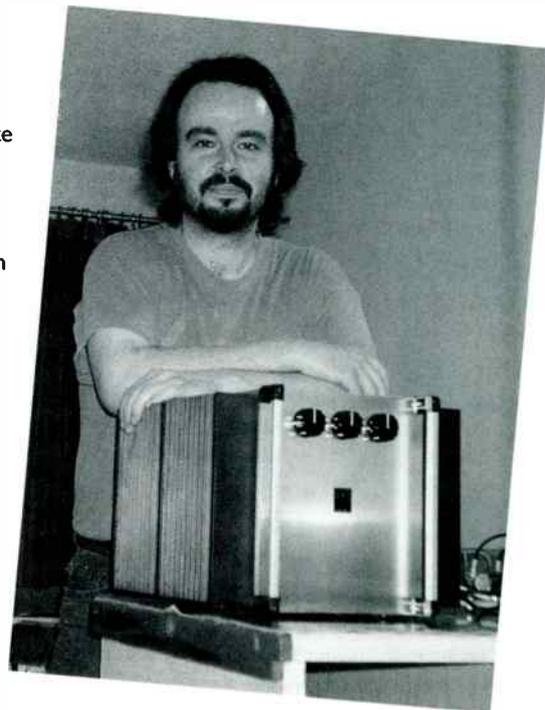
**DW:** You could say that!

Sitting on Dave's kitchen table and almost bending its legs was a large brushed aluminium box with massive heatsinks. This is Dave's own pure Class A power amp, which was designed to drive difficult loudspeakers like the Magneplanars. With 54watts into 8ohms and 108watts into 4ohms, it isn't short on current either. The reason for this, and the bulk of the amp's weight, is a 1.25kVA toroidal transformer with top-grade M1 steel laminations and two sets of reservoir capacitors - one pair of 150000uF caps which feed the output stage and another pair of 30000uF for the input and driver stages. These caps take their power from individual high-power bridge rectifiers to minimise inter-stage interference through the power supplies. The power supply as a whole is fitted to aerospace vibration mounts which stop vibration getting into the PCBs which carry the rest of the amp's components.

Ensuring there's never a shortage of current are eight pairs of output transistors per channel. Heading up the front of the amp is an LM394 long-tailed pair input made up of super-matched transistors etched onto the same wafer of silicon. This means there's no switch-on thump, despite the fact that the lighting dims when you turn the amp on!

There are three military-grade potentiometers fitted to the front panel, two of which set the bias level in each channel (normally 3A) and one the volume.

Dave's not resting on



Hi-Fi World's editor attempts to look nonchalant while singeing his elbows on Dave's Class A power amp.

his amp laurels though, and is going to convert this amplifier to Direct Coupled operation, having been impressed by the way the Orelle SA100 works. In the meantime component tweaking is the order of the day, with a range of alternative input caps to alter the sound.

Listening to Dave's system driving the Magneplanars, I was surprised to hear dipoles working so well in such a small room. With a Meridian 508 CD player as the source, the sound was crisp, smooth, fast and very rhythmic. If you haven't heard the SMGas before (which are now obsolete, having been replaced by the SMGcs), imagine the character of a ribbon tweeter extended to cover midrange and bass as well. There was a freedom to this system's delivery that made direct-radiator loudspeakers sound forced and sluggish by comparison. And while imaging wasn't pin-sharp - the Magneplanars really need more room - the sound stage was impressively open.

A change of loudspeaker and interconnect cables - at the moment Dave's using DIY versions from Maplin - to something a bit more costly should further improve matters, and who knows what other home-brew equipment is lurking in the future?



The Class A power amp is made from high-grade components, including a pair of huge heatsinks to keep it running cool (ish!)

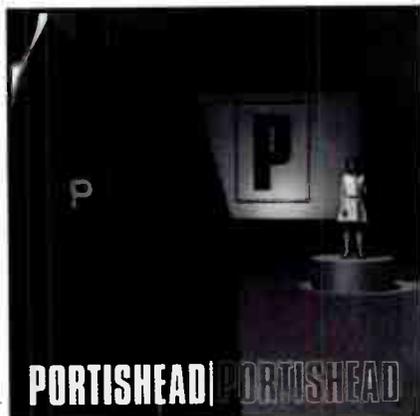
**INDEX**

rock & pop	81
John Clarke	
dance & ambient	84
Sara Davis	
Leon Palmer	
jazz	87
Simon Hopkins	
Simon Cooke	
classical	93
Peter Herring	

# Rock and Pop

rock & pop reviews

*John Clarke*



PORTISHEAD  
**PORTISHEAD**  
POLYDOR 539 189-2

Somewhere in space, an extraterrestrial band hurtled through time. Then, ethereal and free-floating, the pioneers of the Bristol Trip-Hop scene once again touched down after an almost three-year absence.

Since the highly-acclaimed, double-platinum selling debut *Dummy* and a Mercury music award to boot, Portishead have quite rightly been wrestling with the content and concept of its successor.

It has been worth the wait - just! And what imagination is lacking in the album's title is more than compensated for by the range of influences within. The problem is, these influences are the same ones we heard on *Dummy*, and, like that offering, this album is a totally

disorienting experience - perhaps even more so. Indeed, Portishead have out-Portisheaded themselves to create a series of tracks darker, more sinister and more depressing than their debut.

Once again mixing Geoff Barrow's clever studio techniques and Adrian Utley's densely-layered guitar work, Portishead have reproduced that all-familiar haunting sound. As a lead the guitar is hardly ever used and the bass more sparsely still - it seems to play one note over and over again.

Then there's Beth Gibbons, the diva with a fondness for 1950s and 1960s torch songs, a sort of latter-day Julie London with a taste for the surreal. And it's her fractured Eartha Kitt vocals which give the music its vital unsettling soul.

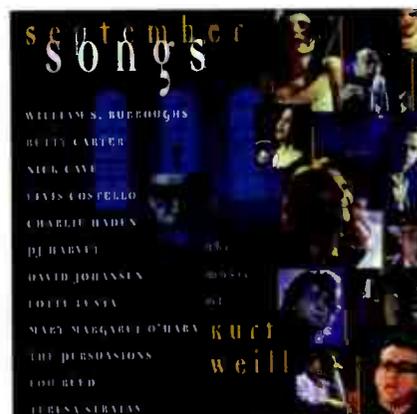
Right from the first track, 'Cowboys', there is a distinctly heavier feel. Here, the bass has been turned up to the full to give the sound of an earthquake, one that rumbles the entire living room. And Beth's voice is astounding - morbidly seductive like a jealous girl seeking cruel revenge against an errant lover and far stronger than the little lost girl who sang "Nobody loves me. . ." on *Dummy*.

Next up is 'All Mine', a slow-paced cabaret-type song which starts with a familiar James Bond signature that cuts to the quick with Beth's haunting vocals.

Many of the songs, but specifically 'Half Day Closing', 'Over' and 'Humming' grind through quasi sci-fi themes in a

similar way to how Lalo Schiffrin's *Mission: Impossible* theme was deployed so effectively on *Dummy*.

It is all pretty down-beat, angst-ridden stuff. Slow, mysterious and morose, Portishead are perhaps just a little bit too exclusive and self-indulgent for 1997. Times have changed, and with the country experiencing its most up-beat period for over a decade, it doesn't quite sit right. Save Portishead for those desperate moments such as the return of Maggie and the Tories.



VARIOUS  
**SEPTEMBER SONGS: THE MUSIC OF KURT WEILL**  
SONY 01-063046-10

Kurt Weill - who? German and with quite a few famous musical fans

apparently. It hardly ranks as mainstream but September Songs has an intriguing assemblage of the great and good doing their bit as a tribute. With the majority of the pieces from the Weimar period, September Songs conjures up the brash, satirical times of Berlin before the jackbooted Nazis marched in.

A time of cabaret and Brecht, it was a fun, frivolous time, famous for the sort of debauchery and mystique hardly imaginable in the West Germany of today. The songs, however, mostly depict the fallen, the beggars and the murderous fools who populated the decadent city during the '20s and '30s.

In fact, the album has a decidedly left-field conviction.

How apt then that Nick Cave, fresh from his Murder Ballads, kicks off the proceedings giving possibly the most famous of Weill's songs his inimitable treatment. 'Mack The Knife' sounds more sinister than ever, Nick's sneering vocals triumphing against what is probably the most shambolic backing group in history.

PJ Harvey follows in eager pursuit with her sophisticated rendition of 'Ballad Of The Soldier's Wife', a song which towers over the rest of this collection alongside Betty Carter's moody, Jazz-Blues version of 'Lonely

House'.

The stature of PJ Harvey is in no small measure boosted by what follows from David Johanson. His 'Alabama Song' is poor indeed, showing that the Glam ex-New York Dolls singer must rue the day he ever hung up his platform shoes.

All the other usual suspects appear - Elvis Costello, of course, and Lou Reed sounding very deadpan and sticking strictly to guitar, drum and bass with the title track 'September Song'.

For sentimentalists, September Song is worth getting for the performances of two masters of the written word alone. For there's Bertolt Brecht, no less, with

## rock & pop record of the month

OASIS

### BE HERE NOW

CREATION CRECD219

Will the 21st of August 1997 forever become etched on the minds of every youth in the UK? It was, after all, the release date of the new Oasis album, man! They're the People's musicians and don't we all love them.

And the hype! Self-billed as the greatest Rock album ever, the sleeve is laden with Rock's past paraphernalia and the group even managed to park a Roller in the pool - after all, throwing in the television is getting a bit passé.

Yet, as a statement, it is very telling about the boys from Burnage - they are up for it, mad for it. More than any other band of the moment they are cocksure, arrogant and LARGE. Be Here Now is in yer face right from the start.

And these songs are LARGE - they aren't meant for personal stereos but for Earl's Court, and only the loudest of plays does them justice. They have that all-familiar background hum - reverb gone wild - that we associate with an Oasis record. Indeed, on first listen Be Here Now hits you like an avalanche, a total wall of sound; one guitar anthem after another, just because Noel has the languid wrist action of someone who finds it all too easy.

Noel's multi-layered guitars chime

all the way from start to finish with little in the way of modernity. He's sticking to a winning formula for the moment and who can blame him? Some treated guitar codas and white noise add to the distinctiveness. Above all though, it is really heavy, man.

On further listens it becomes apparent that there is a lot more going on than you might think - there are some classic singalongs, sentimental tunes and real feeling. Yes, there are

were written circa 1968 alongside Revolution and is uncannily sung by Noel as if by Paul.

Beatles references abound of course. There are the 'All You Need Is Love' string orchestrations of the cloying 'Stand By Me' and the swelling harmonies of 'All Around The World', nothing short of a communal 'Hey Jude'. Then there's always the mention of 'Helter Skelter' on 'Fade In-Out' for sharp trainspotting types.

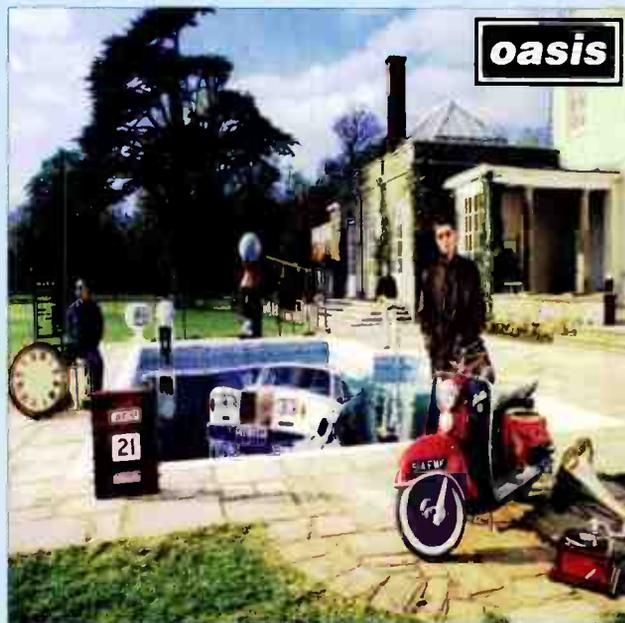
With Beatles and Led Zep influences vying for so much attention it is easy to miss the sensitive, wistful side to the songs. Most notable is 'Don't Go Away', a gentle acoustic hush in the overall scheme of rampancy; and it works nicely.

Be Here Now is a meaty, big and bouncy offering of an album. Highly polished yes, and no big diversion from the previous two, it still features seriously good music. However, it is true to say Oasis haven't done much new and have gone more along with their fans' wishes.

It is easy to criticise Oasis when you see the brilliant switch that Radiohead have pulled from The Bends - a

great album - to this year's OK Computer - a brilliant album.

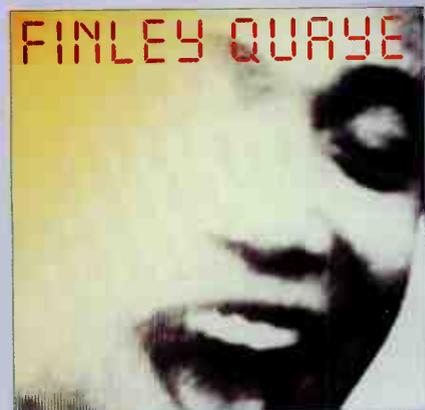
So fair enough, this time we will happily go along for the ride. Anyway, it's fun. But let's finish with the words of Liam on 'Stand By Me': "What's the matter with you. . . sing me something new."



some top tunes here.

The fuelled noise of the brilliant opener, the single 'D'You Know What I Mean', sets the pattern, leading up to the monstrous Led Zepplin sounding 'My Big Mouth'. It then yields to the more familiar Paul McCartney territory of 'Magic Pie', which sounds as if it

his 'Mack The Knife' as it is supposed to sound. And then there's William Burroughs croaking a painful 'What Keeps Mankind Alive?' Unfortunately, he did not discover the answer soon enough, dying only recently.



FINLAY QUAYE  
**MAVERICK A STRIKE**

SONY 01-488758-10

Finlay Quaye is clearly a man in love, in love with good times, women and positive things; his album is a statement to life itself. This is the ultimate feel-good release and has a warmth that no other record has displayed so far this year.

Since Finlay graced us with his debut single 'Sunday Shining', an old Bob Marley song, earlier this year, he has been making a bit of a name for himself. Having lived in Edinburgh, Manchester and London he quite understandably has his musical feet in many camps. Thankfully his musical style is his own and does not run in tandem with his famous uncle, Tricky, though at times the results are not too dissimilar. We have the moody, Trip-Hoppy 'I Need A Lover' near the end of the album which, though Tricky-inspired, also contains some interesting backwards Hendrix guitar.

In design and spirit the album is far closer to Reggae, suggested by the heavy Rastafarian patois he draws on for most tracks. Finlay actually limbers up *Maverick A Strike* with the Marley sounding 'Ultra Stimulation' before lurching from the early raw-roots feel of 'The Way Of The Explosive' to the frustratingly insipid Reggae-Pop favoured by the likes of Aswad with 'Sweet And Loving Man'.

Frequently delving into Motown and

Soulesque arrangements, Finlay fuses strings and Hip-Hop grooves to sometimes startling effect - check the great and understated 'Even After All' or 'It's Great When We're Together' where he tellingly reveals his aptitude for Soul by crooning like Al Green meets Marvin Gaye.

*Maverick A Strike* is a refreshing contrast to the twisted, cynical ramblings of Tricky and, let's face it, numerous other contemporaries in the area of Rap and Dance, without suffering from the deliberate commercialism of, say, Swing.

*Maverick A Strike* is both uplifting and brilliant in its lightness of touch. If there is a weakness, then it's probably that Finlay Quaye's consummate mastery of so many different styles has left him little room to develop his own. We shall just have to wait and see on that point.



SOUL II SOUL  
**TIME FOR CHANGE**

CID 8060/524 433-2

It might seem like longer, but the last time we heard from Soul II Soul was back in 1995. It was then that the once-powerful kings of the British Soul movement brought out Volume 5. Can anyone name a single track off that release though? It goes without saying that Volume 5 became effectively a missing volume.

Now Soul II Soul have returned with the apocalyptically titled *Time For Change*. And yes, it really is time for a change - Jazzy B and pals have been living off the memory of *Back To Life* for close on nine years now. It's definitely time for something different, but what we get, unfortunately, is Volume 6. Can it be as dreary as it

sounds? Sadly yes it can.

Kicking off with 'Camdino Soul', a lazy Ambient instrumental with the occasional Breakbeat, it's difficult to get too excited. It would probably go down well supporting a mineral water advert. However, to support the burgeoning British Soul scene and the residents of NW1, it's got less elastic than a 20-year-old pair of grubby Y-fronts.

Next up is 'Pleasure Dome', the best song on the album, which finds Jazzy B grappling with a summery Swingbeat number. Add strings and soft harmonies and what we have is Soul II Soul at their best. The rest of the album is more stock in trade, particularly the second half which passes by almost uneventfully.

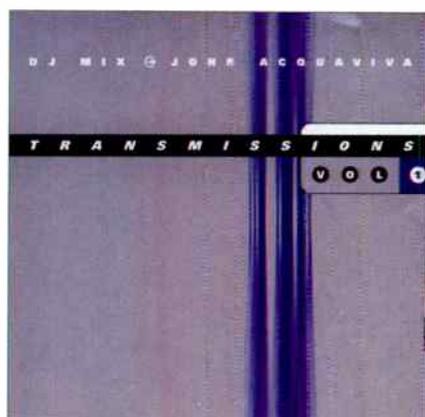
The main problem is the absence of a production talent like Nellie Hooper or a singer like Carol Wheeler to pull it out of the mire.

Jazzy B has tried a number of things with *Time For Change* - a bit of Soul, a touch of Reggae, a dash of Drum 'n' Bass, but by the end it becomes a bit irrelevant. All in all not even Jazzy B's lyrical positivity can save this album.



# Dance and Ambient

Sara  
Davis  
&  
Leon  
Palmer



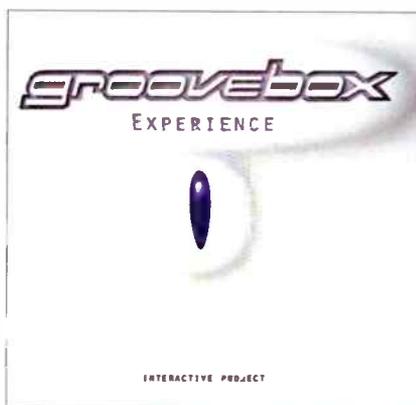
JOHN AQUAVIVA  
**TRANSMISSIONS VOLUME 1**  
POSITIVA 7243 8 59590 2 8

This selection comes courtesy of John Aquaviva, Detroit Electro father-figure who is found here applying his years of DJing experience to a stack of tracks by hard-nuts like Ian Pooley, Basement Jaxx and Plastikman.

Transmissions accompanies an 'electronic music' radio series on Energy 108, Toronto and 89X, Detroit which is quickly building a massive underground following in the States. As an up and coming genre however, the definitions are still pretty vague. For example, there aren't any well-known headlining tracks to epitomise the 'electronic' sound. This might be due to the fact that most tracks are fairly indistinct in character. The convention must be that the rhythm is set rigid, the melody is minimal and the beats go on and on - at times you'd be forgiven for thinking that

the record was stuck. That said, this Aquaviva mix would be an awesome experience banging out of a PA system live.

Transmissions is best saved up for one of those aggressive, adrenaline-driven moods. John Aquaviva's mixing is absolutely seamless and as a flowing soundtrack the compilation makes for cracking listening. The album also showcases the talents of 17 up-and-coming producers - hear them first here, if you reckon you're hard enough to take it.



VARIOUS  
**GROOVEBOX EXPERIENCE**  
QUEST CD4855.2

Question Mark Record's Groovebox Experience is a concept album with a difference. For a start it's a compilation of tracks generated by Roland's MC303 Groovebox and nothing else. Secondly,

it's interactive, and we're not talking tacky CD-ROM. Those who have access to said piece of Roland techno-wizardry are cordially invited by the artists to download a track and see if they can do any better. And there's an incentive; the best remix gets released. Might even get a review!

The concept belongs to French Trance producer Dado (formerly a Transwave twin) who has enlisted the artistry of a variety of top Trance/Techno acts for the album. The credits read diverse and techy - X-Dream, Sean X and Infra Orange as well as Question Mark's own Cypher and Deedra. Stylistic influences are said to stretch as far afield as House, Drum 'n' Bass and Breakbeat, but in this instance the Techno definitely rules. With a sequencer that boasts over 500 sounds and a wide range of effects, who could limit themselves to a cheesy House number?

Groovebox Experience is hailed as a revolutionary link between artist and audience. Unfortunately, unless you are a Trance/Techno producer already you probably won't have access to the MC303 (doesn't that kind of defeat the object?) Us lesser mortals have two choices. We could enjoy the creativity of an album that blends Blue Room-type Trance (Blue Room Released label - a subsidiary of B&W loudspeakers) with underground rhythms and a sound-effects paint box, or heartlessly befriend a sound engineer and make him lend us the kit so we can join in too. Hey, sound engineers need friends too.



BLAZE  
**BASIC BLAZE**  
SLIP LP & CD61

Ever get nostalgic and long for a musical reminder of the memories, sounds and noises of your misspent youth? You do? Well, for those among us who are long enough in the tooth to turn up our noses at cringe-inducing 'House Classics' compilations but still pine for the days when we danced on the bass bins milking huge, imaginary cows, this album is dedicated to you.

If the name Blaze doesn't conjure up

strobe-filled images of the underground Garage/House scene of the late Eighties, then their music certainly will. Veterans of US House since their first album in 1987, Blaze were swiftly snapped up by the Motown label for whom they recorded their seminal album *25 Years Later* in 1990.

Since then they've been putting it about as producers as well as writers of club hits like the Garage groover 'Hideaway' for Delacy in 1995. If you're looking for some high energy music to cheer you up as we enter winter but you can't face another ear bashing from the Prodigy, Basic Blaze may get you sorted.

A smooth mixture of soulful vocals, funky basslines and jazzy instrumentals, this album's strength is in its original Chicago House feel and its connection to the old days (or daze!) Indeed, it has the potential to start a whole generation of past-it 20-somethings clubbing again.

Unless you're a bloody-nosed Techno head, and you won't have read this far if you are, the best tracks have to be the ones featuring Alexandra Hope on vocals. 'The Garden' is dreamy

House, loved up and at its finest. The most sought-after Garage/Soul singer in Dance music has a voice which could reduce a bouncer to tears and the backing track has just enough beef to make the floor shake. 'Wishing You Were Here' personifies the original mood of House with its raw, funky flavours.

As for the rest of the album, many would be ideal party fillers but lack the strength to stand out alone. 'Klubtrance' is full of trumpets and fanfares and probably deserves its own one. 'My Beat' reminds us that this really is a record made in 1997 in New York, pumped up with Latin Jazz influences on top of a Todd Terry Breakbeat. 'Sacred Sex' finishes the album with a '97 fusion of all the above styles and gives a view of Blaze's slightly tongue-in-cheek idea of a sexy song, complete with a woman's personal guide and mentions of holy-ghost love, whatever that is!

All you original house heads, don't be shy. Give this the once over because, even if you do only go out twice a year, there's a good chance you'll be milking that cow to some of these tracks.

## dance & ambient record of the month

VARIOUS ARTISTS

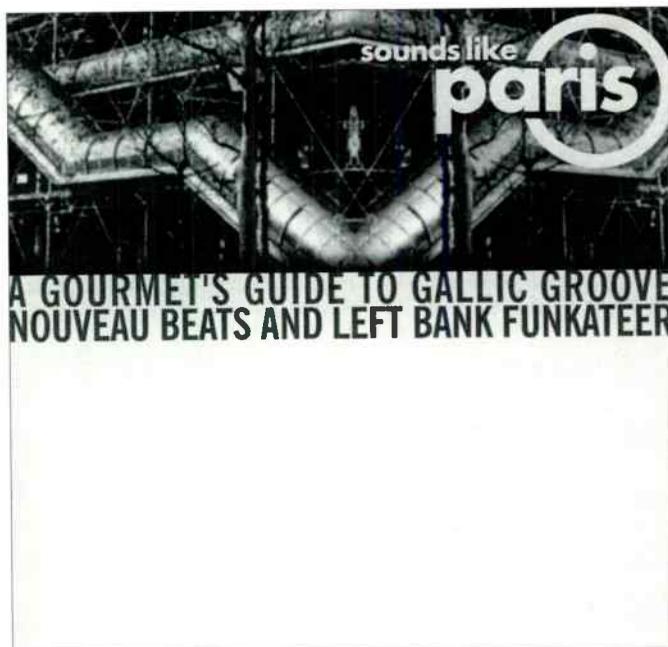
### SOUNDS LIKE PARIS

PAN 1001CD

Sounds Like Paris gives a view of some of the most interesting music to come out of the French capital in recent years. Forget Daft Punk, current bearers of the Disco Punk mantle, this eclectic collection takes in a wave of French House as well as a fine helping of Breakbeat, Hip-Hop and Latin Jazz. Only the sound of fizzing mopeds is absent.

A slippery, sleazy, bumpy ride kicks off with the obligatory hard-assed Disco romp which sets the tone - rough. Like a jaunt around the night spots of Paris we are given glimpses of dazzling magic but can't quite decide where it comes from - cool retro or innovative new beats.

The third track gives a clue to the answer and provides Daphlephunkateerz a chance to show



off their scratching skills albeit only in livening up an all too familiar Disco Punk groove. Next up however is the classic Hip-Hop ballad, 'No, No, No', or 'Non, Non, Non' sung in French by the enchanting voice of Melaaaz.

We then enter the Latin quarter, and leave with the Deep House sounds gaining the upper hand. Definitely my main course on this trip, this section is very Deep Dish, with sax noises sexy enough to whip cream.

There is a couple of fillers. La Funk Mob's contribution is one of these. That's unless you're into the type of wailing female vocals that are more suited to the old Star Trek theme than anything else.

But be bold. If you're worried about going places no man has gone before, the penultimate

track by Le Chatte Rouge has a wonderfully calming effect, floating us through a fantasy land of soulful squeaks and tweaks. There's more to Paris than Perrier and pastries, as you owe it to yourself to find out ●

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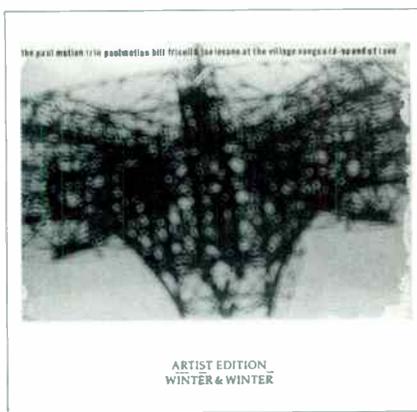
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# Jazz

## Simon Hopkins



PAUL MOTIAN TRIO  
**SOUND OF LOVE**  
WINTER AND WINTER 910 008-2

Sound Of Love is one of the first batch of releases on the newly-launched Winter and Winter. It looks to be an extraordinary series, if only for its packaging. Each release - the set includes work by such contemporary Jazz worthies as Marc Ducret and more work by Paul Motian (but in a big-band context) alongside pieces by Bach and Schubert - comes in gorgeous corrugated card cases with really fine graphics and images. Additionally, as far as I can make out, the albums are all 20-bit remastered - they certainly all sound wonderful (the Bach recording of two of the cello suites is among the most beautifully recorded I've heard).

Anyway, you get the picture: this is class stuff. And with the constant avalanche of CDs released into the marketplace every day, let alone week, it's refreshing to see - and hear - a new label which clearly stands out.

Of the batch, my personal favourite is Sound Of Love, which captures drummer Paul Motian's long-standing trio performing a live residency at New York's famous Village Vanguard club last

summer. In contemporary Jazz terms, this trio has been around a long time now - perhaps a decade and a half - and brings together three of the most remarkable and deeply sympathetic musicians working in Jazz today.

Bill Frisell, of course, I've wanged on about an awful lot in this column, and with good reason. He is easily one of the most original and now increasingly influential Jazz guitar players of his generation, except that 'Jazz guitar' barely begins to describe what he does. His melding of Hard Bop lines and chords, bursts of Thrash Metal distortion, pedal steel-like inflections and insistently Folkish melodies has forged one of the most unique approaches the instrument has ever seen.

The really salient thing about Frisell is that from the late '60s onwards, electric Jazz guitar playing has generally meant some level of virtuosic grandstanding. Frisell takes his cues from altogether different sources than most Jazz-Rock guitar players, and there's no question that his playing is inherently more musical. Likewise, tenor saxophonist Joe Lovano stands out among contemporaries if only because he doesn't sound like a cleaned-up imitator of either John Coltrane or Wayne Shorter. Rather, his by-turns obliquely angular and richly lyrical playing recalls earlier influences, while remaining somehow more genuinely modern than many more self-consciously modernist players.

Drummer Paul Motian, meanwhile, should be a truly legendary Jazz name. As an associate of pianist Bill Evans, Motian helped define an approach to Jazz improvising which embraced both the free and the romantic and which has influenced two or three generations of Jazz musicians with a certain inclination.

It's an approach which certainly moulded much of the music on the German Jazz label ECM, which for 20 years has provided a home for much of Motian's work, both as a leader and as a sideman. It was ECM which first saw this trio record together, though since then they've recorded extensively for JMT, from which, I believe, Winter and Winter has grown.

Sound Of Love captures the group in the most intimate manner - close mic'd in a small club space, giving a very different sound to their ECM debut. And it's a joy.

The material the group covers here is fairly typical, from Thelonius Monk's loping 'Mysterioso' (Frisell in particular has made much of Monk over the last few years and it's not difficult to see why; the guitarist's disjointed, almost awkward solos have taken so much from the pianist) through to several pieces by Motian himself (Motian is a hugely-underrated composer, whose deeply touching 'Once Around The Park' is, for my money, this album's highlight).

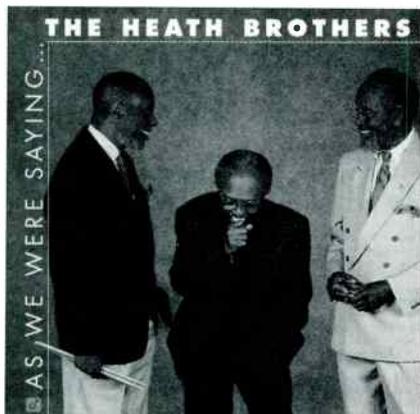
Through this variegated material the group weave solo and group improvisations which demonstrate an amazingly high order of musicianship, a musicianship which relies not on flashy histrionics but on an almost telepathic interplay, their lines so empathetic there's almost a composed feel to their work. That they can pull this off of course owes much to each player's own tremendous craft, but it owes much, too, to the time they've spent together. The circumstances of contemporary Jazz make it unusual for a group to spend as long a period together as this one. They easily demonstrate why that's such a pity.

A fabulous record by an essential group.

jazz record reviews

# Simon Cooke

# Jazz



THE HEATH BROTHERS  
**AS WE WERE SAYING...**  
CONCORD CCD-4777-2

If you're thinking that you didn't know our jovial ex-PM with the yachts and the orchestra actually had any brothers, stop reading this now and go outside to clear your head.

None of these brothers is called Edward. Instead, the Heaths in question are bass and cello man Percy (who has graced so many recordings by the Modern Jazz Quartet), sax player Jimmy (best known as a composer) and drummer Albert (Tootie) who has quite a substantial CV with Herbie Hancock, as well as being Connie Kay's replacement (if that were possible after the latter's sad demise) with the aforementioned MJQ.

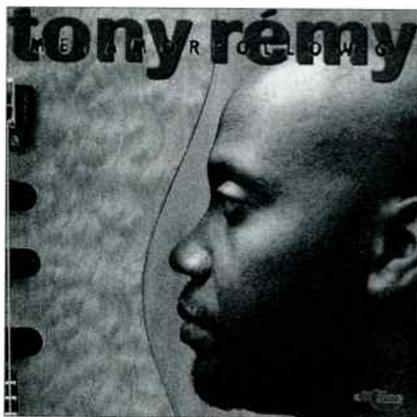
They may be excellent musicians in their own right, but here they are backed by a sterling group; Sir Roland Hanna and Stanley Cowell on ivories, Slide Hampton's trombone, Mark Elf's guitar, John Faddis on brass and James Mtume on percussion.

With such close links to the MJQ you might expect something more along the lines of that group's stylish, light and airy jazz, but this is harder, more sassy and bouncy with less rigidity

of style than the MJQ's almost stately work.

The Heaths wrote six of the tracks, with the balance made up by Mertz/Dorsey's 'I'm Glad There Is You', Strayhorn/Latouche/Ellington's 'Daydream' and Navarro's 'Nostalgia'.

The whole album is mid-paced mainstream really, but where so many players make an album like this boring, the Heaths breathe vitality and energy into it, making of it something precious.



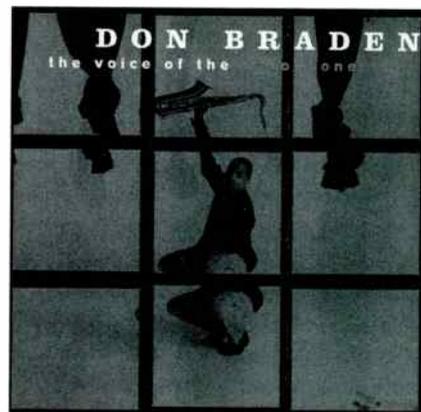
TONY REMY  
**METAMORFOLLOW-G**  
ALLTONE ALTR 001

A blistering, funky debut from Remy, who boldly strolls into sub-'70s Funk and gives you the best of the genre without being reduced to bombast and cliché.

Quite a few crimes have been perpetrated in the name of style since Funk's renaissance, but this is a CD with class oozing from every pit and pore of its surface. So much so, in fact, that I would have gladly settled for a slightly rougher, less clinically clean mix to give the release a little more atmosphere. Then again, you can't

expect the earth for a measly fifteen quid, can you?

Speaking of readies, spent on this CD they'll net you twelve tracks, ten of which are penned by Remy, the other two being the Stones' 'Miss U' and Wonder's 'Spring High'. A good, solid jazz album.



DON BRADEN  
**THE VOICE OF THE SAXOPHONE**  
RCA 09026 68797 2

Since I mentioned Jimmy Heath's ability as a composer earlier, I'll begin here by saying that he wrote the title track of this particular release. I'll also mention that this CD bears the legend 'A collection of great songs of saxophonists, as performed by the Don Braden Octet', which in reality translates into seven good tracks by other composers and three by Braden himself.

In some musicians this could be construed as egotism but Braden, as well as the band, turns in such an excellent performance that he may well be forgiven for what looks like precocity.

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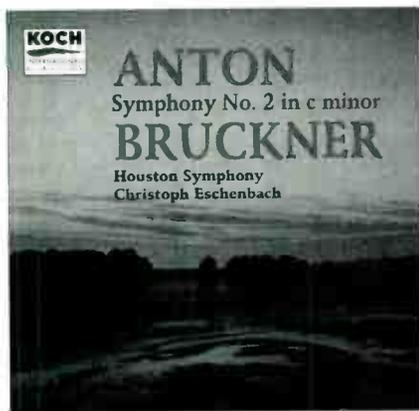
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# Classical

Peter Herring

Find respite from Verdi's blood-curdling tale of murder and revenge two notable anniversary issues; and hear how Houston definitely doesn't have a problem with the music of Anton Bruckner



ANTON BRUCKNER

**Symphony No 2 in C minor**  
Houston Symphony; conductor,  
Christoph Eschenbach  
KOCH INTERNATIONAL CLASSICS  
3-7391-2 (DDD/70.47)

At a rehearsal in the autumn of 1872, shortly after the work's completion, the members of the Vienna Philharmonic Orchestra declared that the Second Symphony of Anton Bruckner was "unplayable" despite praise for the score from no less than Franz Liszt. Today, even the Viennese play the work, though it remains one of the least performed of the Bruckner symphonies. It has also entered the repertoire of the Houston Symphony (not among the very top flight of American orchestras but nevertheless a more-than-competent band for whom the demands of Bruckner's scores hold no terrors) as the peerless playing of the testing horn solos, for example, amply testifies.

It is all the more to the orchestra's credit that this superb playing was achieved in the conditions of live performances which took place in Houston's Jones Hall over a three-day period in February 1996. The fact that the presence of an audience is evident

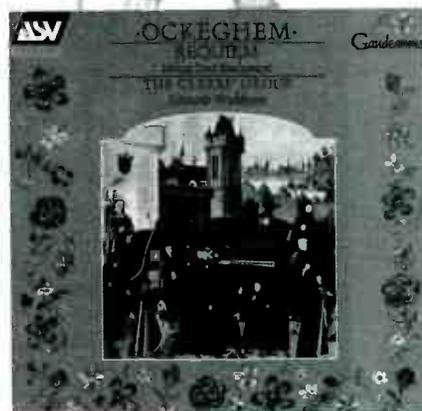
throughout suggests that very little 'patching' was done in the process of compiling the final master.

As with most of Bruckner's symphonies, no sooner had the Second received its first performance in Vienna, on October 26, 1873, than supporters of the composer began to suggest changes to make the work easier to play and more palatable to uncomprehending audiences. Like most conductors today, Christoph Eschenbach uses the original 1872 score - or at least that version of it produced by the Austrian scholar Robert Haas during the 1930s in which he cleansed the work of what he described as "foreign matter". Indeed, of the recommendable versions of the Second currently available only Karajan employs an 'inauthentic' score, the Nowak edition, but still reinstates several of the more grotesque cuts.

Eschenbach's approach to the symphony suggests respect rather than affection. It is a powerful, weighty reading. The broad tempos lend intensity to the climaxes and the slow movement has a soaring nobility. In the scherzo, Eschenbach combines urgency and ferocity with impressive control; the playing of the Houston Symphony's brass is quite awesome. In contrast, the playing of the genial trio section - its melody one that Bruckner's fellow Austrian Franz Schubert would have been proud of - is sunny and relaxed, while in the finale Eschenbach's grasp of the symphony's structure is at its most telling. Rarely have I heard the closing episodes of this work so cogently and meaningfully expressed.

Such a coolly objective overview has much to commend it and this monumental performance is never less than involving. Many Bruckner enthusiasts may well prefer it to

Riccardo Chailly's more relaxed approach in his Decca recording, although that does have the benefit of being recorded in the glorious acoustic of Amsterdam's Concertgebouw. For Christoph Eschenbach, engineer Tood Hulslander has opted more for impact and clarity of texture than atmosphere, and that is a fair match for the interpretation.



JOHANNES OCKEGHEM  
**Requiem Mass/Missa Fors**  
Seulement et al

PIERRE DE LA RUE  
**Chanson: Fors Seulement**

ANTOINE BRUMEL  
**Chanson: Du Tout**  
Plongiet/Fors Seulement  
The Clerks' Group; director,  
Edward Wickham

ASV GAUDEAMUS CD GAU168  
(DDD/71.11)

As the year marking the five-hundredth anniversary of Ockeghem's death draws to a close, the commemorations of this somewhat shadowy figurehead of the music of the Middle Ages can be assessed. Without question, the outstanding contribution has come from

# Record of the month

JOHANNES BRAHMS

**String Quintet in F major  
Op88\*/Clarinet Quintet in B  
minor Op115§**  
**Brandis Quartett; Brett Dean,  
viola\*; Karl Leister, clarinet§**  
NIMBUS NI5515 (DDD/67.18)

There is something appealingly old-fashioned about this recording - and that is meant as a compliment. Its style, its sound, its spontaneity, its natural warmth of expression all remind me of the great recordings of 30 or 40 years ago through which I discovered the treasures and pleasures of chamber music. These were recordings by the likes of the Quartetto Italiano, the Amadeus String Quartet, the Melos Quartet, the Hungarian String Quartet and others. All were characterised by an intimacy and an understanding between the players; it was almost as if the listener was being allowed to eavesdrop on a private performance, and it was all in sharp contrast to the approach of some of today's chamber ensembles where an icy, clinical precision appears to be the paramount aim.

There are many honourable exceptions to this criticism, of course, and the German-based Brandis Quartett is one of them, which is not surprising given that for many years the ensemble's eponymous first violin, Thomas Brandis, was leader of the Berlin Philharmonic under Karajan. Here Brandis is joined by an ex-BPO colleague, its erstwhile principal clarinetist Karl Leister, in a performance of Brahms' magical Clarinet Quintet, and by the young Australian violist, Brett Dean, in the much less well-known F major String

Quintet of 1882.

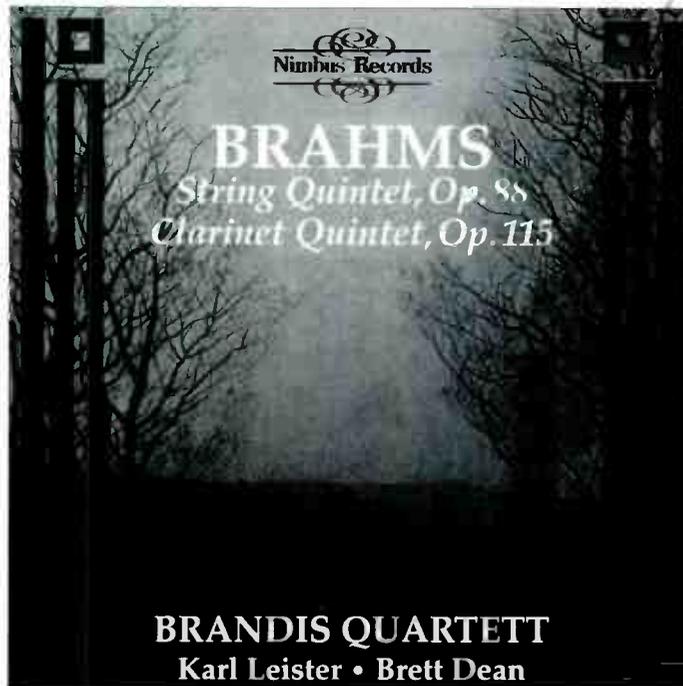
Compared to the hullabaloo which accompanied the bicentenary of Mozart's death in 1991, this year's one hundredth anniversary of the passing of Johannes Brahms (1833-97) has been notable more for the restraint shown by the record companies in marking the occasion. Probably Brahms isn't considered as 'marketable' as Mozart - his life-story wouldn't merit a 'biopic' - and that is to be regretted. The Clarinet Quintet, for example, is every bit as melodically rich, engaging and heart-

variations which make up the finale. And the strings of the Brandis Quartett are always equal partners in this beautifully integrated music-making.

The parallel with Mozart is maintained by the other work here, the String Quintet Op88. This was a genre in which Mozart excelled, but after Schubert's solitary masterpiece of 1828 - for many the finest chamber music ever written - it lapsed into disuse. Brahms revived the form, returning to Mozart's instrumentation, which employed two violas, rather than that of

Schubert who preferred a second cello. His first effort, in 1862, was unsuccessful in its original guise (he later reworked it as the Piano Quintet Op34) but of the F major Op88 of twenty years later he observed to his publisher, with uncharacteristic pride, "You have never before had such a beautiful work from me."

Despite Brahms' confidence in the piece, the F major Quintet is much less performed than its G major companion Op111, the Brandis' fine recording of which (Nimbus NI5488) was reviewed in these pages earlier in the year. Perhaps this equally



warming in its deeply-felt lyric beauty as that of Mozart. That much is amply demonstrated in this performance by Karl Leister and the Brandis Quartett.

Brahms fully exploits the characteristics of the clarinet, especially its unrivalled capacity to express wistful, elegaic nostalgia, and Leister's suave, languorous tone is ideally suited to this work. His playing throughout is both exemplary and seductive, poised in the flowing lines of the slow movement, fluent in the marvellous set of five

persuasive performance of the earlier quintet will go some way to earning the work its rightful recognition as one of Brahms' brightest and most optimistic compositions. Its breezy, bustling quality proves an excellent foil for the introspective reflection of the Clarinet Quintet. And if these immensely satisfying performances remind me of a 'golden age' of chamber music, then so does the rich, seamlessly blended and tonally lustrous sound. A recording to savour time and again.

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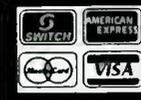


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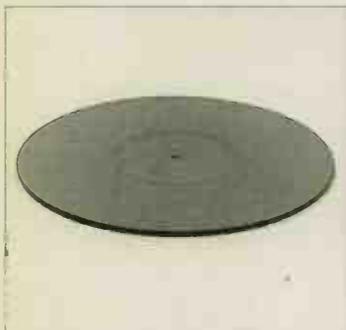
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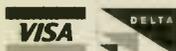
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"It sounded quick, direct, uncomplicated, with an ability to resolve subtle textures in instrumental scoring. Taken overall, the sound quality score (on my usual subjective listening test scale) was an impressive 23 points."

*Martin Colloms*

HI FI NEWS / RR March 97

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*Jon Marx*

Hi-Fi World July 1996

## WORLD VERDICT

Partnered with sensible 'speakers of good bass depth, the Rhythm is capable of impressive performance.

## WHAT HI-FI? says

sound ★★★★★

facilities ★★★★★

build ★★★★★

verdict ★★★★★

*Dan Houston*

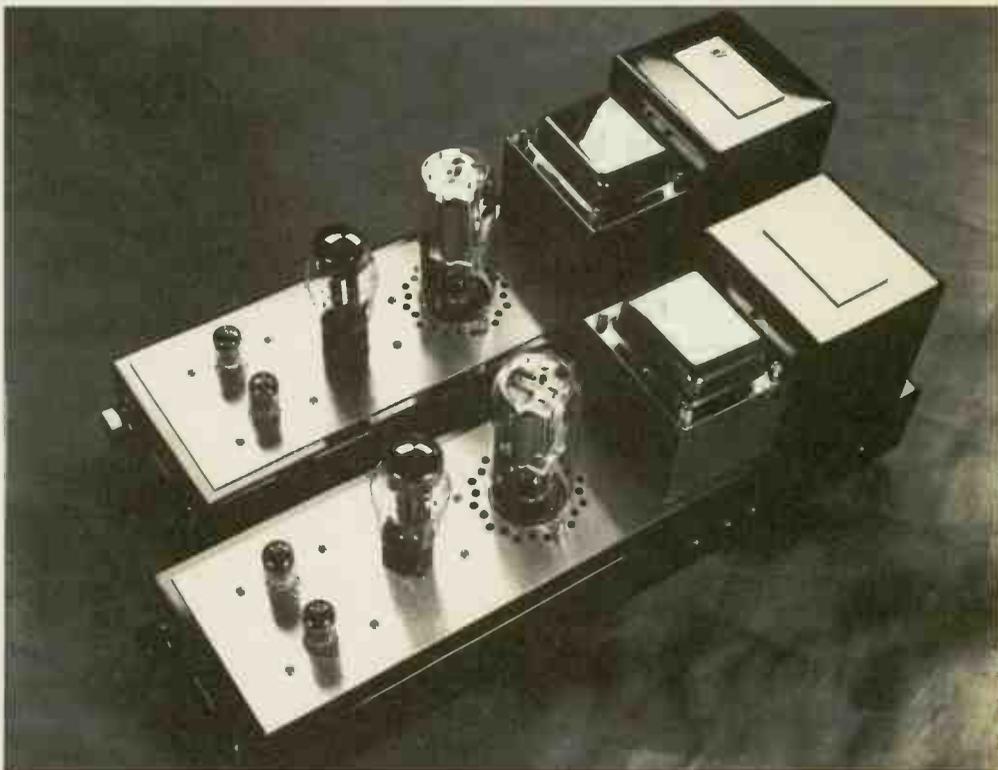
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# MEASURED PERFORMANCE

## AMPLIFIERS

### MUSICAL FIDELITY X10-D

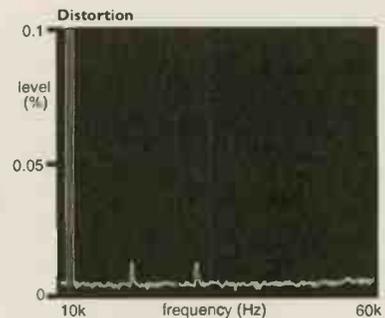
The X10-D contains double-triode 6922 valves. Triodes in cathode-follower mode have a gain slightly less than x1 and, due to degenerative feedback, are very linear. The X10-D displayed negligible distortion up to 2V. Above this distortion rose slowly, measuring just 0.017% at 3V/10kHz. Gain was x1.1, due to the presence of a line stage.

Frequency response was very wide at

4Hz-150kHz, so the X10-D doesn't add 'warmth' by rolling down treble. Producing just 4.5µV of noise it displays virtually no measured degradation at all, so sonic characteristics do not come from overt performance aberrations. **NK**

Frequency response	4Hz-150kHz
Separation	62dB
Noise	-106dB
Distortion	0.017%
Gain	x1.1

Overload 3V



### Z-MAN AUDIO SIGNAL ENHANCER

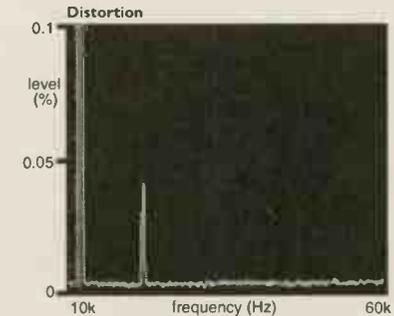
Frequency response of the Signal Enhancer measured flat 4Hz-150kHz, so this unit does not produce response errors to achieve an effect. Distortion was very low at 0.042% for 3V in/out, comprising innocuous second harmonic, something to ponder for those who think distortion patterns give valves their sound. Noise

was very low at just 13µV.

Gain was unity (i.e. x1) and overload well above 3V so the unit will pass signals without difficulty. The Z-Man works well in all measured aspects. **NK**

Frequency response	4Hz-150kHz
Separation	98dB
Noise	-98dB
Distortion	0.042%
Gain	x1

Overload 3V



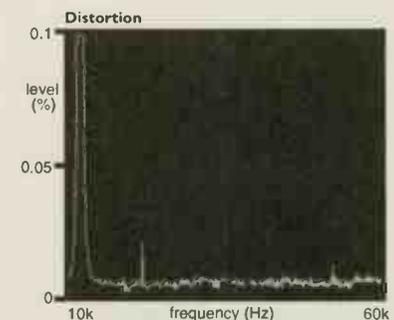
### AUDIOLAB 8000S

The Audiolab produces 66watts into 8ohms and doubles its power to 120watts into 4ohms, so it has excellent power supply regulation for tight bass. However, our sample burst into oscillation at full output, suffered parasitics and started to smell hot quickly in output-power tests, seeming to be close to instability - not good signs. Audiolab may have increased feedback to reduce high-frequency distortion to negligible levels of 0.007%, but the stability margin looks limited.

Frequency response measured a usefully wide 4Hz-45kHz, and noise was low at -97dB. Sensitivity was normal at 200mV and DC offset within safe limits at -13mV/-1.6mV. The Audiolab measured well except at full output, when it looked strained. **NK**

Power	66watts
CD/tuner/aux.	
Frequency response	4Hz-45kHz
Separation	76dB
Noise	-97dB

Distortion 0.0045%  
Sensitivity 200mV  
DC offset -13/-1.6mV



### DENSEN BEAT

The Beat produces 60watts into 8ohms and nearly doubles that into 4ohms, measuring 110watts. It has plenty of muscle and will go loud. Frequency response measured 6Hz-18kHz and it was obvious that Densen have rolled down high treble quite deliberately. The usual reasons are to create a warmer sound and/or reduce transient intermodulation distortion.

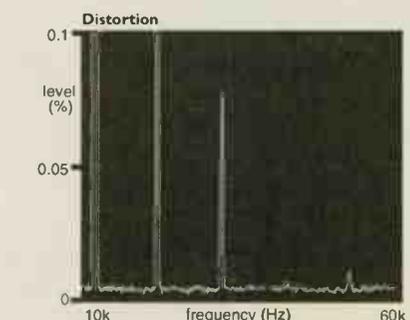
Sensitivity was low at 390mV. DC

output offset measured -15mV/-22mV.

Distortion was low in the midband but rose at high frequencies to 0.2%. The Beat measured well, but its figures do suggest a sound different from the norm. **NK**

Power	60watts
CD/tuner/aux.	
Frequency response	6Hz-18kHz
Separation	47dB
Noise	-103dB
Distortion	0.074%

Sensitivity 390mV  
DC offset -15/-22mV



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## AUDIO ANALOGUE PUCCINI SE

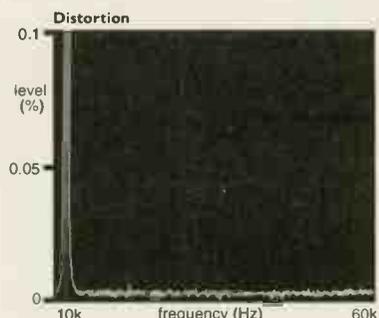
The Puccini SE delivers 40watts per channel into 8ohms and 72watts into 4ohms, enough to go loud with reasonably sensitive loudspeakers. Its CD input has a normal sensitivity of 280mV, low hiss at -99dB and a wide bandwidth of 9Hz-123kHz. In all respects, with CD, tuner, etc, this amplifier measures well.

The MM disc stage was quiet but the MC stage was very hissy. Neither has a warp filter, so both will give deep bass but flap reflex 'speaker cones with warped discs. Sensitivity and overload figures were normal.

The Puccini SE measured very well indeed, except for its hissy MC stage. **NK**

Power	40watts
CD/tuner/aux.	
Frequency response	9Hz-123kHz
Separation	61dB
Noise	-99dB
Distortion	0.006%
Sensitivity	280mV
DC offset	0.04mV
Disc (MM)	
Frequency response	14Hz-80kHz
Separation	68dB
Noise	-72dB
Distortion	0.008%
Sensitivity	2.6mV
Overload	100mV

Disc (MC)	
Frequency response	13Hz-75kHz
Separation	62dB
Noise	-52dB
Distortion	0.008%
Sensitivity	0.3mV
Overload	5.5mV



## ROKSAN CASPIAN

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 to the treble. Otherwise, with measured levels below 0.03% at any

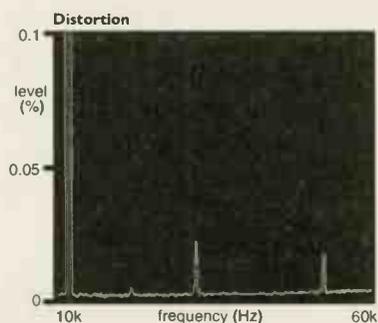
output or frequency, the Caspian proved satisfactorily linear. Sensitivity was high at 200mV, providing good compatibility with all sources, including budget cassette decks, tuners, etc.

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 well engineered. **NK**

Power	78watts
CD/tuner/aux.	
Frequency response	6Hz-46kHz
Separation	43dB

Noise	-100dB
Distortion	0.027%
Sensitivity	200mV
DC offset	19/37mV



## SONNETER CAMPION

The Campion is a low power design producing 24watts into 8ohms, so it needs to work with reasonably sensitive loudspeakers. It delivered 36watts into 4ohms with little rise in distortion.

The Campion has no phono stage and the CD input has an attenuator to match input levels. Sensitivity of the Line input was a satisfactory 250mV.

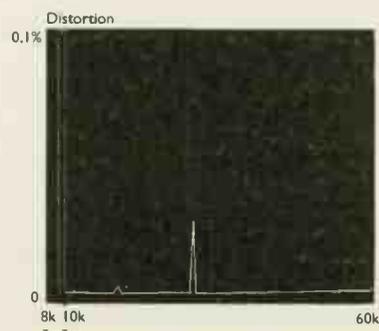
Channel separation was good and noise low, although some rectifier spikes were visible in the noise floor. There was little distortion and what there was didn't rise at high frequencies. Third harmonic

predominated, measuring around 0.03% - a low value - at normal power outputs.

There is more DC offset than usual, around 40mV on each channel. Whilst this isn't damaging, it's usual to keep offset below 10mV, and most amps nowadays manage 1mV or less. The Campion was a well engineered amplifier, of modest output. **NK**

Power	24watts
CD/tuner/aux.	
Frequency response	13Hz-130kHz
Separation	78dB
Noise	-99dB

Distortion	0.03%
Sensitivity	270mV
DC offset	-38mV/-45mV





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# LOUDSPEAKERS

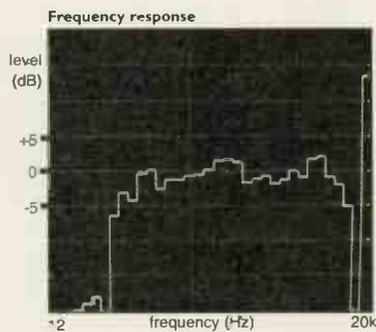
## AUDIO GEM OPAL

The bass loading appears over-damped on this loudspeaker, rolling bass down slowly but progressively. This gives best downward extension in theory but in practice also the lightest sounding bass, unless a lot of power is applied or wall placement used. In this loudspeaker it also results in a midrange peak around 1kHz, likely to push vocals forward somewhat.

The tweeter peaks at 8kHz and will probably sound a little bright or sharp in consequence.

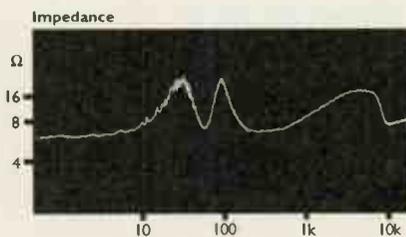
Impedance measured exactly 8ohms and the impedance curve is reasonably

amenable, apart from a sudden drop at 7kHz which indicates reactance in the load. I'd expect most amplifiers to handle this, but it might affect sound quality a little.



Sensitivity was about average for a small 'speaker, measuring 86dB.

I have reservations about the subjective impact of some of the characteristics of this loudspeaker. Only listening tests can assess such matters though. **NK**



## JAMO CONCERT I I

The large Concert I Is rely on the two upper drive units to cover most of the frequency range, giving this 'speaker an unusually smooth frequency response trace. There is some treble lift though, enough to give a bright sound.

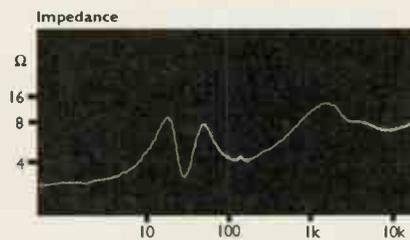
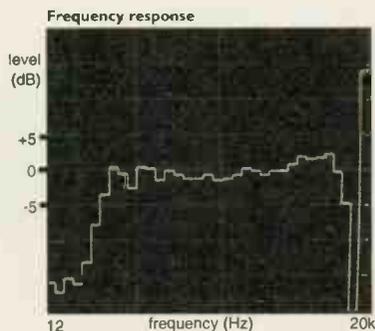
The lower bass driver acts as a fill-in at the bottom of the frequency range to absorb and deliver power, being loaded by a ported chamber. The Concert I Is reach low as a result, down to 40Hz, and the port goes lower.

Sensitivity was high at 89dB, made less impressive by a 5ohm overall impedance which draws more amplifier power and

contributes to apparent sensitivity. Of course Jamo work to the continental 4ohm standard so the 5ohm figure is probably high to them. The impedance curve is very smooth so these 'speakers

are not an especially difficult load, but they should be used with amplifiers having plenty of welly.

The Concert I Is should give a very good account of themselves providing the tweeter is a good one. Otherwise rising treble will act against them. Only listening tests can tell. **NK**



# CD PLAYERS

## CYMBOL CDPI 2

The Cymbol's frequency response is fairly flat but has just a subtle tailing-off of high frequencies to ensure smoothness.

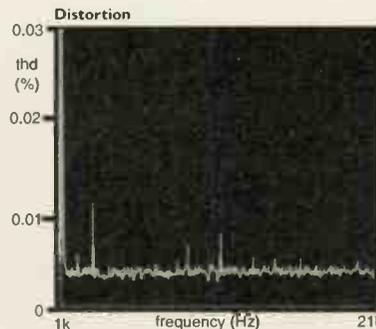
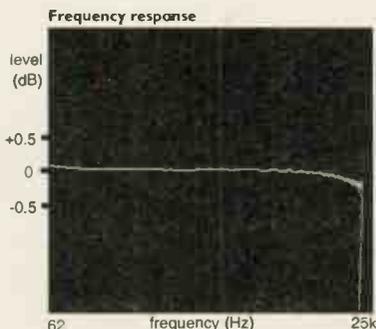
Distortion figures are typical of a well-designed player and, as the -30dB oscillogram shows, there are only small traces of harmonic distortion present. Noise performance is pretty good at -106dB and so is dynamic range at 107dB. Output is spot on standard at 2.0V. All in all, a competently designed player. **KB**

-30dB	0.02	0.03
-60dB	0.55	0.96
-90dB	28.8	29.4
-90dB dithered	14.8	17.0
Separation (dB)	left	right
1kHz	105	108

20kHz	97	89
Noise		-105dB
with emphasis		-106dB
Dynamic range		107dB
Output		2.0V

Frequency response 4Hz-21kHz

Distortion (%)	left	right
-6dB	0.007	0.007



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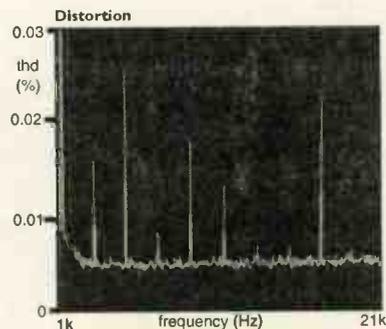
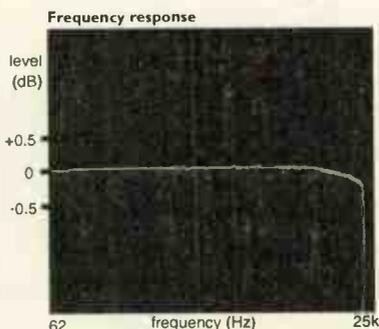
Please quote HFW 11/97

## XTC CDP-1

The XTC measures quite differently from the norm - the level of distortion is much higher and the reading at -90dB is amongst the highest I have seen. Still, as we have seen from DPA's DACs, poor measurement doesn't always mean poor sound quality.

The -30dB oscillogram shows high levels of harmonic distortion but as this is even order it is unlikely to be obtrusive. The player muted one channel during the separation test due to its circuit design so no reading could be obtained. The player also muted when being tested for noise. This won't cause problems under normal conditions though. Dynamic range was fair at 104dB and output 2.0V. The CDP-1 is an unusually-designed player. **KB**

Frequency response	4Hz-21kHz	Separation (dB)	left	right
Distortion (%)	left	1 kHz	mutes	88
-6dB	0.03	20kHz	mutes	90
-30dB	0.07	Noise		mutes
-60dB	0.77	with emphasis		mutes
-90dB	80.5	Dynamic range		104dB
-90dB dithered	34.8	Output		2.0V



## TUNER

### THORENS TRT 2000

The Thorens TRT 2000 tuner has a small upper-midrange lift in its frequency response that will emphasise detail and give a bright sheen. High treble above 8kHz rolls down though, so there should be no sharpness. Channel separation on stereo was good right across the audio band.

The Thorens produced a bit more distortion than usual, but our analysis shows this was second harmonic in nature - not a problem subjectively. Hiss was reasonably low at -71dB, but budget tuners manage a similar performance. All the same, hiss will not be audible providing a strong aerial signal of 1.2mV or more is provided, a normal performance.

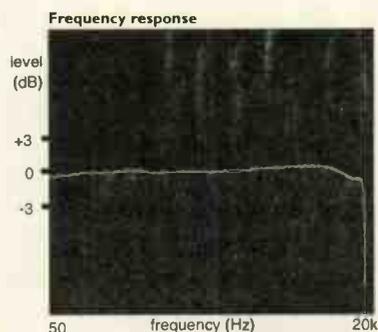
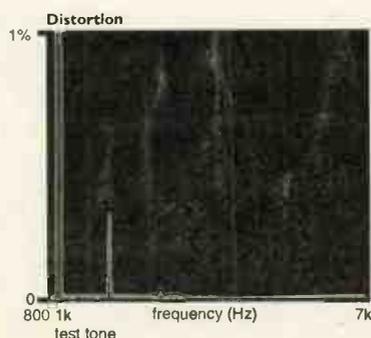
Muting below 20µV cuts out weak signals altogether, so a mono sensitivity figure could not be obtained, nor selectivity figures, but selectivity was

greater than 60dB and looked good. Effective filtering eliminated pilot tone and subcarrier from the audio output, the latter measuring 700mV.

The Thorens TRT 2000 measured well all round. **NK**

Frequency response	12Hz-15.5kHz
Stereo separation	34dB
Distortion (50% mod.)	0.3%
Hiss (CCIR)	-71dB

Signal for minimum hiss	1.2mV
Selectivity (at 0.4MHz)	>60dB
Sensitivity	
mono	NA
stereo	40µV
signal strength meter:	
	2, 5, 8, 40, 80, 125 (µV)



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Thorens TD126/Alphason/ADC	£450.00 U

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Wings  
Band On The Run



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Blondie  
Parallel Lines



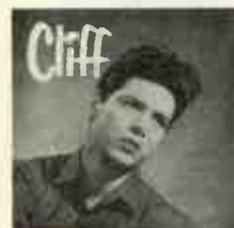
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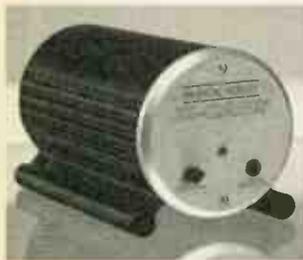
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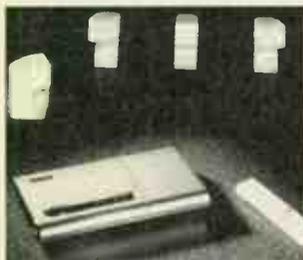
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Quad 66 Pre amp inc remote control station (vgc)	s/h 863.00	£450.00
Naim NAC 42/NAP 110 Pre/Power	s/h -	£399.00
Pioneer A300A Precision remote Int (mint/as new) (purchased 25/4/97)	s/h 400.00	279.95
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Yamaha CR-1020 70's 2x100 watt receiver (g.c.)	s/h 500.00	£149.95
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Micromega Platinum Int amp (mint)	s/h £350.00	£229.95
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Audio Research D240 II power amp (mint)	s/h £3200.00	£1595.00
Musical Fidelity T22 pre amp (vgc)	s/h £1200.00	£675.00

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Technics RS B 905 HX/Pro/3 head/DBX (g.c.)	s/h £400.00	£169.95
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Technics SLP8 remote (heavy transport) (g.c.)	s/h £479.00	£129.95
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	Equivalent New Price	Sale Price
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YAMAHA CDX-890 CD Player	£350	£299
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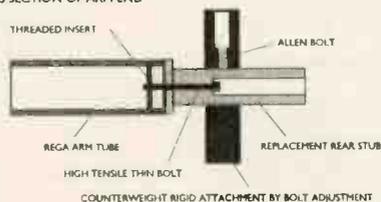
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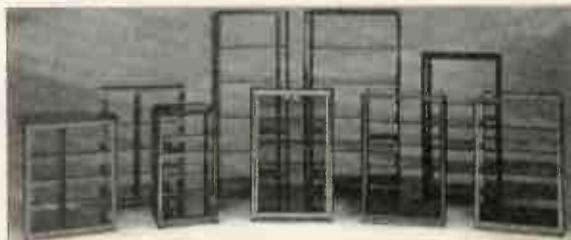
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### DENON DCD-315 £150

Real hi-fi and real music for a mere £150.

### NAD 510 £200

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

### ARCAM ALPHA 7 £320

This British built player is extremely good value. Upfront, punchy nature suits Techno and Rock.

### MARANTZ CD-63MKII KI-S £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 you'll love it or hate it. Highly emotional presentation with not a hint of self-doubt.

### ROKSAN CASPIAN £895

The Caspian has a smooth, even sound with some of the clearest treble in the business. Very engaging, dynamic character.

### MARANTZ CD-17 KI-S £1300

The Marantz excels in all areas. Without doubt this is one of the most involving CD players on the planet. Build quality is also exemplary.

### 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.

### TEAC P-30 £2500

Cheap it isn't, but then it sounds like a million digital dollars. Nothing short of superb.

## CD CONVERTORS

### DPA LITTLE BIT 111 £300

A lot more weight at frequency extremes than the 11 and far better control. A bargain at £300.

### THORENS TDA2000 £700

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### MARSTON SILHOUETTE £795

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### PINK TRIANGLE DA CAPO £1450+

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### DPA 1024 £6000

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

## TURNTABLES

### GARRARD 401 second-hand

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

### THORENS TD124 second-hand

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

### SYSTEMDEK IIX900/RB250 £330

A fine all rounder and easy to upgrade too. Has more depth and breadth than Rega Planar 3.

### PINK TRIANGLE TARANTELLA £575

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### VPI HW 19 JUNIOR/RB300 £599

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### MICHELL GYRODEC £800

Stunning looks, build and fine sound. Standard PSU has detailed, architectural, if undynamic sound. With QC PSU, scale and insight kill the competition.

### 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 ANNIV. £2495

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.

## TONE-ARMS

### 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 V £1235

A masterpiece of precision engineering with a cohesive, ultra-transparent sound.

### LINN EKOS £1400

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

## CARTRIDGES

### ORTOFON VMS-2E £10

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

### GOLDRING 1012GX £60

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

### GOLDRING 1042 £100

The best moving magnet available. Has an extremely cohesive, weighty sound that's warm but highly involving.

### SHURE V15VXMR £295

The Shure produces a warm, dynamic sound which has great detail and impact. Far superior to earlier V15s.

# World favourites guide

## ORTOFON SUPREMES £225-£450

The MC10, MC20 and MC30 Supremes all offer superb sound and value for money, with a rich, smooth and musical performance.

## 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 put into their moving-coil cartridges.

## 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. 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.

### AURA VA-80 £280

The VA-80 is superb for the price - it is capable of embarrassing more up-market competition.

### PIONEER A-300R PRECISION £299

This is the cooking A-300 tweaked with special components and it shows. Rhythm and detail are first-class and the phono stage isn't far behind.

### NAIM NAIT 3 £500

A taste of high-end audio. The most involving, musical design at the price, but low power.

### 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.

## AUDIO ANALOGUE PUCCINI SE £595

This superbly made Italian integrated has a lucidity and control which leave the competition at up to £1000 standing. Sound stage depth is unequalled.

## AUDION STERLING ETSE £600

Economically but well built single-ended valve amplifier. Wonderful clarity with vocals.

## SUGDEN A21a £640

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

## 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.

## 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

### QED DISCSAVER £35

A true bargain that offers a cohesive, musical sound but avoid using it in thin sounding systems.

### ROTEL RQ-970BX £130

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

### LFD MISTRAL PHONO STAGE £300

The Mistral has a warmth and involvement that make many more expensive phono stages sound overpriced.

### TECHNICS SU-C1000 £350

At its price, this battery powered pre-amp is difficult to beat. Weak points are lightweight build and average phono stage.

### DPA DSP200S £495

Not quite the 50S, but there's little to match it at this price if transparency and involvement are your priorities.

### 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.

## 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.

## ROKSAN ARTAXERXES X £950

With the Atessa PSU the Artaxerxes X MM/MC stage still shines. Its fortes are great stage depth, neutrality and tonal colour. Musical too.

## MARANTZ MODEL 7 PRE-AMP £3500

A '60s reissue, the Marantz pre-amp still sounds superb. Has a great phono stage.

## POWER AMPLIFIERS

### QUAD II second-hand

Classic valve monoblock with many thousands still in use. 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 can be substantially improved by a Quad 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 real honey. Rich and smooth, but with a firm grip; a fine blend of properties.

### ROSE RP190 £495

Used with the partnering pre-amp it gives 70watts of smooth, relaxing sound.

### SUGDEN AU41P £530

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

### SHEARNE PHASE 3 £619

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

### 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.

# World favourites guide

## MERIDIAN 557 £1400

Great control is allied to seductive smoothness. A rare combination of power and delicacy.

## MARANTZ MODEL 9 £8000

Authentic reproduction monoblocs still more than cut the sonic mustard. The sound combines grunt with great tonal colour and expressiveness.

## TUNERS

### LEAK TROUGHLINE second-hand

Our favourite way of listening to the wireless. A deliciously mellifluous sound will have you junking your transistor radio in seconds.

## NAD 412 £190

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

## MISSION CYRUS FM7 £300

Clear and lucid sound puts it up with the best regardless of price. Superb build too.

## 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's warm, atmospheric sound is further proof of Naim's proficiency with tuners.

## 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

This is the best solid-state tuner available bar none. For better radio, go and live in the studio.

## CASSETTE DECKS

### AIWA AD-S750 £150

Sonically a very decent machine. For the price there's nothing better. Comes fitted 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.

### YAMAHA KX-580SE £250

The 'Special Edition' tag is more than a marketing gimmick. Sound is solid and clear with Dolby S.

### AIWA AD-S950 £300

A stable transport, superb head and Dolby S make the AD-S950 an excellent all rounder.

### PIONEER CT-S740S £430

A great piece of engineering from Pioneer, with first rate sound on playback and recording.

### 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

### KEF Q15 £199

These stand mounters offer impressive bass and excellent clarity but need a powerful amplifier to perform at their considerable best.

### HEYBROOK HBI S3 £269

Fine tonal resolution through midrange and a smooth and extended treble make the HBIs ideal for Classical/acoustic music. Bass is a little boxy and constrained though.

### CELESTION IMPACT 23 £299

A smooth and even handed loudspeaker. Has clear and well extended treble and deep, tight bass. Midrange is focused and pure with plenty of detail and speed.

### B&W DM 602 £300

Deep and strong bass, pure, projected and uncoloured midrange. Treble quality a little metallic, but imaging precise. A lively, enjoyable sound.

### REL Q-BASS £350

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

### CASTLE EDEN £450

Impressively vice-free 'speakers that offer great transparency and involvement. Unbeatable at the price.

### EPOS ES12 £495

Strong, punchy bass is allied to detailed and articulate midrange and treble. Above all, these 'speakers are thoroughly musical.

### REL STRATA £500

The Strata subwoofer is not a toy. It offers superb, true hi-fi bass depth and power, and opens up sound stage depth in particular.

### MISSION 752 Freedom £600

Use advanced High Definition Aerogel bass/midrange driver and silk dome tweeter. Dynamic, punchy and musical, yet refined like few others are at the price. Not as sweet or soft as the original 752s though.

### TANNOY D100 £650

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

### CASTLE AVON £700

Taut, dry bass and lucid midrange from their carbon fibre driver, but need warm ancillaries to avoiding sounding bright.

### HARBETH HL-P3ES £799

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

### HARBETH HL-K6 £975

Clean, musical and classy - Harbeth have done themselves proud again.

### KEF REFERENCE SERIES ONE £995

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

### HEYBROOK SEXTET II £1129

Heybrook have retained the strengths of the original Sextet, improving on bass extension and smoothness. Treble and imaging still excellent.

### MISSION 754 FREEDOM 5 £1299

The 754 Freedom 5 has a highly articulate and informative sound with fine imaging and tight, deep bass extension. Uses silk dome tweeter, HDA midrange and 8in woofer.

### JAMO CONCERT 8 £1500

With their inch-thick cabinets and fabulous drive units, the Concert 8s are the most transparent stand mounters around. They don't suffer poor sources gladly though.

### EPOS ES25 £1505

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

### SPENDOR SP7/I £1970

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

### TANNOY AMS8 £2700

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

### QUAD ESL-63 £2860

A reference against which all other loudspeakers are judged, the '63s have superb imaging qualities and genuine transparency. Earlier ESL model is a fine second-hand buy.

### KEF REFERENCE SERIES FOUR £3099

Superb bass and near-electrostatic soundstaging make these involving loudspeakers a reference to others. Need a strong amplifier though.

### JBL S2600 £3500

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

### TANNOY WESTMINSTER ROYAL £10,000

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

## MINIDISC PLAYERS

### SONY MDS-JE500 £300

An impressive sound and unmatched convenience make this MiniDisc player an excellent buy.

### KENWOOD DM-7090 £500

Both replay and recording quality are superb through this Kenwood. Nakamichi owners should start getting worried - at last there's competition.

# M MIDLAND A AUDIO X EXCHANGE

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### NEW PRODUCTS AVAILABLE AT MIDLAND AUDIO EXCHANGE

#### BLUEPRINT LOUDSPEAKERS

Point 1. A two way floorstanding design featuring real wood veneers and surprisingly a rear firing tweeter, with a sensitivity of around 90 dB, these speakers are probably the most interesting we have heard for some time. Booknow to hear this special speaker. Price £1,000.00

Point 2. A three way floorstanding design utilising heavy internal bracing and bitumous internal damping and a side firing base driver als the rear firing tweeter as in Point 1. If a large room needs to be filled - these are the correct choice. Price £1,650.00

#### Dpa Digital Limited

With new drop dead gorgeous cosmetics the whole dpa range takes on a new role at Midland Audio Exchange. As our preferred digital component, this truly prestigious range now outlooks and outperforms the competition. As in our previous newsletter, we now have the new Enlightenment preamp and power amp with its formidable class A 100w. per channel design. Price £1,699.00

#### Dpa Reference Products

Built on the success of the PDM 1024 the new SX 512 Digital Analogue Converter uses the new Pulse Array Technology. It has nine gate array chips with a total transistor account of about half million transistors. Pulse Array can be broken down into three distinct functions.:

- a filtering function - which takes the eight times oversampled filtered output, then over samples another twenty four times.
- noise shaping - this runs internally at 28 bits and generates a seven bit output with a noise shaper that runs well below 200 dB in the normal audio band width. This com fortably exceeds the requirements of 24 bit accuracy.
- the turbo deltran sync-lock - this system minimises jitter within the digital dpa domain.

The SX 512 features user adjustable dither levels and towards the end of autumn '97 we will see the new Yamaha YSF 210 and the HDCD Filter included in the filter system. The user may switch between the two systems. The SX 512 features split analogue and digital power supplies and has three to link optical outputs and four coaxial inputs, one AT and T optical input and a balanced AED-EBU output. Projected price - a staggering £8,000.00

The SX DAC utilises one 24 bit pulse array chip per channel has eight digital inputs and single ended and balanced lined outputs. It also has a user switchable HDCD or YSF 210 DC Filter. The SX 128 has one external power supply and yet again the looks. Price £2,000.00

#### UKD PRODUCTS

Audio Analogue Puccine Special Edition - After its astounding review in Hi-Fi World, we were drawn towards the amplifier when we heard it. The Puccini without doubt is the best amplifier we have heard at its price. It includes a moving magnet switchable moving coil phono stage and a dual mono circuit - all for the measly sum of £600.00

#### MONRIO

The Privilege CD Player - incorporates an 18 bit DA conversion system and a Philips 9 Transport. If total transparency with a fluid top end is what is required then look no further - this Audiophile bargain is Italy's best kept secret ata surpsning price of only £995.00

#### IMPULSE

We are glad to announce that they're back with a vengeance. Not only teh Kora/Lali/Taus but now a new two way high sensitivity monitor. Midland Audio Exchange are proud to be demonstrating the new MAYA at £650.00 a worth successor to this fine range of loudspeakers.

#### Michell Engineering Ltd

Becoming one of the most popular analogue manufacturers in the UK at the moment, these beasts never fail to impress, both with Awesome Orbe and Superb Gyrodek. Always a good selection of tonearms and cartridge combinations available to hear on these formidable machines.

Products on full demonstration

The Orbe inc. SME V/Ortofon Rohmann£	4395.00
The Gyrodek inc RB300/MC20 Supreme	£1474.00
The Gyro Power QC psu	£399.00
The Iso phono stage inc Hera psu	£575.00

#### Roksan

Midland Audio Exchange have to the following products on permanent demonstration.

#### Turntables

Touraj Mogghadon Signature/Artemiz/Shiraz	£5310.00
Xerxes X/Tabriz/Corus black	£1845.00
Radius 3/Tabriz/Corus black	£1090.00

#### CD Players

Atessa DP3 Transport/Atessa DA2 Mk2/Atessa DS5	£2439.00
Atessa DP3 CD player	£1595.00
Caspian CD player	£895.00

#### Amplifiers

Rok L1.5 preamplifier	£2250.00
Rok L2.5 preamplifier	£1295.00
Rok S1.5 power amplifier	£1495.00
Rok M1.5 mono power amplifier	£2250.00
Caspian Integrated	£695.00
Caspian power amplifier T.B.A.	

#### Loudspeakers

Ojan 3 x Loudspeaker	£1195.00	£1395.00
Ojan 3 Loudspeaker	£795.00	£995.00
Rok-One Loudspeaker	£549.00	£649.00

#### Other Products Available

Xerxes X upgrades rosewood only £950.00 inc fitting	
Artesxerxes X phono amplifier	£395.00
Xps v reference xerxes power supply	£320.00
Tabrizi upgrade inc armcable	£220.00
Xerxes power supplies XPS 3.5 inc DSU	£320.00

Any aspect or format concerning Roksan please call John Roberts for an informative but informal chat.

#### Recommended Vinyl

Eagles	Hell Freezes Over	£17.90
Ricki Lee Jones	Pop Pop 180 gm	£19.95
Monty Alexander	Live At Montreux 180gm	£19.95
Cassandra Wilson	New Moon Daughter	£19.95
Ben Harper	Will to Live	£15.90
Van Morrison	Moondance 180gm	£15.90
Fleetwood Mac	Roumers 180gm	£15.90
Ry Cooder	Paris Texas 180gm	£15.90
Art Pepper	Rhythm Section 180gm	£10.95
Jimi Hendrix	R.U. Experienced	£17.95
Jimi Hendrix	Band Of Gypsies	£12.95
Janis Ian	Between The Lines	£10.90
EMI	EMI 100 Years 180gm (All titles stocked)	£14.90
Beck!	Odelay 180gm	£12.90
David Bowie	Earthling Limited Edition	£14.90
Tom Petty and The Heartbreakers	She's The One	£11.90
Arthur Louis (featuring Eric Clapton)	Knocking On Heavens Door	£11.90
Nina Simone	Sings The Blues 180gm	£19.95
Miles Davis	Tutu 180gm	£15.90
Santana	Abraxas 180 gm	£21.95
Mobile Fidelity	Titles 200 gm	Special Offer £19.99
Joan Armatrading	Same 180 gm	£19.95
Jimi Hendrix	First Rays of the New Rising Sun 180 gm	£24.95
Jimi Hendrix	Axis bold as love 180 gm	£21.95
Oscar Peterson	We Get Requests	£15.90
DCC 180 gm	Series Virgin Vinyl	£21.95
Miles Davis	Kind of Blue Double 180gm	£38.00
Sergio Mendes and Brasil '66	180 gm	£19.95
Sonny Clark	Cool Struttin' Blue Note 180 gm	£19.95
Ike Quebec	Soul Samba Blue Note 180 gm	£19.95
Horace Parlan	On the spur of the moment Blue Note 180 gm	£19.95
Janis Ian	revenge	£9.95
Neil Young & Crazy Horse	Year of the Horse	£15.90
Little Feet	Fun 180 gm HQ	£19.95

#### S/Hand and Ex Demo Clearance Items - December 1997

	WAS	NOW
Naim Audio NAP 90.3 Power Amp	428	299
Audio Alchemy DAC in a Box	229	125
Sony TCK 850 ES 3 head cassette	400	195
Linn LP12/TTOK (Black)/OC 7	2000	650
Project 6.1 SA MC25 FL (NEW)	850	650
Rega XEL R/Wood	1040	740
Deva Audio 250 Integrated (Ex-Demo)	950	820
DPA Renalssance CD Player (Ex Demo)	950	820
Rotel RC 970 BX Pre Amp (New)	175	135
PRO-AC Studio 100 (Cherry & Black)	699	425
Audio Note M1 Phono Pre-Amp	750	495
KEF Coda 8 Speakers	189	129
Klark Teknik DN 15 Preamplifier	899	199
QLN Cubic 111 Speakers	199	89
QLN Cubic 122 Speakers	279	149
QLN Cubic 222 Speakers	350	225
AR The Limited Amplifier Model 200 (Designed by Mark Levinson)		
looks like 27.5 new boxed	4000	1695
Rotel RT940AX Remote Control Tuner	180	99
Sugden Symetra Class A Mono Blocks	1550	995
DPA Enlightenment DAC (Ex Demo)	825	750
QLN Split Field Signatures Cherry	1500	1199
Ruark Equinox Light Ash	1850	1499
Roksan Artemiz Tonearm (new)	895	695
Roksan Caspian Amplifiers (2nd Quality)	695	550
Roksan Ojan 3 Rosewood Speakers 2nd	999	649

Rogers E20 A Valve Integrated	1230	650
Rogers LS323 & 533 Subwoofers	678	425
Rogers LS55 Speakers	429	225
Rogers DB101 Concert Speakers	249	149
VP I TNT MK 2.5 (new parts fitted)	3995	2995
Roksan Xerxes Various models available from	495 to	995
Audio Research LS2 pre amplifier	2300	1395
Audio Research CL 30 VT poweramp	2300	1995
Arcam Delta 70.2 CD Player	799	259
Musical Fidelity Tubalog valve dac	499	195
Mission Cyrus One (black toggle switch)	229	99
Mission Cyrus 780 Loudspeakers	200	85
4 x 10m Roksan Isoda Speaker Cable	240	75
Rega Planar 2 (6 months old)	196	139
JBL Li 2 Way Monitors (inc stands)	749	299
Yamaha C2/B2 pre power 200 watts	1799	599
Mission Cyrus 781 speakers (inc stands)	465	199
Musical Fidelity A1 Integrated	299	145
Exposure X Integrated	379	175
Roksan Xerxes RB300 A TOC5/XPS	1055	549
Roksan Xerxes Mission 774/XPS3	1245	529
Roksan L2.5 Preamplifier (silver)	1295	599
Roksan S1.5 Power Amplifier (Silver)	1495	950
Roksan DS5/DA2 PSU/Converter	1150	695
KEF Q 55 Loudspeakers (New)	499	375
KEF Q 35 Loudspeakers (New)	350	279

Midland Audio Exchange are looking for good used British & American Hi-Fi, cash paid call John Roberts 01562 832236

# Garrard™

The Phoenix rises..... The first new high-end Garrard turntable for 25 years is unveiled by Loricraft Audio, licencees of the Garrard name and trademark. The Garrard 501 is a classic idler-wheel turntable that continues the design philosophy of the original firm.



Also launched are a new range of Garrard turntable accessories. A unique new "Natural Fibre" record brush evolved during research for the Loricraft record cleaner, "the world's finest vinyl cleaning machine".

The Garrard "SoundStage" turntable support platform was developed with the help of a leading materials company. The entire structure works to damp vibration and pull the best from any vinyl player or other equipment.

Loricraft also offer the Garrard improved power supply, originally developed for the 501. This is now available for all Garrard and other fine turntables.

## The Legend Continues....

Garrard products are on demonstration at **Byworth Music Farnham, Surrey 01 252-710910** and **Audible Elegance Hernebay, Kent 01 227-742928**

For further information contact:

LORICRAFT AUDIO,  
4 BIG LANE,  
GOOSE GREEN, LAMBOURN,  
BERKSHIRE, RG17 8XQ  
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AUTUMN CLEARANCE ITEMS	RRP	OUR PRICE
<b>CD's</b>		
Naim CDS	£4000	£2295
Micromega Duo + Duo Pro DAC	£3200	£1195
Meridian 508 20 Bit	£1700	£995
Meridian 518 DSP	£925	£595
Meridian 563 DAC	£800	£395
<b>AMPS</b>		
Quad 66	£800	£295
Naim 32.5	£375	£195
Naim Hi-Cap	£700	£295
Naim 90/3	£450	£295
Naim 92	£470	£295
Musical Fidelity F15	£2000	£995
Musical Fidelity F22	£1000	£495
Quad 66 Pre-amp & remote	N/A	£395
Quad 606 Markone	N/A	£395
<b>SPEAKERS</b>		
Naim IBL Black	£1000	£395
Naim SBL Walnut	£2000	£1195
TDL Studio 1M Rosewood + Stands	£1000	£495
Linn Isobariks Walnut + Stands	£3300	£595
Linn Kabers Black	£2000	£495
Latest Spec Special Finish	£2500	£1195
Linn Tukans Rosewood	£600	£295
Linn Tune Box Active X-Over	£450	£195
<b>TURNTABLES</b>		
Linn LP12 + Ekos + Troika	£3500	£895
Linn Basik + Akito + KS	£N/A	£195
Linn LP12 + LVV + A+R P6	£N/A	£195
Linn Ekos	£1500	£495
Linn Troika, low hours	£800	£195
Linn Akito	£500	£195
Linn Karma	£500	£45
<b>A.V.</b>		
Meridian 565 DSP	£2250	£1195
Yamaha DSPA 2070	£1200	£495
<b>TUNERS</b>		
Quad 66 Tuner	N/A	£295

**OPEN MON-SUN 10.00 TO 8.00**      **RING FOR FURTHER DETAILS TEL 0121-783-8227**

## HICAM

GOOD QUALITY PRE OWNED EQUIPMENT  
BOUGHT SOLD PX

Amps	£	Turntables	£
Mark Levinson 28/29	3,700	Linn Axis/Akito/K9	250
Denon 720	80		
Pioneer A400	100	<b>Speaker Stands</b>	
Yamaha 401 R.C.	80	Alacarma 24	35
Pioneer V.S.P. 200	Processor 125	Target	35
Yamaha DSP 1000	Surround sound 500		
Naim 180 Power Amp	-	<b>Tuners</b>	
Naim 135 New Case	1500	Sony 730 ES	100
Monoblocks	1,500	Nad 402	80
Naim Nac 62 Old Style	Preamp 250		
Naim Hi Cap Old Style	250	<b>Tape Decks</b>	
Exposure 11/8	Pre/Power 650	Yamaha K390	80
+ PSU 12		Denon DRM 10X	80
		Denon 800	80
		Sony ES 700	100
<b>Speakers</b>		<b>CD's</b>	
Heybrook HB1	£150	Rega Planer 2	85
Kef 105/3 R/W	1,000	Technics 770A	125
Kef 100 C/S	175	Arcam Alpha 5+	225
Kef Celeste	40	Proceed T/Dac	2,500
Mission 751 Blk	175		
Mission 762	50		
Mission 760i	65		
Infinity C/S	50		
Revolver Purdey Teak	60		
JBL Control 1	65		
Naim SBL Blk	750		
NAD 801 Blk	50		
Rega Kytes Blk	125		
Roger LS2/2A Blk	150		
Linn Keilid R/W	550		
Apogee Stages	1500		
Castle Winchester	850		

**Mon Sun 10am - 8pm VISA Switch - Mastercard**  
**For further details Phone/FAX 01844 260182**  
**Mobile: 0973 233380**

# 5

## GREAT REASONS FOR YOU TO VISIT THE MOST EXCITING NEW & USED HI-FI SPECIALISTS

**We Make DREAM SYSTEMS a FINANCIAL REALITY!**

### SERIOUS MICRO

Micro's and Mini's are one way to go these days but we doubt you will hear one quite like this! When you call in, speak to Ian about his choice

Cyrus Straight Line Amp	£398
Cyrus doD 3 CD Player	£598
Cyrus 750 Loudspeakers	£248
<b>Total: £1244</b>	
Trade-In /Deposit (Example)	£284
Interest Free Payments 12 x	£80

### AV EXPERTISE

Matt is a self-confessed fanatic about film, an avid collector of Laserdiscs and keen to share his love of home cinema with fellow enthusiasts. This is his 'value' system!

Pioneer CLD925	£599
Denon AV50	£1090
Yamaha DDP2	£598
Yamaha ADP1	£99
KEF Q55 Speakers	£499
KEF Q95 Centre	£199
KEF 60S Rears	£199
KEF 30B Sub	£499
<b>Total: £3142</b>	
Trade-In /Deposit (Example)	£502
Interest Free Payments 12 x	£220

### THE 'CLASSIC' SYSTEM

Quad has taken a giant step up with this new system and because we usually have a waiting list for items of carefully used Quad equipment, we can allow 75% (or more) when Quad owners choose to up-grade. Steve W. will gladly demonstrate Quad's best ever - and with the incomparable ESL-63's if you wish!

Come and hear any of 'our own' systems for yourself, set up in our Four Demonstration Areas, and when you do, always remember; WE DO WANT YOUR OLD HI-FI.

When you trade-in we usually offer around **50%** (often much more) of what you originally paid for your hi-fi equipment, as well as 12 months **INTEREST FREE TERMS** on the balance. Or there's our unique **CASH BACK** facility - all designed to make it even easier for you choose and enjoy your own 'Dream System!'

### MUSCLE MAKES MUSIC

Chat with our Stevie B. if you're into the real heavyweights of the hi-fi world. He's a great listener, a serious tweaker and virtually able to 'tune' a room by ear. This is what he's listening to right now.

Krell KAV300CD CD Plyr	£3549
Krell KAV250P Pre	£1999
Krell KAV250A Pwr	£3195
Martin Logan CLSII Electrostatic Speakers	£4555
<b>Total: £13298</b>	
Trade-In /Deposit (Example)	£4298
Interest Free Payments 12 x	£750

### VINYL STILL KING?

Some of us still enjoy, perhaps more so now, our treasured LP's. The best sounds can be expensive though, so here's Malcolm's 'starter' system.

Pink Triangle Tarantella With RB 300/Grado	£795
Copland CSA14 Amp	£1199
Sonus Faber Concertino	£599
Sonus Faber Iron Stands	£290
<b>Total: £2883</b>	
Trade-In /Deposit (Example)	£663
Interest Free Payments 12 x	£185

Quad 77 Control Amp	£849
Quad 77 CD Player	£699
Quad 77 Tuner	£699
Quad 10L Speakers	£599
<b>Total: £2349</b>	
Trade-In /Deposit (Example)	£729
Interest Free Payments 12 x	£135

### A SELECTION OF CAREFULLY USED HI-FI IN STOCK - AND ALL FULLY GUARANTEED

<b>TURNTABLES / ARMS</b>		
Akal APB21 (By Rega) c/w RB200 arm	£169	£99
Linn Axis / K9	£425	£298
Linn LP12 (Afr)		
Zeta/Koetsu Silver Onyx	£2500	£995
Logic Tempo / RB300		£198
Manticore Mantra / Magician + MBP6 pwr sup / Ort MC3000		£1198
Micell Gyro (Bronze) c/w Fidelity FR64FX arm	£1150	£748
Rega Planer / Acos Lustre		£120
Rega Planar 3		£268
Technics SL150 / Sme 3009		£249
The Head MC Transformer	£500	£295
Thorens TD160 S + Mission Arm		£120
The Voyd Turntable (Incl Reference external power supply)	£2800	£1298
Voyd 0.5 c/w SMEV (Silver wired)	£5300	£3250
<b>QUALITY TURNTABLES ALWAYS WANTED</b>		
<b>TAPE DECKS / TUNERS</b>		
Akal GX747 1/4 track 3 3/4 & 7 1/2	£575	
Creek T40	£199	£125
Cyrus Tuner	£399	£268
Naim 101 (inc SNAPs)	£1095	£595
Nakamichi CR2	£495	£298
Quad 66 Tuner	£575	£395
Revox A77 1/4 track 3 3/4 & 7 1/2		£495
Teac / Tascam 3220 1/2" - 7 1/2 & 15 ips		£595
<b>AMPLIFIERS - SOLID STATE</b>		
Arcam Alpha 6 Plus	£349	£248
Arcam Delta 60 (Int)	£349	£175
Audiolab 8000M (X2) Ex-show stock	£1600	£1125
Audiolab PPA (Phono stage)	£1100	£798
Audio Research SP11 Mk 2		£2298
Classe Audio 3D Pre	£1320	£695
Conrad Johnson Sonographe FET (Pre)	£1250	£495
Counterpoint Solid 1 Pwr	£1495	£795
Counterpoint SA20 Pwr	£3000	£1398
Cyrus 111	£499	£375
Cyrus Straight Line	£398	£298
Denon PMA860 (Int)	£350	£245
Finestra EC (Inc mains filter)		£795
Jeff Rowland Consumate Pre	£5500	£2798
Leccion AC1/AP1 (Circa 1975)		£295
Lentek (Design Award)	£784	£398
LFD LSB + PA2 (Pre/Pwr)	£3800	£1198
Meridian 551 (Integrated)	£899	£595
Musical Fidelity A200	£800	£425
Musical Fidelity F18 (Pwr)	£4000	£2558
Naim 32.5 With K & CD boards		£325
Naim 250 (Old style - 1987)		£895
Naim 72 / 180 Pre/Power	£1780	£1248
Naim 135x2 (Monoblocks)	£3310	£2200
Naim Fiat Cap (Pwr supply)	£340	£225
OCM 500 Power amp	£2750	£1698
Pioneer A91D (Reference)	£1250	£595
PS Audio IV/HCPs (Pre)		£295
QED C300/P300	£675	£378
Quad 66 Pre (Inc Control Unit)	£750	£550
Quad 606 (Power)	£650	£440
Quad 405 Selection From just		£195
Rappaport Pre 2 (Pre)		£295
Rega Elex	£398	£248

Talk Electronics Tomado/Hurricane (As new)	£995	£828
Threshold S300 (pwr)	£5500	£1950
YBA 2 (Pre)	£1700	£878
<b>VALVE AMPLIFIERS</b>		
Arion Electra Integrated Excellent reviews!	£1400	£875
Audio Innovations 1st Audio (7.5watt heated triode)	£1700	£695
Audio Research SP11 Mk1 (Revalued & Serviced)	£4995	£1998
Grant G100 (3 box MC / Pre / Pwr)	£2200	£998
Papworth Audio TVA50	£1950	£998
<b>Sonic Frontiers</b>		
SFM160 (Mono's)	£5495	£2498
Melos MA 333 Pre/PSU	£3000	£1195
<b>CD PLAYERS</b>		
Arcam Alpha 1	£320	£195
Arcam Alpha 5	£419	£268
Arcam Delta 70 /Black Box 3		£675
Audiolab 8000 (Ex show stock) Transport & DAC	£2200	£1500
DPA Renaissance DAC	£569	£395
Marantz CD11 (Gold)	£2000	£998
Meridian 602 / 606 Transport & DAC	£3350	£1498
Parasound DAC-1000	£795	£528
Pink Triangle Ordinal DAC	£995	£578
Proceed PDT1 Transport	£1795	£895
Proceed PDP1 DAC	£1695	£795
Quad 66 CD Player	£678	£475
Sony CDP2700 (balanced)	£995	£395
<b>LOUDSPEAKERS</b>		
Acoustat Spectra II (Hybrid)		£548
Acoustic Energy AE1	£799	£549
Aton V Mk2	£4995	£2498
Apogee Callper Signature (Marked)	£4000	£1508
B & W DM570		£380
Celestion 300 (Rosewood)		£1095
DCM Time Windows		£495
Gale 301 (Black)		£165
Harbeth HL-P3		£799
Impulse H6 (Homs)		£878
KEF 103/4		£1195
KEF 104/2 (Teak)		£1495
KEF 105/4		£398
KEF 70s (Surrounds)		£299
Linn Kan II (Inc stands)		£650
Linn Kelidh (Walnut)		£750
Linn Isobaric (Active)		£1250
Martin Logan Aerius (Bk)	£2200	£1650
Mission 751 (Rosewood)	£330	£195
Monitor Audio R352 (Teak)	£395	£248
Monitor Audio M8000 (Rose)	£795	£395
Naim IBL (Up-dated)	£800	£395
Neat Mystique	£575	£395
Quad ESL63 (Brown)	£3500	£1695
Quad ESL57 + Stands		£428
Rogers Studio 3 (Black)	£495	£348
Rogers LS2/A Mk2	£279	£145
Roksan Ojan 3 (Rosewood)	£995	£598
Royd Coniston	£249	£120
Royd Minstrel (Black)	£260	£185
Ruarq Templar 2	£559	£395
Tannoy 637 Profile	£575	£450
Tannoy Devon (12" drivers)	£795	£348
Thiel CS1.2	£1100	£645

### THE RYTHM METHOD

Please talk to Ken if you're after that toe-tappin', hand-clappin', finger poppin', hi-fi hoppin' experience!

Naim make their own rules when it comes to reproducing music and, if you want a personal endorsement of their success, we can tell you that some of our people have chosen to spend their own 'hard-earned' on complete Naim systems!

Naim CD2 CD Player	£2000
Naim 102 Pre-amp	£1050
Naim 180 Power amp	£1060
Naim Credo Speakers	£1060
<b>Total: £5170</b>	
Trade-In Example*	£1990
Interest Free Payments 12 x	£265
*We always require carefully used Naim equipment - Cash or Trade-in.	

# The HiFi Company

**THE HI-FI COMPANY**  
 35-42 COWGATE  
 PETERBOROUGH PE1 1LZ  
 — NEW STOCK —  
 Phone: (01733) 341755  
 — USED ITEMS —  
 (BUYING OR SELLING)  
 Phone: (01733) 55514

# MAKE US AN OFFER

Following the success of our first **POSTAL AUCTION** two months ago, we've decided to do it again!

Many enthusiasts took up our suggestion to write in with their bids for some truly excellent hi-fi that had simply remained in stock far too long. We know that there are some very happy customers out there now who bought the hi-fi they wanted at the price they wanted to pay - can't say fairer than that!

So, let's do it again. Our list shows stock that, despite its quality and value, hasn't yet found its new owner - and that could be you! All you have to do is write in with your bid for any item you want before Friday 28th November.

Winning bidders will then be contacted for payment which can be made by any of the normal methods, and we'll even talk about part exchange!

The prices shown in *italics* are the previous selling prices in store and all items are currently available for viewing or demonstration. A Three Month Warranty will be included.

## AUCTION STOCK

### TURNABLES / ARMS

Heybrook TT2 / Linn LVX / Grado MT+	£248
Grado Tone Arm	£498
Dual 505	£80
Revolver / Hellus Scorpion / P77	£299
Michell Gyrodec (Bronze) c/w Basik+	£675
Roksan Xerxes (Black) No arm	£495

### AMPLIFIERS

Arcam Delta 290 (Int)	£375
BGW 202 (Control/Pre)	£275
Burmester 846 Line Stage	£695
Cyrus II / PSX	£395
Dynaco ST120 (Power circa 1976)	£328
Krell KMA100 (Monoblocks)	£3995
Krell Ref KRS BP (6 comp bal pre)	£4995
Naim 42 Pre	£195
Sugden A48 (Circa 1976)	£128
Sumo Athena (Pre) & 9 (Pwr)	£995

### TAPE DECKS / TUNERS

Arcam Alpha 5 Tuner	£125
Braun 301 Tuner	£125
Marantz SD 35 CD Player	£75
Pioneer CT70R 3 head (Silver)	£150
Rotel RT850L tuner	£100
Sugden T48 tuner (Circa 1976)	£95
Uher 4200 / PSU / Service Manual	£698
Yamaha KX530	£125

### CD PLAYERS / DACS

Arcam Delta 170.3 Transport	£375
Arcam Black Box 5 DAC	£295
Krell SBP64X DAC (1991)	£2998
Marantz CD65 MkII	£100
Mission daD 7000	£195
Musical Fidelity Digilog	£195
NAD 5220	£90
Pioneer PDS901 (Silver)	£250
Rotel RCD 945	£125
Sugden SDT1 Transport	£648
Sugden SDA 1 DAC	£598

### LOUDSPEAKERS

Acoustat Model X (Including valve power amps)	£1498
KEF L55/1a (BBC Monitors - 1960's)	£495
KEF 105/4 (Circa 1978)	£398
Leak Sandwich (Originals)	£148
Lentek Monitors	£400
Magnaplanar SMG-A	£498
Meridian M30 (Active)	£578
Mission 754 (Oak) Ex-demo only	£1198
Musical Fidelity MC2	£295
Rogers LS-4 (Black)	£185
Spendor BCLII (Teak)	£495

**DO NOT SEND PAYMENT WITH YOUR POSTAL BIDS**

1

**WE MAKE IT EASY!**

With **0% FINANCE** available on all **NEW** and **USED** hi-fi

2

**GENEROUS P/EX ALLOWANCES & CASH - BACK**

All used hi-fi equipment welcome in part exchange or ask about a **CASH BACK!**

3

**WE'LL BUY YOUR HI-FI**

**INSTANT CASH** offers for all your carefully used hi-fi equipment

4

**WE'LL SELL YOUR HI-FI**

Get the **BEST PRICE** for your hi-fi when we sell it for you on a **COMMISSION BASIS**

5

**HOW TO FIND US**

From A1, A47, A15 A605 **PETERBOROUGH CENTRE** (Lots of Parking!)

(Kings Cross - 50 minutes!) And **MAIL ORDER** - both **U.K. and EXPORT**

**BUSINESS HOURS**

**TUES - SAT: 9.30 - 5.30**  
(Closed Mondays)

# Classified Ads

For details on how to place a Classified Advertisement, please see page 138

# Celect Audio

Suppliers of quality pre-owned Hi-Fi

## AMPLIFIERS/PRE AMPLIFIERS

Quad 405/1 power amplifier	£180	Quad 405/2 power amplifier	£220
Quad 606	£400	Quad 306 power amplifier	£200
Quad 66 pre-amplifier	£450	Quad 44 pre-amplifier	£250
Musical Fidelity Ma65s mono*2	£450	Sugden A25B integrated amp	£180
Sugden P51 power amplifier	£150	Sugden C51 pre-amplifier	£100
Dnm 2A pre-amp & power supply	£400	Dnm 2A pre-amp & 2 power supplies	£500
Roksan 1.2 pre amp & Dsu power supply	£600	Jeff Rowland model one power amplifier	£1500

## SPEAKERS

Rogers 1st. Boxed	£80	Rogers 1s7T in black	£220
Kef 101/2 in rosewood. Boxed	£295	Triangle Comete in black. Boxed	£300
Celestion 500K & stands. Boxed. Ribbons	£300	Keswick Audio Volante in cherry. Boxed	£400
Musical technology Harrier in black	£160	Triangle Titus in black. Ex. Dem. Boxed	£300
Origin Live Conqueror in rosewood	£700	Spendor Bels & stands	£250
Harbeth 11L4 speakers + stands	£250		

## OTHER ITEMS

Marantz CD52mk2/SE.Boxed.	£150	Quad 66 cd player. Boxed	£290
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## TRANSLUCENT INTERCONNECT CABLE

96.99% pure silver conductors	Balanced.	Quality gold plated RCA plugs.
Half metre terminated £60.00	1 metre terminated £80.00	Add £20.00 per additional half metre

## WANTED URGENTLY

Quality used HiFi equipment. Collection can be arranged  
Part exchange welcome.

Special introductory offer. (For month of November only)

1 metre TRANSLUCENT interconnect £60.00 Half metre TRANSLUCENT interconnect £50.00  
Please quote special price when ordering.

**Unit 2, 61 Aylestone Drive, Aylestone  
Leicester.LE2 8QE.  
Tel 0116 2248250 Fax 0116 2835821**

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A new generation of unique yokeless cartridges offering musically natural dynamics, transients, harmonic structure, imaging, resolution and presence. The superb Temper is regarded as a world leader - liquid and luxurious from the lowest to the highest frequencies.



## The new GRAHAM Mk 2.0 tonearm

The next step forward from the award winning 1.5 with increased dynamics, bass extension, solidity and soundstaging.

For further details contact **Audio Reference**  
IMPORT & DISTRIBUTION

Distributors of:  
Convergent Audio Technology Amplification and Magnum Dynalab Tuners  
Unit 8 Enterprise Park, Slyfield Industrial Estate, Guildford, Surrey GU1 1RB

**01483-575344**

## MANTRA AUDIO

• HI-FI/VIDEO ACCESSORIES  
• MAIL ORDER DIRECT 1-10 DAYS  
• COMPETITIVE PRICES (inc P&P)

MAKE	MODEL	CARTRIDGE	STYLUS	SWISS QUALITY DIAMOND STYLI	PRICE	
Arcam	E77	N/A	£18.00	ADC	DLM 30 RQ 3/4	£9.00
	E77	N/A	£38.00		R20 XE DLM 34/35 XLM III	£13.50
	P77	N/A	£48.00	Aiva	AN 511/000/00745	£9.00
Audio Technica	AT 95E	£21.00	£12.50		AN 250/07/07/04932/8743	£11.00
	AT 110 E	£25.00	£13.00	Akal	RS 333/35/84/85/90	£9.00
	AT 0C9	£280.00	£210.00*	B & O	SP 8/9/12A	£25.00
	AT 120E/T	£45.00	£31.50	BSR	ST 14/15/16/17/19/21	£3.00
	AT 440 ML	£81.00	£63.00	Dual	DN 145/155/165/E DN 149 S	£13.50
	AT 450 E	£63.00	£33.00	Golding	6800/820/850 (D110/D120/D130)	£11.00
	ATHML100	£187.00	£128.00		6800 Sup E	£13.50
	DL 110	£70.00	£55.00*	Hilachi	DS-ST 7/12/14/15/16/30/35/102	£9.00
	DL 304	£190.00	£160.00*		DS-ST 5/16/23/24/25/55/103/104	£11.00
				JVC	DT 33/35/36/45/85/90/95 DT 21 S	£9.00
Golding	1006	£53.00	£34.00	Kenwood	N 47/48/51/53/54/61/63/67/72	£11.00
	1012 GX	£70.00	£46.00	(Trio)	N 36/37/43/45/55/62/61/69	£9.00
	1022 GX	£90.00	£70.00	National	EPS 23/24/25/26/33/51 CS/270 D	£9.00
	1042	£105.00	£70.00	(Technics)	EPS 43/50/75/76/ ST50 P30/33 D	£13.50
	1042 (ROICA (LX/H))	£100.00	£65.00*		P30 Etraphilips EPS 205/207 E	£13.50
Grado	ELITE	£187.00	£122.00*	Orlton	FF 15/MS 10/20 EII DM/P 20	£11.00
	Primo 10	£44.00	£24.00	Phillips	GP 371/400/780/400 IIIII	£9.00
	Primo 15	£53.00	£29.00		GP 330/370/401/401 II/412 II	£11.00
	Primo 18	£62.00	£34.00	Pioneer	PN 210/220/240/265/250T/255T	£9.00
	Primo 20	£90.00	£49.00	Sansul	SN 27/28/29/33/34/37/41/50/00/101	£9.00
	Primo 25	£107.00	£59.00		ST 80/100/15J/G/6/13	£9.00
	Primo 30	£134.00	£74.00	Sanyo	ST G 8/9/10/ST 28/29/35/37/40 D	£9.00
	Primo 40	£200.00	£160.00*	Sharp	STY 104/111/116/117/118/123/124	£11.00
	Orlton	DM 0 MP 5 E	£20.00	Shure	N 75-6/G N 91 G SS 35 C	£9.00
		DM 10	£28.00		N 44 E N 70 E/J N 75 EQ/EJ 72	£11.00
	510	£32.00		N 55 E N 95 E/DJ N 97/105 ED	£13.50	
	520	£59.00	£45.00	N 95/97 HE VN 35 HE	£22.00	
	530	£95.00	£68.00	Sony	ND 133/143/148/153/220/250 G	£11.00
	MC 1 Turbo	£70.00	£59.00*	Toshiba	ND 115/143/148/153/220/250 G	£9.00
	MC 3 Turbo	£124.00	£105.00*		N 53/55/60 DY N 62/292 N 71/290	£9.00
	MC 10 Super	£92.00	£78.00*			
	MC 15 Super II	£120.00	£102.00*			
	MC 25 E	162.00	138.00*			
	MC 25 FL	£210.00	£178.00*			
	MC 10 Supreme	£263.00	£224.00*			
	MC 20 Supreme	£330.00	£280.00*			
	MC 30 Supreme	£392.00	£333.00*			
	Rohmann	£725.00	£645.00*			
Shure	SC 35 C	£29.00	£20.00			
	V 15 III	N/A	£94.00			
	V 15 XMR	£265.00	£134.00			
	500 AL Disco	£30.00	£18.00			
	680 ALX Disco	£46.00	£36.00			
Stanton	680 ELX Disco	£57.00	£41.00			
	TraceMaster	£99.00	£41.00			

\*Exchange any Same Make MC

NO CREDIT CARDS PLEASE. PRICES ADVERTISED ARE BEST WE CAN OFFER THROUGHOUT THE UK & MAINLAND EUROPE.

ALL ITEMS CARRY FULL MANUFACTURERS GUARANTEE - OVERSEAS CUSTOMERS PLEASE ADD £5.00 TO ORDERS OVER £50 IN VALUE TO COVER INSURANCE.

\*\*\* Over 500 styli type stocked \*\*\*

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MANTRA AUDIO (HFW), 22 GARTH AVENUE, NORTH DUFFIELD, SELBY, NORTH YORKS YO8 7RP

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### What makes our cables stand out from the rest ?

- An open minded design approach putting performance above theory.
- Substantial, solid build quality ensures consistent performance.
- Advanced semiconductor technology eliminates noise to reveal low level detail, increase dynamics, and release the emotion in music.

### What makes our cables such good value for money ?

- Only available direct from manufacturer - No middle men, and no dealer margin - 14 day money back satisfaction Guarantee - No expensive display packaging, we focus your money on the product
- Our extensive range of cables are all hand made to order and we can make up custom cables to meet your specific requirements.

Fathom speaker cable 2m pair gold plated 4mm plugs.....	£ 48.00
Azure gold plated phono-phono 1m.....	£ 49.99
Black Velvet gold plated phono-phono 1m.....	£ 29.99
Black Velvet 2x phono - 4pin DIN 1m.....	£ 29.99
Black Velvet 2x phono - 5pin DIN 1m.....	£ 29.99
Black Velvet 4x phono - 5pin DIN 1m.....	£ 39.99

When ordering DIN cables please give the required pin configuration and directionality for phono to DIN.

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# PRIVATE CLASSIFIED ADS

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**Dealers must not advertise in the Private Classified section. Monthly consecutive insertions will be considered Trade advertising. The Publisher reserves the right to judge submissions**

MAGNEPLANAR (SMGA) Speakers £345 ono. Revoh B77 4 track, 3 3/4 - 7 1/2 £450 ono. Advance tuner £195 ono. Tel: Tommy 01704 27485

NAIM 72/140 £750. Alchemist Kraken Anniversary pre/power £750. Ref Reference Two loudspeakers £1250. Linn LP12 Cirkus, Trampolin, Ekos £950. Linn LP12, Valhalla, Ittok, LV2 £550. Linn Troika £250. Tel: 01952 502 077 (Telford)

KENWOOD DPX 9010 Compact disc transport £175. Micromega Duo B52 DAC £225. QED Vector remote control active/passive pre amp £80. All as new. Tel: 01992 626 138 (Herts)

NAIM 72/140/HI-CAP. 6 months old, boxed, mint £1195. Roksan Ojan 3 speakers, black, vgc £395 ono. Tel: 01753 867 260 or 0370 888 561

MILLENNIUM VALVE power amp, 1 year old, volume controls, excellent sound £195. Denon TU 260L, mint, boxed £75. Alpha 5 CD, mint, boxed £250. Can arrange delivery. Wanted: Quad 67. Tel: Wayne 01443 451 042

MARANTZ PM94 Integrated amplifier. Quarter 'A' 140wpc, immaculate condition, boxed £495 ono. Tel: 01234 840 840 day 01234 713 198 eves (M. Keynes)

QUAD II MONO'S Rebuilt V special £350. Beard P50+P500 export £750. Hi-Cap latest caps, classic black silver £350. Nytech CTA £80. Offers. Tel: Peter 01785 840 724 (Staffs)

MICHELL ISO HR mint condition £295. Concordant Exhilarant pre amp. All Groove Tubes, mint condition £325. Garrard 401 motor unit, Bastion bearing in heavy steel top plate, mint £95. SME 3009 SII tone arm with SME phono to phono conversion, mint £75. Tel: 0151 327 2436 (Wirral)

ROKSAN RADIUS Turntable, Tabriz arm, Atoc 5 MC, DSU power supply, well reviewed, boxed and in very good condition. Can demo £375 (£1000) ono. Tel: 0113 266 4409 after 6.30pm (Leeds)

AUDIOLAB 8000 Q pre amp for sale. Perfect condition. Legendary sound £690 ono. Garrard 301 deck £80 ono. Gale 401 chrome with stands speakers £190 ono. Tel: 01705 552 259

APOGEE MINOR Ribbon hybrid speakers £630. Trippletone SE 4 watt PC valve amp £220. Pair F&S KT88SE 8 watt monoblocks £330. Sterns/Mullard 10 watt PC with pre-amp £140. AKG Electrostatic hybrid headphones £230 new, accept £130. Musical Fidelity 'The Pre-Amp II', M/M, M/C inputs £90. Leak Stereo 30, Teak £30. Leak Delta 75 receiver £35. Wanted: STC 4242A valve. Good price paid. Tel: Dave 01322 292 391 office hours. (North Kent)

LINN LP12 Valhalla; Ittok XVIII; Ortofon MC20 Supreme; ISO/Hera head amp; Albarry pre amp, Albarry 408 power amps; AE1 speakers, Mission stands, Alphason four tier stand, Isolation table; NAD 402 tuner, interconnects, speaker cables, Moth record cleaner £1500. Tel: 01202 482 110 (Christchurch)

SOUNDSTYLE TRIO X053 £95. X042/3 modules £30. Target TT2W £35. TT1W £25. Micromega MicroDAC £140. Solid Chord 5 pin DIN 2 phono £35. All above new, boxed. Tel: 0116 276 3020 (Leicester)

WANTED: LEAK Stereo 50 amplifier. Must be in first class condition and unmodified electrically and cosmetically. Tel: Peter 01273 583 675 before 7pm please. (Brighton)

WANTED: CELESTION 3000/5000 speakers, possibly 7000. For spares, condition not too important. Tel: 01298 22808 eves (Derbyshire area)

THETA DATA Basic II £D transport, 10 months old £1750. Audio Research DAC1 (20 bit Ultra Analogue) AT&T £1249. Both items mint and purchased via Absolute Sounds. Tel: Gerard 0181 743 7809

MIRAGE 1090's £999, Mirage MC2 centre channel £399, MBS2 £499, NAD 910 Pro Logic preamp £199. All under guarantee. AE2 and stands £650 ovno. Tel: 01628 486 100 eves (Marlow)

NAKAMICHI 1000ZXL cassette deck £1995. Nakamichi OMS-4E CD player £145. Nakamichi Case pre amp £225. Meridian Mnd 226 power amp £95. Cambridge C100 pre-amp £135. KEF centre speaker Mod 100 £135. Tel: 01923 442 210

AUDIO INNOVATIONS Series 500 25wpc phono integrated valve amp. Tuner, CD, tape, aux, tape out 1+2, Golden Dragon £425 ono. Tel: 0973 245 819 day, 0181 654 2223 after 5pm (Croydon)

ONE PAIR of Acoustic (Audio Technology, USA) Studio Monitor, Series 3312 loudspeakers. Carpet exterior. 12" polypropylene woofers, 3x7 horn tweeters, 6 months old, mint condition £1000 ovno. Tel: 01869 243 195 (Oxford)

THETA DATA Basic II transport £1495. Naim 92 pre £275, 90 power £275 523/IMC boards £25, 7 metres AS cable £25. Technics SL150 record deck, SME MKII Offers. Soundstyle black tripod stand £120. Tel: 01243 545 213 after 9pm

MARANTZ PM 66SE KI, two weeks old £325. Tel: 0468 528 073

EXPOSURE IV Dual mono power amp, VII pre with V1 power supply, old style, good condition, boxed £375 ono. Arion EOS valve power amplifier, old style £425 ono. Tel: 01574 270 477 (Co. Antrim)

EXPOSURE VII/VII pre/power (late model) £425. Ruark Templar £300. Micromega Stage DAC £350. Systemdek IIX + AT1120 arm £150, VDH 2nd (1.0m) £125, all prices ono. Tel: 0181 906 3492

NAKAMICHI DRAGON, auto azimuth control, autoreverse, Dolby B and Dolby C. Arguably the best domestic tape deck ever! Recently serviced by importers Bowers & Wilkins. Offers in the region of £950. Tel: 01799 550 208 (Essex/Cambs borders)

BARGAINS: QUAD 22 unrestored Stereo £295. Naim 42/160 pre/power £350. Signet (A' Technica) MK12T-MC transformer, boxed £50. Thorens TD160B MK2/SME arm £85. Wharfedale W3's pair (scarce) £85. Eddystone 1950's valve tuner £45. Sencor (Swiss) 6650/40/30 (C.T.A.) Offers? Tel: 01452 750 242 (Glos)

GARRARD 401/Quad 22/II, Armstrong tuner in mahogany cabinet, with speakers. Lots of extra's, large number 78's, mint condition. Offers. Tel: 01296 612 638

REGA RB300 tonearm, new, unused £80 ono. Denon DL304 cartridge, moving coil, new, unused £110 ono. Alphason Pedestal four glass shelves £50, suit Quad 60 Series. Tel: 01580 879 663 Sussex

SONY TC-K611S 3 motor, 3 head, Dolby S cassette deck, little used, excellent condition £120. Reconditioned Leak Troughline 3 tuner, good condition £70. Wanted: Tannoy Chatsworth speakers. Tel: 01276 65054 (Surrey)

REBUILT QUAD 22 pre-amp and amps; all new parts and superior phono sockets, KT originals, spare valves, manual £560 cash. Buyer collects. Musical Fidelity Missing Link X.10D, mint, boxed and leaflet £80. Kenwood DP 7090 CD player, mint, 7 months old, Hi-Fi Choice 5 star review, manual, boxed £275. Tel: 01903 247 779

MUSICAL FIDELITY P180+CRPS power 100W Class-A (£1600) £645, Meridian 208+209 CD+Pre (£1609) £545, both mint, recently serviced and upgraded + manuals. Perfect system. Together £1125. 0181 455 1376

REVOX A77 4 track recorder. Couple of hours use after £800 overhaul. Selling due to illness £400 ono. Quad mono tuner £35. Phone 0181 893 4650

NAKAMICHI 410 pre amplifier, boxed £95. Tandberg 3002 control preamplifier £175. Pioneer A-TIX amplifier, 100wpc (dual power supply) £175. Cyrus 2/PSX £300. Technics ST9030 analogue FM tuner £200. Tel: 01482 353 192 evenings

LINN SONDEK LP12, Teak, Mission 774 arm, A&R P77 cartridge £600. A&R Cambridge A60 amp, Teak, £1120. Mission 77 speakers, Walnut £50. Linn Kar speaker stands £50. Complete system purchased, boxed and stored 10 years. Also boxed Monitor Audio MA5 Mk2 speakers, Teak, 35w £50. Tel: 01322 556 050 (N.W. Kent)

NAIM NAC 82 £1250, HiCap £395, 2 x 135 mono power amps £1800. All purchased this year and still under guarantee. As new and boxed. Tel: Keith 01225 791 026 after 6pm

LINN SARAS with stands £325. Naim NAC32.5 mint £195. Naim 72/32 upgrade boards £45. Linn LK20 cable (2 x 5m) terminated £30. Chord Solid 1m interconnect phono £50. Tel: 0121 744 5858

TECHNICS REFERENCE CD player SL-P2000. 18 months old. Cost £1000, asking £450. Nothing for this price even gets close. Tel: Andy 01959 524 258 eves & weekends (Kent)

PINK TRIANGLE Anniversary with battery psu. Unused £1700. Naim 42.5 (K boards) + 110 (upgraded power supply) £285. Tel: 01924 290 749

GARRARD 401 SME 3012 plinth £225. 401 chassis £75. Quad 44 mint, boxed £195. Leak TL12 + Troughline III mono pre £200. Sugden SDT-1 £700. Symetra monoblocks £895, mint, boxed. Tel: 0141 647 5364

ACTIVE NAIM DBL system. LP12/Lingo/Hi-Cap-Prefix/Aro/Lyra Parnassus/Mana Ref. 52/SuperCap, Super Naxo 3-6/SuperCap. Naim NAP 135 x 6. Naim 01 tuner, Naim CDS. Nakamichi CR7E. Engaging experience. Serious enquiries only please. Tel: 0171 801 0905 or 0385 575 643

AUDIO INNOVATIONS Series 700 valve amp with separate valve rectified choke input filter power supply £750. Sony STS261 tuner £65. Pioneer CTW601R twin cassette deck £60. Tel: 01203 398 828

PROAC RESPONSE ISC, rosewood, 5 months old, as new, boxed, manual, guarantee £800. Target R4 stands, 5 months old £150. Tel: 01709 837 653

MONITOR AUDIO MA4 Mk1 speakers, teak finish, boxed, with matching stands. Crossover upgraded and adapted for bi-wiring £150. To audition Tel/Fax: Ron Poole 01274 543 384 (Bradford)

LINN KEILIDH Speakers (black ash) + ceramic plinths £410 ono. Arcam Alpha 6+ integrated amp £220 ono. Arcam Alpha 5 CD player £180 ono. Tel: Tim - Pager No. 0941 119 432 (Worcs)

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## FOR SALE

### CD & DAC's

MICROMEGA Microdac	£200
KENWOOD DP-X9010 transport	£200
ARCAM ALPHA PLUS	£200
MICROMEGA Stage one	£275
ROKSAN DAC 1	£200
AUDIO ALCHEMY V1 O/ MISSION DAC 5	£100
MERIDIAN 506 18 bit sps relocked	£550
PINK TRIANGLE DA CAPO 18 bit CD + DACs	£250 / 1307 / £925
MERIDIAN 200 TRANSPORT/203 DAC CD + DACs	£650

Linn Keltics black boxed with Tune Box, Acure Crossover	£3000
TDL RTL 2 Transmission line small floorstander	£150
Linn Rabbers Acure with Tune Box	£1400

**WANTED:** Pro-Ac, LS3a, TANMOT IS" + 12"SONUS FABER, MARTIN LOGAN, QUAD, IONOFANE, VOIGT ENERGISED DRIVERS, PYE HE25, HI-FI CANTATA

### TURNTABLES/CARTRIDGES

SME 3009 II	£40
VOIGT with split phase PSU, Audionote Arm	£1200
HEYBROOK 712	£175
DENON 103	£50
LINN ASAR MC	
<b>WANTED:</b> GRODECK, SME20, ORBE, SMEIV, V, 3012, NAIM ARD, DECENT MC's, LINN CP12, ITTOK, EKOS ARD	

### FOR SALE

LINN KAIRN WITH BRILLIANT P.S.U.	£900
LINN LR280 / Spark	£650
LINN R600 tri-wire cable 2x5.5 metres	£75
MICHEL Argo HR/HERA/ALECTO Monoblocks	£2400
NUMACE French Pre-amp with mm phono + separate p.s.u.	£450
NAIM Nair 2	£250
NARAKICHI 700 Tritracer	£230
QUAD 604 I/II	£325/£425
MUSICAL FIDELITY Pre-amp 8	£200
SUGDEN A4011	£100
LINN LR1 Preamp XLR's no leads hence	£100
QUAD 33 pre-amp	£75
KEEWIN LABS Absolute Zero line pre + MC stage (pair)	£250
MUSICAL FIDELITY E100, Shiny + Very Phallic	£400
LEAK TROUGHLINE STEREO	£100
QUAD 33/303 (pair)	£150
INCATECH CLAYMORE	£140
YAMAHA CR 1000 Tuner Amp - wooden sleeved beastie	£200
QUAD 34, 44, 405, 304,	£200 each
NAIM 72 pre with MC board	£450
AUDIO INNOVATIONS Passive Pre	£100
RAFORD SC24/SPASO	£200
MISSION CITRUS Pre/Power	£600
AVI Pre + 2 Monoblocks	£900
NAIM 72/140 new style with phono	£900
NAIM MAT 02 Tuner	£500
NARAKICHI 600 partly but serviced	£100
NARAKICHI NR 202 unidirectional twirls cassette around	£300
NARAKICHI 480 2X	£200
ALPHASON ATLAS PSU	£150
ALPHASON SPARZA TUNABLE with Adas psu & HR100 MCS Arm	£550
ROGTSW black	£250
REVOX A77 2 track 33/44, 71/2 ips with NAB adaptors	£275

### VINTAGE

Quad QM1	£40
Quad 22 Totally Rebuilt	POA
Quad 11 pair original valves	£500
Leak Stereo 20 25 Yarnley Stereo	

### WANTED: CD Transports + Good DAC's

### VALVE-AMPS

AUDION REFERENCE Pre-amp	£450
GAMMA RHYTHM 211 Single Ended	£1250
AUDIO INNOVATIONS Second Audios with new matched Octet of Golden Dragon 2A3 pair	£1100
STEREO HULLAUD 5-10 with partridge + Parmeko transformers pair	£250
AUDIO RESEARCH CLASSIC 30	£1200
ROGERS CADET 7 NG08	£100/150
COUNTERPOINT S47 valve pre with high level input	£400
MELOS 222 Two box Tankee high end valve pre-amp, awesomely dynamic MC input	£1200
BEARD P100 Mk2 Power amp, the big black ugly beast, buy it first then tell the wife!	£550
LEAK STEREO 20 Excellent	£900
CONCORDANT EMBELLISHMENT (line level only)	£400
HEART 300B single ended monoblocks 1/2 price	£100
LEAK TL12 + gold very good	£150
Orange Pre Amp	£350
Gamma Gemini single ended integrated	£350
LEAK STEREO 20 Excellent	£250
AUDIO INNOVATIONS Triode Monoblocks 684g Push Pull on old 800 series chassis often called 1st	
AUDIO Mono	£600
CROFT SUPER MICRO/V PRE/POWER	£600
AUDIO NOTE CONQUEROR 300B Stereo	£1000
Beard P35 II power amp	£550
Audio Innovations 800 II	£300
QUAD 1 offers/swap	

### WANT TO GO VALVE? RING FOR HELP

### LOUDSPEAKERS

VOIGT DOMESTIC CORNER HORNS with LOWTHER PH2A	£3500
QUAD ELECTROSTATICS ES6 63 Black with stands 5 years old	£1500
TDL Studio 3's	£500
CASTLE CHESTERS	£300
TANMOT CHARSWORTH AT with 12" Monitor	£450
THREE CS 1.2	£550
LOWTHER PH6A original alnico magnets, serviced, pair	£250
QUAD ELECTROSTATICS good used pair	£400
LINN REFLECTION spiked floor standing speakers	£400
TANMOT Canterbury/Tork/GRF Pairs	POA
LOWTHER TPI Original Type A Pair	£2000
HEYBROOK Quartets	£375
PROAC Response 1's	£550
SOUNDLAB DTHASTAT	£3600 new only £1000

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### cables:

audioquest, cable talk, chord company, heybrook, ixos, kimber, kontak, lfd, nordost flatline, ortofon, qed, sonic link, trichord, van den hul, xlo

### stands:

alphason, apollo, frameworks, heybrook, sound organisation, something solid, soundstyle, stands unique, target

### headphones:

beyer, creek, earmax, grado, jecklin, sennheiser, stax\*

\*new stax SR0001 in ear electrostatic package £279 in stock (& really rather wonderful)

### accessories:

audioquest, bib, creek, densen demagic, discwasher, goldring, ixos, kontak, mitchell, milty, monarchy, moth, musical fidelity, nordost, pixall, qed, rms, rata, shure, trichord, zerostat (it's back!)



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### QUINLET

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### Roy Gregory HI-FI Choice

### TEMPO

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

### Alan Sircom, HI-FI World

### CONCERTO

The Concerto is an exceptionally sweet sounding amplifier. By any standards it is smooth, clean and extremely well-balanced, from its deep bass to its high treble, which is endearingly free from brashness and hardness.

### Jimmy Hughes, Audiophile

### MAESTRO

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

### Noel Keywood, HI-FI World

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

### Alan Sircom, HI-FI World

### Sequence

loudspeakers, black with Tri-mount stand.(RRP £300) x/d. £225

Unn Majik / integrated remote /control amplifier. Perfect S/H (£800) £450

Quad Two power amplifiers with GEC/Mullard valves. Excellent, with pre-amplifier, manuals, plug in equalisation canisters etc, £675

Micell Argo pre-amplifier with Hera P SU, S/H (£885) £495

Quad 33, 303 + FM3 good condition boxed £235

Micell Myco turntable with RB250 arm, Perfect, latest spec (£552) £425

Sugden SDA DAC, Mint fully warranted. Latest gloss finish. X/D (£799) £565



hi-fi for grown-ups

Audio Physic Tempo (1) loudspeakers. Black ash X/D perfect (£2000 - Tempo II costs £2500) £1475

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# Hi-Fi World Classified Ads

SEE  
PAGE 138  
FOR ORDER  
FORM

## PRIVATE

**WANTED:** NAIM 52 with SuperCap. Must be matching pair. Also NAP 250. All items no older than 3 years. Boxed and receipts essential. No time wasters. Tel: 0151 289 1083 between 6pm-9pm

MONITOR AUDIO R852/MD speakers, Kenyan black finish (brown), Target 17" stands (shot filled), 2 x 5m DNM solid core £320. Linn Basik plus arm £40. Tel: 01204 660 255 (Bolton)

KEF 103/4 Reference speakers in black ash. Magnetically shielded. Excellent condition. Little use. £500 ono. Tel: 01634 311 675 (Eves)

QUAD ELS 57's. excellent condition. Full working order £375. GEC KT66 valves. Matched pair. New and boxed £100. Tel: Lawrence 01772 621 337 (Preston)

RUARK TALISMAN II (walnut, 16 months, boxed) £475. Naim Nait 2 £275. Cyrus II (boxed) £190. Mission 780 SE £140. Cambridge Audio DacMagic I £70. Tel: 01132 824 428 (3 mins M1/M62 intersection)

MISSION 753 Freedom speakers. New model, black ash, mint condition, few hours use, under warranty. Genuine reason for sale. £400 Tel: 0116 287 6871 (Leicester)

QUAD ELS57 speakers. Serviced by Quac. Protection circuits, boxed, very good condition, magical midrange £350. Wanted: Quality stands for stacking Quads. Tel/Message: John 01865 862 745 anytime (Oxon)

ORACLE ALEXANDRIA Mk IV + SME 309 + Ortofon MC20 Supreme. Boxed with manual £1000. Tel: 0151 228 4505

**WANTED:** HI-FI Year books 1960 - 1970, condition not important. Good price. Tel: 01580 830 558. Fax: 01580 830 997

MICROMEGA LOGIC CD player in very good order £160 ovno. Exposure integrated amplifier XX £300. Tel: 0181 398 8469 (Esher, Surrey, near Kingston-upon-Thames)

MISSION 752F Prima Vera £395. Sony CDPM55 £30. Uher 4000L open reel portable, serviced £60. Yamaha ski slope cassette deck TC800GL, fully restored, superb £190. Mission 761i £50. Atacama SE16 stands £30. Tel: 0171 794 3843

**WANTED:** ZETA, Synchron PU3, Alphason HR100S, Sony RM30 remote, Technics SL7, SL10, Wharfedale E50, E70, Technics stylus gauge, old hi-fi mags. Tel: 016974 78537

BEARD CA35 valve pre amp and spare valves. Excellent condition £295. Tel: 01772 315 723

QUAD 66 CD Player £250. Transformers for Mullard 520 £60. Leak Stereo 60 rebuilt chassis, valve amp £200. Musical Fidelity A100 amp £140. Mission 770 (early model) walnut £140. Tel: 0114 221 5271

PAIR OF Naim NAP 135 power amps. Immaculate and boxed £1900. Pink Triangle Da Capo DAC with 1307 chip, immaculate and boxed £750. Tel: 01565 733 525 (Cheshire)

NAIM AUDIO CDS £2000. NAP 250, NAC 72. HiCap £1600. SBL oak finish £1000. All as new, boxed, 3 years old. Tel: 01392 423 895 (Exeter)

HARBETH HL4 speakers and stands, excellent condition £200 ono. Cable Talk 4 speaker wire, two 6m lengths £20. Acoustic Research T04 tuner £40. Tel: 01858 464 771 (Leics)

SUPERB LP Front end for sale. Voyd 0.5, Silverwired SME V, Sumiko Blue Point Special, Moth record cleaning machine £2750 (£6000+ new) Cash or p/ex for interesting kit? Classical record collection, around 1300 good condition LP's. £1000. Dealer enquiries welcome. No splits. Tel: Jerry 01372 468 266

LINN SONDEK LP12 in walnut, Ittok LVII arm, Klyde cartridge, Lingo, Trampolin baseboard. Regularly serviced £1000 cash. Tel: 01505 705 703 (Johnstone) after 6pm

JBL L20T Monitors with Foundation steel/shot stands £200. Meridian MSR remote £40. Linn LK400 5 metres £75. Cable Talk Professional 2 £50. Audio Technica ATH70 phones £60. Tel: 01793 526 796

TRANSCRIPTORS HYDRAULIC Reference turntable, fluid arm, Decca FFSS head, brushes, scales, v. good condition. Quick sale £150 ovno. Tel: 01634 231 905

MANA ACOUSTICS Table, mint condition £200 (£350+ new). Roksan three tier equipment support £125. Tel: 0131 476 3535

**WANTED:** AKG Cartridges. P8 or P7 range. Also Pye PF91 or HF11 valve amplifier. Tel: 0181 647 6217 anytime

PINK TRIANGLE Export GTI t/table £300 Rega RB250 £50 Alphason HR100 MCS £150. Yamaha T-33 tuner (digital) 16 presets AM/FM £40. Van den Hul silver speaker cable CS122 (4 metres stereo) £15. All vgc. Tel: 01224 702 619 (Evensing)

AUDIO INNOVATIONS S800 Anniversary power amp £800. P2 phono-MM only £400. Dali 104MS 93dB, modified by Definitive Audio £300. Heybrook Quarter £400. All boxed with instructions. Tel: 01443 685 191

QUAD VALVE amplifier, 22 pre-amp, pair II amps with Quad FM valve tuner. Pair Quad ESL loudspeakers. System in lovely condition £800 ono. Buyer collects. Tel: 01286 881 744

LINN KELTIK System. Kairn pre-amp. 4 Klouts. Mahogany Keltiks, Xarik/Numerik CD. Bought 1993. Brilliant condition. Not to be split. Today's price £20,650. Will sell for £9750. Tel: 01446 760 038

MUSICAL FIDELITY F15 power amp. Mint boxed. 3 months old (RRP £2500) £1750 ono. Reason for sale - going active. Tel: 01228 598 784 eves (Carlisle)

NAIM NAT 01 NAPST tuner, new style, mint £850. Tim De Paravicini Revox G36. Offers. Lowther Acoustas PM6, new drive units, old magnets £250. PM 2C silver coil speakers, brand new, still boxed £250. Sony EL7 Elcaset, mint condition with remote and 40 tapes, boxed £275. Tel: 01446 735 768.

LINN INDEX Plus loudspeakers. Black, complete with stands. Excellent condition £110. Sound Organisation table £25. Tel: 01784 456 828 (Middlesex)

NAKAMICHI CR3-E cassette deck. Recently serviced. Excellent condition. Still the best! £150 ono. Meridian 500/563. Mint, boxed with manuals. Cost £2050, accept £1195 ono. Tel: Paul 01733 892 261

COLLECTOR SELLING Up: Quad 22, Rogers Ravensbrook. Fons CQ30, AudioDesign mercury contact arms, cartridges, Sennheiser h/phones, Hi-Fi Year books etc. Send s.a.e. for list: Paul, 44 Vicarage Hill, GU10 3QS

GARRARD 401 fully serviced and mounted on a solid plinth. Fitted with Synchron pickup arm rewired with Van den Hul Silver, with Stanton calibration cartridge. £250 or p/ex. Tel: 01277 219 639

AUDIOLAB 8000T tuner £550. Dynaudio Focus speakers, black factory built, excellent £300. Kenwood CD7090 £250. Pioneer A300R precision amplifier £300. All boxed as new. Tel: 01398 323 101

DPA ENLIGHTENMENT DAC £375, Meridian 200 transport/Clock 2 mod £300. Stunning combination at £625. Both mint and boxed. Wanted: aim CD 'S'. Tel: 01902 786 818 (Midlands)

**NAIM 62/140 pre/power amp. Mint condition with all leads and cables £550 ono. Linn Axis/Akito/K9 turntable (black ash) mint condition £250 ono. Epos ESL speakers (black ash) with dedicated stands £300 ono. Tel: Mark 01708 748 929 after 6pm**

QUAD ESL57 Electrostatic loudspeakers. One pair, mint condition, all panels ok. Can demonstrate £400 ovno. Tel: 01295 222 091 daytime

NAKAMICHI 680 ZX SE 2 speed cassette £660. Spondor SPI's £280, SD Acoustics SD1 MkII £650. Pioneer 8mm video sound recorder £180. Others. Want. Powerful amps. Exchanges W.H.Y. Tel: 01626 774 246

MERIDIAN 206 CD player with Meridian 203 digital converter £600. Quad 303/33/FM3 £260. Linn Dirak with Linn LK1 £300. Teac A3440S reel tape deck £300. Technics CD player £75. Akai 4000DS £85. B/O 5545 speakers £80. Above as new. Tel: 0181 680 1341 (Croydon)

**MICHELL GYRODEX with power supply. Alchemist Forseti pre/power amplifier. Decca London arm revised. Quad ESL 63's. Still under guarantee. Cost new over £5000. Offers around £3000. Tel: 01623 553 667 or 512 427**

LP12 LINGO, Circus, Ittok, Karma, teak finish. Excellent condition £990. Tel: 01734 862 665 (Reading)

**AUDIONOTE DAC4. Mint condition and stunning sound. Genuine reason for sale £2300 ono. Also Teac P500 transport £300. Tel: Alan 0171 556 7339 (day) or 0118 947 7070 (evenings)**

MARANTZ CD23 Gold CD player, SC22 preamp, MA24 Class A monoblocks, Mandrake/Audio Research leads, Target midi sized stand £3850. Theta CD transport/DAC and TLC/Goliath £1750. Tel: 01525 378 776

QUAD ESL 63's with black grilles, interchangeable red wood + black ash caps. Mint condition and boxed as new. Reluctant sale due to recent move. £1400. Tel: 01480 457 120

MUSICAL FIDELITY A1000 amplifier, as new condition, boxed with instructions £850. Demonstration a pleasure. Tel: 01904 763 157 (York)

QUAD 66 Pre-amp with remote £400, 306 power amp £175, 66 equipment rack and pedestal £50. All mint and boxed. Tel: day 01703 445 090, night 01489 780 865 night (Southampton)

ART AUDIO Tempo monoblocks. Class A triode £1200 (£2500 new) Ruark Accolades top of the range tri-wirable £1300 (£2700 new) Both excellent condition. Tel: Chris 0181 993 2006 eves

AUDIOQUEST SOLID Silver digital pro interconnect. Two months old. £70 ono. Selling due to new single box player. AudioQuest Video X digital interconnect £25 ono. Tel: 0171 381 1539

NAIM 72-140 New style, boxed, mint £795. Revox G36 half track, immaculate. Offers. Linn LK100 £350. Musical Fidelity 270, superb £700. LS3/5A £175. Various Marantz analogue tuners from £80. Infinity 10, boxed £125. Tel: 01386 446 756

UKD OPERA Series Callas speakers, solid mahogany cabinets, excellent sound, boxed and mint £375. Tel: 01992 626 138

RUSS ANDREWS Disc 60 MC phonostage. Vishay resistors/Kimber silver wired. Standard version is £1600 new, this upgraded unit £495. Tel: 01242 231 766 (Cheltenham)

KRELL MD1 + SBP 64X Ref CD player £5500 ono. Meridian 200 (new software) + 203 DAC + Cord Cobra & Digital ICS £650 ono. 263 Delta Sigma £295. All items mint and boxed. Tel: 0181 882 4287

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**VINTAGE HI-FI & VALVE SPECIALIST** FAX: 0116 2835821  
 MOBILE: 0802 213740

**FOR SALE. PRE/POWER AMPLIFIERS (VALVE)**

Pair Radford MA50 mono amplifiers, ex condition	£999	Nad 3020B amplifier, good cond	£790
Pair Ray Lumley M100 amplifiers, K888	£1099	Pair Ray Lumley M75 amplifiers, K888	£999
Matched pair Leak TL10s	£500	Matched pair Leak TL12+ amplifiers	£500
Matched pair Rogers Junior amplifiers	£350	Pairs Quad 13s, scruffy condition	£300
Pair Quad11s, Nice condition	£450	Single Quad 11	£200
Rogers Junior stereo power amplifier	£350	Pair Rogers cadet mono	£200
Rogers Cadet 2 Pre-power amplifier	£150	Rogers Cadet 3 pre-power amplifiers	£100
Rogers Hi 95 MB3 Stereo service	£50	Rogers Junior mono amplifier	£180
Single Leak TL 10 amplifier	£225	Single Leak TL12 amplifier	£180
Leak Stereo 20 power amplifier, unworked	£380	Clarke + Smith 1010 integrated amplifier	£180
Audio Innovations First Audio Amplifier	£700	Audio Innovations e100 2 box pre-amplifier	£250
Audio Innovations SC20 power amplifier	£275	Pair Beau Decey Amplifiers, Uses P4 Valve	£700
Rogers Cadet 2 power amp, Needs service	£50	Rogers Cadet 2 power amp, Moins transformer gone	£25
Scott Stereo-master 200B integrated amplifier	£295	Conscient 1300 watt pre-amplifier	£450
Leak pair one stereo pre-amplifier	£10	Leak Varioslope pre-amplifier	£50
Quad 33 stereo pre-amplifier	£50	Rogers Cadet stereo pre-amplifier	£25

**AMPLIFIERS/PRE AMPLIFIERS (NON VALVE)**

Quad 303 power amplifier	£125	Quad 33 pre amplifier	£75
Quad 3303 pre-power amplifier	£175	Quad 50E power amplifiers, Pair of	£275
Quad 405/1 power amplifier	£180	Quad 405/2 power amplifier	£225

**TURNTABLES**

Guarded 301-401S, price varies on condition	EPOA	Thorns 124 Various prices and condition	EPOA
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**SPEAKERS**

Quad Electrostatic 4157s, Several in stock	EPOA	Tannoy Ardens in walnut	£980
Pair B&W DM70 Electrostatic hybrid speakers	£300	Pair B&W DM70 Electrostatic hybrid speakers	£980
Pair IMF TL180 transmission line speakers	£300	Pair Radford studio 270/50 loudspeakers	£250
Pair Jantzen 4000s Loudspeakers	£450	Pair scruffy Lowther cabinets	£50
Single Lowther dual ported cabinet, PM4s	£175	Single Quad ESL 57 speaker for spare	£75

**OTHER ITEMS**

SME 3009 tonearms, Various	£69	Quad fr3 tuner, Excellent condition	£75
Leak Troughline 2 and 3 tuners, mono	£75	Leak Troughline 2 stereo	£100
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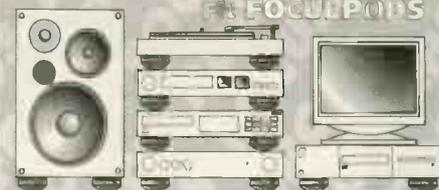
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<p><b>Turntables:</b></p> <ul style="list-style-type: none"> <li>Phono TL10, 100watts/1000Hz</li> </ul>	<p><b>Tuners:</b></p> <ul style="list-style-type: none"> <li>Leak Troughline 1</li> <li>Leak Troughline 2</li> <li>Leak Troughline 3</li> <li>Leak Troughline 4</li> <li>Leak Troughline 5</li> <li>Leak Troughline 6</li> <li>Leak Troughline 7</li> <li>Leak Troughline 8</li> <li>Leak Troughline 9</li> <li>Leak Troughline 10</li> </ul>
<p><b>Amplifiers:</b></p> <ul style="list-style-type: none"> <li>SME 3009, 100watts/1000Hz</li> <li>Leak Troughline 1, 100watts/1000Hz</li> <li>Leak Troughline 2, 100watts/1000Hz</li> <li>Leak Troughline 3, 100watts/1000Hz</li> <li>Leak Troughline 4, 100watts/1000Hz</li> <li>Leak Troughline 5, 100watts/1000Hz</li> <li>Leak Troughline 6, 100watts/1000Hz</li> <li>Leak Troughline 7, 100watts/1000Hz</li> <li>Leak Troughline 8, 100watts/1000Hz</li> <li>Leak Troughline 9, 100watts/1000Hz</li> <li>Leak Troughline 10, 100watts/1000Hz</li> </ul>	

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 Audiophile - January 1991

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 Hi-Fi Choice - January 1994

**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 News & Record Review - March 1994

"...But one thing for sure - the Deflex panels are no gimmick. They work."  
 Audiophile - December 1993

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# Hi-Fi World Classified Ads

SEE  
PAGE 138  
FOR ORDER  
FORM

## PRIVATE

LINN KAIRN Pre-amplifier MM+MC for sale. Bought October 1994. With remote control. Boxed, vgc £995 onno. Tel: 0161 429 0963 evenings/weekends (Stockport)

NEAT PETITE II Cherry, new unused factory sealed carton (£800) £500 Mark Levinson MLI preamp (Ken Ishiwata favorite!) £895, Vaic VV30B X4 unused £800, Studer CD A725 (£4000) £995. Tel: 01642 649 702

VPI HW19 IV TNT Platter, stand alone motor £1100, Breuer Dynamic tonearm £950, Exact tonearm £950, Goldmund mat, clamp £275, Goldmund digital interconnect £200, Audionote ANS2 M.C. transformer (£450) £250. Tel: 01642 649 702

FISHER VALVE Monoblocks AC280 £495, Fisher valve tuner FM200B £395, Technics SP10 II + plinth, cover £350, AI S1000 M.C. transformer £195, Technics ST9600 tuner £295. Wanted: Koshin GST801, Fidelity Research arms. Tel: 01642 649 702

PIONEER PD91 CD £375. Quad 34 preamp £225. FM4 tuner £250. 606 amplifier £375. Revox B710/2 cassette £450. Exposure 6/7 preamp £295. Sony Walkman Professional £185. All mint. Tel: 01747 853 372 (Dorset)

MUSICAL FIDELITY P180 power amp + choke regulated power supply, can run two P180 £595. Wanted: Musical Fidelity A370 power amp, ProAc Response 3 speakers. Tel: 01634 387 686

MISSION 776, Preamp 777 power amp. Best amplifier made by Mission. Art Deco casework. Preamp weighs 10kg, amp 25kg. Cost new £1800, accept £600. Tel: 01803 297 691. (South Devon)

ATC SCMSOA Active speakers, Rosewood, inc stands and cables. Superb condition, never moved since delivery by dealer. Must be seen. £3500 or near offer. Tel: 01488 638 869 evenings

PINK TRIANGLE Da Capo, mint condition, very little use, a superb DAC at a bargain price £650. Michell Argo/Hera £450. Tel: 01483 503 618 (Guildford, Surrey)

KEFKIT III. B139 Bass, B110 mid range, & T27 HF drive units plus DNI2 crossovers. Two of each £200. Leak Stereo 70 amplifier £50. Further details Tel: 01856 831 356

QUAD ELECTROSTATICS, black, lovely condition, full Quad service £490. Original Lowther Acousta horn speakers, PM6A's, lovely condition, superb sound £390. Quad FM2, rare later styling, stereo valve tuner £150. Tel: 01364 72153

EAR 859 Valve amplifier, 'Single Ended Heaven'. £950 (less than half price). Rogers LS3/5A loudspeakers, 15 ohm £250. Stands £30. Arcam Delta 80 tuner £130. All in excellent condition. Tel: 01379 641 584

ART AUDIO VPI MkII preamp, as new £575. 6 metre bi-wired set AudioNote ANB speaker cable, as new £150. Tel: 01509 231 254

LINN SONDEK LP12, Lingo, Ekos MkII, black. Circus bearing, Karma. Only 100 hrs use, new lid not used, stored for two years. £1500 onno. Tel: Jules 01792 280 061

HORNING ARISTOFANES. 96dB, Lowther horns (£2800) £1500. Electrocompaniet EG/1 (£2250) £1300. Art Audio Quintet Mk2 (£1400) £700. Orelle CD107/DA180 Mk2 (£1400) £650. Records available. Sonus Faber Minimas wanted. Tel: Roy: 01902 892 613

JBL L20T Monitors £160. Foundation stands £60. Audio Technica ATH70 electret headphones £60. Meridian MSR remote £40. Linn LK400 biwire, 5 metres £70. Cable Talk Professional 2, £45. Tel: 01793 526 796

ROKSAN ATTESSA ATT-DP2 Mk2 transport, AT-DA2 DAC and DSS power supply, all pristine with original packing and manuals (£2400) £1429 onno. Symo LSS SX biwire loudspeaker cables (4 x 13 ft) Stereophile recommended (£1600) asking £1049 or exchange for Transparent Music Wave Ultra cables. Tel/Fax: 00 353 21 841 576 evenings (Ireland)

DREADNOUGHT AMPLIFIER Mosfet 200wpc, 20 kilos £250. Technics tuner units ST90 FM/MW/LW £100 (new £335) Woodside CD has Trichord 2 Clock £350 (new £1100) All in excellent condition. Tel: 01502 476 249 Suffolk

QUAD EQUIPMENT, 66PreAmp £395, 66FM £325, 66CD £250, 306Power £195, 606/2Power £450, ELS63's £1750, 34PreAmp £175, FM4Tuner £195, 44PreAmp £195, 405/1Power £175, 303Power £150. All boxed/manuals, excellent condition. Tel: 01444 456 779

IMF TRANSMISSION Line loudspeakers (using Kef 139/110/T27/Super Tweeter) £295. Kef Concerto loudspeakers (using Kef 139/110/T27) £195, Quad 33/FM3/303. Boxed with manuals/leads, excellent condition £295, SME 3009/II £50. Tel: 01444 456 779

MERIDIAN AMP 551, pwr amp 555, CD 506 18 bit, tuner 504, sprks A500 blk. All with leads and remote, under guarantee £2400. Tel: 01793 694 182

STUNNING SPEAKERS RMS Revelation Series II. Carbon Fibre core - compact floorstander. Incredible soundstage, detail, smoothness and bass extension (£1900+ new) Unbeatable value at £1200 onno. Linn speaker cable biwire 10 metre terminated pair. Very even sound (cost £275) Bargain £125. Tel: 0181 670 4240

VINTAGE FOUR triode amplifiers using Px4s Dynatron/Vortextion etc. STC triode amplifier similar to Western Electric OPT 4043c. Pye HF 5/8s. Tannoy 12/15 Lancasters. GEC/BBC amplifiers. Offers. No idiots/canvassers. Tel: 0171 349 9675 or 0958 607 613

MARK LEVINSON No.31 £3800. Mark Levinson No.36 £2200 HDCD. Jeff Rowland Synergy pre/amp (new) £2900. Jeff Rowland Model 2 power/amp £2800. Jeff Rowland B.P.S.-2 £1350. Wilson Audio Watt 3. Puppy 2 with Puppy Paws £5500. Strictly no offers on price sorry. Please contact Ian Bodill on 0171 584 5784 or 589 4840 for details.

PIONEER C73 & M73 Reference pre & power amp, Class A & AB £600. Sugden C41 line pre & P41 power amp £600. Pink Triangle Ordinal Dac with 20 bit filter, includes XLO type 0.4 digital interconnect £500. Quad 67 CD player £450. Theta TLC £150. Musical Fidelity B200 Int amp £100 Tel: 01702 306 498 (Southend on Sea)

WANTED: SONY TA-N88B power amplifier. Kenwood L07 amplifiers. Also Technics SST-1 horn speakers, SB-RX50 speakers. Tel: Jon 0181 992 8952 eves & w/ends

PROAC RESPONSE One Mk 1 with external crossovers with Target R1 stands £550 onno. Tel: 0181 452 1452 (eves)

ARCAM DELTA 170.2 CD transport and Black Box 2, with interconnects and remote control. Excellent condition, boxed, manuals, £400. Tel: 01908 615 305 (home), 01908 653 634 (work) (Milton Keynes)

LINN EKOS Mk1 tonearm, mint and boxed £475. NVA 3 box set:- P80/A60/Phono I. Excellent condition £375. Wanted: Naim Armageddon + Mena amp stand. Tel: 0181 871 0424 (SW London)

LINN MAJIK I integrated amplifier with MM/MC phono stage. Brand new condition, boxed etc £370 onno. Tel: 01285 652 649 (Cirencester, Gloucestershire)

KRELL KC100 cartridge retipped by Van den Hul £450. Musical Fidelity 3A pre-amp, 1 pair MASO power amps £400. Oracle Alexandria Mk IV turntable, piano black £495. Naim Snaps power supply £50. Tel: 0410 275 149 anytime

AKAI 4000D reel to reel £110. Target TTW2 wall stand £45. Target 2 x 1 1/2 equipment table £40. Linn K9 c/w extra stylus 10 hours use £55, QED 200 cable 4 x 6m £36. Tel: 01484 864 962

LEAK SYSTEM. Delta 75 receiver, Delta turntable and Sandwich 600 speakers. Owner from new, still used. Excellent condition. All instruction books and registration cards! £200 onno. Tel: 01253 395 784

MERIDIAN 551 & 209 remote £475. Meridian 555 power amp £425. £850 together. Great bi-amped. Meridian 208 CD player £1100. Transcriptors Hyd. Ref. Helios arm £250. Wanted: Lecson amps and pre-amp. Tel: 01226 710 605

SAGE AUDIO Supermos 250 power amp (2 monoblocks) £600. With pre-amp and separate phono stage £200 and spare Supermos 500 power module (compatible with Supermos £250) All pure Class A to full power. Is this the ultimate amp? Tel: 0141 578 1205 (Glasgow)

SONNETEER CAMPION amplifier, boxed as new £380 onno. Rotel phono amp RQ 970BX £65, boxed. Sale due to upgrading. Tel: 01546 603 592 evenings

AUDIOLAB 8000M monoblock pair, only 9 months old. As new, perfect condition. Incompatible upgrade forces sale. Boxes, manuals, guarantee £500 saving on new! Bargain £1100. Tel: Peter 0121 706 6658 (Birmingham)

ROGERS E40A valve amp. 40 watts per channel. Unused, boxed, current model new price £1800. Only £950. Rogers LS55 speakers, as new condition £275. Tel: Day 0181 771 7350. Eves 0973 320 252

MONITOR AUDIO speakers 703 PMC. Black ash £600. Epos speakers ES22, light cherry £850. Both 6 months old and in immaculate condition. Tel: John 01425 628 064 daytime. 01202 516 289 evenings and weekends

MAGNEPLANAR SMGA speakers black upgraded x-overs spiked stands £350, Arcam Black Box 5 DAC £279 onno. Wanted: Technics U205CMK3 cartridge, AR P/C/E/ 77 MG/Stilton bodied cartridge any condition. Tel: 01209 613 733

LINN KEILIDH Loudspeakers (black) bases £400. Two Linn LK100 poweramps, each £350, both £625. Linn Pretek preamp £120. DPA T1 transport + Bigger Bit 2 £650. Teac KT3133 flywheel tuner £30. JVC KD-D35 cassette £30. Together £1600. Bargain. All boxes, instructions. Tel: Ken 0121 353 7627 evenings (Birmingham)

ROGERS LS6 Black ash speakers, superb sound (no space in new location) mint, boxed £175 inc. 24 hour carriage UK. Target TT2, mint £25. Target TT3, mint £30. Tel: Joanne 01889 582 688 daytime

LINN LP12/Aro/MC10 Supreme £900. Linn Kairn (phono) £600. Dynavector 17D2 £225. Audion valve phono stage, hardly used £200. Audionote transformer AN S2 £150. Tel: 0115 972 4161

NAIM CD3 12 months old, mint condition, boxed £600. Chord Company Cobra 5 pin DIN to 2 phono, 1 metre £20. Leak Truspeed MkII turntable. Perfect working order. Mint condition £75 Tel: 01295 261 166

ATC ACTIVE 100 speakers £4200, Quad 66 pre amp £440, Teac P500/D500 CD player £700. Exposure 15 amp £350, Yamaha CX2/MX2 pre pwr amp £675. Tel: 01977 643 629

# LEADING (W)EDGE DESIGN

David Price looks at an exquisite piece of 1970s hi-fi, the Yamaha TC-800GL cassette deck.

No cassette deck has ever been an oil painting, but early examples of the breed were particularly nasty to look at. Seventies top-loaders were fussy and a pain to use, while front-loaders looked brash and imposing. As for the machines' mechanics, forget it. Crude and clunky, they only served to confirm cassette's status as the poor relation of open-reel.

But in 1974 Yamaha changed all that by setting out to design a machine that combined Compact Cassette's strengths of convenience, size and flexibility with open-reel levels of sound quality. To do this they contracted Mario Bellini, responsible for some striking examples of Italian industrial design both as a freelancer and with the typewriter company Olivetti.

The stunning TC-800GL was the result. Nicknamed the 'ski-slope' thanks to its sharply raked wedge profile, it was regarded very much as a piece of leading-edge design in the Seventies. Like Bertone's Fiat X1/9 or Guigiaro's Lotus Esprit S1, the Yamaha looked strikingly futuristic and quite unlike its drab, gawky competitors.

But the TC-800GL wasn't simply a radical set of clothes hiding a bog-standard cassette deck, because everything from the peak level meters to the power switch was designed for



maximum effectiveness and ease of use. For the casing, Bellini eschewed fake wood in favour of a tough, durable plastic covered in finely applied dark charcoal neoprene. Almost like suede to the touch, the finish instantly endeared itself to the user, making the deck less 'machine-like'.

The transport's lightly pressured piano key controls were very slick in an era before cassette decks had solenoid operation, while its array of sliders for line and mic inputs, playback level and pitch were intuitive to use. Although sparsely turned out, the deck was packed with unusual touches to facilitate operation, including automatic tape-type switching, timer recording, memory stop and superb meters.

All phono socketry was underneath the deck, making it easier to hide unsightly cables, and there was an integral hinged stand, offering top-loading or angled operation. Under the

stand was a battery compartment, making the deck portable for on-location recordings, and to the side there was a 12V DC input should the owner wish to power it from a car battery. The styling was inspirational, with an array of unique facilities together with a beautiful, functional face.

Competitors offered the customary excuse, "Things which look good invariably don't sound it", but the Yamaha's performance said it all. Fitted with a good Permalloy

head and a precision servo-controlled transport the TC-800GL measured superbly by 1975 standards. With chrome tape Yamaha quoted an impressive 15kHz at -3dB frequency response, and an excellent 0.06% WRMS wow and flutter. Even today, a well preserved example is capable of sparkling highs, deep bass and great image stability.

The bad news is that TC-800GLs are a pretty rare phenomenon these days, but they do still pop up from time to time. Expect to pay between £100 and £250, depending on condition. It's better to go for a pricier mint example rather than an old nail, as spares are getting scarce. Still, most major bits remain in stock and Yamaha UK (tel: 01923 233166) has an excellent service department which could refurbish the deck, at a price. Best to covet your TC-800GL, use it gently and enjoy those stunning good looks - many believe that nothing since has come close ●

# Hi-Fi World Classified Ads

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PAGE 138  
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FORM

PRIVATE

LINN LP12, Cirkus bearing, Akito, K9, Lingo power supply, Afro finish £750 ono. CD player considered for exchange. Naim 42.5 pre £50. Tel: 01689 827 572 (Kent, SE London)(Ans/Ph Hixon)

AUDION SILVER Night 300B monobloc valve power amps and Audion Premier 2 box preamp with phono stage £2000 ono. Roksan DPI CD transport and DSD Decode 1 DAC £650 Tel: 01403 711 778

RUARK TALISMAN MkII, dark walnut, excellent all rounder, £400. Sony 561E CD player, excellent with valves £120. Tel: 0161 437 5819 eves

CROFT SERIES 3 OTL power amp £650. Audiolab 8000A amp MkII £300. Nakamichi CR-3E tape deck £350. Marantz CD-65DX £150. Manticore Mantra TT, Alphonso Opel arm, Audio Technica ATC 05 cartridge £450. Pioneer F656 tuner £120. Tel: 01507 463 917

NAKAMICHI TAPE Deck wanted, only tidy examples considered. Tel: 01642 653 562 (N.E. England)

ION NEXUS SPI pre amplifier with X-PAK2 power supply, moving coil phono input £250. Tel: 01244 345 461 (Chester)

NAIM 32-55 (Naim serviced) MC and 2 x CD boards. NAP 90 power (dealers guarantee) All traditional style and boxed. NA 24 interconnect. Naim speaker cable £495 ono. Money back guarantee. Tel: 01202 481 386

FOR SALE Systemdek IIXE, walnut veneer, acrylic platter, Helius Scorpio arm, Roksan Chorus, Black cartridge. Excellent combination £250 ovno. Arcam Delta 70.2 CD player plus Sorbothane feet, box, manuals, good condition £175 ono. Tel: 01256 476 060

QUAD ELECTROSTATICS ELSS7. Good condition, wonderful sound £300. B&W DM610 loudspeakers £125. AR Legend turntable with RB250 & Ortofon 510 £150. Thorens TD150 without arm £25. Tel: Mike 01248 681 602

LINN KLOUT power amplifier, 160 watts per channel. 1 year old, with maker's guarantee. Supplied with box. Will demonstrate. As new. To buy now £2400. Bargain at £1200. Tel: 01992 460 831

AUDIOLAB 8000Q £600. Boxed, 18 months low level use, remote control, two pre-amp outputs. Tel: Peter 0181 294 1340 daytime (London, Eatham SE9)

QUAD ELS 57 with MAF stands £395, JPW P1 light oak with Atacama 24" stands £140. Cambridge CD4 and DacMagic 2i £175, Troughline Stereo £80. Tel: 01455 558 426 (Leicester)

QUAD FM4 tuner, brown, with switched DX filter, original spec in 'Wide', £250. Single Optimus Pro LX5 speaker (with Lineaum tweeter; identical to Tandy Genex Pro LX5) £60. Tel: 01751 432 656

A HI-FI CLASSIC for £600. Pink Triangle PT Two (serviced by Pink) in black plinth with Helius Orion arm (silver wired) and PSU. Tel: 01252 715 031 (Surrey)

LINN SONDEK LP12 turntable 1983. Unused, still in box. Unwanted gift £200 ono. Tel: 0115 943 8005

NAIM 72/180 Pre/Power amp £995. 2 x 5m Naim speaker cable £25. Tel: 01992 578 964 (Epping)

LUMLEY ST 70 triode switchable, mint, boxed, bargain £875. Grant G100 AMS 100 watt valve monoblocks, boxed £695. Audio Innovations First Audio new 2A3 valves, mint, boxed £675. Swap or exchange for interesting equipment. Tel: 0121 784 8765

MICHAELSON AUDIO Odysseus integrated valve amplifier, 45 watts p/c. Superb sound quality. Boxed, mint, cost £1000. Accept £525. Sony S570ES tuner, boxed, mint £90. Tel: 01432 275 203 (Hereford)

HADCOCK GH228 Super arm with Uni-lift and damping fluid. Excellent condition. Boxed £70. Entre-1 moving coil cartridge. Little stylus wear. Boxed £20. Tel: 01228 44398 (evenings)

QUAD II's SPARE KT66 valves £400. Quad 44 £150. Quad AM3 & FM2 valve tuners. These are hybrids with independent power supplies. Offers. Quad 303 £90. Wanted Quad 606 MK2. Tel: 012258 52271

AVI S2000MI integrated amplifier. 100 watts per channel. Complete with remote control. 15 months old. Excellent condition £500. Tel: 01256 461 453 (Basingstoke)

SYSTEMDEK SYSTEMS 93 Is speakers in walnut. Mint condition £160. Tel: 01633 667 346

SPENDOR SPI/2 speakers with M.A.F. stands (£1500) £550 for a very quick sale. Phone anytime day or night. Tel: 0181 531 5979

MERIDIAN 566 DAC. Latest, 20 bit version, boxed, instructions & digital interconnect. As new, cost £1090. Sell for £700. Tel: 01285 862 564 daytime.

AUDIO SYNTHESIS Passion. All Wishay (£795) £240. Woodside ISA230 line amp (£1000) £445. Neat Critiques (£325) £175. Granite speaker stands, 18" high £65. Tel: 01707 891 974 (Herts)

RUARK ACCOLADE Loudspeakers. Dynaudio low, mid and high drivers. In dark walnut. 'Soundbytes' filled, each speaker weighs 70 kgs. Effortless dynamic presentation. £2750 new, asking £1750. Tel: 01296 437 314 (Aylesbury)

CLASSIC VINYL: Early Roksan Xerxes Artemiz AT OC9 (new) can be upgraded to latest spec. Black, vgc, little use. Naim NAC 42-5 (MC) Hi-Cap. NAP I10, MS20 speakers NAC-5 cables. Soundorg tables. Mini forces sale! Sensible offers. Tel: 01326 319 626 (Cornwall)

RUARK EQUINOXES £990; Crusader II £895. consider P/Ex for ATC 10 or AVI Neutrons. AVI 2000 MM 150W monobloc power amps £750. Tel: 01892 536 919 (W. Kent)

DPA ENLIGHTMENT DAC + 'Power' mains filter and Slink mains lead for sale. Immaculate, boxed, manual and run-in with manufacturers warranty £640 ono (£950 new) Tel: 01934 813 666 (Nr Bristol)

WANTED LINN Powertek power amplifier. Demo working if possible. Tel: Mike 01708 726 403 (Ans-phone) (Essex, E. London)

NAIM 72 PRE-AMP, with M/M boards, boxed as new £425, no offers. Tel: 01635 40242 (Newbury/Berks)

CASTLE HOWARD S2 loudspeakers in natural oak £750. B&W CDM1's in red ash with Kudos stands £500. Exposure XV Super, moving mag, £500. Marantz CD-63 KI Signature £325. Cyrus FM7 £200. Nordost Flatline, bi-wire £160. Between 12-18 months old, with boxes. Tel: 0976 241 713 (Blackburn)

BRAND NEW, Untouched equipment for sale. Proac Response ISC speakers (ebony) with Target R1 stands, new £1720, asking £1375. Theta Pearl CD transport, new £1450, asking £1175. Audio Technica ATOC9 cartridge £200. Tel: 01924 290 749

VALVE AMPS. Dynaco Stereo 70, rare S.T.D. 381 Stereo, matched pair gold Leak TL12 plus, Stereo 20, Rogers Cadets, Luxman LX33. All lovely condition. Wanted: Sound Sales triode amp. Tel: 01364 72153

FOR SALE: Leak Troughline 3 stereo tuner £100, Williamson amp (pair KT66's) £150, GL68 + arm £25, AR19B speakers £30, Wharfedale panel speaker £40, Hacker VHF Herald radio £20, Phase Linear model 330 pre amp £50, Hi-Fi Year book 1976 £5, Quad mono preamp £5, Chapman valve tuner £20, Vortexion power amp £25. Tel: 01661 852 874. New/used valves for sale. Send SAE to: A. Cavender, 288 Hexham Road, Throckley, Northumberland, NE15 9QX

THORENS TD160S turntable, with SME 111S arm and Shure V15V/MR cartridge, immaculate condition £160. Target TTS stand £40. JVC AI turntable with Shure cartridge £20. Tel: 01245 442 052 (Chelmsford)

WANTED: I.A.S. 811 1/4 wave horn loudspeakers. Demonstration essential. Will collect. Tel: John 0181 452 0053

POSSELT ALBATROSS horn loaded speakers. 6 ohm, 91dB. Black finish £1500. Buyer collects. Tel: 01423 536 692

ZETA TONEARM, VDH, S/wired £650. 'Gold Bug Briar' MC cartridge £450. Both items recently rebuilt by 'The Cartridge Man' and still need to be run in. Perfect condition. Tel: 0181 688 6565

AUDIO ALCHEMY DITB; Theta TLC Jitter-Buster £145 each. Flatline bi-wire speaker cable, plugs, 2x4M £125. Sound Organisation 3 shelf table £45. Pair B&W P4 speakers, plinths £495. Tel: 01908 510 852

TEAC TI CD Transport, 6 months old, immaculate £400. Wanted: SME 309 tonearm, Cambridge CD3 and Kelly ribbon tweeters with transformers. Tel: 01780 764 149 anytime. Can deliver/collect.

GARRARD 401 Chassis in excellent condition. Includes manual, test certificate and cutting template. Also includes incomplete SME S2 arm £150. Tel: 01727 761 908

ARCAM BLACK Box 2 DAC £150. JRI49 loudspeakers £100. Leak Troughline 3, overhauled by G.T. £200. Maplin Millennium amplifier monoblocks £180. Tel: 0121 427 8810

NAIM PRE-POWER Amplifiers, 32.5-140 (140 new circuitry by Naim) Snaic cable, 2x4 1/2 metres A5 speaker cable, Chord Cobra interconnect £525. Epos 14 speakers bi-wirable + stands £350 ono. Tel: Roy 01444 241 472 (Sussex)

MONITOR AUDIO Studio 20SE (black ash) £1400. Harman Kardon AVPIa THX Dolby surround sound processor £1200. Kef 100 centre speaker £150. Marantz PM60 power amplifiers (3 for sale) £120 each. All in immaculate condition, manuals and boxed. Tel: Tony 0370 48 45 44 (day) or 01905 723 396 (evenings) Worcester

NAIM WANTED: NAC 52 Supercap, CDS, DBL speakers. Tel: 0171 371 5497, 0385 315 550. Fax: 0171 371 5842

NEAT PETITE Speakers £300, Slate Audio stands for Neat Petite £179. Linn Sara speakers with stands £300. Musical Fidelity MVT Mark 3 pre amp £450. Tel: 01132 621 383

MERIDIAN 201 Pre-amplifier (boxed with manual) with Meridian M2 active loudspeakers in rosewood, with Meridian stands. All in excellent condition £525. Tel: 01234 711 657 (North Bucks)

LINN LP12 Turntable, walnut. Valhalla, armboard & springs upgrade (unused 2 years) boxed. Black (rare) Ittok II, K18 (25 hours) Excellent condition £500 ovno. Tel: 01933 680 245 (Finedon, Northants)

AUDIOLAB 8000T Tuner. As new, boxed. £395. Tel: 01884 259 637 (Devon)

QUAD GRADIENT Crossover £700 each. Two available, both as new. Tel: 0171 257 6384 or 0956 338 103 (North London)

AUDIIONOTE AN-B Speaker cable, 4 metres bi-wired £80, single £40. Military spec interconnect cable, silver plated CD to DAC £25. Speaker stands 2ft tall, 4" steel box, top plates 8" x 9", stainless spikes, solid high mass, sand filled, built for Proac Studio 100 £80. Tel: 0161 928 1158 or 0161 929 6620 after 5pm

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TANNOY 628	LOUDSPEAKERS	NEW	£150.00	£100.00
TANNOY 631 SE	LOUDSPEAKERS	EX DEM	£170.00	£140.00
TANNOY 632 +	LOUDSPEAKERS	EX DEM	£200.00	£160.00
TANNOY 635 +	LOUDSPEAKERS	EX DEM	£450.00	£375.00
TANNOY 636 + PLINTHS	LOUDSPEAKERS	EX DEM	£450.00	£250.00
YAMAHA AX 490	AMPLIFIER	NEW	£249.00	£200.00
YAMAHA AX 592	AMPLIFIER	NEW	£279.95	£225.00
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# Hi-Fi World Classified Ads



## PRIVATE

**NAIM NAIM 3**, 8 months old, excellent entry level amp, mint condition, boxed as new, 16 months guarantee remaining, 2 x 4 metres Naim NAC 5, 2 Chord Company interconnects £425. Tel: 01992 718 406 after 5pm

**INN AXIS/Akito/K9** Dealer set up. Includes extras £225. NAD 402 tuner under guarantee. Includes expensive interconnects £95. Both mint. Also speaker cables and connector bargains. Wanted: Lingo. Tel: 01772 791 147

**V-YAC LINE** Level integrated stereo valve amplifier. 50 watts per channel, Class A from KT88 output valves. As new £500. Tel: 01795 536 269

**QUAD SYSTEM**, comprises 44 control unit, 2 x 405 Mk1 power amps. Configured for bi-amp operation. FM4 tuner. All in classic bronze finish. Boxes, manuals, all in good condition with pedestal stand £500. Tel: 0161 688 0152 after 7pm

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**VINTAGE QUAD** Electrostatic speaker. Quad twin amplifiers. Quad control unit. Quad FM tuner. Quad AM tuner. Garrard 401 with SME tone arm complete in cabinet. Offers. Tel: 01483 503 154

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**QUAD ESL63 (1988)** £1500. Quad CD77 (grey) £650. Quad FM4 £275. Quad 44 (grey) £250. Quad 306 £350. Linn Keilidh active system, complete (new & guaranteed) £2250. Revox B77 high speed 1/2 track £650. Arcam Alpha 8 (unused) £290. Naim 72/140 (very latest) £900. Tel: 01952 502 097

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**REGA 9**, Exact cartridge, immaculate £1000. Teac VRDS 10 SE £600. Exposure Super 15 MM £600. Epos ES12's, light cherry, with stands £470. Record storage rack, holds 675 LP's £100. Tel: 0385 765 727

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**EPOS ES25's**, Black £1100. Marantz CD63SE £250. Audio Alchemy D.I.T.B. £140. Rogers Studio 3's, rosewood with stands £300. Five tier custom design rack, glass shelves £125. Tel: 0181 311 8986

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We believe in simplicity, elegance and superior performance, combined with value for money that cannot be ignored. Prime Design's philosophies are simple - we believe in being honest to our customers.

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We offer you a truly superior sounding component, with logical expansion, and upgradeability already designed in. We also believe that music should be enjoyed over a lifetime, and that is why we build our products to last that long.

By dealing direct with the manufacturer, we are pleased to offer you a level of service that others merely envy. Our optional five year warranty includes collection and delivery, should anything go wrong. All you need to do is call us, and we'll take care of everything.

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## A-100 Integrated Amplifier

- ▲ 100 WPC into 8 Ohms
- ▲ 180 WPC into 4 Ohms
- ▲ Integrated/ Pre/ Power Amp/ AV mode

R.R.P. £950  
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**ONLY £600**

## P-150 Power Amplifier

- ▲ 150 WPC into 8 Ohms
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- ▲ 450 WPC Bridged into 8 ohms

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## ▲ Stereo Power

- ▲ Bi-Ampable
- ▲ Bridgeable as monoblocks
- ▲ Ultra Fast
- ▲ Ultra Low Distortion

## ▲ Complimentary

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- ▲ Modular Concept
- ▲ Integrate for Hi-Fi or AV
- ▲ Suitable for Daisy chaining
- ▲ Built to out perform the competition

## A-100 Construction

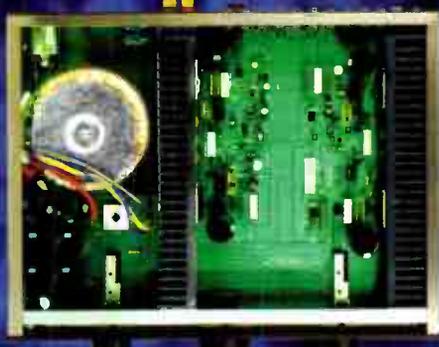
- ▶ 500 W Power Supply
- ▶ 80,000 uf Capacitance
- ▶ Hand Matched 30 Mhz Devices
- ▶ Frequency Response 16 - 37,500 Hz
- ▶ Audiophile Grade Components
- ▶ 2 Line Outs for External Devices
- ▶ Optional Phono stage available
- ▶ Full Electrical Protection

## P-150 Construction

- ▶ 625 W Power Supply
- ▶ 120,000 uf Capacitance
- ▶ Hand Matched 30 Mhz Devices
- ▶ Frequency Response 16 - 37,500 Hz
- ▶ Audiophile Grade Components
- ▶ Suitable for Bi/ Tri/ Quad Amping
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**New Improved Optimised MK2 Design**

**New Improved Optimised MK2 Design**



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