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PINK TRIANGLE LITAURO CD

ISSN 0961-7663



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CELESTION

THIS MONTH'S WORLD



- The Hungarian hi-fi company Etalon have their feet in both the domestic and professional audio camps, and it shows in their impressive PreAmpli line-level pre-amp and Ampli power amp.

- Pink Triangle have always gone their own way when it comes to CD players, and the new £2000 Litaural is no exception. This innovation adds up to superb sound.

- Musical Fidelity have enjoyed a renaissance recently with their X Series of components. The new E11 integrated amplifier shows they can do just as well with hi-fi of a more standard shape.

- What goes under your hi-fi has a big impact on how it sounds. Some of the best platforms, built around wood, granite, glass and steel, can be found in this month's support group test.

In the sea of mediocrity that is the multitude of Midi or Mini systems across the land, there is a beacon of high-fidelity hope shining out. It's name is modern budget hi-fi and it's well represented in this issue with a bevy of accomplished CD players. Hooked up to an amp like Denon's PMA-250SE at £160 and Tannoy's £140 Mercury m2 loudspeakers, the best of them will form a superb system for little more than £500 including stands and cables.

One of the cheapest upgrades that can be made to set-ups like these is correct positioning. In spite of the restrictions imposed by decor, there's a lot that can be done. Moving your listening position and loudspeakers away from rear and side walls might give you less bass but you'll get more of everything else. Spending some time finding the right position for your hi-fi really is time well spent.

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 MARCH ISSUE

March finds us rounding up a whole host of hi-fi's most stylish components in a special Style Issue. These are just some of audio artworks to be exhibited:

MISSION 750 LE LOUDSPEAKERS

You'd be forgiven for thinking these classy stand mounters cost considerably more than just £250, especially as they use a high-tech Aerogel mid/bass driver and silk-dome tweeter.

DENON TU-S10 TUNER

Are all tuners black boxes full of air? Not all. Denon's heavyweight AM/FM TU-S10 is resplendent in its copper-plated chassis and anodised fascia.

WILSON BENESCH FULL CIRCLE RECORD DECK

Yes, it's that carbon-loving company again, this time with their latest Circle turntable with its carbon-fibre rod suspension, 0.5 unipivot tone-arm and Matrix cartridge.

UNISON RESEARCH SIMPLY 845 INTEGRATED VALVE AMPLIFIER

The Italians, especially Unison Research, seem to have a knack of allying form

with function. In the 24W single-ended Simply 845, cherrywood and steel complement the sound quality this company are renowned for.

SONY CDP-X3000ES CD PLAYER

Sony's latest £500 CD player, with its multiple filters that allow you to tune the player to get the sound you prefer, combines champagne-gold aluminium with clear perspex for stunning good looks.

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THIS MONTH'S REVIEWS

LOUDSPEAKERS

B&W CDM7

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Got £1000 to splash out on a pair of high-tech loudspeakers? Jon Marks samples B&W's freshest floor standers, the CDM7s.

CELESTION 12i

99

Leo Lam finds out if these little £120 Celestions can outstrip their 'speaker peers.



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Five hopefuls from Kenwood, Technics, Denon, Cambridge Audio and Yamaha battle for digital supremacy under £250. David Price referees.



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PT's new single-box player weighs in at a hefty £2100 but did it have Ketan Bharadia reaching for his wallet?



AMPLIFIERS

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Jon Marks lends an ear to a pre/power combination from Hungarian high-end manufacturers Etalon.



MUSICAL FIDELITY E11

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It may be Musical Fidelity but this isn't one of the X Series 'amps in a can'. Instead, the £300 E11 integrated, with 78watts on tap, is a more standard black box. Leo Lam samples MF's latest arrival.

AMC 3050A

101

The current king of the budget amps is Denon's PMA-250SE. Dominic Todd wonders if AMC's £170 3050A can knock it off the top spot.

VINYL

DNM MICA MM CARTRIDGE

65

Based on Goldring's outstanding 1042 cartridge, DNM's Mica promises much. Jon Marks puts needle to groove.

WORLD VERDICT



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



GOOD - Has strong merit. Well worth an audition.



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



POOR - Seriously flawed. Not worth considering.

REGULARS

NEXT ISSUE

All the newest and best in hi-fi that we'll be filling next issue's pages with.

NEWS

If it's information from the cutting edge of hi-fi that you're after, this is where to look.

READERS' LETTERS

Discover how to make your system sing with letters from this month's varied post-bag.

HI-FI WORLD LIBRARY

If in-depth hi-fi knowledge is your goal, take a look at our well-stocked library.

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SPECIALIST HI-FI DEALERS

Save yourself the bitten nails and grey hairs that component-matching anxiety brings - let the experts do all the work for you.

MEET YOUR MAKER

Search for the source of all the equipment that fills the homes of music-lovers and you'll find these manufacturers.

WORLD AUDIO DESIGN

If the words 'kit' and 'sonic satisfaction' are high on your list of priorities, home in on our in-house goodies for the DIY-inclined.

DIAL-A-DEALER

The system of your dreams is just a phone call away, courtesy of the dealers on these pages.

MEASURED PERFORMANCE

Hi-Fi World's electronic surgeons peer inside this month's hopefuls to check their vital signs.

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This month it's that BBC stalwart, the LS3/5a loudspeaker in all its guises, that hogs the limelight.

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COMPETITION - PAGE 34



One lucky winner could be slotting Pink Triangle's new £2100 Litaural CD player into their system in this month's competition.

STUNNING AUDIO

The best things in life cost quite a bit, actually.

Music is one of life's great pleasures. But like caviar and Champagne, the best never comes cheap.

Take KEF's legendary Reference Series. We set out to create loudspeakers of unrivalled acoustic transparency - and in the pursuit of perfection, price is a secondary consideration.

Nothing is allowed to compromise the purity of the recorded signal. High-order crossovers are computer matched for seamless integration. Internal wiring is oxygen-free copper, soldered by hand. The baffles are mineral filled and contoured to minimise edge diffractions. And before it leaves the craftsmen who build it, every loudspeaker is rigorously tested against a calibrated laboratory reference system.

Hence the flawless response. The astonishing lucidity. The consummate musicality. Technical supremacy in a Savile Row suit.

Actually, they don't seem expensive at all.



Reference Series



DVD! MD! MINE'S A CD-R

While some of the sweetest sounds around still come from 12 inches of black vinyl, there's no doubting the commercial supremacy of the digital beermat in these modern times. According to figures published by the IFPI (the International Federation of the Phonographic Industry), CD sales for the first half of this year amounted to 64 million albums.

CD's dominance is only going to be prolonged by the likes of Philips' £500 CD-R/CD-RW recorder, the CDR 870. While MiniDisc recorders are apparently selling well according to sources in the retail trade, and Sony expect world-wide sales of players to rise 140% over last year's total to 7 million (equivalent sales for CD players were 225 million), MD seems to be stepping into cassette's boots, not CD's. With an almost non-existent pre-recorded catalogue, MD poses little threat to the abundant silver disc.

Audio-only DVD has yet to even appear on the scene as a standardised pre-recorded disc that will play on any DVD machine. With the computer industry driving development of re-recordable digital discs far faster than the audio industry, and DVD video slow to go anywhere, a replay-only DVD audio disc looks obsolete before it has even gone on sale. Which leaves the field clear for CD as the main pre-recorded and CD-R in conjunction with CD-RW as the main domestic recordable digital formats.

Most music buyers are perfectly happy with the sound of CD, and blank CD-R discs at around £3 each (and the price is still falling) look a very tempting proposition for compilations and recordings. As DVD tries to sort its act out, CD-R and CD-RW are moving into the domestic digital recording spotlight to stake an irresistible claim.



Philips' CDR 870 CD-R and CD-RW recorder.



Pioneer's high-end DVL-9 DVD machine.

RUARK'S NEW BABY

Following hard on the heels of the £7000 Excalibur floor stander, the Essex-based 'speaker specialist Ruark has shifted its attention to the affordable end of the market with the announcement of its new entry-level model the Epilogue. This stand mounter features an MDF cabinet with 18mm thick sides and 15mm for the rest of the panel work.

The mid/bass driver is unusual as it features a 140mm paper cone which is cut into a pentagon rather than the standard circle. According to Ruark this helps dissipate vibrations around the cone instead of reflecting them back to the centre. The reduction in cone break-up is said to result in a smoother frequency response and less coloration. The tweeter is a 19mm fabric dome unit which is ferrofluid cooled and damped.

You can deck your Epilogue out with a black centre wrap and a choice of lacquered black or real wood veneers. The black version costs £239 and the veneers are £30 extra.



Ruark Acoustics
59 Tailors Court,
Temple Farm Industrial Estate,
Southend-On-Sea,
Essex SS2 5TH
Tel: 01702 401410

Trade winds

AUDIOLAB ACCELERATE

The TAG/McLaren Group, well-known for their involvement with Formula One motor racing, has acquired Cambridge Systems Technology Ltd and the Audiolab brand name. A newly-formed company called TAG Electronic Holdings Ltd will now control both Cambridge Systems Technology and TAG's electronics division, TAG Electronic Systems.

Philip Swift, managing director of Cambridge Systems Technology Ltd, said of the change: "I am delighted to have secured this opportunity to combine the expertise of our companies. The increase in available resources, together with the introduction of leading technology which has developed within Formula One will clearly benefit all of our customers".



BLUEPRINT FOR THE FUTURE

Blueprint is a new name established by 'speaker specialists Keswick Audio to concentrate on up-market, innovative loudspeaker designs.

The Blueprint range consists of three models at the moment, all of which are claimed to offer high efficiency combined with easy amplifier load characteristics.

At £1000 the Point 1 is the starter model. It's a two-way design but features three drive units: a 28mm silk-dome tweeter combined with a 170mm mid/bass unit and a 25mm rear-firing super-tweeter. The latter operates over a very narrow frequency band and at a lower output level than the main tweeter. Blueprint claim the result is a more natural ambience to the music without any loss in image precision. An angled baffle gives precise time alignment and sensitivity is apparently 90dB.

The £1650 Point 2 is a true three-way 'speaker which adds a side-firing 200mm woofer to the Point 1's drive unit complement. The top of the range Point 3 should be available towards the middle of the year and is expected to cost in the region of £3700. No more details are available as yet.

Blueprint Hi-Fi
Ferrybridge Workspace,
Pontefract Road,
Ferrybridge,
West Yorkshire WF11 8PL
Tel: 01977 671823



PRIMARE TWENTY SERIES

Primare, known for their elaborately engineered high-end components, are looking to more budget territory with the new Twenty series of components.

First arrivals are the A-20 integrated amplifier and the D-20 CD player. The line-up will eventually include an in-line phono stage, three loudspeakers, a digital tuner and an AC-3 surround processor.

The £800 integrated amplifier is a dual-mono design built around twin 120VA toroidal transformers

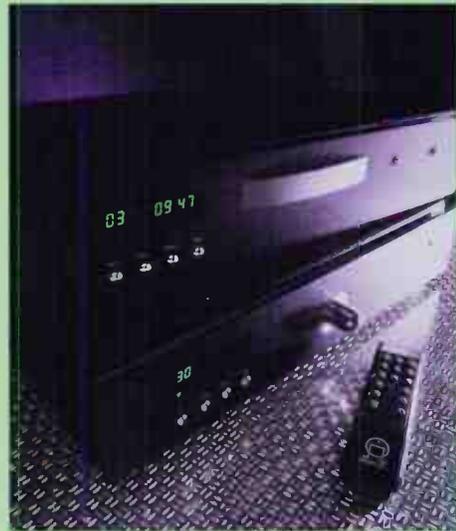
and 40,000uF of reservoir capacitance claimed to deliver 60watts of power. Extensive use is made of surface-mount components which shorten the signal path and can offer greater reliability. Other facilities include full remote control and pre-amplifier output sockets so bi-amping is possible

with the addition of an external power amp.

The CD player uses the latest version of Philips' CDM124 transport and a 1-bit Delta Sigma DAC. Special attention has been paid to the power supply with two transformers providing isolated feeds to the digital and analogue circuits. Once again surface-mount components are preferred over their standard counterparts. The D-20, like the A-20, costs £800.

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Akai	Projectors	Dali	Jamo	Mission	Ortofon	RCF Projectors	SME	Toshiba
Alchemist	Beyer Dynamic	Definitive	JBL	MIT	Orelle	REL	Sony	Trichord
Alphason	Bose	Denon	JVC	Mitsubishi	Panasonic	Rogers	Soundstyle	Tube
Apollo	Boston	DPA	KEF	Monitor Audio	Philips	Roksan	Spender	Technology
Arcam	Cabletalk	EPOS	Kenwood	Mordaunt-Short	Pink Triangle	Rotel	Stands Unique	Van den Hul
Atacama	Canon	Exposure	Lexicon	Short	Pioneer	Royd	Sumo	Wadia
ATC	Carver	GLL	Linn	Musical	Polk	Ruark	Systemdek	Wharfedale
Audio Alchemy	Castle	Goldring	Loewe	Fidelity	Proac	Samsung	Tannoy Prestige	XLO
Audioquest	Celestion	Grundig	M&K	NAD	Project	Seleco	Target	XTC
Aura	Cerwin Vega	Harbeth	Marantz	Naim	Turntables	Projectors	TDL	Yamaha
AVI	Chord	Harman Kardon	Meridian		QED	Sennheiser	TEAC	and Many More

*On selected items only. †Subject to availability and whilst stocks last. Offer not valid with any other promotions or offers. E&OE.

A NEW MILLENNIUM

Joining JPW's Millennium loudspeaker line-up is the diminutive new MLI10. This £70 two-way sports a 10mm polymer-dome tweeter combined with a 100mm doped-paper woofer loaded by a port. With a claimed sensitivity of 89dB the MLI10 should be easy to drive and is designed to be positioned close to the rear wall. There are also plans underway for an active version.

Also new is the £200 SW40 active subwoofer. This uses an integral 50watt amplifier to power its 200mm reflex-loaded driver. Output level and crossover slope are both adjustable.

JPW Loudspeakers
Ocean Quay
Millbrook Works
Plymouth,
Devon PL1 4LJ
Tel: 01752 407000



CALLING ALL AUDIOPHILES

If you can't wait to meet the latest hi-fi 'in the flesh', then you will be pleased to know it's show-time again. The Bristol show will be held in its customary venue of the Marriott hotel in lower Castle Street, Bristol from Friday February 20th (11am to 6pm) to Sunday 22nd (10am to 5pm) and looks set to play host to over 45 exhibitors.

Hi-Fi World will also be there in strength with our stand and demo room, where we'll be showing off our valve amp and 'speaker kits, including the latest version of KLS3, the Gold Dome MkII.

For more information, call Audio Excellence, tel: 01222 228565

BLACK PLASTIC

In last month's Chesterfield show report, we printed the wrong telephone number for Black Plastic, manufacturers of Garrard plinths and power supplies. It should have read 01902 751861.

CLASSÉ TUNE IN

Classé Audio have released their first ever tuner, the imaginatively-named Tuner-1. This FM-only model will please armchair athletes with its full remote control and 80 presets. The threshold level is user-adjustable and can be set to reject stations which are too weak to be received properly. Balanced outputs in addition to the standard RCA are provided.

The Tuner-1 is available with either a black or soft-silver face plate and can be yours for a mere £1295.

Audio Illusion
11 Langley Brooks,
Langley,
Berkshire SL3 8NH
Tel: 01753 542761



NAME CHANGE FOR THOMAS

For the last three years Thomas Transducers have been building up a name for themselves with their Bravura horn loudspeakers. Unfortunately they've now discovered a Dutch subsidiary of the Bose Corporation owns the Bravura name. The new brand name Thomas Transducers have chosen to use is B*a (pronounced B-star-a). They've also moved operations to a different site, as detailed below.

Thomas
Transducers
Imperial
Business
Park, 1000,
Plymouth
Herring
Road, PL6
6EJ, PL6
6EJ



Trade winds

FIRST AMONG

SEQUELS



David Price rounds up the latest budget CD players from Cambridge, Denon, Kenwood, Technics and Yamaha and discovers some digital delights.

As sure as the leaves fall from the trees in autumn, budget CD players get upgraded. No sooner have you bought the latest model than it's been changed to 'a', 'i' or 'SE' spec. A fancy capacitor here, a gold-plated headphone socket there, or maybe just the latest type of rubber feet - the possibilities are endless. But make no mistake, this kind of tweekery is often more about hype than hi-fi.

So it was with more than a little cynicism that we approached this month's CD group test. With three freshly-reworked players from Cambridge, Denon and Kenwood, plus two recent arrivals from Technics and

Yamaha, wasn't this going to be a triumph of marketing over music making? How wrong we were! All turned out to be pretty impressive in their own way, and two actually gave the reference £350 Marantz CD-67SE a hard time.

It's obvious from looking inside these players and from the way they sound that more and more manufacturers are realising how important component quality is. It's no longer possible to put together a sweet sounding player simply by filling its circuit boards with any industrial-grade resistors, capacitors and op amps. Selected audio-grade parts are

now increasingly in evidence even in budget equipment.

The same is true when it comes to components in the digital domain. Here the Cambridge CD4SE stands out for using an in-house designed DAC instead of an off-the-shelf IC. Kenwood also have their D.R.I.V.E. chip for reducing quantisation distortion and improving low-level detail, while Technics use their M.A.S.H. noise shaping, Yamaha their PRO BIT and Denon their Lambda digital filters.

All of this means sonic treats on the cheap, as we discovered with this five-strong band of budget players.

CAMBRIDGE CD4SE

£199.95

THE TECHNOLOGY

Keen practitioners of the 'new, improved' approach to hi-fi, if a Cambridge product hasn't been updated recently you can be sure it's due for the 'SE' treatment soon. But in this case the Special Edition tag actually understates matters, because the CD4 hasn't so much been tweaked as completely redesigned.

Out goes the old Sanyo transport and in comes a Philips CDM12.1 with the hi-fi 7000-spec transport servos as used in more expensive Marantz players. Out too goes the Philips DAC to be replaced by two Crystal CS4327s in dual-differential mode, giving a claimed near-20-bit resolution.

Elsewhere we see surface-mount technology à la DPA and Linn, selected op-amps and the use of Cambridge's own Pacific Litz interconnect for internal wiring. There's an electrical digital output as well - even some thousand-pound Japanese players don't have this essential bit of audiophile kit.



SOUND QUALITY

From the opening chords of Van Morrison's 'Have I Told You Lately That I Love You' it was clear this player was right at the top of its class. With a highly fluid, natural character, plus rich, powerful bass, super sound staging and top-notch dynamics and timing, it just didn't sound like a budget CD player at all.

Bass was weightier than even the reference £350 Marantz CD-67SE. It was also beguilingly tuneful and melodic - bass guitar notes stopped and started with great speed and precision, communicating the music's delicate syncopations with consummate ease.

The CD4SE could be subtle when subtlety was needed, refusing to allow the bass to dominate when it should have taken a back seat.

Midband was another treat, with its detail, transparency and smoothness. Best likened to a good valve amp, the Cambridge's midrange ebbed and flowed effortlessly but ultimately missed out on the forensic detail of some of the competition. Likewise, treble was ever so slightly veiled and lacked bite.

Propaganda's 'P-Machinery', a complex and somewhat murky recording, sprang into life with the CD4SE. Synths, which can often sound dead, suddenly had texture and harmonics. Claudia Brucken's voice was deeper and more sensuous than normal, seeming to hang in the air between the 'speakers rather than

emanating from a fixed two-dimensional point. And when the chorus kicked in, grumbling low frequencies thundered out. Even the reference Marantz sounded polite and over-cautious by comparison.

Best of all though was the Cambridge's dynamic ability. Neil Richardson's 'Riviera Affair' from The Sound Gallery CD came over as a roller-coaster ride of crashing power chords, cascading strings, seismic basslines and sheer drama. Even the sumptuous two-track Blue Note recording of Lou Donaldson's 'Everything I Play Its Funky' couldn't trip the CD4SE up. It faithfully recreated the studio's original acoustic and conveyed the way the double-bass steamrolled the groove along fearlessly. The drum kit had an almost Linn LP12-like fluidity, the Cambridge imparting the song's slack rhythms like few others.

It would be churlish to complain about any aspect of this player's performance, but its treble quality couldn't quite match its excellence elsewhere. Here it was a touch muted - punchy Dance numbers saw the CD4SE losing some of the music's impact. Still, don't let this dissuade you - this is one of the most natural sounding players I've heard in a long time, and it's very possibly hi-fi's greatest bargain of the moment.



The Caspian System by Roksan

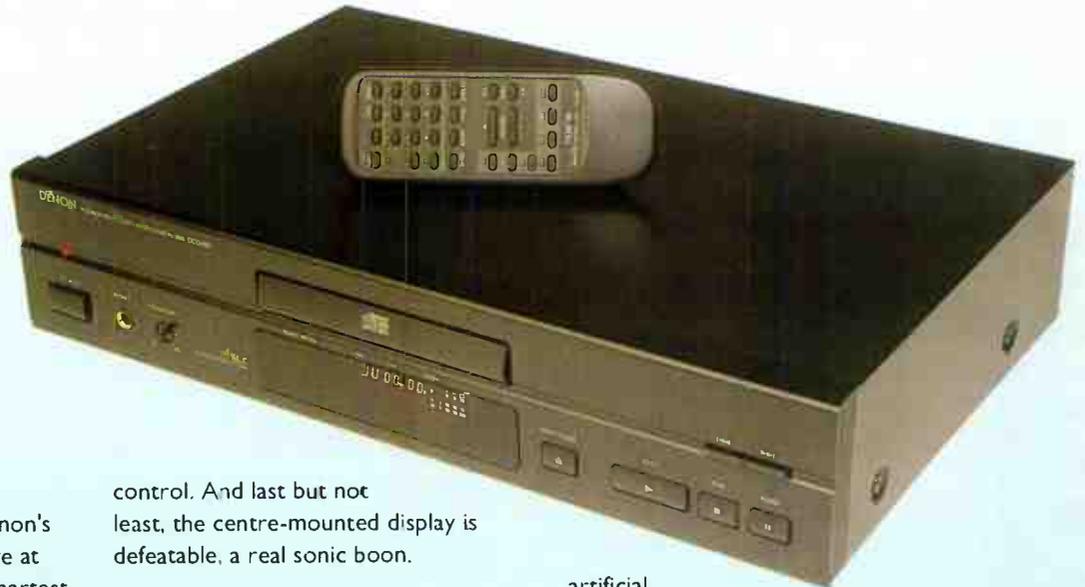


ROKSAN

tel: 07000 Roksan
fax: 070001 Roksan
email: info@roksan.co.uk

DENON DCD-635

£179.99



THE TECHNOLOGY

This shiny new incarnation of Denon's DCD-625, a budget favourite here at Hi-Fi World, is to my eyes the smartest looking player in the group. It simply doesn't feel like a sub-£200 player thanks to its weight and fine finish.

The spec is impressive, with an 18-bit Burr-Brown DAC, Denon's own eight-times oversampling Lambda filters with digital noise shaping, a floating suspension system for the transport and upgraded servo control for the laser. There's a Toslink optical digital output as well, along with a sizeable remote that includes a 12-step digital volume

control. And last but not least, the centre-mounted display is defeatable, a real sonic boon.

SOUND QUALITY

Van Morrison's 'Have I Told You' was first on, and the Denon set up a deep, expansive sound stage just behind the plane of the 'speakers. Front-to-back stage depth was good but most impressive were the DCD-635's dynamics, which invested Van's crooning and the song's gushing string arrangements with real passion. Timing, arguably the other side of the same coin, was just as good, letting the musicians hold their own rhythms rather than making them sound like they were plugged into sequencers.

Tonally the Denon occupied the middle ground - bass was tight but a fraction light, which gave the music a real sense of urgency while diminishing some of its richness. Likewise the Denon's midband, which was nicely detailed and clean if a tad dry. Small backing keyboard parts shone out of the mix where other, more muddy performers simply buried them. Hi-hats were also particularly crisp and clear, refusing to be outdone by other more prominent instruments in the tune.

Indeed, Neil Richardson's 'Riviera Affair' proved the Denon to be a very musical player. Not only did it capture the song's epic feel but it also did well in areas like detail and sound staging. However, this acoustic recording showed the Denon to have a rather

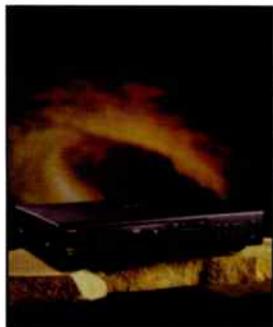
artificial tonality - it made the string section sound just a touch too close to a digitally sampled version of events. Bass suffered a similar plight - although faster and more tuneful than most it sounded more Human League than late Sixties valve bottom-end.

This slightly processed feel meant the Denon was never the warmest or most natural sounding machine. For example, it made the track's rich bass-guitar work and silky cymbals veer a little too far towards sounding thin and wiry. Even the synthesiser-based Propaganda track showed this up - it had oodles of life and power but lacked grace and subtlety. Still, the Denon's lean, mean, dynamic disposition injected real zip into this rather loose and muddy recording.

Moving to Lou Donaldson's 'Everything I Play Is Funky', and again the DCD-635 really sang. Drum work was slick and rhythmic, and the counterpoint between Melvin Sparks' jazz guitar and Charles Earland's Hammond organ satisfyingly tight. Like a Naim amp, the Denon was tonally dry but little the worse for it - only when I switched back to the reference Marantz did I realise I was missing out on sweet hi-hats and fruity bass. So, a dynamic and musical budget player, one which rhythm fans will love.



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YAMAHA CDX-590

£229.95



THE TECHNOLOGY

As befits its status as the most expensive player here, the Yamaha looks a real piece of the hi-fi high-life. An attractively-finished metal front panel, tasteful and relaxing defeatable orange display and quality push-buttons give the impression of a well-built machine. The disc tray is quick, the transport quiet and the sizeable remote gives a host of facilities, including a digital volume control.

Inside, the CDX-590 uses a Sony transport, a Matsushita servo and Yamaha's own 1-bit YAC514 DAC and 'PRO-BIT' digital filter, claimed to work at 20-bit resolution. Yamaha UK have breathed on the internals, modifications including selected capacitors and op-amps. Unusually for a budget Japanese machine, the rear panel offers a choice

between optical and co-axial digital outputs.

SOUND QUALITY

Initially, the Van Morrison track had me thinking the Yamaha was the best of the bunch. From the opening bars of the Avalon Sunset album, the CDX-590's svelte, sophisticated tonality, superb detail retrieval and imaging had me wondering if I'd missed a nought off the price tag. Van's voice was as smooth as cream, without a trace of glare or harshness. Cymbals were as sweet and crisp as an autumn dawn, and the bass guitar was extremely realistic. Very nice.

It was only when I moved to the Propaganda track that I began to twig that the Yamaha might not be the class leader. Again the opening bars impressed - Trevor Horn's little synthesiser twiddles chimed through with bell-like clarity while stereo images were very adeptly articulated. But the song's supposed to kick into life at the chorus with epic brass stabs over which dramatic synth power chords crash. Unfortunately this never really happened with the Yamaha, which carried on more or less as it had before - the CDX-590, I found, is not the most up-beat, dynamic player around.

Wondering if this was a freak result, I slipped in 'The Riviera Affair', which is about the most melodramatic three-and-a-half minutes ever committed to disc. The Yamaha sounded refined but

lacking in passion, unable to cope fully with this number's swingeing dynamics. A shame, because in so many other respects it worked so well. Again, the player's fruity tone, warm bass, superb sound staging and impressive composure were much liked.

Considering that dynamics and timing tie in together closely, I suspected the Yamaha might go awry on rhythmically complex music, but it didn't. Indeed, it was highly adept at rhythms - you could really hear the drummer banging away at the snare just very slightly off the beat - as real drummers do - rather than ticking away metronomically. All the musicians played technically very well together, it's just that through the CDX-590 they sounded like their hearts weren't truly in it.

Bass guitar was a mixed bag on 'The Riviera Affair' - although tonally warm and well rounded, the Yamaha's lackadaisical approach to dynamic accents meant that low frequencies existed more to pad out the rest of the sound stage rather than to drive the song along. Neither was it particularly tuneful - its timing was fine but didn't sing like it should have done. All this leaves the Yamaha a superbly detailed and refined player that can't quite get in touch with its soul.



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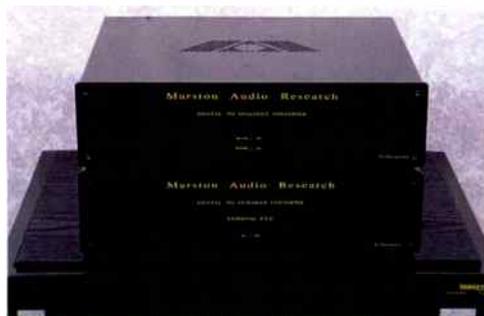
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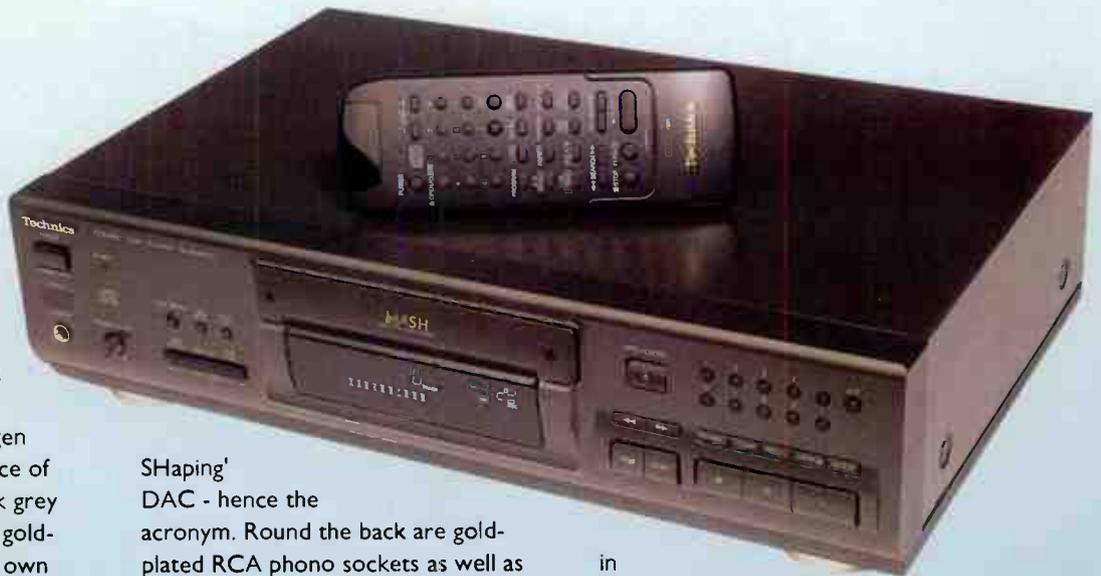
TECHNICS SL-PS570D

£199.95

THE TECHNOLOGY

The latest in a long line of MASH-based budget players, the SL-PS670 is undeniably a Technics. Bigger and better built than you'd expect for the money, with a blue fluorescent display bright enough to replace your car's quartz-halogen headlamps, it's an imposing piece of machinery. The corporate dark grey paint job is there, along with a gold-plated headphone jack with its own volume control, a direct access keypad, various editing features and a digital volume control from the supplied remote.

Inside it gets the benefit of special Take (pronounced tak-ay, not tacky!) and two 10V 100uF Os-Con capacitors, claimed to be particularly vibration resistant, thus resulting in a clear, solid sound. In addition, there are selected op-amps in the analogue stages. The disc mechanism is Technics' own, as is their favoured 1-bit 'Multi-stAge noise-



SHaping'

DAC - hence the acronym. Round the back are gold-plated RCA phono sockets as well as the standard To slink digital output.

SOUND QUALITY

The Technics was obviously more attuned to punchy Dance-type music than the Van Morrison track I kicked off with. Although it made a stoic attempt - setting up an almost larger-than-life acoustic with strong left-to-right imaging - it all sounded rather mechanical. Instead of conveying the song's subtle flowing strings and thoughtful piano playing, things seemed to get hurried along as if they were being triggered by a drum machine.

Moving to Propaganda's 'P-Machinery', the Technics was far more at ease, almost in its element even. I was impressed by the SL-PS670D's many plus points, such as its cinematic sound staging, as vast as your local multiplex cinema. Its generous bass - almost steroidally enhanced - was a boon too, while a light, bright treble injected some much-needed zing into this analogue recording. Detail retrieval was also good and the player proved particularly gifted at conveying all those special effects so beloved by producer Trevor Horn. All in all a performance guaranteed to raise a smile in the hi-fi showroom or get that party swinging.

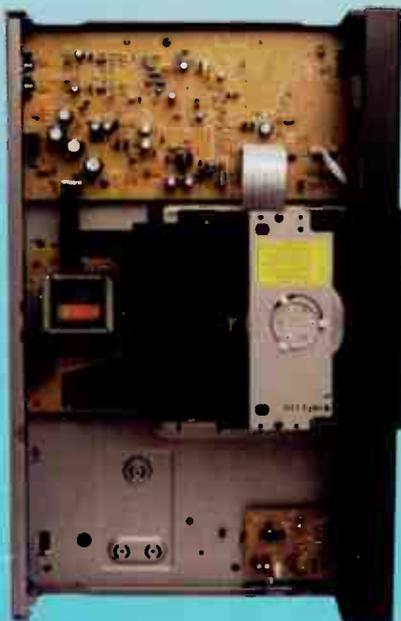
An olde worlde orchestral recording, 'The Riviera Affair' showed a few chinks

in the Technics' armour. Bass was characteristically generous but could sound rather tuneless. Treble was also rather perfunctory, the player investing the delicate cymbal work with a tizziness which wasn't quite what was on the recording.

Big and bouncy was the Technics' way with Lou Donaldson's 'Funky' - I'd expected it to struggle with this simple acoustic two-track Blue Note recording, but it actually seemed more at home on simpler fare. Again the high frequencies got a little ragged at times, but the SL-PS670D never failed to inject plenty of gusto and bounce into the proceedings.

Recognising that the average Technics buyer might not be into late Sixties Acid Jazz, I tried some more contemporary source material in the shape of LTJ Bukem's 'Logical Progression' Drum 'n' Bass CD. It suddenly shifted up a gear - less able to show the poor recording quality and more inclined to add some flavour of its own, this player really started to sing.

Partner the Technics with appropriate music and you could learn to love it. Never one to let details get in the way of the big musical picture, the SL-PS670D might be coloured but it's always fun.



KENWOOD DP-3080/II

£179.95

THE TECHNOLOGY

Editor Jon Marks was a particular fan of the original DP-3080, and had hedged his bets for the new version to take top honours. In the flesh it's the same as the other players though - a needlessly big and bulky casing (most of it occupied by air, truth be told), a tidy but rather plasticky fascia, and the usual vast repertoire of facilities.

Inside you get Kenwood's latest digital electronics, including a 1-bit DAC with D.R.I.V.E signal processing - Dynamic Resolution Intensive Vector Enhancement, which has proved its sonic worth on previous Kenwood stalwarts like the DM-9090 MiniDisc player reviewed last month. Round the back is a standard beer-budget optical digital out, Kenwood system bus connectors and fixed line outs. All in all, hardly an aesthetic or ergonomic tour de force, but that wasn't why we liked its predecessor - the fun started when it was plugged in.



SOUND QUALITY

The Kenwood proved a revelation with Van Morrison. From the opening piano chords onwards it sounded like real instruments being played by real musicians, rather than a digital facsimile. The sound stage had depth as well as width - you could clearly tell where the recording engineer had positioned each individual instrument and vocal track. Most of the action went on just in front of the plane of the 'speakers, but the Kenwood never sounded 'in your face' - instruments just hung in the air, a trick the reference Marantz conspicuously failed to turn.

Tonally the DP-3080/II was an accomplished performer, with superbly controlled and extended bass. Further up the range, the midband proved itself one of the best in the business, with real transparency and low-level detail. For example, with much of the competition the drum patterns on the Propaganda track were

subsumed by louder elements of the mix to a greater or lesser degree. But the Kenwood was stunningly good at letting the listener follow them through, regardless of whatever else was going on.

Treble was a winner too. The tiny little drum machine hi-hats at the back of the sound stage sparkled away sweetly through the Kenwood. And as much as I hate to harp on, the DP-3080/II is also a highly dynamic player. Rather than making everything sound loud, it's able to follow all those little rhythmic inflections that help communicate the emotion in music. Its superb slam, allied to that deep, powerful bass, meant the Kenwood was tops at everything from the crashing chords of 'P-Machinery' to the manic Hammond work on 'Funky'. Make no mistake, if there's any life in a piece of music, this player will find it.

The only aspect in which the Kenwood shies from total world domination is its fluidity. When you want to sit down and just relax into music the Kenwood can't quite hit the mark. To call the DP-3080/II an artificial sounding player would be to scurrilously misrepresent it - it's a real music maker that does so much so well you'll find it nigh on impossible to fault. But at the end of the day there are players which get into the groove better. Still, it's one hell of a budget CD player.



CONCLUSION

One of the most natural sounding budget CD players we've heard, the Cambridge bettered even the reference Marantz CD-67SE in a number of areas. It has a rich, firm presentation with superb sound staging and dynamics, but most importantly it communicates better emotionally than



all the other players here. Indeed, I've heard several £1000+ machines that aren't anywhere near as musically convincing.

Only against the Kenwood does the Cambridge sound anything less than outstanding, the Japanese player showing its treble to be a touch veiled and uninformative. Fast-moving Dance music lovers may find this a problem, but virtually every other musical genre should be fine, the CD4SE's superbly punchy, fluid bass making up for it in spades.

Better still is that this player will fit hand-in-glove into practically any system - it'll love high-end ancillaries, make budget systems sing and save cheap and nasty ones from their worst excesses. Well done Cambridge - this is a deeply-impressive design!

The only player capable of mixing it



with the CD4SE, the Kenwood DP-3080/II is another machine that defines budget state of the art. Immensely accomplished in a technical

sense, it beats all rivals when it comes to sound staging, depth perspective, image solidity, transparency and bass and treble extension. It's just that it doesn't quite have the analogue-like ease of its main rival.

If your main diet is Pop, Rock and Dance, this is the player for you. It's such a good all-rounder that you won't believe you're listening to a sub-£200 design. It's only when you play carefully-recorded acoustic music that the Kenwood seems anything less than impeccable. Best used in a well-balanced system that's good enough to keep a grip on its bright, open treble, the Kenwood won't suffer fools as gladly as the Cambridge. But partner it correctly and it will bowl you over.

A combination of fine build and ergonomics allied to an impressively



fast, dynamic sound make the Denon DCD-635 a great buy. Although not the warmest or smoothest at the price, it's one of the most musically engaging. In fact its freshness makes it a better listen than a number of far more refined high-end players - the DCD-635 knows a tune when it hears one.

The downside is its slightly lean and thin tone - not necessarily so bad in itself, but when used with similarly cold sounding budget ancillaries it might be too much to take. This means careful matching with a warm, civilised British amp like an Arcam or NAD and budget 'speakers like Tannoy's Mercury m2s or KEF's Coda 7SEs. This done, it'll sing.

In an odd way the Yamaha CDX-590 is probably the best player here - certainly one of the most refined and detailed, with a clean, open sound that belies its lowly price tag. The problem is that it's too laid-back for faster tempos. So svelte and sophisticated is the Yamaha that it made even the more expensive Marantz reference sound

rough, but it failed to really relay the music's emotion.

Still, I can see many people liking the CDX-590's presentation - fans of light Classical and mellow acoustic music will love it. It's also one of the most refined front ends you'll get at the price, making it particularly well suited to cheap and cheerful partnering equipment - civility is never a bad thing for budget hi-fi! A fine player, but not a true all-rounder.



Fifth by a whisker, the Technics SL-PS670D is a good player for the money and shouldn't be underestimated. A bold and brassy performer, given the right music its big, punchy sound comes to the fore and really carries the music along. On Dance it's probably the best fun of the lot. It's only when you play more natural, acoustic music that the



SL-PS670D's rough edges show.

The best idea is to keep the Technics with relatively well-behaved budget equipment, where its lack of subtlety and coloration won't be a problem. Properly matched it should be able to inject real life and bounce into the proceedings. A nice, versatile player that's fine value for money, but not quite the equal of the others here.

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Tube Technology is making waves with their new FULCRUM CD replay system and the SYRINX Stereo 45/Mono 90-Watt power amplifier.

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The SYRINX is a compact slimline all tube power amplifier offering a single variable input. The amplifier is switchable from stereo 45 watts to mono 90 watts offering the enthusiast a versatile upgrade path. The Syrinx can be stacked so additional units can be easily accommodated. Superb multi-section output transformers dominate the internals allowing wide bandwidth and low distortion. With minimal case work this tube amplifier is as affordable a product could be without compromising sound quality, allowing music lovers of all tastes to experience awe inspiring performances.

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TURNTABLE TONICS

Does your turntable sound tired and lacklustre? David Price examines some great record deck restoratives.

If all's not well with your turntable, and your music sounds dull and off-key, fear not because help is at hand. We've rounded up some clever remedies costing far less than you'd think. Whether you're contemplating major surgery or just a therapeutic tweak, major improvements are possible for minimal outlay.

MANTICORE MEGABEARING £65

A massive machined-brass housing into which a precision bearing fits, the Megabearing is claimed to upgrade virtually any turntable on the market it will fit, including Linns (Cirkused or not) and Regas. Fitting is straightforward, simply requiring you to remove your existing bearing assembly and bolt in the Manticore. Then just add oil and go!

In a standard Rega Planar 3, the Megabearing improves things significantly. Bass is the obvious beneficiary, with far more power and depth, as well as notably more tunefulness. But the midband and treble also improve, becoming cleaner and more detailed with excellent sound staging, imaging and depth perspective - something you don't get with the standard Rega 3! Even the treble sounds smoother, sweeter and more finely etched. An excellent upgrade and superb value for money too. The only problem is that on lesser decks like the Rega, so good is the Megabearing that it

begins to show up faults elsewhere, such as the Planar's marginal speed stability.

MANTICORE THRUST BEARING £25

This thrust bearing mod works with most derivatives of the Philips Airpax-type motor used by Linn, Ariston, Rega and others. Fitting is easy, and once installed you can then adjust the height of the motor's rotor relative to the stator to get it running as quietly as possible. This means less vibration is transmitted through the belt into the record, reducing rumble and background mush and thus improving sound. It's a very worthwhile mod, but its effectiveness will vary from deck to deck. Fine value nonetheless.

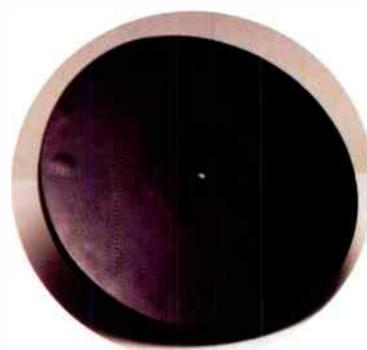
SPECTRA DYNAMICS PLATTER MAT £29.50

This sticky platter mat is made from three densities of Spectra Dynamics' favourite Deflex polymer material, designed to absorb vibrations and hold the record to the mat. It's impressively effective and brings a cleaner, sweeter and more detailed sound. It works best on decks with thin rubber or felt mats, but isn't so effective on high-quality acrylic platters like those on Pink

Triangle's turntables.

SPECTRA DYNAMICS REGA PLATTER £29.50

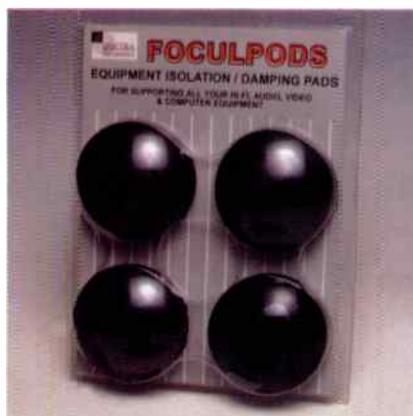
Designed for Rega's turntables only, the Deflex platter is a very inert disc support and a valid alternative to the standard glass. The sound becomes deeper and darker, with slightly improved detail resolution. An interesting if not essential mod.



SPECTRA DYNAMICS FOCULPODS £14.95 per 4

Foculpods are made from Sorbothane, which is extremely effective at absorbing sound-degrading vibrations. Place one Foculpod under each corner of your CD player, turntable or amp

and the sound is transformed. Bass fills out and becomes more tuneful, the midband is cleaner, more detailed and atmospheric and treble smoother and sweeter. Fantastic value and one of hi-fi's 'must haves'.



SPECTRA DYNAMICS DEFLEX £13.95 per sheet

This 28cm by 21cm by 0.8cm sheet (also available in other sizes and thicknesses) is made of Sorbothane rubber which can be glued to the inside of your turntable plinth and sub-chassis. It's highly effective when it comes to reducing resonances, making for a cleaner and more musical sound, especially with flimsily-built budget decks. Another essential and very cheap tweak.

SME STROBOSCOPIC DISC £20.40



Many belt-drive turntables (such as LP12s) suffer long-term speed drift, but with the aid of a strobe disc they can be reset. As supplied with their Model 30 turntable, SME's disc is accurate, easy to use and keenly priced. A useful device to have.

SME CARTRIDGE TAGS £26.78

As fitted to the latest SME Series V tone-arm, these van den Hul MCS 150 silver Litz wires sound superb with fantastic depth, clarity and sweetness. They might be the most expensive short interconnects you ever buy but then the best is never cheap!

ORTOFON STYLUS BALANCE £4.95

Even if your tone-arm has a calibrated spring-type tracking force adjuster (i.e. Rega's RB300 and Linn's Ittok), it will sound better if this is bypassed, and the tracking weight set by the counterweight alone using a stylus balance. This Ortofon is a fine example of the breed - cheap, easy to use and very accurate.

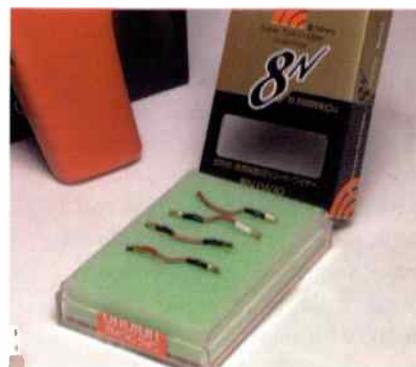


ORTOFON ALIGNMENT PROTRACTOR £5

Another simple but accurate Ortofon gismo, this alignment protractor ensures correct siting of cartridges in headshells which is vital for the best sound and least record wear. It gives near-identical results to Mobile Fidelity's excellent Geodisc at a fraction of the price. Every analogue addict should have one.

ORTOFON CARTRIDGE TAGS £30

A set of very high purity copper leads that replace the mediocrities fitted to most universal headshells, as well as some fixed headshell arms like Linn's Ittok. Not quite as sweet or atmospheric as SME's Litz leads, but many may prefer their more forward, punchy sound in laid-back systems.



CAMPAIGN AUDIO DESIGN MAINS PLUG £3

Not an obvious mod this one, but the quality of mains electricity that gets to your turntable has a massive impact on its sound. This robust, heavy-duty plug with a silver-plated fuse and holder gives an audible improvement over standard cheapo mains versions. Super value.

ALSO RECOMMENDED:

MOBILE FIDELITY GEODISC £25

A simple and highly accurate way to align your cartridge, the Audiophile International-distributed Geodisc nevertheless looks expensive compared to the Ortofon which is almost as effective and a quarter of the price.



MICHELL RECORD CLAMP £20

The cheapest clamp worth having, the Michell brings cleaner stereo and a deeper, firmer bass.



BLACK DIAMOND RACING CONES £60

Although very expensive, these carbon-fibre cones from Audiophile-International really do the business under a turntable, bringing a faster, tighter sound with loads more detail.



AUDIOPHILE FURNITURE BASE SP-01 £60

A superb isolation platform that works every time. Available in two sizes, the Base brings a far deeper, smoother sound with really fluid bass.



CLASSIC ACCESSORIES

AUDIO TECHNICA AT637 ELECTRONIC STYLUS CLEANER £15/sh

This little beauty has acquired cult status amongst analogue addicts because it's very probably the most effective way to clean a stylus known to humankind. Simply switch it on, place on your turntable's platter and gently lower your needle onto the AT637's vibrating pad. Leave for 30 seconds and all that ingrained grunge caked to your precious diamond will have been shaken off, leaving an immaculately clean stylus tip. The improvement in sound can be huge, but even styli that are already apparently pristine often benefit.

Unfortunately Audio Technica discontinued it over five years ago due to lack of demand, but they were on sale for nearly a decade and often crop up in the classifieds, costing about £15. In fact, they're getting so popular second-hand that Internet vinyl-user groups in the States are considering petitioning Audio Technica to resume production! There are also several equivalents from companies such as Ortofon which do the same job equally

well, so look out for these too.

TECHNICS SH50-PI ELECTRONIC STYLUS PRESSURE GAUGE £30/sh

Another much sought-after piece is Technics' famed electronic stylus pressure gauge, dating from 1977 and supplied as standard with the company's high-end turntables and tone-arms of the time. Beautifully crafted from aluminium, it uses a super-accurate strain gauge linked to a microchip, and an analogue stylus pressure meter calibrated to the nearest 0.1 gramme.

Not as accurate as some mega-expensive digital pressure gauges costing four times its price, the SH50-PI nevertheless comes very close. Add the fact that it's far nicer to use than conventional stylus balances, and it's a delightful thing to have. Pay around £30 second-hand from our classifieds, and make sure the one you're buying hasn't been hammered.

The only thing to consider is the fact that Ortofon's bargain-basement balance tested above gives surprisingly close results - and is readily available for £5!

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HUNGARY

Jon Marks is wooed by the sweet sounds of Etalon's PreAmpli and Ampli pr

It's not only in Pop music and cuisine that Britain and the continent follow their separate 'never the twain shall meet' paths; hi-fi is also affected. There's a whole host of hi-fi that rarely puts in an appearance this side of the channel in spite of thriving on t'other. Just one of these hi-fi names is the Hungarian company Etalon (featured once before in these pages in August 1996 with their Exception 'speakers and Exampli and Integral I amplifiers). Sitting pretty in our listening room this time were the large £1095 PreAmpli line-level pre-amp and back-breakingly heavy £2925 Ampli power amp.

Etalon certainly have an audiophile pedigree - their professional arm, Sonophil, has recorded more than 60 CDs for labels such as CBS, Naxos and Harmonia Mundi and makes its own studio microphones. Laszlo Sallay, Etalon's managing director, is a staunch

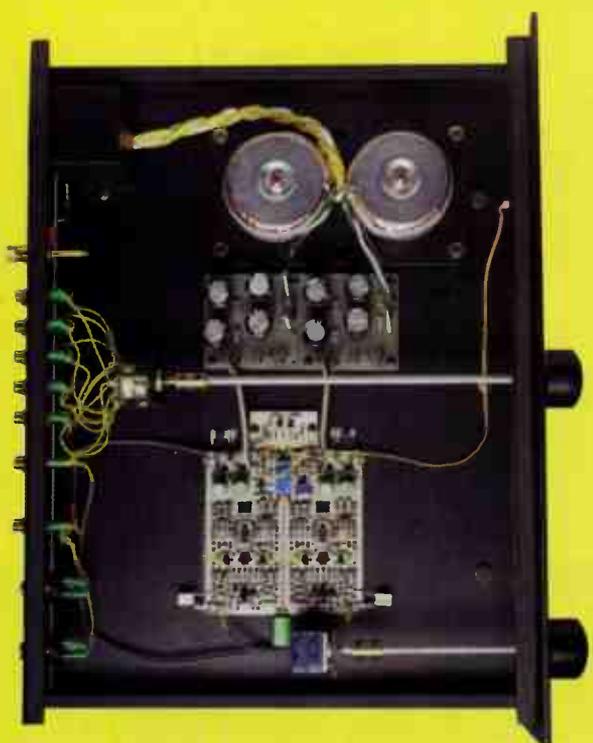
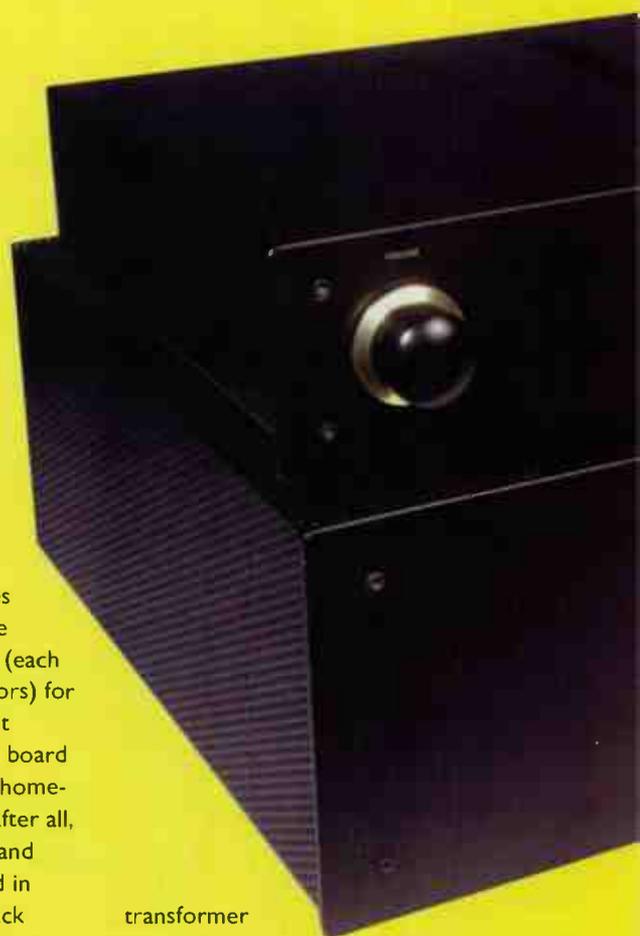
believer in component development by extensive listening, going so far as to publish only the most basic measurements on his range (like channel matching, sensitivity and power output), dismissing other results as having little correlation with what's heard. If the music coming from one of his components doesn't sound like the real thing, then it gets redesigned.

Take a look inside the PreAmpli pre-amp and you'll find a dual-mono power supply, with individual toroidal transformers and rectifier diodes for each channel. Then there are four 2200uF 25V reservoir caps (each bypassed with polyester capacitors) for left and right halves of the circuit

boards. The circuit board itself has a slightly 'home-made' look to it - after all, it says 'Carefully Hand Made By Etalon Ltd in Hungary' on the back panel. Balanced as well as RCA output sockets are provided and volume is controlled by the ubiquitous Alps Blue potentiometer.

While the pre-amp is a pretty solid affair the power amp is a real monolith. The casework has a thick aluminium fascia and sides, which the two pairs of output transistors in each channel are bolted to. Making up the bulk of the weight is a large toroidal mains

transformer mounted on a metal plate decoupled from the amp's bottom plate by four rubber grommets. This feeds separate bridge rectifiers and a whopping 100000uF of Philips reservoir capacitors per side. This adds up to over 100watts of class AB power into 8ohms, our measurements found, with Etalon claiming the first 10watts are pure class A. As with the PreAmpli, there are three cone feet on the underside of the Ampli to give it a degree of isolation from vibration. Just make sure it's sitting on a hard foundation though, as those cones will happily sink into a wooden floor under



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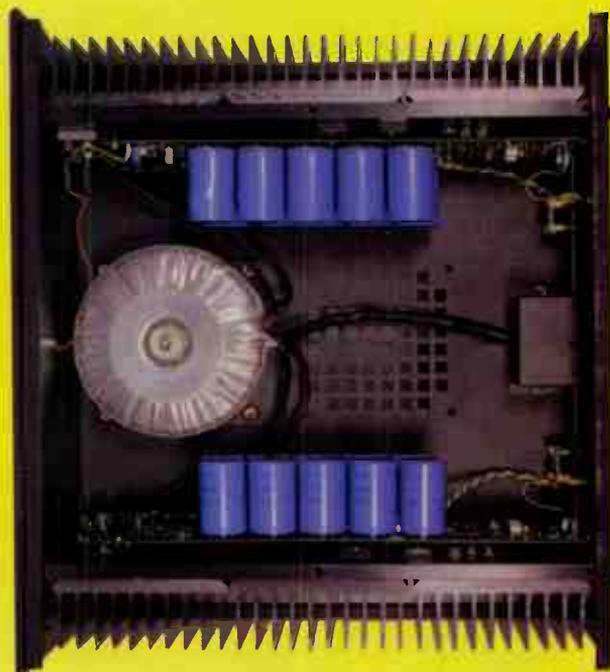


before. This grip never left the pair sounding sterile or artificial though - they were unfailingly natural in their presentation.

And that clarity! We found ourselves moving whatever 'speaker was hooked up to the Ampli's bi-wire terminals further and further away from the back wall to enjoy as much sound stage depth as we could lay our ears on. This Hungarian duo shone with choral music, where the church acoustics blossomed wall-to-wall from the 'speaker cabinets and the midrange smoothness and purity were superb.

The Etalons can certainly rock too. Bjork's Homogenic and Skunk Anansie's Stoosh albums funk'd out with as much hipsway as Elvis' immortal pelvis. Quality Reggae recordings (few enough of those about!) bounced along with dreads a'swinging, Dub tracks in particular packing an almighty bass wallop.

There really aren't too many criticisms to make of this pair. A phono stage would be a welcome addition to the PreAmpli. However, we couldn't help but admire these Hungarians' three-dimensional imaging and sound staging, rich tonal colour and easy, involving character. And the Ampli measures up to its name with 170watts into 4ohms. These amps don't come cheap, but then you really do get what you pay for. European monetary union may be quite a way off; we can only hope European hi-fi union comes rather sooner ●



Etalon PreAmpli
Etalon Ampli

£1095
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WORLD VERDICT

PREAMPLI ●●●●
Smooth, even and transparent. Well worth the outlay.

AMPLI ●●●●
Very natural, substantial presentation with lots of power on tap.

Measured Performance
see p 111

the amp's
29kg weight.

Pre and power were fronted by a range of sources including Teac's P-30 transport and Pink Triangle's Da Capo DAC and linked with Kimber's PBJ and van den Hul's The First interconnects in addition to the latter's Revelation Hybrid 'speaker cable running to Jamo's Concert 8s.

Two of this combination's abilities which you can't fail to notice given a good recording are bass control and clarity. On John Lee Hooker's Boom Boom and Stravinsky's Firebird bass guitar, drums and timpani had lightning speed, punch and weight. The Ampli was slamming the mid/bass cones on the Concert 8s back and forth and wringing what seemed like an extra octave out of them compared to many amps that have heated their voice coils



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TAKEN LITAUALLY

Ketan Bharadia listens to Pink Triangle's new £2099 Litaural one-box CD player and comes away smiling.

Pink Triangle are never a firm to toe the line of conformity as even a cursory look at their products past and present will prove. So when they entered the digital fray in the early Nineties with the Da Capo and Ordinal Digital to Analogue Convertors they did so from a fresh point of view (the former used their own 1-bit DACs, not off-the-shelf chips) and came up with a pair of highly-innovative components which were right up there with the very best. It is this heritage that the Litaural integrated player must live up to, and with a price of £2099 it's got to be outstanding to compete with the host of top-class separate DACs and transports out there.

THE TECHNOLOGY

The Litaural uses a standard Sanyo transport but in this application all the transport control circuits are mounted on an independent board and powered by a dedicated transformer. A great deal of attention has been paid to the power supplies of this player; in fact the Litaural has three mains transformers, one for the analogue section, one for the digital and another for the transport and display.

Eleven separate regulators are fitted and bypass capacitors are used on the rectifier diodes (special soft-recovery types which inject less Radio Frequency



Interference into the circuitry than standard ones) in order to reduce power supply noise. Pink Triangle continue their reliance on surface-mount components because of their small size, which shortens signal paths, and reliability.

The DAC is Pink Triangle's own 1-bit design and is very similar to that inside the highly-rated Da Capo convertor. Noise shaping is carried out by the popular Philips' SAA7350 chip.

Pink offer a choice of two digital filters in the Litaural, both of which are user-selectable via a button on the front panel. One is Pacific Microsonics' HDCD PMD100, which will happily decode HDCD or standard discs, while the other is NPC's 20-bit 5813. Each filter has its own sonic 'flavour', allowing you to find the right one to suit particular musical styles. The Phase button is another way of getting the best from your collection on a disc-by-disc basis, as some CDs are recorded in absolute phase whereas others aren't.

On the back panel there are sockets available to connect up an external DAC and lock it to the Litaural's master clock signal to reduce jitter as well as balanced analogue outputs in addition to RCA sockets.

SOUND QUALITY

Taking the Litaural out of its box I must

admit I was disappointed. It may weigh a lot and have an impressively solid brushed aluminium front panel but the actual casework feels flimsier than you would expect to find on a machine at less than half the price. The remote control was also a let-down, a tacky plastic affair where rivals like Marantz offer a much more solid and classy looking alternative for their CD17 KI-Signature which is £800 cheaper.

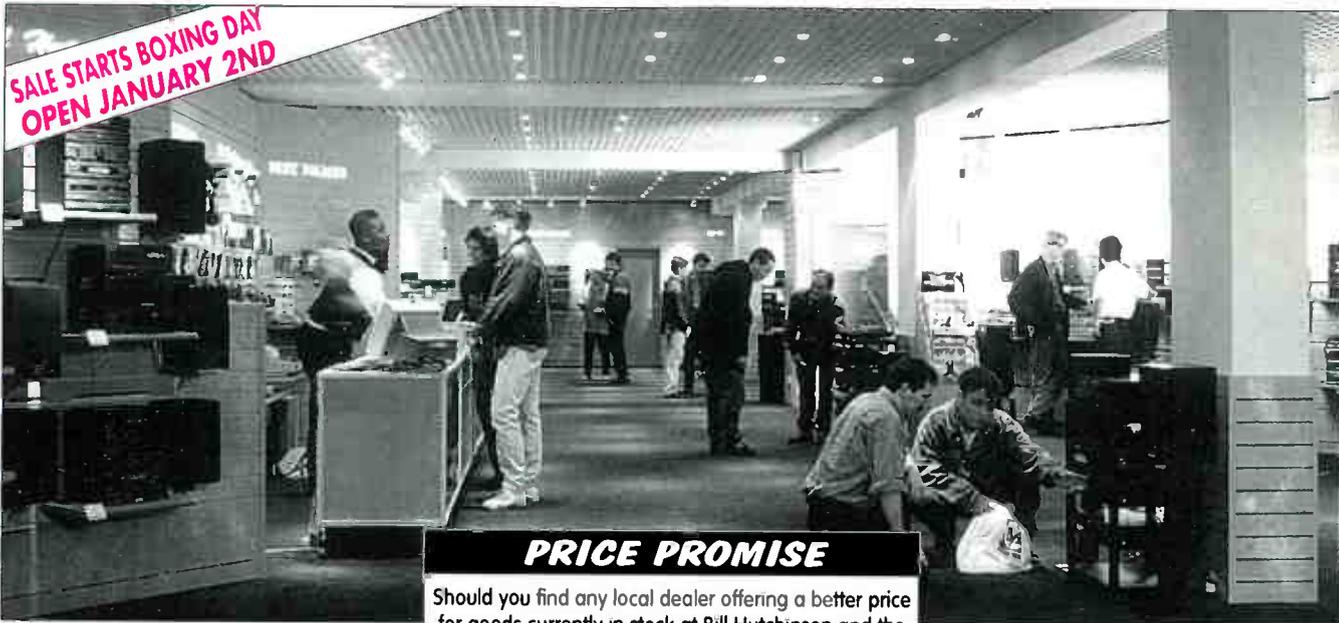
Still on a critical note (at this sort of price level there's nothing wrong in being picky) the front panel controls aren't laid out intuitively: the Power, Play/Pause and Stop buttons are grouped together on the right-hand side of the player. In the early days of ownership, it is extremely easy to switch off the player when you are trying to Pause or Stop it. And the digital display is so small and dimly lit it's hard to read from any further away than a few feet.

After reading all the above you might think this player could do with more development. In terms of construction and ergonomics, it could, but more than counterbalancing this is its outstanding sound quality. The Litaural is one of the best sounding CD players we've ever heard and certainly better than our

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THE PR World Radio History ONALS

long-term reference Teac P-30/Da Capo combination, the Da Capo being the weak link.

It normally takes quite a while to gauge the abilities of any component but within the first few moments of listening to Stravinsky's *The Song Of The Nightingale* I knew the Litaural was something special.

This piece starts with a violent attack of violins almost overwhelming a lone triangle. The Pink managed to keep the triangle separate and easily audible while the violins built up furiously around it, which is no easy feat. To top that, each instrument maintained its own distinctive character full of a rich array of natural harmonics.

This player is extremely dynamic, a trait amply proven by the speed and impact of crescendos. Timpani, when hit hard, were as solid as I've heard from CD. A bonus was the way the Litaural's great weight and control never muffled intricate detail and subtlety. At one point in this piece the timpanum is struck three times. Now I've listened to this piece on many occasions through a wide variety of CD players, some quite a bit more expensive than the Litaural, but I've never noticed so clearly that the timpanum was hit slightly harder each time.

The Pink was equally accomplished at the other end of the scale. Cymbals and triangles were focused and powerfully rendered - this player has those rare treble commodities of power and slam. The midrange was transparent though not quite as well projected as the frequency extremes, giving it a more distanced feel. Whereas sound stage width was very good, depth fell into the 'use a pair of binoculars to see the instruments at the back of the orchestra' category.

Changing tack I put on Skunk

Anansi's *Stoosh* album to see how the Litaural would cope with something more modern. On 'Brazen', Skin's vocals packed as much punch as a boxing glove full of horseshoes. Despite a flat, compressed production the Pink handled this album like it was born to rock, all the song's elements gelling into



20-

bit, which seemed rather bright and aggressive by comparison. The Phase switch can also have quite a large impact on the sound through a revealing system, although you have to experiment as some discs benefit and some don't. The improvements are predominantly tighter, more three-dimensional imaging and sound staging, and greater rhythm.

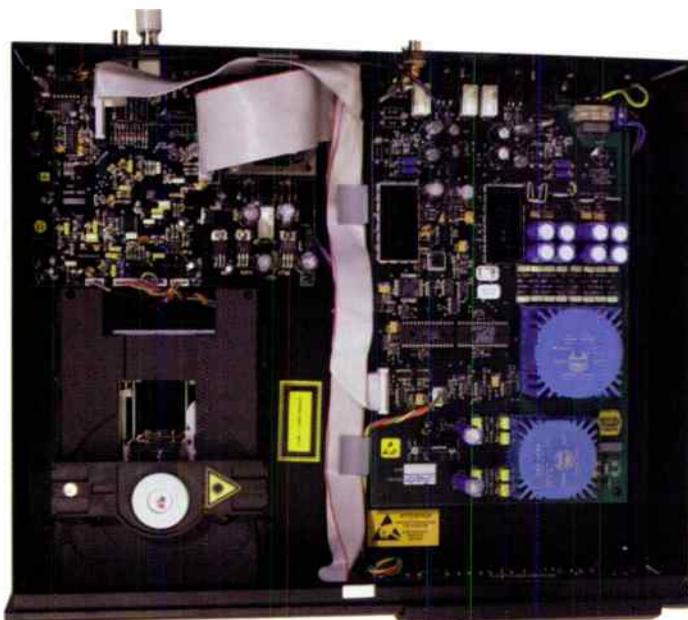
One problem is that the Filter and Phase buttons are not duplicated on the remote control which makes it that bit more awkward to find the best match for a disc as you have to keep moving from your listening position.

Whatever your musical tastes, the Litaural simply steps aside and lets the tunes speak for themselves. Its casework might leave a lot to be desired but then the sound quality on offer is amongst the best you'll

hear from CD at any price ●

Pink Triangle Litaural £2099

**Pink Triangle Projects
The Basement,
Camberwell Business Centre,
Lomond Grove,
Camberwell,
London SE5 7HN
Tel: 0171 703 5498**



a whole. Skin was presented slightly further back in the mix than I've heard but this didn't detract from the music-making one iota.

A problem which has dogged CD since its earliest days is reproducing complex rhythms with conviction. 'Viola Fora De Moda', traditional Brazilian folk music by Ana Caram, proved there is no deficiency in this area with the Litaural. The triangles, bells and cymbals intertwined with Dave Finck's drums to create infectious drive and rhythm. Just as importantly, within this framework instruments stayed well separated and kept their own unique texture and character.

Whatever disc we tried the two different filter settings on, we invariably found the HDCD smoother, subtler and more natural than the

WORLD VERDICT ●●●●

One-box player with performance that can mix it with the very best.

Measured Performance
see p111

WIN PINK TRIANGLE'S



Bring your CD collection back to life with this stunning integrated CD player from Pink Triangle worth £2099.

Pink Triangle's Litaural comes in at the high-end of single-box players - most of its competitors are DAC/transport pairings. But the Litaural has little to fear as Ketan Bharadia discovered on p31.

Technically, a lot of painstaking work has gone into the design of this player. The power supply consists of three separate transformers (one for the analogue circuits, one for the digital and the last for the transport and display functions). The reservoir capacitors which tower over the PCB are Philips low-impedance types which further ensure a fast, stable supply.

Extensive use is made of surface-mount components which have the well-known attributes of compact dimensions - thus yielding short signal paths - and reliability.

The heart of the Litaural is a lightly-modified version of the 1-bit DAC chip from Pink Triangle's respected Da Capo. Where the Da Capo's filters could be swapped by removing the lid and

plugging in a different module, all it takes with this latest player is the touch of a button. There is a choice of two filters; Pacific Microsonics' smooth and atmospheric PMD100 HDCD and NPC's brighter, more up-beat 5813 20-bit design.

The transport allied to all these electronics is a standard Sanyo unit whose control circuits reside on a separate board powered by its own mains supply.

As well as being technically innovative the Litaural excels when it comes to extracting maximum information from the disc, as Ketan found out. He wrote, "It normally takes quite a while to gauge to abilities of any component but within the first few moments of listening to Stravinsky's 'The Song Of The Nightingale' I knew the Litaural was something special. This piece starts with a violent attack of violins almost overwhelming a lone triangle. The Pink managed to keep the triangle separate and audible while the

violins built up furiously around it, which is no easy feat". He continued, "This player is extremely dynamic, a trait amply proven by the speed and impact of crescendos. Timpani, when hit hard, were as solid as I've heard from CD." As the Da Capo was a reference convertor when it first came out, so the Litaural is a reference among one-box machines.

If you would like to win this superb player, 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 post card to reach us before February 6th to:

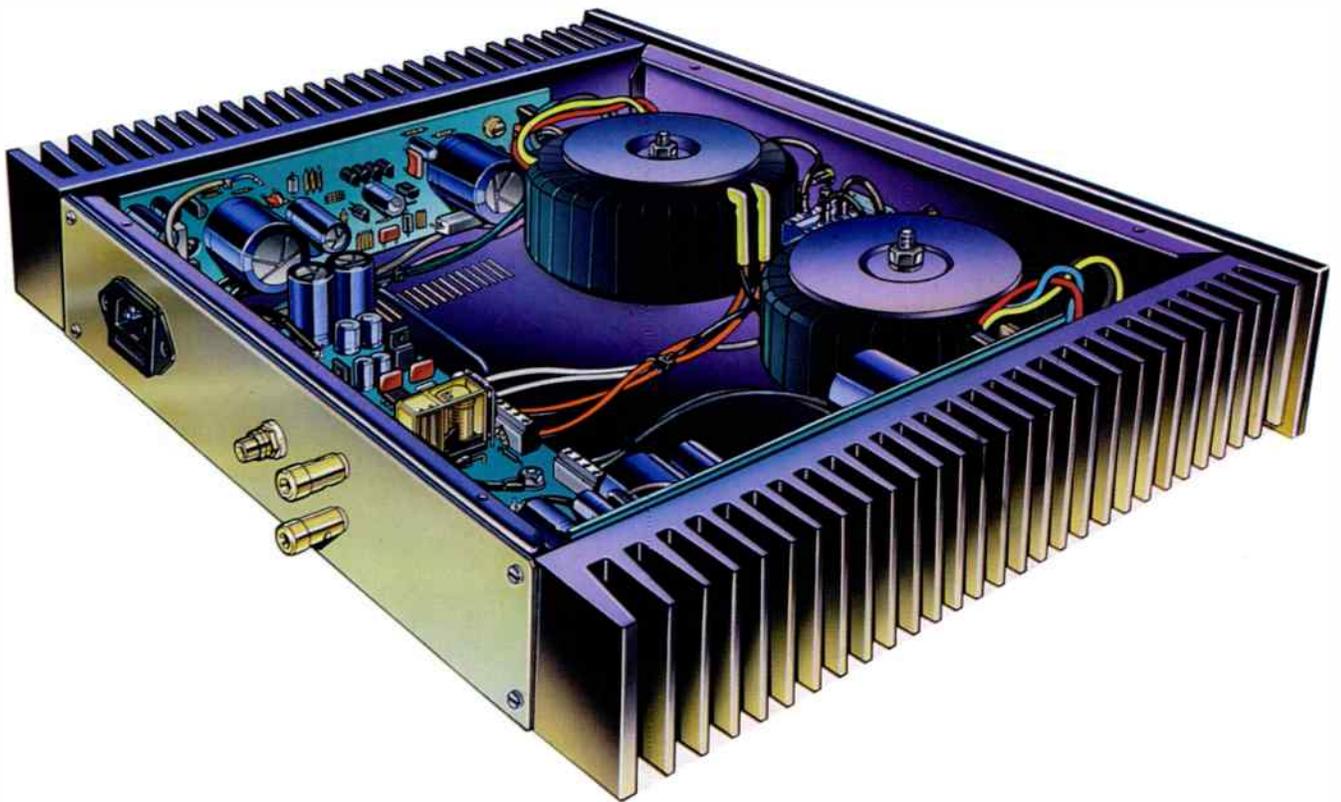
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Don't forget to include your name, address and telephone number if possible so that we can contact the winner promptly.

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SEMPER fide-lity

Leo Lam relaxes to the sweet sounds of Musical Fidelity's E11 integrated amplifier.

Musical Fidelity have always been full of surprises. Back in the Eighties we had the pure Class A integrated, the A1, which warmed many audiophiles' hearts and houses at an extremely reasonable cost. Then came the high-end F-series, the hard-to-fault A2 integrated and the no-nonsense X-

E11 integrated.

THE TECHNOLOGY

I was pleased to see the new amplifier has retained its predecessor's glossy fascia and knobs illuminated by LEDs, which have made many fans since the Elektra series was launched.

These are no 'designer label' types as the budget for the E11 has been spent elsewhere. The whole circuit is made up of individual components - there's not a single IC in sight - so those who believe in the supremacy of discrete circuitry over integrated should be pleased.

The pre-amp which handles small



series, all with that amenable MF sound and down-to-earth price tags.

The old E10 integrated amplifier, which the E11 replaces, dated right back to the introduction of the Elektra series and was balanced towards Classical music. Though it was capable of a musical presentation, it wasn't really an all-rounder like many of the excellent sub-£500 amps it was competing with. Musical Fidelity's response is the 60watt

Upgradability is also the name of the game with the separate pre-amp output for easy bi-amping. Six line-level inputs are provided as standard but there is no option for a phono stage, so vinyl lovers will be disappointed.

Under the lid on the left a hefty toroidal transformer is bolted to the base plate, leaving the rest of the casework to be filled with the main PCB. Hereupon lurk 20000uF of reservoir capacitance.

signals is separated from the eight high-current bi-polar transistors in the power amp to reduce intermodulation distortion. Star earthing has also been used to minimise high-frequency amplitude and phase distortion. The output stage itself operates in Class AB which is more efficient than Musical Fidelity's favourite pure Class A, even if it doesn't generally offer the same ultra-smooth sound.

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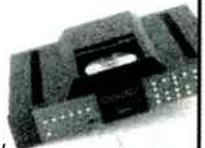


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SOUND QUALITY

The amplifier was wired up to a pair of KEF Q30 floor standers and the signal supplied by a modified Arcam Alpha 1 through MF's own X10-D buffer via Kimber cabling. A pair of Seas Mighty Mini stand mounters from Wilmslow Audio were hooked up too. By way of comparison, an Aura VA80 and a Marantz PM-66 KI-Signature were employed alongside the E11.

I sampled Daniel Chorzempa's Organ Extravaganza CD because, from past experience, I knew the E10 could handle it so adeptly I couldn't drag myself away from the music until the end of the last note. The E11 turned out to be a close tonal relation to the E10 but it drew much more detail off the disc, though it's still a step away from the A2 at around double the price.

Another area where this amplifier improves on its older stablemate is composure. With grand pieces like Die Walkure by Wagner which would have the E10 running out of steam, the E11 remained calm and controlled, taking the scale and drama of such recordings in its stride. The image of the organ was as stable as you could wish, although the sound stage it was set in could have been wider.

High marks for the pyrotechnics, what about delicacy I wondered, choosing cellist Mischa Maisky's soothing Meditation album of relaxed pieces for solo cello and piano. Maisky's playing has always been captivating and the music came through with all its emotional intensity. The sound of the cello was smooth and rich but not muffled in any way as can happen with some amps which take this approach too far. In spite of a hint of metallic sheen in the upper registers, the E11 still pulled ahead of the Marantz PM-66 KI-S. The Aura VA80 dug out more detail but couldn't match the seamless cohesion of the Musical Fidelity's overall performance.

I had been disappointed by the E10's performance on Rock and Pop music - my air guitar didn't make it out of its air case - so I decided to drop the E11 in at the deep end with the noisy Be Here Now by Oasis. Basslines were

firm and precise and the timing has improved but some Rock fans might find the way rough edges are rounded off dilutes their musical adrenaline fix. That said, the sound stage never collapsed nor did the music become hard and gritty with the volume set to 'let the neighbours join in' levels, a tribute to the generous power supply and low-distortion design highlighted by our measurements.

Relaxed Pop like Evolution from those latter-day crooners Boyz II Men was more the E11's cup of tea, as pure vocals and an enticing melodic flow demonstrated.

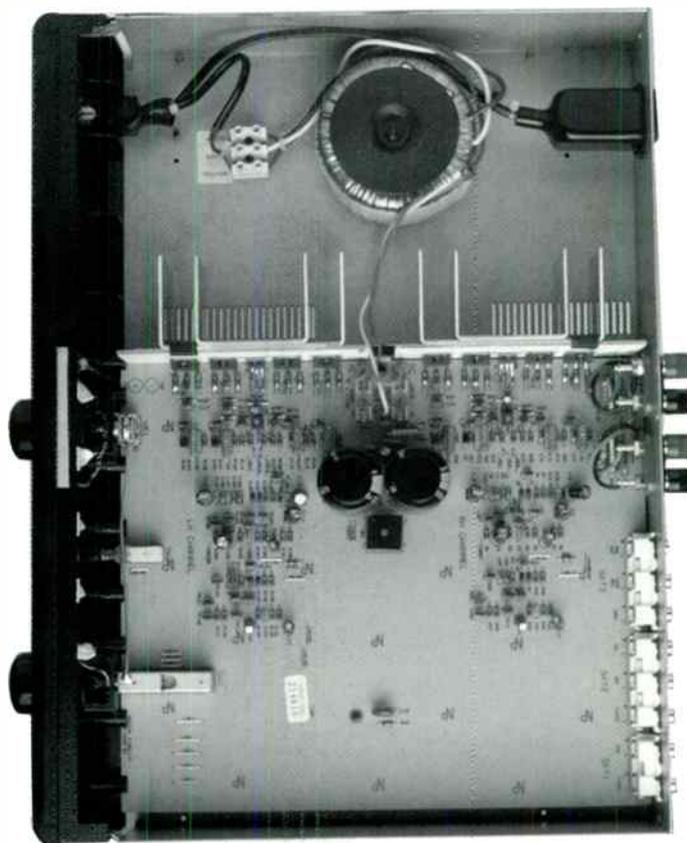
Swapping the KEFs for the Mighty Minis posed the E11 no problems as it continued its run of easy, natural midrange and treble above weighty bass. Its warmth helped tame the bright treble of the Seas tweeters which can make for slightly tiring listening at higher levels.

The E11 joins the ranks of MF's other budget successes. It's a mellow performer perfect for unwinding to at the end of a long day rather than thrashing along to courtesy of a

cherished Heavy Metal album. Working into a pair of worthy 'speakers like KEF's Q15 or Q35, Mission's 750LE or B&W's 601 the E11 will do many an audiophile proud.

Musical Fidelity E11 £299.99

Musical Fidelity
15-17 Olympic Trading Estate,
Fulton Road,
Wembley,
Middlesex HA9 0TF
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WORLD VERDICT

A very capable integrated with a smoothness and warmth predisposed to Classical rather more than Rock.

Measured Performance
see P111

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WIRED for sound

This month Ketan Bharadia looks at three up-market interconnects from SonicLink, Purist Audio Design and van den Hul.

SONICLINK VERMILION

£195/1m.

This bright red cable has an unusual 'tacky' texture which makes it feel distinctly odd to handle and its stiffness means you might have to bend it to shape. Listening started with Stravinsky's *The Sacrifice*, a highly demanding piece because of its need for equipment to handle wild dynamics one second and then render a solo instrument with subtlety and delicacy the next.

The Vermilion did well here thanks to its speed and slam which make music exciting and up-front. Detail retrieval was also a strong point.

However, the Vermilion is up against some very tough competition here which readily showed up its shortcomings. There was an obvious brightness to this cable which helped emphasise detail and transient leading edges but gave a hard,



aggressive quality to music as well. And low-frequency performance, although weighty and powerful, lacked definition, sounding blurred and fat at times. George Michael's 'Older' confirmed these traits.

The Vermilion will suit those who like a fast, up-front sound for Rock but it lacks the tonal balance and natural presentation necessary for Classical music.

SonicLink
The Derwent Business Centre,
Clarke Street,
Derby DE1 2BU
Tel: 01332 361390

PURIST AUDIO DESIGN ELEMENTA

£145/1m.

The Elementa bears a strikingly close resemblance to a hose-pipe in more ways than one. It contains liquid in its outer

jacket to damp out vibration and give a cleaner sound.

Dave Brubeck and his Quartet started the proceedings with 'Take Five' and the Elementa impressed immediately. The band were set up in an open, precisely-defined sound stage, and while lots of detail was apparent, it wasn't thrust out but presented as part of the music. Dynamics weren't quite up to Vermilion standard and neither was slam but the Elementa came fairly close and was more evenly balanced.

VAN DEN HUL THE SECOND

£199.99/0.8m.

George Michael did the honours first and the Second responded by giving an excellent account of itself. Rhythmically it was on a par with the Vermilion, heavy basslines reproduced with speed, definition and weight - a rare combination that wasn't at the expense of any other part of the frequency spectrum. The vdH sounded exceptionally smooth but, unusually, there wasn't a trace of added warmth or sweetness.

Another characteristic of this cable is an extremely quiet, inky black background from which the sound develops. This helps with low-level detail retrieval as well as dynamics.

With Stravinsky I was treated to a performance on a grand scale. Where the vdH succeeds is in the way it manages



With Stravinsky the Elementa scored again - higher frequencies retained a fluid smoothness and timpani were reproduced with real weight and power. There was plenty of space around instruments and even densely-orchestrated pieces didn't get confused.

The way this cable affected the sound was benign, a touch of warmth and a slight lack of attack. The Elementa is a fine cable and good value.

Purist Audio Design
11 Camden Street,
Belfast BT9 6AT
Tel: 01232 319148

to combine the best of the other two cables on test without introducing any of its own weaknesses. There were the dynamics and get up and go of the Vermilion without the lapses into aggression along with the fluid, expressive

approach of the Elementa. It looks like The Second comes first.

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CAT A TONIC

As a primarily vinyl-based Jazz fan and hi-fi victim, I read Dominic Todd's column (November '97) on listener position with great interest. I fully concur with his opinion on moving the sofa away from the back wall to tighten up the stereo image.

Unfortunately, the back of the sofa is where the cat sleeps, and this repositioning has resulted in him rolling off and falling down into the gap

between the sofa and the wall. Please help!

**Rod Bushell
West Wratting,
Cambs.**

I have to say that falling cats is not a problem I've come across often in the past, but I sense an opportunity for both you and your cat here.

If you're handy with a sewing machine, you can make a kind of 'cat flap' for the sofa. The flap is stitched to the back of the sofa along one long edge while the other

edge has a velcro strip so it can be fastened to the sofa. Simply wrap your cat up in the flap and fasten the velcro down.

You should now find not only that your cat can sleep secure but that your system's imaging improves even more. This is because, if the flap is positioned behind your head, your faithful feline will now be absorbing reflected sound off the rear wall of the room, which is one of the causes of blurred imaging. The only drawback is if your cat

LETTER OF THE MONTH

EXOTIC POSITIONS

I'm having trouble with sound staging and imaging in my current hi-fi set up and would be very grateful for your advice. My room dimensions are 15ft. wide by 16ft. long, with Royd Prior 'speakers firing down the length, slightly toed in, 7ft. between the two.

These are driven by Naim NAC 72/NAP 180 amplifiers with Hi-cap, a Meridian 506 CD player supplying the source.

I have found with this current set-up that the closer I sit to the 'speakers, the more intense the sound

staging effects become. In fact, sitting two to three feet away from the Priors appears to be the optimum position. Also, the greater the volume at this distance, the more mind-blowing the experience. You can almost visualise the position of the instruments with pinpoint precision.

I know that the normal seating position from the 'speakers is approximately 6ft., which is where I am at the moment, but the difference between this position and right up close is phenomenal. Can this be right, or are my ears

playing tricks with me? Because they are large floor standing 'speakers, it doesn't seem right to be sitting so close that I can almost touch them. Do you have any suggestions - could this be due to the fact that I spend more time listening to the system than the music? I look forward to your comments. Ivan White Milton Keynes.

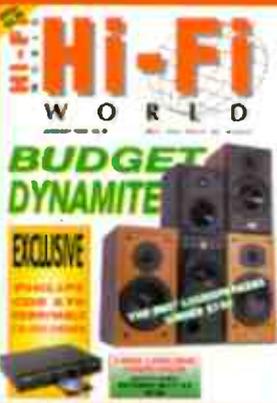
I suspect part of the explanation for you ending up with this rather extreme 'speaker arrangement is the flat sound staging a lot of Naim equipment produces in my experience.

There's also the fact that sitting as close to the Royds as you are, you'll be hearing almost 100% direct sound unsullied by reflections from walls, floor and ceiling. This in itself will give the bonuses you've described.

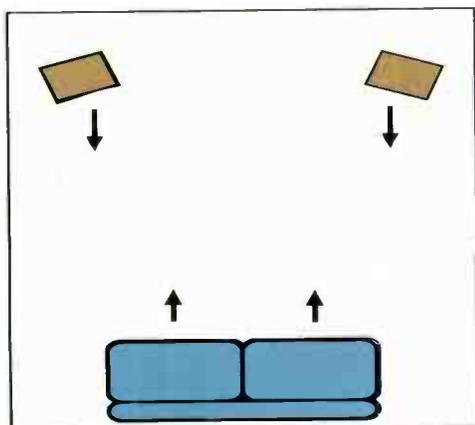
Unfortunately it will also give a small overall stage width which sounds very



B&W's Listening Room Optimiser sits between transport and DAC and can create a digital filter to correct room response anomalies. Two benefits are better imaging and sound staging.



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



Moving both loudspeakers and listening position away from walls can improve imaging.

snores, in which case the signal to noise ratio will suffer.

If you're not much of a dab hand when it comes to sewing, you can fall back on the audiophile's best friend and Blu-Tack your cat to the sofa. JM

AXIS PRACTICE

My current system is a Linn Axis/Basik Plus/K9, Arcam Alpha 5+ CD player, Naim 92 and

Shure: 01284 701101



No vinyl-lover's system is complete without one of Shure's excellent SFG-2 stylus pressure gauges.

LETTER OF THE MONTH (CONT.)

artificial after you've listened to it for a while. Another problem is that your room is almost square and will suffer more than a rectangular room from lumpy bass due to room modes and the standing waves they cause.

We're using B&W's prototype Digital Listening Room Optimiser here at Hi-Fi World towers at the moment. In its Room Equalisation mode, the LRO, which sits between transport and DAC, sends out a test signal through the hi-fi system and analyses the results that come back through its measuring microphone. It then calculates a digital filter that will give the flattest obtainable response at the position of the microphone (the listening position).

What this means is that the LRO can effectively remove room modes and loudspeaker response variations so the system sounds much more even - bass and lower midrange boom just disappear. Two of the beneficiaries are sound staging and imaging. With the LRO in our system (set up in our specially-treated room) both improved substantially. Although B&W have no plans as yet to produce the LRO on a commercial basis, devices like it look likely to play an increasingly important role in digital-based hi-fi systems in the future.

With your 'speakers arranged in a standard pattern, you could well be suffering from blurred bass which is having a knock-on effect on sound staging and imaging. Copious reflections off the rear wall won't help either. By pulling the 'speakers away from the rear wall you'll lose some bass extension but the sound will become more spacious and focused. You could also try toeing the 'speakers in harder. You'll be listening to them at the same angle off-axis, just from outside of the cabinets' vertical axes, not the inside. This will also reduce reflections off side walls and further sharpen imaging.

If you find a toe-in doesn't help, then another area worth looking at is damping down high-frequency reflections further by hanging rugs on the walls of your room if you haven't already done so. Sound is reflected in the same way as light is in a mirror. You can actually find the best place for a rug by getting a friend to hold a mirror on the wall and move it until you can see the 'speakers. In our 14ft. by 16ft. listening room, we tend to position our Jamo Concert 8 loudspeakers 4ft. from the rear wall and 3ft. in from side walls. This gives dry bass from these stand mounters but the imaging and sound staging are fantastic. JM

NAP 140 amps, Linn Keilidh 'speakers (with plinths), Precious Metals Silver Signal 100 interconnect and NAC A5 loudspeaker cable.

I would like to upgrade with a budget of around £1000 and I'm after detail and punch. What would give best value for money; a DAC (or new player), a Hi-Cap or a pre-amp?

I think the vinyl replay could be better. Would a Goldring 1042 in the deck/arm be wasted? Can I obtain back copies of supplements? Lastly, although there is a lot spoken about the Sony WM-D6 Professional Walkman, how does the WM-D3 Professional fit into the scheme of things?

Eric Newman
London.

I know we rabbit on about the 1042, but it really is frighteningly good. I've heard one on the end of a seven grand system and it sounded gorgeous. So yes, chuck the K9 and get a Goldring. Also, try looking for a £150 second-hand Ittok or good Akito to go into your Axis - it's a quick and easy ... 45

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For superior CD, try Mission's dAD3Q player.

upgrade.

Elsewhere, I think the most effective upgrade would be a new CD player – personally I'd go straight for the Cyrus dAD3Q, with the Roksan Caspian as the best alternative. Either would be a big step up from the Arcam. Then, it's Hi-Cap time, or you could look around for an old 32.5 pre-amp – not a visual match, I know, but a superb performer nonetheless. The WM-D3 is a good mid-price walkie, but not in the Nakamichi-slaying league of its bigger WM-D6 brother. Phone our office for back issues. DP

mods, Manticore MB6 power supply, Manticore Magician arm and one of Len Gregory's latest MM cartridges, a Leak Troughline II with Hi-Fi World decoder and roof-mount aerial, and a Teac P-700 transport and custom-made 20-bit DAC.

My pre-amp, which works very well, is a scratch-built version of your valve phono/line pre-amp while the power amp is an old Naim 160 connected to a new pair of Jamo Concert 11 floor standers.

I am looking to upgrade the amplifier to get the kind of three-dimensional imaging which I know these 'speakers

300B design. I would value your advice.

**Anthony Parkin
Ward End,
Birmingham.**

Having had a pair of Jamo Concert 11s in for review recently we know just how good these floor standers are, especially when it

detailed, smooth and spacious sounding. The Concert 11s should also work with the 300B kit - Douglas Floyd-Douglass had no problems driving them with around 20watts from a valve amp in his December review of the Jamos. KB



The Concert 11 floor standers from Jamo are capable of superb sound staging given the right amp and source.

Vivante: 0181 977 6600



Keep your turntable happy with a supply of clean vinyl thanks to Decca's 2+2 record brush from Vivante.

A QUESTION OF PERSPECTIVE

My current system comprises a Linn LPI2 with all the latest

are capable of. I had considered the likes of Krell's KAV 300i, up-market Meridian amps or your own

comes to sound staging and imaging.

Top of the replacements list for your old 160 would be the gorgeous Michell Argo pre-amplifier/Alecto monoblocs which, in terms of sound staging, are some of the best we've ever heard. They combine the smoothness and detail of the best valve designs with plenty of power and dynamics. In addition to these, XTC's Pre-1/Pow-1 pairing is well worth a listen as they too are

Chord Co. Tel: 01722 331674



A set of The Chord Company's Cobra 2 interconnects should work well between your DAC and pre-amp.

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

edit@hi-fiworld.co.uk

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PICK 'N' MIX

After several years of mixing and matching, I have ended up with a system that gives me a clean, accurate and somewhat 'ear friendly' sound. Sources are the Project 1.2 turntable with Ortofon cartridge and a Marantz CD-80 CD player with a DAC-In-The-Box convertor. The tuner is an Audiolab 8000T and

to is Classical and Opera. Thanks again for your great work in the magazine.

Arthur Katakalos
arthurk@wr.com.au

I have to say you have a rather strangely-balanced system with an ageing CD player and one of the cheapest truly hi-fi turntables you can buy allied to an expensive tuner, amplification, cabling and 'speakers. Some money spent on a

Caspian and, seeing as you already like Audiolab's components, the £1000 8000CD one-box player. Alternatives are Marantz's standard £1000 CD-17 or, if your bank manager looks on you kindly, their £1300 CD-17 KI-S which is one of the sweetest, most natural sounding players around, especially with Classical music. JM



WAFFLE-FREE DIET

I am currently using a Pink Triangle Export turntable, SME Series V Gold tone-arm, Ortofon MC 2000 MkII cartridge, Michell Iso/Hera PSU phono stage, AVI S2000MP pre-amp, Chord 1000B power amp and KEF 103/4 loudspeakers. All interconnects are SonicLink Violet and the loudspeaker cables are solid-core SonicLink Blue (bi-wire).

The system tends to waffle in the low bass and the treble isn't very clear or precise. Substitution into the system of cheap QED multi-strand cable improves the treble and bass but at the expense of the midband and naturalness.

I'd be very grateful for any advice that you are able to give me, particularly with regard to possible choices of 'speaker cable.

Nick Francis
nmfrancis@dera.gov.uk

If something as cheap and cheerful as QED multi-strand (around 80p/m) is outperforming 'speaker cable that costs £25/m, I think you're right to point the finger in that direction. I have to say I have my suspicions about the interconnects as well, from



At £1300 Marantz's CD-17 KI-Signature isn't cheap but then it sounds superb.



One solution to your problems would be a set of loudspeaker cables from Pentacore.

past experience and this month's review of the SonicLink Vermilion on p41.

I'd recommend you audition Pentacore's loudspeaker cable at £177 for a 4m bi-wire pair (tel: 01924 445039) or DNM's Reson at £6.95/m. Both will be an improvement on your present cable. JM

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Carry on up the cable road with a pair of The Chord Company's transparent Cobra 2 interconnects.

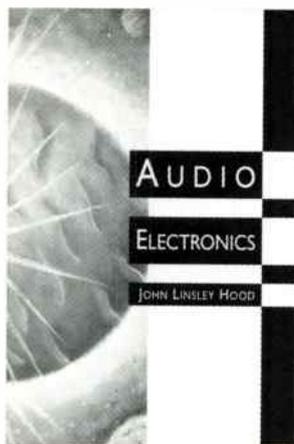
amplification is provided by Audio Research's solid-state SP-5 pre-amp and a Threshold Stasis S200 power amp (100W/ch in class A/AB). The 'speakers are Infinity Kappa 8.1s, bi-wired with Audioquest Type 4 cables. Interconnects are Mark Levinson Reference between pre and power amps and Audioquest Ruby between the other components.

Even though I am generally happy with the sound, I feel the Marantz CD-80 is rather outdated, and with CD technology having advanced, it is time to get another digital source. Do you agree? If yes, what, in your opinion, would be a worthy partner with the equipment I have? My budget is \$1000-\$2000 for that purpose.

The music I mostly listen

new digital source would be a very good idea - the Marantz is indeed long past its sell-by date.

If you can afford to head towards the upper end of your budget, you should have a listen to CD players like Roksan's £900



Get behind the hi-fi scenes with a copy of Audio Electronics.



CHARITY CASE

My turntable is a Systemdek IIX900 with RB300 arm and Goldring 1042 cartridge. The main reason for having this is to play the new records I had before CD was introduced, as well as second-hand vinyl purchased cheaply – I've bought LPs from charity shops, car boot sales and record fairs for as little as 50p. There are also records which are still unavailable on CD, making a turntable an excellent investment. This has led to a more adventurous attitude to buying music (particularly with Jazz) which I couldn't afford if I only had a CD player.

Unfortunately not all the records are in mint condition. The biggest problem, even after cleaning with isopropyl alcohol, is when an album looks clean but the stylus digs out lots of dirt from the groove which seems to bind together. I suspect this may be due to cleaning with washing up liquid solution which used to be recommended in some circles a few years ago. This is difficult to remove from the stylus. Does it cause any damage?

The rest of my system is a Marantz CD-63SE via Kelvin Silver interconnects into a Sugden A21a driving Heybrook Quartets with Chord Flatline twin. The sound of both sources is close in terms of quality but I would like to raise their performance, particularly bass extension, and was thinking of trying an acrylic platter or a Ringmat. I would also like to upgrade the Marantz by adding a DAC. I have a budget of £500 and have no objections to buying used equipment.

**Paul Ross
Saltburn,**



Proper support, like Audiophile Furniture's Base support, is a must if you want to get the most from your sources.

Cleveland.

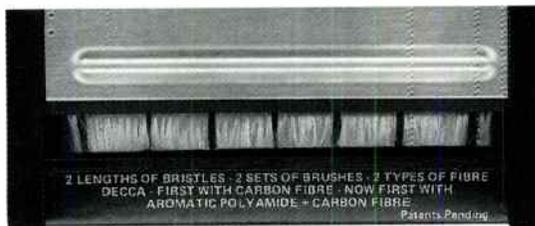
Dirty records shouldn't damage your stylus, and ultimately they'll clean up with use, but I'd recommend a spin on a Keith Monks record cleaner for good measure – ask around at your local hi-fi dealers or record shops.

Talk to Systemdek themselves about your turntable's best upgrade path (tel: 01294 271251), but also call Doug at Manticore (tel: 01767 318437) – he does bearing upgrades, power supplies and arm rewiring.

First though, I'd invest in a set of Foculpods, or better still an Audiophile Furniture Base platform to go under your deck. The former are remarkably cheap and effective, the latter an essential purchase if you've a few quid going spare – I used one under my GyroDec and got an extra octave of bass!

DAC-wise, I'd look for

Vivante: 0181 977 6600



Another weapon in your LP cleaning armoury - a Decca 2+2 record brush.

a used DPA Enlightenment or Pink Triangle Ordinal. DP

Wet cleaning of records only works when the gunk in suspension is vacuumed up afterwards. Otherwise, the process makes records noisier by depositing gunk in the bottom of the groove. NK



DUTCH DILEMMA

Over the last couple of years I have been enjoying hi-fi products either developed, upgraded or suggested by your team of audio experts. My system comprises a Philips CD-630 CD player, dual-Positron powered QED Digit DAC, Pioneer CTS-740S cassette deck, KLP1 valve line pre-amp, K5881 valve power amp upgraded to MkII specification and KEF Coda 8 'speakers on Standesign stands. Cables are

Audioquest Ruby interconnects and Cable Talk Talk 3 bi-wireable 'speaker cable.

I have built your KLS1 'speakers and was pleased with the dynamics and detail but found that long listening sessions were rather tiring because of the very crisp and clear sound. The budget KEF 'speakers are less tiring and, driven by your kits, they sound great - lively and open with a good sound stage. However I would like to upgrade either the CD player or the 'speakers, but am completely in the dark as to where to start.

Is the Philips transport good enough to warrant a change of DAC or a Trichord Clock 2 modification (I like fiddling and constructing as you may have gathered) or should I consider buying a completely new front-end? Any suggestion at around , £500 would be most welcome.

On the other hand, would it be more appropriate to change the 'speakers first? Because of their musicality, Epos ES12 have been on the top of my shopping list. I listen mainly to Jazz and Jazz Rock.

In the meantime I will be busy implementing your upgrades to K5881 (Feb 1997 issue) and KLP1 (April 1997 issue).

**F. D. Mulder
Heemstede,
Holland.**

Sorry, but I'd advise you to sell your complex confection of CD players, DACs, cables and power supplies and buy a Marantz CD-63 mkII KI-S – the best silver-disc spinner under £500. I know it's not very tweaky, but you could always make up for it at a later date by buying and modding an Assemblage DAC kit.

The reason your KLS1s



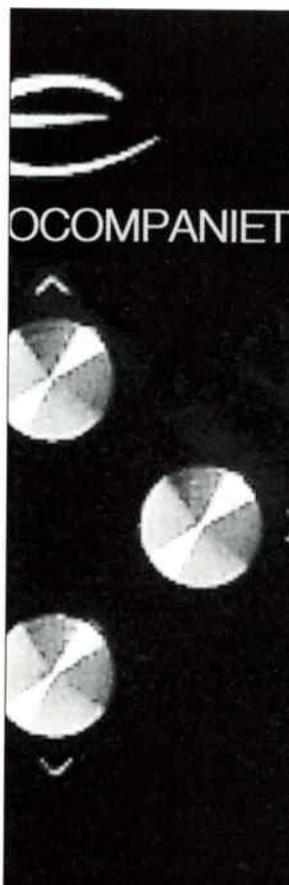
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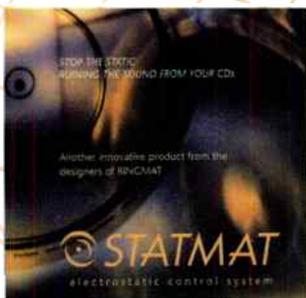
AMEX - VISA - MASTERCARD



LFD's Spirolink interconnects possess an addictive mix of sweetness, detail and bass wallop.

sound harsh is, I'm afraid, your QED Digit, which isn't exactly famous for its rich tonality, unlike Ishiwata san's CD-63. Improve your source and you'll find the KLS1s really come into their own and should easily surpass Epos's excellent but much cheaper ES12s.

I've found LFD's excellent Spirolink 3 cable works superbly with the KI-S, doing wonders for bass power and clarity - a good interim tweak. DP



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CRYSTAL BALL GAZING

I enjoyed your November feature Choosing A Recorder, having just chosen and bought one myself. My conclusion was more

straightforward. Clearly, CD wiped the floor with vinyl pretty fast but there is no equivalent digital technology for home recording. The Japanese love MiniDisc, but they loved 8-track, Elcaset, DAT, DCC (well some did) and CD-R. Pity the Japanese music enthusiast trying to keep his life-time music collection on so many media.

In the meantime, Compact Cassette has come a long way thanks to Dolby S, metal tape formulations and general technical development. Contemporary machines are nothing like the hiss-boxes we had in the Eighties. Sadly, the cassette's reputation has been harmed by cheap machines, just like the good old LP.

Obviously, when we do get cheap recordable digital home media, it will be great - but it isn't going to happen within the next few years.

My conclusion is to buy an expensive cassette deck (like my wonderful Sony 6ES) and enjoy near-perfect Dolby S on metal tapes, knowing that you will be able to replay them almost anywhere for the next few decades.

Michael Robey
E-mail address withheld by request

Well, if you've had a look at last month's review of Philips' CDR 870 CD-R

and CD-RW recorder I think you'll agree the lie of the land has changed quite radically. There is now a digital home recording medium that can be replayed on any standard CD player - as you say, it's CD-R. And now that machine and disc prices are falling (£500 in the case of the '870 and about £3-£4 for a blank CD-R) it's coming within the reach of those who can't afford high-end gear (which is pretty much all of us!)

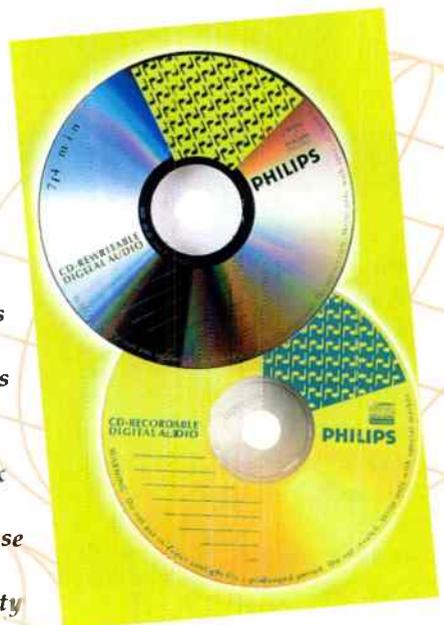
The Analogue to Digital Convertors in the CDR 870 are very capable, allowing it to outperform cassette without difficulty.

True, you should be able to play your cassettes almost anywhere for quite a while to come, but then the same goes for CD/CD-R as well, as there are literally hundreds of millions of CD players already out there.

Audio DVD, whether replay-only or recordable, is looking like a rather distant possibility at the moment. There are still wranglings over standards for video DVDs, and audio DVDs haven't even really entered the picture yet. There are a few around - Pioneer, for example, have pressed some up - but the day when you can walk into your local record shop and pick up a copy of your favourite artist's latest album on DVD looks to be at least three or four years away.

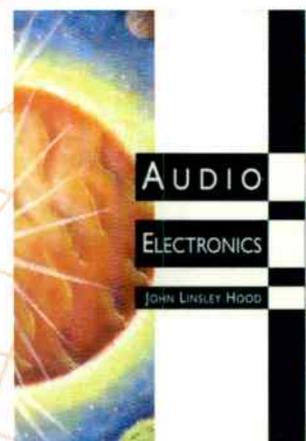
While DVD is still trying to sort itself out, inexpensive CD-R/CD-RW machines like the CDR 870 from Philips look set to take over, especially as prices will fall steeply when the transports start appearing in Midi and Mini systems.

Given the fact that the



DVD may be the initials on a lot of people's lips at the moment, but CD-R and CD-RW are much better bets for rulers of the digital home-recording market.

overwhelming bulk of music buyers are perfectly happy with CD's sound quality, they're pretty unlikely to want to switch to a technology like DVD unless your average DVD audio disc has two layers, one of which is a standard CD replayable on a normal CD player, and the disc itself costs no more than a CD. As both pre-recorded and blank cassette sales plummet, CD-R and CD-RW look to have a bright future ahead of them. JM



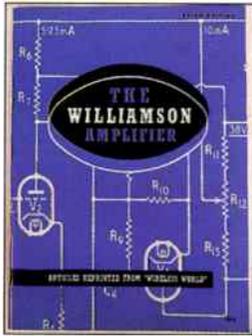
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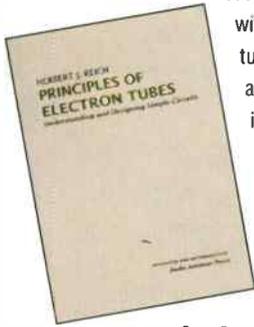
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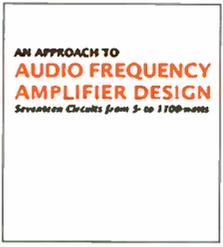
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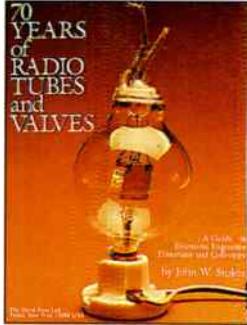
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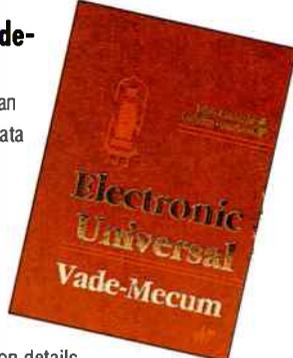
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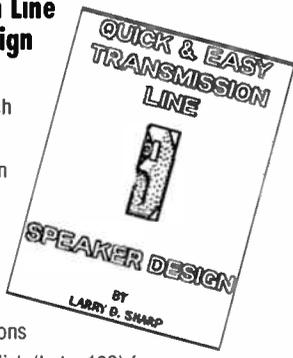
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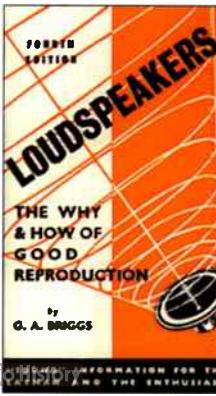
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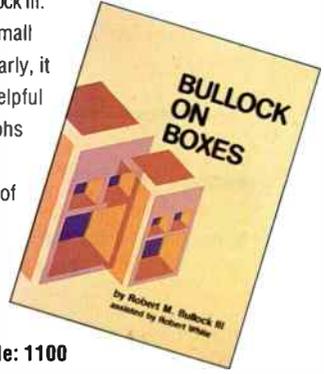
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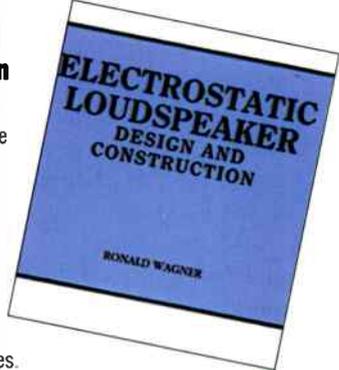
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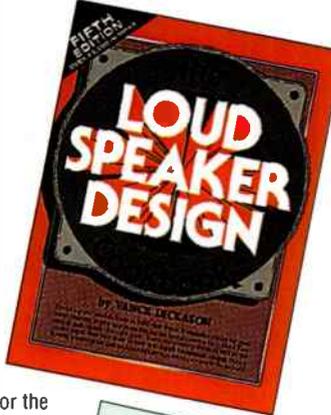
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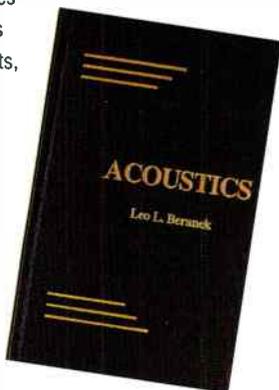
baffle, reflex, passive radiator etc. in great detail with a highly mathematical approach making it unsuitable for beginners but highly authoritative to experienced designers.

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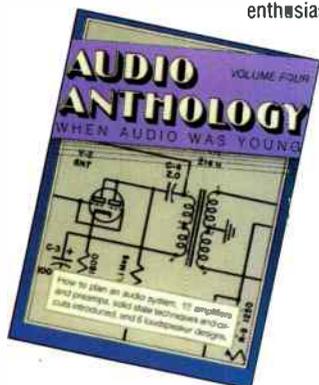
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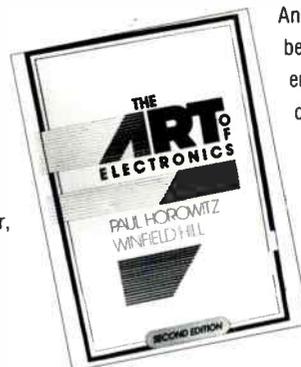
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POWER TOWERS

Jon Marks listens to B&W's latest £1000 floor standers, the imposing CDM7s

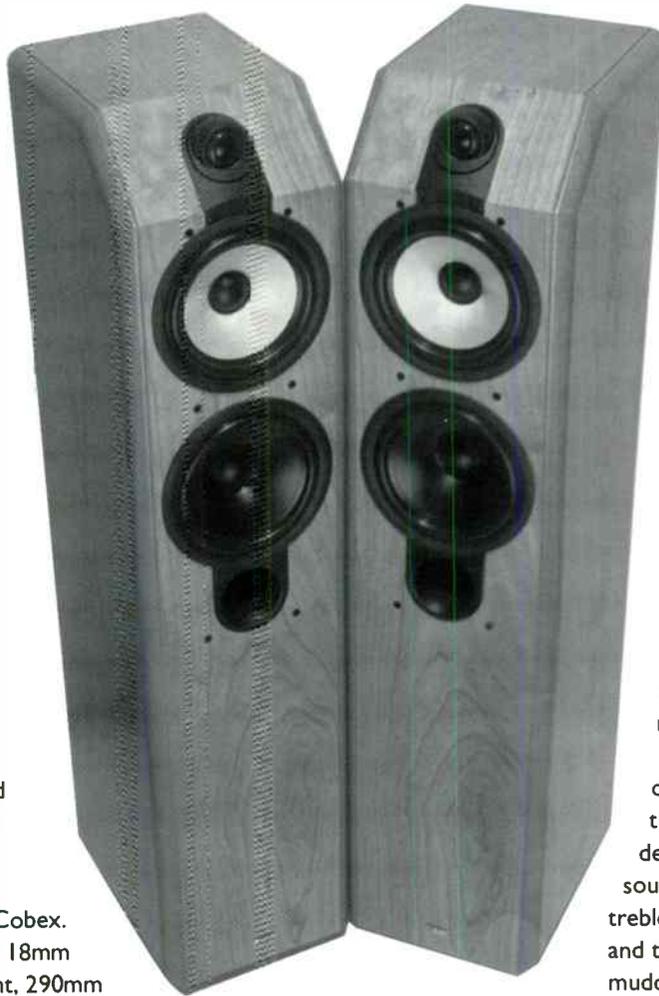
You could be forgiven for thinking that B&W have been catching up on old Dr Who episodes of late - there is a Dalekesque look to the CDM7 thanks to its pod-mounted tweeter. But there's a perfectly reasonable explanation for this arrangement that has everything to do with sound quality and nothing to do with taking over the universe.

Putting the aluminium-dome tweeter in a bulbous pod and rounding off the enclosure's edges here, as in the stand mounting CDM1s, reduces the amount of diffraction which causes blurred imaging.

Filling in the midrange and bass is a pair of reflex-loaded 165mm drivers, one with a cone of B&W's favourite material, Kevlar, and one of Cobex. These are bolted into a hefty 18mm MDF cabinet of 950mm height, 290mm depth and 220mm width.

Our measurements showed the B&Ws have a rather enthusiastic bass which peaks up by 6dB at its maximum. Given this and their downward extension I pulled them well away from the rear wall in our listening room. I also ended up with approximately 20degrees of toe-in to mitigate a little of the tweeter's brightness. Driving the voice coils were Etalon's PreAmpli and Ampli combo and Audio Analogue's £600 Puccini SE. Sources were Pink Triangle's Litaural and Roksan's Caspian CD players, with cables by van den Hul.

I expected crisp and suitably metallic percussion from B&W's metal-dome tweeter and I wasn't disappointed. Cymbals crashed powerfully on John



Lee Hooker's Boom Boom album, the slightly cold character of the tweeter counterbalanced by the sweetness and transparency of the Kevlar mid/bass driver.

The heavy basslines of this album certainly weren't sounding skimpy or undernourished through the CDM7s. Actually, as our measurements had pointed out, they were a little too well fed. Bass guitar and cello on Classical pieces, for instance, could sound rather tubby and sluggish in spite of bi-wiring, which is mandatory if you want to get the best from these 'speakers.

Grace Jones' Slave To The Rhythm shows up Trevor Horn's penchant for productions with a huge sense of scale, and here the CDM7s got the thumbs up

for not sounding constricted or boxy, the samples that plaster this album whizzing around the broad sound stage with abandon.

Working with material set against a more natural backdrop the B&Ws warmed to Voces Sacrae and their rendition of Robert White's sacred music for choir. There was a generous acoustic, albeit one that lacked the last inch of front-to-back depth, and a tonal sweetness across the midrange thanks to that Kevlar cone. Vocal expression was highlighted in this smooth recording by sibilants given a touch of emphasis by the tweeter. The only time this caused a problem was when volume was raised and voices could harden up.

The CDM7s are a mixed bag of a loudspeaker. To their credit they have swift dynamics, good detailing, weighty bass and a wide sound stage. On the debit side the treble is bright and can become hard, and the Cobex cone sounds slower and muddier than the Kevlar. But match these B&Ws with an amp and source that possess fine bass control and good tonal colour and they can still impress ●

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WORLD VERDICT

With warm ancillaries the CDM7s produce a weighty, open sound. Bass could be faster though.

**Measured Performance
see p111**

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I'm dreaming of Colossus, a computer with valves in it. This has surely got to produce better sounding CD-Rs and CD-RWs than today's solid-state computers, even if there might be a few - er - 'difficulties' with thermionic technology. In the meantime, seeing audio on the home computer becoming ever more prominent and learning that it is one of the most popular domestic applications, I have been busy trying to brush up on what is happening on that side of the fence.

Computers and audio are merging, something of a two-edged sword for most consumers I suspect. The computer press are struggling with audio concepts and terminologies, but the audio press equally isn't going to have an easy time with computers. And whilst I'm not exactly computer illiterate, neither am I a computer expert. What the consumer will be faced with I hate to think, because audio on computers is just a trifle complicated.

So I have been building a computer to sort out, in advance, the kind of problems Hi-Fi World readers are likely to encounter when they try to burn a CD. And believe me, there are problems!

My first computer has no valves inside its case, unlike Colossus - arguably the world's first computer - which had 2,500 of them (see <http://www.cranfield.ac.uk/cc/bpark/colossus.htm>) and consumed 4.5kW of power. Colossus is being re-built, but not by me - no way. I'm keeping it simple, following in the path of others in the audio business who have already done likewise.

Not unsurprisingly, the audio business harbours plenty of computer buffs, many of whom have built at least one PC. "Oh, you should try it Noel," was

their common refrain. "Apart from setting the DIP switches, configuring the ultra-wide scuzzy-3 host card adapter to set the disc address to zero on the bus so the machine can boot, then downloading the BIOS, it's a doddle!"

I'm not so naive as to think that computers could ever be "a doddle". Somewhere back in the

Mysteries from Noel Keywood

so I've become a Mac man by default - and very nice they are too, as far as computers go that is. Not a command line in sight; MS/DOS - whasat? But whilst a sea of powerful Macs can rip through page after page of layouts, they're no so hot when it comes to the kind of number-crunching that involves Hi-Fi World

of competition from a clone manufacturer they didn't need.

But it's the sort of computer I did need, and possibly many other people too. So in true DIY style I thought, "Well, if I can't buy it, I'll build it". So I have, an enormous thing that is just showing the first tentative signs of life. I didn't design this computer of course. Computers these days are pretty well standardised; I simply bought all the necessary bits, including a Pentium Pro 233MHz MMX chip, Gigabyte motherboard, SCSI-3 Ultra Wide 4MB hard drive and a monster

case with loadsa bays ready for grilling hapless CD-R and CD-RW drives.

OK, I'm sure Motorola would laugh, but it's pretty nifty and it will have plenty of work to do very soon. We will be taking a close interest in audio applications on the computer now that CD-R and CD-RW have emerged, as well as some complex issues in interfacing domestic hi-fi with the computer so that LPs, for example, can be loaded onto CD. There's also the question of what kind of soundcard to use for transferring digital data from a music CD player onto PC. I'm sure a few valves and the wonders of the LP will help soften the cold face of any computer. Colossus may only be a dream but better sounding CD-Rs are a reality ●

"So in true DIY style I thought, "Well, if I can't buy it, I'll build it". "

late Seventies I decided to get into the upcoming computer revolution (how come we still think it's revolutionary after 20years?) and bought an ACT Sirius. "Just stick that in," the salesman said, handing me a 5in. floppy, "and type this", as he gave me a scrap of paper with the words 'C:/DIR' scrawled on it. "Then you'll be away."

That computer was meant to be a doddle too. I had never seen MS/DOS before and after a few frustrating days never wanted to see it again. In the end, of course, you get used to the 'command line' and off you go.

Publishing demands the use of Apple Macs for running all the commonly-used desktop publishing programmes we rely on to put this magazine together

readers. Because 85% of the market prefers the less expensive and more flexible PC, so loudspeaker design software, most CAD/CAM (Computer-Aided Design and Manufacture), Spice electronic design and circuit simulation programmes and, now, CD track writers come predominantly in PC code, not Mac code.

The death of the Mac clones (Macs built by manufacturers licensed by Apple) spelt the end of the Mac to me. I was geared up for CHRP on the Mac, a system which would supposedly read PC code. It came as no surprise to me when Motorola's own first G3 effort vaporised traditional Macs, even if it seemed to surprise the Mac magazines. So Apple pulled the plug. This was the sort



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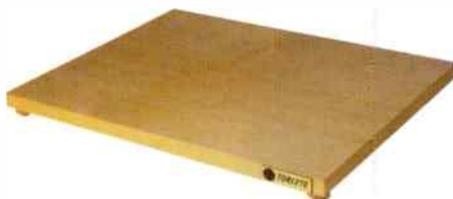
SEEKING SUPPORT

Ketan Bharadia and Jon Marks find a firm foundation with six stylish equipment platforms at £100-£500.

As any dedicated DIYer knows, capacitors and resistors have their own intrinsic sonic characters which can be put to good use tuning the amp or CD player they're soldered into. But electronic components are only half the story. Vibration has a big influence on how your hi-fi sounds, and it's definitely a case of the less shake, rattle and roll the better.

All of the platforms tested here were set up on top of our standard rack with MDF shelves and on a metal coffee table and tested with two CD players (Roksan Caspian, Marantz CD-48) and a pre-amp (Étalon PreAmpli) to ensure consistent results.

RATA TORLYTE PLATFORM £99



The RATA Platform might look like a simple slab of wood but as soon as you pick it up you realise appearances can be deceptive - the 445mm by 350mm by 35mm Platform is almost as light as a feather. The name comes from its construction, TORsion box, and its weight, LYTE. The outer surfaces form a thin skin over an internal wooden grid whose members are glued together. This gives low mass and good rigidity.

With the Platform in place treble sweetened and lost its rough edges, which made violins easier on the ear. High-frequency detail came out of

hiding, as did vocals which were more solid and life-like.

If your system's bass has a one-note, plodding feel to it, the Platform can help here too. Double-bass and electric guitar were tauter, more tuneful and weightier than our standard rack alone, although they could have gone deeper still.

For £99 the Torlyte Platform is a good buy. It is bettered by the Perfect Sound Absorber and the Elemental Audio in terms of openness and solidity, but then it costs less than either.

ELEMENTAL AUDIO MONOPLINTH £499



Inside the Monolith's hollow steel frame (595mm by 460mm by 180mm) is a mix of small-diameter lead shot and extremely fine casting sand. This is high-frequency agitated, so there are no spaces left inside the frame. The 20mm thick rubber-damped marble-agglomerate shelf is located on four spikes through four small lead decoupling discs. More spikes in the hemispherical aluminium tube ends lift the Monolith off the floor.

All the time and effort that have gone into the construction pay aural dividends - there is a completely unflappable solidity to the sound. What

surprised us though was the bass speed. Massy stands often slow bass down and give it a leaden quality; not so this one. Treble was grainless and powerful in its impact without any brightness, and the midrange had an addictive purity to it.

The Perfect Sound Absorber may come close in sound stage depth but the Monolith outstripped all the other platforms here in every respect, as you'd expect given its cost. £499 for the sonic and build quality doesn't look expensive though.

NO NAME ACOUSTICS ISOLATION PLATFORM £225



The No Name is one of the simpler platforms here as far as innards go. The outer frame (508mm by 400mm by 50mm) is made from mild steel welded into a rectangle. Four diagonal braces, one in each corner, are filled with SoundBytes (to absorb vibration) and carry the adjustable spikes which sit in brass cups to protect soft surfaces. Four ball bearings mounted on threads allow the glass top-plate to be levelled.

This platform is the fiddliest to set up out of the six, thanks to the fact that you have to remove the glass plate to reach the spikes.

The No Name managed all the customary improvements, with more

*The alphabet according to
Musical Fidelity.*



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X CANS Class A
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X DAC New Technology
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XLP Low Noise
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precise focus across the frequency range and extra detail and expression. These were especially telling on tracks with a slower tempo which could sound slow and non-committal, as if the musicians couldn't really be bothered, with the normal MDF shelf in use. The No Name speeded bass up and boosted rhythm and drive.

Sound stage breadth and depth didn't benefit quite as much as we had hoped for £225, with slightly recessed vocals giving the game away. Higher up the midrange, cymbals and violins could also have done with a sweetness transfusion from the RATA Torlyte.

The No Name is far better than non-hi-fi supports but it looks rather expensive next to the RATA and the Perfect Sound Absorber.

PERFECT SOUND ABSORBER PLATFORM £129.00



At first sight the Absorber Platform seems like a thick piece of multi-ply wood. Measuring 440mm by 400mm by 36mm it's rather more complicated than it looks. Inside the platform there are 428 individual chambers each of which is 90% filled with small steel balls. The remaining space in the chamber is taken up by fine silica sand.

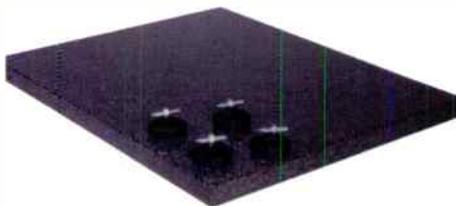
When sound or other vibrations cause the platform to vibrate, the metal balls and the silica sand rub together and turn kinetic energy into thermal energy so curbing the vibrations. The 6.5kg weight of the platform is also claimed to help sound quality, particularly in the lower to medium frequency ranges.

There are so many of these theories around that it's easy to become rather cynical but in the Absorber Platform they really work. The platform gave music a beguiling openness and increased the size of the sound stage, especially with regard to depth and the front-to-back layering of images. The

separation of individual instruments dramatically improved, as did dynamics, bass weight and definition, all of which made it much easier to make out the various melodic threads in the music.

This platform represents excellent value for money and in areas like sound staging it was as accomplished as the massive Monoplinth.

TALOS ISOLATION PLATFORM £195.00



With the Talos what you see is what you get, a large slice of beautifully polished granite which is available in three colours; Bon Accord, Baltic Brown and Verdi Magic or black, brown and green to you and me. Platform Products are quite flexible in the size of slab they make but the standard version is 476mm by 356mm by 30mm and will set you back £165.

One point (literally) to be careful of is the spike inserts. You have to be careful they aren't knocked sideways otherwise they can be dislodged (which is what happened to ours).

The Talos is one of those products that sounds exactly as it looks. It added a great deal more weight and 'heft' to the bass, and brought instruments and vocals more sharply into focus in a larger sound stage. Ambient detail improved too, but not to the extent of either the Monoplinth or the Perfect Sound Absorber.

The Talos was weakest in the rhythm department - basslines, though no more weighty than that of some of the other platforms, sounded slow and over-emphasised. This resulted in some of the zest and sparkle being drained out of the music.

At £195 the Talos is a little expensive for the improvements it provides. If you like the looks though, it's worth considering.

INSIGHT AUDIO AIRSUS £145.00



The AirSus platform is a neat piece of design and, along with the Elemental, is one of the more classy looking platforms on test here. The top is isolated from the base and thus the outside world by 10 air-filled bladders arranged in a honeycomb configuration. The AirSus is quite compact at 335mm by 434mm by 70mm and so will fit comfortably on most tables or racks. The top and base are made of MDF which can be clothed in Mahogany, Oak or Black Ash finishes as standard; others are available on request.

On test the AirSus's effect proved variable. At its best on low tables (it doesn't like sitting atop tall racks) it gives the sound more solidity, focus, and greater front-to-back depth. Where the AirSus lags is in terms of rhythm.

Its additional bass weight comes at the expense of pace and drive, lending a slightly lacklustre feeling to up-tempo numbers. The level of extra detail unearthed didn't quite match up to the front runners either.

Although it's a smart looking platform the AirSus is up against stiff competition from cheaper rivals ●

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David Price



It's a cliché that your best system is your first - upgrading from dire minis or midis to a well-matched budget system can be awe-inspiring. But where next? After all, from here on in your 'sound per pound' ratio can only go down.

When I was at the bottom of hi-fi's evolutionary scale, it always struck me as odd that expensive amps never had tone controls. How, I wondered, were you supposed to get bass and treble without them? For me, leaving the cloistered world of loudness enhancement was such a wrench that I hung on to my NAD for years after I'd supposedly upgraded. Like water wings on kids or stabilisers on bikes, my trusty 3020 was always there with its tone controls and pre-out sockets if my bass was down in the doldrums.

But looking back now I just can't fathom it. Tone controls are nasty, brutish things that foul your sound stage and wreck your acoustic, so why did I cling to them for so long? I guess I've changed the way I listen to music. No longer do I dig bass that, to borrow the favourite expression of another mag (alternative hi-fi magazines are available, you know), "kicks butt". Faced with a loud, cacophonous boom, I can only think, "Good grief, what a loud, cacophonous boom!" Nor

do I want treble that slices off tree tops at three hundred yards. As a mere babe, Motorhead's 'Killed By Death' at 110dB - complete with crashing pan rolls and hi-hats - was great. Now it just grates.

all comes down to knowing your own, your system's and your bank manager's limitations and getting round them all with some clever, nay inspired, system matching. For true hi-fi heaven,

awkward stakes vinyl wins hands down. Analogue junkies negotiating the snake pit of turntable, arm and cartridge combinations know the problem of system matching all too well. I remember being horrified when I heard a Pink Triangle Anniversary/SME V/Lyra Lydian being trounced by a decrepit Hitachi direct-drive tracking a threadbare Shure M75ED cartridge. Explanation? It was in an over-smooth system which actually benefited from the Hitachi's coarseness and grain!

The trick is to transcend the 'mix and match' mindset that is far too pervasive in hi-fi. Success means getting each component's inherent characteristics to work

with, rather than against, the others'. Failure is lavishing huge sums of money on the wrong end of the system chain, to the detriment of the sound. And you should also know your own mind. Do you crave the back-breaking seismics of Krell bass, or

the tilting midband and treble of single-ended triodes - because it's damn near impossible to get both. The more you spend, the more you get transparency, subtlety and finesse, but you may also lose the grin-inducing bang and crash of your cheap and cheerful budget system.

As for me, there isn't so much as a balance control or a loudness button to be found in my system. It now stands tall and proud with a Michell Orbe/Origin Live Rega RB300/Ortofon MC 30 Supreme, World Audio KLPP1/K5881 MkII and Yamaha NS1000Ms. Okay, so I tell a lie, because after years without so much as a Source Direct button to my name, my new Yamaha 'speakers have got, umm, mid and treble attenuators built in. So I guess I'm right back where I started - damn!

"For true hi-fi heaven, randomly mixing separates just isn't enough whether you're spending a hundred pounds or a hundred grand."

So, as we climb the hi-fi ladder, we increasingly swap quantity for quality. It's no longer enough that those basslines Rok Da House, they must sing to you too. Stereo should do more than just come from both 'speakers - it needs definition and focus - while dynamics should always go as quiet as they go loud. This explains why the longer we listen to our hi-fi, the less happy with it we become. After the initial caffeine-rush of our first system, we crave another hit but can't seem to get one. Hence the spiral of upgrading begins, and each successive purchase seems more expensive and less of an improvement.

If this is a familiar picture, may I respectfully suggest you're doing something wrong. The secret is that most under-used and misunderstood of hi-fi terms - synergy. It

randomly mixing separates just isn't enough whether you're spending a hundred pounds or a hundred grand.

For example, I recently heard LFD's Mistral CD player sounding great, with one of the most fluid midbands this side of an LP12/Aro/Karma. The fact that Dominic Todd and the rest of Hi-Fi World weren't too keen on it puzzled me - we tend to come to the same conclusions here. Maybe the partnering equipment held the answer - the Mistral sang with ten grand's worth of valve amplification, but didn't work so well with more 'real world' ancillaries. A fine design, but what's the point if LFD's 'entry-level' player can't work in anything less than a super-fi system?

Usually, CD players aren't the fussiest of front ends though - in the

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TIP FOR THE TOP

Can DNM's Mica cartridge, based on Goldring's evergreen 1042, take over as king of the diamonds? Jon Marks thinks so.

Deja vu: the feeling you've already seen something once before. Deja deja vu: the feeling you've already seen something twice before. Looking at the Mica Moving Magnet (MM) cartridge from DNM you might be getting deja deja deja deja vu. After all, Goldring were the first to bring out the 1042 MM, then Roksan produced its close relative the Corus Black, AudioNote are having a go too and DNM have joined in with their Mica at £150 (or £185 if you have no cartridge to exchange).

What is it that makes the 1042 a design so many manufacturers use as the basis for an MM of their own? A quick listen is all it takes to find out: sweet, open, detailed and dynamic, the 1042 makes a lot of midprice MCs quake in their generators. So how does DNM's Mica differ from the root stock? There was a certain reluctance to divulge secrets here beyond the use of higher tolerance parts than the standard 1042 and the obvious threaded holes in the Pocabody where the Goldring needs a nut and bolt arrangement. This made for easy attachment to a Technics SL-1000 MkII/SME V and Garrard 401/SME 312 for reviewing through phono stages like DPA's 50S and the one on board the Puccini SE amplifier.

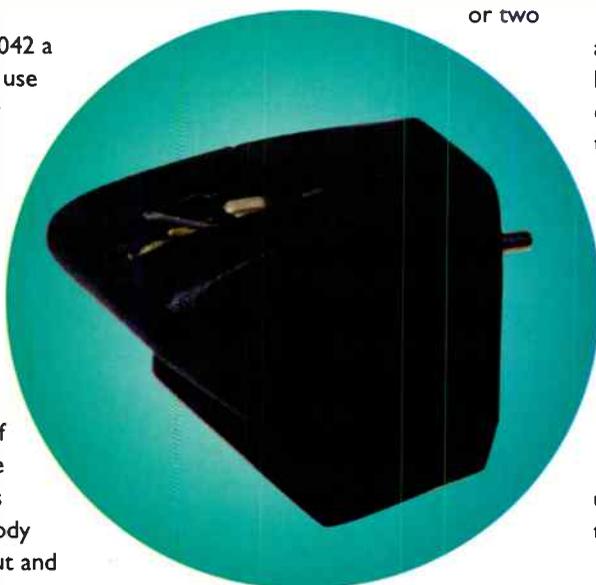
If your MM reveals few truths about your record collection, then a switch to the Mica would be a double-edged sword. The DNM, like the 1042, is revealing enough to have you reshuffling your preferred recordings list as you realise just how bad some albums really are. A couple of modern Pop LPs took the prize for 'recording most likely to have been made through a sock' in this respect.

Of course, the side of the blade that

cuts to the audiophile's advantage is the one which gives pressings worth their salt a clarity and precision many seem to consider the preserve of CD alone.

You shouldn't hear smooth crooning from Janis Joplin on her Pearl LP, unless your system offers raw energy as an optional extra. What the Mica managed was that delicate tight-rope walk between the rough and the smooth. As with DNM's least expensive MC, the Aciore (reviewed in July 1997), the Mica

needs a week or two



spent

running-in to take any last tiny imperfections off its Gyger II stylus. It also takes about 20 minutes to hit its stride at the beginning of a listening session and repays careful set-up too. Optimising the alignment and bias gave the sound extra space and focus, excessive bias causing a flat, closed-in sound stage.

Unlike the Aciore, the Mica is a tonally warmer performer, drawing more from a spring palette of colours than the MC, which had a hint of winter to it. This much was confirmed through our measurements, where the Aciore's treble lift at around 8kHz was replaced by a gently down-tilted response. A

relatively even balance such as this meant the Mica was as smooth, clean and involving on Chopin's Etudes, Op10 and Op25, as it was on Jimi Hendrix's Axis Bold As Love.

Goldring's 1042 costs £120, the Mica £150. So the million-dollar question is how do they stack up against each other? Surely there wouldn't be that much variance between the two? Actually I was quite surprised at the scale of the improvement when moving from the 1042 to the DNM.

The Mica made its ancestor sound almost rough and ready. The Goldring had a looser grasp over the musical elements, especially the treble, which tainted cymbals with a touch of splashiness. Sound staging and imaging were both vaguer and flatter than the Mica, which was more convincingly three dimensional and solid in the way it handled the groove.

Goldring's 1042 is one of the best MMs around, but the Mica is better - it's as simple as that. Trade in your old MM or MC and £30 on top of the 1042's £120 nets you a clean, uncoloured and transparent cartridge that'll have MCs panicking all over again.

DNM Mica

£185

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WORLD VERDICT ●●●●

Betters Goldring's 1042 without difficulty. MC quality from an MM.

Measured Performance
see P111

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VETERAN VALUES

by Haden Boardman

Looking back at the history of hi-fi, it's hard not to notice one or two conflicts. In recent times we have seen the valve versus transistor debate, CD versus LP, Moving Magnet cartridges versus Moving Coil, and whether to use a head amp or a transformer to amplify the latter. But back in the 1930s, when hi-fi pioneers were cutting the first all-electric recordings and playing them back on the first all-electric gramophones, arguments raged as to whether electrical or purely acoustic methods offered higher fidelity.

In these times, when someone



listening to vinyl is considered anachronistic, the idea of tracking a shellac groove at speeds of around 78rpm with a wooden needle coupled to a completely acoustic amplifying system in the form of a huge horn seems downright potty. And yet some enthusiasts still swear by the fidelity of the reproduction of old horn gramophones. One such person is Joe Winstanley, an expert on acoustic gramophones and 78rpm records.

Joe kindly invited me over to listen to his 1936 E.M.G. model 10B player. This was then and still is now considered one of the finest acoustic gramophones ever made and is valued today at over £5,000.

Muddying the waters around E.M.G. is the fact that one of the directors (by the name of Mr E.M. Ginn) split from the company in the early 1930s to establish E.M.

Ginn Gramophones. His product was very similar in concept to the lavish E.M.G. but went under the name E.M. Ginn "Expert" Gramophone.

The main reason for owning one of these old units, if you collect early 78s, is that it's considered essential to play the recordings back on something of the same vintage. Joe points

out that diamond, sapphire and even steel styli ruin these old shellac discs, and he himself will only play his collection with a thorn needle.

Nimbus Records, when transcribing old 78s to CD (on the Prima Voce series) had purpose-built a replica of an old

acoustic gramophone, placed it in a suitable room and then recorded it with their Ambisonic process.

Joe told me about how he bought his E.M.G. in the 1950s. Apparently the seller was so pleased it was going to an enthusiast he delivered it to Joe in Lancashire despite living in Surrey.



Joe standing beside his E.M.G. 10B gramophone.



An Angel recording from 1908.

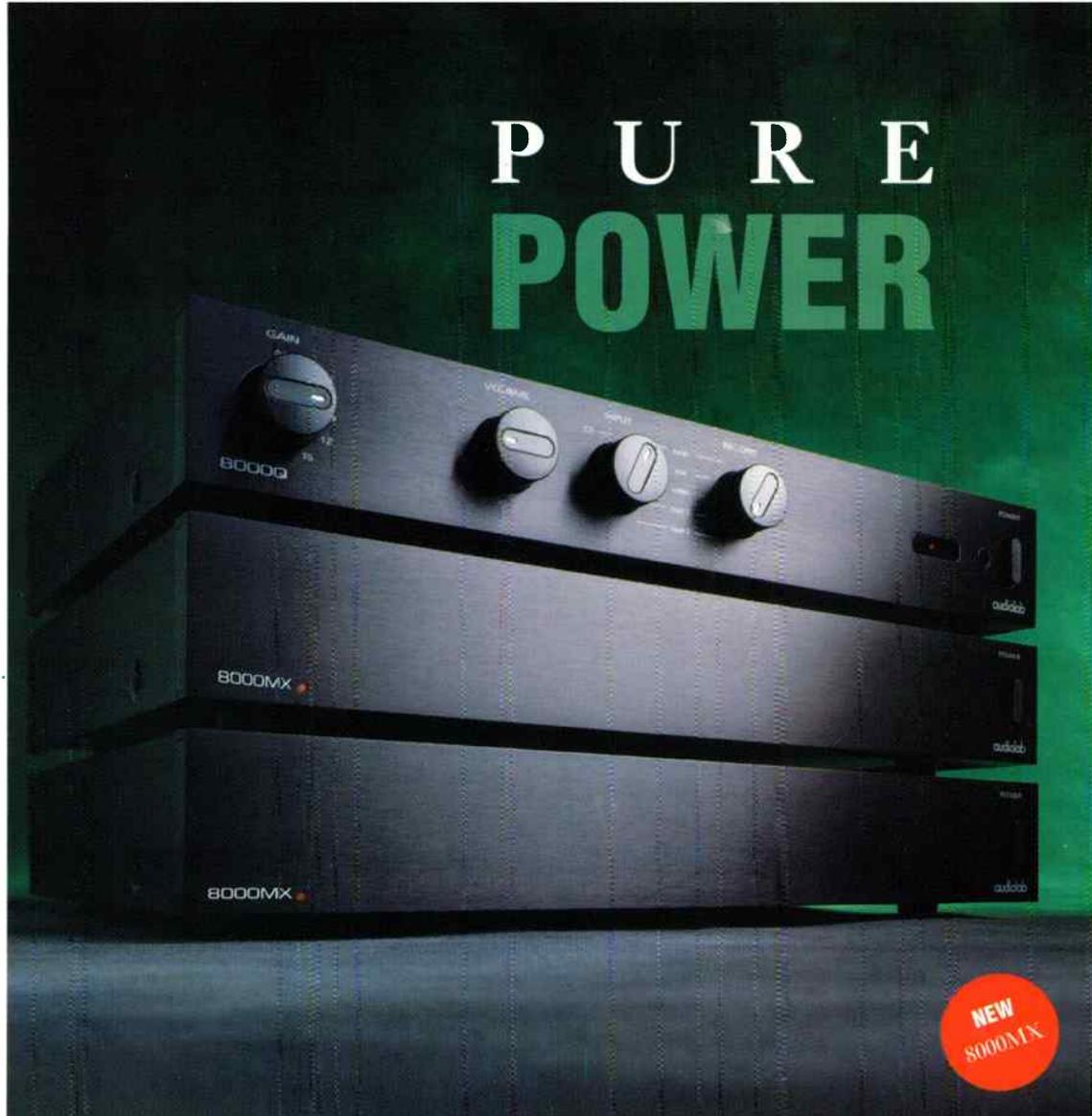
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AUDIOLAB



Joe's newly-made thorn-polishing tool is based on an original design.

This monster device completely dominates the Winstanleys' front room - it is absolutely enormous thanks to that papier-mâché horn with its 30in. diameter mouth. The turntable, a Garrard model 201 (predecessor to the famous 301 and 401) is actually electric in this version of the E.M.G., although it could be purchased in either electric or spring-powered variants.

I must admit to thinking it was probably going to be a load of nonsense as I drove over to hear this old gramophone. I mean, I'm fond of pre-War hi-fi but this was getting silly; technology over 100 years old?

Joe started the platter turning under a simple violin and piano piece recorded in the early electric period (post-1927 and the rapid development of electric record cutting in this country by our old friend Voigt).

With a dull hiss as the freshly sharpened needle hit the record, the instruments burst through into the room. Being an analytical sort, it was easy for me to point out the restricted range and bandwidth akin to what you'd find on an AM radio set. But what totally knocked me over was the unbelievable presence, the absolute solidity of the reproduction. I am convinced most of this is down to the horn; with such a long path from the sound-box, and such a wide mouth, the sound really fills a room. Joe told me he has used the E.M.G. for filling concert

halls in the past.

Joe has a massive collection of early acoustic recordings, dating from this century and the last. Not only is he familiar with the different technical developments and when they were implemented, he can also tell you about the recording artists themselves. He showed me rare copies of records made in the 11st decade of this century, single-sided like a CD, and demonstrated how better quality stampers made from

the wax master in 1903 gave superior sound quality.



To keep your 78s free from dirt you could use an early 'buffing' pad like this.

I heard Carusos, unheard of (and unpronounceable by me) Italian solos, through to all kinds of Classical work. Organ was impressive but, because of the limited horn mouth area, somewhat lacking in the bass and power this grand instrument deserves. It's vocals that these gramophones thrive on; solo voice had real intimacy and amazing presence, something that few modern hi-fi systems can achieve.

This may sound like a bit of a sweeping statement - a gramophone made in the 1930s and based on technology from the 1800s matching and even surpassing some elements of hi-fi

today. Well, those of us fortunate to have listened to a proper full-range horn system in the style of an Altec Voice Of The Theatre, or a Klipschorn, or an old Vitavox will know this feeling of intimacy and power. For these systems all owe their existence to horn gramophones, and would not exist today if it were not for the groundwork laid down by companies such as Western Electric in the 1920s.

With an acoustic gram, you are listening as direct to the singer as is physically possible in recorded media. It's true these systems are very coloured, pretty noisy (and not just the thorn needle pick-up; the mechanical racket coming off the old pre-War Garrard was quite astonishing) and somewhat limited dynamically. There is no electronic processing at all - the singer sang into a 'trumpet' at one end of the recording chain and the sound waves were cut direct to wax, and from this the records were stamped.

I personally could not live day-to-day with the compromises, but I was surprised by how good this old, purely-acoustic method of reproduction can sound.

Joe Winstanley is interested in anything and everything to do with early 78rpm recording and, if you can help him with his collection, he can be contacted on tel: 0151 334 7085 ●



Joe's other hi-fi system. A second gramophone dominates the foreground while a group of new-fangled all-electrical components occupies the background.

It's finally gone - well, not so much gone as usurped. 'It' is my trusty Pioneer A-400 amplifier that saw me through a legion of upgrades yet never failed to impress for one so financially attainable. Finding a genuine upgrade wasn't going to be easy. One of the new band of transistor integrateds at the £600 mark might do the job but for a really noticeable upgrade I soon realised that the £1000 arena was more suitable.

The amp that was going to fill the boots of the beloved Pioneer obviously had to offer notable improvements over the A-400, especially in terms of tautness of bass and timbral reproduction. If only it were that easy! The replacement also had to drive the hi-fi devils incarnate themselves, the 82dB-efficiency Celestion SL600 loudspeakers. Something with plenty of current and a genuine 100 or so watts was needed.

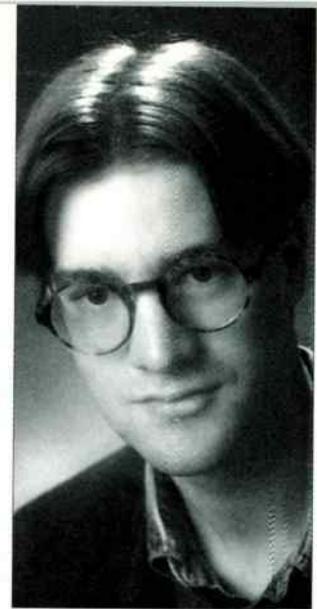
Sliding into hock over a new car last summer meant that ampus mirabilis would have to be bought second-hand. So with a budget of £200-£400 I set off to scour the second-hand shops and small ads. The result? A Thule IA100.

A what? Exactly. Thule are a Danish company whose minimalist, high-current designs mean they could be viewed as a Scandinavian Naim. The IA100 puts out a solid 100watts from a single, rather unremarkable 'crackle black' finish box.

The price new is £950 so I was pleasantly surprised to see a two-year-old example for sale at a bargain basement £225. Hiding beneath a mass of miniature TVs and computer games, I think the IA100 went unrecognised by the proprietor of the second-hand shop. This is where a

Fair Views

from
Dominic Todd,
our man in
retailing



little knowledge of the more obscure regions of the hi-fi separates industry goes a long way. The Thule didn't have the look of an Arcam, Quad or Audiolab. So for £200 cash I had myself an up-market integrated capable of holding its own against the

Looking around at the amps I review, more and more are eschewing phono stages and headphone sockets. I don't think this is due to a minimalist campaign as tone controls are as popular as ever. The manufacturers would, I'm sure, point out that there

enjoying a mini boom at the moment. Once, stand-alone phono stages occupied extremes of the market place - there were £20 devices for adding a turntable to a Mini/Midi system from Tandy at one end and fully-discrete, all-singing, all-dancing valve affairs that kept the audiophiles happy at the other. After all, how many valve amps have you seen with built-in phono stages and headphone sockets? Yet, these days you can hardly move for midprice designs that neatly

"Looking around at the amps I review, more and more are eschewing phono stages and headphone sockets."

big boys. Had I paid £950 though, I'd have been a little disappointed.

The IA100 does improve upon the A-400, especially in terms of bass control, but it's not a huge improvement. But that says as much about the integrity of the original A-400 design as it does about the quality of the IA100. Nonetheless, it's an improvement, and I'm happy.

However, inspecting the unit at home I realised I've now joined the minimalist set, lock, stock and barrel. I thought the A-400 was sparse, but compared with the Thule it seems positively frivolous. At least the Pioneer had an MM/MC phono stage (admittedly which I never used) and a headphone socket. The IA100 has neither. But rather than being an exception, this recently appears to be becoming the norm.

isn't the demand for such features. I can appreciate this with phono stages, as fewer people are using vinyl than ten years ago. But are there really fewer people listening to headphones? In these days of noise pollution and more compact accommodation, I would have thought the opposite was true.

The real reason, I'm quite sure, has absolutely nothing to do with the fact that by leaving out these features manufacturers can cut costs. And by cutting costs their amps can compete with rivals from the class below. The only problem with this is that soon all the companies are at it, and we're back to square one.

But putting cynicism to one side for a moment, this frugality of amplifier design has had a positive off shoot. The market for 'add on' devices seems to be

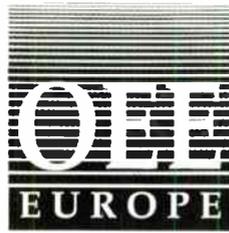
fill a niche, often created by the very same manufacturers who've brought us the phono stage-less amps in the first place! This might look like a marketing rip-off were it not for the fact that most of these phono stages are excellent and offer vinyl users significant benefits over built-in devices.

Separate headphone amps are also enjoying a boost in sales. In the past there was only really the 'Can Opener' but now we have the larger specialists, such as Musical Fidelity, muscling in on the act. As with phono stages, this would appear a dubious ploy were it not for the fact that headphone listeners can now enjoy higher sound quality from such devices. So while hi-fi manufacturers may be cutting costs, it's far from being to the detriment of the hi-fi and music enthusiast ●

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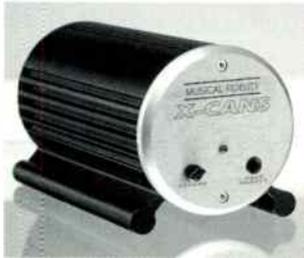
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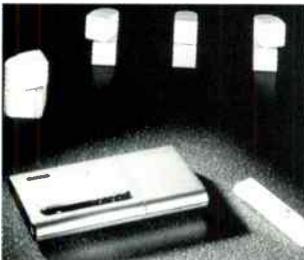
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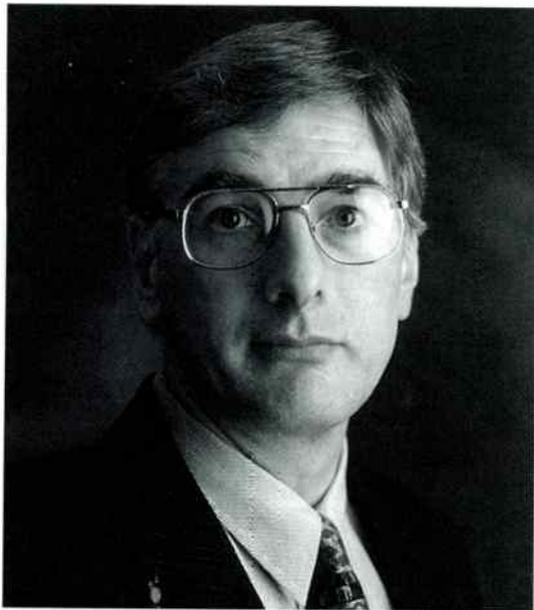
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Peter J Comeau is no ordinary reviewer. As designer of the only product to win the coveted What Hi-fi Best Loudspeaker Award three times in succession, he's generally regarded as the guru of small speakers. With 30 years' experience as a specialist 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.

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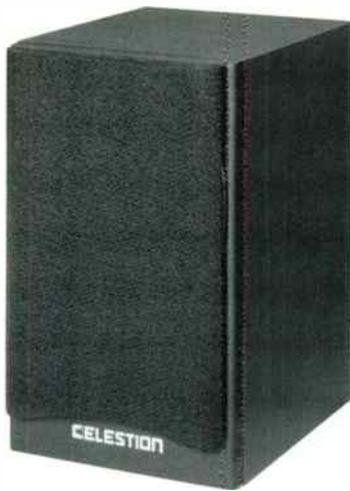
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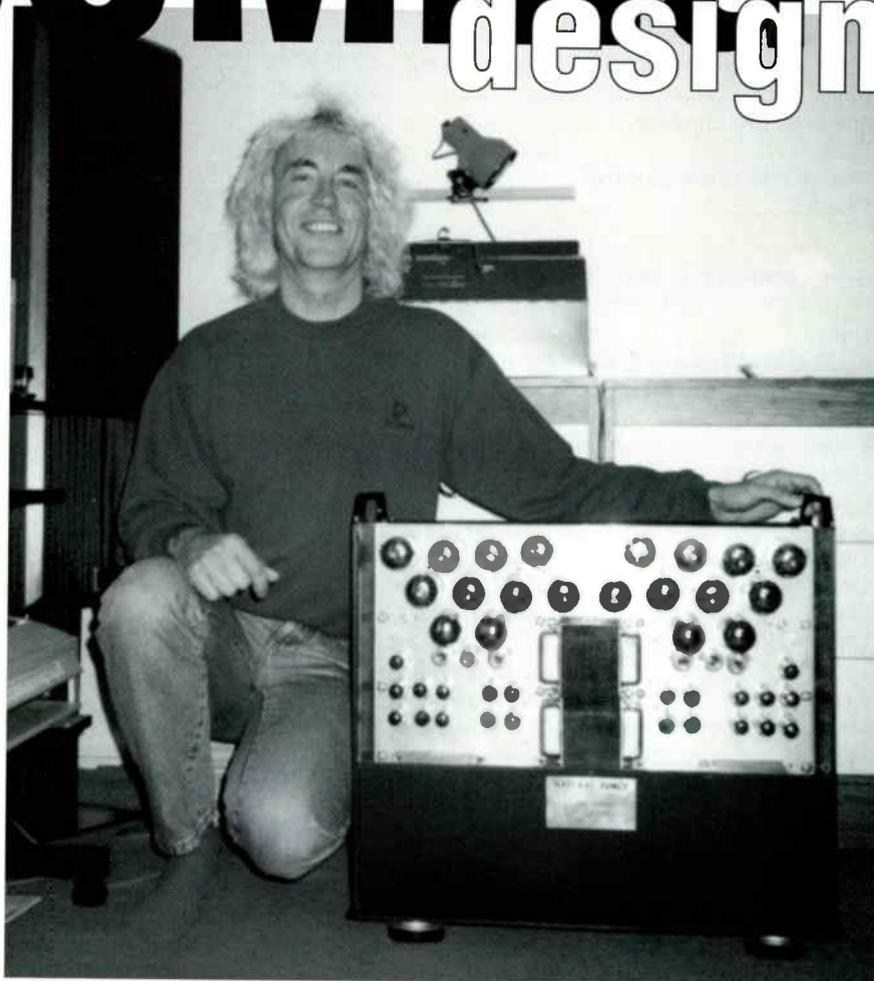
design

Hi-Fi World's man in the studio, Douglas Floyd-Douglass, meets David Mate, a designer attempting to bridge the gap between domestic and professional hi-fi.

There are two quite different sides to the hi-fi coin: domestic and professional. Unfortunately, the two often don't see eye to eye. Many of those who work in studios look at most home hi-fi as a bit of an aberration at the best of times, thinking it sonically coloured, unreliable and generally not loud enough. The opinion from the other side of the fence is that a lot of what sits on top of your average mixing console has treble that could cut armour plate and little in the way of delicacy. However, the best of both worlds can sound very good.

One engineer who has built components for home and studio is David Mate of Orchid Precision Audio. In his quest to bridge the divide that exists between domestic and professional equipment, and to find the best components, David has travelled through the anomalies of phase linking, and the subjective and objective sides of audio. In the meantime he has been able to establish a respectable range of extremely good hi-fi products, including the RC750 power amp (see Eric Braithwaite's review in August 1996) and the PLL1 loudspeakers.

I had a long listen to these large,



David Mate alongside his valve power amplifier. With a chassis the size of a sideboard and enough valves to heat a football stadium, it's no surprise it puts out 230watts!

uncompromising £7000 six-way floor standers, the first 'speakers ever to make my 2kW monster MOSFET power amp look a tad pale. As with all electro-acoustics there is a trade-off depending on what you want to achieve, and you will need a damn good amplifier to get the best out of these demanding 'speakers. They are astonishingly even (both measured and audibly), whilst also displaying commendable neutrality and openness.

They demand enormous amounts of power. If you can oblige, the PLL1s will delight you with their spot-on musicality, warmth and obvious pedigree. They have superb scale and

dynamics, and some of the deepest bass in the business - down to 20Hz. Seriously serious audiophiles and liquid music lovers should note that the PLL1s would trounce the majority of popular studio monitors - and make worthy replacements. But how did their design, and that of the RC750, come about?

DF-D David, tell us about your background in audio.

DM Well, I have been involved in audio ever since I graduated from university. My first job was for one of those companies that made home organs. I was building the electronics.

You get out of university and you're grateful for any type of job you can get; this might not have been exactly what I wanted to do, but it stood me in good stead for the future.

I then had various jobs in the electronics industry as well as computers, but I'd always pursued audio as my main interest. Going back to the States in the '70s, the US was not 'big' in audio at the time. It took moving to England, 15 years ago, to make my first breakthrough into professional audio when I was employed by one of the largest recording console manufacturers in the world.

DF-D Were you prepared for what you found?

DM I may have thought I knew a lot about audio and electronics, but there is nothing like being involved with the rather cynical professional audio world. These are 'nice guys' but they're pretty demanding about what they are prepared to accept.

You don't become good at what you do without making mistakes - and I made a lot of mistakes in the process. I've designed two huge recording consoles though - and the last one went into production two years ago. All these famous people (who I never got to meet) bought it - Whitney Houston and Brian Adams, for example.

DF-D You work for one of the market leaders in console manufacturing. Most producers that I know are quite emphatic about their equipment preferences, whether it be ease of operation or sound quality. This is one of the great pro industry debates.

DM We need better music, not better equipment. Most equipment is very good nowadays - we need better music, better production and more record sales.

DF-D Here, here.

DM: Somewhere along the route - I think it was about three years ago - I thought: they (the studios) are buying reasonable consoles and good tape



The PLL I loudspeakers use six drivers a side: the famous Tonigen ribbon and two Morel MDT39 dome tweeters, one Morel MW114S and one Audax HMI00ZO midrange unit, and a Volt B2500.1 woofer. Unlike almost all passive loudspeakers, the PLL I's are phase linear, which benefits imaging precision and overall transparency.

machines but they're investing in appalling monitor loudspeakers. What is this phenomenon? Whilst it is music coming out the 'speakers, it is not musical. Something has disappeared somewhere along the line.

DF-D Is this down to signal processing, for example digital compression?

DM I would say this is down to (unfortunately) the tail end of the chain. You discover a great deal about 'professional discretion' when it comes to things like monitoring, so you learn

not to say anything when the monitored sound quality is sub-standard, particularly if the place in question is a successful commercial recording studio.

DF-D What really persuaded you to take domestic hi-fi seriously when, by virtue of design and application, the products are quite different to their professional counterparts?

DM There was this studio that had a whole pile of Krells given to them. I was in having a listen and the sound was quite acceptable. Then this 'studio designer' person recommended that the

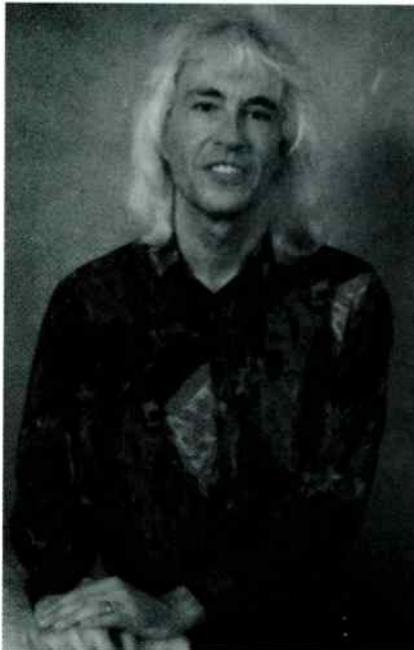
client equip the studios with new Bryston amplifiers as they were 'pro spec'. I didn't go for that, and so when he was out, I compared them. The Krells sounded a lot better, but the studio owner still went with the pro product.

It was about this time that I was seriously considering buying a good hi-fi system - but nothing in the pro sector could give me what I wanted. When I investigated the hi-fi industry, I found the loudspeakers to be closer to what I was looking for, although some of the prices did not seem to justify the product - loudspeakers at £6000 that could be made for £500, for instance. So I set about building loudspeakers with a view to satisfying both markets at a reasonable cost.

DF-D So, in essence, your new company Orchid is a hi-fi company?

DM It is probably a hi-fi company. If you forced me to say which side of the fence I was on, I would answer that it is a hi-fi company.

DF-D That brings me to the question I was going to put to you earlier, and that is: what are the essential



David has put his experience designing mixing desks to use in his solid-state and valve amps as well as 'speakers.



Soundcraft's £800 Absolute 4P active monitors relied on four 100watt power amps to drive their Audax soft-dome tweeters and Aerogel mid/bass units. One reason they left a lasting impression on us was their phase-linear crossover, which gave a very clear, focused sound.

differences between the domestic hi-fi and pro audio industries?

DM I think the point at which they split apart was interestingly enough one seminal event. Admittedly they do share a common interest. One side records music, the other side listens to music. But the event which split these two communities apart so they'll no longer talk to each other (and there are many such cases) was the rise of subjectivism.

I think that subjectivism is a good thing, and it is the necessary antidote to undiluted measurement. Subjectivism is a breath of fresh air because you can say: I can hear something, I may have no idea why, but I hear it. Of course a lot of people had some pretty wild ideas about this, including the use of green ink on Compact Discs to improve sound quality.

The pro guys were having none of this minority wackiness, so they switched off from all home hi-fi, not just the weird bits. They said, "We don't want to hear about cables and all that nonsense", and so they retreated.

For a while reports were sent to the AES (Audio Engineering Society) saying that you could not hear the differences between cables and the pro guys went back to their black-faced rack-mounted amps that said 'pro' on the front. The hi-fi guys went the other way and just did their own thing.

The difference now between the two camps is a very confused issue. The hi-fi product might be lower powered, less expensive and possibly less reliable. A pro product may be characterised by higher sound pressure levels and a higher degree of reliability. Any notion that all pro audio products are built to a higher standard is patently false though. There is just as much bad pro audio gear as there is bad domestic hi-fi.

I could be talking utter nonsense saying that it might be possible to do something to heal the split. If not, I would come down firmly on the side of the hi-fi people because at the end of the day one community does it for money, the other for enjoyment - and I know which side of the fence I would rather be on.

Here at Hi-Fi World we will continue to track down quality equipment from the studio, like Soundcraft's Absolute 4P active monitors with their phase-linear crossovers reviewed in October 1997, that bridges the gap between pro and domestic equipment. Genelec's 1029A monitors with their cast aluminium cabinets and built-in power amps will be appearing in our April 1998 issue.

We can only hope that the pro and domestic communities grow closer together to the benefit of all audiophiles thanks to designers who have worked in both areas ●

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Rock and Pop

Jon Clarke



SOUNDGARDEN
A-SIDES
POLYGRAM 540 833-2

Now that Seattle is more famous for its Coffee Company than its once plentiful supply of Rock bands, we are perhaps witnessing the beginning of the end for some of the major players.

Along with Nirvana and Mudhoney, Soundgarden were in the Grunge vanguard and came out of the Seattle swill-holes in the mid-80s. They all played loud, drank lager, wore their hair long and grew goatees. In short, Grunge was Metal with a distinct geographical root.

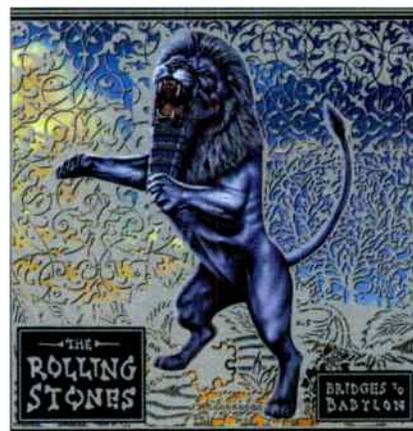
There is really nothing here which persuades me that it is otherwise; from their raucous Sub-Pop debut 'Nothing To Say' to their last album, 1996's

Down On The Upside, the Soundgarden experience is like being caught in a driving thunderstorm with the Four Horsemen of the Apocalypse bearing down on you. And though the only threat they carry is a famine of taste, you know you have to maintain a respectable distance. More so since lead vocalist Chris Cornell is apt to sound like Gillan.

As compilations go, this one ain't bad. It does at least include recognisable hits - well, 'Black Hole Sun' at any rate. Other songs which most discerning listeners will enjoy are 'Spoonman', 'Outshined', 'Pretty Noose' and 'Burden In My Hand'.

The earlier tracks are there mainly for the historical trainspotters amongst their fans but headbangers certainly shouldn't underestimate the total wall-of-noise quotient in this collection. Some of the numbers are just plain scary - 'Jesus Christ Pose' for instance is just one small step away from sounding like Satanic Metal, a sort of 'independent' take on 'Bring Your Daughter To The Slaughter'.

Apart from the crazy banjo thrown amusingly into 'Ty Cobb', this is mostly headcrushing heavy guitar and bass. The music here spans five albums up to their demise earlier in 1997 and would, in literary terms, make a fine Pass Notes guide to what has been described as Seattle's most underrated band.



THE ROLLING STONES
BRIDGES TO BABYLON
VIRGIN 7243-8-44909-2-8

The boys you once locked up your daughter for protection from are now the apparently respectable, mild-mannered grandfathers of the zimmerframe Rock world. And despite their combined age of 200-plus, they still seem a million miles from retirement. What the hell, playing's better than sitting by a pool in the south of France all year.

The last outing for these OAPs was the double-platinum-selling Voodoo Lounge album back in 1994, itself following on from the equally successful Steel Wheels. Sadly, since then Bill Wyman has decided to call it a day. But if you remember the last time a founder

member left the group, it was Brian Jones back in 1969, and the Stones then came back with what was arguably their greatest album ever, the seminal *Let It Bleed*.

In the case of *Bridges To Babylon*, however, while there are few signs of them slowing down, they seem to be churning out increasingly larger amounts of tired old Pub-Rock. How they love re-treading all those effortless, Bluesy riffs reminiscent of days gone by. 'Flip The Switch', the LP's opener, is pure riff

city, as is 'Too Tight' though this one is altogether one of the album's finer moments.

More often than not, sadly, the Stones come over as simply macho loudmouths let down by banal, misogynistic lyrics. Listening to 'Gunface' with the eye-popping line, "I taught her everything, I taught her how to eat, but now she's obsolete" makes you wonder at what point they'll find time to grow out of their sad immaturity. In the years since 'Under My Thumb' was written

more than three decades ago, it has become clear that Mick and pals still like to remind the fairer sex of where they think their place should be. . .

Besides some painfully obvious retro mush, there is at least plenty of variety here for the curious: 'Already Over Me', a '90s version of 'Angie', that classic tale of love and loss; the howling 'Might As Well Get Juiced', a feast of bourbon Blues; and the highly-commendable ballad 'Always Suffering'.

And then Mick plays hooky for the

rock & pop record of the month

PATTI SMITH
PEACE AND NOISE
 ARISTA 07822 18986 2

Always out on a limb, and as tender and brutal a songwriter as Nick Cave can be, Patti Smith has finally put an end to her drought of form - her many fans have been thirsty for so long.

Peace And Noise is as accomplished a piece of work as she has yet produced, up there with both *Horses* ('75) and *Easter* ('78) and rather better than her forgivably average tribute to her dead husband of last year, *Gone Again*. It is no surprise either that she is reunited with long-time Patti Smith Group guitarist, Lenny Kaye.

While the majority of readers here were still in nappies, Patti Smith, along with Television and The Ramones, played fierce three-chord songs in CBGBs in New York's Bowery. They revolutionised fashion with their ripped denims and terse language and lit the fuse for the Punk Explosion.

Patti has lost none of that hectoring attitude and passion for free-form wordplays. Though there are no inflammatory rants such as her infamous 'Oath', "Jesus died for our sins but not mine", the street brawler rises to her blistering best.

She is famously known for one hit, the Bruce Springsteen-penned 'Because The Night', which is a little unfair given that her critical success lay everywhere else. Here was a woman steeped in Baudelairian poetry and beatnik philosophy, whose best songs were almost always rambling conversational tracts. Survival, faith, alienation and her longing for life's rich experiences tended to weave in and out of her songs like yarn in a

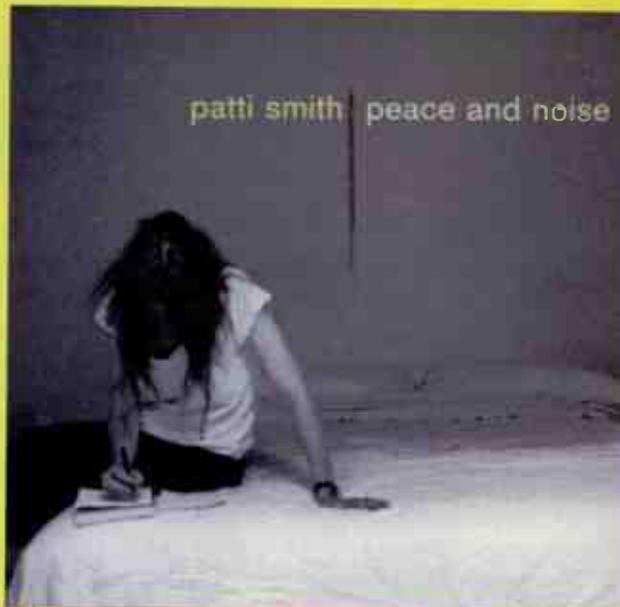
show the resonance of her lyricism and song-writing talent.

This is just as true for her other songs such as 'Spell' (which blends a repetitive guitar motif with a reading from Allen Ginsberg's *Howl*), 'Don't Say Nothing' (a JJ Cale soundalike) and 'Dead City', a Garage-type track which sees Patti reaching her vocal depths.

Topics as diverse and compelling as China's invasion of Tibet ('1959'), AIDS ('Death Singing') and the desperate suicide of the Heaven's Gate community to join the Hale-Bop comet ('Last Call') are all treated with respectful pathos. Good though these are, the best is undoubtedly 'Memento Mori'.

This number is built around an improvised studio jam where Patti views the Vietnam tragedy from the perspective of the character Johnny from 1976's 'Land'. The hero no sooner resurrected returns from his tour of duty in a wooden box. It is an ambitious piece, the measured tones of Lenny's flanged guitar gradually intensifying as Patti immerses herself in the memory of the war dead.

Patti Smith is Girl Power incarnate, intelligent and wise and easily capable of consigning The Spice Girls to the detritus pile of history. She remains out there on the edge, in keeping with the spirit of her original Rock 'n' Roll 'Nigger' track. A welcome return.

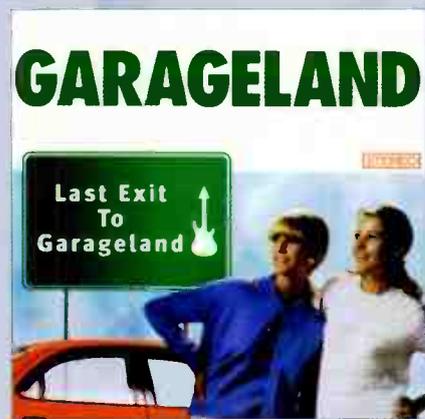


tapestry.

'Waiting Underground', which opens this album, is a guitar Rock number complemented by dirge-like piano. And much like Lou Reed's New York album, the sparse backdrop of raw guitar, drum and bass serve to

first time since 'Some Girls', letting the loveable Keith temporarily take over the vocals. With all the alluring charm of a packet of Capstan non-filters and a voice that has had one too many, our Keith manages to decorate the soul-felt but rasping 'Thief In The Night', the tender 'How Can I Stop?' and the dire Reggae track, 'You Don't Have To Mean It'.

It's quite apparent that Keef and co are not yet looking at the cost of stairlifts when good sense might dictate otherwise. They still enjoy it after all those years, and who can blame them really? While there is nothing here to make you sit up straight, Bridges To Babylon ain't too bad. It's just funny that so many people can be hoodwinked into believing that they still write classic songs.



GARAGELAND
LAST EXIT TO GARAGELAND
DISCORDANT CORD D009

For most Brits worth their salt, 'Garageland' is one hell of a Clash track on this eponymous debut album. This better be good then.

The forerunners of Punk and Grunge, Garage bands were DIY ensembles - like the Seeds and the Kingsmen - who formed on an ad-hoc basis in garages across the States and bleated out nifty little two-minute numbers. The only real difference here is that Garageland don't hail from the mid-West at all but more the Far East - New Zealand in fact.

Garageland, albeit with high levels of irony, have a distinct 'I've just been recorded in a wheelie bin' sound and kind of go over-trashy at times. Mind you, Last Exit To Garageland has its high points. Grungey, Punky, grinding and forceful, this obscure debut is an

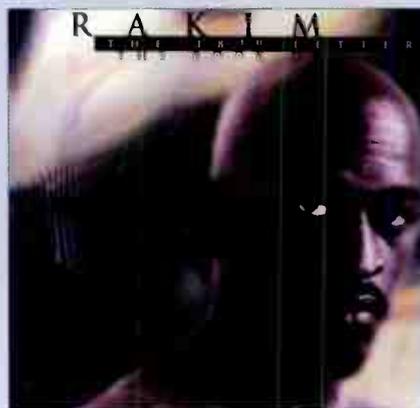
interesting little gem indeed. There's nothing exactly original but with a crossover sound that mixes The Pixies, The Fall and The Ramones, it's a quirky offering.

'Never Gonna Come Around Here Again' in particular betrays a fondness for early Fall numbers, and amongst the meat and potatoes of the album there is also a truly English penchant for madcap and arrestingly vacuous titles such as 'I'm Looking For What I Can't Get' and 'Tired And Bored'. What a wheeze these lads are, quite frankly. Morrissey take note.

If you want a flavour of Garageland you can't go too far wrong with 'Jesus I'm Freezing', a lonely introspective song with a fair share of demented lyrics: "You're hot, I'm not, I'm lost and lost again/Jesus I'm Freezing." Or how about the distinctly Pixies-like 'Come Back', a mix between 'River Euphrates' and 'Monkeys Gone To Heaven', with 'Black Francis' on loan for the day.

Funnily enough The Pixies' influence appears again on 'Fire Away' - another riotous number with Jeremy Eade, singer and guitarist, scratching away as feverishly as ever Joey Santiago could.

In the true tradition of most Garage bands, Garageland won't live long nor will they be intent on doing so, and they will doubtless retire to Nowheresville, New Zealand having become the stuff of local legend. They are not and never will be The Clash, but at least this LP is heading in the right direction.



RAKIM
THE BOOK OF LIFE/THE EIGHTEENTH LETTER
UNIVERSAL UNID53111

Staring out of the sleeve cover, Rakim looks like Marvin Hagler in a bad mood. And yes, it's fair to say he's back and

BAD - and with The Book Of Life definitely pulling no punches.

Like salt without pepper and fish without chips, you might have expected Rakim to be more forced onto the ropes than going for the knockout without his old sparring partner Eric B on the mic. But that was then and this is now, and these days Rakim has left his old buddy to sit pretty in the encyclopedia of Rap legends.

Having come to prominence in the mid-80s, with such classics as 'I Know You Got Soul' and the breakthrough 'Paid In Full', Rakim and colleague Eric B were soon sitting squarely at the Hip-Hop helm. The Soul-conscious lyrics of the pair provided welcome relief from the political excesses of contemporaries Public Enemy.

Four years from their last album, and Rakim is back with this new manifesto, The Book Of Life. Forget the West Coast/East Coast Gangsta Rap thang, this elder statesman of Hip-Hop is out to show the new guys how the old pros did their stuff.

For this outing, instead of ransacking the James Brown catalogue (the kind of plagiarism which should have got him sued a million times over in his 'Paid In Full' days), he has decided to use low-key Soul and Jazz Blues arrangements.

Collaborating with the likes of DJ Premier (of Gangstarr) and Clark Kent, the chilled Jazzy breaks of 'It's Been A Long Time' and 'Remember That' are outstanding and totally fresh sounding. More traditional fists-in-the-air Hip-Hop fare soon crops up in 'Guess Who's Back' and 'New York'. It's great to hear all that scratching (as if it never went away) and lyrical rhyming beyond the "Ma homies an' ma bitches" variety. Not for nothing is he revered as the godfather by fellow Long Islanders the Wu-Tang Clan.

Literally coming at you with tales from the Koran, the message is one of religious rejuvenation. But despite the force-fed Islamic ideology, it's good sense tales that prevail here. And, as if it wasn't good enough already, for those who miss the Eric B partnership, the full monty of their hits, a 15-track set, comes with the main attraction ●



Dance and Ambient

Sarah
Davis
&
Leon
Palmer



MURK

MIAMI DEEP: THE ESSENTIAL MURK AND FUNKY GREEN DOGS MIXES

HARMLESS RECORDINGS HURTC D 005

You can't stop them now! Early Nineties House jewels are popping up faster than snowdrops at the moment and thankfully replacing the '88/'89 Summer Of Love nostalgia fests on the record shop shelves. The latest, a compilation of pioneering Dance hits from the Murk boys, gives us a clue as to how House music has remained stubbornly popular for so long.

Murk, (Ralph Falcon and Oscar Gaetan) from Miami, could be described as the Daft Punk of their time. Their groundbreaking dark, deep and funky signature sound has generated enough critical acclaim to warrant their first retrospective from Harmless records. Miami Deep gives us all the old faves from the many pseudonyms of the Murk partners, including 'Reach For Me' by the superbly-named Funky Green Dogs From Outer Space (the record company obviously couldn't fit the full name on the sleeve). It throws up some new surprises too, like the unreleased Murk mix of Jay Dee's 'Plastic Dreams' but most importantly it provides the

discerning lover of House music with the best tunes from the inventors of a whole sub-genre of music.

Always a bit different from the average club tracks of the day, Murk's laconic, late-night Dance never failed to raise a few eyebrows and plenty of sweaty hands at that. From the moment they took the club scene by storm in 1992 with 'Some Lovin', a raw, Disco-inspired floor quaker, it was clear they were about to embark on an alternative route to success from their polished peers. The Murk trademark, those rumbling bassline grooves, is distinctively prominent on most of the album, particularly their mean mix of Karen Pollack's 'You Can't Hurt Me', their first release on Emotive.

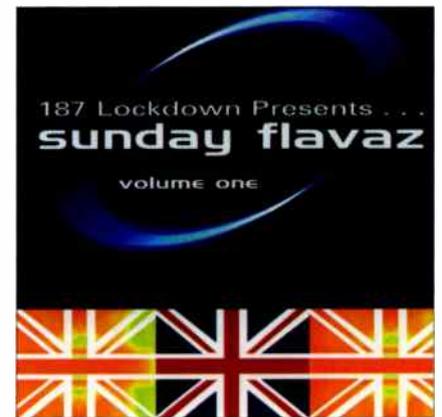
The Dance scene was soon craving Murk in a big way when they released the seminal Disco-House track, 'Reach For Me' by The Funky Green Dogs. Apart from virtually establishing the Murk sound overnight it had one of the funkier basslines ever to grace a House track and remains a club classic to this day. Also hidden in the collection is Ralph Falcon's rude and raunchy slow House groove, 'Every Now And Then', infamous for its unworldly ranting but great when you give it a thrashing.

Like all good musicians, Murk have inevitably been imitated. There is a lot of Deep Dish in Murk's music, especially their 1997 take on Adeva's 'Don't Think About It'. This apart, they have tried to remain one step ahead - Oscar Gaetan doesn't give music a long shelf life. What used to be the underground has now become the norm.

Fittingly we are given some examples of the way Murk see the future of House music. 'Fired Up' from last year certainly did the business on both sides of the Atlantic and the '97 mix of 'Plastic Dreams' is brave but

cranky.

On this evidence the Murky vision warrants a listen even if the future looks a bit blurred.



187 LOCKDOWN

SUNDAY FLAVAZ VOL1

LOGIC 74321 538802

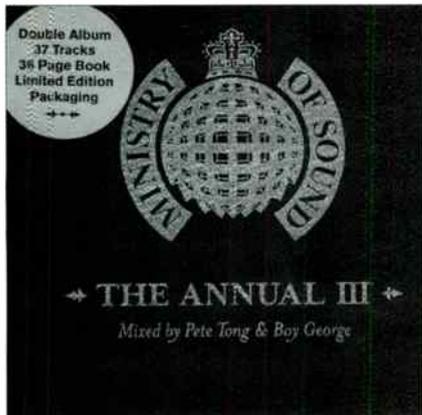
Speed Garage seems to be surviving its hype and rapidly filling the gap left by Drum 'n' Bass as The Next Big Thing. A genre with massive underground roots, the scene is already safe in the hands of the industry's marketeers, and from here on in it will be a constant battle to separate the good from the bad.

If you want to hear Speed Garage as it is, 187 Lockdown Sunday Flavaz Vol1 is a good bet because the men behind it, Danny Harrison and Julian Jonah, are also behind Gant and Nu Birth, and epitomise the Dubbier, more ragged side of underground Garage under all their three guises.

Flavaz Vol1 includes soulful cuts from the likes of Todd Edwards ('Can't Live Without You') and an unreleased Booker T track featuring Mass Fusion ('Underground Fever'). There are deleted surprises as well, like the Tuff

Jam mix of R.I.P.'s 'Deep Inspiration' and 187's own classic 'Craze'.

Other compilations are likely to err towards the Rosie Gaines' style of smoochy, soulful Speed Garage, but this album makes a far funkier offering. Sometimes the Garagey rhythm is lifted with tints from the Techno school of thought, at other times it blends the hi-hat off-beats with House that sounds straight out of the Eighties.



MINISTRY OF SOUND
THE ANNUAL III
ANNCD97

If you want to know what all the kids

have been grooving to over the festive season this compilation should provide most of the answers. The Ministry Annuals have made a lucrative habit of catching the musical 'moment' since the South London club's transformation from a famously loud night spot into burgeoning music brand, and this compilation should keep them in favour.

A whopping total of 47 uplifting House and Garage tracks mixed by Radio One DJ Pete Tong and international Popstar turned DJ Boy George means there's a place for all your favourites plus a few more just to prove they know more about House music than we do.

With fast, furious and virtually flawless mixing from the high-profile duo the music moves from funky House hits to in-demand anthems at break-neck pace. Indeed, after a measured warm-up on the first CD with Tong, Boy George raises the adrenaline levels on disc two with plenty of Dancey, up-tempo House on top of the now obligatory Speed Garage tracks.

As for the quality of music, Pete Tong seems to have beaten Boy George in the race for the winner tunes and his CD contains a much larger helping of club classics from 1997, including the

likes of currently massive Rosie Gaines and Michelle Weeks.

'Offshore '97' from Chicane with Power Circle provides some hypnotic House nostalgia, Dario's 'Sunchyme' adds the commercial classic with Todd Terry's 'Somethin' Goin' On' - a spooky intro making way for a huge bassline as a chorus of melodies and strong vocals combine to create that epic House feel - to fill it out.

Boy George hits us with a surprise or two although the now-standard appearance of Jay Dee's 'Plastic Dreams' is definitely not one of them. Mr Dee must be in regular contact with the royalties guys now, which will probably soon be true for the hugely popular Pop/House crossover from Olive, 'You're Not Alone'. A superbly warming refrain if ever there was one.

Blue Boy puts some gloss over a mostly drab set of closing floor fillers with a finale of their Seventies-inspired Acid Jazz smash, 'Remember Me', already full of phat bass and ever memorable after the remix treatment from Sure Is Pure.

But if you look hard you'll find some gems hidden in here and with so many hits turned Housey on this collection you'd think the Ministry was getting a bit commercial. Surely not!

dance & ambient record of the month

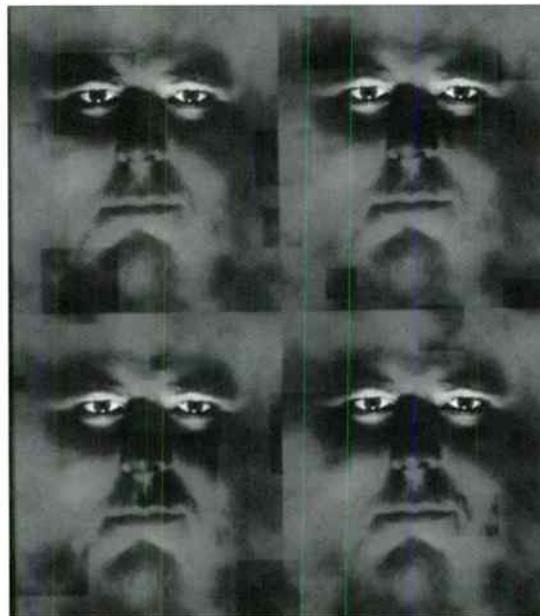
BBE

GAMES

POSITIVA CD 4934 9322

As one of the more talented outfits to have floated into the mainstream of late, BBE's new album will be welcomed with open arms by all. It's largely thanks to 'Seven Days And One Week', the Ibiza club anthem and Top Three hit which featured on about a million compilations last year. Despite the overkill, the BBE melodic-magic is the type that never wears off. It's a rare thing indeed, but the BBE sound is both populist and credible.

More than synthesiser-driven epic-House, Games borrows Robert Miles' orchestra, does away with those breakdowns which everyone hates so much these days, and injects a really mean, churning pace. Those familiar with



Emmanuel Top (the 'E' of BBE) will notice how his unwavering minimalist

melodies carry the album from start to finish. Dream House lovers will find that the classics 'Flash' and 'Seven Days...' become added bonuses when the emotive force of 'Symphonic Paradise' is felt.

Although there are a couple of bland tracks, like 'Press Start' (which on first listening came across as a soundtrack for a soft drinks commercial), this album is far more structurally exciting than your average Dream House and it has a refined musicality and tunefulness that sends it straight to the top of the class.

Adrenaline-pumping, stomach-churning head-rush city. Play 'Games' and you're a guaranteed winner.

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World Radio History

Jazz

Simon Hopkins



Japan, Radical Jewish Culture and an archival set exploring Zorn's own catalogue as composer. These examples give us a pretty clear insight into just how Zorn thinks, as well as providing a template for future radical music labels to follow.

Vasconcelos is almost certainly the world's pre-eminent Brazilian percussionist whose work has been showcased over the last twenty years in a bewildering variety of settings, from Pop session work to the New York avant-garde. He probably came to his widest public in the '80s, through working with musicians at the more tasteful end of Jazz-Rock, in particular with fusion guitar superstar Pat Metheny and Norwegian saxophonist Jan Garbarek.

In these settings he displayed his virtuosic yet supremely subtle skills on a myriad percussion instruments, specialising in the berimbau, a unique one-stringed Brazilian instrument (though one with obvious African precedents) that visually resembles a bow glued to a gourd. With a combination of berimbau and hand-held shakers, Vasconcelos spins out mesmerising rhythms which at once call up images of the rain forest and the metropolis.

To hear him do this on record is one thing, it's quite another in concert, where he's co-ordinating several instruments and rhythms at once without seeming to concentrate even slightly: masterful. Not that much of this high-profile work would necessarily give you any clue as to how this collection of scores for sundry art-house films would sound. In fact, if anything, the music here more vividly recalls some of his solo work for ECM, work notable for its breath-taking sense of arcane, ancient ritual and sheer space.

The greater part of the album consists of Vasconcelos' own playing and singing, sometimes stripped down and live, sometimes heavily multi-tracked and FX-ed. He is joined occasionally by accordionist Cidinho, bassist Rogerio, guitarist Romero Lubambo, percussionist Cyro Baptista (perhaps Vasconcelos' only true equal as a Brazilian percussionist working in contemporary music), singer Pamela Driggs (responsible for a delightful Pop-Folk song, reminiscent of the underrated Marisa Monte's contribution to the soundtrack of José Araujo's *Landscapes Of Memory*), long-time collaborator guitarist Egberto Gismonti (whose beautifully sparse string arrangements are heard sparingly here) and flautist Jim Cruz. All these play a crucial part in creating a kind of hyper-Folk music; Folk music, that is, in its sound and references, yet categorically not part of any real historical continuum, and without the fanatical purism with which so much Folk music is associated.

Yet this is really Nana's show. His playing and wordless singing are heard on this record at their absolute best. The need of film music to conjure up atmospheres and stories as much as to accompany them has brought out the very best in him. If I had to pick out one supreme moment, it would be the piece 'Vozes', from the sound track to Maja Zrnic's *Rhythm Of Life*.

The piece barely features Vasconcelos' percussion at all but rather his voice, multi-tracked and swamped in echoes, overlaid from time to time with the most fleeting of string arrangements. It's a wonderful work, timbrally rich, rhythmically driving, full of primeval magic and yet utterly contemporary. So yes, this is easily one of those albums of the year.

NANA VASCONCELOS

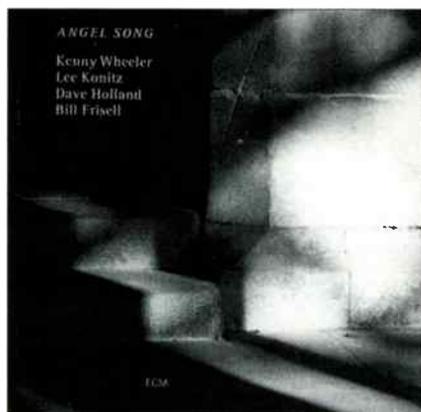
FRAGMENTS - MODERN TRADITIONS

TZADIK TZ7506

Putting together various end-of-year round-ups for both professional and personal purposes (the latter being quite sad, I realise) I was struck by the number of favourite albums from this year that were released through the saxophonist/composer John Zorn's New York-based Tzadik label.

In its short history, Tzadik has already established a massive catalogue while operating along lines antithetical to normal music business practice, like refusing to promote itself through the traditional outlets. The net result of all this is that it can be horrendously difficult to keep up with their output. I almost missed this gem (missed it, that is, in terms of those end-of-year lists, which it surely made) by Brazilian master percussionist Nana Vasconcelos.

Fragments is released as part of Tzadik's Film Music series, already home to collections of cinematic music by, among others, Steve Beresford, Peter Scherer (on the stunning *Chronologia*), Elliott Sharp and Fred Frith. Other Tzadik series include New Composers,

WAYNE HORVITZ
MONOLOGUE
CAVITY SEARCH CSR33

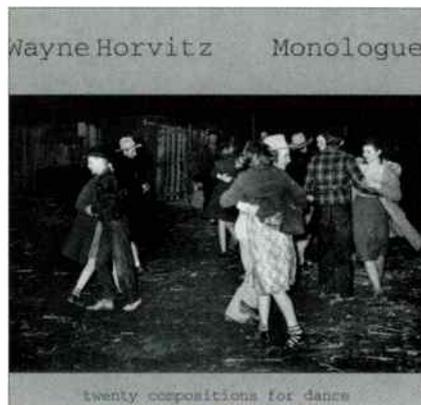
Keyboardist and composer Wayne Horvitz has not had, to my mind, a career as high-profile as it should have been. I first came across him as one of John Zorn's compadres in the saxophonist's Naked City group; his playing with that group was crucial, for the melodies and textures he contributed defined each genre Zorn's compositions raided - often at the rate of dozens per minute - perhaps more than any other single element in the group. At the same time, the group Horvitz himself fronted - The President - had their major label debut, *Bring Your Camera*, which showcased the keyboardist's unique writing, full of bold melodies and arresting rhythms.

The intervening years have not been ones in which Horvitz's career has particularly reflected his emerging talent, or at least that's how it seems from here, an ocean away. *Monologue* goes some way to showing why that's such a shame. The album brings together various short pieces written for dance performances by Washington DC's Liz Lerman Dance Exchange and Seattle's Crispin Spaeth Dance Company.

The immutable dictates of writing for dance have brought out the very best in Horvitz's writing; *Monologue's* 20 brief works are all self-contained little worlds whose quirky, loping

rhythms are matched by strange, angular melodies shot through with an almost Pop sensibility.

With the exception of Ed Pia's percussion on two pieces, Horvitz plays all the material here himself on keyboards, samplers and drum machines. Where that kind of DIY approach has become all too often a template for indistinguishable - and undistinguished - Drum 'n' Bass or Tahitian performances of increasingly diminishing returns, Horvitz's sense of adventure, and, of course, his considerable instrumental abilities keep this material way ahead of the pack. A minor gem.



WHEELER/KONITZ/HOLLAND/
FRISELL
ANGEL SONG
ECM ECM1607

Credited as a collective session, *Angel Song* is very much the conception of the great English trumpet/flugelhorn player and composer Kenny Wheeler, whose typically mournful, lyrical compositions make it up, and whose playing dominates it. Nonetheless, this is a stunning and thoroughly sympathetic group for playing Wheeler's music. Alto saxist Lee Konitz is a player to whom the phrase "jazz legend" can be genuinely stuck. A career spanning nearly half a century has seen him work with some of the music's most famous names - Miles Davis,

Charles Mingus and Lennie Tristano among them - and witnessed the development of a singular style, cool and at times highly abstract.

Bassist Dave Holland, although from a later generation, is still pretty legendary - having been discovered by Miles Davis at a ridiculously early age he has gone on to carve out a career in altogether freer Jazz settings.

Guitarist Bill Frisell, of course, should need little introduction here. His playing is one of the most distinctive voices the instrument has produced in the last 20 years.

Wheeler, whose career now goes back over three decades, has without doubt one of the most unique voices in contemporary Jazz. He is too often characterised as a player of romantic inclination; this is only partly the case. There is also a powerful drive towards abstraction in his improvising. As with Holland, with whom he's played throughout the last twenty years, this mixture of lyricism and free-playing has made his long tenure with ECM almost inevitable. And it makes this group one of the most integrated acoustic Jazz ensembles I've come across this year - a remarkable fact given that this was the first time they've played together.

Angel Song's music is, on one level, exactly what you might expect, drummerless 'chamber' Jazz with its roots in '50s and '60s cool Jazz worn on its sleeve. Yet there are surprises in here, too. Frisell, for one thing, is a very different player to his usual self. His characteristic distortion-soaked solos are kept on a tight rein. He turns in a more traditional jazz guitar approach which still remains full of oblique melodies and uniquely voiced chords. And Konitz, for a man with that giant experience behind him, still sounds fresh.

This is remarkably subtle stuff. It sure isn't trail-blazing, but it's rare to find music this accomplished, this assured, which still shows the obvious delight of its creators' playing.

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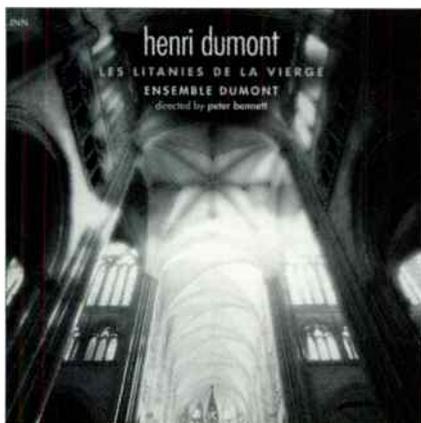
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Classical

Peter Herring

We've a walk on the wild side with Felix Mendelssohn (which will surprise those who were convinced Mendelssohn didn't have a wild side) and there's an invitation to spend Saturday evening at the court of the Sun King. Add Bruckner's heavenly strings and the sacred truly does meet the profane. Why not enjoy both?



HENRI DUMONT

Les Litanies de la Vierge - sacred music from the household of Philippe d'Anjou Ensemble Dumont; director, Peter Bennett

LINN RECORDS CKD067 (DDD/66.23)

Philippe d'Anjou was the younger brother of Louis XIV of France, a pious Catholic who took very seriously the political as well as the spiritual threat from burgeoning northern Protestantism. Urged on by his mother, Anne of Austria, he saw one way of preserving the status quo in ensuring the strict observance of the calendar of feast days, particularly those devoted to the Virgin. This would supply a regular reminder of the fundamental importance of Catholicism to France.

It became the custom in aristocratic households to stage Saturday evening concerts of sacred music after Vespers and Philippe d'Anjou's household in the Palais de Tuileries in Paris was one of the most active in this respect. Especially popular were works reflecting the mystical attributes of the Virgin Mary, pieces which drew on the effusive sentiments of the ancient Litany of

Loretto. At these concerts, the singers were generally accompanied by bass and treble viols and by a harpsichord which, in Philippe's case during the 1650s, would have been played by one Henri Dumont.

Dumont - or to give him his correct name, Henry de Thier - was born in Liege (now in Belgium) in 1610. Taking the French equivalent of his name, he came to work in Paris around 1640 and sometime after 1652 was appointed organist to Philippe d'Anjou. His setting of the Litanies de la Vierge, which forms the centrepiece of Ensemble Dumont's programme, was published in 1657, part of a collection of viol preludes, songs and sacred music entitled *Meslanges*.

Although he became an important figure in French music during the Seventeenth century (in 1663 he was placed in charge of sacred music at Versailles by Louis XIV), history has overlooked Dumont's legacy in favour of those of Lully and Lalande. It is an oversight which this immensely appealing recording goes some considerable way to correcting.

These pieces - a pleasingly varied collection of vocal and instrumental items by Dumont augmented with four anonymously-penned motets taken from a manuscript compiled by Dumont's contemporary, Sebastien de Brossard - may not be newly-discovered masterpieces, but their beauty and craftsmanship are nonetheless engaging and heart-warming. There is also an unmistakable authority here (Ensemble Dumont is devoted to as near as is possible accurately recreating Seventeenth-century performing practice), and the recording - clean, airy and with each line of the texture nicely defined - is the ideal vehicle. One to seduce the most jaundiced ear.



ANTON BRUCKNER

Symphony No 9 in D minor

JOHANN SEBASTIAN BACH

Fuga Ricercare a 6, orchestrated by Anton Webern Royal Concertgebouw Orchestra; conductor, Riccardo Chailly

DECCA 455 506-2 (DDD/70.55)

As in the music of Mahler, The Netherlands' most prestigious orchestra has an historic tradition of performing the symphonies of Anton Bruckner, a tradition second only to that of the composer's compatriots, the Vienna Philharmonic. During the Seventies and Eighties, the Concertgebouw produced some outstanding Bruckner recordings for Philips under the baton of Bernard Haitink; now it is the turn of Riccardo Chailly and the engineers from Decca to exploit one of Europe's finest acoustics, one with the ample space to encompass a work such as the Bruckner Nine.

Given both an orchestra and an acoustic of such quality, neither Chailly nor the Decca team disappoint. For his part, Chailly displays a firm grasp of this colossal, sadly unfinished score. From the hushed, tremulous opening, his

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



Classical

handling of the tempo relationships is sure and well-judged. This is nowhere better exemplified than in the second movement where the seemingly straightforward setting of a tempo for the trio section has caught out many a conductor; Chailly judges this potentially awkward juxtaposition with the adjacent trio with seamless certainty.

It is typical of the cohesion and understanding embodied in this wonderfully-integrated reading of what was to become the last music Bruckner wrote. He was working on the fourth and final movement right up to his death on October 11, 1896, and the two hundred pages of drafts for this movement contain many sections which are fully scored.

Not surprisingly, given the dying Bruckner's physical and mental condition, these pages have proved too disordered and fragmentary for any musicologist to collate into a playable whole. One solution to the absent finale has been to conclude with the C major setting of the Te Deum, but this is an inappropriate ending for a symphony firmly rooted in the key of D minor. Rather, as in Schubert's Unfinished, the profound, elegiac adagio of the Ninth is a wholly satisfactory apotheosis.

There is an inescapable parallel here with Mahler's Ninth Symphony, which also ends with a mighty adagio of similarly sublime and lofty intensity, and that parallel is emphasised in Chailly's hands. Drawing sumptuously-sustained playing from the Concertgebouw strings, his view of this movement is more overtly romantic than the rugged stoicism perceived here by several rival conductors. It may be too rich for some tastes, but for me Chailly charts a compelling course through this movement.

On the last occasion I heard the Bruckner Ninth in concert, conductor Claudio Abbado rather bizarrely elected to encore with Tchaikovsky's Marche Slave. A less compatible piece would be difficult to imagine. More in keeping, Chailly adds Webern's orchestration of

the six-part Ricercare from Bach's Musical Offering, but his often wayward performance is disappointing and unconvincing. Enjoy this CD for playing and recording of the highest order - and forget the encore.



ITALIAN FLUTE CONCERTOS

Concertos by Antonio Vivaldi; Giovanni Battista Ferrandini; Tommaso Albinoni et al. Jed Wentz, flute; Musica Ad Rhenum

VANGUARD CLASSICS 99084 (DDD/72.20)

Musica Ad Rhenum (the Latin for Music on the Rhine) is a period-instrument ensemble founded in 1991 by flautist Jed Wentz. It is based in Utrecht and one of its aims which gives it its name is to recreate the playing styles of the Baroque period associated with the Rhenish cities of Cologne and Basle.

The ensemble's Utrecht home houses an extensive library of writings and theses on music from the 17th and 18th centuries, as well as reconstructions of such devices as Baroque metronomes, all of which may suggest a rather staid and scholarly approach to music-making. However, as this assortment of Italian concertos amply proves, while the scholarship is evident, there is nothing staid about the playing of this young ensemble.

Jed Wentz's otherwise informative liner notes do not quote any direct association between the Rhineland and these concertos from across the Alps, but the influence of Italian music had

spread throughout northern Europe during the 17th century - Bach's transcriptions of Vivaldi, for example, and the first publication of several of the latter's major concerto cycles in Antwerp and Amsterdam.

Italian music was a source of inspiration to every major composer, from Rameau in France to Telemann in Germany and Handel in England. Then there were the Italian virtuosi, chiefly a succession of impossibly dextrous violinists but also many similarly adroit woodwind players.

One of the joys of a recording such as this which features obscure composers is coming across musical jewels of often unexpected originality. Ferrandini and Galuppi certainly qualify in this respect: the former's E minor concerto is splendidly idiosyncratic, plunging the soloist into a demanding cadenza immediately after the opening tutti. The adagio is all plaintive melancholy yet it is followed by a highly-charged allegro, full of contrasts. The concerto by the Venetian Baldasare Galuppi is more conventional but still conspires to surprise its audience with strange effects, and weird harmonies and chromatic intervals.

The G major concerto of Giuseppe Tartini, with its bustling opening allegro (an abundance of rapid scales and trills tests the soloist to the full) and its deeply-felt slow movement is more classical in character, as is the C major of Tommaso Giordani.

Born in Naples, Giordani spent his working life in London which is where he doubtless encountered the plaintive Scottish lament 'The Cypress Grove' whose theme supplies the basis for the central movement of this concerto.

This is a most entertaining programme with only the Albinoni - an arrangement of one of his concerti a cinque, Op7 - proving less than remarkable. Jed Wentz's solo playing is dazzling and he is well supported by his colleagues and by the recording engineers in the Oud Katholieke Kerk in Delft ●

Record of the month

FELIX MENDELSSOHN

Die Erste Walpurgisnacht (The First Walpurgis Night), Op60§/Twelve Songs (orchestrated by Siegfried Matthus)*

Deon van der Walt, tenor§; Jadwiga Rappé, alto§; Anton Scharinger, baritone§; Matthias Holle, bass§; Bamberg Symphony Orchestra and Chorus; conductor, Claus-Peter Flor

RCA VICTOR RED SEAL
09026 62513 2 (DDD/60.51)

Die Erste Walpurgisnacht, a dramatic cantata based on Goethe's ballad of the same name, effectively and compellingly dispels the traditional view of Mendelssohn's choral music as blandly sentimental, the embodiment of mawkish Victorian piety. Here, Mendelssohn is more on the side of the pagans than the puritans in this vivid depiction of wild, heathen ritual. It may lack the startling, macabre originality of, say, Mussorgsky (in *A Night On Bare Mountain*) or Berlioz (in the *Symphonie Fantastique*) in conveying much the same subject matter, but taken on its own terms, the writing - especially for the chorus - is of the highest order.

The poet, Goethe, appears to have been aware of the musical potential of *Die Erste Walpurgisnacht* from the outset: he gave the text to his friend, Karl Friedrich Zelter - Mendelssohn's teacher - with a note appended suggesting it might provide, "the material for a major vocal piece". That

was beyond Zelter's capabilities, but not those of his young pupil who began working on a setting while in Rome during 1830-31.

The work was completed in Paris in 1832 and first performed in Berlin the following year. Mendelssohn revised the cantata some ten years later and it was this version which prompted Hector Berlioz to comment: "I really felt a sense of deep admiration from the first

its traditional spring festival on a mountainside. The 'priest-ridden' Christians become convinced that some diabolical manifestation is taking place and the heathens, led by a Druid priest, decide that if it's the devil incarnate their rulers believe they are witnessing, then why disappoint them.

The combination of fantasy, romanticism and several memorable themes is classic Mendelssohn, and it receives a thrilling performance under the crisp direction of Claus-Peter Flor. The quartet of soloists is fine, but it is the Bamberg Chorus and Orchestra which take the laurels, and the recording - which for some unaccountable reason has had to wait three years for its release - balances the forces well and has an impressive immediacy and range.

The coupling is intriguing: orchestrations by the contemporary German composer Siegfried Matthus of eight songs by Mendelssohn and four of the *Songs Without Words*. Tenor, Deon van der Walt, is a sensitive interpreter of

the *Lieder*, which set texts by the likes of Heine, von Eichendorff and Lenau, and Matthus clothes each piece in fitting orchestral colours, only occasionally allowing a little good-humoured self-indulgence (the inclusion of a twinkling mandolin in the *Page's Song*, for example). Dynamics and phrasing, however, are carefully respected as Matthus paints romantic scenes around these lyrical jewels. They are a perfect foil for the relentless momentum and dramatic sweep of the cantata ●



moment...for the brilliant composition." His judgement was spot-on: *Die Erste Walpurgisnacht* was an immediate success and by any measure became one of the most important secular cantatas composed during the last century.

The fascination of Goethe's text is that it is far more sympathetic to the pagans than their Christian oppressors; it is the latter who are ruled by foolish superstition and lack reason. A heathen tribe defies its Christian rulers to stage

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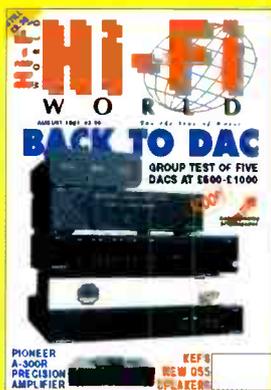
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Leo Lam thinks £120 spent on Celestion's I2i stand mounters might be a wise investment.

The first pair of budget mini monitors that really impressed me with their sweet, transparent midrange and treble were the Celestion 3s back in the early Nineties. More recently competitors like the Tannoy Mercury m2 and Mordaunt-Short MS10i have taken over the top spot though. The new 'i' series is Celestion's answer to these challengers.

There is nothing radically advanced in the design of these small reflex-loaded two-way 'speakers. The tweeter is a 19mm fabric-dome type working in unison with a 130mm paper-cone woofer in an inverted arrangement. As our measurements showed, these certainly aren't the easiest 'speakers to drive thanks to their amp-unfriendly impedance curve, nor do they have a particularly flat response. There's a hint of biscuit box to the cabinets as well when compared to the Tannoy m2s (although it has to be said the Tannoys are £20 more expensive): the sides and back are 12mm particle board while the front baffle is a plastic injection moulding.

I decided to give the Celestions a grilling with one of the most demanding audiophile CDs around, the live Hell Freezes Over album by the Eagles. The results were impressive: there was clean guitar followed by the famous ground-shaking bass drum kick on 'Hotel California'. In spite of the slightly 'cardboard' coloration that paper cones possess tainting the lower octaves, the I2is still had real punch and speed here. The edgy, quality that had characterised some of Celestion's Impact range was nowhere to be heard. Instead, my room was filled with a nicely-weighted, full-

bodied sound, images hanging free of those little boxes. Not even the m2s are so hard hitting and rhythmic.

Bass is not everything, so I was pleased to find the Celestions have strengths in other areas. Vocals were detailed and refined, if a little diffuse - image precision could have been sharper and the various singers were blurred slightly into the rest of the sound stage instead of standing out clean-edged. Mind you, for £120 you can't have everything.

Detail retrieval was easily on a par with the competition's as Classical string solos demonstrated. The musicians' breathing, which always adds intensity to music, was certainly audible and the string tone was rich in harmonics. Piano was refreshingly articulate due to the fact that the dynamic variation between pianissimo and fortissimo was also accurately reproduced.

No budget 'speakers are faultless. As the volume rose above normal listening levels the I2is started to lose their grip on the upper midrange, adding an unpleasant edginess to the sonic picture. The enclosures began to get in on the act as well, their lightly-damped panels resonating quite obviously in time with the music. Even so, the Celestions' performance is going to gain them a loyal following amongst



those who find Tannoys m2s either too expensive or too large. Just make sure you audition them with your own amp to make sure the marriage is a happy one. ●

Celestion I2i

£119

Celestion
Eccleston Road,
Tovil,
Maidstone,
Kent ME15 6QP
Tel: 01622 687442

WORLD VERDICT

The I2is' powerful, confident sound belies a rather poor measured performance.

Measured Performance
see p111

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It's hard to knock the Taiwanese company AMC when it comes to value for money. The new 3050A integrated amplifier is a case in point. It's solidly constructed inside, pumping out healthy amounts of power thanks to a high-current toroidal power supply (which gives the amp a measured 60watt output, as opposed to the quoted 45watts), and boasts gold-plated binding posts and one of those rare beasts, an MM/MC phono stage, as standard. There's even remote control, although this doesn't offer tape switching or a mute facility. Nonetheless, for £170 it would appear to offer materially more than its immediate rivals. The trouble is, such rivals also happen to sound extremely good. Denon's PMA-250SE (£170) is very much the bench mark, with Musical Fidelity's EI (£200) and Cambridge's A3i (£200) not to be ruled out.

The James Taylor Quartet's 'Stepping Into My Life' found the AMC capable of clean, articulate vocals tainted only by a nasal tone in the



MC cartridges, the cheapest of which cost as much as the 3050A, will be hooked up to this stage.

Dynamically, the AMC wasn't as incisive with LP as it had been with CD - the music seemed to drag its heels despite the fact that there was no trace of bass overhang. And while there was reasonable insight into the music, the disc stage wasn't as revealing or beguiling as the one fitted to Denon's PMA-250SE. Julia Fordham's vocals in 'Genius', for instance, were devoid of harshness but slightly veiled. Having said that, the AMC remained a pleasant listen, and the timbre and resolution of

competent, powerful amp for the money is not in doubt. I can see a lot of people taking to its high feature count and solid build. The sound quality does little to offend; unfortunately, it does little to inspire either. It's punchy and hangs together well as a whole on crescendos but it fails to offer the transparency and insight of something like the PMA-250SE. These qualities are what mark the Denon out as a truly

POWER OR PASSION?

High power or quality sound is usually the choice with budget amplifiers.

Can AMC provide both in their 3050A integrated, asks Dominic Todd.

upper midrange. They were cleanly separated from the rest of the mix though and had a fair amount of projection out into the room. Treble was open and airy but could become piercing with overtly bright ancillaries, a situation not helped by dry bass which rolls off below 60Hz.

Phono stages, especially those which offer a Moving Coil input as well as Moving Magnet, can be a bit hit and miss on cheap amplifiers. I gingerly cued up Miles Davis' 'Tutu' on my Roksan Xerxes X. As the manual had said, the phono stage had low noise, but then it also had fairly low gain too, meaning the volume knob had to be turned right round to ensure a decent output on MC. Mind you, it's unlikely low-output

percussion and piano were well up to class standards.

Unlike NAD amps, with which AMC have a strong connection since their designs are based on the former's, the 3050A didn't appear to prefer Rock and Jazz over Classical music. With Schumann's Symphony No1 in B flat, Op38, the AMC was just as comfortable as it had been with James Taylor. Strings were smooth and had just enough texture and tonal colour to be convincing. There was a sense of musical ebb and flow to the music too, where some rivals sound cold and mechanical instead. Yet the veiling was still there, leaving the overall result somewhat bland.

That the AMC 3050A is a

audiophile amplifier. If it's more power you're after though, the AMC might be one to try ●

AMC 3050A

£169.95

Tangent Acoustics
115 New London Road,
Chelmsford,
Essex CM2 0QT
Tel: 0500 828620

WORLD VERDICT

Offers plenty of power for the money but sound quality is not class leading.

Measured Performance
see p111

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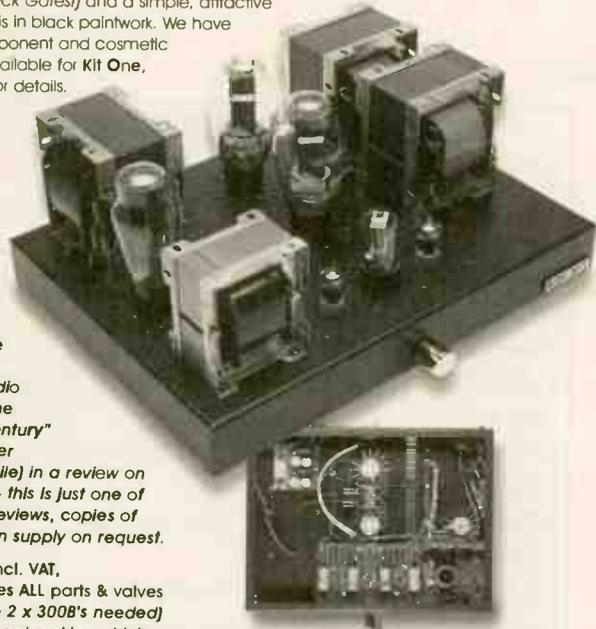
Audio Note Kit Amplifiers -

Power-Amp Kit

The Audio Note Kit One (Illustrated)

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Kit Two costs **£599 incl. VAT**, includes valves, but not postage/packing.

KIT TWO ORDER CODE: AN-KIT-002

The Audio Note Kit Three

Kit Three features 2 x 300B's per channel running in single-ended parallel yielding 16/17 watts in pure Class A. This kit is on two mono chassis with valve rectified HT supplies, no signal feedback, it uses a 6SN7GT double triode as input valve and a pair of 5687 double triodes running in SRPP as drivers. The **Kit Three** is essentially a mono version of the **Kit One** with double the power, the same component choices and on two chassis' instead of one.

The Kit Three costs **£1,550 incl. VAT** but excluding delivery.

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Components & Valves

Pre-Amp Kit

The Audio Note Pre-Amplifier Kit (illustrated)

A complete kit loosely based on the **Audio Note M7Tube** pre-amplifier circuit is now available. The moving-magnet compatible phono stage consists of a cascade input, with passive RIAA equalisation and anode-follower output using the 12AX7/ECC83. Line buffer/amplification for the four line inputs consists of an ECC82 configured in parallel anode-follower mode. For the power supply a valve rectifier and choke-input filtering are employed. All circuitry is housed in a non-magnetic aluminium chassis giving the very best sound quality.

Both phono and line stages are built on 'track-less' pcbs allowing easy construction but with the sonic benefits of hard-wiring.

The standard-quality version of the pre-amp kit includes Roederstein polyester film capacitors, Beyschlag 1 watt 1% metal film resistors, Noble open-frame style potentiometers and all pcbs, valves, wire etc. Various component upgrades are available, details upon request.

Cost of The Pre-Amplifier Kit is: £349
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Audio Note Cerafine Powdered Ceramic Electrolytic Capacitors

We have at long last secured a reliable source for these fine power supply filter capacitors, a must in any single-ended project. The Cerafines really cover many of the Black Gates values and where the prices for the BG's are prohibitive the Cerafine is a fine sounding alternative. We have increased the range of Cerafines we stock quite recently, and strongly recommend all the Cerafines as a far superior replacement or substitute for ordinary electrolytics, and at the prices offered that should be within most budgets. All power supply Cerafines are supplied with a capacitor clamp and are upright mounting.

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Audio Note now offer moving coil, CD and input matching transformers for general sale. Common to all of these small signal transformers is that they come in a mumetal screening can with a threaded spindle with a nut for mounting.

Valves

The Audio Note AV300BSL (illustrated)

Audio Note is proud and happy to announce a joint venture with Mr Alesa Vaic of AWT in the Czech Republic, under the agreement reached Alesa Vaic's company will be making a range of directly heated triodes for small signal, driver and output stages exclusively for **Audio Note**. This will with time allow us to explore hitherto uncharted territory in the field of Single-Ended Audio Amplifier design, by putting us in a position to design and manufacture triodes specifically for a given purpose, something which has not been within our reach in the past, where we have always had to settle for the best amplifying devices available, but which good as many of them are, were generally made for other purposes.

Currently, we have a super linear version of the 300B available, dubbed **The Audio Note AV300B SL** it is available in limited numbered samples at US \$250 each either single, or in matched pairs. We will follow this fairly quickly by a new, more powerful, power triode, **the Audio Note AV32B SL** with 65 watt dissipation for about 18 watt class A in single-ended configuration for an expected price of US \$300 each. **The Audio Note AV52B SL** with an 85 watt dissipation for 28 watts of class A operation will be available in early 1998. This will be quickly followed by the most powerful and linear power triode available - **the Audio Note AV62B SL** with 120 watt dissipation for about 40 watt class A in single ended configuration at an expected price of US \$500 each, it will help advance the case for SE operation despite the deplorable inefficiency of most modern loudspeakers!!



Audio Note Selected Audio Valves

Our valves are selected from the best available sources and are tested to the same stringent standards that we apply in the production of our own amplifiers. They fall into two categories, standard production items and rare, mostly NOS (*New Old Stock*) valves which are no longer in production. We have compiled a special list of the NOS items, which is available against a stamped self addressed envelope, if you live outside the UK, send US \$2. You should be aware that the valves on this list are NOT cheap, but we have stock of original GE, RCA and United Electronics 211, both standard versions and reinforced anode type for the US airforce, 845 Westinghouse, VT25/1Q/10Y, VT62/801A, WE300B, STC4300A, Mullard GZ34/CV1377, Tungsol 5U4G (*best sounding 5U4G we have ever heard!*), Chatham 5R4WGY and many others.

Audio Note Recommended Magazines Full list available on request.

- Listener** - Review based music & hi-fi magazine that contains some of the best considered & well written articles in print. A very good read £4 per copy.
- The Audio Adventure** - Well produced publication, a good alternative to the established magazines. Not afraid to be controversial. £4 per copy.
- Sound Practices** - Our best seller. A must for all DIY projects. Contributors include Audio Note, Hero Reichert and Diego Nardi. £5 per copy.
- Vacuum Tube Valley** - Specialising in anything to do with audio valves. A wealth of information on specific valves and their applications. £8.50 per copy.
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TDL Studio 1M Rosewood + Stands	£1000	£495

TURNTABLES

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+ ATOC9 + Roksan Table			Yamaha 390	£300	£95
Townsend Rock II Rega 250					
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Cambridge P25 Int. (fair c.)	s/h	-	79.95
Aura Evolution original chrome front int. (fair c.)	s/h	149.95	-
Nytech CTP 102 pre amp (vgc)	s/h	-	79.95
Moth Passive pre/phono stage/power supply (vgc)	s/h	450.00	229.95
DMH 3&Primus power supply (MC phono) (mint)	s/h	2000.00+	449.95
Quad 405 II power amp (g.c.)	s/h	-	199.95
Quad 405 II power amp (vgc)	s/h	-	249.95
Quad 66 pre-amp with remote control station (vgc)	s/h	863.00	450.00
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Ariston 'Amp' int. (l.c.)	s/h	-	99.95
Meridian MCA Int. (MC phono) (vgc)	s/h	-	149.95
2 x extra line modules for above (vgc)	s/h	each	40.00
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Audio Research D2401 2x240 watts into 4Ω2 (mint)	s/h	3200.00	1495.00
Arwa X003 2x40 watt int. (mint/phone)	s/h	-	140.00
Beard VMI 70 hybrid valve/mosfet int.	s/h	-	-
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Musical Fidelity Rainbow pre/2 x Typhoon power amps (2 x 150 watts) (mint/as new)	s/h	960.00	549.95
Philips 280 Black Tulip pre amp (g.c.)	s/h	-	89.95
Sony TAF 170 Int. amp (mint)	s/h	-	99.95
Lescon pre/API pre/power (vgc)	s/h	-	249.95

TURNTABLES

Garrard 401/Decca Unipivot/Goldring 1006 heavy piano black plinth (lovely) (vgc)	s/h	-	449.95
Linn LP12/Lings/ttok LWH/Oriolon MC10 Super (black ash) (vgc)	s/h	2350.00	895.00
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Thorens TD 1608 II/SME 3009 F/M Adc Xlm MM Cart (vgc) 149.95	s/h	-	-
Thorens TD 166/Arm/AT. MM (black) (vgc)	s/h	-	159.95
Thorens TD 320/Arm/ArcaM C77 (black) (vgc)	s/h	-	229.95
Thorens TD 280 IV/Arm/Shure M75 Ed II (black) (mint) s/h	s/h	286.00	149.95
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Systemdek III 900/Rega RB300/Rega Elys MM Cart. (light ash finish) (mint)	s/h	484.00	329.95
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Logic Tempo/Datum II arm/Oriolon M20 FL cart (vgc) s/h	450.00	249.95
ADC AIT arm (vgc) s/h	-	40.00
Thorens TD150/TP14/Shure M75ED II cart (g.c.) s/h	-	89.95

LOUDSPEAKERS

Tannoy 611 inc ceramic bases/dual concentric drivers (mint/as new) s/h	500.00	329.95
Castle Warwick (black) (mint) s/h	210.00	139.95
Mordaunt Short MS 25TL (black) scruffy s/h	-	79.95
Jamo Cornet 70 (black) (g.c.) s/h	330.00	169.95
Jamo Classic 6 floorstanders (rosewood) (mint) s/h	360.00	249.95
Allison CD7 floorstanders (black) (vgc) s/h	360.00	189.95
Allison (R. A. Labs) Ref 4A (new) (ex-dem) s/h	170.00	139.95
Leak 200 (original mini sandwich) (g.c.) s/h	-	49.95

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Kenwood 5030 3 motor/MX Pro (vgc) s/h	170.00	99.95
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Rotel RD 845 II/2 motor/MX Pro (vgc) s/h	-	129.95
Sony TCR 511/Dolby 5 etc (mint) s/h	250.00	149.95
Arwa AD WX 717 twin remote/B/C/MX Dub (mint) s/h	220.00	129.95
Pioneer CTW 503 R twin/auto rev etc (vgc) s/h	200.00	119.95
Denon DRM 700/3 heads etc (vgc) s/h	250.00	149.95
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Philips NS438 Black Tulip (g.c.) s/h	-	59.95

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Pioneer PDS 505 'Precision' remote (mint/as new) s/h	460.00	299.95
Arcam Alpha 5 remote (mint/as new) s/h	450.00	249.95
Philips CD 732 bitstream remote (mint) s/h	140.00	99.95
Denon DCD 1700 remote (good as transport) (g.c.) s/h	400.00	149.95
Musical Fidelity Dreglog Dac (fair) s/h	399.00	179.95
Musical Fidelity X Dac (HDCD compatible) (mint) s/h	300.00	229.95

OTHER ITEMS OF INTEREST

Musical Fidelity T1 FM digital tuner (mint) s/h	300.00	179.95
NAD 901 pre/processor Dolby Pro-Logic remote (mint) s/h	400.00	199.95
Quad FM2 valve tuner FM stereo (immaculate) s/h	-	90.00
Quodas stand filled stands (good 'uns) (vgc) s/h	-	89.95
Technics ST G460 digital tuner (vgc) s/h	-	79.95
Target AER 3 tv/audio equipment table (new) 184.00	184.00	149.95
Target BS equipment stand (piano black) (new) 203.00	203.00	179.95
Musical Fidelity F1 FM digital tuner (mint) s/h	300.00	179.95
Philips Black Tulip 180 digital tuner (g.c.) s/h	-	69.95
Kenwood KT 2040L RDS digital tuner (vgc) s/h	140.00	99.95
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Hi-Fi World

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Hi-Fi News

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SIMPLY 845 Anyone who has heard this stunning amplifier has not been disappointed. This is truly the most magnificent valve amplifier available at this price. Single end+d Class A triode, giving a full 24 watts. Affordable high end with style has arrived. £2995.

SIMPLY PHONO On the rear of all the previously mentioned amplifiers there is a power outlet so that the simply phono stage may be used. M/M and M/C settings are allowed via switches on the rear of the unit. £499

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OPERA DUETTO 2 way reflex design 2nd order crossover with superb build quality and stunning sounds all for only £395.

OPERA CALLAS GOLD 2 way bass reflex. 4th order crossover, with superb balance and staging. Truly magnificent sound. £1050

AUDIO ANALOGUE

With the success of the Puccini SE, Audio Analogue will soon release their CD player. Based on the CEC mechanism and utilising a 20 bit D/A conversion system this has all the makings of world beating CD player. With a projected price of around £600 we eagerly await this one. Midland Audio Exchange keep most of the other items of the range on demo and in stock.

MONRIO

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TX Kaitora Low Output	£1698

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MARK LEVINSON

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Yes they have knocked off £1000 which makes it unbelievable value.

Other products stocked: No.39 CD player	£4999
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The Gyro Power QC psu	£ 399.00
The Iso phono stage inc. Hera psu	£ 575.00
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Rega Planar 9 / RB 900	
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Audio Note ATT 3 / AN1s / ANV	

Cartridges at M.A.X.

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Transfiguration	Spirit, Temper
Sumiko	All models stocked

S/Hand and Ex Demo Clearance Items - January 1998

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Deva Audio 250 integrated (new)	400	275
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EMT TU2 cartridge (450 hours approx)	695	250
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Krell KMA 100 Class A monoblocks Mk2	6800	1750
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Linn Kan II black inc stands	780	325
Linn LP12 Cirkus Lingo walnut	2225	750
Linn LP12 Ittok Valhalla Afrosomia	1600	499
Linn LP12/Ittok (black)/OC7	2000	650
Linn LP12/Lingo/Ittok/K9	2000	895
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Michell Focus One/Mayware Unipivot	N/A	149

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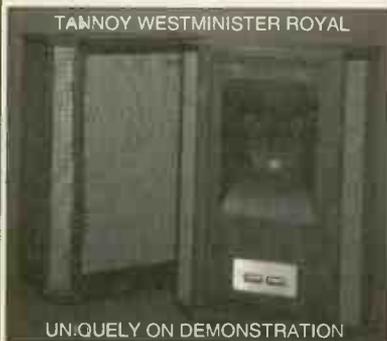
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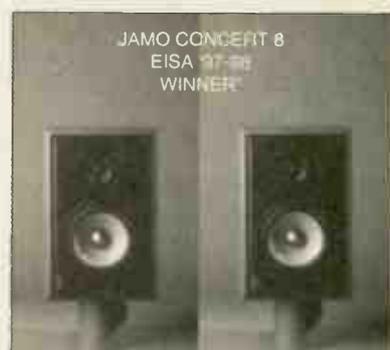
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MEASURED PERFORMANCE

CARTRIDGE

RESON MICA MM

The Reson tracked well at low frequencies where groove excursions are high. It was a bit more limited in the midband where pivot damping can affect acceleration of the tip, clearing 18cms/sec cleanly. However, average velocities on disc are much lower and only the occasional vocal peak might upset the Reson.

Distortion levels were a little high, but since most of it was second harmonic this is of little subjective consequence. A high vertical tracking angle of 30degrees raised distortion on vertical modulation to 4.5%.

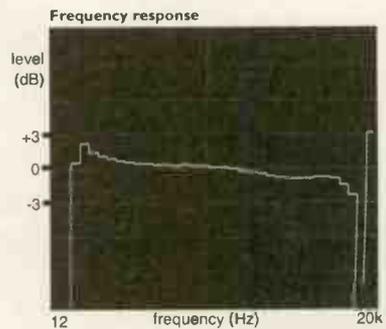
Channel separation was high at 32dB and so was output at 6mV for 5cms/sec rms groove-modulation velocity. Our response analysis clearly shows the cartridge tracks high frequencies cleanly.

There's no peaking at all and inner groove losses amounted to 1dB or so, both signs of an excellent tip profile. With an upper midrange that dips down less than 1dB relative to low frequencies the Reson will sound detailed, smooth and accurate. This aspect of its performance is right up with the best of today's cartridges and makes the Reson look good. **NK**

Tracking force	1.7gms
Weight	6gms
Vertical tracking angle	30degrees
Frequency response	20Hz-20kHz
Channel separation	32dB
Tracking ability (300Hz)	
lateral	63µm
vertical	45µm
lateral (1kHz)	18cms/sec.

Distortion (45µm)

lateral	1%
vertical	4.5%
Output (5cms/sec rms)	6mV



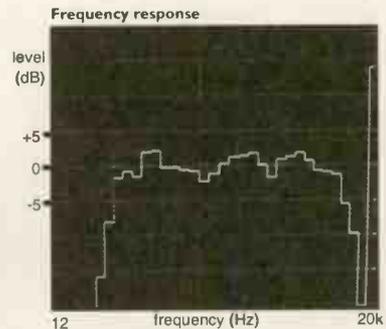
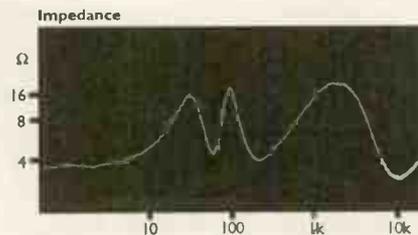
LOUDSPEAKERS

CELESTION 12i

The impedance characteristic of Celestion's small 12i is very low, plunging to 2.5ohms minimum at 10kHz and a mere 3ohms where power is required, at 200Hz. It will draw a lot of current from a solid-state amplifier. Celestion have doubtless used this trick to increase apparent sensitivity; the 12i managed 88dB for 2.8V. But they will give amplifiers a hard time and highlight sound quality differences between models.

Frequency response was bumpy and

peaky as our analysis shows. The paper cones gave a coloured sound with the noise-test signal. At any price there are better engineered 'speakers than this. **NK**

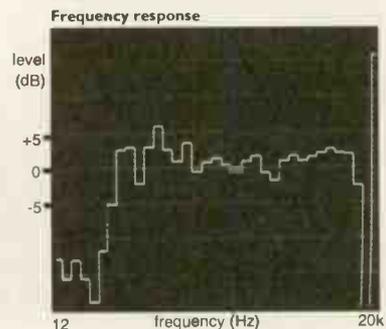
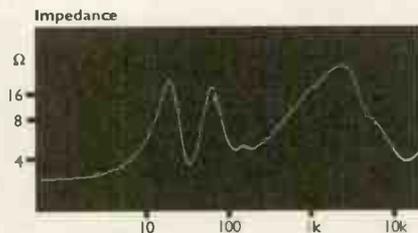


B&W CDM7

The CDM7 differs from most UK loudspeakers by possessing raised treble and bass. This is common in other countries. It makes a loudspeaker stand out in a showroom demo and suggests the CDM7 has been designed to cater for B&W's strong export market. The CDM7 will have very obvious treble, especially in conjunction with B&W's metal-dome tweeters which are not paragons of neutrality. The progressive lift in output to 12kHz is not a recipe for euphony either. Many may like the CDM7's lightly-damped, strong and enthusiastic bass though. I'd expect a clear, detailed midband from the Kevlar driver and lack of crossover dip.

At 89dB the CDM7 is sensitive and will need little power. Unfortunately, the impedance characteristic is one of the most challenging I have seen, swinging from a very low 3ohms DCR to over 30ohms at 2kHz, vertiginous slopes meaning the load is highly reactive. Amplifier differences will be highlighted. It

should be auditioned with the amplifier used to drive it. I view this as injudicious design work. Technically, little about the CDM7 leaves me impressed, but it will probably invoke the opposite reaction in a showroom. **NK**



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trichord, van den hul, xio

headphones :

beyer, creek, earmax, grado,
jecklin, sennheiser, stax*



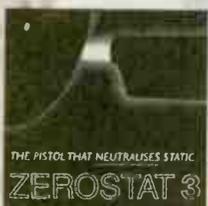
*new stax SR0001 in ear electrostatic
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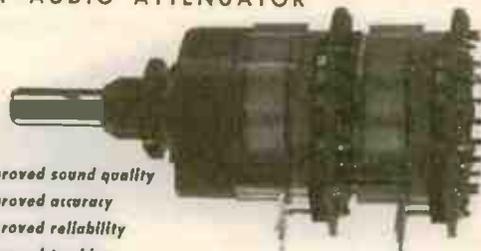
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AMPLIFIERS

MUSICAL FIDELITY E11

A power output of 78watts per channel is more than enough to get high volume from even insensitive loudspeakers. Low loads of 4ohms draw 120watts so there's quite a lot in reserve with this amplifier. Interestingly, at high powers the distortion spectrum was benign, comprising only second harmonic at 0.01%. Higher-order harmonics appeared at lower outputs, as our analysis shows, but they were low in level, total harmonic distortion measuring a low 0.02% maximum at high frequencies, an excellent result.

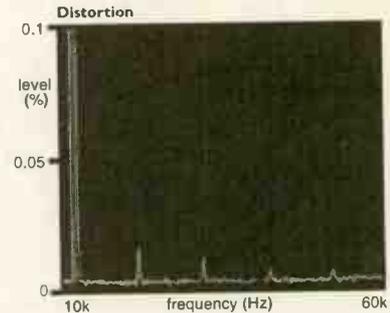
Noise was low and sensitivity normal at 240mV for CD/aux/tuner inputs.

Frequency response measured a wide 7Hz-46kHz, offering plenty of gain for subsonics. Although DC output offset was acceptable at 16mV/66mV, it is common to get the figure down to 10mV or lower.

The E11 is likely to sound clean, clear and well balanced. It is also powerful and should give a good account of itself. **NK**

Power	78watts
CD/tuner/aux.	
Frequency response	7Hz-46kHz
Separation	87dB
Noise	-91dB
Distortion	0.006%

Sensitivity 240mV
DC offset 16mV/66mV



ETALON AMPLI AND PREAMPLI

The Etalon is very powerful, producing 105watts into 8ohms and 170watts into 4ohms - a good increase, as I'd hope in view of mains transformer size. Distortion was under control at all power levels, measuring 0.044% at one watt output and much the same at full output. There was little change at high frequencies too, a good sign, the worst figure produced being 0.06% at 10kHz, full output. I'd expect the Etalon to sound clean, although there may be a bright edge due to the extended harmonic structure in our analysis.

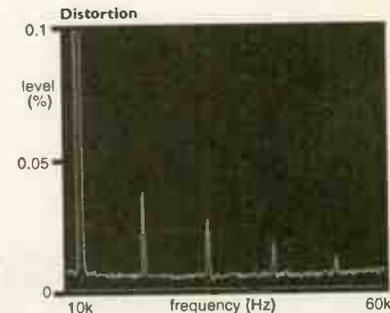
Power amplifier bandwidth was very wide at 3Hz-150kHz (-1dB). Coupled with

high power output this usually results in a forceful sound, assuming good 'speakers are used. Etalon have kept DC output offset low at less than 1mV on both channels and input sensitivity to the whole system (pre+power) was usefully high at 70mV, Naim-like and enough to cope with just about all sources.

This is a well-designed amplifier combination capable of delivering plenty of clean power. **NK**

Power	105watts
CD/tuner/aux.	
Frequency response	3Hz-150kHz

Separation	62dB
Noise	-99dB
Distortion	0.044%
Sensitivity	70mV
DC offset	0.3mV/0.2mV



AMC 3050A

The AMC produces plenty of power: 60watts into a normal 8ohm load and no less than 100watts into a 4ohm load. That's enough to handle most loudspeakers in all rooms except the largest. Like most AMC amplifiers the circuitry used gives very low distortion at all power levels, right across the frequency band. AMC used to manufacture NAD amplifiers; their own range performs very similarly.

Sensitivity on CD/tuner/aux. measured a useful 200mV, enough to match most items. I was surprised to find that both channels suffered early bass roll-off, their lower -1dB limit measuring around 65Hz, high enough to give the amplifier subjectively light bass. Worse, one channel exhibited plateau loss at high frequencies, measuring -1dB at 4kHz. The other channel was correct, reaching just 20kHz (-1dB) before rolling off.

Unfortunately, this response problem, being in the line stages, affected disc frequency response too, so both MM and

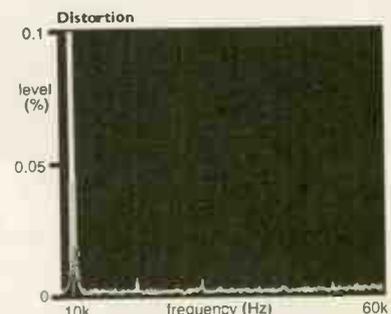
MC frequency responses were poor on one channel. Noise was low on MM though and satisfactory on MC which had a 47k input impedance, being in effect the MM stage with a x10 gain block after it. MM sensitivity was a normal 2.6mV and MC 0.26mV, overload headroom 65mV (MM) and 6mV (MC).

The AMC 3050A measured well except for a curious response anomaly on one channel that let it down. **NiK**

Power	60watts
CD/tuner/aux.	
Frequency response	74Hz-20kHz
Separation	70dB
Noise	-100dB
Distortion	0.007%
Sensitivity	200mV
DC offset	1mV/0.8mV
Disc (MM)	
Frequency response	72Hz-6kHz
Separation	63dB
Noise	-80dB

Distortion	0.008%
Sensitivity	2.8mV
Overload	65mV

Disc (MC)	
Frequency response	90Hz-4kHz
Separation	60dB
Noise	-63dB
Distortion	0.009%
Sensitivity	0.26mV
Overload	6mV



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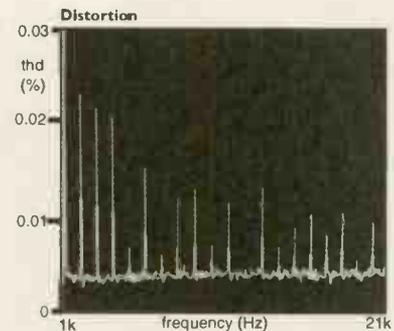
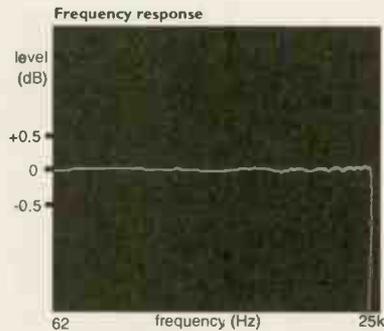
CD PLAYERS

DENON DCD-635

The Denon has a very flat frequency response with little of the roll-off at high frequencies that most manufacturers engineer in. This may result in a bright and coarse treble when combined with the relatively high levels of harmonic distortion present in the -30dB oscillogram shown. The separation figures were satisfactory at -111dB and -104dB and noise performance was fine at -106dB. Output was slightly below standard at 1.9V but not low enough to cause any problems. **KB**

Frequency Response	4Hz-21kHz	
Distortion (%)	left	right
-6dB	0.008	0.006

-30dB	0.058	0.038	20kHz	79	86
-60dB	0.60	0.68	Noise		-106dB
-90dB	31.2	32.1	with emphasis		-106dB
-90dB dithered	16.1	18.1	Dynamic range		104dB
Separation (dB)	left	right	Output		1.9V
1kHz	104	111			

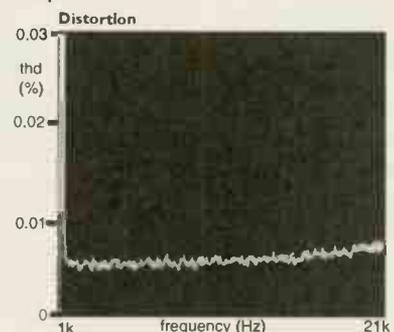
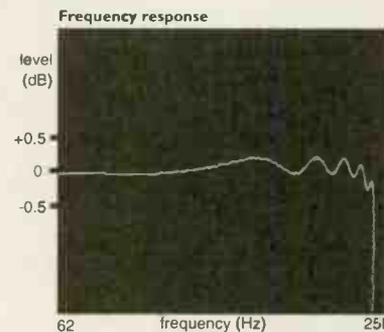


KENWOOD DP-3080/II

The Kenwood has a very unusual frequency response for a CD player - it's far less even than normal. Suspecting the Kenwood wasn't responding well to the impulse test on the Denon test disc we normally use, I tried a range of other tests, including a frequency sweep, all with the same result. Aside from this, the Kenwood measures well, with very low distortion figures and an impressively clear trace at -30dB. Output was quite high at 2.25V. The only area of concern was poor suppression of spurious outputs which were measured at -35dB. **KB**

Frequency Response	4Hz-20.5kHz	
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Distortion (%)	left	right	Separation (dB)	left	right
-6dB	0.006	0.005	1kHz	100	103
-30dB	0.008	0.009	20kHz	67	76
-60dB	0.42	0.47	Noise		-114dB
-90dB	14.7	17.6	with emphasis		-114dB
-90dB dithered	20.6	22.6	Dynamic range		111dB
			Output		2.25V

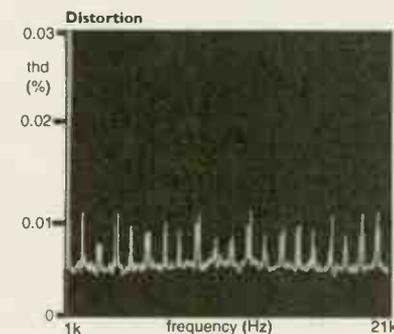
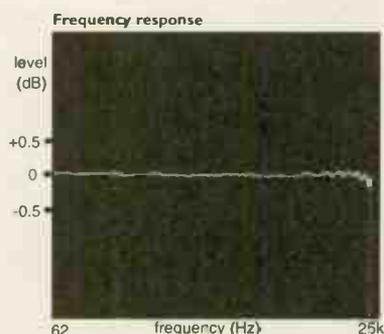


YAMAHA CDX-590

The -30dB oscillogram shows the Yamaha produces fairly high levels of harmonic distortion. As both even and odd-order distortion are present I would expect a slight coarseness to the sound, with percussion instruments sounding grainy and sharp. The frequency response is basically flat with just a very slight roll-off at the top end. Distortion measurements were, in general, good, although an odd result was the rise in distortion when the signal was dithered at -90dB. Separation results were acceptable but spurious output wasn't as well suppressed as it should have been. **KB**

Frequency Response	4Hz-21kHz	
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Distortion (%)	left	right	Separation (dB)	left	right
-6dB	0.005	0.005	1kHz	99	99
-30dB	0.025	0.018	20kHz	69	69
-60dB	0.60	0.47	Noise		-103dB
-90dB	18.8	14.4	with emphasis		-103dB
-90dB dithered	22.4	18.2	Dynamic range		106dB
			Output		2.1V



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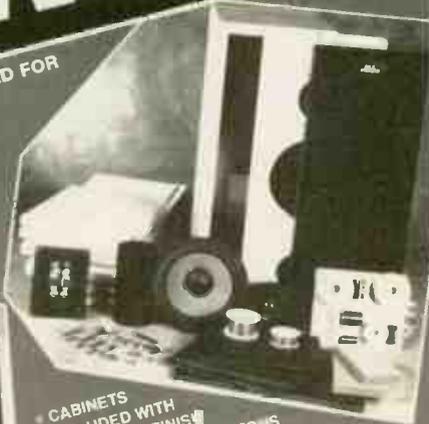
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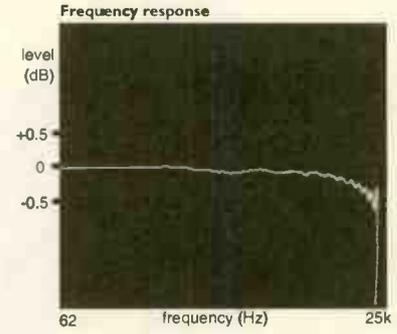
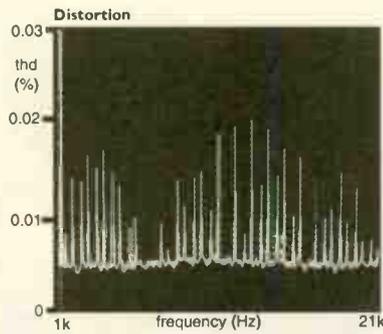
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PINK TRIANGLE LITAUURAL

The Litaural's frequency response shows a gentle roll-off of high frequencies to ensure a smooth treble, though the high levels of non-harmonic distortion shown in the -30dB oscillogram could well add some grain and sharpness to the sound. Separation figures were excellent, though the subjective benefits are harder to quantify. Spurious outputs were very well suppressed at -80dB and output was fine at 2.1V. **KB**

-60dB	0.41	0.46	Noise	-108dB
-90dB	28.5	29.5	with emphasis	-108dB
-90dB dithered	15.1	16.3	Dynamic range	108dB
Separation (dB)	left	right	Output	2.1V
1kHz	124	121		
20kHz	107	115		



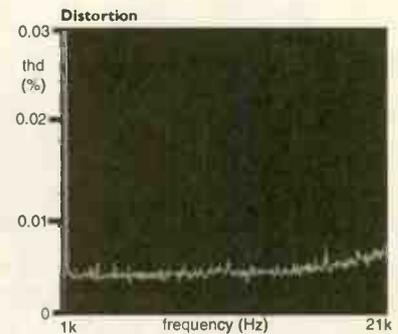
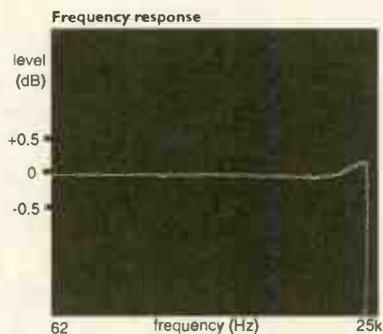
Frequency Response 4Hz-21kHz

Distortion (%)	left	right
-6dB	0.007	0.008
-30dB	0.019	0.020

TECHNICS SL-PS670D

The Technics SL-PS670D is a low-distortion design. The -30dB oscillogram, chosen as it represents a typical music signal, shows very small traces of harmonic distortion. The frequency response is flat up until the peak from 10kHz upwards. This is likely to add brilliance to instruments such as cymbals but, because of the distortion performance, shouldn't have any unpleasant side effects. The rest of the measurements are satisfactory. **KB**

-30dB	0.019	0.019	20kHz	61	62
-60dB	0.54	0.51	Noise		-103dB
-90dB	25.8	25.8	with emphasis		-108dB
-90dB dithered	16.8	17.2	Dynamic range		107dB
Separation (dB)	left	right	Output		2.1V
1kHz	96	97			



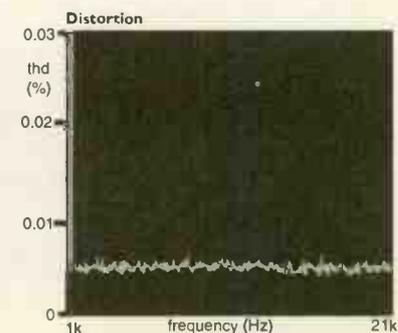
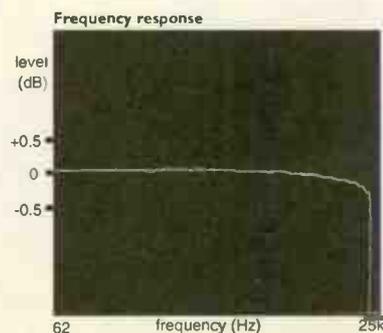
Frequency Response 4Hz-21kHz

Distortion (%)	left	right
-6dB	0.005	0.005

CAMBRIDGE CD4SE

We had a great deal of trouble getting the Cambridge to trigger on the Denon impulse frequency-response test we normally use. A standard frequency sweep worked, but the player had difficulty with most of the impulse tests we tried. Only one actually worked, giving the result shown. The measurements were very good, giving a clean -30dB trace. Separation results were excellent at both 1kHz and 20kHz, though suppression of spurious outputs could have been better than -44dB. Output is very high at 2.3V and should be taken into account in a comparative audition. **KB**

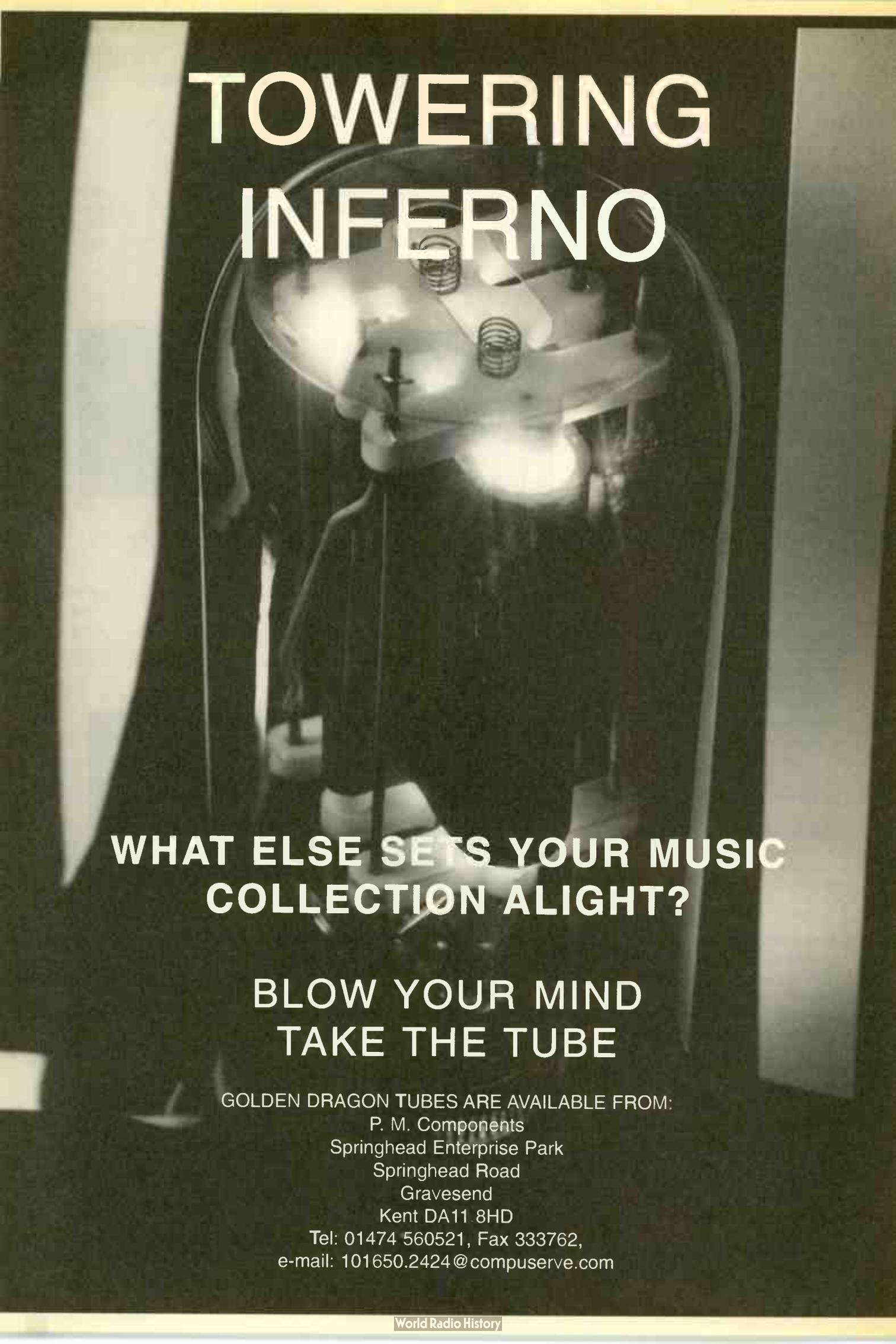
-6dB	0.004	0.005	20kHz	111	112
-30dB	0.007	0.007	Noise		-108dB
-60dB	0.45	0.44	with emphasis		-108dB
-90dB	29.5	29.9	Dynamic range		109dB
-90dB dithered	17.1	16.5	Output		2.3V
Separation (dB)	left	right			
1kHz	124	133			



Frequency Response 4Hz-21kHz

Distortion (%)	left	right
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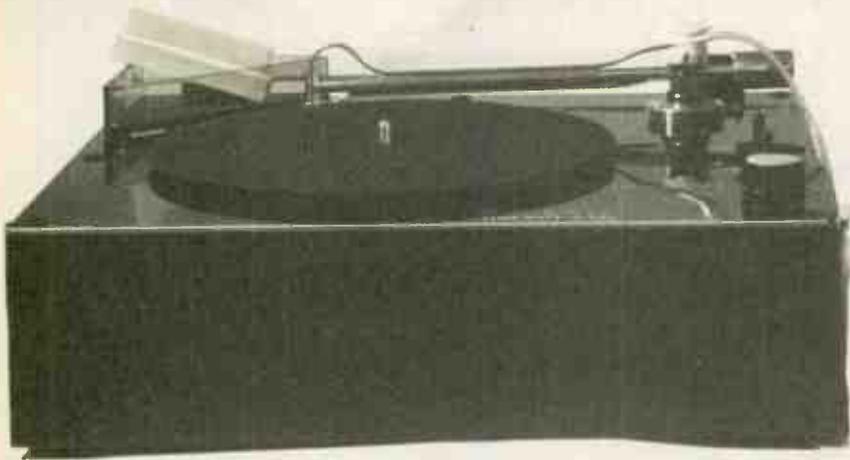
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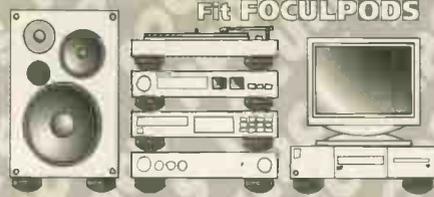
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Christopher Breunig,
HI-FI NEWS & RECORD REVIEW, APRIL 1996.

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HI-FI WORLD, August 1996.

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Sam Tellig, STEREOPHILE,
Vol. 19 No.11, November 1996.

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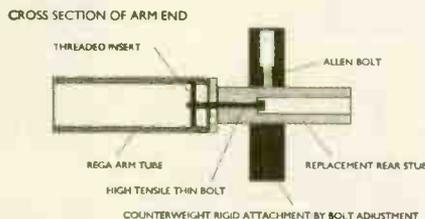
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BROADCAST NEWS

David Price looks at the original near-field studio monitor, the BBC LS3/5a loudspeaker.

Back in the early Seventies, the BBC needed a monitor 'speaker compact enough to fit into their outside broadcast vans. After extensive development work from the Beeb's Research Department what transpired was arguably the most diminutive serious hi-fi loudspeaker the world had yet seen, the LS3/5a.

A two-way infinite-baffle design squeezing a KEF B110 Bextrene mid/bass driver and 19mm mylar-dome tweeter into a cabinet just 304mm by 190mm by 160mm, it was remarkably compact. Frequency response was quoted as 70Hz-20kHz (+/-3dB), but the complex 26-element crossover and 83dB sensitivity meant the LS3/5a wasn't ideal for low-power amplifiers. And with a power handling of 25 watts "speech and music" and a maximum SPL of 95dB, nor was it ideal for muscle amps – it was a specialist design in the strictest sense.

As the Beeb didn't actually manufacture 'speakers itself, the LS3/5a was licensed to Rogers, Chartwell, Audiomaster, Spondor and Harbeth to produce. At first the response was mixed – people were used to far larger designs and just couldn't believe full-range 'high-fidelity' was available from such tiny boxes. And the sound was rather a shock after the big, wobbly plumminess of many larger 'speakers. The LS3/5as had small, rigid, well-

damped cabinets with little sonic footprint, and sometimes the truth was hard to listen to!

Best characterised as clear, clean and uncoloured, particularly in the midband, LS3/5as sound amazingly balanced even today. Another forte is imaging - with a wide, deep and consistent sound stage they're excellent on Classical and choral music, where voices and individual instrument groups in the orchestra are faithfully rendered. As the saying goes, the LS3/5as are like much bigger loudspeakers minus the low bass. And that's the problem - they just can't shift air like boxes with big cones and really go to pieces if asked to. Another failing is the treble, which is pleasantly sweet but not the most transparent in the business.

The BBC revised the crossover in 1988 and the load was no longer specified at 15 ohms – quoted impedance became nominally 11 ohms. Subsequently bi-wiring was introduced and the LS3/5a became the 'speaker it is today, with a power handling of 80watts. And in 1995 Rogers introduced a matching stand-type subwoofer, the £549 ABIs. With an extra B110 kicking in below 120Hz, they transformed the LS3/5a into an even more attractive prospect. Not only do they go deeper, they'll also go louder and sound a lot less constrained when asked to boogie. Although not

ideal Rock transducers, the LS3/5a/ABIs make a very respectable job of it.

Throughout its long life, several variants of the LS3/5a have surfaced, most interesting of which was the JRI49. Designed by Jim Rogers, one of the great and the good in the BBC's Research Department, it uses the same drivers as the LS3/5a in a cylindrical aluminium housing. Aside from looking radical, the cylindrical enclosure is more rigid and holds fewer standing waves, making for an arguably better sound. But the most successful LS3/5a spin-off is Harbeth's HL-P3ES. Although departing from the original in many ways, they're very much the LS3/5a in a modern setting – with a smoother, cleaner, tighter and more detailed sound.

The great thing about LS3/5as is that they're readily available second-hand, and their owners rarely use them as party 'speakers! Go for as new a model as you can, preferably with the phase two bi-wireable crossovers. A pair of brand new Rogers LS3/5as costs £699 (in Walnut, black Ash or Teak), so pay between £100 and £500 second-hand, depending on age and condition. As for the different brands of LS3/5a, this is a veritable snake pit of controversy, but if they didn't all sound practically the same, the Beeb would not be amused ●



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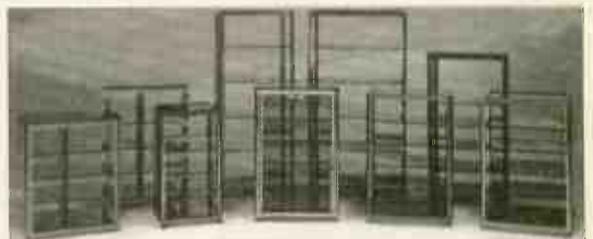
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World favourites guide

COMPACT DISC PLAYERS

QUAD 67 second-hand

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

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 CDI £1600

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

MCINTOSH CDM7009 £2635

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

COMPACT DISC TRANSPORTS

TEAC VDRS-T1 £550

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

AUDIOLAB 8000CDM £1300

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

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 III £300

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

THORENS TDA2000 £700

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

MARSTON SILHOUETTE £795

With Crystal Semiconductors' 18-bit DAC the Marston produces clean-cut images and a transparent sound stage. Very rhythmic too.

PINK TRIANGLE DA CAPO £1450+

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

DPA 1024 £6000

Proof positive that today's CDs needn't sound CD-like! Uses an in-house discrete converter, 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 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

Not only does the Tarantella have more style than a catwalk full of models, it also combines PT's usual clarity with real authority. The biz.

VPI HW 19 JUNIOR/RB300 £599

With its control and grip on music the Junior never fails to engage. Set-up is a piece of cake and there's a whole range of upgrades on offer too.

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 ISA £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.

SONNETER 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 RPI90 £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 NAPI80 £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 acquires 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 £129

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 SP7/1 £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.

more CHOICE

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SUPER JANUARY SALE

	SALE PRICE	RETAIL PRICE
Audio Research D125 balanced power	Mint S/H £1750.00	£3500.00
Jeff Rowland Model 3 monoblocks	Mint S/H £1995.00	£4995.00
Conrad Johnson MF 2300	Mint S/H £1895.00	£2990.00
Audio Research VT 60	Mint S/H £1395.00	£2390.00
Jadis DA 30 integrated	Mint S/H £1750.00	£2880.00
Art Audio Quintet	Mint S/H £750.00	£1995.00
Beard P3526/11/97	Mint S/H £495.00	£1395.00
Alchemist Kraken Monos & Pre-amp	Mint S/H £695.00	£1400.00
Chameleon Ruby Power Amp (200W)	Mint S/H £495.00	£1200.00
MC Cormack TLC-1	As New £595.00	£995.00
Jeff Rowland Consumate & Phono	Mint S/H £4500.00	£8995.00
Naim 42.5 Avondale	Mint S/H £195.00	£ ?
Apogee Scintila	Mint S/H £695.00	£5000.00
Duntech Crown Princes	Mint S/H £1750.00	£6120.00
Apogee Caliper	Good S/H £595.00	£3500.00
Alon IV Mk II	Ex Dem £2000.00	£3500.00
Snell III's	Mint S/H £450.00	£800.00
Alon V Mk I	Ex Dem £2000.00	£5000.00
Magneplanar SMG 3	Mint S/H £795.00	£3000.00
SD Acoustics SDI	V Good/S/H £795.00	£2695.00
Krell Studio 2	Mint S/H £1495.00	£3198.00
P.S.Audio Ultralink	Mint S/H £795.00	£2390.00
EAD 9000 Series III HDCD	Mint S/H £3995.00	£6000.00
Wadia x 64.4 dac	Mint S/H £1695.00	£4750.00
Pink Triangle da Capo 1307	Mint S/H £895.00	£1450.00
Linn Kark Numeric & Remote	Mint S/H £1495.00	£2500.00
EAD 7000 Transport	Mint S/H £1295.00	£2495.00
Pierre Lume II/SLS	Mint S/H £1750.00	£4500.00
Kuzma Stabi/ Stogi reference	Mint S/H £1295.00	£2600.00
Linn Tuner	Mint S/H £225.00	£475.00
Audio Technica ART I	Mint S/H £495.00	£944.00
Suar SR Gamma Pro & SMMX Pro	Mint S/H £350.00	£560.00
Energiser		

Monitor Audio 700 PMC	Mint S/H £450.00	£600.00
Martin Logan Sequel II	Mint S/H £1595.00	£3277.00
Royd Sapphire	Mint S/H £195.00	£245.00
Westlake WRI	Mint S/H £6995.00	£20000.00
Alon Phalanx	Mint S/H £12000.00	£19000.00
B & W P6	Mint S/H £695.00	£1095.00
Rogers LS35A	Mint S/H £350.00	£700.00
Rogers Lynx 4	Mint S/H £2995.00	£12500.00
Proac Response 4	Mint S/H £2500.00	£3790.00
Soundlab Bygestat	Mint S/H £1195.00	£2288.00
Martin Logan Aenus	Mint S/H £595.00	£1500.00
Apogee Centaur Minors	Mint S/H £995.00	£6000.00
Apogee Duetta Signature	Mint S/H £1395.00	£2350.00
Meridian M60 Rosewood	Mint S/H £495.00	£950.00
Royd Priors	Mint S/H £695.00	£1200.00
Castle Howard		

CD PLAYERS & DACS

	OUR PRICE	RETAIL PRICE
Wadial 16	As New £4750.00	£7395.00
Mission Cyrus Discmaster (Transport)	Mint S/H £595.00	£1000.00
MC Cormack DAC-1	Mint S/H £695.00	£995.00
Wadia 22/26	As New p.o.a.	
Acuphase DP70	Mint S/H £2250.00	£4500.00
Acuphase DP90/91	Mint S/H £9950.00	£20000.00
Mark Levinson 30.5/31.5	Mint S/H £12995.00	£26245.00
Forsell Air Ref Transport Mk II & Forsell Air Ref Dac	Mint S/H £8995.00	£13800.00
Marantz CD80	Mint S/H £395.00	£560.00
Rotel 965XB	Mint S/H £250.00	£300.00
DPA PDH 2 Silver Wired	As New £995.00	£2500.00
Meridian 500 Transport	As New £995.00	£1245.00
Meridian 566 20 bit Dac	As New £895.00	£1095.00
Audio Alchemy Transport	As New £495.00	£900.00
Thera Progeny	Mint S/H £750.00	£1145.00
Marantz CD94/CD94	Mint S/H £695.00	£2500.00
Proceed PCD 2	Mint S/H £1195.00	£3000.00

POWER AMPLIFIERS

	OUR PRICE	RETAIL PRICE
Audio Research M300 monoblocks	Mint S/H £4995.00	£10000.00
Jadis JA500 monoblocks	Mint S/H £7995.00	£21000.00
Lumley Ref 120 monoblocks	Mint S/H £1695.00	£3200.00
Albany PPI	Mint S/H £295.00	£450.00
Conrad Johnson Prem 8a	Mint S/H £7995.00	£16000.00
Boulder 500 AE	Mint S/H £3295.00	£5000.00
Melos 402 Monoblocks	As New £4950.00	£8000.00
LFD PAI LSI	Mint S/H £895.00	£1998.00
Audio Research D79/SPIO Mk II	Mint S/H P.O.A.	V. Rare
Krell KSA 50 S	Mint S/H £2495.00	£3690.00
Audio Research D400	Mint S/H £2500.00	£5298.00
Musical Fidelity F15	Mint S/H £1095.00	£1899.00
Krell KSA 300S	Mint S/H £5995.00	£9500.00
NVA A80 Monoblocks & P50 Pre-amp	Mint S/H £995.00	£1760.00
Bystron 48 ST	Mint S/H £795.00	£1500.00
Musical Fidelity P180 & CRPS	Mint S/H £895.00	£1600.00
Krell KSA 100 Mk II	Mint S/H £1595.00	£5500.00
Meridian 557	As New £1050.00	£1400.00
Audio Innovations 5500 Integrated	Mint S/H £495.00	£999.00
Meridian 505 Monoblocks	As New £1195.00	£1590.00
Mark Levinson Mk Ref 2 Monoblocks	Mint S/H £2795.00	£15500.00
Audio Research D200	Mint S/H £1995.00	£3248.00
Audio Research D240 Mk II	Mint S/H £1795.00	£3200.00
Audion Golden Knight	Mint S/H £2250.00	£4000.00
Audion Silver Knight	Mint S/H £1495.00	£2800.00
EAR 509	Mint S/H £1495.00	£3000.00
Audio Research D240 Mk II	Mint S/H £4795.00	£3500.00

PRE AMPLIFIERS

	OUR PRICE	RETAIL PRICE
Tesseract Tala	Mint S/H £795.00	£1500.00
Boulder LSAE	X-Dem £2500.00	£3400.00
Conrad Johnson Prem 7B	Mint S/H £5995.00	£11000.00
Exposure IX professional power supply	Mint S/H £795.00	£1595.00
Exposure V Active xover	Mint S/H £495.00	£995.00
McCormack Micro Line Drive	As New £395.00	£595.00
Mod Squad Line Drive	Mint S/H £250.00	£450.00
Linn Kaim (MPS) Phono	Mint S/H £925.00	£1700.00
Krell PAM 3 Preamp	Mint S/H £1295.00	£3000.00
Musical Fidelity MVT	Mint S/H £595.00	£1200.00
Audio Note H2	Mint S/H £695.00	£1200.00
Audio Research SP11 Mk II	Mint S/H £1795.00	£5000.00
Michell Argo + Hera	Mint S/H £495.00	£900.00

SPEAKERS

	OUR PRICE	RETAIL PRICE
Infinity IRS Beta	Mint S/H £4995.00	£12000.00
Ensemble PAI Silver-biwire	As New £1995.00	£3000.00
B&W Silver Sig & Strds	Mint S/H £3995.00	£5000.00
Ruzark Icon & Stands	Mint S/H £295.00	£500.00
Musical Fidelity MCS	Mint S/H £395.00	£700.00
Sonus Minima Amators & Ironwood Stds	Mint S/H £1395.00	£1948.00
Martin Logan CLS II & Kinergetic Subwoofer	Mint S/H £5995.00	£10000.00
Dalquist DQ12	Mint S/H £595.00	£1500.00
Spendor SP2/2	Mint S/H £395.00	£769.00
EPOS ES II & Stnds	Mint S/H £395.00	£520.00

TURNTABLES / ANALOGUE / VARIOUS

	OUR PRICE	RETAIL PRICE
Basis Ovation	As New £3495.00	£4950.00
Pierre Lume JI/Sowther Mk III	Mint S/H £2250.00	£4500.00
Koetsu Urushi	Mint S/H £1295.00	£2295.00
VPI TNT Wheaton III	Mint S/H £1995.00	£5000.00
Musical Fidelity TT Tuner	Mint S/H £195.00	£450.00
TNT Mk III & Lid	Mint S/H £3995.00	£4000.00
Clear Audio Gamma 24 CT Gold Coil	As New £495.00	£900.00
Meridian 504 Tuner	As New £525.00	£695.00
Technics SPIO Mk II full opusidium plinth	Mint S/H £1200.00	V. Rare
TNT 4 & Flywheel Air Suspension	As New £4500.00	£6500.00
Forsell Air Force One	As New £11995.00	£25000.00

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AMPLIFIERS/PRE AMPLIFIERS

Hafler DH101 pre-amplifier.Ex condition	£95	Sugden CS1 pre-amplifier	£100
NVA A40 Power amplifier. Boxed. Ex cond	£125	Dnm 2A pre-amp & power supply	£400
Sugden A25B Integrated amplifier.Boxed.	£180	Dnm 2A pre-amp & 2 power supplies	£500
Quad 405/2 power amplifier	£220	Roksan L2 pre amp & Dsu power supply	£600
Quad 44 pre-amplifier.Mint.Boxed	£250	Jeff Rowland model one power amplifier	£1500
Quad 306 power amplifier	£200	Quad 34 pre-amplifier.Mint/boxed.	£250
Sugden P51 power amplifier	£150		

SPEAKERS

Monitor audio MA3 mint boxed & stands	£249	Triangle comete in black.boxed	£300
Origin live conqueror/rosewood.cost £1600	£595	Celestion 5000 & stands.Boxed.Ribbons	£400
Rogers Ls1.boxed	£80	Keswick Audio Volante in cherry.Boxed.	£400
Rogers ls7T in black	£220	Spica angelus.cost £1600 sell for	£300
Kef 101/2 in rosewood.Boxed.	£295	Triangle Titus in black.Ex dem.Boxed.	£300

OTHER ITEMS

Arcam Transport & DAC.mint.	£595	Arcam Delta 80 tuner.New.Cost £340Boxed.£200	
Nakamichi ST 7E tuner	£395	Qed digit & 2 positron power supplies	£140
Qed digit + Positron power supply	£100	Rega RB300 tone-arm.As new	£90

TRANSLUCENT INTERCONNECT CABLE

99.99% pure silver conductors	Balanced.	Quality gold plated Res. plugs.
Half metre terminated £60.00	1 metre terminated £80.00	Add £20.00 per additional half metre

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Orange Valve pre-amplifier.Cost £1599 Stunning	£695	Quad 44 pre-amplifier.Boxed and in excellent cond.	£250
Unison Research simply 2 amplifier.ex demo	£695	CR Developments calypso valve amplifier.Ex demo	£375
Beard CA35 Valve pre-amplifier.Ex cond.Boxed	£450	Beard p50 pre-amplifier.Ex condition	£250
Audion Silver Knight monoblocks.300Bs p/pull mint	£1195	Quad 50E Monoblocks * 2 good condition	£249
Musical fidelity F22 Valve pre-amplifier,with phono	£695	Raidford MA50 amplifiers. Pair	£999
Ray Lumley M110 amplifiers.Ki88s	£1099	Pair Ray Lumley M75 amplifiers.Ki88s	£999
Luxman LV105 integrated Valve/mosfet amp.Mint	£480	Leak Varioslope pre-amplifier	£50
Matched pair Leak TL11bs serviced/guaranteed	£580	Matched pair Leak TL12+ amplifiers.serviced/gnteed	£550
Pair Quad 2s in nice original condition	£500	Leak TL25+ amplifier in grey	£250
Matched pair Rogers Junior amplifiers	£350	Rogers calet3 integrated amplifier * 2	£195
Rogers Calet 2 Pre/power amplifier	£150	Rogers calet3 3 integrated amplifier	£100
Leak Stereo 20 power amplifier serviced/guaranteed	£350	Clarke + Smith 1W10 integrated amplifier	£150
Audio Innovations First Audio amplifier.triode 7.5w	£780	Audio Innovations #800 2 box pre-amplifier	£250
Rogers Calet3 power amp Needs service	£50	Beard p35 Valve power amplifier.Black/chrome	£495
Quad 34 pre-amplifier.Mint boxed	£250	Audio innovations #200 power amplifier	£275
Quad 33 pre-amplifier.good condition	£75	Quad 303 power amplifier.good condition	£125

TURNTABLES

Garrard 301/401S. price Varies on condition	EPOA	Thorens 124. Various prices and condition	EPOA
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SPEAKERS

ATC SCM200 Active speakers including spa 24R50 power amp & sea2 pre .Cost £1800!! In excellent condition.	£895	Monitor audio MA3 & stands Mint Boxed	£200
Lowther Acousas using PM7As	£450	Tannoy Ardens in walnut	£60
Audio Electrostatic es157s Several in stock	EPOA	Quad ESL 57 Electrostatic speakers & Maf stands	£50
Pair B&W DM70 Electrostatic / hybrid speakers	£300	Pair Raidford studio 270/50 loudspeakers	£150
Pair IMF TLR80 transmission line speakers	£250		

OTHER ITEMS

Rega RB300 tone-arm.Good as new	£89	Decca super gold with decca-pod.Mint.Boxed.	£200
Yves Cochet PP UN2 box.Mc Transformer.Amazing	£200	Quad Fm1 with Quad stereo decoder.	£60
Sme M809 tone arms.Variou	£60	Quad fm3 tuner.Excellent condition	£75
Leak Troughline 2 and 3 tuners.mono	£75	Leak Troughline 3 stereo tuner	£150

TRANSLUCENT SILVER INTERCONNECT CABLE

99.99% pure silver conductors	Balanced.	Quality gold plated Res. plugs.
Half metre terminated £60.00	1 metre terminated £80.00	Add £20.00 per additional half metre

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EAR B34p mm/mc Phono stage with volume control £499 EAR B34p Phono stage.MM only No volume control £349
EAR B34L Line only valve pre-amplifier.Probably the best valve pre amplifier under £1000.Amazing value Only £450
Power supplies Amazing value at only £100 each.Plintbs & E175 OR(unfinished) or £275 (fm/finished) Very heavy.
Leak replacement output/mains transformers.Suppied and fitted from only £90.00.

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Repair of damaged treble or base panel including dust covers £95 EHT units £28 Full service EPOA

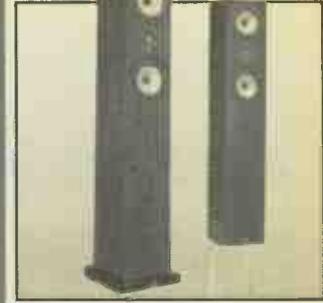
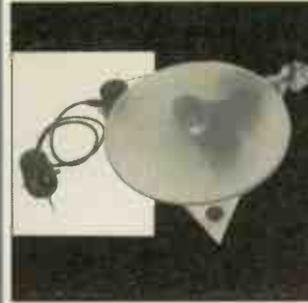
Dust covers per panel £10 Enough for 1 complete speaker £25.fitting of dustcovers treble or base £30 inclusive

WANTED (ring or best price)

Vintage/modern valve HiFi equipment & valves.to include:
LEAK.QUAD.RAIDFORD.ROGERS.DECCA.LOWTHER.GARRARD.TANNOY.VITA VOX.VORTEXION.
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CYRUS GETS SERIOUS WITH MICRO SYSTEMS

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£72.90
PER MONTH

While some customers can be attracted to the appearance of many mainstream mini and micro systems, they are quickly won over by a demonstration of the sheer musical superiority of these diminutive Cyrus components.

As beautifully constructed as anything on the market, this superb Cyrus and Mission line-up provides an exquisite system for anyone looking for legitimate hi-fi performance but with the minimum impact on their domestic decor.

The system offers a stylish and genuinely sophisticated quality of reproduction with all types of music that is likely to satisfy its owners for many years to come.

Call in for a demonstration and find out about our unbeatable trade-up offers.

CYRUS 111i Amplifier	£598
CYRUS PSX-R Power Supply	£328
CYRUS daD3Q CD Player	£898
Mission 752F	£578

TOTAL £2402

PART-EXCHANGE (example)	
or Deposit	£602
BALANCE	£1800*
INTEREST FREE PAYMENTS 12 X £150	

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THE ULTIMATE INNOVATIVE TRADITIONALISTS

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PER MONTH

No hi-fi manufacturer can claim to have a more significant history of innovation than Quad, and this latest system continues that tradition, offering both exceptional sound quality and outstanding value.

Judging by demand for older Quad equipment through our own 'second user' store, we would guess that Quad offers the best 'investment' potential amongst hi-fi products, and owners of older Quad equipment will be pleased to know that because of the demand through our 'Trading Station' we always offer exceptionally generous part-exchange allowances against Quad hi-fi of any vintage when you up-grade to the wonderful Quad 77 system.

QUAD 77 Control Amplifier	£849
QUAD 77 CD Player	£699
QUAD 77 Tuner	£699
Quad 101 Speakers	£599

TOTAL £2846

PART-EXCHANGE (example)	
or Deposit	£846
BALANCE	£2000*
INTEREST FREE PAYMENTS 12 X £167	

***OR DEFER PAYMENT
90 DAYS THEN 3YEARS AT
JUST £18.69 PER WEEK**

TRADE-IN YOUR HI-FI

Generous allowances for your carefully used hi-fi equipment plus a **'CASH-IN-HAND' facility.**

FOR MANY OF US VINYL STILL RULES!

FROM AS LITTLE AS
£89.91
PER MONTH

There is still something so beguiling about the quality of vinyl that even now, some fifteen years after the introduction of digital sound, many of us treasure our LPs more than ever. You know that old saying "you don't know what you've got until you lose it!"

If you're no longer playing your old albums, or if you've replaced your collection with CDs, it's worth knowing that we have a high demand for quality used turntables - so whatever you do, talk to us - please don't throw it away! But, if you're a 'vinyl junkie' you'll want to speak with kindred spirits.

So this is our recommended 'Re-start System' for anyone with a dominant collection of the beautiful black stuff!

PINK TRIANGLE TARANTELLA	
With Rega RB300 & Grado	£795
COPLAND CSA 14 Amplifier	£1199
SONUS FABER Concertino Spkrs	£599
SONUS FABER Speaker Stands	£290

TOTAL £2883

PART-EX (Example) or Deposit	£663
BALANCE	£2220*
INTEREST FREE PAYMENTS 12 X £185	

***OR DEFER PAYMENT
90 DAYS THEN 3YEARS AT
JUST £20.75 PER WEEK**

WE'LL BUY YOUR HI-FI

Instant Cash offered for Used and Vintage hi-fi equipment. Complete systems always wanted.

WHEN IT'S RIGHT YOU KNOW IT'S RIGHT!

FROM AS LITTLE AS
£91.53
PER MONTH

There's little we can say about Audiolab and Monitor Audio that isn't already well known. Other than that they are near neighbours of ours in a concentration of top-name manufacturers in the hi-fi hotbed that is Cambridgeshire.

The two companies come even closer in this system, demonstrate how bi-amping a superb two-way speaker with Audiolab's latest 'minimal' integrated and additional power amp creates a soundstage of amazing scale and precision.

We commend Audiolab and Monitor Audio, not only for such obvious sonic qualities but also for their outstanding engineering as well as a cosmetic finish which enhances the sheer desirability of all their award winning components.

AUDIOLAB 8000CD CD Player	£999
AUDIOLAB 8000LX Integrated	£469
AUDIOLAB 8000SX Pwr Amp	£549
MONITOR AUDIO Studio 12	
Floorstanding Speakers	£999

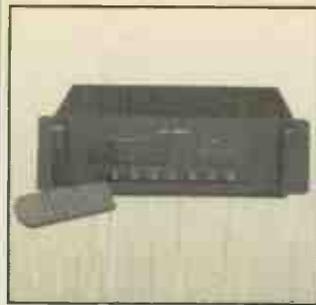
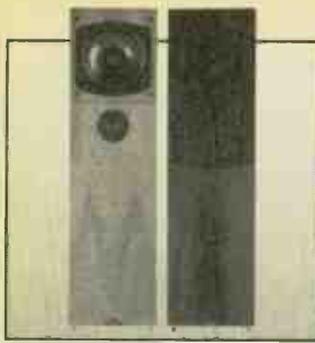
TOTAL £3016

PART-EX (Example) or Deposit	£756
BALANCE	£2260*
INTEREST FREE PAYMENTS 12 X £188	

***OR DEFER PAYMENT
90 DAYS THEN 3YEARS AT
JUST £21.12 PER WEEK**

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THEM A FINANCIAL REALITY

NAIM THAT TUNE IN ONE!

FROM AS LITTLE AS
£128.79
PER MONTH

If you're after that 'toe-tappin', 'finger poppin', 'hand clappin', 'thigh slappin', sound experience - simply call in and listen! We'll demonstrate Naim, a company that places a convincing emphasis on the value of true system synergy. For a growing number of our customers, Naim reproduces music the way they like it, and we'll place a bet that when you listen, you'll probably discover that you do too! A complete Naim system starts from around £2,300 which you can build incrementally to a staggering £30,000! What's more, if you'd like a personal endorsement, we can tell you that some of our people have chosen to spend their own 'hard-earned' on complete Naim systems. We can't say fairer than that!

NAIM CD2 CD Player	£2000
NAIM 102 Pre-amp	£1050
NAIM 180 Power amp	£1060
NAIM Credo Speakers	£1060
TOTAL	£5170
PART-EXCHANGE (example)	
or Deposit	£1990
BALANCE	£3180*
INTEREST FREE PAYMENTS 12 X	£265

*OR DEFER PAYMENT 90 DAYS THEN THREE YEARS AT JUST £29.72 PER WEEK

VALVE & SOLID STATE - BEST OF BOTH WORLDS?

FROM AS LITTLE AS
£324.00
PER MONTH

No dogma here! While different technologies provide different solutions to achieving state-of-the-art sound reproduction, The Hi-Fi Company will always provide an appropriately wide choice of top quality equipment for your personal assessment.

Audio Research have earned a global reputation with their highly sophisticated vacuum-tube amplifiers which, with the help of their new CD player in this system, produce an utterly convincing portrayal of all types of music.

Add the ProAc Response 2.5 loudspeakers and, in our view, these rare devices help this system create the transparent sound of electrostatics with the sheer power that only superior cabinet speakers can achieve.

AUDIO RESEARCH CD2	
CD player	£3399
AUDIO RESEARCH LS9 Pre	£1949
AUDIO RESEARCH VT50 Pwr	£2895
PRO-AC RESPONSE 2.5	£2700
TOTAL	£10,943
PART-EX (Example) or Deposit	£2943
BALANCE	£8000*
INTEREST FREE PAYMENTS 12 X	£667

*OR DEFER PAYMENT 90 DAYS THEN 3 YEARS AT JUST £74.77 PER WEEK

KRELL CLASS A POWER DRIVES MARTIN LOGAN

FROM AS LITTLE AS
£364.50
PER MONTH

For many years we have delighted in the transparency of electrostatic speakers, but never more than when driven by hugely powerful Class A amps.

Electrostatics really open up to Krell amplifiers, enhancing their clarity with a three dimensionality which can be eerily real in some instances. With well recorded discs one can feel as if it's possible to walk right through a literally transparent soundstage to mingle with the musicians in your own living room!

Any system offering this level of performance usually deserves a home demonstration and if that is something you would like to experience for yourself, please contact us and we will be delighted to make the arrangements for you. The system is of course on dem in store.

KRELL KAV300CD CD player	£3549
KRELL KAV250P Pre amp	£1999
KRELL KAV250A Pwr amp	£3195
MARTIN LOGAN CLS11	£4555
TOTAL	£13,298
PART-EX (Example) or Deposit	£4298
BALANCE	£9000*
INTEREST FREE PAYMENTS 12 X	£750

*OR DEFER PAYMENT 90 DAYS THEN 3 YEARS AT JUST £84.12 PER WEEK

MULTI-CHANNEL EXPERTISE IS HARD TO FIND

FROM AS LITTLE AS
£405.00
PER MONTH

Digital technology leads the way in audio-visual systems and there's no doubt that Meridian of Cambridgeshire are world leaders in the design of state-of-the-art multi-channel sound equipment.

With our own extensive expertise in home-cinema installations at all budget levels, we have to place this system as perhaps offering the perfect combination of hi-fi pedigree and sonic performance with genuine up-to-the-minute audio-visual compatibility.

If you are serious about creating a multi-channel 'home cinema' and hi-fi system, this is the ultimate installation.

MERIDIAN 500 CD Transport	£1245
MERIDIAN 518 Processor	£925
MERIDIAN 519 RF Demod	£450
MERIDIAN 562V Dig Control	£995
MERIDIAN 565-7.1	
S/S Decoder with AC3/DTS	£2850
MERIDIAN DSP 5000	
Digital spkrs Rosewood (2 pairs)	£6920
TOTAL	£13,385
PART-EX (Example) or Deposit	£3385
BALANCE	£10,000*
INTEREST FREE PAYMENTS 12 X	£833

*OR DEFER PAYMENT 90 DAYS THEN 3 YEARS AT JUST £93.46 PER WEEK

The Hi-Fi Company

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Hi-Fi World Classified Ads



PRIVATE

FOR SALE: Conrad Johnson PV10 AL (Special Edition) pre amp. Improvement over standard PV10 easily heard (£1300 new) £885. Tel: 01886 821 577 (Feb)

CELESTION DITTON 66 speakers, re-wired, new cones by Celestion, excellent condition £325. 2 metre pair transparent speaker cable c/w spades/plugs £79. For details Tel: Paul Allen 0115 981 7814 (work) (Feb)

CASTLE HOWARD Speakers, dark oak, upgraded by Rata, mint £525. Chord SPM 800 power amp £850. Quad 66 pre (upgraded) remote and tuner £725. Tel: 01893 855 321 (South Devon) (Feb)

LOWTHER. PAIR of original Lowther PM6 drive units, good condition but need reconing. £100 or best offer. Please Tel: 0191 273 8827 (Feb)

LINN LP12 Motor unit with 1996 mechanical upgrade, motor & Valhalla £375. Ringmat 330 XLR £20. Tel: 01664 822 648 (Melton Mowbray) (Feb)

EPOS ESII + Dedicated stands. Good condition £250 ono. Various speaker cables, Linn, Naim, Ortofon. Phone for details. Tel: Neil Hughes (Home) 01744 600 639 (Work) 01695 577 123 (mobile) 0468 898 979 (Feb)

CLEAR OUT: Linn Kan 2 speakers (free stands) £225. Polk LS/FX speakers (surround dipoles) £300. Pioneer 3 head cassette deck £75. Rappaport pre amplifier (separate power supply) £100. Tel: 01292 441 544 Weekends (Feb)

LINN KEILIDHS With Kli-Stone plinths and 8m of K-400 bi-wire cable (£1000) £495. Chameleon Ruby power amp (£1000) £395. Will sell both for £695 for very quick sale. Tel: 0121 705 4859 (Feb)

MAGNAPLANAR MGIC Panel speakers, true audiophile speakers, big but they produce a beautiful soundstage £450. Quad 34/405.2 pre/power amps, excellent condition £325. Tel: 01222 (Cardiff) 891 314 or 0800 143 240 (Feb)

RADFORD MONITOR Loudspeakers, mint condition, wood unmarked, excellent bass. Will sell reluctantly due to space problems. Good offer secures. Ex. working order Quad tuner £30. Tel: 0131 661 5427 (Feb)

JOLIDA SJ-502A Int amp. extra tube, Teac P-700 CD transport, Cambridge Dac Magic II (fully modified), Tara Prism digital cable, Audioquest power cord. All £1100 (cost £1800) Tel: 0181 364 5687 (Feb)

LINN AXIS Turntable, Akito tonearm, K9 cartridge, ex. condition £280. Other cartridges available - offers. Wanted: Conrad Johnson pre-amp (phono) PV10A or similar. Also Linn Lingo PSU. Tel: 0121 353 1286 (Sutton Coldfield) (Feb)

CELESTION SL600Si speakers with DLP 600 and Kudos Lead filled stands £550. Rotel Michi RHT10 tuner £450. Theta TLC £115. Goliath PSU for TLC £100. Sony Minidisc recorders MS30/MS37 £150 each. Cables; VdH First pairs 0.8m £85, 0.6m £70, Digital £40, Versalabs Wood Block £50. Tel: 0181 871 2345 evenings (Feb)

SNELL TYPE K Speakers, excellent condition, boxed, black ash £225 ono. Stands available. Also possibly for sale, Nakamichi Tri-Tracer 1000: Offers. Tel: James 01865 728 938 (Oxford/London) (Feb)

CYRUS 2 AMPLIFIER £200. Harbeth HL MkII monitors £350. B&W DM110 monitors, Apollo stands £100. Wharfedale 504 speakers, Partington stands £120. Marantz CD65 MkII SE CD player £195. A&R HA10 head-amp, offers. Tel: 0181 818 4492 (Guildford) (Feb)

MARANTZ CD12 Limited Edition CD player for sale. As new condition, excellent sound, learning remote control, very high end transport and DAC. Cost £3000 when new. Sell for only £1400. Rotel RB-10 Michi power amplifier, very high quality power amplifier, excellent sound, cost £2300 when new, 200 watts RMS. Sell for only £1000. Tel: 01275 333 020 or 0467 234 218 (Bristol) (Feb)

MACKINTOSH MC60 (1962) valve monoblocks - offers. Meridian 208 CD/Pre-amp £595 ono. (new £1350) Quad 44/405 MkII pre/power amps £355, may split. Quad 306 power amp £155. Croft valve pre-amp £170. Tel: 01746 780 000 (Feb)

COLLECTORS ITEMS: QUAD 22 amp £75, Revox G36 tape recorder in case, excellent condition but noisy output stage £85. Ferrograph Logic 7 tape recorder, good condition, playback only, used for editing £75. Also Dual CS 505-4 turntable plus Audio Technica cartridge. Excellent, boxed with manual £60. £250 for the lot. Buyer collects. Tel: 01222 617 767 (Cardiff) (Feb)

KLIPSCH CHORUS Speakers, excellent condition £900 ono. Tel: 0171 790 3404 or 0468 362 087 (Feb)

AUDIOLAB 8000S Amp. 6 months old, boxed, clear transparent sound £529. Audioquest Quartz 2 analogue interconnect £60. Tel: 0115 952 1820 (Feb)

ORACLE ALEXANDRA Mk3, SME309, ATOC5, Mana Soundframe £750. Fons MkI 3 speed, Rega RB250, OM10-78 stylus £100. Tel: 0181 554 6199 (Feb)

ORIGINAL DIRECT Cut vinyl disc, 'Thelma Houston' 'I've Got The Music In Me'. Serious offers invited. Collectors item. Other direct cut/supercut records available, i.e. Beatles Abbey Road. Tel: 01227 360452 (Feb/I)



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PRIVATE

AUDIO INNOVATIONS 2nd Audio amps L2 pre PI phono, Alto CD, perfect condition, downsizing hence reluctant sale £1700. Consider exchange for smaller high-end system. Tel: 01460 72545 (Somerset) (Feb/1)

ROKSAN XERXES (Walnut) turntable, Rega RB300 arm, Audio Technics OC5 cartridge plus XPS3 & DSU power supply. Excellent condition, with box £525. Tel: 01299 271 266 eves (West Midlands) (Feb/1)

MUSICAL FIDELITY F-19 Poweramp, 9 months old, 2 x 300 watts RMS. Cost new £4000, asking £2200. Tel: 01296 437 314 eves (Aylesbury) (Feb)

LEAK STEREO 20, completely rebuilt £250. Leak TL12 Plus gold monoblocks, 3 available £150 each. Varislope Stereo pre-amp £40, Mono £20. Leak TL50 plus (GEC KT88's) £250. Leak Troughline 3, spotless condition £100. Tel: 01633 422 559 (Feb)

GARRARD 401, excellent £110. Lowther FM Mk2 tuner £65. Tannoy units, LSU/HF 12, one 'Silver', one 'Red' £100 each. Quad 2 monoblocks, completely rebuilt £350 pair. Leak Stereo 30, pristine £40, Stereo 70 £50, Delta 30 £25. Tel: 01633 422 559 (Feb)

MERIDIAN 518 Processor. As new, boxed £600. Silurian, high end, silver screened digital cable, 1m, £60. Tel: Gerry Hassell 0181 751 3771 or 0181 890 3302 (business hours) (Feb)

COUNTERPOINT DA10a/DA11a combo. Latest spec, high-end 20 bit DAC & transport. HDCD, JAC anti-jitter board etc. Black/silver finish. Half price - both items as new, boxed. DAC £1000. Transport £800. Siltech digital cables, 1m £100, 0.5m £65. Tel: Gerry Hassell 0181 751 3771 or 0181 890 3302 (business hours) (Feb)

B&W MATEX 804 speakers. Superb sound £895. Naim Nait 3 amp £375. Sony CD P222ES £225 ono. All in excellent condition. P/X considered. Tel: 01225 404 431 (Feb)

AUDIO INNOVATIONS Series 800 Anniversary power amp with Border Patrol power supply £1300, new. Audio Note ANJ speakers £600. Little Pink Triangle turntable, Rega RB300 arm/Grace cartridge £300. Tel: 01903 731 646 (Feb)

EXPOSURE VII (Dual) pre-amp with two VI psu's. Absolutely mint but old style cases hence only £250. Also Linn Klyde M/C cartridge. 24 months light use £75. 01942 818 752 (Feb)

Sonus Faber Minima Amator speakers, brand new, still boxed with full guarantee. Never used. Unwanted gift! £1150 ono. Tel: 01153 481 812 or 01773 333 145 (Feb)

AUDIOLAB 8000Q amp £650. Audiolab 8000P power amp £450. Audiolab 8000CDM £650. DPA Enlightenment DAC £550. Rotel R-T990BX tuner £350. Nakamichi DR-1 tape deck £450. Project 6.1S record deck with Ortofon MC30 Supreme £450. Pace MSS1000 satellite receiver £150. JVC HR-S5500EK S-VHS video recorder £250. Tel: 01296 398 166 (Feb)

RUARK SABRE loudspeakers in unmarked condition and walnut veneer £195 ono. Exposure loudspeaker cable. Two 8m lengths £30 ono. Tel: 01502 716 197 (Feb)

NAIM 02 TUNER (new) Linn Pretek, 2 Powerteks, Keilidh speakers (new), Meridian 200 CD player, 203 DAC, Nakamichi cassette deck 2, Target stand. All excellent condition. Offers. Tel: 01794 523 746 (Feb)

PROAC STUDIO 100 speakers with Target R1 stands. Both in excellent condition. (£980 new for pair) Selling for £595 ono the pair. Tel: 01780 764 149 (Feb)

NAIM CD3.5 £700. NAC 102, NAP 180 £1350 (£2110). Epos ESII £230 (mah.) SoundStyle rack £100 (£220). May split. Tel: Colin 01293 416 022 (Feb)

MISSION 752 Freedom (rosewood) Mint condition £430. Marantz CD63 KI Signature, mint condition £275. Arcam 6+ amp vgc £140. All boxed and instructions. Tel: 01508 499 586 after 4pm (Norfolk) (Feb)

MAGNAPLANAR MGICs £650. Quality monoblocs (prototypes) £350. Rega Planet CD + remote, boxed as new £375. MacIntosh MC 2100 power amp + power supply £700. Musical Fidelity XLP, boxed as new £100. Linn LP12 Valhala/Syrinx PU2/Rega Elys £500. All vgc. Tel: 01273 607 068 (Feb)

MUSICAL FIDELITY M.V.X. pre-amp, 4 line + MM/MC phono stage, mint, boxed, cost £2300 new. Accept £695. Musical Fidelity P180 power amp £450. M.F. P270 MkII £695. Pink Triangle Da Capo DAC 22 bit and 1307 filters £695. Tel: 01634 387 686 (Feb)

SPENDORS SPI 001270/1 boxed perfect £250 or XC. Philips Motional F/B L5541 £65. Thorens 125, plinth, 3009, v15 £120. Revox Mint 791 tangential £175. Quad FM4 mint boxed Charcoal No. 018246 £225. 5m remote for Teac R/R £25. Sony auto rev TC-V7 vgc £40. Sony MC XL55 Pro boxed, mint. Tel: 01392 860 182 (Feb)

GAMMA AEON 211/VT4C valve monoblock silver amplifiers (£5000) Class A single ended £2195 ono. May P/X. Marantz CD-10 £495. (others) Tel: 01225 480 990 (Feb/1)

PINK TRIANGLE Pip2 pre-amp battery PSU MC stage, superb (£4000) £1150. Audio Synthesis DAX2 AT&T as new (£2100) £1450. Sonus Faber Amator speakers with slate stands (£3600) £1850. Avondale VI power-amp (£1250) £550. Naim 62 Avondale 6 channel PSU £650. Lowther Acousta speakers PM6 original re-coned £225. Meridian M2 active speakers, stands, cables and pre-amp £400. All mint and boxed. Tel: 01274 426 103 (Feb)

QUAD 63 ELECTROSTATIC speakers £1100. Quad 66 pre amp £440. Teac P2 DAC £800. Kef 104/2 Raymond Cooke Special speakers £850. Yamaha CX2/MX2 pre pwr amp £675. Tel: 01977 643 629 (Feb)

NAIM DBL's (Active/Passive) £3000. 6 tier Target stand X2 £350. Linn LP12 turntable £500. Naim Aro £500. Naim Prefix £195. Naim Hi-Cap £400. Lyra Parnassus £1100. Linn Lingo £350. Mana Reference/Mini Mana £250. Naim CDS £2750. Naim 52/Supercap £3500. Naim NAP 135 X2 £2000. Tel: 01271 801 0905 or 0385 375 641 (Feb)

BBC L55/12A Monitors, new, boxed, half price £600. Stands £50. Scopex dual beam scope + manual £75. Fluke 8024A digital multimeter + temp. probe + manual £65. Lowther PM6 drive unit £45. Tel: 01303 258 961 (Feb)

SYSTEMDEK IIIXE 900, Acrylic platter, metal armboard, RB300/Goldring 1020GX cartridge. Nice condition £350 ono. Sony Pro Walkman, leather case, cables, boxed, nice condition £150 ono. Tel: 0114 272 7969 day, 0114 233 5413 eve. (Feb)

MERIDIAN 263 Delta Sigma DAC plus Ixos 105 digital interconnect £225. Denon DRM 510 tape deck £80 ono. DCD 960 CD £125 ono. All boxed and mint. Tel: 0171 739 2659 or 0850 088 434 (Feb)

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Linn LP12 (Air)	
Zeta/Koetsu Silver Onyx	£2500 £795
Linn LP12 Alromosia / Valhalla	£500
Linn LP12/Ekos/ Troika	£3000 £1298
Logic Tempo / RB300	£198
Maniticone Mantra / Magician	
+ MBP6 pwr sup / Ort MC3000	£998
Rega 9 / Exact / New	£1846 £1395
Rega Planet / Acos Lustre	£120
Revolver / Hellus Scorpion / P77	£249
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 £2998

AMPLIFIERS - SOLID STATE

Alkhemist Kraken Pre	£395	£298
Arcam Delta 90 (Int)	£500	£268
Arcam Delta 290 (Int)		£375
Audiolab 8000A (Mint)	£500	£375
Audiolab PPA (Phono stage)	£1100	£798
BGW 202 (Control/Pre)		£275
Burmester 838 Pre	£1495	£695
Classe Audio Thirty Pre	£1320	£695
C J Sonographe FET (Pre)	£1250	£495
Counterpoint Solid 1 Pwr	£1495	£795
Densen Beat B100	£650	£478
DPA 200S Pre/Power	£1250	£745
DPA 50S Power	£1500	£695
Finestra EC (Inc mains filter)		£795
Jeff Rowland		
Consumate Pre	£5500	£2798
Krell Ref KR5BP (6 component balanced pre)	£3995	
Lecson AC1/AP1 (Circa 1975)		£295
Lentek (Design Award)	£784	£298
Linn LK1 / 280 Pre/Pwr	£1300	£698
LFD LSB + PA2 (Pre/Pwr)	£3800	£1798
Musical Fidelity A200	£800	£425
Musical Fidelity A120	£549	£295
Musical Fidelity F18 (Pwr)	£4000	£1998
Naim 92 Pre / Flat Cap / 90 Power amp (6 months old & mint)	£1252	£998
Naim 42 Pre		£195
Naim NAC 72	£725	£528
Naim 180 Power	£1095	£698
Naim 160 (Old style)		£495
Naim 250 (Old Style)	£1655	£795
Nakamichi Amp 1	£630	£350
NVA AP30 (Integrated)	£350	£228
Nytech CP122 / CPA602	£700	£325
OCM 500 Power amp	£2750	£1698
QED C300/P300	£675	£378
Rappaport Pre 2 (Pre)		£295
Rega Elex	£398	£248
Sugden A48 (Circa 1976)		£128
Sumo Athena (Pre) & 9 (Pwr)		£795
Tornado 1/ Hurricane 1	£995	£798
Threshold S300 (pwr)	£5500	£1500
YBA 2 (Pre)	£1700	£878

VALVE AMPLIFIERS

Arion Electra Integrated	£1400	£875
Art Audio Quintet (Monos)	£2000	£1198
Art Audio Conductor (Pre)	£700	£428
Audio Innovations 1st Audio (7.5watt heated triode)	£1700	£695
Audio Research SP11 Mk1 (Revalved & Serviced)	£4995	£1698
Audio Research SP11 Mk 2		£1898
Avantic SPA II Vintage valves		£188
Counterpoint SA20 Pwr	£3000	£1398
Dynaco ST120 (Classic circa '76)	£328	£698
Goldie SG-502	£950	£698
Grant G100 MC / Pre / Pwr	£2200	£998
Papworth Audio TVA50	£1950	£798
Sonic Frontiers SFM160 (Mono's)	£5495	£2498

CD PLAYERS / DACS

Arcam Alpha 1	£320	£195
Arcam Delta 170 / Black Box 3		£585
Arcam Black Box 5 DAC		£295
Acoustic Prec Eikos (New)	£1850	£1448
Audio Alchemy Drive System 3		
4 Box CD Player	£1950	£1098
DPA Renaissance DAC	£569	£395
Krell SBP64X DAC (1991)		£2998
Meridian 602/606Trans/DAC	£3350	£1498
Micromega Duo (2 box)	£2299	£1198
Micromega 2.1 Trans	£2500	£1495
Mission daD 7000		£195
Musical Fidelity Digilog		£195
Musical Fidelity Tubalog	£500	£368
Musical Fidelity E600	£600	£428
Naim CD3 (6 months old / mint)	£993	£798
Parasound DAC-1000	£795	£528
Pink Triangle Ordinal DAC	£995	£498
Pioneer PDS901 (Silver)		£250
Pioneer PD9700	£450	£254
Proceed PDT1 / PDP1	£3490	£1690
Technics SL-SP 770A	£250	£155

TAPE DECKS / TUNERS

Audiolab 8000T	£750	£538
Avantic BM611 Valve Tuner Circa 1960 (no decoder)		£148
Cambridge T55 Tuner (Black)		£78
Creek T40	£199	£125
Cyrus Tuner	£399	£268
Marantz SD55 3 hd / 2 mtr	£400	£195
Nakamichi CR2	£495	£298
Nakamichi 680ZX	£600	£398
Revox A77 1/4 track 3 3/4 & 7 1/2		£495
Pioneer CT70R 3 head (Silver)		£150
Revox B215	£1950	£658
Sony Pro Walkman	£329	£175
Yamaha KXW282 (Twin)	£260	£168
Yamaha KX480 mint	£200	£138

LOUDSPEAKERS

Acoustat Model X (valve amps)	£1298	
Acoustic Energy AE1	£799	£498
Apogee Caliper Signature	£4000	£1508
Carver Silver Signature	£2200	£1498
Celestion 300 (Rosewood)	£1095	£598
Dali 104MS Special Edit	£650	£418
DCM Time Windows		£395
Harbeth HL4 + Stands	£1000	£398
JBL M Series M330 PA Speakers		£895
KEF 104/2 (Teak)	£1495	£595
KEF 70s (Surrounds)	£299	£195
KEF L55/1a (BBC Monitors, '60's)		£495
Leak Sandwich (Originals)		£148
Lentek Monitors		£400
Linn Kelidh (Walnut)	£750	£598
Linn Kaber (marked)	£2200	£998
Linn Isobarik (Active)		£1250
Linn Sara + Stands		£375
Martin Logan Aeries (Bik)	£2200	£1650
Meridian M30 (Active)		£578
Misslon 752 (Black)	£580	£295
Monitor Audio R352 (Teak)	£395	£248
Monitor Audio MA800 (Rose)	£795	£395
Mordaunt Short MS737 with Decca Ribbon Tweeter	£500	£175
Musical Fidelity MC2		£195
Naim intro (6 months old / mint)	£660	£548
ProAc Response 2	£1700	£998
Rogers LS-4 (Black)		£185
Rogers LS3/5a (Black)	£799	£398
Royd Coniston	£249	£120
Royd Minstral (Black)	£260	£185
Ruark Templar 2	£559	£395
Spendor SP1		£549
Spendor BCIII (Teak)		£395
Tangent RS2 + Stands	£400	£225
Tannoy 637 Profile	£575	£395
Tannoy Devon (12" drivers)	£795	£298
TDL Studio 1	£800	£475
Thiel CS1.2	£1100	£645
Yamaha NS10 Studio	£300	£168

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TURNABLES / ARMS

Pink Triangle Export c/w 250 GTI	£900	£597
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AMPLIFIERS - SOLID STATE

Albary AP4 Pre	£350	£227
Audiolab 8000C Mk2 Pre	£549	£447
Audiolab 8000P Mk2 Pwr	£749	£547
Audiolab 8000Q Pre	£1099	£897
Audio Research D200 Power - 200 wpc	£3250	£2257
Chord SPM1000B		
Balance Power	£2785	£1997
Chord SPM1200B		
Balance Power	£3525	£2527
Chord CPA2800B		
Line Stage Pre	£3246	£2247
DPA Renaissance Intgrtd	£595	£477
DPA DSP200 Line Pre	£499	£397
DPA 50S Power	£1500	£895
Krell KSA100S	£5843	£3997
Meridian 562 Dig Pre	£795	£597
Meridian 502		
Dual Mono Pre amp	£1295	£1097
Meridian 557 Power amp		
200 watts per channel	£1400	£1097
Musical Fidelity F22 Pre	£995	£697
QED Systemline		
Kit + Modifications	£3000	£1897
Thorens TTP2000 Mk1 Pre	£499	£397
Thorens TTA2000 Pwr (35w)	£599	£477
Yamaha A970 (New)	£800	£507

PREVIOUSLY OWNED

Creek CAS4040 Integrated	£225	£144
Kinshaw Overture Integrated	£435	£294
Meridian 603 Digital Pre	£1750	£754

VALVE AMPLIFIERS

Vac-In-The-Box Phono/Pre	£249	£197
Audion Sterling Intgrtd	£1200	£947
Audion Silver Knight Anniversary Monoblocks	£3400	£2697
Audion Silver Knight Integrated 300B	£1125	£897
Audio Research BLI Cnvr	£888	£587
Audio Research V70 Pwr	£4480	£2487
Audio Research LS15 Line Pre	£3199	£2497
Audio Research LSS Mk1 Line Pre	£5295	£3997
Croft Series V Power	£2555	£357
Graaf 5050 Power	£2150	£1657
Graaf WFB 2 Pre	£1195	£897
PM Components MPL1 Pre plus 2 x Mp211 Power amps	£5000	£2507
Unison Simply Four Pentode Class A Power amp	£1550	£1247
Unison Smart 845 Monoblock Class A Power amp	£3250	£2497
Unison Mystery One Pre	£1550	£1247

PREVIOUSLY OWNED

Creek CAS4040 Integrated	£225	£144
Kinshaw Overture Integrated	£435	£294
Meridian 603 Digital Pre	£1750	£754

PREVIOUSLY OWNED

Harmon Kardon AVP1	£2000	£994
Lexicon CP2 Decoder	£1100	£594

LOUDSPEAKERS

Apogee Centaur Minor	£1345	£847
B&W HCM1	£249	£197
B&W THX System	£4975	£2977
Castle Howard Mk2	£1200	£947
Epos ES22	£1185	£987
Harbeth HL Compact 7	£1499	£1197
Harbeth HL K6	£1049	£847
Impulse H7	£799	£497
KEF Ref Model 1 Bk	£1199	£997
KEF Ref Model 2 Bk	£1599	£1297
Klipsch SW15 Sub	£1600	£1197
Klipsch DSP Effects THX	£800	£597
Klipsch LCR Main and Centre THX System (Each)	£500	£397
Meridian M2500 Active Sub	£1595	£1297
Mission 753F	£798	£597
Mission 754F	£1498	£997
Note Perfect Virtuoso	£2750	£1497
Note Perfect Concert	£2450	£1297
Pink Triangle Ventral	£896	£597
ProAc Response 2	£1700	£997
Quad ESL63 Afro/black	£3450	£2447
Quad fit Gradient/SW63 Subwoofer system	£750	£1247
Sonus Faber Electa Amator Mk1	£3293	£2497
Wilson Witt Mk1	£8888	£6887

PREVIOUSLY OWNED

Croft Micro Pre / V Pwr	£1400	£704
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CD PLAYERS / DACS

Arcam Delta 270CD	£800	£447
Audio Alchemy DACMAN	£149	£117
Audio Alchemy DAC-IN-BOX	£229	£177
Audio Alchemy Digital Encoding Engine V1.1	£399	£297
Audio Alchemy DTI Plus	£249	£197

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PRIVATE

QUAD QA12P (1948/51), actual one photographed for 'Audio Audio' book, plus matching Quad HRI tuner. Both in excellent original condition, serious offers only. 2 Av0 Mk3 valve testers, offers. **Tel: 01550 777 336 (Feb)**

ART AUDIO Tempos Class A triode monoblocks 30W, new £2700, £1200 ono. Ruark Accolades, top of the range tri-wireable new £2700, £1200 ono. Silver Seven interconnect one metre £95. Canare speaker cable, two 3.5 metre tri-wire lengths £70. **Tel: Chris 0181 993 2006 (Feb)**

QUICK SILVER valve monoblocks GEC KT88 100wpc (£3500) £1175. Quick Silver valve pre-amp MC phono (£2200) £725. Naim 42 with Avondale PSU £450. Radford Woodside WSCD2 CD player Trichord Clock2 (£1100+£176) £450. Audio Synthesis Silverblue 2.5m £185. Oracal Delphi turntable Helius Scorpio arm Onix PSU £550. Mitchell Hydraulic Reference turntable Linn arm and cartridge £250. All mint and boxed. **Tel: 01274 428 170 (Feb)**

QUAD 77 CD (mains) £600. 77 pre & system controller £550. 77 Stereo power amp £400. All grey Nextel. **Tel: 01733 551 881 (Feb)**

NAIM NAXO 3-6 Crossover, new style, boxed, never used, currently located at a house in Guildford. List price £676. Will sell for £400. **Tel: Ireland 01 285 3000 (Feb)**

NAIM NACS2 and Supercap power supply, one year old but good as new. Unusual reason for sale. £3250 **Tel: 01635 866 004 (Feb)**

SURROUND SOUND System (separates) high quality, boxed as new, mint. Sale due to bereavement. Denon, Rotel, Kenwood, Monitor, Celestion, Target, TV cables. Cost £2500, accept £1500. Details **Tel: Charles 01398 323 406 - 01823 324 811 (Somerset/Devon) (Feb)**

THORENS 155 Mk II turntable with ADC cartridge, two Mordaunt Short MS600 mahogany speakers (Decca ribbon tweeter, Celestion 10" woofer), Akai GCX320D cassette deck. Best offer accepted. **Tel: 01491 612 521 (Feb)**

PINK TRIANGLE LPT (Blue Nextel/Black Plinth) - RB300 arm - Roksan Corus Black (low hours) All excellent.

Tel: Gregory 0181 981 6195.E.Mail: Hugoshouse@compuserve.com (Feb)

AKAI GX-10000E, reel to reel tape deck wanted in good condition (or for spares) Willing to pay up to £200 in cash. **Tel: 01935 822 892 (Feb)**

NAIM 82 £1350, 3 x Hi Caps £400 each. Naxo 2/4 X-over £300. All new style. 2 x NAP 250 serviced & matched, old style £650 each. Avondale 42 preamp with CD input & power supply £300. All perfect c/w boxes & manuals. **Tel: 01527 401 954 (Feb)**

FOR SALE: PT Two, RB250, boxed, excellent £350 ovno. Linn Basik, Akito, K6, boxed, excellent £175. RB300 silver wired by Audio Synthesis on Linn board £110 ovno. **Tel: 0191 226 0174 (Feb)**

TECHNICS SLP1200 CD player as in November 97 Hi-Fi World, page 47. Complete boxed £375 ono. **Tel: Lyn 01302 321 066 (Doncaster) (Feb)**

NAIM 140 Power amp £400. Audiolab 8000T tuner £395. Wanted: Naim 250 power amp. **Tel: 01884 259 637 (Devon) (Feb)**

MUSICAL FIDELITY TI Tuner £80. Linn Valhalla PSU board for LP12 £55 (with 45 adaptor). **Tel: 01522 694 871 (Lincoln) (Feb)**

AND O ALCHEMY DMS3 transport with £350 Trichord mods £550, SD1E speakers just run in new £2950, £1800, Zeta Vdh tonearm and retipped Koetsu Red Signature £800, old style SD1 speakers £450. All mint, any demo. **Tel: 01738 411 918 after 1pm (Feb)**

NEW VALVE Amplifiers using classic Mullard 5-20 circuit with modern high-quality components. Tesla/Sovtek valves, 25 watts per channel. Monobloc pair £250, single-chassis dual mono £300 **Tel: 0181 427 1378 (Harrow) (Feb)**

WANTED: QUAD 66 Pre amp with remote, Quad 66 tuner, Quad 67 CD. Must be mint. Also ELS 63's **Tel: 01453 764 334 (Feb)**

XTC PRE 1, pre amplifier, lacquer black, remote control, superb performer, highly reviewed, 3 months old, boxed, as new, cost £1250, sell £800. **Tel: 01634 365 153 (Kent) (Feb)**

REGA ELA Loudspeakers (black) 12 months old. Immaculate condition. Five years warranty remaining, only £400. Also Soundstyle 4 shelf rack blue/black marble effect £200. **Tel: 01253 834 023 (Blackpool) (Feb)**

TANNOY CHATSWORTH Speakers 12" Monitor Gold, in mint condition £375. **Tel: 01829 782 115 Evenings (Cheshire) (Feb)**

QUAD ESL 63 with MAF stands. Black grilles, rosewood finish. Mint condition, boxed as new. Reluctant sale due to recent move £1500. **Tel: 01772 315 723 (Feb)**

ROSE RV-235 valve pre-amp £300. Audion Sterling valve power amp £350. Buyer collects. **Tel: 01529 468 016 (Lincs) (Feb)**

WANTED: E.M.I. TR90 tape recorder. Someone must have one! Will collect. **Tel: 01580 830 558 (Feb)**

KEF 103/4 Reference Series (rosewood) Cost £1300. Bargain £600. Yamaha stereo cassette deck TC-800GL, special wedge shape design. Collectors item £100. Both mint condition. Spendors BCI teak, perfect £200. **Tel: 01708 767 478 (Romford) (Feb)**

NAKAMICHI DR3 10 hours use £199. ProAc Super Tablettes inc Target stands, vgc £350. Meridian 204 tuner £249. Quad 306, vgc £190. Yamaha E200 Dolby Pro Logic processor, vgc £149. **Tel: 01293 886 205 (evenings) Sussex (Feb)**

LINN CD and active crossover. Linn Karik 3 CD player, 9 months old £1350. Active electronic crossover for Isobarik £500 ono. **Tel: 01753 851 429 (Feb)**

WANTED: REVOX Pre-amp, equaliser, timer for B77. W.H.Y. **Tel: 01923 443 490 (Feb)**

NAIM SUPERCAP 3 months old, for use with 52 pre-amp, 82, pre-amp or Super Naxo £1500. **Tel: 01767 317 166 (Feb)**

PAIR DENON 6600A Monoblock power amplifiers. Excellent with Isobariks or similar hard to drive loudspeakers. 260W into 8 ohms, 450W into 4 ohms. Spare pair boxed £500. **Tel: 01455 233 017 (Feb)**

PAIR UNISON Research Smart 845 monoblocks. Superb sound. Mint condition, hardly used. Boxed. Upgrade necessitates sale. Demonstration, and delivery may be possible. £2300. **Tel: 01666 504 550 (weekend) or 01772 853 658 (work) (Feb)**

ROTEL RCD965BX, Micromega Microdac, Linn Intek, Tannoy 609's, Target stands, quality interconnects, bi-wired (cost £1500), boxed, mint £600. **Tel: 01282 817 143 (Lancs) (Feb)**



PRIVATE

NAIM GEAR (New style) - CDS
 £2200, NACS2 £3300, NAP250
 £1000, NAT01 £900. LP12
 Lingo, Ekos, Arkiv £1200.
 Nakamichi CR7 £1100. Marantz
 CD10 £400. Two Rotel Dolby
 units £100. All mint. Tel: 01472
 410 434 (Hessle) (Feb)

CLASSE AUDIO DR6 preamplifier,
 boxed in very good condition
 £1100. Theta Pro Basic III DAC
 (upgradeable). Boxed in mint
 condition £1300. Townshend
 Seismic Sink (2). Small size, for
 supporting Meridian sized
 components. £50 each. XLO
 Signature balanced interconnect, 1
 1/2m £400. Tel: 01502 724 251
 (Feb)

TDL STUDIO 1 Speakers, walnut,
 immaculate £450 incl stands, and
 Naim cables, boxed. Tel: 01494
 727 504 (Feb/I)

MOTH 30 SERIES, 40W monoblocks
 £350. Moth Leyline black
 interconnects £75. Tel: 01933 356
 086 (Northamptonshire) (Feb)

ARCAM ALPHA 6 CD player £350.
 Arcam Alpha 6 plus amplifier £220.
 Kef Coda 9 loudspeakers £160.
 Audioquest Ruby interconnect £45.
 2 Cabletalk professional
 interconnects £50 each. Tel: 01489
 570 990 (Feb)

MISSION DADS/DACS £250,
 Naim NAC 62 £220 (new style).
 NAP 140 £425 (new style).
 Ruark Talisman II (black) £425.
 All in excellent condition. Tel:
 01642 824 424 (Cleveland) (Feb)

WANTED: MISSION Cyrus III or SL
 integrated amplifiers. Must be in
 good condition and perfect working
 order. Tel: 0181 452 1452
 (evenings) (Feb)

FOR SALE: Technics SL-1000 MkII
 turntable with Technics plinth
 (original heavy version).
 Modifications include high-grade
 regulators, Cerafine and Nichicon
 PSU caps. Comes with SME
 armboard. Superb sound, £650.
 Wanted: Kenwood LO2A integrated,
 Sony TA-N88B power amp and
 Technics SST-1 speakers. Also circuit
 diagrams for Technics ST-3500 and
 ST-9600 tuners. Tel: Jon 0181 992
 8952 (Feb)

SONUS FABER Electa speakers, mint,
 boxed (£1900) £900. Atacama
 SE24 sand filled stands £40.
 Micromega T Drive, T Dac with
 digital interconnect, mint, boxed.
 (£2100) £850. Tel: 0181 543 8625
 (Feb)

KEF 104/2 Reference loudspeakers
 in black ash finish, excellent
 condition £800. Tel: 01889 881
 338 after 6pm (Stafford) (Feb)

MAGNAPLANER MG 1.5 QR
 loudspeakers, mint condition,
 boxed. £600 ovno. Tel: 01922 409
 241 (Feb)

IMPULSE H6's Horn loaded speakers
 (89dB) superb sound. Walnut real
 wood finish, as new condition,
 recommended by Jimmy Hughes.
 Demo welcome. Cost £1425 bargain
 at £675. Genuine reason for sale.
 Tel: 01780 764 149 (Feb)

MERIDIAN M2 Active speakers, all
 new drive units fitted '97, mint.
 Bring your own records/TT for
 demo. £500 incl. stands. Tel: 0181
 682 4588 or 01753 715 223 (Feb)

NAKAMICHI CR7 used one month
 and stored since 1991. As new in
 original packing £990 ono. Marantz
 CD94 II similarly stored and
 immaculate. Has AT&T additional
 re-clocked output (also coax) for
 use as very high quality transport.
 Hardly used £850 ono. Tel: 01483
 282 364 (Feb)

AUDIOLAB 8000C and 8000P plus
 Cabletalk Reference 2 interconnect,
 less than one year old. Pair
 Harbeth 5HL speakers (teak) and
 stands (6 years old) £950 ono. Tel:
 01483 503 579 (Feb/I)

QUAD FM4 Tuner, bronze colour
 £185. Pair of Leak 2075 speakers.
 OK condition but one tweeter gone.
 £140 ono. Tel: Ralph 0121 783
 3928 (Feb/I)

PAIR OF B&W 801 Series 2 Matrix
 speakers, black ash hoods with
 American upgrades i.e. Sound
 Anchor stands and Maughanbox
 Line stages. £1800 just for the
 upgrades alone. £2800 ono. Tel:
 Ralph 0121 783 3928 (Feb/I)

FOR SALE A 60lb heavyweight
 Nakamichi amplifier CA7E plus
 matching CA5E pre-amp. Recently
 serviced by importers Bowers &
 Wilkins. Originally cost in excess of
 £2500. Offers in the region of
 £900. Tel: 01799 550 208
 (Essex/Cambis borders) (Feb)

ATC 100 Active speakers £4000.
 Martin Logan Aerius speakers
 £1150. Micromega Stage CD drive
 £300. Rotel Pro-Logic pre amp and
 6 channel power amp £400. Tel:
 01977 643 629 (Feb)

DYNACO VALVE Set comprising Pas-
 3 pre, Stereo-70 power and FM-3
 tuner, all excellent £800. Leak
 2075 loudspeakers, amazing sound
 quality, excellent condition £750.
 Rogers Cadet 3 £95. Armstrong
 valve amp £125. Radford 180/50
 studio monitors £220. Castle
 Conways £195. Tel: 01484 603 107
 (Feb)

MARANTZ CD63SE, mint, boxed
 £180. M.F. X-10-D Missing Link,
 boxed £80. Celestion SL6's (walnut)
 vgc, boxed £160. Soundstyle tripod
 racks (black) four, two, one shelf,
 two isolation frames £150. VDH
 102D III HB interconnects (2) £35
 P.P. Tel: 0181 205 6778 (Feb)

SOUNDLAB A3s latest model 6/97,
 reference and recommended
 speakers £6500 (£11,000) Delivery
 UK, demonstration. Foot passenger
 crossing possible. Tel: 00 33 2
 3546 3557 evenings (France, Le
 Havre) (Mar/I)

HEYBROOK SEXTET Series Two
 speakers, black with walnut trim,
 original boxes, very good condition
 £550 for easy sale. Tel: 01373 834
 291 (Bath) (Feb)

LINN KAIRN pre-amp with phono
 £700 ono. Roksan Xerxes, Tabriz,
 ATOC5 £450 ono. Deltec (DPA)
 DPS50 power amp, cables £400
 ono. Townsend Elite Rock,
 Excalibur, plinth, cover, offers. Tel:
 Dave 01222 616 151 (Mar/I)

LEAK TL12+ amplifier, Varioslope
 mono pre-amplifier, Troughline 3
 mono tuner, Sandwich speaker,
 Goldring GL58 turntable, original
 owner complete with instructions
 and guarantees. Also Leak Stereo
 70 amplifier and Akai GXC 310D
 tape deck. Sensible offers. Tel:
 01923 234 190 (Feb)

ARCAM ALPHA 5+ CD £475 sell
 £199. Cambridge Audio CD4 £75.
 Both mint, boxed. Speakers B&W
 CDM2 £399 sell £199. Rogers LS1
 £65 as new boxed. Tel: 01865 559
 737 daytime (Oxford) (Feb)

MISSION 753 Freedom loudspeakers
 £449. AVI S2000MP pre amplifier
 with remote control and S2000MA
 power amplifier £449. Tel: 01270
 214 143 day or 01270 625 159
 evenings (Feb)

MERIDIAN 551 Integrated amp with
 209 remote £475. Meridian 551
 power £400. Creek OBH-8 phono
 stage with power supply, magnetic
 £80. Pink Triangle L.P.T. piano
 black, RB300, Simuko Blue Point
 £350. Audiolab 8000 amp £275.
 Royd Minstral speakers £140. Tel:
 01226 710 605 (Yorkshire) (Feb)

Audible Elegance



WINTER SPECIAL PRICES

ART AUDIO QUINTET MONOBLOCKS (CHROME/GOLD)	£2095.00
BEAM ECHO DL7-35 MONOBLOCKS	£2500.00
GAMMA ACOUSTICS GEMINI LINE INTEGRATED	£ 450.00
GAMMA ACOUSTICS RHYTHM PHONO	£1100.00
GAMMA ACOUSTICS AEON MONOBLOCKS	£2995.00
TUBE TECHNOLOGY SYNERGY PRE POWER	£3995.00
TUBE TECHNOLOGY UNISIS POWER	£1195.00
TUBE TECHNOLOGY PROPHET PRE AMP	£1250.00
UNISON RESEARCH SMART 845 MONOBLOCKS	£2495.00

Art Audio - Alchemist - Beam Echo - Bravura - Gamma Acoustics -
Loricraft Audio/Garrard - JM Labs Speakers - Klipsch - Monrio -
Nottingham Analogue - Ortofon - Pro-ject Turntables - Sovereign Valves
- Target - Trichord Research - Tube Technology

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Ashcroft Bishopstone Lane Herne Bay Kent CT6 6RP

Creek OBH-8, OBH-8SE & OBH-9 MM and MC phono pre-amplifiers



WORLD VERDICT ○○○○

Smooth, yet truly musical, these are the best entry-level phono stages around at present.

November 97

Is your vinyl input getting a little long in the tooth? Or does your latest amplifier not have a phono input? Either way the Creek phono pre-amplifiers will give a boost to your system.

Employing state-of-the-art circuitry and high grade components, the OBH - Phono pre-amps perform miracles at a very modest price. Optimal matching is achieved by using an OBH-8 or SE for moving magnet and OBH-9 for moving coil.

UK Prices: OBH-8 - £99

OBH-8SE - £130

OBH-9 - £160

OBH-11 Headphone Amplifier

HIGHLY RECOMMENDED

WHAT HI FI AWARDS 1997

The Creek OBH-11 makes the most of high-quality electronics and delivers clarity and weight that make any headphones perform to their utmost capabilities. If you are serious about personal listening, it's just the thing."

OBH-11 UK Price: £129

OBH-12 Remote Control Passive Pre-amp

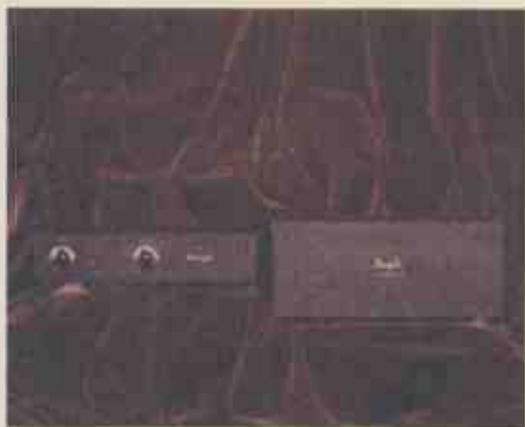
The Creek OBH-12 enables you to sit back and turn the volume up and down, select the input to your amplifier, have a remote mute facility as well as tape monitoring without the need to get up to press any buttons or adjust knobs on your amplifier - "...something that isn't possible with any other passive unit out there (yet)." (Audio Video Shopper, USA, Feb 97).

OBH-12 UK Price: £199



For an info pack please contact:
CREEK AUDIO LTD, 2 Bellevue Road,
Friern Barnet, London N11 3ER, UK
Tel: 00 44 + (0)181-361 4133
Fax: 00 44 + (0)181-361 4136
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Hi-Fi World Classified Ads



PRIVATE

NAIM 72 Pre-amp, MM boards, new style case £395. Naim Hi-Cap new style £395. Micromega Duo Pro 2 DAC, boxed, new £1350. Will accept £650. All excellent. **Tel: 01524 381 389 (Lancaster) (Mar)**

REL STORM sub-woofer £450. Alchemist Odin power amp 80w A/B £350. Rotel RCD 965 CD player £125. All mint and boxed. 8 mtrs Qudos bi-wire £20. **Tel: 01992 626 138 (Feb)**

NAIM NAP180 power amplifier. Absolutely mint condition, boxed £695. **Tel: 01225 812 314 (Feb)**

LP12, CIRCUS, Armageddon, SME IV, Dynavector 17D2 £1650. Exposure Pre 'XI', 'VI', Power 'IV' £1250. Ortofon Rohman unused £700. Wanted: Meridian 565, 512V, Kimber cables, Mana, ISO HR. Tel: 01934 522 435 (Mar)

VOYD VALDI turntable, Helius Aurens arm, Rega RB300 if preferred. Goldring 1042, 5 years old, but little used, perfect condition £375. **Tel: 0181 994 2030 after 6pm (Feb)**

AUDIO INNOVATIONS Series 200 pre-amp, MM/MC £210. Audionote 2x5m speaker cable £90. Ariston RD80/RB300 £120. Hadcock 226 arm £50. **Tel: 01444 458 587 (Feb)**

CONRAD JOHNSON PV10A (phono) and MV55 pre/power amplifiers, both almost new £925 and £1395. Loricraft Garrard 301 in Loricraft oak plinth/cover £450. B&W 802 monitor floor standing speakers £350. **Tel: 01603 714 528 daytime/evenings (Feb)**

MERIDIAN 506 CD Player including remote, boxed, receipts, as new, will demo £450. **Tel: 01452 612 868 after 6pm (Feb)**

LEAK TL10 with pre-amp, totally original and excellent condition, GE KT61 £200. Frequency Counter, Racal-Dana 9001, Nano-second resolution, DC-160MHz, PC Comm's etc, extremely high spec lab grade instrument, virtually mint condition £500 (£1000+) **Tel: 01384 411 488 days (Feb)**

RESTEK CHALLENGER Integrated pre-power amp £425. Naim Hi-Cap £280. Mod Squad line drive/phono drive units £295 pair. **Tel: John 01494 837 358 (Bucks) (Mar)**

ARCAM ALPHA 6 CD player. Mint and boxed with remote and manuals. Cost £600 will accept £300 or £150 player plus cash. Audioquest Video X digital interconnect £20. **Tel: 0191 374 5563 (work) 0191 373 1062 (home) (Feb)**

EPOS ESII loudspeakers including dedicated stands. Good condition £250 ono. **Tel: 0121 344 3598 (Birmingham) (Feb)**

AURA VA80 Amplifier, boxed, good condition £135. Denon PMA350 SE amplifier. As new, 5 months old, boxed £100. Mission 733 floorstanding speakers. Good condition £110. **Tel: 01604 39482 (Northampton) (Feb)**

MERIDIAN 551 Integrated amp with 209 remote £475. Meridian 555 power £480. Primare A20 integrated amp with remote £600. Wanted: Lescon AP3 Mk2 and Lecson tuner. Also reel tape. Tandberg, Teac etc. **Tel: 01226 710 605 (Yorkshire) (Feb)**

QUAD FM4 tuner, bronze £200. Meridian 501 pre-amp with brand new Meridian system remote control £450. All the above in mint condition, boxed with manuals. **Tel: 01257 277 857 (Lancs) (Feb)**

BEAM ECHO Avantic SPA21 valve amp £175. Rogers HG88 £90. Chapman 306 and matching valve tuner £160. Vintage Triplett US Signal Corps combination tester £50. Acos Lustre arm £50. **Tel: 01709 555 403 (Rotherham) (Feb)**

THORENS TD124, Alphason HR100 MCS, Denon DL304 £450. Quad 33, FM3, 405 £190. Sugden A21 amp R21 stereo tuner £150. Garrard Zero 100 £25. Wharfedale Tritons £40. Goldring 1960 arm £25. All excellent. **Tel: 01709 555 403 (Rotherham) (Feb)**

WANTED: MARTINS Speakers, circa 1970 (very approx) **Tel: 01270 67717 (Crewe, Cheshire) (Feb)**

MOBILE FIDELITY LP's for sale. Excellent, 600, mint condition. Dean Alto speakers including stands £145 ono. Excellent condition. Rotel RB-870/RC-870 pre & power amp, as new £225 ono. **Tel: 01423 646 510 (Feb)**

QUAD II (one only), 22 pre + FM tuner GEC KT66's + manual, mint £190. Quad FM II tuner £60. Quad 33 pre £60. Roberts R707 radio £40. **Tel: Steve 01902 870 101 (Feb)**

MARTIN LOGAN SL3 (light oak), purchased new 15/8/97. Superb, boxed, mint £2600. Wanted: Sonus Faber Extremas or Wilson Benesch A.C.T. One's. **Tel: 01902 786 818 (Midlands) (Mar)**

AKAI GX600DB Reel to reel tape deck. Vgc, plus 6 Maxell 10" tapes. As new £175. **Tel: 01253 824 005 (Feb)**

NAIM NACT2 (new style), Hi-Cap (old style), NAP90 (new style) £950. Chord interconnects and Naim speaker cable £50. **Tel: 01892 371 238 or 0973 246 572 (Dumfrieshire) (Mar)**

AUDIO INNOVATIONS Series 1000 pre-amp £1500 new, boxed, £500. Dunlop Transcription turntable with Signet arm £200. **Tel: 0181 776 0044 eves (Feb)**

NAIM 82/180 S+K boards £2050. Linn Arkiv low hours £345. Linn Kan II speakers + stands £245. Arcam 70.3 CD player £245. Sound Org. T/T support + 4 tier stand £60. 2 x 4m Naca 5 cable £20. **Tel: 01256 704 273 (Feb)**

LEAK TL10 Amplifiers, pair, Stereo 20 + Point One pre + Troughline tuner. TL12+ gold, mono. Pye Mozart mono. Rogers Cadet III power. KG88 mark I. Quad 33/303/FM3, Quad ELS 57 Serial nos. 51,000. Late model, immaculate. Quad 66 CD player. Phone for details. **Tel: 01752 837 338 (Feb)**

WANTED: QUAD II Control unit, Quad II power amps, Quad FM tuner, AM tuner, Quad ESL 57 speakers. Complete system preferred. **Tel: 01225 461 148 (Bath) (Feb)**

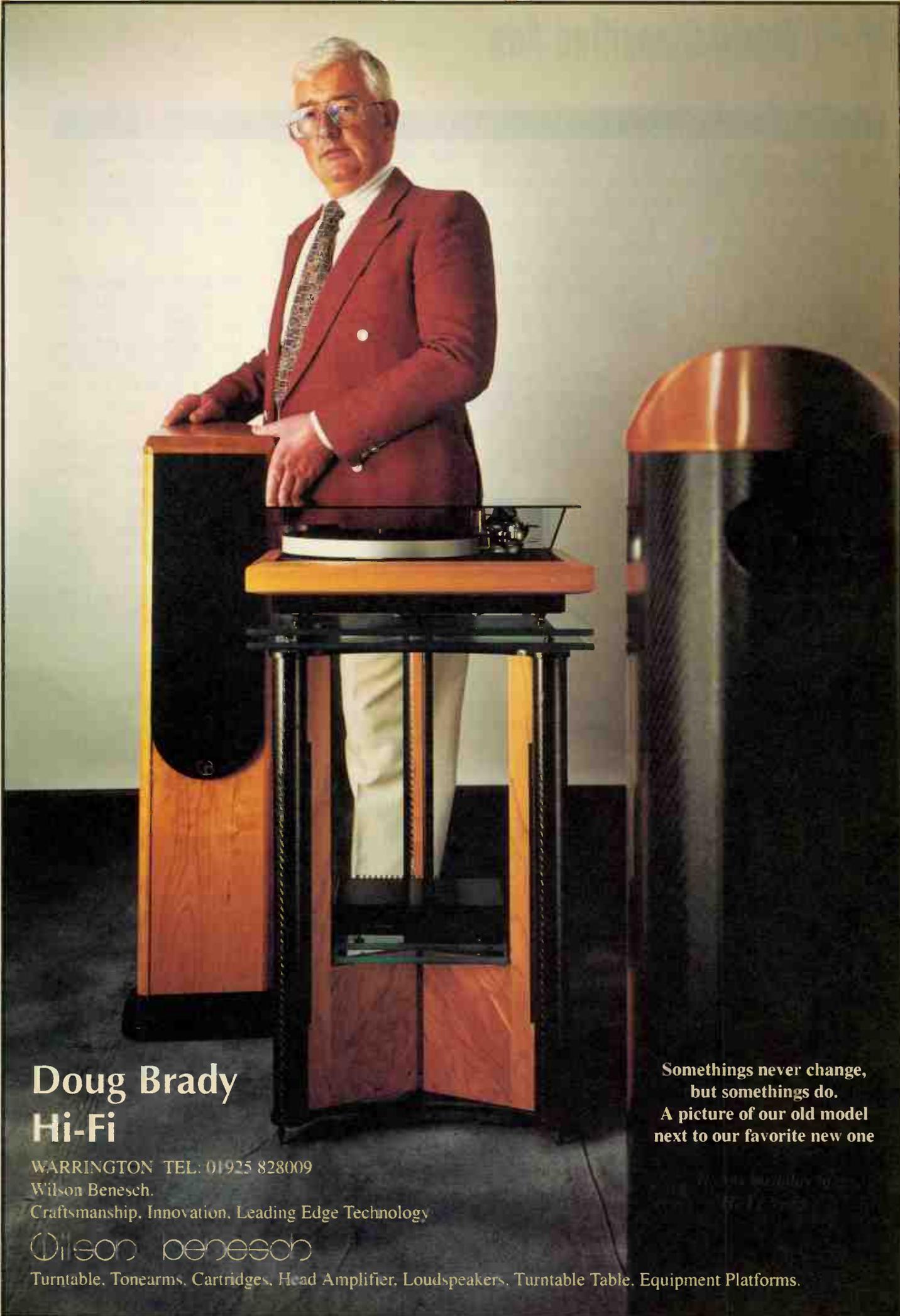
CHORD SPM 800 Amp, mint condition, boxed with instructions £990. **Tel: 01642 822 066 (Feb)**

AUDIO RESEARCH LS7 valve pre-amplifier, cost over £1700, only £1150, and Audio Research VT60 valve power amplifier, cost over £2200, only £1350. Mint condition, all manuals and packing. **Tel: 0181 995 6451 (Feb)**

ORIGIN LIVE Sovereign floor stander, superb redwood veneer, boxed as new, cost £1100, only £690. Naim NAC92/NAP90.3 pre-power, cost £920, no packing, so only £495. **Tel: 0181 995 6451 (Feb)**

ART AUDIO 'Diavolo' power amp (32B's) as new, 7 months old, £3500 new, will accept £2600. **Tel: 01509 231 254 (Feb)**

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CASTLE CHESTER Speakers in medium oak finish. 2 years old, excellent condition £350 ono. Tel: 01785 816 581 (Feb)

BEARD P35 valve power amp £400. Quad ESL 57 speakers £350. Lexicon CP2 processor £300. Harbeth P3 speakers £250. Tel: 0181 898 8292 (Mar)

QUAD ESL63 pair blacks £1700. Pair Quad II monoblocks £450. Quad 22 £100. Quad ESL57 one only bronze £190. Quad II monoblock £235. Quad 22 £100. All fully overhauled by Quad Aug 97 and unused since then. Heathkit tuner £75. All equipment bought for test purposes but no longer required. Tel: Malcolm 01923 285 266 (day) 282 638 (eve) 285 168 (fax) (Feb/I)

MERIDIAN 541 £750 with MSR M60C centre £750. Both £1400. Also M60 Actives £1500. All £2600. Six month used. All mint, boxes, cables etc. Tel: 01509 219 489. Mobile 0498 712 975 (Loughborough) (Feb)

EPOS ES14 Speakers, walnut, phase plug model, including Epos stands, not bi-wire but any Epos dealer can convert £325. Tel: 0131 310 2174 evenings/weekends (Edinburgh) (Mar/I)

TWO QUAD ESL63 Electrostatic speakers £1000. Audio Pro sub woofer £100. Meridian MCD Professional CD player £100. Quad 405 current dumping amplifier £50. Quad 44 control unit £50. All vgc. Tel: 01392 877 917 (Feb)

WANTED: PINK Triangle Pip II pre-amp. Must be mint. Tel: 0181 461 4797 after 6pm (Mar)

MARK LEVINSON Pre-amp ML10A. Superb engineering & sound. Var. phono section to match cartridge. Clear top. Mint with manual, test reviews & boxed. Bargain £925. Wanted: Mitchell stylus balance gauge. Audio Research pre amp phono. Tel: 01487 814 015 (Feb/I)

MERIDIAN 207B CD Preamp 204 tuner, both Meridian serviced Sept 97. M.S.R. Meridian M30 II active speakers stands £950. May split. V.D.H. source 2x4 1/2 mtrs £55. Tel: 01493 851 296 (Great Yarmouth) (Feb)

300 WPC MUSICAL Fidelity F19 poweramp. Current top of the range amp. Awesome dynamics, effortless sonic delivery. Cost new £3995, asking £2150. Tel: 01296 437 314 (Aylesbury, Bucks) (Feb)

RUARK ACCOLADE loudspeakers, 3 way design, Dynaudio bass, mid and high drive units. Stunning appearance, effortless dynamic presentation. Cost new £2700, asking £1450. Tel: 01296 437 314 (Aylesbury, Bucks) (Feb)

QUAD 67 Compact Disc wanted, with remote & manual (book), boxed if possible. Tel: 0151 336 1808 (Feb)

QUAD 77 INT Amp. Carbon, boxed, mint £450. Acoustic Energy AE1's. New bass units, dedicated stands, black gloss cabs. Boxed. £650. Linn Sondek, black, Ittok MC200, Ortofon, boxed etc. £550 ono. XLO 0.1 interconnect 1.0 mtr (rrp £180) £100 ono. Tel: Jules 01792 280 061 (Feb/I)

TANNOY EATON (10" HPD) in excellent condition & boxed £295. Pair Seas 25FEWRX boxed £50. Thorens TD150 II vgc & original £45. New Tannoy 625 ALF subwoofer £260. Tel: 01494 874 381 (Bucks) (Feb)

MOTH RECORD Cleaning machine plus accessories £200 (£369). Nordost Red Dawn 1m interconnect £130 (£285). Van Den Hul Thunderline 1m interconnect £60 (£120). Audio Note ANS silver interconnects. Various lengths £55 to £75. Musical Fidelity kit: X10D £70 (£120), X-Pre £110 (£200), X-PSU £70 (£130). Audio Synthesis Pro Passion purist passive pre-amp £275 (£495). Pioneer PD-S801 CD player £125 (£300) Great sound on a budget. Tel: Jerry 01372 468 266 (Feb)

REVOX A77 Mk3 reel to reel tape deck, high speed, two track, needs major service. Also more than 250 tapes, mainly EMI Professional. Best offer or good use secures. Tel: 0171 251 8893 (Feb)

AUDIOLAB 8000-Q preamp r/c boxed £700. Rogers Cadet monoblock £250/pr. Arcam Alpha 5 plus CD player £225. Nakamichi DR-3 £250. B&W DM-7 speakers £250. Or £1600 the lot incl cables worth £170. Tel: 0121 326 8083 (Birmingham) (Feb)

TUBE TECHNOLOGY Synergy PPS valve amplifier. Four months old (balance of 10 year guarantee left) boxed with instruction book £3950 (£6900) No offers. Tel: 01703 601 222 (Southampton) (Mar)

LFD INTEGRATED Zero amp, mint & boxed £300. Pair Kef SP1014 £60. Leak Troughline Stereo tuner £45. Pair Jordan Watts tweeters £20. Yamaha keyboard, 5 octaves + stand, tutor manual £70. Tel: 01202 429 353 (Bournemouth) (Feb)

LECSOHN HL-1 Horn loaded loudspeakers, excellent condition £295. Buyer must collect due to size! (Pembrokeshire). Audio Innovations Series 200 pre/power, mint £450. Tel: 01834 860 681 (Feb/I)

WANTED: LEAK Stereo 20 in vgc or rebuilt; a Williamson amplifier, original or newly built; Nuistor preamp (from Glass Audio); Hi-Fi World's KLPII preamp, 300B and K5881PSE power amps; Conrad-Johnson PV-5, MV-50; VdH or Garrot Decca. Tel: 0181 883 5618 (Feb)

SDI SPEAKERS £300. Revox B77 II £300. Tel: 01923 710 929 (Feb)

DYNACO PAS 3 Stereo valve preamp £160. Dynaco Pat 4 Stereo preamp £85. Technics SU600 Stereo Class A amp £90. Wharfedale Linton Stereo amp £50. Nelson Jones Stereo tuner £35. Tel: 01372 467 264 (Esher) (Feb)

AUDIOLAB HI-FI System for sale. 8000Q £750, 8000 CDM £900, 8000 DAC £500, 8000M's £1200, 8000T £450. Nakamichi DR-3 £200. All as new, boxes & manuals. Call for further details. Tel: 01275 333 020 or 0467 234 218 (Feb)

CELESTION A-3 Loudspeakers for sale, as new condition, only 3 months old, black ash, complete with boxes etc. As new condition cost £2400. Sell for only £1800. Tel: 01275 333 020 or 0467 234 218 (Feb)

NAKAMICHI PA7 Power amp 200w £795. Stax pre-amp with built in headphone driver. Includes moving coil amp + Gamma Pro headphones. Rare. £750. Infinity RS5 speakers £250. All mint. Tel: 0151 259 4703. (Feb)

RON SMITH Galaxie 17 tuner aerial, as new £50. Sennheiser 565 Ovation headphones. Boxed, immaculate condition £60. Tel: 01633 667 346 (Feb)

ROYD MINSTRAL floor standing, black ash speakers. Excellent condition. 1 year old, 'run-in', boxed. Cost £235. A bargain at £120. Tel: 01904 708 834 (Feb)

NAIM 110 Power amp £225, Naim 62.5 preamp £175, old style. Linn Kans, with Kan II stands £210, 20 metres Linn K20 cable £25. Naim m/coil boards £30. Tel: 01902 373 396 (Feb)

ARCAM ALPHA 6 CD player, as new condition £325 ono. Tel: 01745 331 681 (Feb/I)

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VAN DEN HUL MC2 Cartridge, only 100 hours use. Perfect and rebuilds are cheap £450 (£1350). VPI Unipivot arm, The JMW £825. Both immaculate. Tel: 0181 325 2585 (Feb/I)

PRIME DESIGNS A100 Mk2 integrated amp. 100 watts. Sweeter sound than earlier version. Brand new condition. £400 (£650) Tel: Nick 0171 221 0691 after 5pm. Leave message on ansaphone. (Feb/I)

NAIM NAP250 (new style), mint, boxed with instructions and leads £895. Wanted: Naim 52/Supercap, matched pair up to 2 years old. Tel: 01494 521 387. E-Mail: GerryWhitlow@compuserve.com (High Wycombe) (Feb/I)

WANTED URGENTLY: QUAD 67 CD Player to replace stolen item. Tel: 01453 764 734 or 0370 951 875 (Mar/I)

LUXMAN 308 Amplifier £250
Yamaha DSPA970 Prologic amplifier £300. Pioneer PL12 turntable £30. Rega R200 arm £50. Armstrong A121 valve stereo receiver £60. Sony TCK 60 cassette £40. Tel: 01708 457 691 (Feb/I)

ARCAM ALPHA 5 Plus CD player. £300 rebuild by RATA. Excellent sound, manual and boxed. Upgrading. £210. Tel: 01903 247 779 (Sussex) (Feb)

ZETA TONELARM, 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 (Mar/I)

DENON POA 6600A monoblock power amps 250 watt per channel, mint, boxed £795. Pink Triangle Da Capo DAC, 2 filters 1307 and 22 bit £650. Wanted: Musical Fidelity MVX2 pre-amp. Tel: 01634 717 608 (Feb)

QUAD ESL63 Loudspeakers with new MAF stands £1550. Tel: Dave 0171 209 1468 (Mar/I)

QUAD ELECTROSTATIC Loudspeakers pair 1969 (overload protection) & 1964, bronze grilles £335. Also GFD stands £50. Cables, booklets, literature, buyer collects, London E18. Tel: 0181 989 4251 (Feb/I)

NAIM CD3 £600, NAC 92/NAP180 £900. Epos ESII (walnut) with stands £325. All mint. Tel: 01905 830 120 (Mar)

TEAC VRDS-TI, Audio Alchemy DDE v1.1, Power Station 3 £675. Michell Argo/Hera pre-amp £475. Sonus Faber Concertino plus Slate Audio stands £550. Arcam Alpha 5 Plus £250. Meridian 200/203 £475. Telford 01952 502 097 (Feb/I)

TEAC P-700/D-700. Mint condition £775 (complete). Audionote CD2 CD player, mint, hardly used £860. Ion Active system with JCI speakers £600. Tel: 01952 406 759 (Feb/I)

MERIDIAN 566 20-bit DAC £500. Meridian 518 digital pre-amp/jitterbuster £600. Apogee Duetta Signatures full range ribbon speakers. Mint condition incl boxes & manual £1950. Symo speaker cable 2 pairs of 2.5m £225 a pair. Tel: 0171 281 0821 (Feb/I)

NAIM NAC72, Avondale NAPI40, Hi-Cap £1050 ono. 2 x 5m Naim NAC AS £30. Tel: 01925 727 243 (eve & w/ends) (Mar)

KEF 104 A/B Speaker with stands £175. Thorens TD150 record deck (without arm) £35. Tel: 01446 750 889 (South Glamorgan) (Feb)

NAIM AUDIO NAC102 with M/M boards, mint, boxed, 6 months old £800 Tel: 01635 40242 (Feb)

MICHAELSON AUDIO Odysseus, integrated, re-valved, serviced £650 ono. Part exchange Electrostatics, ribbons, valve preamp phono or headphones considered. Musical Fidelity MA 50 and other equipment available. Tel: James 01707 329 820 (Mar)

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STOCK CLEARANCE of Audio Engineering Systems interconnect cables. Blue Moon pure silver cable £60, normally £190. Yellow Crystal silver plated cable £45, normally £140. Tel: 01189 891 752 evenings or weekends only. (Feb)

QUAD II and 22 Spares and Repairs. Polypropylene 16+16 @ 450v up-grade. New mains transformers fitted. Tel: Vintage Radio Restoration 01903 501 158 (Feb)

TECHNICS SP10 MkII £380. EMT 948 £650. EMT 950 £950. Studer B62 VU £750. Revox B77 HS £650. Revox PR99 £850. Studer C37 £2000. Studer A710 £850. Tel: 01246 275 479 (Feb)

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HALCYON SYSTEMS Class A Mono-Bloc Amplifier 60 watt £495 ea. Passive Pre-Amplifier £299 ea. Two Way Horn Loaded Loudspeaker, Horn Loaded A.B.R. System Bi-Wireable £599 pair. Necromancer Two Way Ported Loudspeaker With Ribbon Tweeter Bi-Wireable £899 pair. Tel/Fax 01903 716 209 (Apr)

HALCYON SYSTEMS Class A Mono-Bloc Amplifier 60 watt £495 ea. Passive Pre-Amplifier £299 ea. Two Way Horn Loaded Loudspeaker, Horn Loaded A.B.R. System Bi-Wireable £599 pair. Necromancer Two Way Ported Loudspeaker With Ribbon Tweeter Bi-Wireable £899 pair. Tel/Fax 01903 716 209 (Apr)

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