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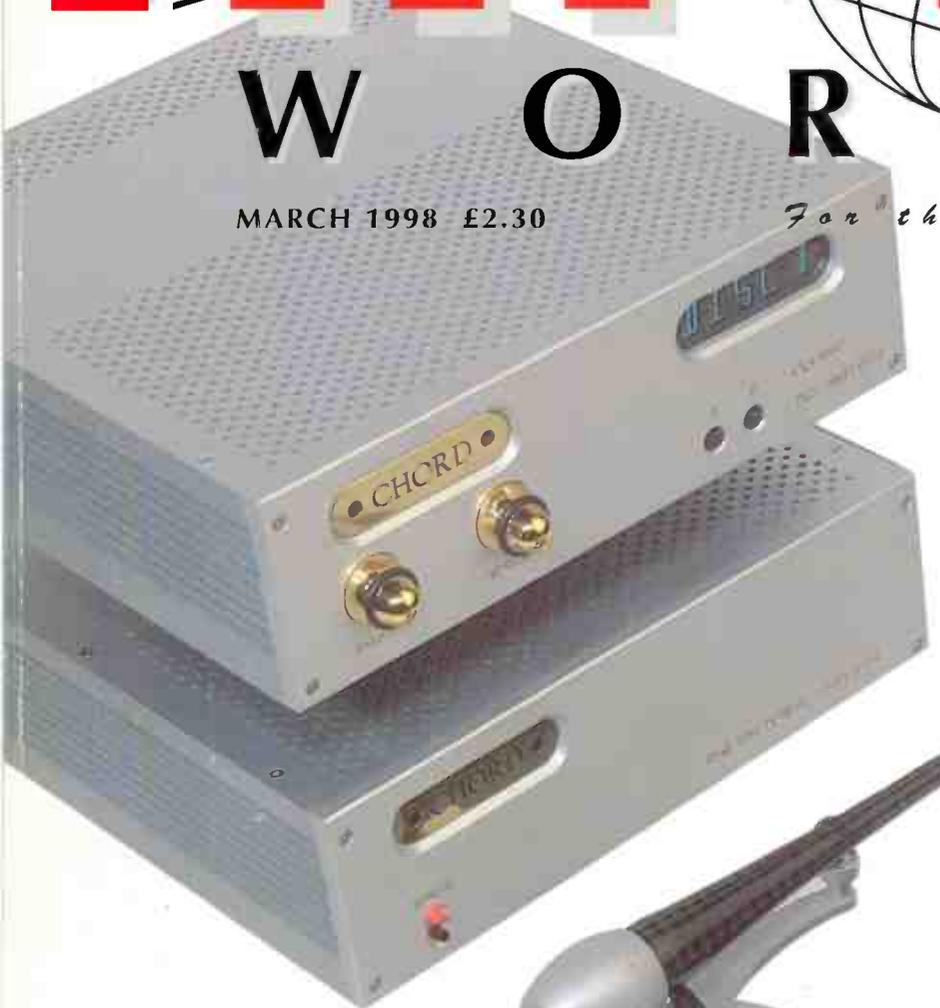


WORLD

MARCH 1998 £2.30

For the love of music

THE STYLE ISSUE



A whole
issue of great
hi-fi with
looks to match

CHORD CPA 1800 PRE AND SPM 400 POWER AMPS
COMPETITION - WIN WILSON BENESCH'S £2000
FULL CIRCLE TURNTABLE
CLASSIFIED ADS - 8 PAGES OF HI-FI BARGAINS

World Radio History

ISSN 0963-7663

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

KEF patented it.



MONITOR
S • E • R • I • E • S

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

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

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

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



immaculate stereo image over a far wider listening area than is possible with any conventional speaker.

To the listener, the difference is phenomenal. Off-axis response is superb - and undesirable crossover effects are virtually eliminated.

Progressively refined by Reference Series engineers, KEF's patented Uni-Q technology is what makes the new Monitor Series the ideal solution for studio professionals and serious audiophiles alike.

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



KEF Monitor Series authorised dealers:

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Beckenham Musical Images	0181 663 3777
Belfast Lyric Hi Fi	01232 381296
Bishop Stortford The Audio File	01279 506576
Bolton Sound & Vision	01204 861861
Bournemouth Sutton's	01202 555512
Bristol Radford Hi Fi	0117 9428247
Bristol Audio Excellence	0117 9264975
Cardiff Audio Excellence	01222 228565
Cheltenham Sevenoaks	01242 241171
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Edgbaston Music Matters	0121 429 2811
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Huddersfield Huddersfield Hi Fi	01484 544668
Hull Zen Audio	01482 587397
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Nelson Wilkinsons Hi Fi	01282 612901
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Newcastle-Upon-Tyne Lintone	0191 460 0999

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Tunbridge Wells Sounds of Music	01892 547003
Watford Acoustic Arts	01923 233011
Worcester Sevenoaks	01905 612929
Worthing Phase 3	01903 245577

THIS MONTH'S WORLD



● The Italian company Unison Research has an illustrious tradition of producing fine valve amplifiers such as the Simply 2 and Simply 4 integrations. They continue this with the new £3000 Simply 845 which combines luxury looks with fine sonics.

● Wilson Benesch has built up a reputation for fine equipment built from carbon fibre. The Circle turntable package is their first attempt to bring this technology to the middle market. Jon Marks thinks their reputation is safe.

● A half-width, champagne-coloured, top-loading CD player with a choice of four output filters is hardly what you'd expect from Sony. But at £500, Leo Lam feels they could be on to a winner.

● Mission is no newcomer to the budget end of the 'speaker market, but in the 750LE they combine an Aerogel mid/bass unit, transverse-folded cabinet and stunning styling all for £250.

One of the phrases that crops up most consistently in the letters you send us asking for hi-fi advice is, "... and it must look good too". So to help you in your quest for equipment whose looks will complement rather than shame your listening room, we've brought together an issue of nothing but stylish components.

As this line-up demonstrates, there's nothing to stop imaginative designers from clothing their electronics in captivating casework. Hopefully this message will spread further afield as manufacturers realise that many more people would be tempted from cheap, plastic Midi and Mini systems into the world of decent hi-fi separates if they looked better.

Style doesn't have to carry a large price tag either. Mission's 750LEs are light on your pocket at £250 and Sony's gorgeous CDP-X3000ES CD player is only £500. So here's to the day when all hi-fi looks like it has come from a studio instead of a metalworks.

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 APRIL ISSUE

April's Hi-Fi World will shower you with the following sonic delights:

SONIC FRONTIERS PHONO I VALVE PHONO STAGE

This load-adjustable MM/MC stage from Canada's Sonic Frontiers should warm up interest in your record collection. We find out if it's £2000 well spent.

PINK TRIANGLE NUMERAL CD PLAYER

Following February's review of Camberwell's finest single-box player, the Litaural, comes this test of PT's £1000 machine. Is it a carrot or a crooner though?

PRE AND POWER AMPLIFIER GROUP TEST

We examine the amplification credentials of five two-box candidates from Audio Analogue, Technics and Crimson amongst others.

KELLY KT3 LOUDSPEAKER

This new three-way floor stander utilises Audax Aerogel mid/bass drivers and a horn-loaded tweeter to lift sensitivity to 95dB. Is this the 'speaker single-ended valve-amp lovers have long been waiting for?

REL Q100E SUBWOOFER

Stand mounters may be domestically acceptable but they leave lower bass unheard. A subwoofer can fill in those missing octaves. But will REL's new £500 active bass box plumb those depths musically?

SONY MDS-JA50ES MINIDISC RECORDER

Sony's top MiniDisc recorder has only just arrived on these shores from Japan. Is this MD's answer to the Nakamichi Dragon?

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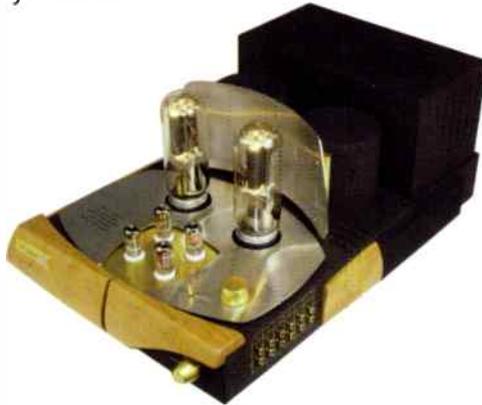
ABC
Audiophiles' Best
Consumer Press

THIS MONTH'S REVIEWS

AMPLIFIERS

UNISON RESEARCH SIMPLY 845 VALVE INTEGRATED 13

If you're a fan of single-ended valve amps, the penalty you normally pay is low power. Use the 845 power triode though, as Unison Research have done, and 24 sweet watts are yours finds Jon Marks.



CHORD CPA 1800 PRE AND SPM 400 POWER AMPS 31

Are Chord's sleek CPA 1800 line-level pre-amp and new SPM 400 power amp perfect partners? Ketan Bharadia has the answer.

MUSICAL FIDELITY X-CANS 53

Dominic Todd hooks up Musical Fidelity's latest headphone amplifier for some in-can listening.

LOUDSPEAKERS

MISSION 750LE 28

Dominic Todd is happy to celebrate Mission's 20th birthday with their £250 750LE stand mounters.



CASTLE KENDAL 57

Can Castle score again with carbon fibre in the tiny Kendal floor stander? Leo Lam thinks so.

TUNER

DENON TU-S10 65

Designed to match Denon's flagship separates, the TU-S10 tuner shares their expensive lines but costs a mere £400. Ketan Bharadia tunes in.

COMPACT DISC

ANTHEM CDI 20

Multi-disc convenience and audiophile sound have always been mutually exclusive, until now. David Price meets Anthem's new £1600 CDI.

SONY CDP-X3000ES 37

Sony's gorgeous gold CDP-X3000ES CD player will never fail to turn heads. Will it turn ears too, wonders Leo Lam?



VINYL

WILSON BENESCH FULL CIRCLE 16

Making up this tasty £2000 turntable are the Circle deck, 0.5 carbon-fibre arm and Matrix MC cartridge. Jon Marks joins the Circle fan club.

MINIDISC

KENWOOD DMC-G7R 59

Music on the move, MiniDisc sound quality and recordability come together in Kenwood's DMC-G7R portable MD machine. Andrew Harrison gets moving.



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.

NEXT ISSUE

If you want a peek at what we'll be unveiling in our April issue, have a look here.

NEWS

The best and freshest news distilled from all the latest information pouring into Hi-Fi World towers.

READERS' LETTERS

We sort out your system queries digital and analogue.

HI-FI WORLD LIBRARY

Not perhaps the fountain of all knowledge, but about as close as you can get in the world of high fidelity.

COLUMNS

55, 61, 67, 70

Our men on the inside bring you the low-down on all that's happening in the hi-fi industry.

SPECIALIST HI-FI DEALERS

Whether you're about to take your first steps on the system road, or you're a seasoned audiophile looking to upgrade, here are the people to help you on your way.

MEET YOUR MAKER

A list of the companies that actually make hi-fi happen by turning all those little bits and pieces into the equipment inhabiting your rack.

HI-FI WORLD KITS

If you want the satisfaction of building an amp or 'speakers yourself, head for one of the kits on these pages.

DIAL-A-DEALER

Shopping list in one hand and money burning a hole in your pocket, drop in on a dealer.

MEASURED PERFORMANCE

Where we open up this month's band of reviewees to find out about their true colours on the test bench.

OLDE WORLDE

Jon Marks looks back fondly at Trio's huge, no-compromise direct-drive turntable, the L-07D.

WORLD BUYING GUIDE

The components that stand out from the crowd for their sonic prowess.

READERS' CLASSIFIEDS

If budget limitations prevent you rushing out to assemble the perfect system, then a look through the classifieds might well net you the kit you want.

FEATURES

FIBRE PROVIDERS

High-fibre diets are all the rage, but if it's DIY hi-fi that keeps you going carbon and Kevlar have long been out of reach for home constructors. Jon Marks finds out why that might change.

LINKING UP

Ketan Bharadia gets hooked on three £60-£90 interconnects from Audioquest, Roksan and Kimber.

HI-FI IS LIKE A TOOLBOX...

Boring black boxes have long ruled the racks in this country and many others. But as David Price reveals, it doesn't have to be that way.

MUSIC

ROCK AND POP

RECORD OF THE MONTH:
Abra Moore, Stangest Places

DANCE/AMBIENT

RECORD OF THE MONTH:
Koxbox, Dragon Tales

JAZZ REVIEWS

CLASSICAL REVIEWS

RECORD OF THE MONTH:
Benjamin Britten, Spring Symphony

COMPETITION - PAGE 34



If the old black disc sets your heart racing then this month's competition is for you. We're giving away one of Wilson Benesch's superb £2000 Full Circle turntable/arm/cartridge combos.

Predictable start.



Spectacular finish.



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

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

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

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



SOUND AND VISION '97

Keen audiophiles wanting to stay abreast of all that's fresh and innovative in hi-fi can sate their curiosity at Bristol Sound And Vision '97. The show opens at the Marriott Hotel with a trade day on Friday 20th February from 11am until 6pm and runs through to Sunday 22nd. Opening times on the Saturday and Sunday are 10am to 5pm.

The show will be the first opportunity to audition some of the latest and greatest from a host of manufacturers. Hi-Fi World will be there in full force too, demonstrating a range of our amplifiers and loudspeakers, including KLS3 Gold Dome MkII and KLS10. This compact stand mounter boasts Audax's Gold Dome Piezo-electric tweeter allied to a 6.5in. carbon-fibre mid/bass unit for a deliciously smooth, sweet sound. We'll also be able to help you with general system and DIY queries.

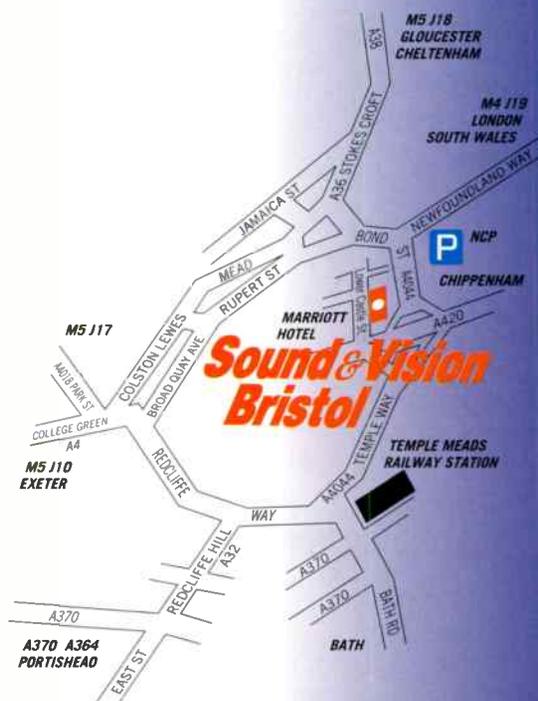
Getting through the front door will set you back £5 for adults and £3 for students and concessions. Accompanied youngsters under 16 are admitted free. For more details contact Tony Revelle at Audio

Excellence on tel: 01222 228565 or Jerry Lewin at Audio T on tel: 01865 760844.

Sound And Vision '97
The Marriott Hotel,
Lower Castle Street,
Bristol.



Sound & Vision Bristol



SONY'S CO-FOUNDER DIES

Tokyo Tsushin Kogyo K.K. and its English equivalent of Tokyo Telecommunications Engineering Corporation are not names that many people will recognise. In 1958 though the company changed its name to the Sony Corporation (derived from the Latin 'sonus', meaning 'sound') and went on to become famous the world over.

On December 19th 1997, Sony announced the sad news of the death of Masaru Ibuka, the company's founder and chief advisor at the age of 89. Along with his co-founder in 1946, Akio Morita (responsible for marketing), he conducted early research into magnetic tape media. The following year they put on sale the first tape recorder in Japan.

By 1952, Ibuka-san had obtained the license from Western Electric Co. for the commercial use of transistors. This led to the development, in 1955, of Japan's first transistor radio and, five years later, of the world's first transistor television. Other major innovations include the personal Walkman, Compact Disc, and MiniDisc. Ibuka-san himself was involved with the development of the first two.

Decorated with an impressive array of awards and merits for his services to his country and industry, Masaru Ibuka remained Sony's Chief Advisor until his death.



TGI'S LUCRATIVE LOUDSPEAKERS

The TGI Group, owners of Tannoy, Mordant-Short, Epos, Goodmans Loudspeakers and Martin Audio, have announced their pre-tax profits for the first half of 1997. Unaudited accounts show profits are up 12.5% from the same time last year, to £1.135m. Total turnover remained little changed at £25.2m. Tannoy in particular have enjoyed a successful period, with their £25000 Kingdom 'speakers selling well in the Far East and the Mercury range doing well in the European and domestic market.

Trade winds

The Caspian System by Roksan



ROKSAN

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

BBC 'B'

Fans of the BBC monitor sound will be happy to hear that Ethos Acoustics have updated their LS 5/12A mini-monitor to 'B' status. Like its 'A'-suffixed predecessor, the Ethos 5/12B is a compact two-way loudspeaker, similar in size to the famous LS 3/5A. The new version sports a revised 150mm polypropylene mid/bass driver said to provide a more consistent response, especially in the demanding environment of Outside Broadcast work. There's also a change to a more conventional impedance of 8ohms from the 3/5A's 11ohms, and an increased power handling of 130watts. The deeper 'B' cabinet is reflex-ported at the rear, augmenting the low



frequencies and the new drive unit helps improve sensitivity to 84dB/watt. To maintain an even tonal balance, the bi-wireable first-order crossover has been breathed on too. Prices for the LS 5/12B start at £1495 for the Cherry or Oak finishes and run up to £1895 for Piano Black.

Ethos Acoustics
Unit 15,
Rainbow Estate,
Trout Road,
Yiewsley,
Middx. UB7 7XT
Tel: 01895 441177

KOPPERAE FOR COPPER TWEAKERY

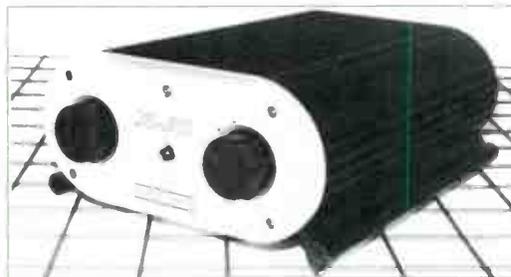
The fact that Radio Frequency Interference generated by a lot of digital electronics these days has an effect on your hi-fi's sound is well known. Kopperae can supply the copper sheet necessary to construct IC chip shields and line the chassis of CD players, DACs and pre-amplifiers. They also make the £50 CD Roof, a sandwich of MDF, copper and foam which sits on the lid of a CD player and damps out vibration and RFI, according to Kopperae. For more details of the range of copper products for customising your hi-fi, contact Nick Kopp at Kopperae.



Kopperae
PO Box 4884,
Dundee
DD5 1YB
Tel: 01970 654356

DOUBLE X-RATED

Ever wonder if you're seeing double? Musical Fidelity are expanding - literally sideways this time, with the launch of the X-A1 integrated. With its stretched casework that's twice as wide as other X series



components, the X-A1 is a six-input line-level amplifier. Power output, claimed as 50watts into 8ohms and 100watts into 4ohms, has been maximised by locating the power supply outboard. PSU connection is via a Neutrik XLR socket.

Upgrading the PSU is one way to raise sound quality, as is bi-amping through the Pre-Amp Out socket. Available from March, the X-A1 is priced at £479.

Another new arrival on the scene are the X-A200 monoblocs, which join the 50watt X-A50s. These 200watters will retail for £1000 per pair.

Musical Fidelity
15/16 Olympic Trading Estate,
Fulton Road,
Wentley,
HA9 0TF
Tel: 0181 900 2866

ANOTHER SUPERIOR SEQUEL

Joining the ever lengthening list of hi-fi whose name includes the initials 'SE' is Arcam's Alpha 8. The Special Edition model differs significantly in its DAC module, one of Pacific Microsonics' increasingly popular HDCD decoders and digital filters. This not only reaps benefits from HDCD-encoded discs but works well with conventional CDs as well. A new data re-clocking circuit has also been added to reduce jitter.

Owners of the standard Alpha 8 will be reassured to hear that these 'SE' upgrades are retrofittable by an Arcam dealer in a £299 kit. The Alpha 8SE sells for £599.90, £150 more than its standard counterpart.



Arcam
Pembroke Avenue,
Denny Industrial Centre,
Waterbeach,
Cams. CB5 9PB
Tel: 01223 203203

Trade winds

It was 20 years ago today....



In November '77, the design team of Bob Stuart and Allen Boothroyd launched their first Meridian product, an active loudspeaker of course!

Since then, Meridian Audio has continued to pioneer advanced audio design in products such as the first high end CD player, the first CD transport, the first DSP domestic loudspeaker, the first digital home theatre and now, high end DVD.

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<http://www.meridian-audio.com>

BEESTARAY

A new horn loudspeaker from B*ra (formerly known as Bravura) has entered the loudspeaker fray - the Virtuoso Reference. A very high sensitivity design (106dB), this 'speaker, with its single Lowther DX3 full-range drive unit, aims to build on the merits of the Virtuoso Gold. By horn loudspeaker standards the Reference is relatively compact, standing just over one metre tall. Rated at 70watts with an 8ohm impedance, the Virtuoso References weigh in at £3995 per pair.



Thomas Transducers
Songline,
Fourteen Acacia Lane,
Three Oaks,
Hertfordshire
TK3 5NB
Tel: 01438 513888

BIGGER AND WIDER FROM B&W

The boffins at Bowers and Wilkins have just unveiled a set of modifications to their award-winning £600 CDM1 stand mounters that raise them to 'SE' status. Technology derived from the high-end £6995 Signature 30 means the CDM1's conventional dust cap has been ousted in favour of a bullet-shaped dispersion modifier (phase plug) in the centre of the voice coil. Intended to provide better integration with the metal-dome tweeter, the end result, say B&W, is a more expansive stereo sound stage and increased scale and detail.

The crossover has been reworked as well, to give a more precise phase and amplitude match between the two drivers. Additionally, the original electrolytic crossover capacitors feeding the tweeter have been replaced with polypropylenes. In spite of these gains, the CDM1SEs remain at the same £599.99 price as their CDM1 predecessors.



B&W Loudspeakers
Marlborough Road,
Churchill Industrial
Estate,
Lancing,
West Sussex
BN15 8TR
Tel: 01903 750750

Trade winds

IMAGE CONSCIOUS

A versatile interconnect cable called the Image 5.1 has been introduced by Insert Audio. Although designed primarily for analogue signal duty, Insert state that this co-axial cable lends itself to digital duties between CD transport and DAC as well.

The 75ohm Image features a central conductor of silver-plated OFC inside a dual-layer shield of wrapped foil and copper braiding. A one-metre stereo pair will cost you £84.95, while a single half-metre run is priced at £29.95. Terminations other than RCA phono can be dealt with too.

Glaive
Unit 7,
Wren Industrial
Estate,
Coldred Road,
Maidstone,
Kent ME15 9XN
Tel: 01622
664070



KING CONES

The dinky £495 Concept 100 loudspeakers from Blackshore Acoustics eschew conventional power-sapping crossovers by utilising a pair of full-range 100mm drivers. These metal-cone units, mounted in 315mm high prism-shaped cabinets, operate from 100Hz to 20kHz. To flesh out the bottom end there's the complementary £395 Bass Enhancer with its 280mm metal-cone driver bolted into a reflex-ported cabinet.

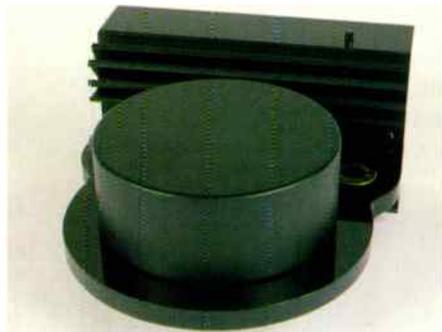


Both the Concept 100 and Bass Enhancer can handle up to 50watts and come finished as standard in a triple-sprayed piano black lacquer, with other colours available to special order.

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

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MICHELL GYRODEC AND QC POWER SUPPLY



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Ken Kessler - Hi-Fi News & Record Review August '94

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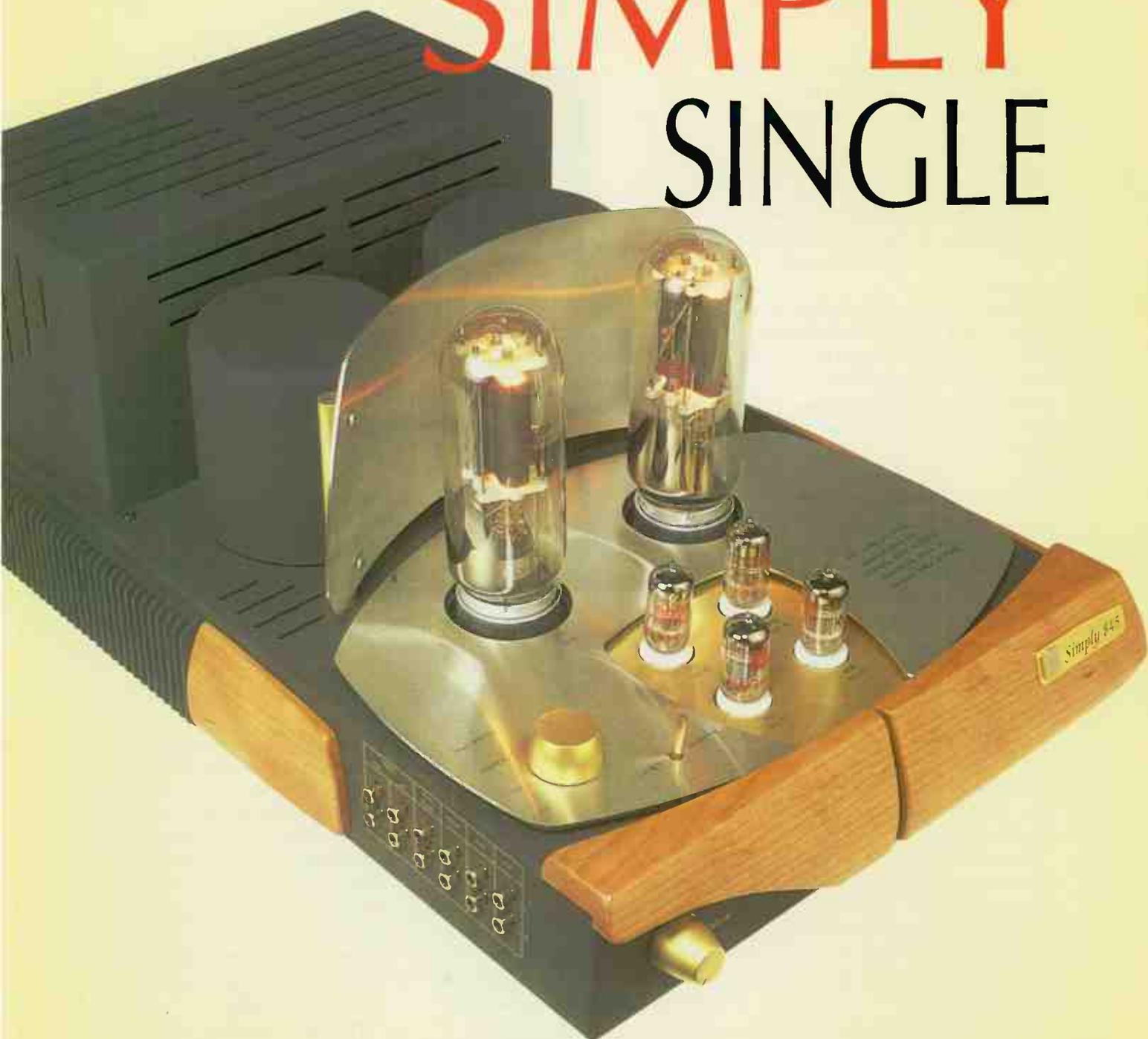
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SIMPLY SINGLE



Jon Marks is seduced by Unison Research's new Simply 845 valve integrated.

The process of turning Europe into a single market may be mired in legalistic and administrative red tape but there's still evidence for stronger trading ties between EC countries. One sure clue is the wording on hi-fi. No longer do

some Italian components, like Unison Research's Simply 845 valve integrated, come with wording splashed across them that you'll need an Italian dictionary to decipher. Now, Unison Research's polyglot owner Dr. Ambrosino is relying on a kind of pan-

European English: "845 tubes are shock sensitive when hot. Absolutely (sic) avoid to expose them to any shock or vibration while working."

Apart from this caveat on the curved panel the valves sprout from, this line-level single-ended amplifier is

100% Italian all the way through. Cherry-wood front and side cheeks give it that 'only in Italy' look and the chassis dimensions (600mm by 390mm by 260mm) demonstrate a certain penchant for the non-conformist. What you also get is 35kg of unimpeachable construction with that air of quality that only comes from careful hand assembly.

These virtues can make it hard to find a suitable platform for the Simply 845 to reside on. We opted for Elemental Audio's Monoplinth (reviewed last month). As well as matching the amp's aesthetics, the Monoplinth firmed up its bass and improved its image focus.

Remove the bottom plate and you'll be greeted by four main Printed Circuit Boards. Nestling directly behind the Alps Blue potentiometer is a PCB that links the six sets of line-level sockets (four sources and one tape loop) to the input selector and source/monitor switch. Thence the signal travels to the input and driver PCB, populated by four ECC82 twin-triodes and their associated capacitors and resistors. Forming the final stage are the 845 power triodes themselves, which twist into their ceramic bases with gold-plated contacts.

Two other PCBs hold the bank of low-voltage caps that smooth the supply to the valves' heaters and those under the cover at the rear of the amp that handle the HT. The only other socket on the back panel apart from those for loudspeakers and mains is marked Phono Power Supply. Using the appropriate umbilical cable, Unison Research's matching Simply Phono, reviewed in March 1996, can be powered from the Simply 845.

If you're looking for standard E/I core output transformers on the Simply 845 you'll draw a blank. The two grey cylinders behind the curved heatshield contain toroidal output transformers. While these are compact and can work very well at high frequencies, they often don't reach as low as E/I alternatives because of the limited amount of iron



in their ring core. The Simply 845 still managed to hit 40Hz at full power though, even if some third-harmonic distortion, which tends to add sharpness to the sound, appeared on our oscillogram.

The 24watts that Unison Research claim for the Simply 845 turned out to be rather closer to 18watts on measurement (will single-ended valve amp manufacturers please stop quoting such optimistic output figures!) That's still twice as much as a lone 300B sweating hard. This makes the Simply 845 an attractive proposition, if you don't happen to possess a pair of loudspeakers that go to ear-splitting levels running from a Walkman. What allows the 845 to put out greater power than the smaller 300B is an anode with more graphite in it than a large pencil case (anode dissipation on your average 300B is 40watts max, on the 845 75watts max). There are four-ohm and eight-ohm taps on the output transformers too, so Unison Research obviously want the Simply 845 to work into 'speakers that require a little current.

SOUND QUALITY

In that case, I thought, let's see what this amp is made of straight away. I set the light load of the Heybrook Sextets to one side and reached for Jamo's Concert 8s. And the first disc into the Teac P-30 transport wasn't chamber music or Jazz either, but the bass-fest of *Serialement Votre*, a collection of 1960s and 1970s theme tunes given the 1990s drum-machine treatment. Surely, even with 18watts on tap, the 845 and its zero-feedback design would run out of grunt trying to pass the 'whisper' volume level? Nope.

Musically, everything in the tunes on this album happens below 100Hz where single-ended valve amps often start to run into problems. Setting itself apart from the norm, the Simply 845 kept the tracks rolling along with a rare expressive flair, even on recordings as processed as mushy peas. Slightly blurred edges to bass notes didn't slow the pace of basslines in the least. Considering the Jamos weren't under the control of a solid-state brick capable of dumping plentiful current into their voice coils, there was much



The left-hand side of the Simply 845 bears the phono input sockets. Four line sources can be plugged in and there's a tape loop too. For vinyl replay you'll need Unison Research's matching Simply phono equaliser.

more drive to the music than you'd expect. Wonderfully-extended decay played a part here, linking consecutive notes together fluidly and giving even these wholly artificial recordings a decent sense of atmosphere.

The 845 puts its money where its mouth is when it comes to grunt, but does this Italian have subtlety? 'Yes indeed' is the answer to that question. With minimally-mic'd acoustic

recordings the Unison Research revealed an aptitude for golden cymbal shimmers, rich string tones and vocals to swoon to. Whilst this is what you get from most single-ended 300Bs, irrespective of whether it's Mozart or Megadeath, the 845, like the 211, can kick hard when necessary.

It was time for a change of 'speakers, so in came Heybrook's Sextets and Kelly's KT3 floor standers

(which will be reviewed in next month's issue). Into these higher-efficiency transducers the Simply 845 sounded more dynamic and more commanding. The Swedish Jazz Kings on an Opus 3 HDCD rattled happily through their repertoire. Crisp tuba notes proved the 845 was having an easier time of it. As with the Jamos, imaging and sound staging were precise and three-dimensional.

Beyond these technical factors of its presentation was the 'musical monosodium glutamate' the Simply seemed to add to what it was playing - tearing myself away from listening to this amp was always difficult. And the smoothness and colourful tonality it enjoys will persuade you to spend long hours burning the midnight oil to the favourites in your disc collection.

£3000 for a total of 18watts might not represent the best pound-to-power ratio in hi-fi but it's enough to go loud with a wider range of 'speakers than most single-ended amps. PA-style volume levels aren't what the Simply 845 is about anyway. Partner it with a pair of sympathetic and sensitive 'speakers and you'll discover this Italian is a true musician.

Simply 845

£2950

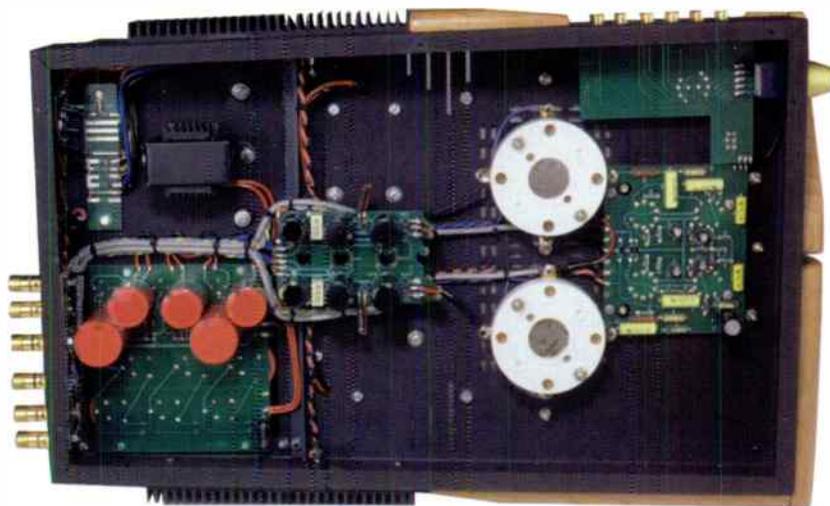
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The input and driver stage to the right of the picture uses yellow 0.22uF 250V and 400V film and foil coupling capacitors. In the centre of the chassis are the multiple heater reservoir caps. The red caps at the rear of the chassis are for the High-Tension supply that feeds the 845 and ECC82 valves.

WORLD VERDICT ●●●●●
The Simply 845 allied to the right 'speakers handles all musical genres with smoothness and power.

Measured Performance
see P111

P CIRCLE PREFERENCE

Self-confessed vinyl addict Jon Marks slakes his LP lust with Wilson Benesch's Circle turntable, A.C.T. 0.5 arm and Matrix cartridge.



Rumours of vinyl's death have indeed been greatly exaggerated. When sales headed for the floorboards in 1992 pundits climbed onto their soap boxes to preach sermons of irrevocable demise and the righteous rise of digital. While the high-end with its dedicated fans of price-no-object turntables, arms and cartridges seemed safe, it looked like sub-£1000 LP equipment was going to suffer most. Six years on though and mid-price components like Wilson Benesch's £795 Circle deck, £795 A.C.T. 0.5 arm and £668 (with 15% trade-in) Matrix Moving-Coil cartridge are still alive and kicking.

What helps keep turntables at this sort of price selling is that they sonically outstrip what has gone before. Most claims that this year's hi-fi beats last year's is empty marketing mumbo jumbo. In the analogue disc scene there's some truth in those words as this Wilson Benesch grouping and the likes of Pink Triangle's £575 Tarantella/£180 Rega RB300 incontestably prove.

Adding further momentum is the use

of materials like perspex and carbon fibre which have tended in the past to put in appearances above the three-figure price mark. The Circle, 0.5 and Matrix are a perfect case in point.

Perspex figures in the Circle's platter as it does in the Pink Triangle's. But where PT leave theirs bald, WB told us they prefer to top it off with felt due to its "broad-band attenuation" of noise. The platter rotates upon a precision non-inverted bearing manufactured from phosphor bronze and tool steel, its design derived from the more expensive Wilson Benesch Turntable reviewed in July 1996.

Peek at the squat aluminium cylinder that makes up the sub-chassis and you won't see any traditional metal coil springs. Three thin carbon-fibre rods decouple the arm and platter from the outside world; thicker, more rigid counterparts link armboard to sub-chassis as well. Extra isolation is provided by the urethane feet between the two black MDF discs which form the base of the deck.

It is to the lower slab of MDF that the AC synchronous motor is attached,

leaving the upper to support the sub-chassis. Drive is achieved via a round-section belt (a flat belt would have necessitated a tall pulley to give 33rpm/45rpm speeds and wouldn't have fitted neatly under the platter, according to WB). Finally, the power supply is the simplest possible, just a resistor and a pair of capacitors run direct from the mains.

If the unipivot A.C.T. 0.5 tone-arm is familiar that's because it's based closely on the now discontinued A.C.T. 2. Costs have been pared by building the arm tube from a less expensive variety of carbon fibre and not vacuum-hardening the tool steel arm pillar, amongst other things.

Making up the £2000 'Full Circle' bundle is the Circle deck, 0.5 arm and Ply MC cartridge. This last is a Matrix (which we bolted into the end of the 0.5) without the trimmings and can only be bought as part of the Full Circle.

Downwind of the Matrix MC came first the Audio Analogue Puccini SE integrated for a brief spell (the Moving-Coil stage on this integrated is every bit as good as its line stages) and then

Sonic Frontiers' £2000 valve Phono I backed up by the Chord pre/power combo reviewed on p31. Jamo's Concert 8 loudspeakers on Elemental Audio's very expensive but eminently solid stands rounded out the system.

In spite of the WB lacking the sort of fiddly suspension that can take weeks to optimise before going out of alignment if you so much as look at it the wrong way, it does involve quite a lot of effort to get the best out of it. The company also say the Circle, compared to other decks with non-compliant suspension, is not unduly critical as to what it's sited on. You should still aim for a dedicated platform rather than an MDF slab on a common-or-garden rack.

Positioning the arm and mains leads, while not as crucial to sound quality as it was with Pink Triangle's Tarantella, has an influence too - a loose loop between the deck and some sort of mounting point is wiser than cables simply dangling down.

One potentially problematic item is the supplied alignment gauge. Writ large on this 12in. paper disc are instructions which include the words, "Check the cartridge body is parallel with the printed lines." For a start, the Matrix on our Circle had no body, so sighting along a straight line apart from the

front of the headshell was somewhat difficult. And alignment carried out this way didn't give particularly good results. Instead, making sure the Matrix's cantilever was parallel with the central line on the gauge turned out to be the way to go.

SOUND QUALITY

If you're thinking this rigmarole is too much hassle to go through for the joys of vinyl replay, a couple of bars from your favourite LP on the Circle will swiftly persuade you otherwise. One record that never fails to shine on a capable turntable is Nimbus Records' Supercut audiophile pressing of Joan Armatrading's eponymous album. The grooves on this disc contain all the dynamics, speed and involvement vinyl is famous for and the Benesch let them through loud and clear. There's precious few times I've heard 'Join The Boys' meaner and funkier, or 'People' crisper and faster.

In the same manner as the Tarantella, this player turns its nose up at groove noise and just gets on with weaving the music into a near life-size sound stage. This in spite of a poor set of measurements from the Matrix. Tracking was occasionally insecure and separation differed between channels,

suggesting the generator hadn't been accurately mounted in the vertical plane on the cartridge.

As far as tonal balance goes, the Circle/0.5/Matrix have an air of dry coolness to them, like the last day of an Indian summer. The two extremes the WB falls between are the occasionally clinical Roksan Xerxes/Artemiz and, say, the rich Kuzma Stabi/Stogi arm and turntable partnerships. For this reason, it suited the Sonic Frontiers Phono I with its warm valve

signature rather well.

A spin through a range of Classical LPs showed how much detail the WB could resolve without assaulting your ears with information. All the acoustic cues fell neatly into place in the sound stage to give a very natural, cohesive and atmospheric rendition. One of the combo's aces in this respect was stage depth of the kind that most non-mortgage-inducing CD players can only dream about.

The sole niggle I had with the sound was a light sheen applied to strings which gave them a slightly artificial edge. Bolting the Matrix into a Technics SL-1000 MkII/SME V had me pointing the finger in the direction of the MC as the source of this coloration.

So, what about the competition? The Circle looks like great value in terms of sound and construction at £795, but Pink Triangle's Tarantella isn't short of ability and costs over £200 less. It may not be as lavishly finished but I suspect the Tarantella with an arm like the A.C.T. 0.5 on board would give its carbon-loving counterpart a run for its money. There's little else out there though which would challenge the WB - the Full Circle threesome deserve full credit for doing what they do at the price ●

Wilson Benesch Circle	£795
A.C.T. 0.5	£795
Matrix	£668

Full Circle (as above with Ply MC)
£2000

Wilson Benesch
Falcon House,
Limestone Cottage Lane,
Sheffield S6 1NJ
Tel: 01142 852656

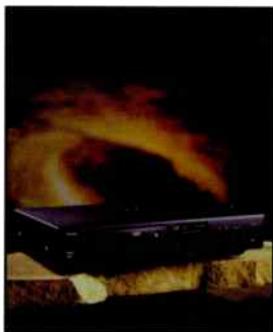


WORLD VERDICT

The WB offers clarity in abundance and a natural ease. Looks gorgeous too.

Measured Performance
see P111

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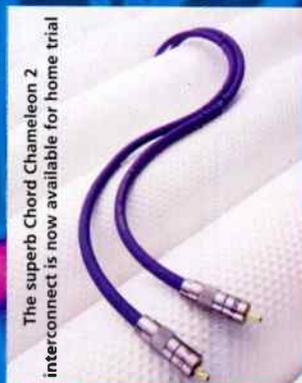


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NATIONAL anthem

David Price sizes up the new Anthem CDI CD player from Sonic Frontiers of Canada.

If you'd never heard of Anthem before you turned this page, then don't worry - I hadn't either until a giant box arrived on my doorstep bearing that very name. In fact, it's Sonic Frontiers' new 'entry level audiophile' brand. Yes, I did say 'entry level'. Strange, because a £1600 CD-playing behemoth complete with 'tube' output buffer is hardly the stuff of budget hi-fi. But then the CDI hails from Canada, don't you know, where men are men and grizzlies are worried!

The guys got more and more into valves and were soon manufacturing high-end tube-powered esoterica, with the likes of Conrad-Johnson and Audio Research firmly in their sights.

Sonic Frontiers describe themselves as being 'a Lexus of the hi-fi world', with their Anthem brand likened to Toyota. Well, in Britain at least, Toyota-sized CD players aren't usually quite as big as the Anthem! And to my

Microsonics PMD-100 HDCD filter and an oversize frame-type power transformer are but a start. Then there's the Sovtek 6922/E88CC valve output buffer which glows discreetly from the back of the PCB, fitted in the name of "eliminating digital edginess" (or so it says here). There's also a choice of S/PDIF and AES/EBU digital outputs. Oh, and I nearly forgot the Sony Musicbank transport. No proprietary CDM12 mechanisms from Philips here, because the Anthem is in fact a multi-



The story goes like this. Back in 1989, Chris Johnson and Chris Jensen sensed a gap in the market for an audiophile components supplier and set up The Parts Connection. The next step was to put the bits together themselves, and the Sonic Frontiers SFM-75 amplifier was the result.

eyes the build quality is closer to Mercedes Benz - very sturdily and beautifully finished with a vast expanse of silver anodised aluminium for the front panel. (Black is a no-cost option, or can be retro-fitted for £100).

The story's the same inside - a pair of the latest Burr-Brown PCM1702P 20-bit DACs, the respected Pacific

disc player! There was I thinking multi-disc machines were the exclusive province of Mini systems in teenagers' bedrooms, but the Anthem has proved me wrong! It has a six-disc bay fed via the standard drawer, with front-panel disc-switching duplicated on the remote. In use it's surprisingly quick and devoid of fuss. True, there is some whirring from inside when you change from one disc to another, but it's a small price to pay for having over 450 minutes of music on tap.

SOUND QUALITY

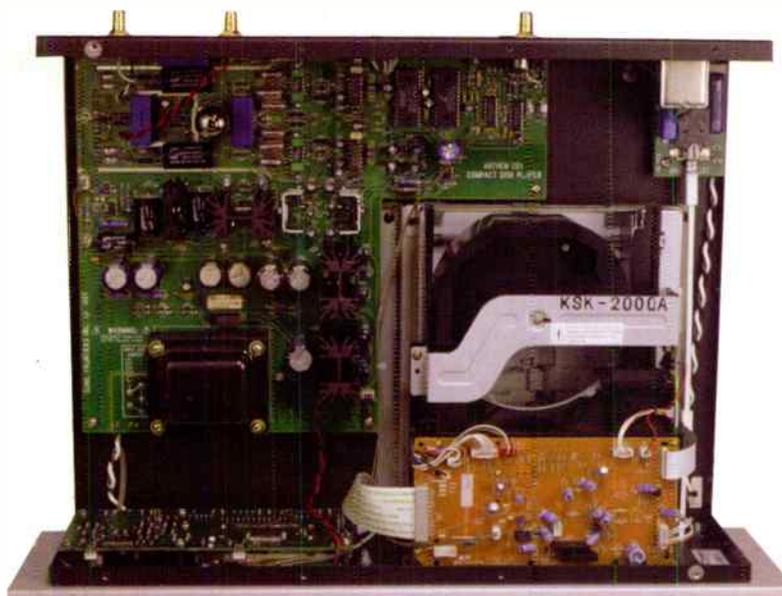
The Anthem has a very distinct sound which some will love, and others may not. How would you imagine a hulking, North American 'tube' CD player sounds? That's right - big, bold, smooth and powerful all spring to mind, but fast, lithe, incisive and dynamic do not. Give the CDI the right music and it's one of the best listens around - mellow Jazz, power Pop and laid-back Soul grooves are all genres this player warms to superbly. Try high-energy Dance, crashing Rock or crisp Classical and it's a different story.

I kicked off with Suede's 'Trash', a nightmare of a recording which is about as thin and forward as you'll find. What greeted me wasn't the ear-bashing I'd expected but a curiously smooth and easy-going sound. Those wailing guitars, doused as they are in every digital effects pedal known to humankind, were strangely muted and sedate. Singer Brett Anderson's voice, rather than sounding like he was singing down a dodgy telephone line, actually had depth and colour. And the song's bassline; well, there was one! Through drier designs like Linn's Karik you'd be left thinking the band had forgotten to get the bass player out of bed that day.

808 State's 'Ancordia', another mediocre recording which sounds like it was mastered on an old dog-eared DAT machine, also assumed new life. Gone was the anaemic tonal balance and imaging, in their place a rich acoustic with cinematic sound staging, lush basslines, sumptuous midband and silky highs. Very nice, but I couldn't help noticing all was not quite right.

The bass, although warm, fruity and possessed of real slam, sounded a touch too loose. Other players at the Anthem's price may lack its last degree of window-rattling subsonics but are definitely capable of starting and stopping faster. The Anthem adds this 'oomph' to everything it touches, whether it's in the recording or not.

On the Poppy Lighthouse Family's 'Lifted' the Anthem set up a bassy groove which sledgehammered the song along. Sound staging was again very expansive, with the strings hovering miles behind the singer as the



accompanying keyboards chimed away. Okay so far, but I eventually found myself focusing on the tambourines, which sometimes verged on the tizzy.

Isaac Hayes' 'Summer In The City' through the CDI was reminiscent of the Pink Triangle Da Capo in its scale and power. Those grumbling basslines, electric piano power chords and Isaac's startlingly rich and powerful voice were all captured perfectly. Violins might have been as creamy as a fresh bottle of Baileys but again the cymbal work sounded a little forward, quite unlike the rest of the frequency spectrum.

Lou Donaldson's 'Everything I Play Is Funky' summed up the Anthem's character. In many ways as rich and fruity as PT's Da Capo, it rather blots its copybook with that treble. Still, if your system's sweet enough to counterbalance this, you'll love the CDI. One particular forte is its rhythmic ability, an unlikely strength considering it's quite a lot less dynamic than a Karik or Da Capo; the Anthem just seems to steamroller things along in a relaxed but authoritative manner.

There's also more detail than you might at first think. Unlike similarly-priced Japanese players like Teac's VRDS-25, the Anthem doesn't spit every last piano creak and studio cough at you, but simply lets instruments play independently but cohesively with each other. In short, the CDI makes music.

Last, but by no means least, the Anthem is HDCD equipped, and this is where it really shines. Pacific Microsonics' system may have its

detractors, but I for one reckon it's well worth having - especially with more and more HDCD titles coming out every month. My Reference Recordings test disc has rarely sounded as sweet, the Anthem lending its characteristic bloom to everything it played.

Downsides? Apart from that treble brightness and loose bass, very little. You could say the CDI's tonal palette isn't the broadest - it can't really convey a recording's subtlest tonal shadings because everything sounds warm. Still, that's not such a bad thing with CD.

It's thumbs aloft overall for the Anthem. It's not perfect - nothing is - but it has a warm musicality that gives it an analogue feel. Factor in those stylish looks, fine build, multi-disc convenience and HDCD compatibility and it's a lot of CD player for the money. I just wish it wasn't quite so big - Canada must get a different kind of Toyota from us Brits!

Anthem CDI

£1595

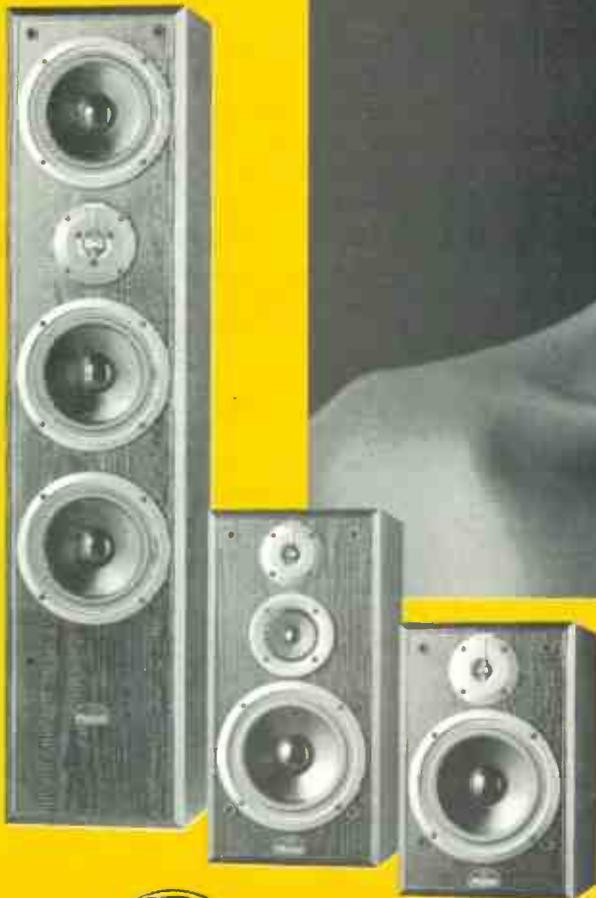
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WORLD VERDICT

Sweet sound and numerous features make the CDI fine value for money.

Measured Performance
see p111

MAGNATIC FORCE



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CARBON COMPOSITION

Jon Marks finds out how DIY fans can enhance their home-made hi-fi with help from carbon fibre.

There's a legion of eager constructors out there, soldering irons and wood glue at the ready. A fair majority will already have put together a lot of what sits in their equipment racks from kits offered by a range of companies and will be enjoying the fruits of their labour. Trouble is, for many the time comes when you want to go it alone - the urge to design and construct something wholly your own from scratch starts to take a hold. Now if it's fairly standard loudspeakers or amplifiers you decide on, then no problem - getting local carpenters and sheet metal workers to sort out the cabinets shouldn't be difficult. But if high-tech materials like carbon fibre and Kevlar are tugging at your heart strings, that's another matter.

Companies that deal with advanced composites aren't exactly as numerous as the pigeons in Trafalgar Square. And, as many have found from past experience, most are too busy with large-quantity specialist work (automotive and aerospace, for instance) to be able to help out home constructors with one-off prototypes or short production runs. On top of that, very few are likely to have any experience of hi-fi components. However, there is one company that has handled hi-fi designs in carbon and Kevlar which is happy to turn out single items for DIYers - East Midlands Composites (tel: 01773 530190).

The company is based in Heanor, Derbyshire, and has been involved with composites for a decade. Director

Steve Millward has long had a passion for hi-fi, which eventually saw E.M.C. making components like cartridge bodies for Wilson Benesch. From this collaboration they've gained valuable insights into how advanced fibre technology can best be applied to audio. We decided to investigate how a DIY system with a high-fibre content could sound by auditioning E.M.C.'s set-up.

THE SHAPE OF THINGS TO COME

The turntable front end might ring a few bells even though it's wearing some rather modern garb. It began life as a trusty Thorens TD150 belt-drive deck but has metamorphosed into something special. First in the bin was the original steel top-plate. Steel weighs five times as much as the same volume of carbon

fibre and has an annoying habit of ringing like a bell, as you'll discover if you tap most of the metal racks relied on to house hi-fi. In came a 3mm thick carbon-fibre top-plate from which the three-point sprung sub-chassis hangs. Carbon fibre is stiffer and better self-damped than steel, two properties vital to decent vinyl replay.

Talking of the sub-chassis, that was next for replacement. Again, out went steel and in came carbon fibre. In this case, instead of opting for a plain slab, E.M.C. chose a carbon honeycomb sandwiched between upper and lower sheets. This is a carbon fibre version of the aluminium Aerolam Celestion fashioned the enclosures of their SL600 loudspeakers from and which Pink Triangle employ as the sub-chassis of the Export turntable.



The modified Thorens TD150 uses the original platter, bearing and motor but everything else has been changed.

Bolted to the honeycomb are the TD150's bearing and a new carbon-fibre armboard. Mounted firmly on this is the jewel in the crown of the system, E.M.C.'s own tone-arm. The Wilson Benesch influence is particularly strong here as you can see from the picture.

The arm tube is tapered to minimise resonance, as are those on WB's new 0.5 (reviewed on p16), SME's Series V and Rega's RB300. At the narrow end you'll find a headshell bonded on to take a cartridge (here WB's 'Carbon', naturally!) while at the other there's a simple cup-and-spike unipivot bearing. The counterweight is a WB-style low-slung device with two steel cylinders which project forward. This effectively allows the counterweight to come in closer to the pivot point and thereby reduces its moment of inertia, giving a cleaner, clearer sound and tighter bass than a standard counterweight.

Rounding out the turntable package is the TD150's own motor driven by a Linn Valhalla power supply. This arrangement isn't perfect because the Valhalla is not optimised for the



The cabling exits the arm at the pivot point on the prototype. This will be changed on production examples to reduce potential electrical interference.

gone from being a slightly dumpy, old-fashioned deck to a sleek, contemporary LP spinner.

ABLE AMPLIFICATION

Not only are E.M.C. fibre fans, they're loyal members of the battery brigade too. The solid-state phono stage which

supply rails of +/- 30V and coupled to Ansar polypropylene input and output capacitors. These drive the active crossover which splits the signal into high and low frequency parts ready to go on to the two power amps.

Here again E.M.C. have mixed solid-state and thermionic worlds. A 100watt MOSFET power amp with regulated power supply provides the current to take care of the bottom end, leaving the rest to what is basically Mullard's 5-20 valve power amp. The stylish carbon chassis here keeps down the amount of vibration that reaches the ECC83, 7025 and EL34 valves, which, like all valves, are microphonic.

Last link in the chain are the loudspeakers. Open-baffle is the order of the day, Steve Millward swearing this is the only way to get tuneful bass from a 'speaker. Tweeter (1in. fabric-dome) and midrange (5in. paper and carbon fibre) come courtesy of Scanspeak and are linked together by a passive crossover connected to the valve amp, making this a kind of pseudo-active system. The Audax 10in. paper-cone woofer is driven direct by the MOSFET amp and is a reworking of the boxless subwoofer we printed in April 1996.

But where are the pure carbon-fibre driver cones? Well, in these 'speakers carbon fibre has been put more to decorative than structural use. The large MDF panels have a layer of carbon-fibre mat attached to their



The open-baffle loudspeakers flank the equipment rack which contains, from top to bottom, the valve power amp, active crossover and MOSFET power amp.

Thorens motor, so E.M.C. are planning to fit an Airpax DC motor in the near future.

One thing you realise as a result of all these modifications is how good carbon fibre can look. The Thorens has

boosts the Carbon MC's output is run from Nickel/Cadmium rechargeable cells to make sure noise is kept low.

Then comes the valve line-level pre-amp. This contains a pair of ECC88 double-triodes running on low-voltage



At the rear of the loudspeakers are two binding trays. The one on the left runs direct to the woofer while the one on the right feeds the tweeter/midrange passive crossover.

fronts to give them that 'space-age' look.

SOUND QUALITY

Setting up open-baffle loudspeakers is never a swift, easy task. Due to the way they interact with the room, getting an



The valve amp's moulded carbon-fibre chassis has the large output and mains transformers bolted to its upper surface, along with the PSU inductor and valves.

evenly-balanced response can take a lot repositioning; a strong friend who enjoys an afternoon of exertion in the name of hi-fi is a great asset.

The experience we gained with the dipole subwoofer in April 1996 suggested the best arrangement was to have the two bass drivers facing out towards the side walls. Since E.M.C.'s drivers are all fixed to the same baffle this limited the placement options somewhat but we still managed to get a very lucid, open sound.

The turntable has certainly cleaned its act up compared to the original, with a much less woolly and coloured character. It played basslines on albums like Grace Jones' Nightclubbing with confidence and power. Midrange and treble were clean and crisp too. With a good DC motor or a

standard Airpax AC synchronous motor driven from a PSU like a Linn Lingo this turntable with its carbon-fibre arm would be capable of embarrassing some expensive commercial decks.

The good news for dedicated home designers is that the armtube can be had for around £25 from E.M.C. The headshell would cost around £5, a simple unipivot bearing and housing around £30, and a counterweight £20. The only part outstanding is the arm pillar -

E.M.C.'s own arm uses one scavenged from an old Linn tone-arm. However, by the time you read this, they should have a complete kit ready for sale. And they're also happy to build to your own design, although one-offs like this would be more expensive.

With Teac's P-30 transport and Pink Triangle's Da Capo DAC feeding the pre-amp the system proved equally capable. Imaging wasn't as pinpoint as that of the best small stand mounters but then the open baffles are rather large and reflect quite a lot of sound from around the tweeter and mid/bass units. The breadth and depth of the sound stage amply compensated, as did the bass with its lack of boxy coloration and dynamic slurring.

Emerging as another star of the carbon-fibre road show was that valve power amp. You could hear the quality of the carbon chassis in the punch and slam of the bass and the general focus and detail to the sound. Working into a pair of Jamo's relatively current-hungry Concert 8s the 20watt E.M.C. sounded as taut and effortless as the 100watt Chord solid-state power amp reviewed on p31. There was no sign of it wilting or straining in the way many of the valve amps previously hooked up to the Jamos have.

If you'd like to try out a moulded chassis like this on your own amp project, it'll cost somewhere between £250-£400 depending on size and whether or not it's pre-drilled. A cheaper alternative would be a carbon-fibre top-plate on sides of either wood or marble, for instance. Here your fibre finances would be looking at approximately £80-£100. Carbon, Kevlar and glass fibre, all of which E.M.C. work with, have been put to commercial use in loudspeaker cones and tone-arms. Now the potential benefits of these materials are available to DIYers ●

East Midlands Composites can be contacted at tel: 01773 530190.

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MISSION

As a celebration of two decades of hi-fi success, Mission have released the

Can you believe Mission are only 20 years old? Because they built up a following so quickly it seems as though they've been a stalwart of the British 'speaker industry for far longer. That success was partly down to the widespread use of polypropylene cones in their mid/bass drivers, which really did make audiophiles the world over sit up and take notice.

It's therefore rather ironic that the loudspeaker chosen to mark this anniversary, the 750LE, uses a reflex-loaded 130mm mid/bass driver of Aerogel rather than polypropylene. This can hardly be a bad thing as Aerogel, with its carefully-proportioned mix of carbon and Kevlar fibres embedded in an acrylic polymer gel, has a very clean, neutral sound. This is due to its inherent self-damping properties which make it less prone to break-up and roughness in its response than paper and plastic cones.

Aerogel drivers in the rest of the 75 range have been well received, especially when partnered with Mission's own 25mm silk-dome tweeter. The 750LE doesn't have this particular unit, but then for £250 you can't have everything. Instead it uses a conventional fabric-dome unit with a low-profile neodymium magnet.

The cabinet construction takes a leaf out of the 75-Series text book. Two Medium Density Fibreboard 'U' sections, one consisting of the front, back and bottom, the other of the sides and top, are glued together to form a

rigid box. The inner surfaces of the upper 'U' are routed to help dissipate standing waves inside the enclosure. Adding the final touches are a choice of wood veneers, gold-plated bi-wiring posts and a rather flash, gold-plated phase plug at the centre of the Aerogel cone. All of which make the 750LE the tastiest looking budget loudspeaker around.

I partnered the 750LEs with my Thule IA100 100watt integrated amp and sat back to sample Rockin' Jimmy's 'Why You Doin' What You Do?' Without beating about the bush, the Missions had me immediately rocking, such was their sense of immediacy and coherence - everything gelled. The piano was timbrally



At this price there's a daunting range of excellent competitors up against the 750LE, from the JPW ML710 (£230) and Eltax Symphony 6 (£240) floor standers down to similar sized minis like Acoustic Energy's 100i and even Mission's own capable 732i, both at £200.

accurate, vocals expressive and well projected, and the bass punchy and surprisingly weighty for such a small cabinet.

The treble wasn't in quite the same league as the midrange and bass. It was smooth and reasonably detailed but couldn't match the refinement of the silk dome, which left percussion occasionally sounding a little splashy.

Where the baby Missions' pedigree

SCORE

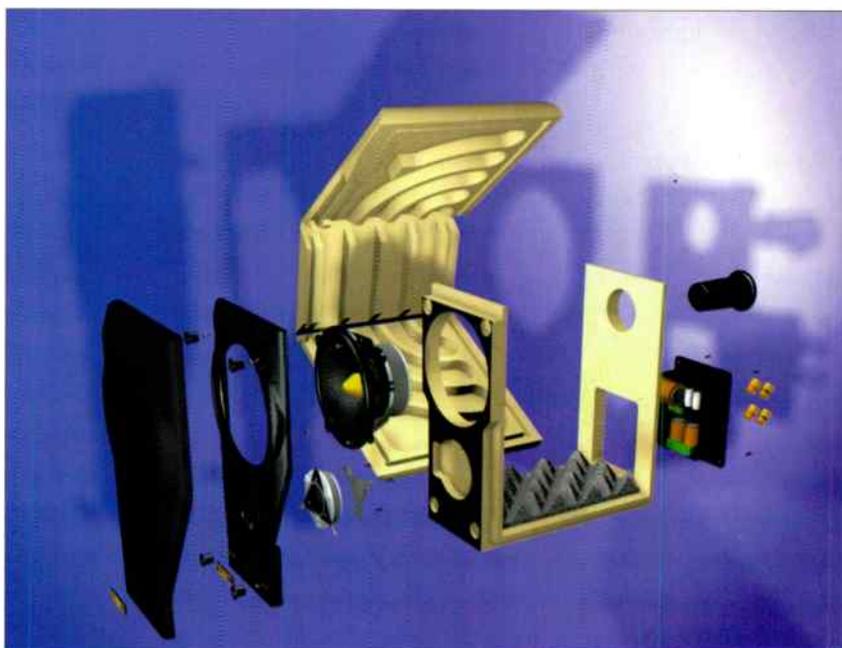
Our new 750 Limited Edition loudspeaker. Dominic Todd proposes a toast.

came to the fore once again was in sound staging, with a depth and width to venues which is hard to fault at this price. As Rockin' Jimmy and his sidekicks were captured on tape live, I was also able to hear the workings of the bar in the background. Far from being a distraction, this increased the music's atmosphere, which is so crucial when it comes to drawing you into the performance. The timing was also dead on, topping off a vivid and well-mannered performance.

The bass guitar in Prefab Sprout's 'I Never Play Basketball Now' certainly didn't reach as low as it does on the floor standers mentioned above but it had enough weight to underpin the music and endow it with solidity. Lead vocals never gave the impression they were trapped inside the 750LE's cabinets and avoided that nasal quality which mars the midrange of some 'speakers. With this order of transparency on offer the Missions belied their humble price tag and would have some of their more up-market brethren breaking out into a cold sweat. The sole bluebottle in the ointment was the way the treble could sound unfocused.

To see if this zest for music carried through to that sternest of tests, female vocals, I cued up the Cranberries 'Ode To My Family'. As I'd hoped, the same sense of even-handedness and balance prevailed here as earlier. An important ingredient in the Missions' success was a seamlessness across the bulk of the frequency range.

Another attention-grabbing performance came from the Hammond organ on 'In The Hands Of The Inevitable' by the James Taylor Quartet. The introduction quivered and shimmied with a great sense of tension, although it deflated when the drums



entered the fray - they didn't quite have that 'snap' and impact I'd been expecting in spite of their rhythmic proficiency. And next to the terrific tonal colour and texture the Missions lent the organ, the saxophone sounded a touch weedy and not quite as vibrant.

The list of the 750LE's strong points is mighty long: excellent articulation and definition; class-leading tonal colour and texture; Swiss-watch timing precision; expansive sound staging: sheer enjoyability. I could go on, but I think you get the message. The 750LEs don't merely cut the mustard, they positively blast through it with a chainsaw. But that's not to say they're totally foible-free.

Whilst the bass is rhythmic and punchy its lack of real extension will disappoint organ scholars and Drum 'n' Bass merchants. Rising higher, the detailed treble isn't the most refined compared to the midrange and the competition. But the 750LEs leave you

with the right impression - you'll remember their strengths, not their weaknesses. I'd even go so far as to say the class above (KEF RDMI monitors and co) needs to watch out. Many happy returns Mission, and here's to the next 20 years ●

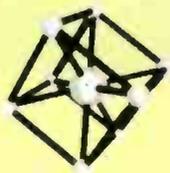
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WORLD VERDICT

The 750LEs are hard to resist with their combination of Aerogel clarity and budget cost.

**Measured Performance
see p111**



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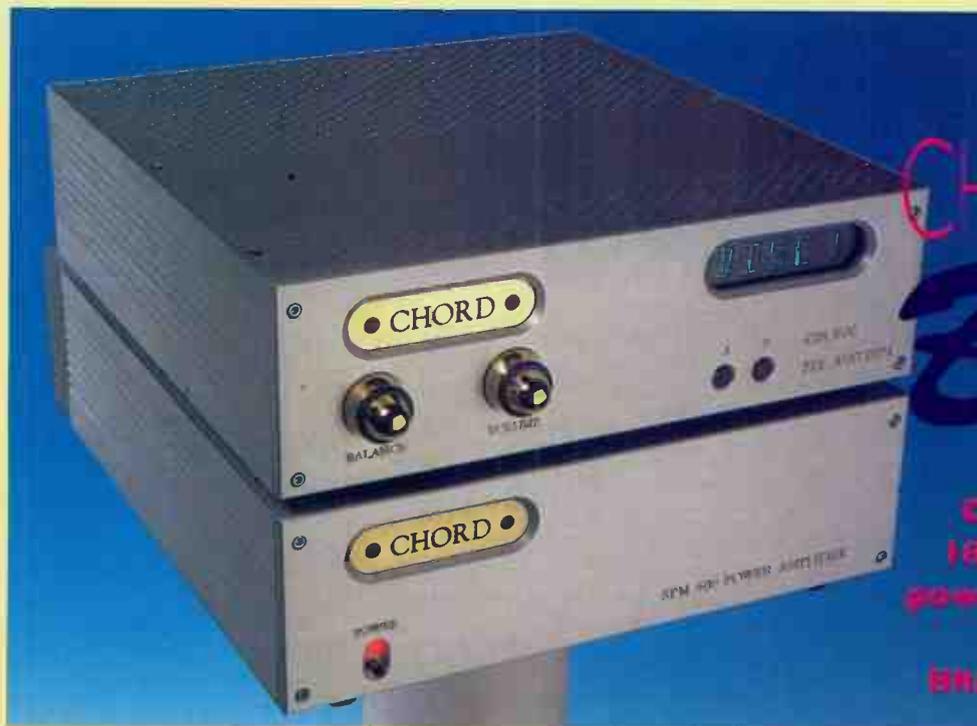


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CHORD-ON *Bleu*

Chord's 'budget' CPA 1800 pre and SPM 400 power combination cost over £3000. Ketan Bharadia starts saving.

It's not every hi-fi company that can boast an order book containing names like the BBC, Abbey Road Studios and the Royal Opera House. But Chord electronics can, which isn't bad going for a company that has only been in existence for 16 years. Take a look and a listen to the CPA 1800/SPM 400 pre/power combination and you begin to understand why Chord have some rather famous customers.

The feature which sets Chord's amplifiers apart from those of most other manufacturers is the use of switch-mode power supplies. These endow the power amps with high power outputs without the need for transformers the size of a tractor tyre.

The design of the switch-mode power supply is common to all Chord amplifiers. First, the mains supply goes through a three-stage Radio Frequency Interference filter before it's rectified. This high-voltage DC is then stored in a bank of capacitors. Next, ultra-low-loss MOSFET transistors switching at 80kHz chop this DC up and the subsequent waveform passes through a custom-made ceramic-cored high-frequency transformer.

From here the voltage is rectified again and passed on to a 'Dynamic

Coupling' system where the positive and negative supply rails are coupled together by a strong magnetic flux. Thus, if a high power demand is made on one rail, the required energy will actually be drawn from both, keeping the ground reference clean. All that remains after the 'Dynamic Coupling' is a final bank of storage capacitors which feed the audio circuitry itself.

The 100 watt SPM 400 power amp is a perfect example of the size benefits of switch-mode. It measures a shoe-box 300mm by 355mm by 88mm and weighs a mere 4.5kg, which is less than most budget amplifiers. But don't make the mistake of equating weight with quality - both the CPA 1800 pre and the SPM 400 power rank among the most professionally-built components I've seen.

The CPA 1800 is Chord's base pre-amp, though £1774 is hardly a base price. Six line-level inputs and two tape outputs are catered for, hence the A/B buttons on the fascia - A is Tape 1, B Tape 2. On the rear there are sturdy phono connectors to all the inputs and two pre-amp outputs, one set fully-balanced XLR and the other RCA.

The power amp is even simpler. Built into a matching case, this £1325 unit

displays just a Power On button and a bi-colour LED which shines red for standby and green for ready. Between switching the amp on and music emerging from your 'speakers there's a 12-second gap that gives the circuitry time to stabilise. Round the back there are standard RCA inputs (strangely no balanced XLRs) and two pairs of binding posts.

Only here does the SPM 400 look less than ideal. Because of the heatsink fins on the back panel there's very little space around the terminals which can make it quite awkward when the interconnects and 'speaker cables are of the chunky variety.

Mike Gregory of Chord told me that this partnership, and especially the power amp, would take at least four days of continuous music to reach peak performance. Sandwiching the Chords between our standard CD front end of Teac P-30 transport/Pink Triangle Da Capo DAC and the Jamo Concert 8 stand mounters initially proved disappointing. The sound was dynamic and detailed but also rather grainy and monochromatic. It lacked expression and had a mild hardness in the lower treble that emphasised the Jamos' weakness in this area.

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During the next couple of weeks the Chords burned in to become sweeter, smoother and more natural. The final results were well worth the wait.

The SPM 400 worked into a variety of 'speakers including Heybrook's Sextets, our own KLS3 Gold MkIIs and even Castle's little Kendals. The best match turned out to be the Jamos simply because in terms of detail, coherence and dynamics they suited the Chords perfectly.

SOUND QUALITY

The first thing that strikes you when listening to the Chords is just how transparent they are without being bright or forward. The 1800/400 are uncommon components because they give you that feeling of listening straight through the electronics and deep into the recording. For this to be the case you need outstanding resolution of detail. Excellent though they are in information retrieval it's not this alone that makes the Chords special. What does is a mix of abilities unmatched by anything I've heard at this price or quite a lot more.

So what are these abilities? Detail is one. Then there's the natural, unforced clarity which enables you to concentrate on the musical piece as a whole. Imaging precision and stability is another, as I found with Hideko Udagawa and the London Symphony

orchestra playing Brahms Violin Concerto, Op.77.

The next enviable string to these amps' bow is their dynamic power and transient speed - crescendos don't have their peaks rounded off as happens with so many amplifiers. This makes the music much more invigorating and involving. Instruments in the orchestra such as triangles aren't modulated by timpani and stay sharply focused - control is close to absolute. Even so, the 1800/400 serve the music, not vice versa.

Looking for some sort of chink in the Chords' armour I lined them up with some funky Soul in the form of En Vogue's EV3 album. The amps handled this as if reproducing a multitude of sledgehammer drum machines and synthesisers was the most natural thing in the world. There was as much slam as the hardest of bass heads could wish for without the delicacy of vocal harmonies suffering in the least.

Switching genres to Jazz and Reggae didn't make any difference - the Chords impressed with them all.

There are certain areas where you could split hairs. Compared to something like the Unison Research Simply 845 on p13 the Chords are less fluid and tonally lush. Swapping around with the



£4000 Etalon pre/power reviewed last month revealed the Chords to be slightly on the leaner side of neutral too.

In spite of this there's no doubt the CPA 1800/SPM 400 combination is special. Its strength is that it imposes so little character of its own on music - it won't turn relaxed tempos up-beat nor will it add sweetness to what isn't sweet. This is as honest and truthful a pair of amplifiers as I've heard in a long time. If your musical tastes are broad and you prize neutrality, very few competitors at this price come close ●

Chord CPA 1800 £1774
Chord SPM 400 £1325

Chord Electronics
The Pump House,
Bridge Court,
East Farleigh,
Kent ME16 9NB
Tel: 01622 721444

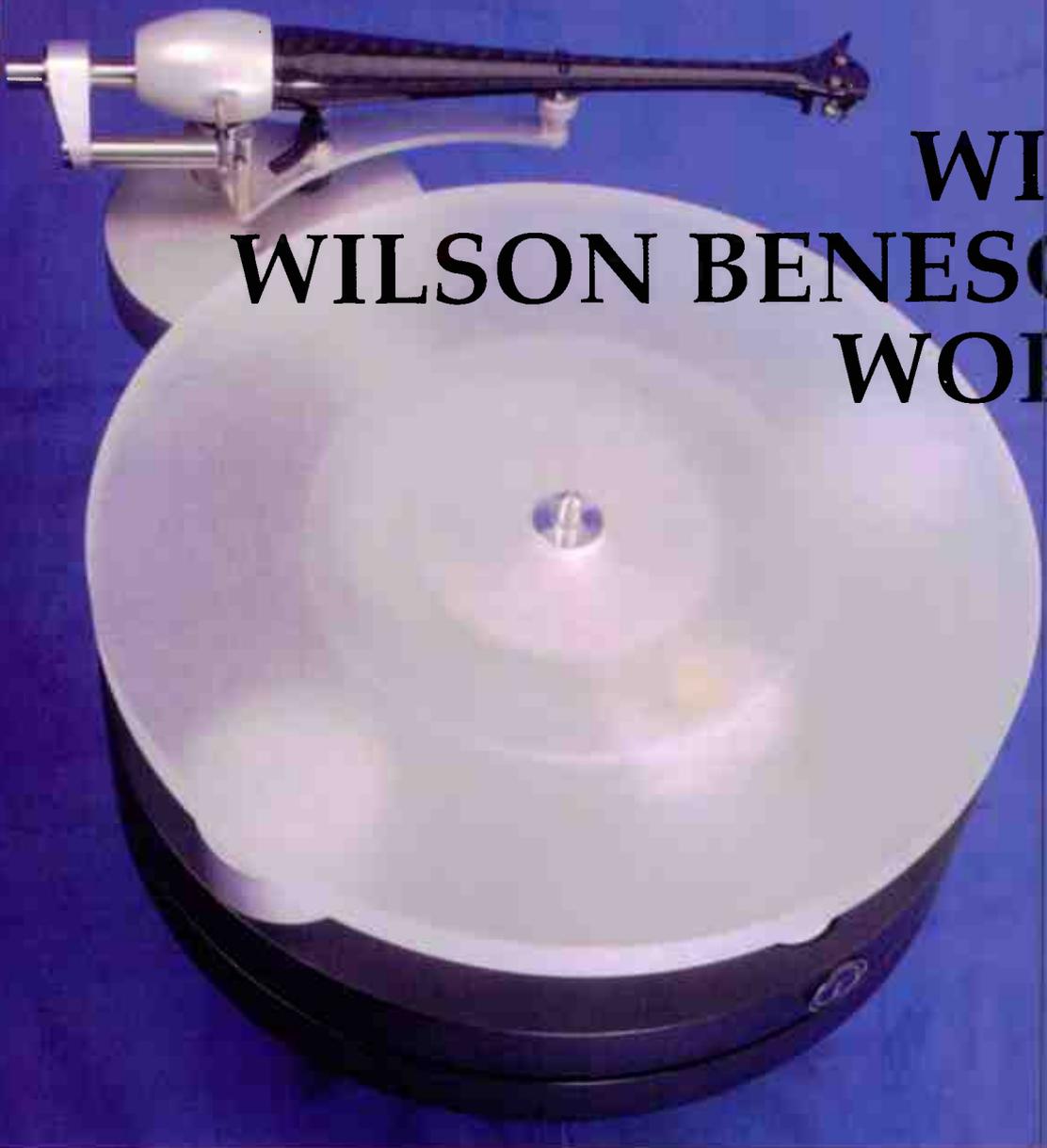
WORLD VERDICT

Amplifiers which have it all - detail, transparency, slam and rhythm. In a word, excellent.

Measured Performance
see P111



WILSON BENESCH WORLD



This Circle turntable package from Wilson Benesch is guaranteed to put any LP audiophile into a spin.

This month's competition prize is one for the analogue disc fans among you, a top-class combination of Wilson Benesch's Circle turntable, A.C.T. 0.5 tone-arm and Matrix Moving-Coil cartridge as reviewed on p16.

There are two traits you'll never fail to find in Wilson Benesch components - solid engineering and carbon fibre. Each part of this front end demonstrates these virtues.

The £795 Circle turntable is an elegant device with a functional, minimalist look. As its base it uses two circular MDF slabs over an inch thick and 12 inches in diameter. The motor (where 33rpm/45rpm speed change is accomplished by moving the round belt on the pulley) is mounted on the lower of these while the upper supports and isolates the sub-chassis. The bearing and armboard sit on three carbon-fibre rods, each of which is 3mm in diameter. The platter itself is a chunky acrylic affair which Wilson Benesch say works best

when it's clothed with the supplied mat of felt.

The £795 A.C.T. 0.5 unipivot tone-arm could well be the true bargain of the three. It's a less expensive version of Wilson Benesch's A.C.T. 2 and is manufactured in the same way but has simplified connectors and no presentation case to keep the price down.

Final link, the Matrix cartridge is worth a hefty £786. This open-body design uses a carbon-fibre base and its inherent self-damping to reduce resonances in the generator assembly, supplied by Benz-Micro.

Add these three ingredients together and you'll realise that the Circle set-up is very neutral. Gone are the slightly fluffy bass and treble that tainted many turntables of yore. Instead, music has solidity, control and detail without sounding in the least sterile. Rhythm is in safe hands as well, as attested by numerous driving Rock tracks and permanently tapping feet.

With its precision main bearing and faultless finish the WB is going to keep your LPs turning for a very long time to come too. And where most other decks could hardly be called attractive, the Circle and co. ooze more style than the average classy-label boutique.

If you would like to win this great prize, 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 by March 6th to:

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EXTRA SPECIAL?

Is it a case of beautiful looks partnering sweet sounds in Sony's CDP-X3000ES CD player? Leo Lam investigates.



The first time I met Sony's CDP-X3000ES CD player was a year ago in Hong Kong where it was sitting pretty alongside its matching amplifier. I was simply stunned by its looks. Displayed between some Krell, Mark Levinson and high-end Japanese players it didn't seem even marginally out of place, despite costing a paltry £500. A quick listen told me it was a promising design but I had no chance then to really get to know its sound.

My second encounter with the '3000ES afforded me the time I hadn't had before. The Sony is a joy to use, with its acrylic cover that slides elegantly backwards as you place your CD in the machine, and drew many an admiring comment. "Beautiful, I'd buy it for the looks alone," was the general verdict, particularly from female friends who came to observe the most recent review addition to my rack. Stylish in spades the Sony may be on the outside, but do the electronics on the inside match up?

THE TECHNOLOGY

Without a doubt they do. In fact, the build and component quality are little short of amazing at this price. Opening the glamorous case revealed an array of very expensive, audio-grade capacitors, from Elna Silmic (as used by Ken Ishiwata in certain 'SE' version Marantz CD players) to Nichicon Muses, an industry favourite in the upper echelons

of equipment. Also spotted were two of Sony's proprietary Current Pulse D/A converters and a fully Japanese troop of semiconductor devices. A Lexus under the skin of a Mini Cooper!

Fancy, but this isn't the only eye-catching feature in the CDP-X3000ES. Sony has discarded its traditional transport, which features in many CD players, like those from Onkyo and Arcam (the Alpha 1). The same optical pick-up head is retained but the rest of the transport has been completely redesigned. Where traditional transports move the pick-up across the disc to read the data, the Sony's fixes the pick-up and moves the transport horizontally for tracking. Sony claim this radical departure from the norm provides better overall stability and therefore sound quality than a conventional transport.

And the list of Unique Selling Points lengthens with the four variable-coefficient digital filters. Unlike the user-changeable filters in the Da Capo, which were wholly different ICs, the Sony uses the same IC - it's just the rates of roll-off and their effect on the response that change. Though more of a marketing gimmick than an advance in technology, since implementing multiple digital low-pass filters for a CD player is simple, I'm surprised it's only now,

nearly 15 years after CD's introduction, that the idea has been put into practice.

The filters are located before the D/A conversion and filter out the digital signal's high-frequency components, which are created during sampling. So the frequency spectrum is shaped in the digital domain and you can choose which of the four you prefer.

The standard filter is a brick-wall type chopping in at around 24kHz, with a claimed attenuation of 120dB, which causes some response ripples near the cut-off frequency as our measurements show. Filter No1 has a slow roll-off which cures the ripples to give a flatter response. Filter No2 is a combination of the standard and No1 filters. Finally, the last setting, No3, is a simulation of a seventh-order Butterworth filter. Selecting a filter is as easy as pressing a button on the remote handset.

The controls on the player's fascia are minimal since all the usual functions like programming, display dimming and the various play modes can be found on the remote. Also featured is a switchable digital output where both Toslink and co-axial are supported.

SOUND QUALITY

After perusing the CDP-X3000ES's innards I was expecting a class-beating performance. Raising your hopes too

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high is always dangerous. I played a mix of discs as soon as I'd plugged the player in and the smile slipped from my face - the Sony sounded like a poor example from the dawn of digital replay. Treble was hard and bright, and the bass loose whichever filter I opted for. Fine, so it obviously needed a warm-up. It turned out that nearly a week, on constantly repeat all day was what the doctor ordered.

During that week, the Sony went from strength to strength, the high-frequency aberrations fading away and the whole presentation snapping into focus. It was duly connected to Roksan's Caspian amplifier and a pair of Seas Mighty Mini stand mounters from Wilmslow Audio, picked for their revealing clarity. The Castle Kendal floor standers reviewed on p57 were pressed into service as well. Cables interconnect and 'speaker included Kimber, Audioquest and DNM, and the final ingredient was Musical Fidelity's X10-D buffer.

STANDARD FILTER

A clean, open sound emerged from my Super Minis as the Sony spun the Albert Cello Concerto with Yo-Yo Ma (Sony SK 57961). The CDP-X3000ES's sense of scale was exemplary considering its price and, when compared with the Marantz CD-63 mkII Kl-Signature or even an Arcam Alpha 8, it put greater dynamics and punchier drive into the music. The sound stage was fairly wide and stable, although it has to be said it could have been deeper. Ma's cello was appropriately rich for a Stradivarius and the delicate moments in this work were portrayed with grace and subtlety.

This goes to show how tonally faithful to the music this player is - it relayed whatever was in the recording without adding its own opinion. What prevented an even better score was a shortfall in detail, especially when you remember the expensive components under that desirable lid.

The timpani hit hard as the second movement arrived and the Sony came up with the goods again. As the music became more complicated, the resolution and grip in the bass end decreased while the midrange and the

treble remained intact. However, that didn't detract from the Sony's natural musicality.

FILTER NO1

There was a shrinking in the sound stage's width and depth followed by a more rounded string tone here. Noticeable now by its absence was that feeling with the Standard filter that if the musicians really did pull out every last stop there might be trouble. Filter No1 removed that tiny hint of insecurity and made for a slightly more involving listening experience. Dietrich Fischer Dieskau's voice in *Die Schone Mollerin* (EMI 7471732) gained more focus with this filter too.

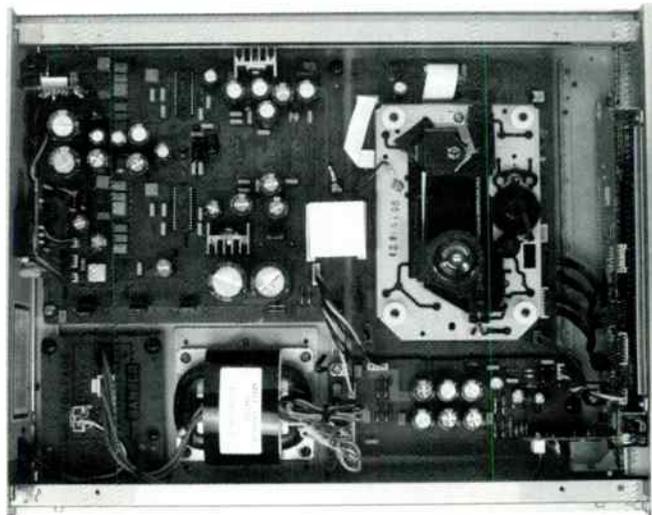
FILTER NO2

This setting produced a drier balance that lacked the richness of its two antecedents. Fischer Dieskau's sonorous voice took on a leaner tenor, as if he hadn't drunk enough water before the recording session. String tone grew thinner with Brahms *Symphony No4* conducted by Sir Georg Solti (Decca 436614-2) and the whole orchestra moved back by a few feet. It is true that single acoustic instruments like the guitar on Eric Clapton's *Unplugged* album sounded sharper because their decay was curtailed but this left the music sounding a touch lifeless.

FILTER NO3

This filter was a mix of the characteristics of the others in that the whole sound stage moved further behind that of No2 while tonal colour was as smooth and rounded as the standard. Yo-Yo Ma's cello regained its mellow resonance and Fischer Dieskau's old recording was vocally warmer and more sensual.

Of all the filters the standard strikes the best balance for me. It has a



combined spaciousness and tonal range the others miss out on and I can't see there being many discs that would have me reaching for Nos1-3.

CONCLUSION

Leaving to one side the stylish appearance, filter settings and unique transport that mark this player out and going purely on sound quality, the Sony is a very well engineered player. It may not manage that trick of high-end sound on a shoestring that one component in a blue moon pulls off but it holds its ground in the £500 battle field. Factor in the looks and the tweaky filters and perhaps the CDP-X3000ES could be that extra-special, long-sought addition to your system ●

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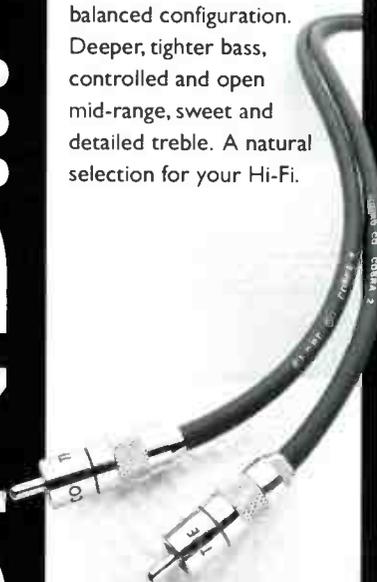
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TRI-WIRED

Ketan Bharadia takes a listen to three £60-£90 interconnects from Audioquest, Kimber and Roksan in the search for an audiophile wonderwire.

KIMBER PBJ

£68/1m.

The PBJ is the entry-level interconnect in Kimber's extensive range and uses a braid geometry for its woven conductors to reduce the effects of electromagnetic and radio frequency interference.



Carrying 'Viola Fora De Moda' (by Ana Caram from a Chesky Jazz sampler CD) the PBJ proved to be an extremely fast sounding cable. It had the ability to track musical dynamics very accurately, lending the sound an open, uncompressed feel. And the good news didn't stop there. The cable also proved natural and very transparent - the various bells and triangles on this track were easily discernible and well separated.

At the other end of the spectrum, drum beats had great impact and speed which helped the PBJ to sound rhythmic and involving.

There is a negative side to the performance which was obvious on large scale Classical pieces. The Kimber possesses a certain thinness which aids the cable's agility at the expense of tonal richness. Highlighting this shortcoming is a forwardness to the treble which benefits detail and stereo imaging but can become fatiguing in a system already slightly bright.

Providing it's hooked up to evenly-balanced or warmish ancillaries the Kimber nonetheless gives an outstanding account of itself at the price.

Russ Andrews Turntable Accessories

Tel: 0800 373467

ROKSAN HDC-01A

£89.95/1m.

Roksan are well known for manufacturing turntables, amplifiers, CD players and 'speakers, but interconnects? Well, they make those too and they've come up trumps with the HDC-01A. This cable is a shielded, twisted pair of multi-strand copper conductors covered in a flexible blue sheath.

The HDC-01A has a very controlled sound which is packed full of detail and tonal colour. Weightier and more full-bodied than the Kimber it remains neutral overall and scores well on dynamics, though crescendos weren't quite given the free rein that the Kimber provided. On most music the sense of order the Roksan brings is welcome, allowing you to differentiate the instruments in an orchestra or hear subtle production effects on a Pop recording.

Erykah Badu's Baduizm album proved engrossing, the



outrageously heavy basslines relayed with genuine power and articulation. The way the various percussion instruments and Erykah's vocals were sharply etched and occupied their own space in a well focused sound stage emphasised the Roksan's pedigree.

The HDC-01A is capable of fitting into most systems without upsetting the appcart. With a bit more exuberance it would be excellent.

Roksan

Tel: 01480 431577

AUDIOQUEST TOPAZ

£59.95/1m.

This is the only cable on test to use oxygen-free copper solid-core conductors and this gives it a less flexible feel than the others. The Topaz is also the cheapest interconnect on test, which obviously didn't hamper it.

The Audioquest has an even character which treads a path



between the Kimber and Roksan in terms of presentation - it's livelier than the Roksan but doesn't suffer from the thinness of the Kimber.

Detail retrieval isn't quite up to the standards of its

pricier rivals and this affects areas such as expressiveness, sound staging and tonal colour. This comes to the fore when listening to Classical pieces, but even here the deficiencies aren't going to stop you enjoying the music.

On smaller-scale recordings such as that by Ana Caram, the Topaz coped better. The addictive drum rhythms and interplay between the instruments were precisely conveyed even if the heaviest drum beats lacked that last smidgen of weight. Up against pricier competition the Topaz didn't disgrace itself and at £60 is definitely worth a listen ●

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



MARCH 1998

ANGLE WRANGLE

Is it true that the V.T.A. (Vertical Tracking Angle, diagram No1) of phono cartridges changed from circa 15degrees to circa 20degrees in the late '60s and early '70s? If so, then presumably the S.R.A. (Stylus Rake Angle, diagram No2) would have been adjusted as well? Also, I've heard that the lacquer-cutting process changed around this time, which begs the question, is there a relationship between the change in V.T.A. and the cutting process?

The reason I ask these questions is that I notice a great and consistent difference between '60s and '70s pressings. The former are always more textured, ambient and 'breathy', but less clean. I mostly listen to orchestral, chamber and vocal music. Now the ultimate point is, how to design/tailor my system such that my '70s pressings retain as much of the character of their '60s counterparts as possible? Any light that you could shed on this subject would be greatly appreciated.

G. Burns
London.

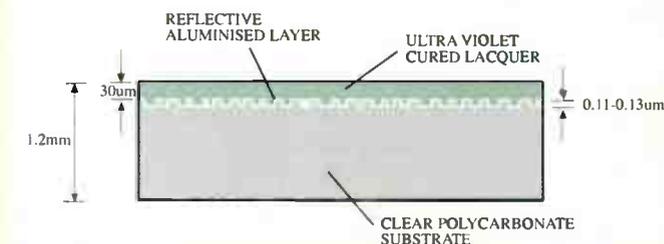
Vinyl compounds and pressing specifications changed substantially in the early '70s. A decade previously, most LPs were pressed onto 160g virgin vinyl discs, which took higher modulation levels (hence the different look of the grooves). By the late '70s, most LPs were cut on 120g recycled plastic at lower levels and with tighter groove spacing, in an attempt to squeeze long playing times onto single albums – probably at the behest of Yes and Genesis fans! I'm afraid

LETTER OF THE MONTH

HOLEY CD!

Do you know which side your CDs are buttered on?! My two-year-old son, who is fascinated by anything which turns, recently waded through my CD collection. To my dismay I found him happily spinning the silvery discs in their cases and thereby scratching neat concentric circles on their playing surfaces. I later discovered that my Chandos copy of Dvorak's Symphony No9 skipped at exactly 42mins and 30secs. Examination of the surface revealed a curved scratch which, having nothing to lose, I began to polish out.

After a while I found that, having scoured and polished the surface back to a mirror finish, the scratch remained unchanged. I then discovered that the blemish was not on the playing side but showing through from the printed label side! Shining a bright lamp through this disc and others I found that apart from



A slice through a CD shows how close to the disc's surface the aluminium layer is on the label side.

scratches there were also pin-size holes piercing the reflective surface. Is this normal? Do holes have a part to play in sound quality and should I return discs that have these pin-hole punctures? For now, I resolve to take extra care of the printed surface.

By the way, great publication, particularly the old equipment articles, even though most of the stuff was already second-hand when I heard my first record.

D. Murray
Sutton, Surrey.

According to a technical spokesman at Polygram, Philips' music arm, they conducted listening tests into the effect of pin-holes on sound quality in the 1980s and came to the conclusion that they didn't have any impact on it at all. The error-correction circuitry inside your player will have no difficulty at all coping with such small amounts of missing data. On the other hand, as you've noticed, a large chunk of missing data in the

one of the only ways to get big '60s sound from poor '70s discs is to get a high-end turntable – a Michell Orbe plays flexidiscs as if they were audiophile pressings. DP

A wide range of Vertical Modulation Angles, which a cartridge's Vertical Tracking Angle has to be adjusted to mimic, was found in cutting lathe heads for stereo recordings across Europe and America (0degrees and 23degrees in the case of the two main cutting systems in the

States, for example) after the widespread introduction of stereo in 1957. There was a variety of Vertical Tracking Angles in cartridges too, from as little as 10degrees to as much as 40degrees.

Therefore, in 1961, the Recording Industry Association of America (R.I.A.A.) recommended that 15degrees be the standard for cutting lathes and cartridges.

A V.T.A. figure of 15degrees was adopted in the States while 20degrees with a tolerance of +/-5degrees was written into the guidelines in Europe in 1972.

Many cartridge manufacturers changed the geometry of their cartridges in line with the recommendations but not all. A modern example is the DNM Aciore, which has a V.T.A. of 30degrees that gives higher second-harmonic distortion on left and right images than the more normal V.T.A. of around 20degrees. As you surmise, Stylus Rake Angle changes with V.T.A. to maintain the correct stylus/groove relationship.

Another reason for variations in sound quality from different pressings is the character of the cutting lathes themselves. According to Sean Davies, an expert on cutting lathes who has sat on British Standards Authority committees for audio, The American Westrex cutting heads of the early '60s had a

relatively high mass which meant only lowish levels of motional feedback (up to a frequency of 9kHz) could be applied to control their movement. This resulted in the kind of hard, powerful midrange

they were cut at half-speed because the company's engineers didn't think the lathes of the day were really up to the job when working at normal speed. JM

THE BENEFITS OF AGE

I have a NAD 502 CD player, Harman Kardon 1400 amplifier and Mission 700 loudspeakers with Cable Talk Monitor 2 interconnects and QED Qudos 'speaker cable. My room is about 24ft. by 10ft. My faithful old NAD 3020 amp has just been replaced by the Harman Kardon because I thought it was time to put the

old girl out to pasture.

However, instead of improving the sound of my system, I have made it almost unlistenable. Sure, the HK has a bigger sound and is able to produce violins and guitars in a more life-like manner, but I find it tiring to listen to for more than 20 minutes. What have I done wrong here? I suspect that perhaps the weak link in this case might be the Missions and that now the NAD 3020 has been replaced, they have to go as well because the system has become unbalanced.

Am I right? And could you suggest suitable replacements in the £150-£250 area?
Paul Fitzgerald
Moseley, Birmingham.

You've fallen into the classic trap of

... 45 >

LETTER OF THE MONTH (CONT.)

form of an arc cut into the reflective part of the disc will cause skipping.

Pin-holes are caused when tiny dust particles adhere to the aluminised layer in the CD during production and then drop off before the protective layer is added. With modern-day clean-room conditions in CD plants, pin-holes are a rarity.

As to the concentric arc on your Chandos copy of Dvorak, it has most likely been scratched in from the label side, either by your son or your CD player's clamping mechanism. There's a 1.2mm clear polycarbonate layer protecting the side of the CD that the laser reads, but only about 20microns (20thousandths of a millimetre) of hardened lacquer between the aluminium layer and the outside world on the label side. JM

DIAGRAM No1

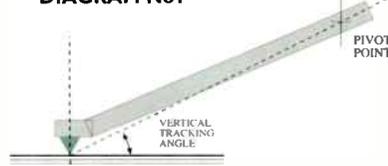
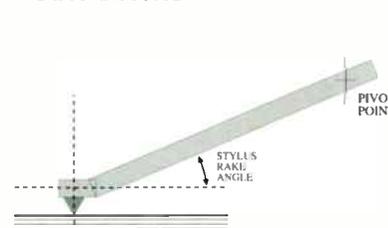


DIAGRAM No2



Here you can see how Vertical Tracking Angle and Stylus Rake Angle are measured.

that gave Atlantic Records' recordings some of their 'sonic flavour'. As lighter alternatives were developed, so the sound changed.

Ortofon and Teldec Neumann heads already had lower mass and a wider feedback bandwidth (up to 20kHz with one of Ortofon's heads) which produced much sweeter midrange and treble.

An extra factor with Decca recordings is that

Vivante: 0181 977 6600



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replacing something just because it's old rather than because of any major performance shortcomings. The Harman Kardon is a brighter, more forward sounding amplifier than your NAD so it's no surprise you find it more fatiguing to listen to.

Ideally you should sell the HK and replace it with something like Aura's VA 80SEx integrated which costs £250 and sounds



To regain the sweet, smooth sound you've lost, try Aura's VA 80SEx integrated.

smooth, fluid and detailed. If budget permits, LFD's sweet sounding Mistral integrated at £499 is another worthy option. The Mission 'speakers, although they're getting on a bit, are good enough to let these amps shine.

If, for some reason, you want to hold on to the 1400, then a change of loudspeakers is called for. Have a listen to Mission's 732is at £200 which have an engagingly sweet, fast and dynamic presentation. KB

Chord Co. Tel: 01722 331674



A pair of the Chord Company's revealing Cobra 2 interconnects will lift your system's sound higher.

A HEAVY METAL FAN WRITES. . .

One of my friends is a gifted electronics engineer and a heavy duty hi-fi nut who's built his own DAC, spending more than £800 on components and using only the best he could find. I guess a commercial equivalent would probably cost over £3000.

We haven't compared it to everything on the market but reckon it would be hard to find better, except the megabucks offerings from Krell, Mark Levinson, Wadia et al. Alas, he's still using it with an ageing Pioneer

player as a transport. To exploit its qualities to the full he definitely needs something better, which is the problem.

Who on earth is willing to pay £4000 for transports from top American manufacturers? And look at the cheaper alternatives - Stable Platter Pioneers? Clever idea but flimsy build, even on non-budget players. Teac's V.R.D.S? Nice design, but only properly executed on machines costing £2000+. Those £750 to £1900 transports from British manufacturers? Some of them are well designed, but look at those plastic disc trays - shame! If I'm not mistaken, only the Audiolab transport has the Philips CDM 9 Pro mechanism with a metal tray. Where are the good, affordable CD transports?

Remember the first CD players? Many were built like battleships. If older players had really good transports, why not today's? And is it worth trying to find a second-hand high-end player of yore and use it with one of today's finest DACs? Don't tell me it's impossible and that I'm the only one who



With CD in its infancy, early players had to be well built to be reliable and to cope with discs of varying production quality.

hates those nasty plasticky things - there are times where heavy metal is better for music lovers!

**Christian Roiseux
Brussels,
Belgium.**

Early CD players were so well constructed because they were expensive and not built down to a price. The manufacturers also knew they had to get CD right first time so they deliberately over-engineered the players to withstand more than they had to. On top of this, the disc quality control wasn't as good as it is now, and hardware manufacturers had to compensate for this fact. The results were metal die-cast transports and sturdy metal disc trays, plus generous case construction, power supplies and the like. These days, manufacturers are much better at building CD players down to a cost, but haven't made such advances when cost is no object.

You'd be forgiven for thinking that all CD transports should sound the same given that they retrieve the same data. Jitter is the key. Although the same data is read, some transports get the timing spot on and some don't. Here, construction quality, accurate clocking, etc seems to reap dividends.

As an aside, don't confuse the disc tray with

the actual transport mechanism which comprises the laser assembly and running gear. Although the two usually go together, a metal disc tray doesn't mean a metal transport. And by the way, the Audiolab 8000CDM has a plastic disc tray.

As for your friend's problem, Teac's V.R.D.S. T1 transport is a great budget buy not too far behind top stuff like Pink Triangle's Cardinal but much cheaper. If money's no object, consider Linn's superb Karik 3, which not only has the slickest and fastest metal disc tray you'll find, but a fantastically tight, punchy, rhythmic sound, plus a built-in DAC should you ever need it. Alternatively, go for a second-hand early Nineties high-end Japanese one-box player with a co-axial output, like Marantz's CD-94, replace its digital output stage, with one from Trichord say (tel: 01684 573524) and use it as a transport. DP



One of Ringmat's Statmats will complement whatever transport you decide on.

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

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CASH INJECTION

Please could you give me some advice. I currently have a Rotel RCD-956BX CD player, Thorens TD160 turntable and SME 3009 arm with Linn K5 cartridge, Meridian 551 amp and Tannoy 611 'speakers bi-wired with Heybrook Heywire cable.

In a nutshell the sound has no bite, it appears too laid back. My musical tastes are varied (Rock, Jazz, Classical). I am thinking of buying a Linn LP12 (second-hand). My budget will be in the region of £1000 upwards. This is a long-term project for me.

Andrew McDonald
101332.3154@compuserve.com

One immediate way to get quite a lot more from your system would be to change your loudspeaker cable -



DNM's Mica MM will easily outstrip Linn's K5 in an LP12.

the Heywire isn't really up to much. Ortofon's SPK200 at £5/m and DNM's Reson at £6.95/m (termination is extra on both) would be two to go for.

A used Valhalla/LP12 (pay no more than £300) might indeed come next. Just make sure you trade in the K5 for DNM's £150 Mica, which is based on Goldring's 1042 but sounds quite a lot better. You

could try sticking with your SME 3009 (have a look at David Price's tips in July 1997 on how to get the best from this arm), or go for an Akito instead. Carefully set up though, the 3009 with a decent MM can sound surprisingly good.

You should still have about £450 left from your £1000 pot. The Meridian 551 doesn't need replacing so you can go for either 'speakers, if vinyl is your main source, or a new CD player. I recommend Castle Edens and Marantz's CD-63 mkII KI-S. JM

Chord Co. Tel: 01722 331674

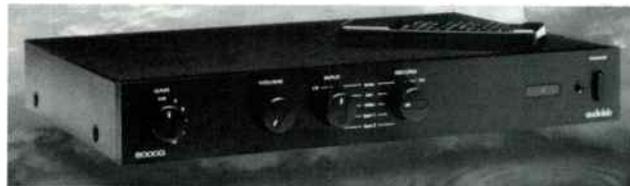


The last piece in the puzzle - a pair of The Chord Company's revealing Cobra 2 interconnects.



MEGA UPGRADE PROBLEMS

My system comprises a Micromega T-Drive and T-DAC, Audiolab 8000A integrated and Arcam Delta 290P power amps, driving respectively tweeter and bass units of a pair of Ruark Rhapsody loudspeakers. I'm tempted to get a second 290P and use them as monoblocs, dividing the amplification between the 'speakers rather



Audiolab's smooth but slightly dry 8000Q will balance the warmth of your Arcam 290P power amps nicely.

than the drivers as at present, and use the Audiolab as a pre-amp until funds allow an upgrade. Arcams appear to be available for about £250 second-hand at present. Do you think this would make a worthwhile upgrade, and what pre-amp would you recommend for later?

Richard Dixon
RVDixon@aol.com

Your source and 'speakers are both good, so you're right to concentrate on amplification. I agree that another Arcam 290P would be just the job, but your system could still work best bi-amped rather than monoblocked - you'd have to try that one out for yourself.

Next, upgrade to a decent pre-amp - if you want warmth and musicality, LFD's Mistral or Cyrus's Pre are good budget choices. But you may find the slightly leaner Audiolab 8000Q works nicely with your sumptuous sounding Arcams - it's a fine second-hand buy for around £650. DP



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SIMPLE REALLY

My room size is 15.5ft. by 15.5ft. by 11.0ft. What kind of 'speaker would suit it? At present I don't own any system as such as I plan to start from scratch. My budget is £7000 not including cables, just the CD player, amp and 'speakers. Anything you suggest should be solidly built. My musical diet mainly consists of Classical and chamber music with other types thrown in occasionally.

One thing that is especially important is sound staging, which must have good depth, width and height. Am I asking too much for my money? This is going to be my last system, so any help would be much appreciated.
Jaleel (surname not supplied)
jaleel@ibm.net

For £7000 it's difficult to imagine asking too much for your money! One combination which positively leaps to mind is Pink Triangle's new Litaural CD player (£2100 and sonically outstanding, although the build doesn't exactly rate as 'hewn from stone'), Unison Research's £3000 Simply 845 integrated valve amp (apparently constructed to induce hernia in whoever has to position it) and ProAc's Response 2S stand mounters (£1800, easy to

www.hi-fiworld.co.uk

drive and crystal clear).

By single-ended valve standards the Simply 845 is a real muscle amp with 24watts available at the 'speaker terminals. I think you should find the ProAcs, an earlier incarnation of which



TURNTABLE TEASER

If you have a record player which you are rather fond of as a motor unit but you do not care much for its (non-removable) tone-arm, is there anything wrong with fitting a better tone-arm on a separate plinth, for example at right angles with the original tone-arm, provided the external dimensions of the record player plinth allow this?

Dr Alexandros A. Lavdas
a.lavdas@ucl.ac.uk

decoupled from the plinth. If it's a non-suspended, Rega-type deck, you could simply fabricate an armboard and glue it to the plinth in exactly the right place. Providing your geometry's okay and everything's rigid, it should work perfectly well, and could look drop-dead cool (I've always wanted a two-armed turntable, but that's enough of my fetishes!) One of those old quartz-lock Japanese direct drives with good motor units and bearings but rubbishy automated tone-arms could be the ideal testbed - send us a photo when you've done it! DP



If you can get your hands on a Kenwood KD-7010 direct-drive turntable (not too expensive second-hand), you can remove its plinth to make fitting a second tone-arm easier.

Interesting idea! Providing you get the geometry spot on and you attach your plinth properly it should work. How you attach your plinth depends on whether it's a suspended sub-chassis deck or not. If it is, rather than attaching another plinth, try glueing or bolting a custom armboard made from, say, MDF to the existing sub-chassis. This would involve extensive surgery to the deck's plinth, so as to let the new armboard attach to the sub-chassis without stopping it from bouncing freely inside the plinth, coupled to the main bearing and platter but



Make sure your modified deck is giving of its best by getting your cartridge tracking weight spot on with one of Shure's excellent SFG-2 stylus pressure gauges.

CORNERED

I was wondering if you could give me some advice. My current system consists of a Linn Basik/lttok/K5 turntable, a Sugden SDT-ISE CD player, and a Sugden A21a integrated amplifier. I have been using sensitive Lowther Classic 400 'speakers which worked well with the 30watt Sugden.

I have recently moved house and the room the

system is in measures 10ft. by 16ft. by 7.5ft. high. Due to the arrangement of the room the 'speakers have to be in the back corners of the 10ft. wall. The Lowthers have been damaged during the move and are too big for the room anyway. I am trying to find a suitable pair of 'speakers to match the system and the room size. My local specialist has recommended the Castle Harlechs. However, I have read that they need to be free standing which is a bit of a problem with the room. I listen to a wide range of music, particularly Country, Rock and Blues. Any advice would be greatly appreciated.
Chris Griffiths
CGriff664@aol.com

There's a couple of potential drawbacks with the Harlechs (reviewed in August 1996) in your system. The first is their low sensitivity (84.5dB). Yours is a medium-size room, and given your musical preferences, I can see the Sugden running out of steam at times, in spite of the Castles' high 11ohm impedance which will draw little current from the amp.

The second is where they're likely to be positioned. The Harlechs



Sugden's Class A integrated, the A21a, may not pump out lots of watts but those on offer are some of the sweetest around.

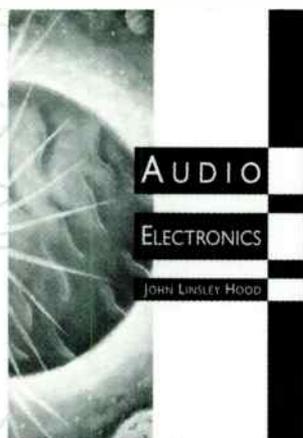
have deep bass and will boom if you push them into a corner. You could try B&W's £600 CDM1 stand mounters instead, with their 87.5dB sensitivity and fairly even



At £2100 Pink Triangle's Litaural one-box player makes a DAC/transport combo look unnecessary.

Ketan Bharadia uses, will fit the loudspeaker bill perfectly. This system, with its beautifully smooth, sweet and spacious presentation should keep you riveted to your CD collection for a long time to come.

Bear in mind that valves are microphonic and the Simply 845 will need some solid support. Elemental Audio's Monoplinth (£500) would work well. The same goes for the Pink Triangle. JM



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7ohm load. The Sugden's warmth and smoothness will help take the edge off their metal-dome tweeters to give a fast, open and detailed sound. If there's still a bit of bass boom, try some long-haired wool in the CDM1s' ports. JM



Take a look at what makes 'speakers, amps and sources tick with John Linsley Hood's Audio Electronics.



'BARIK BLUES

I'd welcome your advice on replacing my ageing passive Isobarik loudspeakers. My present system is: Naim 82, Supercap, 135s, current-spec Linn Sondek, Ekos, Arkiv, Prefix, Hi-Cap, Lingo, plus a Micromega Duo CD 2 player and Duo Pro DAC with Theta TLC. Ideas so far are the KEF Model 4, Celestion A3, Epos ES30, ProAc 2.5 and Monitor Audio 20SE. I am also interested in adding a subwoofer, but not with the Model 4s which are at the top of my price range. Musical tastes are mainly Rock and Country. Room size is 8m. by 4m.

John Hill
Wilmington@compuserve.com

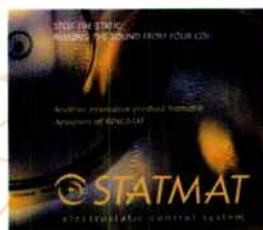
What kind of improvement do you want? If you're into the Linn/Naim sound, my first choice of Quad ESL63s and a large REL sub perhaps wouldn't be appropriate - you'd get a massive increase in clarity



If your Isobariks are past their sell-by date, try a pair of Epos ES30s.

and speed but they wouldn't quite have the weight of your Isobariks. KEF Reference Series 4s have enough grunt and also bring far superior imaging, a sweet treble and fine clarity - but may lack the speed you desire.

So my hunch would be that the Epos ES30s would be right up your street, with their dry, fast, rhythmic sound - or even passive Linn Kabers which you could later activate. When you're spending this much money the only answer is to audition as many 'speakers as you can at home - find a good dealer and start listening! DP



Treat your Micromega to one of Ringmat's Statmats.



CARTRIDGE TIPS

I have been a music nut for some thirty years. I prefer the live variety but

unfortunately cannot get to concerts as often as I'd like. I have had many systems over the years and have found hi-fi a very frustrating 'black art' - one step forward two steps back! I have finally recognised that there's no perfect solution and that the real answer is to find the best compromise.

My musical tastes are wide though I listen to mainly Classical - orchestral, choral,

organ and chamber music. Musicality and an ability to create a realistic acoustic and 'real' performance are very important. My system consists of the ubiquitous Linn Sondek LP12, Ittok and Asaka, feeding Michell Iso, Unison Research Mystery I pre-amplifier, Meridian 508 20-bit CD player, Quad FM4 tuner and Art Audio Quintet monoblocs driving a pair of Klipsch Klipschorns.

The Asaka cartridge is unfortunately nearing the end of its life and I am therefore now considering potential replacements. I have spoken to several dealers and have found them pretty unhelpful. They seem to expect me to buy blind on their recommendation and are unwilling to demonstrate in the shop let alone in my system. The budget for the new cartridge is £500 and names like Ortofon, Lyra or perhaps your own favoured Goldring 1042 come to mind. I would also appreciate any advice on cables and system tuning. I have recently installed DNM Reson interconnect and 'speaker cable and whilst it is excellent it does seem a touch bass light at times. I would

appreciate your comments. Many thanks for an excellent magazine.

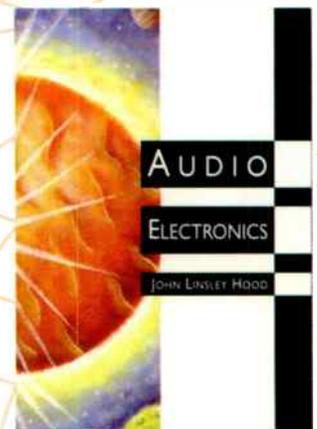
David King
David.I.King@btinternet.com

I'd go for a Goldring 1042 or DNM Mica which will bring more smoothness, fluidity and bass power than your old Asaka, at the expense of a little treble detail. Then, invest your next £300 on a Cirkus upgrade for your LP12 - an absolute must for owners of older Linn! This done, you'll have a bigger, more confident and rhythmic sound with far better imaging and dynamics - plus the improved bass you



Soup up your Sondek with Linn's high-tolerance Cirkus bearing.

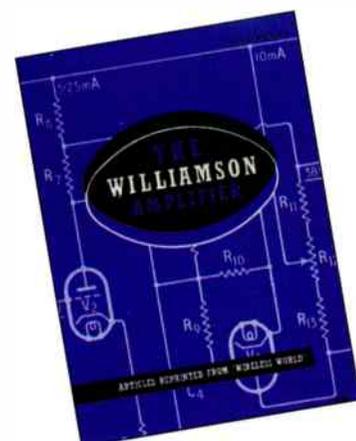
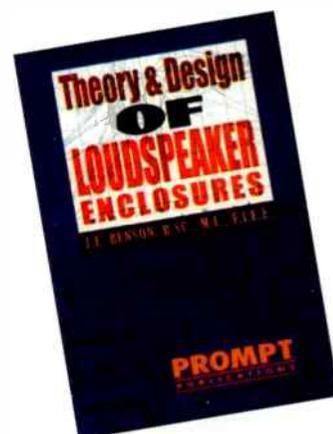
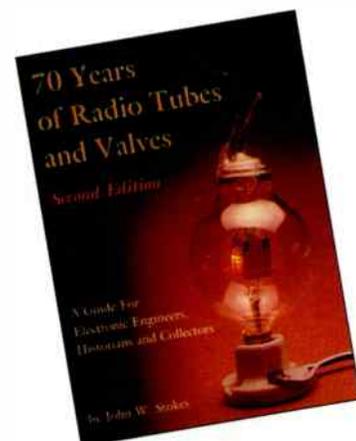
crave. In the long term, I'd think about upgrading your old tic-toc to a Naim ARO, which is stunningly fluid and musical on a Sondek, and Linn's latest top MC, the Arkiv. DP



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Loudspeakers: The Why & How of Good Reproduction	G.A.Briggs	1070	Not Reviewed	£10.95	£1.50
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Electrostatic Loudspeaker Design & Construction	Ronald Wagner	1080	Dec 95 - No.19	£16.95	£3.25
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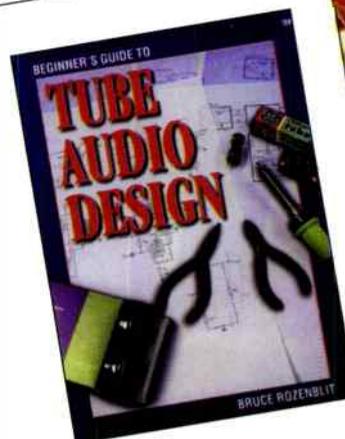
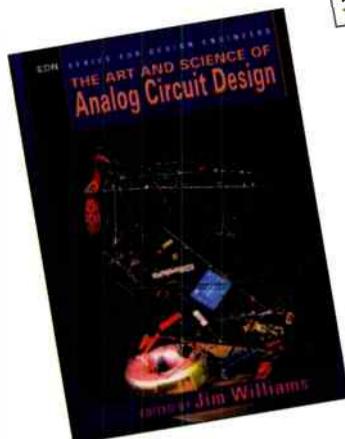
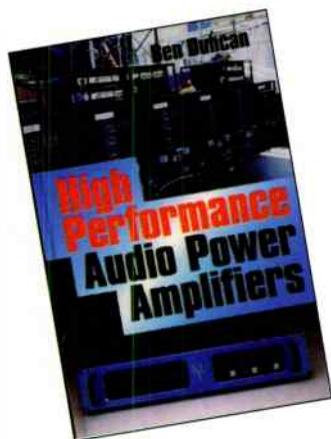
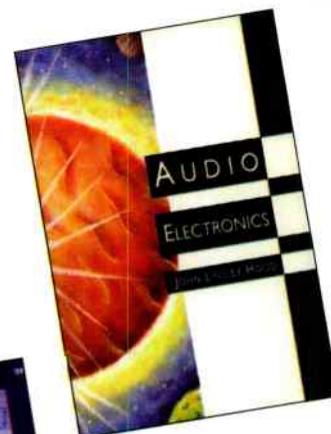
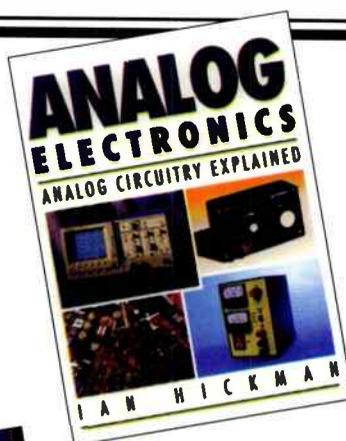
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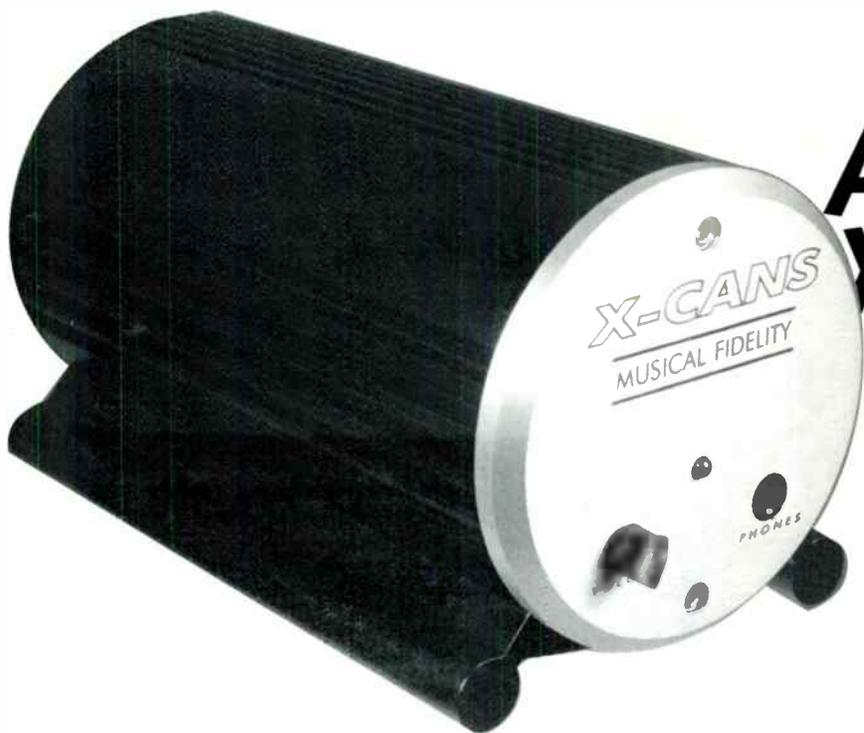
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A WARMER PERFORMER

Dominic Todd dons his hi-fi ear-warmers for some smooth tunes from Musical Fidelity's X-Cans headphone amp.

No this isn't a reprint of the Musical Fidelity X-DAC convertor (November 1997) or X-Pre pre-amp (Jan 1998) although it might look like it. It's just that there's a certain family resemblance that unites MF's X Series of 'hi-fi in a can' components. The word 'can' is especially apt here as the little silver cylinder of the X-Cans is a headphone amplifier. Featuring a valve output stage, it's designed for use with amps that either don't have a headphone socket or possess one of dubious ability.

Shaping up against the £130 X-Cans was the headphone output of an NAD M1300 pre-amp and two sets of 'phones, Beyer Dynamic's DT411s and Jecklin's Floats. Initial musical fare consisted of Richard Thompson's 'Calvary Cross', a live recording with attacking drums and vocals, and searing guitar offset against mellow bass and accordion.

The X-Cans definitely shares that Musical Fidelity trait of smooth warmth which makes long periods of listening pass by without ear ache - the valve output stage allows the music to ebb and flow with the minimum of fatigue. A warm presentation shouldn't be interpreted as a lack of detail or dynamic contrast though. Cymbals might not have enjoyed that last degree of finely-etched detail that an electrostatic headphone like the Jecklin can depict, but they shimmered and crashed in a manner the NAD couldn't hope to replicate. The only 'snag', if you can call it that, was that the X-Cans

could show up the rather soft bass response of the Beyers. Clearly, if the matching headphones have any weaknesses, then the MF will expose them.

The rather more professional production on Finlay Quaye's 'Sweet And Loving Man' put this transparency to better use. Vocals were fuller-bodied and the layering of backing vocals was more convincingly structured than with Richard Thompson's album. The percussion snapped into sharper focus too, and the sound as a whole was less mechanical.

To see if complex Classical music would trip the X-Cans up I plied it with an LP of Schubert's Symphony No8 (Unfinished). There was certainly a mass of detail but this had its downside. Surface noise from the record was more prominent than it had been through the NAD during quieter passages. This wasn't hard to forgive given the separation which enabled the X-Cans to unravel trying pieces without fuss. Timbral reproduction, particularly of strings, had an enviable harmonic richness, and the entire work was imbued with a sense of tension that's rarely achieved in most amp/headphone combinations.

Gregson and Collister's 'The Most Beguiling Eyes' proved the Musical Fidelity had a way with female vocals. Their emotion and vivacity through the X-Cans couldn't be equalled by the NAD's solid-state offering.

In answer to the question, "Is the Musical Fidelity X-Cans worth £130?" I

would say resoundingly yes. Provided you match it with a decent pair of headphones (I'd recommend spending a minimum of £100) it represents excellent value for money. Even if you already have an amp with a headphone socket you'll probably notice big gains in terms of depth of sound, control, timbre and musicality.

If you use headphones as your sole output, then you may find something like the Sennheiser HE60/HEV70 (£1000) or a pair of Stax more rewarding due to the remarkable insight into the music they are capable of. But for a much, much smaller impact on your wallet and use accompanying loudspeakers, the X-Cans partnered with a decent set of Sennheisers, Beyers, Grados or the like could prove an enlightening experience ●

Musical Fidelity X-Cans £129.99

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WORLD VERDICT

If you haven't yet experienced the world of quality headphone listening, the X-Cans are an ideal way to begin.

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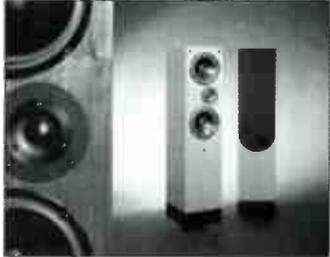
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Whichever report you read, the story on DVD is different; nobody even knows what the initials stand for! I believe I am right in saying that developer Toshiba called it Digital Video Disc, but somewhere along the line it picked up a peculiarly vague alternative title, Digital Versatile Disc. Whatever, the format and future of DVD is as confused as its nomenclature.

DVD is, for the moment at least, thought of as the successor to CD. However, current standards mayhem is encouraging others to consider launching alternatives. But that's another story.

A DVD disc in today's form will hold 4.7GB of information, seven times as much as a CD, yet it's the same size and, the industry thinks, more acceptable in the eyes of buyers because of it. The one thing no one wants to introduce is a wholly new format because too many have failed before. This fear affects a lot of thinking.

Although early DVD discs will hold the aforementioned 4.7GB (Gigabytes), dual-layer, double-sided versions will reach 17GBs. The original idea behind DVD was to make a 'CD' that could oust Laserdisc, CDV (CD Video) and the VHS cassette as storage media for films. To that end Toshiba and the DVD consortium first started talks with Hollywood's film studios and promptly got themselves entangled in a web of protectionist issues, such as world-wide zoning, that hampered and still hampers the global availability of DVD. Asia has it, but Europe does not, for example.

Like a CD, a DVD can be stamped out, facilitating mass production. However, because the pits are then permanent, such a disc can only be used for replay. Toshiba et al. had to come up with recordable DVD if it was to compete against the recordable video cassette, as well as CD-R and its

kaleidoscope

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successor. CD-RW. It looks as if they made a serious, perhaps fatal mistake here, adding greatly to their woes.

Recordable DVD was put in a caddy for protection. But Philips believe the caddy system is unpopular with users, I

result, every article I have read on DVD has failed to mention either this topic or why Philips and others decided to break away from the DVD consortium. So I'll speculate a little, drawing on what I have recently been told about the situation from sources close

participants. The breakaway group comprises Philips, Sony, Hewlett-Packard, Mitsubishi Chemical, Ricoh and Yamaha. This is a smaller group so each will receive a bigger slice of the cake.

Finally, Philips are making big bucks today from their involvement with computers. Technologically, computers are the Wild West - standards, products and technologies come and go virtually overnight. And remember Philips was almost going bankrupt a decade ago. The bickering,

protectionist attitude and delays imposed by Hollywood on DVD have brought back memories to Philips executives of their problems with the music business and DAT, I have been told. They have been dismayed by it all and don't want to know.

So it looks as if we will shortly be presented with both DVD-RAM (recordable CD in a caddy) and DVD+RW (recordable CD not in a caddy!) Even though I'm not convinced by Philips' arguments I still understand their viewpoint. My feeling is DVD+RW will walk it, mainly because of lower disc cost. Expect to see this 3GB recordable disc by late 1998. By 1999 I suspect it will be storing 24-bit at 96kHz audio, amongst other things.

DVD? Digital Vexatious Disc I call it ●

"The original idea behind DVD was to make a 'CD' that could oust Laserdisc, CDV (CD Video) and the VHS cassette as storage media for films."

have been told by someone close to the company. It creates two forms of media, which is confusing, and it raises their cost and complexity. Disc price is a crucial factor and a caddy is expensive. Storage space and shipping weight also increase, adding to background costs. Early DVD players will not play these caddy discs apparently and, also annoying for Philips I am told, current DVD players are not sensitive enough to read the low reflectivity of CD-RW discs. This means DVD at present is not fully compatible with all media, including CD-RW.

I note that Philips' press releases talk darkly about "incompatibility" without being specific about precisely what is incompatible with DVD as originally proposed. As a

to Philips.

I suspect Philips are not being specific for the following reasons. I cannot see why recordable DVD (DVD-RAM), in its latest form, is incompatible with anything in theory. Even if it cannot read CD-RW discs now, and cannot be read by old DVD drives, it can be made to do so. The disc tray of a DVD player will carry normal CDs and ones in a caddy, so there is no physical incompatibility here. Philips are unable to make any allegation of incompatibility, over and above those I have described here, that cannot be refuted, I suspect.

Licence fees might also have something to do with it. The original DVD consortium was big, so royalty fee income from discs and players would be spread thinly amongst the

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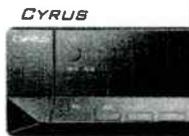
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FIBRE fortified

Castle's latest, the £450 Kendals, boast advanced carbon-fibre drivers and lavish cabinets. Leo Lam enjoys.

Castle has managed to build up a respectable reputation since its birth in 1973. This comes as no surprise if you have ever laid eyes and ears on any of their 'speakers like the new Kendal floor standers. Their immaculately-finished cabinets, competent engineering and impressive sound are a potent combination.

Compare the £450 Kendals' stature to that of Castle's other floor standers and you might come to the conclusion someone's been getting trigger-happy with the magic shrinking raygun at the factory - these are small floor standers! But then they've been designed with the average space-challenged British domestic environment very much in mind.

The Kendals differ from the rest of Castle's range for another reason - they lack reflex loading. This, according to Research and Development Director Fred Clayton, was because putting in a port would create bass boom in the small rooms where the bi-wireable Kendals will find their abode. Instead, the 130mm woven carbon-fibre mid/bass driver and 25mm polyamide-dome tweeter are bolted to an infinite baffle enclosure of 18mm MDF.

I decided to set the drive units in motion with the very capable Roksan Caspian and Aura VA 80 amplifiers fed from a modified Arcam Alpha 1 CD player and Musical Fidelity X10-D. I followed Castle's recommendations and pushed the Kendals close to the rear wall and toed them slightly inwards.

After the superb midrange lucidity bass was most noteworthy. Instead of being deep and thunderous, it was clear and taut in a way that recalls the much

more expensive Chario Academy 2 or classic LS3/5a. Though some might condemn the Kendals as 'bassless', it is more a case of quality over quantity. Like a bottle of ripe and dry white wine, the bottom end is not quite full-bodied but indisputably mouth watering. Only those who seek an extended synthesised low-end to bolster Dance tracks should look elsewhere.

The natural presentation of these 'speakers left a lasting impression with Jazz recordings from the renowned Chesky Records - the artists seemed to have jumped out of the cabinets to play in front of me. The recording venue's far wall extended 'into' my neighbour's flat and, with the lights dimmed, I could lose myself in the music.

Turning to Classical, I dipped into the Orpheus Chamber Orchestra's *A Little Light Music* (DG 429783), which contains some well written yet not widely-known pieces by Mozart. The orchestra was accurately located in the sound stage, something of a holy grail to a lot of Classical listeners since it gives a real sense of presence. It was more obvious here that the Kendals' tonality tends to the drier side of neutral though. Overstep the mark with the volume and the upper midrange will start to dominate events.

Mahler's grand Titan Symphony with Claudio Abbado and the Chicago Symphony (DG 445565) revealed another minor flaw. In the second



movement, the timpani begin rumbling along after a brief rhythmic development by the cellos and double-bass. There was a lack of real low-end definition to the timpani, which sounded quite woolly down at the limit of the Castle's response.

The Kendals are appealing little loudspeakers. True, their midrange and slightly blurred bottom octave may not be to everyone's taste but, if you treasure clarity and an open sound stage more than warmth and outright bass extension, there are many worse ways to spend £450 ●

Castle Kendal £450

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WORLD VERDICT

The Kendals have great clarity but need coupling to warm ancillaries.

Measured Performance
see p 11



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MD in MOTION

Andrew Harrison gets out and about with Kenwood's new DMC-G7R portable MiniDisc recorder.

How do you know when an audio format has really arrived? When eager buyers start flocking into their local electrical retailers for it? When every forward-thinking manufacturer has a couple of models in their line-up? Or maybe it's when the format receives its paternal blessing from the hi-fi press? Perhaps it's one or all of these, but love it or loathe it, MiniDisc and machinery like Kenwood's DMC-G7R portable recorder have definitely arrived.

You couldn't exactly describe MD's progress as lightning - better late than never would be more appropriate. And now it's finally here, where does a portable MD recorder fit into the musical life of hi-fi enthusiasts?

A lot of people enjoy music on the move, whether it be commuting, walking the dog or jogging around the park - the huge success of portable cassette players testifies to that much. And since MiniDisc equipment is still a not-inconsiderable investment it makes sense to combine a mobile player with a home recorder, which is what Kenwood amongst others have decided to do.

The DMC-G7R with ATRAC 4 measures a pocket-friendly 108mm by 78mm by 27mm. Power comes from a dedicated rechargeable Lithium battery, supplied along with its charger and in-ear headphones with detachable remote control for the sum of £330. The

competition isn't weak though - Sony's MZ-R30 records too but costs £30 less.

Listening to the Kenwood in the context of a domestic hi-fi system was a mixed experience. The sound was crisp and even, images occupying their own spaces. Dynamics swung easily from the tiniest triangle strikes to the most thunderous of timpanic onslaughts and silences were just that. In every area where cassette has been faulted, the little Kenwood excelled. Track access was rapid, and MD's editing and naming facilities formed the icing on the cake once I'd mastered the little multi-function buttons.

Cassette, in the form of Sony's WM-D6C professional Walkman, showed there was still a lot of fight left in the old format yet. For example, the DMC-G7R's stage width was limited to strict boundaries - through headphones there was an absence of that out-of-head sound where recording venue acoustics or engineers' trickery can widen the scale of presentation. It also had what could be termed an 'understated' bass response which took some of the warmth from music.

The D6 turned out to be more of a communicator as well. Given a metal tape to keep down noise and extend dynamics, it captured the speed and drive of Rock in addition to the delicacy of Classical music. Played on the Kenwood tunes lacked that vital fluidity and pace because of a perceptible loss of

sustain, especially on piano.

In day-to-day use the DMC-G7R is a pleasant travelling companion that provides fuss-free listening in a very small package. Navigating your way around functions other than simple playback requires some patience initially and the format is not as resistant to bumps as the advertising suggests. This MD portable uses a ten-second memory-buffer for shock protection but continuous agitation from purposeful walking caused it to trip up on occasions.

As a maintenance-free pocket-sized portable with good battery life that doesn't resemble a housebrick like the Sony WM-D6C, the DMC-G7R scores well. And even if it fails to better analogue alternatives, it'll still please ears attuned to the crispness of digital home recordings ●

Kenwood DMC-G7R

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WORLD VERDICT



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David Price



By this time next year, several important issues will have been settled. Questions ranging from, "Is the Millennium Dome a complete waste of space?" to "Will MiniDisc survive?" will be resolved. But the answer I most want concerns the great super-CD debate. The scuffles going on over competing systems (DVD audio, Direct Stream Digital (Philips and Sony.) will hopefully be history, and the new high-resolution digital audio disc well on its way to the High Street.

With every photo of Japanese DVD machines published we contemplate the heady prospect of an audio disc so advanced it makes existing CD look positively Neanderthal. Hi-fi magazines world-wide are beginning to get questions like, "Should I buy a new CD player, or wait a year for super-CD?" The idea of affordable, top-quality digital audio is tantalising, that's for sure.

But aren't we missing something here? Haven't we forgotten to ask the most basic question of all - whether this new generation of 'uber-player' will actually sound any better than current, bog-standard Compact Disc? With such a dramatic technical superiority over CD it might seem stupid, but as CD itself proved with LP, paper specs don't always mean better sound. Surely we should have learned that the latest isn't necessarily the greatest?

In truth, those who reckon super-CD will automatically better our current, cooking 16-bit CD are ignoring a critical factor in the equation; development. What these people are really asking is, "Is a theoretically superior but unrefined technology better in practice than an inferior one with countless years of development behind it?" Put like this the promise of all those extra

digital bits isn't quite so great.

Think about it like this: we've now got transports optimised for reading 16-bit CDs superbly - any keen audiophile can tell you which players have the

to NICAM and Dolby Digital than hi-fi. In five to ten years, super-CD will doubtless be a knock-out, but industry professionals whose judgement I know and respect say that at the moment, our current high-

the best Pink Triangle players. And we know it can give tuneful, powerful bass like those first-generation Philips designs. The task is to get the best of all worlds, and then ratchet down the price with mass production.

Until recently, CD player manufacturers have majored on getting costs down rather than quality up. Contrary to what some mags tell you, high-end players from a decade ago really aren't that far behind modern equivalents. (This was brought into sharp relief when I heard a 1984 Philips CD202 - its superb die-cast metal CDM1 mechanism driving that crude 14-bit four-times oversampling DAC was still amazingly musical.) Only now are high-end players really beginning to outclass the early machines comprehensively. If super-CD simply means switching to a higher digital specification but continuing with flimsy transports, poor power supplies, bargain-basement DACs and nasty op-amp output devices, we'll be nowhere closer to nirvana.

This is what worries me. It would be so easy to rush out the new super-discs and players, advertise them as 'technically perfect' (sound familiar?) and then sit back and let the cash roll in. Once again, buyers would snap them up expecting great things, and be disappointed. Let's hope history doesn't repeat itself ●

"Rather than blaming the technology itself, the problem with CD sound lies in our hitherto inadequate digital engineering."

best transports, and which good ones work best with which DACs. We've also got 16-bit DACs that sound far better than they've any right to, considering the paucity of digital data they have to work with. This comes not from fancy, state-of-the-art digital technology but painstaking research and development. Everything from power-supply regulation and internal earthing to digital filters and analogue output stages are meticulously fettled to sound right. This takes literally years and years to do, which is why high-end CD players aren't changed every six months like their budget brethren.

Along comes super-CD with theoretically superior resolution, but it's likely that most of the development work will have been done by big corporations more attuned

end players beat the new machines they've heard hands down.

A number of hi-fi luminaries, including Linn's Ivor Tiefenbrun and Naim's Julian Vereker, have recently intimated that in their opinion standard 16-bit still has a long way to go. Rather than blaming the technology itself, the problem with CD sound lies in our hitherto inadequate digital engineering. Interestingly, this is precisely what they were saying about vinyl as recently as five years ago, and they were right about that too.

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Champagne LIFESTYLE



Ketan Bharadia scans the frequencies with Denon's luxurious £400 TU-S10 tuner.

The Denon TU-S10 is one of those rare products in hi-fi that just exudes class. On first inspection I guessed £600 would be the minimum necessary to take it off Denon's corporate hands such is the quality of the champagne-gold casework. I'd have been seriously wrong though, as the TU-S10 sells for a solitary penny under £400.

Despite its uncluttered fascia this tuner isn't short of features: AM/FM bands, 40 presets, Radio Data Systems, two aerial inputs and a remote control. On the other hand, obvious by their strange absences are a mono switch and a signal strength meter, both useful facilities.

The TU-S10's quality image is helped by an 8mm-thick aluminium front panel and a copper-plated steel chassis which helps shield the innards from extraneous electrical noise. The control buttons work in a slick, positive manner which only goes to reinforce the Denon's 'feel good' factor.

Rolling across the airwaves I paid a visit to Radio 3 and a Joan Bakewell interview with Dame Joan Sutherland. Through the Denon it was readily apparent that the interview was taking place in a cramped studio. A small amount of sibilance to the two Joans' voices didn't prove distracting as I was drawn away from the cosmetics of the sound and into their conversation.

There followed one of Joan

Sutherland's performances of Bellini's Norma in which she duets with Marilyn Horne. It wasn't difficult to imagine myself in a large concert hall so well defined was the acoustic of the venue. Tonally the Denon erred on the bright side of neutral as our measurements had suggested. This served to highlight detail at the expense of relaxed long-term listening in systems that are themselves a tad bright.

The backing orchestra for Norma had impressive scale and instruments were clearly discernible - deep double-bass notes were controlled though the actual detail rated as satisfactory rather than great. Of greater significance was a lack of solidity and weight which left the TU-S10 sounding a little thin and insubstantial. Vocals showed the Denon in a better light with their easy articulation and expression.

The Denon was rhythmically adept as a switch to Virgin FM and George Michael's 'Faith' proved. None of the song's zest had been leached out and there was an unstoppable drive which kept me listening. And despite that lift in the upper regions the guitar solo didn't end up sounding sharp or unpleasant.

Bass was once again impressive not so much for its weight and slam but definition and tunefulness - Denon have got the balance right here since heavy, loose bass soon becomes tiring. Male newscasters, the classic bugbear of

most tuners, were reproduced with only small traces of the chestiness and sibilance that is normally apparent.

Classical music failed to trip the Denon up, its detail retrieval coming to the fore in realistic instrumental harmonics and textures. Only that treble thinness stopped it cleaning up in the £400 price bracket.

Denon's TU-S10 certainly looks like it should cost a lot more than it does, designed as it is to fit in with the rest of the company's flagship components. It almost manages the same feat with the way it sounds, but it can't quite conjure up the warmth and colour of something like the Cyrus FM7 for the same money or Naim's NAT03 at £595 ●

Denon TU-S10 £399.99

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WORLD VERDICT



The TU-S10 is a stylish tuner which has a detailed sound but needs careful system matching for best results.

Measured Performance
see P111

VINTAGE VIRTUES

by
Haden
Boardman

Along with the Rogers Cadet MkII and the Quad II, there can be no other valve amplifier as popular in the 1960s as the Leak Stereo 20. Introduced in 1958, the Stereo 20 used the same basic circuits as all of Harold Leak's 'Point One' power amplifiers. The first of these was the classic mono TL12 Point One, the second an economy version, the TL10, which could only lay claim to 'Point One' percent distortion up to five watts rather than its full output. There was also a 'Public Address' TL25A, although this wasn't a member of the 'Point One' family.

At the end of the 1950s, Leak



redesigned the range and added to it. There was the TL12+ with its EL84s, the TL25+ with the larger EL34s, and the most powerful of the three, the TL50+ which used a pair of KT88s. No prizes for guessing the output power of each! The sad thing is, the bigger they

get, the worse they sound. The TL12+ is the best of the bunch, the '50 the worst by far. As for the TL25+, it has the same basic output transformer as the TL12 and sounds hardly any more powerful.

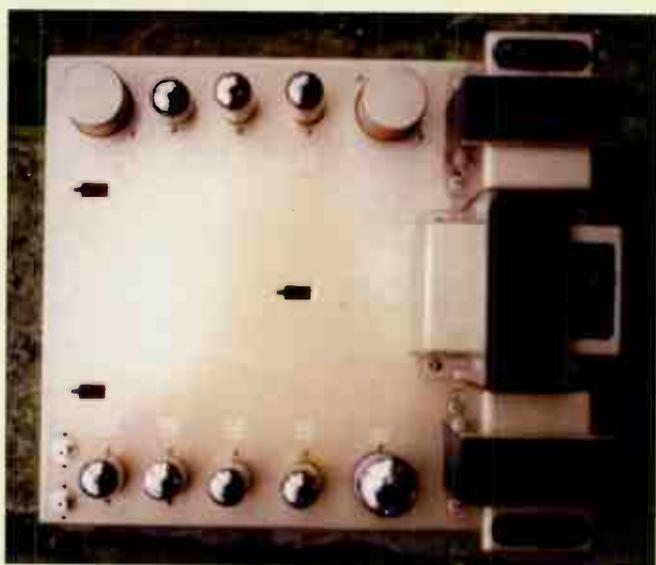
At the same time in 1958, Leak launched two stereo amplifier chassis, the Stereo 20 (EL84) and the Stereo 50 (EL34). The same sonic rule applies here

- the smaller '20 floors the larger '50 and is far more reliable to boot.

In the Sixties, Leak revamped the Stereo 50 and turned it into a Stereo 60, which is even less reliable and uses strange dual wire-wound resistors which are impossible to obtain these days. (The same items can be found on the TL50+ and some TL25s). The later models are finished in a Charcoal grey and date from roughly the same period in the mid-1960s as the Garrard 401. These stereo amplifiers had pretty much the same circuit as the monoblocs but used ECC83s throughout the driver stages where the monoblocs used EF86s and ECC81s.

Out of the entire range, in standard form, the Stereo 20 has the best sound, followed by the TL12+. There are a couple of potential problems in the Stereo 20 - the mains transformer is a little marginal although it's fine in normal operation, and, as was usual for the time, the input sensitivity is very high at 100mV for 10watts output. On the whole however, the Stereo 20 is an excellent design well executed.

In standard, untouched form, the '20 is very sweet. The midrange is quite

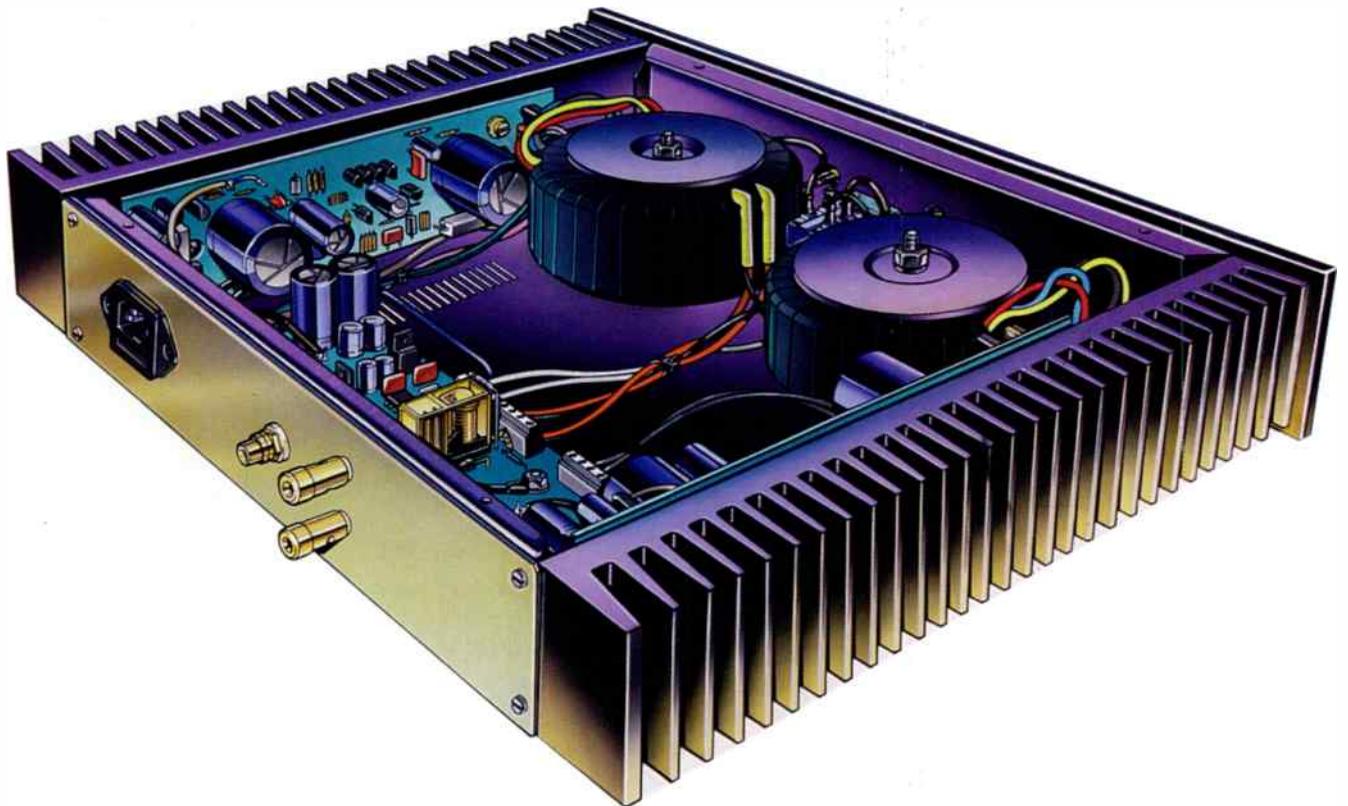


Along the top of the chassis are the right-hand channel's ECC83 drive valve (left) and the EL84 output valves (right). Along the bottom the same valves in the left-hand channel are fronted by an ECC83 for the input section (left) and the GZ34 rectifier (right).

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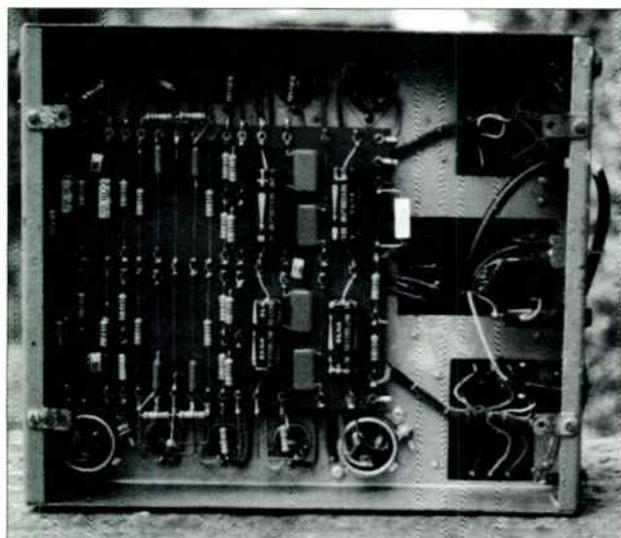
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World Radio History



Unless your Stereo 20 is a mint original sample, the best bet is to rebuild it with modern components like Elna electrolytics and metallised-polypropylene coupling caps.

lucid while bass and treble are a little rolled off, but then that's all part of the 'vintage' experience. More to its credit is the way the amp reveals those little instrumental and vocal details that make all the difference. In comparison to a new, modern amp of about £500 though, the Stereo 20 is amazing. The solid-state competitor obviously has more power and will play much louder but, like most valve amplifiers, the '20 has a real musical heart. Unfortunately, that's something that most transistor amplifiers, regardless of price, just don't possess.

A few words of warning on the service side. The mains transformer, as mentioned earlier, can be problematic. If you're thinking of purchasing a Stereo 20, check the underside for large amounts of wax which may have run out of the transformer if it's been overheating. More importantly, check the 100ohm, three-watt safety resistor (normally green in colour) is still fitted at the base of the board near the transformers.

As the amplifier ages, old EL84 valves pass more current than the 48mA specified and coupling capacitors 'leak' electrically with age, which means the output valves will pull even more current. It is extremely likely the main electrolytic reservoir capacitors will be leaky too.

With the three-watt resistor fitted

and the amplifier operating normally (ie, capacitors and valves in good condition), this resistor dissipates two-and-a-half watts and therefore runs pretty hot. Do not be tempted to change it - it is supposed to run hot. If a coupling capacitor fails and puts a positive voltage onto the control grid of the output valve, it will pass more current and may eventually go virtual short

circuit. The resistor will then get extremely hot, and, if fitted correctly, will de-solder itself from the board, thus protecting the mains transformer from damage.



Using a modern pre-amp via the Stereo 20's phono sockets will give much better sound than Leak's matching Varislope or Point 1.

If you are running a Stereo 20 with a higher wattage resistor fitted here, then get it changed to a three-watt one pronto. The number of barbecued mains transformers I have seen because some so-called engineer has fitted a larger resistor here rather than curing the actual fault is depressing.

The quality of the passive components in the Stereo 20 wasn't great but they do sound nice. Those that invariably need to go are the coupling capacitors, the output valve cathode resistors (use 270ohm at two-watts), the output valve cathode resistor bypass capacitors and the two electrolytic 'can' capacitors. These last two can be troublesome - there's a lot of ancient 'new old stock' floating around, most of which is probably worse than what you're trying to replace!

An easier option is to buy tiny switch-mode power supply capacitors (47uF, 400V) and mount them on the base of the old capacitor. To do this, leave the earth tag on the can connected and then cut off the two positive terminals. The earth tag anchors the new caps which can be secured in position with a dab of silicon adhesive.

To be honest, unless you have a totally mint, original amplifier, the best idea is to strip and rebuild it completely - just remember that three-watt 100ohm resistor. Caution should be exercised when it comes to the GZ34 rectifier as well. Never replace this with solid-state diodes - their performance from an audio point of view is inferior and they stress the mains transformer heavily.

Leak's power amps may be great at their best but the same can't be said of the matching pre-amplifiers, the Point One and the Varislope. They might suffice as a stop-gap to partner CD players, but they are members of that select breed of British pre-amps that have an output signal substantially smaller than the line-level input. To top that, the phono stage is poor and the controls are noisy. The best thing you could say about the earlier versions is that they look nice.

But the main thing is the great sound of the Stereo 20. The quality of its output transformers was impressive, and due to this the performance considering its price in standard form is excellent. Pay about £200 for an un-modded Stereo 20, less for a non-mint example and up to about £350 for a fully rebuilt and modified version ●

Built-in obsolescence. Anyone who's purchased a computer at some point will know exactly what I'm talking about. No sooner have you purchased your 'cutting-edge' number-crunching marvel than something more powerful comes along in a matter of months. The same is true of hi-fi, only on a rather less frenetic time scale.

It happens with individual components. For example, when CD was originally introduced all you could buy were multi-bit DACs. These then gave way to single-bit, or Bit-stream, designs. Whether they were any better didn't seem to matter - Bit-stream was supposedly what people wanted. Now anyone in the market for a quality CD player has to decide whether to go for HDCD (High Definition Compatible Digital) or not.

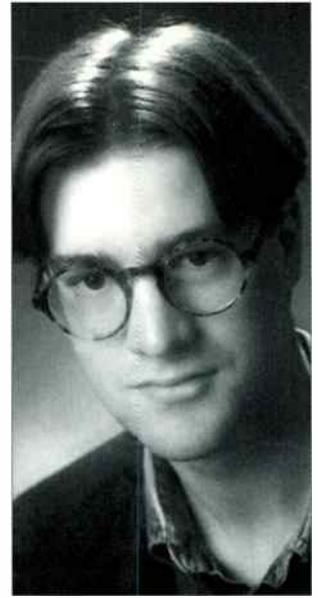
This is all well and good when we're merely talking about technological advances within specific formats. When the entire format is under threat it becomes a different matter.

In the 1960s we saw valves making way for transistors. During the 1970s it was the turn of Compact Cassette to close the door on reel-to-reel (and the various other recording formats that had been launched with little success). The last decade saw the rise of CD over vinyl, whose sales plummeted.

What about the 1990s then? Well, since the beginning of the decade there has been much speculation as to the fate of the Compact Cassette and its eventual replacement. Last year looks to have been a turning point in the fortunes of a technology that was never intended for high-fidelity use

Fair Views

from
Dominic Todd,
our man in
retailing



anyway.

Over five years ago the battle between DCC (Philips) and MiniDisc (Sony) began. Although it was generally agreed that the Philips format sounded better, the Sony system offered the most potential

battering too.

I've seen first-hand the slump in sales of cassette decks priced above £200. Only the very best, such as the Yamaha KX-580SE, are still selling, and even then at a greatly reduced rate.

Cassette was dealt a

rather severe barriers to success. The first is the development of Digital Video/Versatile Disc (DVD) which is capable of holding far more information than CD although it lacks the ability to record at present. Second, Philips has to market the thing properly. This is an area where they have a patchy record. Sony may have been rather peeved to see their pride and joy involved in a High-Street format war with DCC but they can't deny it did MD a world of good. Philips might benefit from the same scenario.

Finally, as we saw with the VHS/Betamax clash, it doesn't matter if one format is technically better than the other. What counts is price, availability and marketing. There's a lot of people out there with MiniDiscs already who are unlikely to be ready to switch to another format. Instead, they're telling friends how good MiniDisc is, and believe me, word is spreading rapidly amongst even those with very little (or no) interest in hi-fi.

The fate of MD and CD-R/CD-RW is going to be the talk of the pundits this year but, whatever happens, I don't think there's going to be room for both. It's ironic looking back to those former format losers - valves, reel-to-reel and vinyl have all acquired cult status and loyal followings. Perhaps the hardy Compact Cassette will have the last laugh after all ●

"I've seen first-hand the slump in sales of cassette decks priced above £200."

with fast access times and a plethora of editing features. Despite this, neither really caught on. Up until this time last year it seemed both were dead in the water. Then Sony mounted one last marketing offensive with a revised machine that actually sounded decent and cost under £300.

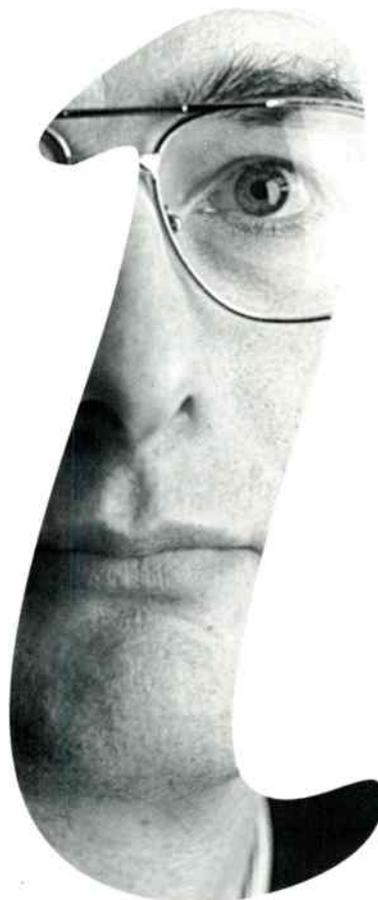
The clumsily-titled MDS-JE500 began a price war in the High Street that raged on right through the summer, autumn and winter of last year. This model and its predecessor, the MDS-JE510, were (and still are) selling for as little as half-price as the major hi-fi retailers battled it out for volume sales and image enhancement. The result was that tens of thousands were sold and they're still selling at a prodigious rate. So much so that not only was DCC firmly knocked on the head but, for the first time, Compact Cassette began to take a

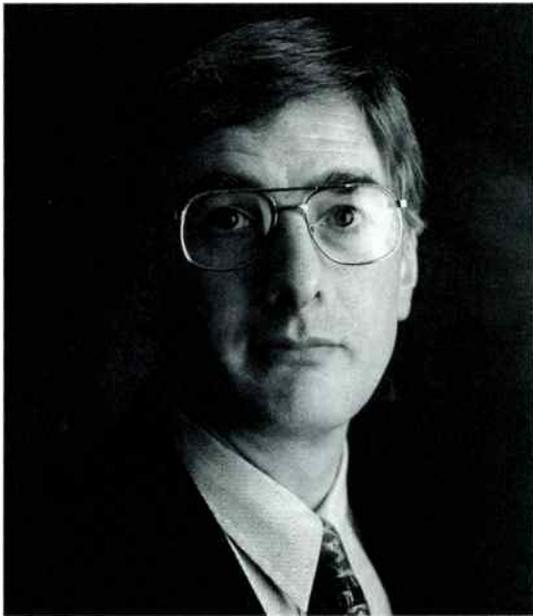
further blow with the withdrawal of Nakamichi from the market. There just wasn't any other company in the business which had amassed the same expertise as Nak. Without mechanical miracles like the Dragon to aspire to, the whole image of the format began to wane, leaving the door wide open for MiniDisc. So that makes MiniDisc the victor in the recording format battle with its future assured? Well, not quite.

Right at the end of last year, Philips brought the price of a recordable/re-recordable CD player down to around £500 with the CDR 870. Blank CD-R discs also came down to around £3 while CD-ReWritables were rather more costly at £16 a hit. Most reviewers agreed the system outperformed MiniDisc. Round two to Philips then? Perhaps.

Philips face several

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





...But it's true.

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

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

Hi-Fi News & Record Review

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

Seasoned hi-fi critics are notoriously hard to impress.

So how come we weren't surprised when Peter J Comeau enthused so fulsomely about our new 12i?

“They sound like a grand's worth of exotic compact,” he wrote in October's Hi-Fi News. “If Celestion can achieve this sort of performance for a miserly figure, why are most of the speakers that arrive on the market so poor in comparison?”

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

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

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

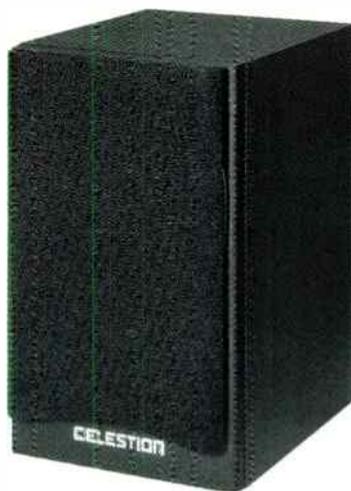
The acoustic purity and lack of distortion? The use of laser interferometry to tune out the response peaks of conventional speakers. Celestion crossovers to ensure seamlessly smooth transitions. Mounting the drivers and reflex port in a dense one-piece composite baffle to minimise resonance. Cabinets computer-designed to eliminate box coloration.

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No wonder the 12i reproduces the most demanding material with such accuracy ▷



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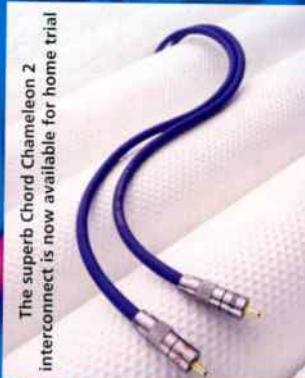


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DESIGN MATTERS

David Price looks at the changing face of hi-fi design.

Until recently, hi-fi styling was fast losing the plot. The once weird and wonderful world of design was becoming sanitised, uniform and deathly dull. Gone were the crazy wedge-shaped cassette decks and mad, cylindrical loudspeakers of the Seventies, and in their place arrived tedious black boxes. Where had all the excitement gone, the ideas, imagination and inspiration that should come standard with every hi-fi separate?

Of course, sound quality and reliability should always be primary concerns, but they're not the only ones. Hi-fi should seduce the eye and pull on the heartstrings as much as it gratifies the ears. What's wrong with audio that sounds superb as well as looking and feeling the part too? Was it a design-by-committee approach that resulted in hi-fi with all the aesthetic appeal of a toolbox? Like military intelligence, the concept of 'hi-fi styling' was becoming a contradiction in terms.

Fortunately, things are now taking a turn for the better. After more than a decade

the tyranny of the 'minimalist' black box is being overturned, and manufacturers are realising that hi-fi should be life-enhancing, with aesthetics and ergonomics to match its sound. The reason? Could it be the Midi system?

During the early Nineties' all-in-one systems and Audio/Visual boom, 'real hi-fi' makers suddenly realised there was little to differentiate their wares from the black plastic rubbish that masqueraded as hi-fi in the High Street.

So they finally had to take a good look at what buyers really wanted.

FORM OR FUNCTION?

While sonics and reliability are commonly-agreed engineering aims, a product's look and feel has been neglected by too many designers for far too long. Only now are manufacturers realising how important this is, along with the fact that what you house your circuits in actually affects the sound of the finished product.

Because electronic components are microphonic, the best thing to put them in is some form of casework resistant to vibration from within and without the component. Unfortunately, the cheapo, thin-gauge pressed-steel affairs of most separates do neither.

Cyrus was one of the first to appreciate this, and almost a decade ago their designers began using light, rigid die-cast alloy casings which not only look great but sound better.

Meridian, makers of some beautiful miniature pre and

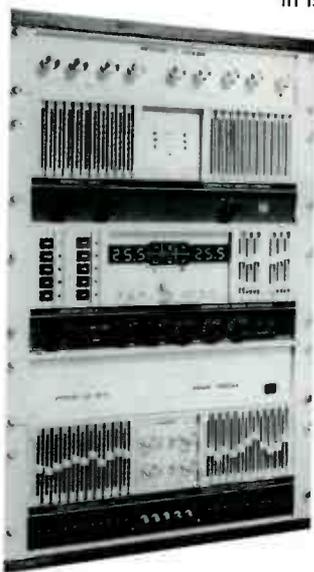
power amps during the Seventies, opted for rigid plastic mouldings topped with glass, which damps vibrations, to house their latest 500 series separates. Michell Engineering has long used acrylic (aka perspex) for its excellent vibration-reducing properties. Although it's very expensive, it looks gorgeous, is easy to work with and sounds superb - ideal for hi-fi applications. Others agree, and acrylic now surfaces in everything from Pink Triangle Tarantella bases and

Audiovalve valve amplifier cases to Thorens Consequence CD players.

Once a designer has chosen the right material to house the electronics, size is the next decision. Before integrated circuits and surface-mount components, a product's size was determined pretty much by what was inside it, but nowadays it's more of a marketing decision. Rose's Sean Sedwards says the standard 430mm width is de rigueur in Asia-Pacific



'80s tedium - black boxes ruled.



'70s excess - bigger was better.

markets, but Europe prefers more petite products. Certainly, 'midi' is now the size of choice for British favourites like Quad, Linn, Meridian and AVI. The States though, with Japan obediently following, remains committed to the 'bigger is better' aesthetic - rest assured, Krell and Audio Research will never go midi.

But maybe the biggest variable for the designer is finish. LFD Audio's Dr Richard Bews believes it to be, "very market-dependent", with the UK still "notoriously conservative" in its penchant for black boxes. But abroad he says, "it's easier to be a bit more individualistic", with mainland Europe, and in particular Belgium and Germany, going for black fascias and gold detailing. By contrast, Far East markets want bright stainless steel or brushed



Midi - the size of choice for Britain.

aluminium finishes with gold detailing. SME's Graham Whitley concurs, saying their biggest export market is Germany, which can't get enough of the company's classic Series 2 tone-arms - finished in black and gold!

In Japan, champagne gold is the order of the day whether you like it or not. This means that imported British kit, much of which comes in black, stands out from the crowd. Japan's hardcore hi-fi nuts like this, and it's certainly added to the appeal of UK components. Remember, this is where people buy left-hand-drive foreign cars (even though they drive on the left like Britain) to emphasise their cars' foreign origins! Aura's Japanese importer knows this, and despite the fact that the electronics are available in beautiful polished chrome, advertises under the slogan 'UK Blacks'!

STYLE WARS

Eighties hi-fi was all about awkward, unreliable, minimalist boxes, but today's designers are coming up with some attractive, fine sounding, user-friendly creations. Mission's Henry Azima says his latest Cyrus range was a result of, "questioning the validity of all the tin boxes, and asking why can't we do something different?" Other designers also asking this question include Alchemist, Aura, Copland, LFD, Myryad, QED, Rose and Roksan, who've all eschewed black boxes for svelte new separates finished in chrome, steel, brass and gold. Even Britain's more conservative hi-fi companies have pushed the game forward. Arcam has

abandoned its 'safety first' squared-off boxes for swooping, curvy fascias, and Quad - once the bastion of pipe 'n' slippers styling - has resurfaced with the 'carbon look' 70 series.

Real wood finishes are back in fashion after a decade as the poor relation of black ash. Dealers report that real wood veneered loudspeakers are selling better than ever, while some companies like Mission have started



Radical '90s - futurist meets retro?

offering Primavera wood-look vinyl wrap on their budget boxes! Electronics manufacturers are also using it as a styling feature. Moth's range of Stan Curtis-designed separates is fronted by real wood fascias available in a number of



Quad ESL 57 - form and function in harmony.

finishes to blend with the home and Unison Research's Simply series valve amplifiers have more fine Italian burr veneer than a Maserati Bi-Turbo. Other valve amps are increasingly using

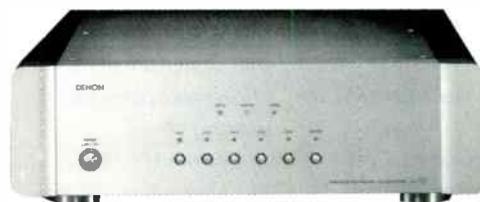
chrome, stainless steel and brass top plates and casings to striking effect when the valves are glowing.

One of the surest signs of good design is when form and function are combined, with the engineer making a striking visual feature out of engineering necessity. Take Michell's Alecto amplifier for example, which uses its huge acrylic-encased toroidal transformer as a central styling cue.

Likewise Quad's dramatic ESL 57 loudspeaker, whose clean planar lines derive from its electrostatic drivers and lack of a conventional box

cabinet. Most amazing is that this object of sonic and visual beauty dates back to 1957 - proof positive that good design is timeless.

Another, if slightly less successful, attempt to make aesthetic virtue from sound acoustic design principles was JR's I49, an innovative if imperfect Seventies loudspeaker with a cylindrical cabinet of rigid aluminium. Latterly, B&W has taken up the radical mantle



Big and brassy - the preferred look in Japan.

with its bulbous Blue Room Minipods, claimed to eliminate the colorations inherent in conventional box loudspeakers. And as for the high-end Nautilus with its weird rear protrusions, mere words cannot suffice!

At the less esoteric end of the market Tannoy's Six range has shown that innovative cabinetry isn't the preserve of the rich, with its distinctive polygonal shape offering fine out-of-the-box imaging. Rogers, meanwhile, claims to have identified a 'life-style' niche in the loudspeaker market, having introduced a range of stunning plastics finishes on its dB101 - a bold, if risky move in a conservative market.

GOOD TECHNOLOGY

Ergonomics and user-friendliness are also finally occupying designers' imaginations. CD has long disappointed vinyl enthusiasts because they find it fiddly and unintuitive to use. After dispensing with the clutter that afflicts so many silver-disc players, Thorens' designer Helmut Leitner produced a stripped-down, top-loading format for the Consequence CD player. By relegating all the bells and whistles to the remote, this 'hands-on' design has a sense of continuity with Thorens' turntables of yore. Naim and Rega players also espouse this approach, along with a rapidly expanding clique of high-end Japanese players from Lux and Denon, for instance. How ironic that it's



The JR 149 tried to blend hi-fi in to the home.

taken CD designers so long to build in true user-friendliness when the very first of the breed back in 1983, the Philips CD 100, had it in spades. It's also taken ages for hi-fi 'purists' to come to terms with the idea that systems can be convenient, easy to use and sound good too. Not so long ago the UK hi-fi press derided the likes of Bang & Olufsen for making sleek, ergonomic products, but now they've finally realised that yes, convenience is a good thing. Offering remote control with your electronics isn't actually tantamount to selling your soul at all - reviewers laughed when Linn introduced their first remote-controlled pre-amp a decade back, but now they wouldn't be able to work without one! Latterly, intelligent system remotes and bus-linking have become the order of



Early CD players were easy and intuitive to use.

the day, as implemented so affordably by Cyrus.

Nowadays, even the most flat-earth, dyed-in-the-wool vinyl junkies acknowledge that technology has its uses. The once fraught process of recording music for domestic and car consumption has been transformed with the introduction of MiniDisc, a remarkably fuss-free medium which makes



Lecson pre/power - '70s audio modernism.

cassette seem a real chore. And for radio freaks, the Radio Data System is nigh-on impossible to live without, what with its automatic preset programming, radio text and station identification. Both are proof that when technology is developed in answer to customers' needs rather than being pursued as an end in itself, it can reap dividends.



Mission 776/777 - amps with something to shout about!

DESIGN FOR LIFE

In the early Nineties most hi-fi manufacturers were still content to sell low-brow design to the public for as long as they could get away with it. Now things are changing, and finally the creativity and inspiration that once characterised British hi-fi is coming back. At last, hi-fi is becoming more diverse and imaginative through a combination of excellent industrial design and modern manufacturing

processes. This can only benefit buyers and manufacturers alike, so we say, "Long may it continue!"

SIGNS OF THEIR TIMES

Aesthetic milestones through the years.

QUAD ESL 57 LOUDSPEAKER, 1957

Their dramatic swooping lines give the Quads an air of sci-fi kitsch without dating them. An awesome combination of form and function and surely one of the designs of the century.

MICHELL REFERENCE TURNTABLE, 1965

Using a platter mass-loaded with gold-plated brass weights, this seminal piece of industrial design found its way into moviedom (Stanley Kubrick's *A Clockwork Orange*) as well as the New York Museum of Modern Art.

YAMAHA TC-800GL CASSETTE DECK, 1974

Recognising that early cassette decks were gawky, fiddly things, Yamaha sought the help of Mario Bellini, who came up with this 'ski-slope' tape deck. The TC-800GL is a superbly-packaged machine with its striking wedge shape that still looks fresh today.

LECSON AP1/AP3 AMPLIFIER, 1975

A radical departure from accepted amplifier design, the pre-amp was a large, flat expanse of black plastic with colour-keyed slider controls for quick recognition, while the power amp's 'Post Office Tower' proportions gave it excellent heatsinking.

MISSION 776/777 AMPLIFIERS, 1981

A superb sounding pre/power combo that boasted lots of original engineering thinking, along with the Mission logo dramatically die-cast into the fascias.

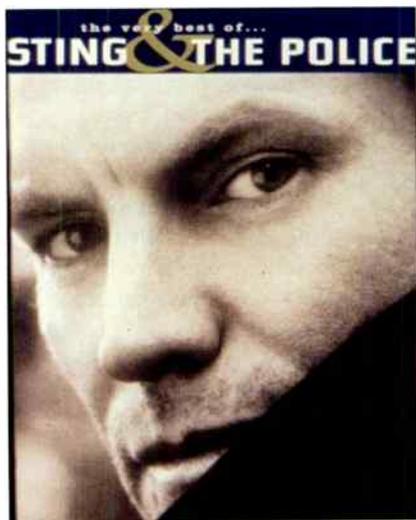
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Rock and Pop

Jon Clarke

rock & pop reviews



STING AND THE POLICE
THE VERY BEST OF

Sting has been all things to all people - the peroxide Punk, the sensitive campaigner and the slick Jazz showman. Though he may have seen better days, he remains, above all, a living icon.

This album predictably runs the entire gamut of the man's various life-style choices down the years from 1978, when he was impoverished and desperate to impress, to the present, which finds him a reserved landowner.

The later numbers are particularly unimpressive, coming across as being apolitical and too smug by half. And not a Kayapo Indian in sight. Unsurprisingly,

The Very Best Of Sting And The Police draws most heavily from his early years, with half of the tracks recorded by 1983. This seems a bit unjust considering he has been a solo artist for twice the amount time that he wore the badge.

The tracks unfold in an arbitrary fashion, firing off with the immense 'Message In A Bottle' before taking a short hop and skip to land on 'Seven Days' from the recent Ten Summoner's Tales by track five. Thence back to 'Walking On The Moon'. Dr Who's Tardis could not achieve a more miraculous chronological translocation.

Certainly the Police tracks capture the best of the album, from the instantly likeable but faux Reggae of 'Roxanne' and 'Can't Stand Losing You', through to the obligatory 'Every Breath You Take' and the entertaining nonsense that is 'De Do Do Do, De Da Da Da'. It makes the very grave error, however, of leaving out tracks like 'Invisible Sun' and 'Wrapped Around Your Finger' - a gesture which will not go unnoticed by the die-hard fans.

>Sting's solo studio cuts are generally straight-laced, serious and far mellower in comparison, the best being the splendid 'Englishman In New York' and the eerie 'Fragile', which curiously has been covered by both Julio Iglesias and Isaac Hayes.

The rest serve only to show a dull

craftsman going about his business and the compilation ends on the biggest bum note of them all - the Puff Daddy-reworked 'Roxanne '97'; uninvited and unnecessary.

This slab of songs is worth buying in reality only for the Police songs, which begs the question: wouldn't it therefore be better to buy The Police's career-spanning Greatest Hits album released a few years back instead? Let caution prevail.



WILL SMITH
BIG WILLIE STYLE

Fnaar Fnaar, and I kid you not. Besides

being the resident Fresh Prince Of Bel-Air and part-time alien-terminator, Will Smith lays claim to real musical ability and a mean line in rap. Big Willie Style, his long-awaited return to the music industry, will either lay waste the critics or prove that he has been playing with his and everyone else's todger all along.

The man is clearly on the crest of a wave and will inevitably be ridin' on the success of Big Willie Style too, all the way to the tills ringing with receipts, I suspect.

This much is known - the man loves himself and leaves absolutely no room for doubt on this. The songs are almost entirely reprises of his earlier

'Summertime' - upbeat and positive where cruising is the norm and life is one round of beach parties after the next.

In this sense Will Smith, Philadelphia born and bred, is more in step with the languid, booty-loving Rap of the West Coast than the reflective political Rap on the Eastern seaboard.

Stripped down, the tracks range from hip-swivelling groovy Disco to just plain hip-swivelling groovy. The former is well represented by 'Gettin' Jiggy Wid It', which samples Sister Sledge's 'He's The Greatest Dancer', while 'It's All Good' positively loots Chic's 'Good Times'. Then, of course, there's the far

from downbeat 'Miami'.

Even the singles 'Men In Black' and 'Just Cruisin', which are also included here, are invigorating blasts of hard-edged Pop/Funk. Crowd-pleasing though these are, the album also carries the low-tempo Bill Withers classic, 'Just The Two Of Us' and the swingbeaty 'Candy' where he gracefully but momentarily shares centre stage with someone other than his ego. That man happens to be Larry 'Word Up' Blackmon of Cameo who (only just) manages to get a word in edgeways.

Which all leaves one question unanswered - will pack leaders The Wu be gettin' jiggy wid it? Probably not, but

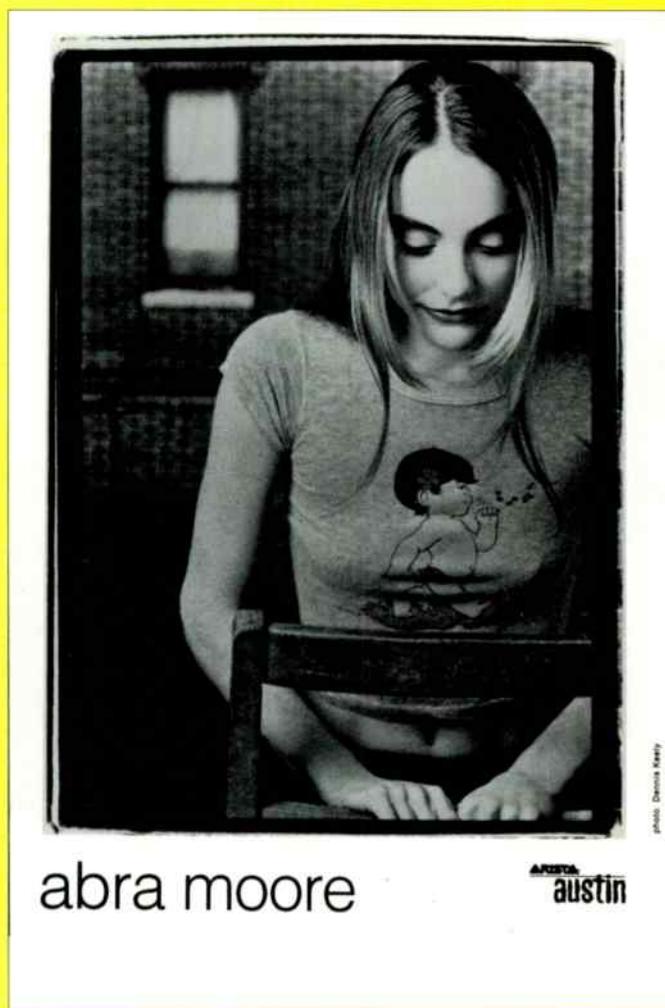
rock & pop record of the month

ABRA MOORE STRANGEST PLACES

Whatever happened to Edie Brickell and The New Bohemians? Has she now fallen silent after marriage to Paul Simon? You may well wonder, but for my money she disappeared only to come back as someone called Abra Moore. For here on *Strangest Places* is the same traditional song writing, the same sweet but devastating vocals and the same emotive subject matter.

An uncanny resemblance indeed, and the only main difference I can point to is that while Edie hails from Canada, Abra Moore hails from Austin, Texas.

Stacked with ethereal Folk, catchy ballads and swaggering Rock, *Strangest Places* has mainstream written all over it yet is edgy enough for US tastes to be considered alternative at the same time. In other words, Alanis Morissette triple-A-rated



abra moore

APRIL
austin

photo: Dennis Kelly

first single, the LP lifts off with a simple but quirky guitar riff, Abra's strong vocals providing the song's melody. A distinctive voice with great warmth it is too, a fact reaffirmed throughout the album.

Strangest Places may veer a little towards MOR on occasions, but there is surprising variety here too; take the Bluesy piano ballad of 'Happiness' and 'In The Light Of It All', the psychedelia of 'Keeps My Body Warm' and the Indie Folk/Pop 'Never Believe You Now'.

And if this selection isn't to your taste, more traditional Rock 'n' Roll fare can be found everywhere else on the album, from 'Don't Feel Like Cryin'' to 'All I Want', where Abra's supercharged warblings plumb depths of rage reached only by Alanis herself.

Overall less rockin' than Sheryl Crow, less angry than Alanis Morissette and less melodramatic than Meredith Brooks, Abra Moore is carving out another niche in a market increasingly besotted

with female-fronted Rock acts. No doubt she will cast her spell too.

Abacadabra!

corporate Rock it most certainly is. Starting with the breathy 'Four Leaf Clover', which is to be released as a

who cares when there's this much fun going on?



KETTLE WHISTLE

Perry Farrell, latterly of Porno For Pyros, came to prominence in the late Eighties with Jane's Addiction. A then up-and-coming band, they released Nothing's Shocking (1988) to acclaim but then disbanded at the height of their popularity at the Lollapalooza festival in 1991.

>Jane's Addiction, it seems, has been resurrected with the release of Kettle Whistle merely to show off their past achievements since there are only two original songs here. The remaining 13 ditties are demos, live recordings and out-takes.

In their day they were as highly-prized as the innovative Pixies, likewise as non-conformist in their approach but with a special flair for pumped-up theatrics and twisted lyrics. The only weak attribute was that they were tainted by the ghost of Led Zeppelin, with repeating Rock-riff motifs and acoustic Blues brazenly used on all tracks. In short, as All-American as Chuck Norris.

Enlisting the support of the Chili Pepper's Flea as replacement bass on the new songs - the title track, 'Kettle Whistle' and 'So What!' - it is evident that it is business as usual for Perry and company. A healthy dose of atmospherics, distorted guitar and trumpet don't do much to alter the view. Chances are the new Jane's Addiction will be beggared by comparisons with its former incarnation and sink ignominiously.

There is, however, the

compensation of hearing Perry's extraordinary vocals again, if you like that kind of thing. Reed-thin but very powerful, they are best captured on the album's highlights, the magnificent 'Jane Says' and the hitherto unreleased 'Slow Divers'.

On the whole Kettle Whistle is grossly indulgent. You have, for instance, the plain silly 'My Cat's Name Is Maceo' written for Perry's cat but in homage to Maceo Parker of James Brown's All Stars, which ends up not so much funky as downright trifling. Then there's 'Been Caught Stealing', the world-wide hit, which is funky but rendered nonsensical by crass ad-libbing and an undisciplined studio jam.

Worse than that are the songs which were clearly not good the first time round, the early, thrashy demos and inferior textbook Rock that passes for most of the live songs. 'Mountain Song', 'Three Days' and 'Stop' are simply bump and grind of the lowest calibre.

Out-takes are usually out-takes for a reason and we know what that is, folks. There is no sign that the album even tries to please, and it is, to sum up, not one speckle better than it needed to be in order to be released.



THE ALBUM

Dr Dre made the collaborative album Aftermath last year with a special plea for black East/West appeasement in the wake of the shootings of Tupac Shakur and Biggie Smalls. "Collaborative venture" takes on a whole new meaning though with this latest offering from The Firm, a collective made up of Dr Dre, the New York Rap posse of Nas, Foxy Brown and AZ, plus an assortment of other luminaries, the most important of

whom are NY's Funk producers, The Trackmasters.

It is a veritable coming-together of the families - East meets West and even Coppola couldn't do it better. Each song represents part of a traditional Mafiosi storyline, including the mandatory family bickering, the deceit and the ensuing blood bath. To that we can add the drugs, the hos and the hard-core violence.

The scenes are splattered with driving basslines and roller-coaster rhymes; fittingly there is even a mournful Italian violin when The Executive Decision has to be made. Heady stuff but it's hardly opera.

The laid-back production is classic Dre and this is nicely complemented and funkyed up by the contributions of The Trackmasters who perversely choose, now and again, to throw in a jazzy George Benson-type guitar line just when the mood is anything but.

The femme fatale of the piece, Foxy Brown, makes them jealous again with her honed seduction techniques but takes a serious risk with the Gamble and Huff sampled '(You're Gonna Make Me) F**k Somebody Else'. I'm sure it was not intended to sound this way but the highly funky Rap diva with the dirty mind makes it sound as innocent as 'Boogie Wonderland'.

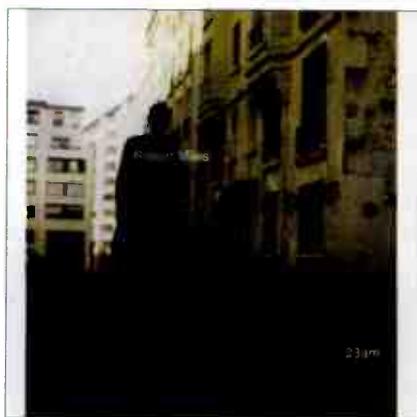
'Five Minutes To Flush' is the finest moment on an otherwise patchy album - a 4am cocaine bust by the Feds which is recounted in brutal detail and culminates in the high-noon shoot-out of desperadoes, all to the lilting strains of a Mexican guitar.

Despite the unevenness, while The Firm is certainly sophisticated it preaches to the converted, with the famous old adage murder and mayhem sells.



Dance and Ambient

Sara
Davis
&
Leon
Palmer



ROBERT MILES
23AM
DECONSTRUCTION
CD74321 54113 2

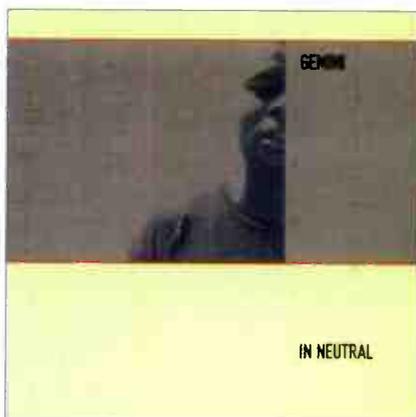
Robert Miles is the best-qualified Dance producer to win the Nobel Peace prize. He invented Dream House, the less-hectic-than-Techno dancefloor sound that curbed post-club violence in Italy. Miles' debut album Dreamland encapsulated the swirling, orchestral anthems with top-ten classics 'Children' and 'Fable' and had more of an impact on young Europeans than a police anti-violence campaign ever would.

23am has the potential for a similar effect. It combines a wider range of musical instruments and influences but still holds true to the Dream House vibe. The first track slated for release, 'Freedom' is a fine example of Miles' talent, building the soulful vocals of Kathy Sledge into a poppy, Radio 1 framework. But 'A New Flower' showcases Miles' ability to take the sound deeper with energised samples, Orbital-style, and the result is enigmatic.

Miles ventures further with 'Heatwave', a medley of chunky breakbeats, brass melody and Rock

geetar, as if by way of musical revenge on all those critics who've claimed his records invariably sound the same.

The concept behind 23am is that the music is a journey, an expression of the emotions Robert Miles experienced recently whilst travelling around the world. The album certainly reflects a maturer, more complex identity and the broad span of musical flavours, from Classical to Drum 'n' Bass, amounts to a new, more cosmopolitan style. But the real message of 23am deals with the politics of society, from the mysterious 'Everyday Life' to the inner-sleeve plea for humankind to reject "destructive materialism". This man ain't heading for a Peace Prize, he's heading for sainthood.



GEMINI
IN NEUTRAL
DISTANCE SUB 4844.1

With two releases already out on Relief and the highly acclaimed In And Out Of Fog And Lights on Peacefrog, Spencer Kinsey squeezed one more album out in 1997 for Distance which nearly slipped through the net. Gliding along

the fine line between Techno and House with ease, Gemini's In Neutral turns away from the tried and tested formulas and takes a new approach. With more than enough Chicago-style House around at the moment, Gemini still manages to stay ahead of the rest.

The trademark heavy-jacking Chicago rhythms appear pretty much throughout, even in the mellow, lo-fi stuff. However, the routine is easily outweighed by the innovative - Gemini is pulling new sounds out of the groove to the last.

People who lean toward the Techno side will appreciate the bugged-out, skipping flavour of On This Planet, a large and loud one for the dancefloor. In a similar tone yet deeper is the fast and spacey 'Shadowland' with its Techno tinge.

Sitting comfortably next to these are the cooler sounds of tracks like 'De Bass' and 'The Wave'. On top of the customary punchy basslines Gemini treats our lugholes to a cocktail of chord washes and soft samples with these numbers. There's nothing that hasn't been done before here, but at least it's done in style.

The slower, funkier tracks are obviously the tunes most suited to the at-home-with-my-hi-fi fraternity. 'Motion' is down-tempo enough for residential raving but marks a mere warm-down to the mysteriously-entitled final track, '?', which retreats into a slow-motion mixture of beats and the occasional bleep.

As you'd expect the album provides its fair share of thrill to go with the chill, so you'll still be able to go mad on the dancefloor. And most jocks could easily be persuaded to find room in their collective boxes for the likes of 'Campanula' and 'Memory'. In fact Houseaholics everywhere will find

Gemini's magic deep and invigorating. After all, if this is the Gemini-mobile in neutral, just imagine what it'll be like when it gets into gear.



VARIOUS ARTISTS

SOUNDS LIKE GLASGOW

PIAS PAN 1002 PROCD

Dance music compilations will try anything to improve sales. Box sets, CD ROMs and OTT deluxe packaging are old marketing chestnuts, but moving into the travel business and using different city names in your quest to flog CDs is a turn-up for the books.

Unfortunately though, the collaboration of Pan productions and Play it Again Sam aren't offering a free city-break with each album. Mind you, Sounds Like Glasgow showcases an intriguing view of some of their finest music so you needn't leave your living room to sample their handiwork.

Featuring a mixture of quality House, the odd Trance classic and some excellent down-tempo funksters, this compilation impresses in most departments. The accessibility of the music, demonstrated by the opening catchy underground House groove 'Jazz The Sea Turtle' by 4AM, gives a familiar feel to the album. An improvement on the labels' first foray into this theme, the more broad-minded Sounds Like Paris album, Glasgow is, as you'd expect, a bit harder hitting.

We are treated to only one hard-assed Disco romp of the kind so common on the Paris compilation, but 'Bedroom Hustler' by East End Trax with its Reggae-style chants and '70s whoops is Funk with enough freak to satisfy any serious Glaswegian clubber.

Once the Dubby stuff has run its slow, subterranean course, with Fresh and Low's aptly-named 'Wind On Water' deserving special mention, it seems the obvious counter is up-tempo

House. Instead, to my delight, we are exposed to a couple of spell-binding headstretchers - two decelerated Trance tracks, URB'n'RI's 'Aquan's Realm' and the unforgettable 'Funk De Fino' from Gypsy, a 10-minute orgy of phasers, subtle sound scapes and hypnotic background breakbeats.

If that's the climax of the album for lovers of Trance and Ambient, then the tracks that follow should give House-heads something to groove to.

Representing the best of underground originality without being too 'out there', the Housey tracks chosen for this album all have that, stomping four-four beat and a raw, Glaswegian Garage feel. Devoid of vocals, efforts from Robinson Wall Project and Slam rely on their soulful piano samples and pumpin' basslines to keep us uplifted.

Need calming down after all this? Try Fresh and Low's second down-beat exercise in hi-hat-laden Trip-hop, 'Freefall', punctuated by some eerie female wails and sexy sax.

Whether you're looking for Scottish sound scapes or city breaks the Sounds Like posse should give you some ideas. I wonder when they'll bring out the Istanbul version. Now that would be interesting!

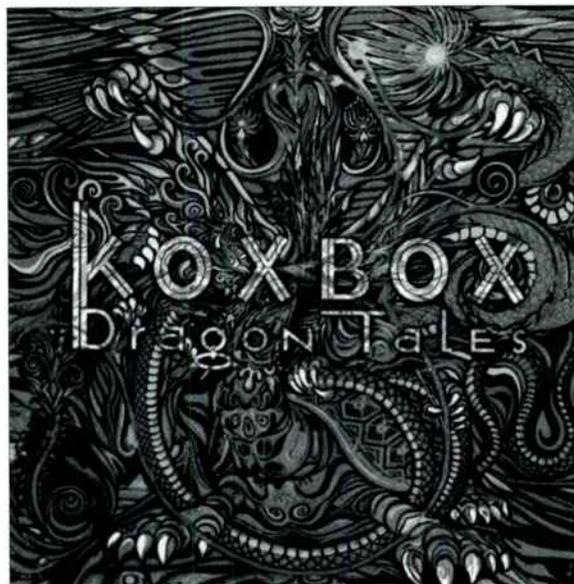
dance & ambient record of the month

KOXBOX

DRAGON TALES

BLUE ROOM RELEASED BR058

Danish Techno outfit Frank'e, Peter Candy and Ian Ion were first discovered by cult German Techno fiend Sven Vath, which was a very good start indeed. As trio Koxbox they quickly established themselves in the fickle underground scene with singles 'Too Pure' and 'Stratosphere' on the very hip Harthouse label. What worked for beat-busting Vath was their catchy breed of Techno'd up Trance and it's this innovative sound which will catch the imagination of Trance lovers the world over, many of whom will have experienced the live Koxbox in a recent wave of tours.



Koxbox followers and, for that matter, anyone with a healthy interest in meaner, harder beats will love Dragon Tales, particularly those who

appreciate a mystical, psychedelic quality of music too. Tracks like 'Searching For Psychoactive Herbs' and 'Electronic Brainwash' typify the hypnotic, acidic sounds of Koxbox while every track on the album showcases the ingenious Trance/Techno concoction.

The Koxbox sound befits their new label, Blue Room Released, who traditionally always opt for Techno - Juno Reactor and Silicon Attic have done well on this B&W subsidiary, benefiting from top-class technology and crisp sound reproduction.

A must for disillusioned Trance-heads who like it meaty, Dragon Tales makes the Acid-Techno genre exciting again. Fantasy on CD.

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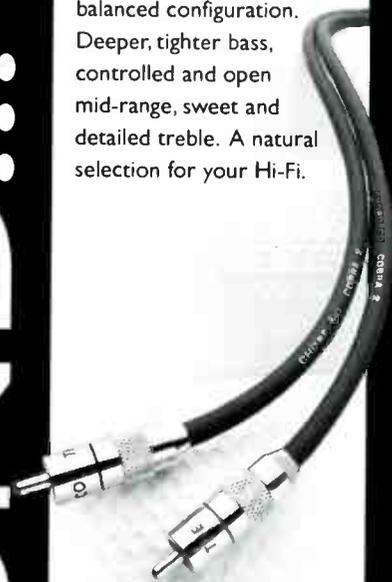
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RON MILES

WOMAN'S DAY

GRAMAVISION GCD79516

Perhaps it's just me, but over the last year or two I've become increasingly aware of a growing body of trumpeters making some of the most exciting Jazz - electric and acoustic - around. Off the top of my head I could cite: one-time guitarist, Sonic Youth-mentor and minimalist composer Rhys Chatham, whose EP *Neon*, a collaboration with programmer Martin Wheeler, saw him marrying post-Miles FX-enhanced trumpet lines with sharp Hip-Hop beats; the Scandinavian Nils Petter Molvaer, whose *Khmer* album I reviewed here rather enthusiastically a couple of months back; the ever-present Japanese Toshinori Kondo, whose harmonised, multi-tracked, swooping arcs of melody have made something of a re-emergence, with his playing gracing work by such Ambient music stalwarts as David Toop and Paul Schütze; the New Yorker Ben Neill (another colleague of Schütze's), who also works as much in the Ambient and Electronica fields as in Jazz, and has pioneered the use of an instrument he himself made, the double-belled "mutantrumpet";

Graham Haynes, son of the great Bebop drummer Roy and one of the few genuinely mainstream virtuoso Jazz trumpeters to be exploring a wider influence-base and sound palette than the tradition might ostensibly allow; Dave Douglas, a quarter of John Zorn's on-going Klezmer-meets-Ornette project *Masada*, and, as his own Tzadik-released album *Sanctuary* showed last year, a fine composer and conceptualist in his own right.

I say all this by way of introduction to trumpeter Ron Miles for perhaps two reasons. Firstly, this has all come as a bit of a surprise to me. For pretty much outrageous reasons I'd personally not really looked to either trumpet or flugelhorn players in expectation of exciting music, despite the obvious objection that some of the greatest electric Jazz albums of all time came from groups led by Miles Davis and Eddie Henderson. I don't know, think of it as an over-reaction to that (admittedly virtuosic) tradition-loving, innovation-hater Wynton Marsalis.

Secondly I bring this up by way of confession; I now realise that *Woman's Day*, released arguably too early last year to deserve coverage, is easily one of the year's outstanding Jazz records. Yet were it not for the presence of guitarist Bill Frisell among its personnel, I might never have bothered picking it up, which would have been disastrous.

Anyhow, an initial - and, as I say, somewhat late-in-the-day - listen to the album didn't have me as bowled over by Ron Miles as I have been by some of the other aforementioned players, but intrigued me enough to go back to it and keep going back to it.

On the surface, *Woman's Day* isn't in any sense a breakthrough album. The kind of music on display is exactly the kind of serious-yet-accessible, free-ish

(but never, ever capital-F Free), somehow essentially optimistic contemporary take on post-Bop and modal playing that has typified the output of such record labels as ECM and JMT for a long time now. Yet there's something else at work here, some rare passion, some sense of adventure in the arrangements that sets it apart, at any rate in at least half the material here.

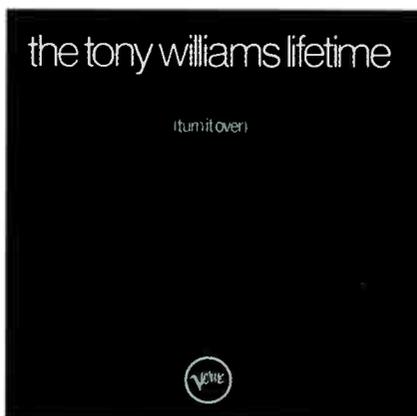
Other than Frisell, whose unquestionable stance as one of the most important Jazz guitarists of the last two decades has, of course, made him a regular visitor to these pages, every player here is a new name to me. The album's basic group is a quartet: Miles, Frisell, bassist Artie Moore and drummer Rudy Royston. They're joined, on occasion, by guitarist Todd Ayres, whose power-chording forms a nice counterpoint to Frisell's flightier, if equally passionate, soloing (his playing on 'Mommy On Top' is pure King Crimson), second bassist Kent McLagen, bass clarinetist Mark Harris (I have to admit to bias here: the presence of bass clarinet on any Jazz record irrationally excites me) and pianist Eric Gunnison.

Well, relative unknowns they may be, but this is a fine group. All the pieces here are Miles' own. Yes, they owe a lot to certain influences; to my ears the spectre of the UK's own master of understated romanticism Kenny Wheeler looms large over many of these pieces (although there are touches here, touches which really make the album, that would never turn up on a Wheeler date - sudden bursts of guitar feedback, unexpected driving riffs). But, they have their own character too, and these musicians make the very most of them. Moore and Royston, for a kick off, are extremely impressive, by turns fiercely swinging, confidently loose



and genuinely stomping. Miles himself is an admirably eclectic player; he eschews some of the more outlandish approaches his contemporaries take (you won't find any use of even the subtlest FX here), but he brings an elegance and ease to all the lines he plays. And Frisell gives as good a performance here as he has done for a long time, turning in his trademark distortion-drenched searing solos and gorgeously hanging, pianistically-voiced chords, yet avoiding the more overtly idiomatic stylings of his own recent albums.

Overall, I'd say that what the album has is grace. *Woman's Day* is a work of confidence and maturity on one hand, and of wide-eyed pleasure on the other, but beyond this, it has an easy, accessible beauty that only makes me wish I'd picked it up sooner.



THE TONY WILLIAMS LIFETIME
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Unquestionably one of the saddest things to happen in Jazz last year was the death of the great, great drummer Tony Williams, easily among the top five percussionists ever to have worked in the genre. It was a particularly sad death given that he'd just participated in one

of the finest outings of his recent career. For the dates which produced *Arcana's Arc Of The Testimony* revealed Williams still to be at his peak, somehow combining awesomely powerful Rock drive with his legendary polyrhythmicity. His death does seem to have provoked Verve, at long last, to reissue the first two albums he recorded with his pioneering Jazz group Lifetime, 1969's *Emergency!* and 1970's *Turn It Over*. (How these albums have remained unreissued in this country on CD beggars the imagination, but that's the music industry for you).

Emergency! had already proved controversial. At an obscenely early age, Williams had been one of the music's stars, but with Lifetime's debut he pretty much alienated the bulk of that audience, which still wasn't ready for this group's wholesale embracing of Rock, and not just Rock's form and instrumentation but its righteous anger and musical power too. What listeners he didn't lose with *Emergency!* he well and truly dispatched with its follow-up. The core of the group remained the same: Williams, the young English one-time R 'n' B and session guitarist John McLaughlin and the astonishing organist Larry Young. To the group Williams introduced Cream's former bassist Jack Bruce, perhaps the ultimate indicator of just what he wanted to achieve with this group.

If the results still sound astounding today, what must they have sounded like in 1970? The very notion of Jazz Rock now is so bound up with glossy, flashy, empty showmanship, but at this point the very idea of marrying Jazz and Rock seemed sacrilegious. Miles Davis is, of course, widely thought of as having kick-started the movement towards the introduction of electric instruments and Rock rhythms to Jazz. Yet his great breakthrough albums, *Bitches Brew* and *In A Silent Way*, for all their considerable beauty, don't come close to what Williams was doing with

Lifetime.

For one thing, Williams dumped Jazz's formal make-up more readily than Miles; None of *Turn It Over's* 10 songs run longer than five minutes, and most clock in around three. If these pieces provided the platform for longer, more open improvisations live, here they're absolute. What the group crammed into these short bursts was defining stuff, the solos (McLaughlin's all spider and Young's grunting, fiery, truculent, supremely confident) strung out across some of the most overwhelming rhythm section work in Pop music history. Williams on his own could generate enough electricity to power a small town, but Bruce's bass, if anything, gives it even more weight. Actually, there are serious comparisons to be drawn with Cream full stop. For if Cream gave birth to a monster in Pop music - the supergroup - at their best they remain one of Rock's most inspiring forces. Lifetime displayed that kind of freewheeling energy, a similar darkness of overall vision and then some.

A word of warning to the uninitiated: a good deal of this album features Williams' singing. At best, this is something of an acquired taste, at worst an irritation which could get in the way of the music. Williams had a nasal, whiney voice that often sang unspeakably sixth-form lyrics (and is only shown up on this CD release by Jack Bruce's own strong singing on the McLaughlin-composed out-take 'One Word') yet I feel that this was simply another attempt to be as distant from the mainstream Jazz audience as possible (and, frankly, I actually rather like his voice).

This line-up of the group would burn itself out shortly after the album, and its participants would go on to various careers and various degrees of fame. But *Turn It Over*, along with its predecessor, despite years of critical neglect, remains one of the music's truly great albums ●

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Classical

Peter Herring

Three beginnings and an ending, as the Rubio String Quartet embark on a Shostakovich odyssey, and The Sixteen begin to explore the music of the greatest of Spanish Renaissance composers. John Eliot Gardiner marks the beginning of spring with Benjamin Britten, while Andrew Davis delivers a triumphant Vaughan Williams valediction.



DMITRI SHOSTAKOVICH
String Quartet No1 in C major, Op49/String Quartet No4 in D major, Op83/String Quartet No8 in C minor, Op110
Rubio String Quartet
 GLOBE GL0 5157 (DDD/60.45)

Intense and penetrating, these are impressive performances from the Flemish Rubio Quartet, and an auspicious start to its cycle of all 15 quartets of Dmitri Shostakovich for the Dutch Globe label. An innate understanding of Shostakovich's musical idiom, its rhythms, motifs and harmonic language is evident from the characteristic opening of the First Quartet of 1938, with its Slav-tinged neo-classicism.

This work was written soon after Shostakovich's first brush with the Soviet cultural commissars over his opera *Lady Macbeth Of Mstensk*, and his 'reply' to their criticism, the Fifth Symphony. By 1949, however, the date of the composition of his Fourth

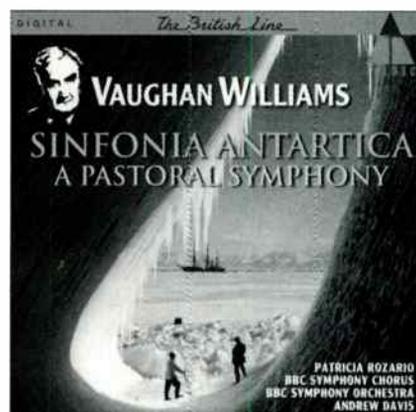
Quartet, he had learnt that it was preferable not to invite the displeasure of Stalin in the first place and, given the strong anti-Semitic feeling then prevalent in the former Soviet Union, a work whose lengthy finale incorporated elements from Sephardic Jewish Folk music was unlikely to find favour. The Fourth Quartet, therefore, like the Fourth Symphony, was put to one side until after Stalin's death and had to wait until December 1953 for its first public performance.

There was no such problem with the Eighth Quartet, composed in Dresden during 1960 and given the impeccably politically correct subtitle of "In memory of the victims of fascism and war". This highly programmatic and pictorial work was destined to become the best-known of Shostakovich's quartets, even being transcribed as a chamber symphony for string orchestra. Yet, as in so much of Shostakovich's music, it is impossible not to feel that the superficial 'message' masks a deeply personal expression.

As with the Tenth Symphony, each movement uses a theme based on the notes D, E flat, C and B which, in the equivalent German notation of D, Es, C, H spells out the initials of Dmitri Shostakovich; and, given the incorporation of quotations from several earlier works, including *Lady Macbeth*, the conclusion that the composer was giving voice to his own oppression as well as that of the peoples of Europe is inescapable.

The Rubio Quartet, who incidentally take their name from their instrument

maker, the Cambridge-based David Rubio, give as compelling a reading of the Eighth Quartet as I have yet encountered, sensitively paced and shaped and, as in the other quartets, aided by a tonally warm, intimate and coherent sound.



RALPH VAUGHAN WILLIAMS
Symphony No3 (A Pastoral Symphony)/Symphony No7 (Sinfonia Antartica)
Patricia Rozario, soprano; Women of the BBC Symphony Chorus; BBC Symphony Orchestra; conductor, Andrew Davis
 TELDEC BRITISH LINE 0630-13139-2 (DDD/77.27)

Although separated in their dates of composition by some three decades, the similarities between these two works make for a fascinating - and very generous - coupling, and a fitting conclusion to Andrew Davis's cycle of

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Dominic Baker, Hi-Fi World



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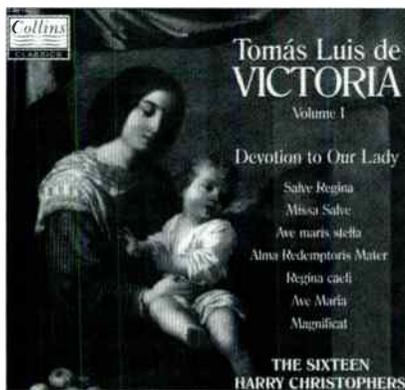
the Vaughan Williams symphonies for Teldec.

Both symphonies were inspired by landscapes and by acts of vain heroism, which has led some to undervalue the purely musical qualities of both pieces. Not so Andrew Davis, for whom the symphonic argument is paramount. Not that he seeks to impose a structure; rather, his is an understanding of the character of the works which allows eloquent and unforced expression. I found these to be performances whose full impact and stature did not come across with the first hearing, but only with repeated listening. With each playing, the sense of involvement increased, and that in works which I believed long ago to have yielded all they had to say.

The *Sinfonia Antartica*, premiered by the Halle Orchestra under Sir John Barbirolli in January 1953, has its roots in the music Vaughan Williams composed some five years earlier for the film *Scott of the Antarctic*, which was based on the disastrous South Pole expedition of 1910-12. A similarly tragic landscape prompted the composition of the *Pastoral Symphony*: that of the fields of Flanders during the First World War, where Vaughan Williams served as an ambulance driver. But these images were just starting points, as the superscriptions placed at the head of each of the five movements of the *Sinfonia Antartica* are perhaps intended to emphasise: only the last refers to the subject of the film.

Davis captures the visionary mood of both works supremely well, generating an awesome power in the *Sinfonia Antartica* and making the *Pastoral* hauntingly elegiac. The balancing of soloist, chorus and orchestra in the former is first-rate, with the deep perspectives of St

Augustine's, Kilburn, used to excellent atmospheric effect. The playing of the BBC Symphony Orchestra, in this work especially, is outstanding, with thrilling brass and percussion. The recording of the *Pastoral* is marginally less successful: the chillingly evocative trumpet cadenza in the second movement is surely too distant and recessed, but the ethereal, wordless soprano of the finale is magically conveyed, with Patricia Rozario in radiant voice. However, while one might question the odd detail of interpretation or recording, the integrity and conviction of these performances is simply incontestable.



TOMÁS LUIS DE VICTORIA
**Sacred Choral Music Volume 1:
 Devotion To Our Lady**
The Sixteen; conductor, Harry Christophers
 COLLINS CLASSICS 15012 (DDD/52.16)

The music of the 16th-century Spaniard Tomás Luis de Victoria has been frequently championed in these pages, most often in the ongoing Hyperion series with James O'Donnell directing the Choir of Westminster Cathedral, but also with important contributions from the likes of Magnificat on Linn and

the Tallis Scholars on the Gimell label. However, to judge from this new Collins Classics issue, the pre-eminent Westminster discography is about to face formidable competition.

It comes in the shape of Harry Christophers and his marvellous team of voices, The Sixteen. The first volume of their survey is devoted to music written in honour of the Virgin and contains some of Victoria's most sensuously beautiful choral writing, including settings of five Marian motets, the *Salve Regina* à 8, the *Ave Maris Stella* à 4, the *Alma Redemptoris Mater* à 8, the *Regina Caeli Laetare* à 8 and the *Ave Maria* à 8, and concludes with the radiant *Magnificat* à 8. The main work though is a substantial Mass setting, the *Missa Salve* à 8, published in 1592 and - in the tradition of the time - based on an existing work, in this case the 8-voice double-choir antiphon *Salve Regina* with which The Sixteen usefully precede their rendering of the Mass.

To lovers of Renaissance polyphony, and all who respond to the human voice at its most resplendent, this issue is self-recommending. The Sixteen is in as fine form as I have ever heard this highly consistent outfit, displaying an innate feel for the distinctive character of Victoria's music, with its intense mixture of the luminously serene and the fervently ecstatic. Who could fail to be moved by, say, the *Gloria* of the *Missa Salve* or the pure, soaring lines of the four-part hymn *Ave Maris Stella* (Hail, star of the sea)?

The recording, engineered and produced by Mike Hatch and Mark Brown of Floating Earth in the ideal acoustic of St Jude's-on-the-Hill in London's Hampstead, is an object lesson in how to convey these glorious sounds.

Record of the month

BENJAMIN BRITTEN

Spring Symphony, Op44/Hymn To St Cecilia, Op27/Five Flower Songs, Op47

Alison Hagley, soprano; Catherine Robbin, contralto; John Mark Ainsley, tenor; The Boy and Girl Choristers of Salisbury Cathedral; The Monteverdi Choir; Philharmonia Orchestra; conductor, John Eliot Gardiner

DEUTSCHE GRAMMOPHON 453 433-2 (DDD/62.04)

Britten's jubilant and joyful Spring Symphony was the outcome of a commission from the conductor of America's Boston Symphony Orchestra, Serge Koussevitsky, but its premiere - with Koussevitsky's approval - was an all-European affair, Eduard van Beinum conducting the Amsterdam Concertgebouw Orchestra at the 1949 Holland Festival. The work represented something of an about-turn for Britten who, in his early career, had rebelled against the Folk/Pastoral mood prevalent in so much British music. This potent and evocative mix of voices and orchestra, however, wears its muddy wellies with pride!

For his texts, Britten drew upon six centuries of English poetry, from Spenser and Herrick to his friend and mentor, W.H. Auden, as well as Milton, Blake and John Clare. It is all carefully arranged to mirror the 'progress' of a conventional four-movement symphony, from the melting of the winter ice and

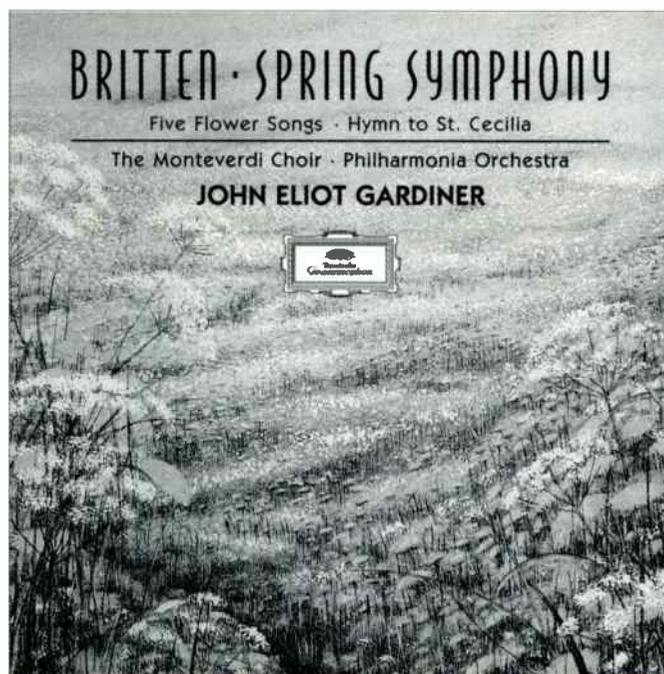
the first stirrings of nature to the exultant finale which combines Beaumont and Fletcher's London, to Thee I Do Present with the anonymous 13th century Sumer Is Icumen In. The emotional heart of the work, though - its 'classical' slow movement - is undoubtedly the Auden setting, his moving, almost mystical Out On The Lawn I Lie In Bed. Britten was fully

forged his reputation, and the vitality and exuberance of this interpretation place it on a par, and in some respects ahead of, the composer's own recording, recently reissued on Decca.

This new recording, made in Walthamstow Town Hall, is notable for the way it clarifies Britten's complex vocal and instrumental textures while still maintaining lively tempos. The

singing of the Monteverdi Choir is remarkable even by its standards, with breathtaking precision and judgement of dynamics. The focus is sharp and the attack clean. You might argue that it is a touch too refined in the more earthy numbers such as the rumbustious final chorus, but that would be nit-picking.

The soloists, too, deserve plaudits: the beautifully-shaped and expressive singing of Alison Hagley is a delight, as is that of John Mark Ainsley, although the recording places him too far back in the sound picture. Catherine Robbin is fresh-toned but



aware of the significance of these words to Auden, the product of a spiritual experience which prefigured the poet's conversion to Christianity.

Gardiner's performance of the Spring Symphony is outstandingly successful, which initially at least may seem surprising for a conductor not normally associated with 20th-century English repertoire. Yet its cantata-like structure and masterly choral writing share many similarities with the Baroque music in which Gardiner

in the key Auden setting suffers a little in comparison with Janet Baker in Previn's EMI version. But these are minor caveats in what is a richly enjoyable musical experience, one enhanced not only by DG's clear, vivid sound but by the well-chosen 'fillers', both a cappella works for chorus: the lovely Hymn To St Cecilia (another Auden setting) and the rarely-heard Five Flower Songs. Altogether a recording worthy of ushering-in the eagerly-awaited spring ●

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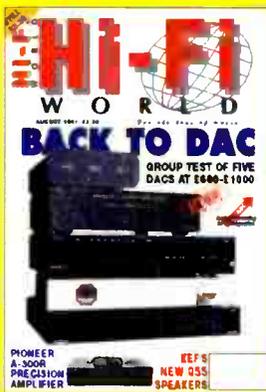
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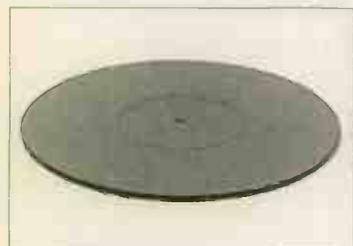
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HART

The Home of *Hi-Finesse.*

Hart Audio Kits and factory assembled units use the unique combination of circuit designs by the renowned John Linsley Hood, the very best audiophile components, and our own engineering expertise, to give you unbeatable performance and unbelievable value for money.

We have always led the field for easy home construction to professional standards, even in the sixties we were using easily assembled printed circuits when Heathkit in America were still using tagboards. Many years of experience and innovation, going back to the early Dinsdale and Bailey classics gives us incomparable design background in the needs of the home constructor. This simply means that building a Hart kit is a real pleasure, resulting in a piece of equipment that not only saves you money but you will be proud to own.

Why not buy the reprints and construction manual for the kit you are interested in to see how easy it is to build your own equipment the HART way. The FULL cost can be credited against your subsequent kit purchase.

'AUDIO DESIGN' 80 WATT POWER AMPLIFIER.



Our John Linsley Hood designed 80 watt Power Amplifier continues to amaze all who listen to it, and it is now finding new friends among speaker manufacturers who use it to show their own products to their best advantage. Its flawless performance is a result of the combination of inspired circuit design and the very best components, specified by the designer. Such innovations as the six rail fully stabilised power supply make great contributions to the overall reproduction quality yet are not found on even the most expensive run-of-the-mill designs in the High St shop window.

We have long known that the delicacy and transparency of sound from this amplifier placed it in the world class and side-by-side comparisons with amplifiers costing five times as much still show small performance advantages, which suggests that even the most expensive amplifiers will only equal rather than exceed, its sound quality. All amplifiers in the range have the same basic quality and the decision about whether to use a preamplifier is governed by the facilities you need. The STANDARD amplifier has switching for up to three inputs, if you need more than this then a preamplifier feeding a SLAVE power amplifier will give you up to seven inputs.

If you would like to hear this incredible amplifier in action then arrange a visit to Wilmslow Audio's new premises at Broughton Astley, near Leicester. Their phone number is 01455 286603, speak to Shaun or Terry.

All amplifiers are available in kit or factory assembled form.

K1100 Complete STANDARD Amplifier Kit	£415.21
A1100 Factory Assembled version	£515.21
K1100S Complete stereo SLAVE Kit	£353.62
A1100S Factory Assembled	£522.22
K1100M MONOBLOC Amplifier Kit	£271.20
A1100M Factory Assembled	£351.20

Super Audiophile (SA) Versions of all the above come with selected audiophile components at an extra cost of only £39.30 per channel.

All HART kits are designed for easy home construction to the very highest standards, and can be built by anyone of average manual ability. If you are still not convinced how easy it is to build it yourself with a HART kit you can order the Instruction Manual to read for yourself and we will refund the cost when you buy your kit!

JOHN LINSLEY HOOD 15W SINGLE ENDED CLASS 'A' POWER AMPLIFIER

A design for the experimenter who wants to try and re-create the warmth and purity of sound given by valve amplifiers from the vintage years, without the problems of cost, deterioration and danger associated with trying to use valves today.

It employs the newly re-discovered single-ended circuit configuration to give total freedom from crossover artifacts and to give a sound that is indistinguishable from the famous 'Williamson' design, the undisputed leader of the field, with its triode connected KT66s and all-triode drivers. See our list for full details.

Reprint of Article	£2.50
CM4000 Construction Manual	£5.00

MAINS LEADS & POWER DISTRIBUTION.

All our kits use standard IEC mains leads and these are available for a range of countries. We also stock distribution boxes with IEC sockets to minimise the space needed for power leads. See our lists for details.

"CHIARA" HEADPHONE AMPLIFIER.



Highest quality, purpose designed, 'single ended' class 'A' headphone amplifier for 'stand alone' use or to supplement those many power amplifiers that do not have a headphone facility. Easy installation with special signal link-through feature, the unit uses our 'Andante' Ultra High Quality power supply.

Housed in the neat, black finished, Hart minibox it features the wide frequency response, low-distortion and 'musicality' that one associates with designs from the renowned John Linsley Hood. Volume and balance controls are Alps "Blue Velvet" components. Very easy to build, or available factory assembled, the kit has very detailed instructions, and comes with Hart audiograde silver solder. A valuable personal listening option and an attractive and harmonious addition to any hi-fi system.

K2100 Complete Standard Kit	£112.50
K2100SA 'Series Audiophile' Kit with selected audiophile components	£115.46
A2100SA 'Series Audiophile', Factory Assembled	£115.46
CM2100 Construction Manual	£2.50

SHUNT FEEDBACK PICKUP PREAMPLIFIER



If you want the very best sound out of vinyl discs then you need our high quality preamplifier with Shunt Feedback equalisation. The K1450 also has an advanced front end, specially optimised for low impedance moving coil cartridges as well as moving magnet types. Selected discrete components are used throughout for ultimate sound quality. The combination of John Linsley Hood design, high quality components and an advanced double sided printed circuit board layout make this a product at the leading edge of technology that you will be proud to own. A recent review in "Gramophone" magazine endorsing this view. Bought in kit form our step by step instructions it is very easy and satisfying to assemble, or you can buy a factory assembled version if you wish.

This magnificent kit, comes complete with all parts ready to assemble inside the fully finished 228 x 134 x 63mm case. Comes with full, easy to follow, instructions as well as the Hart Guide to PCB Construction, we even throw in enough Hart Audiograde Silver Solder to construct your kit!

K1450 Complete Kit	£116.58
K1450SA Audiophile Kit	£138.94
A1450SA Factory assembled Audiophile unit	£188.94

"Andante" Linear Technology AUDIOPHILE POWER SUPPLIES



The HART "Andante" series power supplies are specially designed for exacting audio use requiring absolute minimum noise, low hum field and total freedom from mechanical noise.

Utilising linear technology throughout for smoothness and musicality makes it the perfect partner for the above units, or any equipment requiring fully stabilised $\pm 15v$ supplies.

There are two versions, K3550 has 2 $\pm 15v$ supplies and a single 15v for relays etc. K3565 is identical in appearance and has one $\pm 15v$. Both are in cases to match our 'Chiara' Headphone Amplifier and our K1450 "Shunt Feedback" Pickup preamp.

K3550 Full Supply with all outputs	£94.75
K3565 Power Supply for K1450 or K2100	£84.42
A3550 Factory Assembled Full Supply	£147.25

ALPS "Blue Velvet" PRECISION AUDIO CONTROLS



Now you can throw out those noisy ill-matched carbon pots and replace with the famous Hart exclusive ALPS "Blue Velvet" range components only used selectively in the very top flight of World class amplifiers. The improvement in track accuracy and matching really is incredible giving better tonal balance between channels and rock solid image stability. Motorised versions have 5v DC motor.

MANUAL POTENTIOMETERS

2-Gang 100K Lin	£15.67
2-Gang 10K, 50K or 100K Log	£16.40
2-Gang 10K Special Balance, zero crosstalk & zero centre loss	£17.48

MOTORISED POTENTIOMETERS

2-Gang 20K Log Volume Control	£26.20
2-Gang 10K RD Special Balance, zero crosstalk and less than 10% loss in centre position	£26.98

ALPS PRECISION SWITCHES.

At long last, switches to match the quality of our Alps pots. These switches not only solve the quality gap but also have features facilitating their use in real audio applications. The "Flex" version having a panel mounting control coupled to a rear mountable switch unit by a 190mm Flex Link. Also available is a motor driven option which, like the pots, can also be operated with its control knob.

HC5520. 4P 4W. Manual Control	£16.73
HC519. 4P 6W Manual	£17.95
HC5545. 8P 5W Flex Switch	£21.60
HC5560. 4P 6W Motorised	£29.80

SOLDERING

The size of modern components makes the right soldering equipment essential for good results. Everything we offer we actually use in our own workshops! See our Lists for the full range.

845-820 XS240 ANTEX 240v 25w Soldering Iron. This is the ideal Multi-purpose iron as the bit is designed to totally surround the element giving the best heat transfer. This excellent design also means that although it is small and handy enough for modern components its heating capacity is better than larger irons of conventional construction. Excellent Value. £12.43

845-080 ST4 Lightweight Soldering Iron Stand. This has provision for the classic damp sponge for bit wiping. £3.95

HART SUPER AUDIOGRADE SILVER SOLDER.

Hart Super Audiograde Silver Solder has been specially formulated for the serious audiophile. Not only does it give beautiful easy-to-make joints but it is designed to melt at normal soldering temperatures avoiding the possibility of thermal damage to components or the need for special high temperature irons. A very low residue flux makes perfect joints easy but eliminates the need for board cleaning after assembly.

845-007 3mtrs 22SWG in Hart Mini Tube	£3.90
845-008 100g. Reel Special Valve Grade, 20swg	£12.90
845-009 100g. Precision PCB Grade, 22swg	£14.75
845-110 100g Reel Superfine 24swg for ultra precise control and easy working	£21.45

PRINTED CIRCUIT BOARD SOLDERING PRACTICE KIT.

Unsure whether you can construct a HART kit?, this is your chance to try! Your HART Printed Circuit Board Soldering Practice Kit comes with a range of modern components, a typical Hart quality PCB, a roll of the correct grade of solder and full instructions. It enables the enthusiast who is uncertain of his, or indeed her, ability to put together and solder a printed circuit to try their hand at minimum cost. The instructions explain the right technique and guide even an absolute beginner through the seemingly daunting, but in fact very simple, art of making a good soldered joint. Excellent value for money at only £4.99

Super Version with Hart Silver Solder £6.95

LINSLEY-HOOD 400 SERIES SUPER HIGH QUALITY FM TUNER.

This ultra high quality analogue tuner system is the ideal companion to the 80W Audio Design Amplifier in your ultimate hi fi setup, with case size, front plate layout and even control pitches unified for stacking. Like the 80W Audio Design Amplifier this is your route to ultimate performance at incredibly modest cost! Novel circuit features include ready built pre-aligned front end, phase locked loop demodulator with a response down to DC and advanced sample and hold stereo decoder together making a tuner which sounds better than the best of the high-priced exotica but, thanks to HART engineering, remains very easy to build and set up. Since all components are selected by the designer to give the very best sound this tuner is not cheap, but in terms of its sheer sound quality it is incredible value for money.

K400 Complete Kit	£256.82
RLH8 Reprints of 3 articles covering the FM tuner.	£3.70
CM400 Construction Manual	£4.95

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Its not what you do, its HOW you do it that counts!.

ASM100 ACTIVE SUBWOOFER MODULE



This attractive module consists of a low pass filter and power amplifier ready for you to mount in a suitable sub-woofer cabinet. The combined unit can then be combined with any new or existing hi fi or home cinema speaker system to add in the real bass punch missing from most setups.

The ASM 100 module comes as a ready-to-mount unit on a solid diecast aluminium frame/heatsink. Input signal can be at line or speaker level for easy system integration. There are three separate stereo inputs at line level and the unit will use any signal presented or mix all inputs to add bass to any signal. The speaker level inputs are used by simply wiring the unit in parallel with the existing speakers to provide them with strong bass support. Crossover frequency can be selected to 50, 100 or 200Hz and the bass level can be adjusted by a front panel control. The 'Green' power supply switches the unit to standby if no signal is present. Drawings are included free for the compact 418 x 380 x 303mm cabinet.

With its powerful 125 watt output and versatile filtering the ASM 100 is the ideal universal active driver module for all subwoofer requirements.

ASM 100 Module, complete with IEC mains lead, instructions and ASM - W20 cabinet drawings. Pt. No. V7000 £185.29
W 200 S 20cm Long Throw Drive unit for use in ASM - W20 cabinet £36.68

VISATON HI TOWER SPEAKER KIT

A speaker kit from the VISATON range that really fits the modern idiom, giving a full uncoloured, and highly defined, sound stage combined with unobtrusive elegance that does not look out of place, even in a smaller room. A frequency response from 38-20,000Hz and a power rating of 100W make it easy to drive. The novel arrangement of five high/mid tweeters, angled at 45 degrees, creates a really dynamic sound stage with sharply defined sound staging. With its compact 200mm square section it can also be used as ultra high quality main speakers for home cinema applications. The kit includes all drive units, crossovers, terminal blocks and damping materials for you to make a stereo pair of speakers.

LK5961 Kit £392.42



EXPERIENCE V20



A real heavyweight performer with a total of no less than five drive units in each cabinet. Together these produce a satisfyingly smooth and wide frequency response. The single tweeter is a special 25mm high-end unit with a double coated fabric dome and ferrofluid for cooling and damping. There are two 13cm mid-range speakers and two 20cm long throw woofers for extended bass.

Nominal Power Rating 180W
Max. Music Power 300W
Impedance 4Ω
Freq. Response 29 - 30,000Hz
Crossover Frequency 450Hz, 3KHz
Mean Sound Pressure 88dB
Box Volume 100ltr. & 7ltr.
Size/Height 1,300mm
Width 300mm
Depth 360mm

LK5965 Per Pair £538.70

ASM - T20 SUBWOOFER

An easy to build, but very effective, bass reflex cabinet design using the ASM 100 Active Sub-woofer Module and the W200S, high compliance, 8" driver, with its 20mm maximum cone displacement. Easy to incorporate into a modern living environment the size of the cabinet has been kept as small as possible at 418 mm high, 303 mm wide, and 380 mm long. To aid its ease of positioning in the room both the drive unit and the vent are situated on the front of the cabinet. Despite these compact dimensions, and with a volume of only 31Ltrs, the ASM T20 gives up to 106dB with an acoustical cut-off frequency of 25 Hz. The cabinet is made from 19mm MDF, and needs about 8 sq.ft.

W200S 20cm. Long Throw Drive unit.
Part No. 9030 £36.68



COUPLED CAVITY SUBWOOFER.

An alternative design by David Purton, from his little "Coupled Cavity Handbook", using the same drive unit but requiring a bit more woodworking skill as the speaker is set on a baffle in the middle of the box. The total box size is even smaller than the ASM T20 at only 418 mm high, 303 mm wide, and 344 mm long.

Construction Drawing. £1.50

SPEAKER DESIGN SOFTWARE

All programs are for IBM or compatible computers.

VISATON SPEAKER PRO 6. Software (PC) for cabinet and crossover design and calculation with full extendable data bank of drive unit parameters with performance curves acquired in tests in VISATON's own anechoic chamber. This is the essential tool that turns you into a speaker designer!
Full Version (3") £45.51

BASSBOX 5.0 for WINDOWS. Harris Technologies.
This program aids the design of bass enclosures by allowing you to model how a speaker will sound in a variety of boxes and then modelling the maximum loudness of the speaker/box combination. It then helps to calculate the dimensions of the box and port, if vented. Needs Windows 3.1+, DOS 5.0+, 386 or better. 4MB RAM and 44MB hard disk space. With easy-to-use printed manual. Shipping Wt. 450g
SOF-BAS £87.50

BASS HORN DESIGN. A.L. Senson.
This program, patterned after Brian Smith's tractrix horn design program, calculates dimensions for a catenoid, exponential or hyperbolic bass horn and prints out in less than a minute. Provides mouth and throat areas, back chamber volume, and dimensions to design your enclosure.
SOF-HOR £17.95

X*OVER 2.0 for WINDOWS. Harris Technologies.
This package helps in the design of two and three way passive dividing networks as well as load compensating circuits and calculates values for first, second, third and fourth order networks. Same computer requirements as above but only needs 1.5MB disk space.
SOF-XOV £27.90

"QUICK & EASY TRANSMISSION LINE LOUSPEAKER DESIGN"
Larry D. Sharp.
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SOF-QET £8.95

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The excellent performance of modern cassette recorders depends totally on the quality of the R/P head. Even the slightest amount of wear can impair the frequency response and distortion levels. Our HC80 is a top quality head from one of the foremost manufacturers in Japan.

It is easily fitted to most standard stereo recorders (except Sony) and will transform the performance over a worn head. The fact that we buy these in vast quantities enables us to offer them at the amazing price.

HC80 R/P Head, Std Mtg £11.70
Special Offer. 2 for £17.60

HRP373 Downstream monitor combi head. £29.50
SPECIAL OFFER HALF PRICE £14.60
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HQ551S Sony Mount 4-Tr. R/P £14.90

REEL TO REEL HEAD 999R 2/4 R/P 110mH £16.84

PRECISION DIGITAL Triple Purpose TEST CASSETTE TC1D.
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An excellent high quality lead ideal for interconnection between professional audio equipment or for use in high end domestic hi-fi systems.

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"VALVE AMPLIFIERS" Morgan Jones. 1995/6 £24.50
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Don't forget, No waiting at HART! All listed books are normally in stock! Postage, unless starred, only £2 per book, maximum £4.50 for any number, any size! Starred items are heavy books costing £3.50 to send.

Postage for kits and other items is £2 for orders up to £20, orders over £20, post £4.50, Courier £10.
We accept all major credit and debit cards, including Switch Diners and Amex.

DEMONSTRATIONS
The ASM 100 and our 80W Power Amplifier Range can be heard at Wilmslow Audio's new premises at Broughton Astley near Leicester.
Tel 01455 286603



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But don't just take our word for it, independent recommendations from the stand and speaker manufacturers listed below speak for themselves as do the glowing reviews from the Hi-Fi press. In addition we have just celebrated a record breaking sales figure of 25 TONNES of material sold throughout the UK over the last 12 months. All these sales and not a single complaint - only letters of thanks from satisfied customers!



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Hi-Fi News

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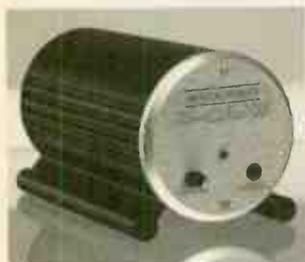
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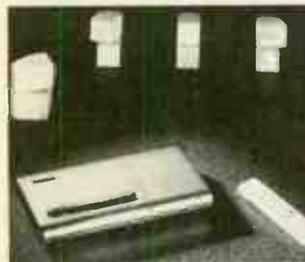
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SOME OF THE PRODUCTS NOW AVAILABLE FOR DEMONSTRATION:



Musical Fidelity X-Series : Whole range, from the X10 D to the absolutely brilliant **NEW X-A50** mono power amps stocked and on demonstration in our dedicated **X-Suite**. These products have taken the industry by storm and rightly so. Stunning looks and sound to match. You can now own a full **Musical Fidelity** system, based around the **X-Series** with your choice of CD transport & speakers. Whether you are looking for a cost effective upgrade to your existing system, or to purchase a complete new set of upgradable electronics, you owe it to yourself to seriously consider these superb products. Enthused about by the press, even outside of the normal HI-FI publications, these are real objects of desire. You have probably gathered by now that we rate the **X-Series** more than a bit !!



BOSE : Another of our favourite products. **Lifestyle 12** Home Cinema System and **Lifestyle 20** multiplay, dual zone high quality audio systems on permanent demonstration in our dedicated **BOSE Theatre**. Superb sound and vision from these stylish, virtually invisible, user friendly works of art. Full range of **BOSE** products available including the other **Lifestyle** systems and the **Acoustimass** loudspeakers. The performance and pure lifestyle orientated ease of use of these products make them out and out winners. We currently have some very special offers on all **BOSE** products, giving you anything up to a **FREE PC system and 0% finance** !!. Call for details and to book the **BOSE Theatre**.



Audio Analogue : Puccini & Puccini SE integrated amps, **Bellini** pre and **Donizetti** power amps. You should be familiar with these very, and we mean very classy Italian products by now. The **Puccini SE** recently had a storming review in **Hi-Fi World**, the **Bellini** and **Donizetti** will be equally as well received. Available in both silver and high gloss black finishes, these products are destined to become future classics. We strongly urge you to book your demonstration now. Priced from only **£ 450.00** for the **Puccini** integrated, the range represents unbelievable value in the sound per pound stakes. Another Italian import heading for the Premier League !!.



Partington : Speaker stands or works of modern art ? How about both. After 25 years in the audio industry **Partington** have come up with what can only be described as a truly brilliant and revolutionary **NEW** loudspeaker support in the **A7-60**. Will sell by the bucket load on looks alone, but the sound enhancement properties of this support make for something bordering on the spectacular. The **A7-60** should be deemed as an essential purchase for anyone wishing to extract the maximum performance from stand mountable loudspeakers. Forms an incredible sonic and visual statement with the **Townshend SSS**. We have been waiting for a speaker stand like this for ages. Nice one Partington !!

OEE specialise in the supply of quality audio visual products that offer stunning sonic and visual appeal. Call for our full price list & product guide or to book one of our 4 **NEW** evaluation suites. **FREE UK Mainland** delivery on all mail order sales.

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ANOTHER BIG HIT!

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

For those of you with the upgrade bug, we also have a parts upgrade kit available for the DAC-2. This kit includes Caddock resistors and MultiCap capacitors for the analog output stage, Kimber silver and Illuminati hook-up wire, EAR and Soundcoat isolation and damping materials, Linear Technology voltage regulators and more parts that make a significant improvement in the performance of the stock DAC-2. The parts upgrade kit is available at a special package price of \$149.00, which makes it even more good news!

For more information on any of our products, please call, write, Fax or E-mail us and we will be happy to assist you.



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			Akai AN 5, AN 60	£9
Denon			AN2, AN 70	£11
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DL 304	£190	£160	Goldring G800 Super E	£13.50
Goldring			D 12 GX (for 1000 Series)	£48*
1012 GX	£74		D 42 (for 1042)	£74*
1022 GX	£90		JVC DT 55, DT 60	£9
1042	£110		National EP 24 CS, P 30 D, P 33 D	£9
Eroica (LX or H)	£102	£78	Ortofon FF 15 E II, VMS 20 E II, DM 20	£13.50
Elite	£200	£153	510	£22*
Excel VX	£446	£342	Pioneer PN 210, PN 220, PN 240	£9
Grado			Shure N 75 C, SC 35 C,	£9
Prestige Black	£44		N 75 ED T2, N 75 EJ T2	£11
Prestige Gold	£134		N 95 ED, N 95 EJ, N 75 3 (78)	£13.50
Ortofon			VN 35 E	£16.50
510	£32		Sony N 95 HE, N 97 HE, VN 35 HE	£22
MC 15 Super II	£120	£102	ND 142 G, ND 150 G, ND 155 G	£9
MC 25 FL	£210	£178	CN234	£11
MC 10 Supreme	£263	£224		
MC 20 Supreme	£330	£280		
MC 30 Supreme	£392	£333		
Rohmann	£725	£645		
Shure				
V 15 V XMR	£265			
SC 35 X	£29			

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CD & DAC's

CD's & DAC's	Cost	Price
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MISSION DACs (ultra smooth)	300	100
PERMAN 200 transport	1000	450
JELTEC Little Bit DAC	350	135
MARANTZ CD43 BI Signature	500	350
MONHEER PL1200 CD/Laserdisc player	1200	1200
MERIDIAN 207 CD/Pre	1000	400
NICROMEGA T-DAC & T-Drive	2000	1000
RINSHAW PERCEPTIVE DAC	700	250
MARANTZ CD94 player and DAC, heavy weight with wooden side cheeks (may split)	1800	850
Umm Nimue	500	500

VALVE-AMPS

VALVE-AMPS	Cost	Price
FORWARDANT EXHILARANT LINE VALVE PRE	850	400
EAR LINE INTEGRATED VALVE AMP	850	325
EAR 834 PHONO STAGE	325	325
ROY HILLSLEY DESIGNED VALVE PHONO STAGE	325	325
ATU AUDIO TEPID MONOBLOCKS	2400	200
FLAOS OF WELLY	2400	200
GAMMA AEON MONOBLOCKS ORIGINAL	5000+	2500
ANDY GRAYE MODEL WITH UPGRATED PSU	5000+	2500
HEART BEAT 300B SINGLE ENDED MONOBLOCK	1100	1100
GAMMA RHYTHM 211 SINGLE ENDED INTEGRATED AMP	1000	1000
FACTORY SERVICED	2500	1250
BEARD P35 MII STEREO POWER AMP, POWERFUL, AMN SHOOT	550	550
BEARD 884 100 WATT LINE LEVEL INTEGRATED AMP, AREAS OF CHROME	1500	750
BUNDLES OF VALVES	1500	750
AUDIO RESEARCH D10 POWERAMP, A POWERHOUSE	2000	900
COUNTERTOP SAT PRONO AND LINE PREAMP	400	400
AN OLD KESSLER RAVE	350	350
ORANGE VALVE PRE WITH MM & LINE INPUTS	1000	500
AUDIO INNOVATIONS SERIES 500 INTEGRATED WITH MM	1000	500
GAMMA GEMINI SINGLE ENDED LINE LEVEL INTEGRATED	700	350
CROFF 3 OIL STERILIZED POWER AMP	750	750

LOUDSPEAKERS

LOUDSPEAKERS	Cost	Price
IANO CONCERT II	2000	1200
IMPULSE 42 HORN LOADED BEASTIES	2200	180
SPENDOR BCI SPEAKERS BOXED	175	175
TANNOTT LITTLE GOLD MONITORS, MODERN DUAL CONCENTRICS	2400	1000
BEW P21 FLOORSTANDERS WITH IONOFANE TWEETERS	490	490
LINK TABERS, BLACK ACTIVE WITH TUNE BOX	2400	1000
THIEL CS 2, MIANO BLACK FLOORSTANDERS	2300	500
WARR 105, BLACK SMALL FLOORSTANDERS, VERY DETAILED	1000	350
MERIDIAN ARGENT MEDIUM SIZE STANDMOUNT 1000	350	350
LINK HELIUS TALL FLOORSTANDERS	800	450
LS3/5A SEVERAL PAIRS IN STOCK, RING FOR DETAILS, WANTED	310+	310+
KEF 104.2, BIG FLOORSTANDERS, WITH INTERNAL WOODFIBRE	900	450
KOSSAN DARIUS MK2, WITH DEDICATED STANDS & EXTERNAL SPEAKERS	650	650
SONO STUNNING WITH A POWERFUL AMP1700	350	350
CASTLE WINDSORS, LARGE FLOORSTANDERS	650	300
OLK COUBES	350	400
LINK ESOMANIS AND STANDS BOXED	400	400
QUAD ESL 57 BICE BLACK PAIR	300	300
LOWTHER ACOUSTICS GOTTIT PAIR	300	300

TURNTABLES/CARTRIDGES

TURNTABLES/CARTRIDGES	Cost	Price
GOLDRING EROICA moving coil, high output	60	60
GOLDRING EROICA low output, boxed as new	75	75
GOLDRING 1042 mail order post free	120	120
DECCA LONGHORN, GOLD, retipped with Weinz parabak up	150	150
STOFON MC10 based	550	550
LINK LP12/TITOX now 1600 approx	550	550
VDD in black with split phase psi, acrylic, 3-motors etc	900	900
KORSAK SERIES, WALNUT with ap2 power supply and modified RB300 arm and ORTOON MC10 super moving coil cartridge	550	550
ORIGINAL CRANFIELD ROCK TURNTABLE with open style Excubitor arm	700	700
FOMS SQ20 with SME 3009 II, 33, 48 & 78 rpm	150	150
STD turntable	100	100
SYSTEMDECK II bisulc tin with lid and grace arm	200	200
HERTHOOK T2 come in someone use a Bargain	150	150
TROUMENS TD150 £20, TD160 £40, ADC accustrac ultimate turntable with remote	50	50
PME TRIANGLE original Model in black	200	200
SME 20A MK2 as new condition with SME V	300	300
MELIUS Orion, AUDIOMOTR badged	700	300
SME V, as new	1100	1100
REVOK B795	200	200
ORACLE BELFI MARK I	150	150
WELL TEMPERED ARM	400	400
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DTMATEXOR PIVOTED ARM	250	250
DMT2 PSU FOR ORACLE	150	150
SLATE AUDIO SPLINTH FOR 301 HOKED	300	300

CASSETTE DECKS & TUNERS

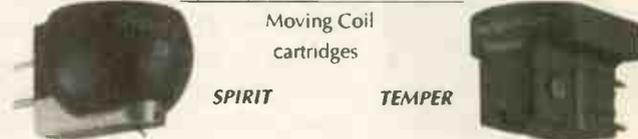
CASSETTE DECKS & TUNERS	Cost	Price
NAEMICH 600 EXCELLENT	140	140
AIWA 6900 OLD BUT NICE 3 HEAD, DUAL CAPSTAN	100	100
TANBERG 3011 TUNER, A CLASSIC	200	200
LEAK TROUINGLINE 2 WITH STUDIO 12 DECODER	150	150
QUAD FM2 TUNER BUT MATCHES 33 PRE	250	250
QUAD FM1 TUNER	250	250
NAI NAT OIL, WITH MP3ST, OLD STYLE	1050	1050

SOLID STATE AMPS

SOLID STATE AMPS	Cost	Price
MERIDIAN 201 REMOTE CONTROL PRE AMP	350	350
MERIDIAN 555 STEREO POWER AMP	400	400
MURANCE BLENITUDE PREAMP, VERY DETAILED SOUND, SORT OF 100S BETWEEN MAIN & ONH	450	450
NAID 627/140 old style	550	550
NAIS 727/140 NEW STYLE	1500	850
NAIR NAT ONE	150	150
NAIR MAC 22 LINE ONLY	100	100
NAIR MAC 12 & RICHBREW PSU	100	100
PS. AUDIO PASSIVE/MODEL TWO PRE/POWER	300	300
PS. AUDIO 5.5 PRE AND PSU, FULLY ADJUSTABLE PHONO INPUTS, NICE PREAMP	450	450
PS. AUDIO MODEL TWO C PLUS STEREOPOWER AMPS WITH SEP. PSUS	300	300
TWO AVAILABLE	EACH 350	350
QUAD 344005, DIN PLUGS	300	300
QUAD 344004, GOLD PLATED PHONOS, BOXED	350	350
QUAD 33/303	1100	350
QUADAN C12/112 PRE/POWER	1100	350
ARCAM DEXIA 110/110 PREZ/POWER 100 WATTS/200	550	550
MICHEL ALCTO MONO BLOCKS	1350	1350
WESTWELL DELUXE PASSIVE PRE.	200	200
STEPPED ATTENUATOR	300	300
LINK HAGEL	400	400
MICHEL FIDELITY P270	800	800
YAMAHA C2/22 MAMOUTH PRE POWER CHROB JUST LOOKING AT IT MAKES YOU SWEAT	800	800
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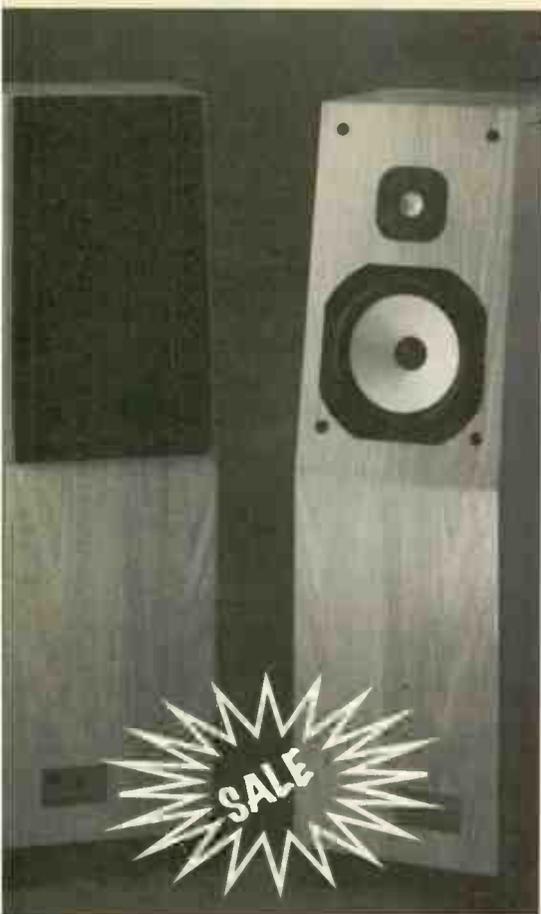
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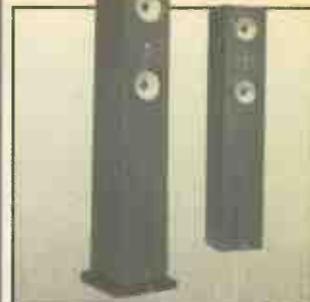
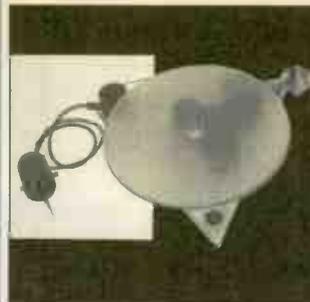
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QUAD 77 Control Amplifier	£849
QUAD 77 CD Player	£699
QUAD 77 Tuner	£699
Quad 101 Speakers	£599

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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

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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

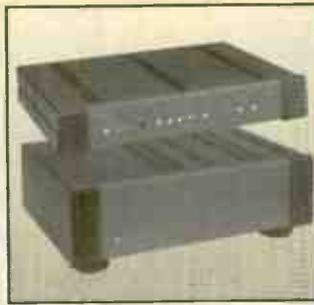
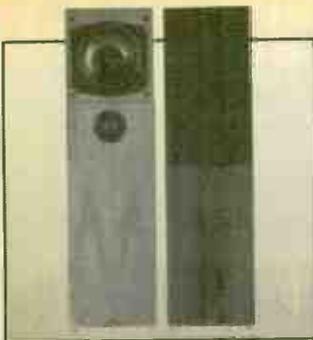
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If you're after that 'toe tappin', 'finger poppin', 'hand clappin', 'thigh slappin', sound experience - simply call in and listen! We'll demonstrate Naim, a company that places a convincing emphasis on the value of true system synergy. For a growing 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
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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

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KRELL KAV300CD CD player	£3549
KRELL KAV250P Pre amp	£1999
KRELL KAV250A Pwr amp	£3195
MARTIN LOGAN CLS11	£4555
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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

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Linn LP12 (Afr) Zeta	£795
Linn LP12 Ekos/Troika	£1298
Linn LP12 Basic/LVX/A&R	£1400
Linn LP12 Basic Plus	£1400
Manticore Mantra / Magician	
+ MBP6 pwr sup / Ort MC3000	£998
Michell Gyro Power PSU	£195
Rega Planet / Acos Lustre	£120
Revolver / Hellus Scorpion / P77	£249
The Voyd Turntable (Incl Reference external power supply)	£2800
Voyd 0.5 cw SMEV (Silver wired)	£5300

AMPLIFIERS - SOLID STATE

Alchemist Kraken Pre	£395	£288
Arcam Delta 90 (Int)	£500	£268
Audiolab PPA (Phono stage)	£1100	£798
Audiolab 8000A&P (Old Style)	£1200	£648
BGW 202 (Control/Pre)	£275	
Burmester 838 Head amp/Chrome	£1500	£695
Classé Audio Thirty Pre	£1320	£695
C J Sonographe FET (Pre)	£1250	£495
Counterpoint Solid 1 Pwr	£1495	£795
DPA 200S Pre/Power	£1250	£745
DPA 50S Power	£1500	£695
DPA Renaissance Int	£595	£477
Dynaco ST120 (Classic circa '76)	£328	
EAR 834P Head Amp	£500	£350
Exposure VII/VIII Pre/Pwr	£700	£448
Finestra EC (Inc mains filter)	£795	
Heybrook C3+P3 Pre/Pwr	£1425	£795
Jeff Rowland		
Consumate Pre	£5500	£2798
Krell KBL Line Stage	£4998	£2798
Krell KSA1500 Power	£4998	£2998
Krell Ref KR8BP (6 component balanced pre)	£3995	
Krell KPE Phono stage	£90A	
Lesson AC1/AP1 (Circa 1975)	£295	
LFD LSB + PA2 (Pre/Pwr)	£3800	£1798
LFD LS2/PA1 (Pre/Pwr)	£2600	£1198
Meridian 551 Int	£795	£568
Meridian 603 Pre/DAC	£1750	£794
Michell Argo/Hera (Pre/PSU)	£1339	£898

Musical Fidelity A120	£549	£295
Musical Fidelity P140 Pwr	£600	£250
NAD 3020e Intg	£130	£80
Naim 92 Pre / Flat Cap / 90 Power amp (6 months old & mint)	£1252	£998
Naim 42 Pre	£725	£528
Naim 180 Power	£1095	£698
Naim 160 (Old style)	£495	
Naim 250 (Old Style)	£1655	£795
Naim 135 Mono's (Late)	£3330	£2245
Naim Hi-Cap (Late)	£700	£495
NVA AP30 (Integrated)	£350	£228
Nytech CP122 / CPA602	£700	£325
OCM 500 Power amp	£2750	£1698
Onkyo A809 Integrated	£145	
PS Audio TwoC power amps X 2	£595	
Quad 66 Pre-amp	£498	
Quad 44 Pre-amp	£495	£265
Quad 34 Pre-amp	£400	£220
Quad 405 Power-amp	£400	£195
Rappaport Pre 2 (Pre)	£295	
Rotel RB850 Power	£195	
Sugden A48 (Circa 1976)	£128	
Sumo Athena (Pre) & 9 (Pwr)	£795	
Technics SU VX820	£450	£295
Threshold S300 (pwr)	£5500	£1500
Tornado 1/ Hurricane 1	£995	£798
YBA 2 (Pre)	£1700	£878

Musical Fidelity D120	£549	£295
Musical Fidelity P140 Pwr	£600	£250
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Naim 180 Power	£1095	£698
Naim 160 (Old style)	£495	
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Naim 135 Mono's (Late)	£3330	£2245
Naim Hi-Cap (Late)	£700	£495
NVA AP30 (Integrated)	£350	£228
Nytech CP122 / CPA602	£700	£325
OCM 500 Power amp	£2750	£1698
Onkyo A809 Integrated	£145	
PS Audio TwoC power amps X 2	£595	
Quad 66 Pre-amp	£498	
Quad 44 Pre-amp	£495	£265
Quad 34 Pre-amp	£400	£220
Quad 405 Power-amp	£400	£195
Rappaport Pre 2 (Pre)	£295	
Rotel RB850 Power	£195	
Sugden A48 (Circa 1976)	£128	
Sumo Athena (Pre) & 9 (Pwr)	£795	
Technics SU VX820	£450	£295
Threshold S300 (pwr)	£5500	£1500
Tornado 1/ Hurricane 1	£995	£798
YBA 2 (Pre)	£1700	£878

VALVE AMPLIFIERS

Arion Electra Integrated	£1400	£875
Art Audio Quintet (Monos)	£2000	£1198
Art Audio Conductor (Pre)	£700	£428

VALVE AMPLIFIERS (Continued)

Audio Innovations 1st Audio (7.5watt heated triode)	£1700	£695
Audio Note M1 (Pre)	£498	
Audio Note P3 (300B Power)	£1298	
Audio Research SP11 Mk1 (Revaled & Serviced)	£4995	£1698
Audio Research D130 (Pwr)	£1890	£1495
Audio Research LS7 (Pre)	£1599	£1295
Avantic SPA II Vintage valves	£188	
Counterpoint SA20 Pwr	£3000	£1398
Golida SG-502	£950	£698
Gordon Welford (Pre)	£448	
Hand made/Hard Wired	£144	
Croft Micro (Pre)	£2200	£998
Grant G100 MC / Pre / Pwr	£2200	£998
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	
Arcam Alpha 7 CD	£330	£235
Arcam Delta 70 CD Player	£600	£254
Acoustic Prec Eikos (New)	£1850	£1448
Audio Alchemy Drive System 3	£1950	£1098
4 Box CD Player	£695	£498
Audio Alchemy Drive 3	£569	£395
DPA Renaissance DAC	£9900	£4798
Krell SBP64X DAC	£7990	£4398
Krell MD10 (Transport)	£799	£398
Marantz CD65II	£250	£125
Meridian 602/606Trans/DAC	£3350	£1498
Meridian 200/263	£2299	£1198
Micromega Duo (2 box)	£2500	£1495
Micromega 2.5 Trans	£500	£298
Micromega DAC1	£250	£150
Mission PCMII	£195	
Mission daD 7000	£500	£368
Musical Fidelity DigiLog	£600	£428
Musical Fidelity Tubalog	£600	£428
Musical Fidelity E600	£993	£798
Nalm CD3 (6 months old / mint)	£1999	£1298
Nalm CD1	£795	£528
Parasound DAC-1000	£250	£250
Pioneer PDS901 (Silver)	£450	£254
Pioneer PD9700	£600	£298
Pioneer PDM900 (Multi)	£3490	£1690
Proceed PDT1/ PDP1	£2200	£1348
PS Audio UltraLink 2 DAC	£450	£284
QED Digit Reference	£900	£695
Quad 67CD CD Player	£250	£155
Technics SL-PS 770A	£900	£695
Technics SL PG500A (Silver)	£150	
Teac P700 Trans + Opt Remote	£900	£645
Trichord Pulsar 1	£1195	£847
Wadia 2000 (Trans/DAC)	£12,000	£5998
Yamaha CDX 530E	£230	£125

TAPE DECKS / TUNERS

Audiolab 8000T	£750	£538
Avantic BM611 Valve Tuner	£148	
Circa 1960 (no decoder)	£78	
Cambridge T55 Tuner (Black)	£199	£125
Creek T40	£399	£268
Cyrus Tuner	£400	£195
Marantz SD55 3 hd / 2 mtr	£600	£398
Nakamichi 680ZX	£150	
Pioneer CT70R 3 head (Silver)	£438	
Quad 66 Tuner	£1950	£658
Revox B215	£260	£168
Yamaha KXW282 (Twin)	£200	£138
Yamaha KX480 mint	£200	£138
Yamaha T-09 Tuner	£150	£90

LOUDSPEAKERS

Acoustat Model X (valve amps)	£1298	
Acoustic Energy AE1	£799	£498
Acoustic Energy AE1 (Rosewood) with stands	£950	£648
Apogee Caliper Signature	£4000	£1508
Audio Note AN J/D (Bik)	£930	£548

LOUDSPEAKERS (Continued)

Dall 104MS Special Edit	£650	£418
DCM Time Windows	£1700	£748
Equation Zero (Bik)	£1000	£398
Harbeth HL4 + Stands	£1200	£595
JBL M Series M330 PA Speakers	£895	
KEF 103/4 (Black)	£1495	£595
KEF 104/2 (Teak)	£299	£195
KEF 70s (Surrounds)	£400	
Klipsch Heresy 11 (Black)	£750	£598
Lentek Monitors	£2200	£998
Linn Kelidh (Walnut)	£950	
Linn Kaber (marked)	£375	
Linn Isobarik Passive (Bik)	£2200	£1548
Linn Sara + Stands	£580	£295
Martin Logan Aeriis	£695	£395
Mission 752 (Black)	£1198	
Mission 754F (Oak) Ex-dem	£695	£395
Mission 765i	£395	£248
Monitor Audio R352 (Teak)	£500	£269
Monitor Audio 852 Gold Teak		

LOUDSPEAKERS (Continued)

Monitor Audio MA800 Rose	£995	£395
Musical Fidelity MC2		£195
Prawel Acoustics Ensemble (Teak)		£1398
ProAc Response 2	£1700	£998
REL Stadium Sub (Bik)	£1000	£648
Rogers LS-4 (Black)		£185
Rogers LS3/5a (Black)	£799	£398
Ruark Templar 2	£559	£395
Spendor SP1		£549
Spendor BCIII (Teak)		£395
Tangent RS2 + Stands	£400	£225
Tannoy Devon (12" drivers)	£795	£298
TDL Studio 1	£800	£475
Thiel CS1.2	£1100	£645
Townsend Glastonbury II	£1700	£894
Wharfedale Coleridge (Bik)		£165
Wilson Audio Watt 3 + Puppy 2 (Black)	£13,300	£7498
Yamaha NS10 Studio	£300	£168

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AMPLIFIERS - SOLID STATE

Audiolab 8000C Mk2 Pwr	£549	£447
Audiolab 8000P Mk2 Pwr	£749	£547
Audiolab 8000Q Pwr	£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
Krell KSA100S	£5843	£3997
QED Systemline	£3000	£1897
Kit + Modifications	£499	£397
Thorens TTP2000 Mk1 Pre	£599	£477
Thorens TTA2000 Pwr (35w)	£800	£507
Yamaha A970 (New)		

VALVE AMPLIFIERS

Audio Alchemy 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 LSS Mk1 Line Pre	£5295	£3997
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

CD PLAYERS / DACS

Arcam Delta 270CD	£800	£447
Audio Alchemy DACMAN	£149	£117
Audio Alchemy DAC-N-BOX	£229	£177
Audio Alchemy Digital Encoding Engine V1.1	£399	£297
Audio Alchemy DTI Plus	£249	£197
Audio Alchemy ACD2 Plyr	£490	£397
Audiolab 8000CDM Tms	£1399	£1097

MEASURED PERFORMANCE

AMPLIFIERS

CHORD CPA 1800 AND SPM 400

The Chord SPM 400 power amplifier produces a healthy 112watts into 8ohms and no less than 182watts into 4ohms, so there's plenty of power for all loudspeakers and rooms, even though the '400 is very compact.

Frequency response was wide, stretching from a low 4Hz right up to 70kHz. Chords normally display plenty of low-end grunt and this model is unlikely to differ.

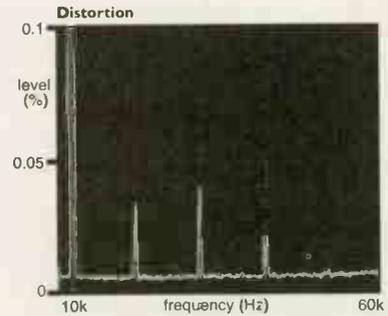
Distortion was low right across the audio band, at all power outputs, from low

to high. Like most solid-state amplifiers though the distortion spectrum, seen in our analysis, has extended harmonics, especially at higher power levels. This may add a little hardness to the sound.

The Chords measured well, as they usually do. This is a well-engineered amplifier. **NK**

Power	112watts
CD/tuner/aux.	
Frequency response	4Hz-70kHz
Separation	68dB
Noise	-96dB

Distortion	0.05%
Sensitivity	450mV



UNISON RESEARCH SIMPLY 845

Rated at 24watts, the Unison 845 managed 18watts before running into soft clipping. It could deliver this power at 40Hz and 10kHz too however, so its power bandwidth was good. Both channels were the same.

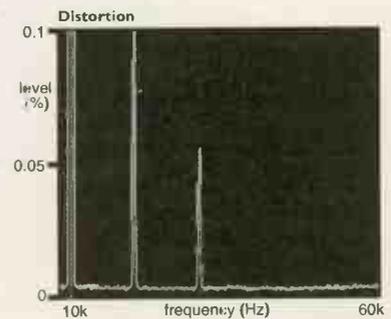
Unison are hardly conservative in their rating methodology, especially because SEs get progressively non-linear as output increases. So at 12watts the Unison 845 was producing 0.6% distortion, primarily third harmonic in nature. This will have a slight brightening effect on the sound. However, there is unlikely to be any harshness, because SEs have no crossover distortion either.

Noise and hum were very low and input sensitivity high at 120mV input for full output. At low signal levels of a few watts - all that is needed if you use big, sensitive floor standers of 90dB SPL or more - the Unison 845 produces just 0.1% distortion right across the audio band, a good result. Our analysis shows second harmonic is dominant, with third present. As power goes up third harmonic distortion increases relative to second.

The Unison 845 measures well enough, but low power output means it must be used with sensitive loudspeakers. **NK**

Power	18watts
CD/tuner/aux.	
Frequency response	6Hz-32kHz

Separation	82dB
Noise	-99dB
Distortion	0.11%
Sensitivity	120mV



CARTRIDGE

WILSON BENESCH MATRIX MC

The Wilson Benesch Matrix has a high output of 1.3mV at 5cms/sec rms, so it will work well even with relatively hissy budget MC stages. However, this suggests a few more turns have been put onto the signal coils, raising effective tip mass. Therefore I wasn't surprised to find that the cartridge

had poor tracking in the midband (1kHz) as a result. I'd expect it to let go on high-level vocals. Tracking performance wasn't great at 300Hz either, suggesting low-ish compliance.

Vertical tracking angle was high at 26degrees, to give adequate disc surface clearance. This raised vertical modulation

distortion to a modest 3% - not bad. Lateral modulation distortion was low though, measuring 0.7%.

Channel separation was unbalanced, measuring 20dB in one direction and 30dB in the other, suggesting a misaligned generator assembly.

Frequency response displays smoothly

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The first thing you notice is it's amazing bass slam. Notes go deeper and with more power and control than I have heard from any other turntable.....Dominic Baker Hi Fi World

In musical terms the 401 combination was a real winner.....Chris Beaching Hi Fi News

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or call 01488 72267

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Garrard

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QA12P Amplifiers (Pair)	£Offers
ESL57 Electrostatic Loudspeakers in original boxes	£350

Leak

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TL12.1 (Pair)	£1500
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TL25+ (single) Black	£150
Varislope (very early)	
LW/MW/SW	£50
Troughline (very early) FM	£60

Decca FFSS Cartridges

S.M.E. 3012 Arm with Detachable Headshell in original box	£200
S.M.E. 3009 Arm with Detachable Headshell Garrard 301	£70 £150

Valves (G E C Mullard etc)

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Vintage Classical LP's Bought and Sold Decca - SXL
Columbia - SAX HMV - ASD
RCA - SB + LSC
+ Furtwangler / De Vito Martzy Etc

Please Phone or Fax wanted list

Speakers

Tannoy 3LZ (Pair)	£200
Wharfedale W15FS D/Unit (Single)	£20
Wharfedale W15RS D/Unit (Single)	£15
Ferranti M1 Plus D/Unit (1930's)	£20
Lowther corner acoustas (pair) original PM6 1 drive unit open circuit	£350
Lowther acoustas (pair) rosewood PM6C drivers	£300
Decca deccola corner speakers (Pair)	£250
Goodmans Axiom 80 drive units in original boxes (pair)	£550
Tannoy speakers + drive units for sale please phone for details	
Microphones: various, please phone for details	

Wanted

Tannoy Speakers - Lancaster, York, G.R.F. and Autograph.

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Now includes support for the Turtle Beach 20 bit Multisound Fiji professional audio DSP soundcard.
(external mic/probe preamp not required with Turtle Beach card)

*** Distortion levels to below 0.003% can now be measured ***

Additional enhancements include :-

- * Improved operation for Step Response display
- * Improved Time Domain plotting
- * New example script (under QC directory) for production testing of loudspeaker frequency response
- * New ASCII text output report for Thiele/Small parameter tests
- * New constant tone output option in SINE and DISTAN instruments added for convenience
- Power Stepping in Distortion Analyzer instrument

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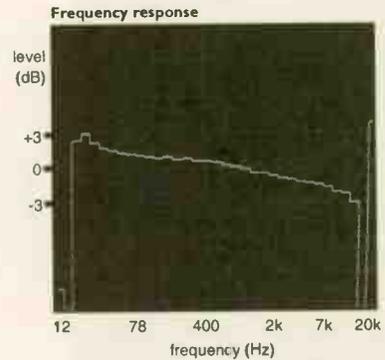
also demonstrated at IPL Acoustics, Westbury, Wilts 01373-823333
Horsham Hi-Fi, Horsham, West Sussex 01403-251587
other locations--please call me

falling treble on outer grooves, as our analysis shows. Output was -3dB down at 20kHz relative to 1kHz, so the Matrix won't sound bright. Inner-groove tracing loss amounted to -3dB, which will make it sound warmer as it goes across the disc.

My main reservation about this cartridge is its poor tracking performance. Most alternatives are significantly better.

NK
 Tracking force 1.9gms
 Weight 6gms

Vertical tracking angle 26degrees
 Frequency response 25Hz-10kHz
 Channel separation 25dB
 Tracking ability (300Hz)
 lateral 45µm
 vertical 45µm
 lateral (1kHz) 14cms/sec.
 Distortion (45µm)
 lateral 0.7%
 vertical 3%
 Output (5cms/sec rms) 1.3mV



CD PLAYERS

SONY CDP-X3000ES

Technically the Sony is a well-designed player with low distortion figures, excellent separation and fine dynamic range. But the real interest in this player comes from the choice of digital filters on offer to the user via a button on the remote.

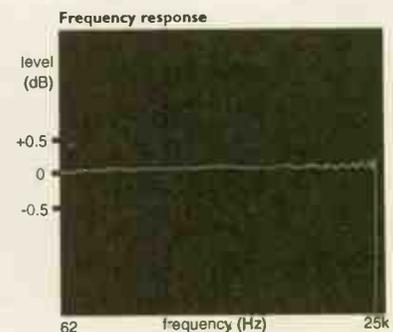
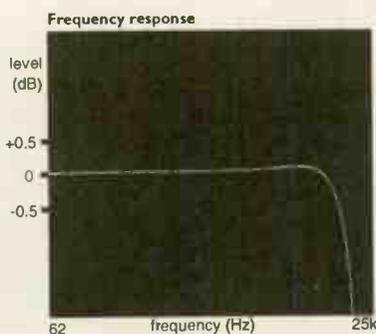
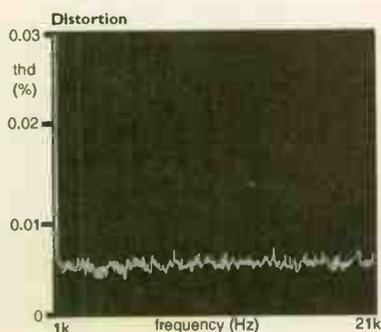
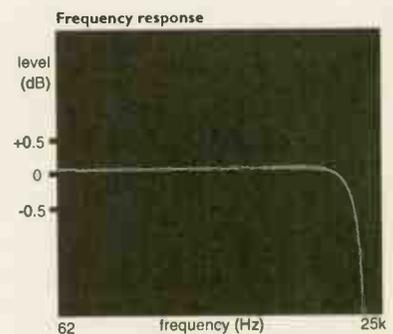
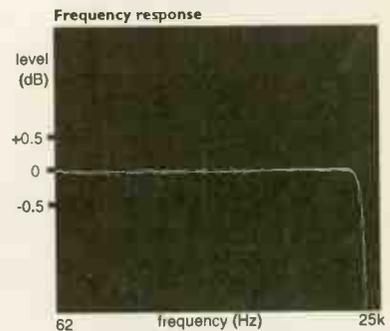
The standard filter gives a very flat frequency response with an abrupt cut-off at the top end which causes some ringing. Combined with the good distortion figures I would expect this to produce instruments such as cymbals and triangles with plenty of sparkle.

Filter position No1 gives a significant roll off at high frequencies which should yield a smoother, fuller sound. Filter position No2 goes further in this direction by providing an even slower roll-off rate. Both these filters limit frequency response (-1 dB point) to around 17kHz.

Filter position No3 is a compromise

between the standard filter and filter No1, extending the frequency response to 19kHz and eliminating any ringing. Ultimately the best filter subjectively will come down to programme material and personal preference. On a final note, the output level is rather high so take this into account when auditioning. **KB**

Frequency Response 4Hz-21kHz
 Distortion (%) left right
 -6dB 0.005 0.004
 -30dB 0.007 0.006
 -60dB 0.38 0.38
 -90dB 29.2 29.4
 -90dB dithered 14.6 14.9
 Separation (dB) left right
 1kHz 118 116
 20kHz 100 104
 Noise -104dB
 with emphasis -104dB
 Dynamic range 110dB
 Output 2.5V



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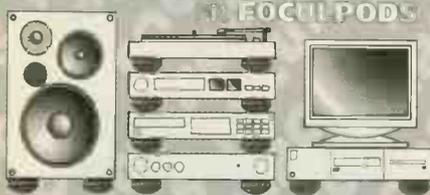
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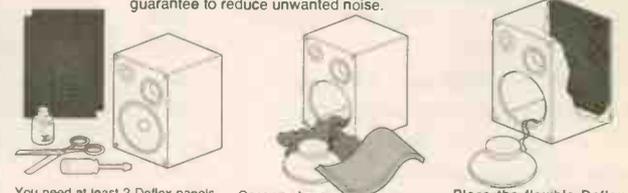
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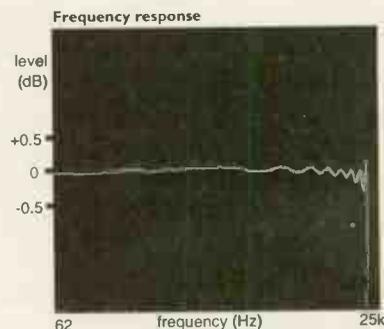
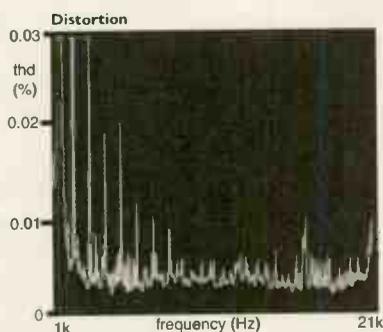
ANTHEM CDI

The Anthem CDI has a fairly flat frequency response, though there is a noticeable amount of ringing at higher frequencies due to the high-frequency 'brick wall' filter used. Distortion figures are fair - they're worse than average at higher signal levels but improve as the level drops. Unusually the figures for separation are slightly better at 20kHz than at 1kHz; you'd normally expect the reverse. Noise performance is acceptable but spurious outputs are very well suppressed, measuring -75dB or so. **KB**

-60dB	0.41	0.40	20kHz	77	76
-90dB	24.5	24.5	Noise with emphasis		-100dB
Separation (dB)	left	right	Dynamic range		-101dB
1kHz	72	72	Output		108dB
					1.9V

Frequency Response 4Hz-21kHz

Distortion(%)	left	right
-6dB	0.013	0.012
-30dB	0.030	0.033



LOUDSPEAKERS

MISSION 750 LE

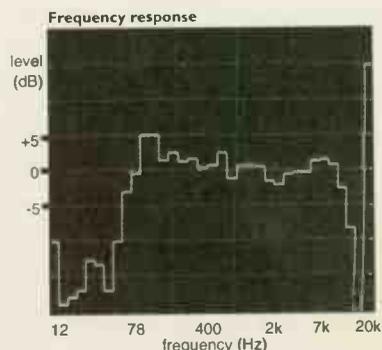
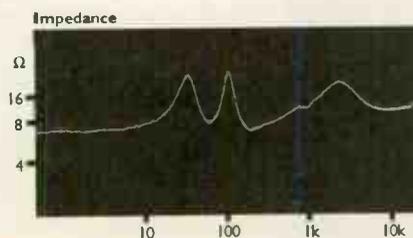
Under test one Mission 750 loudspeaker exhibited a slight whistle and a high peak in the response trace at 800Hz, caused by rear-panel reflection. On the other, the reflection was less noticeable but still there. This will result in coloration. Otherwise the 750 has raised bass and a small amount of treble lift to give it a lively, forward sound. The bass peak around 130Hz will give this 'speaker fast bass.

Sensitivity was low at 85.5dB, but miniatures are less sensitive than big 'speakers. The 750s will need a powerful amplifier to go loud, around 60W or so.

One reason for low sensitivity was a high overall impedance of 9.5ohms, meaning the 'speakers will draw little

current. They are, however, an easy load, possessing little reactance.

Technically this isn't Mission's best loudspeaker, but it will probably sound lively and entertaining. **NK**



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CASTLE KENDAL

The Kendal has over-damped bass and a slow bass roll off as a result. This is rather odd. The only way to balance out such a trend is to use both wall and floor to boost bass output. The Kendal is a floor stander of course, and it was measured off the floor to minimise the undulations in response a floor will introduce, for the purposes of visual clarity. It must be used close to a rear wall though.

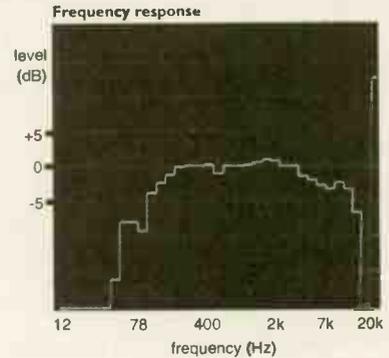
Castle integrate the two drivers well, as usual, so there's no crossover dip even when listening off axis. However, our response analysis shows the tweeter rolls

off slowly, a trend which will soften out treble, giving the 'speaker a warm sound.

The Kendal's impedance measured out at 10ohms overall and our analysis shows the curve stays high right across the audio band. This means the 'speaker will consume little power and it usually also means low sensitivity (according to efficiency). In this case the Kendal was reasonable in its sensitivity, delivering 86dB for one nominal watt of input (2.84V). It will need amplifiers of 40watts-80watts as a result for reasonable volumes.

The slight midband prominence of the

Kendal is likely to give it strong vocal projection, useful with near-wall positioning. **NK**



TUNER

DENON TU-S10

The TU-S10's performance figures are about the best possible today, with a few exceptions. It has 'flat' frequency response, although close inspection shows small but significant treble lift - just enough to ensure a modicum of brightness that will also give some enhancement of detail.

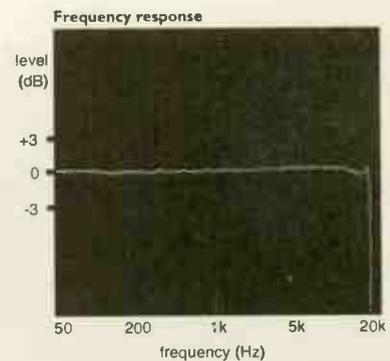
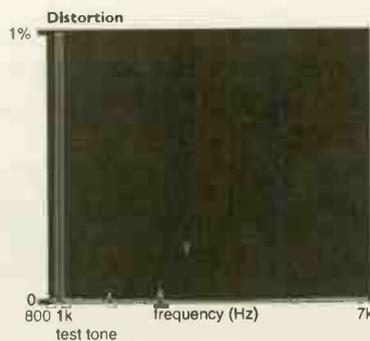
Noise was 4dB lower than usual, measuring -75dB. Since hiss is only audible during silences its absence isn't of great impact, but Radio 3 listeners might notice better clarity. Distortion was also very low, measuring much less than 0.1% on sum and difference signals. Stereo separation was around 10dB better than the best of the rest, measuring 52dB.

Amongst these excellent figures, RF sensitivity was peculiarly mediocre at 40µV, attributable I suspect to the presence of RDS and switchable aerial inputs. Similarly, the Denon needs no less than 2mV from an aerial for best results - a strong signal, so it is best used with a good aerial. I was baffled to find that this

tuner has no signal strength meter, a major omission in my view. Otherwise the TU-S10 delivers a very high standard of performance. **NK**

Frequency response	8Hz-16kHz
Stereo separation	52dB
Distortion (50% mod.)	0.06%

Hiss (CCIR)	-75dB
Signal for minimum hiss	2mV
Selectivity (at 0.4MHz)	66dB/80dB
Sensitivity	
mono	3µV
stereo	40µV
Signal strength meter:	none



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Any aspect or format concerning Roksan please call John Roberts for an informative but informal chat.

MICHELL ENGINEERING LTD

Becoming one of the most popular analogue manufacturers in the UK at the moment, these beasts never fail to impress, both with Awesome Orbe and Superb Gyrodeck. Always a good selection of tonearms and cartridge combinations available to hear on these formidable machines

Products on full demonstration

The Orbe inc. SME V/Oroton Rohmann	£4,395.00
The Gyrodeck inc RB300/MC20 Supreme	£1,474.00
The Gyro Power QC psu	£ 399.00
The Iso phono stage inc. Hera psu	£ 575
The Alecto stereo power amplifier	£1,150.00
The Alecto mono power amplifiers	£1,989.00

Please ring now to book your demonstration on any Michell products.

AUDIO NOTE

With a new compact disc player now available at an astonishing price of £999.00, it incorporates a 20 bit D/A conversion system, and a state of art SONY mechanism. We anticipate a high demand for this baby, so book a demonstration today to avoid disappointment.

Midland Audio Exchange will also be demonstrating the all new M3 Line/Phono preamplifier, without a doubt the finest valve pre we have had in the building. At an affordable price of £2950.00 for the line version and £4650.00 for the phono, if three dimensional, and an 'open window' is what your system lacks then look no further.

Analogue fanatics will be glad to hear that the old range of Voyd turntables are now available unto the Audio Note banner.

The Voyd Valdi is now known as the AN TT Two	£ 995.00
The Voyd is now known as the AN TT Three	£ 1995.00
The Super version is available at	£ 2450.00
The Reference 0.5 is	£ 4450.00
The Reference is	£ 9900.00
The Super Reference is a staggering	£36,500.00

Current AUDIO NOTE products on demonstration

OTO Se Phono	£ 1495.00
M1 Preamplifier Phono	£ 750.00
P2 Se Power amplifier	£ 1499.00
DAC 1 Digital to Analogue Converter	£ 675.00
AN S1 Moving coil transformer	£ 449.00
AN TT 1 Entry level turntable inc RB250 & IQ 1 Cartridge	£ 725.00
AN TT 3 Hi end turntable inc AN ts/AN V Tonearm	£ 3190.00
Meishu 300b integrated line amplifier	£ 2750.00
Conquest mono 300b Se Power amplifiers	£ 4450.00
AN-CD2 Integrated CD Player,	
ECC 82 Output Stage	£ 999.00
Audio Note Loudspeakers AN-KSP/JSP/ESP	from £ 830.00 to £ 1860.00
Audio Note Silver interconnects AN-S/AN-V/AN-Vx	from £ 139.00 to £ 575.00

Midland Audio Exchange are currently demonstrating the following superb CD players.

Rega Planet CD player	£ 423.00 inc remote
Orelle CD 100e CD player	£ 649.00
Roksan Caspian CD player	£ 895.00
DPA Renaissance CD player	£ 925.00
Montro Privilege CD player	£ 895.00
Audio Note CD 2 player	£ 999.00
Roksan Atessa CD player	£1595.00
Roksan Atessa 3 box	£2439.00
Mark Levinson No. 39 (now only)	£4999.00

Also, we have the finest choice in up and coming integrated amplifiers

Audio Analogue Puccini SE	£ 595.00
Densen Beat 100	£ 650.00
Roksan Caspian	£ 695.00
Orelle SA100	£ 449.00
Audio Note Oto Se (phono)	£1500.00
Electrocompaniet EC1-2	£ 995.00
Densen DM10	£1375.00

S/Hand and Ex Demo Clearance Items - March 1998

	WAS	NOW
Arcom Alpha 6 CD player. (6 months old)	599	395
Audio Innovations P2 MC phono stage	949	649
Audio Innovations Series 1000 PCU	199	99
Audio Research CL 30 VT power amp	2300	1295
Audio Research D130 power amplifier	1890	1195
Audio Research LS7 preamplifier	1599	650
Audiolab 8000P/8000C pre/power	1080	675
DPA Enlightenment DAC (ex demo)	825	750
DPA Renaissance Cd player	950	375
Kef Q 55 loudspeakers (new)	499	325
Linn Kans II black inc stands	780	425
Linn Kans Mk1 teak	425	119
Linn LP12 Cirkus Lingo walnut	2225	750
Michell Iso MC phono stage	420	325
Micromega Stage 1 CD player	549	349
Mission Cyrus 781 loudspeakers	200	85
Monitor Audio 352 rosewood speakers	299	159
Nakamichi Cassette Deck 2	399	249
QLN Split Field Signatures cherry	1500	1199
Rogers LS33 & 533 subwoofers	678	425

If digital is not your bag then choose from our fine selection of Analogue Turntables/Tonearms/Cartridges.

Rega Planar 2 / RB 250	Rega Planar 9 / RB 250
Rega Planar 3 / RB 300	Michell Micro / RB 300
Systemdek 2 x 2 / RB 300	Michell Gyrodeck / RB 300
Audio Note ATT 1 / RB 300	Michell Orbe / SME / Graham
Roksan Radius / Tabriz	Roksan TMS / Artemiz
Roksan Xerxes X / Tabriz	Audio Note ATT 3 / AN1s / ANV

Cartridges at M.A.X.

Oroton	- All models stocked
Lyra	- Lydian Clavis DaCapo
Transfiguration	- Spirit, Temper
Sumiko	- All models stocked
Grado	- Signature series
Roksan	- All models stocked
Rega	- All models stocked
Goldring	- 10 series
Audio Note	- Most of range in stock
Dynavector	- All models stocked

We also pride ourselves in keeping a wide range of phono stages in stock, starting with -

Rotel RHQ 970 BX	£139.00
Henley Designs HMC 50	£199.00
Densen DP 02 Drive	£349.00
Rega EOS	£398.00
Roksan Artexerxes X	£395.00
Electrocompaniet ECP1	£495.00
Unison Research simply phono	£499.00
Audio Note Moving Coil Transformers	
AN S1	£349.00
AN S2	£449.00

Always a wide range on Loudspeakers to listen to from, ProAc / Impulse / Audio Note / Roksan / Ruark / Rega / Kef / QLN / JM Labs / Diapason and Blueprint.

Recommended Vinyl

Allman Brothers Band	Brothers and Sisters MFSL 200 gm	£19.95
Art Pepper	Meets The Rhythm Section AP HQ 180 gm	£21.95
Arthur Louis (featuring Eric Clapton)	Knocking on Heaven's Door	£11.95
Average White Band	AWB MFSL 200 gm	£19.99
Blue Note	Peace at Last	£11.75
Bob Dylan	Time Out Of Mind 120 gm double	£14.99
Boston	Boston MFSL 200 gm	19.95
Buddy Holly	MCA Heavy Vinyl 180 gm	£24.95
Cannonball Adderley	Something Else 180 gm	£15.90
Cassandra Wilson	New Moon Daughter	£19.95
Car Stevens	Izittso MFSL 200 gm	£19.99
Dave Brubeck	Time Out 180gm	£21.95
Dave Mason	Alone Together MCA Heavy Vinyl 180 gm	£24.95
DCC 180 gm Series	Virgin Vinyl	£21.95
Deep Purple	Fireball/In Rock Limited Edition	£14.95
Dexter Gordon	Blue Note	£19.95
Dizzy Gillespie	Reunion Big Band MPS 180 gm	£19.95
Doc & Merle Watson	Picking the Blues AP HQ 180 gm	£21.95
Eagles	Hell Freezes Over	£17.90
Eagles	Hotel California DCC 180 gm	£21.95
ELP	Tarkus MFSL 200 gm	£19.95
Elvis	24 Karat Hits DCC 180 gm Double	£34.95
Elvis	Elvis is Back DCC 180 gm	£21.95
EMI	EMI 100 Years 180 gm (All titles stocked)	£14.90
EMI	180 gm Jazz Classics	£15.90
Erykah Badu	Baduizm	£10.90
Fleetwood Mac	Rumours 180 gm	£15.90
Frankton Comes Alive	MFSL 200 gm Double	£34.95
Hank Mobley	Soul Station 180 gm	£15.90
Herbie Hancock	Blow Up 180 gm	£15.90
Horace Parlan	On the Spur of the Moment Blue Note 180 gm	£19.95
Ike Quebec	Soul Samba Blue Note 180 gm	£19.95
Janis Ian	Revenge	£9.95
Janis Ian	Breaking Silence 180 gm	£24.95
Jimi Hendrix	Band of Gypsies	£12.95
Jimi Hendrix	R.U. Experienced	£17.95
Jimi Hendrix	Axis Bold As Love 180 gm	£21.95
Jimi Hendrix	First Rays of the New Rising Sun 180 gm	£21.95
Jimi Hendrix	Same 180 gm	£19.95
John Lee Hooker	The Real Folk Blues Alto 180 gm	£19.95
John Mayall	The Blues Alone MFSL 200 gm	£19.95
Lee Morgan	Sidewinder 180 gm	£15.90
Louis Armstrong/Duke Ellington	Sessions 180 gm	£19.95
Massey L Fremaux	Le Cid/Last Sleep 180 gm	£21.95
Miles Davis	Kind of Blue Double 180 gm	£38.00
Miles Davis	Tutu 180 gm	£15.90
Mobile Fidelity Titles	200 gm Special Offer	£19.99
Monty Alexander	Live At Montreux 180 gm	£19.95
Moody Blues	Every Good Boy MFSL 200 gm	£19.99
Nina Simone	Sings The Blues 180 gm	£19.95
Oscar Peterson	We Get Requests	£15.90
Oscar Peterson	The Lost Tapes MPS 180 gm	£19.95
Paco Pena	Flamenco Pure Live 180 gm	£21.95
Patricia Barber	Café Blue 180 gm	£21.95
Pink Floyd	EMI Cent 180 gm Box Set	£99.95
Pink Floyd	EMI Cent 180 gm Single Albums	£15.90
Queen Rocks	Best of Queen 180 gm	£17.90
REM	Murmur MFSL 200 gm	£19.95
Ravel	Paray Rapsodie Espanole 180 gm	£21.95
Rick Wakeman	J.T.C.O.E. MFSL 200 gm	£19.95
Ry Cooder	Paris Texas 180 gm	£15.90
Saint Saen	L Fremaux - Organ Symphony 180 gm	£21.95
Santana	1st Album 180 gm	£19.99
Santana	Abraxas 180 gm	£21.95
Sergio Mendes and Brasil '66	180 gm	£19.95
Sonny Clark	Cool Struttin' Blue Note 150 gm	£19.95
Steve Miller	Outward Bound 180 gm	£15.95
The Best of Roy Orbison	Greatest Hits DCC 180 gm	£21.95
The Doors	DCC 180 gm double	£32.95
The Doors	DCC 180 gm	£21.95
The Weathers	Strange Days DCC 180 gm	£21.95
Tom Petty and The Heartbreakers	Reunion At Carnegie Hall AP HQ 180 gm	£21.95
U2	She's The One	£11.90
Van Morrison	Unforgettable Fire MFSL 200 gm	£19.95
Wayne Shorter	Moondance 180 gm	£15.90
	Speak No Evil 180 gm	£15.90

All these titles are available from stock mail order - a charge of £1.50 per consignment will be made.

Roksan Caspian amplifiers 2nd quality	695	550
Roksan Ojan 3 rosewood speakers 2nd	999	649
Roksan Xerxes RB300 ATOCs/XP5 3	1055	549
Rotel RC 970 BX pre amp (new)	175	135
Rotel RP855 turntable	225	95
Sonus Faber Ironwood Stands	480	295
Sonus Faber Minima Amators	1395	950
Tascam 688 Midi studio (flight cased)	2500	799
VPI TNT Mk 2.5 (new parts fitted)	3995	2995

Midland Audio Exchange are looking for good used British & American Hi-Fi, cash paid. Call John Roberts on 01562 822236 now!

STOP PRESS !!

Audio Note Musical Evening

12th February 1998 Ring for Information

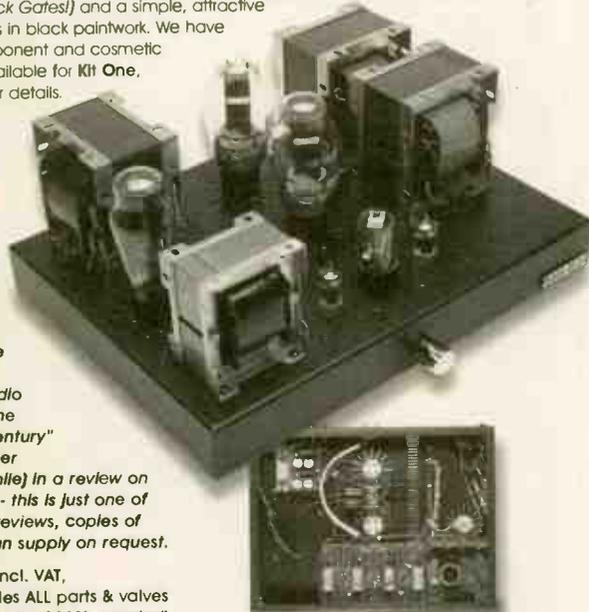
Audio Note Kit Amplifiers -

Power-Amp Kit

The Audio Note Kit One *(Illustrated)*

Based around the justly famous 300B directly heated triode, we see this kit as the introduction to *real* Audio Amplification, as it covers all the important aspects of design necessary, Single Ended, No-Feedback, Class A, Directly Heated Triode, to become a member of this exclusive club of amplifiers.

Kit One has one 300B per channel running at 420 volts with 75mA current giving 8-9 watts of the cleanest power you will ever hear, the input stage consists of a 6SN7GT with a 5687 double triode driver stage running in SRPP. The power supply is capacitor-choke-capacitor configuration with a 5U4G HT rectifier, the 300B's have a DC filament supply for hum-free operation whilst the other valves are AC heated. Component quality is similar to our Level 2 finished products. **Audio Note** paper in oil signal capacitors, Beyschlag 1 watt 1% metal film resistors, good quality electrolytics (*sorry NO Black Gates!*) and a simple, attractive stereo chassis in black paintwork. We have several component and cosmetic upgrades available for **Kit One**, please ask for details.



The Kit One has recently been awarded the title "The Greatest Audio Bargain of the Twentieth Century" by Dick Olsner (ex-Stereophile) in a review on the Internet - this is just one of many rave reviews, copies of which we can supply on request.

Price: £799 incl. VAT, which includes ALL parts & valves (yes, also the 2 x 300B's needed) but not postage/packing which to UK customers is £12.

KIT ONE ORDER CODE: AN-KIT-001

Audio Note is happy to provide a wide range of complete kits, output and mains transformers, chokes, paper in oil, aluminium, tin, copper or silver foil signal capacitors, Black Gate, Cerafine or standard electrolytic capacitors, tantalum, carbon and metal film resistors, silver wires, interstage and driver transformers, switches, balance controls, potentiometers, attenuators, chassis's and fittings for the quality oriented DIY'er, whether you are a beginner or hardened experimenter, male or female, we have the best (and not always most expensive) parts for most projects.

Audio Note Loudspeaker Drivers & Kits

We shall be offering the speaker drivers that we use in our own loudspeakers for general sale from now on. You can buy the drivers individually or together with matched and tested cross-overs, cabinet drawings and reflex parts.

Audio Note Circuits, Valvedata & Basic Technical Information

If you would like some suggestions which to base a future project around, then we shall be happy to provide you with a circuit pack containing good circuits like ONGAKU, KEGON/KASSAL, NEIRO, GAKU-ON plus several other power amplifier circuits and the M7Tube & M10 pre-amplifiers, which are the best sounding pre-amplifier circuits we have come across.

Audio Note Quality Output Transformers

We are in the process of building up four separate ranges of **Audio Note** output transformers. In order to offer the best possible outputs at different pricepoints, they will fall into four categories,

Economy range Selected to ensure quality audio in a price efficient package.

Mid-price range Top quality with specially selected components.

High Quality range Double C-core outputs for single-ended circuits exclusively.

Super High Quality range All-silver wired outputs of the best possible quality.

Audio Note offer a design, prototyping and production service, where we can supply for almost any requirement. Please telephone for details.

Audio Note Mains Transformers

Available for most popular designs. We shall continue to expand the range as opportunities become available.

The Audio Note Kit Two

Kit Two features a single 6550 tetrode running in Single-Ended mode, yielding some 12 watts of pure Class A. With a valve rectified HT for the output stage, stereo chassis, and 6SN7GT input and 12AX7/ECC83 SRPP driver stage, componentry and chassis as **Kit One**.

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.

KIT THREE ORDER CODE: AN-KIT-003

The Audio Note Kit Four

The **Kit Four** is really our introduction to valve amplifier kit building, the circuit and power supply being mounted on a single printed circuit board. The high-quality push-pull output and mains transformers are all mounted in a small aluminium chassis covering everything so nobody will be able to see that you have succumb to the lure of the valve amplifier which is sweeping the world. The circuit consists of two 6V6GT tetrodes running in Push-Pull class A, yielding about 10 watts, driven by a 6SN7GT and a 12AX7/ECC83 input stage. Easy to build, even for the beginner. Visually **Kit Four** matches the **Audio Note** Pre-amplifier shown here but with a single chrome-plated volume control. As with all **Audio Note** kits everything (except solder) is included.

The Kit Four costs: \$299 incl. VAT but not delivery.

KIT FOUR ORDER CODE: AN-KIT-004

Audio Note Driver, Interstage & Pre-Amplifier Output Transformers

Here is a product group that you do not see advertised every day! As usual we start small with the intention to grow quickly.

Audio Note Paper In Oil Signal Capacitors

These handmade signal capacitors are sonically superior to any of the plastic or other paper types we have come across. If you have never experienced the difference that a really good paper/oil capacitor can make in a valve amplifier, then you really should try.

Audio Note Paper In Oil Tin Foil Signal Capacitors

The tin foil is better than alu-foil for most applications, we recommend you try them!

Audio Note Paper In Oil Copper & Silver Foil Signal Capacitors

These copperfoil paper signal capacitors are considerably better than both the standard offerings and the tin foils. To start with there will be a few values / voltages of each available and we shall expand as fast as we can to cover all the popular values.

Audio Note Acid & Chloride Free Silver Solder

The best solder available, used in all our amplifiers from OTO to the mighty GAKU-ON.

Audio Note Cables & Wires

Audio Note manufacture a range of high quality copper and silver coax, speaker and wiring cables, which, depending on the overall price of the project, will do justice to any hifi system, regardless of price. Please call for prices and details.

Audio Note High Quality Stepped Attenuators & Switches

These handmade attenuators and switches are manufactured by a friend of Mr Koňdo of **Audio Note**. They are the best you can buy.

Audio Note High Quality Valve Bases

All of our valve bases are of the highest possible quality materials. Ceramic, Teflon and gold and silver plated. If you want the best look no further - they are the ultimate!

Audio Note Resistors

Audio Note endeavour to stock the entire E12 range of all the different makes of resistor, since most are used in our products stock is generally available within four weeks.

BEYSCHLAG - HOLCO - SHINKOH Tantalum Film Resistors

AUDIO NOTE 1/2 Watt Tantalum Resistors

AUDIO NOTE 1 Watt Tantalum Resistors

AUDIO NOTE 2 Watt 1% Tantalum Resistors

AUDIO NOTE Precision Carbon Film Resistors

ALLEN BRADLEY 1 Watt 5% Carbon Film Resistors

Components & Valves

Pre-Amp Kit

The Audio Note Pre-Amplifier Kit (Illustrated)

A complete kit loosely based on the Audio Note M7 Tube pre-amplifier circuit is now available. The moving-magnet compatible phono stage consists of a cascode 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
Incl. VAT but not delivery.



Audio Note Black Gate Electron Transfer, High Performance, Graphite Foil Capacitors

Audio Note is currently the sole source in Europe that holds any significant range of values in stock, we use literally 1000's in production, as we were the first company to realise the tremendous benefits that Black Gate capacitors offer, and we are to date the only high-end audio company in the world to incorporate Black Gate capacitors consistently in our finished products.

There are very few audio parts that promise a guaranteed improvement when replacing practically any other part, but this is what the BLACK GATE capacitors actually do. Exchanging any electrolytic capacitor anywhere in the circuit of an amplifier or in the crossover of a speaker will greatly improve sound quality. We are working on some guidelines as to where, how and which types of Black Gates to use in different circuits, the first such technical guideline is available now and is called "Improving your CD-Player" and can be obtained by sending a stamped addressed envelope to us requesting this leaflet. All AUDIO NOTE Level 2 Signature products use Black Gate Electron Transfer in critical signal / power supply junctions.

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.

Audio Note Potentiometers

The best available from a sound quality / price viewpoint, made by Noble in Japan, utilising high quality conductive plastic film. However a better alternative is the KO-ON volume controls which are used in pre-amplifiers like the M7 Tube, M7Line, and in a mono version on the input in the NEIRO, KASSAI, KEGON and GARU-ON, these are very good sounding pots by any standard.

Audio Note also carry large quantities of STANDARD TYPE SWITCHES, STANDARD ELECTROLYTIC CAPACITORS (good quality industrial types), RCA, BNC, BANANA, PLUGS, RCA SOCKETS, SPEAKER & GROUND TERMINALS & LOUDSPEAKER SPADES.

Audio Note Moving Coil, CD Line & Input Matching Transformers

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 non-metal 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 AVT 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, VT25/10/10Y, 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, Herb 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.

Positive Feedback - Including zany, controversial articles from a wide range of contributors including our own Peter Qvortrup. £7 per copy.

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Music's Finest Conductor

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KRELL KPS25 CD PLAYER - THE NEW REFERENCE - AT LAST IT'S HERE!
JADIS - THE NEW ORCHESTRA CD & AMP - £1099 EACH - THESE ARE GOING TO BE WORLD BEATERS - You owe it to yourself to audition this French Duo - Styling to die for as well !!

AUDIO RESEARCH - WATCH THIS SPACE - A HOST OF NEW PRODUCTS
From this dynamic company incl VT50/LS9/LS8/CD2/100.2

KRELL FPB600 - we now have this awesome powerhouse on permanent demonstration
WILSON AUDIO SYSTEM 5 - still our reference speaker, ours sound even better now!!
SONUS FABER ELECTA AMATOR 2 - a startling improvement on a classic design
PROAC RESPONSE FIVES - just out and very special
THETA JADE TRANSPORT - A TOP-CLASS REPLACEMENT FOR THE DATA BASIC 2

EXPOSURE CD PLAYER - have you read the *Stereophile* review ???
STOP PRESS: NEW PRODUCTS FROM PINK TRIANGLE INCL LITAURAL CD PLAYER & TARANTELLA TURNTABLE

KRELL KAV 300i INTEGRATED AMPLIFIER !! - now joined by the **300CD/250P PREAMP AND 250A POWER AMP** - incredible value for money - just ask for a demo
B & W CDM7 LOUDSPEAKERS - a very convincing floor-stander at £1000

CABLES & ACCESSORIES FROM TRANSPARENT, SILTECH, CABLE TALK, SHAKTI, GM AUDIO, SHUN MOOK, HARMONIX, SOUNDSTYLE, TARGET, KONTAK etc

AUDIO ANALOGUE PUCCINI/DONIZETTI/BELLINI AMPLIFIERS - staggering build quality and unrivalled sound; quite extraordinary, believe me!

GM AUDIO EQUIPMENT TABLES - THE ELITE - now even better looking and superb value

OPERA DUETTO & PLATEA SPEAKERS - SOLID MAHOGANY - JUST IN!

*****MAIL ORDER INTEREST FREE CREDIT NOW AVAILABLE*****

COPLAND CD266/277/288 CD PLAYERS - all superb value for money from this very impressive company

UNISON RESEARCH SIMPLY 845 INTEGRATED AMP - you've read the reviews, just wait till you hear it

MUSICAL FIDELITY X SERIES - a whole range of products incl Dacs, phono stage, headphone amp, preamp, monoblock power amps - AVAILABLE ON SALE OR RETURN OF COURSE

EX DEM & P/EX BARGAINS

AUDIOLAB CD TRANSPORT/DAC CONVERTER	£1695	SH
COUNTERPOINT SA12	£495	SH
THEATA DATA BASIC MARK II	£1695	SH
AUDIOLAB C PREAMPLIFIER	£395	SH
AUDIOLAB Q PREAMPLIFIER	£795	SH
AUDIOLAB MONOBLOCK P POWER AMPS	£1250	PAIR
ARCAM ALPHA 5 CD PLAYER AS NEW	£325	SH
AUDIO RESEARCH D200 POWER AMPLIFIER	£1495	SH
ORELLE XTC TRANSPORT/DAC	£1500	XD
APOGEE DIVAS/SUBWOOFERS/KRELL XOVER	£3295	SH
MAGNEPLANAR 2B SPEAKERS MINT PRIVATE SALE	£695	
KRELL KST100 POWER AMPLIFIER	£1250	SH
PINK TRIANGLE CARDINAL TRANSPORT	£450	SH
PINK TRIANGLE DC POWER SUPPLY FOR DAC/PO	£750	XD
MICROMEGA 2.1 CD TRANSPORT	£895	SH
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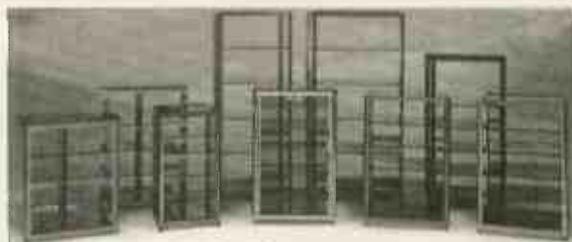
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TOP Trio

It may be almost 20 years old, but Trio's L-07D direct-drive turntable can still mix it with the best, thinks Jon Marks.



Most hi-fi is built to a budget, as a quick heft of most equipment will tell you - a lot of cases contain more air than components. Every once in a while though, a manufacturer decides to throw their accountants out the window and design a true statement product just to show everyone what the boffins in lab coats are really capable of. Trio's L-07D direct-drive turntable was their engineering statement back in 1980.

The preamble in hi-fi manuals usually consists of the manufacturer congratulating the buyer, and the Trio's is no different: "Your choice of this product indicates that you are a devotee of excellence in sound reproduction." In the majority of manuals this would look like unduly purple prose, but not in this one. The L-07D with its outboard power supply is 35kg of innovative precision engineering.

Selling for a not inconsiderable £1150 18 years ago, this turntable incorporates Corian, composite materials and aerospace aluminium to great musical effect.

Starting with the tone-arm, you'll find a high-grade aluminium arm-tube wrapped in a layer of carbon and boron fibres to damp resonance and increase rigidity. The detachable headshell is formed from the same fibres. Ultra-hard tool steel is used in the pivot which runs on oversize bearings mounted atop a stainless steel shaft. The whole assembly is then

clamped to the plinth in a four-jaw collet chuck, similar to the one you'd find at the end of a power drill. Allowing precise height adjustment with these jaws open is a helicoid mechanism which raises the arm 0.1mm for each revolution of the dial. Once the arm is properly set up, the chuck just needs to be tightened before listening.

Rigidly connecting the arm and motor (as you might have guessed, rigidity was one of the main design objectives in the L-07D) is a heavy aluminium casting. The heart of the deck is the main bearing, a 12mm diameter shaft of precision-ground hard stainless steel. Inferior engineering in this area simply wouldn't have lasted because it has to support most of the mass of a whopping 5.5kg platter which would grind your average bearing to dust. Taking up the rest of the load is a floating magnet system which also helps reduce rumble.

The platter is unusual for its mat. Instead of rubber Trio opted for dished stainless steel, reasoning that any 'lossy' materials would absorb part of the signal cut in the record rather than relaying it through the cartridge. And judging from the power and focus of the music the L-07D makes, they were right.

Whether it's 33 1/3rpm or 45rpm you're spinning your vinyl at, the Trio has a crispness, detail and substance to its sound that's addictive. Play an orchestral work and you'll find there's no squashing of dynamics on

crescendos - the tension and scale just build up and up effortlessly.

Some massive turntables with large platters can sound slightly sluggish in the bass. The Trio avoids this pitfall. There is a touch of looseness in the lower registers but the arm takes the blame for this - good as it was in its day it's now outclassed by modern midprice (£250-£500) offerings in many aspects.

Proper setting up is vital if you're going to realise the L-07D's full potential. As it has absolutely no suspension whatsoever it has to be sited on a stable platform that will transmit very little vibration into the deck. Make sure too the aluminium platter under the stainless steel mat is level as the plinth's in-built spirit level can drift with time. Finally, the arm is very sensitive to bias adjustment and headshell azimuth, so time spent getting both right is time well spent.

L-07Ds aren't as common as Rega Planar 3s but neither are they in as short supply as sincerity at a party political conference. Look to pay between £450-£700 depending on condition and make sure it's complete - Kenwood (tel: 01923 816444) have no replacements for most parts. Pick a well-preserved example though and you'll be able to enjoy superb vinyl replay for years to come ●

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On permanent demonstration, this principal player from one of UK's leading specialists is an absolute bargain! With a purpose built valve output stage the sound quality is first class and totally addictive. Must be the best CD available for under £1k, What Hi-Fi? gave it five stars!

CLASSIC - AUDIO NOTE OTTO SE £1295.00

Integrated valve amps come and go but the OTTO is still the one to beat. With the right loudspeaker this amplifier is capable of a superb musical performance hard to beat at any price.

IMPROVED - PROAC RESPONSE 1SC £1200.00

The latest version of this legendary loudspeaker is everything the world hi fi press say it is, and more. Incredible detail gut wrenching dynamics and sonic accuracy. All this in a compact easy to house cabinet.

Serious Kit stock the very best audio components including:- Rogers, Sugden, Harbeth. Neat Systemdek. ProAc, Audio Note, Myryad. Rotel. Shearne, Heart, Sphinx, Target. Firax.

We have a massive range of accessories on display with over 50 cartridges in stock including LYRA.

AVAILABLE - BY POPULAR DEMAND - VINYL

An interesting selection of quality recordings on thick vinyl. A must for any vinyl junky.

COMING SOON - Sugden CD98 C.D. player plus three new integrated amplifiers. Rumours also of an SP range (Special Projects) starting at £900.00 for a 30 watt dual mono pure class A stereo power amplifier. can't wait.

SERIOUS KIT - A PROPER HI FI SHOP

HICAM

GOOD QUALITY PRE OWNED EQUIPMENT
 BOUGHT SOLD PX

Amps		Speakers	
Audiolab 8000 C MK2	£ 350	Heybrook HB1 5/3	£ 125
Sony 540E INT 100wpc	150	Kef Celeste	40
Quad 33/303	125	Mission 751 Blk	150
Mark Levinson 28/29	3300	Infinity VZ1	50
Pioneer DSP 200	125	Revolver Purdey	50
Yamaha DSP 1000	400	JBL Control 1	65
Yamaha DSP 3090		Naim SBL Blk	1100
(6 mths old)	950	NAD 801	45
Naim 180 Tower Amp		Rogers LS2/2A	100
(8 mths old)	700	Quad ESL 63	1300
Naim 135 Monoblocks	1850	Linn Keith	450
Naim 62 Old Style	250	Apogee Stages	1200
Linn LK100 x 5	400 Each	Mission 73C	80
Naim Hicap	400		
Tuners		CD's	
Linn Kremlin	£ 1800	Arcam Alpha 5+	£ 200
Audiolab 8000T	500	Proceed PD2/PT2	2000
		Naim CDI	1000
Tape Decks/Turntables etc			
Linn Kromlin	£ 1500		
Yamaha KX 390	80		
Denon DRM 10X	80		
Sony 700 ES	100		
Nakamichi DRI	475		
Nakamichi 2	225		
Stax Lambda Pro Phones + 3RDX Energiser	375		

Mon-Sun 10am - 8pm VISA Switch - Mastercard
 For further details Phone/FAX 01844 260182
 Mobile: 0973 233380

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 convertor, and DPA haven't skimped on the build either!

TURNTABLES

GARRARD 401 second-hand

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

THORENS TD124 second-hand

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

SYSTEMDEK IIX900/RB250 £330

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

PINK TRIANGLE TARANTELLA £575

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 6.1SA £999

The Pro-ject places the listener in the best seat in the control room. Outrageous dynamics and a punchy, seriously deep bass. Comes with Sumiko arm and Ortofon MC30 Supreme.

LINN SONDEK LP12 £840 - £1530

Cirkus bearing puts it back up with the best. Superbly beguiling, rhythmic sound that plays Jazz like few others, but lacks the Gyrodec's detail or imaging. You'll forget CDs were ever invented.

PINK TRIANGLE ANNIV. £2495

One of the finest-sounding turntables around, the Anniversary takes the listener nearer the recording studio than almost any other deck. Works with Rega, Linn and SME arms alike.

ROKSAN XERXES X £1295

DSU or XPS 3.5 power supply £150/170 extra. Excellent pitch stability from a new Swiss motor and outboard power supply. Very tight bass, fine dynamics and revealing clarity.

MICHELL ORBE £1950

The Darth Vader of analogue, the Orbe builds on the strengths of the Gyrodec. An ultra-tuneful, expansive sound.

SME MODEL 20 £2495

Including the excellent SME V tonearm, the Model 20 is possibly the last great turntable, unless you've got £11,000 for the Model 30, that is.

TONE-ARMS

REGA RB300 £130

Supremely capable at the price, but not quite humankind's salvation as has been suggested. Detailed, tight, rhythmic sound but tonally rather grey and cold-sounding.

SME 3009SII £375

This Paleolithic device doesn't bother with frequency extremes or detail, but its legendary serviceability makes it a cult in Japan. Oh death, where is thy sting?

SME309 £570

A down-market version of the IV and V with aluminium armtube and detachable headshell. Tight, neutral sound with good tonality, but lacks the IV's pace and precision.

SME V £1235

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

LINN EKOS £1400

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

CARTRIDGES

ORTOFON VMS-2E £10

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

GOLDRING 1012GX £60

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

GOLDRING 1042 £100

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

SHURE V15VXMR £295

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

World favourites guide

ORTOFON SUPREMES £225-£450

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

ORTOFON MC2000 £650

We came across this one in an SME IV on a Garrard 401; it duly gave one of the best results we've ever heard.

ORTOFON ROHMANN £1000

In a way it's MC2000 meets MC7500 with the tonal strengths and dynamo sound Ortofon put into their moving-coil cartridges.

LYRA LYDIAN £649

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

VAN DEN HUL MC-10 £840

Fluid bass, finely etched treble and highly tuneful in between. The MC-10 is honey, pure and simple.

ORTOFON MC7500 £2000

Conclusive proof that there's hope for humankind. CD lovers would die if they heard it.

INTEGRATED AMPLIFIERS

NAD 3020 second-hand

Classic sweet sounding, punchy budget super-amp with strong phono stage. Able to embarrass many modern budget amps.

NAD 310 £130

A real hi-fi amplifier at a bargain price. Forms the heart of a separates system that will murder any midi system at twenty paces. No phono stage, but you can't have everything at this price.

NAD 312 £200

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

ROTEL RA-970BX £250

With its smooth and powerful sound, the Rotel sings a seductive song with all types of music.

AURA VA-80 £280

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

PIONEER A-300R PRECISION £299

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

NAIM NAIT 3 £500

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

MISSION CYRUS 3 £500

Superb engineering, a solid cast chassis and a clear, spacious sound. Phono stage could be better.

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 RP190 £495

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

SUGDEN AU41P £530

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

SHEARNE PHASE 3 £619

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

DPA DPA200S £750

Better than anything else at the price. Not as dry as the 50S.

NAIM 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 acquits itself well, with a clear and powerful sound.

NAIM NAT01 £1380

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

CASSETTE DECKS

AIWA AD-S750 £150

Sonically a very decent machine. For the price there's nothing better. Comes fitted with Dolby B, C and S.

KENWOOD KX-3080 £160

A simple deck, but high quality head and transport give an unusually high level of performance at this price. Not to be missed.

YAMAHA KX-580SE £250

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

AIWA AD-S950 £300

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

PIONEER CT-S740S £430

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

NAKAMICHI DR2 £600

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

NAKAMICHI DR1 £850

Better still than the DR2, with manual head azimuth adjustment to boot.

NAKAMICHI CR7 £1500

Kills every other cassette deck and stamps on their graves.

LOUDSPEAKERS

KEF Q15 £199

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

HEYBROOK HBI S3 £269

Fine tonal resolution through midrange and a smooth and extended treble make the HB1s 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 11 £1129

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

MISSION 754 FREEDOM 5 £1299

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

JAMO CONCERT 8 £1500

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

EPOS ES25 £1505

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

SPENDOR SP7/1 £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.

The first Choice and the last



Power

Amplifiers

	Condition	Choice Price	Original Retail Price
Audio Research VT 60	Mint S/H	£1295	£2390
Alchemist Kraken Monos & Pre-amp	Mint S/H	£695	£1400
Conrad Johnson MF 2300	Mint S/H	£1895	£2990
Audio Research M300 monoblocks	Mint S/H	£4995	£10000
Jadis JA500 monoblocks x3	Mint S/H	£7995	£21000
Lumley Ref 120 monoblocks	Mint S/H	£1695	£3200
Albany PP1	Mint S/H	£295	£450
Conrad Johnson Prem 8a	Mint S/H	£7995	£16000
Boulder 500 AE	Mint S/H	£3295	£5000
LFD PA1/LS1	Mint S/H	£895	£1998
Audio Research D79/SP10 mk II	Mint S/H	£P.O.A.	V Rare
Krell KSA 50 S	Mint S/H	£2495	£3690
Audio Research D400	Mint S/H	£2500	£5298
Musical Fidelity F15	Mint S/H	£1095	£1899
Krell KSA 300S	Mint S/H	£5995	£9500
NVA A80 Monoblocks & P50 Pre-amp	Mint S/H	£995	£1760
Bryston 4B	Good Cond S/H	£395	£1000
Musical Fidelity P180 & CRPS	Mint S/H	£895	£1600
Krell KSL Pre-amp	Mint S/H	£1095	£3000
Meridian 557	As New	£1050	£1400
Audio Innovations S500 Integrated	Mint S/H	£495	£999
Meridian 505 Monoblocks	As New	£1195	£1590
Muse 175 mk II 175W Monoblocks bal	Mint S/H	£2250	£3490
Mark Levinson ML 2 Monoblock	Mint S/H	£2795	£15500
Audio Research D200	Mint S/H	£1995	£3248
Audio Research D240 mk II	Mint S/H	£1795	£3500
Bryston 4B ST	Mint S/H	£795	£1500
Audion 300B Silver Knights	Mint S/H	£1495	£2800
Audion 300B Golden Knights	Mint S/H	£2250	£4000
Naim Nap 180	Mint S/H	£800	£1150
Naim Hi Cap	Mint S/H	£425	£650
Musical Fidelity P270 mk II	Mint S/H	£695	£1300



Pre

Amplifiers

	Condition	Choice Price	Original Retail Price
MC Cormack TLC-1	As New	£595	£995
Tesseract Tala	Mint S/H	£795	£1495
Boulder L5AE	X-Dem	£2250	£3400
Conrad Johnson Prem 7B	Mint S/H	£5995	£11000
Exposure IX professional power supply	Mint S/H	£795	£1595
Exposure V Active x over	Mint S/H	£495	£995
McCormack Micro Line Drive	As New	£395	£595
Mod Squad Line Drive	Mint S/H	£250	£450
Linn Kairn (SMPS) Phono	Mint S/H	£925	£1700
Krell PAM 3 Pre amp	Mint S/H	£1295	£3000
Musical Fidelity MVT	Mint S/H	£595	£1200
Michell Argo & Hera	Mint S/H	£495	£900
Michell ISO	Mint S/H	£295	£400
Jadis JP 80 mm	Mint S/H	£4995	£8000



Quality

Speakers

	Condition	Choice Price	Original Retail Price
Alon IV mk II	Ex Dem	£2000	£3500
Snell JII's	Mint S/H	£450	£800
Alon V mk I	Ex Dem	£1500	£5000
Infinity IRS Beta	Mint S/H	£4995	£12000
Ensemble PAI Silver - bi wire	As New	£1995	£3000
B&W Silver Sig & Stnds	Mint S/H	£3995	£5000
Ruark Icon & Stands	Mint S/H	£295	£500
Sonus Minima Amators & Ironwood Stds	Mint S/H	£1395	£1948
Martin Logan CLS IIz & Kinergetic Subwoofer	Mint S/H	£4500	£10000
Dalquist DQ12	Mint S/H	£595	£1500
Spendor SP2/2	Mint S/H	£395	£769
EPOS ES II & Stnds	Mint S/H	£350	£520
Monitor Audio 700 PMC	Mint S/H	£450	£600
Martin Logan Sequel II	Mint S/H	£1595	£3277
Royd Sapphire	Mint S/H	£195	£245
Westlake HR1 (Retail £20,000)	Mint S/H	£6995	£20000
Alon Phalanx	Mint S/H	£12000	£19000
B & W P6	Mint S/H	£695	£1095
Acoustic Energy AE1 & Stands	Mint S/H	£695	£1170
Proac Response 4	Mint S/H	£7995	£12500

word in high end Hi-Fi

Choice Hi-Fi make it easy for you to fulfil your sonic dreams. Quality hi-fi is not just about expensive brandnames, it's about aspiring to the very best sound, about choosing your ideal system from the widest selection in the country, in a unique no-pressure environment. It's about taking advantage of our unrivalled knowledge and being given the freedom to choose and upgrade the audio equipment you want, when you want. Others will sell you hi-fi, Choice Hi-Fi will sell you solutions.

- Generous part exchange
- Show room/dem room
- Long term trade in policy, to allow continual upgrading
- All credit cards inc. Amex
- Mail order
- Export service
- Best prices paid for top quality equipment
- Finance arranged subject to status
- Widest range available
- In-depth experience on high end used equipment
- Unbiased advice
- Unique 'Hi-Fi Exchange' - a computerised databank of sales and wants - will put you in touch

Agents for: Acoustic Energy, Alon, ATC, Boulder, Bryston, C.A.T., Chord, Elemental Audio, Forsell, Gamma, Graham, Lumley, Rockport, SME, Soundstyle, Straight Wire, Target, Totem, Trichord, Trilogy, van den Hul, VPI, XLO and many more.

Soundlab Dynastat	Mint S/H	£2500	£3790
Apogee Centaur Minors	Mint S/H	£595	£1500
Meridian M60 Rosewood	Mint S/H	£1395	£2350
Royd Priors	Mint S/H	£495	£950
Wilson Watts 2 (White)	Mint S/H	£2500	£6000
Shahinian Arc	Mint S/H	£995	£1500
Alon V mk II	Mint S/H	£2500	£5000

CD Players & DACS

	Condition	Choice Price	Original Retail Price
Pink Triangle da Capo 1307	Mint S/H	£895	£1450
EAD 7000 Transport	Mint S/H	£1295	£2495

Krell Studio 2	Mint S/H	£1495	£3198
P.S. Audio Ultralink	Mint S/H	£795	£2390
EAD 9000 Series III HDDC Balanced/Gold	Mint S/H	£3995	£6000
Wadia 16	As New	£4750	£7395
Mission Cyrus Discmaster (Transport)	Mint S/H	£595	£1000
Krell SBP 64X	Mint S/H	£3500	£9900
M C Cormack DAC-1	Mint S/H	£695	£995
Wadia 22/26	As New	£P.O.A.	
Acuphase DP70	Mint S/H	£2250	£4500
Acuphase DP90/91	Mint S/H	£9950	£20000
Mark Levinson 30.5/31.5	Mint S/H	£12500	£26245
Forsell Air Ref Transport mk II	Mint S/H	£8995	£13800
Forsell Air Ref dac			
Marantz CD80	Mint S/H	£395	£560
Rotel 965 BX	Mint S/H	£250	£300
DPA PDM 2 Silver Wired	As New	£995	£2500
Meridian 500 Transport	As New	£995	£1245
Audio Alchemy Transport		£495	£900
Theta Progeny	Mint S/H	£750	£1145
Marantz CD94/CD94A	Mint S/H	£595	£1500
Micromega Duo CD2	Mint S/H	£995	£2000



Turntables

& Analogue

	Condition	Choice Price	Original Retail Price
Piere Lume J1/SL5	Mint S/H	£1750	£4500
Kuzma Stabi/ Stogi reference	Mint S/H	£1295	£2600
Audio Technica ART 1	Mint S/H	£495	£944
Stax SR Gamma Pro & SRMX Pro Energiser	Mint S/H	£350	£500
Bass Ovation	As New	£3495	£4950
Piere Lume JI/Sowther mk III	Mint S/H	£2250	£4500
Koetsu Urushi	Mint S/H	£1295	£2295
VPI TNT Wheaton III	Mint S/H	£1995	£5000
Musical Fidelity TI Tuner	Mint S/H	£195	£450
TNT mk III & Lid	Mint S/H	£3995	£4000
Clear Audio Gamma 24 CT Gold Coil	As New	£495	£900
Meridian 504 Tuner	As New	£525	£695
TNT 4 & Flywheel Air Suspension	As New	£4500	£6500
Forsell Air Force One	As New	£11995	£25000
Kinshaw Overture Phono	Mint S/H	£250	£395



New in

This Month

	Condition	Choice Price	Original Retail Price
POWER AMPLIFIERS			
Unison Research Smart 845	Mint S/H	£2300	£3000
Audio Note P1 SE	Mint S/H	£595	£950
Talk Electronics 2P	As New	£475	£730
PRE AMPLIFIERS			
Audio Research LS2 Black	Mint S/H	£1495	£3300
Audio Research PH1 Black	Mint S/H	£795	£1500
Unison Research Mystery One	Mint S/H	£995	£2000
Audio Research SP14	Mint S/H	£1395	£3000
SPEAKERS			
ATC SCM 10 Black	Mint S/H	£795	£1150
Impulse H2	Mint S/H	£1295	£2250
Epos ES 14	Mint S/H	£395	£675
TURNTABLES/ANALOGUE/VARIOUS			
Transfiguration Temper	As New	£1500	£2500
Tesseract Phono Stage mm/mc	Mint S/H	£795	£1500
Ortolon MC 7500	Mint S/H	£1295	£2250
VPI HW 19 jr/ RB 300	As New	£550	£750



Clearance

Bargains

	Condition	Choice Price	Original Retail Price
Audio Research D125 balanced power	Mint S/H	£1595	£3500
Jadis DA 30 intergrated	Mint S/H	£1750	£2880
Beard P35	Mint S/H	£495	£1395
Chameleon Ruby Power Amp (200W)	Mint S/H	£495	£1200
Naim 42.5 Avondale	Mint S/H	£195	£600
Apogee Scintilla	Mint S/H	£695	£5000
Duntech Crown Princes	Mint S/H	£1750	£6120
Apogee Caliper	Good S/H	£595	£3500
SD Acoustics SD1	V Good S/H	£795	£2695
Wadia x 64.4 dac	Mint S/H	£1495	£4750
Linn Karik/ Numeric & Remote	Mint S/H	£1495	£2500
Linx Tuner	Mint S/H	£225	£475
DPA PDM 2	Average S/H	£695	£2000

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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)

LINN KAIRN pre-amp with phono £700 ono. Roksan Xerxes, Tabriz, AT0C5 £450 ono. Deltec (DPA) DPS50 power amp, cables £400 ono. Townsend Elite Rock, Excalibur, plinth, cover, offers. Tel: Dave 01222 616 151 (Mar/I)

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)

LPI2. 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 523 635 (Mar/I)

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)

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)

NAIM NAC72 (new style), Hi-Cap (old style), NAP90 (new style) £950. Chord interconnects and Naim speaker cable £50. Tel: 01893 871 228 or 0973 249 572 (Tunbridge Wells) (Mar)

BEARD P35 valve power amp £400. Quad ESL 57 speakers £350. Lexicon CP2 processor £300. Harbeth P3 speakers £250. Tel: 0181 898 8292 (Mar)

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)

WANTED: PINK Triangle Pip II pre-amp. Must be mint. Tel: 0181 461 4797 after 6pm (Mar)

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)

WANTED URGENTLY: QUAD 67 CD Player to replace stolen item. Tel: 01453 764 734 or 0370 951 875 (Mar/I)

ZETA TONEARM, VDH, S/wired £650. 'Gold Bug Briar' MC cartridge £450. Both items recently rebuilt by 'The Cartridge Man' and still need to be run in. Perfect condition. Tel: 0181 688 6565 (Mar/I)

QUAD ESL63 Loudspeakers with new MAF stands £1550. Tel: Dave 0171 209 1468 (Mar/I)

NAIM CD3 £600, NAC 92/NAPI80 £900. Epos ESII (walnut) with stands £325. All mint. Tel: 01905 830 120 (Mar)

NAIM NAC72, Avondale NAPI40, Hi-Cap £1050 ono. 2 x 5m Naim NAC A5 £30. Tel: 01925 727 243 (eve & w/ends) (Mar)

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)

LINN LINGO LPI2 (Cirkus). Fitted Naim Arrow plus Archiv (all late 1992) Boxes, booklets etc £1450 ono. Tel: Ken Smith 01273 594 605 (Sussex) (Mar/I)



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November 97

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OBH-9 - £160

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New Releases For March/April

Bluetones	Return From The Last Chance	£TBC
Byrds (Sundazed)	Fifth Dimension 180gm+extras	£TBC
Byrds (Sundazed)	Mr Tambourne 180gm+extras	£TBC
Byrds (Sundazed)	Tum Tum Tum 180gm+extras	£TBC
Byrds (Sundazed)	Younger Than 180gm+extras	£TBC

New And Forthcoming Releases

Air	Moon Safari	£12.90
Deep Purple	Made in Japan - 2LP	£15.90
Ian Brown	Unfinished Monkey Business	£10.90
Pearl Jam	Yield	£TBC

WEA 180gm Reissues Phase 2

America	Greatest Hits	£15.90
Bob James/D Sanborn	Double Vision	£18.90
Doobie Brothers	Stampede	£15.90
James Taylor	Greatest Hits	£15.90
Joni Mitchell	Blue	£15.90
Little Feat	Waiting For Columbus - 2LP	£19.90
Phil Collins	Face Value	£15.90
Prince	Purple Rain	£15.90
Quincy Jones	Back On The Block	£15.90

New Alto Label 180gm Releases (German Imports)

Ahmad Jamal	Ahmad Jamals Alhambra	£21.90
John Lee Hooker	Real Folk Blues	£21.90
Nanci Griffith	Storms	£21.90

Current And Back Catalogue Releases

Action (brain mast tapes)	Rolled Gold (Gatefold/180gm)	£10.90
Blur	Blur - 2LP	£12.50
Buju Banton	Inna Heights	£8.90
Byrds	Untitled 2LP	£10.90
Elliott Smith	Either Or	£8.90
James Brown	Its A Mother	£8.90
James Brown	Reality	£8.90
James Brown	She is Funky Down Here	£8.90
Jewel	Pledes Of You	£17.90
Phil Spector	Back To Mono 5 LP Set	£69.00
Red Rat	Oh No Its Red Rat	£8.90
Sizzia	Black Woman And Child	£8.90
Spirit	Spirit Of '76 - 2LP	£20.90
Taj Mahal	Happy Just To Be Like I Am	£8.90
Taj Mahal	The Real Thing - Live	£10.90
Third Eye Blind	Third Eye Blind	£12.90
Townes Van Zandt	Documentary (Songs/Words)	£13.90

Linn Records - Titles At £4.90 While Stocks Last - Ask For List
P and P £1.00 1st LP additional LPs 50p each (max £3.50)

Hi-Fi World Classified Ads



PRIVATE

GARRARD 301 Turntable SME arm; Leak Sandwich speakers; Leak Stereo 30 amplifier, Leak FM Troughline 3 tuner. Will sell separately. Offers to Tel: 0181 747 0498 or 0181 741 7272 (Apr/I)

NAIM CDI, as new, boxed with manual £1150. Rogers Master valve amp, rebuilt £350. Pink Triangle, export, light ash with matching power supply £550. Tel: 01454 885 933 (home) or 0410 533 947 (mobile) (Mar)

EARMAX VALVE headphone amp, excellent controlled sound, suits any headphones £250 ono. Save over £100!. Tel: 01903 212 700 (Mar/I)

DPA LITTLE Bit Three digital to analogue converter £160. Quad 34 control unit (grey) £140. Tel: 01703 602 487 (Southampton) (Mar/I)

PINK TRIANGLE Export turntable, Rega arm-board, new motor, recently serviced, very good condition £300. Wanted: SME V tonearm. Tel: 01224 702 619 (evenings) (Mar)

AUDIO INNOVATIONS (Series 200) pre amp £125 ono. Audio Innovations (Series 800 Mk3) power amp £395 ono. Audio Innovations (Series 1000) pre amp £545 ono. Morel tweeters (MTD 33) £200+ new. £85 ono. IPL (200mm) transmission line bass, mids, latest spec £50 ono. Tel: 016625 48623 (Mar/I)

WANTED: VINTAGE

British hi-fi: Amps/Tuners: Quad, Leak, Radford etc (valves + transistors). Loudspeakers: Quad, Lowther, Tannoy. Must be in good functioning condition. Tel: Simon Styles 01243 376 923 (Mar/I)

METAXAS CHARISMA preamp, separate PSU, line/phono, Australian high-end £595 (£1650 new). Matching power amp £625. Apogee Centaur Minor, hybrid ribbon speakers, dedicated Apogee stands, frequency contour selectable, mint, boxed £625 (£1600 new). Tel: 01394 460 281 (Apr)

LINN KAIRN pre-amp phono version, 7 inputs, remote control £800. Audiolab 8000M power amps, 1 pair 1996 spec £1000. All excellent condition and boxed. Tel: 01793 850 847 (Swindon) (Mar)

NAIM 32-5/110 Late models, mint £375. Audiolab 8000A Mk II £295. Meridian 506, with remote £575. Wanted: Nytech 252 XD II receiver, Arc 050/101, must be good condition. Tel: 01604 765 924 after 7pm (Mar)

MUSICAL FIDELITY A1001 Super integrated amplifier. Mint, boxed £1695. Nakamichi Dragon, mint, very recent £1450. Celestion SL700 loudspeakers, stands £495. Marantz 120B tuner, stroboscope, superb £595. Tel: 01747 853 372 (Dorset) (Apr/I)

ROTHWELL VALVE phono stage, adjustable for capacitance and impedance to suit any MM cartridge, MC transformer and power supply £200. Tel: 01254 606 272 (Lancs) (Mar/I)

TDL STUDIO 3 Speakers, walnut finish, superb condition, including TDL stands and original boxes £395. 01635 33738 (Newbury, Berkshire) (Mar/I)

REVOX B77 Mk2, 7.5 and 15 ips chassis mounted, very good condition with NAB adapters £400 ono. Rogers Cadet 2 stereo control unit and amplifier, very good condition £80 ono. Tel: 0181 923 9766 (East London) (Mar/I)

TDL REFERENCE Speakers (cost £3500) £2200. Excellent condition. Sony MDP 650D Laser Disc player £275. Also NTSC Laser Discs for sale. Wanted: Wharfedale 1958 corner speakers. Tel: Rod 0121 705 1142 (Mar/I)

QUAD ELS 57s, £350. Black grilles, teak ends, serviced by Quad with latest protection, on Quadrapod stands. Excellent order, genuine reason for sale, bought ESL 63s. Tel: 01449 737 961 (Bury St. Edmunds) (Mar/I)

VIRTUALLY NEW Gamma Acoustics Gemini integrated, single ended, all triode, non-feedback valve amplifier. Latest front, excellent sound, can demonstrate in New Forest area. Bargain £350 (£700) Tel/Fax: 01590 623 456 (Mar/I)



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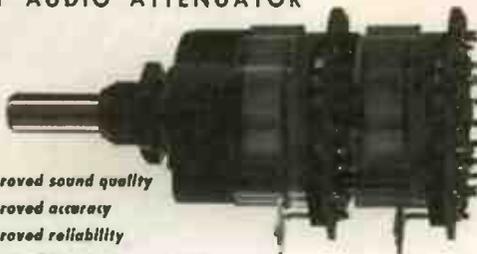
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August 1997 - Hi-Fi News & Record Review



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AMPLIFIERS

	Equivalent New Price	Sale Price
Quad 33/303 pre/power (good example)	s/h	169.95
NAD 3020 original classic Int. (vgs)	s/h	89.95
Cambridge P25 Int. (fair c.)	s/h	79.95
Aura Evolution original chrome front Int. (fair c.)	s/h	149.95
Mytech CTP 102 pre amp (vgs)	s/h	79.95
Moth Passive pre/phone stage/power supply (vgs)	s/h	450.00
DNM 38/Primus power supply (MC phono) (vgs)	s/h	2000.00+
Quad 405 II power amp (g.c.)	s/h	199.95
Quad 405 II power amp (vgs)	s/h	249.95
Quad 66 pre-amp with remote control station (vgs)	s/h	863.00
Quad 33/303 pre/power (superb example) (mint)	s/h	199.95
Ariston "Amp" Int. (f.c.)	s/h	99.95
Mendocan MCA Int. (MC phono) (vgs)	s/h	149.95
2 x extra line modules for above (vgs)	each	40.00
Main NAC 42/NAP 110 pre/power (vgs)	s/h	369.00
Legend P300 2 x 200 watts Mosfet power amp (scruffy but mega powerful)	s/h	179.95
Audio Research D240II 2x240 watts into 4Ω (mint)	s/h	3200.00
Avra X003 2x40 watt Int. (mint/phonon)	s/h	140.00
Beard YMI 70 hybrid valve/mosfet Int. 2 x 70 watts (solid mahogany casework) (vgs)	s/h	1200.00
Beard P500 export pre (MH phono)/P80 export power amp (valve) (g.c.)	s/h	799.95
Aura Evolution AUV 100 II Int. (mint)	s/h	350.00
Denon PMA 250 2x30 watts Int. (mint)	s/h	180.00
Musical Fidelity Rainbow pre/2 x Typhoon power amps (2 x 150 watts) (mint/as new)	s/h	960.00
Philips 280 Black Tulip pre amp (g.c.)	s/h	89.95
Sony TAF 170 Int. amp (mint)	s/h	99.95
Lescon pre/PI pre/power (vgs)	s/h	249.95

TURNTABLES

	Equivalent New Price	Sale Price
Garrard 401/Decca Unipro/Golding 1006 heavy piano black plinth (lovely) (vgs)	s/h	449.95
Linn LP12/Lingo/Trok LVI/Oroflon MC10 Super (black ash) (vgs)	s/h	2350.00
Linn LP12/Vahalla/Akito/K18 II cart (black ash) (mint)	s/h	1500.00
Thorens TD 1608 II/SME 3009 F/H Adc Xdc MM Cart (vgs)	s/h	149.95
Thorens TD 166/Arm/A.I. MM (black) (vgs)	s/h	159.95
Thorens TD 320/Arm/Arcam C77 (black) (vgs)	s/h	430.00
Thorens TD 280 IV/Arm/Shure M75 Ed II (black) (mint/s/h)	s/h	280.00
Systemdek IIX/Helius Scorpio/Suiton MP-10 cart. (acrylic platter version) (black) (vgs)	s/h	299.95
Systemdek IIX 900/Rege RB300/Rege Elys MM Cart. (flight ash finish) (mint)	s/h	484.00
Origin Live/Synrix PU2/AT MC Cart. (g.c.)	s/h	169.95
Dual CS 505/Oroflon cart. (vgs)	s/h	89.95

Equivalent New Price

Sale Price

A selection of our ever changing offers for sale (all fully guaranteed)

LOUDSPEAKERS

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

PRODUCT OF THE MONTH

Linn SONDEK LP 12 turntable

Complete with Akito arm and K18 Mk II mag cartridge with Vahalla circuit board and finished in black ash all in mint condition

Norm Package R.R.P. Yours For

	Equivalent New Price	Sale Price
Rogers LS 35A (BBC Monitors) (inc stands) (black) (g.c.)	s/h	699.00
Tannoy Oxford (walnut) (vgs)	s/h	149.95
Tannoy Mercury M20 (walnut) (f.c.)	s/h	99.95
Castle Richmond (walnut) (f.c.)	s/h	59.95
Gale 301 II (black) bi-wire (mint)	s/h	325.00
TDL RTL 2 (black) (g.c.)	s/h	300.00
AR 28 (walnut) (f.c.)	s/h	99.95
Eos 11 monitors in cherry (vgs)	s/h	475.00
Infinity Modulus/Emit tweeters (piano black) inc dedicated stands (mint)	s/h	1000.00
Mission 751 (black) (mint)	s/h	300.00
Technics SB C 550 (black) (vgs)	s/h	69.95
Mordaunt Short Carnival II (mint/as new)	s/h	89.95
Mordaunt Short Festival III (mint/as new)	s/h	149.95
TDL Studio I inc bases (black) (mint/as new)	s/h	700.00
Jamo Satellite system SW200 (main/rear/centre/sub) (black) (vgs)	s/h	420.00
Neat Crytique bi-wire Monitors (mint)	s/h	445.00
Heybrook Point S bi-wire (mint)	s/h	179.00
Tannoy Venus II (walnut) (NGC)	s/h	119.95

CASSETTE DECKS/REEL TO REEL

	Equivalent New Price	Sale Price
Avra XIKS 7000/built in DAC /B/C/S/ 3 head/2 motors (vgs)	s/h	550.00
Yamaha T6 8000 "Wedge" very rare/collectable (vgs)	s/h	199.95
Yamaha KXW 952 twin/remotes/with everything (mint)	s/h	500.00

Equivalent New Price

Sale Price

A selection of our ever changing offers for sale (all fully guaranteed)

	Equivalent New Price	Sale Price
Nakamichi 1000 Tri-Tracer/3 heads etc (fair c.)	s/h	'thousands'
Alcat GX 2850/Dilly/3 head reel to reel (g.c.)	s/h	349.95
Kenwood 5030 3 motor/MX Pro (vgs)	s/h	170.00
Denon DM 550 (mint)	s/h	160.00
Rosel AD 845 II/2 motor/MX Pro (vgs)	s/h	129.95
Sony TCR 511/Dolby 5 etc (mint)	s/h	250.00
Avra AX WX 717 twin remote/B/E/MS Dub (mint)	s/h	220.00
Pioneer CTW 503 R twin/auto rev etc (vgs)	s/h	200.00
Denon DM 700/3 heads etc (vgs)	s/h	250.00
Yamaha RX W500 twin (vgs)	s/h	99.95
Philips NS438 Black Tulip (g.c.)	s/h	59.95

COMPACT DISC PLAYERS

	Equivalent New Price	Sale Price
Technics SP PG 470A full remote (mint)	s/h	150.00
Technics SL8P remote (g.c.) (isd)	s/h	479.00
Avra XC 300 bistream remote (mint)	s/h	150.00
Pioneer PDS 505 "Precision" remote (mint/as new)	s/h	460.00
Arcam Alpha 5 remote (mint/as new)	s/h	450.00
Philips CD 732 bistream remote (mint)	s/h	140.00
Philips DCD 1700 remote (good as transport) (g.c.)	s/h	400.00
Musical Fidelity Diglog DAC (fair)	s/h	399.00
Musical Fidelity X-Dac (HDC compatible) (mint)	s/h	300.00

OTHER ITEMS OF INTEREST

	Equivalent New Price	Sale Price
Musical Fidelity TI FM digital tuner (mint)	s/h	300.00
NAD 901 pre/processor Dolby Pro-Logic remote (mint)	s/h	400.00
Quad FM2 valve tuner FM stereo (immaculate)	s/h	90.00
Quods sand filled stands (good 'uns) (vgs)	s/h	89.95
Technics ST G460 digital tuner (vgs)	s/h	79.95
Target AER 3 tv/audio equipment table (new)	(new)	184.00
Target B5 equipment stand (piano black) (new)	(new)	203.00
Musical Fidelity FI FM digital tuner (mint)	s/h	300.00
Philips Black Tulip 180 digital tuner (g.c.)	s/h	69.95
Kenwood KT 2040 ADS digital tuner (vgs)	s/h	140.00
Heybrook HB 5444	s/h	49.95

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Hi-Fi World Classified Ads



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CLEAR OUT: ELECTRONICS, cartridges, speakers. Variable condition. Cheap. Cambridge CD2, Armstrong 625, Goodmans Module 90, Technics M260 (3 head), Audiotronic LT4040 tuner; Elite MCP555, Glanz GMC 10 EX, Dynavector 10 X 2, Rega RB100, SME headshell, fluid damper, alignment gauge; Hitachi SS8310G (3 way), large drive units. **Tel: Paul 01582 664 339 (S. Beds) (Mar)**

B&W DM2 LOUDSPEAKERS, excellent condition £150. Quad II valve monoblocks, professionally resprayed, satin black, original components, excellent sound £400. SME 3009 arm £55. Classical LPs, Decca SXL, EMI ASD, Phillips etc. Various prices. Celestion Dittion 33 speakers £150. **Tel: 01543 454 910 (Mar)**

GARRARD 401, Decca pickup, Quad 33, 303, FM3, manuals, no boxes. £300 the lot. Buyer collects. **Tel: 01642 822 066 (Mar/I)**

HOME CINEMA System for sale. Jamo THX surround sound speaker system £1800, Sanyo LCD video projector £1200, Pioneer CLD-D515 Laser Disc player £400, Pioneer VSX 906RDS. Audio/Video receiver £700. Will sell altogether for £4000. **Tel: 01332 774 693 (Mar/I)**

CELESTION DITTON 44 speakers £250 ono. Wharfedale Model W2 speaker £20. **Tel: 01273 562 954 (Brighton) (Mar/I)**
PIONEER SX727 Receiver £30. JVC Equalizer £20. MF preamp £100. A&R 60 £30. Wanted: Pioneer SA606 amp. Rogers Ravensbourne for spare s. **Tel: 01228 74537 (Cumbria) (Mar/I)**

MERIDIAN 208, MC/MM, remote £550. Orelle DA-180 DAC (superb) £250. Musical Fidelity pre-amp 3B (active/passive, superb MC stage) £125. Quad 606 Mk2 £350. Quad FM3 £40. **Tel: 0131 447 9308 (Mar/I)**

MICHELL GYRODECK, QC Gyro power, new springs and main bearing just fitted by Michell, Rega RB300 and DNM cartridge, mint £950. Syrinx PU3 £75. Mana sub-table £90. Meridian 208, MC/MM board and remote £550. Meridian 500 transport £575. **Tel: 0131 552 4926 (Mar/I)**

DENON POA4400A Monoblock poweramps, vgc £400. Mission 760I SE speakers, vgc £120. Puillips CD850 CD player, vgc £100. Sound Research CD3 preamp £200 (new). Crimson Elektrik 100w stereo poweramp £100. **Tel: 0181 407 1737 (Mar/I)**

AUDIONOTE ANSPX Speaker cable. 10m. stereo bi-wire set. RRP £3800. Bargain £1500. **Tel: 01932 343 813 (Apr)**

NAIM NAP 140 Power amplifier, recently upgraded, perfect condition £350. **Tel: 01494 677 628 (Beaconsfield) (Mar)**

ROYD PRIOR Speakers, as new condition, in walnut £550 ono. Meridian 101 pre-amp, pair 105S monoblocks, matching 104 FM tuner £350 (A1 condition) **Tel: 01908 510 838 (Milton Keynes) Mar(I)**

SPEAKERS FOR Sale: Musical Fidelity MC2 (excellent condition, boxed); Celestion Dittion 15 (good condition). Any reasonable offers considered. Buyer collects. (Walton-on-Thames) **Tel: 01932 220 313 (Mar/I)**

HEYBROOK TT2/Basik/K9, excellent condition £240. Revox A77 MkII, with manual £100. Denon DRM800 tape deck in excellent condition £140. Wharfedale Coleridge in rosewood £200. Offers considered. **Tel: 01303 264 879 (Mar)**

MCINTOSH POWER Amp, No. MC2500, about 3 years old. Also many valves, new and used. Offers please. **Tel: 0113 240 3496 (Mar)**

AUDIO ALCHEMY DAC- in-the-Box and Theta TLC £95 each. Audio Quest Video Z leads £40 pair. Wanted: Audiolab 8000A. **Tel: 01773 768 723 (Nottingham) (Mar/I)**

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Audiophile - January 1994

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Audio Video - December 1994

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Linn Majik	£650	£395
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Linn LK100 X3	£650	£395
Musical Fidelity F15	£2000	£995
Musical Fidelity F22	£1000	£495
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Naim Nait Mk1	£N/A	£145
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Naim 90	£450	£295
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Naim 32	£N/A	£145
Naim 180 12mths	£1060	£695

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Linn Tune Box Active X Over	£450	£195
Meridian DSP 600 Digital	£3000	£1495
Active Speakers Rosewood	£3000	£1495
TDL Studio 1M Rosewood + Stands	£1000	£495

TURNTABLES

Roksan Xerxes + Artemiz	£N/A	£795	Yamaha 590	£350	£145
+ ATOC9 + Roksan Table			Yamaha 390	£300	£95
Townsend Rock II Rega 250					
Ortofon Mc20 Plaster					
+ Acrylic Platter	£N/A	£395	Meridian 204	£450	£245
			Quad FM3	£N/A	£95

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CELESTION A2 Speakers £950, Technics Tuner ST210 £60, Arcam 290 control and power amps £625, Arcam Alpha One CD £160. Cabling also available. Tel: 06128 781 118 (Mar/I)

ATC SCM 50 Active speakers for sale. Just factory serviced by ATC. Oak veneer, in wonderful condition. Reluctant sale due to move to smaller premises. £2250. Tel: 0124 381 389 (Mar/I)

ARCAM 5 PLUS amplifier £90. Nakamichi CD-2 £180. Denon CDP £100. B&W DM7 £250. PS Audio 4.6 preamp £300. Rogers ECL86 monoblock £200/pair. Tel: 0121 326 8083 (Mar)

ROGERS E40a Valve amp, b/new US\$2000. Revox B77HS US\$1500. KEF 104/2 reference speakers US\$1600. Nakamichi CR5E cass/deck US\$1000. Rega Planar 3 turntable US\$600. Tel: 0274 371 510 (Yogyakarta, Indonesia) (Mar)

HI-FI WORLD KLPI

Preamp, built with some upgraded components £250. Mission 752 speakers (original) £350. Teac TI VRDS transport £385. DPA Little Bit 3 £175. Owner upgrading. Tel: 01530 631 277 (Leics) (Mar)

AUDIO SYNTHESIS DAX DAC, Ultra analogue version with glass optical input £800 ono. Musical Fidelity X-Cans valve headphone amplifier and X-PSU power supply £180 ono. Beyer DT990PRO headphones £70 ono. Hi-Fi News Headcase headphone amplifier £30 ono. Tel: 01962 851 802 (Mar)

COUNTERPOINT SA3.1 Valve pre-amplifier, Golden Dragon tubes £600. Onix OAZI integrated amplifier plus Soap p/s £350. Moth arm £40. Naim NAC5 tri-wired 3 x 3m £70. Tel: 01386 860 931 (Evesham) (Mar)

ART AUDIO Tempos 30W Class A triode monoblocks £1150 (£2600 new). Ruark Accolades tri-wireable £1200 (£2700 new). Silver Seven interconnect £95 (£200 new) 6 x 3 metre lengths Canare speaker cable £50. Tel: Christos 0181 993 2006 (Mar)

LOWTHER PM6A Acoustas, as featured in January HFW. Cabinets in good condition. Original drive units, surrounds replaced by ex-Lowther engineer four years ago. £350 ono. Tel: 01709 526 911 (evenings) (Mar/I)

PIONEER A400 (GTE, Tom Evans modification) boxed £120. Tannoy M20 speakers (boxed) £100. Dual 505.4 turntable (boxed) £85. Thorens 160 £35. 1000+ classical LPs £350. Tel: 01189 787 225 after 6pm (Wokingham) (Mar)

MICHELL FOCUS 1's with Mission arm, vgc £165. Townsend Elite monoblock amps, superb £325. Infinity Modulus speakers with stands £465. SME 3009 arm £35. Tel: Adil 0171 308 4044/0181 673 3850 (Mar/I)

QUANTUM AUDIO Minstral zero feedback valve amp £500. Rogers Cadet 3 amps £100. JVC JAS55 amp £40. Leak Stereo 30 amp £20. Arcam Alpha tuner £45. Pioneer TX608 tuner £35. DNM speaker cable £50. SME 3009 imp. arm £45. Koss Pro4A phones £45. AudioQuest digital lead £25. JR149 speakers £100. Musical Fidelity MCI speakers £80. Denon DRM10 cass. £35. NAD Separator system. CD, cass, tuner, amp £250. Tripos 5 shelf hi-fi rack £100. Extra shelves for Tripos rack £20 each. Tel: 01224 646 473 (Mar)

NAIM NAC 42 pre amp and NAP 110 power amp, with Snake £250. Tel: 0121 354 7223 (Mar)

IMPULSE H2 Loudspeakers. Ultra-sensitive (95dB) ideal partners for low output valve amplifiers. Beautiful condition, black finish. A bargain at £1600. Tel: Mark 01252 845 128 (Fleet, Hampshire) (Mar/I)

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RADFORD STA 2S III + SC22 + FMT2 stereo tuner £525. Yamaha CT7000 tuner £445. Nakamichi ZXL 1000, recent B&W service £1225. Chartwell LS3/5a speakers, bi-wired, with Partington stands £235. Leak Stereo 60's (two) £425 each. Wanted: Conrad Johnson MV55. Tel: Graham 0171 383 0677 (Mar/I)

B&W 801 Mkl monitors require new home £575. Also Nottingham Analogue space deck, RB300, DLI03 £500. Croft Series 4S monoblocks £700 pr. EAR 834P phono amp with gold Aeros £375. Coggan Hall interconnect £65. Room downsizing forces reluctant sale. Occasional use only. Tel: 0181 203 2120 (Mar/I)

SOUNDSTYLE X058 hi-fi rack. Three leg, five glass shelves. Black finish. As new £125. NAD 6220 cassette deck, excellent condition £50. Tel: 01403 251 697 (West Sussex) (Mar/I)

NAKAMICHI BX150E cassette deck, needs attention, boxed £75 ono. Goldring 1042 cartridge, 3 months old, boxed with receipt £70. Linn K9 £25. Rega EL8, walnut, 10 months, boxed with receipt £220. Tel: 0956 818 670 days, 0181 398 9664 eves (Mar/I)

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TUBE TECHNOLOGY UNISIS POWER	£1195.00
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CODE KEY:- N = NEW X = EX DEM S = SECOND HAND

Manufac.	Model	Description	Code	Stock	R.R.P	Now
Arcam	Alpha 6	Amplifier	S	1	£330.00	£200.00
Arcam	Alpha 9	Integrated Amplifier	X	1	£500.00	£400.00
Arcam	Alpha 8 CD	Cd Player	X	1	£520.00	£400.00
Castle	Isis	Bookshelf Loudspeaker				
		- Mahogany	X	1	£250.00	£200.00
Castle	Severn II	Loudspeaker of the year 1997				
		- Yew	N	1	£670.00	£600.00
Celestion	9	2 Way Loudspeakers	N	1	£290.00	£190.00
Celestion	A1	Loudspeaker with Stands	X	1	£1,100.00	£800.00
Cyrus	DISC & DAC Master	Cd transport and DAC	S	1	£1,900.00	£999.00
Cyrus	PSXR	Power Supply	S	1	£328.00	£200.00
Cyrus	Pre	Pre-amplifier	S	1	£648.00	£390.00
Cyrus	Remote	Remote Control	S	1	£100.00	£60.00
Meridian	501V	Preamplifier	X	1	£700.00	£400.00
Meridian	541	AV Processor	X	1	£1,100.00	£700.00
Meridian	566	Digital to Analogue converter	X	1	£1,1095.00	£795.00
Mission	7331	Floor Standing Speaker X &	N	2	£330.00	£220.00
Mission	733	Floor Standing Loudspeaker	X	1	£300.00	£175.00
Nad	910	Surround Sound Processor	S	1	£400.00	£175.00
Naim	HI CAP	Power Supply Old Style	S	1	£800.00	350.00
Naim	NAC 32	Pre Amplifier Old Style	S	1	£370.00	£200.00
Naim	NAC 72	Pre Amplifier New Style	S	1	£700.00	£399.00
Naim	NAP 250	Power Amplifier Old Style	S	1	£1,700.00	£550.00
Pioneer	CLD D925	Laserdisc Player	N	1	£800.00	£400.00
Quad	77 Preamp	Pre-amplifier	N	1	£850.00	£680.00
Rega	Planar 78	78 rpm Turntable	S	1	£215.00	£150.00
Sony	CDP 970	Cd Player	S	1	£300.00	£150.00
Target	MB3W 165	Wide modular equipment rack	X	1	£200.00	£140.00
Yamaha	CDX 890	Cd Player	N	2	£350.00	£250.00
Yamaha	DSPA 2070	Prologic Amplifier	N	2	£1,100.00	£499.00
Yamaha	DSPA 990	Prologic Amplifier	N	2	£900.00	£399.00
Yamaha	GX 70	Surround Sound Mini system				
		- inc Speakers	X	1		£400.00
Yamaha	RXV 470	Prologic Receiver	S	1	£400.00	£175.00

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Chord Electronics LS12A Loudspeakers (Ebony)	(£1679)	Sale	£1200
Parasound P/LD 2000 Preamp	(£1495)	Sale	£1095
VPI HPW 19 MkIII Piano Black Turntable	(£1800)	Sale	£1150
Alon Petit Loudspeakers (walnut)	(£1087)	Sale	£795
Alon 1 Loudspeakers (oak)	(£1616)	Sale	£1200
Chord 800 Power Amp	(£2155)	Sale	£1600
Michell Argo HR Pre-Amp	(£1339)	Sale	£1050
Audio Alchemy Headphone Amp	(£249)	Sale	£199
Beyer 531 Headphones	(£120)	Sale	£85
Stax SR-84 Electret Headphones	(£259)	Sale	£195
Qestar QA2 Active Speakers/Stands/ 3M Kimer 4TC	£300 the lot		
4M Set Nordost Red Dawn Speaker Cables (Terminated)	(£929)	Sale	£750
Audio Silver Knight 300B Mono Blocks	(£2495)	Sale	£1750
Roksan Xerxes (Piano Black) Tonearm	Table + SME V S/H		£1200
Audionote Meishu (phono m/m) amplifier	(s/h)		£2250
XTC Pre 1 pre amp - 3 weeks old	(s/h)		£800
Trichord Pulsar 1 DAC	(s/h)		£825
Meridian 200 CD transport	(s/h)		£400
Proac Studio 100 loudspeakers (cherry) 3 weeks old			£550
Technics SE-A1000 and SU-C1000 pre/power combo			£450
SD Acoustics SD3 loudspeakers	(ex dem)		£350
SD Acoustics Alexandra stands for above	(new)		£220
Foundation Designer '600' stands 21 inches tall			£210

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Arcam Alpha Plus CD	£249.00	U
Arcam Delta 290 integ. amp	£450.00	U
Arcam Delta 290P power amp	£299.00	U
Beyerdynamic DT511 phones	£ 75.00	N
Exposure VII/VIII pre/power amps	£425.00	U
Grado SR60 phones	£ 60.00	N
Grado SR325 headphones	£199.00	N
Heybrook TT2/Linn Basik LVX	£150.00	U
Kinshaw Overture DAC	£199.00	N
Kinshaw mono-blocks and pre-amp	£1400.00	U
Linn Kairn pre-amp	£700.00	U
Micromega Minium system (AMP/CD/FM/Speakers)	£500.00	N
Micromega Minium CD	£150.00	N
Micromega Minium CD	£150.00	N
Pioneer A-400 amplifier	£200.00	U
QED Vector Reference Pre-amp	£269.00	N
QED Digit Plus DAC	£150.00	N
Revox B711 II cassette deck	£450.00	U
Revox B780 receiver	£700.00	U
Rotel RC960 pre amp	£120.00	U
Rotel RT935AX tuner	£130.00	N
Sanyo Plus N55 noise reduction system	£300.00	U
SME 9012 arm	£200.00	N

Plus more, phone with your requirements.

DEALERS FOR THE FOLLOWING AUDIO PRODUCTS:-

AKG, Audio Technica, Bandridge, Beyerdynamic, Bose, Cerwin Vega, Denon,
Electrocompaniet, Goldring, Harman, Impulse, JBL, JB Labs, Klipsch, Musical Technology,
QED, Quad, Rel Acoustics, Rotel, SME, Sugden, TDL, Teac, Thorens, Yamaha, others
please enquire.

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PRIVATE

AUDIO ALCHEMY DDS III - CD transport & D.D.E. v1.1 DAC, Aura CA-200/PA-200 - pre/power amps, B&W CDMI speakers/Atacama SE-24 stands. Cost £3950 incl. cables. Boxed, nearly new, only £3000 ono. **Tel: Nigel 0171 916 0496 (Mar/I)**

MICHELL GYRODEK (with Orbe clamp, platter) QC, SME IV, Ortofon MC30 Supreme £1200. Naim NAC 82 £1300. Naim Hi-Cap £300. NAP 140 £300. Audio Alchemy DAC, DDE v1.1/DST/PSU2 (£820 new) £300. NAD 402 £90. Denon DL304 £90. 82 Hi-Fi Worlds £60. **Tel: 0171 828 7458 evenings (Mar/I)**

CHORD COMPANY Flatline Gold bi-wired speaker cables 2x10m, boxed, cost £300, accept £150. Wanted: Wilson Benesch Full circle turntable, Naim A5 cables. **Tel: 0181 763 8694/0831 476 144 (Mar/I)**

LEAK STEREO 20 valve amp, new valves etc £260. Armstrong FM-AM valve tuner £50. **Tel: Tony Ryan 01203 216 650 daytime or 01203 460 729 after 5.30pm (Mar/I)**

ALCHEMIST KRAKEN Anniversary power amp and pre-amp including phono board, all books etc £560 pair ono. **Tel: 01600 713 755 (Monmouth) (Mar/I)**

LUMLEY REFERENCE LM2 Mk2 loudspeakers. Black floorstanders. Morel 8" bass Volt Abr. Open baffle: 2 Dynaudic dome midranges, silk tweeters, ribbon super tweeter £2800 new. Excellent condition. Will demonstrate £1500. **Tel: 01625 432 889 (Mar/I)**

NAIM SBL Speakers in black, excellent condition, pre-upgrade. Will accept £850 or near offer. **Tel: Paul 01474 853 446 or mobile 03705 72149 (Mar/I)**

NAIM HI-FI System for sale. NAC01 £1000, NAP250 £1100, SBL walnut finish £1300. Supercap £1450, NAC82 pre-amp £1400. All complete with boxes, manuals and as new. **Tel: 0467 234 218 or 01275 333 020 (Bristol area) (Mar/I)**

MERIDIAN 551 Integrated amp £425. Ruark Swordsman Two Plus, teak £100. XLO Ref Type 4 digital interconnect 0.5m £65. XLO Ref Type 1 interconnect 0.5m pair £125. XLO Signature Type 1.1, 2x0.5m pairs £200 per pair. chord flatline Gold Twin bi-wire, 10m pair £150. **Tel: 01249 821 288 (Wilts) (Mar/I)**

QUAD 405 Power amp, instruction booklet, one owner £240. Excellent condition. **Tel: 01691 690 342 (Shropshire) (Mar/I)**

NAD 1000 pre-amp, 2100 power amp. Technics ST-GS70L tuner, SLP-III CD, SH-GE70 graphic equaliser. Wharfedale 415 speakers with stands. Target 5 layer stand £600. Will not split. **Tel: 01295 251 057 (Oxfordshire) (Mar/I)**

STAX LAMBDA Earspeakers + SRM-T1 (£1544) £675. Linn Lingo £350. Linn LK100 £375. Linn Wakonda £450. Royd 'The Sorcerer' speakers £350. Slate Audio 20" stands £100. Wanted: Laser discs. **Tel: 01952 502 097 (Telford) (Mar/I)**

PIONEER 300R Precision amp, as new £300. Pair Spondor S100 speakers, with matching furniture stands. Very easy to drive. Sensible offers. **Tel: 01977 620 558 (Mar/I)**

ONKYO TX-SV919THX THX Receiver, AC3 compatible, awesome, as new, mint boxed (£2000) £1095. Arcam Delta 290P power amplifier, as new, mint boxed (£400) £225. Pink Triangle 1307 Filter (£250) £125. REL Storm Subwoofer, superb deep bass, mint, boxed (£695) £425. Polk LS/FX dipole and bipole surround speakers, boxed (£450) £225. Stands Unique ash veneer 5-tier tower rack, upgraded to 10mm glass all round, complete with isolation shelf (£675) £295. Stands Unique, as above, but 3-tier, upgraded to 10mm glass all round, complete with isolation shelf (£525) £225. **Tel: 0118 934 4447 (Mar/I)**

LINN HI-FI Kairn Pro Pre £750. LK100 power (1997) £450. Both are as new condition with Linn packaging, manuals etc. Wanted: LFD Zero. **Tel: 01642 542 395 office, 01429 429 953 home (Cleveland) (Mar)**

MICROMEGA DUO CD 3.1 transport + Pro2 DAC £1400. Proac Response 1s £475. Rel Strata £300. All vgc. **Tel: Simon 01925 572 936 (Warrington) after 7pm (Mar/I)**

YAMAHA DSPA 2070 10 months old £700 ono. Kef 104/2 Raymond Cooke Limited Edition, 1 year old £900 ono. Kef 100C center speaker, 2 years old £150 ono. Polk LS FX, 1 year old £250 ono. **Tel: 0131 660 9477 (Mar/I)**

NAIM NAC 32.5 (upgraded to NAC 72), NAP 160 and HiCap power supply. Boxed with manuals £550. Systemdek DST turntable £100. 2x8m VDH CS122 speaker cable £50. **Tel: 01787 223 167 (Colchester) (Mar)**

LINN KABERS £575 ono. Naim 140 £300 ono. Naim 12s (mint, boxed) £85 ono. QED Digit/Positron £55 ono. 5 Hi-Fi Year Books £100. Albums (600 plus) offers. **Tel: 0191 422 3415 (Mar)**

GAMMA ACOUSTICS Rhythm 211/VT4C integrated S.E. triode amplifier inc. phono stage (£2499) £1000. Gamma Epoch Reference 5 loudspeakers (£2999) £1000. Pair Quad ESL 57 loudspeakers £350. **Tel: 01246 200 096 (Mar/I)**

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FREE NEW Meridian 504 tuner (£700) for you if you buy unwanted Christmas present. New latest Meridian 506, 20 bit CD, 551 amp + MC/MM, full Meridian remote + connectors £1500 (cost £2600+) **Tel: 01482 842 740** (Mar(l))

EAR 834P MC+MM phono amp £225. Monarchy 22B DAC £800. XLO Type 4 phono to BNC digital interconnect £45. **Tel: Mike 0161 291 9331** (Mar)

HARBETH MONITOR speakers £160. NAD 4020 tuner £50. Meridian 101 preamp £80. Quad mono tuner £40. Linn LK1 preamp with Linn Dirak power supply £300. Aiwa 1500 cassette deck £50. Technics SUV2 amplifier £60. B&W large speakers £140. All above as new. **Tel: 0181 680 1341** (Croydon) (Apr)

MARANTZ CD63 KI Signature, cost £500, sell £295. Aura PA100 P/A, cost £700, sell £425, brand new, 3 year warranty. Sony CDP 715E player, cost £250, sell £150. Quad 33/303 upgraded, excellent £175. Luxkit Class A amp, 50 watts, excellent £85. **Tel: 0141 571 4947** (Mar(l))

TANNOY D700 Loudspeakers, rosewood, boxed, 5 months old, as new £1500. Quad 67 CD player, boxed, mint condition £500. **Tel: 01355 264 586** (Mar(l))

LFD AUDIO Power stage 2, 19" version, boxed in excellent condition £600. **Tel: 0162 633 4068 eves.** (Mar)

KRELL CD DSP MkII £2400 (£5800 new). Krell KRC HR pre-amp £4900 (£6900 new). Lumley LVI pre-amp £650 (£1000 new). Lumley ST40 power amp (chrome) £750 (£1325 new). **Tel: 01743 344 438 evenings or 0802 355 521** (Mar)

LOWTHER ACOUSTA PM6As. Birch ply cabinets. Re-coned PM6As. Reversible mods include spikes, Deflex panels, felted baffle and improved wiring. Dynamic, efficient and exciting. Value at £375. **Tel: 01926 854 115** (Warwick) (Mar(l))

QUAD 44 Control unit and Quad 405 power amp £395 pair. Pioneer VSP 200 surround processor £100. Pair of Bolivar speakers - offers. **Tel: 01902 665 243** (Mar(l))

WANTED: SUGDEN A28, grey finish, late model with toroidal transformer. Mayware arm. suitable MC cartridge. GB record clamp. **Tel: 01634 725 123** (Kent) (Mar(l))

M.F. X-DAC, mint £170. Theta TLC, mint £110. Theta Galiath, mint £100. Siltech HF6 Digital 1/2m £50. Siltech HF7 Digital 1m £80. **Tel: 01903 247 779** (Sussex) (Mar)

ARCAM ALPHA CD Player £100. Royd Minstral speakers £150. A&R A60 integrated amplifier £75. All mint condition. **Tel: 01993 775 623** (Witney) (Mar(l))

AUDIOSTATIC ES200 BK speakers £1800 (£2800 new) Leak Stereo 20 and Varislope 2 pre amp £400. Amp has been rebuilt. **Tel: 0181 657 7141 between 7-10pm** (Mar(l))

WORLD AUDIO 5881 20W Power amp. Professionally built £300. 10 hours use. Preferably buyer collects. **Tel: 01229 828 922** (Mar)

NAKAMICHI DRI Cassette deck. Light use only. Excellent condition. Fabulous sound quality, boxed with instructions £390 ono. **Tel: 01244 681 805** (Mar(l))

QUAD 66/606 pre-amp and amp plus Quad FM6 tuner, Quad 66 CD player together with Quad rack & pedestal. Pristine condition with original boxes. Will not split. Offers over £1400. also pair B&W DM2A speakers - Offers? **Tel: 01483 274 903** (Surrey) (Mar(l))

AUDIOLAB 8000Q preamp £750, Audiolab 8000DAC £650. Monarchy 18B DAC/Preamp £450. Monarchy 350W single end monoblock amps £700 each. Monarchy DIP £150. Used; NAD 5120 deck £60, NAD3020 amp £50, Audiolab 8000C £350, 1m pair AudioTruth-Diamond interconnects £350. **Tel: 01475 637 425** (Mar)

AUDIOLAB 8000P,18 months old, bi-amped with 8000A £600. Royd Abbots £350. all good condition. **Tel: 01733 810 516** (Mar(l))

QUAD ESL 57 bronze pair in good condition £300. **Tel: 01865 246 946** (Oxford) (Mar(l))

KEF REFERENCE Series Model One. Rossetta burr, 6 months old, boxed, warranty £850. **Tel: Geoff 0181 870 3451** (Mar(l))

LEAK STEREO 20 and Varislope II Stereo, excellent condition £200. Garrard 401 with Linn Basik arm plus cartridge on plinth £120. Lots more vintage equipment. Phone for price list. **Tel: 0116 287 2397** (Apr)

WANTED: PAIR of Linn Tucans preferably with stands. May swap/part exchange for mid 1980s black Linn LPI2 immaculate. Distance no object. **Tel: 0956 136 804 or 0181 408 0431** (Mar(l))

PROAC SUPERTOWER MkII speakers in black ash finish. 7 years old immaculate condition, boxed with original receipt £590 ono (£1200) **Tel: 01727 766 601** (St Albans) (Mar)

MERIDIAN 506 CD Player, latest 18 bit spec. As new, hardly used £460. **Tel: 01642 559 204** (Cleveland) (Mar(l))

PIONEER DAI1000 DAT Recorder (Japanese model) with mains transformer £200. Aiwa ADI600 cassette deck £50. Akai 4000 DS reel to reel tape deck £80. **Tel: 01707 267 379** (Mar)

NAIM NAC 72, NAPI80, M/C boards, mint, boxed, with leads and instructions £975. **Tel: 01803 315 391** (South Devon) (Mar)

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PRIVATE

MUSICAL FIDELITY E100 amp £325. Linn Basik, Akito, K5, less than 1 hours use £175. Van den Hul Thunderline interconnect (brand new) £70. **Tel: 01302 820 815** (Mar)

ATC SCM 20s black ash as new, boxed £750. Foundation designer stands four pillar 24" high £195 ono. Heybrook HBI stands as new £60. NAD 302 amps as new £85. Dual CS 505-4 belt drive turntable - offers. Apollo 5 tier hi-fi rack, black, - offers. Van den Hul The Wind Mk2 with gold WBT connectors, 170 cms x 8 - serious offers. **Tel: 0181 948 5568** (Mar(I))

NAC 72 NEW Style, inc CD input (dedicated), boxed, mint £450 ono. NAP 250 old style, boxed, mint £870 ono. Rotel RT 950 OBX, mint, boxed £169. Quad 77 Int amp, mains £450. AEI's on AEI stands £650. Naim NAC 42 pre amp £90. DPA Renaissance amp (£600) 6 months old, as new £300. **Tel: Jules 01792 280 061** (Mar(I))

METAL MONITORS, integral stands. Professionally built with high quality twin bass mid range drivers, tweeter and external crossovers. Detailed and lively sound, high sensitivity, easily driven £375 ono. **Tel: 01773 715 406 (Notts)** (Mar)

REVOX A77 Mk4 1/4 track, Dolby NR, little use from new, pristine condition, NAB adaptors including 8 x 10" pro grade NAB tapes, plus other tapes, some new and unused, boxed £450 **Tel: 01492 878 107** (Mar(I))

MARANTZ CD 10 Player, remote, instructions, original box and packing, cost £1250 sell £650 ono. Chord 'Red' interconnect (1m length) cost £180 sell £100. Sugden speaker cable (4 x 5m) cost £170 sell £90. **Tel: 0131 228 9501** (Mar(I))

EQUIPMENT TABLES. Roksan Table, 5 shelves £125 ono. Hi-Fi News Wall Nut II wall mounting table, 2 shelves £30 ono. **Tel: Mike 0032 2 512 0952 evenings. (Belgium - but tables in North London)** (Mar(I))

POWER AMPLIFIERS. 2 Off unbuilt World Audio K5881 MkII kits £275 each or £525 the pair. Pair AVI S2000 MM monoblocks £675 ono. **Tel: Mike 0032 2 512 0952 evenings. (Belgium - but equipment in North London)** (Mar(I))

REGA PLANET CD player £250, Rega Elicit amp £350, Rega XEL speakers £400, Roksan Xerxes, RB300, Elys with Torlyte three-legged table £290. All in excellent condition. Sale owing to job abroad. **Tel/Fax 01234 309 970** (Mar(I))

AUDIOLAB 8000S £450, Aura VA100 II £100, Mission 734 £150. All mint condition, boxed, with instructions. Also Linn Akito with arm board £100. Valhalla PSU £50. **Tel: 01444 410 445 (West Sussex)** (Mar(I))

ORACLE DELPHI Mk3 turntable, with Ittock tone arm. Mint condition. Just serviced £695. Sorry no offers at this price. Buyer collects. **Tel: Mike 01884 32465 (Devon)** (Mar(I))

NAKAMICHI CR-7E Cassette deck, unique rare machine. Auto record calibration and tape type selector, playback azimuth adjustment, auto fade, remote control and much more, mint condition £1250 ovno. **Tel: 0171 286 9531 (London NW)** (Mar(I))

FOR SALE: Technics SL-1000 Mk2 turntable with Technics plinth (original heavy version). Modifications include high grade regulators, Cerafine and Nichicon PSU caps. Comes with SME and Technics armboards. Superb sound, £650. Wanted: Sony TA-N 88B power amp and Technics SST-1 speakers. Also Musical Fidelity PI40, PI50 or PI70 power amps and Teac VRDS-7 SE CD player. **Tel: Jon 0181 992 8952 eves & w/ends** (Mar(I))

BOSE SPATIAL Control tuner amp + 901 Series IV speakers and stands (black finish) £500. Pioneer PL-L1000 linear motor arm turntable + Shure V15 Type IV cartridge £100. All with documents. **Tel: 01823 327 008** (Mar(I))

FOR SALE: Roksan Xerxes with Artemis arm. black with XPS power supply £550. **Tel: 0181 452 1452 eves after 7pm** (Mar(I))

CHORD SPM 800, excellent £900. Garrard 401 vgc £100. Quad 303 and FM3 £90. **Tel: 01642 822 066** (Mar(I))

EPOS ES11 speakers, boxed, black ash, Mission stands, mint £199. Mission 780 SE speakers, black ash, vgc £99. Thorens TD 160B MkII, SME Series III, Goldring G 1012 £99. NAD 533, Goldring Electra £99. **Tel: 01702 584 935 (Essex)** Mar(I)

AIVA 6900 c/deck £150. Power/amp NAD 902 new £150. Russian valve amp new £500. Denon PMA 250 amplifier £80. Luxman receiver £150. **Tel: 01494 721 274 (Amersham, Bucks)** (Mar(I))

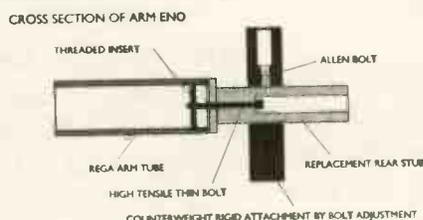
CASTLE HARLECH speakers. Yew finish, excellent condition, only 18 months old, boxed £550. Quad ELS 57 (pair) black, very late model, refurbished, excellent sound and condition £395. **Tel: 01978 780 580** (Mar(I))

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For further information contact:-

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301 fully balanced amplifier, 80 wpc (8 ohms), list £1699, only £1150.

302 20 bit CD player, balanced outputs, list £1799, only £1250.

Micromega

Solo top loading one box player, latest model, list £2750, only £1895.

Data/Dialog transport and dac, latest model, list £4250, only £2950.

Micromega Stage players, latest spec, Stage 4 only £395, Stage 5 only

£495, Stage 6 only £649, Dac2 digital converter only £450.

Minium 60 wpc amplifier only £259, Minium FM tuner only £199.

Revox

B780 FM tuner/amplifier, matches classic B77 tape machine, 70 wpc.

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PROAC RESPONSE Is £699. Castle Chesters MkII £499. DPA 200S preamp (£499) £249. All above new. Micromega T-Drive and T-DAC (£2199) £1099 mint. B&W P5 cherry, mint. Hi-fi Purchased. Objective Audio 01279 426 647 or 0975 452 368 (Mar/I)

NAGRA 4.2 £650. Revox G36 2T £500. Revox B260 £750. Studer A710 £750. EMT 950 £850. EMT 948 £650. Revox B77 £650. SPI0 MkII £380. Studer B67 VU £950. Studer C37 £2000. Revox B250 £700. Tel: 01246 275 479. (Mar/I)

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EMT 950 £900. Studer B67 £800. EMT 948 £650. Technics SPI0 MkII £360. Studer A710 £650. Revox PR99 £600. Studer A60 VU £600. Uher 4000 £300. Tel: 01246 235 024 (Mar/I)

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