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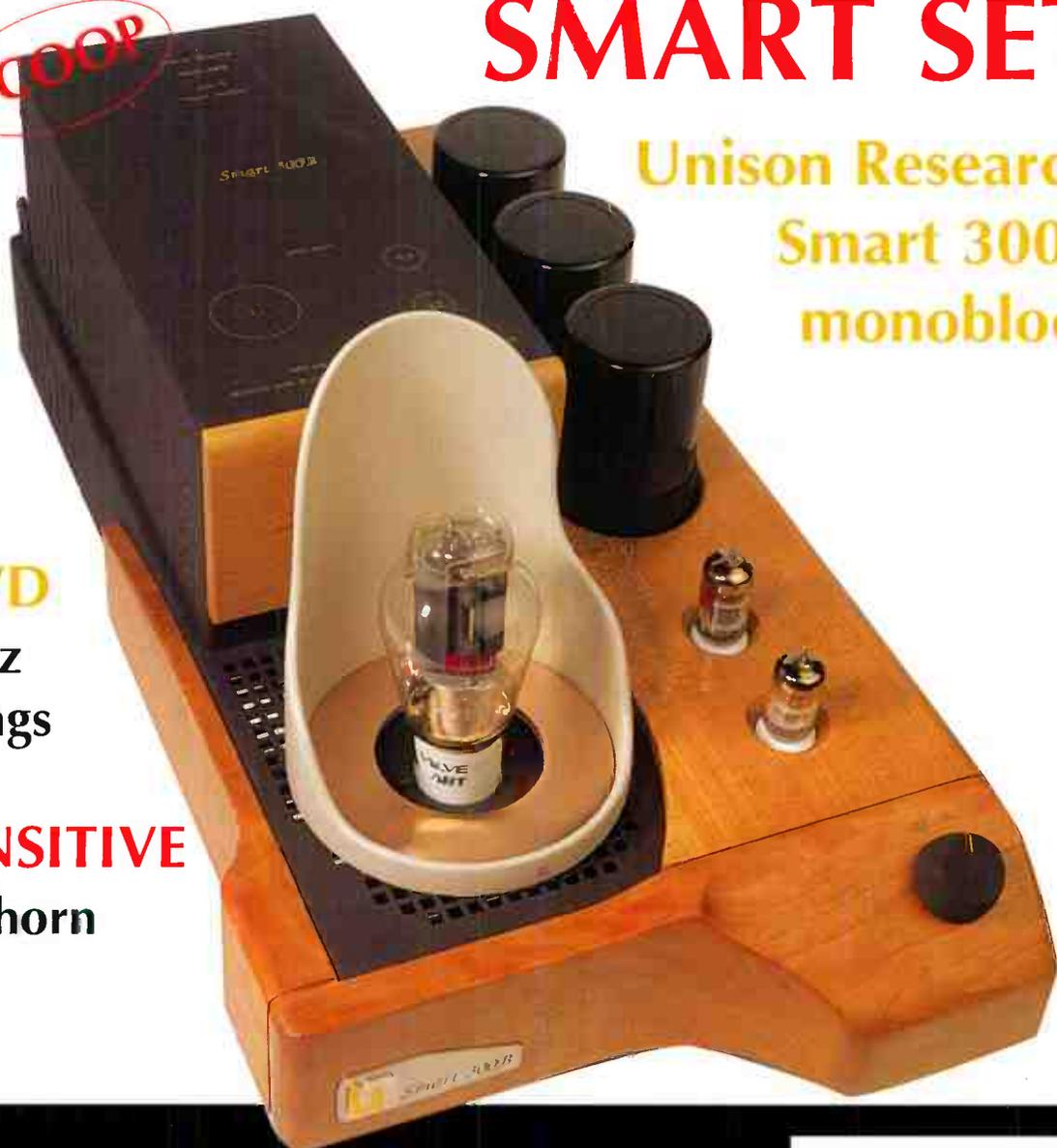
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For the love of music

SMART SET

Unison Research
Smart 300B
monoblocs

SCOOP



RADIO CREEK

New T43
tuner

BEYOND DVD

We test 192kHz
digital recordings

SPEAKER SENSITIVE

Virtuoso Gold horn
loudspeakers

COMPETITION

SONY CDP-X3000ES CD PLAYER
AND SPIRIT ABSOLUTE 4P
ACTIVE SPEAKERS TO BE WON

CLASSIFIED ADS 8 PAGES OF BARGAIN HI-FI

WorldRadio.History

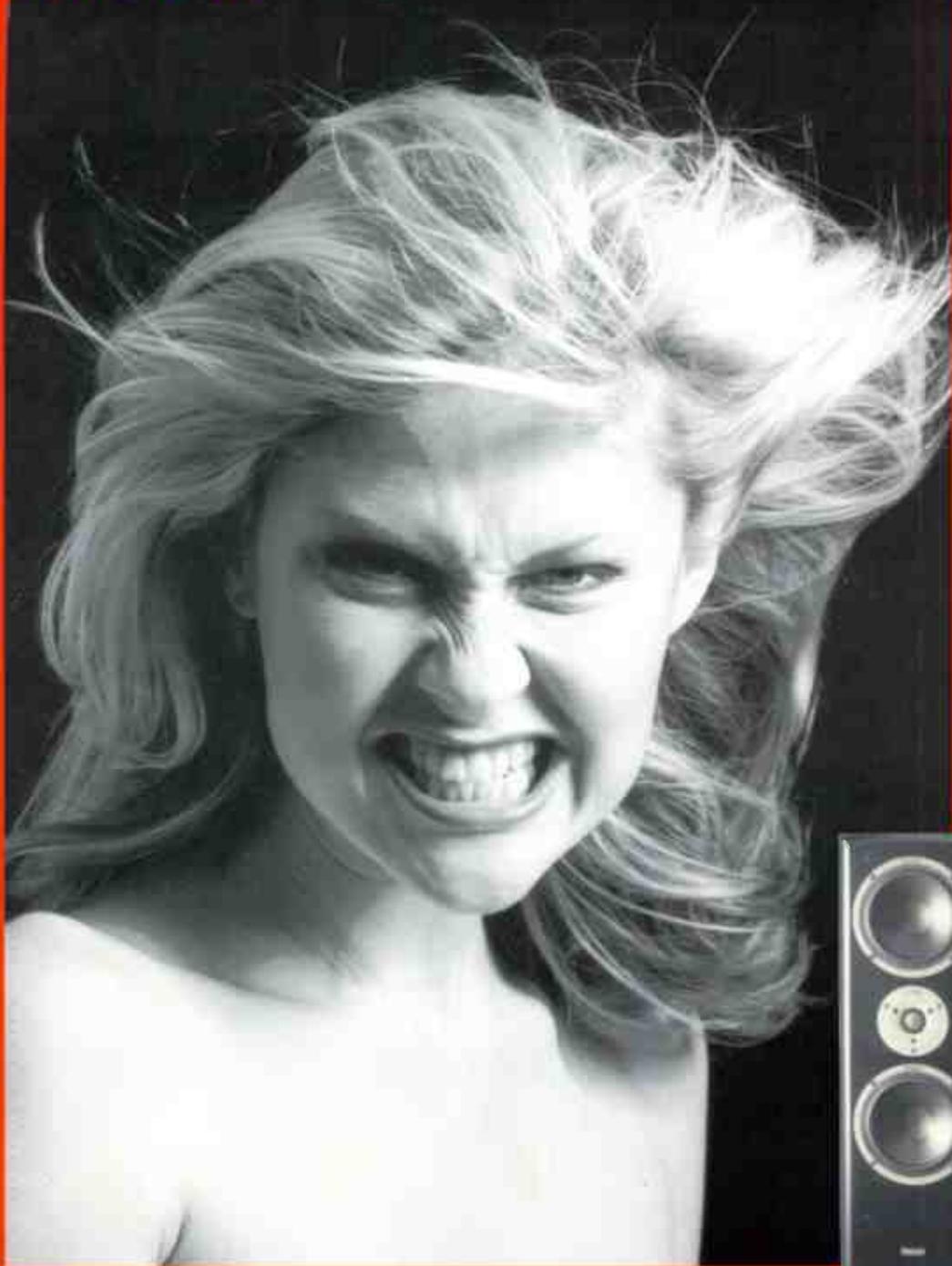
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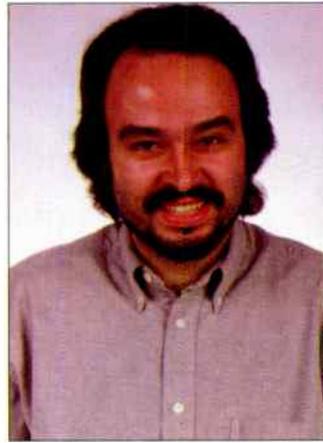
Magnat

VECTOR SERIES

As you'll well know if you've been a reader of HFW for a while, we're fans of the venerable valve. Nine times out of ten, amplifiers of the thermionic persuasion have a tonal richness, a lack of grain and a musicality that solid silicon struggles to match. And amongst the best of the valve brigade (when designed correctly, which isn't always) are the single-endeds, especially the 845, 211 and 300B. There's a natural lucidity to their sound which puts them up there at the top of the hi-fi hierarchy.

The only problem with SE amps is a very limited power output, which makes partnering them with sensitive 'speakers mandatory. So why do some of the manufacturers who build these thermionic beasts continue to quote power output figures more inflated than Richard Branson's latest balloon?

Some of it comes down to measurement methods (ie, whether you measure power across the whole 20Hz to 20kHz



JON MARKS

bandwidth or only at, say, 1kHz) but most of it is about marketing; who's going to buy a 300B SE amp with only 7watts of useful power when the price tag swinging from the shiny casework often amounts to a hefty four-figure sum?

Manufacturers with such an 'optimistic' view aren't doing themselves any favours, as 300B customers expecting a genuine 15watts will find their latest purchase running out of steam more quickly than they'd expected. Things look a little rosier for 211 and 845 owners. Even though the same caveat

about ratings applies, these two valves happily supply twice as much power as a standard 300B.

"Standard" is the operative word here, as there's now a new(ish) 300B on the block, which Unison Research are using in their Smart 300B monoblocs. If valves were weight lifters, this Chinese Valve Art triode would be hitting the steroids in a major way - it's been beefed up to take three times as much power as normal, the manufacturers say.

Developments on the loudspeaker front too bode well for SE lovers. Kelly Transducers' KT3 floor standers reviewed last month had a sensitivity of 93dB, and many other 'speakers are reaching 90dB. Mind you, the elevated efficiency levels that SEs truly thrive on can only really be reached with horns like Thomas Transducers' Virtuoso Golds (reviewed on p16).

So here's to all that's innovative and effective in hi-fi. For without it, the art and science of sound reproduction would stagnate.

HOW WE TEST THE PRODUCTS

- *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.



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.

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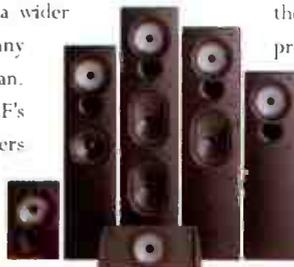
KEF
No. 1
IN THE UK*



When one of the best loudspeaker engineering teams in the world advances its state-of-the-art technology, you'd expect the result to outperform the competition.

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From bookshelf to 3-way floorstander, the entire range is magnetically shielded for Home Theatre use. And because aesthetics are integral to good design, the two largest models incorporate KEF's new 'racetrack' bass unit. With the performance of an 8 inch driver in the space of a 6 inch, it preserves the slim, elegant

Q Series design.

With the new Q Series, the competition have been decisively out-classed.

The difference is clear.

*According to figures for January 1998 KEF's sales were greater by value than any other speaker company.

Q
SERIES

KEF

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CELESTIONS COME PACKED

Designed to complete the A series is Celestion's new A Compact stand mounter. This tiny two-way uses the same 25mm titanium tweeter as the rest of the range working in conjunction with a 100mm long-throw mid/bass driver. These are both mounted on a die-cast aluminium frame which allows the tweeter to be sited very close to the main driver, thus minimising phase problems around the crossover point.

Billed as having an even, low-distortion response and 75watts power handling, the 4ohm £599 Compacts have a sensitivity of 85dB and are available in Black Ash, Rosewood and Cherry with matching stands due out soon.

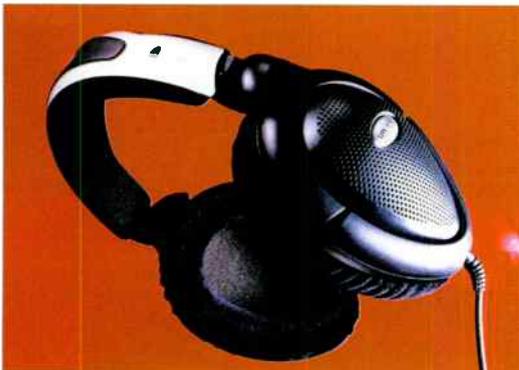
Celestion
Eccleston Road,
Tovil,
Maidstone,
Kent ME15 6QP
Tel: 01622 687442



CANS A GO-GO

Sennheiser are applying high-end technology to their latest headphone design, the HD 570. These £80 'phones, which will replace the HD 535s, benefit from transducers of

Duofol. This is a laminate of two Mylar films which yields a light, rigid diaphragm aimed at providing a controlled sound even at high volumes. Lightweight alloy wire on the voice coil is matched by neodymium/iron magnets, with three metres of Kevlar-reinforced OFC lead (topped off by a 3.5mm stereo minijack and a 0.25in. adaptor) providing the finishing touch.



Sennheiser
3 Century Point,
Halifax Road,
High Wycombe,
Bucks. HP12 3SL
Tel: 01494 551551

WAKE UP WITH LINN

Now you can rise to the sound of Linn with the Classik. This £995 combined CD player and integrated amplifier boasts a clock with alarm and timer functions and can be had with the Tukan or AV5110 loudspeakers. The single-box solution contains a triple-beam laser mechanism and Delta-Sigma converter hard-wired to a 75watt (into 4ohms) amplifier. Front panel knobs and full remote control will also give access to four other line inputs, two of which are dedicated to tape decks.

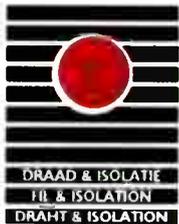
These, together with the luxury of a headphone socket and the supplied 5m of 'speaker cable, are aimed at less technically-inclined music-lovers.

Linn are pushing the boat out to make a definitive statement with Compact Disc reproduction too. The Linn Sondek CD12, seen in prototype form at last year's Ramada and Las Vegas shows, is a highly-specified engineering exercise wrought from ingots of high-tensile aluminium. Details are scant at present, but we do know that a patented drawer concept is involved and that the whole substantial unit will weigh over 12kilos. And if you need to ask how much it costs, you probably can't afford it!



In a return to the non-minimalism last seen in the Intek and Pretek, the Classik has tone controls.

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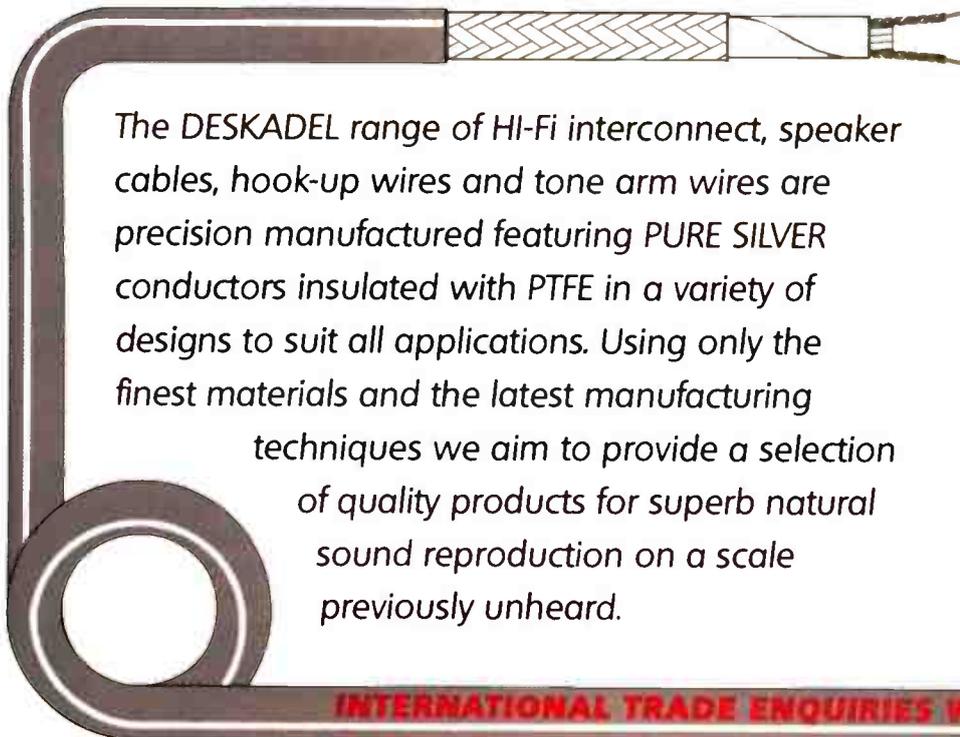
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WIRE THAT IS STRAIGHT

Three new Straight Wire interconnects are heading for these shores from the US of A. The Encore II, Rhapsody II and Maestro II represent a third level in the company's range of interconnects. All use Oxygen-Free High-Conductivity copper whose strands are individually coated with a polymer during extrusion.

The main difference between the cables is the construction method. The Encore II (at £99.99) uses foam insulation around a Star Quad layout,



where four separate conductors carry signal and return, with an overall braided screen.

The £149.99 Rhapsody II uses Micro-Foam to insulate its dual co-axial wiring, while the Maestro benefits from a symmetrical topology terminated with locking RCA plugs.

The above prices are for 1m stereo pairs - 0.5m lengths are also available.

CSE
Unit 9,
Centre Park Holdings,
Tockwith,
York YO5 8QF
Tel: 01423 359054

MARSTON MOVE UP

"Stunning dynamics, impeccable timing and a beautiful, transparent sound" are the modest claims Marston Audio is making for its new CD player, the Silhouette

This £799.95 one-box player is based on the Teac CD-P3450SE. Marston have carried out extensive revisions on the original, with particular attention paid to the power supply, transport control and Digital-to-Analogue conversion stages. New regulators have been added to the existing supply circuit and there's a sprinkling of audiophile components (Schottky rectifiers as well as Sanyo Os-Con and Nichicon capacitors).

A new toroidal transformer with associated regulation on a separate PCB powers the replacement analogue output stage, adapted from Marston's own Silhouette DAC (reviewed in Aug 1997). Analogue output wiring is pure silver and the Teac's optical digital link has been removed and replaced with a buffered, silver-plated BNC. Finally, the



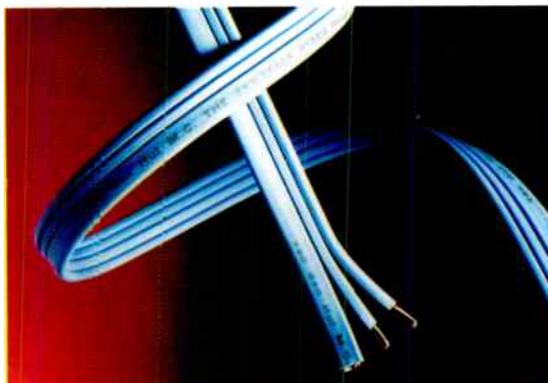
casework has been acoustically damped and Michell Tenderfeet cones selected to support the player.

Marston Audio
17 Queens Avenue,
King's Lynn,
Norfolk PE30 5LR
Tel: 01553 772875

SKY'S THE LIMIT

To bring the wonder of carbon cable conduction to a wider audience, van den Hul have unleashed a fresh copper/carbon loudspeaker cable.

Skytrack Hybrid is the name given to this confection of Linear Structured Carbon extruded around a central conductor of Oxygen-Free copper. Insulated with vdH's own non-halogen Hulliflex 3, the Skytrack Hybrid is based on the company's £120-per-metre



Revelation (which we use here at Hi-Fi World) but only costs £5.49 per bi-wire metre.

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* A summary of this research "The Genesis Report" is available on request.

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APRIL 96



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OCTOBER 97

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BIRDY-FREE ZONE

Myryad have announced the release of their long-awaited FM tuner, the MT100. This 19-preset machine is styled to match Myryad's current range of one-box CD player, integrated amplifier and pre/power amplifiers. A remote control allows switching of all functions.

Internally, the MT100 has a discrete front end claimed to offer low distortion and noise. Its output feeds a phase-compensated 'birdie' filter to clean up the signal

prior to stereo decoding. A discrete class A final stage provides a low output impedance to ensure good compatibility with any cable and amplifier load.

The MT100 sells for £529.95 and can be finished in either natural silver or anodised black. A system remote control should also be available by the time you read this, allowing operation of an entire Myryad system from a single handset.



Myryad Systems
2 Pipers Wood,
Waterberry Drive,
Waterlooville
PO7 7XU
Tel: 01705 265508

ELEMENTARY, MY DEAR ROCKSON

Elemental Audio, purveyors of heavyweight supports, have come up with a new range of equipment stands. These Reference Precision Supports, as Elemental Audio call them, cost £499 and up. Their design features a steel frame made of tubes filled with a mix of lead shot and fine casting sand. The shelves are polished and bevelled 20mm marble agglomerate, which comes in a variety of colours and grain structures.

Within the range is a fixed four-shelf equipment rack, whose vital statistics are £1595 and 89kg, and a modular support where four individual spiked shelves will stack

up to total over 110kg at a price of £2360.

All units come finished in a fine-textured powder coating as standard, with polished aluminium and steel fittings. To help slow down their passage to the centre of the Earth, Spike Safe flooring protection cups are due to follow soon.



Elemental Audio
Unit 4C,
Highfield Road Industrial Estate,
Camelford,
Cornwall,
PL32 9RA
Tel: 01840 211045

Form an orderly queue please for next month's packed issue:

MERIDIAN 508 24-BIT CD PLAYER

With 24-bits of Crystal processing power, Meridian's new £2000 one-box digit cruncher promises fine resolution from the silver format.

ARCAM ALPHA 10/10P INTEGRATED AND POWER AMPLIFIERS

The new Arcam integrated and complementary power amplifier, at 100watts per channel each, have

power aplenty and are upgradable to boot. Anyone for bi-amping?

MUSICAL FIDELITY A1001 AMPLIFIER

It's big, it's black, it's shiny and it will fry fish at 100 paces. Musical Fidelity's monster class A integrated is a force to be reckoned with.

FLOOR STANDING 'SPEAKER GROUP TEST

A line-up of fine floor standers up to

£1500 will pass through the World chambers for sonic scrutiny. Standing to attention are five candidates, including the Celestion A2, Spendor FL8 and Epos ES22.

KENWOOD LS90UK LOUDSPEAKERS

These little mini-monitor loudspeakers are pitched into the competitive £130 price bracket. We find out if Kenwood have transducer talent.

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To 'B' or not To 'B'



Jon Marks enjoys an audience with Unison Research's new Mystery 2 valve pre-amp and Smart 300B monoblocs with their special high-power 300B triodes.

Stop a passer-by on the street and ask them to name a famous valve and you'll either be told to go somewhere unpleasant or go to a plumber. Ask a group of audiophiles the same question and one of the first replies you'll get is "300B". This will swiftly be followed by comments like "silky smooth", "sweet" and "only 8watts in single-ended operation". It was in response to this last statement that Unison Research's £4250 Smart 300B monoblocs were born.

Nestling inside the airless envelope of a common or garden 300B power triode is an anode capable of dissipating 40watts. When set up for the highly inefficient but sonically seductive single-ended mode of operation, that translates into the above-mentioned 8watts or so. That's fine for the kind of horn 'speakers that boast 96dB+ sensitivity and an impedance smoother than Bill

Clinton's chat-up repartee, but it's not much use with the vast majority of less efficient boxes.

SMART STUFF

The most popular alternative is to choose a more powerful valve with a higher anode dissipation and thus greater power at the 'speaker terminals. Possibly the least chosen option is to re-engineer the 300B to boost its output - this has already been done by Vaic of Czechoslovakia. Now though, Unison Research have built a design around the VA-6300B from the Chinese Company Valve Art. This take on the 300B replaces the thin anode of the original with a much thicker and more solid graphite type, which is rated to handle up to 80watts of power. Valve Art claim that this anode's low thermal expansion coefficient gives stable gain and mutual conductance. Bullion-seekers will be happy to find

that Gold wire has been used to make the grid, apparently in an effort to provide more accurate control over signal current. The other main change is a coating on the cathode which emits more electrons than the standard 300B but at a lower temperature (which should extend the cathode's life).

This Oriental bottle isn't the only special component inside the Smart 300B's steel and Cherry-wood chassis, as you'd expect considering the cash involved. The main reservoir capacitors which sit to the right of the chassis are hulking 500V 1000uF Nippon Chemi-Con electrolytics. Inside the casework is a disarmingly simple circuit executed with Sfernice resistors and the same ICEL polypropylene coupling caps that were to be found inside the Simply 845 integrated reviewed in March 1998.

The internal wiring is neatly twisted and routed between the various valve bases and PCBs,

including that the 'speaker terminals (a pair each for 4ohm, 8ohm and ground) are bolted on to. The output transformer itself is hidden away under the wooden-fronted grey cover at the back of the chassis. And just to make sure the Cherry doesn't go up in flames, a ceramic heat shield around the VA-6300B stops things getting too hot.

IT'S A MISTERY

Fronting these two handsome monoblocs was Unison Research's own £1750 Mistery (sic) 2 line-level pre-amp. This is based on, coincidentally enough, its predecessor the Mistery 1. Where that device's cathode bias was implemented with a Lithium battery though, the '2 relies on a less esoteric mains-derived supply.

Judging from reactions to this rather unique piece of Italian design, it's a case of like it or loathe it; the sweeping lines and those control knobs that resemble sawn-off armour-plated bananas certainly polarise opinion. There was stronger consensus when it came to build quality. While the Smart 300Bs seem a touch expensive in terms of pure construction, the Mistery 2 has an air of value about it that's rare in four-figure equipment.

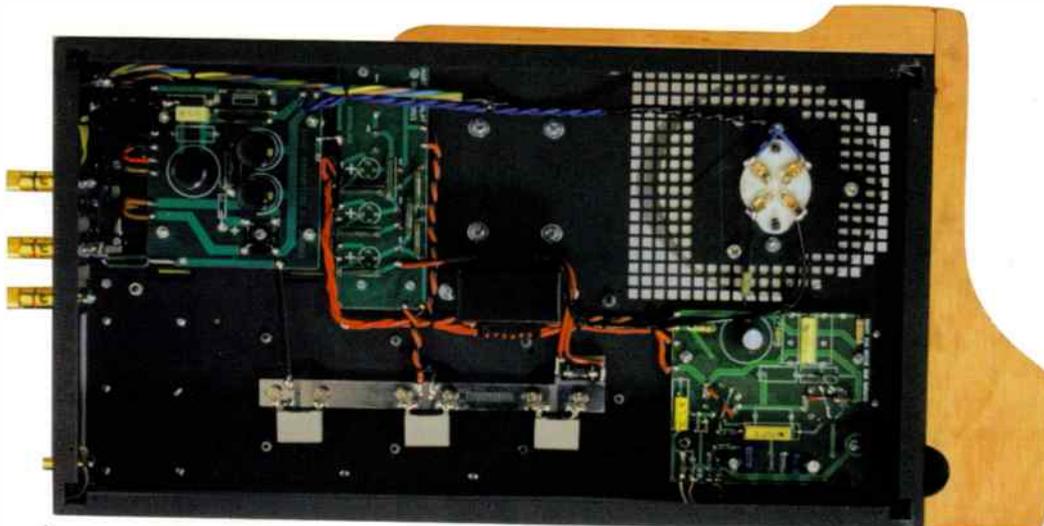


Venture inside the pre's casework (by twisting the lid's four gold-plated screws through 90degrees) and you'll discover a 6CA4 and three ECC83 valves. Once again, ICEL caps perform coupling duties. On

the end of the volume knob connection shaft which keeps PCB tracks short is a somewhat disappointing potentiometer. In place of the Alps Blue we had expected was a cheap carbon type which showed audibly poor channel balance at low levels, a problem if you have very efficient 'speakers. Still, after the Mistery 2 had burned in, swapping this pre for a Danish Audio Connect CT1 stepped attenuator showed the Italian is surprisingly clean and clear.

LOADING UP

To test the Mistery and Smarts we resorted to two main loudspeakers from both transducer extremes. First were our stalwart Jamo Concert 8s, with their 4ohm load and appetite for a bit of healthy current. Then came the hugely sensitive Thomas Transducer Virtuoso Golds with their single Lowther drivers. Others that drifted through the system included the Castle Severn 2s and KLS3 Gold MkIIs. CD sources were



You can see from the low component-count how simple a 300B single-ended circuit can be. The ceramic heatshield and plenty of venting mean the VA-6300B doesn't sweat.



Pink Triangle's Litaural and a Teac P-30 with DPA's new £8500 512SX DAC.

We'd expected a sonic variant on the 300B norm from the VA-6300B's internal updates and we weren't let down! When we initially fired up the Smarts they sounded like a 211 single-ended amp in need of running in. There was a very fast, crisp, neutral sound devoid of the 300B's honeyed sweetness. In fact, in the early days, the crispness was hard and forward in a manner reminiscent of bad transistor design.

Waiting for the Smart 300Bs to

sort

in the bass as a power station like Musical Fidelity's A1001 but they made even this solid-state beast sound slow and sluggish everywhere else across the spectrum. They produced a more transparent musical vista too, with greater stage depth and width.

We removed the Jamos and lugged in the much larger Thomas Transducer horns. This gave the monoblocs more

of a chance to strut their stuff at the bottom end. Plucked double-bass on Jazz numbers had effortless speed and control - there was none of the slight flabbiness that the Jamos had provoked. Add to that an addictive lucidity to the lower octaves and you can start to see that the Smart 300Bs fed from a Mistry 2 are an attractive proposition.

Unfortunately, they also happen to cost £6000 with the pre. The latter's 1750 Pounds Sterling are well spent, no quibbles there. However, 4250 units of said currency for the power amps won't produce the same "rush out and buy 'em" urge, I suspect. Not helping the case was the way our samples' VA-6300Bs began sparking as this review was being finished.

Revamped valves like the VA-6300B are invariably expensive to make because of new tooling and relatively limited quantities; a replacement pair for your Smarts will set you back around £600 at present, which goes a long way to explaining the amps' price tag. In time these triodes are bound to get cheaper, but for the moment, in spite of the Smart 300Bs' alluring presentation, their less expensive Smart 845 stablemates look a tempting alternative.

If you're after more watts than you can shake a stick at by single-ended standards and you're a fan of the 211 school of sonics, then check out the Smart 300Bs alongside the Smart 845s. Partnered with the right 'speakers (in other words, 90dB plus) they are just as capable of blowing your socks off to Heavy Metal as they are of plucking your heartstrings to gentler compositions ●

themselves out was as long-winded an affair as it had been with the Bellini and Donizetti pre/power from compatriots Audio Analogue. I don't know if it's that hefty graphite anode, but something in the '300Bs needs a good 150hours-200hours of exposure to electrons before it sounds happy. Thereafter, tonal colour was more natural and vivid, and there was an ebb and flow to rhythms previously absent.

Finally, the hardness disappeared to leave a smooth, open sound that has terrific speed. This much was blindingly obvious whether it was the Concert 8s or Virtuoso Golds on the end of the van den Hul Revelation Hybrid loudspeaker cable. The Unison Researches might not have had the same kind of grip



After informing UKD of our problems with channel matching, Unison Research are considering fitting a better volume potentiometer.

Unison Research
Smart 300B £4250
Unison Research
Mistry 2 £1750

UKD
23 Richings Way,
Iver,
Bucks. SL0 9DA
Tel: 01753 652669

WORLD VERDICT

SMART 300B
Powerful, neutral sounding amps thanks to their modified 300B valves, but a touch expensive for the same reason.

MISTERY 2
Offers finesse, control and clarity for a very reasonable outlay.

Measured Performance see p111

BLOW YOUR TRUMPET



Valve-heads alert! Thomas Transducers' Virtuoso Golds could be the loudspeakers you're looking for, reckons Jon Marks.

"Swings and roundabouts" is a phrase we often find ourselves using to describe equipment that passes through our portals here at Hi-Fi World. For many a promising product embodies an interesting design approach which doesn't fulfil its potential for some reason or other. And one component genre which swings and roundabouts more than most is horn loudspeakers, one example of which is Thomas Transducers' Virtuoso Gold.

In theory and on paper, horn loudspeakers make a rather large amount of sense. Basically, if you crunch your numbers correctly, what you should end up with is a 'speaker system of extreme efficiency that even the headphone output of a portable stereo could get ear-shattering levels from. And because the horn couples the driver to the air load in the room very effectively, you get smaller cone movement and lower distortion.

HORNS OF DILEMMA

The operative words in the paragraph above are "In theory and on paper" though. In the real life of a living room, things turn out very differently.

As far as bass from a horn goes, bigger is better, and absolutely huge is best. There are ways to make a horn for a given low-frequency cut-off point smaller, like designing the mouth of the horn to fire into the corner of a room, as Thomas Transducers have done here.

In this arrangement, the walls and floor act as an extension of the horn, giving a larger mouth area and so deeper bass. The drawback is that a corner is not an ideal horn profile, hence bass is usually lumpy and blurred when augmented in this manner. Another stumbling block is that, as mouth area and horn length decrease in order to fit the 'speaker into a cabinet smaller than a refrigerated container, you get increasingly large ripples in its

response. This is because of the formation of standing waves inside the horn itself.

LOUDSPEAKER ORIGAMI

As if these aren't enough obstacles to overcome, there's one more awaiting the unsuspecting hornophile. How you actually cram your horn into a practical cabinet is a deciding factor in its final sound. Figure 1 shows a cross-section through Thomas Transducers' own Accelerando loudspeakers which we reviewed back in September 1996. To get a relatively long horn into a space 129cms by 81cms by 39cms, you have to fold it back on itself. Unfortunately, the passages between folds can suffer from resonances along their lengths, which colour the final sound. Hard 180degree folds in horns tend to produce poor results, which is why Thomas Transducers have opted for a shorter but less convoluted path for the sound in the Virtuoso Gold (Figure 2).

These £3395 'speakers feature an innovative approach to horn construction. The horn is cut out of blocks of polystyrene glued inside the cabinet. This makes them much less expensive to produce than the Accelerandos, whose complex woodwork was the main reason for their £6600 asking price. Polystyrene is also less sonically reflective than MDF panels, so you get a cleaner overall sound.

MAGNETIC PERSONALITY

Sitting at the throat of the front

horn (which lifts midrange output) is a Lowther PM2C driver with chunky wooden phase plug. This unit features the same low-mass paper twin-cone that graces all Lowther's drivers. Where it differs from 'A' suffix Alnico and 'DX' prefix Neodymium magnet drivers is its less pricey motor. This is a very hefty ferrite ring magnet which gives the PM2C a more extended and even bandwidth than lesser ferrited Lowthers. (See October 1997's Letter Of The Month for more details).

While twin-cone full-range drivers are a rarity these days, they do have several advantages over your average multi-driver 'speakers. Number one is a tonal consistency that comes from having low and high frequencies covered by the same material, in this case paper. Number two is a lack of the midrange phase problems that crossovers in two-way loudspeakers cause. Then there's the fact that the Lowthers are point sources drivers (like KEF's Uni-Q and Tannoy's dual-concentrics), which helps imaging and sound staging.

SPIKED!

One thing that's absolutely vital to getting the best sound from the Virtuosos is spiking. Regardless of how carefully you locate their cabinets, unless you've screwed the eight spikes tightly in place, you'll be faced by a blatant midrange honk. Less important is corner placement. Even a couple of feet out into the room, the Virtuoso Golds didn't sound obviously lacking at the bottom end.

EAR TRUMPET

Although these 'speakers are large by conventional standards, they're a little on the small side for horns. But there's nothing small about their sound (from a Pink Triangle Litaural through Unison Research's Mystery 2 pre and Smart 300B monoblocs, as well as Musical Fidelity's A1001 integrated), as a spell with Bach Is Back by Iain Simcock proved. This organ music compilation highlighted the Virtuosos strengths and weaknesses perfectly.



Figure 1

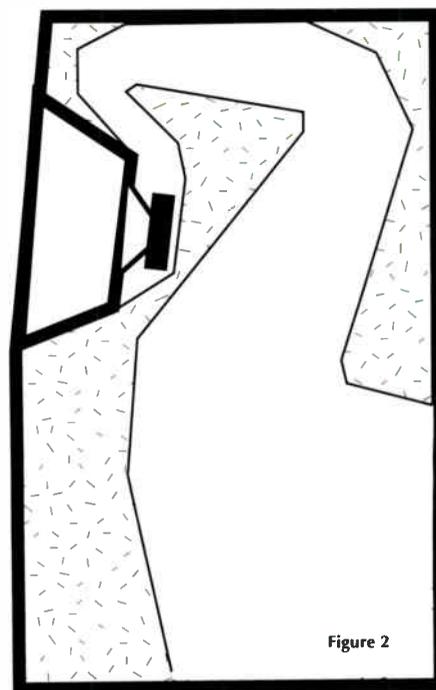


Figure 2

Figure 1 (above left) shows the tortuous layout of the horn inside the Accelerandos. Many horns use this loys of folds like this to accommodate a long horn. However, this causes a range of response anomalies that sound quacky, honky or cuppy. The horn inside the Virtuoso Golds (Figure 2, above right) is shorter, less heavily folded and sounds a lot more neutral.

Once the CD started the TTs just vanished, so that if you closed your eyes, it would be nigh on impossible to pinpoint their position within the sound stage. This disappearing act is only possible once you've got the cabinets at the correct angle relative to each other. In our room, we had them strongly toed-in and pointing almost directly at the listening position to maximise high-frequency extension.

One of the outstanding characteristics of the Virtuosos is their speed. When it came to dynamics both large and small, they made even agile direct-radiator 'speakers like the Jamo Concert 8s seem slow and sludgy. Added to this is a natural ability to reproduce the rhythm and pace in a piece of music properly.

It wasn't all plain sailing though. On certain lower midrange/upper bass notes there was a small amount of cabinet honk apparent. This was evident on Eric Bibb and Needed Times' Good Stuff CD, where some of Eric's gritty, emotive vocals sounded a touch coloured and thickened. Randy Crawford's Secret Combination was similarly

affected, with a slightly 'cuppy' quality to her voice. Luckily this didn't detract from the phrasing and subtle accents which make her vocals so enjoyable.

While the sheer efficiency of the Virtuoso Golds makes life easy for partnering amplifiers, it also shows up any low-level hum or hiss - check them with the amplifier of your choice to see if there are any problems in this respect.

In an attempt to make these horns sound nasty, I turned to an Opus 3 CD of the Zetterqvist String Quartet. A Stenhammer composition displayed a bit of sharpness and brightness to strings but this steered well clear of edgy harshness. The lasting overall impression remained that of great naturalness, lightning-fast transients and beautiful cohesion.

Building a domestically-appropriate full-range horn with an acceptably uncoloured and even response for less than mortgage money has been an undiscovered Holy Grail up to now. If you've got a large (20ft. plus long) listening room and the ancillaries to do them justice, the Virtuoso Golds deserve an audition ●

Thomas Transducers
Virtuoso Gold
£3395

Thomas Transducers
Fourteen Acre Lane,
Three Oaks,
Hastings
TN35 4NB
Tel: 01424 813888

WORLD VERDICT



Impressive horns that combine lightness of touch with power and clarity.

Measured Performance see p111

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PHONO



Ketan Bharadia grooves to the sound of Sonneteer's Sedley MM/MC phono stage.

Sonneteer are a small company whose first two products caused quite a stir here at World Towers. The Champion and its bigger brother the Alabaster are two very competent integrated amplifiers at their price points, but both have a serious flaw from a vinylesque point of view - they're line level only.

Those of us who listen to the black disc have, up to now, needed to look outside the Sonneteer family for a phono stage. All that's changed with the £399 Sedley though.

There's a certain understated, functional elegance about Sonneteer components which I can see going down well in living rooms across the land. It comes from the full-width black casework and brushed aluminium front panel. There's also that rare and expensive blue LED on the fascia which endows the Sedley with that extra bit of class compared to cheaper green or red types.

THE TECHNOLOGY

Loading flexibility is one of the aces

up the Sedley's sleeve. Investigate the back panel and you'll find two rows of DIP switches (one for each channel) to adjust gain (MM or MC), impedance and capacitance. The values on offer are 10pF, 47pF, 100pF and 200pF for capacitance and 10ohms, 47ohms, 100ohms and 220ohms for resistance. Should you leave all the switches open, your cartridge will be working into the MM standard of 47kohm.

If none of the values above suit your cartridge, Sonneteer have left a couple of blank spaces on the circuit board so they can insert custom components. A choice of IEC and RIAA cartridge equalisation is offered as well, the former rolling off bass below 19Hz to avoid cone-flap with warped records and reflex 'speakers.

Internally the Sedley runs from the same 160VA toroidal transformer as the Champion integrated. Raw AC is first rectified before passing across a bank of eight smoothing capacitors (four 1000uF 35V, four 470uF 35V).

Thence it travels to the symmetrical audio circuits, their high-quality discrete input stage followed by a single N32678 op amp in each channel.

Star earthing is employed throughout, alongside Sonneteer's Active Ground. Instead of connecting the sensitive amplification circuitry directly to ground, it goes through an IC instead. Sonneteer say this lowers ground impedance below the minimum theoretically achievable with a copper PCB track, with benefits for the sound.

AND IN THE BLUE CORNER. . .

The Sedley was connected into a system of Roksan's Xerxes turntable and Artemis arm with an Ortofon MC 30 Supreme MC cartridge. Musical Fidelity's heavily class A A1001 line-level integrated (which doubles as an extremely effective space heater) was then called upon to drive ProAc Response 2 'speakers on Target R2 stands. Other phono

FINNESSE

stages used for comparison included the Roksan Artaxerxes (reviewed in October 1997) with its basic power supply, which together cost around £550, and the now-discontinued Deltec 50S.

DOWN TO EARTH

During the course of a conversation with designer Remo Casadei about the earthing socket on the back panel, I found out he recommends experimentation in this area. In spite of a certain scepticism, I tried switching between tone-arm ground connected and unconnected and was surprised to find a subtle improvement when this cable was left off.

Apparently, different set-ups respond in different ways to the Sedley's grounding. Having said that, in our listening room, irrespective of whether this ground lead was connected or not, there was still a small amount of hum audible when using the Moving-Coil input which no amount of shifting equipment and cables could eradicate. Fortunately, this hum was well below the noise floor of the record itself and so wasn't intrusive.

SOUND QUALITY

Though in no need of a spiritual uplift I turned to the R 'n' B flavoured Gospel music of Bebe and Cece Winans. What raised my eyebrows was the sense of life and zest the music enjoyed through the Sonneteer. This had a lot to do with the speed and dynamics on offer - there was very little of the compression on crescendos which a lot of hi-fi inflicts.

Crisp transients were bolstered by the bass which, though taut and beautifully layered, lacked a little of the weight and power that the dearer Roksan managed. By way of compensation was the Sedley's agility and articulation. Rhythmically the Sedley reminded me of Sonneteer's integrated amplifiers and their flair for catching subtle musical accents. Reproducing

these accurately highlights the natural pace and timing of the music and makes it so much more involving and satisfying.

Boosting the involvement factor further was the abundance of detail on offer. This, again in character with the Sonneteer amps, was presented in an enforced manner that complemented the music. On Tori Amos' Little Earthquakes, for instance, her vocals were hauntingly pure; I just stopped taking notes and listened to the album all the way through.

MILES AHEAD

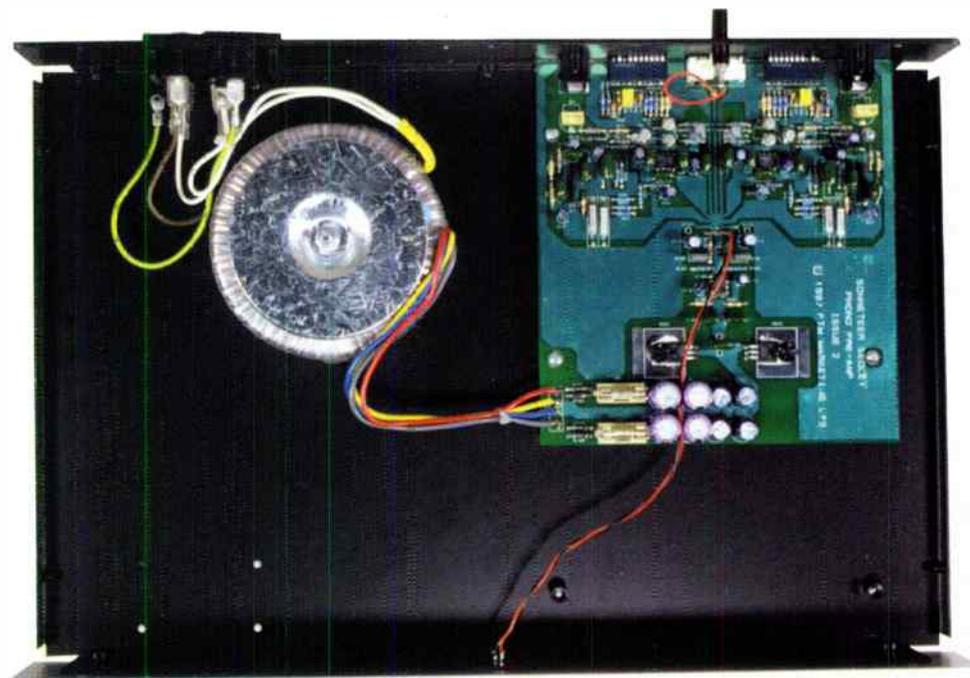
The Sedley's enviable capabilities in terms of stereo imaging and focus were ably demonstrated by Miles Davis' Kind Of Blue. This is a great recording, which the Sonneteer left me in no doubt of. Instrument positioning was solid, almost as if they had been bolted down in place. When Miles or John Coltrane moved a few feet forward to play a solo, you knew about it. Of course, if the vinyl front end isn't good enough, you won't hear this clarity. But the point I'm trying to make is that this

£400 phono stage wasn't holding the Xerxes back, and that's no small achievement. Swapping phono stages to the Deltec 50S I uncovered a sound that was even more solid but also smaller in scale and less transparent. The Roksan had a similar level of detail but sounded a little less exuberant and thus not as involving.

It was time to give the Ortofon a rest and try out the Sedley's Moving Magnet input with a Roksan Corus Black MM. The sound quality of this cheaper groove reader was obviously below the Supreme's but what remained was the enjoyable, detailed and metronomically timed musicality.

CONCLUSION

As you might have guessed I'm a bit of a Sedley convert. It gives even the excellent Artaxerxes a run for its money, even though its £150 cheaper. In some respects, like transient speed and stereo sound staging, it actually betters it. Add the flexibility of variable loading and fine build quality and you're on to a winner ●



The Sedley's casework is sparsely populated. On the small PCB with its short signal paths are the staggered reservoir caps, active ground circuitry and discrete input stage.

Sonneteer Sedley

£399

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Tel: 01372 468676

WORLD VERDICT



The Sedley combines transparency and fine dynamics with excellent rhythmic ability. The one to beat at £400.

Measured Performance see p111

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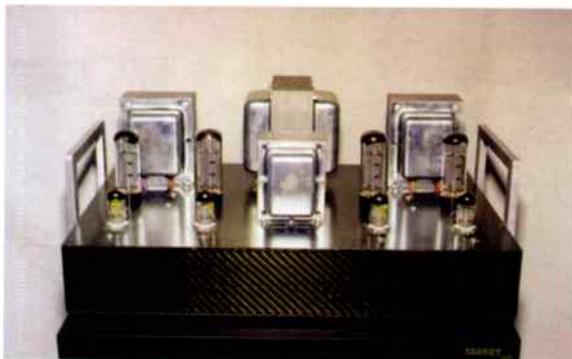
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BIT By BIT

David Price details the long-running saga of CD's replacement in the first of two articles.

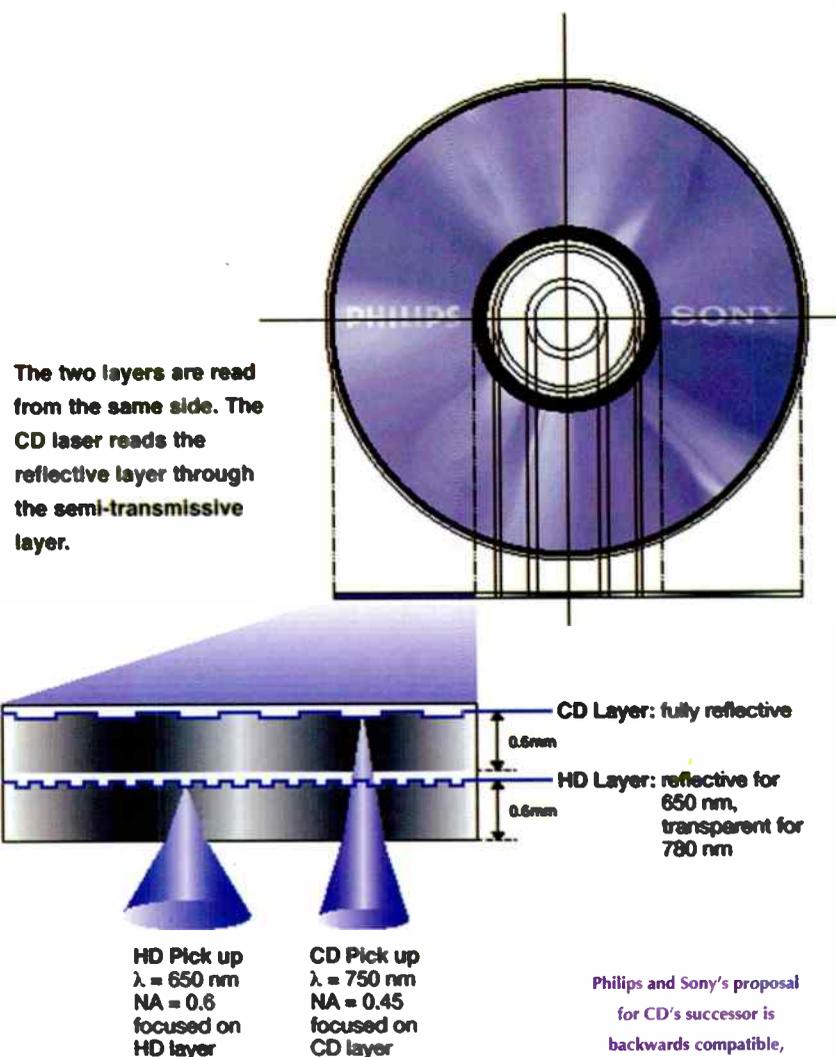
After years of waiting, 'super CD' is very nearly here. At the recent American CES audio show, real 24-bit, 96kHz PCM (Pulse Code Modulation) music discs using the DVD disc format were demonstrated to almost universal approval. Meanwhile, negotiations continue over DVD-Audio's official format, which could be either 24/96 PCM or Philips and Sony's DSD (Direct Stream Digital) system. If the latter is rejected, it's quite possible the two electronics giants will go ahead by themselves and introduce SACD (Super Audio Compact Disc), a dual-layer disc with single-bit DSD coding running at a 2.8MHz sampling rate.

This means we could soon have two rival 'super CDs' on the market as early as next year. It all depends on whether the big manufacturers can agree on a way forward in the face of two very different and mutually incompatible audio coding systems, 24/96 PCM and DSD. There's controversy over their relative merits and battle lines are being drawn. In this feature we'll examine Digital Stream Digital. 24/96 PCM will be covered in next month's issue.

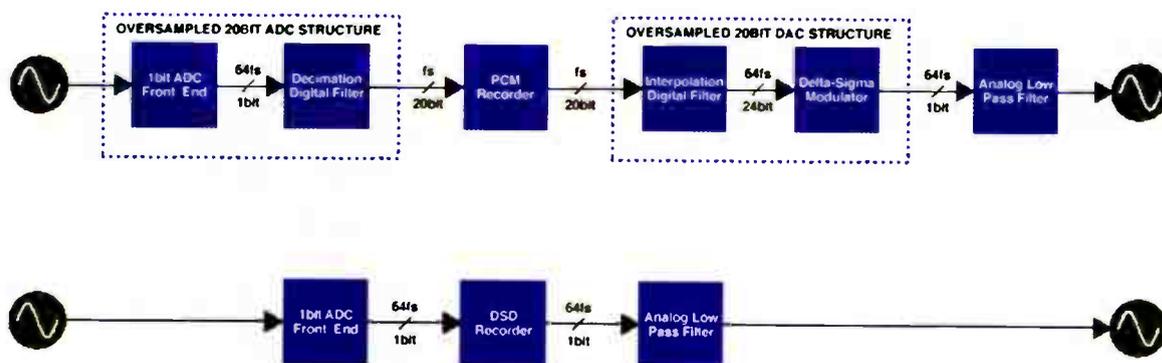
IN THE BEGINNING

We all know the CD story by now - it's a 16-bit PCM digital audio format using Philips 'Redbook' standard discs. When introduced in 1983, CD was the highest technology product we could reliably mass produce. Superior digital audio formats existed in the 'pro' field but weren't viable as a consumer format.

The hype was that CD was perfect, a myth that remains in many buyers' minds even today. But a few years on even Philips themselves were admitting this was 'economical with the truth', and the race was on for a higher resolution digital format. Unfortunately, the technology for faster, higher-density discs didn't come



Conventional multibit PCM requires decimation filters on the record side plus interpolation filters on the playback side.



Direct Stream Digital eliminates the filters and records the original 1-bit signal directly.

Direct Stream Digital benefits from a simpler processing chain than PCM (Pulse Code Modulation).

into existence until the early Nineties.

Several years ago, 10 companies came together as the DVD Forum to work on a new digital disc. Using smaller pits than standard CD and a shorter wavelength laser, it stored around eight times as much digital data as CD on an identically-sized disc. The group, comprising Matsushita, Mitsubishi, Pioneer, Toshiba, Hitachi, Sony, JVC, Thomson, Time-Warner and Philips initially called it Digital Video Disc, with the intention of it replacing Laser Discs in the lucrative Home Entertainment market. But due to its myriad possibilities, the DVD Forum renamed it Digital Versatile Disc.

One obvious application for DVD was as a high-quality audio carrier, and the term DVD-Audio was born. But the DVD Forum soon started to disagree about how the new discs would be encoded. Philips and Sony proposed Direct Stream Digital, a system developed for transcribing Sony Music's huge archive of CBS analogue masters. Others like Pioneer wanted CD-style PCM, but with higher resolution and bandwidth.

Worried that the high-resolution PCM format would be quietly forgotten in the rush to get video sorted out, an industry pressure group called the ARA (Acoustic Renaissance for Audio) was formed, and included Professor Hiro Negishi, Professor Malcolm Hawksford and Bob Stuart of Meridian. The ARA is lobbying for 24-bit, 96kHz PCM which they believe will be the best next step for digital audio.

Negotiations within the DVD Forum are still in progress. The specifications for DVD Video and DVD-ROM (for read-only computer applications) have been finalised, but DVD-RAM (ReWritable computer discs), DVD-ReWritable (for audio and video use) and DVD-Audio haven't. If the DVD Forum doesn't adopt Philips and Sony's proposal, the two companies are seriously considering launching their own SACD format.

A dual-layer disc with one layer carrying standard CD

audio for backwards compatibility with existing CD players, the second layer would have high-density one-bit DSD data readable only by special DSD players.

Meanwhile, high-end US manufacturers Muse Electronics, Theta Digital and Resolution Audio, plus the Japanese giant Pioneer, have produced DVD Video players with 24/96 PCM-compatible DACs, with Conrad-Johnson Design and Bel Canto just months away from product launches. Chesky, Classic Music, Mobile Fidelity and Pioneer have responded with DVD titles containing actual 96kHz PCM music. Unfortunately they've all given the discs different names - Classic call them 'Digital Audio Disc' (DAD) and Chesky 'DVD Super Audio Disc', for example. In all cases, however, they're audio-only DVDs but not official DVD Forum-approved DVD-Audio.

DIRECT STREAM DIGITAL

A completely different method of coding to PCM, Bitstream was originally developed for applications such as digital telephone systems, thanks to its robust nature and relatively low implementation cost. Around 10 years ago, Philips introduced the system into consumer CD players for the same reasons, and since then many other manufacturers have followed.

Six years ago, Sony introduced a type of Bitstream coding called Direct Stream Digital. Used for transferring CBS's deteriorating analogue master tape stock into the digital domain, it proved highly successful. Sony say that using PCM ADCs was a needlessly complicated and lossy process, involving converting analogue to Bitstream digital, Bitstream to CD's 16-bit PCM and then PCM back to Bitstream for the one-bit DACs of modern CD players. Why not just keep the digits Bitstream all the way down the chain? It's simpler and less prone to losing data while being converted to and from PCM.

Unlike PCM, with DSD the sampling frequency

determines both resolution and bandwidth. A one-bit word is oversampled 64 times at a master clock frequency of 44.1kHz, giving an overall sampling frequency of 2.8224MHz. This seems stratospheric compared to DVD Audio's 96kHz PCM, but comparisons are misleading because of the differing word lengths. DSD's 64-times oversampling can give four times the bandwidth of CD with the same Signal-to-Noise ratio, or four times the S/N with the same bandwidth, but Sony have set it at 120dB S/N and 100kHz bandwidth.

Apart from its simplicity, there are other benefits to DSD. One is that unlike PCM, its wide 100kHz bandwidth has no dramatic brickwall filter at the top of its frequency range. This means the music's harmonics are allowed to gently tail off by themselves, rather than being sliced off at one arbitrary point. DSD is also particularly well suited to 'down conversion' into other formats such as Redbook CD or MiniDisc, because its 2.8224MHz sampling frequency is a multiple of the current 44.1kHz standard. However, doubts have been cast over DSD's low-level high-frequency resolving ability.

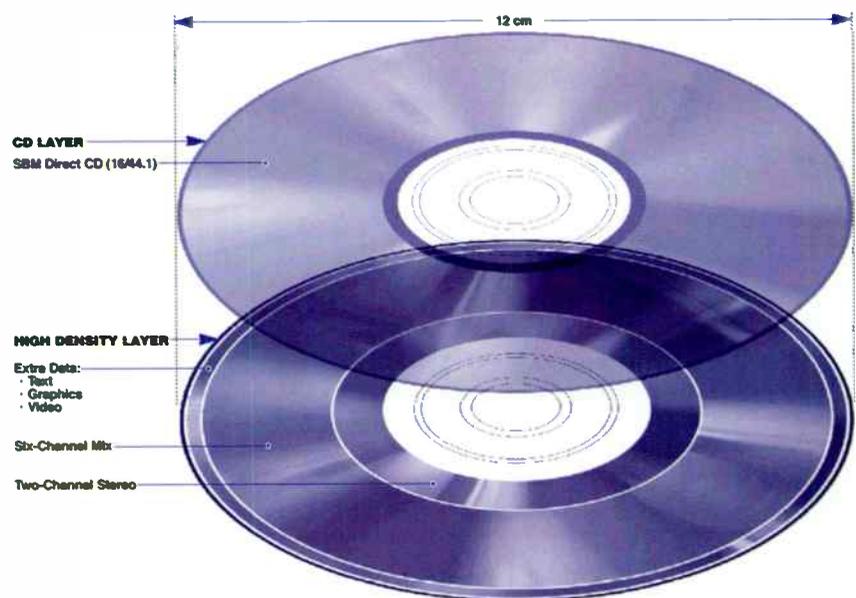
Professor Malcolm Hawksford points out that whereas PCM is highly linear within its bandwidth, DSD's resolution varies with the frequency you're asking it to reproduce. It resolves low frequencies well but gets noisy and less uniform at the upper end of the frequency range.

DPA's Rob Watts contends that while its low-level performance at 20kHz is markedly inferior to 24/96, beyond -90dB it has trouble matching even true 16-bit. "Most of DSD's 2.8 million pulses per second are needed just to reach 16-bit standard, let alone better it", he says.

This is down to DSD's 64-times oversampling rate. Surprisingly, this is slower even than Bitstream DACs found in cheap CD players which often run at over 256 times. In a Bitstream system, oversampling (in conjunction with the master clock frequency) determines both bandwidth and resolution, so it's a critical link in the chain. Although it's said that DSD achieves better than 20-bit performance at low frequencies, further up the range the resolution goes right down.

Technical questions aside, perhaps DSD's key drawback is the fact that it is 'encoder specific'. Rather than being a flexible, portable system the whole of the recording industry can use, it makes sense only if the best Analogue-to-Digital Convertors around are Bitstream. If they use PCM the digital data first has to be converted, which obviates all of one-bit's benefits (such as simplicity, extended bandwidth, etc.) at a stroke.

As DSD relies on one type of encoder only, it finds itself in a difficult position. If most recording studios used Bitstream this wouldn't be such a problem, but the reverse is actually true. PCM-based recorders, digital mixers, effects units, gain scaling, equalising and mastering are the common currency of modern digital



recording facilities. So, DSD is fine for straight analogue-to-digital conversion (for which it was originally conceived) but as soon as it goes anywhere near an average recording studio, it's in mortal danger!

Finally, although DSD is very robust in low-resolution applications like telecommunications, it's more susceptible to sound-degrading jitter than PCM. This makes it great for high-volume, low-cost applications where sound isn't paramount, but it's difficult and expensive to get right for high-grade audio. This is an ominous sign for audiophiles, and gives a clue as to where Philips and Sony's aspirations may lie.

THE FUTURE

Sources close to Sony have intimated that although DSD represents a significant sonic advance over CD, its real strength is its 'sound per pound' factor. Rather than DSD being "the ultimate" as Philips and Sony would have us believe, it gives good sound at low prices because it uses inexpensive technology that suits mass production down to the ground. One-bit DSD chips inside low-cost portables and car audio - which bring in far more revenue than high-end hi-fi - is a scenario Sony wouldn't be too upset to see.

This isn't to denigrate DSD, which has undeniable strengths and seems to have won many friends already, but it would be naive to think it's an entirely performance-driven technology. Rob Watts points out that if a PCM DAC costs a dollar and a one-bit DAC sixty cents, if you're selling to the mass market that makes a big difference to the company's bottom line. And because DSD isn't as fussy or as complex, it can be made to sound better than PCM at the low end of the market ●

Next month we take a look at the 24/96 challenger and find out how the two formats compare sonically.

Two layers mean that Super Audio CD could carry a standard CD layer as well as a higher-resolution one. The laser which reads the former will shine through the DSD layer, which is transparent to red laser light, to pick up the CD information.

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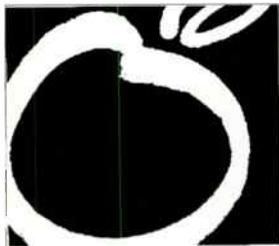
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Hot Property



Dominic Todd basks in the warmth of Sonic Frontiers' Anthem Integrated 1 valve amplifier.

Regular readers will already know about Anthem after the review of their CD1 CD multi-player with valve output stage in March 1998. For those of you who missed it, Anthem is the budget arm of the Canadian company Sonic Frontiers. As with the CD player, however, the term "budget" is stretching things a little - £1300 isn't quite my idea of an inexpensive integrated!

Despite wearing the trappings and possessing the weight of a mammoth transistor amp, the Integrated 1 is a 25watt valve unit.

The line pre-amplifier stage uses a pair of 12AU7s (a Moving-Magnet valve phono stage is available as a £200 option). These feed their signal to a dual triode, the 12AT7, the two halves of which form the input sections to left and right power amps. Next, it's those 12AU7s again, this time driving the two pairs of EL84s in each channel that form the Ultra-Linear push-pull output stage. The transformers that link valve to voice coil have both 4ohm and 8ohm taps for wider 'speaker compatibility. In an effort to improve stability and lower

crosstalk, the power supply uses three separate voltage regulator stages running from an oversize E/I lamination mains transformer.

The mix of passive components seems to have been carefully chosen too. The potentiometers (for volume and balance), capacitors and resistors come from some of the best names in the business: Noble, Solen and Holco feature prominently.

Quality is the watchword on the outside as well as the inside with heavyweight construction, although I have to say the 'slab of aluminium

for a fascia' look is now starting to get a bit passé. Connections on the rear are standard gold-plated RCA phonos, with the option of being able to split the pre and power stages for bi-amping.

With only 25watts at the chunky 'speaker terminals, I knew my own current-loving Celestion SL600 stand mounters were a definite no-no. So I drafted in some more suitable partners in the form of the Mission 751Fs and Heybrook Quartets.

'Yanar's Dance', from Nazaire's Who's Blue album is a live recording with all the necessary background chatter and clinking of glasses. With some hi-fi this noisy ambience can become intrusive, but not the Anthem. It had a knack of judging just how much emphasis should be placed upon each and every nuance of the music. Solo saxophone, for example, was spot on - it had body and vitality without becoming shrill or detached from its instrumental companions.

Another fine line the Anthem confidently trod was that which separates realistic, atmospheric detail from information overload. The warm glass envelopes under the Canadian's lid may have lacked the last iota of analysis but produced an effortless sound to seduce many a jaded ear.

If there was a diminutive toddler's Achilles heel, it was to be found in the bass response, which couldn't quite match the sheer fluidity of the midrange and treble. Power and extension were fine, but there was an aura of softness that you wouldn't find in the best tranny amps at this price. Then again, I doubt few such amps would sound even half as melodic as the

Anthem.

Where thermionic scored over solid-state once more was in the complete lack of harshness on vocals. Paul Weller's singing on 'Wildwood' filled the space between the 'speakers yet never became overblown or intrusive. This smoothness didn't stray into 'glossy' territory, where many valve amps polish away low-level subtleties and dynamics. Instead, percussion and electric guitar lost the last few percent of their normal dynamic 'snap'. Nor did the trace of softness in the bass cause problems, the rhythm and timing of this number beyond reproach. Combine the above with the

especially important in the light of how the lower octaves breathed life into music. 100watt pre/powers may have more power and authority, but matched with the right 'speakers the Integrated 1 is quite capable of holding its own.

The Anthem may not be particularly cheap, but it is good value. Stiff competition at this price doesn't stop the Integrated 1 impressing. It has those rare sonic traits that mark out a well-executed valve design - its warehouse-sized sound stage, smoothness and accuracy of timbre are beyond many transistor competitors at this price and above.

Drawbacks are few and minor. It



Anthem Integrated 1
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Anthem's musicality and seamless delivery and you have a most involving listen.

The Sonic Frontiers continued to charm with Classical music. From the drawn-out decay of a cymbal to the shimmer of a tambourine in Tchaikovsky's Nutcracker, this integrated showed the sort of midrange and treble pedigree you'd expect of amps costing several hundred pounds more. Bass, which wasn't outstandingly deep or solid, still managed to sound natural. This lack of power didn't seem

doesn't offer the last word in bass slam or analysis, but these foibles are easily forgiven because the rest of the musical mix is so intoxicating. Unlike a number of bottle brethren, you don't have to put up with major idiosyncrasies of operation or flaky build quality in the Anthem Integrated 1. It's an amp that I'll be sorry to see go, and that's the highest recommendation I can offer. Considering this is only Sonic Frontiers' first 'budget' effort, the establishment had better watch out ●

WORLD VERDICT



Characteristically competent and musical integrated. Prefers fairly efficient 'speakers though.

Measured Performance see p111

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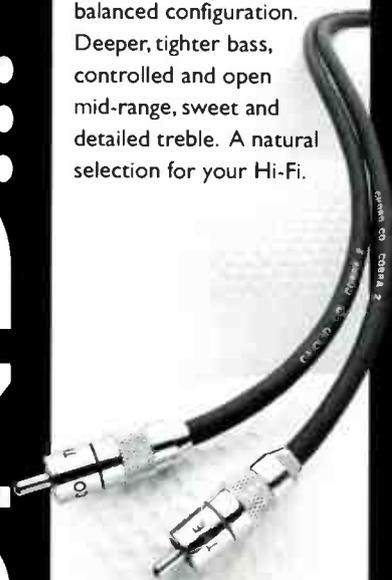


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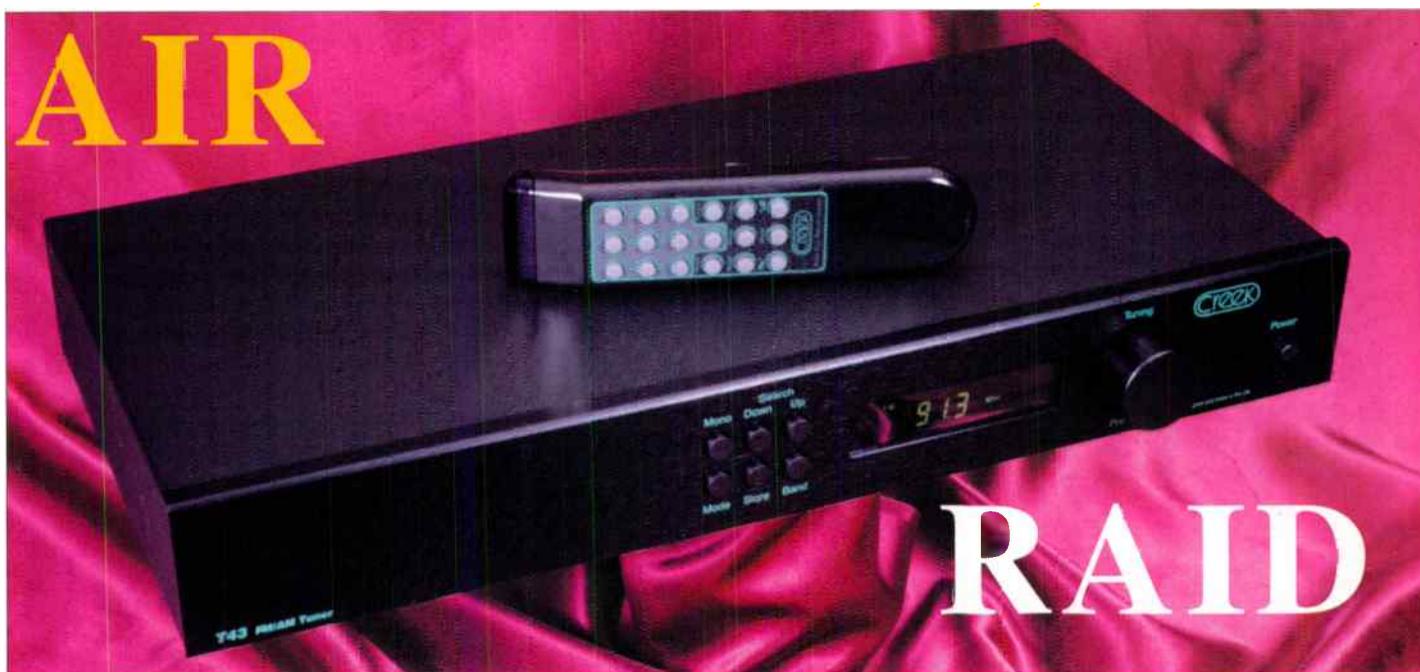
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Creek have a fine reputation for making excellent tuners. Ketan Bharadia finds the new £400 T43 is no exception.

The word style is hardly the first that comes to mind when you look at the Creek T43 tuner; functional, definitely, old-fashioned, maybe, but stylish? I think not. As the oft-retreaded cliché says though, beauty is indeed more than skin deep.

The T43 is a well-equipped tuner, covering as it does three bands (FM, MW and, a rare stop-off these days, LW) and featuring a comprehensive remote control. If you happen to have any of the current Creek remote-control amplifiers, their volume and mute functions can also be triggered from this handset.

On the downside, the T43 doesn't come with the Radio Data System (RDS) that so many cheaper rivals sport. Opinions may be divided over how truly useful RDS is in a domestic setting, but it's still handy to know at a glance the name of the station you're listening to.

Locating the airwaves of your choice is accomplished in two ways. Those who prefer the manual approach take to the nicely-weighted tuning knob, while automation fans scan the airwaves with the Up/Down tuning buttons. A few seconds after the Creek has arrived at the requisite station, a signal-strength meter appears on the right of the display in the form of three lines. It would be better if the meter worked all the time though (as

it does in most other tuners), as this would make it easier and quicker to home in on the strongest signal.

On the rear panel, sockets are provided for both a 75ohm and 300ohm FM aerial as well as for the 2m wire antenna supplied for AM reception. Despite its uncluttered looks, the Creek can accommodate 29 presets for FM and MW and a further 10 on LW which should be plenty for even the most enthusiastic of ether-heads.

In terms of sound the T43 certainly makes a name for itself with the way it manages to capture the mood and feel of a piece of music intact. Obviously, to do this all the technical aspects of the sound have to be in place. Detail, separation and dynamics were good, but what set the Creek apart from the majority of tuners I've heard is the sense of natural vivacity that it preserves in the signal.

Listening to Tina Turner's 'We Don't Need Another Hero' showed just how good the T43 was in this respect. The emotion in Tina's husky singing plucked at my heart strings, especially when combined with the fat, bouncy bassline that's so important to the structure of this song. A touch of sibilance was present on the tightly-focused vocals but the natural way they were presented more than overcame this shortfall. The brief saxophone solo

on this track proved revealing too, its fine fluidity and reedy rasp not falling foul of the hardness that taints the midrange of much solid-state gear.

To find out how the Creek coped with Classical music I tuned to R3 and was greeted with a rare openness and transparency. The Amsterdam Baroque Orchestra were playing Bach's Suite No3 in D, and the broad spread of sound made it hard to pinpoint the exact position of the Jamo Concert 8s. It's true the highest frequencies erred on the bright, but this didn't cause instruments like violins or cymbals to sound sharp and edgy. What it did do was highlight a small amount of background hiss during quiet sections of this piece, even on a strong signal from our large roof aerial.

Medium Wave can be a bit of a gamble on modern tuners. Mike Creek, the T43's designer, has evidently put a lot more effort into this area than the after-thought MW sections fitted to most tuners. The sound wasn't FM quality but it had a clarity usually conspicuous by its absence.

Aesthetes after an audio sculpture are unlikely to flock to the Creek T43 in their droves. On the other hand, I can see audiophiles in search of a capable tuner which won't break the bank doing just that ●

Creek T43 £399

Creek
2 Bellevue Road,
Friern Barnet,
London N11 3ES
Tel: 0181 361 4133

WORLD VERDICT



The Creek T43 is a great little tuner at a very reasonable price.

Measured Performance see p111

The Cartridge Family



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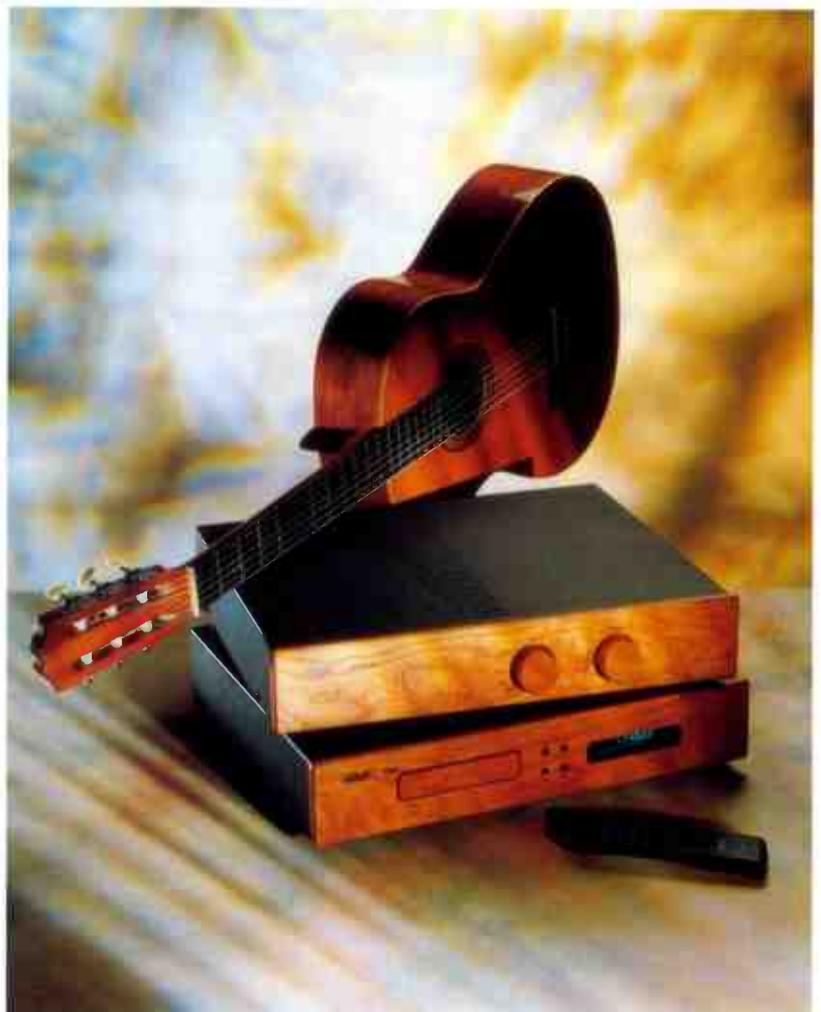
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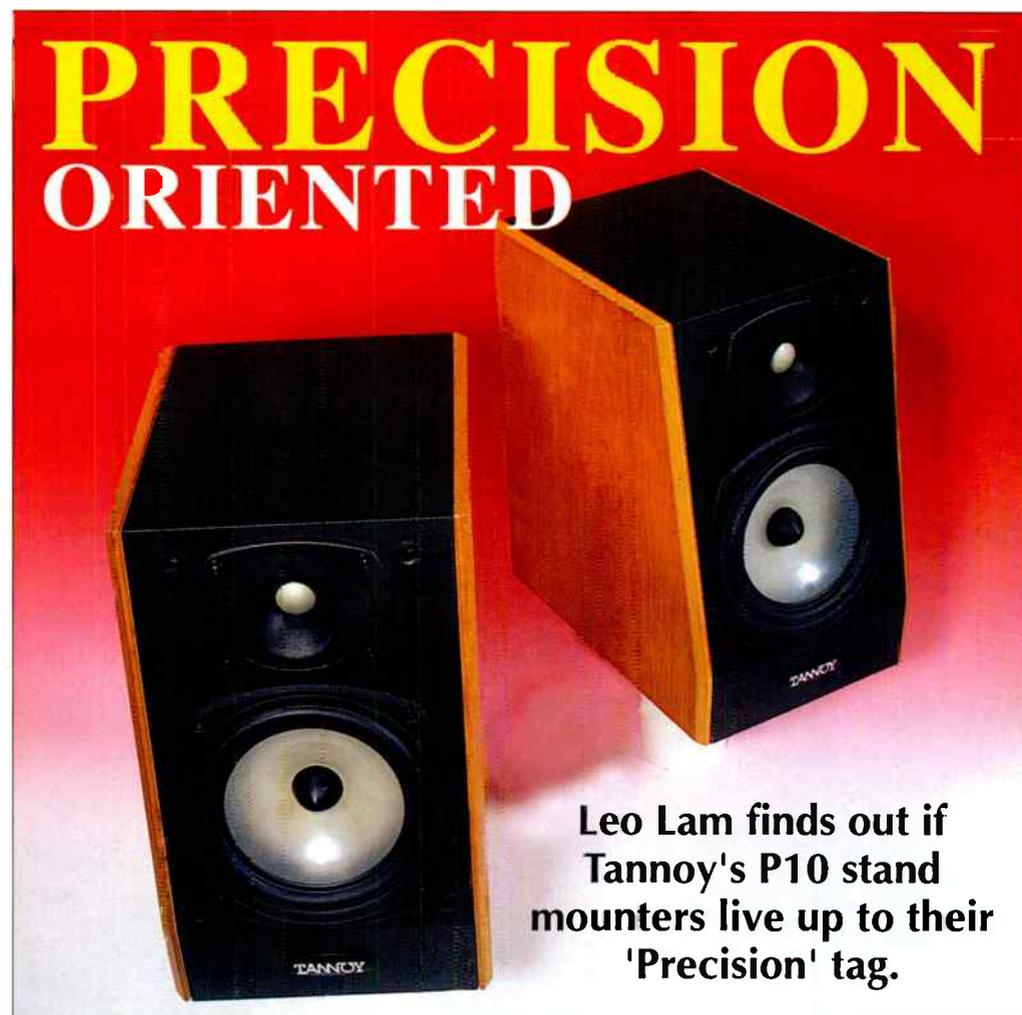
What's in a name? Well, Tannoy christened their flagship £25000 four-way behemoth the Kingdom. With each 370litre cabinet weighing in at 170kgs, that sums up those 'speakers rather succinctly. So what are we to expect from the Precision P10 stand mounters? Clean, dry bass in the Tannoy tradition, crisply-focused imaging and an overall transparency? I was hoping so, because a combination like that for £300 would be a bit of a coup.

The ported P10 is the smallest member of the new Precision series from Scotland's finest. Where it rubs shoulders with the mighty Kingdom though is in its tweeter. This hard-dome unit, with its 'ceramic' sandwich-construction diaphragm, is similar to that bolted to its very much bigger cousin. Squeezing an 18in. woofer into a stand mounter proved somewhat more difficult, so Tannoy opted instead for a 6in. mid/bass with an opaque composite cone. Both units are mounted on a sloped front baffle to improve time-alignment, while the two parallel sides (no polygonal cabinetry here) are clad in real wood veneer. Gold-plated bi-wiring terminals complete the package.

After nearly a week of run-in, the P10s had finally settled down so I started some serious listening. Music was sourced from an Assemblage DAC-2 convertor with upgrades, a Pink Triangle Numeral serving as a transport (the two linked via the ProDAC cable from the Chord Company). All other cabling came from Kimber. The Tannoys were placed on a pair of Soundbyte-filled Atacama SE24 stands where also occasionally resident were Rogers LS3/5as, KEF Q15s, Mordaunt-Short MS10i Classics and Seas Mini Monitors.

A rather slow and slightly untidy presentation first greeted my ears when the Precisions were connected to the similarly-priced Aura VA 80 integrated amp. Fortunately, resorting to the more expensive Roksan Caspian unleashed their hidden potential.

The P10s turned out to be very consistent across the frequencies,



Leo Lam finds out if Tannoy's P10 stand mounters live up to their 'Precision' tag.

but a lack of low-level resolution was apparent at the top end. This came as a surprise considering the tweeter's claimed 38kHz bandwidth (most begin drooping at about 20kHz). For example, Salvatore Accardo's violin in Paganini's *Diabolo In Musica* (DG449 858-2) sounded even and free from grain but the air and lucidity normally associated with this recording were missing. Detail was good, as was tonal colour judging from the attention the Tannoys paid to the wooden resonance of the violin rather than merely concentrating on its strings. Imaging was probably the weakest area of the P10s, which assembled a slightly two-dimensional sound stage.

Lower down the Precisions scored higher. Bass had excellent weight and depth for the size and price, although it could have done with a little more punch. There was also a touch of boxiness when the 'speakers were pushed hard.

Fans of the angry Alanis Morissette or calmer Sheryl Crow may be disappointed by the P10s' relaxed view of timing: even Aqua the manic Barbie band sounded mellow than normal thanks to a rounding off of leading-edge transients. This meant the Tannoys were better suited to more mainstream recordings from, say, Celine Dion or Nat King Cole, which sounded rich and involving.

It did take some time to acclimatise to the P10s' character, and I bet you'll either love it or hate it depending on your taste in music. On one hand, a pair of KEF Q15 or MS10i Classics would sound perceptibly more open and free, on the other, the P10s are certainly more consistent. Utmost 'precision' they probably aren't because of their lack of spaciousness. However, partner them with a detailed and powerful amplifier and these Tannoys are worth a serious listen ●

Tannoy P10 Precision
£300

Tannoy
Coatbridge,
Strathclyde
ML5 4TF
Tel: 01236 420199

WORLD VERDICT



Though very even in their performance, the P10s lack ultimate clarity and punch.

Measure Performance
see p111

WIN



A SONY CD PLAYER,

ELEMENTAL AUDIO PLATFORM,



ETALON PRE-AMP



OR

SOUNDCRAFT SPEAKERS

Perfect your system with one of the four great prizes we're giving away this month, worth over £2800.

This month's competition gives you a chance to win one of four superb prizes. We have a stylish Sony CDP-X3000ES compact disc player, a Monoplinth platform from Elemental Audio, a pair of Absolute 4P active loudspeakers from Soundcraft, and (pause for breath), a hand-crafted Etalon PreAmpli pre-amplifier from Hungary.

Sony's CDP-X3000ES CD player was reviewed in the March issue, where its sleek looks were backed up by a natural musicality. The '3000 is a top-loader, where a transparent acrylic lid slides back to reveal Sony's fixed-pick-up mechanism and disc clamp. But what marks out this £499.99 player as something a little unusual is its selection of digital filters. These allow you to tailor the sound to match your own sonic taste and any disc in your collection.

It was this last February that we assembled six equipment platforms for evaluation. Best of the bunch was Elemental Audio's £499 Monoplinth. This heavyweight support has a tubular steel frame filled with lead shot and fine casting sand. The 20mm thick marble agglomerate shelf on top is damped by a rubber sheet and has four soft lead discs to provide a bedding for the adjustable top spikes. These have hardened, nickel-plated carbon-steel tips mounted on hard-grade stainless-steel adjusting threads. On the underside of the powder-coated frame are four more precision-turned floor-coupling spikes. All this adds up to 27kg of elegant platform on which to proudly site your hi-fi components, safe in the knowledge that they are getting all the support they need.

The Soundcraft Spirit Absolute 4P loudspeakers were reviewed back in October 1997. These two-way stand mounters rely on a phase-linear active crossover to ensure each Audax driver (a soft-dome tweeter and Aerogel mid/bass) is receiving a clean signal

from the built-in 100watt amplifiers.

These £799 professional studio monitors require only a source and pre-amp, or even a CD player with variable output, to create a complete system. Jon Marks found the 4Ps had a clarity and impact in the bass which made many passive designs sound sluggish, blurred and bloated. With their power, transparency, detail and speed the Absolute 4Ps are perfect partners for smooth and capable sources.

Prize number four is Etalon's £1095 PreAmpli pre-amplifier. Also reviewed in the February issue, Jon Marks found this solid Hungarian-made unit, teamed up with its matching Ampli power amplifier, to be unfailingly natural in its presentation. As well as six line inputs and a choice of RCA or XLR outputs, this dual-mono pre has individual toroidal transformers and rectification for each stereo channel. With its chunky construction and open sound, this pre-amp may be just the ticket to nurture your sources' outputs.

If you'd like the chance to win one of these prizes, all you have to do is answer the questions opposite and complete the tie breaker. Send in the entry form on the back of a sealed envelope or postcard to reach us by May 6th to:

Four-Prize Competition
Hi-Fi World Magazine,
64 Castellain Road,
Maida Vale,
London W9 1EX

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

COMPETITION ENTRY QUESTIONS

- 1) How many digital filters does the Sony CDP-X3000ES have?
 A. 1 B. 3 C. 4 D. 44.1

 - 2) What kind of crossover do the Absolute 4Ps use?
 A. Passive B. Zebra C. Mainstream D. Active

 - 3) How much does the Etalon PreAmpli cost?
 A. £499 B. £2000 C. £799 D. £1095

 - 4) What is the shelf of the Monoplinth made from?
 A. Agglomerate marble and rubber
 B. Cornish granite and medite
 C. Acoustically-treated cereal packet and sticky-back plastic
 D. Carbon-fibre reinforced Kevlar boxboard with a doped PVC damping skin.

 - 5) What kind of pick-up mechanism does the Sony CD use?
 A. Fixed pick-up B. Parallel-tracking pick-up
 C. Swing-arm pick-up D. Vertical-tracking pick-up
- Please do not add my name to your mailing list.

TIE BREAKER (obligatory)

Complete the following in less than 30 words

They're absolutely fabulous, I'll take the 4Ps,
 But what's that and what are these?
 Elemental my dear, why that, it's a Sony,
 This is a Monoplinth and this a PreAmpli,

.....

.....

Name:

Address:

.....

Post Code:Tel No.

PLEASE STATE YOUR PRIZE PREFERENCE

1)..... 2)..... 3)..... 4).....

COMPETITION WINNER
March Issue competition
JONATHAN BELL of Yapham, York
wins the Wilson Benesch Full Circle turntable

COMPETITION RULES AND CONDITIONS

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

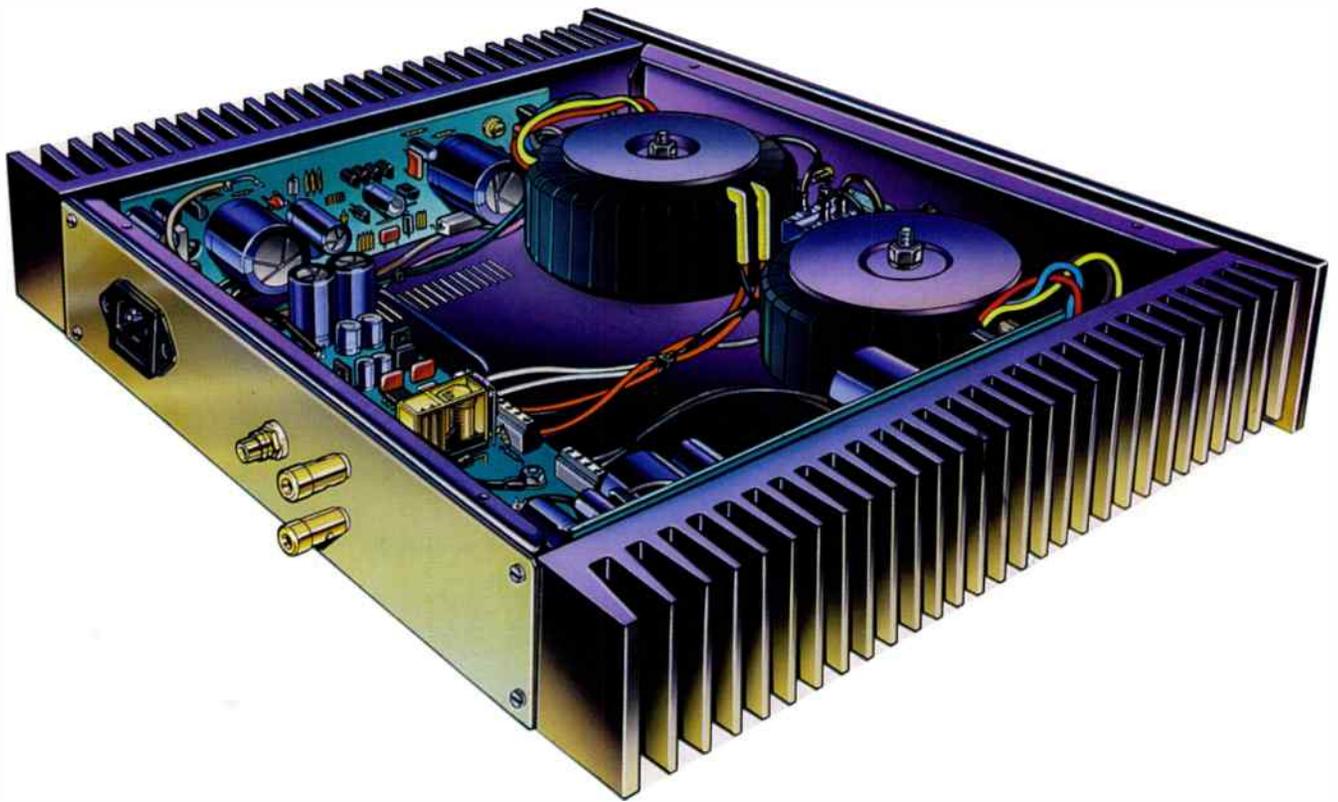
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POWER

to the Turntable

There are over one hundred thousand Linn Sondeks in the world. With the notable exception of those modified by Pink Triangle (where a new DC motor is fitted), they all use Airpax's AC synchronous motor. This ubiquitous little device, which can also be found on Regas and Manticores as well as numerous other decks, requires a clean and carefully-managed power supply, if it is to give of its best. The aim here is to provide the purest signal to yield stable, low-vibration drive.

Many turntable manufacturers choose to make cost savings in this area. In the most elementary layout, you can get by with just a resistor and a capacitor. The resistor drops the voltage (typically to 70V-100V, reducing torque but crucially also lowering vibration), while the capacitor phase shifts the mains sine-wave 90° before it reaches half of the motor's 24 poles. This simple circuit does work but it leaves you at the mercy of the rather dirty UK mains supply. So, what goes into a superior supply?

There are two differing schools of thought here. One suggests stepping down the mains voltage with a quality transformer while the other plumps for generating an unsullied 50Hz waveform from a quartz-locked signal generator.

This review encompasses both types, with Naim and Norton representing the transformer camp, while Linn and Manticore resort to crystals. We found out which fared best with a latest-spec Sondek carrying an Ittok LVII arm and Ortofon Rohmann MC.

NAIM ARMAGEDDON

Naim Audio's beefy power supply was originally designed for the LP12 as part of the Armageddon project



First came the Linn Valhalla, then the Lingo. Next was the Naim Armageddon. Andrew Harrison gets into a spin with these and other LP12 power supplies.

which included the Prefix phono stage.

The unit is housed in a substantial Hi-Cap-style casing, with a single, large rotary switch to get the platter spinning. Output to the

motor is via an industrial-grade five-pin power connector. A matching flying lead is hard-wired to the LP12 via a simple PCB mounted on the Sondek's wiring strap. To cover the hole where once was set the Linn

PICTURE THE SOUND

PROUDLY PRESENTS

Anthem range from Sonic Frontiers

Sweet sound and numerous features make the CD1 fine value for money
World Verdict



March 98



Anthem CD1

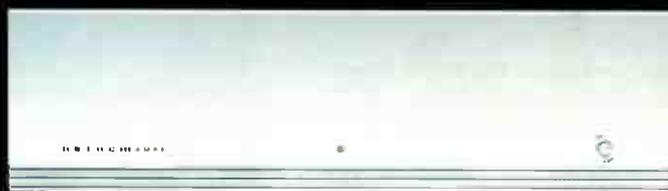
Wonderful natural sound: Masses of realism. As a high-end contender this player is a winner.

WHAT HI-FI? ★★★★★
Jan 98



Anthem Pre 1L

"...better sound than you've got any right to expect at this price point - maybe even double. Very highly recommended."
stereophile Feb 98



Anthem Amp 1

"...excels at just about every parameter, ... but the best part is the Amp 1's sheer musicality".
Stereophile Feb 98

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power switch comes a discreet, black, Naimed blanking plug.

The Armageddon endowed music with a warm yet incisive quality, rhythms not so much outlined as underlined. Tonal balance erred marginally at frequency extremes, with a powerful but slightly overblown bass counterpointed by an open clarity and hint of brightness in the upper registers. This meant surface noise and production faults were in evidence, but so was a whole groveful of music too.

Rhythms on the Armageddon were easier to differentiate on certain brasher recordings compared to either of the quartz supplies, making for an easier-listening performance that was always sprightly and engaging. In addition, vocals took on greater presence and moved forward in the mix compared to the Norton, for instance.

NORTON AIRPOWER

This black box from new company Norton Technologies falls in the same toroidal camp as the Armageddon - it uses a very large 1000VA transformer big enough to shame the majority of power amplifiers. The main power switch is on the rear of the casework, while a small rocker on the front is used to start the deck. Best of all, the Norton is Lingo pin-compatible so requires no special fitting by Lingo users. Non-Lingoers will find a fitting kit and instructions included.

This supply is blessed with one of the widest sound stages you'll lay ears on - instruments and ambience stretched well beyond the confines of the loudspeakers' cabinets.

The sonic signature of the Air Power was easy to identify. Anything with a bassline in it had an irresistible drive, underpinning the mellowest, velvety midrange and sweet, secure treble. There was phenomenal solidity when portraying solo instruments too. Piano from Enya's Watermark, for example, had a three-dimensional realism that allowed you to picture fingers on keyboard.

On busier passages such as Rachmaninov's Second Piano

Concerto, the Norton does have a tendency to simplify matters somewhat, picking out the main thread of the music and focusing on selected tunes at the expense of every nuance available. At these times there was an element of clutter and tunes could become a little homogenised. Nonetheless, this remains a pile-driver of a power supply.

LINN LINGO

Back in 1988 Linn denied all knowledge of work on a two-speed power supply for the Sondek. Two years later the Lingo appeared.

Linn's own supply is the tidiest box here, with a single flush on/off switch on the front panel. Connection to the turntable is via a multi-core cable terminated in a locking 8-pin DIN plug. So far, so simple. Inside, however, it's a different story.

A compact toroid feeds a quartz-locked signal generator with two crystals providing the final output frequencies of 50Hz and 67.5Hz for 33rpm and 45rpm respectively. Speed selection is achieved through the deck-mounted switch: pressing momentarily lights a red LED and 33rpm, pressing and holding lights a green LED and 45rpm. At start-up the voltage applied is high to get the platter turning. Once the deck's at speed though, it drops down to a quieter 61V.

The sound with the Lingo'd LP12, like the Norton, is quite distinctive, but for very different reasons. Whereas the Norton (and to a lesser extent the Naim) has a firm grip on bass rhythm and a way of tunefully rendering instruments, the Linn opens a new window on detail and timing previously closed to the toroid supplies. Latin percussion appeared across a clean sound stage, every drum and shaker locked in place, rhythms tripping along while complex time signatures were deftly unravelled.

An early recording of Die Meistersinger which had sounded blunt and dated by age suddenly revealed itself as a pacey, melodic rendition. Modern recordings had a definite master-tape feel - Garbage's

Stupid Girl possessed the tightest, tautest rhythm section thus far heard and positively tingled with grunge-factor overload.

MANTICORE MB6

The Manticore works along similar lines to the Lingo, with two quartz crystals to lock pitch. Operation is controlled by the same ITT switch as the Lingo, but mounted on the MB6's front panel with the LEDs' colours reversed. For £690 an MB6i represents Manticore's last word, utilising as it does special-grade components in important areas.

Listening with this supply was a hybrid experience: there was the bass power of the transformer with the apparent neutrality of the quartz. For many this will be the perfect balance as it has the advantages of the former (bottom-end drive and sweet top end) with the tightly-defined imagery of a good quartz drive. And it plays 45s without dismantling the deck!

Unlike the Linn, the MB6 was more forgiving of bright or worn recordings and dubious 'digital remasters'. Timing in complex pieces was excellent, a veritable metronome ticking at the heart of challenging percussion work.

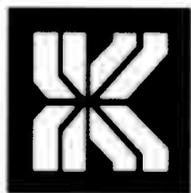
CONCLUSION

So, which is the best PSU for your cherished LP12? They all have relative merits which need to be experienced in your system before you make your choice.

The Naim and Norton, which are broadly similar in sound, offer a sweet and tuneful warmth coupled with a dynamic and weighty bottom-end clout that gives most LPs a natural and organic feel. Of the two, the Naim has more treble detail, though it's not necessarily better for it.

The Linn and Manticore on the other hand have greater precision and detailing, with the Manticore giving a more consistent sound. Where the Linn does fall down occasionally is in the way it can overwhelm you with detail. In contrast, the Manticore gives you all the music you could want to listen to ●

Armageddon	£610
Naim Audio	
Tel: 01722 332266	
AirPower	£399
Norton Technologies Ltd	
Tel: 01245 283125	
Lingo	£750
Linn Products Ltd	
Tel: 0141 307 7777	
MB6	£560
Manticore AV	
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KIMBER KABLE

Jon Marks plugs into Kimber PowerKords

"When we auditioned mains cable from Moth and DNM back in June, we found really quite slight improvements to our systems's sound, but not so with the 4TCM. Even as I was walking over to our customary listening spot on the sofa, I could hear better bass definition and extension.

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

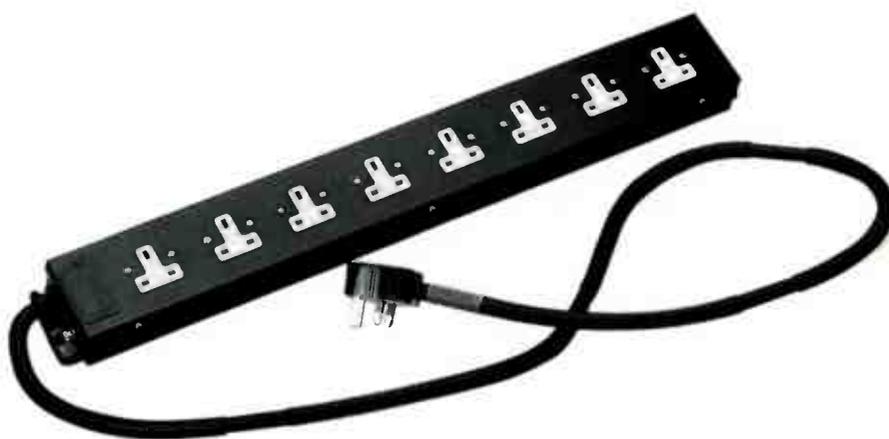
"So far, so good, and £73 very well spent.

"...if you wanted to shake a stick at the rhythm, it would now be the size of a telegraph pole.

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

"I only hope Russ doesn't want these back, as they're now taken up permanent residence in our system!"

Jon Marks, Mains Maintenance review, Hi-Fi World, Dec 1997



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WOOD

FACE

Can't see the digital wood for the trees? Leo Lam suggests Holfi's Xara CD player.

As the end of the millennium draws ever nearer, it's easy to get the impression that technology is taking over. Thankfully we've not yet reached George Orwell's 1984 scenario, but in many areas of life 'high-tech' is the buzz-phrase. However, while companies like Wilson Benesch and others have decided to reap the benefits of modern materials like carbon-fibre, Holfi of Denmark have travelled a totally different route. Not only is wood used in the front panels of their components (like the Xara CD player), their turntable is also made of the stuff. If the natural approach works for LPs, can it do something similar for CD?

The £950 remote-controlled Xara uses the latest Philips CDM12.1 transport but features a multi-bit DAC rather than the more customary Bitstream almost invariably chosen these days. This older digital technology can show newer designs a thing or two though, if backed up by proper power supplies and a well-designed output stage. In the Xara's case, this is a solid-state, single-ended, zero-feedback current amplification circuit.

The components inside are of a high quality and include the likes of Elna's Silmic capacitors. Minor details like the thick, unshielded copper rods that transmit signals from the main board to the output stage exude a certain electronic class too. Mechanically, the inside of the Xara's thick steel cabinet is damped with heavy bituminous pads and carbon-foam, which latter the Holfi's manual claims, "takes care of high-frequency digital noise". Finally, the Xara has gold-plated RCA analogue sockets on its rear panel but, strangely, no digital outputs.

After more than 100 hours of running in the Xara was hooked up to a Roksan Caspian amp (which served as both integrated and pre-amp) in addition to Musical Fidelity X-A50 monoblocs and Wilmslow Audio Mini Monitor loudspeakers. Kimber PJB interconnect linked CD player and Caspian, with the excellent Pentacone Plain Copper between Caspian and MF. And since the Holfi's rubber feet steadfastly



refused to sit stable on a flat Soundstyle stand, I slipped three TopCones from Ensemble underneath it.

The Xara was very much at home with a selection of Opus3 CDs, revealing all the clarity and acoustic atmosphere I've come to expect from these recordings. One aspect of this player's rendition that really stood out was the bass, as demonstrated in a piece by Frank Zappa (Opus3 CD19692) remastered with HDCD encoding. In spite of lacking an HDCD filter, the Xara's bass slam verged on the window-shattering and furniture re-arranging thanks to its speed, weight and slam.

The guitar on another HDCD disc, Latina-Rumba Flamenca, showed the sweet treble wasn't slow either - it was crisp without becoming aggressive. In comparison to my reference DAC-2 from Assemblage, there was a little less resolution and texture, but you'd

expect that given the DAC-2 as a kit with upgrades costs over half of the Holfi's £950. However, the silent background and generous sound stage rebalanced the odds in the Dane's favour.

Turning to something more upbeat and grungey like the latest offering from Sheryl Crow posed no problem for the Xara whatsoever. It adapted to Crow's ever-changing voice and managed to extract most of the subtlety in the complicated mix. It was commendably sympathetic to recording faults too, invariably emphasising the musical content above production quality.

What Holfi have succeeded in doing is combining the oomph and musicality of older Multi-bit technology with the smooth, sweet treble more characteristic of Bitstream. Although the Xara is unlikely to worry the competition over £1500, it should give its pound-for-pound competitors a shiver up the spine ●

Holfi Xara £950

Holfi
Falkevej 7
3400 Hillerød
Denmark
+45 48 24 39 24

WORLD VERDICT



It's not cheap but the Xara scores for its unusually firm bass and exciting presentation.

Measured Performance
see p111

Letter of the Month

The writer of the 'Letter of the Month' wins a free subscription to Hi-Fi World as well as a Top Prize every other month

SUBMEOW?

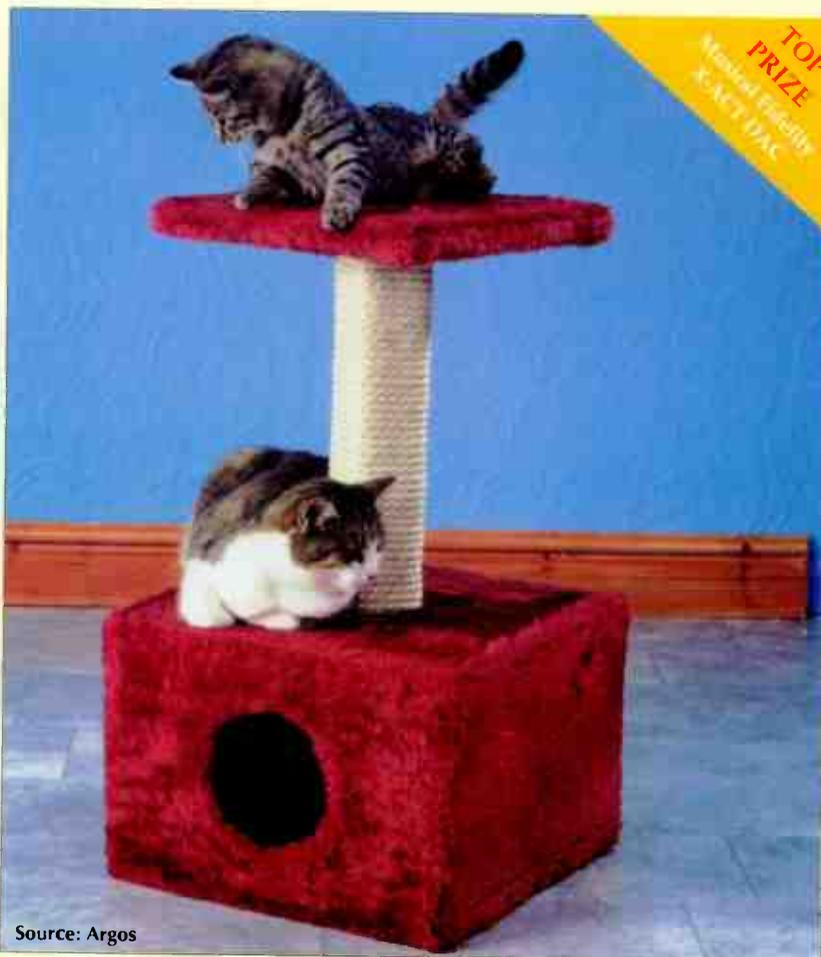
I am writing to offer a solution to the problem experienced by Rod Bushell and his cat (not named) in World Mail, Vol 7, No12 (Feb '98). This solution can be found on p166 of the Spring/Summer Argos catalogue and it's called a "Cat House".

The clever part of this piece of kit is its top platform, which is roughly the same height as most settee backs. I am sure this would fit neatly between wall and sofa whilst allowing said cat the improved stability of sofa back plus a platform area supported by a scratching post - feline and audiophile in perfect harmony. Better still, if the cat takes no

interest in the box constituting the base, this can easily be converted into a subwoofer, or is that a submogger?

PS. No, I don't work for Argos.

A. Moses
Durham.



Source: Argos

The perfect accessory for music-lover and feline - the Cat House from Argos. Please note the lower box, which is ready-cut to take a subwoofer driver for extra bass.

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REVAMP OR REPLACE?

A 25-year-old Ferrograph F307 MkII integrated amplifier powers my hi-fi system. If there is anyone at Hi-Fi World who is old enough to know anything about this model, I would like some advice on it.

I have been more than happy with its performance over the years but now it needs minor repairs to the input selector panel. I will have those repairs done whatever, but I would like to know if the Ferrograph has been overtaken by improvements in amplification technology. Should I therefore be looking at a replacement?

I like what I have read about the following amplifiers: Audio Analogue Puccini, Roksan Caspian, Sonneteer Alabaster and Electrocompaniet EC-1 or EC-2.

What do you advise? Is the Ferrograph in the same league, or should I relegate it and look for something new?

My other hi-fi components are Sendor BC1 'speakers, Pioneer TX-

9100 tuner, Kenwood DP-7090 CD player, Connoisseur turntable with SME 3009 Series II arm and Shure 75ED cartridge.

**Keith Spann
Devon.**

Even though the Ferrograph F307 MkII is almost as old as me, I have actually heard a couple. They have quite a sweet, warm sound but detail and low-frequency grunt aren't exactly in abundant supply. To be frank, any of the alternatives you mention would

be far superior to the F307, especially in terms of the phono stage.

Try to arrange a side-by-side home demo of the Puccini SE, Alabaster and EC-1/EC-2 - never easy I know, but vital if you're going to get the best match with the rest of your system. JM

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The Puccini SE's superb switchable MM/MC phono and line stages will accommodate all your sources.

GOING SEPARATE WAYS

I write in the hope of some independent advice. I currently own a JVC Adagio S200 Mini system but I am hoping to replace this in the future with a system of separates. Even though I will only be looking at relatively cheap components (around £150-£200 each, with a budget of about £200 for the 'speakers), it will take some time for me to save up this amount with my very limited income - yes, I am a student!

As I am impatient, I have decided to buy the 'speakers now and improve the quality of my existing system immediately. Having visited the two local specialist audio dealers, I have been recommended the B&W DM601, the Celestion 15i, the KEF Q15 and the Mission 732i. Have you had any experience with these or any other 'speakers of this price and style - ie, fairly compact and wall bracket or stand mounted?

I listen to anything from Classical through Jazz to Pop, Dance and Club. I like good, strong bass, detailed treble and focused imaging.

**Michael Young
Herts.**

Given the list of likes at the end of your letter, I'd be tempted to suggest the Q15. This has sweeter treble than the 601, deeper bass than the 732i and is generally less coloured than the Celestion 15i. The point-source Uni-Q driver is a dab hand with imaging too. There are also the Tannoy Mercury m2s at £140 that you should definitely consider.

None of these 'speakers should be mounted on a wall bracket, which will only cause boomy bass, diffuse imaging and flat sound staging. Use sand-filled Atacama SE24 stands instead.

Amp-wise, have a listen to Aura's VA 80SEx and Denon's PMA-250SE integrateds. My personal favourite CD player under £200 is Cambridge's CD4SE, reviewed in Feb 1998. And at a paltry £15 for a set, SonicLink's Bonus interconnects are bargains, as is QED's starter 79-strand 'speaker cable (which sounds better in shorter runs). JM

**Give a home to these Cobra 2 interconnects from the Chord Company between your amp and CD player.
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In spite of its low cost, Cambridge's CD4SE CD player is an extremely capable disc-spinner.

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REAL-WORLD HI-FI

I've just finished playing fantasy hi-fi again and managed to finish within my £12500 budget. However, as I did not manage to predict more than two lottery numbers again this weekend, I thought I had better take a look at some possible low-cost improvements to my own gear and ask your opinions.

My present system numbers amongst its ranks an Arcam Alpha Plus CD player and Systemdek IIX/900, RB300 and Goldring 1012GX feeding an Aura VA100 Evolution amp, which in turn drives a pair of TDL RTL2 'speakers. The CD-to-amp link is via a Chord Co. Cobra interconnect and the 'speakers are connected using Audioquest Type 4 cable.

Overall I'm happy with the smoothness and warmth of this arrangement but I crave just a little more detail, separation and tighter bass. Now, whether this is possible without brightening the treble or costing a fortune I'm not sure.

With the CD player the obvious answer is to add a DAC. Would I be better off choosing a second-hand model (such as an Arcam Delta Black Box 5 or DPA Little Bit Three) or would a newer budget design (like a Musical Fidelity X-ACT or Cambridge Audio DACMajic II) be as appropriate?

Option number one for the turntable is to upgrade the stylus to a 1022 or 1042. Other thoughts include re-wiring the arm and fitting phono plugs to the back of the turntable, or purchasing an acrylic platter and separate power supply.

Separate Pre Out/Power In sockets for bi-amping is a feature sadly lacking on

the Aura. I'm hoping you can assure me this situation can be easily remedied, which would allow the purchase of a second-hand VA100 and a bi-amped system.

**Steve Brooks
Northants.**

I have to say I have reservations about the one-box CD player/add-on DAC approach, in as much as it often, although not always, entails spending a relatively large amount of money for small sonic gain.

You don't mention what your Arcam is sitting on, but £130 spent on Perfect Sound's Absorber platform (reviewed in Feb '98) would bring about the kind of improvements you seek. It'll also work well under any future upgrades.

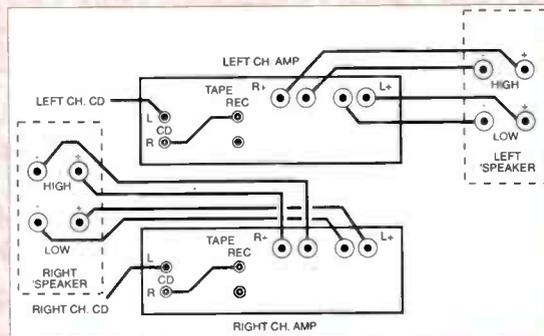
When it comes to the turntable, there's a couple of steps you can take. First, get your RB300

modified by Origin Live (tel: 01703 442183). This gives the arm a vastly more solid, detailed and spacious sound. Second, as you say, swap the stylus - you'd be better going straight for the 1042, bypassing the 1022. An out-board PSU is a safe bet too. Call Audionote for Systemdek spares, as they've taken over their turntable side of the business (tel: 01273 220511).

As for the bi-amping, the only real way to do it with two VA100s 'sans sockets' is to hook one up to each 'speaker.

Plug the left channel from your CD player, for example, into the left channel CD input on one amp. Then, with a short run of interconnect, hook the left Rec Out socket of the tape loop on the same amp up to its right channel CD input. This effectively monos the amp. Do the same with the other amp and the other channel of the CD player. Then run the tweeter of the left 'speaker from, say, the right 'speaker terminals and the mid/bass from the left 'speaker terminals of the relevant amp. The same goes for the other 'speaker. If all that sounds a bit daunting, check out our bi-amping feature on p78 of June 1997's issue.

And finally, have a look at the following letter. . . JM



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

Lend your CD player a helping hand with Ringmat's Statmat. Ringmat .Tel: 01277 200210

SPEAKER SURGERY

I am prompted to write after having recently upgraded my RTL Series 2 floor standing 'speakers. This was achieved by replacing the standard capacitors in the crossover with Ansar polypropylenes and replacing the internal wiring with better quality 'speaker cable (in my case, DNM Reson). I also damped the rear of the magnets of all the drivers with self-adhesive bituminous sound deadening panels (these are readily available at very reasonable cost from most good car accessory shops). The pressed steel frames of the bass drivers were also treated with small pads cut to size.

The difference and improvement this inexpensive and easy mod has made to the sound is amazing.

Obviously, any item to be so modified should be out of the manufacturer's warranty period as the guarantee would be rendered invalid as soon as you take a screwdriver to it.

**David Duffin
Lancs.**

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BOXING

I currently have a set-up consisting of a Pink Triangle Anniversary/SME V/Lyra Clavis DC running through a Michell Iso to a Copland CSA14. I am happy with the sound although I realise the limitations of my £200 'speakers. I now have a budget of £2000-£2500 which, in theory, I intend to spend on upgrading the 'speakers.

I have auditioned Sonus Faber Minima Amators and Monitor Audio 20SEs, both of which I liked - but not enough to purchase on the spot. I have also heard the Martin Logan Aeriis in a friend's system and thought they sounded great, but his amp is much more powerful than the CSA14.

I listen mostly to Classical (more chamber than orchestral) and to some Indie. Can you advise me on whether the Aeriis are suitable and what other 'speakers I should be listening to. I will need to upgrade my 'speaker cable too - any ideas?

Adrian Spence
aspence@quantime.co.uk

Not being familiar with the Aeriis, all I can advise is that you listen to



Give your ears a treat by moving from budget 'speakers to Celestion's monster A3 floor standers

them within your system (or at least with your amplifier) before deciding. As for different transducers to consider, have a look

at the Jamo Concert 11s (reviewed in the December 1997 issue) which are big brothers to the Concert 8s. At £2000 these floor standers are outstanding value materially and sonically and combine an open, airy sound with excellent dynamics and speed.

If you've a large room and really crave seismic bass, then the £2400 Celestion A3s which so impressed Douglas Floyd-Douglass in May 1997 are well worth considering too.

You don't mention which loudspeaker cable you are using or what your budget is, so I can only give some general recommendations. At around £180 for a three-metre bi-wired and terminated pair, Pentacone Grade 1 cables are fine value. At a higher price there's the excellent Purist Audio Elementa - £175 for the first metre with each additional metre costing £45. KB

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NO PREAMBLE

I'm wondering, can I direct the output of my CD player directly into a power amp? It's time to replace my fiancée's stereo, having left my Teac/Rotel/Heybrook combination back in Canada. My fiancée's Sony CD player, a CD-P507, has line output control. Could I just plug it straight into the Rotel power amplifier and use the line output control on the CD player as my volume control? Not having a range of inputs does not bother me unduly.

Jeff Rabin
mjrabin@mcmail.com

The short answer is yes. As long as you don't site the CD player at one end of your room and the amp at the other there shouldn't be any problems. Most CD players these days will happily drive a metre or two of interconnect into a power amp. If you wanted better sound from a similar set-up, you could try a volume control (like an Alps Blue pot) in an external box. JM

Connect CD player to power amp with a pair of the Chord Company's Cobra 2 interconnects.

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Many modern CD players are fitted with volume controls on their outputs to enable connection directly to a power amp.

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

HEY, BIG SPENDOR

I've been out of hi-fi for a good few years now, but your magazine has re-awakened my interest. My main components are a Linn Sondek LP12 (vintage 1982) with Mission 774 arm and 773 high-output MC. The amps are an Exposure VII pre and VIII power driving Spendor SP1s. The digital source is a Cambridge CD2 (used only as a transport) with a Cambridge DAC (bought last year) driving straight into the power amp via a Martin Colloms-designed passive controller.

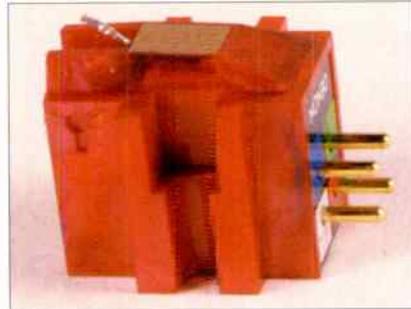
I love the 'speakers and want to keep them, the deck and arm. The Exposure amps have been incredibly reliable but I now find the sound tiring - not as transparent and deep as I would like.

I understand the arm is still quite highly rated. Can you recommend a suitable cartridge upgrade? Is it worth bringing the Sondek up to the latest spec?

I feel the amplification is in the greatest need of change. I am intrigued by your valve kits. Would the 5881PSE drive the Spendors, do you think? Chassis and layout seem identical on the 5881PP and PSE. Can one be converted to t'other? Could I temporarily use the Exposure pre-amp to drive the valve amps?

Lunchtime O'Booze
psychomet@easynet.co.uk

The Exposure VII's switchable MM/MC phono stage gives you a little leeway as to cartridge choice. I wouldn't want to bolt any particularly heavyweight cartridge



One low-mass cartridge that should work well in your Mission tone-arm is Denon's DL110.

onto the end of the drinking-straw-style 774, so something along the lines of Denon's DL110 high-output Moving Coil (£70), DNM's Mica Moving Magnet (£135 trade-in) or their Aciore MC (£215 trade-in) might fit the bill.

Yes, the LP12 should be brought up to the latest spec with the Cirkus bearing fitted by a dealer who can service the turntable at the same time.

The Spendors have a sensitivity

of 88dB and a roughly 8ohm impedance, so K5881 (now in MkII guise for the push-pull version) with its 20watts of pure class A should drive them without too much difficulty.

I'd go for the push-pull 5881 over the parallel single-ended, not really because the former has 3watts of extra power but because of its slightly more muscular sound; a mellow PSE with mellow Spendors could turn out to be too much of a good thing.

While the PSE and PP certainly look similar externally, they use two completely different circuits and output transformers - one is obviously Parallel Single-Ended, while the other Push-Pull. I'm afraid it's a case of ne'er the twain shall meet as far as any conversion goes.

I see no reason you couldn't use the Exposure pre ahead of a valve power - the combination of thermionic and solid-state can work surprisingly well. JM

Try some of DNM's Licon contact enhancer on the pins of your new cartridge.

DNM. Tel: 01277 227355

DIGITAL DEBATE

In 1989 I purchased my hi-fi system, which features a Linn LP12 (Valhalla), Iittok LVII, K9, Naim Nait 2 amplifier and Linn Helix loudspeakers bi-wired with Linn K20 cable on dedicated LS1 stands. I have recently changed the cartridge to a Goldring 104 Moving Magnet. I love the system's sound but I realise it lacks power, sound staging and a digital front end.

With a budget in the region of £600 (including wall platform and quality interconnect), I would like to add a decent CD player which would be compatible with my existing system as well as being able to stand up to the scrutiny of the NAC72, Hi-Cap and NAP180 which I currently just after. The two CD players

that spring to my mind immediately are the Marantz CD-63mkII KI-S and Cambridge's CD4SE.

Your advice would be greatly appreciated.

Peter Forshaw
PForsh.comuserv.com

I have to say you're being rather optimistic, if you expect to spend £600 on a CD player, wall shelf and quality interconnect and still get the sort of quality that will impress through a highly revealing

£2000+ amplifier. Both the CD players you mention are excellent for the price but sonically will be overshadowed by your vinyl front end and proposed amplifier.

Your best bet is to buy second-hand, ideally something like Teac's P-700/D-700 combination or Meridian's 200/203 duo which are available in the £600-£800 region depending on age and condition.

Another path to consider is that of an older one-box player; Marantz's CD-10 and Mission's dAD7 are both good buys at around the £500 mark. As for interconnects, have a listen to Kimber's PBJ or DPA's White Slink at around £75/m. KB

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Two to track down second-hand - Teac's P-700 transport and D-700 DAC.

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SUPERSTRINGS

System: Pink Triangle Da Capo (1307, clock-locked), Pink Triangle Cardinal Transport, Pink Triangle Ventrical 'speakers, Audiolab 8000Q pre-amp and Audiolab 8000P power amp.

I've been putting off upgrading my cables for a long time now, but I think the time has come to wake up and smell the coffee!

I'm immensely happy with the synergy between the different system components and (apart from a little healthy scepticism over the possible benefits of cable upgrades) have always been slightly worried about upsetting the balance. I recently dipped my toe in the water, however, and spent £90 upgrading that most hotly debated of cables - the digital interconnect.

This proved to be a real eye-opener. With this cable I heard a greater level of detail and bass control without any loss of warmth or sweetness - the sound was as natural as ever, only more so! I can honestly say this was the most cost-effective upgrade I have made.

Newly converted, I am now convinced that I could gain benefits from upgrading in other areas: my 'speaker cable (currently bi-wired with Linn K20, two-metre runs); the interconnects between my DAC/pre-amp (currently unbranded shop-made

cables); the interconnects between pre/power amps (same again). I presume it would be pointless upgrading one set of interconnects without the other?

With so many different cables to choose from at different price levels, I really must confess to being completely bewildered. Any advice or recommendations would be much appreciated. I listen to all types of music and I guess I'm looking at a budget of around £300.

Tim Roberson
tim@titude.demon.co.uk

Speaker cable usually takes the largest chunk out of a cable budget, so, if you want some cash left over for interconnects, try DNM's Reson at £6.95/m. Its treble smoothness should balance out the Audiolabs and Ventricals' slightly bright upper registers.

Stretching your budget to the max, I'd go for van den Hul's Second interconnect (£160/0.6m) between pre and power, with First (£140/0.6m) between DAC and pre. You should find these offer a huge improvement over what you're using at the moment, with a much more spacious, transparent and

tonally colourful sound.

It would be far from pointless upgrading one interconnect without the other - just doing one at a time you'll still hear a large difference. JM

Another part of the cable puzzle solved - a 3m bi-wire set of DNM's Reson loudspeaker cable.
DNM. Tel: 01277 227355



If you can really afford to splash out on some interconnects, audition van den Hul's First.

EXPRESSION IN A BOX

At the moment I have an Alphason Sonata, Xenon MCS arm, Ortofon MC 10 Super cartridge, Philips 960 CD player, Naim 72/140 amplification and Linn Index Mk2 'speakers on Ku-Stone stands. The problem is the whole thing lacks dynamics and expression.

Before the Naim and the Alphason, I had a Lynx Nebula amp and a Manticore Mantra turntable. With the Alphason the sound stage opened out and there was a massive increase in bass depth and control. I then upgraded the amp to the Naims, which again made the sound even more lively and controlled. But there is still an undynamic, uninvolved element to it.

Eventually I would like to get a Naim 52/Supercap/250 amplifier and SBL 'speakers. So what do I change first? One shop said, "Change the pre-amp, changing the 'speakers in a small room would be pointless". Another stated, "Change the 'speakers, this would get rid of the laid-back feeling." Neither



A small 'speaker for a small room - ProAc's Tablette.

mentioned the power amp.

I'm not 100% set on Naim equipment, and, if I managed to get the sound I'm after before the 52/Supercap etc, I would be most content.

Andrew Macgregor
A.A.Macgregor@gal.ac.uk

"The whole thing lacks dynamics and expression" - that doesn't sound like Naim amplification to me. Loudspeakers and cartridge are more to blame, I believe.

The Ortofon is a pretty cheap needle to be using on a deck of the Alphason's calibre. If you can crack open your piggy bank, lavish £215 (with trade-in) on DNM's Aciole MC which has a bold, taut, up-beat character.

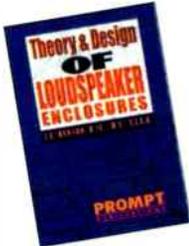
Then swap your Indexes (or should that be Indices) for second-hand ProAc Tablettes, going for £150 and up, or the lively UKD Opera Duettos bought new for £395, whose slightly honky lower bass should be tempered by your Naim kit. JM

Pick up some hi-fi wisdom between the covers of John Linsley Hood's Audio Electronics book.
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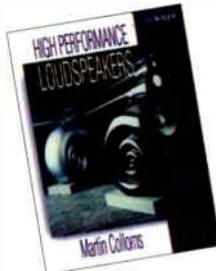
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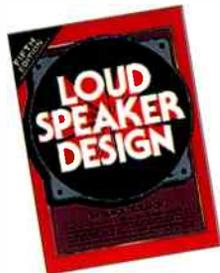
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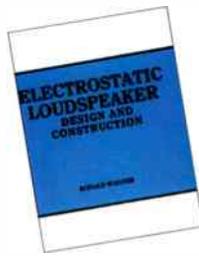
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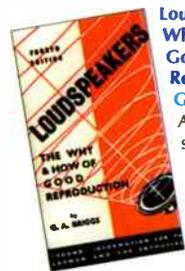
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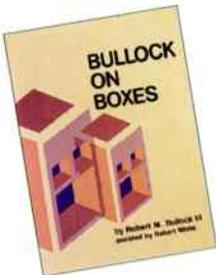


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Ronald Wagner
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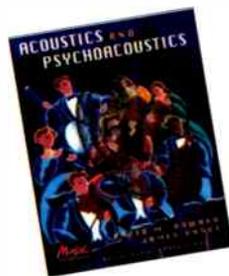


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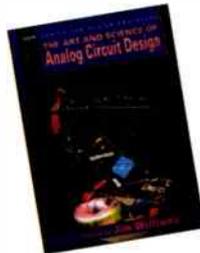


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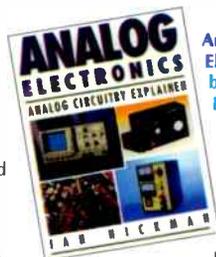
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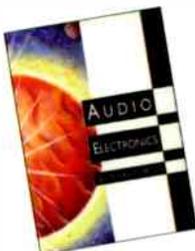
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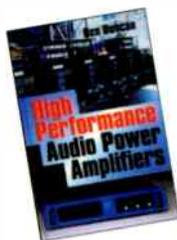
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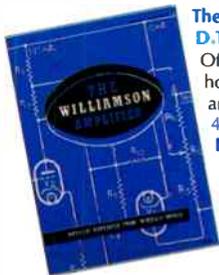
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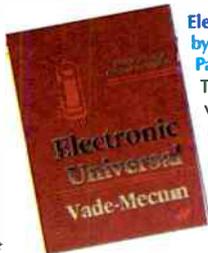
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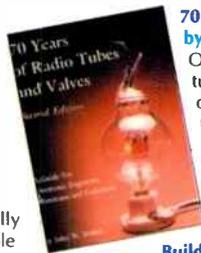
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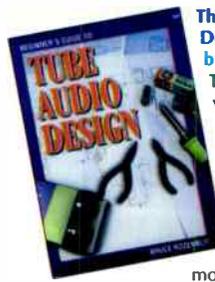
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World Radio History

Accomplished MISSION

Dominic Todd has a rendezvous with Mission's latest budget baby, the £130 700.

"Made In The European Community"; the label on the back of Mission's new 700 stand mounters was the first thing to catch my eye. In order to cut costs, traditional British 'speaker manufacturers are building their wares in Eastern Europe and other places further afield. Tannoy and Wharfedale have made the move and enjoyed consequent success, so you can't blame Mission for giving it a try.

Build quality does seem to have been slightly affected. While there are proper binding posts and reasonable quality drive units, the disappointment comes in the cabinet. It lacks the innovative 'bolt-through' front and rear baffles which feature on the excellent 731 Pro. Curiously, the 700 is only £10 cheaper than its sibling, which suggests that it's aimed at a different, more home-cinema, market.

I listened to the Missions chez Todd first with a Thule IA100 integrated and Roksan Xerxes X turntable, and then in the kind of company they are more likely to find themselves with - a Cambridge A1SE integrated amp and a Marantz CD-48 CD player.

The 700s put their best foot forward with Portishead's 'It Could Be Sweet'. I'm afraid, after hearing some cracking budget 'speakers recently, the results weren't too

impressive. The bass wasn't especially deep and soon ran into problems, even at modest volumes.

There was an assortment of honks and creaks from the cabinet, with obvious chuffing from the bass ports that even the most casual listener couldn't ignore. The treble compounded the problem by offering more in the way of forced brightness than actual detail. As our measurements showed, the 700, with its peaked bass and upper treble, has been tailored for the boom 'n' tizz brigade. Mission's past products show that they can do better in both engineering and sound quality.

This is rather a shame, as certain aspects of the midrange fared better. Female vocals were expressive and vivid - in contrast to the bass they were natural and cleanly projected. Despite such striking vocals, however, the rest of the mix was uneven.

Classical music - Rachmaninov's Third Piano Concerto - fared a little better. The bass was lightweight, but this gave the piece a sense of pace and speed. Piano also sounded bright and immediate, but slightly insubstantial with it. Sound staging scored with the spaciousness and height afforded instruments, though there was the



impression of detail rather than real subtlety and accuracy of timbre. With the

wrong ancillaries these Missions could become fatiguingly bright.

The same balance remained with Willy De Ville's 'Spanish Jack'. Vocal reproduction was as good as most £100 'speakers, but the treble seemed forced and the bass was lumpy. As a result drums sounded merely 'loud' instead of powerful and the baby Missions missed the sleazy atmosphere of this track.

The Mission 700s are a disappointment. After a spate of genuinely accomplished loudspeakers from Mission, I really had expected more. An articulate midrange and good sound staging is all very well, but Mission need to take a look at that bass response in particular. Had the 700s been £20 or £30 cheaper they could have given 'speakers such as Wharfedale's 7.1 Pros or Gale's Gold Monitor LEs a run for their money; at £130 they can't compete with luminaries like the Tannoy Mercury m2s. Most curious of all is why Mission bothered when their own, class-leading 731 Pros are only £10 more. If you are contemplating a pair of budget Missions, do spend that little bit extra for the Pros - it will be the best £10 you've ever spent ●

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WORLD VERDICT



The 700s are easily outclassed by Mission's own superb 731 Pros at a £10 premium.

Measured Performance
see p111



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Noel Keywood

Even though the Internet is painfully slow at times, you can still download music from it. This demonstrates the principle of direct music delivery and gives us a glimpse of what the future is likely to bring. Being able to pay for and download music on demand has got to come, because our current method of buying music is too old-fashioned and inflexible by comparison. When both artists and consumers object to the way music is distributed, the pressure for change becomes compelling.

Audio led the way in the digitising of our media and it looks like it will be in the forefront of future changes in how we shop. But as the mainstream music business is well aware, the implications and commercial impact of this go a lot further than just providing a 24-hour alternative to your local record shop.

The Virtual record store will be free to carry music presently difficult to find or unavailable through the current distribution system. It will be easier to search, it will be open to the entire world and it can, in theory, offer anything a buyer requests in terms of programme content. I'd like to think it will be cheaper too.

At the moment, debate on this subject usually comes from small, independent music producers and the bands they represent, who see the Net as a great way of bypassing the big music companies. The Indies are a vociferous group, and the argument we get is predominantly a commercial one: it is about music choice, availability

and price.

That's fine by me - I'm sure we should be interested in virtual shopping. I am fascinated by the way this new technology divorces the music from the medium. During my lifetime, music reproduction has been inextricably linked to the LP and cassette, then CD. Now the music business and the electronics industry accept that the digital coding system of Compact Disc does degrade sound and the battle is on to establish an alternative.

I'm not at all sure this way of working will be so widely accepted in future. You and I sit on the sidelines waiting for Sony, Philips et al to devise, fight over, then establish a new, more advanced CD coding standard. If we're unlucky, it all gets messy, like DVD, and nobody gets anything other than confused. Techies might get a buzz out of DVD wars, but to the great buying public it's a turn-off.

If we are lucky, what do we get that is so marvellous? I can't see much, quite frankly, which is why the new audio CD leaves me cold. A universal standard gives us compatibility, but do you and I, as consumers, need it, or is it really industry that needs it in order to have a manageable and controllable means of accessing a world-wide market? If this is the case, we are being corralled, again, to suit others' needs. Even Philips realise this isn't a good idea in the long term.

A universally-accepted CD coding standard means the CD you buy in the shops will play on your domestic player, in your car player and just about everywhere else. Is this vital? Perhaps to some, but not

necessarily to all - not to a majority, I suspect. I'm intrigued by the option of individuals being able to make a free choice about the medium as opposed to the message.

For a start, we don't all need to buy at one fixed audio quality level. Instead we should be able to buy the sort of quality we require. Hi-fi buffs may ask for 24-bit coding at a 96kHz sampling rate, whilst others less interested in sound could purchase a down-rated version of the same recording, paying less for it.

From the computer the music can be transferred in original 24-bit/96kHz form to a DVD for a super-quality CD player, or in today's 16-bit/44.1kHz form for a friend's player. So you and your friend can share your music, copyright issues aside, even if you possess different players.

The point here is that priorities have changed. Instead of you and your friend both being forced to buy the same CD players, you can now get whatever CD player you want and re-code your music to suit it. In future I do not see why we can't have intelligent hardware too, where the replay device is told by a start message what the music coding is, so that it can auto-configure to translate it. This makes today's way of buying music and hardware look rigid and unsatisfactory. Old notions, such as a globally-standardised carrier, obstruct choice, promote monopoly and seem hopelessly inflexible. The sooner we escape from this world, the sooner we will be free to purchase music at a quality level of our choice, not somebody else's.

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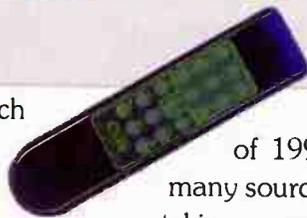
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Since its release in the middle of 1997, the T43 has won praise from many sources for its novel features and breathtaking sound quality. 'What Hi-Fi' were even persuaded to describe its addictive quality as a reason to re-think the idea of radio as a purely background music medium.

In conclusion, the open and dynamic sound capabilities of the T43 tuner are only restricted by the quality of the aerial used and the source quality from the radio station.

"The Creek tuner was the last to arrive... it caused a complete rethink of standards... the T43 is a belting buy".

WHAT HI-FI?



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WHAT HI-FI? February 1998

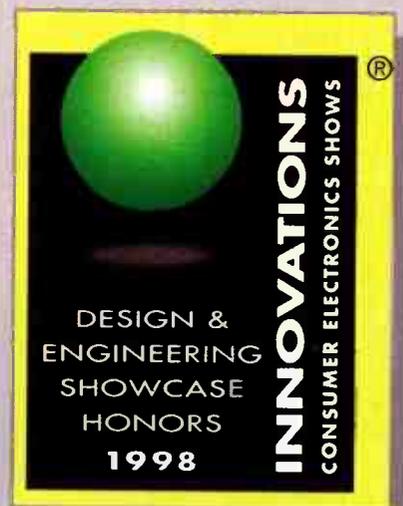


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DAT'S ENTERTAINMENT



David Price auditions Sony's talented new TCD-D100 DAT portable.

Looking like something a latter-day James Bond would keep in his briefcase next to the PPK revolver, Sony's new TCD-D100 'DATman' seems sheer indulgence. After all, what possible use could you find for something that costs £700 and is, to all intents and purposes, obsolete?

Well, after you've used this little silver box of tricks for a while, you may wonder how you ever lived without it. True, DAT is not now going to be The Next Big Format - indeed many Japanese companies have discontinued it. But neither will it 'do a DCC' and disappear overnight - the strong demand for DAT in its home market will ensure that blanks will be available for many years to come.

The great thing about DAT is that it's still the highest resolution digital medium available to home recordists. The true 16-bit 48kHz resolution means theoretically better sound quality than CD, which isn't to be sneezed at. It's also dead easy to use - not quite up there with CD-RW or MiniDisc but certainly a world away from cassette. Add to that the TCD-D100's portability and flexibility and it looks a tempting

proposition.

MOVER GROOVER

The Sony comes as a complete, self-contained unit that works off two AA alkaline batteries (giving two hours' continuous recording), two Nickel Metal Hydride rechargeables (giving three-and-a-half hours), or a 4.5V mains adapter. You also get a natty little remote control that almost duplicates the main unit's display, plus the tape transport controls and volume. Into this plugs a supplied pair of high quality in-ear headphones.

Tapes are loaded via the Open button, which disengages the mechanism and pops open the lid. You then insert the tape, close the lid and the deck threads up the tape and - if starting with a new tape - writes a table of contents. Then it's just a case of recording as you would a standard cassette, apart from not having to set bias, EQ, noise reduction, auto reverse mode or even recording level (if you're either recording digitally or using the Automatic Gain Control).

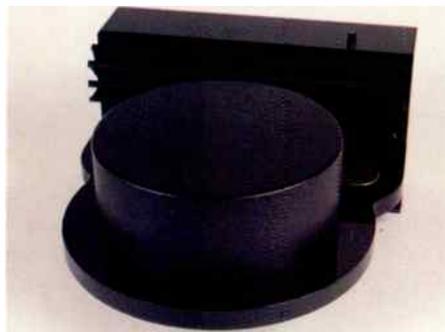
What you can do is select the sampling rate. 32kHz gives you twice the standard recording time,

44kHz records at CD specification (set automatically, if you're doing a direct digital copy from Compact Disc) for full compatibility with other digital recorders (i.e. MD), while 48kHz gives the best sound and Standard Play tape times.

At any time during recording or playback you can write a 'Start ID' to mark the beginning of a new track, although when recording digitally from CD they'll be written automatically. You can also erase or renumber Start IDs whenever you wish. And the TCD-D100 will log the exact time and date that your recording was made and display it on playback should you so desire. Considerate, eh?

But perhaps the Sony's biggest asset is its portability, and therefore potential for outside bootlegging - erm, I mean recording. To this end, it features a 3.5mm minijack for stereo microphones (plus a mic attenuator switch), as well as Sony's special digital input/output socket. This lets you use Sony's SBM-1 adaptor, an ingenious box of tricks which Super Bit Maps the analogue signal (coming from either microphone or line-level sources) before it reaches the TCD-D100.

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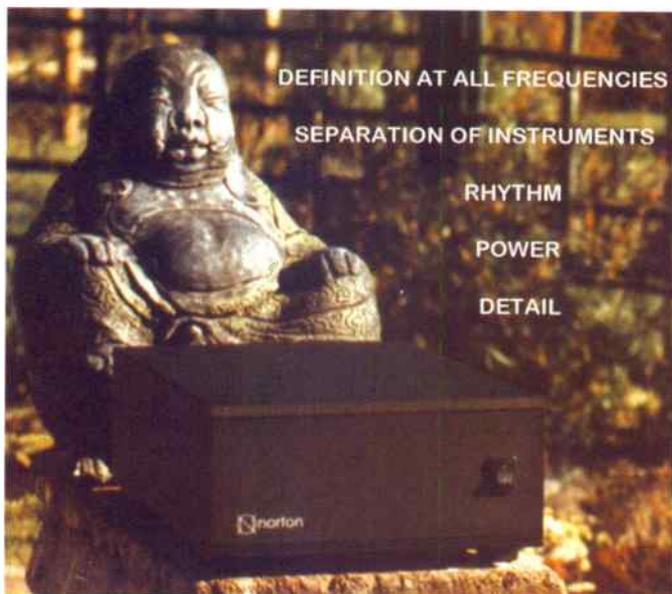


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SOUND QUALITY

First I tried recording direct from CD using Sony's digital connecting cord fed by the co-axial digital output of a Sony CD-X77ES CD player. Recordings were impressive - Isaac Hayes' 'Soulsville' was clean and smooth with oodles of detail. Bass wasn't as sumptuous as some, but tight and fast nonetheless. Midrange was spacious with a large, open sound stage and treble crisp, finely etched and sweet.

The downside was a slight lack of dynamics which I suspect is due to the latest Bitstream DAC. Compared to a TCD-3 (Sony's first ever DATman with a 16-bit DAC), the TCD-D100 seems slightly laid back - more detailed and polished, but lacking some of the oldster's rhythmic snap. Still, there was little doubt that simply copying CDs at 44kHz, this £700 DATman ran a £1200 CD player a very close second!

Recording from a Michell Orbe/Origin Live RB300/Ortofon MC 30 Supreme vinyl source at 48kHz, the TCD-D100 was excellent. It would be wrong to suggest the recording was identical to the source, but the colorations the Sony added were subtle. Actually, I've always found DAT great with vinyl because it adds crispness to the sound, making for a tighter, cleaner rendition of the LP it's just recorded.

The Crusaders' 'Street Life' was close to the original, with clean hi-hats and snare drums. Randy Crawford's voice was consummately smooth, expressive and dynamic, while the lower registers were tight and punchy. Only at dynamic extremes did the Sony show its limitations, softening the very loudest peaks and loudening the very softest. Stereo imaging was very good, with strong, secure instrument placement and a deep, inviting sound stage. True to every DAT recorder I've used however, there was a slight sense that things at the very back of the acoustic were being pushed forward. Again, this wasn't strictly accurate but hardly detracted from the music. And yes, if you're wondering, this effect was far more subtle than with MiniDisc or DCC.



Controls on the TCD-D100's rear include Short and Long Play modes as well as 44.1/48kHz sampling rates. Other options relate to microphone and line inputs.

Likewise analogue recording from the mic input which, using a Sony ECM mic, was remarkably clean and natural. Indeed it never fails to amaze me how good DAT is at live recording, assuming you've got the levels right. The TCD-D100 caught a friend's Fender Strat in all its glory, down to the last harmonic, the only difference being a slight 'drying' of the sound.

And there's more. Plug the SBM-1 Super Bit Mapping adaptor into the TCD-D100's little accessory socket and you've got even higher resolution recording from analogue sources, whether they're line level or microphone. SBM DAT recordings at the 48kHz sampling rate sound superb - any reservations you may have had over standard DAT's sound disappear. That slight clinical, mechanical sterility vanishes, bass gets fruitier and treble sweeter - impressive stuff! The downside is that the SBM-1 costs £399.99, quite a bit extra added to the recorder's purchase price, but many will feel it's still worth purchasing.

CONCLUSION

Sony's TCD-D100 is a nice item to have, make no mistake. If you're the kind of person who travels a lot and either wants real hi-fi wherever you go, or likes to record the odd live musical event, it's still the best solution. Even though DAT is at best a minority pursuit, components like this guarantee it a future ●

WHAT IS DAT?

Digital Audio Tape was first introduced in 1987, but wasn't widely available here until 1990. Constructed like a miniature VHS video cassette, DATs are almost half the size of cassettes and can record over 120 minutes on a single one-sided tape at Standard Play, or twice that at Long Play. Like CD it's a true 16-bit digital system, but can record at 48kHz sampling, higher (and theoretically better) than CD's 44.1kHz.

SONY TCD-D100
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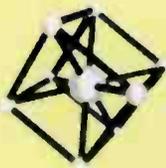
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(group tested Feb'98 Hi-Fi World)



David Price

The chance to review Musical Fidelity's monster A1001 integrated amp (in next month's issue) wasn't just an excuse to get reacquainted with my local orthopaedic ward. It was also a real eye-opener in the valves vs solid-state debate.

For a while now I've been running a Hi-Fi World K5881 MkII push-pull valve power amp, with its Shunt-Regulated Push-Pull input stage and a generous sprinkling of expensive audiophile components. It's driven by a KLPP1, glows seductively in its casing and looks as good as it sounds, which ain't half bad.

The Musical Fidelity A1001 on the other hand is a massive slab of black in which a pre-amp and two monobloc power amps reside, complete with power supplies big enough to light Birmingham over the winter solstice. As it's heavily class A biased - something all tranny amps should be - a pleasingly warm stream of air rises from its heavily-vented innards, and then it gets hot, hotter and then near thermo-nuclear.

As soon as the stylus touches down you know it's something special. You hear things the valve amp simply glosses over. Its bass is a revelation. Don't get me wrong, LF from a well-fettled valve amplifier is wondrously warm and cossetting, but a big transistor muscle amp simply takes no prisoners. Huge, fat dollops of subsonics rampage through your room, playing havoc with your floorboards, rattling fixtures, thwacking you in your

back. Sadly, you can't easily get that from glass audio. I guess it's possible, but you'd need a power amp the size of an early valve computer and the world's existing stocks of 845s.

Then there's the Musical Fidelity's midband. It's just amazingly detailed in a cerebral, detail-fest kind of way. It recreates the recording studio's four walls in your listening room, lets you in on every last chair squeak and faithfully reproduces the drummer's undeleted expletives. Gorgeous though the valve amp is, it just doesn't have that low-level resolving ability, seeming slightly soft by comparison.

If that were the long and short of the matter, I'd be back with solid-state. But it isn't, because I still enjoy valves more. The key is the midrange, which allows music to effuse around you in an eerily seductive way. Instead of gasping in

inherited an old Leak TL12+ with matching mono pre-amp. It's an amazing testament to real British craftsmanship - with the help of two new Sovtek EL84s it has worked perfectly since I plugged it in, despite having last been used back in 1968 (I kid you not!) Driving a spare Sony SS86e 'speaker (a humble 80- quid stand mounter) and fed from my Discman, it was a joy.

On went a slice of Jazz from Heavy Shift and we were away. The Leak sang like a bird with sweet, rich, creamy treble, sumptuous bass and the most fluid midband I've yet heard. Of course it was all very small scale, but I began to realise what music is all about.

That valves can make dog-eared sources more fun than thousands of pounds worth of hi-fi is certainly food for thought. It draws a large question mark over the last three decades of hi-fi design. And it makes

"That valves can make dog-eared sources more fun than thousands of pounds worth of hi-fi is certainly food for thought."

awe at the scale, detail and sheer power of the recording, you find yourself singing along. The song's flavour, as the saying goes, floods out of the loudspeakers and straight into you.

While I had the A1001 staying with me, I found myself using it for certain types of music. Drum 'n' Bass was amazing - never has Source Direct's 'Secret Liaisons' sounded so wickedly satisfying as when the MF was pumping it into my NS1000s. But then I'd put on, say, the Stones' 'Brown Sugar' with all those louche guitar riffs through the valve gear and think, "now this is really how nature intended".

Then something came along to crystallise my thoughts. I've recently

you wonder if audiophiles all those years back - with their rumbly old turntables and crude crystal pickups that tracked in closer to kilos than grams - knew something we now don't. I call it 'analysis paralysis' - the cul-de-sac of audio where you find yourself travelling down in your never-ending quest for more detail, neutrality and power.

In the end, we should aim for the sound we like most - nothing more, nothing less. For some that will be modern solid-state, for others dusty old valve amps. But what I'm now sure of is that there is no objective 'best'. We all agree that music is an immensely subjective vocation, so why not what we play it on?

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CD, PHONE HOME

Jon Marks warms his lugs with Vivanco's FMH 6800 cordless headphones.

Let me just get this chip off my shoulder before we start. If I had a penny for every time I've tripped over the lead of my headphones moving around my rabbit-hutch listening room, I'd buy out Bill Gates tomorrow. It doesn't seem to make any difference if I tip-toe around with a wary eye on the wire - the thing will tangle my feet somehow. Trouble is, my encounters with cordless 'phones have left me generally unimpressed.

A spell with cans that transmit on FM frequencies drove me potty with the interference that caused those radio birdies to tweet and whistle in the background. Infra-red alternatives were less frustrating as long as I remembered to stay in line of sight of the transmitter. So it was with understandable scepticism that I approached Vivanco's FMH 6800s.

These £80 'phones work on a much higher frequency than their FM forebears: 863MHz-864MHz. This should at least spare you the intrusion of the electronic aviary, although the system isn't unflappable. The manual mentions relocation, or even switching off, as a possible cure for sonic malaises caused by a Personal Computer. Sadly, this wasn't the only thing that

produced loud hiss, clicks and pops through this headset.

With the transmitter turned off and the 'phones powered up from fresh Alkaline batteries, there was still a kind of low-frequency 'crunching' noise every now and again. With the transmitter back on, reception proved roopy with a mobile phone operating in the next room. Moving between the FMH 6800's three channels didn't help here, nor did twiddling the Tune dial used to home in on the signal. Disappointing too was the variable quality when everything seemed to be working as normal. Most conspicuous were soft acoustic guitar notes which sounded as though they were being put through a distortion pedal.

The above is pretty damning and doesn't reveal the fact that, on a lot of music, these headphones aren't bad at all. There was a cuppiness to the midrange that removed some of the 'air' from recordings, but bass was agile and taut and treble smooth and free from sibilance. How do they stack up against the normal, wired competition? Well, they'd be shoulder to shoulder with devices at around £30-£40, which, of course,

lack the Vivancos' freedom to roam.

On Chaka Demus and Pliers' Tease Me CD punchy basslines and those characteristically nasal vocals were present and correct. There was some easily audible background hiss on softer passages, but this wasn't an obstacle to musical appreciation - your brain tends to ignore it after a while, as happens with vinyl. Classical pieces were fine as well, apart from that low-level distortion.

In the hope that the first pair of FMH 6800s might have been damaged in transit, we ordered up another pair and crossed our fingers. No such luck - whether the transmitter was powered from the wall plug or a PP3 battery, the same difficulties reared their heads. No amount of repositioning away from CD players and amplifier power supplies yielded consistently good sound quality. And a call to the help line was fielded by an answer phone.

I was looking forward to a pair of cordless headphones that wouldn't disappoint your average audiophile on a budget, but the FMH 6800s miss the mark because they appear to suffer from design flaws that need ironing out. Here's to a second generation incarnation without these bugs ●

Vivanco FMH 6800

£79.99

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WORLD VERDICT



The FMH 6800s have a lot of potential but basic operating problems have to be cleared up first.

DELIGHT in digits

The Hi-Fi World team look beyond DVD Audio to the cutting edge of digital recording with dCS's 192kHz sampling 24-bit DAC and recordings.

The hottest topic for debate amongst hi-fi's chattering classes over the last year or so has been DVD (Digital Versatile Disc) and how it could form the basis of a next-generation CD.

Two proposals have been put forward to take advantage of DVD's large storage capacity - DVD Audio and Direct Stream Digital. While the latter is a one-bit system from Sony and Philips, the former operates with 24 bits at a sampling rate of 96kHz. It was one such 24/96 digital front end that we listened to back in our November 1997 issue, when Robert Kelly of Cambridge's Data Conversion Systems (dCS) brought round the company's Elgar DAC, a Nagra Digital reel-to-reel and a set of ear-opening recordings.

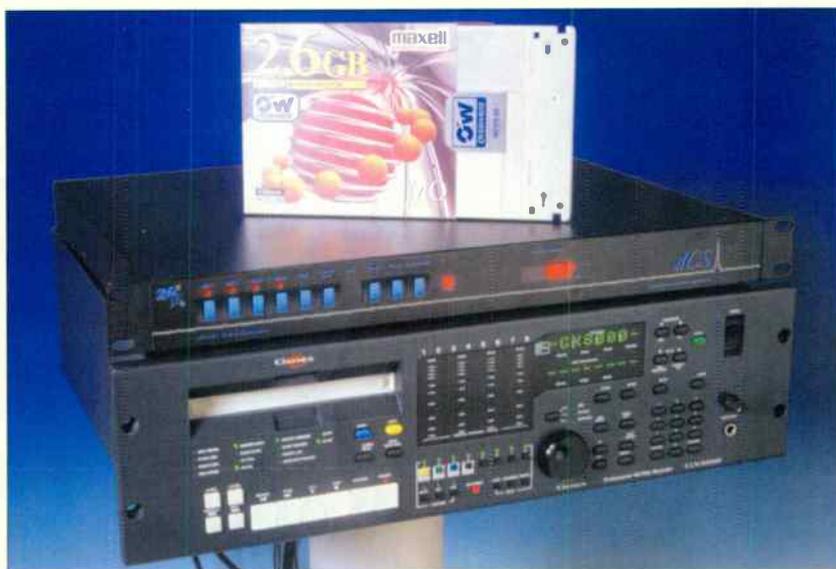
The sound quality of those 24/96 tapes left a rather lasting impression on all who heard them at Hi-Fi World towers, and we've been suffering withdrawal symptoms ever since. But was this vast improvement over CD's 16-bit resolution at a sampling frequency of 44.1kHz down to a wider bandwidth (48kHz as opposed to CD, which reaches only 22.05kHz), those eight extra bits or something else?

Mike Story, dCS's head designer, lays the blame for sonic problems in DAT and CD at the door of these formats' brick-wall filtering. This is necessary to stop 'aliasing', where signals above CD's upper limit of 22.05kHz are processed by the DAC and reflect back into the audible range.

With CD you've got a format that needs to cover 20kHz to 20kHz, which is generally accepted as the minimum for satisfactory sound reproduction. Unfortunately, this only gives you 2.05kHz breathing space for a filter which reduces unwanted output by around 100dB, a tall order!

While it is possible to implement a filter as steep as this, it does have a side effect - ringing. An impulse fed through a DAC with a steep filter won't emerge as a clean 'spike'. Instead it will be preceded and followed by ripples as the filter rings (see Figure 1). This means that, whereas the energy in the original impulse is sharply focused over a very small time, it becomes temporally spread out by the ringing. This spreading with time diminishes as the filter slope becomes gentler. You can see that 44.1kHz sampling is the worst offender, while 48kHz, with its extra 2kHz of space for filtering, has the potential to be quite a lot better.

Where the 96kHz and 192kHz sampling rates score is in their wide bandwidths. Since the former can reproduce audio signals up to 48kHz, there's a lot of room to implement filtering. In fact, dCS run their 96kHz DAC up



to 39kHz and their 192kHz DAC up to 50kHz before they start rolling off the signal. Figure 2 shows how the extra bandwidth available at higher rates might be used to implement gentler digital filtering and thus limit spreading.

Two of the main improvements we noticed with 96kHz sampling were sound staging, which was much more transparent and expansive than on 44.1kHz, and imaging precision. Mike Story believes the energy spread caused by ringing has a large impact on these two traits.

We rely on differences in the loudness and arrival time of sounds at our ears to work out where those sounds are coming from. If the timing of a signal is muddled by ringing, it makes it more difficult to locate precisely in space, so the theory goes. Then there's the effect which sounds above 20kHz have on those below this frequency. According to dCS, we may not be able to hear these directly, but we can hear when they're not there because their absence causes ringing in the audio band. Well, there was one sure way to find out if practice followed theory. . .

PROOF IN THE PUDDING

Listening to music recorded at a sampling frequency of 192kHz with 24-bit resolution on dCS's 954 DAC is an experience not easily forgotten. Reliving the performance of a string quartet and avant-garde Jazz three-piece brought home the abyss that exists between live concert sound and current CD (and LP) recordings.

Underneath dCS's 954 DAC is a Genex GX8000 Magneto-Optical disc recorder. For 192kHz recording, 2.6Gb Direct Overwrite MO discs are used.

*The alphabet according to
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X CANS Class A
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The first piece we heard was a recording of the Orpheus String Quartet. Actually, it wasn't so much like listening to a recording of a string section, more like attending a live performance. The way 192kHz dealt with low-level subtleties meant you could visualise an instrumentalist's movements as they played. But what truly set apart this piece was the tangible acoustic space it was recorded in.

This impression was reinforced when we were treated to a line-up of classic car engines courtesy of a motor museum in the Netherlands. Sitting in your living room and listening to a 1923 Model T Ford pictured crystal-clear in a huge sound stage as its driver floors the accelerator in front of you is an unnerving sensation! Smell-o-rama might not be in the shops yet, but the realism of the sound was so powerful we were left almost reeling from imaginary exhaust fumes.

What marks out this super-digital experiment is its natural ease of reproduction. You can relax totally into the music when your ears and brain aren't being asked to 'fill in' the missing subtleties left out by existing audio systems. With CD replay in particular, and to a lesser extent vinyl, music can often be slightly tiring to listen to. Not so with this 24/192 set-up, which possessed an unforgettable sense of effortless transparency. Problem is, once you've heard the 192kHz sampled audio, even 96kHz seems comparatively veiled. And as for 44.1kHz Compact Disc. . .

THE FUTURE PART 2

But are higher sampling rates the sole route to superior sound? Jon Marks spoke to Robert Kelly.

JM: So is there any theoretical limit to sampling frequencies?

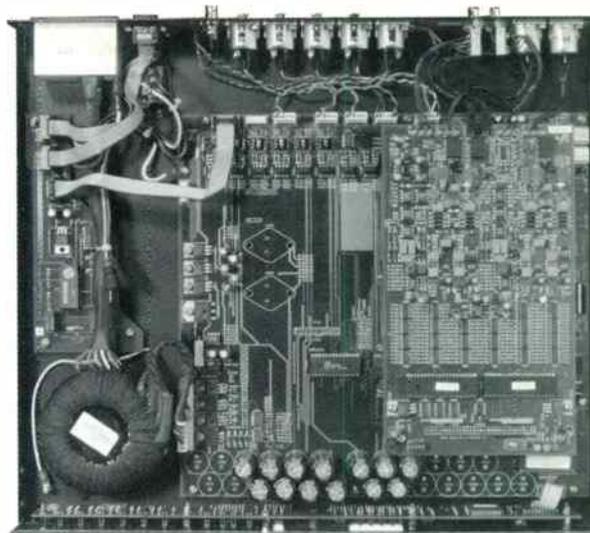
RK: For our converters, we probably can't really push it above 384kHz. But what on earth are you going to store it on? You can't currently get the data into a Magneto-Optical disc on something like the Genex GX8000 because you're already running the inputs as fast as they can go at 192kHz. Then you can't currently edit it. It would be a curiosity. And the faster you run the converters, the more noise you let in. So 192kHz is probably as fast as you need to go. The next thing really is to start refining the analogue circuitry more.

If you put an ADC and a DAC back-to-back, at 16-bit 44.1kHz, the sample rate and word length are very much the limiting factors. As you go to longer word lengths and higher sampling rates, then the digital conversion becomes more transparent and you can start to hear the limitations of the analogue circuitry, which in our case is very, very good. I'm talking about subtle effects here.

JM: So do you think the onus in future development is going to be more on the analogue side than the digital?

RK: I think there'll be equal work on both because there will be work on digital filtering and general processing. Analogue mixing desks are very good - you can't practically make them any quieter. I think there's a need for better recording techniques. At the higher sampling

rates you can better hear what the engineer is doing - faders being opened and things like that. The recording industry in general, I think, has become very sloppy. As hi-fi systems become cheaper and better, they get to be increasingly revealing, and so the gaffes made by the studios are more obvious to everyday listeners. Engineers can't be as cavalier as some of them have been. A lot of people are taking this extremely seriously, especially in the Classical world.



Inside dCS's 954 24-bit, 192kHz compatible DAC on the right side is the same digital-to-analogue converter board you can find in all their DACs.

Figure 1 - Filter ring for different sampling rates

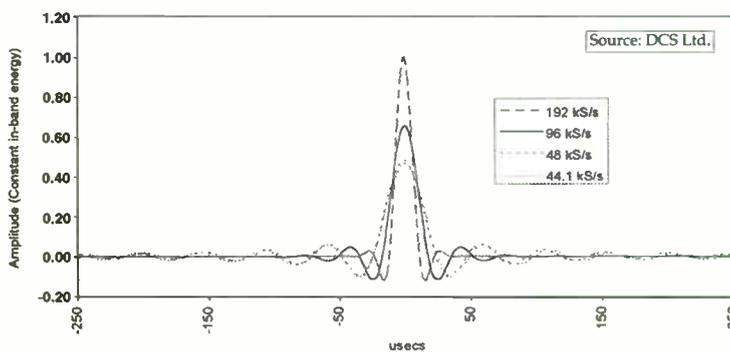
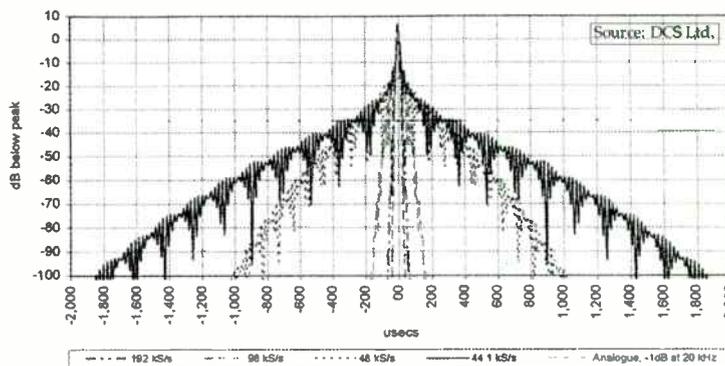


Figure 2 - Energy spread for different sampling rates



All of the above bodes well for the hi-fi community. Cleaner recordings through better studio techniques will yield better recordings on any format. On top of that, a superior successor to CD, whether it be DVD Audio or Direct Stream Digital, is on the way too. After almost a century of the LP and its predecessors, as well as 16 years of CD, it's most definitely time for a change

Market research is everywhere. Hardly a day goes by when you switch on the radio or read the papers without learning about some study or set of "fascinating" statistics. In fact, when the century draws to a close and the hunt begins for the greatest influences of the Nineties, the market researchers will probably find the answer arrives at their own back door.

One study I would like to see is on the average amount of money splashed out on hi-fi these days. We know that, as a spending priority, hi-fi has slipped from third place, in the Seventies, to eighth now. I've a feeling many people are actually spending less, or about the same, as they did on hi-fi 20 years ago, and that's without even taking inflation into account. My suspicions have been reinforced by customers who buy a complete new system and trade in their old one. It's quite surprising how many still have the original receipts after two decades. It's an even greater eye-opener to find out how often the prices of the new and old system very rarely differ.

You might argue that the reason for this is because budget hi-fi has become so much better with the arrival of companies such as NAD, Rotel, Mission and the like. I'd agree that this is part of the explanation, but I also fear that British listeners are developing, for some unknown reason, something of a fixation with budget equipment. This may be all well and good up to a point, but after a while something has simply got to give, and it's not usually the bank balances of the hi-fi companies.

Over the last 10 years or so we have seen the old "battle of the hundred-pound 'speakers" time and time again. Manufacturers seemed to be obsessed with producing 'speakers in this price range because that's what the market wanted (there's the influence of those dastardly statistics again). Only in the past few years has this trend started to run out of momentum. Mind you, it hasn't stopped the major players such as Tannoy, Wharfedale and Mission from

constructing their wares in Eastern Europe in an effort to keep costs down. In general, though, even these new boxes come in at more than £120. So imagine my dismay when I recently realised exactly the same thing is happening in the previously sleepy budget amplifier market.

NAD, Rotel, Cambridge and AMC are all respected brands, and yet every one of them now has an amplifier at or below £100. I wouldn't be at all surprised to see some of the other companies join in as well, to claw back some of their market share lost in the £130-£150 amp arena.

Of course, there have always been sub-budget, or just plain cheapo, hi-fi separates. If you'd strolled into one of the multiples that sell components like these, you would have found hordes of lightweight products from brands you'd never heard of. They may not

"My major concern now is that some well-established companies are starting to sell equipment that barely improves on this mid-fi but carries a distinguished badge."

have offered genuine fidelity, but at least they were seriously inexpensive. My major concern now is that some well-established companies are starting to sell equipment that barely improves on this mid-fi but carries a distinguished badge. The danger is that costs have to be cut, and sound quality will suffer somewhere.

Although I'd be first to admit that there is some excellent budget hi-fi out there, there's also some dross. But, more worryingly still, it's coming from companies who have, in the past, produced better quality gear. Yes, lower prices may be broadening the separates market and drawing customers away from Midi. Mini and Micro systems, but I suspect it's harming the prospects of slightly more expensive components. In addition, there's a risk that, as the quality of them



Dominic Todd

spirals downwards, then the primary reason for buying separates in the first place is actually undermined.

On top of the above, companies need to consider the fact that the hi-fi industry is similar to the car industry in that people have long memories. If hi-fi manufacturers

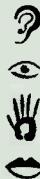
begin to put out products not worthy of their name, their reputations will suffer.

Both the consumer and the press have a part to play here too. It's down to you to advise friends that it really is worth being a little more discerning when buying budget hi-fi separates. This shouldn't be too much of a problem, as the greatest stumbling block, buying separates over a Midi system in the first place, has already been overcome.

Magazines have a duty too. It's down to us to review equipment scrupulously. If a product is shabby and bodged, then we should say so.

I await a response from those in the hi-fi industry with interest. Meanwhile I've got to call my dad to see how work's going. Oh, didn't I say, my father's in the market research business you know!

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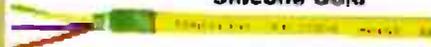
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HOTEL HOLEY

Jon Marks reports back



On the top shelf of the rack are Sony's '3000 series MD, amp and CD player. Below is the half-width tuner and a full-size MDS-JA30ES MD machine.

The Hi-Fi World room found our KLS3 'speakers working alongside K5881 and 300B amps. On top of the left-hand rack is a prototype EL 34 integrated.

The date: Friday February 20th to Sunday February 22nd. The venue: the Marriott hotel in Bristol. The event: Bristol's annual hi-fi show where all the brightest and best components put in an appearance.

After a successful show at Chesterfield last October, the Hi-Fi World road show decided to set up shop in room 218 with our range of 'speakers and valve amplifiers fronted by a Pink Triangle Tarantella turntable and Roksan Caspian CD player. The crew of Nick Lucas, Ketan Bharadia and Jon Marks were on hand to help out the throngs of audiophiles with their queries.

A trip to the third floor brought some tasty new arrivals from companies like Sony, Heybrook and CeTech.

In one of their four bustling rooms, the Japanese giant was showing a slimline '3000 system fleshed out by a tuner (the ST-S3000ES, £250) and MiniDisc recorder (MDS-J3000ES, £600) in addition to the matching CD player and integrated amp. This set-up was making some attractive sounds through a pair of new Sony two-ways on Atacama SE24 stands.

Three doors down the corridor from Sony were CeTech (aka East Midlands Composites, featured in our March 1998 issue). Proudly displayed were their latest KT88 push-pull valve amp with carbon-fibre chassis and two-way stand mounters.



AUDITORIUM AND LOBBY

from Bristol's Sound And Vision Show 1998.

Heybrook were also comfortably ensconced on the third floor with the Octet floor standers, fresh off the production line. With its twin carbon-fibre bass drivers, Aerogel midrange and Audax gold-dome piezo-electric tweeter (as used in our own KLS3 Gold MkII 'speakers) this £1800 high-tech design was a smooth performer.

A swift descent in the lift to the first floor found us in Henley Design's rooms. Looking very smart in their rack was an Alchemist system made up of the Forseti CD transport and DAC (£1995 for the two) with partnering pre and power amplifiers. These were driving loudspeakers from the German company Magnat. Alongside the Vector range was the flagship Vintage series and its ceramic-dome tweeters, aluminium-cone mid/bass units and graphite woofers. Impressively-finished hexagonal cabinets a la Tannoy rounded out the transducer recipe.

Henley's neighbours were Micheli Engineering, whose Orbe turntable was backed up by their new Orca pre-amp, Alecto monoblocs and ProAc floor standers. The Orca (which will sell for around £1500) marks a bit of a styling departure from its acrylic-cased predecessor the Argo, although the idea of an outboard PSU is retained.

Les Wolstenholme had set up camp with Reference Music Systems components in the marble-floored mezzanine. A Teac



Heybrook's Octets (on the right) accompanied by the smaller Optimas

From bottom to top: Forseti Signature power (£2000), pre (£1500) as well as the Forseti DAC and transport.



CeTech loudspeakers flank the company's KTR8 (foreground) and EL34 (background) power amps.

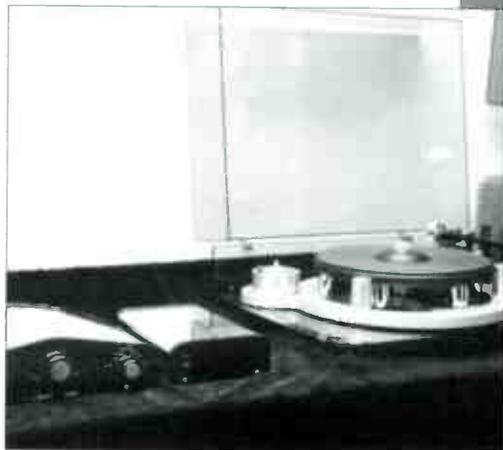
HOTEL AUDITORIA

HOTEL AUDITORIA



Potential Jamo Concert 8 beaters? Magnat's Vintage 710s (on the right) use ceramic tweeters and an aluminium-coned mid/bass driver. Next to them are the Vector 22s.

Michell's Orca pre-amp and PSU between Mycro and GyroDec turntables.



CD player was connected up to a prototype pre-amplifier upstream of a pair of M1 powers and loudspeakers.

The largest part of the show was the ground floor, where companies like B&W, The Chord Company, Marantz, Tannoy, Denon and Quad (to name but a few) were rubbing shoulders.

The latter were displaying mock-ups of their two new electrostatics, the ESL 988 and ESL 989, based on the famous ESL 63s. The main difference between the models is size - you get more bass panels as the price goes up.

The 'speakers weren't the only fresh faces on display. The 99 series of components was basking in the limelight too. This line-up boasts a pre-amp, FM tuner, CD player, stereo and monobloc amps in addition to the substantially larger 909 power, built along the lines of the 707 (reviewed in July 1997).

Judging by how busy most of the rooms were at Sound And Vision 1998 there are plenty of eager audiophiles out there waiting to meet their hi-fi's makers. Let's hope 1999 sees another successful Bristol show.



Above the M1 monoblocs on the RMS stand were a prototype pre-amp and Teac CD player.



Quad's 99 series on show.

ROCK & POP

by Jon Clarke & Stuart Lenz



JOY DIVISION
HEART AND SOUL
LONDON 828968-2

What an inspirational package this is. It contains all Joy Division's recorded material, ever - both albums, all their singles, some live stuff and the hitherto-unheard rehearsal-room recordings of 'Ceremony' and 'In A Lonely Place'.

This is a collection to beat all collections and an epitaph to a group who, over three short years, single-handedly changed the course of Punk-tinted independent music, influencing a whole new generation of groups. Radiohead, Portishead, The Verve: none could have existed without Joy Division.

Their demise was as abrupt as the death of lead singer Ian Curtis in 1980, yet their importance is such that the remaining band members can even now contrive to release the definitive collection. All this years after compilations like *Permanent and Substance* - the collection from Joy Division's later incarnation, *New Order*. And lest we forget, *Still*, at best a patchy tribute, was released in the immediate aftermath of Ian's suicide. So why *Heart And Soul*?

Joy Division's music was vast and visionary and resonated with a quality that most bands now are not able to achieve. They were sensitive souls, men who experimented with ideas that had at that stage simply not occurred to their peers; they were light years ahead, in fact. More often than not, the tracks made for uncomfortable listening thanks to the sense of unease created by the montage of bleak sounds and dark, religious imagery. The effect was like finding yourself in a godless, industrial landscape through songs churning like an endless Kieslowski film where despair, alienation and destiny were the order of the day, anarchy having long since taken a back seat.

The song titles themselves only added to this feeling - 'Isolation', 'Love Will Tear Us Apart', 'Insight', 'Atmosphere', 'Atrocity Exhibition'. Then there were the moments when the lyrics joined in: "So this permanence, love-shattered cry, what once was innocence turned on its side" ('Twenty-Four Hours'). Joy Division clearly had nothing in common with the bubble-gum Punk Rock of, say, the Buzzcocks.

He might perhaps have been a little underestimated, but late producer Martin Hannett was responsible for much of what Joy Division became. He forged everything into the tight overall sound, maximising rhythm but at the same time creating a sparse beauty that seemed other-worldly.

While he's best known for the odd sounds he used (like slamming doors and smashing glass), it was his choice of echo-chamber effects and synths on the second CD, containing 'Closer', that probably lifted Joy Division to their peak - 'Heart And Soul', 'Decades' and 'Twenty-Four Hours' are breath-taking.

Listening to Joy Division now is an eerie, emotional as well as unsettling experience. The music is still beautiful in places too, though it was sometimes understandably accused of being unremittingly depressing. Music to slash your wrists to? Possibly, but a fine way to do so.



MARK HOLLIS
MARK HOLLIS
537 688-2

Mark Hollis is an unassuming chap. He wears a shirt and tie and makes serious(ly) adult music, stuff that careers gently between Jazz and Classical. Things were not always thus, and Mr Hollis, it should be noted, was once the driving force behind the horribly brash and frighteningly popular Eighties band *Talk Talk*.

This offering is a much quieter, lower-key affair than his earlier work, which somewhat confounded the critics. While they wrote *Talk Talk* off as another bunch of New Romantics who'd disappear as swiftly as their style of trousers, the group actually went on to record a series of albums worthy of note. *The Colour Of Spring* (1986) and *Spirit Of Eden* (1988), to mention but two, comprised a mixture of experimental gospel piano, harmonica, guitars and chamber orchestras. In spite of being rather strange musical brews, both proved commercial successes, making Mr Hollis a man of reasonable wealth in the process.

Ten years on and the man's particular brand of experimentation is still evident. The big difference this time is that it is all set in an acoustic context.

The goal, apparently, was to create a delicate 'Classical' album, and he comes close to scoring. Still, the inspiring moments are counterbalanced by the occasions when the album crawls a little too far up its own windpipe. Ultimately it is almost Luddite in its lack of technology and the truly notable moments are often the silences, since it's hard to tell one track from the next.

The individual musical sketches, sparse in their entirety, are predominantly built on clarinet and piano. If you are familiar with Eric Satie, particularly the *Gymnopedie*, you'll find the compositions here have a

ROCK & POP

similar impact - the feeling is intimate, the words indistinct.

Atmospheric and unique in total, Mark Hollis the album is at its most curious in the eight-minute 'A Life' (1895-1915) which sounds like a chamber piece, until the disruptive entry of a guitar and some female voices whisper-chanting in French stir some life into it.

There are the odd, more conventional exceptions: 'Watershed' and 'The Gift', rolling Jazz numbers which add a strange Fifties spirit of Miles Davis to sounds which have, until now, only evoked the last century.

More than anything this album shows Mark Hollis to be a man unconstrained by commercial demands, a man who likes the idea of composing symphonies. Equally it could just spell his retirement.



THE CHARLATANS
MELTING POT
BEGGARS BANQUET BBQCD 198

The days of baggy jeans, floppys, wide-brimmed hats, Ecstasy and The Summer Of Love are long since over. But way back then, amid the

steaming new sound of The Stone Roses, Happy Mondays et al came a tidy new release from Northwich: 'The Only One I Know'.

Certainly in the 1990s only The Charlatans, The Roses and maybe Primal Scream perfected the art of Indie-Dance which would go down as well in clubs as at warehouse parties. 'The Only One I Know' was a stunning, if somewhat naive, Dance track with perhaps the most insistent organ stabs around and lots of jangling guitars. By the time 'Sproston Green' arrived The Charlatans had become fully-fledged Stone Roses replacements, living up to their name.

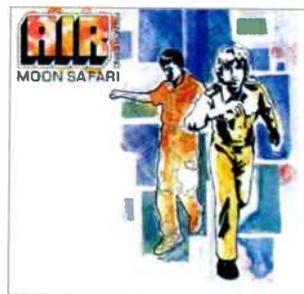
There's plenty here to show what chart heavyweights they became. Most of the earlier tracks follow the same path - all Sly Stone groove-led tracks with funky basslines and Hammond organ swirls. The jittery 'Weirdo' starts to display a slightly more experimental edge, while 'Theme From The Wish' exhibits all the instrumental characteristics of that little-known though highly innovative 4AD band, Dif Juz.

Killer riffs are out in full force on 'Patrol' (The Chemical Brothers Mix) as you'd expect when The Orb's Steve Hillage and The Chemicals are on board. The groove continues apace even when absorbing other moods along the way, like the more downcast moments of 'Can't Get Out Of Bed' and 'I Never Want An Easy Life. . .' from the Up To Our Hips album.

Then there are melodies like 'Just Lookin'' which Keith Richards would be proud to have penned, and those with a Neil Young Country twang such as 'Here Comes A Soul Saver'. All in all a rounder, maturer sound with more of an American influence and less of the Baggy.

'North Country Boy' brings us crashing into the present, vocalist Tim Burgess now thinking himself the new Dylan with his response to the bard's 'Girl From The North Country'. The sound is unmistakably The Charlatans, but that nasal whine. . . ?

Melting Pot defines the first chapter in their seven-year marriage to Beggars Banquet. Their recent signing to MCA/Universal is more likely to prove another fine seven years than a problem.



AIR
MOON SAFARI
MCA 724384497828

There is a fresh wind blowing across the continent - the sound of Air, the hip new sound of Electronica. And it must almost be the first time, since Serge Gainsbourg took to warbling many moons ago,

that something innovative in music has come from France to these shores.

Ever imagined what kind of music would play in a French supermarche in the year 2000 while the Stepford Wives, or their Gallic equivalent, waltz down the aisles and load up on frozen snails? Me neither, but chances are that will be something like Air.

In short these lads do for supermarkets what Kraftwerk did for motorways. Moon Safari is a synth-based projection into the future, a future that, at best, recalls the avant-garde antics of Can and the wistful folk of Jacques Brel, and at worst is a bloated cartoon version of Jean-Michel Jarre. Thankfully the latter happens only rarely. Yet the distinctly retro feel to Moon Safari goes so much further than this that it is just impossible to side-step.

The Versailles pair Nicolas Godin and Jean-Benoit Dunkel use a colourful palette of sources: lots of Sixties soundtrack artists like Keith 'Young Scene' Mansfield, those French masters of old like the inevitable Gainsbourg, touches of Francis Lai (of classic 'Un Homme Et Une Femme' fame) and the sweeping instrumentation of Mantovani. It's all there, making up what is arguably a huge slice of intergalactic cheese.

Air Safari does not, however, worship Kitsch for its own sake, the consequences of which can be disastrous (like the poor but nevertheless amusing 'Kelly Watch The Stars',

ROCK & POP

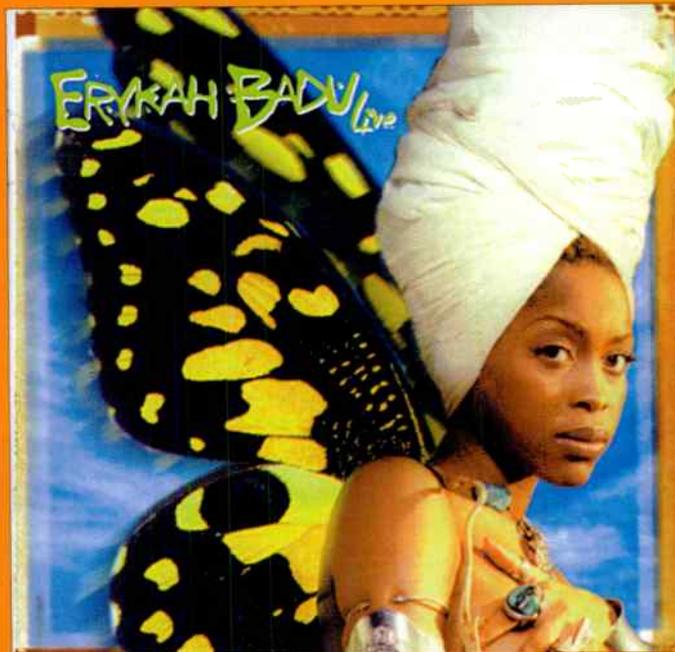
RECORD OF THE MONTH

ERYKAH BADU
LIVE
UNIVERSAL UND 53109

Erykah Badu was one of last year's best finds, and her striking debut album, *Baduizm*, was matched only by her stacked Carmen Miranda hairstyle. Now she shows us she can not only cut it live - with an impeccable hour-long concert recorded in New York - but that she also has a series of new songs here which will hopefully be released in their own right before too long.

It is difficult to sum up Badu succinctly though she is, without doubt, a Soul queen of some stature. What really does it is her voice, a melancholic purr with all the languid Jazz inflections of a latter-day Billie Holliday, full of a spirituality sorely lacking in most of her peers. She is indisputably a jump ahead of the current crop of lycra-

clad Soul sisters who are always to be found crowding out late-night MTV. Miles Davis' 'So What'



riff immediately puts Erykah's style into perspective. Roosy, jazzy and reverential, she shows the style she exhibited on

Baduizm to be a genuine trait, and at times the live renditions are better than the studio stuff. 'Rimshot', 'Other Side Of The Game'

and 'On & On' are all flawlessly delivered, the rich Pendergrass strings a perfect counterpoint to Erykah's sassy improvisations.

The best is surely the 13-minute version of 'Next Lifetime', capturing the intensity of Billie Holliday at her mournful prime. This is a moving, meaningful and soulful number indeed. And with a number of humorous asides to her audience, she makes it all seem plain sailing.

There is added interest here too in the new songs 'Ye Yo' and the excellent 'Tyrone', which have a slushy feel to keep all those romantic teenagers happy.

Alongside these is a series of cleverly-chosen covers and medleys of songs that include Roy Ayers' 'Searchin', Heatwave's 'Boogie Nights', Tom Browne's 'Funkin' For Jamaica' and Rick James' 'All Night Long'.

Never wavering anywhere near stagnation, with no tedious raps, jams, spin or gloss, this Texan youngster could find 1998 her big year, even bigger than her barnet in fact.

which sounds rather unfortunately like the theme tune from *Rhubarb And Custard*).

More than anything this album should be seen as a fusion of Techno, Funk and Disco, the fashion for which other artists like the French Daft Punk and Motorbass started last year. Air have simply improvised on it and branded it with a nostalgia which makes it equally at home in the category of Easy Listening.

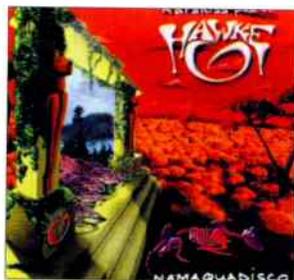
This is particularly apparent in the suave opener 'La Femme D'Argent', which glides in beautifully and has a bassline that is as funky as anything by Chic. Then the single 'Sexy Boy' shows what they're really about - a concentrated burst of cyclic Kraut Rock loops, Hammer-type organ, cheesy moogs and the vocoders which haven't warped vocals so much since Laurie Anderson's

epic 'Superman'. And for dungaree hippies everywhere there's the genuinely superb 'All I Need' with Beth Hirsch's knee-wobbling vocals.

As a debut album *Moon Safari* is a genuine musical adventure, not a hatchet job. It is a highly intelligent, well-conceived little package of fromage that delights in the eclectic and may just blow you away ●

DANCE & AMBIENT

by Sara Davis & Leon Palmer



HARDKISS PRESENTS
HAWKE
NAMAQUADISCO
DISTANCE DI0782

The latest wave of the US Dance music scene to break upon us innocent Brits comes from San Francisco under the Hawke alter ego. The HardKiss boys have a good enough track record over there to warrant a closer inspection of their imported variety of underground Dance music here.

Big-name House has always overshadowed the Californian scene with artists from cities like Detroit, Chicago and New York, so it was high time those swanky West-Coast beach bums put their money where their mouse is and produced some good music.

Thankfully, they're putting up a good fight and on this evidence the West-Coast sound seems to be baffling its rivals with some very innovative play. It might have taken them three years since their last album (only released in the States), but with Namaquadisco, Hawke have thrown the rule book out the window and invented some refreshing new Dance music formulas from the familiar old ingredients.

As Disco blends into Techno and Techno into Dub, an open mind is vital to value-for-money enjoyment. Brothers Scott and Robbie and Gavin HardKiss churn out a couple of bassline and synth-led House classics ('To The Discotheque' and 'Born Under A Lucky Star') which wouldn't sound out of place in Chicago with some standard squeaky House samples and lively melodies. But these pale into the bland next to the Techno-infused 'Stationary Tornado', which offers us something hard, dark and intense. Unexpectedly, this is tempered by the sweet and dizzy 'Lovebug', the two opposites in the bpm stakes best left until the end of the night.

It's easy to hear the influence on Hardkiss of Dub, as the flipped-out weirdness of 'Yellow Tangerine' combines Leftfield's mesmerising trancey noises with the percussion of Ravi Shankar - this number has to be heard to be believed.

With its distinctly 1998 feel, Namaquadisco is the acceptable side of experimental House. As variety is the name of the game here, it would be easy to lose the plot, but the HardKiss constant seems to be an underlying knowledge of good, funky music and an eerie knack for creating catchy loops. Lots of the tracks have a quality of their own but still manage to sit together quite comfortably.

Some may find it just a bleep or an echo too far, but Namaquadisco could cross

the boundaries other Dance albums have faltered at.



GOLDIE
SATURNZ RETURN
LONDON RECORDS

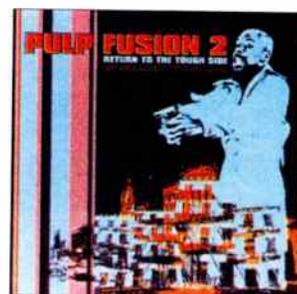
An artist knows he's made it when his record company gives him full artistic control over an album. Clearly Goldie has reached this stage in his career as the follow-up to Timeless is an idiosyncratic kettle of fish. Saturnz Return is not a particularly consistent collection of new tunes but one which will ride on Goldie's reputation as Break-Beat guru, innovator and Bjork's ex-boyfriend.

The first CD is a Drum 'n' Bass-goes-Classical gamble which works best as background music. 'Mother' on Disc A is a lengthy orchestral dedication to Goldie's, er, mother and includes a 30-strong string section that was transcribed from a tape recording of his humming. On Disc B lies another self-righteous side-long title, 'Truth', but the second CD as a whole is more light-hearted.

Fans will know 'Digital', the US top-twenty hit featuring

New York's KRS One. It's another cultural commentary along the lines of Orbital's 'Technology' but funkier. 'Dragonfly', a fluttering Break-Beat number that shows where Goldie's talent really lies, is better.

There's no easy way to describe Saturnz Return as it takes in every mood from introspective to groovy. The hype would have us believe Goldie is a legend in the making, an artist whose work will only be fully appreciated in retrospect. Enjoyment of Saturnz Return will depend on personal taste but the hype could be right.



VARIOUS ARTISTS
PULP FUSION 2:
RETURN TO THE
TOUGH SIDE
HARMLESS HURT 007

Unashamedly Old Skool in style, Pulp Fusion 2 is an interesting collection of Jazz Funk/Fusion from some of the genres' leading lights. Seventies swingers Herbie Hancock, The Soul Searchers and Bob James lead the class to an education in a particularly funky strand of

DANCE & AMBIENT

RECORD OF THE MONTH

VARIOUS ARTISTS
BEYOND PLANET DUB
 PLANET DOG RECORDS

Michael Dog has come a long way since his MCing days at Megadog parties in North London. Megadog took a slice of underground club culture, decorated it with luminous face paints and attached rollerboots to make it more fun. Thanks to the Dog family - Michael, Mega and Planet - beefy, trancey Techno-heads back then took on a whole new light-hearted approach to partying. Luckily, Planet Dog Records today is still producing quality Techno but, as *Beyond Planet Dub* shows, it's of a maturer, gentler breed.

Beyond Planet Dub, on



release March 30th, is a fine example of relaxed but well-aimed beats designed to soothe you rather than move you. Indeed, the expert

compilation comes from Michael via "massive doses of THC," so don't expect up-beat Trance and top bpm's. Do expect full-on Dub

adorned with psychedelic effects and rhythms which verge on the crispness of Drum 'n' Bass. *Beyond...* is a cutting-edge selection of contemporary Dub artists and unsigned acts - simply picked up from demo tapes in some cases - so there are plenty of reasons to give this disc a spin. Eat Static's 'Lugubrium Dub' is one, as are Silicon Drum and The Kaleidoscope's 'skunked up' slants on the Dub genre.

A follow-up to the very successful *Planet Dub*, this sequel both complements it and stands alone as a refreshing change from the tired Trip-Hop releases of late. Music best suited for quiet evenings and after-hour come-downs, *Planet Dub* is smokin'.

modern Dance's musical roots. They've steered clear of all the sample-laden hits used by so many recent Hip-Hop artists (which comes as a relief) and still unearthed some saucy music.

After the Pointer Sisters and S.O.U.L featured on Vol1, the suspicion was that more cheesy Disco in a Housey bag would make up Vol2. Instead, a more authentic, forgotten funkiness reveals itself, and not only to Jazz buffs.

For those more familiar with the toe-curling fashions of this era than its altogether more pleasing music, this album may seem like a

musical mistake. However, *Return To The Tuff Side* gives both the Funk connoisseur and the Hip-Hop fanatic something to delve into. Herbie Hancock's 'Wiggle Waggle' (taken from his rare first album on Warner) should still jog a few memories. Younger listeners will probably recognise it as King Bee's Hip-Hop cover 'Back By Dope Demand', a hit in '91 and a party favourite ever since.

For the Dance-minded there's a couple of manic Funk workouts - ie, The Soul Searchers' 'Blow Your Whistle' (fancy footwork

required here) and Salsoul Orchestra's 'Getaway', a larger-than-life uplifting instrumental of the Earth Wind And Fire fave.

The highlight has to be the cool mood of the album, caught in one timeless classic by Gary Bartz' 'Celestial Blues', a spiritual vocal mimicked by a haunting sax solo set to a slow and raunchy bassline.

In a similar vein, we are treated to one of Latin Jazz's best-kept secrets in Mandrill's 'Fat City Strut', a no-nonsense groove which gives way to a Latino interlude before the Funk re-emerges. And all this

precedes the Mighty Dub Cats by 20 years!

Predictably, the links to the present continue throughout. The inclusion of Bob James's laid-back 'Nautilus' gives the album even wider popular appeal - this is one of the most frequently sampled Jazz Funk tracks ever. You'll recognise small chunks, if not the whole song!

While many of these undoubted greats sound superb after 20 years' bedding down, over-exposure could quite easily find them back in the archives. Good in small quantities, say every 5-10 years ●

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Sounds Of Music

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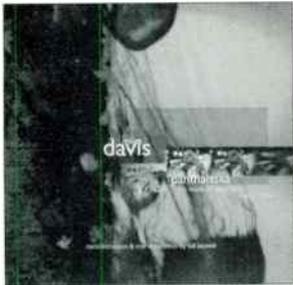


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JAZZ

by Simon Hopkins



MILES DAVIS
PANTHALASSA
COLUMBIA 01-067909-10

Panthalassa has to be one of the most talked-about Jazz albums of recent times: reviewed in the Sunday supplements and in the kind of Rock magazines that normally feature, oh, Neil Young or Eric Clapton on their covers; talked about on national radio and stocked by high-street record stores whose Jazz racks normally house crassly-compiled and packaged collections of Swing, Beebop and, if they're feeling adventurous, Fusion-light.

On the face of it, perhaps, the above is hardly surprising. Panthalassa is, in some ways, the first new Miles Davis album since his death, at once a posthumous tribute and a rediscovery. And Miles Davis is a name beyond the world of Jazz, recognised widely in the cultural mainstream as one of the giants of 20th-century music. So, yes, it's an album that one would expect to be at the centre of this furore. And yet, and yet. . . A close look at Panthalassa reveals just how surprising it is to find it receiving any attention at all.

The album's sub-title starts

to give something of the nature of the project away: *The Music Of Miles Davis, 1969-1974/Reconstruction and Mix Translation* by Bill Laswell. There are obvious indicators of innovation in there, not least in the very juxtaposition of Miles' name with a term like "Mix" and a name like Laswell's. But we'll get to them later. No, the real reason that it's refreshing to see this album get any attention at all is those years, 1969-1974.

Regular readers of this column will hardly be unaware by now that this writer has a bit of a hang-up with the electric Jazz produced in precisely that period, but it's worth running over again to put Panthalassa into some sort of context.

Of course, electric instruments have been used in Jazz throughout the post-war period; the electric guitar in particular goes back to Charlie Christian's tenure with Beanie Goodman, while the Wurlitzer and Fender Rhodes electric pianos and the Hammond electric organ are a mainstay of '60s post-Bop. But with two landmark albums (and here one can use that term unreservedly), Miles Davis electrified Jazz once and for all: *In A Silent Way* and *Bitches' Brew*.

The list of musicians that helped make those albums reads like a who's who of what would become the Jazz Fusion movement. Among their ranks were Herbie Hancock, Chick Corea, Joe Zawinul, Wayne Shorter, John McLaughlin, Jack De Johnette,

Dave Holland, Beanie Maupin and more.

In most subsequent readings of what happened in the few years after that, you might be forgiven for assuming that Miles didn't make any more music - or at least nothing significant - until his re-emergence in the '80s. Most histories of Jazz Rock have focused on the careers of Miles' alumni. For those two albums did launch some staggeringly successful careers. Shorter and Zawinul formed the long-lived and huge-selling *Weather Report*; Chick Corea formed *Return To Forever*, which in turn spawned other stellar Fusion careers (Stanley Clarke, Al di Meola); Herbie Hancock ably assisted the birth of Jazz Funk with his own group *Headhunters*; and, of course, John McLaughlin put together the *Mahavishnu Orchestra* which remains to this day synonymous with the most intense, baroque, grandiose, extrovert of all Fusion.

But Miles Davis did keep on making music. In fact, from 1969 until his retirement on health grounds in the mid-'70s, he continued to push the Jazz Rock interface's envelope. In interview, he was increasingly up-front about his eschewing of the Jazz heritage, this coming from a man who'd already been central to two Jazz revolutions - 'Cool' and 'Modal'. Instead, he claimed, he wanted to make the kind of music which - famously - brought together the influence of Sly Stone and Jimi Hendrix with Stockhausen and Penderecki,

which he did, no question.

After *Bitches' Brew* and *Silent Way* he made few studio albums, the incredible *On The Corner* and *Get Up With It* among them. Instead, much of the music has been archived on live recordings, both on official live albums like *Live Evil*, *Dark Magus*, *Pangaea* and *Agharta*, and on an ever-increasing string of bootlegs.

Yet this music has languished for a long, long time in obscurity. In some ways this is hardly surprising. The music on these albums is as confrontational as anything in the Jazz canon. In that it's deeply funky it might be thought to be more accessible than a great deal of the Free Jazz with which it was contemporary. However, its very grooviness is what helps this music to be quite so alien. For Funk is part of an R'n'B tradition that is all about earthiness - dance music. The textures Miles laid across these deep grooves was a thousand light years from that tradition: freak-out electric guitar solos (or duets), angular, discordant keyboard stabs, wayward atonal saxophone solos.

As Miles took this music further and further away from the Jazz mainstream and further and further down his own personal path, he became constantly more marginalised, both by audiences and critics. His responses became more entrenched: album sleeves wouldn't reveal the performers' names (unheard of in Jazz before or since); cover

JAZZ

art graphics would become increasingly psychedelic (although now, some of this artwork, either by the ex-pat American painter Mati Klarwein or by the Japanese graphic artist Tadanory Yokoo is generally regarded as iconic stuff); live performances would consist of single, long, apparently unstructured jams conducted by a Miles who refused to turn to the audience. The consequence, as I've said, was obscurity.

The last few years have seen these works being rediscovered and reappraised. In fairness, the music has always had its fans, but recently their numbers have swelled. The albums from this period have started to emerge as domestic CD reissues and as virgin vinyl pressings; music journalists have begun to consider what the music's influence might have been; and a generation of post-Techno experimentalists have openly admitted their debt to it. The very phrase, "1970s Miles" has become some kind of hallmark of hip.

Into this arena, then, comes Panthalassa, a release which marks rare bravery on the part of a major record label. Acknowledging the re-awakening of interest in this period of Miles' career, Columbia have handed over multi-track master tapes to a notorious maverick: bassist, producer, label-head and ambient soundscaper Bill Laswell, surely the only man in show business whose

collaborators can be said to include, say, the Ramones and Paul Schütze! To Laswell has been given the unenviable task of remixing this music and re-editing it, rendering it perhaps slightly more consumer-friendly than it is in its original form.

I say unenviable because this album was never going to please everyone. Had Laswell seriously remodelled this music, drawing out its psychedelic potential to its fullest extent, he would have been crucified by purists (and, I dare say, by Columbia!) If he's barely tampered with it, then many would have asked "What's the point?" To add to all this, let's face it, the task of reducing five or six prolific years' of material down to a single disc is nigh-on impossible.

Remarkably though, Laswell has succeeded. He has chosen what amounts to a greatest hits of the period (and previously-unheard material - the real Holy Grail of this package for the serious fan), taken away the original producer Teo Macero's highly individual edits, very discreetly remixed the parts, (in doing so boosting the bass and drums just enough to make it sound that much more 'now'), and then seamlessly cross-faded each of these, creating a unified, long piece.

As one of this music's long-time fans, of course, I'm always going to turn to the originals. With their sheer scope they work a magic that

can hardly be approached by this distillation, and besides, Macero's original production on the studio albums weaves its own magic for me, something that startled me about the music in the first place. But that's hardly the point. Panthalassa isn't meant for the likes of me. It's an album that's meant to draw a new audience to the music, and, judging from the reaction, it seems to be doing just that. Only the worst kind of fan doesn't want to let others in on the secret. The real fan wants to tell the world. Bill Laswell has done just that.



JOHN ZORN
MASADA 9 - TET
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OK, that was a long one, I know, but Panthalassa feels like something genuinely significant.

Meanwhile, on another planet, one of Laswell's former colleagues, composer and alto saxophonist John

Zorn continues with his massive Masada project, now into its third year and ninth volume.

Masada - the group, the concept - dedicated as it is to Asher Ginzberg, founder of Cultural Zionism, is Zorn's attempt to bring together two very different musical traditions: the '60s acoustic Jazz of (principally) Ornette Coleman and a whole heap of traditional Jewish musics. In doing so - and in naming the project after one of Jewish history's pivotal moments, a mass-suicide in defiance of Roman rule - he is making a bold statement about the nature of rebellion, about the culture of refusal, and, specifically, about the common ground of oppression shared by the international Jewish community and Black America.

The musical results positively burn in response. The Masada quartet are easily one of the finest still ploughing the furrow of acoustic Jazz: trumpeter Dave Douglas (a fine composer himself, as last year's Sanctuary revealed), bassist Greg Cohen, the explosive drummer Joey Baron and Zorn himself on alto. Their music reaffirms the ability of acoustic Jazz to say something, a rare feat, I'd venture.

Apparently, the series draws to a close with the next volume. The live CDs follow. Bring 'em on!

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CLASSICAL

by Peter Herring

Not only are we going Dutch, we're going double-Dutch with two fascinating recordings from one of Europe's finest chamber choirs. There's also a touch of Hollandaise sauce in a feast of French harpsichord music, and there are performances fit for a king from, appropriately enough, Henry's Eight.



NICOLAS GOMBERT
Missa Tempore Paschali/Magnificat Octavi Toni/Motets Henry's Eight;
director, Jonathan Brown
 HYPERION CDA66943
 (DDD/65.26)

This is the second recording in a projected series from the choir Henry's Eight, which aims to illuminate the important but shadowy figure of Nicolas Gombert, a composer who became one of the leading lights of the generation which bridged the final flowering of the era of Josquin Desprez and the arrival of the towering genius of Orlandus Lassus.

Gombert was born around 1500 in a village near Lille in French Flanders and at some point may have studied with

his compatriot Josquin. What is for certain is that in 1526 he was in Spain, a singer in the court chapel of the Holy Roman Emperor, Charles V. He rose to become Master of the Children of the Chapel, a post that took him throughout western Europe as part of the court entourage.

However, Gombert seems to have abused that position since, from 1538, his name disappears abruptly from the court records. A scandal involving one of the choirboys in his charge saw him condemned to labouring in the galleys of a trireme and, although he was later pardoned by Charles V and given a stipend in Tournai, the affair clearly nipped a promising career in the bud. The exact date of Gombert's death is unknown but can be deduced from records as between 1556 and 1561.

Unsurprisingly, Gombert's musical output mirrors the rise and decline of his personal fortunes, with the majority of his compositions dating from the successful 1520s and 1530s. He produced 11 Masses, eight settings of the Magnificat, over 160 motets and some 80 chansons and

other secular pieces, and from 1529 his works found their way into print. Major collections of his motets were published in Venice in 1539 and 1541 and eventually came to the attention of, among others, Claudio Monteverdi, who based a Mass on Gombert's motet *In Illo Tempore*, one of three motets included on this Hyperion CD. This piece is a jewel of its period, restrained yet moving, finely crafted and richly embroidered with telling detail.

Henry's Eight build their programme around the Easter Mass cycle *Missa Tempore Paschali*, prefacing it with a wonderful setting of the Magnificat and interspersing motets, as was customary, between sections of the Mass. The flowing polyphony of the Magnificat Octavi Toni (*In The Eighth Tone*) and the masterly way it achieves a sense of climax by adding one voice part of each verse suggests a work of Gombert's maturity. The motets, striking in their melodic and harmonic expression, are similarly accomplished.

The *Missa Tempore Paschali* too displays

imagination and innovation, even if its occasionally less-than-polished counterpoint indicates an early work. Gombert structures the basic setting for six voices but ingeniously and effectively expands to eight for the Credo and to twelve voices for the concluding *Agnus Dei*. Here, with minimal changes of chord or bass note, the composer produces spellbinding effects within its apparently seamless polyphony.

The choir is acutely responsive to the contrasting textures of Gombert's music, producing a dazzling range of colour and tone. The singing is poised yet far from emotionally detached, with no attempt to gloss over Gombert's sometimes startling dissonances. As is usual with Hyperion, the presentation is informative and thought-provoking with a fine recording made in the antechapel of Trinity College, Cambridge, where the members of Henry's Eight were recently undergraduates and whence they derive their name, Trinity having been founded by King Henry VIII in 1547.

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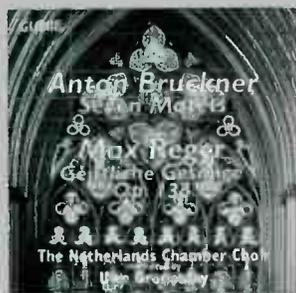
CLASSICAL

RECORD OF THE MONTH



Works by David Bedford, Benjamin Britten et al
The Netherlands Chamber Choir;
conductor, John Aldis

GLOBE GLB 5179
 (DDD)59.29



7 Motets for unaccompanied chorus

8 Geistliche Gesänge, Op 138
The Netherlands Chamber Choir;
conductor, Uwe

Gronostay
GLOBE GLB 5180
 (DDD)48.48

Excuse if I'm a bit slow to catching up to some "double-Dutch" (though) representations of very different musical traditions; these recordings from the Netherlands Chamber Choir share sufficient artistic and technical qualities to justify a combined review. Both CDs reflect an decade or two of unalloyed music-making by Holland's leading a cappella ensemble, sounded by the conductor and himself (Dutch Nobel in 1937).

The programme for the disc of 20th-century English choral music was devised by its conductor, John Aldis. After highly successful spells directing the London Symphony Chorus and London Philharmonic Choir, he has spent the last 15 years or so working with choirs as diverse as the Danish Radio Choir, the Graecic Vocale de France and Israel's Cantorin Singers.

In his choice of pieces, Aldis has managed to marry both contrast and coherence, and the result is rewarding and enjoyable. The choir opens with Vaughan Williams' Three Shakespeare Songs of 1951, setting texts from The Tempest, Aesop's fable of the blind men and Prospero's The Tempest, and a Midsummer Night's Dream... from the

ouset, the psalm and lyrics of the Dutch choir, along with the wholly idiomatic English declamation is striking.

Appropriately, the Vaughan Williams is followed by music from his great friend Herbert Howells, with his very individual setting of the Requiem.

The story goes that Howells composed this deeply moving piece as a direct response to the death of his nine-year-old son, Michael, in 1915. However, the late Christopher Palmer triumphantly suggests that Howells was working on settings which would be incorporated into the Requiem up to five years before that particular personal tragedy. The Requiem subsequently became the basis of Howells' much better known Hymns Paradisi for soloists, choir and orchestra, and was published in its score form in 1980, three years before the composer's death.

The haunting tranquillity of the Howells supplies the perfect foil for the light, settings which follow, by third group of choral hymns from the Hindu texts of the Rig Veda, the oldest recorded religious writings in the world. These are sung with marvellous poise by the female voices of the choir, with a delightful accompaniment from the harpist Maria Soria. As

elsewhere in the recording, intonation and ensemble are high and immaculate. But there are also voices of striking flexibility and suppleness, easily able to adjust to various dynamics and tone colours. This is nowhere more evident than in Britten's Five Flower Songs, noble, poignant settings of verses by Robert Herrick, John Clare, the unknown Aesop and the Suffolk poet George Crabbe, whose poem The Broom supplied the basis for Britten's opera Peter Grimes.

A widow's choral piece by David Bedford, The Golden Yarn Is Done, with words by Ernest Dowson, rounds off the Netherlands Chamber Choir's programme in glorious style. The record marries, in a fitting and, to be fair, slightly deflated, complete presentation which also includes an entertaining complementary view of the origins of the English choral tradition and, for that matter, of the very Englishness of English music.

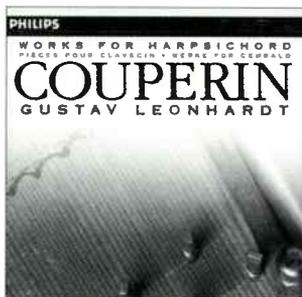
Equally accomplished are the Choir's performances of choral music from the Austro-German school, seven motets by Bruckner and a set of eight magnificent ones by Max Reger. The latter's warmly heartfelt response to his text will surprise those to whom Reger seems a stern and unapproachable composer of neo-romantic organ works, while the

CLASSICAL

Bruckner settings display a very different side to a composer universally recognised as one of the great symphonists.

In fact, Bruckner's musical education was grounded in sacred choral music and several of his most important early works were for the choir of Linz Cathedral where he was organist between 1855 and 1868. The sublime seven-part setting of the Ave Maria, performed here, was one of them.

Some of these motets were composed for specific events: *Locus Iste* of 1868 was intended for performance, along with Bruckner's E minor Mass, for the consecration of a new votive chapel at Linz. The eight-part *Os Justi* of 1879 was for the feast of St Augustine (the monastery of St Florian where the teenage Bruckner was a chorister was an Augustinian order). These are beautiful and frequently quite magical works and, like the Reger settings, are sung here with a captivating eloquence and limpid purity of sound. Colour and texture are rich and luminous, and each of these miniatures is perfectly paced by the choir's chief conductor Uwe Gronostay. It is nothing less than balm for the soul.



FRANCOIS COUPERIN

**Pieces Pour Clavecin:
Premier Livre, 2e
Ordre**

**(excerpts)/Troisieme
Livre, 17e**

**Ordre/Quatrieme
Livre, 21er Ordre
Gustav Leonhardt,
harpsichord**

**PHILIPS DIGITAL CLASSICS
454 470-2 (DDD/65.01)**

Francois Couperin, the leading member of a large family of French musicians active during the 17th and 18th centuries, counted among his major compositions four volumes of harpsichord pieces, the first published in 1713, the last in 1730. For publication, Couperin grouped together pieces in similar or related keys into what he termed 'ordres'. There were 27 in all, which embraced over 200 items.

The ordres mixed both movements written in conventional dance forms (courante, allemande, sarabande) with evocative

character pieces, these often given fanciful, even bizarre titles. The result was that each ordre had its own distinctive flavour, while the whole corpus of work was imbued with the stylish grandeur, sensibility and wit so characteristic of its composer. It is these attributes which elevate Couperin's harpsichord pieces above the status of mere charming period vignettes.

The demand for both disciplined technique and a sense of fantasy is certainly met by Gustav Leonhardt, making one of his now-rare forays into the recording studio. He plays two complete ordres, the 17th and 21st, and 14 of the 23 pieces contained in the 2nd Ordre, something which would not have concerned Couperin since he fully approved of performers freely compiling programmes from his vast musical compendium.

Couperin was less concerned about what was played than how it was played. In the preface to the *Troisieme Livre* he lambastes players who ignore his instructions regarding ornamentation and concludes, "I therefore declare that my pieces must be played in the way I have indicated, and that they will never make a certain impression on people with true taste unless my notation is followed to the letter,

without adding or taking away anything."

What would he have made of Leonhardt's playing? The scrupulous treatment of ornamentation would doubtless have met with the composer's approval, as would the precision and attention to detail. But would he have also found some of the more pictorial pieces under-characterised, and elsewhere some of the humorous elements underplayed? The *Butterflies* (*Les Papillons*) of the 2nd Ordre, for example, never quite take wing, and you would never guess that *La Petite Pince-Sans-Rire* (21st Ordre) is full of tongue-in-cheek humour.

In the main, though, Leonhardt brings affection, refinement and an intuitive feel for style to these engaging pieces. Some of the tempos in the faster, more virtuosic items may be on the slow side, but this is playing to be enjoyed more for its rhythmic flexibility and expressive maturity than its brilliance.

The booklet notes give no clue as to the identity of the instrument Leonhardt plays - a surprising omission - but its rich, mellow tone is ideally suited to this repertoire, and, although recorded in a fairly resonant acoustic, the sound is transparent, detailed and cleanly focused in both high and low registers ●

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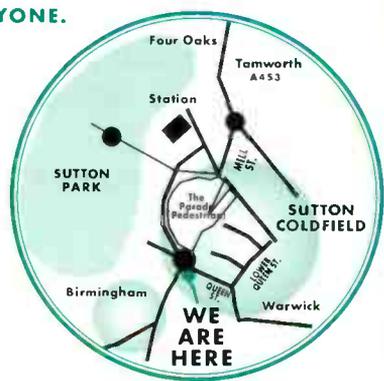
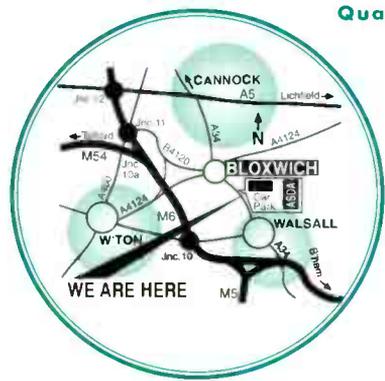
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Trichord pulsewire special limited stock offer 40 % off interconnects. Please phone for details for example 1m pair : **£70**

Audioquest "indigo plus" 3m bi-wire loud-speaker cable terminated with 4mm plugs (£120) **£75**

Harbeth K6 compact monitor loudspeakers. Cherry veneer, mint condition. Stunning. S/H (£799) **£525**

Michell ISO MC phono stage good condition s/h (£420) **£250**

Michell Argo line level preamplifier. Good condition s/h (£730) **£325**

Michell Hera power supply (upgrades either Argo or Iso) good condition s/h (£175) **£110** (or £95 with either of above)



signals

hi-fi for grown-ups

dac in the box upgrade

Anyone familiar with the Dac in the Box is aware of its surprisingly "high end" performance when used with high quality ancillaries (particularly a good CD transport. Any retailers who have sold the DitB are also aware of the stupid mini jack power supply plug and its resultant propensity for blowing up (the unprotected) power station one power supplies. OK, we lied about the last bit. The result? Better sound staging, detail retrieval, tonal colour and dynamics with no loss of the spirited character that makes the DitB so infectious. In short, it sounds like a good £800 DAC ought (but almost never does).

It was with the intention of producing a cost effective replacement power supply to rescue stranded DitB's that we ended up embarking upon a little bit of sonic research. The price? Just £135 including return carriage of your DAC. We can also fit a BNC socket to the DitB if you wish at no extra charge.

It went something along the lines of : "hang on, the Audio Alchemy Power Station One isn't that good, how much better would the DitB be with a decent supply?"

The answer was "quite a lot". Although a few tweaks to the DitB were required to allow the improvements to shine through. If you are unimpressed and return the goods to us within fourteen days we will return it to its original specification and refund your money minus £10 towards handling costs. There would be no quibbling or embarrassing attempts to talk you round (although you might hear some sobbing and gasps of disbelief in the background!)

What are we offering? First of all the "Signal Box" is a state of the art "no holds barred" power supply with oodles of ultra clean and quick available current. It is also immune to shorting through that silly mini jack plug.

Secondly, but just as importantly, we revise the power regulation within the DitB, make some capacitor replacements, add strategic damping and gently stroke the DAC against the thighs of maidens in the south pacific. Otherwise a full one year return - to - base warranty applies to both the DitB and the Signal Box. Please note that any remaining manufacturers warranty on your DitB would be terminated by these modifications.

Your card please?

Nb Please note that demand for this product will be hard to anticipate.

Please speak to us before posting your DAC to us - we may well have to schedule modifications to minimise delays.

signals accepts money in all forms (most major credit cards, drafts, cheques, cash etc) willingly

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B+W CDM 7	£1000	£799
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B+W M602 (XD)	£300	£229
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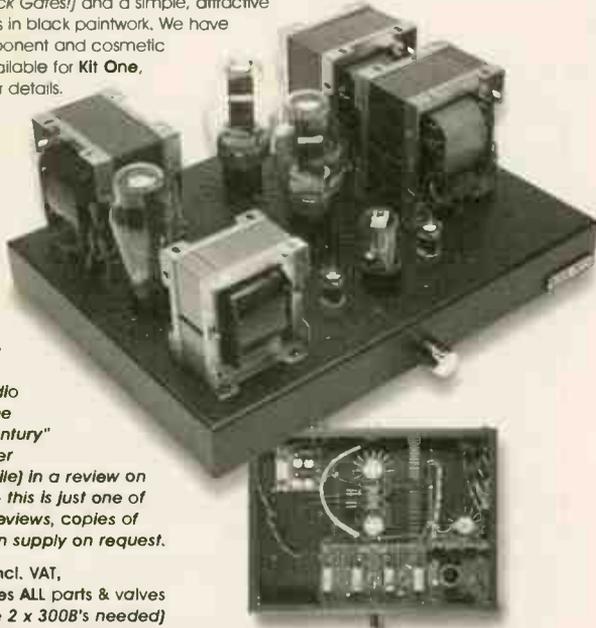
Audio Note Kit Amplifiers -

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 steeea 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 Oisher (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 by the drivers individually or together with matched and tested cross-overs, cabinet drawings and reflex ports.

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/KASSAI, 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 succumbed 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 expend 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 Kondo 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 M7Tube** 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 GAKU-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 mumetal screening can with a threaded spindle with a nut for mounting.

Valves

The Audio Note AV300BSL *(illustrated)*

Audio Note is proud and happy to announce a joint venture with Mr Ales Vaic of AWT in the Czech Republic, under the agreement reached Ales 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 many, controversial articles from a wide range of contributors including our own Peter Qvortrup. £7 per copy.

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Papworth Audio Technology

Fads, Trends and Flavours of the Month - a Cautionary Tale

The latest audio fad is for low power amplifiers, driving very sensitive speakers. Of course, a few years ago you were nobody unless you were using megawatts to drive speakers with the sensitivity of a brick. These are extreme approaches to audio. We believe there's an alternative. Our numerous customers in Britain and abroad agree.

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While the high and low power camps fought it out, we carried on with our own brand of extremism. Extremely high standards of build, finish and reliability, extremely good sound and extreme good looks. Our sensible range of power outputs allows system building with a wide range of loudspeakers.

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Decca FFSS MKI Stereo Cartridge	£80

AVO MK4 Valve Tester in excellent condition with data book	£275
Decca MKI Arm	£25
Garrard 301	£150
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Tannoy speakers + drive units for sale please phone for details
Microphones: various, please phone for details

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Tannoy Speakers - Lancaster, York, G.R.F. and Autograph.

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Marantz SMII (200 watt power amp)		1500	695
Marantz SC1000 pre amp		2000	795
Naim 32.5 K		500	195
Naim 250 (old style)		1650	695
Naim 180		1060	695
Naim Nait 3 (6 mths old)		575	395
Linn Kaim		1700	695
Quad 77 + remote		850	550
Quad 34 phono		500	250
Quad 306		350	195
Quad 33		N/A	50
Quad 303 x 3		N/A	95
Quad 405 Mk2 2x3 (full recent Quad rebuild)		500	275
Audion Silver Knights monoblocks (6 mths old)		2800	1395
Bryston O.5. preamp (lifetime warranty)		850	350
SPEAKERS			
Naim IBL black		1000	395
Acoustic Energy AE1 + stands		1145	650
Heybrook Sextets Mk3 (walnut)		1200	695
Meridian D600 (Digital Drive) Rosewood		3000	1495
Linn Sara 9 + stands		900	395
Linn Kans + stands (Teak)		500	195
Quad ESL 63 + Arici stands (2 years old)		3800	1895
TURNTABLES/TUNERS ETC			
Roksan Xerxes (Black)		700	295
Roksan Artemiz		950	395
Audio Tec OC9 (100 hours)		400	95
Oracle Delphi + Alphason HR100		2000	595
Townshend Grail (MC) Retip recently		N/A	95
SME V (boxed, new)		1500	1200
Naim NAT 101 + Snaps		800	495
Quad FM3		200	95
Yamaha 590		350	95
Yamaha 390		300	45
Siltech HF6 1/2 metre Digital Link		100	50
Linn Tune Box (Active X-Over)		450	150

ODD'S 'N' SODS

Various tables, cables etc Ring For Details

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For prices tel/fax/e-mail your stylus/cartridge details. Versions for 78 rpm records supplied in many types. Original styli and cartridges also available. Trade enquiries welcome.

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AMPLIFIERS

	Equivalent New Price	Sale Price
Quad 34 Pre (grey) (mint)	s/h 388.00	249.95
Quad 44 Pre (grey) (vgs)	s/h 700.00	249.95
Quad 44 Pre (brown) (g.c.)	s/h 700.00	249.95
Quad 405 MkI (brown) (g.c.)	s/h -	199.95
Quad 405 MkII (uprated MkI) (g.c.)	s/h -	229.95
Quad 405 MkII (brown) (g.c.)	s/h -	229.95
Quad 33 Pre (brown) (g.c.)	s/h -	75.00
Quad 66 pre/remote station (vgs)	s/h 897.00	449.95
Quad 306 power amp (g.c.)	s/h 400.00	249.95
Quad 306 Power (grey) (mint)	s/h -	229.95
Yamaha AX 390 remote int. 2x40 watts (g.c.)	s/h 180.00	119.95
Kinshaw Overture Int. 2x45 watts (mint/as new)	s/h 435.00	299.95
Aura Evolution YA-100 Int. (vgs)	s/h 300.00	189.95
Pioneer A203 Int. (g.c.)	s/h 150.00	119.95
Pioneer A400 Int. (g.c.)	s/h -	119.95
Pioneer A400 Int. (vgs)	s/h 280.00	179.95
Moth Passive Pre/phone stage/P.S.U. (vgs)	s/h 450.00	229.95
Awa X003 2x40 watts Int. (phone stage) (mint)	s/h 140.00	99.95
Beard PS50 Export pre amp (valve) MkI phono with P80 export power amp (valve) recent service (g.c.)	s/h -	799.95
Audio Innovations 2nd Audio triode monoblock valve power amps (recent service/valves "Sounds Superb" (vgs)	s/h 3500.00	1095.95
Denon PMA 250 2x50 watts Int. (mint)	s/h 180.00	99.95
Philips 280 "Black Tulip" preamp (vgs)	s/h -	89.95
Sony TA1 170 Int. amp (mint)	s/h -	399.95
Lusman CX-100 Pre/MO2 power amp 2x150 watts (vgs)	s/h -	349.95
Lusman Z 502 "Advance" direct coupled preamp (vgs)	s/h -	149.95
Lusman RX 102 Classic 70's receiver with servo panel (g.c.)	s/h -	139.95
Mission Cyrus I/PSX PSU (late cast chassis model) (vgs)	s/h 550.00	369.95
MAF Passive line controller (all gold phono/S line inputs) (vgs) 59.95	s/h -	-
Yamaha DSP A970 remote Dolby Pro-Logic amp (vgs)	s/h 900.00	399.95
Yamaha A760 II 2x60 watts integrated (silver) (vgs)	s/h -	119.95
NAD 1130 preamp (mint)	s/h 250.00	99.95
NAD 1000 pre-amp (vgs)	s/h 200.00	89.95
Technics SU V40 Int. amp (vgs)	s/h -	139.95
Mission Cyrus One Int. (original) (fair c.)	s/h 230.00	109.95
Supra C SVA 51 Class A pre/pwr (good c.)	s/h 500.00	299.95
DGA DSP 2005 line pre-amp	s/h 100.00	599.95
Chameleon Ruby power amp (vgs)	s/h -	-

TURNTABLES

Pink Triangle (black)/Zeta van den Hul/Decca Gold Garrot Microcanner cartridge (vgs)	s/h loads	595.00
Garrard 401 "Special" in Yoyd Piano Black Plinth with Cardas wired Zeta Signature Tonearm/Otolon MC15 II moving coil cart (vgs)	s/h loads	895.00
Linn Sondel LP12/Bask Plus/K.S. (Alromasia) (mint) Transrotor (German Gyrodek copy) (Golf/Black/	s/h 1200+	595.00

Equivalent New Price

Sale Price

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	Equivalent New Price	Sale Price
SME 3009 S2/Empire 900 MkII cart. (mint)	s/h loads	595.00
Origin/Syrinx PUZ/I.A.T. MC (g.c.)	s/h no clear	109.95
Thorens TD280 IV/Shure M75 EDH cart (black) (mint)	s/h 280.00	149.95
Thorens TD 280 I.A.T. MM cart (black) (mint)	s/h 250.00	139.95
Ariston RD 80/Linn Bask LV/I.A.T. MM cart (vgs)	s/h -	149.95
AVI Phono stage/power supply MM/MC (vgs)	s/h 150.00	89.95
Loads of MM/AC cartridges in stock - Please phone for details		

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In superb condition and has had very little use from new.

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LOUDSPEAKERS

Decca Gold (re-tip/special bracket) (g.c.)	s/h loads	170.00
Mission 753 floorstanders (black)(mint/as new)	s/h 700.00	499.95
Iamo (Classic 6) floorstanders (rosewood) (mint)	s/h 360.00	199.95
TDL RT L3 floorstanders (rosewood) (g.c.)	s/h 400.00	249.95
TDL RT L3 S.E. floorstanders (cherry) (mint/as new)	s/h 450.00	369.95
Wharfedale Modus II (black) (mint/as new)	s/h 200.00	149.95
Mission 707 (black) (g.c.)	s/h -	129.95
Mission 707 stands (black) (fair c.)	s/h -	119.95
Celestion SL 65 (black) (g.c.)	s/h 400+	269.95
Tannoy Oxford (walnut) inc. stands (vgs)	s/h -	149.95
Tannoy Venus II (walnut) (vgs)	s/h -	119.95
Tannoy 636 inc. heavy stands (vgs)	s/h 470.00	299.95
Kuark Taisman II (rosewood) (mint)	s/h 750.00	549.95
Ruark Tempair II (light oak) (mint)	s/h 600.00	429.95
System Systemdek 335 (light ash) (mint/as new)	s/h 400.00	299.95
Quad ESL 57 Electrostatics (black) 80's manufacture, boxed manuals, (the finest you will find anywhere)	s/h loads	549.95
Apogee Caliper ribbons (black) (g.c.)	s/h 3000.00	995.95
Epox ES14 inc. stands (vgs/board) light oak	s/h 675.00	349.95
Harman Kardon LS 0500 (kevlar drivers) black (mint)	s/h 450.00	329.95
Lumley Reference 3 (light oak) (mint)	s/h 900.00	595.00
Rel Sirata II 80 watts active-sub (mint)	s/h 575.00	399.95
B+W DM6 300 watts/3-way monitors (teak) (g.c.)	s/h -	349.95
Mission 764i floorstanders (black) (g.c.)	s/h 480.00	269.95
Quad 77 10L (grey) (mint/as new)	s/h 600.00	499.95
Wharfedale Diamond 7.2 (black)	s/h 140.00	129.95

CASSETTE DECKS/REEL TO REEL ETC.

Technics RS-BX 605 HX Pro/DBX etc (f.c.)	s/h -	119.95
Technics RS-BX 501 auto reverse etc (mint)	s/h 200.00	139.95
Technics RS-BX 505 HX Pro etc (vgs)	s/h -	129.95
Yamaha K220 2 motor drive etc (mint/as new)	s/h -	79.95

A selection of our ever changing offers for sale (all fully guaranteed)

	Equivalent New Price	Sale Price
NAD 6240 playtrm etc (vgs)	s/h -	99.95
Philips 180 "black tulip" digital pre set tuner (g.c.)	s/h -	69.95
JVC TX 6L silver digital/pre-set tuner (vgs)	s/h -	59.95
kenwood 2050L digital/pre-set tuner (g.c.)	s/h 150.00	89.95
Mordaunt short Decoder One Dolby/Pro Logic processor (built-in centre/rear amps) (mint)	s/h 400.00	169.95
Rotel RT 850L pre-set/digital tuner (good un) (vgs)	s/h -	119.95
Grado SR 60 headphones (excellent cans) (vgs)	s/h 80.00	59.95
Sennheiser HD 475 headphones (new)	s/h 80.00	59.95
Atacama stands SE 24 (mint) 2 pairs in stock	s/h 70.00	49.95
Quad racks (2 in stock) (mint)	s/h 100.00	49.95
Quad FM .86 Tuner (mint)	s/h 554.00	399.95

COMPACT DISC PLAYERS

Rotel RCD 945 BX remote (mint)	s/h -	149.95
Rotel RCD 965 BX remote (vgs)	s/h 300.00	169.95
Rotel RCD 965 BX discreet remote (mint)	s/h 379.00	269.95
Rotel RCD 965 BX discreet remote (Torchord locked 2 mod)	s/h 450.00	229.95
Arcam Alpha 5 remote (mint/as new)	s/h 450.00	249.95
Marantz CD 72 SE copper clad chassis etc (mint)	s/h 600.00	369.95
Pioneer PD 9700 remote/digital out (mint)	s/h 400.00	229.95
Pioneer PD5 703 Legato remote (mint)	s/h -	169.95
Technics SL PG 470A remote etc (mint)	s/h 150.00	99.95
Technics SL PG 380A (vgs)	s/h -	99.95
Philips CD 732 remote (mint)	s/h 140.00	99.95
Marantz CD 75 remote (g.c.)	s/h 300.00	109.95
Myriad MC 100 remote (mint/as new)	s/h 700.00	549.95
Cambridge DacMagic II DAC (mint/as new)	s/h 200.00	129.95
DPA Little Bit DAC (vgs)	s/h 300.00	119.95

We are currently looking for the following products (urgently)

Quad FM4/Quad 44/405 II/306	Linn Itok LVII
Quad CD 66/67 /606 I/II	High End M.C. cartridges (mint only)
Linn LP12 T/T	LS-35A
Naim Hi-Cap (late style) (only)	

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CODE KEY: - N = NEW X = EX DEM S = SECOND HAND

Make	Model	Description	Code	Stock	R.R.P.	Now
Arcam	Alpha 6	Amplifier	S	1	£330.00	£200.00
Audiolab	8000 A	Amplifier	X	2	£500.00	£350.00
Audiolab	8000 S	Amplifier	X	1	£700.00	£500.00
Audiolab	8000 CD	CD - Ex Dem but unused!	X	1	£1,000.00	£800.00
Castle	Isis	Bookshelf Loudspeaker - Mahogany	X	1	£250.00	£175.00
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	Loudspeakers with Stands Black	X	1	£1,100.00	£700.00
Celestion	A2	Floor Standing Loudspeakers	X	1	£1,500.00	£1,250.00
Celestion	A3	Floor Standing Loudspeakers	X	1	£2,400.00	£2,000.00
Celestion	30i	Floor Standing Loudspeakers	N	1	£449.90	£349.90
Cyrus	Cyrus 1	Amplifier	S	1	£279.00	£100.00
Cyrus	Remote	Remote Control	S	1	£100.00	£60.00
Kef	RDM 1	Loudspeakers	X	1	£500.00	£375.00
Meridian	566	Digital to Analogue converter	X	1	£1,095.00	£795.00
Meridian	DSP 5000	Digital Active Loudspeakers Black	X	1	£3,295.00	£2,500.00
Nad	910	Surround sound Processor	S	1	£400.00	£125.00
Naim	NAP 110	Power Amplifier Old Style	S	1	£200.00	£200.00
Quad	77 Preamp	Pre-amplifier	N	2	£850.00	£680.00
Quad	77 Amplifier	Integrated Amplifier	X	1	£700.00	£500.00
Quad	77 Poweramp	Power Amplifier	X	1	£600.00	£450.00
Quad	77 CD	CD Player	X	1	£700.00	£500.00
Quad	10L	Loudspeakers	X	1	£600.00	£450.00
Rega	Elicit	Amplifier	S	1	£730.00	£450.00
Rotel	RA 931	Integrated Amplifier	X	3	£150.00	£130.00
Rotel	RB 970	Power Amplifier	S	1	£225.00	£160.00
Rotel	RB 981	Power Amplifier	X	1	£300.00	£250.00
Target	MB3W 165	Wide Modular Equipment Rack	X	1	£200.00	£140.00
Yamaha	DSPA 1092	Prologic Amplifier	X	1	£850.00	£650.00
Yamaha	DSPA 990	Prologic Amplifier	N	2	£900.00	£400.00
Yamaha	DSPA 590	1996 Pro-Logic Amplifier for the year	X	1	£350.00	£200.00
Yamaha	DSPA 592	Pro-Logic Dolby Digital Upgradable	X	2	£330.00	£300.00
Yamaha	DSPA 492	Pro-Logic Amplifier	X	2	£250.00	£225.00
Yamaha	DSPE 1000	Pro-Logic Processor	S	1	£700.00	£275.00
Yamaha	DSPE 492	Pro-Logic Processor	X	2	£250.00	£225.00
Yamaha	KX 580 SE	Dolby B, C, & S Cassette Deck	X	3	£250.00	£215.00
Yamaha	KX 690	Dolby B, C, S & 3 Head Cassette Deck X	2	£400.00	£300.00	

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New And Forthcoming Releases

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DCC Doobie Bros	Best Of - 180gm	£21.90
DCC Doors	LA Woman - 180gm	£21.90
DCC Eagles	Greatest Hits - 180gm	£21.90
DCC Jim Croce	Greatest Hits - 180gm	£21.90
Eric Clapton	Pilgrim - 2LP	£13.90
George Martin/Variou	In My Life	£10.90
Iron Maiden	Virtual Eleven - Double 180gm	£13.90
Madonna	Ray Of Light - 2LP	£13.90
Make Up	In Mass Mind	£7.50
Massive Attack	Mezzanine - 13/4	£7.50
Morcheeba	Big Calm	£9.90
Page/Plant	Walking Into Clarksdale	£7.50
Pulp	This Is Hardcore	£7.50
Smashing Pumpkins	TBA - 25/5	£7.50
Unbelievable Truth	Almost Here - 11/5	£7.50

Current And Recent Releases

Bob Dylan	Highway 61 - 180gm	£19.90
Dandy warhols	Come Down - 2LP	£13.90
Dawn Of The Replicants	One Head Two Arms	£6.90
DCC Doors	Waiting For The sun - 180gm	£21.90
DCC Jefferson Starship	Red Octopus - 180gm	£21.90
Freakwater	Springtime	£8.90
Hybrids	Hybrids	£9.90
Joe Jackson	Night And Day - 180gm	£19.90
Keb Mo	Keb Mo - 180gm	£19.90
Kid Loco	A Grand Love Story - 2LP	£14.90
Michael Head	Magical World Of The Strand	£8.90
Miles Davis	Panthalassa - 2LP - 180gm	£13.90
Nils Petter Molvaer	Khmer Remixes (ECM)	£10.90
Roy's Avers Ubiquity	Coffy/Red Black/Change Up	each £9.90
Stevie Ray Vaughan	Couldn't Stand The - 180gm	£19.90
Sugar Ray	Floored	£9.90
Sun Ra	Space Is The Place 1972	£14.90
Terry Callier	Timpeace	£10.90
Terry Callier	New Folk Sound Of	£12.90
Uresai Yatsura	Slain	£10.90
Various	Jazz At The Pawnshop - 180gm	£22.90
Various	Bridge School Concerts - 2LP	£16.90
Various	Jackie Brown Soundtrack	£10.90
Yes (BBC Sessions)	Something coming 2LP + 7"	£13.50

P and P £1.00 1st LP additional LPs 50p each (max £3.50)

HICAM

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Marantz 63SE	£ 200	Rogers LS2/2A	£ 100
Sony TCK611S	£ 175	Neat Petite Blk	£ 325
Yamaha KX390	£ 80	TDL RTL 3 Blk	£ 250
Denon DRM 10X	£ 60	Mission 73c Centre	£ 80
NAD 402 Tuner	£ 80	Bose Acoustimass 5 Mk2 (never used)	£ 400
Nakamichi 2	£ 225	Royd Minstrels Walnut	£ 150
Linn Basik/Akito K5	£ 225	Naim SBL Blk (Latest Drivers)	£1200
Stax Lambda Pro. SRDX		Meridian A500 (Walnut)	£ 600
Energiser	£ 375		

Amps	
Audiolab 8000 mono	£ 900
Audiolab 8000 Q	£ 750
Audiolab 8000A	£ 325
Audiolab 8000 P	£ 450
Audiolab 8000 C	£ 350
Densen Beat 100	£ 450
Linn Klout	£1800
Linn LK 100	£ 400
Linn Powertek/Pretek	£ 440
Naim 180 Power Amp	£ 750
Naim 250 Power Amp	£1000
Sony 540 E Int Amp	£ 150
Yamaha 3090 AC3 Amp	£ 950
Yamaha DSP 1000	£ 400
Naim 62 HiCap Old Style	£ 550
Naim 72 Pre Amp	£ 400
Pioneer DSP 200 R/C	£ 100
Musical Fidelity P Pre	£ 300

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Black Velvet 2 x phono - 4 or 5pin DIN 1m.....	£ 29.99	
Black Velvet 4 x phono - 5pin DIN 1m.....	£ 39.99	
Black Velvet SE gold plated phono-phono 1m.....	£ 39.99	
Azure gold plated phono-phono 1m.....	£ 49.99	
Azure 2 x phono - 5pin DIN 1m.....	£ 49.99	
Azure SE gold plated phono-phono 1m.....	£ 74.99	
Fathom speaker cable 2m pair gold plated 4mm plugs.....	£ 48.00	
Jackson Pyramid Loudspeakers.....pair	£229.00	

When ordering DIN cables please give the required pin configuration and directionality for phono to DIN.

The Black Velvet's unusually atmospheric sound proved engrossing over the long term. There was great insight into performances, thanks to an uncanny retrieval of low level subtleties."

Black Velvet (Noel Keywood - Hi-Fi World January 1997)

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Azure (Alan Sircom Home Entertainment Sep/Oct 1997)

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Roksan Caspian CD player	695	900
Alchemist Nexus CD player	450	580
Trichord Genesis CD player	450	569
Marantz CD63MK2 KI Signature CD player	349	399
Theta Data Basic Mk2 CD Transport	1,500	2,300
Wadia 15 DAC, Remote, digital volume etc	1,500	3,800
Amplifiers		
Naim 102 remote preamp	850	1,080
Naim 180 poweramp	850	1,090
Naim Hi-Cap PSU (for preamp or CD3-5)	595	720
Roksan Caspian R/C amplifier	595	700
Alchemist Forsetti 100w amp incl phono stage	760	1,001
Alchemist Nemesis 80w amp incl phono stage	550	702
Marantz PM66 KI Signature	349	400
Speakers		
Rega ELA (Cherry)	350	549
Rega XEL (Cherry)	795	1,040
Naim Intro. latest	550	680
Naim Credo latest, (Beech)	800	1,090
Naim SBL latest	1,500	2,030
ProAc Response 2.5s (Cherry, mint condition)	2,100	2,700
ProAc Tablette 50 (Light Oak, mint)	499	600
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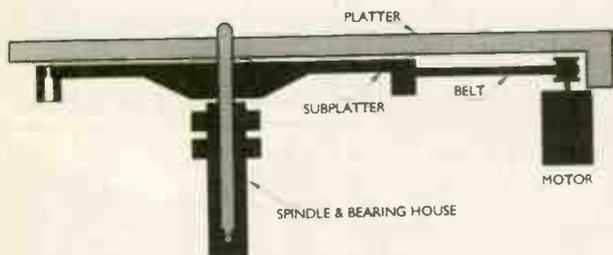
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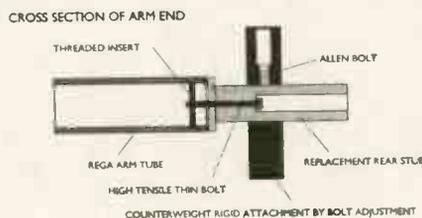


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QED Vector Reference pre-amp	£269.00	U
QED Digit Plus DAC	£150.00	N
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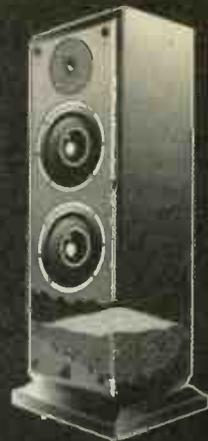


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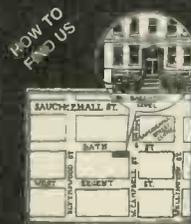
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AMMA GROVE MODEL with uprated PSU5000+	2500	1200	1200	GARRARD 101 401	1	150
AMMA GROVE MODEL with uprated PSU5000+	2500	1200	1200	HELIX/DOR TT come on someone its a bargain	1	150
AMMA GROVE MODEL with uprated PSU5000+	2500	1200	1200	TD160 440 ADC accurat automatic turntable with rimtone	1	50
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AMMA GROVE MODEL with uprated PSU5000+	2500	1200	1200	LEAK STEREO/FETIC FM tuner	1	400
AMMA GROVE MODEL with uprated PSU5000+	2500	1200	1200	SUGDEN RS1 black	1	100
			SOLID STATE AMPS			
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AMMA GROVE MODEL with uprated PSU5000+	2500	1200	1200	NUANCE PLENTITUDE preamp very detailed sound, sort of cross between NAIM & DNH	1	450
AMMA GROVE MODEL with uprated PSU5000+	2500	1200	1200	NAIM 62/140 old style	1	550
AMMA GROVE MODEL with uprated PSU5000+	2500	1200	1200	PS AUDIO Passive mode two pre/power	1	300
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AMMA GROVE MODEL with uprated PSU5000+	2500	1200	1200	YAMAHA TA B2 100 watt per channel prepower	1	900
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...Jason Kennedy Hi-Fi Choice April 97

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DL 110	£70 £55 EX	JVC	DT 55, DT 60 £9
DL 304	£190 £160 EX	National	EPS 24 CS, P 30 D, P 33 D £9
Goldring		Ortofon	FF 15 E II, VMS 20 E II, OM 20 £13.50
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1022 GX	£90 £60	Pioneer	PN 210, PN 220, PN 240 £9
1042	£110 £74	Shure	N 75 C, SC 35 C, £9
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Elite	£200 £153 EX		N 95 ED, N 95 EJ, N 75 C (78) £13.50
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MEASURED PERFORMANCE

PHONO STAGE

SONNETEER SEDLEY

The Sedley is one of the few phono stages on the market to tackle the thorny problem of trading bass depth for warp sensitivity. It has, in effect, a switchable warp filter, but Sonneteer refer to it as the original RIAA specified curve against the later IEC, to which a warp filter was appended. The Japanese don't want to know about this, and I doubt if the Americans do either. Britain, being mid-Atlantic, sits on the fence; some amps have warp filters, others don't. They audibly suppress deep bass, but usefully eliminate record warps too. Some claim that IEC bass is 'faster' though. The Sedley allows owners to experiment, the only drawback being the two characteristics are not front-panel switchable - fiddly DIP switches must be changed with a biro or suchlike.

Equalisation was accurate, so the stage has, in effect, flat frequency response.

Gain for MM was x100 and for MC x650. Both are fairly conventional, but the latter is for Moving Coil cartridges of reasonable output, such as Ortofons. It is on the low side for low-output Linns and Lyras, for example, and input noise was a bit high for such cartridges too. This is not the quietest phono stage around with MCs, but it is good with MMs.

Overload values were good because the unit swings a reasonably high output of 11V.

The Sedley is for serious LP users who might occasionally find their (reflex) 'speaker cones challenged by warps. NK

(IEC)	47Hz-150kHz
Separation	70dB
Noise	-85dB
Distortion	0.002%
Gain	x100
Overload	11V out/110mV in

Disc MC	
Frequency response	4Hz-150kHz
(IEC)	47Hz-150kHz
Separation	60dB
Noise	-7dB
Distortion	0.002%
Gain	x650
Overload	11V out/17mV in

Disc MM	
Frequency response	4Hz-150kHz

CD PLAYER

HOLFI XARA

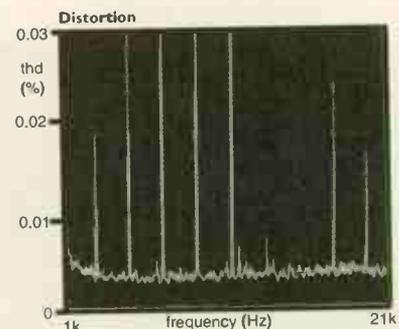
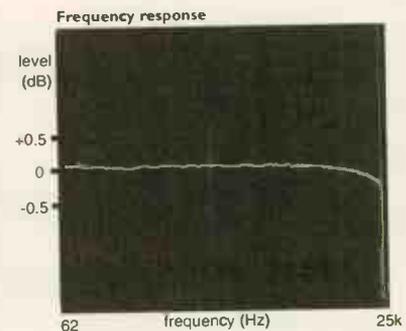
The Xara displays a slightly rolled off top end, enough to ensure it sounds a little warm and free from sharpness.

Distortion was on the high side, and varied between channels significantly too. One channel measured out at 0.2% for a -30dB signal, ten times more than a good Bitstream machine, whilst the other measured 0.08%. The situation reversed itself at -60dB, the good channel turning in 1.1% distortion, again a high value. Levels hit a massive 75% at -90dB, poor by today's standards. The Xara is not very linear and is likely to display a little coarseness or greyness in its sound.

Noise was acceptably low and channel separation also healthy. Output was unusually low at 1.28V however. Philips' standard specifies 2V.

The Xara's measured performance was not especially impressive. NK

Frequency response	5Hz-21.5kHz	
Distortion (%)		
-6dB	0.04	0.04
-30dB	0.08	0.2
-60dB	1.1	0.7
-90dB	77	76
-90dB dithered	26	19
Separation (dB)	left	right
1kHz	98	94
20kHz	82	63
Noise	-90dB	
with emphasis	-90dB	
Dynamic range	100dB	
Output	1.28V	



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LOUDSPEAKERS

THOMAS TRANSDUCERS VIRTUOSO GOLD

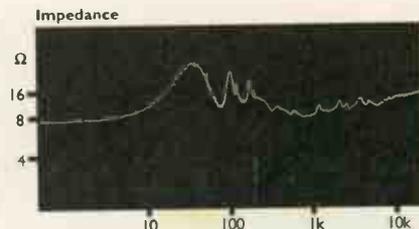
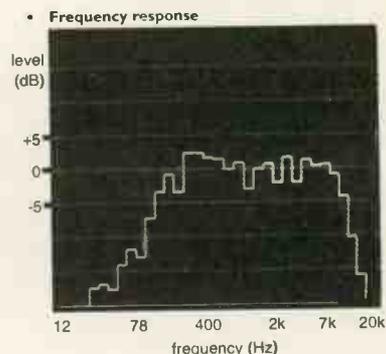
To make a horn loudspeaker small enough for the average (large!) home, it has to be cut down a little. This compromises certain horn properties and the presence of bass impedance peaks in this model is a sign of this. An ideal horn will have a flat-ish impedance curve. However, these 'speakers are little worse than usual and, with the overall impedance a very high 11ohms, they will draw little current. So the Virtuoso Gold scores well in this area.

Horns are also meant to be sensitive. The Lowther drive unit in the Golds is innately sensitive, with its light paper cone and, helped by horn loading, the 'speakers produced a massive 98.5dB Sound Pressure Level from a nominal watt of input. Fed a true watt, they would doubtless hit 100dB, far more sound than a conventional cabinet can muster. Amplifiers of 3watts-30watts or so should do.

Frequency response was respectably flat across the audio band, although spectrum extremes roll off to an extent

that will be audible. Bass output starts to decline below 130Hz, reaching -6dB at 100Hz. The roll-off is smooth and progressive, but all the same there's little below 80Hz. Even bookshelf 'speakers manage better than this. Horns must be massive if they are to reach down to 40Hz, like a conventional loudspeaker. Still, corner placement will usefully extend this lower limit.

Treble output rolls off above 10kHz. This is down to the drive unit's parasitic cone and phase plug, not horn loading. Such a roll-off will take a little bit of sheen off treble, but will also ensure there's little sharpness. NK



MISSION 700

The small Mission 700 has plenty of bass and treble lift to add zip to the sound. Our analysis shows treble rises steadily to reach +3dB at 16kHz. This is likely to add quite a sting when there's plenty of treble on a disc. Otherwise it will make the 700 seem clear and detailed.

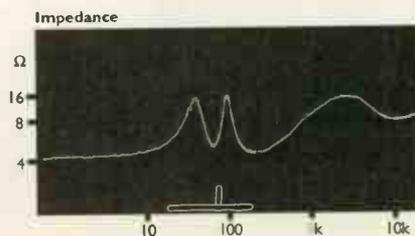
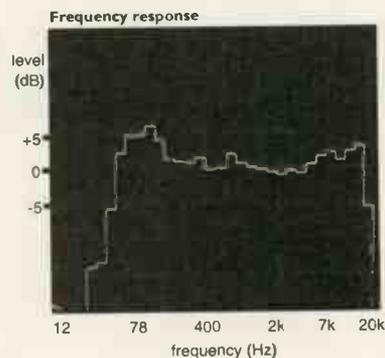
With +5dB bass lift from 80Hz-160Hz the 700 will have fast, enthusiastic bass, but of course a mini cannot have real deep bass. All the same, output reaches down to 80Hz.

The impedance curve is reasonably tame above 200Hz, the usual rise in voice-coil impedance being rolled over by power draw from the tweeter. Here, though, the load remains even, rather than dipping down to impose extra amplifier loading. Below 500Hz however, the 700's impedance falls to 4ohms, punctuated by

the two peaks that characterise reflex loading. So it will draw power in the bass and benefit from being driven by an amplifier than can deliver current. Most modern solid-state designs should cope.

A low overall impedance of 5.7ohms aids sensitivity, which measured a reasonable 85.5dB SPL for a nominal watt (2.84V) of input. The 700s will need a 40watt-60watt amplifier.

These 'speakers are not especially flat and accurate, but they are a competently-balanced package. NK



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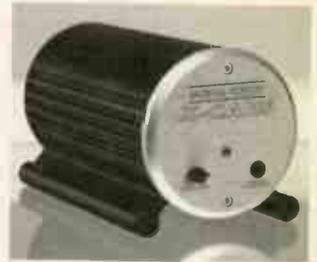
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TANNOY P10

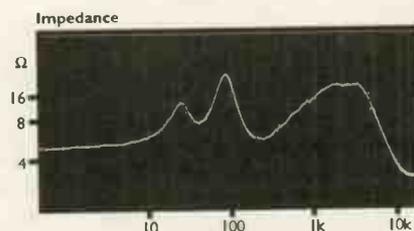
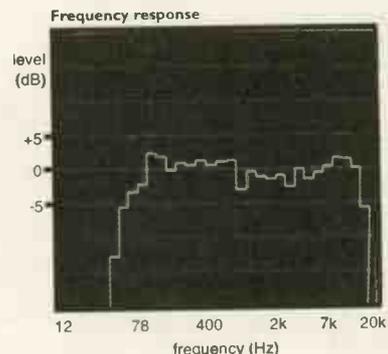
The P10s are sensitive for a small loudspeaker, delivering a healthy 87dB sound pressure level (SPL) from a nominal watt of input. That's enough to go loud from an amplifier of around 50watts.

Impedance dips down to 5ohms minimum, except above 10kHz, where it plunges to 3ohms. Whilst music energy levels are low so high up the audio band, this still isn't very good practice, especially since tweeter output is rising, an effect likely to add some hardness or spit to the sound. Lacking a midrange dip, the P10 will be detailed though.

The smooth response trace below 1kHz, free from peaking and with a smooth bass roll-off, suggests a fair level of acoustic damping. I'd expect a controlled sound without bass warmth or boom. The P10s are likely to sound deep

bass shy, but over-damped 'speakers can come to life in this department when driven vigorously from a muscular solid-state amplifier.

The Tannoy P10 will have a distinctive sound, bright but with taught bass. To be auditioned first. NK



TUNER

CREEK T43

The T43 has a broad, flat audio frequency response, as our analysis shows, with a gentle roll down above 10kHz. It will give a tonally balanced sound as a result.

Although there was little unwanted pilot tone or sub-carrier output, quite a lot of sub-carrier modulation products were present. Filtering above 16kHz appeared minimal - I presume the tuner uses pilot-tone cancellation. It will send unwanted signals to the amplifier, which may tinge the sound slightly.

Distortion was acceptably low at around 0.2%, primarily second harmonic in nature. This will not add coarseness.

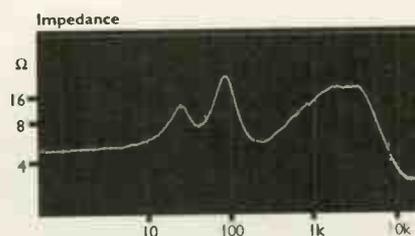
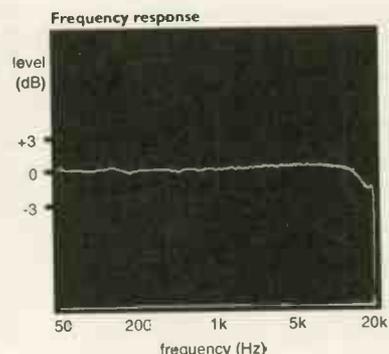
Although hiss was low at -68dB, most tuners manage better, reaching -72dB or lower. The constant high modulation used by radio stations will make sure this is not audible, although critical Radio 3 listeners might notice slight hiss at times.

The T43 smoothly blends to mono as signal strength decreases, keeping hiss from this source lower than -55dB, right down to a few microvolts. Coupled with good selectivity, the T43 should seem consistently quiet to users, even those with poor aerials.

There is a simple three-part signal-strength indicator but it suggests full signal is present above 100µV. In truth, the T43, like most tuners, needs much more for optimum results - no less than 800µV.

The T43 measured well in all areas. It isn't a class leader but equally it has some unusual and useful properties, plus no significant weaknesses. NK

Frequency response	7Hz-15kHz
Stereo separation	62dB
Distortion (50% mod.)	0.3%
Hiss (CCIR)	-68dB
Signal for minimum hiss	0.8mV
Selectivity (at 0.4MHz)	78dB
Sensitivity	
mono	2µV
stereo	N/A
signal strength meter:	6/20/100µV



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Proac Response 4	£7995	£12500
Soundlab Dynastat	£2500	£3790
Apogee Centaur Minors	£595	£1500
Meridian M60 Rosewood	£1395	£2350
Royd Priors	£495	£950
Alon V mk II Oak	£2500	£5000
Wilson System 5.1	£12500	£17000
Proac Response 3	£1795	£3000
Wilson 3/2	£5995	£15000
Alon Lotus SE	£3000	£ -
Sonus Faber Extrema + Stands	£4250	£7000

CD Players & DACS

EAD 7000 Transport	£1295	£2495
P.S. Audio Ultralink	£795	£2390
EAD 9000 Series III HDCD	£3250	£6000
Wadia 16	£4750	£7395
Mission Cyrus Discmaster (Transport)	£595	£1000
Krell SBP 64X	£3500	£9900
M C Cormack DAC-1	£695	£995
Wadia 22/26	P.O.A.	
Acuphase DP70	£2250	£4500
Acuphase DP90/91	£9950	£20000
Forsell Air Ref Transport mk II and Forsell Air Ref dac	£8995	£13800
Rotel 965 BX	£250	£300
Audio Alchemy Transport DDS 2	£495	£900
Micromega Duo CD2	£995	£2000
Micromega Minium C D	£275	£350
DPA PDM1 Series 3	£550	£1000
Mark Levinson 30.5/31	£11500	£24000
Sony R1/S1	£4950	£8000

Turntables & Analogue

VPI HW 19 jr/ RB 300	£550	£750
Piere Lurne J1/SL5	£1750	£4500
Kuzma Stabi/ Stogi reference	£1295	£2600
Stax SR Gamma Pro & SRMX Pro Energiser	£350	£500
Basis Ovation	£3495	£4950
Piere Lurne JI/Sowther mk III	£2250	£4500
VPI TNT Wheaton III	£1995	£5000
Musical Fidelity TI Tuner	£195	£450
TNT mk III & Lid	£3995	£4000
Clear Audio Gamma 24 CT Gold Coil	£495	£900
Forsell Air Force One	£11995	£25000
Kinshaw Overture Phono	£250	£395
Tesseract Phono Stage mm/mc	£795	£1500
Linn LP12 Lingo/Cirkus	£1200	£2000
Voyd 0.5 SME V (ref bearing /platter)	£1800	£3000
Ortofon MC 7500	£1295	£2250
Kiseki Purpleheart Sapphire	£495	£1200

Clearance Bargains

Audio Research D125 balanced power	£1595	£3500
Jadis DA 30 intergrated	£1700	£2880
Beard P35	£495	£1395
Chameleon Ruby Power Amp (200W)	£495	£1200
Naim 42.5 Avondale	£195	£600
Apogee Scintila	£695	£5000
Duntech Crown Princes	£1650	£6120
Wadia x 64.4 dac	£1395	£4750
Ruark Icon & Stands	£250	£500
Royd Sapphire	£175	£245

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AMPLIFIERS

SONIC FRONTIERS ANTHEM INTEGRATED 1

The Anthem produces 36watts into an 8ohm or 4ohm load, these impedances being options, since valve amps are load-matched devices that do not increase their power as load decreases. This is enough power to go loud, especially with reasonably sensitive modern loudspeakers. Bear in mind that most big floor standers are actually more sensitive than small loudspeakers.

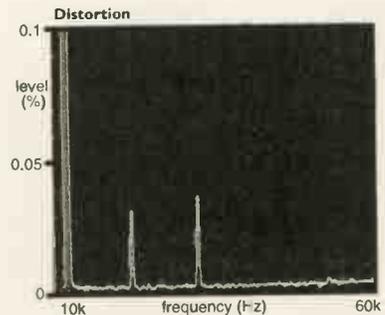
Frequency response measured 20Hz-45kHz, the bottom end necessarily being band limited, but this improves bass 'speed'. The amplifier developed full power at 40Hz so it will still have plenty of slam. Noise was low at -91dB yet sensitivity normal at 200mV. Possessing output transformers, there's no DC output offset from the Anthem.

Distortion was respectably low at

normal working levels, right across the audio band. Our analysis shows the presence of second and third harmonics, which will have little impact upon sound quality.

The Anthem is very well engineered and delivers a respectable performance from paralleled EL84 output valves. It is likely to offer the full subjective benefit of valves. NK

Power	36watts
CD/tuner/aux.	
Frequency response	20Hz-45kHz
Separation	61dB
Noise	-91dB
Distortion	0.02%
Sensitivity	200mV
DC offset	none



UNISON RESEARCH SMART 300B MONOBLOCS

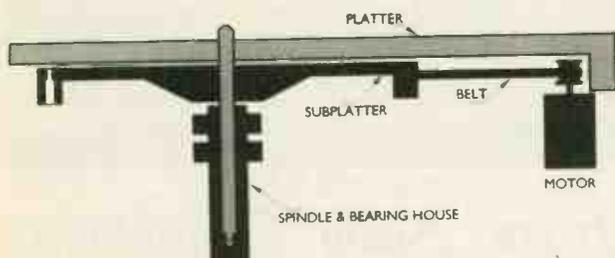
Due to the fact that the Valve Art 6300B valves started sparking we are unable to test these amplifiers.

ORIGIN LIVE TURNTABLE KITS Standard & Ultra

Now you can save money and build your own high performance deck. The standard kit version is offered at £145, and the ultra version at £249. Both decks come with a full set of drawings and guidance instructions. The kit allows for your creativity or there are optional parts that will enable you to assemble a tried and tested design within 2-4 hours.

"this Vinyl font end had my jaw heading towards the floor with the solidity and transparency of the music it was making"...
"the standard came up with crystal clear images set in a broad sound stage"...
"With all these goodies in place, the standard would give turntables at the £1200-£1400 mark a hard time."
HI-FI WORLD SUPPLEMENT NOV 97

"is exceptionally easy to build and professional in both sound quality and appearance"
HI FI NEWS SUPPLEMENT NOV 97

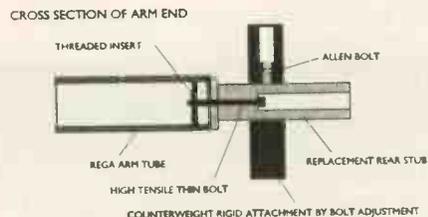


ORIGIN LIVE MODIFICATION FOR THE REGA RB250 & RB300 ARM

If you are the proud owner of one of these two arms why not turbocharge it into the league of super arms with the Origin live structural modification:- £75 inc post & packing. Those investing in this upgrade report that the transformation is simply night and day. Rewiring with silver litz cable is also offered at an additional £70.

"I have to say the Rega modifications turn this humble arm into a real Giant killer. Gone is the rather grey, sterile sound of the cooking Rega. Instead, tonal colour is fresh, dynamics have great speed and impact, and the sound stage is huge." HI FI WORLD SUPPLEMENT NOV 97 (structural modification only to a RB250)

For arm modifications we normally return your arm in 2-3 days



For further information contact:-

**Origin Live, 87 Chessel Crescent, Bitterne,
Southampton, SO19 4BT**

Tel: 01703 578877 / 442183 Fax: 01703 398905

e mail: origin.live@virgin.net

web site: <http://freespace.virgin.net/origin.live/index.htm>

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Musical Fidelity E200 pre-amp. Ex Dem. Mint	£ 395	Dynaco Ca35 integrated Valve amplifier	£ 275
Mission Cyrus 1. Integrated amplifier	£ 99	Linn Intek Integrated amplifier. Mint. Boxed	£ 225
Sugden A48 integrated amplifier	£ 125	Richard Allen Class A integrated amplifier	£ 150
Musical fidelity F22 Valve pre-amp. Mint. Bxd	£ 695	Leak T125S in black. Ex condition	£ 550
Croft EPOC pre-amp	£ 395	Gamma Era standard pre-amp	£ 599
Audio Lab 8000M monoblock boxed	£ 895	Pair Ray Lumley M75 amplifiers. Kit88s	£ 999
Luxman LY105 integrated hybrid amp Mint	£ 400	Leak Variolope pre-amplifier	£ 50
Matched pair Leak TL10s. guaranteed	£ 500	Matched pair Leak TL12+ amplifiers. rebuilt	£ 550
Pair Quad 2s in nice original condition.	£ 500	Leak TL25+ amplifier in grey. Mono	£ 250
Pair quad 2S. Sprayed black. Ex cond.	£ 450	Rogers cadet monoblock amps * 2	£ 195
Rogers Cadet 2. Pre/power amplifier	£ 150	Rogers cadet 3 Valve integrated amplifier	£ 125
Leak Stereo 20 power amplifier. serviced	£ 350	Leak TL25+ in Bronze. Mono	£ 250
Audio Innovations First Audio amplifier	£ 595	Audio Innovations s/800 2 box pre-amplifier	£ 250
Quad 303 power amp. Like new. Boxed	£ 150	Beard p35 Valve power amplifier. boxed	£ 495
Sugden A25B integrated amplifier. Boxed	£ 180	Audio innovations s/208 power amplifier	£ 275
Quad 33 pre-amplifier. good condition	£ 75	Quad 303 power amplifier. good condition	£ 125
Quad 405/1 amplifier. good condition	£ 175	Quad 306 amplifier. excellent condition.	£ 200
Sugden p51 power amplifier	£ 150	Sugden c51 pre-amplifier	£ 100
Dnm 2A pre-amplifier and power supply	£ 300	Dnm 2A pre-amplifier and 2 power supplies	£ 400
Roksan L2 pre-amplifier & Dsu power	£ 600	Jeff Rowland model one amplifier. Amazing	£1500

TURNTABLES

Garrard 301s/401s. price Varies on condition	£ POA	Thorens 124. Various prices and condition	£ POA
STD 305M with Mayware tone-arm. Ex cond	£ 125	Roksan Xerxes & p/supply/Rega RB300. Bxd	£ 395
Notis Analogue Space deck with Paragon 1 Parallel tracking tone-arm. Nice condition.	£ 999		
Garrard 301. Finished in Hammerite grey with Grease Bearing. Very good original condition.	£ POA		

SPEAKERS

Lowther Acoustas using PM7As. ex cond	£ 450	Monitor audio MA3 & stands. Mint. Boxed	£ 250
Quad Electrostatic es175s. Several in stock	EPOA	Tannoy Cheviots In Walnut	£ 200
Monitor Audio M14 Floorstanders	£ 150	Monitor Audio MA3 & stands. Boxed	£ 250
Pair Tannoy Lancasters. 12" Monitor golds.	£ 595	Lowther Delphics using PM2A units. Ex cond	£1800
Rogers LS7T in black. good condition	£ 195	Origin Live Conquerors. Rosewood.	£ 595
Kel 101/2 in rosewood. Mint. Boxed	£ 295	Triangle Titus. Black. Ex demo. Mint/boxed	£ 299
Spica Angelus. Cost £1600. Sell for	£ 400	Rogers LS1 speakers. Mint. Boxed	£ 75

OTHER ITEMS

Lowther PM3C drive units. New. Boxed	£ 250	Decca super gold with decca-pod. Mint. Bxd.	£ 200
Yves Cochet 2 box Mc Transformer.	£ 200	Quad Fm1 with Quad stereo decoder.	£ 60
Sim 3009 tone arms. Various. From	£ 60	Quad FM1 tuner. LW. MW. SW.	£ 40
Quad remote for 66/606	£ 60	Leak Troughline 3 stereo tuner	£ 75
Qed Digiit & 2 positon power supplies	£ 140	Qed Digiit & positon power supply	£ 100
Leniec MC step up Transformer.	£ 50	Quad FM3 tuner. Mint. Boxed	£ 95

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EAR 834p mm/mc Phono stage with volume control.	Brand new. Boxed. At only	£499
EAR 834p Phono stage MM only. No volume control.	Brand new. Boxed. At only	£349

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KRELL KRC 2	£2495	SH
KRELL KRC PREAMP	£3995	SH
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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 Beeching Hi Fi News

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or contact our dealers:-

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Audible Elegance, Herne Bay, Kent, 01227 - 742928.

Garrard™

The Legend Continues.

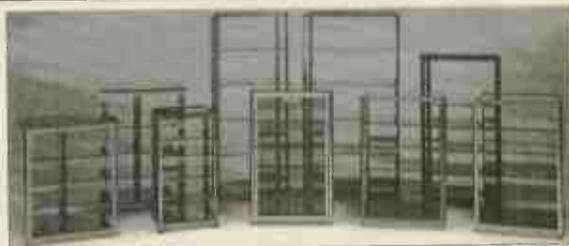
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We have always led the field for easy home construction to professional standards, even in the sixties we were using easily assembled printed circuits when Heathkit in America were still using tagboards! Many years of experience and innovation, going 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 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 Wimslow 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
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A1100S Factory Assembled	£522.22
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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



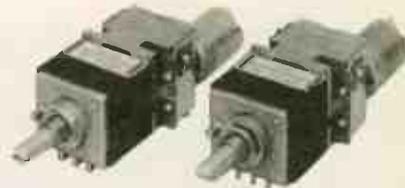
The HART "Andante" series power supplies are specially designed for exacting audio use requiring absolute minimum noise, low hum field and total freedom from mechanical noise.

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
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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.

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2-Gang 100K Lin	£15.67
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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 any 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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All Prices include **UK/EC VAT.**

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.

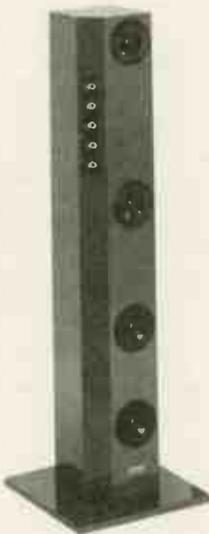
With its powerful 125 watt output and versatile filtering the ASM 100 is the ideal universal active driver module for all subwoofer requirements.

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 catenoidal, 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 LOUDSPEAKER DESIGN"
Larry D. Sharp. Explanatory booklet plus computer disk that requires Lotus 123, or equivalent spreadsheet software on your machine. 1993. 22pp. 215 x 280. Spiralbound.
SOF-QET £8.95

REPLACEMENT CASSETTE HEADS.



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.
SPECIAL OFFER HALF PRICE £29.50
HQ551A 4-Track R/P £14.60
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.
Are you sure your tape recorder is set up to give its best? Our latest triple purpose test cassette checks tape speed, head azimuth and VU level without test equipment. Ideal for machine testing or when fitting new heads. A professional quality, digitally mastered test tape at a price anyone can afford.

TC1D Test Cassette. Our price only. £9.99.

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CDSTPH3 £8.75

PROFESSIONAL PHONO AUDIO LEADS



Super High Quality stereo phono to phono audio lead featuring gold plated screened phono plugs with split outer contact shell ensuring positive connection to phono sockets. Plugs have red and black polarity bands. Sky blue multistrand oxygen free copper cables with independent braided screens give minimum signal loss and crosstalk with maximum musicality at a sensible price. Directional arrows indicate preferred signal direction.

An excellent high quality lead ideal for interconnection between professional audio equipment or for use in high end domestic hi-fi systems.
4ft long £14.98

MAKE YOUR OWN AUDIO INTERCONNECTS.

Using our High Quality Audiophile Grade double screened signal cable. Linear crystal oxygen free copper with outside diameter to match our T711G Teflon insulated plugs.
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T711G 10 or more, mixed OK £2.75

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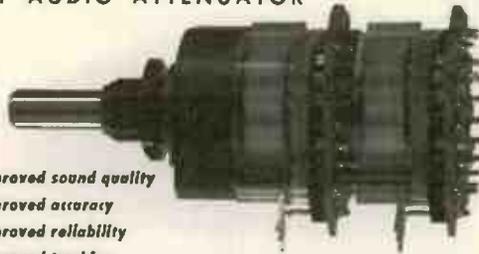
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EFFICIENCY BEGINS WITH AN LE

David Price looks at one of the weirdest 'speakers to come from Wharfedale, the late '70s high-efficiency E70.

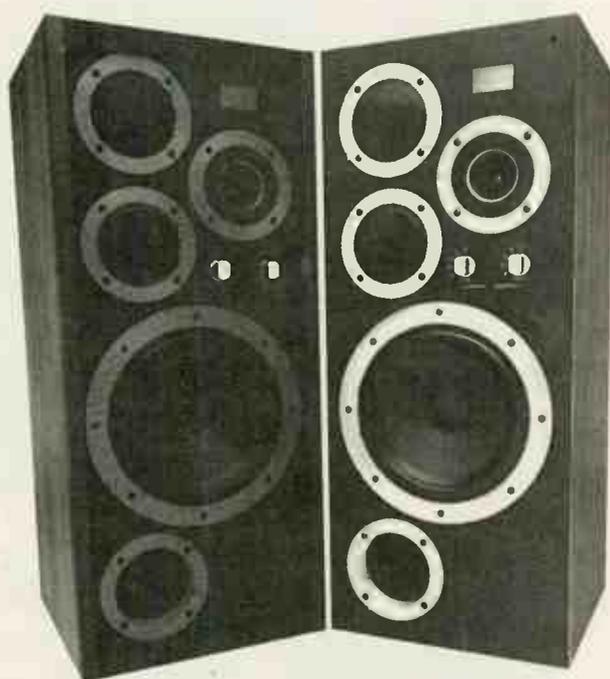
There were never many great 1970s loudspeakers.

Possibly because the wisdom of the time was that big, muscular transistor power amps were the way ahead, 'speakers became increasingly complex and power hungry. Multi-driver designs using polypropylene and Bextrene meant slow transients, phase problems and hopelessly complicated crossovers that degraded the sound.

British companies were perhaps the worst offenders, turning out 'speakers with such heavy, reactive loads and low sensitivity that only a brace of Naim NAP250s could get a squeak from them. Everything from Linn's Isobarik to the BBC LS3/5a ate power amps for dinner - hardly a synergetic approach.

So when Wharfedale launched their E series in 1977, many audiophiles thought they'd flipped their lid. The flagship E70 (81cm high, the 'E' standing for 'efficiency' and 70 being its internal cabinet volume in litres) had an outrageously high 94dB sensitivity and a benign typical impedance of 10ohms, meaning even a portable radio could drive it! This was all too much for the sniffy BBC brigade, which pointed to its lumpy frequency response (60Hz-16kHz +/-4.5dB), bass reflex design and paper-coned drivers (shock, horror) as a sign of poor breeding.

To make matters worse, the Es had Wharfedale's corporate garish driver trim rings and 'cor-blimey' Ford Capri fish-net grilles, laying them open to accusations of being cheap and flashy. In short, they were a bit of a joke amongst the great and



good of loudspeakers, making it hard to take their admirable design philosophy seriously.

A pity, because underneath its brash exterior lurked an interesting 'speaker which was nothing like its British contemporaries. Indeed, if anything, it owed more to JBL and Klipsch, two other brands that little-Englander audiophiles sniggered at.

In action, the E70 was disarmingly fast and loud with real confidence and boldness. On Classical and Jazz it wasn't much cop, but give it Rock, Soul or (best of all) Disco and it was boogie wonderland! It caught the energy and speed of the music in a way that BBC-style 'speakers could never do. Drums had great attack and weight, basslines were fast and bouncy while vocals projected strongly out into the room and cymbals hit you between the eyes. Chic's

'Le Freak' was never the same again!

The downside was the bass, of which there wasn't a lot. All that cabinet volume and the big 25cm woofer were for efficiency rather than accuracy, so things were distinctly light and lumpy downstairs. Nor were the twin 10cm midrange units the sweetest around, meaning that along with the horn-loaded soft dome tweeter, things could get a little tiring. But worst of all was the E70's stereo imaging, which thanks to its higgledy-piggledy driver arrangement and wide front baffle was as far from a point-source as you could get.

Still, all this pales into insignificance when you consider the E70's special talent, which is working with valve amps. Give it a good tube power source and the result is almost magic - its amp-friendly load and the inherent smoothness of valves makes for a marriage made in hi-fi heaven.

Nowadays mint pairs of E70s go for £150 (but pay half that for old nails), while their smaller but equally worthy E50 brothers cost £100. In 1979 the monster E90 appeared, the reinforced PRO version of which ended up as a PA 'speaker in many schools and cinemas. The subsequent E30 and E20 were also reasonable enough but lacked the E70's star quality - pay £200, £70 and £50 respectively for mint examples. But whatever you do, don't overlook Wharfedale's Efficiency series - to paraphrase Jarvis Cocker, your system will whizz when sorted for Es!

GAMMA ACOUSTICS

"This amplifier possessed a seductive vitality, a marvellous sense of communication with the heart of the music. Vocals were most communicative, subtle dynamic contrasts were portrayed very well, and the music bounced along with a fine sense of rhythm. This amplifier was seriously transparent, showing great clarity, fine stereo depth and very fine presentation of space and ambience in the sound stage." "It sounded quick, direct, uncomplicated, with an ability to resolve subtle textures in instrumental scoring. Taken overall, the sound quality score (on my usual subjective listening test scale) was an impressive 23 points.

Martin Colloms

HI FI NEWS / RR March 97

The Rhythm presentation as a whole could be described as clean and powerful, in an appealing natural way..." "Whether it was the string quartets of Ravel or Debussy, Alanis Morissette or Joni Mitchell being fed into the Rhythm, what emerged always impressed with its natural, easy power and control. For those in search of an alternative to the 300B, one which couples the organic feel of valve amplification with a rather un-valve-like ear-opening bass extension and control, the rhythm is definitely worth audition."

Jon Marx

HiFi World July 1996

WORLD VERDICT

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

WHAT HI*FI? says

sound	★★★★★
facilities	★★★★★
build	★★★★★
verdict	★★★★★

Dan Houston

WHAT HI*FI May 1997

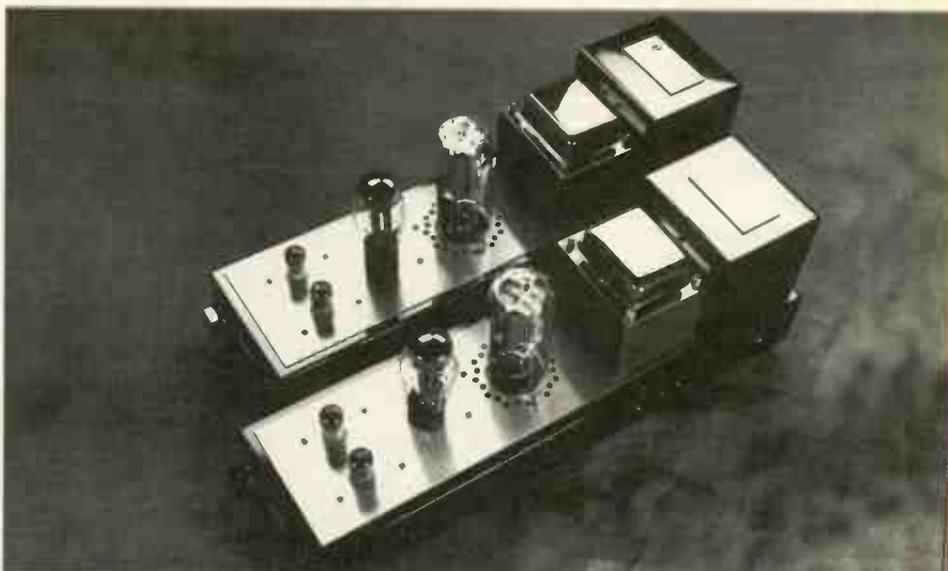
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Audionote ANV 2 meter interconnects	£375	£180	
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GEMINI line integrated S. Ended BARGAIN Last one!	£699	£350	
RHYTHM 211/VT4C phono Ex-Demo Marked	£2499	£999	
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COMPACT DISC PLAYERS

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

KENWOOD DP-3080/II £180

Has great clarity and presence for the price. Not quite as naturally expressive as the CD4SE though.

CAMBRIDGE CD4SE £200

A touch soft in the treble but outstanding in every other aspect.

ARCAM ALPHA 7 £320

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

MARANTZ CD-63MKII KI-S £400

Similar to the CD-63SE but more powerful bass and an all-round smoother sound.

PHILIPS CDR 870 RECORDER £500

Replay quality is on a par with £250 machines but analogue and digital recordings on CD-R and CD-RW are outstanding.

ROKSAN CASPIAN £895

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

MERIDIAN 506 20-BIT £1100

Very detailed and revealing player. More cerebral than visceral though.

DENON DCD-S10 £1300

A warm, atmospheric and smooth performer that never fails to involve.

MARANTZ CD-17 KI-S £1300

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PINK TRIANGLE LITAUROAL £2100

Possesses the same lush tonal colour as the Da Capo but is superior in every other way.

MCINTOSH CDM7009 £2635

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

COMPACT DISC TRANSPORTS

TEAC VDRS-TI £550

Not as substantially built as its chunky looks suggest, the TI 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 reliably, 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

MUSICAL FIDELITY X-DAC £300

A bargain for normal CDs and even better with HDCDs.

ASSEMBLAGE DAC-2 £400 (KIT)

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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+

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DPA 1024 £6000

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

TURNTABLES

GARRARD 401 second-hand

In a decent plinth with an arm of SME 309 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.

ORIGIN LIVE STANDARD £145 (KIT)

Fine in standard form with AC motor, frighteningly good with a DC motor and battery PSU.

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.

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-tunable, 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

LINN ITTOK S/H

This early heavyweight arm benefits from fine engineering. Good dynamics and grip.

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.

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.

World favourites guide

DNM MICA £185

Bettors Goldring's 1042 and costs only £135 on trade-in. An assured, detailed and transparent MM.

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

MISSION CYRUS I/II S/H

Both versions give a detailed, articulate and dynamic sound but can sound lean.

DENON PMA-250SE £160

It might not have bags of grunt but the Denon can sound very natural and open.

ROTEL RA-970BX £250

With its smooth and powerful sound, the Rotel sings a seductive song with all types of music.

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.

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.

SUGDEN A21a £640

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

ROKSAN CASPIAN £695

Smooth, warm integrated with remote control that works happily into most 'speakers.

SONETEER ALABASTER £995

Builds on the strengths of the Campion with ample control, colour and drive.

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.

PHONO STAGES

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.

MICHELL ISO/HERA £530

Open, spacious and 3-D sound. Not for fans of warmth though.

AUDIO INNOVATIONS P2 £749

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

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.

PRE-AMPLIFIERS

AUDIOLAB 8000C £520

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

AUDIOLAB 8000Q £995

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

XTC PRE-1 £1000

Almost valve-like in its smoothness, the line-level Pre-1 is a warm and seductively clear.

CHORD CPA1800 £1800

Clarity, insight and control are second to none - an addictive mixture.

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.

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.

SUGDEN AU41P £530

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

NAIM NAP180 £900

Partnered with a NAC82, this has classic Naim control, making for a superbly rhythmic presentation. A touch lean for some tastes.

MICHELL ALECTO STEREO £1300

A refined transistor amplifier with valve-like transparency and a full, warm, easy-going sound. The £1800 Alecto monoblocks have rare lucidity and three dimensional realism.

CHORD SPM 400 £1400

There's a sense of effortless power to the Chord that gives music scale and presence.

XTC POW-1 £2000

Like the SPM 400 but loads more power on tap. Will drive just about anything.

CHORD SPM 1200 £2995

As smooth and composed as the Pre-1, the POW-1 has bags of power and refinement.

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.

SONY ST-SA3ES £250

Beguiling RDS tuner for sonically discerning button lovers. Good ergonomics and sensitive too.

MISSION CYRUS FM7 £300

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

ROTEL RT990BX £500

High quality Michi-based tuner with a sophisticated, forward sound with great imaging and soundstage. Sensible facilities and remote control.

NAIM NAT03 £500

The NAT03's warm, atmospheric sound is further proof of Naim's proficiency with tuners.

FANFARE FT-1 £1350

In its native US the FT-1 is no mere tuner but a 'broadcast monitor' no less, a task at which it acquires itself well, with a clear and powerful sound.

NAIM NAT01 £1380

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

CASSETTE DECKS

AIWA AD-S750 £150

Sonically a very decent machine. For the price there's nothing better. Comes fitted with Dolby B, C and S.

KENWOOD KX-3080 £160

A simple deck, but high quality head and transport give an unusually high level of performance at this price. Not to be missed.

YAMAHA KX-580SE £250

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

AIWA AD-S950 £300

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

PIONEER CT-S740S £430

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

NAKAMICHI DR2 £600

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

NAKAMICHI DR1 £850

Better still than the DR2, with manual head azimuth adjustment to boot.

NAKAMICHI CR7 £1500

Kills every other cassette deck and stamps on their graves.

LOUDSPEAKERS

TANNOY MERCURY m2 £140

A true audiophile bargain which embarrasses many more expensive boxes.

KEF Q15 £199

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

MISSION 732 £200

Characteristically fast, punchy Mission sound. Very well balanced tonally.

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.

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.

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 floorstander is very appealing thanks to its open, 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 sound staging 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.

MINI DISCS

SONY MDS-JE500 £300

An impressive overall sound quality and unmatched convenience and editing facilities make this budget 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.

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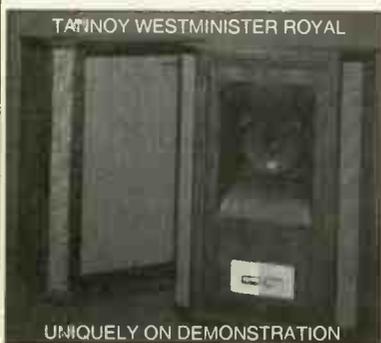
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Mid-Season Sale of Ex-Dem and Secondhand Equipment

Analysis Epsilon Ribbon Loudspeakers	(£3750)	Sale £2600
Audio Alchemy DAC 1.2	(£595)	Sale £375
Chord Electronics LS512A 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 S31 Headphones	(£120)	Sale £85
Stax SR-84 Electret Headphones	(£259)	Sale £195
Qeststar 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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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)

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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

plus all the other functions of version 2, making this **even more the most feature rich system available.**

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Linn LP12 Basik/LVX/A&R	£1400	£595
Linn LP12 Basik Plus	£1400	£595
Linn LP12 (Black) Basik+/K9	£1600	£695
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Karat 1700Mk2	£3699	£2198
Manticore Mantra / Magician		
+ MBP6 pwr sup / Ort MC3000		£998
Michell Gyro Power PSU		£165
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Voyd 0.5 (Incl Reference external power supply)	£3000	£1498

CARTRIDGES

Decca Gold (Garrotted - little used)		£195
Koetsu Urushi	£1990	£998
Lyra Pamasus		£POA

AMPLIFIERS - SOLID STATE

Alchemist Kraken Pre	£395	£238
A&R A60 Integrated		£75
Arcam Delta 90 (Int)	£500	£268
Arcam Delta 110/120 (Pre/Pow)		£550
Audiolab 8000S	£700	£528
Audiolab 8000C Pre	£500	£298
Audiolab 8000P Power	£800	£498
Audiolab 8000Q Pre	£1099	£897
Audio Research D200 200 wpc	£3250	£1997
Aura Evolution		£195
Aura SE-X (Integrated)	£250	£178
AVI S2000 M1 Integrated	£999	£648
AVI S2000 MP Pre	£799	£498
BGW 202 (Control/Pre)		£275
Bryston 2B Power amp	£630	£428
Classe Audio Thirty Pre	£1320	£695

C J Sonographe FET (Pre) £1250 **£495**
Fabulous Conrad Johnson sonic qualities with solid state reliability, at a budget price!

Counterpoint Solid 1 Pwr	£1495	£845
Cyrus 1		£165
Cyrus 2 + PSX		£415
DPA 200S Pre/Power	£1250	£745
DPA 50S Power	£1500	£695
DPA Renaissance Int	£595	£477
DPA Renaissance Intgrtd	£595	£477
DPA DSP200 Line Pre	£499	£397
DNM Pre Series 2	£900	£528
DNM PA1 Power	£1800	£1168
Dynaco ST120 (Classic circa '76)		£328
EAR 834P Head Amp	£500	£350
ElectroCompaniet		
Anniversary Pwr	£4000	£1198
Exposure VIII Power		£250
Finestra EC (Incl mains filter)		£795

Heybrook C3+P3 Pre/Pwr	£1425	£795
Jeff Rowland		
Consumate Pre	£5500	£2198
Krell KSA100S	£5843	£3497

As officially authorised KRELL main dealers we are able to offer full service back-up on any of these Incomparable components

Krell KBL Line Stage	£4998	£1798
Krell KSA150 Power	£4998	£1998
Krell Ref KRSBP(6 comp balanced pre)		£3995
Krell KPE Phono stage		£POA
Krell MDA300 Monoblocks (Pair)	£11,982	£5998
Krell KAS2 Monoblocks (Pair)	£20,000	£10998
Lecson AC1/AP1 (Circa 1975)		£295
LFD LSB + PA2 (Pre/Pwr)	£3800	£1798
LFD LS2/PA1 (Pre/Pwr)	£2600	£1198
Linn LK100 Power Amp	£650	£418
Mark Levinson No.28 Pre		
+ PLS 228 PSU + No.29 Pwr	£6500	£4098
Meridian 603 Pre/DAC	£1750	£794
Musical Fidelity P173 Pre	£730	£478
Musical Fidelity P140 Pwr	£600	£250
Musical Fidelity The Pre-Amp 2a + PSU	£1399	£728
Musical Fidelity P270 Power	£1500	£878
Musical Fidelity P270/2 Power	£1500	£898
Musical Fidelity E200 Pre/£300 pwr	£550	£358
Naim Nait 3		£998
Naim 92 / Flat Cap / 90	£1252	£195
Naim 42 Pre		£725
Naim 72		£1095
Naim 180 Power		£698
Naim 160 (Old style)		£495
Naim 250 (Old Style)	£1655	£795
Naim 250 (Late)	£1655	£1148
Naim 135 Mono's (Late)	£3330	£2245
Naim Hi-Cap (Late)	£700	£495
Nakamichi 600 Pwr		£290
NVA AP30 (Integrated)	£350	£228
NVA A60 Power amps (Two available)	£430	£280
OCM 500 Power amp	£2750	£1098
Onkyo A809-R1 Integrated		£195
PS Audio TwoC power amps X 2		£595
PS Audio Elite Integrated		£398

NAIM ALWAYS WANTED

Quad 66 Pre-amp		£498
Quad 44 Pre-amps. A choice from		£265
Quad 34 Pre-amp	£400	£220
Quad 405 Power-amps. A choice from		£195
Quad 606 Power-amp		£495
Quad 77 Integrated + Remote	£900	£594
Quad items constantly changing and always sought for cash - please call.		

QED Systemline Kit + Modifications	£3000	£1897
Rappaport Pre 2 (Pre)		£295
Roksan L2 Pre + PSU	£1100	£758
Sugden A48 (Circa 1976)		£98

Sumo Athena (Pre) & 9 (Pwr) Class A!	£795	
Thorens TTP2000 Mk1 Pre	£499	£397
Thorens TTA2000 Pwr (35w)	£599	£477
Technics SU VX820	£450	£295
YBA 2 (Pre)	£1700	£878

VALVE AMPLIFIERS

A PRIZE WINNING BARGAIN

Arion Electra Integrated £1400 **£875**
 Very highly regarded valve amplifier, which our customer won in a competition. It's not appropriate for his system - so a real bargain!

Art Audio Quintet (Monos)	£2000	£998
Art Audio Conductor (Pre)	£700	£428
Art Audio VPL (Pre)	£750	£498
Audio Alchemy		
Vac-In-The-Box Phono/Pre	£249	£197
Audio Innovations 1st Audio (7.5watt heated triode)	£1700	£695
Audio Innovations 300 Int	£500	£278
Audio Innovations 4 Pre	£369	£247
Audion Silver Knight		
Anniversary Monoblocks	£3400	£2697
Audion Silver Knight Integrated 300B	£1125	£897
Audio Note P3 (300B Power)		£1298
Audio Research BLI Cnvr	£888	£587
Audio Research V70 Pwr	£4480	£2487
Audio Research LS5/1 Line Pre	£5295	£2997
Audio Sterling Integrated	£595	£428
Avantic SPA II Vintage valves		£188
Chord SPM1200 (Power Amp)	£3500	£1798
Copland CSA14 (Hybrid Int)	£1200	£828

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Obviously they've been used - so there's a full warranty with every item - and what bargains!		

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Graaf 5050 Power	£2150	£1657
Graaf WFB 2 Pre	£1195	£897
Golden Tube Audio 5150	£1000	£695
Gordon Welford (Pre)		
Hand made/Hard Wired		£448

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Big physical presence and a mighty sound to match - could these be a poor mans Unisons?

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Audio Alchemy Drive 3	£695	£498
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Audio Alchemy ACD2 Plyr	£490	£397
Audiolab 8000CDM Tms	£1399	£1097
Audiolab 8000D Rev	£899	£697
AVI S2000MC	£999	£698
Copland CDA288	£1997	£1398
DPA Renaissance DAC	£569	£395
DPA Renaissance CD Plyr	£950	£647
Kinshaw Overture DAC		£195
Krell SBP64X DAC	£9900	£1298
Krell MD10 (Transport)	£7990	£2498
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Marantz CD63KI Signature	£500	£298

Meridian 602/606Trans/DAC	£3350	£1498
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We've been Meridian dealers since they began in business. We also stock their full range of hi-fi and audio-visual components.

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Musical Wave Trans/DAC	£4200	£1998
Parasound DAC-1000	£795	£528
Pink Triangle DeCapo DAC + DC PSU	£3000	£1998
Pink Triangle Ordinal DAC	£900	£568
Pioneer PDM900 (Multi)	£600	£298
Proceed PT2/PD2 Trans/DAC	£4500	£2898
PS Audio UltraLink 2 DAC	£2200	£1348
QED Digit Reference	£450	£284
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Theta TLC Jitter Buster	£229	£177
BTrichord Pulsar 1	£1195	£847
Wadia 2000 (Trans/DAC)	£15,000	£5998

TAPE DECKS / TUNERS

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Circa 1960 (no decoder)		£148
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Creek T40	£199	£125
DPA Little Bit 2 (DAC)	£250	£148
Linn Kremlin Tuner	£2600	£1548
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Meridian 204 Tuner	£750	£428

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Revox B77 MK2	£2200	£998
Roksan DP-1 Transport	£900	£528
Sequerra Reference	£5973	£3498
Sony DAT DTC77ES		£POA
Sony TCK 611S	£330	£218
Yamaha TC800D Classic Cassette Deck		£235
Yamaha T-09 Tuner	£150	£90

LOUDSPEAKERS

Acoustic Energy AE2 + Stands	£1800	£898
Apogee Caliper Signature	£4000	£1508
Apogee Diva Grigio/Perla	£12,980	£6998
ATC SCM 50A (Piano black/Active)	£6600	£3498
Castle Harlech (Ex-dem/Yew)	£995	£879
B&W THX System	£4975	£2977
Castle Howard Mk2	£1200	£947

Dali 104MS Special Edit	£650	£418
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Efficient, specially re-wired, and a worthy match for high quality low power valve amps

DCM Time Windows		£395
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One time state-of-the-art speakers which simply weren't publicised enough. Compatible with a wide range of amps ... and they look nice too!

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Harbeth HL4 + Stands	£1000	£398
Harbeth HL Compact 7	£1499	£1197
Harbeth HL K6	£1049	£847
Harbeth HL5 Teak		£798

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JBL M Series M330 PA Speakers **£895**
Pubs, clubs, quality disco's - could this be the BIG BAD BASS SOUND you've gotta have? *Make it happen at your place!*

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KEF 104/2 (Teak)	£1495	£595
KEF Ref Model 1 Blk	£1199	£997
Klipsch Heresy 11 (Black)		£754
Lentek Monitors		£300
Linn Isobarik Passive (Blk)		£950
Linn Kaber (Marked)	£2000	£898
Linn Sara + Stands		£375
Meridian D600 Active (Teak)	£3500	£1698
Meridian DSP 5000 Active (Rwd)	£3495	£2495

Meridian M2500 Active Sub	£1595	£1297
Mission 753 (Rosewood)	£900	£545
Mission 75C Centre (Black)	£250	£180
Mission 754F	£1498	£997
Monitor Audio R352 (Teak)	£395	£248

Prawel Acoustics Ensemble (Teak) **£1398**

Unbelievable performance from a genuine bookshelf size speaker. Swiss precision and desirability at less than half price!

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Musical Fidelity MC2		£195
Note Perfect Virtuoso	£2750	£1497
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Pink Triangle Ventral	£896	£597
Polk Audio FDA-SRS 1.2TL Signtre	£3400	£1498
Quad ESL63 Afro/black	£3450	£1997
Rega Kites	£200	£128
Rega ELA	£450	£268
Rogers Studio 3	£600	£388
Rogers LS3/5a (Black)	£799	£398
Rogers AB1 Sub	£549	£348
Roksan Ojan 3 (Black)	£900	£548
Ruark Templar 2	£559	£295
Sonus Faber		
Electa Amator Mk1	£3293	£2497
Spendor BC1		£238
Spendor BCIII (Teak)		£395
Spendor SP2/3	£1195	£775

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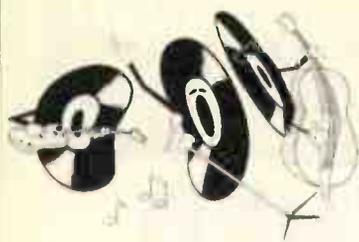
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JUGOBY AUST pre-amp £750 (cost £995), AUS1 power amp £850 (cost £1450). Both Mark 2 models. Trip KT990 tuner £50 (cost £125). **Boxed Bargain £1500** (May/1)

TECHNICS SA-M1000 loudspeakers 417h x 172d x 117w. Weight 43 lbs each. Superior quality. Cost £1500. **Boxed Bargain £750** (May/1)

ORFONAL Lifetime bargain. Electrofluidics Softsoft 22 speakers. State of the art bass, imaging etc... read the reviews if in doubt! New main drivers fitted. £6000 new - quick sale £3500. **Boxed Bargain £3500** (May/1)

WANTED: MAINS Transformer for Quad 2 monoblock. Tel: 01722 339 497 (May)

CRIMSON ELECTRIK 610 preamp, MM/MC, mint, hardly used, was part of second system. cost £450, sell £225 ono or p/x Naim Nap 140. Tel: Richard 0181 318 7491 (May/1)

TRIO/KENWOOD L-07MII monoblocks 150w £425. L-07MII preamp £650. Garrard 301 £150. Ekos II £625. Celestion 600SI £395. AI 5m speaker cable £100. Ultra table £150. Wanted: Beefy integrated. Tel: 01273 220 955 (May/1)

NAIM 135 Mono power amps (new style), excellent condition, very moderate use £1525. Naim NAC72 (new style) pre with moving coil, magnetic, straight through' for CD, tape & tuner, excellent condition £425. Naim Hi-Cap (old style) Naim serviced £325. Tel: John 01736 757 721 (Jun/1)

WORLD AUDIO KLPI1 valve preamplifier and 2 x Maplin Millenium monoblock valve power amplifiers. Beautiful sound at bargain price £300 the lot or may split. Tel: 01324 638 642 (Scotland) (May)

CHORD SPM1200 power amp 250w/channel, will handle any loudspeakers. Bal & phono inputs. 8 posts for bi-wire. Totally neutral sound (£3880) £1495. I'm going active. Tel: Simon 01484 429 844 (West Yorks) (May/1)

RATA 3 Way loudspeakers £1500. Naim Nap160 £350. HiCap £400. Nac72 £400. Linn LP12, Aro, Troika & PSU £1350. Meridian 105 monoblocks £350. Wanted: Bose Lifestyle system or acoustimass speakers. Tel: 01243 262 235 (May/1)

PINK TRIANGLE PT1 turntable, one owner £375. Tel: Stan 0181 287 0112 (May/1)

QUAD 306, brand new, sealed box £200. Rega RB300, unused, boxed £90. Rose RV-235 preamp, mint, hardly used £290. Ortofon MC30 £30, MC10 £15. Shure V15 III £20. Tel: Eastbourne 01323 728 118 (May)

LINN LP12 (Valhalla), Ittok LV2, Troika, black ash plinth, original packaging, offers around £750 or swap for early style Naim 250 + Snaxo 2/4 with cash adjustment. Tel: 01634 723 308 (May)

MUSICAL FIDELITY A2 CD player, new £350. M.F. X-Pre, new £150. Sugden SF100 amplifier, cost £850 sell £500. Albany 408 monoblocks + preamp and PSU £350. All boxed, immaculate. Tel: 01572 723 198 (May/1)

NAKAMICHI DR3 cassette, excellent condition, boxed £250. Musical Fidelity CD1. Sounds great with Mission Dac5 £250 pair, boxed. Creek CAS 3140 tuner £80. Yamaha K220 cassette £45. Tel: 0161 928 0960 (eves) 0411 223 855 (mobile) (May/1)

MISSION 753 Speakers, black, Cyrus 3 amp, Cyrus power amp, 3x PSXR, Discmaster, Dacmaster, Chord Company interconnects and speaker wire. £3850 ono. Tel: 01752 607 298 (May/1)

QUAD EQUIPMENT for sale. Amplifier Type II (one only), control unit Type 22, FM tuner and AM II tuner £200. Tel: (work) 0141 330 5898 (May/1)

ROTEL RB970 power amp £135. Meridian 101 pre, 103 power, twin power supply 45 watt £135. Tel: 01732 355 640 (Tonbridge, Kent) (May/1)

AUDIOLAB 8000CD CD player, 1 month old, as brand new £780. Immaculate condition and boxed. Tel: 01222 453 517 (Cardiff) (May)

GARRARD 401, Granite finish plinth. Pristine. Original documents £275 ono. Rega RB300, Rega Elys, excellent £100 ono. Four tier welded construction specialist audio stand, cost £239, sell £100 ono. Audioquest Sorbthane feet (large) as new, cost £50, sell £20. Tel: 01792 885 256 (May/1)

ARCAM ALPHA 5 Plus CD player, upgraded to Alpha 6 status £275. Sound Organisation 5 tier equipment rack (gloss black) £80. Both items as new condition. Tel: 01780 764 149 (Lincs) (May/1)

ARCAM DELTA 270 r/c CD player, cost £800 will accept £350 ono. Original box, manuals. Tel: Chns 0958 986 544 (Chester) (May/1)

CLASSE 4 Preamp, immaculate £925. PS Audio 4.6 preamp, good condition £300. Theta DS Pro Prime II D/A converter £550. Tel: Angelo 0171 248 8282 day, 0171 373 8184 eve (May/1)

LINN SONDEK LP12, Ekos, Lingo, Cirkus, Trampolin and Klyde cartridge. Boxed, immaculate condition and recently set up by Grahams Hi-Fi. Bargain at £1400. Tel/Fax: 0171 607 6584 (May/1)

WANTED: MICHELL ISO phono stage, preferably with Hera power supply. Tel: 0181 452 1452 evenings after 7pm (May/1)

WANTED: REVOX B150 and B250 integrated amplifiers and B285 receiver. Details and price please. Tel: 01736 360 367 (May)

QUAD 34/606 II (Russ Andrews modified) £600. Pair Moraunt Short 25SI speakers £180. All mint condition. Tel: 01977 620 558 (May/1)

ATC SCM50A Triamplified monitor speakers with stands. Black ash finish £2800. Meridian 506 CD player £695. Tel: 0181 340 3832. Mobile 0467 888 941 (London North) (May)

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ACOUSTIC ENERGY AE2 MkI speakers with dedicated stands £550. Wanted: Van Den Hul The First interconnects. Tel: 01508 499 586 from 4pm (May/I)

LYRA LYDIAN cartridge approx. 40 hours use £225 ono. Soundstyle 5 tier hi-fi rack (black) smoked glass shelves (mint) £230 new sell for £150 ono. Mission Isoplat £10. Tel: Ryan 0181 352 1108 (eves) (May/I)

AUDIO SYNTHESIS DAX fitted extra options; 5 inputs including AT&T (ST) optical plus 2 relocked digital outputs £1050 ono. Almost new Marantz CD94 MkII fitted Audio Synthesis 'Transcend' upgrade (£500) giving practically jitter-free AT&T (ST), Coax and Toslink relocked outputs and considered by Audio Synthesis in this upgraded form to be one of the finest transports available regardless of price £950 ono (or £1800 with DAX). Audio Research LS2 MkII line preamplifier; 6 inputs, balanced and unbalanced outputs £2250 ono. All immaculate, little used, boxed, manuals. Tel: 01483 282 364 (May)

NAKAMICHI ZX7, three head cassette deck, master fader, azimuth alignment, high/low bias calibration, ferric, chrome, metal tapes, Dolby B&C, excellent condition, one owner, £900 new, £475 ono. Tel: 01502 717 015 (May/I)

NAIM NAC72, new style, MC boards fitted, mint £400. Linn Keilidh speakers (walnut) + ceramic plinths, lovely sound, mint £420. Tel: Martin 01986 895 631 (Suffolk) (May/I)

NAKAMICHI 700 ZXL cassette deck, battleship build, great design, fantastic performance. With A.B.L.E. calibration. R.A.M.M track marking, pitch control, mic inputs etc, excellent condition. Recently serviced by B&W. Worth £2000+, £950 ono. Tel: 0118 941 0771 or 0118 957 3541 (May)

QUAD 22 II x 2 GEC KT66 £495. FM and both AM tuner designs available. Kef 105/3, rosewood, mint £1200. Quad 50E x 2 £195. Goldmund mat, clamp £200. Goldmund digital interconnect £200. Tel/Fax: 01642 649 702 (May/I)

WIN LABS FET-10 The ultimate cartridge, eats grasshoppers, overtakes insiders, unused £2000, T.A.S. reviews available. B.E.L. 1001 the best amplifier in the world. Interesting exchanges invited. Tel/Fax: 01642 649 702 (May/I)

CASTLE PEMBROKE Speakers with stands. £500 when new, superb sound £175. Award winning top of the range Yamaha KX-580 natural sound cassette deck, new condition £95. Tel: 01636 626 325 or 07970 644 952 (May/I)

CELESTION A3s, black ash, virtually brand new, unmarked, boxed, asking £1300 (£2400). Transcriptors hydraulic reference turntable, SME arm, MC cartridge, excellent condition £250, can demonstrate. Tel: 01453 546 191 (May)

LEAK TL10 £160, Leak Stereo 20 £225, Troughline Stereo requires attention £85. Celestion SL6Si £210. Richard Allan RA80 £170. Gradient ESL63 subwoofers £695. Kef C200 subwoofers £150. Gale 301 £145. Tel: 01257 263 403 (Lancs) (May/I)

DALI 104 MS Speakers 94dB, suitable for low powered valve amps £300. Tel: 01592 265 096 (Scott) (May)

MARANTZ CD63 KI Signature £300 (£500 new). Audiolab 8000 DAC £500 (£900 new), both less than 1 year old. Orelle DA180 DAC £200 (£550 new). Mission 770 speakers £90, all boxed mint. Tel: 01256 702 573 (Hants) (May/I)

CYNUS2 Amplifier with PSX power supply. Black, mint condition, manuals, boxed £275 (May/I)

LDF MISTRAL CD Player, mint, boxed, unwanted competition prize (due to vinyl!) Stunning design, can demo, only £800 for quick sale. Tel: Patnck 0171 576 7192 (daytime), 0181 265 7884 (evenings/weekends) (May)

BEARD P50 valve power amp. 4 new power valves fitted, brilliant sound £495 ono. Meridian 506 CD player 20 bit spec, as new £495. Tel: 01274 690 134 (West Yorkshire) (May/I)

ROTEL RCD 965BX CD player, vgc, new £300, accept £160. Rotel Supra 4 speaker cable, 4x7 mtr pairs, new £120, accept £40. Tel: 01908 630 614 after 6pm (Milton Keynes) (May/I)

COPLAND CD 288 player, brushed aluminium fascia, 6 months old, perfect condition, boxed, manuals, can demonstrate £1550. Tel: 0181 642 6470, mobile 0831 163 784 (May)

ROGERS CADET III integrated valve amplifiers, two for £140. Rogers Ravensbourne amplifier £45. Pioneer PL12D turntable £40. Acurus power amplifier (very powerful) £375. Thorens TD150 turntable £50. Tel: 0181 574 5510 (May/I)

NAIM NAP 180 £670 ono, HiCap £425 new type, boxed, immaculate. Audiolab CDM & DAC, boxed as new £1200 ono. Wanted: Naim CDS, NAP 250, SuperCap, SBL's, Ruark Equinox. Tel: 01598 760 247 (May/I)

MAGAZINES WANTED: Hi-Fi Review and The Flat Response wanted. Also Hi-Fi Answers, Hi-Fi News, anything considered. Tel: Harry 0181 664 7090 (May/I)

FOR SALE: Threshold built Nakamichi amplifier, CA7E and matching case pre-amp. Power output 300 watts per channel, weight 60lb! Originally cost in excess of £2500. Recently serviced by importers Bowers & Wilkins. Offers in the region of £900. Tel: 01799 550 208, EMail: Grabask@aol.com (May/I)

CAMBRIDGE AUDIO PI 10 amplifier £110. Audiolab 8000A £220. Pair Tannoy 12" Monitor Gold chassis speakers £200. Pair Tannoy 315 HPD chassis speakers (reconed) £250. Tel: Nigel 01823 323 903 (Taunton area) (May/I)

LEAK TROUGHLINE mono FM tuner, prepared by GT Audio, excellent £90. Classic Rotel tuner RT850AL fm/mw/lw, mint £85. Dual CS 505-4 turntable, only used 20 hours with DNI68E cartridge £100. Tel: 01279 724 804 (May/I)

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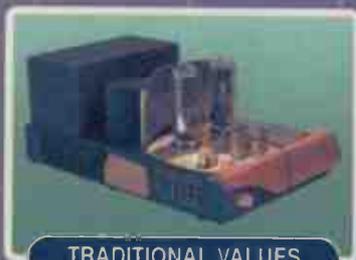
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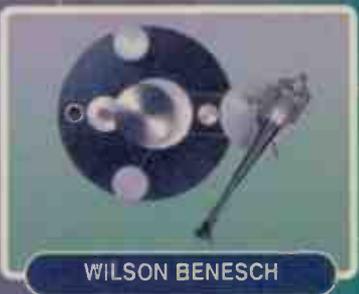
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MICROMEGA STAGE 4 CD player, 13 months old, boxed, absolute mint condition £320. Tel: 01484 546 436 (May!)

MUSICAL FIDELITY E600 CD £425. Thorens TD160 turntable £40. Goldring Elan, unused £20. Shure ED75 with replacement Musonic stylus, unused £25. Tel: Malcolm Lee (office) 01274 582 266 ext 2570 (May!)

REL STRATA II Subwoofer, superbly controllable bass that greatly increases system bandwidth. New Jan '98, therefore mint condition. All cables, instructions, packaging £320. Tel: 01702 521 301 (May!)

NAIM NAT 01 tuner £800. AVI Neutron compact reference monitors £350. Rotel phono pre-amp RQ970BX £60. Each item boxed and in excellent condition. Tel: 01179 247 478 (Bristol) (May!)

RUARK TALISMAN £330 and Kelvin Labs Class A integrated £190 - as synergistic pair £490. Rel Stygian active subwoofer £220. SME 309 £350. New Partington 4 glass shelf equipment stand £90. All with instructions, tools, boxes etc. Tel: 01953 688 112 (May!)

AVI PREAMP £380. Michell ISO phono stage £175. Teac D500/P500 2 box CD player £700. Neat Mystique floorstanding speakers £325. Micromega Stage CD drive £300. Rotel Pro-Logic preamp and 6 channel power amp £380. B+W CC6 centre channel speaker £150. Tel: 01977 643 629 (May!)

CYRUS DAD7 £595. Mission 753 (rosewood) £425. Cyrus II amplifier, boxed, manual £150. Audiolab 8000 C and P £795 (may split). Quad 606 II, boxed £425. Denon DCD 1500 MkII (£500) £150. Sonneteer Champion amp £400. Marantz CD63SE, mint, £195. Tel: 01132 824 428 (Leeds, 3 mins M1/M62 intersection) (May)

LINN HELIX Loudspeakers with matched Kustone speaker stands. Excellent condition £150. (was £450 new) Tel: 01703 274 982 (Southampton area) (May!)

CROFT MEGA-Micro 2 box valve preamp. Excellent phono stage & line stages. Fully upgraded by Glen Croft. Unused since service. Latest caps £900. Yamaha C60 pre amp, excellent. £200. Tel: 01225 833 618 (Dorset) (May)

B+W P4's in cherry, in perfect condition and have boxes £500 ono. Also Micromega Stage 2. RRP £700 sell at £400 ono. Tel: Paul (01179) 247 478 (Bristol) (May!)

MARANTZ SMII stereo power amp £650 (£1500). SC 1000 pre £350 (£1000). Amcron ES 224 electrostatics + subs, very efficient £1000. B+W DM70 electrostatics £450. Cambridge CD3 £200. Tel: 0121 459 9616 (May)

REVOX A77 1/4 track, immaculate £270. Pioneer Reference PD75 CD £275. Alchemist Forsetti power amp (new) £950. Musical Fidelity X-10D £75. Yamaha DSP A970 Pro-Logic amp £375. Pioneer SD-T5000 50" TV £2000 Tel: 01952 502 097 (Telford) (May!)

ORIGINAL PAIR of electrostatic speakers (Quads), boxed with manual, mint £400. One Transcriptor hydraulic Michell Reference turntable, mint £250. Croft valve power amp, 40 watts per channel £400. Tel: 01342 850 414 (May!)

FERROGRAPH SPEAKERS (S1) with stands £250 ono. Series Seven tape recorder with dust cover and handbook (Model 722) £250 ono. Ferrograph FM tuner with handbook £75 ono. Tel: 0191 422 3415 (May)

THORENS TD124 II plinth/cover £225. Alphason HR 100 MCS, Denon 304DL £225. Quad 33, FM3, 405, boxed £195. Sugden A21 original £120. Rogers HG88 MkIII £120. Chapman 306 integrated £100. Rogers Ravensbrook, mint £40. Tel: 01709 555 403 (Rotherham) (May!)

TOWNSHEND ROCK IIIA turntable, Excalibur arm, lid (£2300) £850. Musical Fidelity A1001 integrated amp, two months old £1850. Mission 753 rosewood speakers (mint) £400. Tel: 0181 363 4963 (May!)

EPOS ES14 loudspeakers, black, bargain £250. Linn Ku-Stone stands, mint £50. Naim NAC5A 2x5 metre leads with phono plugs £30. Will sell complete £300. Tel: 01323 779 201 (East Sussex) (May!)

MANA 3 TIER Equipment stand with Reference top £425. Transparent Music Link Super interconnect. 1.5 mtr pair £530 (£839). Two pairs available. Campaign Audio 2x1 mtr mains cables £25 each (£46). Tel: 01797 253 073 (East Sussex) (May!)

NAIM NAC 32-5 pre-amp (MM) £125. Ruark Talisman loudspeakers, rosewood £300. Arcam Alpha analogue tuner £70. Grundig 9000 Series CD player, cost £1000, scratched on top, hence £125. Tel: 01159 100 544 evenings (May!)

KLIPSCH LASCALA Speakers, 3-way horn enclosures, black ash, very loud/efficient, 100wpc (500 watts peak), incredible dynamic range, 3D-Stereo ambience, brand new condition, boxes, guarantees, cost £2600, accept £1600 ono. Tel: 01902 427 477 (Jun!)

QUAD II/22. Two control units, one unmodified, one with revised input selector, hard wired, RIAA equalisation, new phono sockets. Many new components including 5881 output valves, spare KT66s. £500. Tel: 01737 762 624 (Surrey) (May!)

REL SUBWOOFER Q100 with manual and neutrix lead £295. Tel: 0191 386 2211 (May)

WANTED: NAIM 110 Power amps. Can collect. Cash waiting. Tel: 01623 644 474 (May!)

ROGERS LS3/5A speakers. Classic BBC monitors £220 ono. Tel: Mark 01425 613 983 (Hamshire) (May)

INTERCONNECTS: 0.5m pair XLO Signature 1.1 £200 (£375). 1m pair Siltech 4/56 £300 (£680). 1m pair QED Qnect 2 £18 (£30). Speaker cable: 5m pair Ortofon SPK300 £55 (£100). Lynwood Mega and Advanced Mains Cleaners £175 and £125 resp. Pioneer PD-S801 CD player, remote £80 (£300) - oldy but goldy! Tel: Jerry 01372 468 266 (May!)

LOWTHER AUDITORIUM Acousta folded horn speakers (81 cms H x 24cms W x 48cms D) with 4 new PM2C drive units, 97dB sensitivity, rewired, teak finish £550. Tel: 0171 328 5001 after 6pm (Central London) (May!)

MONITOR AUDIO MA202 floor standing loudspeakers, 2 1/2 years old, excellent condition Gold tweeter (as used in MA Studio series) 160mm bass/mid driver (ported). Bi-wire compatible £265. Tel: 01253 755 574 (East Sussex) (May!)

FOR SALE: QUAD FM4, 34, 306, new Sept 96. Absolutely mint and boxed £630 ono. Wanted: Epos ES22 in light cherry and Audiolab 8000P. Tel: 0115 922 4760 answerphone (Notts) (May!)

QUAD ESL 57's Teak ends with bronze grills, clean and in good working order. Genuine reason for sale £300. Tel: 01122 721 330 (Barns) (May!)

TANNOY MERCURY M2 speakers £85. Mission 73li £65. Technics SLPG580 CD £85. Cambridge A3i amp £120. (All above new, boxed) Ortofon Quartz cartridge, mint £65. Snell J2 speakers, mint 'Pirate' stands £525 (£1100 new) Tel: 01706 345 418 (May!)

NAIM HI-FI. S2-S/Cap. 1.y.o. £3800. NAP 250, 2.y.o. £1050. SBL 6.y.o. £800 (black), 42.5 £100, Sound Organisation stands, wall + floor £30. Tel: 0161 933 7329 evenings only (May!)

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LINN & MERIDIAN equipment:
Linn LK280 amp £450. Kaim
preamp (phono) with remote
£550. LP13 pre-amp £600.
Isobank with stands £550.
Meridian 208 CD player with
remote £450. Offers for
complete system considered.
Tel: 0181 960 9274 (May)

LINN AKTIV crossover, designed for
Isobanks, mint. Musical Fidelity P170
power amplifier with latest boards.
Offers to Justin Tel: 0181 960
9274/0958 560 555 or leave a
message. Wanted: Audiolab, AVI or
Chord power amplifier. (May/I)

KEF CS9 consisting B300B bass,
B110B mid range, T52B tweeter,
DN27 crossover £150 pair. Tel:
01722 782 427 (Salisbury) (May)

TOWNSHEND ELITE Rock
turntable, Escalibur arm, Linn Karma
cartridge £800. Tel: 01222 734 596
(May)

SHAHINIAN ARCS (mp £2000) 18
months old, mint condition £900
ono. Quad 77 Int. amp, carbon,
boxed, mint £450 ono. Acoustic
Energy AEI's on dedicated stands,
new bass drivers, mint £650 ono.
Mission 767, rare speaker, active X-
over, floorstander (RRP £4-5000)
£1850 ono. EAR 859, excellent
condition, 2 years old, boxed,
instructions. Rotel RT 950 BX, ex-
dem £160. Tel: Jules 01792 280 061
(May/I)

INTERCONNECTS: XLO Balanced
(0.5 metre) £60. AudioQuest Digital
Pro (0.5m) £35. AudioQuest Opal
pair (0.5m) £70. AudioQuest Video
2 (0.5m) £25. Ixos Digital (1m) £12.
Ixos Optical (1m) £12. Tel: 01384
877 737 (Stourbridge) (May)

AUDIO SYNTHESIS DAX (Burr
Brown with AT&T and coax) £750.
Audio Synthesis Transcend transport
(AT&T and coax) £350. Meridian
518 £500. Alchemist Freya preamp
(dual mono) £300. Tel: 01202 767
315 (May/I)

VINTAGE EQUIPMENT: Thorens
TD124 and SME Series II 3009 £150.
Leak Stereo 70 and Stereofetic tuner
£70. Technics SL110 DD turntable
(heavy) and Mission 774/773 arm,
cartridge £180. Tel: 01825 830 816
(Sussex) (May/I)

MARANTZ CD63 MkII KI-S £300.
PM44SE amp £110. SD63 tape deck
£130. Mission 751 speakers inc
stands and cables £140. Or £650
the lot. All vgc and boxed. Tel:
01489 881 741 (May/I)

B+W DM600 speakers, complete
with Atacama stands (mint) £95.
Selection of GEC KT88 valves, some
unused, offers. Tel: 01279 731 750
evenings (Essex) (May/I)

JAMO CONCERT 8 loudspeakers,
light cherry finish, like new, 6 months
old, boxed, superb sound, new baby
forces sale! £950 no offers. Tel:
01342 832 847 (Surrey) (May/I)

QUAD 22 Control unit, 2no. 22
power amps, AM tuner, FM tuner,
(original packaging). Connoisseur
Craftsman turntable, 2no. Quad
electrostatic speakers (bronze). SME
pick up arm 3009/3012 £1500. Tel:
0131 552 9476 (Edinburgh) (May)

LINN KABER Loudspeakers. As new
with K20 cable and owners manual
£575 ono. Arcam Alpha tuner,
boxed + with manual £70 ono. Tel:
0114 263 0068 (Sheffield) (May/I)

MARANTZ CD63 £300. 8000
£995. Both latest specifications.
Leak Response 150 £700.
Target RA dedicated stands for
above £150. Meridian CD63SE
fitted with high quality phono
£45. Decca AVC600 flagship
phono amplifier £300. All
above absolute mint and boxed.
Tel: 01489 881 741 (May)

TRIO LO-7D turntable, complete,
boxed, mint condition £595. Akai
1710 valve reel to reel recorder,
matching separate speakers,
excellent condition £125. Akai
4000DB tape deck, mint £95. Tel:
01472 870 367 (May/I)

NAIM NAC 72, NAP180, M/C
boards, mint, boxed, with leads and
instructions £975. Tel: 01803 315
391 (South Devon) (Jun)

MUSICAL FIDELITY A300
attenuator, pass Class A integrated
boxed, excellent condition, cost
£800, sell £300. Tel: 01279 731 750
evenings (May/I)

SUMO NINE Plus amplifier, 70w/ch,
black panel (£1100) £600. Zoom
9120 reverb unit (£340) £170. Both
in good condition, buyer collects.
Tel: 01625 425 301 (SE Cheshire)
(May)

TEAC CD700 transport £600, and
Deltac D/A converter model PDM-
1 Mk2 £300. No offers. Both must
be sold together and are in mint
condition. Tel: 0121 553 5759
(May/I)

CELESTION SL600si (new) plus
SL6000 subs and controller, boxed,
demo'd once, mint. One of the
finest speakers ever made. SL6000
system £950. SL600s £450 or
£1300 the lot. Tel: 0181 299 1575
(Jun/I)

VINTAGE EQUIPMENT: Tripleton
single ended valve amp, Garrard 401
+ SME 3009 metal bearings, 70s
Trio/Kenwood tuners: KT7500 (big),
KT-2001 (medium), KT-1000A
(small), Sansui SU-555 (round dial).
Tel: 01895 272 680 (Uxbridge)
(May/I)

REL Q 100E, 4 months old £370
(£500). Marantz CD67SE, 5 months
old £190 (£330) QED Profile 4x4
cable, 2x 5mtrs £40. Tel: 01948 666
484 (Shropshire) (May/I)

MERIDIAN 200/203 Trichord
clocked £695. Musical Fidelity B3
Pre/MA50 monoblocks £595. Snell
Type E MkIII £850. All boxed, mint.
Manticore, Mantra, Kef 105,
Celestion SL6. Tel: 01992 718 265
(Enfield) (May/I)

LINN LP12, Ittock, LVII, Valhalla,
AT0C5, MC cart, wood surround,
excellent condition, any trial £400.
Musical Fidelity Class A integrated
£150. Tel: 01282 458 223 (Bumley)
(May/I)

AUDIOQUEST DQ12 3 way bi
wirable speakers, excellent
condition (£1350) £795. Reason
for sale: upgraded to Quad £3's.
Tel: 01604 230 873 (May/I)

LINN SONDEK LP12. Fitted Linn
Ekos arm £1500. Naim NAC 32
£200. Naim NAP 250 £900. Tel:
01792 897 905 (evenings) (May/I)

KRELL MD/TRANS £1750. SBP64X
DAC £3150 (£16000) Audio
Research L55 MkII £2600 (£5690).
Cardas interconnects, 1m £200.
Tara Labs speaker cable, 5m pair
£225. All units mint and boxed. Tel:
0181 882 4287 (May)

QUAD ESL 63 loudspeakers, black
ash with black grille, as new with pair
of Lab 63 stands £1600. Tel: 01444
400 739 (May/I)

LINN KARIK III, recent spec £1200.
Linn Kaim pre amp, line level, recent
spec £750. Linn Kaber loudspeakers,
cherry, excellent condition with
K600 speaker cable £795. Tel: Peter
01753 866 042 (May/I)

AUDIOLAB 8000Q preamp, boxed
£695. Musical Fidelity P180 power +
C.R.P.S, cost £1500 new, accept
£695. Alphason HR 100 MCS tone
arm, V.d.H., silver wirec £350.
Wanted: Musical Fidelity VMX2
preamp. Tel: 01634 387 686 (May/I)

TDL 0.75m floorstanders with base
stands, walnut (£825). 3 years old,
too much bass for new upstairs flat.
Absolute bargain £275 ono. Tel:
01420 544 962 (Alton) (May/I)

MICROMEGA DRIVE 2 +
Micromega DAC + XLO Ref Type
4 interconnect, boxed £1150. SAE
Mk IV CM (1970's Californian power
amp) 100W RMS dual mono,
unconditionally stable into any load;
12 kg weight £250. Tel: 01608 811
667 (Oxon) (May/I)

QUAD ESL 63, black, mint with
stands £1600 ono. Meridian 203
DAC7 £180. Sony DTC 55 ES DAT
recorder plus tapes £270. Tel:
01703 345 188 after 6pm (Soton)
(Jun/I)

TOWNSHEND GLASTONBURY II
speakers £600 (£1500 new). Elite
Rock turntable, Merlin P.S.U., Rega
RB250, AT OC9 cartridge £300.
Audio Analogue Puccini S.E. amp
£500 (only 2 hours use). All with
manuals and in excellent condition.
Tel: 01604 230 873 (May/I)

AUDIOVALVE BALDUR 200,
140 wpc valve monoblocks, brand
new, unused competition prize.
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ono. Tel: 01606 883 880 (May/I)



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WANTED: ARCAM Delta 250 CD transport and Delta Black Box 500 Dac. Must be mint and boxed. Tel: 01565 873 727 (Cheshire) (May)

MISSION 752 Speakers, rosewood £350. Marantz PM66 SE KI amplifier £319. Monolith 40/40 speaker cable 2x3m £180. DNM speaker cable 2x5m biwired £125. Eikos Precision CDP £799. Townshend Seismic Sink £85. Mission Isoplats £2900. Tel: 01582 724 414 (May/1)

APOGEE CALIPER Signature ribbon loudspeakers, anthracite, bi-wireable, treble contour control, boxed, manuals £1395 (£4000 new). Mark Levinson 23.5 power amplifier, 200wpc dual mono, mint, boxed £3250 (£7450 new) Tel: 0860 850 786 (Jun/1)

ROXSAN XERXES (black finish) with XPS 2 power supply and suspension mods with Artemis arm £550. Musical Fidelity A1001, as new, boxed £1900. Tel: 0181 452 1452 (evenings) (May/1)

PROCEED CDD, (Mark Levinson), CD transport. 4 outputs £1700 (£2400). Proceed DAP, HDCD Dac, 5 inputs, balanced outputs, digital volume control, remote controllable £1450 (£2000) Tel: 01284 769 985 (Suffolk) (May/1)

IMPULSE H6, horn loaded speakers in rare walnut finish £695 ono. Tel: Mark 01765 677 639 evenings & weekends (May/1)

ART AUDIO Tempo's, Class A triode, 30 wpc £1100 (£2600 new). Furukawa 1 metre interconnect £60. 2x 3.5 metre tri-wire canare speaker cable £60 (£160 new) Tel: Chnstos 0181 993 2006 (May)

HARBETH BBC LS5/12As, 1 year old, walnut £1050. Harbeth HLP3 £325. Quad FM3 £50. QED Digit £50. Cheap Nakamichi cassette £75. Snell Type K £230 Tel: 01304 873 572 (May)

THORENS 160 SBC Mk5. No arm but RB300 board fitted. Boxed with manuals and spare belt. Robust, reliable deck gives excellent sound £95. Tel: 01483 798 081 work - Mr Chambers. (May/1)

SONY MDS-JA3ES Minidisc deck. 1 year old, immaculate £275 ono. Tel: 0181 657 0816 (May)

CYRUS 2 Amplifier £200. Spondor Prelude speakers with Target stands £135. Tel: 01732 457 712 (Sevenoaks) (May/1)

SUGDEN AUST Transport (Philips CDM9 Pro mechanism) and AUST DAC (16 bit) £1500 (cost £2700) (May/1)

NAIM NAC2 £775. NAP 140 £395. Mission DAD5 CD player/DAC5 £250. Runt Talisman II speakers (black) £195. All in excellent condition. (May/1)

WANTED: CAMBRIDGE Audio CD1 any condition, or spare pcb's. Meridian 200 or Teac T1 transport. For Sale: Sony 333ESD player, mint, excellent transport £250. Tel: 01705 337 269 day, 01590 672 451 evening. Email gevan1@clara.net (May/1)

MICHELL GYRODEC Bronze, SME 309, Sumiko, Conrad-Johnson PV10AL pre, Technics Sea 200 power, Onkyo Grand Integra DXG10 CD player, Sequence 400 speakers, Rotel Michi RHT10 tuner. Offers. Tel: 0181 651 5711 (May/1)

ROKSAN TABRIZ with SME IV arm cable £175. Ortofon Quartz MC. Very little use £60. Musical Fidelity 'The Preamp' iMM & MC £70. Armstrong 625 receiver, Garrard GC300 cassette deck, offers. Tel: 0161 628 9516 evenings (May/1)

GYRODEC, BRONZE, Complete with OCS cartndge, mint £700. Audion Reference valve pre-amp £450. Kelly Ribbon tweeters in Decca London endlosures £200. Leak Troughline Stereo tuner £100. Pair unused Lowther PM6C, boxed £150. Tel: 0118 932 8912 (evenings) (May)

SOUND SALES valve pre amp, power amp, tuner, tape amp. Vintage mono £100. Sugden A48 amplifier R21 tuner £125. Sondex passive preamp £50. Marantz CD63B, The Original, with XD10 £200. Tel: 01704 530 928 evenings (May/1)

VALVE AMPLIFIER for sale. 25 watts RMS using pair of 300B output triodes per channel. Custom exhibition amplifier. Superb sound, new valves (can hear) £1500 ono. Tel: 0958 727 638 Email: errol@ezzbandedemon.co.uk (May/1)

AUDIO RESEARCH D115 MkII. 100w RMS stereo power amp. 4, 8 and 16 ohm taps excellent condition with packing and manual £950. Tel: 01480 406 295 (May/1)

EPOS ES30 (walnut) 3 months old, asking £1700. M.I.T. 330 interconnect 1.5m asking £180. M.I.T. MH750 plus speaker cable (8 foot pair), asking £400. Tel: 01896 437 314 evenings. (Aylesbury) (May/1)

MCINTOSH C28 Preamp, MC2105 poweramp, MR73 tuner. Awesome build and sound quality. Rare bargain £1650. Quad 33/303, FM3 £200, 405 £125. Yamaha TC800GL 'Wedge' cassette deck, mint, boxed £200. Tel: 01704 530 928 evenings (May/1)

PAIR QUADRISTATICS, active crossover, powered quarter wave sub woofers, mint mahogany. See Hi-Fi News Jan '96. cost £4800, bargain £1800. Castle Yorks including stands £225. Pair Leak TL12+ £150. Tel: 01704 538 110 (May/1)

AMC CVT 3030 valve integrated amplifier (uses EL34s). Kessler rare August 1993, immaculate £300. Nytech 302 amplifier £60. Marantz SX72 digital processor, new, boxed £125. Foundation stands, Target wall bracket. Tel: 01704 530 928 evenings (May/1)

VARIOUS OPEN Reel tape recorders: Revox G36, Akai 400DS, Tandberg, Sony, Ferrograph. 10 1/2" NAB spools, loads of tape. Sansui active crossover, loads of loudspeaker drive units. Suit experimenter. Tel: 01704 530 928 evenings (May/1)

CROFT INTEGRATED valve amplifier, 35 wpc £450. Tannoy corner Chatsworth 12" Monitor Golds £300. Pair Castle Durhams with stands £150. Lux TI FM tuner, TCK 13 cassette, PD300 vacuum turntable, rosewood £300. Tel: 01704 530 928 evenings (May/1)

WANTED: LINN Sondek LP12 in rosewood finish. Late '80' or '90' model, with Ittok LVII or LVIII arm. Must be in excellent condition. Tel: 01484 307 096 (Huddersfield) (May)

LINN LP12 Turntable with Ittok arm, Goldring Eroica (high output) MC cartridge and Avondale power supply £550 ono. Tel: Paul 0161 494 0517 or 0161 494 2978 (Stodport) (May)

LINN LP12, arm and cartridge, rosewood, excellent condition £300. Also 250 plus LPs, mostly classical including boxed sets £250. Tel: 01942 878 873 evenings (May)

LOWTHER ACOUSTA Twin loudspeakers wanted. Made 1960 to 1968. Also wanted, working drawings, leaflets, instruction books, etc. etc. High reward. Barking, Essex area. Tel: Jeff 0181 924 0207 (May)

LINN KEILIDH, black £475 (new £750) Plinths £75 (£150). LK400, 5 metres £75 (£150). Audio-Technica ATH-9000 phones £170 (£270). CableTalk Professional 2 £40 (£75) Meridian 566 £675. Tel: 01793 526 796 (May/1)

MARTIN LOGAN CLS Iiz £2000, Audio Research CL120, £3250, Entec LF20's servo sub £3500, Meridian 207 CD player/preamp £650 with remote, Sugden P28 amp £150. All like new Tel: 0171 495 1220 (May/1)

LINN SONDEK LP12 in walnut, Ittok LVII arm, Klyde cartridge, Valhalla. regularly serviced £600. Tel: 0141 812 0337 after 6pm (Erskine) (May/1)

NAIM 42.5. Boxed. Some noise from selector switch and MM boards soldered in, but good get you started sound. Could replace selector very cheaply. Only £70. Tel: 01834 811 850 (May/1)

MISSION 754F-5, new top of the range in black ash (£1300) Winnings in unopened cartons (£899). Superlative bargain. Buyer collects. London South. Tel: Edward 0181 682 3251 (May/1)

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Rega Research Ltd

Midland audio exchange are pleased to be celebrating with Rega 25 years of innovative audio design, coupled with the amazing value for money factor and superb sonic performance. Products on demonstration are:

Rega Planar 2 Turntable	£214.00
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Rega Planar 9 Turntable	£1598.00
The Big Brio Amplifier (New Product)	£298.00
The Luna Amplifier (New Product)	£375.00
The Mira Remote Amplifier (New Product)	£475.00
The Elicit Amplifier	£730.00
The Hal Pre Amplifier	£998.00
The EXS Stereo Power Amplifier	£598.00
The Exon Mono Power Amplifiers	£1196.00
The EOS Phono Stage	£398.00
The Big Radio Tuner (New Product)	£298.00
The Planet CD Player With Remote	£475.00
The Kyté Loudspeakers	£198.00
The ELA Loudspeakers	£498.00
The XEL Loudspeakers	£1040.00
The Couple Interconnect	£65.00
The Rega Loudspeaker Cable	£1.58 per metre.
The Bias Cartridge	£39.00
The Super Bias Cartridge	£59.00
The Elys Cartridge	£85.00
The Exact Cartridge	£248.00
The RB250 Tonearm	£109.00
The RB300 Tonearm	£174.00
The RB900 Tonearm	£598.00

The new Rega book eRega Live! is available upon request, and lastly happy birthday to all at Rega!!

Densen Audio Technologies

Densen always a firm favorite at midland audio exchange will be announcing the release of their new CD player details are scarce at the moment but we think it will be a 24 bit D/A conversion system and a Phillips transport, but here's what's available now.

Beat 100	£650.00
Beat 300	£800.00
DP 01 Phono Board	£150.00
DP Drive-02 Phono	£350.00
DP Drive-01 Phono	£300.00
DM 10 Amplifier	£1375.00
DM 20 Pre-Amplifier	£1250.00
DM 30 Poweramp	£1250.00
DE-Magic	£10.00

UNISON RESEARCH single ended excellence from this superb Italian valve manufacturer.

SIMPLY TWO A pentode design featuring a full 12 watts pure class A, with feedback control switch and 4 & 8 ohm tapings £995 suggested retail.

SIMPLY FOUR Available in pentode or triode design. Giving all full 11 watts of output in triode and full class A. Or pentode, 24 watts full class A. Pentode £1555 Triode £1595

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

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

£499
Mark Levinson/Madrigal Audio Labs

The Mark Levinson 380 remote control preamplifier	£3995.00
The Mark Levinson 39 remote control compact disc	£4995.00
The Mark Levinson 331 100 Watt stereo poweramp	£4495.00

For the first time these products are now truly attainable for the discerning audiophile, at under £10,000 for a complete CD playing system which incorporates 2 digital inputs, and 2 digital outputs. A fully balanced system capable of producing 100 watts per channel. This system must be auditioned if the ultimate in audio perfection is required.

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The Gyro Power QC psu	£399.00
The Iso phono stage inc. Hera psu	£575.00
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.

S/Hand and Ex Demo Clearance Items - May 1998

	WAS	NOW
ACOUSTIC ENERGY AE1 R/W inc Stands	1200	699
ARCAM ALPHA 6 CD PLAYER (6months old)	599	395
AUDIO ALCHEMY DDE V 3.0 PS 4	695	450
AUDIO INNOVATIONS 300 VALVE INTEGRATED	N/A	250
CASTLE ACOUSTICS EDEN	549	349
CASTLE ACOUSTICS ISIS	249	179
CASTLE ACOUSTICS TAY	349	269
DEVA 600 INTEGRATED	999	699
DEVA250 INTEGRATED	399	279
DPA REINASSANCE CD PLAYER	950	750
LP12 CIRKUS/EKOS/OC9	3150	1195
MERIDIAN 500 TRANSPORT	1245	795
MERIDIAN 563 CONVERTOR	995	495
MICROMEGA STAGE 1 CD PLAYER	549	349
MISSION 752 ROSEWOOD	579	325
MISSION 753 LOUDSPEAKERS (BLACK)	599	425
MISSION CYRUS 780 LOUDSPEAKERS	200	85
MONITOR AUDIO 352 ROSEWOOD SPEAKERS	299	159

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Tablette 50 - Available in Teak, Oak, Black, Mahogany, Walnut at £600.

More exotic finishes to order and price difference.

Tablette 50 Signature - Our favourite small monitor at any price, coupled with Target R4 stands, there's not much around to touch this!

Being a Signature Series Version means that exotic finishes come as standard i.e. Ebony, Yew, Maple etc. £995

Response 1 SC - Utilises a new bass/mid range driver with an innovative copper magnet and phase plug assembly, which gives amazing dynamics for a speaker of this size. Also available in many finishes. Prices start at £1199.

Response 2.5 - Well, what can we say? One of the best speakers of it is kind on the planet. It incorporates slim and elegant styling with an astonishing sound quality and pin point imagery. At £2700 per pair they deliver the goods!

New Products On Demonstration At Max

Opera Platea Floorstanding Speakers	£795.00
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UNISON Research Feather/Power 35 Pre/Power	£2600.00
BKS Hybrid 107mkII Granite	£1750.00
Nagra PLP Battery Powered Pre-Amp	£6995.00
Sirius D200 Dual Mono Power Amplifier	£2995.00
Audio Note M3 Phono Balanced Preamp	£4650.00
Clearaudio Sigma 24k Gold M/C Cartridge	£550.00
Audio Analogue Paganini CD Player 24 Bit	£695.00
Audio Analogue Bellini/Donizetti	£1050.00
VPI HW19 Junior RB300/Tungsten	£674.00

Recommended Vinyl

Allman Brothers Band	Brothers and Sisters MFSL 200 gm.	£19.95
Art Pepper	meets the Rhythm section AP HQ 180gm	£21.95
Arthur Louis (featuring Eric Clapton)	Knockin on Heavens Door	£11.95
Average White Band	AWB MFSL 200gm	£19.99
Bert Kaempfert	Master Recordings Polydor 180 gm	£21.95
Bob Dylan	Time out of mind 120gm double	£14.99
Boston	Boston MFSL 200 gm.	£19.95
Buddy Guy	buss walking through the woods MCA 180gm	£21.95
Cannonball Adderley	Something Else 180 gm.	£15.90
Cassandra Wilson	New Moon Daughter	£19.95
Cat Stevens Izitiso	MFSL 200gm	£19.99
Dave Brubeck	Time Out 180 gm.	£21.95
Dave Mason	Alone together MCA Heavy Vinyl 180gm	£24.95
Deep Purple	Made in Japan Limited Edition	£17.95
Dexter Gordon	Go 180 gm.	£15.90
Dizzy Gillespie	Reunion big band MPS 180gm	£19.95
Doc/Merle Watson	Pickin the blues AP HQ180gm	£21.95
Eagles	Hell Freezes Over	£17.90
Eagles	Hotel California DCC 180gm	£21.95
ELP	Tarkus MFSL 200 gm.	£19.95
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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	£15.95
Fleetwood Mac	Rumours 180 gm.	£15.90
Frampton Comes Alive	MFSL 200 gm. Double	£34.95
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Herbie Hancock	Blow Up 180 gm.	£15.90
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Ike Quebec	Soul Samba Blue Note 180 gm.	£19.95
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Janis Ian	Breaking Silence 180gm	£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.	£24.95
Joan Armatrading	Same 180 gm.	£19.95
John lee Hooker	The real folk blues Alto 180gm	£15.95
John m Jarre	Oxygene 7-13 180gm	£15.95
John Mayall	The Blues Alone MFSL 200 gm.	£19.95
Joni Mitchell	Court & Spark DCC 180 gm	£19.95
Lee Morgan	Sidewinder 180 gm	£15.90
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The Doors	waiting for the sun DCC 180gm	£21.95
The Doors	Strange Days DCC 180gm	£21.95
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MARANTZ CD-17 KI Signature £900. Cyrus pre and 2 Xpas £1000. Mission 753F (black) £600. Audioquest Quartz-X3 £75. All boxed, less than 3 months old. Financial hardship forces sale. Tel: 0467 397 992 (Sheffield) (May/I)

THORENS TD160 B Mk2 with Formula 4 arm AR cartridge £130. Rogers LS6A speakers £160. QED P300 power amp, QED C300 pre amp £250. NAD 4020 tuner £50. Arcam 270 CD player £375. Technics cassette deck £50. Above as new. Tel: 0181 406 4460 (Croydon) (May/I)

AUDIO INNOVATIONS 500S integrated valve amp, 25 watts, Sovtek valves £595. Helius Syrius II speakers (95dB) £720. Kenwood 9010 transport with Deltran, DPA Little Bit 2 Dac £400. Tel: 01278 653 649 (May/I)

NAIM SBL speakers in walnut finish, excellent condition, less than two years old, hardly used £850. Linn LP12 (black), Valhalla. Akito arm, Goldring 1042 cartridge, recent Cirkus upgrade £495. Tel: Mike 01793 529 367 after 5pm (May/I)

SD ACOUSTICS ribbon speakers, good condition, genuine reason for sale, cost £2250, sell £800 ono, or swap, part exchange something interesting. Tel: 01634 365 153 (Kent) (May/I)

ROTEL RCD 965-BX CD player plus Chord Cobra interconnect cable. Excellent condition, boxed, upgrade necessitates sale £150 ono. Tel: 01780 753 079 evenings (May/I)

APOGEE STAGE speakers, boxed (£4000) £1200. Naim pre-amp with Hi-Cap £550. Thorens TD160 deck £80. Meridian 602 with Audio Synthesis AT&T mod (£2000+£350) £950. Tel: 01274 422 845 (May/I)

PIONEER A400 amplifier, excellent condition, original packing etc £110 (no offers) Tel: 01403 255 153 (Sussex) (May)

TANDBERG 3016A amplifier, 220 wpc, 90 amps, mint (£3182) £1150. Croft OTL monoblocks, mint £1150. Yamaha TC8000 sloping cassette, excellent £135. Nakamichi 550 portable cassette, leather case, car connector, mint £550. McIntosh MR74 analogue tuner, excellent £650. Tel: 01747 853 372 (Dorset) (May/I)

NAIM CDI £1150, 82 pre amp £1350, 250 power amp £850, Hi-Cap £400. all new style and boxed. Can demo. Tel: 0 886 880 555 (May/I)

PINK TRIANGLE Anniversary turntable, battery power supply. Few hours use, only £1275 (£2200) SME V tonearm, perfect £875 (£1350) Ear 859 amplifier £875 (£2000). Rogers LS3/5A loudspeakers, 15 ohm £275 (£650) Tel: 01379 641 584 (May/I)

AUDIOLAB 8000 C/P, immaculate, boxed, manuals £495, Linn K9 cartridge, little used £20 Tel: 01452 612 640 (Gloucester) (May/I)

VINTAGE VALVES, unused boxed 5Z4s, plus ex-equipment audio/power types. Leak TL/12 mono amplifier, original condition £40. Akai 4000DS open reel £40. Sony TCI153SD cassette portable £35. Further details Tel: 0181 930 9413 or mc@07090.net (May/I)

AVI PREAMP with phono stage and remote £600. Two years old (was £1400 new) Tel: 01223 312 229 (Cambridge) (May/I)

WANTED: 2 PAIRS of Audioquest Tosa 2 or the equivalent interconnects. Cash ready (May)

NAIM HI-CAP two years old £400. Hi-Cap four years old £300. 180 power amp 1 year old £700. All unmarked and boxed. Tel: 01767 317 166 (May/I)

MUSICAL FIDELITY MA50s + 3B pre, mint £475. Musical MA50s £395 mint. Musical Fidelity A100 Class A, excellent £165. Audio Innovations Alto amp, mint £165. Kef Concorde III floorstanders, excellent £95. Kerr McCosh valve monoblocks + pre 'Classic', faulty pre £55. Tel: 0141 571 4947 or 0411 756 829 (May/I)

SUMO ATHENA Class A pre-amp with MM&MC inputs £425. Sumo Andromeda power amp 200w/channel £850. Original boxes and instructions. Together for £1200. Tel: 01980-655 467, Email: josharp@mcm.com (Salisbury) (May/I)

CAMBRIDGE AUDIO DacMagic 2, Gennexa Pro LX5, Marantz CD63, NAD 3020, Linn Stratos Monoblock, Garrard 1005, Sharp RT3151, Denyo TU300L. No split. £985. Tel: 0171 727 4491/9675 (May/I)

LINN KARIK (12 months) £1195, Linn Kaim (18 months) £995, Audiolab 8000 C/P £795 (may split), Cyrus DAD7 (mint) £595, Naim 42.5/140 (1993 mint) £545 (may split), Linn Kann (mint with stands) £225, Arcam Alpha 6+ amp £225. Tel: 01132 824 428 (Leeds) (May)

GARRARD 301 cream with original matt. SME, Ortofon, custom plinth, immaculate £295 ono. Stage Sound monoblock with large Partridge transformers and KT88. Good working order. Tel: Julian 01703 471 022 (May/I)

SPENDOR BCI speakers £120. SD Acoustics SD2 speakers £150. Audiolab 8000A £250. Wanted: Spendor Prelude speakers. Tel: 01527 835 529 evenings or 0121 256 1096 day (May/I)

NAIM CD2 CD Player, 14 months old, in absolutely as new condition, boxed £1250. Tel: 0181 265 8353 evenings (May/I)

ROYD ABBOTT Floorstanders £325. Audiolab 8000A Mk1 £175. Arcam Alpha 7 CD £225. All good condition. Sold as a system with free interconnect and speaker cable £650. Tel: 01733 810 516 (May/I)

QUAD ESL63s (black) latest spec £1500. Epos ES14 speakers, new, (walnut) inc stands £495. Micromega Stage 4 CD £400. Linn LP12, Cirkus, Trampolinn, Akito £650. Michaelson Audic Odysseus valve amplifier £550. Tel: 01952 502 097 (May/I)

QUICKSILVER MONO 90's, black lacquer cages £1250. Quicksilver preamplifier with MC phono £850. Helius 'Calene' £700. Source Odyssey (mahogany) £850. AT ART-1 £500. Everything absolutely mint. Tel: 0171 352 4338 or 01799 528 367 (May)

AUDIO INNOVATIONS 300 integrated valve amp, re-valved, boxed £200. Rare Luxman CL32 valve pre-amp, de Paravacini design, superb build quality £350. Quad FM1 mono tuner, boxed £50. Tel: 0161 280 0093 (May/I)

NAIM NAP 110 and NAC62 amplifiers c/w MM or MC boards. All leads and connectors. Excellent condition £300 ono. Tel 01254 389 378 (May/I)

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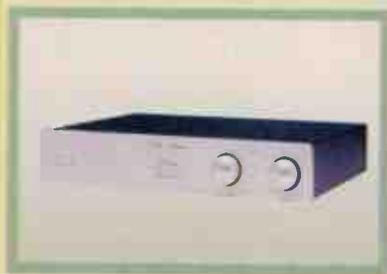
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AUDIO SELECTION Buy-Sell-P/Exchange. Arcam: Quad: Mendian: Rotel: Cambridge: Tannoy. Kef: Sony: Marantz: Teac etc. Demonstrating-CD67SE, 63IIKIS, TDL T2s, G/Linaeum Pro LX5s. Trio KD1033 turntable £70. Tel: Jim 01206 510 392 (Colchester) (May/I)

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