Watts Up?
Meridian 501/556 pre/power combination

Of The Best!
MiniDisc recorders: We tell you what to buy and why!

Living By Numbers
Why the Net is great for new music!
A Perfect Ten

For the past 18 years the Wharfedale Diamond has been the UK's most popular speaker. In contrast to almost every other loudspeaker manufacturer, Wharfedale designs all its own components and builds almost every part in its own factories.

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Again confirming that in every way she's a perfect ten.

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JUST back from a weekend at the seaside, where my only musical solace was courtesy of a 'stereo' FM radio with terminal interference and 'speakers scarcely visible to the naked eye. Coming back to my own hi-fi made the break all the more worthwhile so, thoroughly refreshed, I welcome you another issue of HFW.

This month we carry on from where last month left off - with digital recording. Last month it was Compact Disc recorders, now it's discs that are even more compact! Six MiniDisc recorders are given the group test treatment and the product deemed the best is compared with last month's CD recorder champ - the Marantz DR-700.

With the arrival of the new digital formats, what does the future hold for CD players? Arcam's new Alpha 7SE player is trumpeted as the future of budget CD. We give it a whirl to investigate this claim.

If you've ever wondered how you can give the audio performance of your DVD player a boot in the pants, and you're lucky enough to have a 24/96 digital output, we have the answer. One of this months' reviewees, the 24/96 DAC from MSB delivers outstanding performance at an out-

How we test the products

- Hi-Fi World has its own advanced test laboratory and acoustically treated listening room.
- Hi-Fi World has a dedicated in-house team of experienced listeners. 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.

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.
Reviews

▼ Amplifiers

27... TOKEN K50 INTEGRATED
Where should we be without a little independence? Token’s K50 faces the world without corporate mega-backing, but tries to deliver the goods notwithstanding. Richard White tries for a fair hearing.

37... MERIDIAN 501.2 & 556 PRE AND POWER AMPLIFIERS
Although integrateds carry the day for convenience, separate pre and power amplifiers offer a flexibility which many still find attractive. Simon Pope listens to Meridian’s double act to see if two’s company.

49... THULE SPIRIT INTEGRATED
From France, a stylish little integrated which Jon Marks has been flirting with. At £450, is the Spirit spirited enough? Is Jon all set to name the day?

▼ Compact Disc

23... ARCAM ALPHA 7SE
Arcam’s stylish Alpha 7SE can be yours for a modest £350. Competition is hotter than ever in the CD player market so manufacturers are having to make every penny count. Our man on the spot: Ebeneezer Marks.

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19... MSB 24/96 DAC
When it comes to Digital-to-Audio conversion, numbers are legion. Abacus-literate Simon Pope tries out MSB’s natty little number to see if it can keep count.

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21... MISSION 773
A man with a Mission, Noel Keywood looks over a recent arrival from the Huntingdon stables. With the 77 pedigree well-established, are the 773s worthy descendants of the line?

33... TECHNICS SB-M01
These £400 speakers from Technics are certainly the biz when it comes to looks. Will their sound match their cosmetics? Simon Pope investigates.

39... OPERA MINI
Having looked at inexpensive bookshelf speakers in our September issue, we dis-
cover if shelling out more shillings brings benefits in kind. Richard White crowbars his purse open for the £199 Opera Mini.

**50... EIKOS FR1**
Outside of the Lowther circle, there are not many genuine full-range drivers available. Jon Marks haunts the singles bars with the new £800 Eikos FR1 from Acoustic Precision and ponders the advantages of going it alone.

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Richard White visits the Dutch Master A J van den Hul by the side of the (ex) Zuyder Zee.

**35... ON WITH THE SHOW**
Hi-Fi World travels the world as our Editor has a look-see at the Berlin IFA Show. Tickle your ears' taste-buds (eh?) with our illustrated report.

**25... MYRYAD MT100**
Myryad's top of the range tuner is a stylish customer. It's down to Simon Pope to raid the airwaves.

**MiniDisc**

**12... MINIDISC GROUP TEST**
Time to acknowledge a new major-league format? Our six-pack of MiniDisc recorders all sell for £300 or less; do they have the muscle to face the big boys of CDR and R/W? The World Team investigates.

**Music Reviews**

**72... ROCK AND POP**
Ramones, *Hey Ho, Let's Go*
Getting a better, more involving sound often means spending a lot of hard earned money. It's such a waste, because every system can benefit from our cables and accessories, at a fraction of the cost of some new "black box". Here are some of the ways we can help.

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- SS’13 NICAM: Improves quality of NICAM receivers.
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World Radio History
DENSEN IN THE STREET

There is a new addition to the Beat range of amplifiers from Danish audio specialists Densen. The Beat B-2003 preamplifier is launched after 4 years of "intensive research". It features 4 line inputs and 2 tape inputs and maintains Densen's distinctive styling. To accompany the pre-amp, the B-300 power amp will soon be on the market.

Denser Audio Technologies,
Randersvej 28,
DK-6700 Esbjerg
Denmark
Tel: (+45) 75 18 12 14,
Internet: www.Densen.dk

WHAT A NICE PEAR!

It's all gone pear-shaped, literally, for Titan 'speakers. Their new T2b models feature a tear drop styled front baffle in which sits a 6in spun aluminium bass/mid unit which is 0.1in thick and a soft dome tweeter made by Titan themselves.

As well as the stand mount model there is also a shielded centre 'speaker for AV application. Both models are available now priced £600 for the T2b and £350 for the T2b centre 'speaker.

Titan Loudspeakers,
Folly Lane,
Hockley,
Essex SS5 4SE
Tel: 01702 206870

PROACTIVE SUPPORT

A NEW model is to grace ProAc's catalogue. The Response One point Five. This floorstander uses a 0.75in soft dome tweeter and a new bass driver made of fibre glass weave. The bass driver is loaded by a rear-firing port and the 'speakers accommodate bi-wiring. Available now, priced at £1790.

Ceol Audio International
Highpoint House,
Brackley,
Northants NN13 7BE
Tel: 01280 700147

ONKYO GO LOW

A NEW budget CD player is to hit the shops from Onkyo. Inside, it features a 1-bit DAC and 8 times oversampling with a 3-beam laser pick up. Other features include an aluminium front panel, 36 track random memory and Peaksearch, next selection, 5-mode repeat operational via the 28 key remote. The DX-7222 is available now, priced at £169.95.

AudioClub,
15 Faraday Rd,
Aylesbury,
Bucks HP19 3RY
Tel: 01296 482017

SYSTEMATIC TEAC

TEAC, known for their quality Reference Series, have announce details of their new 'low-cost', 'lifestyle' Reference 100 range. The CR-H100 CD receiver (£229.95) has an output of 2x20W and can be purchased with the TEAC L-S100U 'speakers (usually £69.95) for £299.95. Also available are a cassette deck (£119.95) and a 20-bit MiniDisc recorder (£249.95).

TEAC UK Ltd.,
5 Marlin House,
The Croxley Centre,
Watford,
Herts WD1 8YA
Tel: 01923 819630
FOR the benefit of the uninitiated, Recoton are an international company based in Orlando, with European and worldwide operations and 1997 sales worth well over £500 Million. They have recently invited a number of consumer-established brand names in loudspeakers to shelter under their considerable umbrella. These include Magnat, Heco and Jensen and another two with an immediate UK launch - Californian NHT (Now Hear This) and AR (Acoustic Research).

Acoustic Research, founded over forty years ago, are famous the world over for their high quality 'speakers, which brought audiophile sound to the man in the street with the help of quality engineering and sensible pricing. This tradition continues with the Recoton UK launch of three new series: first, there is the Status Line of five models. The S10 and S20 are both two-way bookshelf designs, the S10 with a 5.5in bass/midrange whilst the S20 uses the 6.5in driver used in all the other models. Both use the 1in silk-dome tweeter (used in all other models) and are priced at £130 and £150. The trio of floorstanders starts with the 2-way S30, 3-way S40 and the 3-way, 4 drive unit S50. To cater for the ever-expanding AV market, also included are two centre speakers: SC1 and SC2.

RIGHTLY REGARDING AR as being innovative designers, Recoton have put together two other ranges of 'speakers which highlight this; the Phantom range (not yet available in the UK), and the Hi-Res range. All Hi-Res models feature a new design titanium dome tweeter. What's different about these drive units is that they are coated with a 'diamond structure', which gives them a distinctive green hue! There are a total of twelve speakers in the range, the top three of which employ a Bob Carver/Sunfire side-firing powered subwoofer, the remaining 3 floorstanding models having passive side-firing subs. To complete the line-up there are two front-ported standmounters, two centre models and two powered subwoofers. Prices range from approx. £300 for the AR1 floorstanders down to £130 for the bookshelf AR17s.

NHT, who share their UK launch with AR, enter the market with a slightly different attitude to technology than their stable-mates. A Californian-based company, their philosophy is based on designing all the drivers in-house; nothing is off-the-shelf. They pride themselves on keeping the crossovers simple and the performance consistent.

They have two audiophile ranges starting with the Performance Series of bookshelf models. The baby of the range is the diminutive SuperZero two-way which has a sealed cabinet and a sound quite beyond its dimensions (we've managed to get a listen in!). This is augmented by the larger SuperOne and a 'Xu' wall-mounted version of each is available. Two subwoofers complete the series, the SubOne and SubTwo.

FIVE MODELS make up the Music series. The Model 1.5 is the stand-mount design that uses the aluminium dome tweeter with a 6.5in mid/bass unit. The same drivers are used in the floorstanding 2.5i. The remaining two floorstanders are the 2.9 and the flagship model 3.3. Both of these are four-way models employing a side-loaded subwoofer: 10in for the 2.9 and 12in for the 3.3. An unusually deep but narrow cabinet is utilized with the 3.3 which produces what NHT describe as 'sound in extreme'. Lastly, despite the range being predominantly audio-only models, a centre 'speaker has been included in the range.

Most of these AR and NHT products are available now; watch this space for near-future reviews!

The other range is the 'audiophile' Music Series which encompasses a slightly off the wall feature in the guise of a 21 degree angled cabinet known as Focussed Image Geometry. This, say NHT, results in direct radiation (away from side walls) which improves imaging, midrange clarity and increases the sound stage.

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Most of these AR and NHT products are available now; watch this space for near-future reviews!
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NAD
New Acoustic Dimension
SILVERADO Loudspeakers say that a floorstander should “stand out from the crowd”. Well, so far they certainly take this year’s prize for the most, er..., different finish to a cabinet. The speaker in question is the new Ryder model, which has a cabinet of 18mm MDF which is doubled in thickness at the sides and the front. The drive units are a 200mm polymer treated paper cone, a 150mm polymer treated paper cone with an aluminum hexatech voice coil and a 28mm fabric dome tweeter.

If you find the hand painted Lapis Lazuli marble effect (£1545) as shown here a little colourful, worry not. Piano lacquer is available in a variety of colours, as are real wood veneers. All yours for the sum of £1395.

Silverado Loudspeakers, 128 Clithero Avenue, Hanwell, London W7 2BX
Tel: 0181 567 0260, e-mail: silverado@skt.win-uk.net

There is no end to the energy of Musical Fidelity? Not content with having a quality product list as long as your arm, there are now two more additions to the A Series. The A3CD is a 24-bit CD player based on the X-Ray, which continues the MF philosophy of delivering a neutral and consistent performance at a sensible price. Upgradability is available in the form of a digital output for DAC use, and the classic styling matches that of the A3 and A300 amplifiers.

Also new is the A3 RDS tuner which features the same styling as the rest of the A3 models and is designed to give 98% performance from an average strength signal, such is the apparent detail that has been paid to its sensitivity. The A3 Tuner comes complete with full remote control.

Both the A3CD and the A3 Tuner are available now, priced £799 and £599 respectively.

Musical Fidelity Ltd., MF House, 15-17 Olympic Trading Estate, Fulton Rd., Wembley, Middx. HA9 0TF
Tel: 0181 900 2866

NEXT MONTH’S ISSUE

Here is merely a selection of the equipment we hope to bring you in just four weeks time:

Multi-Channel Music
It’s not just about movies, you know. With DVD-A and SACD both multi-channel, we show what software and hardware is available at the moment for the ultimate in multi-channel hi-fi, and give our verdict.

John Shearne Phase 7 CD Player
This stylish new CD player from John Shearne tips the scales at £1500. The World team give it the once over.

Zingali Omniray Concerto 1 Loudspeakers
These Italian loudspeakers have an unusual horn tweeter and a classy wood finish. We lend them an ear and give you the low-down next month!
In this, our second instalment in the home recording saga, it's the usual group test treatment for a selection of MiniDisc components Simon Pope and Richard White do the honours.

The digital recording phenomenon just seems to grow and grow. Sales of both MiniDisc recorders and CD recorders are relatively high (and increasing) and if it wasn't for the in-car market, cassette would already have reached the buffers! Even in the world of car audio, things are changing. Most new cars are offered with the choice of a CD player instead of cassette, and MD players are more common than you'd would think - Kenwood and Pioneer, for example, both have units which are apparently very popular. It's a well-known fact that many people use recording media for car playback so motoring represents a handy foot in the door for the newer kids on the block.

Last month we gave five CD recorders the HFW treatment, so this month we turn our attention to the competition. MD has been on the domestic market a while longer than recordable CD, but it's only recently, mainly due to prime-time television advertising and bus shelter bombardment, that the general populace are really aware of the medium.

MiniDisc as a concept is sold basically on its size, versatility and the fact it has "CD" quality sound. None of which can be disputed. Also, the full size hi-fi components, like those we've assembled here, are generally quite a bit cheaper than their CD counterparts which tend to be between £300-£1000. OK, so there are MiniDisc recorders that tip the scales at the top end of this price bracket, but there is also a recent abundance of new machines below £300.

On the following pages we look over six models from well-known manufacturers which we hope shows a representative slice of the MD market and its prices; how they behave, how they sound and how they compare with CD recorders in terms of both performance and value for money.
DENON DMD-1000 £300

This is an impressive machine that has been around a while, but it is still up there with the leaders. It's by far the largest and most 'professional' looking machine here. It's good to the touch, too, with no 'placky' knobs in reach. Round the back there are two optical inputs and one coaxial for digital delivery and one analogue input terminal. The conversion is aided by Denon's own LAMBDA technology. The DMD-1000 employs a 20 bit Delta Sigma A/D converter and features a barrel-load of editing features including program move, rehearsal (which enables you to check editing in advance) and undo.

As regards sound, the DMD-1000 has the quality which we're coming to expect from all the latest generation of MiniDisc machines. It may not have all the up-to-the-minute features or a 24 bit DAC, but the proof of the pudding is in the eating. LISTENING TO an Orbital recording, we noticed that a full-bodied and airy sound was nicely caught, with none of the brittleness to which this music is susceptible. Bass was deep and fast, and an almost indiscernible lift at both the top end and bottom end actually helped the sound out a bit. With an analogue input courtesy of a Linn turntable, Brahms' Fourth managed to capture the essential 'life' that is the quintessence of vinyl, making for very involving and vibrant listening.

GOODMANS GMD 920 £160

Goodmans' GMD 920 has a certain style about it. It looks a good deal less like hi-fi than the other contenders although, as measurement was to prove, there is very little meaningful difference between them all. What may be more to the point for anyone anxious just to try MD out is that the 920 is considerably cheaper than the others at £160.

In use, the Goodmans owes more to portable practice than mainstream hi-fi. For our taste perhaps rather too many of the function buttons are clustered around the one dial, although this obviously won't present a problem to computer games users. Being slightly more fuddle-fingered, we occasionally found ourselves over-recording previous entries, but this is something that more practice would cure.

There are phono sockets for analogue input and output, plus a single optical terminal for use with compatible digital sources.

It cannot be truthfully claimed that the 920 is the most heavyweight of items. The jog dial is inclined to 'give' a little, for example. This is not statement engineering. IF THESE little niggles are accepted as a collorary of its price, the Goodmans works well. Sonically it's a worthy little item; as is usual a recording from analogue vinyl gives itself away but any less exacting source is recorded without any problems.

With slightly more generously proportioned buttons and perhaps a layout that owes less to the 'designer' school, the Goodmans would be even more fighting fit. As it is, it can give the old one two value and style.
At £230, this product from the Japan Victor Company is the same price as the Technics SJ-MD100. We reviewed this model on its own earlier in the year, and thought it would be beneficial to put it up against the competition. The immediate let-down here is the fact that there is only one digital input, and it's optical. Optical cable may very well be the salvation of communications but it has yet to earn its keep in audio. This being the case, recording quality wasn’t quite up to the Technics’ standard. However the JVC is by no means a duffer. Messiaen’s heavenly orchestral colours remained so when recorded, but a little excitement went astray in the transfer. Frequencies were all present and correct, though, with no hard sounds or bass bloom.

**WHAT THE TESTS MEAN**

MiniDisc uses the same coding scheme as CD so it has a similar basic performance: frequency response out to 21kHz and 96dB dynamic range. The big difference is that MiniDisc records to this standard. ATRAC data reduction does not affect this. Our tests measure performance through the analogue-to-digital (ADC) convertor, then through the digital-to-analogue convertor (DAC).

**Frequency response** should extend from 5Hz or thereabouts up to 21kHz, within narrow 1dB limits, not a problem with these recorders. We measure distortion not only at high level, where it is minimal in a digital system, but down to -60dB, where it typically reaches 0.3%-1%. Here the convertors differ, although not by large amounts.

The record amps, with their ADC, produce a little hiss and this adds dither to low level signals, lessening distortion. Most of the recorders would not resolve a -90dB signal due to hiss, but they got close and distortion was relatively low at around 11%-better than CD, believe it or not! Cassette decks had a sensitivity of 100mV. There’s no good reason why any recorder should not be the same, but at present few MDs are. There is variability here and anyone intending to record from old tuners, phono stages or other sources needs to check compatibility. Only Denon seem to have addressed this point properly. Finally, don’t be surprised that all the MDs are alike. They are based around Sony (or Sony approved) chipsets and specifications. Sony police quality by approving production samples. We test not only to assess performance but also to ensure our samples work properly and offer a representative performance.

**EYES TO the front: the fascia is laid out in a reasonably guessable manner. Standard control marking have carried over from cassette so provided your ambitions are not too heavy to start with, you can get recording straight away and worry about the editing processes later.**

Sonomically the Pioneer gave a pleasing account of itself and, as should go without saying with MiniDisc, made recordings practically indistinguishable from a digital (CD) original. Pre-1980 analogue-recorded vinyl was a little easier to spot: this would be a serious matter if archiving records was the intended use of the recorder. Somehow I doubt it is much of an issue, many intend this sort of exercise, but I suspect few ever get round to it!
SONY MDS-JB930 £300

Coming from the home of MiniDisc, it’s no surprise that this latest ‘UK Special Edition’ Q series model from Sony is packed with the latest facilities. Inside is a 24 bit ATD conversion - Sony’s own ATRAC 4.5 type-R processing and S-TACT technology. Outwardly the Sony certainly justifies its £300 price tag with good looks and solid build. Among the numerous features is a Digital Record Memory Level to register the record level of each digital input (two optical, one coaxial, and two digital outputs). A date function automatically registers time and date, and an auto-fade in/out is possible through both analogue and digital inputs. A pitch control is thrown in for good measurement. Lastly, the current fad for recorders with a keyboard input for titling is also catered for here.

Performance-wise this machine is very good indeed: the 930 is a doddle to use and the ATRAC technology results in a clear and precise recording quality with no sense of the processed sterility that dogged early MD devices. Boulez’s airy recording of Messiaen’s Chronochromie with the Cleveland Orchestra showed up the Sony’s sense of space perfectly - the brass sounding especially unrestricted and violins smooth and clear.

MINIDISC was designed as a durable, portable replacement for cassette. Blank disc costs are getting even more reasonable: we rang Dixons in Cheapside for a spot price and they were selling TDK 5-packs at £12.95 (£2.59 each) or ten Sony discs for £18.95, which for 74 mins playing time is good value.

The bad news is that pre-recorded discs typically sell at a premium price of £16 or so - ironic because pre-recorded MDs were designed to be cheap to produce! Rival music labels have been reluctant to support Sony too, limiting the number of artists available.

So MiniDisc is a great recording medium, but expensive if you plan to build a music collection around it. Finally, MiniDisc has SCMS so don’t expect to be able to make digital copies of digital copies. Sony suggest you make an analogue copy to get around this. Otherwise, MDs erase and record like a cassette; there is no write-once format like CD-R.

TECHNICS SJ-MD100 £230

Technics have opted for a rather more solid approach with their spanking new SJ-MD100. Indeed this unit shows signs of being intended for serious use. In addition to the usual analogue in-and-outputs, the back panel boasts two optical inputs and an optical output, although no coaxial digital. Obviously use in situations without preamp ‘tape out’ facilities is foreseen. The Technics is among the most intuitive of all the units we’ve tried. Visual prompts and clearly labelled buttons made the instruction book practically superfluous for anyone who’s used a reasonably up-to-date cassette machine.

NAMING AND shaming your tracks afterwards is less frustrating than some we’ve seen; the firm jog dial making accurate placement of the letters easy. The sense of continuity with cassette operation is re-enforced by the perspex flap which covers the don’t-touch-accidentally features of each digital input (two optical, one coaxial, and two digital outputs). A date function automatically registers time and date, and an auto-fade in/out is possible through both analogue and digital inputs. A pitch control is thrown in for goodness' sake. Lastly, the current fad for recorders with a keyboard input for titling is also catered for here.

Performance-wise this machine is very good indeed: the 930 is a doddle to use and the ATRAC technology results in a clear and precise recording quality with no sense of the processed sterility that dogged early MD devices. Boulez’s airy recording of Messiaen’s Chronochromie with the Cleveland Orchestra showed up the Sony’s sense of space perfectly - the brass sounding especially unrestricted and violins smooth and clear.

Orbitals in the Middle of Nowhere showed a sweet treble and tight bass response taking MiniDisc recording into a new sphere, where musicality takes over from sterility. The 930 encompasses the best of both worlds with it’s sound and user-friendliness which make it a very strong competitor in the marketplace.

Sound quality is good; to say it was practically indistinguishable from other good quality MD machines is not to denigrate it in the least, but the fact that such results are obtainable at the first attempt speaks volumes for the format as a whole.
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As our notes on the previous pages may have hinted, drawing conclusions from this month's group has set us a more than usually difficult task. As I hope we've made abundantly clear, MiniDisc is something of a 'without fear or favour' medium. The sonic differences between the products were as nothing compared with, say, the ease of use or even the style. With our usual listening criteria out the window, there is of course a danger that we could get bogged down in a list of gadgets. There is an even greater danger that the format could do the same: none of us want home recording to become a kind of arcade game, where the product with the most accessories triumphs every time.

Steering a line between all these obstacles resulted in a close-run thing. Three of the entrants broke away from the six-pack and formed a little gang at the front. Nudging ahead of the knot by a whisker was Sony's MDS-JB930. Despite what we've written about gadgets, the Sony earned its top position thanks to some of these, although there is a world of difference between catch-penny gimmicks and features which may well become standard for the format.

Well-designed and well-built, Sony's offering is the item of choice at a price which, although hefty compared with some of the competition, seems eminently fair for what it buys. Crossing the line together came the Denon and the Technics. The Denon won out on the sheer quality of the recordings it made. We became very fond of the Technics too; not only for its accessories but also its very competitive price. It seems natural that prices all round will be coming down in the near future, and Technics are showing the way.

**MINIDISC DOESN'T MAKE much sense of the 'down the field' sort of expressions: if it works, nowadays it's good, so our final places are in no way to be considered also-rans.**

Pioneer's entry made a very strong showing but lost out a little on its price. Weighing down our opinion of its very satisfactory performance was the fact that it is at the moment £20 dearer than the Technics.

Much the same consideration afflicted our view of the JVC. Prices are going to be dipping in the near future and this otherwise excellent machine may find itself marooned on an expensive little island.

Goodman's GMD 920 is the result of a tussle in which style seems to have got the upper hand. Although it could look knockout on your shelves, Goodman's have been a touch parsimonious with the overall specification for our taste, although if you intend to use MiniDisc as an extra, the extremely reasonable price makes this a very strong recommendation.

Not being given to prophesying, we decline to say 'MiniDisc is here to stay', but weighing up its manifold virtues exemplified in our group test, we certainly hope it is. CDR is undoubtedly the choice of professionals and transfers well into the home, but for sheer practicality, ease of use and value for money, MD gets our vote of confidence every time.
Simon Pope gives his digits a clean-up with the Link DAC 2 from the USA.

The first time you see the packaging of the MSB Link DAC 2, you know you’re in for something a little different from the hi-fi norm. Emblazoned on the top is an image of a space-rocket launch - quite why it’s there I have no idea, but at least it ought to get pulses racing!

Although the MSB is a lot larger and heavier (18lbs) than much of the DAC competition, it is similarly priced. Chugging away inside is a Crystal CS8414 receiver, which finds uses in a whole host of both professional and consumer formats. The conversion is accomplished by use of a Burr-Brown PCIv11716 DAC which handles 16, 20 and 24 bit word sizes and uses a digital filter with 8x over-sampling at 96kHz. To get the full benefit of 24/96, a DVD player with a 96kHz output is required as a source. Pioneer’s DVD-717 has such an output and was volunteered for reviewing purposes.

First up was a 24/96 recording from Turtle Records of the Netherlands. This oddity presents a xylophone quartet (that’s right: a xylophone quartet!) known as Carrefour playing various transcriptions of Prokofiev compositions. Once I had in passing the initial amusement of hearing four xylophones clinking away at the usually powerful strains of the Montagues and Capulets from Romeo and Juliet, I realized that I was being treated to a goodly dose of high-fidelity. Here was clarity, air and space in abundance.

The Link DAC managed to separate, image and layer the four instruments with a subtlety and realism that was simply amazing. The contact of sticks on wood was highlighted unobtrusively, followed immediately by notes of ringing purity. Also highlighted were the speed and accuracy with which the Link handles rhythm. Lighting fast and life-like - the players could practically have been in the room.

Turtle Records to the fore again; this time laid-back jazz by the double-bass player Tony Overwater with Maarten Ornstein on Bass Clarinet and sax. More oddities were to be found here - including a smoochy version of Alanis Morissette’s Ironic. It may sound cheesy in theory, but in practice it wasn’t that bad at all! Ornstein’s playing showed itself to be beautifully lyrical and sweet-toned, placed nicely forward without being overbearing, even the breath-flow in the instrument before the note sound was exquisitely captured!

ANY DAC worth its salt will, of course, make a good job with ‘ordinary’ 44.1kHz CDs. I fed a selection of these through, including some ropey recordings which unexpectedly gained a new lease of life.

Of course, the Link doesn’t work wonders in such situations but there is still a marked improvement.

For £300 this DAC represents remarkable value for money, and makes this kind of performance relatively inexpensive. As we discovered with Midiman’s Flying Calf, DACs originally conceived for professional use can often put very competent consumer products to shame. Heaven only knows how it’s done and, when it comes down to it, who really cares? Put on some music, then simply sit back and bask in the crystalline delights - digital is finding its voice!

WORLD VERDICT

Bargain price, priceless performance. A DAC to take very seriously indeed.

The De-Regle Group
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Measured Performance see page 119
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Can't help feeling that the sort of person who'll pay for a good hi-fi loudspeaker is likely have a neat home in which to put it. This raises a contradiction. How do you get high performance with minimal intrusion? Mission have an answer in the slim, floorstanding 773e loudspeaker.

The speakers are finished in an attractive light wood veneer and come with removable black fabric grills. The profiled front baffle is sufficiently well finished to make the 773es visually attractive with the grilles removed. A floorstander like this takes up no more space than a stand mounted loudspeaker, but there's more air in the cabinet, which can mean more bass and higher sensitivity, providing the engineering is good. Mission minimise visual intrusion further with a narrow cabinet just a tad over 17cms wide - close to 7in - which certainly makes the 773e inconspicuous but it dictates the need for floor spikes to ensure stability. You can’t have everything!

Mission habitually engineer their products well. Our measurements showed the 773es produce a very loud 90dB from just 1 watt, which is well above average and as good as you can get - they blew my socks off with 30 watts or so! They can be used with higher powers but do not demand powerful amplifiers, which widens choice, as well as keeping overall cost down.

At 85cms high (less than three feet), the 773es don’t exactly touch the clouds. The tweeter is quite low down but roughly at ear height when seated. It is well integrated with the two bass/midrange units so the sound doesn’t change with height. I was surprised at how light these ‘speakers are. They are built from 15mm MDF, which is flimsy unless braced. The cabinet vibrated heavily when fed strong bass and this is audible at times, making for some ‘boofing’ and general boxiness. Mission recommend placing the 773es up to a foot from a rear wall but I feel this is too close. Bass balance and quality, as well as stereo imaging improve if the distance is increased.

Vocals were placed well forward of the loudspeakers, making for a clear sense of detachment between 'speakers and performance, an effect that enhances realism. Given a test like Gabrielle’s laid-back vocals, the Missions picked her out nicely, bringing detail and insight to her songs. There was a degree of contrivance here though, since some of the detail and forwardness came from the tweeter’s over-strong high frequency output.

With a recording lacking strong treble the 773es seemed natural enough, but at times the tweeter could sting. Instruments and effects in Radiohead’s Paranoid Android from OK Computer sounded bright and hard and the tambourine in The Beatmaster’s I Can’t Dance to the Music was quite acidic. This was hinted at by our measurements which showed excessive tweeter output.

At the other end of the audio spectrum bass output was forceful and deep. The twin drivers move a lot of air and can deliver a healthy punch to kick-drum, for example. The room shook convincingly from the lows in Garbage’s Version 2.0 but the deep, rolling bass line and strong drumming in Wombo Lombo, from Angelique Kidjo’s ‘fifa’ set the 773es off; the cabinet walls demonstrably lack rigidity, obvious when listening to the cabinet from behind, and in the amount of vibration I could feel with my hand. A pair of Tannoy Revolution r2s manage better in this respect, whilst providing the same amount of bass.

These ‘speakers are capable of a big, detailed sound from compact cabinets and they’re immediately impressive. Excessive tweeter output makes them bright and sometimes hard though. The slim cabinets also had a contribution to make - sounding a little boofy when pushed hard by strong bass lines. All the same, Mission’s 773es get a lot right, sounding detailed, forward and muscular. They’re impressive and pretty accurate - enough to please a lot of people.

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The sensitive sort

As ‘SE’ fever continues to spread, Jon Marks meets Arcam’s latest tweaked CD player, the Alpha 7SE.

Most numbers never enjoy true fame outside of a mathematics department or a bingo hall, but a couple of digits have been basking in the audio limelight of late. Not content with making it out of the military and into civilian life, these days the number 24 features on more than just clocks, train timetables and the banners of never-closed supermarkets. Back in the bad old days of CD, 16 was the number of beastly sound; now, 24 bits of resolution offer sonic salvation according to manufacturers of CD players like the £330 Alpha 7SE from Arcam.

Lifting the SE version of the Alpha 7 above its normally-aspirated sibling is, first and foremost, a 24-bit Burr-Brown converter. Other performance enhancers include an improved power supply and a reduction in jitter, while the addition of an optical digital output alongside coax is sure to keep MiniDisc compilation-makers happy. What hasn’t changed is the appearance, which could best be described as “functional”. At least the 7SE has upgradeability on its side – plug-in DAC modules allow it to rise all the way to full Alpha 9 status.

Joining the Arcam for the review were Jamo’s Concert 8 loudspeakers atop a pair of Elemental Audio Reference stands, a modified Mission Cyrus One integrated and a battery-powered WA 50S married to Crimson Electric 630 monoblocs.

Once 72 hours’ burn-in had removed a few of the Arcam’s rougher edges, I plied it with the Hip Hop Forever compilation mixed by Kenny Dope. From an enjoyment perspective, Hip Hop lives or dies by the musicality of the equipment that replays it. In its favour, the Alpha 7SE had a bass articulation, punch and overall speed that injected plenty of excitement at the start of Disc 1 of this 3-CD set. Unfortunately, by the end of Disc 2 my attention was beginning to wander as the tunes lacked maximum musicality. Sure, the bass had bounce, the hi-hats and vocals were crisp (albeit with splashs on the former and added brightness on the latter) and the imaging was clear, but the whole remained less than the sum of the parts. It was only after a slew of CDs from the likes of Bob Marley (Kaya), Sarah McLachlan (Fumbling Towards Ecstasy), Axiom Dub (Mysteries Of Creation) and Bjork (Homogenic) and time spent recalibring that the Arcam started sounding happier. Swapping interconnects helped smooth the treble, but it was a change in the mains cable department to a run of Kimber’s standard PowerKord that the player proved most sensitive to. With Beck’s Odelay spinning within, the Alpha 7SE now sounded confident, controlled, rhythmic and better balanced tonally. Imaging and sound staging improved as well, although the addition of the Kimber bumped the total price up to around £400, which would buy you the mighty Marantz CD-63 mkI-Signature which has poise and sophistication that the Arcam can’t really match.

In line with recent family tradition, the Alpha 7SE has the sort of presentation that will go down well with fans of dynamism, detail and an enthusiastic top-end. This approach to music-making can pale in the long-term, though, and getting lasting satisfaction from this player involves an extra investment in time and money. As ever a careful audition is mandatory, as is sympathetic mains cabling.

Arcam Alpha 7SE £330
Arcam Pembroke Avenue, Cambs. CB5 9PB
Tel: 01223 203203

World verdict
Refinement comes second to speed in the 7SE, so careful cabling is required for best results.

Measured Performance see page 119
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ALTHOUGH there are exceptions, such as the classic Pye Mozart, Leak Trougline II and the ever popular Roberts radio, the get-up of the Great British Tuner has always been a bit on the functional side. Whereas a lot of effort has been channelled into the looks of CDs and amplifiers, aesthetically the tuner has of late been an also ran. Admittedly, fewer people invest in a tuner compared with a CD player, but shouldn't this be even more reason to make them attractive? Give people the incentive!

Myryad have come up with a cracker. The FM-only T100 manages to combine function with fatal attraction in a way that pleases - as indeed do it's partners in the M Series. The blue LED display only shows the frequency tuned (no RDS) but somehow it suits the look. An ergonomic, smoothly machined rotary knob dominates the fascia. This makes station-skipping a pleasure instead of a hassle.

ALSO ON DISPLAY are two red legends: stereo and on tune - which shows optimum tuning: there is no dedicated signal strength meter. If you're getting the impression that the MT100's facilities are a bit skeletal, you'd be right. What it does have is nineteen presets, 'search' auto-tuning, a mono button and - that's about it. One of the claims for Digital Radio is ease of use. The MT100 is at least as easy, if not easier. In fact it's a super-doddle! It also plays music - very well indeed.

Living south west of the river Thames at the top of a hill I can see Crystal Palace in the distance, so an outside aerial isn't always necessary. This proved to be the case with the MT100. Using the supplied chunky pink inside aerial into the adapter (also supplied) I was greeted with inky black silence which smoothly drew away to reveal a William Byrd anthem, sung by the Cambridge Singers on Radio 3. As well as the excellent reception the Myryad showed itself to be a master of reproduction with a deep, natural soundstage. The voices were both firm and light without becoming ectoplasmic, with round vowels and smooth consonants. A little later a solo piano piece was made to sound incredibly focussed and relaxed, even with some seriously complicated finger-work going on. The MT100 retains the excitement of music whilst making it an enjoyable and relaxing experience.

MALE VOICES were nicely-rounded and the MT100 passed the acid test of female voice with flying colours, making them warm instead of shrill. All this, of course, helps when listening to commercial stations. The warmth managed to iron out the processed creases found in Radio 1 which developed clear and focussed bass with coherent smooth vocals. Although the brightness was still there, it was happily levelled out to a listenable level.

If you live in an area where reception is strong and you only listen to FM, I would strongly urge yo to give the Myryad a listen, especially if you're considering going digital. It may not have all the facilities of, say, the very fine Marantz T-17 (radio text, RDS), but it betters it with a more natural and 'rounder' presentation. I listen to the airwaves quite a lot and I found the MT100 right up there with the best. Admittedly the lack of facilities let it down a bit, but I would plump for sound quality over gadgets any day and happily give the MT100 a home!

Myryad MT100 Price £530
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Tel: 01705 265508
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In the beginning there was darkness
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Classic turntables from £360, Composer loudspeakers from £650
The range of genuinely British Hi-fi these days is not vast. Without delving too deeply into the vexed and vexing issue of what truly constitutes 'British', and indeed in these Global Village days whether the country of origin has any significance other than knowing which head to kick, it was something of a surprise to find that this little amplifier is designed and built in Cambridge.

Token's K50 50W integrated appears to have been drawn with standard rack dimensions in mind and accordingly measures 3in by 17in by 12in (hwd). The casework is not the most robust you'll ever encounter but it is satisfactory for normal circumstances. Socket legends on the back panel are written both ways up - there's no knowing which way up your head will be when plugging things in! As is becoming quite usual, an output is incorporated for the purposes of bi-amping. Although no phono stage is provided, in this price range there is usually something to be said for having an independent unit for this purpose. Input is selected by a hefty brass knob in the centre of the front panel: CD, Tape, Tuner, Video (that's the one with pictures) and Aux. By-the-bye, 'Tape' seems now to be the generic term for recording media generally.

Setting light to Stravinsky's Firebird gave the Token a little more to think about, particularly about ten minutes in when the bass drum gets to work. Although there was no difficulty with supplying the power, a fractional lack of sweetness in the midrange took the edge off - or rather put the edge on - to the sound. On the plus side, the imaging is distinctly good on this particular recording, and the Token passed this on without spoiling the spaciousness. Power isn't everything; even the five voices for a Lassus Mass setting are deserving of proper consideration. In running this Naxos disc, I felt that the Token was itching to get at the powerful stuff again! Splitting hairs slightly, but I thought the amplifier left the renaissance masterpieces feeling a smidgen unloved.

No shadow of such a doubt clouded Radio Boom-Ba-De-Boom or whatever it was. Unashamed mid-bass power winged its way through the amplifier and any reservations about finesse seemed beside the point with this sort of music. A low-feedback design can lose the benefit of increased 'freedom of speech' with an increase in audible distortion. In other words it's a fine line to tread. At the price, it's fair to say that the Token K50 just about keeps its balance!

Richard White considers signing Hailey Audio's declaration of independence, the £345 Token K50 integrated amplifier.

World verdict

Well specified low-feedback design gives punchy results, if a little unrefined. Well sustained power at quite a reasonable price.

Measured performance see page 119
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Our friendly and experienced staff will be happy to assist you through every step of your purchase, and will, when appropriate, deliver and install your equipment.
A J van den Hul is a name to conjure with in Hi-fi.
Richard White crossed the channel to learn a trick or two from the Old Dutch Master.

The fields of cartridge manufacture and, more recently, cable technology, the Dutch firm of van den Hul BV has established and maintained an enviable position, with their highly specified hand-built pickups the item of choice for many with deeper pockets, and their ground-breaking carbon cable technology having no serious competition at all. On more down-to-earth matters, the less esoteric branches of the cable business are supplied with the less expensive range of carbon and metal Hybrid cables.

Mr van den Hul - 'Ar' to everyone - is a man of ideas. So much became apparent to me within half-an-hour of meeting him at Schipol Airport. In appearance he somewhat resembles a stereotypical 'professor' of the Heinz Wolf (57) variety. With his enthusiastic manner of speaking, the impression is somewhat reinforced.

A J's interest in electronic matters began with his father's collection of valves and other bits and pieces. Sadly his father was killed by the Nazis as a Resistance member during the war. As a result of this tragedy, the young A J was confronted by a bewildering array of derelict equipment with nobody to tell him how it went. The answer in these cases (aptitude and mains voltage permitting) is that you teach yourself. Thus A J van den Hul began on a path which was to lead to him teaching science as a profession.

SOME YEARS AGO, while almost casually pondering a problem concerning the production of spherical tips for styli, van den Hul was inspired by the idea for an improved stylus profile. As back-of-envelope dreamers are all too aware, thinking of the idea is one thing, executing it is quite another matter - that's where the really hard work starts. The success of the vdH cartridge business, and the fact that his diamond profile has been adopted by others in the same field is sufficient testimony to A J's abilities as a practical engineer.

The same could be said to apply to the development of the still-unique carbon cable technology. It is more natural to regard carbon as a resistive rather than a conductive material but, leaving this aside for the moment, it has some very desirable properties for cable use, not the least of which is that it is chemically inert under usual audio conditions. In this respect it is superior to all the common metals, all of which are subject to molecular disorganization and oxidation, to the detriment of signal purity.

Immense technical difficulties had to be overcome in order to make the idea a reality. Suffice it to say that the van den Hul products incorporating the technology have not inspired a rush of imitators, despite the universal plaudits the carbon cables have garnered.

SCATTERED AROUND the listening room-cum-workshop are numerous examples of the vdH cable product. The expression 'tireless worker' has become devalued by over-use but it's comforting to know that A J's cables are always having to re-prove themselves to the man who designed them. Dominating the end wall is an interesting pair of loudspeakers: the bass is catered for by transmission-line loading, the midrange by conventional horns and the super-treble by a horn-loaded ionophonc device - the first I'd seen outside the rarefied atmosphere of a hi-fi show.

Connecting this little lot to the amplifiers were some carbon 'speaker cables, naturally. Judging by the retail price of less than three feet of carbon interconnect, the value of a few yards of 'speaker cable would make the average enthusiast come over all faint. Of course, considered in the light of an essential piece of test equipment rather than a one-up hi-fi accessory, these leads could be cheap at the price.

It is not given to every one to turn an innovative idea to practical purposes. To have contributed two, as Mr van den Hul has, almost looks like carelessness, but it's the sort of carelessness the world of audio could use much more of!
INITIAL IMPACT

Simon Pope decodes Technics' new SB-M01Es and ponders the dimensional challenge.

Most people must be familiar with "size doesn't matter, it's what you do with it that counts!" This phrase could easily apply to these loudspeakers from Technics, for they are truly diminutive. They're so tiny, in fact, that it's hard to imagine them emitting anything resembling a true hi-fi sound. To use another cliché: looks can be deceiving.

Getting the SB-M01Es out of their box, I was immediately struck by the quality of their build. Not in the anvil class, mind, but solid and very compact. None of those cheap clip terminals here either. The spiked stands supplied give a noticeable benefit, though once attached, they can still be use as genuine bookshelf 'speakers. Technics recommend that they are placed roughly 2" from a back wall for the bass reflex system to work properly.

Once music is pumped through them the performance is quite often gobsmackingly impressive. Unlike some bookshelf models, where much is sacrificed for a little high and low frequency boosting, the Technics have excellent imaging and detail. This where the 'hi-fi' comes into it. However, with their low-ish sensitivity, they need a fairly hefty drive.

These 'speakers prefer good recordings. Playing a CD of Dodgy (and, believe me, the recording quality really isn't) produced a distinctly My First Record Player sound. The Best Of Everything But the Girl produced a vastly improved performance - it was hard to believe they were the same 'speakers!

What struck me most was the wide open midrange. Vocals were natural and beautifully placed between the two cabinets. Fret sounds on the guitar were evident, as was all the high frequency percussive bits often overlooked by cheaper models.

THE END OF the CD included two Massive Attack tracks, and here was the acid test - this stuff is incredibly bass heavy and there were certainly many frequencies missed out by the Technics, although they put up a brave fight!

Sensing where the M01Es felt at home, I got all Seventies Rock style and put the close-mic'd Babe I'm Gonna Leave You by Led Zeppelin on the T&A CD player. The opening acoustic guitars and vocal sounded almost as good as they do through my reference Magneplanars! The two guitars were cleanly separated and crisp (with plenty of ambience) with Robert Plant's voice well placed in a surprisingly deep sound stage. However, the 'rock' bits left the Technics a bit wanting, the mix shrinking in size compared with the acoustic sections.

Out of the leather jacket and into tails. Beethoven's Overtures conducted by Nikolaus Harnoncourt with the Chamber Orchestra of Europe offered the chance for the Technics to shine, but in the large-ish environs of my front room the true sense of scale couldn't quite escape out of the small boxes. Nonetheless the orchestra sounded controlled and smooth, with brass and woodwind very live and natural.

These babies are ideal as part of a detailed and refined system for a small room or a second system for your bedroom. Large spaces have always needed large boxes to fill them, and even though the sound is remarkably large for their size, beefy music (especially orchestral) sounds a little confined.

These 'speakers have many excellent traits which merit serious consideration: imaging, sound staging and clean stereo separation. Treble is sweet and smooth and the bass is well-focussed and secure. This is miniature hi-fi that aims for the high end sound. So size matters? Maybe, but you'd be surprised what the little boys can do!

Technics SB-M01E £400

Technics
Panasonic House
Willoughby Road
Bracknell, Berks.
RG12 4PF
Tel: 01344 86244

WORLD VERDICT

Punchy and dynamic, yet refined. In a small environment these highly detailed 'speakers are excellent. Don't expect oodles of deep bass though!

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BERLIN WALL of Sound

Simon Pope jets off to Berlin for the 75th Internationale Funkausstellung.

I'd heard about the Internationale Funkausstellung many times before. Most of the comments were along the lines of "It's so big", "It's too big", "It's mammoth" etc., etc., "Big deal" thought I. Now that I've made my first trip there, let me tell you something: it's...er...big; very big. And so, come to think of it, is Berlin, where the 75th show was held this year.

Twenty-six halls, each not much smaller than London's Olympia, house 816 exhibitors from the world of consumer electronics for a period of more than a week. It's most definitely an 'event' and 1997's show attracted well over 400,000 visitors.

Some of the halls were dedicated to televisions, computer technology and thousands of kids trying out the new Donkey Golf 47 or whatever the current game of the week was! This was often accompanied by live German 'techno' DJs putting all their 'creative' efforts into a live set. I am obviously getting too old for this. The relative calm of the audio halls beckoned...

CRASH, BANG, wallop, growl! Instead of Mozart, it was Godzilla baring his gnashers and treading on cars. The inevitable amalgamation of audio and video means that DVD-Video presentations, with ear-shattering home cinema set-ups, were rife. I gulped a couple of aspirins down and trudged further into the labyrinth.

At last year's shows, the cutting edge products were DVD and SACD - this year it's MP3: everything from MP3 juke boxes to portables were on show. However, the balance of old and new was pleasing: for instance, German vinyl specialists Clearaudio had an especially good display. German distributors Janus (of the Jazz Piper MP3) were showing all their Shinco SVD-210 and SVD-360 MP3/Audio/Video CD player. The SVD-210 is a single disc player, whilst the 360 can take up to three discs. These models will read CDs, video-enhanced CDs and CDs with MP3 information, which, albeit with data compression, will store up to twelve hours of music on one disc! Although not yet available in the UK, watch this space for news of the invasion!

After taking a short pit-stop for a beer and a sausage (when in Rome!) I sauntered into the vast cavern that housed Panasonic and Technics. Matsushita are manifestly taking DVD-Audio seriously - both Panasonic and Technics have models that will hit these shores by the end of the year. These players are described as 'universal' and will play DVD video and audio discs and CDs. Hourly demonstrations were organised to lure the German public.

Now that Sony's SACD player is ready available, the trend was more towards promoting the format as a whole. SACD had a dedicated stand in which prototype DSD products were shown from Onkyo and Aiwa (a midi system with in-built screen), amongst others. To fend off one of the most common questions ("what software's available, then?") a catalogue of current SACDs was handed out which, whilst not all-embracing, was impressive in its quality.

TAG McLAREN boasted a speedy visit from Mika Hakkinen to put his stamp of approval on their products. TAG also took this opportunity to launch their F1 loudspeaker. These are 4-way heavyweights with a design as far removed from the norm as is possible. Designed by Clive Grinyer, the unique shape is intended to minimise internal standing waves and refection.

One last eye-catcher was a whopping Magnat Vintage 990 loudspeaker on the Kecotan stand. This beauty uses a 24in down-firing bass unit. Unfortunately there wasn't a working demonstration model to listen to. I suppose after all that fine reconstruction work, the last thing Berlin needs is buildings being shaken to their foundations!
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kj WEST ONE
Simon Pope gets stylish with the 501.2 & 556 pre/power combination from Meridian Audio.

There's no denying it: no matter how many times I've seen Meridian gear before, I'm still impressed. The solid black mass of the 556 power amp says simply "I'm cool, don't mess!". Rather like their Huntingdon neighbours Cyrus, Meridian's distinctive look has been around for quite a few years and yet still has the knack of looking cutting-edge.

This is the new, lowest-priced pre-and-power combination in the Meridian stable, and although not cheap when compared with some similarly priced kit we've encountered, you certainly get your money's worth when it comes to build and finish (black textured enamel and glass?).

Versatility is the key word to the pre-amp. Six analogue inputs, CD, Radio, LP, TV and two tape inputs enable many upgrade possibilities. Although very much a company dedicated to all things digital, there is an optional MM or MC phono input on the 501.2, albeit for an extra £93. The front panel boasts a four character LED display with the volume level in decibels. The midway point is about 65dB down on full power - I say 'about' because the volume is controlled by up/down buttons rather than a knob. In use this is a bit of a mixed blessing.

Rated at 100W per channel into 8Ω, the 556 power amplifier uses eight transistors in the output stage with Meridian's own self-adjusting bias correction keeping an eye on load levels.

Meridian amplification equipment has always sounded somewhat clean and precise; its detractors would say hard. This new combination sticks to the Meridian guns, but seems to have raised the level of transparency a step higher. Plenty of beef here: owning a pair of power hungry Magneplanar SMGA 'speakers gave an ideal opportunity to test Meridian's claim that the 556 is "ideal for driving difficult loads".

After a few weeks or so with the amps in the front room of maison Pope, I found myself using the pairing on quite a regular basis. Like certain records, they are definitely 'growers'.

It must be said that they perform better with certain types of music. Over-warm music and recordings, like the Vienna Philharmonic's Brahms' Fourth tended to sound a bit thin through the amps and lacking rhythmic clout. All this changes with brassy and 'cold' music such as Sibelius' impressions of the bleak Finnish landscape. The desolation of the last movement of the Fifth Symphony sounded magnificently powerful and detailed, with the brass section clean, violins crisp and bass strings firm and smooth.

This trend continued in Rock and Dance music. Punchy, hard music such as the insensitive ranting of Rage Against The Machine powered gloriously through the 'speakers with considerable muscle. The same impressive results were achieved with Underworld's Second Toughest In The Infants album. The Meridians kept tight supervision on rhythm, so the electronic beats maintained their mechanical edge and the slightly 'glassy' sheen of the sound - not always welcome - suited the space-suit clinical nature of the music.

Because these amplifiers sound so 'solid-state', the top end could sometimes sound a trifle hard-edged. This lack of warmth contributes to shallower sound-staging than some of the competition. These points aside, this cracking-looking combination has plenty of cajones, as the Spanish say, and with exciting material delivers the goods with impressive clout and clarity.

**Meridian 501.2 control Unit £750**

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Impressive with high octane music, but lacks that bit of warmth to bring out the best in laid-back material. Great build.

**Measured Performance see page 119**
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Richard White skirts a mini 'speaker with a serious attitude.

"Jeeves . . ."
"Sir?"
"About those thingummies; you know, the whatchamacallits . . ."
"I fancy that 'loudspeakers' is the term you require, sir."
"Thank-you Jeeves; anyway, about the loudspeakers, do you really think those six driver jobs with the purple grilles are, well, not quite on?"
"No sir."
"Plenty of fellows have asked me where I bought them."
"Possibly in order to avoid the same salesman, sir."
"All the same, Jeeves, they do have a certain something, don't you think?"
"Unhappily yes, sir."

O PERA'S Minis seem to be intended to carve a niche - or is that a shelf? - of their own. To begin with, they have manifestly not been built down to a price as far as construction is concerned. Although they measure only 10in by 6in by 7.5in (hwd), they tip the scales at a satisfying 8.75Ibs each. That mahogany casework has quite a lot to do with this. Arranged in what is about the only possible configuration in the space, the mid-bass driver and the soft dome tweeter almost crowd the front-firing port off the baffle. Cable terminals on the back are pretty hefty, although unhappily no provision is made for bi-wiring.

Reading the manufacturers' blurb challenged me to investigate one claim in particular: that the Minis could be placed more or less where one liked. Since this flies in the face of most instructions, during the course of my listening I contrived some pretty unorthodox positions for them and was pleased to find that there is quite a lump of truth in the claim. Albeit imaging was not always at its best but for achieving a usable result, the Operas did show themselves to be fairly forgiving.

GETTING DOWN to specifics, Alfred Brendel's masterly bash at Liszt's Fantasy and Fugue on Bach demonstrated that the Minis had been conceived for 'serious' use, and probably 'serious' music with it. Brendel's playing sounded unusually sonorous even by his standards. I can readily imagine practically 'dead' acoustics in which this attribute would be very handy, though if your system errs on the warm side it might want watching. Despite this caveat, the Operas displayed none of the dreaded boom; I imagine that the cabinet construction plays an essential role here.

By chance, Elgar's Pimms and Cucumber March No 2 was tickling the airwaves when I tuned in. Even-tempered to a fault, the 'speakers made short and creditably musical work of the percussion thumps which afflict the trio section of this work.

Continuing to this feast of reason, up jumped the Vienna Philharmonic to accompany the stupifying Christa Ludwig in Brahms' Goethe settings. Considering the size of the 'speakers, this came over very well, with a captivating richness balanced by sparkle and light.

Despite my general scepticism concerning mini loudspeakers, Opera's pint-size units made themselves very comfortable practically wherever I placed them. Fractionally bottom heavy they may be, but then most people prefer to be safe rather than sorry where bass is concerned. For a 'go anywhere' design with high-class styling and construction, coupled with a very musical outlook, it shouldn't be difficult to find good homes for them.

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PLEAS consider some mild criticism; the quantity of "useful" prose - reviews, features etc. - seems to be steadily decreasing, replaced with junk of no interest to hi-fi, or with inset pictures of trivial details. I know the new DTP software is very versatile and great fun, but it's not what hi-fi enthusiasts are paying for.

The columns are especially irritating - eg. in the October issue, Noel Keywood takes a page to say "It's difficult to find good blank disks in Tottenham Court Road, but one source is Pro Tape in Percy St." He could have done something useful with the saved page, like telling those of us who don't live in London the best brands, and the mail-order sources and prices.

Dominic Todd - personally, I don't care about "socio-economic categories," if I did I'd read The Economist.

Richard White - at least partially worth reading, say about a third. As in his otherwise good review of the MF A300, where one and a half columns are wasted before he starts, it is difficult to avoid the impression that he is desperately trying to fill the page. A factor he seems to be missing is "What else can you get at the same price?" The review could end by saying "the Pickupenrun Mk. 7 is reasonable, but the (long list of pickups) are better at the price." or alternatively "I can't think of anything better without spending much more."

I hope that you will take this as an attempt to criticise constructively.

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also that you will do more of your reviews of old-world classics such as the Quad II amps and electrostatic speakers; I was so impressed that I now have a set - after much searching of “For Sale” ads.

Regarding electricity is probably generated hundreds of kilometres from our homes, is fed through step-up and step-down transformers, then distributed through a possible mixture of stranded copper or solid aluminium cables - some of which may have been buried in the earth for sixty or seventy years - how on earth can the last metre of cable transform the sound?

Also, cables ‘burning in’ is another source of amusement. I am an electrician, and when I re-wire a house I do not have to wait ten hours for the lights to reach full brilliance or the kettle to boil more quickly! (Cables may burn OUT if the connections are not tight.)

I feel Hi-fi is getting a touch of The King’s New Clothes about it. Pay an arm and a leg for a metre of cable and if you cannot hear the difference, you are a fool.

In my opinion the only ones hearing (or seeing) a difference are the cable manufacturers’ bank managers!

D Hamilton, Surrey

I must admit to having a certain amount of sympathy with your views. Unfortunately for all we sceptical types, it’s not a simple as it seems. To take an analogy, our water supply comes through whose knows how many different environments before it reaches the tap. Nevertheless, it is still possible to filter it or soften it before use, with markedly beneficial results if you happen to live in an area where your bath resembles a lime cavern and your tea has a film on it!

Although cable design is something of a black art as far as I’m concerned, it surely stands to reason that design cannot have no effect on the result. By well-conceived weaving of the strands, it should be possible to induce cancellation effects for some of the unofficial stuff which tends to add itself to the mains frequency; at least this appears to be the premise on which most mains cables are designed. I suppose the real idea is to give the smoothing circuits as easy a time as possible, without having to worry about spurious beyond the call of duty. The jury may still be out in some instances, but there are too many satisfied customers for the effects of mains cable on sound quality to be just sales-talk - and I say this as an accredited sceptic on the matter!

‘Burning in’ is jargon for ‘sounding nicer after a time’. It is difficult to specify what precisely causes the phenomenon, but it can make a difference; when we’re dealing with micro-voltages it is too sweeping to say that, say, magnetic realignment of the cable material (the most common explanation) can’t make a difference.

In my experience, it pays to keep a suspicious nature and an open mind!
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**UP TO SCRATCH**

WHILST listening to a CD the other day (Massive Attack's Blue Lines, which I found out walking) I was not surprised to find that the many scratches on the playing surface made it virtually unplayable due to jumping.

It occurred to me that if the scratches could be polished out without causing further damage, then the disc could be restored to full working order.

After trying various household cleaning substances (on the discs, not me!) I found that toothpaste has just the right polishing qualities for the job.

Simply lie the disc on a flat surface and apply the toothpaste with cotton wool or pads of kitchen roll, polishing radially with moderate pressure for about two or three minutes. Pay extra attention to any really bad scratches (the width of a scratch being more detrimental than its depth).

Although this process leaves a slight frosting to the surface, players don't seem to mind this: the three unplayable CDs in my collection (including the lucky find) have all been made 100% once more by this method.

I have not yet experimented with different brands - maybe Colgate would give your player the 'ring of confidence'!

I hope this tip will be of use to fellow readers who, like myself, begrudge paying rip-off CD prices once, let alone a repeat purchase for jumping discs!

Jez Arkless
Arkless Electronics, Teeside

---

**DO YOU HAVE TO LET IT LINNGER?**

I HAVE the following Linn kit:

- LP12/Cirkus/Ekos/Klyde/Lingo record player
- Karik 3/Numerik CD player
- Kudos tuner: Kairn/Klout amplification
- Kaber loudspeakers with Linn cables and interconnects

Most of this has been upgraded to current spec.

Problem: if I were to buy this lot new it would cost (save the record player) about £11,000. If I sold it, I might get £3,550 - £4000. I love the record player but have tired of some or all of the other components. I was thinking of keeping my LP12 and ditching the rest, then using the proceeds to buy a new CD player, budget tuner (I only listen to the radio occasionally), plus amp and loudspeakers. Would it be mad to do so?

Can I buy superior sound quality by spending £5000 or so on replacements when my Linn gear cost twice as much?

I have heard other systems which cost much less than mine that nonetheless seemed to be more musically satisfying. My CD is tiring but maybe at the end of the day all CD players are like this!

If you consider I could put a system together for this sort of money which would be a big and definite improvement, please point me in the right direction.

Jonathan Diamond
Herts.

---

A traveller from the Planet Linn! The Monarchs of the Clyde produce a very full range of quality hi-fi, which it is fair to say gives a distinctive sound. To those who love it, there's nothing else; those who don't are left wondering what all the fuss is about. It seems to me that you're part way between the two camps.

It may be worthwhile having a look at what you've got in case any one item is contributing disproportionately to the malaise you're feeling. I note that you say that your gear has been upgraded to the latest specifications but, for instance, Linn loudspeakers have not gained universal approval. Why not try a change of 'speaker first.

In the first place, a loudspeaker not specifically designed for the rest of your system could be very revealing of whatever is at the root of your problem. Secondly, if a new pair effects a cure, you'll have saved a small fortune while keeping the benefits of a familiar system. Jamo's Concert 11s at around £2000 spring to mind: they have a good deal of power and sparkle which may give just that bit of lift.

We all have different tastes and suggesting systems is an occupation fraught with hazard - as many dissatisfied customers of hi-fi 'specialists' will testify. I do not recommend wholesale slaughter in any case. If you change just about everything, the sound will certainly be different but quantizing any improvement could be difficult. On the other hand, if just 'different' will suit you for the moment, I'd recommend you look at Musical Fidelity's A300 (£1399), Creek CD43 (£500 - remember CD won't be for ever!), Cambridge T500 tuner (£180).

That looks like just over £2000 to me, which leaves an awful lot of money for your loudspeakers.

Better than your Linn? Difficult to say, but a change can be as good as a rest. Best of luck. RMW

---

Jonathan Diamond
Herts.
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SIZE DOESN'T MATTER

I have just bought a Musical Fidelity A220 amp and am looking for a good set of speakers to match.

My current set up is a Sony CDX5000 with QED interconnects. I have a room which is about 10m x 5m but the available listening area is more like 5m x 2.5m. I like listening to live recordings - Spanish guitar, Clapton etc. and have tried the following speakers so far: B&W 602 (series 3) - favourites, Kelly KT3, KEF Reference 3, Magnaplanar 3.5R and Castle Harlech. What would you suggest? I don't mind second-hand and have a budget of £800 - £1,000.

Charles Alison
Hong Kong.

Well, it looks like you've done a fair amount of preliminary auditioning already. An important factor to consider here is space - I suppose living in Hong Kong has to have a downside! All of the models you name will have their strengths and weaknesses and all are also large. If the whole room you mention was the listening space, you should have no problem with this, but if it's half the size, as you say, you may find yourself getting swamped (physically and musically!).

The Magnaplanars will give you a wonderfully detailed and punchy sound, but are power-hungry and may not suit your amp, if that is a priority. The Kellys will match the 50W+ per channel of the class A A220 very well and give a powerful and involving performance, due to their high sensitivity, but they're not exactly subtle. Size is a problem too, as with the KEF Reference 3s. Although excellent performers with deep bass, the KEFs need a very large room (10m x 7m minimum) with a tall ceiling, otherwise they will just be too much with bass heavy music. The B&W and Castle models are probably closer to the mark when it comes to balancing your system, but the Castles can sound a bit sterile, we found.

As an alternative to the B&Ws, try a pair of Jamo Concert 8 stand mounters, which have beautifully clean sound with solid punchy bass (but at £1500 means you may have to consider a second-hand pair). Richard swears by his Klipsch Heresies (reviewed May '99) which could be an interesting and powerful listen. These sweetness image perfectly and will bring your acoustic guitar material to life like few others can.

Charles Alison
Hong Kong.

THE BEST OF BUDGET

I've just come back to the world of Hi-Fi after a ten year absence abroad and desperately need some advice on where to start upgrading my current (very) budget system.

I recently picked up a Technics SL-PG590 which had good reviews as a budget CD player, and also have a basic Technics amp which is three years old, along with a pair of Sony E-30 speakers which are sitting on bricks and concrete slabs.

Surprisingly the sound is OK, but now that I have to really listen to music again, I really want to start upgrading this kit. I have also recently started collecting records (again) and want to buy a reasonable turntable in the next few months so that I can actually listen to them!

I live in a first floor flat which doesn't have a very big room (4m x 3.5m), and the E-30s cause quite a bit of boom, so I was intending to go for something like the Tannoy M2.5s or the Aegis One speakers on stands. Next in line would be the turntable. It seems that the Rega Planar 3 is the obvious choice, but if I go for the Rega I would also need to upgrade my amp to get any real benefit from it.

I didn't want to spend more than £250 on speakers with stands but with the KEF KT3, I am quite happy with my current bricks and paving slabs in the short term if spending the extra money on the speakers will reap real benefits. Apart from the cost of the Rega turntable, I could spend about another £250 on an amp, but I don't know where to begin as the choice seems even wider than that for speakers. Please help!

Nick Vivian
High Wycombe

Panic not, help is at hand! As we discovered recently, the Acoustic Energy Aegis Ones are a great buy. They have a punchy and solid sound with minimal bass boom (as long as you keep them out of corners!). They're not exactly the smoothest around, but their sense of scale goes well beyond their dimensions. The Tannoy m2.5s that you mention have deep solid bass that might overwhelm your small listening area. Give them a try, though, along with KEFs new Cresta 2s, which are powerful yet civilised and may suit your conditions better. Both Atacama and Target make decent stands for any of these models for about £50.

As for an amp to compliment a Rega Planar 3, why not give an ear to Rotel's RA931, which has a competent phono input and is excellent value at £150? The extra £100 or so can go on quality interconnects/speaker cable to enhance the sound even further. SP
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Is there anybody there? Jon Marks summons up the Thule Spirit IA60 to discover whether it's out of this world...

What is it that distinguishes audiophile hi-fi from mass-market Mini and Midi systems? There's the sound, of course, but there's an even more obvious give-away - features. Cheap electronics housed in a plastic box are usually weighed down with all the extras which you'd rather had remained optional. At the other end of the scale you'll find the stark functionalism of purist gear. Located firmly in the ultra-minimalist school of minimalist styling is Thule's 60 Watt integrated, the £450 Spirit IA60.

The curved fascia is breached only by a single gold-coloured knob, a red LCD display and a lone small button. Thule's idea with its budget Spirit range is to keep the cost down "by using leading-edge technology and rejecting unnecessary features" (which presumably included things like extra buttons and knobs!). Endo a front panel as uncluttered as they come, providing selection of four line-level sources and a tape loop via said small button (which also sends the amp into standby if it's pressed for two seconds). Volume, which is displayed along with input on the LCD, is adjusted by spinning the knob. This controls two ICs, each containing a ladder of 80 pairs of resistors arranged in 1dB increments. This results in very close channel matching, and at the sort of low settings owners of sensitive speakers usually require, the IA60's balance leaves little to be desired.

So much for the electronics. To find out how things would perform sonically, I coupled up my Jamo Concert 8s and Acoustic Precision FR1s. Sources were a T+A CD 1210 R and Kenwood's venerable DP-X9010 transport mated to a Pink Triangle Ordinal DAC. A DPA 50S pre and a pair of Trio's L-08 monoblocs were also wheeled in to test the Pre Out/Power In capabilities of the amp.

Fresh from the box, the Thule demonstrated the same smoothness which had characterized the matching CD100 player we reviewed in April 1999. Bass however was sluggish and images weren't breaking free of the loudspeaker enclosures. Seventy-two hours' burn-in later and the Spirit was evidently at ease, the Breakbeat bass-lines of Red Snapper's Prince Blimey CD altogether faster and firmer. This was pretty impressive stuff, given the fact that most amps at this price tend to keel over when faced by the jamos' bottom-end, the consequent mush being about as musical as your average Midi.

Maintaining its poise and refinement, the Thule had no trouble handling the power and bite of the strings of the Palladian Quartet and Trios For Four. Where less composed integrations can add coarseness, the IA60 was unobtrusive. What's more, its imaging and sound staging remained clear and stable after a swap to the denser production of Natacha Atlas' Ezray - all frenetic, swirling violins, hand-claps and meaty synth chords.

It was these two CDs which showed where the Thule's musical heart really lay. Its polished, mellifluous rendition of the Palladian Quartet was more convincing than the way it reproduced the Arabian rhythms of Natacha Atlas' Gedida, enjoyable though they were. If most of your CDs fall under the headings Death Metal, Thrash, Hip-Hop or Reggae, it's worth considering, say, Audio Analogue's non-SE Puccini at the same price, although to be fair the Italian lacks the flexibility offered by the Thule's Pre In/Power Out sockets. On the other hand, if you are sent by orchestral music, and fancy remote control, or even if you need to calm the fevered brow of a source or speakers suffering from over-enthusiastic treble, give the classy IA60 a hearing.

Thule Spirit IA60 £449.95
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Seeking a break from bland wooden boxes, Jon Marks samples the FR1 loudspeakers from Acoustic Precision.

£800 may seem a lot to pay for a couple of items that look suspiciously like they should be covered in spots and dangling from a Ford Capri’s rear-view mirror, but the FR1s are obviously no ordinary loudspeakers. A shortlist of non-standard design features would include only one driver in each enclosure, cabinets made from polystyrene (yes, you did read that right!), and an all-over furry covering (not leopard skin, fortunately for the wildlife of this world, rather felt in a fetching range of shades). These answers prompt the question why, especially when almost everyone else toes the two or three-drivers-and-MDF line.

Tom Evans, who put the Precision in Pioneer’s respected electronics, is a man on a mission when it comes to phase linearity. Unhappy with the way traditional multi-driver speakers treat phase relationships with all the subtlety of a V12 chainsaw thanks to their crossovers, he decided a new, or in fact old, approach was called for.

THE EASIEST means of avoiding the crossover ‘skewing’ which causes the output of the tweeter, for example, to reach your ears before the contribution of the mid/bass (when both originated at the same time in real life) is to throw the crossover away. The next inevitable step is a full-range drive unit, much as was used before crossovers became widespread, and after with twin-cone transducers from Wharfedale and Lowther to name but two. Choose to reduce cabinet coloration as well, and you arrive at a low-mass, thick-wall box made from high-density polystyrene. The felt cuts down on cabinet reflections that can blur imaging and sound staging, a couple of attributes close to the designer’s heart.

Switching from a pair of Jamo Concert 8s to the Acoustic Precisions was a major culture shock. One drawback of that lone 4in. metal cone shows up in the bass — there isn’t much of it. Although our measurements prove Ted Jordan’s hand-made devices get as low as 50 or 60Hz, they do so after a gentle but prolonged roll-off. Repositioning the FR1s closer to a rear wall aids in filling out the bottom-end, but then their imaging and sound staging start becoming slightly fuzzy round the edges, which is a shame, as both are extremely impressive. Put it this way, returning to the £1300 Jamos after a week with the Eikos babies was as big a shock as the initial swap, the Concert 8s (which are better than most two-ways at reconstructing an acoustic and the performers in it) sounding as clear as porridge by contrast.

THE BENEFITS of phase-linear reproduction go further, though. Setting up a couple of crossover’d speakers after living with the tonal purity and naturalness of the FR1s across the whole spectrum was a major disappointment. Where the smaller boxes had possessed a crispness, detail and harmonic ‘rightness’ when handling female vocals (Natacha Atlas and Beth Orton) and, especially, the accordion, their more traditional counterparts were smeared, hard and artificial. Unsurprisingly seeing as there’s no time-shift involved and their cones are lightweight, the FR1s were more rhythmic and musical to boot.

Tom Evans’ search for phase-linear loudspeakers has resulted in an intriguing design. If you’re into bass above all else, you’ll find the FR1s hard to live with. On the other hand, if your tastes are more catholic, you might find them tough to live without once you’ve put in the time to get their positioning and partnering equipment correct. Of course, what’s called for here is a subwoofer to keep both parties happy. Strangely enough, plans for a subwoofer are in the pipeline as we go to press!

Acoustic Precision Eikos RF1 £800
Acoustic Precision
50 Bedwlwyn Road,
Ystrad Mynach,
Mid. Glamorgan
CF82 7AE

Bass-light they may be, but the FR1s excel in every other area, and a sub is coming. Very revealing of ancillary components.

Measured Performance see page 119
As the black plastic revival continues in earnest, we thought we'd round up the latest re-releases. David Price waxes lyrical.

MICHAEL HEDGES
Aerial Boundaries
WINDAM HILL WH-1032/ALTO
ANALOGUE
A sublime performance from a master of the classical guitar, recorded on one of the most prestigious labels of the eighties (Windham Hill), re-pressed to impeccable standards by Alto and available from audiophile vinyl specialists Vivante.

So it's awesome, right? In a sense, yes, but I'm still not totally convinced. Played on anything but the very best vinyl replay equipment, this disc's superb transients, dynamics and clarity will blow your socks off. But hear it through the highest of hi-fi and it seems just a touch artificial. This, I fear, is due to the original digital recording, which is stunningly clean and clear but just too "digital"!

This reissue is of the highest quality, better than the original in my view, but a top class turntable will start drawing attention to the digital recorder (an early 44.056kHz Sony PCM, if I am not mistaken), which lacks air, space and tonal richness - precisely why we still enjoy vinyl! Still, overall it's a brilliant purchase for under thirty quid.

What to look for when buying vinyl

The safest bet for the best sounding vinyl is to buy the original, first pressing of the album you want. This means you have to buy it pretty soon after it's released from the first pressing run, and preferably from the artist's home country. This maximises the chance of the original masters being used, rather than sonically inferior copies - fresh, first generation tapes always give the best chance of decent sound.

These days that's a pretty tall order - there isn't too much new stuff coming out on black plastic these days, so short of finding a mint original from a collector's shop, it's going to have to be a reissue. If so, sticklers for sound should generally avoid digitally remastered LPs. EMI used the digitally remastered CD masters will still have been digitised part way through the cutting process. Since the mid eighties all cutting lathes, such as the latest Neumanns used by EMI Abbey Road use 20 bit, 48kHz A-D, D-A loops to drive the cutting heads. The quality of these is very high and getting better, and it's still possible to enjoy the music if the rest of the production process is done properly. For many people though, the Seventies were vinyl's harvest years - no digits anywhere and high quality, well-developed recording, mastering and cutting technology.

Finally, don't forget pressing quality. In this regard the late seventies weren't so great - many LPs were done on very thin (120g) recycled vinyl which warped easily and had tragic levels of surface noise. Nowadays, almost all vinyl is of the 180g virgin (non recycled) variety which gives superb noise and print-through performance. Everyone from EMI to DCC uses this formula now, with the exception of the vinyl coming out of Japan, which has traditionally been very light (110g) and made from a special formulation of super low noise virgin vinyl originally developed for analogue video discs back in the 1970s. This stuff is unbelievably quiet, allowing lower cutting levels and therefore better tracking - it sounds unbelievably sweet and smooth, although perhaps too soft for some tastes.

QUEEN
A Day at the Races
EMI MILLENNIUM COLLECTION
For all the freshness and originality of Queen's early albums, the recording quality was never much to shout about. Even discs from the first pressing run were a tad thin, so it's a pleasant surprise to find EMI's Millennium Collection to be extremely well done. They've made a point of not digitally remastering them this time round (unlike the all too sterile sounding first Centenary series) and the resulting sound is impressive.

Indeed, A Day at the Races sounds satisfyingly powerful even today - the pressing is easily good enough to let the musicianship on this classic LP shine.

Although not perfect, its sonics still trounce the CD and you get the benefit of the vinyl format's fantastic packaging, which EMI has recreated in its full glory. Heartily recommended and great value at around £13 from your local vinyl emporium.
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MAISI

DOORS

LA Woman

DCC COMPACT CLASSICS LPZ 2050

Best known for The Doors’ classic Riders on the Storm, LA Woman is a compelling late sixties rock work, and all the more so thanks to a stunning remaster from DCC.

Deeply ‘analogue’ in the best sense of the word, the DCC pressing trounces all but the US original first pressing in every respect. Extremely sweet, rich, warm, open and musical, the meticulous attention DCC have paid to this reissue is evident the second the stylus hits the groove. Ultimately it isn’t a Windham Hill style ‘hi-fi record’ - sixties recording technology just wasn’t clean enough - but it’s still a supremely enjoyable listen. Oh, and the packaging is second to absolutely nothing on earth. Brilliant.

THE SPECIALS

Specials

EMI MILLENNIUM COLLECTION

A memorable slice of vinyl with a suitably sparse production from a young, spotty Elvis Costello (who he?) and some joyous playing from Jerry Dammers and the boys. Songs are great, the energy is amazing and the clarity of the recording is good. I have to say though, that despite the Embassy fag burns and Watney’s Pale Ale stains that my 1980 original sports, it still sounds better. The re-issue is a touch colder and lacking in ambience, although it still sounds dynamic and powerful - those kettle drums are no less of a joy than they were all those years ago - and it trashes CD in the musicality stakes. A fine re-issue at an even better price (£13) but its sound quality will never cause sleepless nights for the likes of DCC.

LOU DONALDSON

Quintet

New Faces

JAPANESE BLUE NOTE TOJI 5021

To its eternal credit, Blue Note Japan was one of the very first companies to start reissuing vinyl and the Japanese home market couldn’t get enough of it. Its vinyl repressings were so stunningly clean, smooth and open (albeit not quite as rich as the US originals) that a nation of jazz fans binned their CD players and, er, got with the plastic, man!

No surprise then that this is an impeccable re-issue of a great fifties recording. Okay, so the source tapes are behind the resolving quality of top turntables, but it’s still a lovely listen with a beautifully smooth, open sound, and a great performance from some seminal jazzmen. It’s also a dead cute collectors’ item to boot.

JOHN BARRY

The Best of - Themeology

SIMPLY VINYL

SVLP 0029

For a label that makes no specialist hi-fi claims, Simply Vinyl don’t half do a good job. If you want classic albums on vinyl (and Simply Vinyl’s back catalogue selection is supremely well judged) with fresh, non scratched, non partied playing surfaces then these are the ones to go for. At around £17.95 a throw they’re also far cheaper than the mint originals, many of which are going for £40-plus in record fairs.

Themeology is one of the label’s best reissues, with an open and musical sound - albeit slightly drier and more analytical than the original. For fans of the ‘easy’ genre this is an essential purchase, which although digitally remastered, still sounds great.

STEELY DAN

The Royal Scam

SIMPLY VINYL

SVLP 0046

This mid-Seventies opus from Steely Dan isn’t their most highly rated, but is still a solid jazz rock effort with the group’s trademark high standards of musicianship and production. Sound quality from this £18 digitally remastered Simply Vinyl pressing is middling, lacking the warmth and musicality of the original and sounding too close to DAT. But it’s still crisp and detailed, and thanks to the superb pressing quality on quiet-as-a-mouse 180g vinyl, very refined.

Couple this with the excellent packaging quality and this Simply Vinyl repressing is fine value.

Our thanks to Vivante for supplying us with the records.

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BATH

The Right Note

Music in the home

BATH
The Legal Affairs Committee of the European Parliament voted through a complex proposal, early in 1999, that could lead to all digital copying in Europe being banned. What they said, in effect, is that rights owners – like the music business – will be able to decide upon restrictions to copying within recording equipment. But the music business has scant regard for the right to private copying, upheld in most European states as well as America, if not in the UK. It wants us all to be unable to make a digital recording and has lobbied the European Parliament hard to get this proposal pushed through.

Needless to say, this has alarmed the European electronics industry. It raises the spectre of the music business deciding anti-copying measures to be added to recorders, removing the exclusive responsibility for design from manufacturers. One obvious result would be the removal of all digital outputs and inputs on audio recorders sold in the EEC, raising the possibility of grey imports fitted with such sockets coming in from the Far East.

Digital connectors are not exclusively used for copying purposes of course. Their primary purpose is to allow external digital converters (ADCs and DACs) to be used with a recorder. This flexibility would be lost, an example of how any broad-sweep anti-recording law could affect the workings of the market in an unwanted and unintended manner. Needless to say, European manufacturers are dismayed by this possibility.

Anti-piracy measures already exist in the form of the SCMS code, which prevents recorders making a digital copy from a digital copy. Blank audio CDs carry a small amount of code that prevents an SCMS equipped recorder making a copy of a disc once it has been recorded. It allows people to make one copy for their car or portable, but it prevents that copy then being used for serial copying.

Serial copying, of course, is piracy rather than “home taping” and is illegal. That’s not to say it doesn’t happen, but it is subject to quite rigorous laws and penalties, and the music industry itself is very active in combating such crime. Dedicated pirates are not put off by measures like SCMS either; I suspect; they would be able to overcome anti-copy circuits. The only people who would really get hit by this measure are European manufacturers and the general public.

There are massive problems attached to banning all digital recording. Recording is used to time-shift programmes for example, a purpose normally allowed in law. This relatively innocuous activity would become impossible under a blanket recording ban. And then there’s disc caching in computers and disc drives: would a CD-R buffer be making an illegal digital copy whilst you were burning a legal CD? Would the buffer end up inside for this activity?

Most countries in the EEC allow people to make private copies for non-commercial use. By imposing a ban on all digital recording it looks as if the music business is trying to return to their wish that we buy individual CDs for the car, the home and the portable. In other words they are trying to force up sales by re-establishing a demand few people outside their industry would find reasonable or acceptable.

There was a clause in the bill’s original wording stating that recordings could only be made for private ‘personal’ use. Surely, then, this would exclude all other members of a household. So your family could listen to a CD individually or collectively but could not do the same thing with a copy of any sort – not a situation that makes a lot of sense. Luckily the European Parliament’s wording was changed by the European Commission on this one, but there are plenty more peculiarities.

The original bill sees a difference between analogue and digital copying, stating that the latter is a serious commercial threat and that compensation must be provided for Rights Holders. It doesn’t see analogue recording as a commercial threat, but does ask for harmonisation of approach between the two. Analogue copying is hard to prevent because the analogue domain does not readily support anti-copying signals. Once a recording is made though, even an analogue recording becomes digital and it becomes difficult to discern one from another.

There is a suggestion that even analogue recording should be proscribed because it too potentially infringes copyright, so even private analogue recordings could be outlawed!

The music industry has been lobbying hard to get digital recording banned in Europe and doubtless it would like to get all recording banned if possible! I can’t help feeling the European Electronics Industry will carry some clout in this matter, since it represents jobs and, therefore, taxes. But at present this alarming proposal seems to be sliding its way through the European Parliament unnoticed.

The only people who would really get hit by this measure are European manufacturers and the general public.

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IT seems that the debate between the relative pros and cons of Digital and Analogue formats has died down a little in recent years. Perhaps fans of analogue technology have realised the inevitability of the ‘digital age’, the more enlightened have embraced it with the expectation of constant improvements to come, whilst still hanging on to precious record collections in the meantime.

Leaving ultimate sound quality aside for a moment, taking a different angle to the subject shows just how much digital technology has helped the hi-fi industry as a whole. You see, it’s all down to portability and new format excitement. The theory is thus: good old vinyl has always been a nigh on impossible format to miniaturise, due mainly to the size of the disc itself rather than any hardware limitations. I say nigh on, because Audio Technica - in the early eighties - did try, with a device owing more than a passing resemblance to a large hamburger that had clamped itself firmly to the side of a record.

Despite this particular brief and rather ill-fated venture into the “personal” market, records have largely (and sensibly) been kept at home since. If you wanted music on the move then you could always buy a personal cassette player (the selfsame “Walkman” which is now ingrained in the English language as firmly as Tannoy and Hoover before it). The only problem with the Walkman, of course, was the low-fi expectations intrinsic within the format. Models such as Sony’s WMD6C “Pro Walkman” (still available today) proved the exception to the rule. However, the vast majority of portables hardly provided the opportunity to form the basis of a half-decent home system.

The advent of CD and more recently MiniDisc has done much to change this. It is quite possible to purchase a brand-ed portable CD player today for between £40-£60 that wouldn’t disgrace itself in the context of a budget separates system. Of course, opting for a full size machine at around twice the price unit, it still has some way to go to be as affordable as CD, yet is still half the price (and size) of a Sony Pro Walkman. Whether the same customers are then buying hi-fi separates on the back of their portable MD purchase is, of course, subjective and extremely difficult to measure. But my gut instinct is that reasonable numbers are. What’s more, being a recordable format, logic follows that you need a source to record from! There is still relatively few pre-recorded MiniDiscs available and a high percentage of “systems” without any form of output (unless you count the dubious exception of a headphone socket). This has undoubtedly had a knock-on effect with sales of stand-alone CD players; especially those equipped with optical digital outputs.

The very idea is perhaps a rather cynical and commercial tack for me to take, but surely crucial if future generations are to appreciate just how well a good hi-fi system can portray music.

Furthermore, a new technology such as MiniDisc is “cool”. The success of MiniDisc can partly be attributed to the fact that unlike other developments within the hi-fi industry, it’s been promoted outside of the usual forums. Perhaps the hi-fi industry has much to thank the publishers of the swelling number of lifestyle magazines for, without such press the new technology would have gained far less awareness and publicity in such a relatively short period of time. Peer group pressure has probably also played its part more than what was once the case. For as “Generation-X” grew up expecting to be bought the latest pair of trainers, now they are at college they demand the latest gadgets, MiniDisc being just one of them!

So the next time you find yourself arguing the point that vinyl still sounds better than CD, do spend time to spare a thought for the digital formats that have done much to boost the image (and sales) of the hi-fi industry as a whole. Now, if you’ll excuse me, I’ve some 78s to dust down!

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EVERY year when summer comes 'round, off to the sea I go!
Ehehh! ehehh!.. turned out nice again...!

In short, I'm just back from my hols by the seaside. Easing my way back into the office routine, having not set pen to word-processor for a week, is an interesting experience.

Just think: a whole week away from all that I hold most dear (musically speaking); no loudspeakers to find room for; no earth loops to track to their source; no A-B comparisons to make. My record collection gathering dust in SW London; cobwebs on pickup and CD player; tuner tuning to what it likes; valves at last cooling off to room temperature. Do I go to pieces? Can I cope with the separation from all the but-holy alliance of physics and art?......

For a start, let's have a look round at the parental home. Having a son who writes about hi-fi hasn't prevented my parents from doing some of their domestic listening on a stack system of very uncertain fidelity. This interesting conglomeration of devices comes complete with a turntable which slows down on dangerous bends, or indeed at any other time it feels like it. Despite the fact that 78 speed is not provided for, all is not lost: the manufacturer has generously decided that a course-groove pickup will last you longer than a microgroove one and has equipped the arm accordingly. With a determined peer through the slots in the cardboard back of the loudspeakers you can just about make out the makers' name stamped on the case: 'best bananas', I think it is, although of course it might be 'choice grapefruit'.

But why am I tearing it to shreds? Does everyone have to have the same priorities as me? And if they did, would there be enough to go round - and would I lie at the front of the queue, or jostling for a bit of elbow room at the back?

In the interests of high art, I spent an evening watching an amateur show at the Winter Gardens. In essence it was a cavalcade of 'songs from the shows'; a winning slice of enthusiasm and good-will mixed with fluffs-and-dries and a goodly dose of unavoidable mis-casting as regards ages and sizes. If there was any justice in the world, it should be 'standing-room' only. As it was the house was not full, but I hope we made up for the empty seats with our enthusiasm. The degree of fidelity to the words and notes was not absolute but, well... we too often forget that 'amateur' implies 'done for love'. It should be received in the same way.

Summer Season in the fabled land of Vectis means Carnival Time. In the deep South this isn't quite like Notting Hill. The floats tend to be a touch more modest, for a start, and although I can't be entirely sure of this, I don't think there are too many Cadet Marching Bands at Notting Hill. Having duly whistled any of the Carnival Queens who appeared to be over legal age and withstood a spirituous drop in the ocean. You can't even include all the people who buy the magazines for a start, because the snare of technology catches a surprising number who seek the 'perfect' system without any real idea as to what they'll use it for. Sanity is not statistical ("How many 'speakers am I holding up, Winston?"). If you ever worry, as I do sometimes, that hi-fi is a lonely path to tread; that 'hobbies' are passé; that no-one else cares; very probably you're right. But that's life: you're here now. Might as well make the most of it and put a record on!

The vast majority of the population, wouldn't recognise high fidelity on a plate with a sprig of parsley, not even with garlic bread.

Richard White
KEL80 MONOBLOCK AMPLIFIER KIT

Following the success of our budget KEL34 40watt kit amplifier, we have come up with a 'bigger brother' design. The output stage utilises two pairs of TESLA EL34 pentodes in parallel-push-pull mode, allowing KEL80 to turn out 80 watts into an 8ohm load. Heading up the input stage we have the wonderfully linear Russian 6AU6 working in an American 5687 phase-splitter. KEL80's output transformers are 4ohm and 8ohm tapped.

With an input sensitivity at around 380mV for full output, it will happily partner both passive and active pre-amplifiers. It is easy to assemble. Simon Pope says, "The proof of the pudding is in the eating and the KEL80 is a feast for the ears, with solid bass attack, lightning fast reactions, that emphasises the tonal purity, delicacy and speed associated with valves. External quality Jon Marks says, "The bass is punchy and controlled without becoming artificial, while treble has the crispness of the best solid-state, and power. The KEL34 E&I will work its magic into 'speakers of average sensitivity too. Jon Marks says, "tonally the KEL34 E&I is a bit of a smoothie. It has a fast, dynamic sound, plucked guitar strings and bass drum enjoy crisp leading edges and great impact. Clear imaging and spacious sound staging mount voices and instruments really jump out of the loudspeaker boxes. Overall the KEL34 E&I is a beautiful power amp."

At the price, this kit is second to none and will open up the benefits of valve amplification to a whole new class of audio nuts! Weight 12kg. External dimensions with valves: 33cm(w) x 27.5cm(d) x 18cm(h).

KEL34 E&I VALVE INTEGRATED AMP KIT

The KEL34 E&I version is our second generation budget stereo integrated valve amplifier, providing a massive 40 watts of pure valve sound. With 4 line-level inputs and one tape output. The KEL34 E&I is a simple and elegant circuit design using a 6AU6 pentode input valve, an ECC82 double-triode phase splitter and a push-pull pair of Tesla, JJ branded EL34s. The result is a typically sweet, open valve sound with atypical bass control and power. The KEL34 E&I will work its magic into 'speakers of average sensitivity too. Jon Marks says, "tonally the KEL34 E&I is a bit of a smoothie. It has a fast, dynamic sound, plucked guitar strings and bass drum enjoy crisp leading edges and great impact. Clear imaging and spacious sound staging mount voices and instruments really jump out of the loudspeaker boxes. Overall the KEL34 E&I is a beautiful power amp."

At the price, this kit is second to none and will open up the benefits of valve amplification to a whole new class of audio nuts! Weight 12kg. External dimensions with valves: 33cm(w) x 27.5cm(d) x 18cm(h).

K5881 MkII VALVE AMPLIFIER KIT

A 20watt, Class A power amplifier that uses reliable Russian 5881 output valves, a military version of the American 6L6, designed for low distortion audio work. Now with a super shunt regulated push-pull (SRPP) input stage. K5881 offers amazing sound quality. It can be used with a simple passive pre-amp or one of our own pre-amplifiers, and it matches modern loudspeakers well. Weight 15kg external dimensions with valves 40cm(w) x 32.5cm(d) x 17cm(h).

K5881 MkII Upgrade kit

Upgrade your pre November 1996 K5881 amplifier to Mk11 status. The kit converts your amplifier to the new 7025 double triode input stage in place of the original EF86 pentode input. £235

HD83 VALVE HEADPHONE AMPLIFIER KIT

The HD83 is our new headphone amplifier, a beautifully simplistic design using Mullard ECL83 valves, a triode and power pentode housed in the same envelope. It works directly from any source be it a CD, tape, tuner etc., or from an amplifier's tape out or pre-amp sockets. The circuit utilises high specification output E and I output transformers that will drive any headphone load from 16 ohms to over 300 ohms depending on how the secondaries are wired up. The HD83 is a single ended design with the power pentode wired up in triode configuration for that added purity and is a quiet as a mouse. For sound quality Jon Marks says, "the bass is punchy and controlled without becoming artificial, while treble has the crispness of the best solid-state, and power. The KEL34 E&I will work its magic into 'speakers of average sensitivity too. Jon Marks says, "tonally the KEL34 E&I is a bit of a smoothie. It has a fast, dynamic sound, plucked guitar strings and bass drum enjoy crisp leading edges and great impact. Clear imaging and spacious sound staging mount voices and instruments really jump out of the loudspeaker boxes. Overall the KEL34 E&I is a beautiful power amp."

At the price, this kit is second to none and will open up the benefits of valve amplification to a whole new class of audio nuts! Weight 12kg. External dimensions with valves: 14cm(w) x 8cm(d) x 43.5cm(h).

KLPP1 VALVE PHONO PREAMPLIFIER

KLPP1 has five line inputs, a tape input with monitor, and a unique low noise valve MM/MC phono stage. There is a switchable subsonic filter to prevent output transformers of valve amplifiers saturating. The line stage has gain, so it will drive any power amplifier. Audio grade components are used and many parts are custom made for highest quality. KLPP1 has a super clear sound, sweet and detailed through line and phono inputs. Weight 6.5kg external dimensions 28.5cm(w) x 23cm(d) x 8cm(h).

KL1 VALVE LINE PREAMP

The KL1 line level preamp uses one an elegant cathode follower input circuit to give a sound of remarkable clarity and detail. The components are all high quality and include Alps volume control, Sovtek valves, silver plated wire etc. With a gain of x1, it matches our sensitive power amplifiers. Beautifully built, with solid machined alloy fascia and gold anodised knobs, it looks compact and elegant in the home. Weight 5kg external dimensions: 33cm(w) x 27cm(d) x 18cm(h).

300B VALVE AMPLIFIER KIT

This is a specialised 28watt amplifier based on the highly linear 300B triode valve. Our 300B runs in Class A, giving one of the most sweet, open and neutral sounds possible today. Matched with good loudspeakers, it is unsurpassed. All parts are included in the kit, except valves since different 300B makes are available. Weight 26kg, external dimensions with valves: 44cm(w) x 35cm(d) x 20cm(h).
KLS10 HIGH TECHNOLOGY COMPACT MONITOR
Our mini-marvel uses an Audax carbon fibre bass/midrange unit, married to the world’s most advanced tweeter, the piezo-electric cold dome HD3P from Audax. KLS10 offers high performance from a small package. The main speakers are designed to work alone, or with a dedicated subwoofer to extend their bass. Alone, they are suited to near-wall mounting and can be tuned by port adjustment to suit personal taste and location. They are easy to drive and need just 30-60 watts. KLS10 is unique. Technically advanced, yet compact and relatively inexpensive. There is little to match it.

Volume 9Ltrs, external dimensions 19cm(w) x 31cm(h) x 23cm(d).

DRIVE UNIT & CROSSOVER KIT £194.95
DRIVE UNIT ONLY £170.00

KLS10 GOLD SUBWOOFER

Designed to complement KLS10 Gold stand mounters by providing a deep and open bass.

The subwoofer is inexpensive, easy to build, comprising a simple crossover network to a high quality 8 inch Aerogel dual voice coil unit. A must for all KLS10 Gold customers. Sens. 89dB, volume 25 litres, external dimensions 28cm(w) x 93cm(h) x 40cm(d).

DRIVE UNIT & CROSSOVER KIT £394.00
DRIVE UNIT ONLY £350.00

KLS9 TWO WAY FLOORSTANDER

Here’s a storm for you - KLS9, with its BB4 alignment bass cabinet and Audax High Definition Aerogel 8in bass/midrange unit. Designed by Noel Keywood to possess optimal bass damping and a clean step response. Aided by a teensy bit of bass lift, KLS9 really thunders; it will re-arrange your furniture. But it is an easy 1.2ohm load and is 88dB sensitive. It is an easy 120W and 88dB sensitive.

Volume 25 litres, external dimensions 26cm(w) x 100cm(h) x 35cm(d).

DRIVE UNIT & CROSSOVER KIT £230.00
DRIVE UNIT ONLY £160.00

KLS3 3 WAY CARBON-FIBRE DRIVER LOUDSPEAKER

KLS3 uses extremely light and stiff carbon-fibre cone drive units for a fast, accurate sound. A dedicated 4 inch carbon-fibre midrange drive unit provides the clean, smooth and detailed midrange characterised by superb projection. Its high 90dB sensitivity and near flat 8ohm impedance make it one of the easiest loudspeakers to drive. An ideal loudspeaker for high-end valve amplifiers. 25mm MDF, internal volume 60Ltrs, external dimensions 26cm(w) x 100cm(h) x 35cm(d).

DRIVE UNIT & CROSSOVER KIT £350.00
DRIVE UNIT PACK £230.00

KLS7 2 WAY CARBON-FIBRE DRIVER FLOORSTANDER

Compact and affordable two way reflex loudspeaker. KLS7’s slim dimensions make it easy to accommodate, but it uses top quality carbon-fibre drivers, so performance isn’t compromised. An audiophile bargain. Sensitivity 86dB at 1W/1m, 12mm MDF, internal volume 18Ltrs, external dimensions 15cm(w) x 80cm(h) x 22cm(d).

DRIVE UNIT & CROSSOVER KIT £195.00
DRIVE UNIT PACK £110.00

KLS12 TWO WAY FLOORSTANDER/STANDMOUNTER

KLS12 is a versatile budget loudspeaker that delivers fine sound quality at a low low price. It utilises Audax’s HT210F0 woven glass fibre cone, mid/bass unit, beautifully married with the WV034X0, 34mm diameter doped fabric dome tweeter. Noel Keywood says, “The KLS12 is a transparent, vividly detailed transducer with fine projection. It has tight well defined bass, which means it is best positioned close to a rear wall. Vocals possess a clean outline with an intense clarity.” At 89dB the KLS12 is easy to drive, thus, it is suitable for 20W and upward power amps. Internal volume = 34.1 litres

standmounter external dimensions = 58cm(d)
Drives 24-2cm(w) x 34cm(d)

DRIVE UNIT & CROSSOVER KIT £175.00
DRIVE UNIT PACK £100.00

KLS11 3 WAY DESIGN

Our newest design is a wonderful three way bass reflex enclosure standmount. Another star performer, featuring the superb gold dome tweeter, the HD3P. This, married perfectly to a HM102X2O midrange unit and utilising the deep full sound of the 10 inch PM240X2O bass unit. All units are from Audax. As both these units use high definition Aerogel cones they have similar sonic signatures, providing a deliciously gelled sound. Our KLS11 is a quality three way, with powerful bass and midrange driver that ensures vocals are handled with high fidelity. The treble is both smooth and sweet. Sensitivity 89dB

Volume 45.5Ltrs External dimensions 31 cms (w) x 37.3cms (d) x 46.4cms (h)

DRIVE UNIT KIT £200.00
DRIVE UNIT & CROSSOVER KIT £260.00
DRIVE UNIT PACK £470.00

KLS8 TWO WAY HIGH SENSITIVITY

With a sensitivity of 94dB, KLS8 needs very little power. Its 10in. professional has 90dB sensitivity to near-wall mounting and can be tuned by port adjustment to suit personal taste and location. They are easy to drive and need just 30-60 watts. Sensitivity 89dB, volume 70Ltrs, external dimensions 28cm(w) x 93cm(h) x 40cm(d).

DRIVE UNITS & CROSSOVER KIT £350.00
DRIVE UNITS ONLY £230.00

KLS3 GOLD MK II

ADVANCED TECHNOLOGY THREE WAY LOUDSPEAKER

KLS3 Gold uses the latest version of Audax’s innovative oval gold dome piezo electric tweeter, giving it the sweetest and most extended treble. Married to a 4in. carbon fibre cone midrange driver for superb depth, this is our top-of-the-line reference ‘speaker. Sensitivity 90dB at 1W/1m, 25mm MDF, internal volume 60Ltrs, external dimensions 26cm(w) x 100cm(h) x 35cm(d).

DRIVE UNIT & CROSSOVER KIT £575.00
DRIVE UNIT PACK £450.00

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K5881 MkII 20W push-pull valve amplifier K5881-K240/120 £395 £350
K5881PSE 17W single-ended amplifier K5881PSE-K240/120 £650 £555
300B 28W valve power amplifier (Not inc. Valves) 300B-K240/120 £850 £725
KLP1 line level pre-amplifier KLP1-K240/120 £345 £295
KLP1 valve pre-amplifier KLP1-K240/120 £495 £425
WAP surplus toroidal valve mains transformer TRANS £31 £21

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Drive Units KLS12-D £470 £400
KLS11 3-way aerogel standmounter loudspeaker with piezo gold tweeter £595 £505
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Drive Units KLS3-D £350 £300
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linking by numbers

Simon Pope lends an ear to a trio of cables for the digital age.

QED QNECT DS £50

This is the cheapest of the three this month at £50 and comes with QED's solid cable pedigree and a striking purple PVC outer jacket. As the middle man between Pioneer's DVD-717 and MSB's 24/96 Link DAC it showed itself to be a smooth operator.

A Turtle Records 24/96 recording of Prokofiev played by a xylophone quartet turned out to be a musical extravaganza. Although not the most neutral cable of the trio, the DS is the warmest. The harmonics and resonance of the instruments remained a well integrated part of the recording, rather than a bit of a nuisance.

The QED manages to take the harshness out of cold digital recordings, such as DG's mid-eighties recording of Strauss' Alpine Symphony with the Berlin Philharmonic. This recording from the bad old days of digital can often sound a little synthetic, but the QED smoothed over the creases; violins were therefore smooth and brass full-voiced rather than raspy.

A metre of this cable may not be to everybody's taste, since the pure clarity to be gained from the higher sampling rate of 24/96 receives a little more emphasis with other digital cables. This aside, it gives a musical performance which illuminates the notes rather than the equipment - always a bonus! It gives a smooth and musical rendition of any type of music you care to throw at it.

CHORD CO. PRODAC SILVER PLUS £65

This new digital cable from the Chord Co comes from the 'thin and bendy' school of design and features the usual Chord Co. terminations. The silver arrows on the black PVC coating indicate that this is a directional cable, so, arrows correctly positioned, I set to work with xylophonic Prokofiev.

The Chord Co obviously prefer a very neutral sound. The clean sound of stick on wood led to even and uncoloured notes with a good sense of realism. This cable is neither bright nor ridiculously smooth, but simple and functional.

Like good hi-fi, a good cable should relay music just as the recording intended. The four xylophones sounded clearly layered and perfectly balanced. There was a certain amount of brightness present, but it didn't mar the performance. Montagues and Capulets from Prokofiev's Romeo and Juliet displayed a confident rhythmic bounce as the xylophones clonked their way through the lilting swing.

In the Alpine Symphony, the Prodac made the violins and bass grate on the ear a fraction, but nonetheless a full-blooded sound was present, with particular emphasis on the vast dynamic range of this recording. The Prodac shows itself to be a very rhythmic and dynamic cable, extracting every subtle nuance from the music. My only small gripe is that it can sometimes sound a bit 'cold'.

Tributaries V1 Silver Series Digital Yellow £76

These, the most expensive cables in this month's selection, are distributed by the De Regle Group and are apparently very popular within the American professional audio scene. Cosmetically, the extra expenditure buys you heavy chunky terminals and beefy triple-layered shield, amongst other benefits. Again this cable is directional, as the long arrows on the yellow jacket indicate.

This cable has the immediate sonic stamp of 'professional' about it. The response is lightning fast, with just a slight edge of brightness but it is not intrusive - it merely pushes the music forward in an exciting manner. The xylophones sounded 'live' and vibrant, with no unnecessary lingering around on the notes. So revealing is this cable that you can hear the breathing of at least one of the players!

With the Alpine Symphony, the Tributaries managed to coax out the excitement that lies beneath the glassy sheen of the recording. Although warmth was a bit lacking, it was no less smooth than the QED cable. Just the right amount of balance between refinement and excitement makes this cable a fine buy. A little expensive, perhaps, but still a reasonable investment, particularly with 24/96 recordings and DACs.
**Record of the Month**

Clocking in at no less than 58 tracks this is the King Kong of greatest hits albums, as well as a triumph for the basic three chord sound. Listening to it is also the nearest thing to getting a frontal lobotomy. But that is, in part, the attraction of it.

There was never anything else like a Ramones album. Their self-titled debut laid down the law. Dee Dee plunking the bass, Johnny smashing up his drum kit and Joey enunciating in a peculiarly expressive Noo Yawk drawl that could curdle milk at twenty paces. Here was a world of geeks, cretins, brat, punks called Judy, runts called Jackie and songs like Now I Wanna Go And Sniff Some Glue. There was no politics as here, it was pure destruction and negativity.

The grabby chants (Gabba Gabba Hey! etc.), the geeky compassion and glaring attitude came with an uncanny ability to get the job done quickly. Most songs were short, to the point, and the 14-track weighed in at under 30 minutes.

The first four albums have stayed clear of musical refinement, but some dexterity was beginning to show. Standouts like Sheena Is A Punk Rocker, Teenage Lobotomy and Cretin Hop may have provided the Ramones with the mandate to speak for the disaffected, but they also began to appeal to a softer audience with their penchant for sixties surf and bubblegum styles. Sometimes this worked (Rockaway Beach and Surfin' Bird at other times such as with the Searchers’s cover Needles And Pins or Do You Remember Rock ’N’ Roll Radio from the End Of The Century album (1980) it felt as though it really was the end of the line.

But the fiery amateurism always managed to keep them together, especially through the late Eighties and Nineties. And they managed to keep it going until 1996 when they released a farewell album, Adios Amigos.

Ultimately, boredom has to this day never been celebrated so passionately, nor lyrics so daftly. “Eating Chicken Vindaloo, I Just Wanna Be With You ..., get the picture?”

---

**Ramoness**

**Anthology: Hey Ho, Let’s Go**

Four scruffy juvenile delinquents from Forest Hills, New York dressed in identical ripped denims and leathers; deadpan lyrics; lots of guitar (but no solos) and a formula that stayed the same for over twenty years. That is the Ramones, and in their day it was a revolution that was to forever change the landscape of music. It was, if you like, the antidote to the overproduction and soft focus sentiment of Fleetwood Mac. And it was beautiful.

The sick, familiar asthmatic whines of from the End Of The Century album (1980) it felt as though it really was the end of the line.

But the fiery amateurism always managed to keep them together, especially through the late Eighties and Nineties. And they managed to keep it going until 1996 when they released a farewell album, Adios Amigos.

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**Tricky**

**Juxtapose**

He was the ‘Tricky Kid’ who streetwisely stumbled his way through Massive Attack’s seminal Blue Lines album at the beginning of the decade. His solo debut Maxinquaye in 1994 was equally influential, but a trio of muddled albums that followed gradually dug him deeper and deeper into a hole. It is fitting that as the decade comes to a close the slumbering genius should once again see light.

With Juxtapose, Tricky can rightly reclaim his credibility. He was going nowhere with the highly experimental Pre Millennium Tension, Nearly God and Angels With Dirty Faces albums of recent years. What’s more, failing to be understood he grew increasingly angry and bitter, fuelling a bizarre one-man battle with any journalists who dared to publicly criticise his material. Unsurprisingly this didn’t help to improve the music.

Something had to give and it is of note that Bristolian Adrian Thaws chose to cross the Atlantic to New York City - away from the chaos of his domestic life and deprived upbringing - to finally pull himself together.

With the help of a couple of old mates and one or two new in the shape and form of influential US rap linchpins DJ Muggs (of Cypress Hill fame) and DMX producer Grease, he has put together another intriguing release, almost up there with Maxinquaye.

From the slick streetwise beats of Bom Bom Diggy, featuring the wicked openmic style rapping of former London Posse homey Mad Dog (fact: his SE London collective’s brilliant Gangster Chronicle is one of the most underrated rap albums of all time), to the haunting Spaghetti Western meander of Contradictive, and the simplicity of the single For Real, there are some big tunes here.

The sick, familiar asthmatic whines of the Trickster are very much in force, particularly on the hypnotic She Said, and the quite frankly unlistenable Hot Like a Sauna. And the perverse mind, that brought us references to unspeakable acts on Maxinquaye, is also still apparent here, with tracks such as the XXX hardcore rant I Like Girls. Elsewhere there is the brilliant Call Me, featuring the vocals of American based vocalist Kioka Williams, and Wash My Soul, a grungy and disturbingly moving track.

It’s all falling into place for the
Trickster once again. At last the paranoiac mess of his mind, no doubt fuellled by years of smoking a particular brand of exotic substance, seems to be clearing. Pre Millennium Tension may yet become Post Millennium Progress.

Chemical Brothers

Surrender

We could quite rightly expect something special from the Kings of Spin. A couple of years on from the block rockin' Dig Your Own Hole, having humped the album round the world on a couple of successful tours, selling a bucket load of copies in the process, one could rightly expect their minds to be far from a follow up.

To a certain extent they were. So what did they do? They got their newly formed band of celebrity mates to help out. Barney Sumner from New Order, Noel Gallagher and the Primal's Bobby Gillespie among others, all do their bit on Surrender to ease that follow up pressure.

It all starts with the most shameful Kraftwerk rip off Music: Response, a biteral which jingles along with those all too familiar word processing bleeps.

Ignoring Under the Influence, a baring rave tune, ideal for a PCP-fuelled night on the costas, but hardly sittin' room material, things then start to get interesting.

Orange Wedge is a filler, but Let Forever Be is an altogether different story. Featuring the best dance break for many years, Noel Gallagher and the boys conjure up a wicked rock-dance crossover number, which has already done the business quite rightly in the world's singles charts.

The rest of the album shuffles along respectfully with nothing to really write home about, but it's all there musically and is ultimately very listenable. It's not the classic we might have hoped for, but Surrender has a lot to be commended for. It won't damage Tom and Ed's credibility at all and, at the very least, there's now a few more tracks to hump around the world.

In fact the US merchants of Fall-inspired weird and wonderfulness have been enjoying a lengthy stay in Blighty, and exclaiming themselves to us quaint English folk, while taking in the odd game of cricket or two. This, their latest offering, Terror Twilight was recorded with Radiohead supremo Nigel Godrich, who was most recently linked with Travis and Beck.

So we have a bag full of warmhearted pop with songs like Split On A Stranger and Major League, alongside the curious and more twisted Traffic/Black Sabbath inspired, The Hex. The single, Carrot Rope, which is a song about the crack of leather against willow, is as perfect a Pavement track as you are likely to hear. Yet again Pavement go on to prove that where an odd little game is concerned, it's still the bloody foreigners who beat us.

Frankly Pavement fans will be a bit disappointed. The band have toned down their experimental side and gone for a more straightforward rock'n'roll sound. However, this is still a great album and one that should be added to your collection.

The list

Here are our Top Five albums that we just can't stop listening to:

1. (1) TRAVIS: THE MAN WHO

Out of the debris of this truly uninspiring 'year of pop' comes at last something of real substance. Standing out like a beacon among the numerous Boyzone's and Shania Twain's of the moment, Travis are well deserving of their place in the nominations for this year's Mercury Music Prize.

2. (2) RED HOT CHILI PEPPERS: CALIFORNICATION

After a series of awkward detours - 1995's One Hot Minute album being the most irritating - the Red Hot Chili Peppers are thankfully back to making damn fine songs, in their funky jam signature way. Adolescence is a hard thing to shake off at the best of times, but the Chilles, long known as the voice of misspent American youth, are certainly trying. And everything seems to be working...

3. (NEW) CHEMICAL BROTHERS: SURRENDER

Two years ago they damn nearly blew away dance music with their block rockin' second LP Dig Your Own Hole. They are back with their 3rd album with some help from their celebrity friends. The album shuffles along respectfully with nothing to really write home about, but it's all there musically and is ultimately very listenable.

4. (3) BLUR: 13

A good deal of 13 is hit and miss, but there is much to suggest that Blur will yet, like Radiohead, carry on producing important music well into the millennium. And who knows, there might be a happy ending: the tabloids are already reporting a baby on the way for Damon and his new flame.

5. (5) KULA SHAKER: PEASANTS, PIGS AND ASTRONAUTS

Peasants, Pigs And Astronauts very much keeps the faith and should please all those die-hard Kula fans out there. Spiritual and hypnotic, with an eclectic range of Oriental instrumentation, it has genuine passion in its grooves and offers one of the best returns to Sixties style for a long while. Whether it will win any plaudits for originality is debatable.
**by Stephen Priest & Frank Blake**

**Gustav Mahler**  
**Symphony No. 4**  
**RPO, Gatti/Ziesak**

Danielle Gatti has recently been involved with the RPO's Mahler: The Spectacle series at the Royal Albert Hall (good concerts, ghastly title!) and showed himself to be a more than competent conductor of this composer. Along with Abbado and Chailly, he seems to be the latest Italian to breathe new life into this wonderful music, albeit wonderful music which has been recorded and played to death over the past twenty years. Admittedly the artists concerned are crowd pullers, but recordings and concerts are no longer the 'event' that they used to be. In these circumstances you may well think another Mahler recording is as necessary as another World War, but I think this one can be justified!

After the enormous scale of the first three symphonies, culminating in the massive six-movement work that clocks in at just about 100 minutes, Mahler composed his next piece in a slightly more conservative style. Nonetheless there are strong thematic links (both musical and literary) between the third and fourth symphonies which progress the Wunderhorn theme started in the second.

Gatti brings out the relative simplicity and purity of this traditional four-movement symphony. The playing of the RPO is refined and remarkably light, a highlight being the beautiful Ruhevoll that constitutes the third movement. Whereas some conductors can drag this into the 'schmaltz' camp, Gatti produces some sublimey simple and controlled playing from his orchestra.

**Glazunov**  
**Symphonies 4 & 5**  
**Russian State Symphony Orchestra**  
**Valeri Polyansky**  
**CHANDOS CHAN 9739**

Alexander Glazunov (1865-1936) is a little hard to place in the pantheon of composers. Had he been of any other nationality, his late-Romantic lushness would have earned him a high place, once his inevitable decline and fall was over and done with. Unhappily, there seems to be a further qualification expected of a Russian composer: how Russian is he? Ever since the creation of the nationalist notion of music, spurred in Russia by the efforts of the Mighty Handful, composers culturally outside the Franco-Germanic school have flirted with more or less success with this not-so-hidden agenda. This leads at the very least to some unexpected contentions: Dvořák claimed, for example, that all the 'American' influences detected in his work were in fact drawn from Bohemian folk music - the New World connotations being purely in the ears of his (American) listeners.

From beginnings heavily influenced by the nationalist Five, Glazunov's style developed in the direction of the more international Tchaikovsky manner. By the 1890s, when these symphonies were written, the composer had arrived at a composite style which, as remarked, makes him very difficult to place.

Chandos' issue of the Fourth and Fifth Symphonies, played by the Russian State Symphony Orchestra, does little to help us out of the quandary. On the one hand, the opening andante of the Forth admirably demonstrates Glazunov's sheer competence. On the other hand, the leisurely, pastoral theme is inclined to raise disturbing images, even as it ravishes. There is a sense of 'giving the least offence to the smallest number' about this. The following scherzo, while spirited, shows less inclination to sign the bad habit (not limited to Russian composers I'm sorry to say) of sounding too much like a sleigh-ride, complete with bells, for any sense of emotional involvement.

Glazunov's Fifth, written only two years later, shows less inclination to take the comfortable way out. It is not to be expected that such a well-schooled composer will startle us by way of unexpected dissonances, however true tensions are followed by appropriate releases in a much more satisfying manner.

As regards his use of the orchestra, Glazunov is sometimes in danger, like his friend Tchaikovsky, of putting too much flesh on the bones, but here his aforementioned technical competence stands him in good stead. The composer uses the symphony orchestra as an instrument capable of immense grandeur, and why not? - it seems senseless to pay scores of musicians to sound like a chamber consort!

These performances by the RSSO under Valeri Polyansky 'come off the paper' in a manner which their originator would have understood and appreciated. Glazunov may have never challenged the world's conceptions of musical language, but this CD shows admirably what can be achieved by swimming in the mainstream, with an assured stroke and an unsinkable bill in a manner which is both touching and profound.

The last movement setting of *Das Himmlische Leben* from the Wunderhorn poems is sung by German soprano Ruth Ziesak. This tale of a child's vision of heaven calls for a light voice and Ziesak fits the bill in a manner which is both touching and profound.

This is not perhaps the greatest recording available, but it has strong merit - it's good to see what is regarded by some as an 'also-ran' London orchestra delivering such quality goods on the world stage. SP
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Name three living jazz violinists without repetition, deviation or hesitation etc. If you can, don’t write to me complaining about the lack of respect accorded this most respectable and yet expressive of instruments. Complain to the gods of popularity instead, or blame weepy Country fiddle players and cheesy Hungarian trios in restaurants.

Buckinghamshire-bred Christian Garrick has been playing jazz for 22 years. He’s 27 now, and he hasn’t wasted the head start. Listen to him chase a very post-modern Asian dragon around his own Shankra composition, tame the fireworks and tapdance with David Gordon’s piano leads on Bill Evans’ Very Early, where he leavens the master’s alter-midnight mellow mood with somehow elegant slides through dissonance to the heart of the melody, then hear him plug in and play like Ponty on the very next track, and you’ll see what I mean.

Supported here by established worthies like John Etheridge on guitar and John Dankworth on clarinet plus his own generation’s Tom Hooper on drums, bassist Jeremy Brown and guitarist Dave Kelbie, Garrick seems ready for anything and afraid of no one. He’ll touchdown briefly on regular jazz-violin runways then leap into chamber music in a fairground hall of mirrors, or sound like the Hot Club heroes tucked up in a Bentley heading for the Cote D’Azur with Cole Porter on their tail. Already a prize winner at this year’s Telecom Jazz Poll, there’s talk of much more to come.

When there’s so much unforgettable music behind the CV, a selective compilation is a blessing without disguise, and in this case a labour of love and sweat - and sore feet sometimes - as well. The British Jazzdance scene has worked through a lot of heroes - often just for one track - but there are eleven club favourites here inspired by one man, representing just a fraction of his stylistic breadth. They combine to make a fine evocation of Jazzdance’s eccentric fusion of dippy, ethereal drughaze samba, driving emsemble improvisation and steroidally-tempoed breaks.

The village kid from Brazil who just had to sing and drum grew good enough to join Miles and Cannonball and Zawinul exploring Latin ways, and that level of quality is her for the asking; all the way from from Airto with the Quarteto Novo in 1967 unveiling Misturada to the world, to the definitive mid-seventies Pop-Fusion of San Francisco River and Casa Forte with Flora Purim, or the later Nick Drake-making-mouth music-with-Gilberto Gil Latin Folk-Rock of Musikana.

If you believe jazz has always found its routes in physicality as well as intellect, this is for you too, even if you don’t know one silver-tongued latin percussion legend from another. If you’ve ever wondered where Smoke City, Jamiroquai and Mick Hucknall get their more Latin licks from, start searching here.
Dirty Rotten Scoundrels
Peak!
CHOICE PRODUCTIONS
CHOICE006CD

The promise of fifteen 'banging house tracks in the mix' is the kind of vague strapline that sometimes spells trouble. More often than not it's stamped on the cover of dance compilations to detract from the lack of mix-master DJ or to cover up for a desperate lack of originality or talent. In this case however, it's a rather apt description as the CD does indeed sport 13 tracks, all of which are rather banging.

Dirty Rotten Scoundrels are Matt Frost and Dan Berwick, and never has there been a cheekier duo in music-land. Despite having all sorts of credible work in their portfolio the DRS have never been able to keep away from slightly tacky remixes of dance music from the poppier end of the scale. Following Lisa Stansfield's People Hold On they eventually reached their career peak with the classic Barbie Girl from Aqua. It's this tongue in cheek attitude to tunes that really comes across on Peak, there's plenty of scope for that lesser-known but uniquely catchy breed of record.

Artists such as Jon the Dentist, Tony de Vit and Liquid provide the down-to-Earth, meaty yet boppy house tracks which will definitely appeal to most, although the selected tunes are yet to be championed on the UK's dancefloors. Their full-on energetic house style catapults Peak in an uncompromising fashion from start to end. Yet in the gaps are cheekier (and more established) tracks such as Termination Source's Poing 981 and Chopper's 7 Hours In A Bathroom which convey the more humorous take on a good house tune and are definitely not to be missed.

Moby
Play
MUTE RECORDS
CDSTUM172

Since the Rave classic and Twin Peaks-sampling Go Moby has destroyed the boundaries of dance-music delving into the wildest array of influences and styles. Highlights of his career must include the excellent first album Everything is Wrong which featured floaty chords, glorious vocals and emotive sound-scapes over manic beats.

Inspired by and sampling the late Alan Lomax who compiled a huge catalogue of indigenous 'field' recordings at the turn of the century, Play plucks the world's most obscure musical starting-point and makes it magical - there are too many brilliant tracks to mention, every one beautifully crafted and instantly hummable. Don't be put off by the abstract opening tracks, by the third, Why does my heart feel so bad, the mood of Play is irresistible.

Not only does Moby draw from every influence under the sun but he composes, writes and performs every instrument on every song. Play is a great portfolio of a mature Moby sound, from the guitar-elements of the recent I like to Score, to the heart-stopping emotion of Everything is Wrong.

It's Moby's puritanical nature and spiritual beliefs that make him worth listening to - whatever mood he's in. Dance music with passion, a masterpiece.

Leftfield
Rhythm and Stealth
HARD HANDS / HIGHER GROUND
HANCD04P

It would be fair to say that Leftfield's Leftism album changed the face of British dance music. Half a million copies sold in the UK alone, Leftism redrew the borders of dance music, pioneered a radical hybrid of dub and house breaks and threw together guest vocalists from other musical worlds (goth torch singer Toni Halliday, reggae toaster Earl Sixteen) over rhythms borrowed from dub, reggae and African music.

Four years later, Paul Daley and Neil Barnes return with one of the most long awaited and eagerly anticipated albums of the year. Daley blames the delay finishing this album on the success of the first - one fan reportedly crashed his car when listening to Leftism 'when the bass kicked in'.

Not that any of the destructive vibes have really rubbed off, Rhythm and Stealth is tailored and minimal yet ruthless. Hear rising London rapper Roots Manuva freestyle over the sci-fi hip-hop of Dusted and let the bass blast hard. Try the anthemic strains of Phat Planet via the chilling electro grooves of the menacing Afrika Shox (featuring Afrika Bambaataa) and of course the emotional Rino's Prayer. Upfront and in-your-face, even the haunting depths of Leftism throw-back Swords takes Leftfield's vision to a fresh and uncompromising level.
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Prices shown are those at the time of review

**Under £300**

<table>
<thead>
<tr>
<th>Loudspeakers</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acoustic Energy AE100</td>
<td>£200</td>
<td>Jan 96</td>
<td>Reasonably neutral but ultimately lacklustre. Control of treble and midrange poor.</td>
</tr>
<tr>
<td>Audio Gem Opals</td>
<td>£240</td>
<td>Dec 97</td>
<td>Partner the Opals with warm ancillaries and you get an involving sound. Avoid bright amps and sources.</td>
</tr>
<tr>
<td>Aura LST-627</td>
<td>£238</td>
<td>Aug 98</td>
<td>Energetic, bold and highly detailed, the Aura is one to order for the budget-conscious. Like Aura's matching stand mounters, the LSTMs are lucid and controlled. Treble is brightish.</td>
</tr>
<tr>
<td>B&amp;W DM303</td>
<td>£300</td>
<td>Jan 96</td>
<td>Unrestricted and clean sound with satisfying musicality. An engaging subtlety not common at the price.</td>
</tr>
<tr>
<td>B&amp;W DM102</td>
<td>£250</td>
<td>Nov 96</td>
<td>With simple music, the CRMs work well, but not quite as well as the best of the competition.</td>
</tr>
<tr>
<td>B&amp;W CDM1SE</td>
<td>£150</td>
<td>Sep 98</td>
<td>A lively little animal, well worth the money.</td>
</tr>
<tr>
<td>B&amp;W DM302</td>
<td>£119</td>
<td>Feb 98</td>
<td>The 125s powerful, confident sound belies a rather poor measured performance.</td>
</tr>
<tr>
<td>Boox NX6</td>
<td>£125</td>
<td>Sep 96</td>
<td>Big presentation but a rather distant quality. Could sound boomy and confined.</td>
</tr>
<tr>
<td>Castle Isis</td>
<td>£120</td>
<td>Jan 96</td>
<td>Sterling performance in the bass with speed and control. Good midrange projection.</td>
</tr>
<tr>
<td>Celestion 12i</td>
<td>£119</td>
<td>Feb 98</td>
<td>Quality construction and sound produce a very capable 'speaker. Open treble and firm bass for the price.</td>
</tr>
<tr>
<td>Celestion Impact 15</td>
<td>£200</td>
<td>Nov 96</td>
<td></td>
</tr>
<tr>
<td>Charlo Hiper 1000</td>
<td>£240</td>
<td>Nov 96</td>
<td></td>
</tr>
<tr>
<td>Dali 8</td>
<td>£60</td>
<td>Apr 97</td>
<td></td>
</tr>
<tr>
<td>Gallus Monitor</td>
<td>£56</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GS 100S</td>
<td>£110</td>
<td></td>
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<tr>
<td>HEYST HXV 3</td>
<td>£75</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Essex Symphony 6</td>
<td>£240</td>
<td></td>
<td></td>
</tr>
<tr>
<td>G86</td>
<td>£110</td>
<td></td>
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</tr>
<tr>
<td>Kent Wireless</td>
<td>£120</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gale Multi Monitor</td>
<td>£68</td>
<td></td>
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<tr>
<td>GLIC100</td>
<td>£170</td>
<td></td>
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</tr>
<tr>
<td>Heybrook Heylette</td>
<td>£270</td>
<td></td>
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<tr>
<td>Heybrook Optima</td>
<td>£259</td>
<td></td>
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<tr>
<td>Heybrooks HX1 S3</td>
<td>£269</td>
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<td></td>
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<tr>
<td>JAMO C5S3</td>
<td>£100</td>
<td></td>
<td></td>
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<tr>
<td>JAMO C5S Active</td>
<td>£200</td>
<td></td>
<td></td>
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<tr>
<td>JAMO JLM510</td>
<td>£110</td>
<td>Jan 98</td>
<td></td>
</tr>
<tr>
<td>Kent 605</td>
<td>£200</td>
<td>May 96</td>
<td></td>
</tr>
<tr>
<td>Kent Penta 6</td>
<td>£129</td>
<td>Apr 95</td>
<td></td>
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<tr>
<td>Kent Q15</td>
<td>£119</td>
<td>Feb 97</td>
<td></td>
</tr>
<tr>
<td>Kerwood LS90UK</td>
<td>£129</td>
<td>Jul 98</td>
<td></td>
</tr>
<tr>
<td>Linn Sekrit</td>
<td>£19</td>
<td></td>
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<tr>
<td>Mission 700</td>
<td>£130</td>
<td>May 98</td>
<td></td>
</tr>
<tr>
<td>Mission 701</td>
<td>£130</td>
<td>Apr 98</td>
<td></td>
</tr>
<tr>
<td>Mission 710</td>
<td>£130</td>
<td>Jul 97</td>
<td></td>
</tr>
<tr>
<td>Mission 711</td>
<td>£250</td>
<td>May 96</td>
<td></td>
</tr>
<tr>
<td>Mission 730</td>
<td>£240</td>
<td>Aug 97</td>
<td></td>
</tr>
<tr>
<td>Mission 731</td>
<td>£230</td>
<td>Apr 98</td>
<td></td>
</tr>
<tr>
<td>Mission 772</td>
<td>£230</td>
<td>Apr 99</td>
<td></td>
</tr>
<tr>
<td>Mission's MM-1000</td>
<td>£230</td>
<td>May 99</td>
<td></td>
</tr>
<tr>
<td>Mission's Short MS200</td>
<td>£230</td>
<td>Jan 99</td>
<td></td>
</tr>
<tr>
<td>NAD 801</td>
<td>£160</td>
<td>Jun 97</td>
<td></td>
</tr>
<tr>
<td>Paradigm Mini Monitors DLM 2</td>
<td>£230</td>
<td>Aug 97</td>
<td></td>
</tr>
<tr>
<td>ROL RA Labs Mini Ref</td>
<td>£120</td>
<td>Apr 97</td>
<td></td>
</tr>
<tr>
<td>Rogers LS1</td>
<td>£149</td>
<td>Feb 96</td>
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<tr>
<td>Rogers LS33</td>
<td>£250</td>
<td>Nov 96</td>
<td></td>
</tr>
<tr>
<td>Rogers LS60</td>
<td>£220</td>
<td>Apr 97</td>
<td></td>
</tr>
<tr>
<td>ROL RA Labs Studio 105</td>
<td>£250</td>
<td>Nov 96</td>
<td></td>
</tr>
<tr>
<td>Tangent Monitor 11</td>
<td>£220</td>
<td>Apr 98</td>
<td></td>
</tr>
<tr>
<td>Tangent Monitor 2'</td>
<td>£220</td>
<td>Apr 98</td>
<td></td>
</tr>
<tr>
<td>Tennan Mercury m1</td>
<td>£120</td>
<td>Jun 98</td>
<td></td>
</tr>
<tr>
<td>Tennan Mercury m2</td>
<td>£120</td>
<td>Jun 98</td>
<td></td>
</tr>
<tr>
<td>Tennan Mercury m3</td>
<td>£240</td>
<td>Nov 98</td>
<td></td>
</tr>
<tr>
<td>Tennan RX1</td>
<td>£190</td>
<td>Nov 98</td>
<td></td>
</tr>
<tr>
<td>TDL NFM1</td>
<td>£120</td>
<td>Feb 97</td>
<td></td>
</tr>
<tr>
<td>TDL Nucleus 1</td>
<td>£60</td>
<td>Apr 97</td>
<td></td>
</tr>
<tr>
<td>W'dale Active Diamond</td>
<td>£180</td>
<td>Mar 99</td>
<td></td>
</tr>
<tr>
<td>Wharfedale Vardus 300</td>
<td>£150</td>
<td>Jul 96</td>
<td></td>
</tr>
</tbody>
</table>

**£300-£799**

<table>
<thead>
<tr>
<th>Loudspeakers</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>B&amp;W DM1SE</td>
<td>£600</td>
<td>Apr 98</td>
<td>Tuneful and confident, these 'speakers are well suited to Pop and Dance music.</td>
</tr>
<tr>
<td>B&amp;W DM305</td>
<td>£350</td>
<td>Mar 97</td>
<td>All the ingredients for listening fun are mixed into the DM305. Overall presentation could be more cohesive though.</td>
</tr>
<tr>
<td>B&amp;W CDM5</td>
<td>£350</td>
<td>Jan 97</td>
<td></td>
</tr>
<tr>
<td>Blue Room Mini Pod</td>
<td>£400</td>
<td>Jan 97</td>
<td></td>
</tr>
<tr>
<td>Castle DM</td>
<td>£350</td>
<td>Dec 98</td>
<td></td>
</tr>
<tr>
<td>Castle Acorn</td>
<td>£350</td>
<td>Dec 96</td>
<td></td>
</tr>
</tbody>
</table>

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NOVEMBER 1999

HI-FI WORLD
<table>
<thead>
<tr>
<th>Loudspeakers</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>£300-£799</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Castle Harlech</td>
<td>£799</td>
<td>Aug 96</td>
<td>Bass power and extension will impress but overall sound is uneven and rather sterile.</td>
</tr>
<tr>
<td>Castle Harlech</td>
<td>£450</td>
<td>Mar 98</td>
<td>The Kendals have great clarity but need coupling to warm electronics.</td>
</tr>
<tr>
<td>Castle Studio B</td>
<td>£757</td>
<td>Jul 94</td>
<td>Some hardiness in the tweeters, the Sevens 2 are accomplished all-rounders.</td>
</tr>
<tr>
<td>Chelten 88</td>
<td>£369</td>
<td>May 95</td>
<td>Music makers through and through with a great feel for rhythm and dynamics.</td>
</tr>
<tr>
<td>Cheltenham 1</td>
<td>£640</td>
<td>Apr 99</td>
<td>A superbly built but their rising bass and treble suit home cinema more than hi-fi.</td>
</tr>
<tr>
<td>Dahl 400</td>
<td>£700</td>
<td>Feb 96</td>
<td>A powerful and rich sound from these competitively priced floorstanders makes them worth a recommendation.</td>
</tr>
<tr>
<td>Epics ES12</td>
<td>£1495</td>
<td>Oct 96</td>
<td>Strong, punchy bass allied to detailed and articulate midrange and treble.</td>
</tr>
<tr>
<td>HSV 212</td>
<td>£239</td>
<td>Nov 97</td>
<td>The Holyes stand out for their bass depth, dynamics and sound staging. Overall balance prefers Classical to Rock.</td>
</tr>
<tr>
<td>Heybrook Heylo</td>
<td>£285</td>
<td>Oct 97</td>
<td>Poses a neutral, fast and dry sound. A good match for soft sounding systems.</td>
</tr>
<tr>
<td>JBL 98T</td>
<td>£360</td>
<td>Apr 95</td>
<td>Delicate, detailed sound, albeit with rather intrusive imaging. Will work well on a bookshelf.</td>
</tr>
<tr>
<td>JPSW 910</td>
<td>£1350</td>
<td>Nov 97</td>
<td>A perfect but they make music fun. Quality, power and extension, the Mini JLMs are worth a listen.</td>
</tr>
<tr>
<td>JPSW Ruby 2</td>
<td>£395</td>
<td>Oct 98</td>
<td>Once allied to warm electronics, the Ruby 2s mix insight with plenty of involvement.</td>
</tr>
<tr>
<td>Kel LS566</td>
<td>£495</td>
<td>Jul 95</td>
<td>Highly musical stand-mounters that give similarly priced floorstanders a great deal to worry about.</td>
</tr>
<tr>
<td>Kel Ox4</td>
<td>£500</td>
<td>Nov 97</td>
<td>Very accomplished midrange and treble but the dry in the bass. For Rock fans the upper bass speed is appealing.</td>
</tr>
<tr>
<td>Kel Ox5</td>
<td>£498</td>
<td>Aug 97</td>
<td>The Q55s look rather expensive at £500 with their 'boom and fuzz' presentation.</td>
</tr>
<tr>
<td>Kel RD1</td>
<td>£540</td>
<td>Oct 97</td>
<td>The RM1s soundstage will thanks to their Uni-Q drivers. Can be unconvincing because of a lack of scale and impact.</td>
</tr>
<tr>
<td>Lind Tukan</td>
<td>£329</td>
<td>Dec 98</td>
<td>Very musical stand-mounters with a sweet, warm, musical sound.</td>
</tr>
<tr>
<td>Martin Audio 8585</td>
<td>£795</td>
<td>May 95</td>
<td>Dynamic, punchy, and musical yet refined like few at the price. Bass lacks a little depth.</td>
</tr>
<tr>
<td>Mission 734</td>
<td>£430</td>
<td>Sep 97</td>
<td>With the right ancillaries, the 734s have a clarity and lack of colouration still rare at the price.</td>
</tr>
<tr>
<td>Mission 735 Freedom</td>
<td>£245</td>
<td>Apr 97</td>
<td>Sweet sounding melo dome tweeter although the dry bass and rather plasticly midrange work against it.</td>
</tr>
<tr>
<td>Mission 752 Evolution</td>
<td>£576</td>
<td>Jan 97</td>
<td>Sophisticated, neutral sound and fine musicality put the PM15s near the head of the class.</td>
</tr>
<tr>
<td>Mission 774</td>
<td>£620</td>
<td>Nov 96</td>
<td>A thin and hard sound but precise with it.</td>
</tr>
<tr>
<td>Mortenhaus Show ML910</td>
<td>£999</td>
<td>Oct 97</td>
<td>Describing 'speakers with good looks and build. Can fail to shine with over-polite equipment.</td>
</tr>
<tr>
<td>Musical Technology PM15</td>
<td>£1474</td>
<td>Jan 99</td>
<td>Very crisp sounding 'speakers best suited to smaller rooms.</td>
</tr>
<tr>
<td>Revis 100</td>
<td>£590</td>
<td>Dec 96</td>
<td>The Primes offer a taste of the high-end at a sensible price. They are more fans of Classical than Rock though.</td>
</tr>
<tr>
<td>Neat Critique II</td>
<td>£445</td>
<td>Jan 99</td>
<td>Good value to floorstanders with clean enjoyable sound - not quite supersonic though.</td>
</tr>
<tr>
<td>NHT 13</td>
<td>£269</td>
<td>Aug 95</td>
<td>The PSW150 adds depth to a system but can sound obvious at times.</td>
</tr>
<tr>
<td>Opera Prima</td>
<td>£495</td>
<td>Feb 99</td>
<td>Amb-associate and slightly lazy in the lower treble, the ProAces are still highly musical.</td>
</tr>
<tr>
<td>Octavia Concorde 6</td>
<td>£296</td>
<td>Oct 95</td>
<td>Needs care in setting up but this subwoofer offers serious quality bass for not a lot of money.</td>
</tr>
<tr>
<td>Polk PSW150</td>
<td>£260</td>
<td>Jan 98</td>
<td>A very capable sub from REL that boosts bass and improves sound staging.</td>
</tr>
<tr>
<td>Preco 300</td>
<td>£595</td>
<td>Jul 97</td>
<td>But when used with the KEF LS3/5a this sub delivers the goods, beyond a doubt.</td>
</tr>
<tr>
<td>Rel 0 Bass</td>
<td>£540</td>
<td>May 96</td>
<td>Musically involving 'speakers that many will enjoy, but a little unfocused at times.</td>
</tr>
<tr>
<td>Rogers AB 1</td>
<td>£495</td>
<td>Jul 99</td>
<td>At orchestral scale but coloured in the midband.</td>
</tr>
<tr>
<td>Roksan RokOne</td>
<td>£395</td>
<td>Feb 97</td>
<td>The Absolute 4Ps excel in all areas except for the rather bright, hard treble. Bass is exceptional.</td>
</tr>
<tr>
<td>Sequence 410</td>
<td>£295</td>
<td>Feb 97</td>
<td>Smooth, focussed and coherent in its delivery with deep, taut bass extension. Not the most spacious sound.</td>
</tr>
<tr>
<td>Sonorous Absolute 4P</td>
<td>£799</td>
<td>Oct 97</td>
<td>Big, bulky and ultra-sensitive with quick pace and a well balanced sound, but without flaws.</td>
</tr>
<tr>
<td>Spendor 2000</td>
<td>£590</td>
<td>Jun 98</td>
<td>The M1 Signs may be a little back-lack, but they have a pleasant and involving sound.</td>
</tr>
<tr>
<td>Synergistic 145</td>
<td>£895</td>
<td>Apr 98</td>
<td>Their soundstage is tight and deep, but the upper bass is not quite supersonic though.</td>
</tr>
<tr>
<td>Tennoy Precision P10</td>
<td>£300</td>
<td>May 98</td>
<td>Very musical stand-mounters with a sweet, warm, musical sound.</td>
</tr>
<tr>
<td>Tiffany Profile 625 plus</td>
<td>£300</td>
<td>May 98</td>
<td>A perfect but they make music fun. Quality, power and extension, the Mini JLMs are worth a listen.</td>
</tr>
<tr>
<td>TDL 462D</td>
<td>£650</td>
<td>Feb 95</td>
<td>Very polite and many will appreciate their civility. Deep powerful bass.</td>
</tr>
<tr>
<td>TD 300</td>
<td>£450</td>
<td>May 96</td>
<td>Bass power and extension will impress but overall sound is uneven and rather sterile.</td>
</tr>
<tr>
<td>Technics SB-M500</td>
<td>£795</td>
<td>May 96</td>
<td>Not perfect but they make music fun. Quality, power and extension, the Mini JLMs are worth a listen.</td>
</tr>
<tr>
<td>Technics SB-M300</td>
<td>£300</td>
<td>Nov 98</td>
<td>Dynamic, punchy, and musical yet refined like few at the price. Bass lacks a little depth.</td>
</tr>
<tr>
<td>Triangale Comete TZXe</td>
<td>£475</td>
<td>Jan 95</td>
<td>With the right ancillaries, the 734s have a clarity and lack of colouration still rare at the price.</td>
</tr>
</tbody>
</table>
| Wharfedale Veritas 2000 | £195  | Oct 95 | Prices shown are those of review.

**£800-£1499**

<table>
<thead>
<tr>
<th>Loudspeaker</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audio Note E</td>
<td>£1450</td>
<td>Mar 95</td>
<td>Musical realism and a great real-world finish make these 'speakers enjoyable, if not perfect.</td>
</tr>
<tr>
<td>Audio Note M1 Sig</td>
<td>£2495</td>
<td>May 98</td>
<td>A great sound with solid bass from a compact and well priced 'speaker.</td>
</tr>
<tr>
<td>Audio Note M2</td>
<td>£1499</td>
<td>Jun 98</td>
<td>Clean, dry and low cost with good imaging and sound staging. More neutral than Mission's 752s but less euphonic.</td>
</tr>
<tr>
<td>B&amp;W CM10</td>
<td>£1499</td>
<td>Jun 98</td>
<td>Clean, musical and classy - Harbeth have done themselves proud again!</td>
</tr>
<tr>
<td>Centre Screen S2</td>
<td>£1499</td>
<td>Jan 98</td>
<td>At Arcam we believe that buying hi-fi is a serious business. Before splashing out, we believe that you should sit back and consider just what you expect for your money.</td>
</tr>
<tr>
<td>Chario Academy One</td>
<td>£1195</td>
<td>Dec 95</td>
<td>Quality of sound, reliability, value for money, technical excellence these are standards by which Arcam's hi-fi is judged...and is found to excel.</td>
</tr>
<tr>
<td>Chario Academy Two</td>
<td>£1195</td>
<td>Dec 95</td>
<td>But don't just take our word for it. A glance through any hi-fi magazine will reveal that our efforts are applauded more than almost any other manufacturer.</td>
</tr>
<tr>
<td>Chario Academy Three</td>
<td>£1195</td>
<td>Dec 95</td>
<td>To find out why, complete the coupon opposite and tell us which products you're considering. We'll send you independent reviews of suitable Arcam equipment. (We'll give you our own views by including a colour brochure with details of our whole range).</td>
</tr>
<tr>
<td>Fishcar 100</td>
<td>£1499</td>
<td>Jun 98</td>
<td>But neither we nor the critics are the final judges. You are.</td>
</tr>
<tr>
<td>Harbeth HL Compact 7</td>
<td>£1250</td>
<td>May 99</td>
<td>So we'll also send you a list of dealers where you can sample the Arcam experience for yourself.</td>
</tr>
<tr>
<td>Harbeth HL Compact 8X</td>
<td>£1250</td>
<td>May 99</td>
<td>Simply complete the coupon and post it to: Arcam, Pembroke Avenue, Waterbeach, Cambridge CB5 9BP. Or telephone: (01 223) 20203</td>
</tr>
</tbody>
</table>

**Soundcraft**

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★ But if you find a better deal, let us know and as long as we can verify it we’ll be happy to match it.
Loudspeakers £ Year Verdict

£800-£1499

Kelly K13 £1199 Apr 98 The K13s go very loud very easily but they don't possess the most even response. Horn and inhibitory baffles with power to spare. Phasing and frequency accuracy beyond belief.

Alpeth Harmony II £1750 May 99 Ultra-detailed and revealing, the V8s are true pro more than domestic transducers. Bass is a toy.

KVR 8 £995 Sep 99

Magneplaner MG 0.6 SE £1370 Mar 95 Very clear detail and separation, but just fails to produce a fully 3-dimensional sound.

Magneplaner MG12/QR £1370 Jul 97

Wedge 850 £1375 May 99

Mission 754 F5 £1299 Sep 98 Articulate and informative sound with fine imaging and tight, deep bass.

Monitor 710 960 £1299 Sep 98

Musical-Tech. Falcon £955 May 96 Give a big sense of scale on rock and jazz but not subtle and even enough for the critical classical listener.

NEAR Soundmast £979 May 95 An interesting, musical loudspeaker that's good value even at this price.

Definitive Live Sovereign Black £2250 Sep 98

PT Venetica £896 Aug 95

QL Signature £1499 Apr 99

REL Stadium 2 £1095 Sep 99

Roksan Ojan 3 £1000 Jan 98

Ruxton 8MkII-D £1000 Jul 97

Spendor 2040 £899 Oct 96

Spendor FLB £1275 Jun 98

Tannoy D300 £1090 Apr 97

Toson Model 1 Sig £1250 Sep 97

UKD Callas Gold £1995 Jun 96

UKD Divina £1390 Jun 95

If you have enough room and money the 6s are capable of a highly musical, involving performance. The 107 MIDs may lack skin but they have a solid sound and are fabulously revealing.

Unusual design which incorporates an electrostatic tweeter. An impressive but inconsistent performer.

An extremely coherent and focused sound; these are true audiophile speakers. Captivating with classical music.

Glassy clarity, bright treble, with bass that comes alive when given welly. Expensive though.

The FL8s are warm, mellow performers which prefer Classical to Rock.

The tweeter works well but a recessed midband and one-note bass are the Achilles heels.

The Paladins possess a detailed and expansive soundstage but also a rather dry character.

£1500-

Audiovector 6 £4600 Jun 95

BKX 107 IVH £3500 Oct 98

Cedence ES £3500 Sep 95

Carlson 52.2 £1505 May 95

Celestion A3 £1800 May 97

Epos E525 £1505 May 95

Harbeth HL5 £1999 Mar 97

Heidolph 01 £1802 Jul 96

Jamo Concert 11 £2000 Dec 97

JBL 426 £1500 Jun 97

JBL 426 £1500 Jul 96

Kel Reference 3 £2200 Nov 95

Kel Reference 4 £2200 Oct 95

Living Voice Auditorium Proco Studio 150 £1505 May 99

Slate Audio Stormrider £2800 Feb 99

Spendor SP717 £1970 Jan 95

Spendor SP717 £2400 Apr 96

Tannoy AN58 £2702 Aug 96

Tannoy D50 £3999 Sep 97

Technics SA-M70 £1800 Jul 96

Thomas Transducers Brio £4750 Feb 98

Thomas Virtuoso Gold £3395 May 99

The A3s are quite simply superb. All you'll need to enjoy them is a large enough listening room.

The 107 MIDs may lack skin but they have a solid sound and are fabulously revealing.

Their strengths suggest a Classical speaker but they suit electronic compositions better. Rich tone but low bass.

They may be musically engaging but the ProAc's brightness suits them best for smooth valve amplification.

The Aura has a smooth, civilized sound with fine detail. Bass punch really rolls along. Good phono stage.

Not quite a giant killer, the Harman is nevertheless a good solid budget buy.

Jamo Concert 8. £3500

Prices shown are those at the time of review.

£1500-

Audiovector 6 £4600 Jun 95

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Cedence ES £3500 Sep 95

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Integrated £ under £300

Alchemist Maxim £299 Mar 96

AMC 3025 £115 Nov 96

AMC 3025 £115 Nov 96

Acorn Alpha 5 plus £225 Oct 96

Acorn Alpha One £225 Oct 96

Aura VA40 £229 Apr 95

Aura VA80 SE £250 Mar 96

Cambridge Audio A1 Multi input £115 Jan 99

Denon PMA 2050SE £166 Feb 97

Denon PMA 425SR £230 Sep 99

Denon PMA 450SE £260 Oct 96

Harmon Kardon HK610 £180 Jun 95

Harmon Kardon HK520 £280 Oct 95

Fluid and musical but upper bass is a little dry. Useful phone stage with but with a little tolerance and ringing.

A lot for very little money - sweet sound and good build make the AMC 3025 a great starter amp.

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

Good with efficient loudspeakers but generally needs more power and control.

In a smooth system with a warmish bias the Alpha One makes a strong case for itself.

Excellent value for money and will get the best from any component. Needs a good phono stage.

The Aura has a smooth, civilized sound with fine detail. Bass punch really rolls along. Good phono stage.

A mix of control, delicacy and detail allows it to excel with any music.

Big and brash but unfortunately bland with it. Something of a blast from the 1970s-90s past!

Through-going down to earth likeliness. Bright but clear which gives appealing vacuity.

Not quite a giant killer, the Harman is nevertheless a good solid budget buy.

Hi-End Audio & Home Theatre

Multi-Room Design & Installation

Home Demonstrations

Unbiased Advice & Support

Buyers Guide

Hi-Fi World

World Radio History

November 1999

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## Integrated

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Under £300</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Musical Fidelity E11</td>
<td>£299</td>
<td>Feb 96</td>
<td>A very capable integrated with a smoothness and warmth predisposed to classical rather than rock.</td>
</tr>
<tr>
<td>NAD 304</td>
<td>£329</td>
<td>Apr 95</td>
<td>Five quality bass but rather lacklacklustre as regards timing.</td>
</tr>
<tr>
<td>NAD 310</td>
<td>£130</td>
<td>Jan 95</td>
<td>Good detail and a spacious open sound gives acoustic music and the majority of rock superb clarity.</td>
</tr>
<tr>
<td>NAD 330</td>
<td>£200</td>
<td>Apr 99</td>
<td>Younger sibling of the famous 3001 with many of its virtues to boot.</td>
</tr>
<tr>
<td>Pioneer A103</td>
<td>£130</td>
<td>Mar 95</td>
<td>Luxurious presentation doesn't compensate for the tendency to un-rhythmic, effects.</td>
</tr>
<tr>
<td>Pioneer A300X</td>
<td>£230</td>
<td>Apr 95</td>
<td>Another highly capable all-rounder although a touch sterile sounding for some tastes.</td>
</tr>
<tr>
<td>Provogue</td>
<td>£259</td>
<td>May 95</td>
<td>On a budget, the Provogue has strong merit, including an excellent photo stage. Not for all systems.</td>
</tr>
<tr>
<td>Rotel RA 970BX</td>
<td>£250</td>
<td>Oct 96</td>
<td>Fresh sound with strong attack. A slight midrange emphasis can make certain music sound rather forward.</td>
</tr>
<tr>
<td>Rotel RA 951</td>
<td>£150</td>
<td>Dec 96</td>
<td>For the money there's no faulting such a gifted performer.</td>
</tr>
<tr>
<td>Sony TAF455SE</td>
<td>£250</td>
<td>Jan 97</td>
<td>Bright clear and detailed, but needs a touch more refinement to prevail.</td>
</tr>
</tbody>
</table>

A smooth unassuming sound misses out on the subtlety which brings music to life.

## £300-£799

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audio Analogue Puccini</td>
<td>£300</td>
<td>Sep 95</td>
<td>Musically rewarding, deserves serious audition. Great British Hi-Fi on a budget.</td>
</tr>
<tr>
<td>Arcam Alpha 6</td>
<td>£329</td>
<td>Nov 98</td>
<td>Not the most musical amp ever but good value. The tone controls and balance adjustment will appeal to some.</td>
</tr>
<tr>
<td>Arcam Alpha 9</td>
<td>£350</td>
<td>Jan 95</td>
<td>Full and smooth sound, unfortunately with loose bass.</td>
</tr>
<tr>
<td>A. A. Puccini SE</td>
<td>£350</td>
<td>Dec 98</td>
<td>Excellent value. A detailed and open sound gives great atmosphere to all types of music.</td>
</tr>
<tr>
<td>Audio Analogue Puccini</td>
<td>£395</td>
<td>Sep 97</td>
<td>All the main ingredients like rhythm and dynamics present and correct. Natural smoothness and transparency.</td>
</tr>
<tr>
<td>Audilo 6000A</td>
<td>£350</td>
<td>May 95</td>
<td>Excellent sound quality outshines the competition at up to £1000.</td>
</tr>
<tr>
<td>Axialit 8000X</td>
<td>£500</td>
<td>Aug 95</td>
<td>Manages the rare feat of sounding powerful and light at the same time. Bass tight but not the last word.</td>
</tr>
<tr>
<td>Benchmark Hi-Fi Systems</td>
<td>£700</td>
<td>Dec 97</td>
<td>Powerful hifi sound which doesn't bence when driving awkward loads.</td>
</tr>
<tr>
<td>Cyrus 2</td>
<td>£800</td>
<td>Aug 96</td>
<td>Too thin and crisp which makes prolonged listening fatiguing.</td>
</tr>
<tr>
<td>Cyrus Straight Line</td>
<td>£900</td>
<td>Nov 98</td>
<td>Highly refined and detailed performance with a clear well-proportioned soundstage.</td>
</tr>
<tr>
<td>Damo 9</td>
<td>£1295</td>
<td>Dec 96</td>
<td>A good, honest bit of kit with a fine musical sound and no glaring vices.</td>
</tr>
<tr>
<td>Edendur ESI 10</td>
<td>£800</td>
<td>Apr 99</td>
<td>If a musical alternative is what you seek, fine. Listening in bulk, rather clinical and cold sounding.</td>
</tr>
<tr>
<td>Halt Audi</td>
<td>£750</td>
<td>Jan 95</td>
<td>Solid build and a big sound make the ESI 10 worthy of audition. Not perhaps the transparent at the price.</td>
</tr>
<tr>
<td>Kenwood KA-7090R</td>
<td>£449</td>
<td>May 95</td>
<td>Powerful and refreshingly pure, a sound investment.</td>
</tr>
<tr>
<td>LFD Multil</td>
<td>£420</td>
<td>Apr 98</td>
<td>Exceeds with sound staging but lacks subtlety and tonal colour.</td>
</tr>
<tr>
<td>Marantz PM-64-KS</td>
<td>£400</td>
<td>Jan 95</td>
<td>An extremely enjoyable,Lucid little amplifier that really gets to the heart of the music.</td>
</tr>
<tr>
<td>Moir 30 Integrated</td>
<td>£500</td>
<td>Oct 96</td>
<td>An enjoyable and rhythmic sound but may be too lean for some value for the money.</td>
</tr>
<tr>
<td>Musical Fidelity X-AL</td>
<td>£350</td>
<td>May 97</td>
<td>An engaging musical performance; sweet overall sound. Doesn't cope with difficult loads well.</td>
</tr>
<tr>
<td>Myriad T-40</td>
<td>£470</td>
<td>May 95</td>
<td>A big open sound sound sets the Moth apart at this price. Low powered, though. Distinctly amaturist looks.</td>
</tr>
<tr>
<td>Nlaf 317</td>
<td>£500</td>
<td>May 95</td>
<td>Two boxes don't form a pre and power in the X-AL but the result is nevertheless a winning combination.</td>
</tr>
<tr>
<td>Noln Nest</td>
<td>£595</td>
<td>May 95</td>
<td>Big and powerful sound. but a little unsubtle with it.</td>
</tr>
<tr>
<td>Noln SA 100</td>
<td>£449</td>
<td>Jul 96</td>
<td>Clean, open, active sound. Smooth and detailed with good punch too. One of the best at the price.</td>
</tr>
<tr>
<td>Pioneer A-300R Precision</td>
<td>£400</td>
<td>Aug 97</td>
<td>A bandgap at £400 pure and simple. Outclass the competition in every area.</td>
</tr>
<tr>
<td>Pioneer TT</td>
<td>£350</td>
<td>Oct 96</td>
<td>Complements all sorts of music with power and confidence. Outstanding value for money.</td>
</tr>
<tr>
<td>Pro-Audio</td>
<td>£350</td>
<td>Sep 95</td>
<td>Although classically orientated, the Quad will rock too. Precise and stable imagery and fidelity to tonal values.</td>
</tr>
<tr>
<td>Rotel RA 1041</td>
<td>£500</td>
<td>Nov 96</td>
<td>Miser the best of solid state and valve words (without valves) to produce a seductive sound.</td>
</tr>
<tr>
<td>Sentinel Systems Sound Sentinel</td>
<td>£700</td>
<td>Jun 96</td>
<td>Great packaging and super sound make the Scar a winner.</td>
</tr>
<tr>
<td>Sony TC-902</td>
<td>£498</td>
<td>Mar 99</td>
<td>Highly detailed and smooth sound. Worth searching out.</td>
</tr>
<tr>
<td>Technics SE-A900 MkII</td>
<td>£500</td>
<td>Mar 99</td>
<td>Partnered correctly to counterbalance its forwardness, the Sony offers a fast, rhythmic presentation.</td>
</tr>
</tbody>
</table>

## £800-

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audio Analogue Puccini</td>
<td>£1699</td>
<td>Mar 95</td>
<td>Needs the right loudspeaker but a good musical presentation is there in somewhere.</td>
</tr>
<tr>
<td>Audio Analogue Puccini</td>
<td>£1199</td>
<td>Mar 95</td>
<td>A sweet and subtle sound. Fine midrange; transparent and open with vocals.</td>
</tr>
<tr>
<td>Audio Analogue Puccini</td>
<td>£1799</td>
<td>Apr 95</td>
<td>Overall construction gives strong stereo separation. Decent location of detail but not the cleanest ever.</td>
</tr>
<tr>
<td>Audio Analogue Puccini</td>
<td>£1499</td>
<td>Apr 95</td>
<td>A stringy-sounding transistor amp for rock. Build and finish could be better and price lower.</td>
</tr>
<tr>
<td>Audio Analogue Puccini</td>
<td>£1999</td>
<td>May 98</td>
<td>Partnered with sensible loudspeakers of good build and finish they are capable of impressive performance.</td>
</tr>
<tr>
<td>Audio Analogue Puccini</td>
<td>£2200</td>
<td>Sep 98</td>
<td>Has clarity in spades and an extremely rare tonal purity. Outclasses many transistor alternatives with ease.</td>
</tr>
<tr>
<td>Audio Analogue Puccini</td>
<td>£2300</td>
<td>Sep 98</td>
<td>A mighty confection of power, facilities and style, and it sounds good to boot.</td>
</tr>
<tr>
<td>Audio Analogue Puccini</td>
<td>£2495</td>
<td>Jun 98</td>
<td>Awesome power and theatrical bass. A very good all-rounder with super-clean sound.</td>
</tr>
<tr>
<td>Audio Analogue Puccini</td>
<td>£2300</td>
<td>Nov 99</td>
<td>An excellent performer with any music. Adept at handling subtle details. Difficult to beat at the price.</td>
</tr>
<tr>
<td>Audio Analogue Puccini</td>
<td>£2495</td>
<td>Apr 97</td>
<td>Even-handed performer deals confidently with music regardless of genre. Not as smooth as the best.</td>
</tr>
<tr>
<td>Audio Analogue Puccini</td>
<td>£2950</td>
<td>May 95</td>
<td>A characteristically competent and musical integrated. Takes fairly efficient loudspeakers though.</td>
</tr>
<tr>
<td>Audio Analogue Puccini</td>
<td>£3300</td>
<td>Mar 99</td>
<td>Excellent high-end integrated with a real love of music and plenty of poke.</td>
</tr>
<tr>
<td>Audio Analogue Puccini</td>
<td>£3500</td>
<td>Mar 98</td>
<td>Very strong all round performer with excellent build and good staging.</td>
</tr>
<tr>
<td>Audio Analogue Puccini</td>
<td>£3800</td>
<td>Nov 97</td>
<td>Allied to all the right speakers will handle all musical genres with smoothness and power.</td>
</tr>
</tbody>
</table>

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### WORLD'S BEST AMPLIFIER UNDER £1,000?

**VERDICT**

For more information ring 01953 850800 (See our main ad)
### Pre-amps

<table>
<thead>
<tr>
<th>Model</th>
<th>Price (£)</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>under £300</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audiolab CA200</td>
<td>£479</td>
<td>May 98</td>
<td>Highly recommended for its blend of operational sophistication, build and sound quality.</td>
</tr>
<tr>
<td>Musical Fidelity X-Pre</td>
<td>£475</td>
<td>Apr 98</td>
<td>Organic and transparent. Free from transistor hardness.</td>
</tr>
<tr>
<td>Unison Res. Feather 1</td>
<td>£935</td>
<td>Aug 98</td>
<td>Warm but still exciting, it is only let down by a slightly recessed midrange.</td>
</tr>
<tr>
<td><strong>£300-£799</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audio Analogue Don</td>
<td>£499</td>
<td>May 97</td>
<td>Smooth, even and transparent. Well worth the outlay.</td>
</tr>
<tr>
<td><strong>£500-£1499</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audiovalve PPP30</td>
<td>£1999</td>
<td>May 95</td>
<td>A bright and lean approach to the valve sound.</td>
</tr>
<tr>
<td><strong>£1500</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audiovalve PPP30</td>
<td>£1999</td>
<td>May 95</td>
<td>A bright and lean approach to the valve sound.</td>
</tr>
<tr>
<td><strong>Power amps</strong></td>
<td>£500-£800</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>under £800</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audio Analogue Don</td>
<td>£475</td>
<td>Apr 98</td>
<td>As smart as an Armanl suit, it sound powerful in a natural, organic manner</td>
</tr>
<tr>
<td>Cyrus Power</td>
<td>£494</td>
<td>Feb 98</td>
<td>Superb, combines delicacy and power, especially with a vinyl source.</td>
</tr>
<tr>
<td><strong>£800-£2000</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chord CPA-1800</td>
<td>£1774</td>
<td>Mar 98</td>
<td>Smooth, even and transparent. Well worth the outlay.</td>
</tr>
<tr>
<td><strong>£2000-£3000</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audio Analogue Don</td>
<td>£357</td>
<td>Apr 98</td>
<td>A smooth, even and transparent. Well worth the outlay.</td>
</tr>
</tbody>
</table>

**Verdict**

- **Tone controls cannot be defeated and the sum total is a little metallic but value in spares.**
- **A very luddi, natural headphone amp which scores as highly on acoustic and Classical as it does on Rock.**
- **Only poor cosmetics mar the Creek. Sonically its a gem.**
- **markedly lucid, natural headphone amp which scores as highly on acoustic and Classical as it does on Rock.**
- **Needs slightly more taut bass and a less grainy midrange to bring it up with the best.**
- **This valve pre-amp is very good value indeed.**
- **Passive pre of box-of-switches, whichever way you look at it the Indus is stylishly finished and well conceived.**
- **Warm and smooth-sounding, free from the rough brightness that afflicts many solid-states.**
- **This power amp lags behind the best of the competition, and the build is flimsy.**
- **A smooth, sweet powerful sound free from the rough brightness that afflicts many solid-states.**

**Prices shown are those at the time of review**

---

**Audio Analogue**

In just a short while, Audio Analogue has won plenty of admirers. When Hi Fi World tested the Puccini Special Edition, they gave it their top star rating with the words: "Excellent sound quality ensures the Puccini S.E. ousting the competition at up to £1,000." And the influential USA magazine Stereophile (Dec 98) praised it's "harmonic richness, stunning purity of tone and sheer musicality." To top that, the basic £475 Puccini won Hi Fi Choice's Best Buy for amplifiers in an up-to £1,000 group test (Feb '98). In their words:

This is a first-rate budget amplifier that looks and sounds like an altogether more costly model. Check it out! the **BELLINI** preamp and DONIZETTI power amp fared equally well. Ken Kessler in Hi Fi News (Jan '98) had this to say: "A new benchmark in the value for money stakes." Now, we're proud to introduce you to the latest member of the family: the **PAGANINI**. It's a real music-lover's CD-player. **For more details contact:**

**UKD**

23 Richings Way, Iver, Buckinghamshire SL0 9DA, England

Telephone: 01753 652669 - Telephone: 07000 UKD HIFI (853 443) - Fax: 01753 654531

Or visit our website: www.ukd.co.uk
What's more, a mains block of this buying guide:

* * *

CD Players

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
<th>Year Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Denon DCD-635</td>
<td>£180</td>
<td>Sep 98</td>
</tr>
<tr>
<td>Denon DCD-935</td>
<td>£280</td>
<td>Nov 98</td>
</tr>
<tr>
<td>Sumiko 03D</td>
<td>£240</td>
<td>Sep 94</td>
</tr>
<tr>
<td>Myryad MA120</td>
<td>£150</td>
<td>Oct 97</td>
</tr>
<tr>
<td>MVL Integral A2</td>
<td>£1500</td>
<td>Apr 97</td>
</tr>
<tr>
<td>Meridian 557</td>
<td>£2599</td>
<td>Feb 99</td>
</tr>
<tr>
<td>Musical Fidelity M-2020</td>
<td>£1000</td>
<td>Apr 96</td>
</tr>
<tr>
<td>OMCL CD 100</td>
<td>£999</td>
<td>Jul 99</td>
</tr>
<tr>
<td>Orpheus 3000</td>
<td>£1495</td>
<td>Jun 98</td>
</tr>
<tr>
<td>TAG McLaren 60P</td>
<td>£850</td>
<td>Nov 98</td>
</tr>
<tr>
<td>WILL AKE</td>
<td>£1495</td>
<td>Jun 99</td>
</tr>
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</table>

CD Players

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
<th>Year Verdict</th>
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<tr>
<td>Cambridge CD4SE</td>
<td>£150</td>
<td>Oct 97</td>
</tr>
<tr>
<td>Cambridge CD4SE</td>
<td>£200</td>
<td>Feb 98</td>
</tr>
<tr>
<td>Denon DCD-425</td>
<td>£180</td>
<td>Apr 97</td>
</tr>
<tr>
<td>Denon DCD-635</td>
<td>£280</td>
<td>Nov 98</td>
</tr>
<tr>
<td>Sumiko 03D</td>
<td>£240</td>
<td>Sep 94</td>
</tr>
<tr>
<td>Myryad MA120</td>
<td>£1525</td>
<td>Aug 98</td>
</tr>
<tr>
<td>MVL Integral A2</td>
<td>£2000</td>
<td>Nov 96</td>
</tr>
</tbody>
</table>

Power amps

<table>
<thead>
<tr>
<th>Model</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Cambridge CD4SE</td>
<td>£150</td>
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<tr>
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<td>£280</td>
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</tr>
<tr>
<td>Sumiko 03D</td>
<td>£240</td>
<td>Sep 94</td>
</tr>
<tr>
<td>Myryad MA120</td>
<td>£157</td>
<td>Jan 99</td>
</tr>
</tbody>
</table>

"I have been absolutely overwhelmed by the way the Distribution PowerBlock has improved my Hi-Fi. Everything sounds vastly better. Thank you for an excellent product which is easily worth every penny of its asking price."

Mr R Michaux.

Tel: +44 (0)1539 823247 Fax: +44 (0)1539 823317 www.russandrews.com E-mail: hwbest@russandrews.com

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"What's more, a mains block of this quality is for life."

Hans Morningall
### CD Players

<table>
<thead>
<tr>
<th>CD Players</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Under £300</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kenwood DP-360BA</td>
<td>£180</td>
<td>Feb 99</td>
<td>One of the best budget all-rounders there is. A shade treble-heavy.</td>
</tr>
<tr>
<td>Kenwood DP-3010</td>
<td>£180</td>
<td>Jan 99</td>
<td>A fine performer. Lacks only some of the spirit of its predecessors.</td>
</tr>
<tr>
<td>Marantz CD-63</td>
<td>£249</td>
<td>Jun 94</td>
<td>Upholds the Marantz tradition of lively CD players.</td>
</tr>
<tr>
<td>Marantz CD-77</td>
<td>£270</td>
<td>Nov 96</td>
<td>Fine vocal projection and treble. Bass is deep if not too tight.</td>
</tr>
<tr>
<td>NAD 510</td>
<td>£200</td>
<td>Oct 95</td>
<td>Hard to criticise at the price, with a typically smooth, fluid NAD sound.</td>
</tr>
<tr>
<td>NAD 520</td>
<td>£170</td>
<td>Jan 99</td>
<td>Warm and smooth, this is a cultured player. Can be over-civilised at times.</td>
</tr>
<tr>
<td>Philips CD71</td>
<td>£130</td>
<td>Feb 96</td>
<td>Not the most accurate machine, but holds its own at the price.</td>
</tr>
<tr>
<td>Pioneer PD-103</td>
<td>£140</td>
<td>Feb 96</td>
<td>Rolled off treble limits detail. Light bass retains foot-tapping ability.</td>
</tr>
<tr>
<td>Quad 57</td>
<td>£7</td>
<td>May 93</td>
<td>One of the top players at the price with great speed and grip.</td>
</tr>
<tr>
<td>Rotel RCD-940BX</td>
<td>£230</td>
<td>Oct 94</td>
<td>Controlled and invigorating player albeit a touch sterile.</td>
</tr>
<tr>
<td>Teac SD-1200L</td>
<td>£230</td>
<td>Oct 97</td>
<td>Refuse to become frustrated. Can lack emotion as a result, though.</td>
</tr>
<tr>
<td>Teac CD-R4500</td>
<td>£240</td>
<td>Nov 92</td>
<td>Like many of its contemporaries, the Teac is too smooth to shine.</td>
</tr>
<tr>
<td>Technics SL-490A</td>
<td>£100</td>
<td>Jan 99</td>
<td>In spite of a bias towards bass and treble, this machine remains a bargain.</td>
</tr>
<tr>
<td>Yamaha CDX-480</td>
<td>£200</td>
<td>Mar 95</td>
<td>Mature, laid-back machine drops points for inferior timing and imaging.</td>
</tr>
<tr>
<td>Yamaha CDX-560</td>
<td>£230</td>
<td>Feb 98</td>
<td>Detailed, relined but not particularly engaging or exciting.</td>
</tr>
<tr>
<td>Yamaha CDX-583</td>
<td>£160</td>
<td>Jan 99</td>
<td>Lean and in front, the Yamaha is Invoking on Rock but can sound rough.</td>
</tr>
<tr>
<td><strong>£300-£799</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AMC CDP</td>
<td>£340</td>
<td>Jan 96</td>
<td>Very musical outfit which gains sweetness with optional valve output stage.</td>
</tr>
<tr>
<td>Arcam Alphy 7</td>
<td>£320</td>
<td>Jan 97</td>
<td>SUPERBLY-designed, Instinctively musical player destined for success.</td>
</tr>
<tr>
<td>Arcam Alphy 8E</td>
<td>£359</td>
<td>Jun 98</td>
<td>The BSE builds on the strengths of the standard B with HDCI filtering.</td>
</tr>
<tr>
<td>Arcam Alphy 9</td>
<td>£799</td>
<td>Dec 98</td>
<td>Apart from its tonal brightness, the Alphy 9 is a very capable machine.</td>
</tr>
<tr>
<td>Audio Analogue Paganni</td>
<td>£743</td>
<td>Apr 93</td>
<td>Effortless, wholly musical delivery. The Paganni does for CD what its stablemate Puccini does for amplification.</td>
</tr>
<tr>
<td>Audio Innovations Attica</td>
<td>£449</td>
<td>May 96</td>
<td>Unshakable treble is detailed but the Affinites misses that vital emotional spark.</td>
</tr>
<tr>
<td>Aura CD500</td>
<td>£450</td>
<td>Jul 93</td>
<td>High measured distortion mars the treble and bass is dry.</td>
</tr>
<tr>
<td>Creek CD43</td>
<td>£499</td>
<td>Oct 98</td>
<td>A competent performer with a musicality that will seduce any music-lover.</td>
</tr>
<tr>
<td>Cyrus Adams 1.5</td>
<td>£606</td>
<td>May 99</td>
<td>Great detail and imaging with intimate music. Classical and Jazz suit the 1.5 best but Rock can sound harsh.</td>
</tr>
<tr>
<td>Cyrus 4AD3</td>
<td>£598</td>
<td>Dec 98</td>
<td>Lackslustre with Classical, dramatic and lively on Dance and Rock.</td>
</tr>
<tr>
<td>Denon DCD-155/SAR</td>
<td>£350</td>
<td>Jul 98</td>
<td>Clean and precise, the Denon lags only in warmth and openness.</td>
</tr>
<tr>
<td>Harman/Kardon HD730</td>
<td>£380</td>
<td>Aug 96</td>
<td>Strong on dynamics and drive, but lightweight treble can dampen music.</td>
</tr>
<tr>
<td>Linea Minima</td>
<td>£798</td>
<td>Apr 95</td>
<td>Totally hard but possesses many, not all, of the Linn rhythmic strengths.</td>
</tr>
<tr>
<td>Marantz CD6-43 KI-Sgl.</td>
<td>£380</td>
<td>May 95</td>
<td>This is a rare player, greater than the sum of its parts.</td>
</tr>
<tr>
<td>Miniskit CD-035E</td>
<td>£350</td>
<td>May 95</td>
<td>Taken as a whole, the CD-635E is one hell of a CD player. No digital nasties.</td>
</tr>
<tr>
<td>Myriad T20</td>
<td>£650</td>
<td>Dec 98</td>
<td>With its brightness balanced by warm ancillaries the T20 will win friends.</td>
</tr>
<tr>
<td>Ortofon Cartridge 7</td>
<td>£606</td>
<td>Sep 98</td>
<td>Clean and tidy on electronic music. Not so good with acoustic material.</td>
</tr>
<tr>
<td>Pioneer PD-S904</td>
<td>£400</td>
<td>Sep 98</td>
<td>Fluid midrange is a dry bass and tonally-trimmed player.</td>
</tr>
<tr>
<td>Rotel RCD-953X (Discarnet)</td>
<td>£350</td>
<td>Sep 98</td>
<td>Fast, clean sound verges on the clinical at times.</td>
</tr>
<tr>
<td>Rotel RCD-971</td>
<td>£350</td>
<td>Sep 98</td>
<td>Refinement is a plus point, but lack of vitality lets the Rotel fall.</td>
</tr>
<tr>
<td>Rotel RCD-975</td>
<td>£450</td>
<td>Sep 98</td>
<td>Tuneful, pungent bass are the pros; flat sound staging and tone the cons.</td>
</tr>
<tr>
<td>Sony CDP-X3000ES</td>
<td>£500</td>
<td>Mar 98</td>
<td>Neutral, dynamic and stylish but not quite up with the best.</td>
</tr>
<tr>
<td>Sony CDP-X9000ES</td>
<td>£300</td>
<td>Mar 97</td>
<td>In spite of fine sound staging and clarity, the Sony fails to involve.</td>
</tr>
<tr>
<td>Teac CD-5</td>
<td>£350</td>
<td>Jan 96</td>
<td>Clean and dry, the Teac is rather sterile compared to the competition.</td>
</tr>
<tr>
<td>Teac CD-S</td>
<td>£400</td>
<td>Sep 98</td>
<td>Not the last word in bass control. Midrange is more persuasive.</td>
</tr>
<tr>
<td>Thule CD100</td>
<td>£600</td>
<td>Apr 99</td>
<td>A very smooth and refined player with the added bonus of good detail.</td>
</tr>
<tr>
<td>Trichord Genesis</td>
<td>£545</td>
<td>Sep 98</td>
<td>Can lack rhythmic bite at times.</td>
</tr>
<tr>
<td>Trichord Revelation</td>
<td>£799</td>
<td>May 97</td>
<td>Warm and bassy, but extremely natural. Not the most consistent player.</td>
</tr>
<tr>
<td><strong>£800-£1499</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audiolab 8000</td>
<td>£1600</td>
<td>Dec 99</td>
<td>These full-blooded mid-range get the 8000CD a braw sound.</td>
</tr>
<tr>
<td>Copland CDA 265</td>
<td>£1199</td>
<td>Feb 99</td>
<td>Perhaps lacks the last ounce of strength on Rock, nonetheless has winning all-round ability.</td>
</tr>
<tr>
<td>Cymbo CDP12</td>
<td>£1279</td>
<td>Dec 97</td>
<td>Its warm, musical sound plus HDCI compatibility is a strong combination.</td>
</tr>
<tr>
<td>Cyrus 4AD7</td>
<td>£899</td>
<td>Jan 99</td>
<td>Up with the best at the money, the Cyrus simply sounds 'right'.</td>
</tr>
<tr>
<td>DPA Renaissance</td>
<td>£955</td>
<td>Jun 95</td>
<td>Breathtaking imagery and dynamics. Not strictly accurate, but who cares?</td>
</tr>
<tr>
<td>Harman/Kardon HD7725</td>
<td>£800</td>
<td>Jan 94</td>
<td>Construction is price-correct, but the excessively relaxed sound.</td>
</tr>
<tr>
<td>Harman/Kardon Signature</td>
<td>£859</td>
<td>Jun 97</td>
<td>The Heybrook loses out because of its rough treble and lack of clarity.</td>
</tr>
<tr>
<td>Hofi Xara</td>
<td>£550</td>
<td>May 98</td>
<td>It's not cheap but the Xara scores for firm bass and exciting presentation.</td>
</tr>
<tr>
<td>Linn Air US 8000</td>
<td>£950</td>
<td>May 98</td>
<td>The Minskia is occluded in areas like pace and bass depth.</td>
</tr>
<tr>
<td>Marantz CD-17</td>
<td>£800</td>
<td>Mar 96</td>
<td>The CD-17 has a presentation which excels in musicality and lucidity.</td>
</tr>
<tr>
<td>Marantz CD-17 KI-S</td>
<td>£1300</td>
<td>Sep 97</td>
<td>The KI-S has a valve-like smoothness and clarity.</td>
</tr>
<tr>
<td>Meridian 505</td>
<td>£795</td>
<td>May 97</td>
<td>Characteristically dry Meridian balance which could do with more emotion.</td>
</tr>
<tr>
<td>Musical Fidelity X-Ray</td>
<td>£600</td>
<td>Feb 99</td>
<td>Bright, clear and well-built, the X-Ray's transparency can be hard on poor recordings.</td>
</tr>
<tr>
<td>Pink Triangle Numerical</td>
<td>£1099</td>
<td>Apr 98</td>
<td>This very natural one-box fully justifies its £1000 price tag.</td>
</tr>
<tr>
<td>Quad 77</td>
<td>£550</td>
<td>Nov 95</td>
<td>Compliment, entertaining machine with neat styling and remote.</td>
</tr>
<tr>
<td>Roksan Caspian</td>
<td>£695</td>
<td>Aug 97</td>
<td>The Caspian is a gift-wrapped well worth its asking price.</td>
</tr>
<tr>
<td>Sugden SOT1</td>
<td>£525</td>
<td>Sep 99</td>
<td>A superb all-rounder with particularly convincing dynamics.</td>
</tr>
<tr>
<td>Teac VRDS-10SE</td>
<td>£850</td>
<td>Apr 96</td>
<td>Draws you into the music. Soundstaging fine but treble is a little bright.</td>
</tr>
<tr>
<td>Teac VRDS-25</td>
<td>£1300</td>
<td>Aug 96</td>
<td>Solid build doesn't make up for sound which lacks in integration and detail.</td>
</tr>
<tr>
<td>XTC CD-1</td>
<td>£1250</td>
<td>Dec 97</td>
<td>Rhythmically satisfying, but can sound hard in the wrong system.</td>
</tr>
</tbody>
</table>

### Turntables

<table>
<thead>
<tr>
<th>Turntables</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Under £800</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clearaudio Solution</td>
<td>£750</td>
<td>Feb 99</td>
<td>if you seek powerful presentation with musicality over absolute fineness, this could be the answer.</td>
</tr>
<tr>
<td>Linn Basis</td>
<td>£800</td>
<td>Sep 94</td>
<td>Amongst the best with its belt-drive transport.</td>
</tr>
<tr>
<td>Michiel Gyrodic SE</td>
<td>£775</td>
<td>Apr 99</td>
<td>Unmatched quality from CD at a high but fair price.</td>
</tr>
<tr>
<td>Michiel Myroto</td>
<td>£525</td>
<td>Jun 94</td>
<td>The 508.24 is one of the top performers at its price.</td>
</tr>
<tr>
<td>NAD 533</td>
<td>£200</td>
<td>Nov 94</td>
<td>CD2 excites at the expense of subtlety. More at home in a hi-fi system.</td>
</tr>
<tr>
<td>Pete. Triangle Tarantella</td>
<td>£375</td>
<td>Oct 97</td>
<td>One-box player with sound capable of matching it with the best.</td>
</tr>
</tbody>
</table>

### Prices shown are those at the time of review

- Sony CDP-X3000ES
- Marantz CD-63 KI-S
- Roksan Caspian CD.
**WANTED, TOP QUALITY HI-FI CLASSIC OR MODERN - WE'LL SELL ON COMMISSION, YOU'LL GET MINE!**

---

**Amplifiers**

- **Krell KBL Pre-Amp + PSU** - $4,998
- **Hafler DH200 Power Amp** - $1,149
- **Cyrus PSX-R PSU (Ex-demos)** - $330
- **Cyrus ACA7 Latest Pre-Amp** - $800
- **Cyrus 31 Int Amp (Ex-demos)** - $600
- **Croft Series 3 OTL Power Amp** - $2,600
- **Cyprus ACA7 Latest Pre-Amp** - $800
- **Cyprus Pre-Amp** - $650
- **Cyprus PSX R PSU (Ex-demos)** - $330
- **Cyrus PSX Signature**
  - **Gloss Black, Marked** - $725
- **Denon PMA 450 Int Amp** - $1,350
- **DNM Pre 2PA1 Pre-Power** - $2,800
- **DPA DSP200 A Pre-Amp** - $495
- **802 Pre (One owner from new) vgc** - $2,200
- **EAR $19 Power Amp 100Wpc** - $4,600
- **Fisher 440 Solid State Receiver**
  - **(1965’s Classic)** - $1,159
- **Grant G100 Valve Power Pre** - $750
- **Haller DH101 Pre Amp** - $1,149
- **Haller DH1000 Power Amp** - $229
- **Harman Kardon AW1 Processor** - $2,000
- **Harmon Kardon Citation 17 Pre Amp** - $199
- **Heybrook Signature 2 x Power**
  - **2 x PSU** - $1,099
- **Kinoshaw Overture Int Amp** - $450
- **Knight 500 Int Amp (lowest ever price)** - $259
- **Knight KBL Pre-Amp + PSU - Bal** - $4,998

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**Quad 34 Pre-Amp** - $3,199
**Quad 306 Power Amp** - $2,200
**Roksan L1 Pre-Amp + PSU** - $1,100
**Rotel R95 95X Open Agile Sound** - $2,75
**Sonics Frontiers Amplifier (Pro Power) 150wpc (As New)** - $600
**Sonographie SC1 Pre Amp**
  - **By Conrad Johnson** - $399
**Sumo Athena - Andromeda 3 Pre/Power** - $3,000
**Technics SA A700 Mk 2 55wpc** - $3,50
**Thiel CDA 2000 Power Amp (Ex-dem)** - $599
**Thiel PR200 - PA200 Pre/Power** - $2,700
**Trio 9020 Pre (Chrome)** - $2,000
**Unison Research Simply 4P Int Amp** - $1,599
**Unison Research Simply 845 (Ex-dem)** - $3,093
**Unison Simply 4 Int Amp (Ex-dem)** - $1,299
**Unison Simply Phono (Ex-demos)** - $250
**Vestax PCM20 Pro DJ Mixer** - $550

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**Tuners**

- **Braun 301 Tuner** - $99
- **Magnum Dynalabs FT11 Tuner** - $500
- **Quad AM Tuner** - $99
- **Quad FM2 Tuner** - $99
- **Quad FM3 Tuner** - $99
- **Satsuki TU-710 Tuner (Black)** - $149
- **Sony STR-5001 RDS-EON** - $99
- **Technics ST10L Tuner** - $89
- **Tri TKT15 Tuner - (Mint, Last Chance)** - $1,999
- **Yamaha CT 7000 Tuner** - $579
- **Yamaha 180 Tuner** - $159

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**CD Players & DAC’s**

- **Acuphase DP56 CD Player + Digital Volume** - $4,700
- **Arcam 70.3 CD Player** - $700
- **Arcam Delta Box DAC** - $449
- **Audio Alchemy ACD2 CD Player (sealed box)** - $499
- **Audio Alchemy DAC in a box** - $250
- **Audio DAC 20 bit (Ex-dem)** - $899
- **AVI 2000 Reference CD Player** - $3,000
- **Cambridge CDA - 288 CD Player (Ex-dem)** - $1,999
- **Cyra DAD3 CD Player (Ex-dem)** - $600
- **DPA Bigger bit 2 DAC 7** - $800
- **DPA 9011 DAC** - $179
- **DPA T1 (CD Transport)** - $800
- **Kemwood DP 7060 (Remote)** - $360
- **Kindag Overtrance DAC** - $299
- **LFD Miniral CD Player**
  - **(Gold & Gloss Black)** - $650
- **Linn KARK int cd** - $1,850
- **Linn Numierick DAC** - $1,500
- **Markazi CD 80 CD Player** - $229
- **Markazi 206 CD Player** - $999

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**Note:** All previous prices as shown are either the former manufacturers list price when new. Prices paid for this equipment at the estimated price of comparable equipment / models at today's value.
## Turntables £ Year Verdict

<table>
<thead>
<tr>
<th>Turntable</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Under £800</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Project 1.2</td>
<td>£200</td>
<td>Jan 94</td>
<td>A bargain at £200 with its substantial and involving sound.</td>
</tr>
<tr>
<td>Project 4.1</td>
<td>£350</td>
<td>Mar 93</td>
<td>A minimalistic yet high-quality phono stage.</td>
</tr>
<tr>
<td>Systemdek 707</td>
<td>£315</td>
<td>Dec 94</td>
<td>The 6.5 gives a very full, strong sound. A very exciting deck.</td>
</tr>
<tr>
<td>Thorens TD 160/6K</td>
<td>£345</td>
<td>Sep 94</td>
<td>Clear and precise sound through midrange and treble puts it up with more expensive models.</td>
</tr>
<tr>
<td>Thorens TD 160/6K</td>
<td>£800</td>
<td>Oct 95</td>
<td>Detailed sound stage and broad imaging with a good range of tonal colour.</td>
</tr>
<tr>
<td>Thorens TD 206R MkIII</td>
<td>£450</td>
<td>Jan 95</td>
<td>Combined with an SME 309 it achieves great results, with a massive sound stage.</td>
</tr>
<tr>
<td><strong>Pink Triangle Tarantella.</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Van den Hul DNMI Mica</strong></td>
<td>£225</td>
<td>Nov 93</td>
<td>Superbly built and clear midrange, but treble reaches are a little lightweight.</td>
</tr>
<tr>
<td><strong>MC15 Super II</strong></td>
<td>£650</td>
<td>Nov 95</td>
<td>With fine detail resolution, transparency and a neutral balance the Reson stI represents superb value.</td>
</tr>
</tbody>
</table>

## Turntables £ Year Verdict

<table>
<thead>
<tr>
<th>Turntable</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Linn Arkev</td>
<td>£119</td>
<td>Nov 92</td>
<td>The Symphony has to be one of the best the British can offer. It’s expensive, but a true all-rounder.</td>
</tr>
<tr>
<td>Ortofon MC10</td>
<td>£150</td>
<td>Apr 95</td>
<td>Fast and detailed with crisp treble and clean, deep bass.</td>
</tr>
<tr>
<td>Goldring 1042</td>
<td>£90</td>
<td>Oct 95</td>
<td>One of the best MM phono stages on the market at this price.</td>
</tr>
<tr>
<td>Original Line CD1/P</td>
<td>£99</td>
<td>Sep 96</td>
<td>Neat and good value with a good amount of detail.</td>
</tr>
<tr>
<td>Linn 3004</td>
<td>£225</td>
<td>Oct 98</td>
<td>The Oasis-S is a cool, laid back but very transparent performer thanks to battery power. Up against strong competition.</td>
</tr>
<tr>
<td>Linn GB200</td>
<td>£850</td>
<td>Oct 98</td>
<td>Aesthetically, the Perspective is a winner, but better sound can be had from cheaper decks.</td>
</tr>
<tr>
<td>Transfiguration Spirit</td>
<td>£1185</td>
<td>Jun 93</td>
<td>With its battery supply and ultra-quiet DC motor, the Pink displays great accuracy and neutrality. A top-light-cod.</td>
</tr>
<tr>
<td>Linn K9</td>
<td>£110</td>
<td>Feb 95</td>
<td>A good, basic budget bargain.</td>
</tr>
<tr>
<td><strong>Slate Brazen MM</strong></td>
<td>£185</td>
<td>Jul 96</td>
<td>A considerable achievement that adds true verve and pizzazz to the MC15 Super II.</td>
</tr>
<tr>
<td><strong>Ortofon 540</strong></td>
<td>£1200</td>
<td>Sep 97</td>
<td>In the right system, can be masterful with its dry and accurate response.</td>
</tr>
<tr>
<td><strong>Grado Prestige Silver</strong></td>
<td>£130</td>
<td>Sep 94</td>
<td>Smooth operator and very good value for money.</td>
</tr>
<tr>
<td><strong>Roksan Artaxerxes/D</strong></td>
<td>£299</td>
<td>Oct 98</td>
<td>Sumptuous sounding cartridge that borders on the bass heavy but has a good feel for music.</td>
</tr>
<tr>
<td><strong>Michell so HR</strong></td>
<td>£1895</td>
<td>Nov 97</td>
<td>Very fine phono stage with precise imagery and a bargain at this price.</td>
</tr>
<tr>
<td><strong>Audiolab 800OPPA</strong></td>
<td>£340</td>
<td>Apr 97</td>
<td>Capable of involvement, neutrality and insight usually the preserve of stages three or four times the price.</td>
</tr>
<tr>
<td><strong>Audio Innovations P2</strong></td>
<td>£130</td>
<td>Nov 94</td>
<td>The most build and musical budget phono stage around - a true audiophile bargain.</td>
</tr>
<tr>
<td><strong>Technics SL-1200 L</strong></td>
<td>£749</td>
<td>Jun 93</td>
<td>Great with Rock music, the 1012GX is the best value low-price MM.</td>
</tr>
<tr>
<td><strong>VPI Junior</strong></td>
<td>£350</td>
<td>Sep 97</td>
<td>Betters Goldring’s 1042 without difficulty. MC quality from an MM.</td>
</tr>
<tr>
<td><strong>Wilson Benesch Full Circle</strong></td>
<td>£1200</td>
<td>Sep 94</td>
<td>May be a little soft-natured for some. Splendid dynamics and an even tonal balance.</td>
</tr>
<tr>
<td><strong>Sonneteer Sedley</strong></td>
<td>£850</td>
<td>May 99</td>
<td>Detailed, musical and sure-footed. the Jubilee goes a long way towards justifying its elevated price tag.</td>
</tr>
<tr>
<td><strong>Linn Simply Phono</strong></td>
<td>£1775</td>
<td>Jul 96</td>
<td>Extremely smooth, civilised MC with no obvious weaknesses.</td>
</tr>
<tr>
<td><strong>Lehmann Black Cube</strong></td>
<td>£2500</td>
<td>Nov 97</td>
<td>Smooth operator and very good value for money.</td>
</tr>
<tr>
<td><strong>Densen DP Drive/DP-02</strong></td>
<td>£1295</td>
<td>Jan 97</td>
<td>Has fine midrange clarity, but is bettered in other areas by cheaper competitors.</td>
</tr>
<tr>
<td><strong>Technics SL-1200 L</strong></td>
<td>£900</td>
<td>Aug 94</td>
<td>Very fine phono stage with precise imagery and a bargain at this price.</td>
</tr>
<tr>
<td><strong>Audio Innovations P2</strong></td>
<td>£110</td>
<td>Jan 98</td>
<td>A bargain. Beguilingly musical presentation, with more than enough detail and power for a mere £35.</td>
</tr>
<tr>
<td><strong>Roksan Artaxerxes/D</strong></td>
<td>£840</td>
<td>Apr 97</td>
<td>A beautifully made, line sounding device that looks great too.</td>
</tr>
<tr>
<td><strong>Audio Innovations P2</strong></td>
<td>£340</td>
<td>Apr 97</td>
<td>Gives a thoroughly cohesive picture of a recording with a very light and rhythmic bass.</td>
</tr>
<tr>
<td><strong>Audio Innovations P2</strong></td>
<td>£110</td>
<td>May 93</td>
<td>Perhaps too good for some record collections. Extremely revealing.</td>
</tr>
<tr>
<td><strong>Wits. Benesch Full CI</strong></td>
<td>£500</td>
<td>Mar 92</td>
<td>Doesn’t worry about genre, it just goes on with the job of making music in an enjoyable way.</td>
</tr>
<tr>
<td><strong>Ortofon MC25F</strong></td>
<td>£110</td>
<td>Dec 97</td>
<td>Extremely smooth, civilised MC with no obvious weaknesses.</td>
</tr>
<tr>
<td><strong>Sonneteer Sedley</strong></td>
<td>£749</td>
<td>Apr 97</td>
<td>Detailed sound stage and broad imaging with a good range of tonal colour.</td>
</tr>
<tr>
<td><strong>Creek OBH-9/0BH-1</strong></td>
<td>£2000</td>
<td>Nov 93</td>
<td>Smooth, full and deep soundstage. A very exciting deck.</td>
</tr>
</tbody>
</table>

## Phono stages £ Year Verdict

<table>
<thead>
<tr>
<th>Phono Stage</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
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<tbody>
<tr>
<td><strong>Under £500</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Transfiguration Spirit</td>
<td>£1895</td>
<td>Nov 97</td>
<td>The Transfiguration Spirit is a very fine phono stage with precise imagery and a bargain at this price.</td>
</tr>
<tr>
<td>Audio Innovations P2</td>
<td>£340</td>
<td>Apr 97</td>
<td>A beautiful made, line sounding device that looks great too.</td>
</tr>
<tr>
<td>Goldring 1042</td>
<td>£130</td>
<td>Dec 97</td>
<td>One of the best MM at the price with strainless delivery.</td>
</tr>
<tr>
<td>Linn GB200</td>
<td>£850</td>
<td>Oct 98</td>
<td>Very fine phono stage with precise imagery and a bargain at the price.</td>
</tr>
<tr>
<td><strong>Slate Brazen MM</strong></td>
<td>£185</td>
<td>Jul 96</td>
<td>Capable of involvement, neutrality and insight usually the preserve of stages three or four times the price.</td>
</tr>
<tr>
<td><strong>Goldring 1012GX</strong></td>
<td>£1295</td>
<td>Jan 97</td>
<td>The most build and musical budget phono stage around - a true audiophile bargain.</td>
</tr>
<tr>
<td><strong>Orthophonic Phono 1</strong></td>
<td>£495</td>
<td>Apr 97</td>
<td>At this price the NAD is an accomplished all-rounder. Slowish bass will suit leaner systems though.</td>
</tr>
<tr>
<td><strong>Audio Innovations P2</strong></td>
<td>£340</td>
<td>Apr 97</td>
<td>A bargain. Beguilingly musical presentation, with more than enough detail and power for a mere £35.</td>
</tr>
<tr>
<td><strong>Technics SL-1200 L</strong></td>
<td>£1775</td>
<td>Jul 96</td>
<td>The Sedley combines transparency and fine dynamics with excellent rhythmic ability.</td>
</tr>
</tbody>
</table>

## Cartridges £ Year Verdict

<table>
<thead>
<tr>
<th>Cartridge</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Under £200</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Linn Simply Phono</td>
<td>£150</td>
<td>Apr 99</td>
<td>Tends to sound quite hard at the top but imaging and detail are good. Best in a warm system.</td>
</tr>
<tr>
<td>Linn DL103M</td>
<td>£110</td>
<td>Aug 97</td>
<td>First manufactured in 1963, it sounds mature and sure-footed rather than over the hill.</td>
</tr>
<tr>
<td>Linn 3004</td>
<td>£189</td>
<td>Jun 94</td>
<td>May be a little soft-natured for some. Splendid dynamics and an even tonal balance.</td>
</tr>
<tr>
<td>Linn GB200</td>
<td>£850</td>
<td>Oct 95</td>
<td>Betters Goldring’s 1042 without difficulty. MC quality from an MM.</td>
</tr>
<tr>
<td><strong>Ortofon MC25F</strong></td>
<td>£1295</td>
<td>Jan 97</td>
<td>One of the best MM at the price with strainless delivery.</td>
</tr>
<tr>
<td><strong>Orthophonic Phono 1</strong></td>
<td>£495</td>
<td>Apr 97</td>
<td>Great tracking and inoffensive sound, but somehow lacks sparkle in any department.</td>
</tr>
<tr>
<td><strong>Linn 99</strong></td>
<td>£500</td>
<td>Aug 94</td>
<td>Rhythmic bite compensates for a lack of vibrancy in music (MM).</td>
</tr>
<tr>
<td><strong>Linn Simply Phono 1</strong></td>
<td>£120</td>
<td>Jan 93</td>
<td>Smooth operator and very good value for money.</td>
</tr>
<tr>
<td><strong>Ortofon MC25F</strong></td>
<td>£110</td>
<td>Mar 95</td>
<td>In the right system, can be masterful with its dry and accurate response.</td>
</tr>
<tr>
<td><strong>Sonneteer Sedley</strong></td>
<td>£749</td>
<td>Apr 97</td>
<td>A considerable achievement that adds true verve to a pizzazz to the MC15 Super II.</td>
</tr>
<tr>
<td><strong>Orthophonic Phono 1</strong></td>
<td>£120</td>
<td>Jan 93</td>
<td>Light and dry presentation with good presentation (MM).</td>
</tr>
<tr>
<td><strong>Linn Simply Phono 1</strong></td>
<td>£120</td>
<td>Jan 93</td>
<td>If you like the V15 you’ll love the Brazon. Works well with an SME 3009.</td>
</tr>
</tbody>
</table>

## Cartridges £ Year Verdict

<table>
<thead>
<tr>
<th>Cartridge</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Van den Hul Grasshopper.</strong></td>
<td></td>
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</tr>
</tbody>
</table>
**Tone arms £ Year Verdict**

<table>
<thead>
<tr>
<th>Tone arm</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hadcock GH 228 SE</td>
<td>595</td>
<td>Dec 98</td>
<td>Construction won't worry SME but its sound quality will unsettle a lot of the competition.</td>
</tr>
<tr>
<td>Origin Live R8250/R8300</td>
<td>varies</td>
<td>Nov 97</td>
<td>These modified arms are a considerable improvement on the originals</td>
</tr>
<tr>
<td>SME IV</td>
<td>828</td>
<td>Jan 93</td>
<td>Tight, neutral sound with good tonality but lacks the Vs pace and precision.</td>
</tr>
</tbody>
</table>

**Tuners £ Year Verdict**

<table>
<thead>
<tr>
<th>Tuner</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>JVC TD-V662</td>
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<tr>
<td>Yamaha KX-580 SE</td>
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<tr>
<td>Teac V-610</td>
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</tr>
<tr>
<td>Sony TC-K490</td>
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<td></td>
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</tr>
<tr>
<td>NAD 614</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>NAD 613</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Kenwood KX-5080</td>
<td></td>
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</tr>
<tr>
<td>Marantz ST-57</td>
<td></td>
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<tr>
<td>Mission LP-504</td>
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</tr>
<tr>
<td>NAD 412</td>
<td></td>
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</tr>
<tr>
<td>Onkyo T401</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rega Radio</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rotel RT-930AX</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rotel RT-930AX</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sony ST-S3A/SES</td>
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<tr>
<td>Sony ST-SE700</td>
<td></td>
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</tr>
<tr>
<td>Technics ST-GT-360L</td>
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</tr>
<tr>
<td>Yamaha TX800 RS</td>
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</tr>
</tbody>
</table>

**£300+**

<table>
<thead>
<tr>
<th>Tuner</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adcom GFT S55.2</td>
<td>399</td>
<td>May 93</td>
<td>Quite musical but does not rejuvenate the wavers! Good solid performance but less than luxurious.</td>
</tr>
<tr>
<td>Burmester 991</td>
<td>434</td>
<td>Nov 94</td>
<td>This is not a cheap tuner, but it's cheaper than buying a radio station, which is the only possible alternative.</td>
</tr>
<tr>
<td>Creek T43</td>
<td>439</td>
<td>May 96</td>
<td>A great little tuner. This is the one in the price bracket.</td>
</tr>
<tr>
<td>Denon TU-510</td>
<td>400</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fonestar FT 1</td>
<td>330</td>
<td>Mar 95</td>
<td>Whether it's sweaty disco or symphony hall, the Fanfare comes up to scratch.</td>
</tr>
<tr>
<td>Kenwood KT-6050L</td>
<td>330</td>
<td>Oct 96</td>
<td>A good value, excellent sounding rd tuner, but lacks full EON facilities.</td>
</tr>
<tr>
<td>Linn Kremlin</td>
<td>165</td>
<td>Mar 92</td>
<td>Compendible basic performance but, considering the price there are limitations.</td>
</tr>
<tr>
<td>Magnatifond D1101A</td>
<td>749</td>
<td>Apr 92</td>
<td>Worth auditioning but rather dry and light.</td>
</tr>
<tr>
<td>Marantz ST-17</td>
<td>600</td>
<td>May 99</td>
<td>A clear, natural sound with good punch. Has strong rivals at the price, but acquires itself well.</td>
</tr>
<tr>
<td>Marantz ST-17</td>
<td>600</td>
<td>May 99</td>
<td>A clear, natural sound with good punch. Has strong rivals at the price, but acquires itself well.</td>
</tr>
<tr>
<td>Microsone Tuner</td>
<td>700</td>
<td>Jul 95</td>
<td>An unusual design from Micromega that's well built but sonically unrewarding and expensive.</td>
</tr>
<tr>
<td>NAD T02</td>
<td>330</td>
<td>Jul 94</td>
<td>Well worth auditioning, even if you've never previously considered a receiver.</td>
</tr>
<tr>
<td>Naim NAT 03</td>
<td>499</td>
<td>Sep 93</td>
<td>Soft and pure, especially across the midband. Speech very well reproduced plus solid weighty bass.</td>
</tr>
<tr>
<td>Naimatics ST205</td>
<td>230</td>
<td>Dec 94</td>
<td>Looks good, but the sound quality isn't really worth the asking price.</td>
</tr>
<tr>
<td>Pioneer F-5040RS</td>
<td>300</td>
<td>Dec 98</td>
<td>One sole mark against the class-leading transparency is its slightly dry character.</td>
</tr>
<tr>
<td>Pioneer F-5040RDS</td>
<td>350</td>
<td>Nov 95</td>
<td>Well engineered and competent tuner, but a little uninspiring.</td>
</tr>
<tr>
<td>Rotel RT-930BX</td>
<td>545</td>
<td>Mar 94</td>
<td>This classy looking tuner can hold its head up high among the best tuners at the price.</td>
</tr>
<tr>
<td>Rotel RT-930BX</td>
<td>545</td>
<td>Mar 94</td>
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<td>545</td>
<td>Mar 94</td>
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</tr>
</tbody>
</table>

**Cassette £ Year Verdict**

<table>
<thead>
<tr>
<th>Cassette</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
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</tr>
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</tr>
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<td>The V-610's performance matches its price well, but audiophiles isn't.</td>
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<tr>
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<td>150</td>
<td>Sep 97</td>
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**£300+**

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**World Radio History**

**NOVEMBER 1999 PAGE 95**

**E.T.O.L.S**

Electronic Tube On Line Shopping

www.halfin.com/shop
**Cassette £ Year Verdict**

<table>
<thead>
<tr>
<th>Cassette</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
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<tbody>
<tr>
<td>Akina AD-5850</td>
<td>£300</td>
<td>Feb 96</td>
<td>Vice-free playback is mirrored by impressive recording.</td>
</tr>
<tr>
<td>Denon DRS-610</td>
<td>£300</td>
<td>Jan 92</td>
<td>On the right tapes, the Denon repays with delightful sound quality.</td>
</tr>
<tr>
<td>JVC TD-V100</td>
<td>£400</td>
<td>Sep 92</td>
<td>Disappointing on replay but recording is another kettle of fish altogether.</td>
</tr>
<tr>
<td>Kenwood KX-79050</td>
<td>£350</td>
<td>Dec 94</td>
<td>Convincing all rounder except for heavy-handed noise reduction.</td>
</tr>
<tr>
<td>Nakamichi 1.5</td>
<td>£350</td>
<td>Jan 92</td>
<td>The Cassette Deck 1.5 has no rivals in its ability to recreate a realistic performance.</td>
</tr>
<tr>
<td>Nakamichi DR-3</td>
<td>£790</td>
<td>Jun 93</td>
<td>Not perfect but as close as you can get for the money.</td>
</tr>
<tr>
<td>Deyo TA250</td>
<td>£350</td>
<td>Oct 94</td>
<td>Top transport but the electronics aren’t on a par.</td>
</tr>
<tr>
<td>Pioneer CT-95</td>
<td>£1000</td>
<td>Mar 97</td>
<td>Chrome and fleece, the ‘96 is smooth and natural. Not so good with metals.</td>
</tr>
<tr>
<td>Pion’y CT-S505 Precision</td>
<td>£340</td>
<td>Feb 99</td>
<td>Three heads, ease of use and high quality make the Doby S equipped Precision a strong contender.</td>
</tr>
<tr>
<td>Pioneer CT-S740S</td>
<td>£430</td>
<td>Jun 96</td>
<td>Complex but superior in every important area.</td>
</tr>
<tr>
<td>Sony DVP-S715</td>
<td>£390</td>
<td>Feb 94</td>
<td>Muffled on pre-records but pulls out all the stops on recordings.</td>
</tr>
<tr>
<td>Teac V-6000S</td>
<td>£550</td>
<td>Nov 97</td>
<td>Solid build and solid sounds. Top-notch at the price.</td>
</tr>
<tr>
<td>Teac V-6000S</td>
<td>£800</td>
<td>Aug 95</td>
<td>One of the highest quality Doby S decks available.</td>
</tr>
<tr>
<td>Technics RS-A27</td>
<td>£330</td>
<td>Jul 96</td>
<td>Excellent bass but mild and treble lack dynamics. Auto-tunes poorly on metal.</td>
</tr>
</tbody>
</table>

**DVD £ Year Verdict**

<table>
<thead>
<tr>
<th>DVD</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Denon DVD-3000</td>
<td>£700</td>
<td>Aug 98</td>
<td>The Denon is a fine performer with CD and better still with 24/96.</td>
</tr>
<tr>
<td>Denon DVD-5000</td>
<td>£1500</td>
<td>Mar 99</td>
<td>Build is second to none. Sound is very solid convincing, but not as musical as the 3000.</td>
</tr>
<tr>
<td>Panasonic DVD-A350</td>
<td>£700</td>
<td>Jul 98</td>
<td>The A350 wipes out the CD-only competition at the price and threatens players up to £2000.</td>
</tr>
<tr>
<td>Panasonic DVD-L10</td>
<td>£1000</td>
<td>Nov 98</td>
<td>Isn’t cheap, but it’s an outstanding portable and a capable domestic device.</td>
</tr>
<tr>
<td>Sony DVP-S715</td>
<td>£700</td>
<td>Aug 98</td>
<td>The Sony is warm and smooth but lacks clarity and precision.</td>
</tr>
</tbody>
</table>

**Minidisc £ Year Verdict**

<table>
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<tr>
<th>Minidisc</th>
<th>£</th>
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<tbody>
<tr>
<td>Denon DMD-1000</td>
<td>£300</td>
<td>Sep 98</td>
<td>With its uncoloured and natural approach, the Denon is digital done right.</td>
</tr>
<tr>
<td>Goldmeds Delta CMD</td>
<td>£199</td>
<td>Sep 99</td>
<td>Well-tailored CD/MD pacing and a dodgy to use. Sound quality is spot on for the price.</td>
</tr>
<tr>
<td>JVC XM-220</td>
<td>£230</td>
<td>Sep 99</td>
<td>Well-bred recorder. Good but not exceptional as Minidisc improves generally.</td>
</tr>
<tr>
<td>Kenwood DMF-5020</td>
<td>£300</td>
<td>Feb 99</td>
<td>An excellent tool for home recording, combines convenience, superb sound and a fair price.</td>
</tr>
<tr>
<td>Kenwood DM-7900</td>
<td>£500</td>
<td>Apr 97</td>
<td>If your heart was set on a Nakamichi cassette, have a listen to the Kenwood instead!</td>
</tr>
<tr>
<td>Kenwood DM-3000</td>
<td>£500</td>
<td>Jan 98</td>
<td>One of the best MD machines to date but CDR has the sonic edge.</td>
</tr>
<tr>
<td>Kenwood DM-5090</td>
<td>£330</td>
<td>Feb 99</td>
<td>Analogue recordings are especially good. Lack of digital recording level is a small setback.</td>
</tr>
<tr>
<td>Kenwood DMC-G7R</td>
<td>£330</td>
<td>Mar 98</td>
<td>This portable offers fair performance on the move but isn’t the last word in sound quality.</td>
</tr>
<tr>
<td>Sharp 722 portable.</td>
<td>£300</td>
<td>Feb 97</td>
<td>Flash looks with solid build. Fresh-class portable with domestic potential, but it isn’t cheap.</td>
</tr>
</tbody>
</table>

**Headphones £ Year Verdict**

<table>
<thead>
<tr>
<th>Headphones</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Ergo Model 2</td>
<td>£140</td>
<td>Mar 99</td>
<td>Wonderfully lucid and transparent panel-like sound.</td>
</tr>
<tr>
<td>Jekin Pilot 2</td>
<td>£100</td>
<td>Mar 99</td>
<td>Clarity and openness are their traits, rather than slamming bass, but still good value.</td>
</tr>
<tr>
<td>Sennheiser HD-580</td>
<td>£200</td>
<td>Nov 98</td>
<td>In the company of a smooth, warm system the 580s can shine.</td>
</tr>
<tr>
<td>Sennheiser HE60/70</td>
<td>£1000</td>
<td>Feb 95</td>
<td>Electrostatic that set a class standard and can put a case for chucking out your power amp and speakers.</td>
</tr>
<tr>
<td>Vivanco FMM-6800</td>
<td>£85</td>
<td>May 98</td>
<td>Have a lot of potential but basic operating problems have to be cleaned up first.</td>
</tr>
<tr>
<td>Visaton SR650</td>
<td>£150</td>
<td>Nov 95</td>
<td>Excellent build quality and a sound quality to match.</td>
</tr>
</tbody>
</table>

**CD Transports £ Year Verdict**

<table>
<thead>
<tr>
<th>CD Transports</th>
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<th>Year</th>
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</tr>
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<tbody>
<tr>
<td>Audiolab 6000 CDM</td>
<td>£1249</td>
<td>Aug 94</td>
<td>Distinguished by a wide array of facilities, Thoughtfully designed and high quality.</td>
</tr>
<tr>
<td>Cyrus Disc Master</td>
<td>£1800</td>
<td>Jul 94</td>
<td>Smooth and cohesive. The Disc Master looks good and comes with the Disc Master within the price.</td>
</tr>
<tr>
<td>DPA Enlightenment</td>
<td>£695</td>
<td>Mar 95</td>
<td>Solid and lifelike sound with Rock music and full bodied on Classical.</td>
</tr>
<tr>
<td>Kenwood KX-59050</td>
<td>£520</td>
<td>Feb 92</td>
<td>Excellent build quality and a sound quality to match.</td>
</tr>
<tr>
<td>Yamaha CD-DP 810</td>
<td>£3435</td>
<td>Apr 93</td>
<td>The bell drive is an interesting idea but the Parasound is bettered by cheaper transports.</td>
</tr>
<tr>
<td>Meridian DT-404</td>
<td>£1595</td>
<td>Jun 94</td>
<td>Heart-stopping speed and impact contribute to what is an exceptionally good machine.</td>
</tr>
<tr>
<td>Parasound DSD-2000</td>
<td>£1695</td>
<td>Aug 97</td>
<td>Good, clean dynamic sound with a neutral and pure midrange tone.</td>
</tr>
</tbody>
</table>

**Prices shown are those at the time of review**

**Panasonic DVD.**

**Sharp 722 portable.**

**Sonic Frontiers 3.**

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Gershman Acoustics

Avante Garde RX20 - a mere 36" tall and 12" x 12" at the base - "a true tortoise test with a bass line that's big, super fast and continuous - the Gershman's handled it beautifully, sveno driven Infinity RS1 towers have more power that one way too slow. The Magnepan MG3.5/F1, can't match the low bass impact of the Avant Garde, only the Thiel 3.6 can handle this track with aplomb and they don't sound quite as fast. Unquestionably, the Avant Garde are a 'triumph of American good taste'".

Sunfire Corporation

"The transdac has a smooth and focussed sound, but partnered with the Ultra Jitterbug looks expensive. The Chord combines smooth composure with musicality and transparency. Fort Knox build and priced to match. A warm and musical sound with a taste of high-end refinement and detail. Smothe, natural and relaxed on the ear, highly persuasive with acoustic material: A bit soft on Rock and Dance. Treble roll-off serves to remove some of the music's sparkle; legs behind the group leaders somewhat. Instant upgrade for a budget player but out of its depth in the large property designed hi-fi CD player. The Chord combines smooth composure with musicality and transparency. Fort Knox build and priced to match."
Leak TL12 Point One.

**World Classic**

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<th>See main Guide</th>
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<td>Nakamichi (various)</td>
<td>Early classic in serious cassette. Its skin-slap looks got it a cult following once it had ceased to be simply ugly.</td>
</tr>
<tr>
<td>Yamaha TC-8000GL</td>
<td></td>
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<tr>
<td>Meridian 207</td>
<td>Beautifully-built two-box with pre-amp stage. Very musical although not as refined as modern Bitstream gear. No digital output.</td>
</tr>
<tr>
<td>Pioneer PD-91</td>
<td>Built-to-last player with easy upgrade routes for modifiers. Not knockout as it stands but get one cheap and have a go!</td>
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<td>Leak Pre-amps</td>
<td>Ancestors of hi-fi, consequently expensive nowadays. As with all vintage stuff, overhauling is de rigueur before use.</td>
</tr>
<tr>
<td>Leak Stereo 20</td>
<td>Line of 'good for their time' pre-amps. Use of EJ84 pentode for high gain rules out ultra performance. Not the highest-fi.</td>
</tr>
<tr>
<td>Leak TL12+</td>
<td>Excellent workaday classic. In good order the TL12+ will not disgrace itself. Various upgrades are available from specialist repairers.</td>
</tr>
<tr>
<td>NAD 3020</td>
<td>Not exactly plentiful or cheap but a splendid beast. For efficiency they have seldom been equalled.</td>
</tr>
<tr>
<td>Quad 33</td>
<td>One of the all-time classic mono amplifiers Unusual circuit but it works beautifully.</td>
</tr>
<tr>
<td>Quad II</td>
<td>You can't argue with success! NAD's budget integrated gave thousands their first taste of hi-fi and remains great value.</td>
</tr>
<tr>
<td>Sugden A21</td>
<td>By no means a bad job and value for money. With its matching 303 pre-amp makes a good introduction to audio classics.</td>
</tr>
<tr>
<td>Technics SE-A5 Mk2</td>
<td>Very honest piece of kit, well made and easily adjusted. Vinyl beginners could do very much worse.</td>
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<td>Klipschorn</td>
<td>Not exactly plentiful or cheap but a splendid beast. For efficiency they have seldom been equalled. Space hungry!</td>
</tr>
<tr>
<td>Leak Sandwich</td>
<td>Rather warm sounding big infinite baffle but cheap with it. With reasonably powerful amp can sound quite satisfying.</td>
</tr>
<tr>
<td>Longhorn PM6A</td>
<td>High quality full-range driver, still manufactured.</td>
</tr>
<tr>
<td>Magneplane SMGs</td>
<td>For magnet design see HEW November 1998.</td>
</tr>
<tr>
<td>Quad ESL57</td>
<td>Many similar models of infinite baffle or reflex design. Not the last word in tautness but the drivers work well in modern cabinets.</td>
</tr>
<tr>
<td>Tannoy GRF &amp; Autograph</td>
<td>Great deck for the kitchen table enthusiast. Garrard fans won't look at 'em but cheap and capable. Servicing available.</td>
</tr>
<tr>
<td>Wharfedale Super 8 RS DD</td>
<td>Legendary and fairly plentiful. Excellent back-up available, many different custom plinths available.</td>
</tr>
<tr>
<td>Yamaha NS1000M</td>
<td>Florid horn monsters which certainly sound good if you have the space. For Tannoy vintage see HEW November 1998.</td>
</tr>
<tr>
<td>Tannoy York, Lancaster etc.</td>
<td>Unrivalled. Properly serviced there is nothing like them. Their natural presentation may make them caviar to the general.</td>
</tr>
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<th>Vinyl</th>
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<td>Aco Lacquer</td>
<td>First class arm, up to present-day standards. Buy carefully, though, as there's no service available now.</td>
</tr>
<tr>
<td>Aco Lacquer HR100S</td>
<td>A one-time king of turntables very similar to the Linnd LP12. Now deposed but worth a look at the right price.</td>
</tr>
<tr>
<td>Ariston RD11</td>
<td>Legendary and fairly plentiful. Excellent backup available; many different custom plinths available.</td>
</tr>
<tr>
<td>Ariston 301 &amp; 401</td>
<td>High quality.</td>
</tr>
<tr>
<td>Garrard Lenco 88 &amp; 99</td>
<td>Great deck for the kitchen table enthusiast. Garrard fans won't look at 'em but cheap and capable. Servicing available.</td>
</tr>
<tr>
<td>Hadcock 228</td>
<td>Recently-outclassed by Hadcock's updated 228 Special Edition but a proper N-5 arm for all that. Modernists still service.</td>
</tr>
<tr>
<td>Linn Axes</td>
<td>Uncomplicated, lower-price version of the famous Sondek. Considerably less expensive than some of its stablemates.</td>
</tr>
<tr>
<td>Michell Focus One</td>
<td>20 years and still going strong. Early runner in the modern turntable cycle with a first class arm. Factory servicing available.</td>
</tr>
<tr>
<td>Shure M95</td>
<td>Recent line-contact improvements have left the M75 behind but the wide range of needles make it a handy tool.</td>
</tr>
<tr>
<td>SME 3009 SE</td>
<td>Best classic deck ever? Judging by the prices they fetch it's possible - 78rpm too!</td>
</tr>
<tr>
<td>Thorens TD124</td>
<td>Knockout heavyweight from 1980 with stainless bearing and 11lb platter! Not a give-away and beware - spares scarce.</td>
</tr>
<tr>
<td>Thorens TD125</td>
<td>Very honest piece of kit, well made and easily adjusted. Vinyl beginners could do very much worse.</td>
</tr>
<tr>
<td>Thorens TD150</td>
<td></td>
</tr>
<tr>
<td>Trio L707</td>
<td></td>
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<tr>
<th>Tuners</th>
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<tr>
<td>Leak Troughline (original)</td>
<td>Interesting ornament but no longer N-5. Bandwidth limited to 88MHz to 100MHz only.</td>
</tr>
<tr>
<td>Leak Troughline II &amp; III Mono</td>
<td>Arguably the best-sounding tuners ever. Adaptation for stereo easy via phono multiplex socket.</td>
</tr>
<tr>
<td>Leak Troughline III Stereo</td>
<td>Excellent tuner with indiffrent stereo decoding circuit.</td>
</tr>
<tr>
<td>Marantz ST-8</td>
<td>Possibly the ultimate Tardis console, including an oscilloscope for checking the strength of signal. Expensive even now.</td>
</tr>
<tr>
<td>Thorens TD124.</td>
<td></td>
</tr>
</tbody>
</table>

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**Leak TL12 Point One.**
WELCOME TO OUR MARKET PLACE

Here you will find a variety of stalls offering a wide range of products.

Look out for our regulars, some of whom have sales on, with some real bargains to be had.

So if you’re looking for a great deal this summer, then look no further.

HAPPY HUNTING!!!
Previously Cherished Items, Or something new from Choice

POWER AMPLIFIERS
Conrad Johnson Prem 7b £3,995.00 £4,000.00
Naim MP 250 £1,995.00 £2,000.00
Mark Levinson 30.5/31 £2,095.00 £2,100.00
MicroSequent D 2 £695.00 £700.00

PRE AMPLIFIERS
Croft Super Micro Am 3 £495.00 £500.00
SAC 50 £995.00 £1,000.00
SAC 500 £695.00 £700.00
Audio Research LS1/2 £299.95 £300.00

SPEAKERS
JBL TL 300 £1410.00 £2,250.00
Jams S4100 active sub £495.00 £500.00
Magnat Signature £1753.00 £1,800.00
Infinity IRS 1B £199.50 £200.00

AV COMPONENTS
Onkyo TX-33 AV Receiver £3190.00 £3,200.00

C D PLAYERS & DACS
Meridian 565 £1495.00 £1,500.00
Helios Model I £1995.00 £2,000.00
Helios Model 2 (new) £765.00 £770.00
Helios Model 1 £945.00 £950.00
Audio Alchemy DDS 2 £360.00 £365.00
Meridian 306 24 £1693.00 £1,700.00

TURNTABLES/ ANALOGUE/ VARIOUS
Meridian 565 £5020.00 £5,000.00


Choice hi-fi makes it easy for you to fulfil your sonic dreams. Quality hi-fi is not just about expensive brandnames, it's about aspiring to the very best sound, choosing against your ideal system from the widest selection in the country, in a unique no-pressure environment. It's about taking advantage of our univalved knowledge and being given the freedom to choose and upgrade the audio equipment you want, when you want. Others may sell you hi-fi, Choice hi-fi will sell you solutions.
## Clearance Bargains

**Compact Disc Players**
- **Meridian 200/DPA L8T III S/H**
  - **Was:** £200
  - **Now:** £150
- **NAD 512**
  - **Was:** £250
  - **Now:** £175
- **NAD 514**
  - **Was:** £300
  - **Now:** £259
- **Proceed CDP S/H**
  - **Was:** £350
  - **Now:** £275
- **Proceed CDP**
  - **Was:** £400
  - **Now:** £329
- **Pioneer PDS 904**
  - **Was:** £450
  - **Now:** £350
- **Pioneer PDS505 Precision**
  - **Was:** £500
  - **Now:** £399
- **Rotel RCD 951**
  - **Was:** £300
  - **Now:** £259
- **Rotel RCD 971**
  - **Was:** £400
  - **Now:** £339
- **Teac VRDST1/D-TI**
  - **Was:** £1050
  - **Now:** £849

**Amplifiers**
- **AVI S2000 MP PRE**
  - **Was:** £995
  - **Now:** £649
- **Graaf GM20 & WFB2 PRE/POW**
  - **Was:** £695
  - **Now:** £499
- **Mark Levinson 3805 PRE**
  - **Was:** £1000
  - **Now:** £799
- **Musical Fidelity XA100R**
  - **Was:** £300
  - **Now:** £199
- **Musical Fidelity E11**
  - **Was:** £300
  - **Now:** £199
- **Musical Fidelity E20/30 Pre Pow**
  - **Was:** £900
  - **Now:** £649
- **NAD 312**
  - **Was:** £200
  - **Now:** £139
- **NAD 314**
  - **Was:** £260
  - **Now:** £179
- **Pioneer A207R**
  - **Was:** £150
  - **Now:** £125
- **Rotel RA 921**
  - **Was:** £225
  - **Now:** £175
- **Rotel RA 951**
  - **Was:** £225
  - **Now:** £175
- **Rotel RA 971**
  - **Was:** £250
  - **Now:** £199
- **Rotel RC972/RB971 PRE/POW**
  - **Was:** £450
  - **Now:** £379
- **Technics SUA 700 MK3**
  - **Was:** £250
  - **Now:** £199
- **Unison Research Simply 845**
  - **Was:** £3085
  - **Now:** £2469

**Speakers**
- **AEGIS ONE**
  - **Was:** £150
  - **Now:** £125
- **AE AE109**
  - **Was:** £330
  - **Now:** £279
- **AE AE120SE CH**
  - **Was:** £600
  - **Now:** £479
- **AE REF. AE1 II TEAK**
  - **Was:** £845
  - **Now:** £599
- **ATC 20S2 R/W**
  - **Was:** £3055
  - **Now:** £1999
- **Castle Severn II**
  - **Was:** £580
  - **Now:** £449
- **CASTLE HOWARD S2 MH**
  - **Was:** £1200
  - **Now:** £999
- **Diapason Ademantes III inc. stands**
  - **Was:** £2500
  - **Now:** £1799
- **EPOS ES22 CH**
  - **Was:** £1350
  - **Now:** £949
- **Jamo Classic 6 R/W**
  - **Was:** £330
  - **Now:** £229
- **JBL T200 Beech**
  - **Was:** £400
  - **Now:** £299
- **JBL ESC-550 Home Cinema**
  - **Was:** £1250
  - **Now:** £875

**Cassette**
- **Panasonic RSAZ6**
  - **Was:** £270
  - **Now:** £229

**Miscellaneous**
- **AE ST-AE1 Stands**
  - **Was:** £350
  - **Now:** £245
- **Cable Talk Signature 1M**
  - **Was:** £300
  - **Now:** £189
- **Pioneer CLD515-1 Laser Disc**
  - **Was:** £550
  - **Now:** £299
- **Stands Unique Stands FIRM**
  - **Was:** £300
  - **Now:** £239
- **Stands Unique High AV10**
  - **Was:** £429
  - **Now:** £299

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**Contact Information**

**Tel:**
- **0181 336 0012**

**Fax:**
- **0181 336 2703**
Audio Note Kit Amplifiers -

The Audio Note Kit One (Illustrated)

Based around the very 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 the 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 SUAG HT rectifier, the 300B's have a DC filter stage with a-see 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 (Sony NO Black Glass) and a simple, attractive stereo chassis in black paintwork. We have several component and cosmetic upgrades available for Kit One.

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, Cathode or standard electrolytic capacitors, tantalum, carbon and metal film resistors, silver wires, interstage and driver transformers, switches, balance controls, potentiometers, attenuators, chassis' 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 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 switches, balance controls, potentiometers, attenuators, chassis' 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 most expensive) parts for most projects.

Audio Note Circuits, Valvedata & Basic Technical Information

If you would like some suggestions which to base a future project around, then 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 circuitry, balance controls, potentiometers, attenuators, chassis' 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 most expensive) parts for most projects.

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 of different preamplifiers, 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.
Components & Valves

Pre-Amp Kit

The Audio Note Pre-Amplifier Kit (Australian)

A complete kit loosely based on the Audio Note M7 Tube pre-amplifier circuit is now available. The moving-magnet compatible phono stage consists of a cascode input, with passive RIAA equalisation and anode-follower output using the 12AX7/ECC83. Line buffer amplification for the four line inputs consists of an ECC82 configured in parallel anode-follower mode. For the power supply a valve rectifier and choke-input filtering is used. A circuitry is housed in a non-magnetic aluminium chassis giving the very best sound quality.

Both mono and line stages are built on ‘brockless’ pcb’s allowing easy construction but with the sonic benefits of hard-wiring.

The standard-quality version of the pre-amp kit includes Roederstein polyester capacitors, 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 Black Gate capacitors. 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. Replacing practically any other part, but this is what the Black Gate capacitors actually do. 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 consistently in our finished products.

Audio Note Ceratine 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 Ceratines really cover many of the Black Gates values and where the prices for the SG’s are prohibitive, the Ceratine is a fine sounding alternative. We have increased the range of Ceratines we stock quite recently, and strongly recommend all the Ceratines as for superior replacement or substitute for ordinary electrolytics, and all the prices offered that should be within most budgets. All power supply Ceratines 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, M7 Line, and in mono version on the input in the NEO, KASSAI, KEGON and GAKU-ON, there are very good sounding pots by any standard.

Audio Note Moving Coil, CD Line & Input Matching Transformers

Audio Note now offer moving coils, CD and input matching transformers for general use. 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.

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 re-tubed anode type for the UK airforce, 645 Westinghouse, 725/1010V, 762/915A, 5630B, 12AT7, Mullard CV201, Baxtells GZ34/CV1377, tungol SU4G (best sounding SU4G we have ever heard), Chatham SM449Y and many others.

Audio Note now has a dedicated division to keep pace with the growing demand for amplifier kits and specialist components.

Call us today for more information and catalogues on the following numbers:

Kit and Component Sales
Tel: +44 (0)1273 770778 Fax: +44 (0)1273 773476

Specialist Record Sales
Tel: +44 (0)1273 324029 Fax: +44 (0)1273 773476

Please make all cheques payable to: Music’s Finest Conductor Ltd

All other enquiries relating to Audio Note products should be addressed to their head office: Audio Note (UK), Unit C, Peacock Industrial Estate, Lyon Close, 125-127 Davidsdor Road, Hove, East Sussex BN3 1SG Tel: +44 (0)1273 220511 Fax: +44 (0)1273 731498

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**AudioSource**

**Price List**

UK Prices Factory Direct — including vat at 17.5% - as at 07 September 1999

Standard Terminations: Shark RCA or Neutrik Black Gold XLR
Other terminations to order.

### STEREO INTERCONNECTS

<table>
<thead>
<tr>
<th>Name</th>
<th>Length (m)</th>
<th>Price (£)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stratos Transparent Series 2</td>
<td>0.5</td>
<td>99</td>
</tr>
<tr>
<td>Stratos Transparent Series 2</td>
<td>1.0</td>
<td>125</td>
</tr>
</tbody>
</table>

Stratos costs £35 per additional metre stereo pair

Stratos series 2 interconnects fully exploit the most ambitious music or film system regardless of price. Series 2 (from August 1999) features our custom solid RCA plug with direct gold plating on phosphor bronze. It is the highest step in our four year programme, and our ultimate accomplishment.

Petros Blue

<table>
<thead>
<tr>
<th>Name</th>
<th>Length (m)</th>
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<tbody>
<tr>
<td>0.5</td>
<td>40</td>
<td></td>
</tr>
<tr>
<td>1.0</td>
<td>48</td>
<td></td>
</tr>
</tbody>
</table>

The original Petros Blue which outperformed all tried rival cables up to £200 per metre (analogue pair)

Petros Blue +

<table>
<thead>
<tr>
<th>Name</th>
<th>Length (m)</th>
<th>Price (£)</th>
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</thead>
<tbody>
<tr>
<td>0.5</td>
<td>52</td>
<td></td>
</tr>
<tr>
<td>1.0</td>
<td>58</td>
<td></td>
</tr>
</tbody>
</table>

The + designates twin radial cable with separate earth braid, connected to source only in RCA connections to emulate semi-balanced working: this reduces EMI/RFI intrusion and rejects some common rail problems in which distortions and noises from the negative or inverse signal rail are connected from source to loudspeakers by means of the common earth.

**DIGITAL LINKS**

<table>
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<tr>
<th>Name</th>
<th>Length (m)</th>
<th>Price (£)</th>
</tr>
</thead>
<tbody>
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<td>Stratos Transparent Series 2</td>
<td>0.5</td>
<td>39</td>
</tr>
<tr>
<td>Stratos Transparent Series 2</td>
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<td>59</td>
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<tr>
<td>Petros Blue + ST</td>
<td>26</td>
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<tr>
<td>Petros Blue + ST</td>
<td>35</td>
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</tbody>
</table>

* Please send for our clearance list of cables including AudioQuest, AudioNote, Audio Research, CAD, Kimber, MIT, Siltech, Transparent, VdH, XLO etc at 40-60% list, all mint and guaranteed, many in original packing.

* Current offer: NBS Signature level digital, stereo interconnects, AC cords and speaker cables, in original packing at 60% list.

P&P £2 by mail, £4 by overnight courier

PHONE 0141-357 5700. FAX 0141-339 9762.

E-MAIL: jack@audiosource.co.uk The web is at www.audiosource.co.uk.

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**UNIVERSITY AUDIO**

3 Peas Hill Cambridge CB2 3PP
01223 354 237

**MERIDIAN SALE**

<table>
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<tr>
<th>Model</th>
<th>Was</th>
<th>Now</th>
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<td>1195</td>
<td>895 XD</td>
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<tr>
<td>563.20 DAC</td>
<td>795</td>
<td>495 XD</td>
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<tr>
<td>501 PRE AMP</td>
<td>740</td>
<td>599 XD</td>
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<tr>
<td>502 PRE AMP</td>
<td>1385</td>
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<td>795 XD</td>
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<td>504 TUNER</td>
<td>740</td>
<td>679 XD</td>
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<tr>
<td>551 AMP</td>
<td>845</td>
<td>749 XD</td>
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<tr>
<td>556 POWER AMP</td>
<td>950</td>
<td>799 XD</td>
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<td>557 POWER AMP</td>
<td>1525</td>
<td>1299 XD</td>
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<tr>
<td>M33 ACTIVE SP</td>
<td>1495</td>
<td>1295 NEW</td>
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<tr>
<td>DSP5000C</td>
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<td>1495 XD</td>
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XD=EX DEMONSTRATION, NEW=BOXED
PRICES INC VAT

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**Cable Talk**

Interconnects & Speaker Cables

<table>
<thead>
<tr>
<th>Year</th>
<th>Description</th>
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<tbody>
<tr>
<td>1994</td>
<td>Best Speaker Cable</td>
</tr>
<tr>
<td>1995</td>
<td>Best Interconnect &amp; Highly Recommended Speaker Cable</td>
</tr>
<tr>
<td>1996</td>
<td>Best Interconnect &amp; Best Speaker Cable</td>
</tr>
<tr>
<td>1997</td>
<td>Best Speaker Cable &amp; Highly Recommended Interconnect</td>
</tr>
</tbody>
</table>

Doesn’t Your System Deserve The Best?

FOR FURTHER INFORMATION
Please telephone, fax or write to Cable Talk,
Unit J, Albany Park, Camberley, Surrey, GU15 2PL
Tel (UK ONLY): FREEPHONE 0808 - 100 - 6868
TEL: (+44) (0) 1276 686717.
FAX: (+44) (0) 1276 686353
(CT HFW 11/99)
**THE LISTENING ROOMS - LONDON SW7**

**Orpheus Audio - Lancs**

**Audio Reflections - Wakefield**

**Unilet Sound & Vision - New Malden**

**Custom Cable Service - (mail order)**

**BOXES ARE AVAILABLE FROM:**

<table>
<thead>
<tr>
<th>AMP</th>
<th>phono stage, tuner, Dolby Digital, DTS,</th>
<th>Rudd 8000 I 1100 watts per amp. (1 in stock) (rgc) sib</th>
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<td>Rake Ode</td>
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<td>Jam° Cornet</td>
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<td>Quad</td>
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<td>(13UFF) (y)</td>
<td>[31x625]</td>
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<td>NID</td>
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<td>[31x672]</td>
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<td>[44x498]</td>
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<td>moral) at ire) s/li</td>
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<tr>
<td>Pioneer</td>
<td>5400 00 18995 Meridian 2068 Delta SIGMA mini s/h</td>
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<td>SD 51 Dolby etc</td>
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<td>111 • 215 RD ADS Digital Tuner</td>
<td>[34x585]</td>
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<td>Musical Fidelity</td>
<td>1.24k DEC (new)</td>
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<td>Musical Fidelity</td>
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<td>3 top loader transport (Acry)ic) NO sh</td>
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<td>(mint) s/h</td>
<td>[34x519]</td>
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<tr>
<td>Maranta</td>
<td>10.40 (Cc) s/h</td>
<td>[34x509]</td>
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<td>Enlightment DA( Milne) silt</td>
<td>[34x524]</td>
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<tr>
<td>Arrant Alpha S remote</td>
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<td>CYRUS AV Master+ DTS</td>
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<td>POLK RT8</td>
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<td>XTC DAC 1</td>
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### ENGLISH audio

The following items are either demonstrated or second-hand (s/h), mostly mint, please ask

#### CD

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<th>Exposeur (S/H)</th>
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<td>True PFU Transport</td>
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<td>Arcum Alpha RSE (S/H)</td>
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#### AMPS

| Musical Fidelity Nu-Vista Pre (S/H) | 1200 | 999 |
| Musical Fidelity XA250 Monoblocks | 999  | 699 |
| John Shearne Phase 1 Pre | 1500 | 750 |
| John Shearne Phase 2 REF | 799  | 550 |
| Magnepan MG150/E330 (S/H) | 1200 | 599 |
| Cyrus III Integrated | 598  | 399 |
| Cyrus III Integrated | 500  | 350 |
| Audiolab 800X/8000y Pre/Powe (S/H) | 600 | 499 |
| Arcum Alpha BR Integrated (S/H) | 380  | 265 |
| Arcum Alpha BP Power (S/H) | 300  | 199 |
| Michell Aleto Monoblocks | 2000 | 1495 |

#### SPEAKERS

| T11. RTI/RA Rosewood (S/H) | 1200 | 999 |
| Dynaudio Contour 1.3K cherry | 680  | 449 |
| Pro-Pre Tubie/Mahogany | 600  | 399 |
| Pro-Pre Studio (S/F1) | 1400 | 999 |
| Harkay/Oak/Cherry | 1800 | 1299 |
| Naim Intro/Black | 680  | 449 |
| Arcadia A3K | 600  | 299 |
| Ruark Templer MK1/Walnut (S/H) | 580 | 399 |
| Ruark Templer MK1/Cherry | 800  | 499 |
| Ruark Telestar/DK Walnut | 1650 | 999 |
| Ruark Crestron/DK Walnut | 1650 | 999 |
| Ruark CDMX3/Cherry (S/H) | 999  | 599 |
| Spendor SP1 MK1/Walnut (S/H) | 1600 | 799 |

#### MISCELLANEOUS

| Naim Fl Accup (S/H) | 360  | 230 |
| Quad 77 Turn (unsealed) | 300  | 300 |
| Pink Triangle, various filters from (S/H) | 500  | 500 |

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Jason Kennedy Hi-Fi Choice April 97

**Check out the full range of Border Patrol activities:**

- power supplies, power amps, components, used equipment etc at [http://www.borderpatrol.net](http://www.borderpatrol.net)

BorderPatrol Tel/Fax Brighton 01273 276716
### Audio Components

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<td>Audioquest Video Pro (Digital Lead)</td>
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<td>Audioquest Topaz</td>
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<td>Copland CDA266 (3 mths old)</td>
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<td>Dynaudio Contour 1.3 Beech + Master Stands</td>
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<td>Kef 104/2 (Rosewood)</td>
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<td>Townsend Siemesic Sink x2</td>
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**£1400**

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Martin Colloms
HI FI NEWS / RR March 97

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John Marks
Hi-Fi World July 1996

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Alchemist Forseti integrated 999 360
Audionote SPX 2 mtr bi-wire set spk cable 3850 1999
Epoch reference V black S/H 1099
Aeon S/H 1999
Rhythm Line S/H 999

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**Used and Ex-Demonstration Equipment**

<table>
<thead>
<tr>
<th>Equipment</th>
<th>Description</th>
<th>New</th>
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<td>Radio Tuner</td>
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<td>Epos EB43(C33)(Cherry)</td>
<td>Loudspeakers</td>
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<tr>
<td>Kreil PM3</td>
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<td>Kreil KSA100M2</td>
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<td>Micromega Stage I</td>
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<td>Marantz PM66Ki</td>
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<td>YamahaDVS8700</td>
<td>DVD Player</td>
<td>Ex-D</td>
<td>£700</td>
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"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 to a RB250)
WHAT HI-FI Sept 98 gave this modification a 5 star rating.

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

For further information contact:-
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Tel: 01703 578877 / 442183 Fax: 01703 398905
Email: origin.live@virgin.net
web site: http://www.originlive.com

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anyway. Very often customers will also appreciate the fine
sound of the AVI range including the NU-Neutrons,
Bigatrons, Postitrons and the large Gravitrons. But equally
many will fall in love with the beautiful cabinets in real
wood of the Opera range, including the Duetto, the new
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particularly unusual due to the use of open baffle
mid/tweeter assemblies. The Alon II at around £2K, is
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<th>CD Players &amp; DAC/S</th>
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<td>Audio Note ANCD2 Valve CD Player</td>
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<td>DPA Renaissance 24/96 CD Player New</td>
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<td>Roksan Caspian CD Player</td>
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<td>Aphillen Audio 401 Plinths (New &amp; various finishes)</td>
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<td>Garrard 401 Recordconditioned</td>
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<td>Heybrook T2 Turntable Black</td>
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<td>Koetsu Urushi Re-Tip</td>
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<td>Linn Sondek LP12 / IttokVIII</td>
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<td>Roksan DS 1 Power supply</td>
<td>655</td>
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<td>Roksan Radius 3/Tfabric/Crusor Blk</td>
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<td>Michell Engineering Orca Pre amplifier 4 Months old</td>
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<td>Nam Audio 62 mm boards</td>
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<td>Rega HAL Pre Amp MM/MMC Remote</td>
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<td>Roksan ArteXerxes MIC Phono Stage MK1</td>
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| EMC1 CD Player - Now available                       | £2.295|      |

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<td>Xerxes X Special Offer - Limited numbers available. Due to overstocking on Roksan Xerxes X Turntables, we have devised a special price on a complete package from this top turntable manufacturer: Xerxes X in Rose or Black</td>
<td>£1295.00</td>
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<td>£672.00</td>
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<td>All have full warranties and are boxed as new.</td>
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<tr>
<th>MIDLAND AUDIO X-CHANGE</th>
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<tr>
<td>e-mail: <a href="mailto:sales@midlandaudio-x-change.co.uk">sales@midlandaudio-x-change.co.uk</a></td>
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<tr>
<td>Mobile: 0421 605966</td>
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ELECTROCOMPANIET - “Norwegian Class A Amplifiers”
GAMMA ACOUSTICS - “Rhythm Valve Amplifier”
GRADIENT - “Loudspeakers + Subwoofers”
JAMO CONCERT SERIES - “Unchallenged”
JM LAB - “Refreshing... Monitor To Monster”
LINN - “Hi-Fi + Multiroom”
LUMLEY MONITOR - “At Last An Alternative”
MARANTZ - “Cd + Amplifiers”
MICROMEGA CD - “Premium 18+20”
PRECIOUS METALS - “There Is No Rival”
PRIMARE - “Cd + Amplifiers”
QUAD 99 SERIES - “New Range... Truly Excellent”
REDGUM - “Australian Amplifiers”
RESTEK CHALLENGER - “German Monster Amp”
RESTEK CONCRET II CD - “All Hail To The Ultimate”
RESTEK FANTASY - “Competent And Smooth”
ROKSAN CASPIAN - “Good Old Reliable British”
SONIC FRONTIERS - “Cd Heaven”
SONNETEER ALABASTER - “So Open”
SONNETEER BYRON CD - “Beautiful Sounding”
SONNETEER CAMPION - “The Old Faithful”
SONNETEER SEDLEY - “Phono Stage Perfection”
TOTEM - “Canadian Monitors”

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MAIL ORDER HOTLINE 0181 878 0066
**CLEARANCE BARGAINS**

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NEW = BRAND NEW BOXED    XD = EX DISPLAY    SH = SECONDHAND

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WARRINGTON 01925 828009
KENT 01634 389004
LIVERPOOL 0151 227 9007
CORNWALL 01326 221372
NOTTINGHAM 01159 733222
MANCHESTER 0161 798 9649
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Measured Performance

Amplifiers

Token Amplifier
The Token is compact, but it produces plenty of power: 78 watts into a normal 8 ohm load and no less than 120 watts into a 4 ohm load. That's more than enough to make any loudspeaker go loud, even in a large room.

This amplifier does have a peculiar and none too attractive distortion spectrum though, with an array of harmonics right up to 9th order (that's a lot!), but with third harmonic predominant. Distortion levels were not so bad, hitting a maximum of 0.2% or thereabouts at high frequencies, near peak output. All this may well add some coarseness, or possibly brightness into the sound, but it may also mean there's lower feedback than usual and a more open sound as a result.

Heavy feedback minimises steady-state distortion alright, but it also compresses the sound stage into a lifeless wallpaper, so there's a trade-off here.

Bandwidth has been limited to 28 kHz at the top end to keep things clean and 4 Hz at the bottom end for solid bass.

The Token measures well enough in all areas but there are signs of 'subjective engineering', the value of which can only be judged by listening. NK

Power CD/tuner/aux.
Frequency Response 4 Hz-28 kHz
Separation 61 dB
Noise -99 dB
Distortion 0.08%
Sensitivity 300 mV
Dc Offset 2.8/2.1 mV

Meridian 501/556
Meridian's 556 power amplifier has a lot of muscle: it produces 112 watts into 8 ohms and no less than 182 watts into 4 ohms. There'll be no problem in getting high volume, even with insensitive loudspeakers or large rooms.

There was some typical transistor crossover distortion, with an extended harmonic structure - an unusual sight in a Meridian amplifier. I rather suspect this unit has less feedback applied than usual, in an attempt to get more openness and stage depth. This is a balancing act, but since distortion levels never rose above 0.1% I suspect its effects won't be audible.

The pre-amp and power amp in combination have a wide frequency response of 3 Hz-43 kHz. Sensitivity was high at 180 mV, so there will be no incompatibility with sources like old cassette decks and tuners producing 300 mV or so.

The Meridian combination measured well in all areas. NK

Power CD/tuner/aux.
Frequency Response 3 Hz-43 kHz
Separation 76 dB
Noise -90 dB
Distortion 0.08%
Sensitivity 180 mV
Dc Offset 2.2/0.6 mV

Thule Spirit Amplifier
The Thule is powerful, producing 98 watts into 8 ohms and 170 watts into 4 ohms. It has some unusual properties though, distortion increasing steadily with signal level. At low levels the amplifier performed well in this respect, even at high frequencies - a good sign. It was only as power output went up that the figures started to rise, hitting 0.2%. This is on the borderline of audibility, but since it will affect music peaks only in use, it may be imperceptible. Only listening can tell.

Bandwidth has been limited and the amplifier may well sound a little warm and less open as a result. Sensitivity was low at 500 mV, making low output sources like old cassette decks and tuners (300 mV) incompatible.

The Thule produces plenty of power and measures well. It looks as if it has been engineered for a particular sound and may be distinctive as a result. NK

Power CD/tuner/aux.
Frequency Response 25 Hz-25 kHz
Separation 70 dB
Noise -97 dB
Distortion 0.02%
Sensitivity 500 mV
Dc Offset 1.7/2.2 mV

HI-FI WORLD November 1999 Page 119
CTI Audio Attenuator / Volume Control

CTI offers you a more effortless sound, more details, better dynamics, lower distortion and improved bandwidth. CTI has the ability to "disappear" and not influence the enjoyment of the music. The tracking between stereo channels and the attenuation is within the range of professional equipment. Besides, CTI is very compact for easy build-in.

**Valves**

<table>
<thead>
<tr>
<th>Model</th>
<th>Manufacturer</th>
<th>Price</th>
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**Plug & Sockets**

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<td>Quad 2 pin mains</td>
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<td>Quad 2 pin output</td>
<td>£4 each</td>
</tr>
<tr>
<td>Bulgin 3 pin plug</td>
<td>£3 each</td>
</tr>
<tr>
<td>Bulgin 3 pin mains</td>
<td>£3 each</td>
</tr>
<tr>
<td>Bulgin 3 pin mains</td>
<td>£3 each</td>
</tr>
<tr>
<td>Bulgin 3 pin plug</td>
<td>£3 each</td>
</tr>
<tr>
<td>Bulgin 2 pin Spkr plug used for lead/spkr output</td>
<td>£3 each</td>
</tr>
<tr>
<td>Silver plated P.T.F.E. wire various sizes and colours several different voltage ratings all 50p per mtr (ring for details)</td>
<td>£3 each</td>
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<tr>
<td>P &amp; P £5 per order, overseas carriage at cost.</td>
<td>£3 each</td>
</tr>
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</table>
**cd players**

**ARCAM ALPHA 7SE**

Arcam usually roll off the high frequency response of their players to get a smooth, cohesive sound, and the Alpha 7SE is no exception. Our analysis clearly shows this, although the effect is small enough to leave the upper limit little affected, measuring a normal 20.9kHz (-1dB).

The player was very linear, producing minimal distortion at higher levels throughout its dynamic range which covered a very high 110dB as a result.

The Arcam 7SE should sound smooth and cohesive. It measures very well in all areas. NK

<table>
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<tr>
<th>Frequency response</th>
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<td>Distortion: right</td>
<td>0.004</td>
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<tr>
<td>Separation: 1kHz</td>
<td>117</td>
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<tr>
<td>Separation: 20kHz</td>
<td>96</td>
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<tr>
<td>Noise: -104dB</td>
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<tr>
<td>Dynamic range</td>
<td>110dB</td>
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<td>Output: 2.3V</td>
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**minidisc players**

**DENON DMD-1000**

Denon pride themselves on the fact that they produce professional recording equipment for the Japanese market. Their knowledge in the field probably explains the very low noise levels of the recording amps in this machine. At full gain they produced an unusually low noise level of -95dB, even though the gain in the record chain was highest of the group, giving a sensitivity of 200mV. This is high enough to make the Denon able to record from all sources, even old tuners and cassette decks that typically produce 300mV maximum.

With flat frequency response, good channel separation and exceptionally low levels of distortion the Denon’s measured performance was considerably better than that of the other recorders. NK

<table>
<thead>
<tr>
<th>Frequency response</th>
<th>3Hz-20.7kHz</th>
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<td>Distortion: left</td>
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<td>Distortion: right</td>
<td>0.005</td>
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<tr>
<td>Separation: 1kHz</td>
<td>86</td>
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<tr>
<td>Noise: -95dB</td>
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<tr>
<td>Sensitivity:</td>
<td>200mV</td>
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<tr>
<td>Output: 1.75V</td>
<td></td>
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</tbody>
</table>
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 PAGE 122  NOVEMBER 1999
GOODMANS GMD-920

Although the least expensive recorder by a good margin, Goodman's GMD-920 produced a tidy set of results. Frequency response via the analogue record/play chain suffers less variation than that of the Pioneer or Technics players and distortion levels were fairly low too, if not class leading like the Technics. Noise measured -86dB at full gain on the analogue record level control, a little more than the other players except the JVC. All the same, at this level hiss is inaudible unless very low record levels are used so it is not a problem.

JVC XM-228

The frequency response of this recorder looks much like that of an early CD player. High frequencies roll off and there's a small amount of filter ripple, which reduces treble energy and should help prevent the player sounding sharp. Some slight lift across the midrange may well give speech and vocals a little extra presence, though it may introduce only glassiness. Only listening tests can determine precisely what the subjective effect will be, if discernable.

PINIER MJ-D508

Like the Technics the Pioneer recorder had some treble lift in its analogue record/replay chain, which is likely to add some brightness to its sound. Unlike the Technics however, the Pioneer produced some distortion; levels were around three times greater in fact, although still quite respectable in absolute terms. There might be a little roughness in the sound from this.

SONY MDS JB 930

MiniDisc turns in a good measured performance - and Sony's sophisticated MDS JB930 recorder is no exception. It has a ruler flat frequency response that stretches out to 21kHz, minimal distortion at all signal levels, wide channel separation and adequately low noise via its analogue input, at full gain. All measurements are through the analogue input, in other words through the A/D converter. Doubtless this lifts noise above the theoretical level of -96dB for a 16-bit system, but not by much. MiniDisc's linearity is probably helped by this noise adding dither, since there were no digital quantisation artefacts at any level. Our spectrum analyser was measuring noise rather than true distortion.

TECHNICS SJ-MD100

Recording frequency response, through the ADC and DAC, rises by +0.3dB at 18kHz - enough to inject a little brightness into the sound. There was little distortion, however, as our analysis shows by the absence of spikes, so the sound should be free from the roughness introduced by digital distortion. Noise was lower than usual at -91dB.
**REPLACEMENT STYLUS**

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in spite of Technics providing enough front-end gain to get a useful sensitivity of 400mV. The SJ-MD100 was quieter than most of the other machines, with the exception of the Denon. It measured well.

NK

Frequency response 5Hz-20 kHz

## MYRYAD MT100

Our response analysis shows the MT100 tuner has a broad, flat audio frequency response, before plunging down at 15.4kHz to the pilot tone notch at 19kHz, which is visible at the right of the response trace. The pilot tone filter worked well, suppressing pilot at 19kHz to -68dB and sub-carrier at 38kHz to -90dB.

The tuner produces little hiss at full quieting, level sinking to -74dB (CCIR weighted) provided that an aerial signal of at least 600pV is available. The tuner's signal strength indicator will read 6 or more when this occurs. Myryad have given the indicator a very wide range, maximum signal strength of 9 lighting at 16mV or more - rarely achieved.

### digital converter

Like most of the new generation 24-bit, 96kHz sampling rate DACs, the Link processed conventional CD well - the task it will face until appropriate DVD transports and high resolution recordings become more freely available. Frequency response reached 20.9kHz at 44.1kHz sampling rate, a figure that will more than double with a 96kHz sample-rate recording. The higher rate will remove in-band phase shifts and make recordings sound airier and more open.

Distortion was as low as possible from the conventional 16-bit word, reaching a reasonably low 0.5% at -60dB and 29% at -90dB. Again, these figures will improve drastically with 24-bit word length, resulting in a smoother sound.

With low noise, good channel separa-
**MISSION 773**
The 773 has a pronounced high frequency peak of +4dB in its response analysis. This is enough to give it bright treble, which may sound good to uninitiated ears in a showroom, but isn't so good in the home over longer listening periods, especially in rooms that are hard or reflective.

It will not sound especially cohesive either, due to this peak, coupled with phase suck-outs a little off-axis.

There's a lift upward in the bass region which will help give the 773s warmth and extra bass weight, useful in a floorstander positioned away from walls. The lower frequency limit measured a normal 50Hz, the port taking over below this frequency.

Sensitivity was high at 90dB, helped by a low-ish overall impedance of 5.6ohms. Gentle slopes on the impedance curve indicate low reactance and an easy load.

**EIKOS FR-1**
The FR-1s use a single drive unit to cover the audio range. There are some good reasons to do this: phase coherence comes from a consistent radiation pattern free from varying phase errors; tight amplifier coupling; minimal losses from lack of a crossover and, of course, low build cost.

Unfortunately, drive units able to cover the necessary frequency range smoothly are not available. The FR-1's dust cap radiates upper treble and it reaches a satisfactory 16kHz, but peaky with it. There's also a steady roll off in low frequency output below 600Hz, a characteristic that can only be ameliorated by wall placement. The small cabinets get down to 80Hz, so bass will be light.

Sensitivity measured 86dB: as a load they are resistive and very easy for an amplifier to handle. Uneven frequency response, with peaky treble and light bass are the FR-1s weaknesses, weighing down the strengths listed above. NK

**OPERA MINI**
The small bass/midrange unit is quite strongly damped at low frequencies and should work close to walls without excessive boom. Bass extends down to 63Hz - quite low for such a small loudspeaker.

Output rises steadily with frequency to produce a +4dB peak at 2kHz, an effect that should enhance clarity and help project vocals.

The bass/mid crosses over smoothly to the treble unit and the latter runs smoothly right up to 20kHz, a sign of a good quality drive unit. The Opera Mini's impedance characteristic is fairly flat, reflex peaks apart, making it a resistive load. Overall impedance measured a high 9ohms and this was partly the reason why the Mini was insensitive, producing just 85dB sound pressure level from one nominal watt of input (2.8V). This is a well-engineered miniature that will give a distinctive sound. NK

**TECHNICS SBM-01**
It isn't uncommon for small loudspeakers - Wharfdales and Missions for example - to possess an unusually flat frequency response. The miniature Technics SBM01s are flatter than the best though as our analysis shows. This will contribute towards a smooth, natural and accurate sound. The only drawback is absence of low bass. Even with the highly tuned port taking this down to just 80Hz, it's not low enough for strong bass.

Curiously, whilst the SBM01s have been engineered well in terms of frequency response they err elsewhere. Impedance is rated as 6ohms, but in fact the speakers measured a very high 10.5ohms overall. Our impedance analysis confirms this figure. As a result they draw little power and are very insensitive, producing just 82dB SPL from one nominal watt of input. This throws up an anomaly: the SBM01s need a powerful amplifier to go loud, whilst drawing little power from it! NK
SHAHINIAN ARC. Cherry finish, boxed, 15 months old. Excellent condition, very latest spec. New £2100, sell £1450. Tel: 01753 856 629 (Nov)(I)

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TA NNOY DC 2000 floor standing speakers in black, bi-wireable, boxed. Will swap for Quad 33/303 amplifier, both items perfect condition £275. Apollo A26 speaker stands, mass loaded, black £50. Tel: 0181 351 7501 (Nov)(l)

LOWTHER ACOUSTAS, very good condition £250. Tascam TSR8 eight track reel to reel recorder with remote control. Good condition £295. AV1 Nynutron speakers, cherry, new £325. Mission Cyrus 2 £95. Tel: 0191 422 3415 (Nov)(l)

SONUS FABER Guarneri, mint and crated £3750. Unison Research Smart 845 monoblocks £1725. Nuvista preamp No. 300 £950. Dax Decade £1425. Marantz PM94 £375. Tel: 01274 545 219 or 0973 797 691 (Nov)(l)

STUDER VALVE C37 tape recorder, a classic. Probably the finest valve recording machine ever built £950. Revox PR99 Mk3, PR99 Mk1 and Reply PR59. All three machines in fine condition for £800. Also two Leak TL12.1 amps £750. Tel: 00 353 1 497 7643 (Dublin) (Nov)(I)

THORENS TD124, SME 3009 Mk1, plinth and lid. Pink Triangle Export, RB300, Garrard 401, Decca International arm, FFSS and London cartridges, plinth and lid + original handbooks. Lowther Acoustas (early) in cabinets, good condition. Selling or swap. Tel: 0151 353 0930 (Nov)(l)

ROGERS LS3/5A BBC monitors, 11 ohms, black ash, excellent sound and condition £275. Apollo A26 speaker stands, mass loaded, black £50. Tel: 0181 351 7501 (Nov)(l)

YAMAHA C1 flagship seven-ties discrete preamp, just serviced by Yamaha agents £350 ono. Tel: Steve 0181 368 4601 (Nov)(l)

WANTED: CELESTION Ditton 66 loudspeakers. Tel: 01332 780 884 (Nov)(l)

STUDER VALVE C37 tape recorder, a classic. Probably the finest valve recording machine ever built £950. Revox PR99 Mk3, PR99 Mk1 and Reply PR59. All three machines in fine condition for £800. Also two Leak TL12.1 amps £750. Tel: 00 353 1 497 7643 (Dublin) (Nov)(I)

LINN KAIRN preamp, early model, boxed, instructions £50. Linn Intek, boxed £150. Tel: Kevin 01332 224 728 evenings (Nov)(I)

WANTED: CELESTION Ditton 66 loudspeakers. Tel: 01332 780 884 (Nov)(l)

ACOUSTIC 3311 Studio monitors. 12" polywoofer, liquid cooled midrange and tweeter with frequency controls, 125w, sensitivity 95dB, black ash, brand new, unwanted gift. (£1800). Will accept £1200. Tel: 01273 540 683 (Nov)(l)
SE's can play bass!
BorderPatrol 300B SE Power Amplifier

The BorderPatrol 300B SE is a state of the art single-ended power amplifier that uses a single output valve for each channel, zero negative feedback, inter-stage driver transformers and combines the skill with lightning speed, removing any sense of electronic colouration.' By going to town on the power supply, however, the BorderPatrol puts pay to the notion that SE's can play bass!

SE's can play bass!

The BP isn't just about power, it's about the ability to reproduce music with its timbral and dynamic elements fully intact. You tend to take good tone for granted with tubes but when it's transparency and fleetness of foot. It doesn't quite match good trannie bass but it does a far better job than any other SE I've heard. What's more you get the purity of exchange and treble that such amplifiers are renowned for. Add to this the superb high frequency extension and you've got a very nice piece of audio equipment. The 30(313, when used with this much attention to detail, appears to add no colour of its own to the music. It (the BorderPatrol) makes trannie amps sound thick and earthbound with its superb presentational coherence. You can truly appreciate the clarity of the music that the BP is trying to reproduce. The current selling price is £3995.00 and £4495.00

The BorderPatrol 300B SE: £3995.00 and £4495.00

Various Balanced Leads
Ortofon MC15 Super11 MC
Audiolab 8000q Pre Amp/Boxed
Audio Research D130 Power Amp/Balanced
Denon 103 McCartridge
Royd The Sorcerer Walnut/Boxed
Rogers Studio 9 Rosewood New
Rel Stentor Mk2 Rosewood
Naim AS Cable 4x2 Metres 12 Per Pair
Naim Hicap Old Style X2
Naim 32.5 Pre Amp
Naim 250 Power Amp Old Style
Naim 140 Power Amp
Meridian 200/203 Transport/Dac
Mark Levinson 28 Pre/Psu
Marantz 4I 17 Cd Player ( Gold) Boxed
Lp12Nahalla/Akito/K9 Black
Linn Majik Int Amp Mm/Phono
Linn Lk 20 Cable 4x2 Metres 8 Per Pair
Linn Lk2 Power Amp
Linn Majik Int Amp Mm/Phono
Lp12/Howells/250/02/Map/Alto/Verdon 30mc
Lp12/Valahia/Akito/K9 Black
Marantz K: 17 Cj Player (Gold) Boxed
Mark Levinson 28 Pre/Pfu
Meridian 200/203 Transport/Dac
Mission 753 Black
Naim 140 Power Amp2
Naim 250 Power Amp Old Style
Naim 32.5 Pre Amp
Naim 42.5 Pre Amp
Naim 92 Pre Amp
Naim CD1 Cj Player/Boxed
Naim 12/5ce Old Style X2
Naim 4in 25pip/2/5/pip/30/pip
Naim 25pip/2/5/pip/30/pip
Naim A5 Cable 4x2 Metres 12 Per Pair
Naim 72 Pre Amp
Ortofon Mc15 Super 11 Mc
Rot Stenfjer Mkz Rosewood
Rogers Studio 8 Rosewood New
Rogers Studio 7 Rosewood/New
Rogers The Sorcerer Walnut/Boxed
Unison Simply 4 Int Amp/Boxed
Unison Simply 4 Int Amp/Boxed
Naim 103 McCartridge
Various Balanced Leads
Phone For Details

5 miles from either J6/8A M40
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GOOD QUALITY PRE OWNED HI-FI EQUIPMENT PLUS PHOTOGRAPHIC EQUIPMENT - NAGIN, CANNON A.P. Bought sold FX (SOLD ON COMMISSION)

Audio Reasearch D130 Power Amp/Balanced 1295
Audiolab 8000q Pre Amp/Boxed 655
Audioquest Jade 1/2 metre 15
Castle Chesh/Atlantic Stag/Pair 15
Chord Chrysalis Spot To Phono (Naim) 25
Denon D1 OM 3 MC Cartridge 50
Ear B4 MC/PHONO Stage 225
Epsos Es 30 Cherry New/Sealed Box 395
Exposure Xv Amp Mm/Phono 450
Exposure Xv Super Int Amp 325
Kel 055 Floorstanding Speakers 325
Krell 1500 Power Amp/Boxed 2195
Linn Lk2 Power Amp 250
Linn Lk 20 Cable 4x2 Metres 8 Per Pair 1295
Linn Majik Int Amp Mm/Phono 375
Lp12/Howells/250/02/Map/Alto/Verdon 30mc
Lp12/Valahia/Akito/K9 Black 625
Marantz K: 17 Cj Player (Gold) Boxed 750
Mark Levinson 28 Pre/Pfu 1500
Meridian 200/203 Transport/Dac 595
Mission 753 Black 325
Naim 140 Power Amp2 395 Each
Naim 250 Power Amp Old Style 795
Naim 32.5 Pre Amp 195
Naim 42.5 Pre Amp 125
Naim 12/5ce Old Style X2 350
Naim 4in 25pip/2/5/pip/30/pip 350
Naim 12/5ce Old Style X2 1095 Each
Naim 4in 25pip/2/5/pip/30/pip 2000, 2400, 3200
Naim A5 Cable 4x2 Metres 12 Per Pair 250
Naim 72 Pre Amp 125
Ortofon Mc15 Super 11 Mc 80
Rot Stenfjer Mkz Rosewood 1295
Rogers Studio 8 Rosewood New 925
Rogers Studio 7 Rosewood/New 955
Rogers The Sorcerer Walnut/Boxed 795
Unison Simply 4 Int Amp/Boxed 1095
Naim 103 McCartridge 50
Various Balanced Leads
Phone For Details

THERMOFOIL CARTRIDGES/ARMS
GARRARD 301 POA, 401 £150, MICHELL Gyrator MK2 £650, Madonna Arms £550, NOTTINGHAM MONTOMERY REF. £90, £95, £100, £105, £125, £150, £200, £250, £300, £350, £450, £500, £550, £650, £750, £850, £900, £1000, £1200, £1350, £1500, £1600, £1750, £2000, £2500.

ASI/PLYERS
SONUS FABER Concentus mini £490, Concentus £990, Concentus Concentus £1990, Concentus Concentus £2990, Concentus Concentus £3990, Concentus Concentus £4990, Concentus Concentus £5990, Concentus Concentus £6990, Concentus Concentus £7990, Concentus Concentus £8990, Concentus Concentus £9990.

1980s SOUL/FUNK Reissues
Baby Huey The Baby Huey Story 20/9 £17.50
Curle Mayfield Curle Live 2LP 20/9 £17.50
Isaac Hayes Truck Turner 27/9 £10.90
Pollicionis Pi McGraw Jackson 20/9 £14.90
Leroy Hutson Leroy Hutson 20/9 £17.50

Current Releases
Ben and Jason Emotions 2LP £13.90
Captain Beefheart Grow Fevhs Vol 1 2LP £16.90
Cassandrina Wilson Travelling Miles 2LP £14.90
Divine Comedy Secret History (Best Oj) 2LP £12.90
Elvis Prestige Artist Of The Century 5LP £2.90
Jarnimogual Synchronised 2LP £13.90
Mariah Carey Let's Get It On 21/6 £18.50
Tamaritight Tenor Waglant 2LP £16.90
Paychford Soundtrack - 2LP £19.90
Zapp Zapp Echo 2LP £12.90

Who
Who's Next 21/6 £18.50
Travis The Man Who £12.90

World Radio History

HIFI WORLD
Linn K1 Direct preamplifier £175. Tannoy M1 loudspeakers, new £95. Apollo speaker stands, new £50. Cambridge Audio DACMagic 1 £50. Goldring 1042 cartridge, hardly used £50. Tel: 01383 416 263 (Nov(I)

ELITE ROCK Turntable, Excalibur Merlin AT OC3 £650. Elite 600 pre/power amp, Manticore rebuild £850. Hi-Q phono amp £250. Pair Quad ESL 63's £250. Tel: 01302 370 578 (Nov(I)

STD 305M Turntable with Mayware PLS44 Mk3 arm, virtually mint £180. Epos ES11 speakers, walnut, with Epos stands £180. NAD 3020A amp, mint £850. Musical Fidelity A1, mint £190. Brian 0181 952 5361 (Nov(I)


NAIM CDX, 9 months old, as new £1700 ono. Sonus Faber Concerto plus iron base leather stand £850 ono. Tel: 01293 417 785 evenings (Nov(I)

MCINTOSH MC275 power-amp £2200, MIT 330 tube terminator interconnection cable, 20 ft length £250, van den Hul First cable, 1m length £100. Tel: 0117 956 5361 (Nov(I)

AUDIO INNOVATIONS 2nd Audio monoblocks, re-valved, excellent condition £1200. Castie Clifton-2 speakers, new, unused £110. Tel: 01208 872 316 (Bodmin) (Nov(I)


REVOX B77 Mk2, two track, high speed tape deck, hardly used, very good condition, original box and manual £575. Tel: 01665 513 979 (Nov(I)

AUDIONOTE DAC One Signature. 20 bit DAC with valve output stage, excellent sound quality, box, receipt, manual etc. Cost £680 now £430. Tel: 01484 682 901 (Nov(I)

NEW: TWO 8 inch mid bass drive units. Monarch Kevlar. 8 ohm, 150 watts. Cost £100 each. Sell for £65 each. Collect if possible free delivery, Northamptonshire. Tel: 01933 678 251 (Nov(I)

SUMO 9+ & 65w Class A power-amp £425 (£1195). Avondale Quad 44, m/coil £215. Kimber 4TC (2x2m/1x1.5m) £25. 7x Mullard ECC82 £25. Giant subwoofer, 15 in. cast driver (4ft x 3in. sq) £100. Tel: 01273 541 462 (Brighton) (Nov(I)

CABLE SALE: 3m pair Canals Quadlink £250 (£400). Canals Cross 0.5m £130 (£260). Audioquest Lapis £200 (£400). vdh Wind £150. Offers considered. Tel: Jeff 0181 906 3492 (Nov(I)

STAX OMEGA Electrostatic headphones. Rare opportunity to acquire a pair of the worlds best reference headphones, stunning sound, mint condition and boxed £950 (£1800). Will demo. Tel: Peter 0171 330 2181 (Central London) (Nov(I)

REVEK PLANET CD Player, 11 months old £325 ono. Tel: Martin 01436 224 537 or 07880 701 016 (Nov(I)

CHORD COMPANY Rumour speaker cable, 4 mtr bi-wire pair terminated (£210) £135. Chord Company Rumour cable single wire terminated pair (£110) £65. VDH CS122 speaker cable 3 mtr pair terminated (£115) £70. Tel: 01703 872 620 (Nov(I)

TAG MCLAREN PA20R pre-amp, 2x125M monoblocs (£9300) £2395 ovno. Tag McLaren T20 turner (£1100) £649. Epos ES22 light cherry (£1350) £749. All items only a few months old and boxed. Tel: 01703 872 620 (Nov(I)

EMT 938 d/drive broadcast turntable £350. Electrocopmianet ECP-1 phono stage £295. Audio Technica OC7 M/C, boxed £50. Pickering XV15 (no stylus), Shure M95ED, AT 110E, Ortofon FF15E2 £255. All items only a few months old and boxed. Tel: 01273 541 462 (Brighton) (Nov(I)

LOVELY GARRARD 401 record deck on marble plinth, SME (fixed headshell) with Linn K9 cartridge. Classic vinyl players. Tel: 01305 263 105 (Dorchester) (Nov(I)

LOWTHER RIFELIO horn speakers PM7 units, 4 years old. Teak, immaculate £450. Garrand 301 turntable £100. Chapman valve tuner, mono £20. Buyer collects. Tel: 01627 261 082 (Tamworth) (Nov(I)

ORIGINAL CLASSICAL records for sale, Mercury, Living Stereo etc. van den Hul Grasshopper, acclaimed reference. WANTED: Loricraft record cleaning machine. Tel: 0043 676 470 5069 after 5pm (Nov(I)

SME IV Arm. Black with gold writing. 10 hours use, boxed, £675. Tel: 01922 290 749 (Nov(I)

MICHIEL GYRODEC & QCLS & Rega armboards. Naim SBL's (black) with x/overs; Naim NAT101; Naim Hi-Cap (old style). All immaculate and boxed. Tel: 01843 593 956 (Nov(I)

WANTED: Tannoy speaker unit 15in. black & silver & red & units with crossover. Tel: 0161 942 4885 or 0181 404 0399 (Nov(I)
Hi-Fi is all about optimising a system of components within a cost, however, many of the most magical and musical systems are not the most expensive. The entry level system from Audio Note is a valid example. The CD transport, 24/96kHz DAC, line level pre-amp, pair of mono-block power amps, pair of quasi-horn/semi-transmission line floor-standing speakers cost only $2,245 plus cables. It may be hard to swallow this pill, but for most people, the economical thing to do is sell the existing components and start from scratch.

Many bargains elude the mainstream attention. Consider Bow Technologies WAZOO (*single chassis high resolution* amplifier) $2,195 which is a giant killer, given reasonably efficient speakers. Add the WIZARD CD Player ($3,195) and a pair of Zingali Overture 35 floorstanding horn loudspeakers ($2,775). This “little” system (er, well $8,165) has actually bowled over and greatly disturbed experienced audiophiles who probably spend as much every two to three years and didn’t get close. Giant killing amplifiers come from Audio Note single ended and low power provided the speakers are efficient, but I solid state, see this month’s review of the Pass Labs Aleph-3 in the magazine Hi-Fi+. The “three” is a classic, three years ago hailed as a breakthrough, yet almost ignored because it isn’t “news”... this is why the industry launches new models with ever increasing frequency.

And their latest mistake is SACD or DVD-A when the future of music is probably downloadable rather than spinnable!! Why gamble on a new format which will be doomed!! Why gamble on a new format which will be hard to swallow this pill, but for most people, the economical thing to do is sell the existing components and start from scratch. Is Mark Levinson Value for Money? Or uncompromised? The answer is BOTH: consider the No 39 CD Player, without question the ultimate single box solution, and now welcome the launch of the 383 integrated amplifier. What!!?? Mark Levinson stoops to this, certainly not, it’s dual monaural, fully balanced, etc, etc, not much sign of compromise, so it will sell for around $5,000. Similar price to the No 39, so we have a CD-based system needing a few pounds on some speakers for a mere 10k, okay that’s a lot of money, but now it buys a system which could not even be imagined just three or four years ago.

Newest is best? Another approach to value is to buy second-hand and ex-dem items and you can rely on the Audio Note Salon for pricing 10 - 20% below market value. I clear items at cost, sometimes less, to keep a healthy cash flow. And any sub-standard items are sold through the trade, not to end-users.

Pre-amps rule the sound waves. So the greatest bargain this month is the Gryphon pre-amp, “the Limited,” whose successor sells for over $10k. People don’t appreciate the effect a pre-amp on any system. We have an Audio Research PH3 and LS8 combination, or buy separately for $895 each, only months old! Or what about ex-dem our Audio Note Salon for pricing 10 - 20% below market value. I clear items at cost, sometimes less, to keep a healthy cash flow. And any sub-standard items are sold through the trade, not to end-users.

SPEAKERS

ProAc Response 3.8, Cherry, new model, true high-end for small outlay (very slight mark) Ex-dem $3,990 $2,199

PSB Stratus Mini — Stereophile award, Piano Lacquer with stands Ex-dem $1,390 $690

AvantGarde Trio, white with four sub-woofer systems Fine $19,500 $7,500

The Audio Note Salon, 5 Crown Terrace, Glasgow G12 9HA. Tel. 0141-357 5700. Fax 0141-339 9762. E-mail: jack@audiosource.co.uk . Website: www.audiosource.co.uk.
EPOS ES14 speakers, black with Epos dedicated stands, bi-wireable, superb £325. Marantz 67SE CD player, immaculate, unused £130. Denon DRM07 cassette deck, excellent £35. Tel: 01623 722 821 (Notts) (Nov/I)

CROFT M3 OTL monoblocs, £375. Tel: 01384 271 571 (Nov/I)

ACOUSTIC PRECISION CD Player. Upgraded PSU, excellent condition and boxed as new £850. Tel: 01384 271 571 (Nov/I)

HYNES ACOUSTIC 2 box preamp (valve) silver wired, a/c caps, Panasonic pot, line only. Excellent condition £550. Tel: 01384 271 571 (Nov/I)

HORNING AGATHON Silver Signature 3 way loudspeakers. 97dB sensitivity. Latest spec, rewired with Novland Musicsap. Finished in light oak. As new £1600. Tel: 01384 271 571 (Nov/I)

QUAD ESL57's, fully refurbished, new dust covers, wiring and components covered in acoustically transparent black mesh. Superb examples, sound fantastic £375. Tel: 01778 394 542 (Nov/I)


SUGDEN A21A Power amplifier, Class A £320. Sugden Optima phono equaliser £80. Tel: 0113 256 5915 (Nov/I)

RUSS ANDREWS moving coil phonostage £1600 when new. Kimberkaps/Vishay resistors, superb sound £450. Obsidian plinth for Technics SP10 motor unit. No lid £75. Buyer collects. Tel: 01242 231 766 (Cheltenham) (Nov/I)

PAIR OF KEF 107/11 speakers in Santos Rosewood, mint with Kube and Hoos (£400) £1600 ono. Two Technics SP10 CD players, need attention £60 ono. Technics SUC2000/SEA2000 pre/pwr amp (£1850) £880 ono. Tel: 0121 742 2015 (Nov/I)

HECO CONCERTO Crossover top of range made to order speakers. 5ft 3 inch tall, £5000 new, serious offers or swaps, must collect. Also other hi-fi bits, valves etc. Tel: 01626 774 246 (Nov/I)

UNOPENED COMPETITION Prizes. NAD S30 integrated amp, latest Silverline range, rrp £1900 offers over £1000. Celestion 2 floorstanding speakers, rrp £700, will accept £450. Tel: 0141 573 3840 (Glasgow) (Nov/I)


ION SYSTEMS Nexus MA40 monobloc amp, excellent condition £475 ono. Ion preamp and JC speakers also for sale. Phone Len for more info. St. Helens area. Tel: 01744 732 133 (Nov/I)

SOUND PRACTICES S.E. baby Onkaku (Partridge Optx) Flesh Blood 300B (Permalloy Optx) Quad II best sounding, looking in existence Black Gates, Cerefini etc. Interested in exchange for Lowthers. Tel/Fax: 01642 649 702 (Nov/I)

LYNX THETA FM Stereo tuner, black. One of the best FM tuners ever made. Excellent condition, boxed £325. Tel: 0171 328 2671 (North West London) (Nov/I)

ELECTROCOMPANION EC 4.6 balanced remote control preamp £850 (£1750) AW 120 DMF balanced power amp £1250 (£2695). Both mint. Drop jaw sound. Gorgeous aesthetics. 60 days old. Tel: 01308 868 044 (Dec/I)

TRANSFORMERS HYDRAULIC Reference turntable, perapex subplatter, SME 3009/11/ £295 ono. Troughline 3 tuner, Troughline Mk1 Stereo 30 £100 ono. Ferrograph F307 amp £30 ono. Exchange for Meridian 201/501 preamp. Tel: 01736 797 608 (Nov/I)

TAG McLAREN T20 tuner with F-3-10 analogue interconnects (£1250 as new). Brand new, boxed and sealed £900 ono. Tel: 01384 250 670 (evenings) (Nov/I)

PROAC RESPONSE three speakers, excellent condition, boxed, cost £3000 new, accept £1250. Ioxos 103 interconnect, boxed (£40 new), accept £20. Audioquest Indigo speaker cable 2x7meters £65. Tel: 01634 268 660 (Nov/I)

THE LEGENDARY Brook 12A triode amplifier. Three available (one for spares) Reputed to be the finest amplifier ever (including Onkaku's). Can ship overseas. Offers. Headphone amplifier Audionote M10. Tel/Fax: 01642 649 702 (Nov/I)


KLIPSCH LOUDSPEAKERS Forte Mk2, breathtaking 99dB £795 ono (£1450 new). KT88 Groovelutes matched Quad £65 (£250 new) Tel: 0121 353 1593 (Nov/I)

MISSION 753 Freedoms speakers, walnut finish, excellent condition, still have original boxes £500. Tel: 01483 268 695 (leave message) (Guildford) (Nov/I)

LORICRAFT PLINTH and P.S. fitted 401/SME309 £1450. XTC/Pre-1 £650 or with Pow-1, 4-channel £1495. Celestion 600's £295. 700s/stands £495. Michell Iso/Hera £425. Moth 100w amps £550/pair, £1000/four. MF-XLP/PSU unopened £145. Tel: 01483 284 997 (Nov/I)

QUAD 405.2. New grey casework, phono, mint £250. Another with slight heatsink marks, new grey casework £200. FM4, grey, phono, mint £250. Audio Innovations P1 phono stage, mint £150. Tel: 01743 791 598 (Nov/I)

PIONEER A400X integrated amplifier £95. LP's - 80 good quality records, varied repertoire, including 10 well known audiophile records and a few original pressings £95 the lot, a bargain! Tel: 0181 883 5618 (Nov/I)

MUSICAL FIDELITY F15 power amp £900. Musical Fidelity F22 preamp £450. Tel: Ian 01253 692 356 (Dec/I)

Special Internet offer: see page 138 for details
SLATE AUDIO

Linking The Past, Present & Future

THE SPEAKERSTAND ®
The best speaker supports in the world.
State of the art in performance and design, custom made to suit any loudspeaker. Solid slate, supremely rigid and totally neutral* (*One specific slate was chosen after extensive testing on all other stones)

SPEAKER PLATFOMS ISOLATION PLATFORMS TURNTABLE PLATFORMS SHELVLNG SYSTEMS

"Immaculately finished, sublimely rigid, on a par with the best stands I've used" Ken Kessler, Hi-Fi News R.R. "An astonishing degree of instrumental separation, stable and holographic, with great precision and remarkable poise. The ultimate in high fidelity supports." David Prakel, Hi-Fi Answers. "Superbly finished, the sound quality was considered to be first rate." Martin Colloms, Hi-Fi News R.R. "The sound quality when using the Slate Audio stands proved to be a revelation, something special" Paul Messenger, Hi-Fi Choice. "The finish is excellent, the sound quality magnificent and breathtaking" Tom Bryant, The Telegraph. "The Slate stand is unusual and expensive, but if you are after an excellently neutral stand it's the leading contender. This stand offers an exceptionally neutral platform for speakers, highly transparent sound leads to musical performances with real insight." SOUND QUALITY ■ ■ ■ ■ Malcolm Steward Hi-Fi Choice.

SLATE AUDIO GARRARD 301 and 401
The best & most musical record players in the world.
Our researched Solid Marble Plinth System® brings the Garrards into the 21st century. All wooden plinths produce unacceptable levels of coloration and feedback. No other plinth system can claim to improve the performance of these superb players. Offered complete or plinth system only.

THE REVIEWERS
"The Slate deck defines what real instrument solidity should be, it's in a class of its own" Alan Swain, Hi-Fi World. "The quiet and performance of the Slate Audio 401 are the audio equivalent of the E type Jaguar" Audiophile. "I have never used a system like this one, it gets everything right" Peter Soper insists Garrards are best mounted on marble or stone, and from my experience with this plinth I wouldn't disagree" Noel Keywood, Hi-Fi World. "The Garrards main problems are dealt with most effectively by three cures; correct set up, heavy plinth and appropriate mat. Peter Soper has mastered them all, the results are close to miraculous" Ken Kessler, Hi-Fi News R.R. "I have been using the fantastic Slate plinthed Garrard, the sound was nothing short of breathtaking. The basic Garrard without the Slate plinth is well engineered and pleasant sounding, but they only give exceptional results with the right kind of treatment" Ken Kessler, Hi-Fi News R.R. "The results i get are really unbelievable and I have tried some of the best turntables around (Linn LP12 Roksan Xerxes). Thanks again for a marvellous piece of art." Mr Teilingier. "I am delighted with my Slate Audio Garrard 301, it sounds fantastic. Well worth all the detailed work that went into the design" R. Newham. "When I first put up the Slate Audio 301 I must admit to having quite a shock, forever converted" K. Van Green, Electric Est Studios. "I'm over the moon, the plinth looks and sounds superb, stunningly beautiful" J. Marsh. "I must say Peter that you have done an incredible job, they really are quite fabulous" Viscount David Linley.

THE GLASSMAT ®
The finest platter mat in the world.
The Glassmat ® was developed to improve the performance of the Garrard 301 and 401 record players. However it also gives astonishing results on other turntables. So effective is its performance, we have now made it available as a universal replacement mat. In all cases other mats introduce colorations of their own, robbing the music of large amounts of detail and ambience. In order to achieve maximum information retrieval with optimum damping, a hard and unyielding material is required. Glass is ideal in every respect, the damping being complete, the playing surface being quite simply sublime. In terms of detail resolution and sheer three dimensional ability, no other mat comes close. But then you still have to consider the absolute clarity, precision and solidity of the presentation. This is the ultimate platter mat

THE POWERHOUSE OUR QUARTZ REFERENCED GARRARD 301/401 TD124 AND UNIVERSAL POWER SUPPLY. "KILLER" K.K.

THE TABLESTROBE & HANDSTROBE DEADLY ACCURATE QUARTZ REFERENCED STROBE GUNS, WITH STROBE DISC. PERFECTLY PITCHED?

THE QUARTZ DECK THE ULTIMATE IN PERFORMANCE & DESIGN, CUSTOM MADE TO SUIT ANY SPEAKER SYSTEM. "SOFT ROCK TO ELECTRONICA, THE QUARTZ DECK IS THE ULTIMATE DECK" EMIT, TD124, GL08/GL09 ETC. THE BEST SOUND ON RECORD. "THE MOST EFFECTIVE MOUNTING SYSTEM ON RECORD" EMIT, TD124, GL08/GL09 ETC. THE BEST SOUND ON RECORD.

THE SPIKEKIT SPECIALLY DEVELOPED TO FIT DIRECTLY TO FLOOR STANDING LOUDSPEAKERS OR ANY WOODEN SUPPORT ADJUSTABLE AND VERY SIMPLE TO FIT.

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ALWAYS WANTED, GARRARD 401, GARRARD 301 AND THORENS TD124 RECORD PLAYERS, PLEASE PHONE

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*THE REVIEWERS*
"The finish is excellent, the sound quality magnificent and breathtaking" Tom Bryant, The Telegraph. "The Slate stand is unusual and expensive, but if you are after an excellently neutral stand it's the leading contender. This stand offers an exceptionally neutral platform for speakers, highly transparent sound leads to musical performances with real insight." SOUND QUALITY ■ ■ ■ ■ Malcolm Steward Hi-Fi Choice.

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*LAMINATION PLATFORMS ISOLATION PLATFORMS TURNTABLE PLATFORMS SHELVLING SYSTEMS*

"Immaculately finished, sublimely rigid, on a par with the best stands I've used" Ken Kessler, Hi-Fi News R.R. "An astonishing degree of instrumental separation, stable and holographic, with great precision and remarkable poise. The ultimate in high fidelity supports." David Prakel, Hi-Fi Answers. "Superbly finished, the sound quality was considered to be first rate." Martin Colloms, Hi-Fi News R.R. "The sound quality when using the Slate Audio stands proved to be a revelation, something special" Paul Messenger, Hi-Fi Choice. "The finish is excellent, the sound quality magnificent and breathtaking" Tom Bryant, The Telegraph. "The Slate stand is unusual and expensive, but if you are after an excellently neutral stand it's the leading contender. This stand offers an exceptionally neutral platform for speakers, highly transparent sound leads to musical performances with real insight." SOUND QUALITY ■ ■ ■ ■ Malcolm Steward Hi-Fi Choice.

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*MADE IN ITALY*

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*THE REVIEWERS*
QUAD 44 MC input boards, x2, 1 radio board, fair offers. Swap V15? other MM to fit 3009 Fons, Armstrong 220 power £95. Mordaunt Short MS20 £65. Can post (Devon). Tel: 01837 55 780 (Nov/l)

PINK TRIANGLE DaCapo (Delta-Sigma 1307 filter) £595 (£1820). XTC transport TC800 « Wedge' cassette £299. superb radio £195 HiCap (uprated) £295, NEC (CDM4) £595 (£1250). (Delta- Sigma 1307 filter) PINK TRIANGLE DaCapo (Nov/I) MS20 £65. Can post (Sussex) (Nov/l)

YAMAHA NS1000 B loud-speakers £400. Yamaha TC800 ‘Wedge’ cassette £200. Warfledale Active Diamonds Red £50. Leak Sandwich loudspeakers £50. Celestion Ditton Ten loud-speakers £60. Rogers Cadet ll pre/power valves £75. Tel: 01704 530 928 (Nov/I)

ALPINE INNOVATIONS 200 pre/power valves £350. Audiprapre B250 active subwoofer £150. EAR 034L valve preamp £250. Gaumont-Kallée monobloc valve poweramps KT66 etc £500. Harmon-Kardon Citation 11/12 pre/power £200. Rappaport pre 1.A. £250. Tel: 01704 530 928 (evenings) (Nov/l)

PIONEER DV-505 DVD player, modified with Audiophile components £200 ono. Musical Fidelity X-4 manual £120. £360. £250 each. Two foot £65 each. Four foot £60 each. Distribution block 8 foot £170. Tel/Message: Nick 01889 584 241 (Nov/l)

BRYSTON 4B, ST power amp, mint and boxed with Bryston 20 year warranty £1090. Tel: 01626 352 682 (Nov/l)

REGA PLANET CD with R/C, boxed as new £265. sound Organisation 4 tier, piano black stand £70. QED headphone amplifier £30. Arcam Alpha 5 amplifier £85. WANTED: Kimber Powerkords. Tel: 01375 673 624 or 07990 572 430 (Nov/l)

KEF UNITS BD139, B110, T27 with Concerto crossovers, one pair each £130. Albarry M408 monobloc amps 45w, 8 ohms £265. Silversound 3 headphones £295, sell for £1550. Exquisite looks and sound. Tel: Mike 01884 32465 (Nov/l)

ATC 25th ANNIVERSARY amp and speakers for sale. SIA-150 amp and SCM-10 rosewood speakers brand new in factory sealed boxes. Cost £3224, offers around £2500. Tel: 01670 828 066 (Northumberland) (Nov/l)

AUDIO INNOVATIONS P1 phone preamp, Hi-Fi Choice Jimmy Hughes rave. £30 hrs use, mint, as new, boxed £200. Spare Audio Innovations S300 integrated, ex. cond., boxed, Hi-Fi Choice rave, great phone stage £175. Tel: 0113 252 2820 (Nov/l)

QUAD ESL63’s, black ash with stands, excellent condition £1550. Tel: 0799 0658 175 daytime or evening or 0115 927 2567 (Nov/l)

AURINOTE OTO SE excellent condition, recent service by Audionote £750. Jamo Concert 8s, excellent condition, cherry £750 or swap for Epos ES28S. Tel: 0141 571 3596 evenings (Nov/l)

CELFEPE1 speakers £175. Rogers A75 Series II £75 or £220 the pair. Tel: 01359 241 989 (Bury St. Eds) (Nov/l)

KIMBER POWER Cords 8TCM high current. Two six foot £65 each. Two four foot £60 each. Distribution block 8 foot £170. Tel/Message: Nick 01889 584 241 (Nov/l)

ARCAM ALPHA 6 CD player £210 (£600). Excellent condition, boxed with instructions. Musical Fidelity X-1P phone stage £65 (£130). Excellent condition, boxed with instructions. Tel: 01582 659 048 (Luton) (Nov/l)

AUDIOLAB 8000A perfect condition £250. DPA Little bit DAC Mk1 plus for free Philips CD124 £180. Tel: 01526 320 513 (Lincs) (Nov/l)

LINN MAJIC phono, Linn LK100, mint, boxed £300 each. Demo possible. 7 metres K400 £50. Tel: 01268 745 416 (Nov/l)

BEATLES MOBILE Fidelity boxset, mint £575 ono. Sgt Peppers UHQR boxset, box excellent, record mint £195 ono. Revox A77, boxed, manual, serviced, tapes £295 ono. Other Audiophile records available. Tel: 01638 661 671 or 0410 759 047 (Newmarket) (Nov/l)

MISSION CYRUS DAD7, boxed, as new condition, see Hi-Fi World buying guide, cost £390, accept £375 ono. Tel: 07967 646 089 (Nov/l)

MICHIEL REFERENCE Hydraulic turntable, complete with Mission arm, excellent condition, still in original box £400 or reasonable offer. Tel: Anjie 01482 647 020, 6-7pm or leave message. (Hull area) (Nov/I)

QUAD 2 VALVE amplifiers, pre-amplifier, stereo tuner, boxed, unused since Quad service. Offers. Tel: 01454 850 707 (Winterbourne, Bristol) (Nov/l)

CONCORDANT EXHILARANT preamp £375. Leak Stereo 20 £250. Leak TL12+ pair £150. Leak Trouthline Stereo £80. Sony MDSJE500 minidisc £175. All very good condition. Tel: 01283 761 996 mobile or 07971 044 479 (East Midlands) (Nov/l)

CHORD CPA 1800 preamp £1150. Chord SMP400 power amp £875. Musical Fidelity Nu-Vista preamp with spare set of valves. Very little use £1000. Tel: 0113 288 6605 (Nov/l)

VAN DEN HUL MC10 £350. Martess preamp £1100. Shure V15XMR, new £110. Garrard 301 with 3009, mint £300. Quad ESL57, vgc £300. Tel: 0181 203 3150 after 6pm (Nov/l)
NAIM 42.5 2x110 monobloc, power supply, Avantone upgraded £595.
Meridian 200 Transport, DPA Bigger Bit mains filter £395.
Silver Sounds speaker cables 4x4 metre lengths £100 pair (new £400). All superb.
Tel: 01872 271 280 (Nov/II)

ROKSAN CASPIAN range CD player, integrated amp and tuner, all new, still in boxes. Cost new £2500, will sell for £1500 ono.
Tel: 01934 537 507 or 0836 209 063 (Nov/II)

SONUS FABER Minuetto with adjustable Ironwood stands £700. Meridian 506 CD £500. Ariston Maxim CD and amplifier £75 each; Quad 303 £80; Tannoy 625 ALF active subwoofer £200; NAD 402 tuner £70. All excellent condition.
Tel: 0141 637 2864 (Nov/II)

FOR SALE: Nikon Zoom lens 70-210mm £120 ono. Quad MC disc module for £44, £18.
WANTED: A non working Quad FM4 tuner for spares or repair. Denon DL103 cartridge. Offers. Tel: Mike 01758 61 3790 (Nov)

WANTED: NAIM NAC82, HiCaps, NAP250 or NAP180 plus SBL or Credo speakers. All must be in excellent condition.
Tel: 01785 822 063 evenings or 07713 000 450 (inc. voicemail) other times.
(Nov/II)

THORENS TURNTABLE
TD125 Mk2 £150. Kef Reference speakers Model 104 £400. A&R A60 amplifier rosewood £100.
Cambridge Audio P60 amp, Cambridge Audio T55 tuner, offers.
Tel: 01825 761 977 (Nov/I)

NAIM CD51 CD player with XPS power supply, Naim SuperCap and Armageddon power supplies, maximum 10 hours use. Absolutely mint condition, including boxes and manuals. Ring for details.
Tel: 0113 250 9634 (Nov/II)

SONIC FRONTIERS 1 preamp. Single ended/balanced, remote.
Mint, boxed with manual. Stereophile rated world class. Fabulous sounding quality, genuine bargain £1150 ono (C8600).
Van den Hul 1st digital 0.6m £40 (£60) VDH 1st interconnect 0.6m £60 (£140) VDH 2nd 0.6m £70 (£100). VDH The Wind speaker cable 2x8ft balanced, £180 (£420).
Upgrading yet again. Tel: Bill 01993 851 508 (Oxford) (Nov/II)

Tel/Fax: 01983 297 903 (Nov/II)

WANTED: SUGDEN AU41 pre/power in mint condition.
Tel: 01863 723 317 (Surrey) (Nov/II)

ROKSAN XERXES Alphason HR100 MCS Grace F9E, superb £450.
Sonic Frontiers 1 preamp, superb £350.
Tel: 01903 261 931 (Oxford) (Nov/II)

SUGDEN A21a Amp, 2 months old £650. Rogers Studio 7 speakers, too big for room, 20 hrs use, £325
Philips CD £80 £150, Philips CD 104 £40. Tel: 0121 246 0486 (Nov/II)

NAIM CD3.5 Flatcap, NAIT3 preamp £350. 306 Power Supply £70.
Diy Audio P60 amp £175. Theta TLC £95.
Tel: 0956 341 485 day, evenings or 07713 000 450 (inc. voicemail) other times.
(Nov/II)

COPLAND CTA501 line level valve amp £450.
Tel: 0956 341 485 day, evenings or 07713 000 450 (inc. voicemail) other times.
(Nov/II)

DYNAMIC DUO! Teac 700 Transport Audio Synthesis digital section and Digilink £275. DPA PDM1 Series 2 DAC and Digilink £140 ono.
Tel: 01224 572 370 evenings (Nov/I)

AR AR60 (Teak) amplifier, excellent condition with OED interconnect £65. Heybrook HB2 (walnut) speakers, excellent condition with 16" spiked stands £60. Accept £100 combined. Audition welcome.
Tel: (work) 01483 761 991 x5027, (home) 01282 674 733 (NW Surrey) (Nov/II)

KLIPSCH CHORUS Mk1 speakers, light oak, high horns, mid horns, 15" bass reflex. Great sound, must sell. Bargain £600 ono.
Tel: 0171 790 3404 (Nov/II)

NAIM 72/140 pre/power, new style £750. Naim CD3 £595. All boxed. Naim Nait original £110. Linn Kans with stands £175. All in excellent condition.
Tel: 01455 212 671 or 212 977 (Dec/I)

JT HORN Loudspeakers fitted with Lowther DX-3 units, 3 months old. Superb sounding, light oak finish £1500. (retail for £2700) Tel: 0181 994 2030 after 6pm (Nov/I)

CREEK CD43 CD player £270. Neat Critique Mk2 speakers, cherry finish £200. Both items in excellent condition.
Tel: 01244 315 023 (Chester) (Nov/I)

LOUDSPEAKERS B&W P4, rosenut, boxed, unmarked £350 ono. Tannoy 12 inch Monitor Gold drive units, vgc £200 ono.
Tel: 01703 270 615 (Southampton) (Nov/I)

ORELLE DA converter (MC 37mks) £250 (£500) good condition. Nakamichi cassette deck 1 £375 (£700). Mint, boxed, little used. 4 tier Mana Ref table £500 (£700) Tel: 01903 261 931 (Worthing) (Nov/I)

KEF REFERENCE 2 rosewood speakers £850. Primare 30.2 CD player £780 integrated amp 30.1 £780. Primare T20 tuner £300. AVI Reference CD £700. AVI Int. amp £650. Tel: 01270 671 330 (Nov/I)

QUAD ELECTROSTATICS 603 speakers with stands, black as new £1200 pair.
Tel: 01444 400 739 (Nov/I)

TRICHORD DIGITAL turntable, DOB3 version, clean open sound. £. Tel: 01494 715 267 evenings (Nov/I)

NAD SILVERLINE S300 integrated amp. Competition prize but regrettably cannot use. Brand new, still boxed. Priced at £1900, will accept £1400 ono.
Tel: 01723 360 663, 4-7pm except Thursdays (Nov/I)

LINK KELTIX, latest spec.
Tel: 01582 456 137 (Nov/I)

EPOS ES30 speakers, dark cherry, brand new £1200, ES22 £700, ES14 in black £275. Audio Synthesis DAC £300. Rogers Prologic receiver £175. Tel: 01344 872 568 (Nov/I)

SYSTEMDEK 11X900 turntable with ADC arm and Audiotechnica cartridge in black ash £1200 ono.
Tel: 01904 422 127 (York) (Nov/I)

LNN LP12, Lingo, Cirkus £699. Linn Ekos £699. Linn Arkv Mk1 £200.
Chord Cobra 2 Din/Din £45, van den Hul D102/III XLR £45.
Tel: 01793 526 796 (Nov/I)
### Audio Designs of East Grinstead

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OLD DAYS Vintage/Audio
0171 349 9675/0958 607 613. For Sale: Tannoy GRF (rect.)
Tannoy 12" Red, Quad ESL57s, BBC LS3/5A, Nagra 45 "rare" recorder, Nakamichi Z-7, DA100, PX25, PX4, Ortofon SPU-GT, Garrard 301s (Nov/I).

OLD DAYS Vintage/Audio
0171 349 9675/0958 607 613. For Sale: Valve amplifiers: Armstrong A10s, BBC amplifiers, Quad IIs x 20 pairs, Triode amplifiers, Rogers, Leak 12.1 - 10.1 etc. (Nov/I).

IMPROVE HI- Fi. Musically of your system with a pair of in line attenuators, that remove CD to amp input overload £20/pair plus £3 P+P. Contact Grant 01752 202 841 (Nov/I).


ROGS LE66 stand mounting and LS88 floor standing speakers. Brand new and boxed. Last versions of classic LS6 and LS8 designs in black and rosewood. LS6 £500 pair LS88 £200 pair. Save around 60% on list! Don't wait, call Mitcham Speakers 0181 648 0743 (Nov/I).


EX-DEM EQUIPMENT at trade prices with full warranty. Mirage loudspeakers M1090, M5, MBS2, MC2, Classe CA100 amp, CAV75 multi channel, CP35 preamp Theatremaster AC3 DAC pre-amp, T8000 LD/CD transport. Tel: Audio Visual Concepts 01628 440 873 (Nov/I).

IMPEXP Hi-Fi. Musicality of your system with a pair of in-line attenuators, that remove CD to amp input overload £20/pair plus £3 P+P. Contact Grant 01752 202 841 (Nov/I).


ROGS SPEAKERS (new and ex-demo) still for sale, massive discounts. Studio 9 £550, Studio 7 £350, Studio 5 £250. BBC, Gold and LS ranges available. £404 valve amp £1000. Spares and servicing. Mitcham Loudspeakers Tel: 0181 648 0743 or 01344 872 568 (Nov/I).

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