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**C**hannel hopping a few nights ago, I came across a programme dedicated to the history of the Bunny Girl. This included a quote from the seventies by Playboy supremo Hugh Hefner describing the Playboy philosophy. As well as the inevitable fast cars, jet travel and "pretty girls", he also hinted that the type of chap who frequented his establishment was probably also into hi-fi.

I pictured an oily, smoking-jacketed fifty-something, cigar in one hand and "pretty girl" in the other, cooing into her ear "how do you like my monoblocs?", treating her to the aural delights of James Last or Mantovani. This got me

thinking - why is it that hi-fi is still so much a man's world? As far as I am aware, the female population is just as mad about playing music as the male. Why, then, are they not equally mad about what they play it on?

My Other Half certainly appreciates music played through decent gear. The main difference, though, is that she will have none of the constant changing of equipment and cabling-fiddling that I find myself unconsciously indulging in.

A simple comment such as "Why do that?, what's wrong with it?"

awakes a hammer-blow realization: there's nothing wrong with it at all, so am I a hobbyist, or am I simply showing off? After much deliberation and as much as I tell myself I'm not, it seems that I'm a bit of an 'anorak'. And I thought I was just in it for the music!



Simon Pope

## 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.



**POOR -**  
Seriously flawed. Not worth considering.

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campaign audio design



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## WORLD FIRST FOR TECHNICS

The worlds first "purpose-built" combination digital/analogue tuner is available from Technics. The ST-GT1000 has all the benefits that digital radio can bring, along with the familiarity and station choice that FM and AM have already. Technics are the first to bring out such a 'migratory' product to bridge the gap as we are eventually forced to change from analogue to digital. As some stations aren't available on both formats, a combination tuner ensures you can receive all the stations available in your area.

Designed to match the new breed of Technics hi-fi separ-

ates, the ST-GT1000 can store an impressive 49 DAB channels, 29 FM channels and 19 AM channels. In addition to the usual analogue connexions, there is an optical digital output for digital recording or upgrading with a DAC. The ultimate in technological versatility comes with the RDI (Radio Data Interface) Toslink output. This enables the user to download future DAB data programmes directly onto a computer. The ST-GT1000 is available now, priced at £499.99.

Panasonic UK,  
Panasonic House,  
Willoughby Road,  
Bracknell,  
Berks G12 8FP  
Tel: 08701 578577



## ZAP THAT STAT

The supposed demise of the vinyl disc also brought about the premature demise of the Milty Zerostat gun. This beauty was often found lurking in an audiophile's cupboard, ready to zap static into oblivion. The good news for all vinylphiles is that it's back!

A squeeze of the trigger apparently generates several thousand volts and releases a burst of ionised air, with the help of a

piezo-electric voltage-generating crystal. No batteries are needed and no refills or cloths are called for. Flash indeed!

The Zerostat is available now from Goldring Products at £30

Goldring Products Ltd.,  
8 Greyfriars Road,  
Bury St. Edmunds,  
Suffolk IP32 7SX  
Tel: 01284 701101  
e-mail: sales@goldring.co.uk

## CERWIN MOVE HOME

Sonic beefcakes Cerwin-Vega have moved their domestic and professional audio range to Lamba Plc for future distribution. Lamba have been dealing with the company's Pro-Stax and V Series professional gear for five years and now have the rest of the range to accompany them.

The projected market is apparently the home cinema and "domestic dance" (home studio?) sectors. There are two new ranges to coincide with Lamba's distribution, the E Series and the CVT range.

Lamba Plc,  
Albion Mills,  
Albion Road,  
St. Albans,  
Herts AL1 5EB  
Tel: 01727 840527



## BRAND NEW HEAVIES

These two obelisks of power are the new high-end 'speakers from ProAc, the Future One and Future Two. They both feature an asymmetrical bass chamber in an attempt to reduce standing waves and they are port loaded to the floor. An open-backed midrange allows the rear cone sounds to be "coupled" by the speaker shape. For the top-end material ProAc employ a ribbon tweeter.

Although they appear monster in size, ProAc describe them as having a very slim shape that will not intrude into the room. If these take your fancy, you will need £5,800 for the smaller Future One and a substantial £10,500 for the Future Two.

Celef Audio International,  
Highpoint House, Riding Road,  
Buckingham Road Industrial Estate,  
Brackley,  
Northants NN13 7BE  
Tel: 01280 700147



## PRIMA DONNAS



Ethos Acoustics have announced that they are to supply the installation 'speakers for the new Royal Opera House, scheduled to re-open in December (maybe!). The Performer Pro will feature both on-stage and front-of-house. The 31mm damped laminated cabinet is braced by a 20mm solid steel bar and features a "low turbulence" rear port. Drivers consist of a 175mm bass unit and 26mm soft dome tweeter.

If you wish to recreate Placido

Domingo's role of Siegfried in your front room, you could always opt for the domestic version of the Performer. Finished in real wood veneer, it has the same drive units and characteristics as its professional brother and is available for the sum of £1495 per pair, inc VAT.

Ethos Acoustics Ltd.,  
268a Kingshill Ave.,  
Hayes,  
Middlesex UB4 8BY  
Tel: 020 8842 0020

## SNELL'S PACE

All the way from the USA, Snell Acoustics' new loudspeaker model has reached our (to them) distant shores. The XA 60s are the smaller brothers of the 70s and 90s. The 60s are incorporated into Snell's expanding 'array format' (hence the XA) consisting of five-element arrays which are intended to benefit the surround-sound lover.

Two eight-inch bass drivers, two upper midranges and an aluminium dome tweeter are located on the front panel, whilst at the back there is a rear firing soft-dome tweeter for 'added ambience'. A 'boundary' switch is located to aid bass response in various room positions and the front tweeters are under the thumb of a level control. A switch enables the rear tweeter to be used at will. A pair of these technologically advanced cabinets will cost you £2,500 inc. VAT.



Snell Acoustics European Sales Office,  
Tel: 01233 637132

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



# FB OR NOT FB

**P**MC have introduced their new FB1 floorstanding 'speaker. With claims of 90dB sensitivity and bass extension down to 22Hz the FB1s are priced at £1100 for Black Ash, Cherry Walnut and Oak, whilst a rosewood finish is available for an extra £469.

Bryston's Powerpac 60 powered modules can be added by bolting them to the bottom rear of the cabinets. For an extra £75 per pair, the loudspeakers can be supplied with sculpted plinths.

PMC  
Unit 72, Haslemere Ind Estate,  
Tewin Road,  
Welwyn Garden City,  
Herts AL7 1BD  
Tel: 01707 393002

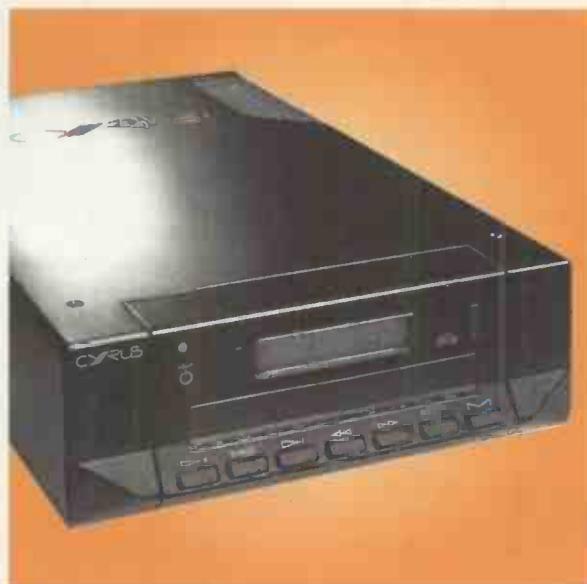
## THAT'S MY dAD

**C**yrus have announced the arrival of their new CD player - the 24-bit dAD 3 Q24. Cyrus say that it incorporates a host of new improvements in technology, including no less than nine fully regulated power supplies, a regenerated master clock and Cyrus' new DAC filtering. All these wonders are contained in the familiar trademark die-cast box.

The Q24 module adds two more "low noise" supplies to reduce power supply interference. Also amongst those present is a post-DAC filter with a four-pole design featuring surface mount technology for shorter signal paths.

Cyrus dAD 3 Q24 tips the scales at £900.

Cyrus Audio,  
Huntingdon,  
Cams. PE18 6ED  
Tel: 01480 451777



### NEXT MONTH'S ISSUE

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

#### Dancing Partners

We pair CD players and integrated amplifiers from four top manufacturers including Cyrus and Naim. Which will be the marriage made in heaven?

#### Sony SCD-1 SACD player

The long-awaited SCD-1 arrives at World Towers for our inspection. All we have to do now is get it upstairs! You'll have to contain yourself for another month for our verdict.

#### Nakamichi DR-8

The newly revitalised Nakamichi brand has resurrected some of the old favourites. The DR-8 sees us harking back to the good old days of the humble cassette.

Exactly how good is the new breed of mini-component and one-box systems? The Hi-Fi World team put their ears to a trio in search of audiophile status.



# SYSTEMATIC CHANGES!



*Throughout audio history, 'systems' and 'compacts' have played a part in the development of 'hi-fi' as we know it. Esteemed audio author John Earl even devoted a small chapter to encased systems in his *Tuners and Amplifiers* (Fountain Press, 1970). He noted then that "the most popular hi-fi system is based on units or audio components".*

*This, of course, is no longer the case. As high street electrical companies stuff their shelves to breaking point with silvery devices be-jewelled with LEDs, this is a vast sector of the audio business that some hi-fi manufacturers feel they can't ignore.*

Most dyed-in-the-wool audiophiles wouldn't be seen dead with a mini-component or a one-unit system in their household, not even in the bedroom! We have however encountered a few systems in the past (most notably TEACs Reference 600 back in June of this year) which have genuinely impressed us with a sonic performance that could sway even the most doubting of Thomases.

Judging by the style of these systems, it also seems we Brits are becoming increasingly obsessed with design. You can't turn on the telly without some brightly-dressed bod explaining how to transform your front room into a Bavarian Baroque nightmare. No longer are we the laughing stock of southern Europe, with our knotted hankies, socks and sandals, as we stroll along the Via Appia. This has had a major effect on domestic audio - from the cheapest systems available right up to fantastical, silly-priced esoteric gear. Many manufacturers seem to feel that, in

order to sell equipment, it now has to look good in the home as well as sound good.

All of the three examples we have summoned to our doors also have a solid hi-fi pedigree as far as their manufacturers are concerned. We've taken an example from three price brackets (budget, mid and expensive). In each case, the maker has a 'name' in component hi-fi to defend. Because each system is differently conceived and differently priced, it's not a comparative test, but rather a trio of reviews highlighting what they sound like and who they're aimed at.

It appears that manufacturers are constantly striving to improve the quality of one-box and components systems, searching for the holy grail of function-plus-form. Since a combined system is an easy option for a starter in hi-fi, we thought we'd better check these out. It's silly to vaunt the virtues of individual components without having a serious look at the alternatives.

# DENON - DF100 £600



**D**enon's component system is reminiscent of the compact separates of fifteen years or so ago. I can recall a friend of mine wheezing up Battersea Rise with such a system newly purchased, and very good it was too, compared with the turntable/radio/amp (the original compact arrangement) which it replaced. Arguably the Denon falls into this sort of category: not hi-fi in the purist sense but a real ear-opener for anyone struggling with an all-in-one moulded stack.

To begin with, although compact, the Denon's components are not absurdly so. Dimensions seem standardized at 10.5in wide and 3.25in tall. Depth varies a little depending of course on how compacted you can get the wires arranged. Display is blue. All-in-all nothing to offend the eye here, indeed the brushed aluminium and bronzy knobs and buttons give a generally smart look.

Power is daisy-chained from captive leads, a sensible arrangement making for minimum earth loop troubles, although the electric shaver type plugs could possibly be a little more robust. In addition, there are terminals for jack-to-jack connections for enabling the remote to operate any of the connected components through the receiver, or else for the timer/alarm clock feature. Rather irritatingly if you're remote-literate (not me!) only the receiver can be powered up from a distance, everything else must be left on if it's to respond to the far commands.

A distinctly generous allowance of inputs is provided: CD, Tape, Tuner, Phono, MD and naturally the Great Aux. An hour or two spent with the system will enable anyone to recite these by heart,

through them forwards, one by one!

The Mission-built loudspeakers provided are small and light but surprisingly, not to say alarmingly full in the bass region. A four inch woven bass-mid driver is integrated nicely with the 1in soft dome tweeter and the reflex port in a d'Appollito-ish arrangement. It looks flashy but sounds rather good, although I suspect much fine detail is ultimately lost. Although the interconnects are what you'd expect with any budget gear, the 'speaker leads are a disgrace: just a few yards of stranded wire with bared ends (Yes! We have no bananas!). Terminals on the loudspeakers themselves are robust enough but the plastic screw-up things on the receiver want careful handling if they are to withstand a more substantial cable.

Since it comes 'free' with the amplifier and control departments, I began with the tuner on Radio 3; a live broadcast from Ronnie Scott's. As hinted above, the loudspeakers provide an astonishing amount of bass - that doesn't mean to say that it's accurate, but at least you can hear it to judge! The tuner section has one of those irritatingly picky mutes which shuts up if the signal is below a certain level. Unhappily, I'd guess with the 'aerial' provided, you'd be hard put to find any station which passes the equipments own test. Band-width for stereo was needlessly narrow to my mind. Having optimized what reception there was, I was treated to Claire Martin singing Love You More Than You'll Ever Know. The vocal line, substantially in tune for a change, came over the air crisply although there was evidence of some lower mid-range dither with the accompaniment, which is of course the down-side of having bassy

Whilst things were going reasonably well with all the hep cats at Ronnie's, I tried recording some of the proceedings with the cassette machine. Cassette as a format keeps pushing the nails out of its coffin, although a MiniDisc option is available for a few dollars more; in this instance the recorder made a nice job of things, although I was disturbed to find that the recording-level indication did not correspond with playback - perhaps there's a margin of overload allowed for? Playback sounded very much as if the use of Dolby noise reduction (B and C provided for) was expected to be pretty universal, inasmuch as it could sound a touch on the sparkly side. Playing a pre-recorded cassette was perfectly satisfactory within the limits of the system, as was the oh-so-handly track-finder.

Denon's matching CD player was probably the most rewarding of all: it's easy to forget how fresh CD can sound within the confines of a budget system. Gesualdo's motets might have benefitted from a dash more treble but I suspect that this lies with the system overall, not the player. In the same way, the Rite of Spring needed a little more clarity to counter the wedges of bass which the loudspeakers insisted on serving.

Notwithstanding all these grumbles, it's difficult to fault the Denon for what it is. Better cables, more balanced loudspeakers, and a genuine aerial would help things considerably but they may unsettle the balance of the system regarded as a system. As an introduction to hi-fi we must reserve judgement, but as a willing domestic workhorse and a tall step up from a mini, it all seems excellent value.

**Denon**

**Tel: 01753 88447**

# NAKAMICHI SOUNDSPACE 8 £1100



**N**akamichi is undoubtedly a big name in audio. At a time when compact cassette was the only serious popular home-recording format, their products were more serious than most. Unhappily, as so often noted, nothing in this world lasts forever, and in the end the name, which had seemed as indestructible as one of the cassette decks, vanished.

Nak's resurrection under the umbrella of BBG Distribution has apparently diversified the brand, although towards the end of the company's previous existence they had started to experiment in other areas of audio, including amplification and CD technology. In addition to producing new editions of the classic cassette decks, Nakamichi have unveiled a range of seriously priced lifestyle systems.

Admittedly his kind of equipment is as far away from the Hi-Fi World tradition as it's possible to get. We've strayed from the path quite a few times in the past - in-car DAB receivers, multimedia subwoofer sets - but only when feel that it's something different from the crowd, which is what the SoundSpace 8 promised to be. After all, Nakamichi's distinguished audio past should count for something.

The System 8 (£1100) employs an active subwoofer with two small, plastic satellites. The main part of the system

is absolutely tiny (shoe box size!) and powered from the sub via a computer-style five pin connector. No photograph will do its dimensions justice - it's certainly a shock when you get it out of the box! Although fairly weighty, the main 'works' is designed to be hung on a wall and comprises an FM/AM receiver and five CD changer (or 'music bank'). Nakamichi recommend various 'speaker configurations in the accompanying manual: if the main unit and satellites are resting on furniture, then the satellites should be placed slightly in front of the subwoofer; with wall installation for the unit and the satellites, the sub should also be placed against the wall. Maybe they're hinting that optimum performance will be gained from using the non-wall mounted set up?

Now for the moment you're all waiting for with bated breath - the sound. You may think it goes without saying that a similarly priced separates system would show clear superiority. In fact, my highly prejudiced audiophile ears were pleasantly surprised with well-recorded pop and rock music such as Talk Talk's seminal *Colour of Spring* album or *The Best of Everything But The Girl*.

However, a tinny sounding CD will sound very tinny indeed, since the miniscule 'speakers emphasise any 'tranny' tendencies.

Once the Nakamichi's bass, mid and treble were adjusted slightly, and the

sub-woofer levelled to balance, the overall sound was very good, with forward, if slightly sibilant, vocals and a nice depth to the sound stage. Although the bass was tuneful, the sub isn't exactly the fastest about, so certain dance tracks sounded a trifle sluggish and laboured.

Not wholly surprisingly, the Nakamichi system was less confident with orchestral music. The satellites are no more than six inches high and four inches deep, so no matter how big the sub is, you're not going to recreate Carnegie Hall here. In the fortissimo passages of Mahler's Fifth Symphony the overall sound was thin. A shame, because the depth of field was still there, with a pleasant airiness in the woodwinds' quieter passages. Orchestral balance was also commendable.

It is fair, if brutal, to say that the SoundSpace 8 probably isn't hi-fi as we know it, but that doesn't mean to say that there aren't plenty of people reading this very article who may be impressed by the performance and the technology that has gone into creating it. What lets things down is that sense of excitement and vibrancy which sonically sorts out the men from the boys; it just lacks a bit of smoothness. Is it hi-fi? Well, no, and I don't think Nakamichi really intend it to be, but despite this it sounds by no means bad, and, as our picture shows, there's no denying that it looks good!

**BBG Distribution Tel: 0181 863 9117**

ultimate



# AUDIO NOTE ZERO SERIES £2295



There are mini-systems and there are mini-systems, apparently. This is obviously a mini-system and a half.

For just under ten years or so Audio Note have beavered away at producing high-end esoteric equipment. Peter Qvortrop, the mastermind behind Audio Note, felt that "the biggest challenge left was to be sought in conceptualising a product range that combined compactness with flexibility, style with sound quality, longevity with elegance and simplicity of presentation" - phew! Mr Qvortrop travels to a lot of shows worldwide and is very 'up' on current trends in the audio market. The result of his hunch-plus-research is the entry-level Zero series of components.

This system comprises a CD transport, separate 24/96 DAC, and pre and power monoblocs! All the components are available separately, or the system as a whole comes to just over £2000 - not an unreasonable sum considering what's involved. Sub-miniature valves are used in the CD and DAC, whilst the Zero P push-pull monoblocs use a pair of ECL-82s to output 8W of pure valve power. If you don't use Audio Note's own 'speakers, then a pair with equally high sensitivity is a must.

Taking the manufacturer's advice and positioning the 'speakers close

to corners, I fired up the Zeros with Everything But The Girl's 'Best Of' album. Straight from the start it was perfectly obvious that this was not your run-of-the-mill mini component system. A sense of clarity was prevalent here which is lacking in much equipment at the price, regardless of size. One aspect which makes all the difference is the clarity of lower level detail, again something that is close to Audio Note's heart. Anyone can create Watts, its what's below the Watts that count! - such is the Audio Note philosophy.

Intricate detail is brought to the fore, with percussion and subtle vocal nuances clearly discernable. In the track Single there is very low, subtle bass which is often missed out by most equipment apart from subwoofers, but the Zero system picked up the rumblings in a winningly warm way. For example, if you hear a Russian bass sing a bottom B flat, it's pure, round and slightly breathy (in a positive way!): a sound not unlike that which breathed from the loudspeakers.

With classical music such as Messiaen's colourful and detailed Chronocromie, the openness of the mid-range was a treat. Woodwind was especially clean and remained unobtrusive as part of the canvas as a whole. This clarity of sound is what we should expect from

monobloc amplification. The real revelation came with low frequency detail such as pianissimo bass drum strokes and lower strings passages. The result was not so much noise, as movement of air. Yes, I know noise is just this, but there was real depth to the sound - firm and fast without boom.

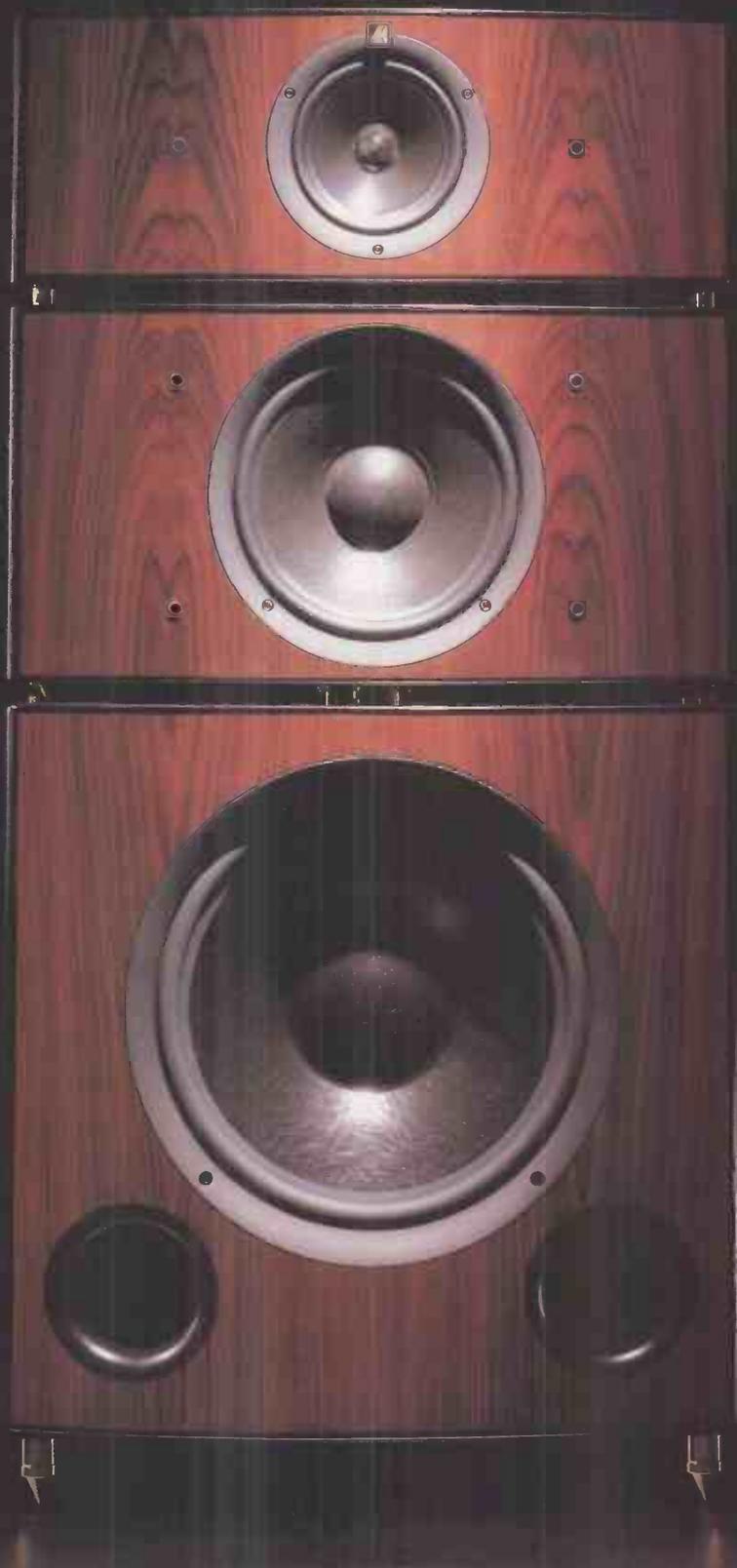
The opening of Bernstein's definitive recording of Mahler's Fifth Symphony with the Vienna Philharmonic Orchestra showed off the Zeros comfortable handling of dynamics. The initial solo trumpet fanfare was followed by a full and excitingly realistic tutti that took my wig off! It's not just a matter of loudness here but depth of sound. The tymps were apparently located in my neighbour's fireplace and the rest of the orchestra was positioned in a near perfect arc behind the 'speakers. Again the lower level detail such as string vibrato and concert hall ambience (live recording!) added to the sense of realism that we've only heard bettered by new high resolution formats such as SACD.

If you're after a system that manages to look uniform and stylish while being able to deliver the sonic goods, you could do a lot worse than listen to the Zero. A complete valve system for this kind of money and with as much quality is pretty rare.

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# GIANTS! SHO



**NuVista rides again with Musical Fidelity's mammoth 300W dual mono. Richard White clammers up to see if he can see further.**

**N**uVista - Nuvistor. All at sea? Don't know what's what? Don't worry, pals. While the late-comers are settling in their seats, I'll just summarize the story so far: In the late 1950s, when the valve was king, a new 'alternative technology' device began to be commercially available - the semiconductor transistor. Naturally at first, these little critters were prohibitively expensive, crude and unreliable. At about the same time, stretching known thermionic techniques to the limit, the Nuvistor was developed, essentially an ultra-reliable, superfine, miniature valve.

Although not exactly teeny-weeny, a Nuvistor is a fraction the size of a small B9-base conventional valve of the same capacity; small enough to sidestep many of the headaches inherent with a conven-



tional valve: no top supports in the form of mica discs; no 'getter'; no glass envelope to melt. At the time of their development it was hoped that power Nuvistors of about 30 Watts would not be long in arriving. What could be more perfect!

The years roll by; the transistor ousts the valve from just about everything; the Nuvistor remains quietly gathering dust in the siding into which happenstance has shunted it. Who'd be a prophet, eh?

Come 1998, Musical Fidelity buys the remaining known stock of Nuvistors and builds them into the limited-edition NuVista pre-amplifier. Sensation! Coming right up to date, Musical Fidelity has the good fortune to discover another small caché of Nuvistors and Hey Presto!, the £3300 NuVista 300 watt power amplifier is born. Now read on . . .

Judging by the weight of the things, it must have been a difficult birth: the 'dual mono' amplifier is rather a job to lift on its own; add the external power pack and seven stone weaklings need not apply!

Fortunately my He-Man body-building course stood me in good stead here, and I was soon pondering the interesting selection of cables, plugs and sockets which are required to set things up. Each channel has its own independent power supply and consequently its own safety-lock cable between the power supply and amplifier boxes.

I have referred to the excellence of the NuVista loudspeaker terminals before and I note no falling off in the breed! The provision of two pairs of terminals per channel is not just for show: the NuVista amplifier is designed to dish up the power practically unconditionally, which is one of the reasons there are sophisticated

warm-up and safety cut-out features built into the supply unit.

I have a fancy for trying out monster power amps with down-right insulting jobs, so it should come as no surprise that I first turned to my Gregorian chant series (Vespers) in order to test for clarity with the unaccompanied human voice.

Musical Fidelity products have occasionally been accused of having a somewhat 'crisp' sound which could be a liability with treble-heavy sources. While not sharing this opinion, the first thing that struck me was that the Nuvistor front-end had slightly mellowed the MF sound, happily without sacrificing their essentially accurate approach. What helped point this out was the less-than-concert-hall performance. Members of a religious order are not necessarily chosen for their voices; indeed the naturalness of this old Archiv set is one of the points which make it so useful for reviewing. Prior Anselm (or whoever) fluted through the loudspeakers with his slight hoarseness intact. The very fabric of the Spanish monastery location seemed to be lining my walls, although in fairness they tend to look pretty ruined already. In short, a treat - and there are those who think 300W is only for rattling the windows.

Speaking of windows, it would of course be unreasonable not to try wiggling them just a little. Carl Orff's too-well-known Carmina Burana suite was brought into play in an effort to make the amp work for its living. As anyone who



# ULDERS

has listened to the piece all through may have decided, Mr Orff swiftly ran out of ideas with this so, after a knockout start, the old spice drops away rather quickly. This provides a good test for the amplifier, inasmuch as if boredom is not to settle in, reproduction should be of a high order. Sacrificing my well-being in an attempt to keep readers posted, I turned the volume up to A Lot. Although I was close to wishing myself elsewhere, and the crack in the ceiling was giving its last and final warning, I could not bring the slightest drop of perspiration to the NuVista's brow. Accurate and smooth, the amplifier just got on with it. Bass? Yes - no further qualification required.

Having placated my neighbours and waited for dust to settle, I turned to my tuner. Radio 3 is running a Sunday night Shakespeare series at the moment and although there are some bolt-on designer features which are a bit so-so (a typewriter in Hamlet?), there's nothing like a BBC play for checking stereo accuracy and natural presentation, if not acting.

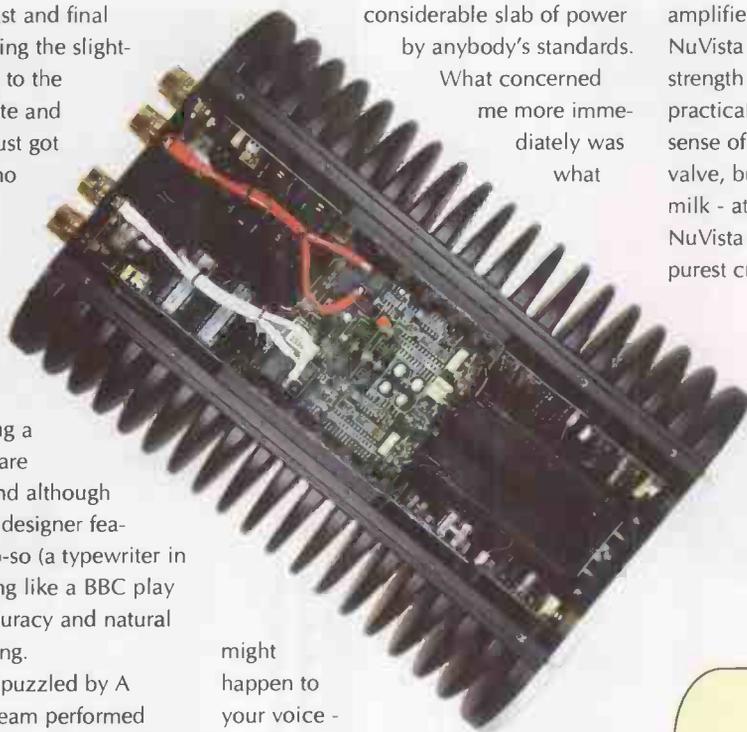
Having been rather puzzled by A Midsummer Night's Dream performed apparently as a straight play the other week, I was nevertheless thoroughly swept up in the action-packed thriller Julius Caesar (artillery fire and Jeeps!). As poor Brutus killed himself with twice as good a will, I noted that all the entering and exiting had made quite a stereophonic event. If you haven't used quality high

fidelity gear for plays, you might give the dial a spin - it's dead cultural.

I discovered that Benny Waters' Live in Stockholm had seldom sounded live-er. The faintest suspicion of harshness and you wonder if the old master should change his reed. This time he was apparently on for an all-night jam. Moral: live recording plus good amplification equals astonishing immediacy.

Of course 300W is a considerable slab of power by anybody's standards.

What concerned me more immediately was what



might happen to your voice - coils if there was a start-up or shut-down thump. To try this out, I spent a few minutes doing daft things: tripping over the mains flex; disconnecting one channel's power lead; the sort of things that could conceivably occur if you're not careful. To my intense relief, far



from returning my 'speakers for re-coning, the worst noise I could drag out of them sounded uncommonly like a cupboard door being closed - "a-plumfle-umfle" is about the closest I can transcribe it - which seemed a poor return for 96dB/W/m!

Without doubt £3300 is an awful lot of money, but you can easily spend considerably more for woefully fewer Watts. In my book, manners maketh both man and amplifiers. The degree to which the NuVista 300 governs its almost limitless strength in the interests of sweet music is practically beyond belief. There may be a sense of *fin de siecle* about the Nuvistor valve, but there's no use crying over spilt milk - at least not while Musical Fidelity's NuVista 300 is able to turn it into the purest cream...

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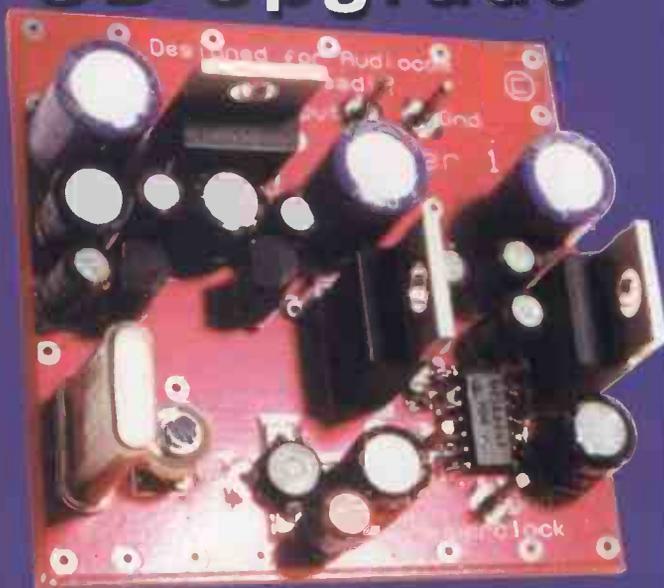
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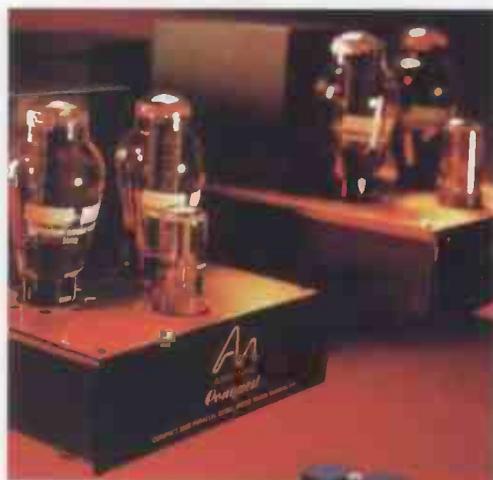
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# An Account of our travels to this year's LONDON HI-FI SHOW

## DICK WHITINGTON GOES TO LONDON

TURN AGAIN WHITINGTON,  
UNWORTHY CITIZEN,  
LORD MAYOR OF TOOTING . . .

Thus ring the chimes of St Anselms, Upper Tooting Road, as our intrepid hero sets out on his travels. With nothing to comfort him aside from a bundle and stick, and none to help aside from a trusty Austin A40, the valiant Whittington steps out boldly.

But what luck! As our hero treads the grassy knolls of Putney Heath, what should he spy but a cat; a rather well-fed ginger-haired cat with glasses.

**Dick:** Young puss, old chum, pray walk my way  
And keep me comp'ny for the day.  
I have been summoned by the bell  
To go to Hammersmith Novotel.  
Let's walk along this lonely road  
And see what hi-fi's to us showed.

**Cat:** Meeow. Meeow.



Carfrae Little Big Horn

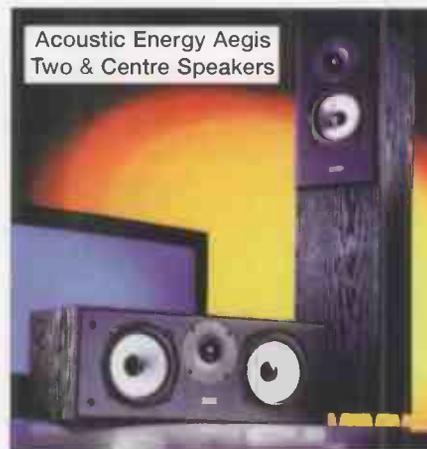
**Cat:** Meeow. Meeow. (Sigh)

### End of Scene I

(break for ices and reading adverts in the programme: "Eat at The Star of Calcutta and you'll never eat anywhere else again.")

### Scene II The Ballroom

(Novotel Hammersmith)



Dick Whittington and his faithful ginger-haired cat with glasses gasp at the wonders shown to them by the exhibitors:

**Dick:** My gosh! They're showing so much stuff  
I wonder if we've time enough?

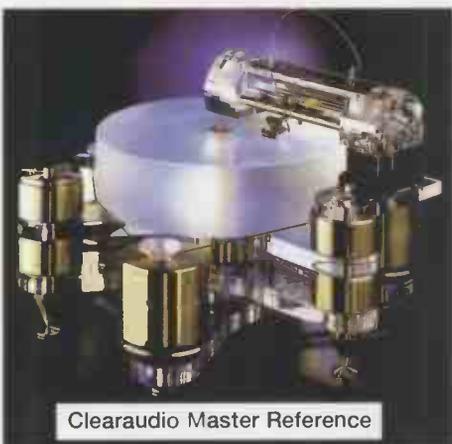
**Cat:** Meeow. Meeow. ("Quite right, Dick.")

**Dick:** There's so much here to see and hear  
We'll never reach the end, I fear.  
Tell me good man, how many stalls  
Are situate in these fair halls?

**Man:** Search me, mate, I dunno . . .

**Cat:** Meeow. Meeow.

**Man:** Have you had that cat seen to . . . ?



Clearaudio Master Reference

**Cat:** (Excitedly) Meeow. Meeow.

Soon the two were walking happily along the broad, gold-paved streets of Hammersmith, in pursuit of their quest for the ultimate audio experience (surely that's 'a sack of coins'? Ed).

**Dick:** Good citizen of this fair town  
My cat and I are prone to frown  
'Cos we've come far as you can tell  
But still can't find the Novotel . . .

**Citizen:** It's behind you . . .

**Dick:** It's *where*, boys and girls?

**OMNES:** BEHIIIIIND YOU . . . !!

Thus our two chums trudge far and wide, until in the distance they spy a little village by the river.

**Dick:** What town is that good passer-by  
That we from here can now espy?

**Passer-by:** It's Hammersmith.



well. But I dare say that's another long and boring story . . .

As his faithful cat disappeared into the distance, Dick Whittington shouldered his stick and bundle and began the long, tired-but-happy walk back to the Royal Car Park (Park Royal). Who could tell what excitement lay in store for him in his quest to become Lord Mayor of Tooting (three times) and listen to hi-fi as



. . . and finally, a magical glimpse of the future in the past - the imminent **Quad II Forty**. Make sure you tell Father Christmas all about it, boys and girls . . .

# In the beginning there was darkness

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## The new CDP-XB930E UK Edition mid price CD player promises a lot. Does it live up to Simon Pope's expectations?

There is no doubt that with the impending promise of SACD, Sony have to put that little bit extra into their CD players in order to make them economically viable (ie. sell them!). There is also no doubt that in the CDP-XB930E Sony are giving the consumer a little taste of the high end at a fraction of the price.

Stuffed inside are Sony's fixed pick-up mechanism as used in the QS range, a more rigid chassis with strengthening beams, a Variable Coefficient digital filter with four settings for 'customising' the sound, S-TACT Current Pulse conversion (attempting to rid the amplitude and time axes of noise), and digital outputs both optical and coaxial.

Little touches such as the supplied machined metal CD stabiliser, CD Text capability, the chunky loading tray that opens so smoothly, the value for money build and the jog dial for track skipping (normally associated with MD) all whiff of an £800-plus product. Like Spanish Rioja wine, matured in oak barrels to add richness to the flavour in the style of a classic vintage Claret, they are there to convince you that this is a quality product - not quite the real thing but as damn near it as your going to get at the price. And like a Rioja, the 930E is very good value for money. Not only does it have the look and feel of a more expensive machine, it sounds pretty much like one too.

First to get on the loading tray was the Alban Berg Quartet's reading of the Debussy and Ravel string quartets. The immediate response was well-balanced,

level and smooth. The string tone of the violins was both light and sinuous by turns, showing an impressive sense of sheer music making that gets by many players at the price. Setting the filter to No2, which Sony describe as 'high clarity, strength' improved the plucked string work in the Debussy's third movement, so that fingers-on-string content was easily heard and added considerably to the rhythmic drive of the player. A good, deep soundstage is delivered with a wide stereo canvas (perhaps a little too wide on the standard filter setting) and you sense a powerful grip on the music - it doesn't seem as though it will all go sonically pear-shaped at anytime in the next twenty years or so - quite a convincing sign.

Moving onto something with a little more oomph, Everything But The Girl's excellent new album *Trempermental* was next to try its luck. This has a smooth, almost claustrophobic production to it that sounded rich and sophisticated with the Sony. The opening track, *Five Fathoms*, bounced through my Magneplanar SMGa 'speakers with precision and verve, the dead thumps of the electronic percussion tight and controlled. I found the treble of the 'standard' a tad thin, so a little turn of the filter switch onto setting No1 - clear, smooth sound reproduction according to the manual - slightly rolled off the sound to even things out a little better. It's a smooth-sounding customer and not for you if your tastes are for German Industrial techno played by eyeball-pierced ravers or guitar-driven

onslaughts such as Motorhead.

In my experience it's the big Japanese companies such as Sony which can really deliver the goods at this mid price range. The small matter of lots of money and technological expertise tends to help, mind you. The Sony CDP-XB930E runs neck and neck with the similarly priced Rotel RCD-951, which I suppose just pips it to the post with its HDCD compatibility, but the Sony wins on facilities and build. The filters are a nice touch. However there are times when the Sony sounds better than quite a few players I've encountered at twice the price. For example, Tracey Thorns lyrically-phrased vocals glided so effortlessly over the sound canvas of the *Everything But The Girl* CD that the next day I sent her a marriage proposal, no reply as yet, so I'll have to content myself with the next best thing, thanks to my CD, Sony and a dark room!

Sony CDP-XB930E £300

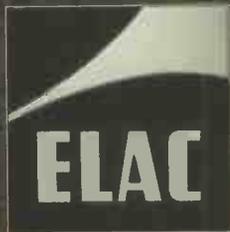
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Measured Performance see page 119

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# Wood for the TREES

*The Zingali Omniray Concerto .1s are finished in fine style. Master carpenter Richard White takes a look across the grain.*

It would be a funny thing if a hybrid were not a mixed bag; the very term implies a cross-breeding of different characteristics in the hope of deriving a combination of both sets of virtues. Even in these days of genetic modification, it's not always easy to achieve an easy balance in the process: combinations of questionable utility are always surfacing, only to be hurriedly shelved: Fido the Sheep springs to mind.

The Zingali Concertos .1s are not horn 'speakers in the generally accepted sense of the term. It would be more accurate to describe them as a two-way reflex with horn-assisted tweeter, perhaps. Construction is beyond reproach, inasmuch as there is an awful lot of very solid wood to hand. The cabinets are weighty considering their reasonably compact 18in by 12in by 13in (hwd) dimensions; construction seems to be on the sandwich, not to say doorstep principle, with the front and rear baffles (the bread) apparently made from solid 1 1/4 inch timber, enclosing a somewhat less æsthetic black filling. The bass/mid driver features a generous rubbery dome and the tweeter tweets into the inch-wide sharp end of the turned wooden horn - this configuration indicating a pressure load of some kind.

Bi-wire terminals are provided and, as an optional extra, well-crafted stands matching the 'speaker finish may be ordered.

Giving a willing ear to a sequence of Lassus' masterful polyphonic Masses showed the Zingalis were easily capable of a very natural sound. Being myself something of a hanging judge of reflex systems, I was pleased to find that

the bass gave no sign of booming. Let's not forget though, unaccompanied voices are a good test for naturalness but give a poor indication of frequency range.

For this, I returned yet again to Germani's familiar recording of the Widor Toccata. This gave a response rather more difficult to pronounce upon. On the one hand, the treble pipes were reproduced with a forceful, perhaps even piercing clarity. On the other, the well-known recapitulation of the theme, when the 32 foot reeds are brought into action, sounded peculiarly unbalanced by virtue of the fact that, for once, you could still distinguish all the rest of the instrument. Usually once the great guns are truly going, the upper ranks of pipes tend to be elbowed out of the picture a little.

Alerted to this potential bass-lightness, I next tried the Russian State recordings of Glazanov's Fourth and Fifth symphonies. As our reviewer noted last month, these performances incorporate a goodly dose of late Romantic richness which a well-balanced loudspeaker should enjoy. Although the Fourth's jingly Scherzo came over especially clearly, I did not experience much sense of power in the rest of the work: it's too much to say that the large scale orchestra sounded tinny, but it certainly gave a less than sumptuous sensation.

In an effort to increase the scale of the reproduction, I turned up the volume and discovered that this treble skew remained constant, even at levels at which listening was a duty rather than a pleasure.

A mercifully short earful of Capital FM exacerbated this problem: by using a Musical Fidelity X-Tone, I was able

gently to boost the lower end to the point where a customary boom-ba-de-balance was achieved. To be strictly fair, the bass thus boosted proved agile and taut but ideally it should be far more apparent in the first place.

I am the last person to vaunt bass for its own sake: we are more used to 'speakers engineered for lumbering bass and smeary treble, rather than clear, almost shouty treble and bass which is too shy to come out and play. Its possible that the designers envisaged these loudspeakers being used with a subwoofer which would redress the balance in their favour - but that's another story. It's also more than likely that the letter-box slot stifles the reflex action, compared with the more usual round port.

It would be easier to be kind to the Zingali Concerto 1s if it weren't for their high price and classy finish. As it is, I was left feeling a little cheated: for all their generous carpentry, in my opinion there's better around at the price.

**Zingali Omniray Concerto .1 £1100**

Zentek Music

10-12 Chapel Place,  
Tunbridge Wells, Kent.

TN1 1YQ

Tel: 01892 616383



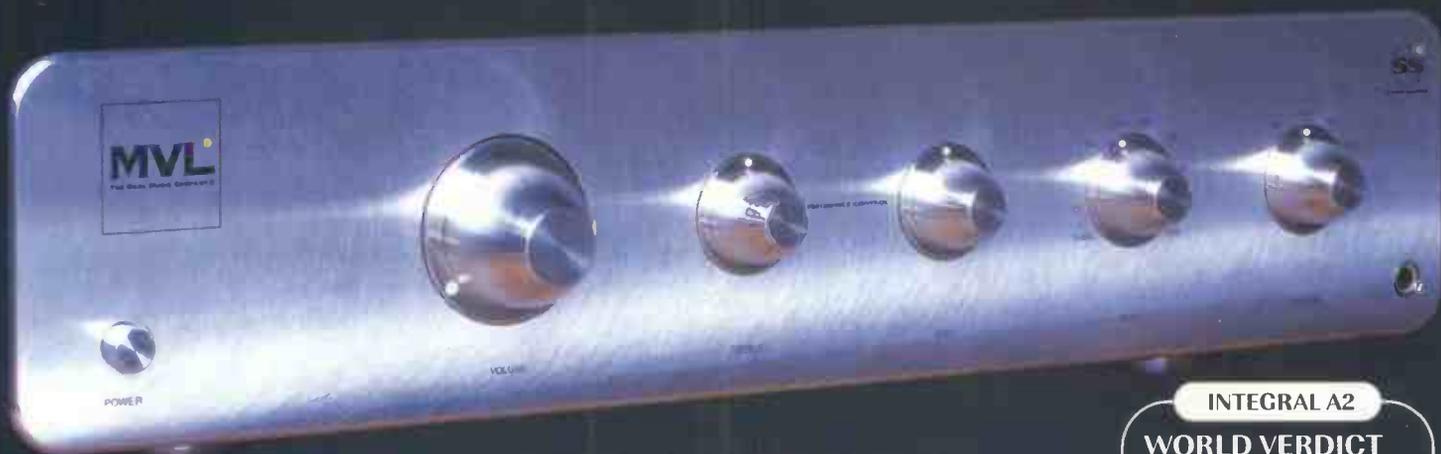
## WORLD VERDICT



Beautiful cosmetics but poor frequency balance. May be an ideal partner for a subwoofer but otherwise too bass-light.

Measured Performance see page 119

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# CAPE HEAR



*Jon Marks finds a mix of Old World and New in the Exclamé integrated from Valve Audio of South Africa.*

As we've gathered from many a reader's letter, the southern tip of Africa is a bit of a desert when it comes to hi-fi. Whilst wine is one of the country's well-known exports, black boxes designed for musical pleasure are almost exclusively an import. Still, where there's plenty of sand you're bound to come across the odd oasis. In this case it's Valve Audio with their Exclamé 50W hybrid proving that the home-grown talent is quite capable of showing the European and Japanese competition a thing or two.

For a start, considering it'll set you back around £310 (depending on exactly how the Rand fares), the Exclamé is built nothing like the traditional budget biscuit box. The three line-level inputs and single tape loop boast heavy, gold-plated terminals, the case is steel far sturdier than the usual paper-gauge offerings, and there's even a valve inside! What's more, we're not talking about a bottom-of-the-barrel bottle here, but a tasty Svetlana 6922, the sort used by Sonic Frontiers in gear costing rather more than the Exclamé.

Point two in the South African's favour is its sound. Where mixing and matching valves with solid-state rarely works and is almost never attempted at this sort of price, Valve Audio's simple circuit (just the 6922 and a single pair of MOSFETs in left and right channels) does the business.

Fire it up without a run-in and you'll be greeted by a fast, rhythmic presentation with a touch of top-end brightness to highlight detail. This slowly burns away to be replaced by a more natural tonal balance and a genuine clarity that make the Exclamé a musical pleasure whether the recordings in question are object lessons in the art of production (Moloko's I'm Not A Doctor) or not (Alanis Morissette's Jagged Little Pill).

The third thumbs up is for the Exclamé's driving ability. It might not get far behind the wheel, but partner it with some tough loudspeaker loads and it will go much further than many amps. Jamo's Concert 8s provided a perfect example of how ably that chunky toroidal mains transformer and uncomplicated circuit could cope, as basslines remained firm and controlled, and scale was never in short supply.

Lesser solid-state than Audio Analogue's Puccini SE or MVL's A2 usually doesn't take too kindly to The Palladian Ensemble's Trios For Four; in particular, the violin can become brittle and the recorder coarse.

Valve Audio's confederate avoided these pitfalls more convincingly than most of its peers thanks to the innate smoothness and harmonic 'rightness' of the 6922. It succeeded handsomely with sound staging too, albeit without the truly holographic

depiction of the venue which all-valve electronics seem to manage so frequently.

Assuming that currency-related problems don't force up the price of the Exclamé, Valve Audio have a winner on their hands. This integrated has the pace and impact necessary to bring Rock, Dance or Reggae to life, but it won't skimp on finesse or transparency to reach these goals. The fact that it can pull off such tricks into loudspeakers that are less than friendly to amplifiers is a very important icing on the cake. It looks as if South African hi-fi has arrived in more ways than one.

Valve Audio Exclamé £310

Valve Audio,  
PO Box 0017  
Doornport,  
South Africa,

Tel: (012) 547 1649

e-mail:valveaudio@mega.co.za

## WORLD VERDICT



The Exclamé does an excellent job of being all things to all audiophiles on a budget.

Measured Performance see page 119

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# JEWELS IN THE GROOVE

Simon Pope & Richard White share two of their favourite records



**J. S. BACH**  
*Musical Offering*  
**Musica Antiqua Köln**  
**ARCHIV 2533 422 (1979)**

J.S. Bach's *Musical Offering* exhausted the superlatives of its admirers long ago. Whether or not it is properly understood is another matter. Opinions vary as to the best way of performing the piece, which means that the field is wide open: if someone decides that a consort of Kazoos and Stylophones with tea-chest bass will suit the job, there's not much to say against it - except that it hasn't been done before. What's more than certain is that Bach's notes would doubtless survive even an ordeal like the kazoos. Music as perfectly constructed as the *Musical Offering* can stand up to a few knocks; indeed if anything Bach seems to suffer most from a too rigidly academic interpretation rather than from what we are now taught to regard as 'Romantic excesses'.

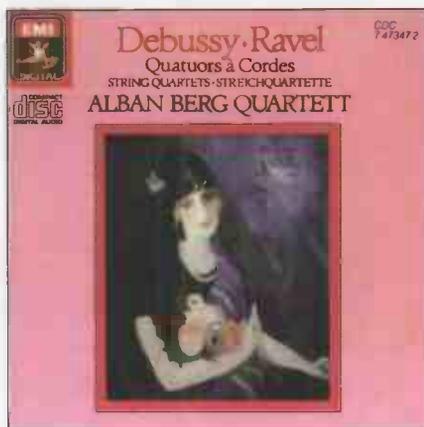
Enter *Musica Antiqua Köln*. A first glance at the back cover, as shown in our picture, inspires a rare old bout of the sniggers - "did people really look like that in those days, Grandad?". 1979 - Acme of Style. Never mind, those chaps are probably all white-tie-and-tails respectable nowadays. Notwithstanding 'let's snap into the boogie, cats' and all that up-to-date jive-talk, their interpretation of Bach's immortal gift is both exhilarating and timeless.

Eschewing the sometime rigidity of tempo which 'authentic instrumentation' is prone to bring in its wake, this select band from the Antiqua attack the *Offering* in a manner which takes a little getting used to if you've been brought up on Trevor Pinnock and Neville Marriner. Tempo Rubato in Bach?! Well, yes actually,

Admittedly it's a good trick if you can do it - forces significantly larger than the five on this recording might not carry things off so well.

The two violins used for the recording are of some antiquity themselves; the bass viol, transverse flute and harpsichord are replicas of approved Baroque models so, had Bach ever particularly envisaged this particular line-up, the tone colours would be familiar to him. I suppose strictly speaking this is of little importance - Bach has been dead for nearly 250 years and his music is peculiarly tolerant of peculiar instrumentation, witness the famous Moog record, the Swingle Singers, Jacques Loussier et al. All the more reason for treating his chamber works as pure music, which is what the *Musica Antiqua* do so successfully on this album.

Playing Bach with the intensity usually applied to Beethoven's late string quartets makes a rare treat for jaded ears. If nothing else, you should begin to realize that J.S.B. had arrived at most of the answers donkey's years before anyone else had formulated the questions. RMW



**DEBUSSY/RAVEL**  
*String Quartets in G minor/F major*  
**Alban Berg Quartet**  
**EMI CDC 7473472**

After starting my long(ish) journey through the world of classical music with choral pieces and gargantuan orchestral works, it took me a while to get into chamber music. I put this down to the fact that I'm not a natural instrumentalist - a few years spent lamely scratching at 'cello strings and crudely banging piano keys, in my view (and everybody else's for that mat-

ter!), confirmed as much.

It was these two string quartets, however, that started my conversion to the chamber world, which was previously a closed and firmly bolted door. These beautifully light and dreamy gems were a mile away from the previous efforts of the genre I'd heard, such as those even by Beethoven and Bartok, which I regarded as 'closet' music (music lovers will be pleased to know my stance has now changed).

Chamber music isn't what springs to mind first with these two masterful orchestras. Both of the quartets are more or less mid-period compositions and are somehow uniquely different from the rest of the genre. The impressionistic French style of melancholy mixed with near-whimsy permeates both of these pieces and both possess beautiful slow movements that would have warmed the cockles of even Vlad The Impaler. Of course, the better the quartet, the better the performance and this recording on EMI uses one of the best, the Berg.

What appeals most about this recording is the technical brilliance and unerringly intelligent communication of the Berg quartet. The opening movement of the Debussy glides seemingly effortlessly along through complicated twists and turns, both harmonically and rhythmically, without effort.

Both quartets feature movements with pizzicato subjects in which delicate touches and deftly-judged rallentandos go almost unnoticed, so as to sound simply 'right'. And the slow movements are handled sensibly. Never overdone, but with a pervading sense of wistful melancholy that shouldn't (and doesn't here) sound over - wrought.

EMI recordings have never really been praised for their outstanding quality - especially digital orchestral recordings which can sound brittle and thin. However with these small forces, a good, neutral (unnamed) venue and a bit of deft microphone placement, they have here as fine a performance of this perfect coupling as your likely to hear. Match this with the way that the Berg foursome manage to make what is actually quite technically demanding music sound luminous and effortless and you have a recipe for musical mastery. SP ●

# NEXUS, PLEASE!



**Alchemist's stylish Nexus range replaces their late Nemesis series. Simon Pope spends some time with the £800 APD43A integrated amplifier.**

Throughout their history, Alchemist have always had the knack of producing cutting edge designs that often belie their price tags. Take the Axiom and the Maxim, for example - Solid machined aluminum fascias and weighty, metal knobs in the days when this was the sole right of high-end gear. You could say they were there at the start of the surge of value-for-money building that is now at the forefront of design criteria.

The Nexus look fits in somewhere between the sensibility of the Axiom/Maxims and the Buck Rogers in the 21st Century look of the Kraken and Forsetti 'high-end' models. On the front panel are eight metal pin-head buttons for the six inputs, power switch and tape-monitor functions. These are shared with two green LEDs, one for tape monitor 'on', the other for the input number (1-6), and a solid, centrally-place volume control that's good to the touch. Of the six inputs, one can be converted to an MM phono input for an extra £60. A small pod-like volume remote is also included in the package.

Improvements on the Nexus include the upgrading of components in the output stages, and a revised component layout to incorporate minimum wiring. Other features include an independent delay circuit with timed switch-on to reduce things that go bump in the night. To complete the package, and increase its audiophile status, the bias sensing transistorized cir-

cuitry is designed by the "legendary" valve guru Tim de Paravacini of Esoteric Audio Research.

'Way back in the days when I just listened to hi-fi rather than rained literary plaudits on it, I was the proud owner of an Axiom integrated and was very happy with its smooth and laid-back sound. This may account for the slight shock I got when confronted with the beefy sound of the Nexus. At a rated 50W per channel, it is only 20W more than my old Axiom, but what a difference! My reference Magneplanar loudspeakers are a notoriously hungry load, but with Pearl Jam playing and the Nexus' volume control at about 8 'o clock, they were pounding away like wounded buffalos.

While not being the most subtle of sounds, there was a nice flat response to make the tonal balance evenly spread. The bass drum thudded and the snare smacked with wild abandon. Here was power and drive without abrasion. Eddie Vedders yank-rock warblings were forward and precise, despite his still sounding as though he was suffering from terminal chaffing - he's right up there with Liz Fraser of the Cocteau Twins when it comes to deciphering lyrics. For all the excitement though, I was quite detached emotionally from what was taking place - quite a curious phenomenon.

As far as classical music goes, the Nexus fared well with Tchaikovsky's fourth symphony in the Oslo Philharmonic recording on Chandos.

Brass instruments were bold and fiery and the violins showed a glistening sheen. The speed and fury of the last movement was captured well by the Nexus, but again, it just failed to grab me emotionally.

This integrated from Alchemist carries on the company tradition of a nice, even, smooth sound but it has a little more grip and excitement than I would have expected. Its more-than-adequate power drives hungry 'speakers very well. It is great with rock, dance and rhythmic orchestral music, but somehow just falls slightly short of the mark with musical involvement, especially after prolonged listening. Definitely well worth a listen.

**Alchemist APD43A Nexus integrated amplifier**

**£799**

Henley Designs,  
The Old Coach House,  
The Street,  
Crowmarsh Gifford,  
Wallingford,  
Oxon OX10 8EH  
Tel: 01491 834700

## WORLD VERDICT



A good looker with a smooth and powerful sound, if a tad sterile. Competition is strong at the price.

Measured Performance see page 119



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# CLASH

## OF THE

# TITANS



*Simon Pope checks out a chunky pair of stand mounters from new boys Titan Loudspeakers.*

**T**itan's 'minis' are pretty hefty for standmounters and I think they need a heavy stand to hold them solidly, the manufacturers recommend Atacama SE 24s, I stuck to one of Targets beefier efforts. The heavy cabinets give a good, dead 'thock' when rapped, which hints that they should have few problems with cabinet coloration. Metal domed and coned drivers are housed in chunky, nautical-style surrounds, covered by a pear-shaped grill and the cabinet houses a rear firing port. Attractive? Yes. Mini? Certainly not. I tried out the Titans initially with Musical Fidelity's X-P100 pre-amp and X-A200 monoblocs, Roksan's trusty Caspian CD player at the front, connected with Nordost's Blue Heaven. Running them in with The Best of Everything But The Girl, my suspicions about both the metal-dome tweeter and the thick cabinet were more or less confirmed. Initial listening showed that the treble could be quite hard, with sibilant vocals and high percussion shrill; this is not unlike the sound of professional monitors with similar tweeter designs. When a voice as smooth as Tracy Thorn's is showing signs of loosening fillings, some more running in is required!

Going back to the same record a couple of days later, the roughness was on the wane but the treble was still very prominent, which suggests that brightness

is a characteristic of the Titans that's there to stay. On the plus side, these 'speakers have a very solid and deep bass, indeed deeper than that found in many floor-standers at the price. The makers recommend placement close to a wall or a corner, but I found the bass tighter and less boomy when the 'speakers are slightly away from a back wall. Bass was fast and fairly colourless, although a little boom and looseness was evident at certain frequencies. Overall, apart from a brightness which certain recordings will emphasize, music sounded exciting and forward.

Playing Pearl Jam's 'Dissident' showed where the true heart of these 'speakers really lies. The sound rocketed out with real clout, with bass guitar and kick drum particularly impressive. The deep soundstage positioned the kick drum well back, but it pounded away with determination and drive, showing what an essential part of the mix it was. These are very rhythmical 'speakers indeed, with a 'grab you by the throat' sound which can leave others standing.

Even with classical music the rhythmic element wasn't far from the surface. Tchaikovsky's Fifth Symphony opening movement had excellent grip and attack, but due to the bright sound of the drivers, especially the tweeter, the tonal balance let the performance down. Violins

were often scratchy, sounding shrill in the very highest register, which led to a very un-violin-like sound. Similarly, even the 'cello lines sounded strained at times. On the other hand, this slight brashness suited the Russian-style brass playing well - bold and raspy to a 'T'; again a very exciting sound. Woodwind was floaty and light and the sound staging was spot-on.

These are punchy and exciting loudspeakers, with very promising characteristics. Deep, tight bass and attack are highlighted, as well as keen transparency. Possibly they just need a bit of fine tuning to balance their attack and rhythm into an overall smoother response - this would complete one heck of a loudspeaker. ●

**Titan Mini T2B £600**

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

#### WORLD VERDICT



Heftily built standmounts with terrific punch and attack. The metal drivers might make classical music a little harsh.

Measured Performance see page 119

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# CLOCK WATCHING



**In search of sweeter digital sound, John Shearne has teamed up with Trichord Research for his new Phase 7 CD player. Jon Marks takes a look.**

One of hi-fi's most genuinely difficult nuts to crack is how to extract a smooth, life-like and convincing presentation from the silver disc. Some designers have turned to that old favourite, the valve, in the quest for a player with a more natural character. Others have gone in for a spot of less-than-subtle signal manipulation, Pioneer and their Legato Link system being one prime example. However, John Shearne, a man known for amplification which aims to sound valve without actually being thermionic, has decided on another approach in his £1500 Phase 7.

Any enthusiastic DIYer will be familiar with the idea of "clocking" a player to improve it by replacing its common-or-garden master clock with something souped up to provide cleaner, more stable timing. It's only recently, though, that certain manufacturers have recognised the value of such clocks as factory-fitted components rather than after-market tweaks, hence the Trichord clock sitting on the Phase 7's main PCB.

Joining this clock in the reassuringly heavy case is a pair of dual-differential 20-bit DACs, their choice explained succinctly in the manual: "Decoding normal CDs requires no more than this specification - higher technology just for the sake of marketing is not our way." The operative word here is "normal", as the Phase 7's digital filtering boasts Pacific Microsonic's PMD100 HDCD chip for

suitably-encoded recordings. Other sonically beneficial touches include copper-foil screening on a number of the ICs and twin mains transformers (one dedicated to the display and control electronics, which explains the lack of a Display Off facility).

Given the lack of grain and brightness in Trichord's Genesis and Revelation amps, I was expecting a smooth, warm but musical demeanour from the Phase 7 and I wasn't disappointed. In fact, after the T+A CD 1210R that has lived with the DPA 50S and Trio L-08 monoblocs for the last six months or so, the Shearne was a real change. Where the T+A is slightly bright and lean, the Phase 7 sits on the other side of the tonally neutral line with its rich but rhythmic bass and unflagging treble.

The Phase 7 proved an atmospheric and involving performer whether it was chewing on Bjork's Homogenic or lo-fi Reggae tracks, the three-dimensionality of its sound staging held back only by a lack of fine detailing. It was marginally less successful when faced with the sort of pyrotechnics found on Soundgarden's A-Sides Rock/Metal compilation and Deus' Ideal Crash album. Here, its mellow character sapped the adrenaline from high-octane numbers such as 'Everybody's Weird' and 'Jesus Christ Pose'.

The most successful musical marriage

was between the Shearne and just about anything acoustic, as this player is capable of reproducing very realistic tone-colour. Feed it an HDCD disc like Eric Bibb and Needed Time's Good Stuff, and it will show most of the competition a clean pair of heels in this area.

If you're after a CD player to counter-balance brightness elsewhere in your set-up, the Phase 7 is one for the shopping list - it has a freedom from the flat, hard artificiality that plagues so much digital equipment. On the other hand, if you prize speed, detail and incisive treble above all, you may find that its easy-going manner doesn't quite hit the spot.

Shearne Audio Phase 7 £1499

Shearne Audio  
PO Box 22,  
Stevenage, Herts.  
SG2 8HF  
Tel: 01438 740953

## WORLD VERDICT



**The Phase 7 leads the pack for smoothness and tonal colour more than detail and excitement.**

Measured Performance see page 119

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email: [graham@trichordresearch.com](mailto:graham@trichordresearch.com) Website: [www.trichordresearch.com](http://www.trichordresearch.com)

## PITCH PERFECT?

Jon Marks gets creepy-crawly with Perfect Pitch's Le Scarabée sonic accessory.

One side-effect of a life spent reviewing hi-fi equipment is the nagging scepticism that tends to be set off by "widgets" accompanied by claims such as: "Subjectively Le Scarabée brings about a midrange clarity associated with the best single-ended triode amplifiers." Hmm, that one certainly set the alarm bells ringing. However, the petite passive lumps of epoxy-sealed componentry under scrutiny here are the brain-child of erstwhile Hi-Fi World contributor Richard Brice, a man not short on experience when it comes to either electronics or the theories of acoustics, so a fair hearing seemed in order.

Via their 4mm input and output sockets, Les Scarabées (The Beetles) sit between the far end of your loudspeaker leads and your loudspeaker terminals. In a nutshell, their aim in life is to provide a smoother ride for any amplifier driving said 'speakers. Apparently, by working their magic, they reduce "midrange harmonic and intermodulation distortion due to the loudspeaker."

After a week of use to bed them in, I put The Beetles through their paces with a modified Mission Cyrus One inte-

grated and a pair of old AR Red Box 'speakers as well as a DPA 50S pre and Technics SE-A5 power amp upstream of Jamo's Concert 8s.

These Perfect Pitches aren't tweaks whose impact is so subtle it takes a day to hear any difference. Through both systems, their addition brought a warmer tonal balance, thanks largely to a drop in treble level. In spite of careful listening, though, I was unable to detect that triode-like midrange clarity. While Les Scarabées would be an effective antidote against an excessive top-end, they appeared to do nothing to enhance transparency in general, even when partnering the highly revealing Jamos.

Considering their £40 cost, Les Scarabées are hardly a wallet-trashing tweak, but the same amount spent on a cable upgrade would probably stand your system in better stead, unless it suffers from a major treble harshness or brightness which wiring has not been able to cure.

Perfect Pitch Music  
60 Avenue d'Iena,  
75116 Paris,  
France

Tel: +33 (0)1 47 23 54 02



Perfect Pitch  
Les Scarabés

Sennheiser  
HD-590 'Prestige'



## CLASS OF THE HEAD

Simon Pope gets his head round Sennheiser's new HD-590 'Prestige' headphones.

Sennheiser describe these new headphones as being for the high-end audio customer and a "no-compromise design" (ie. dearer than usual).

The £160 HD-590 is the flagship product of the 'Five' Series and is an open-back design incorporating Sennheiser's new generation of transducers. These Duofoil exciters are fabricated with two Mylar films bonded together in order to reduce resonance in the diaphragm. 18mm aluminium voice coils and neodym-iron magnets help out the sound, along with oxygen-free copper and Kevlar stranded signal leads. All this results in a quoted frequency response of 12Hz-38kHz, an impedance of 120Ω and an exciting and vibrant sound.

Conveying a well-produced dance music collection, the Sennheiser's were lightning fast, with a tight but fat bass response, coupled with a sweet, un-tinny treble. The vocals were warm, if a little 'peaky' but nicely out-of-the-head spacious!

A CD of Debussy's string quartet was light and airy, the ambient acoustics of the recording venue represented with a nice sense of space. The string tone wasn't quite as natural as it could be from, say, a pair of Jecklin Float or Ergo 'panel' headphones, and this was true for vocals and midrange detail in general. On the plus side, the Sennheiser's will give a more involving performance overall, especially with rhythmic material. If you have moany neighbours and like your music 'full-on' you could do a lot worse than purchase a pair of these ear-warmers.

Sennheiser helpline: 01494 551571  
www.sennheiser.co.uk

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## This months previously owned and Ex demo selection

### Amplifiers

Adcom GTP 500 MK 2 + Pre 150wpc	£1200	£499
A R Cambridge A60 Int Amp (Teak)	£200	£79
Aragon 24k Pre Amp	£1600	£949
Arcam Alpha 10 Int Amp	£800	£549
Arcam Alpha 10 Pre Power Amp	£600	£449
Arcam Zeta One Int Av Amp (Ex-dem)	£999	£499
Arion Tycho Power Amp + Passive Pre	£1800	£959
Audiolab 8000 C Pre Amp (Black)		£299
Audiolab 8000 LX Int Amp (Ex-dem)	£469	£329
Audiolab 8000 PPA Phono Stage	£900	£699
Audiolab 8000 Q Pre Amp	£1200	£799
Audio Note OTTO SE Int Valve Amp	£1200	£799
Audio Research BL1 - SE to		
Bal Convertor (Ex-dem)	£799	£549
Audio Research LS3 Pre Amp	£1997	£1299
Audio Research LS5 Mk 1 Pre-Amp (Ex-dem)	£5995	£2999
Audio Synthesis Passion Passive Pre-Amp (VGC)	£800	£359
AVI 2000 MP Pre Amp	£1100	£679
AVI S2000 Monoblocks (VGC)	£1399	£949
Beard BB 100 Int Amp 100wpc		£599
Canrad Johnson PV11 Pre Amp		£1299
Conrad Johnson Premier 10 Pre Amp	£3500	£2399
Counterpoint SA12 Power Amp	£1600	£799
Counterpoint Solid One Power Amp	£1495	£599
Craft Series 3 OTL Power Amp		£799
Cyrus 3I Int Amp (Ex-dem)	£600	£479
Cyrus ACA7 Latest Pre-Amp	£800	£599
Cyrus Pre-Amp	£650	£399
Denon PMA 450 Int Amp	£350	£199
DNM Pre 2-PA1 Pre-Power	£2800	£1099
EAR 802 Pre (One owner from new) vgc	£2200	£1299
EAR 519 Mano Power Amp 100wpc	£4600	£2099
Edison Technology HFA12 Power Amp	£Please Call	
Fisher 440 Solid State Reciever (1960's Classic)		£159
Gamma Aeon 20w SE-Triode Monos	£4999	£2899
Grant G100 Valve Pre Power 50 w.p.c	£1149	£649
Haffer DH101 Pre Amp		£149
Harmon Kardon AVPIA Processor	£2000	£459
Harmon Kardon Citation 47 Pre Amp		£199
Kenwood KA3020se Int Amp	£199	£119
Kinshaw Overture Int Amp	£450	£249
Krell 300i Int Amp (Lowest ever price)	£2590	£1799
Krell Kav 250p Pre 'Current Model'	£2222	£1499
Krell KBL Pre-Amp + PSU - Bal (Mint)	£4998	£999
Leak 1800 Receiver		£99
Leak Delta 30 Int Amp		£79
Leak Delta 70 Int Amp		£99
LFD LSB + PA2 Pre/Power	£3800	£1099
Lindley Special Edition (Quad 2 Based)	£3500	£1999
Linn Kairn Phono Pre	£1850	£999
Linn LK2 Power Amp	£650	£249
Lumley Megavox 75 Valve Monos		£1179
Luxman 3600 Power		£700
Luxman LX33 Int Valve Amp		£699
Magnum MP250-MF125 Pre Power	£750	£379
Meridian 201 Pre-Amp	£760	£369
Meridian 501 Pre-Amp (Ex-dem)	£740	£599
Meridian 502 Pre-Amp (Ex-dem)	£1385	£1149
Meridian 518 Processor (Mint)	£985	£699
Meridian 556 Power Amp (Ex-dem)	£950	£799
Meridian 605 Mono's (150wpc- Bal)	£2850	£1149
Michell Allecto Mono Blocks	£1950	£1349
Michell Argo HR Pre Amp + Hera PSU	£1340	£795
Michell ISO HR Phono Stage (Stunning)	£895	£559

Marantz Model 7 Pre-Amp (As New)	£3500	£2449
Muse Model 300 Mono's (150 WPC - Bal Solid State Superb)	£4400	£2199
Musical Fidelity 3aPre Amp	£379	£249
Musical Fidelity A100 Int Amp (Class A Classic)	£375	£169
Musical Fidelity F19 Power Amp (Mint)	£4000	£2699
Musical Fidelity MVX Pre + PSU	£2200	£899
NAD 208 THX Power Amp - Bal (Ex-dem)	£1100	£799
Naim 32 Pre Amp		£199
Naim 32.5 Pre Amp		£229
Naim NAC 72 Pre Amp	£750	£489
Naim NAC 92 Pre-Amp	£499	£299
Naim NAC 102 + NAPC	£1290	£899
Naim Nait 3 Int Amp	£608	£399
Naim Nap 140 Power Amp New Style	£740	£499
Naim Nap 180 Power Amp	£1122	£799
Naim SBL X-Over (Old Style)	£700	£399
Nakamichi 620 Power Amp		£159
Nakamichi IA3 Int Amp	£300	£129
NVA A60 Power Amp As New Old Style Case	£495	£329
NVA A80 Mono Blocks New 1Pair	£1460	£959
NVA AP20 Power Amp As New	£210	£149
NVA AP30 Int Amp Chrome New	£460	£289
NVA TSS Second State stereo Power Amp	£3700	£1799
Nytech CPA 602 + CP 122 Pre/Power Amp		£300
Onix OA30 Mk2 Int Amp		£239
Papworth M100 Mono Valve Amps 100wpc	£3500	£2199
Pass Aleph 5 Power Amp (Ex-dem)	£3150	£2499
Pink Triangle PIP Pre-Amp (Legendary)	£2400	£1099
Pioneer A400 Int Amp £299	£129	
Pioneer C90 Pre-Amp	£549	£229
Primare Series 928 Pre	£4700	£1900
PS Audio Elite Int Amp	£999	£379
Quad 34 Pre-Amps	from	£159!
Quad 306 Power Amp		£220
Quad 606 Power Amp		£429
Rotel 935Bx Int Amp		£120
Sonographe SC1 Pre Amp (By Conrad Johnson)		£399
Thorens TTA 2000 Power Amp (Ex-dem)	£599	£499
Thule PR200 - PA200 Pre/Power	£2700	£1199
Trilogy 902 Pre Amp (Chrome)	£2000	£1399
Unison Research Simply 4P Int Amp	£1595	£999
Unison Research Simply 845 (Ex-dem)	£3095	£2399
Unison Simply 4 Int Amp (Ex-dem)	£1595	£1299
Unison Simply Phono (Ex-dem)	£510	£419
Vestax PMC05 Pro DJ Mixer	£550	£379

### Tuners

Arcam Alpha 5 Tuner v.g.c boxed	£230	£169
Braun 301 Tuner		£99
Harmon Kardon TU-950 Tuner	£250	£149
Luxman T210L Classic Tuner		£159
Meridian 104 Tuner		£129
Meridian 204 Tuner	£595	£389
Quad AM Tuner		£Please call
Quad FM2 Tuner		£Please call
Quad FM3 Tuner		£Please call
Revox B760 Tuner v.g.c BBC Broadcast Quality	£1200	£649
Sansui TU-710 Tuner (Black)		£149
Sony STE-500 RDS-ECON		£99
Tecnic ST10L Tuner		£49
Trio KT815 Tuner - (Mint, Last Chance)		£199
Yamaha CT 7000 Tuner		£529
Yamaha T80 Tuner		£159

Note: All previous prices as shown are either the former manufacturers' list price when new; Prices paid for their equipment or the estimated price of comparable equipment / models at today's value.

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### CD Players, DAC'S & Transports

Acuphase DP65 CD Player + Digital Volume	£4700	£2399
Arcam 70.3 CD Player	£700	£299
Arcam Delta Black Box DAC	£449	£149
Audio Alchemy ACD2 CD Player (Sealed Box) (Ex-dem)	£499	£399
Audio Alchemy DAC in a box	£250	£159
Audiolab DAC 20 bit (Ex-dem)	£899	£499
AVI 2000 Reference CD Player	£1300	£789
Cyrus DAD3 CD Player (Ex-dem)	£600	£479
DPA Bigger bit 2 DAC 7	£800	£479
DPA PDM1 DAC		£179
DPA T1 (CD Transport)	£800	£499
Kinshaw Overture DAC	£250	£99
LFD Minstral CD Player (Gold & Gloss Black)	£650	£445
Linn Numerick Dac	£1500	£795
Marantz CD 80 CD Player		£229
Meridian 206 CD Player	£999	£449
Meridian 263 DAC	£650	£299
Meridian 566 20 bit DAC	£980	£699
Meridian 606 DAC	£1500	£559
Micromega Stage 2 CD Player	£700	£395
Micromega Stage 5 CD Player (Ex-dem)	£750	£549
Micro Seiki CDM2 CD Player (Totally solid, Musical too)	£2800	£1159
Pink Triangle Literal CD Player (Ex-dem)	£2200	£1499
Pink Triangle Ordinal DAC	£800	£479
QED Digit reference DAC (chrome)	£450	£199
Rotel RCD 965BX CD Player	£250	£99
Sony CDP-XA30ES (Gold)	£600	£459
Technics SLP 200 CD Player		£99
Technics SLP 400 A CD Player		£59
Theta GEN3 DAC (Silver)	£4200	£2229
Theta TLC + Upgraded PSU	£400	£199

### Tape Recorders

Denon DRM 650's Cassette Deck (With Dolby 's')	£129
Revox G36 Valve Reel to Reel	£399
Revox PR99 Pro Tape Machine	£999
Rotel RD955 Cassette deck	£300
Tanberg 3034 Silver Cassette deck	£199
Yamaha KX580SE Cassette (Marked) Current model	£250

### Loudspeakers

Acoustic Energy AE520 Cherry Finish-As New	£999	£769
Acoustic Precision Eikos RF1 Mini Monitors	£800	£599
Apogee Stage Rosewood Trim 'Brand New' ARS Reference Monitors (A High-End Steal, Marked) (Ex-dem)	£8995	£5795
Audio Static ES100 Panels	£2400	£1699
AVI Position Speakers (Cherry)	£950	£649
B+W 2000 IFS Centre		£79
Castle Avon Speakers (Ex-dem)	£729	£549
Castle Durham Speakers + Stands		£169

Castle Seven 2 (Black) (Ex-dem)	£579	£429
Celestion 3000 Ribbon Hybrid		£379
Celestion A3 (Cherry)	£2500	£1499
Celestion CS7		£169
Definitive Tech BP2X Surround	£595	£349
Diesis Solitaire	£250	£149
Epsos ES22 (Cherry) (Ex-dem)	£1385	£949
Epos ES30 (Rosewood) (Ex-dem)	£2550	£1699
Gamma Acoustics Epoch Ref 5 Cherry Finish	£3000	£1899
Heybrook HB200 (Teak)		£139
Heybrook Quartet Speakers + Stands		£499
Horning Agathon Bronze Signature	£3499	£1400
Infinity SM152-4 way-15" Woofers v.g.c	£900	£599
Jamo Surround 200 omni	£200	£109
JPW 3 Speaker Pro-logic Package		£119
Kef 104-2 Speakers (Teak)		£599
Kef Model 1 (Santos Rosewood) (Ex-dem)	£1399	£999
Kef Model 3 Speakers (Black) (Ex-dem)	£2250	£1699
Kef Model 30B Subwoofer (Ex-dem)	£500	£399
Kef Model 90 Centre	£269	£129
Kef Q 70 (Black)	£750	£429
Leak 2060 (Teak)		£169
Leak 3090 Speakers		£399
Leak Sandwich 250		£99
Linn Kaber + Kustone Stands (Black)	£2200	£799
Linn Nexus (Grey)	£450	£279
Magna Planar MG6-se Black Excellent cond	£1370	£899
Martin Logan Aerius v.g.c	£2199	£1399
Martin Logan CLS-Ilz v.g.c	£4555	£2898
Meridian A500 (Black)	£895	£499
Meridian DSP 5000 (Black) (Ex-dem)	£3885	£2999
Meridian M10 Active (Rosewood)	£2500	£1399
Mission 750 (Black) (Ex-dem)	£250	£199
Mission 751 (Rosewood)	£330	£199
Mission 770 + Stands		£169
M K MX150 THX Subwoofer (Ex-dem)	£1500	£1199
Monitor Audio Studio 50 SE (Piano Black)	£4869	£2999
Monitor Audio Studio 20 SE (Cherry) (Ex-dem)	£2500	£1749
Musical Fidelity Ref 2 Mini Monitors	£149	£149
Naim Credo Cherry finish v.g.c	£1250	£849
Naim SBL Various,	£From	£700
Note Perfect Virtuoso (Ex-dem)		£1399
Opera Platea (Cherry) (Ex-dem)	£800	£639
Pro-Ac Response 3.5 Walnut Marked (Ex Demo)	£4250	£2699
Pro-Ac Response 4 Yew Burr (Ex-dem)	£13000	£7999
Pro-Ac Response 5 (Rosewood) (Ex-dem)	£9995	£6999
Pro-Ac Studio 100 (Ex-dem)	£699	£549
Quad ESL63 (Ex-dem)	£3500	£1999
Quad ESL63 Rosewood Mint	£3500	£1849
Rogers LS33 + Sub-Units (Black)	£600	£299
Rogers Studio 1 Teak v.g.c	£620	£369
Royd Minstrel (Black)	£240	£169
Snell J3 High Efficiency Monitors	£770	£449
Spendor BC1 Walnut v.g.c	£500	£299
Sonus Faber Electra Speakers (Walnut)	£1890	£949
Sonus Faber Grand Piano Gloss Black+Plythns		
4mths From New	£2020	£1499
Sony 176E 90 Watt B1 - Wireable	£300	£149
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## LETTER OF THE MONTH

Due to lack of space, my turntable set-up - a Mk1 Xerxes, SME V & Ortofon MC3000 - has sat gathering dust on top of the wardrobe for far too long. Finally I could stand it no longer. Down came the turntable; a long time was spent levelling its dedicated table, connecting it to my ISO, Audio Innovations 500 and Rogers LS3/5A / AB1 combination. Then finally I dusted off my vinyl collection.

Ahh! The joys of Van Morrison, Nick Drake & Louis Armstrong. Now let's try one of my new albums. Come on Alanis, let's get aggressive. What? no, this can't be! Alanis is gigging in Ye Olde Englishe Tea Room. She is being far too polite: has Sarah Brightman possessed Alanis Morissette? The quality is there - the sound staging, the detail, I can even hear the producer thinking. But I don't want to jump up and down any more. I don't want to run round the room kicking cushions. I just want to sit down, sip my cocoa and listen to the colour of her hair.

What can I do? The album makes me want to live when I hear it on my Musical Fidelity CDT but makes me want to snooze when played on the turntable. Would a change of cartridge help? It's well overdue for replacement. Or does the Xerxes have to go too? If it does, what are my turntable options? Maybe a new Xerxes, Orbe or SME 20? Or what about a secondhand Oracle Delphi or Alexandria?

Please help me before I buy myself some tartan slippers and a pipe.

Gary Kimberley  
Cholsey OXON  
[gary@delineate.co.uk](mailto:gary@delineate.co.uk)

*We guess it's a software problem: modern vinyl can have too many tracks per side. This in turn means that the grooves are not only narrower but also less deep - hence the dulling-off effect.*

*This has something to do with vinyl's need to match the now standard lengths for CDs. Vinyl multi-disc packages are expensive and seventy-four minutes is a bit of a squeeze for one gramophone record.*

*As regards your alternative options, we're sure we don't know what you mean . . . !*



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At the moment, I am the proud owner of a Teac CDP3450SE CD player, clocked by Trichord (clock2), a Rotel 870BX pre-amp, an Arcam 8P power amp and Mordaunt Short Ms 30i classic 'speakers. These are connected with Nordost Flatline biwire. The electronics are connected with vdH 102mk3 phono leads.

I also have a Sony 770ES tuner and a Denon DRW750 twin tape deck. Due to the purchase of the £600 MS's, I need a better CD player - the Teac just lacks that bit of pizzazz. I was thinking Pioneer 505 precision, Kenwood DP7090, Cambridge CD4SE or a Micromega stage 4 which I can get for £350. It is an ex-demo model. I don't want a Marantz because I don't think they are built well. I listen to mostly well-recorded pop and jazz music.

Thank you very much.

Rory Duncan

[roryduncan@yahoo.com](mailto:roryduncan@yahoo.com)

*Your suggestions for CD players will all give you that bit 'pizzazz' you require, but we can't comment on the Micromega stage 4, as we haven't heard it! Both the Kenwood and the Pioneer are strong contenders and will give you hours exciting and involving playing, but among the players you mention we would probably swing with the*

I am an A-level student, hence my lack of money but I enjoy music immensely, but thanks to my stereo, I can't enjoy it fully! I know any music can sound much better with decent equipment, but it seems that I can only get listening quality with money/robbery - which I don't have/do. One important thing for me, (and I'm not alone!), is BASS! However my mother loathes my "booming dribble," as all the boom escapes my room. That's why I want a system with clean powerful bass, without the boom.

What's the best way to have it all - a great system, at a great price? Also, although I know the whole system contributes to the sound quality, but what is the most beneficial component to upgrade?

Thanks,

James Denny

[jamesdenny@cwcom.net](mailto:jamesdenny@cwcom.net)

*Unfortunately you don't tell us exactly how much money you haven't got, if you know what I mean? But we can make some suggestions to get you on the path to enlightenment. Firstly, you seem to have a love of music, and this helps, no matter what you listen to it on! You'd be surprised at the amount of people into hi-fi who don't know their Massive Attack from their Bach.*

*As we've featured in previous issues quality sound is available at reasonable cost, both new and second-hand. If you can't be bothered with the hassle of doing the second-hand bit., there are a number of options open to you.*

*In our August '99 issue we highlighted a few cheap systems for students. Our cheapest system, at £300 total (including cables) could be reduced a little by purchasing the Technics SL-PG390 CD player (instead of the 590), together with the Cambridge A1 Mk3, Tangent's Monitor 3 bookshelf 'speakers, Maplin's 79 strand cable for 'speaker*



Rotel RCD 951

*Cambridge model.*

*We reviewed the Cambridge CD4SE back in Feb '98 where we found it to be right at the top of its class. It has a strong, fast bass and a transparent mid range, which will suit the rest of your system, but especially the Mordant Short 'speakers and the Nordost cable.*

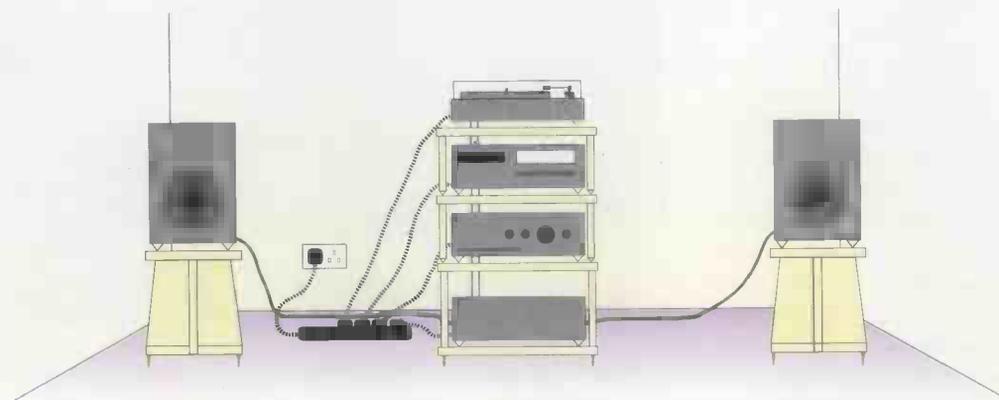
*£300 will also buy you the excellent RCD 951 from Rotel. This is a well built, confident performer that is compatible with HDCD, always a bonus. One final thing, the build of the new Marantz CD6000 OSE is very good, from what we've seen of it. We are hoping to review this model very soon so, if you can, wait to see our results! **SP***

*duty and Monacor's £5 Green interconnect. This would bring the whole shebang down to £270, which would be hard to better for sound quality at the price. You'll get a firm and secure bass (which is all that you need) with excellent sound-staging and depth for a price which, in hi-fi terms, is peanuts! **SP***

*N.B Because the bass frequencies pass through walls much more readily than the treble, the matter of bass boom is irrelevant - the cleanest tautest bass in the world will still go straight through. You can always explain to your mother that she's now wincing at **high quality** booming dribble? **RMW***



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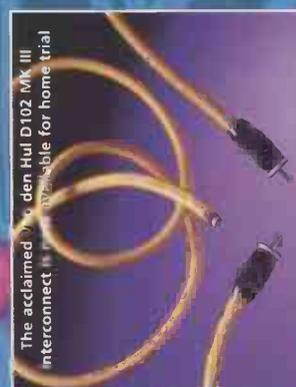
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For some years now I've been the proud owner of a pair of vintage Tannoy Ardens - no, not with the better alnicos, I'm told. I love them anyway. I use different amps (old Marantz, General Electric etc...), a Thorens TD 124 /II with SME 3009 / II / R with Clearaudio headshell and Denon DL-103 or Ortofon SPU Classic A / GM / E and Shindo interconnects.

Since one of my Tannoy drivers has two ruptures in the cone and the cabinets are not the last word in rigidity and control either, I decided to buy a pair of drivers and have cabinets custom built. There you go: What a confusing range of drivers there is: Monitor Golds, Silvers, Reds, Little Reds with orange throats: I'm confused to the max! And above all, Tannoy won't give out the plans anymore.

What can I do? I live in Germany and sure will I come over to buy the stuff, but who can help me before, give advice which is the best of the drivers and where are the construction plans? Maybe there is a Tannoy club or something? Thanks in advance, I really do appreciate your help! And I will raise the Tannoy (and the Hi-Fi World) flag high over here.

With regards

**Christian Bayer,  
Munich, Germany.**

*At risk of sounding too damning, I am not aware of any published design for Tannoy dual-concentric drivers which gives particularly good results - information to the contrary is welcome! Those which I have looked at seem fated to give disappointment most often because of the poor rigidity of the construction. In addition to this problem, the sheer size of the drivers can make effective air-loading rather difficult. Slate Audio's Stormforce cabinet, which we reviewed last year is about the most sensible arrangement I've stumbled across, combining the fine rigidity of marble with a 'reasonable' reflex load.*

*The drawback of these cabinets was the weight, indeed effectively housing Tannoy dual-concentrics seems to bring weight in its wake*

Despite a not-too-short journey into audio life (more than 15 years), I still have poor knowledge of audio mechanics, particularly about the best methods of controlling my audio system.

I have an Audion Silver Knight single-ended power amp, with volume control, Spondor Sp 1 'speakers with Target stands and an Alchemist Nexus 24bit CD player. Although it could of course be better, I am satisfied with it, in particular with classical music.

Now I would like to extend my system with an analogue stage for my 60s and 70s rock LP collection. This means I need a turntable, pre-amp, phono stage and cable, but my budget is not strong enough to buy all of them, I think. I would consider using a phono amp, such as the X-LP or EAR's 834P, direct to my power amp. I am considering a Rega 25 or a second-hand Roksan Xerxes with an MC cartridge.

I need some advice, since I am not sure about the role of my power amp's

volume control. Would it be better to use a good pre-amp's control, rather than the power amp's. In any case, do you think it is better to use a pre-amp for analogue and 'musical' benefit?

**J.W Kim**

*If I understand you correctly you have two associated problems to be tackled: how can you most conveniently control two sources and will your amplifier volume control be suitable.*

*I fancy a pre-amp would be a rather extravagant way of switching just two sources. If, as you say, you are satisfied generally with your sound, I suggest that you make yourself a little changeover switch box and leave the main amplifier volume control performing its useful work.*

*Alternatively, you could simply change over the leads when you swap between sources. In many respects this is the best way to do it, since the source not in use is not connected at all. Always turn down the volume to nothing when you commence a 'hot swap'*



*pretty quickly.*

*A second-hand specialist such as The Emporium which regularly advertises in our magazine might be the best place to start your enquiries. I am not aware of any Tannoy old-style club but if there is one out there, let us know!*

*Best of luck!*

**RMW**

*like this, otherwise the amplifier noise is likely to be unpleasant and potentially damaging to your loudspeakers.*

*Phono stages are usually left on all the time, and do not require much attention once they're fitted. Neither of those you mention will have any difficulty jumping up the output from a MC cartridge to be fed straight into the main amplifier.*

*The days when a pre-amplifier was the focus of a whole system are gone: a good many people get by without now. **RMW***



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I have a pair of Castle Durham speakers, which have a large split in the bass driver. The cost of a replacement drive unit is a little prohibitive but I heard that there was someone who could repair/replace just the cone. Do you know of anyone, or am I better off buying a (very) budget pair of speakers?

Thanks,

Mark

*I would be inclined to persevere with your Durhams since the probable cost of the driver*

*repair or replacement is unlikely to buy a comparable pair in exchange.*

*Although not exactly at the cutting edge any longer, the Castles were well enough reviewed when they came out and would be in the £350-£400 range to replace like-for-like now.*

*Re-coning your damaged driver should not cost more than about £40 assuming that there is not additional damage to the coil and spider.*

*You might like to try our old friend 'DK Dave' of DK Loudspeaker Services (Tel: 01708*

*447344) whose work we featured in our March issue. RMW*



Apart from the effects of microphony, what other factors contribute to the way valves influence an amplifier's sound? After talking to various hi-fi nuts covering the entire spectrum of views, I decided to refurbish my Sovtek EL84M/ECC81 dressed Beard P35II with New Old Stock Mullards.

They didn't come cheap, but any lingering doubts I may have had as the cheque was posted and my bank balance teetered on the unhealthy were dispelled a few days later when the valves arrived. It's not like I had to listen hard to hear the difference; it jumped out from between the speakers barely a few minutes into warm-up. How can I describe it? The old lifted-veil metaphor hardly does it justice; chalk and cheese might be more accurate.

While the Sovtek's made a decent enough stab at reproducing music etc, the Mullards are way ahead of the Russian bottles in all respects from sound staging and detail to bass and treble response and a far tighter and more responsive dynamic range. Just to make sure I wasn't imagining all this, I put the Sovtek's back and had another listen. Then I listened to some Chinese

bottles I had kicking around. Needless to say, it was no contest; the Sovteks were better than the orientals but the Mullards were way ahead of both. Needless to say, the 'old' tubes have now been consigned to the spares' cabinet.

David Miller (Leeds)

[E-mail d.miller@leeds.ac.uk](mailto:d.miller@leeds.ac.uk)

*Before we have a look at the matter of brands and turbo-charging and the like, one factor which can make an enormous A-B difference is the amount of use that a valve has had. A new-old bottle, stuck in a protective cardboard box for years, away from the light, all being well will still be 'as new'. Of course no 'getter' can be perfect and solder does do peculiar things over the years but, provided the pins are carefully cleaned (and that goes for any valve), the valve doesn't know how old it is!*

*A year or two ago I was getting desperate for some new KT61 output valves for my TL10s. They are available as new-old stock but... £25+ each? This was to be avoided if possible! The upshot was that I haunted the audio jumbles and record fairs for old ones. In this manner I found enough to be going on with.*

*All went moderately well until I chanced upon some new-old ones which I could afford. Then I realized the truth of what Ted Hay, one of*



*our Reader's System readers (eh?) told me: valves should be changed at least once a year, assuming that the equipment is used regularly.*

*I now realize that the restoration of brightness and detail to my amps would have been well worth the money spent on the dearer (and unused) valves; ah well! live and learn.*

*Differences in sound between brands of valve have several causes. As a quick look at a valve equivalent book will demonstrate, many different numbers are given to what is essentially the same thing. I stress the 'essentially'. When a manufacturer develops a valve for a*

*given purpose, it is exceedingly unlikely that no other firm will be at the same job - the electronics industry was market-driven in the days of valves just as much as it is now - hence the 'equivalent' minefield.*

*To take an instance at random, GEC's Z729 and Mullard's EF86. It is too facile to say that one is simply a copy of the other; at the time, the world was crying out for a high-gain, low-noise pentode so it's hardly surprising that a number of firms hit upon similar solutions. What may start the ball rolling as regards sonic differences nowadays is the original upon which a modern manufacturer has based his copy. For example, 5881, KT66 and EL34 may be do the same job in a great many circuits, but they're not the same valve by a long chalk. Take an original EF86 with its gauze outer screen and compare it with the Sovtek-style cheese*

*grater - you'll see what I mean. I believe that the electron stream in a valve is too physical a thing to be unaffected by the gauge of grid wire chosen, distance apart of the support pieces, shape of anode and so on.*

*I would hesitate, though, before claiming that the old ones are the best. That there are differences is beyond dispute.*

*By-the-by, I hope you didn't pay too much for an EL84: as one of the most commonly used output valves for low power amplifiers, I shouldn't have thought new old stock is in desperately short supply yet.*

**RMW**





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## Analogue

### CD players

Wadia launches a new A/D converter for less than £1000. Now their CD players can be the centre of an ultra-high quality ANALOGUE AND DIGITAL system and dispense with conventional preamps.

All their new CD players accept up to 24/96kHz digital inputs, eg from DVD/SACD or digital tuners - and older ones are upgradeable. Standard policy.

Results with the two-analogue-input converter are spectacular. We enjoy demonstrating HIGH QUALITY LP SOURCES sampled by the converter at 24/96kHz and passed through the DAC section STRAIGHT TO THE POWER AMPLIFIER. Amazing.

Consider the CD performance and the savings on preamp and cables - it makes the players remarkable value.

DIGITAL DONE WELL can be excellent - it's poor quality CD PLAYERS that are the problem.

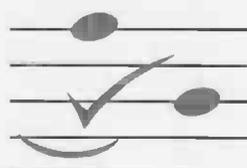
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Richard White enjoys a sneak preview of Pro-ject's £40 phono stage.



# CZECH-BOOK JOURNALISM?

Pro-ject Audio of Austria and the Czech Republic are pluming for full flight: not content with hotting up the stakes in budget turntables, as my editorial colleague reckons they so effectively do with the Debut, they have after much thought decided to offer to a still-eager world a budget MM/MC phono stage.

Pro-ject's Phono Box boasts a choice of input impedances, and can be changed from the standard 47k $\Omega$  for moving magnet to 100 $\Omega$  for many moving-coils. By a not-so-startling coincidence, given Pro-ject's long association with Henley Designs and Ortofon, 100 $\Omega$  is just the ticket for loading an Ortofon moving-coil pick-up to a nicety, so the Box has a sporting chance with many cartridges manufactured today. Besides this, would you really use a budget phono stage with an esoteric 28.76 $\Omega$  critical-load pick-up?

Power supply is by a combined plug and transformer - a cost-effective method which is growing in popularity. A welcome bonus of this is that the great humming magnetic mains transformer can be placed several feet away from the rather sensitive circuitry itself. That's not to say that the Phono Box isn't adequately shielded: its functional mild steel case will certainly survive an uncommon degree of rough handling, too. 'Rugged' just about says it. 4 1/2ins square by 1 1/2ins thick, the works can be snugly tucked away with no questions asked. As should be expected with a phono stage, current draw is so low that the unit can be left on all the time without breaking the bank.

A word about setting things up: since the Pro-ject Phono Box is by its own admission a budget device, there's no

denying that designer features are not plentiful. Instead of switches, 'jumpers' are provided which must be correctly placed to get the required amplification and input impedance. It sounds more awkward than it is, especially since a jumper is inherently no less reliable than a switch for making contacts: the only drawback might be for impatient types, for whom the unscrewing of the four casing screws to get at the innards might be the last straw!

And on with the music . . . In order to give the Pro-ject a fair test, I lined up two unimpeachable witnesses in the

and the midrange showed that Pro-ject's designers prefer a neutral balance to manufactured brightness.

A digital cut of Allegri's famous Miserere Mei on EMI achieved much the same smoothness. There is a worry of course that this can equate with blandness and slowness but this didn't seem to be the case. The natural slight hoarseness which is the sonic signature of the boy-treble was readily discernable, so details were obviously not being swept away.

Walton's Façade has plenty of instrumental variety. I was pleased to find that the all pervading 'uumph' of the orchestral bass drum was transmitted with full value from this good old Decca deep cut. So too the numerous percussion effects - claves, rattles, choke cymbals - made their way through in an orderly fashion. Even in the somewhat genteel ballet-suite version, Façade loses its sense of humour if these little snaps are rolled off too much. Suffice it to say I was still laughing.

All-in-all I found practically nothing to be sniffy about. Pro-ject's little packet works wonders at the price and decidedly side-steps the pitfalls of low level solid-state amplification. Considering its very competitive price, it looks like a new star is on the way.

Henley Designs Ltd.,  
The Old Coach House,  
The Street,  
Crowmarsh Gifford,  
Wallingford,  
Oxon OX10 8EH  
Tel: 01491 834700



form of Cartridge Man's moving-iron Music Maker (£549) and the moving-coil van den Hul Frog (£1700). I listened to the same series of records on each to check for any anomalies. Since I didn't find any, the following remarks apply both to MM and MC amplification.

First on the platter, pop pickers, was Pierre Fournier with Haydn's 'cello concertos. A very nicely chosen tonal balance quickly made itself unnoticeable - half of the best in hi-fi lies in this: don't listen to the equipment, listen to the music. Treble was clear without harshness

# TURNING THE TABLES



*Simon Pope gets into a spin over Pro-ject's budget-priced Debut turntable.*

Being over a certain age, we at World towers all cut our teeth on the black stuff - not as some of you may think downing flagons of Irish stout and taking the stage at the Keg and Karaoke, but I'm talking about the good old vinyl disc here. To listen to music then, you played records - full stop. There was no mystique or snobbery about knowing how to set up a turntable or change a cartridge, you just did it. How times change!

As soon as CD players came out I bought one, rushed home with my two CDs (Ravel and the Cocteau Twins), played them non-stop for two days and then reclaimed my crumbling Trio turntable from the wardrobe. Apart from the fact that I was totally sick-and-tired of my sole CDs, I somehow preferred the sound of my records. I really couldn't, and to a certain extent still can't explain why, but I did. So, what about those that never reclaimed their plastic-but-functional turntables from the skip (or wardrobe) but kept the records? As we all know, digital has improved vastly since those early days, but there's still something irresistible about taking a record out of its sleeve, placing it onto a platter and enjoying the sheer 'life' of the sound - a moment sadly missed with digital.

The past few years have seen Rega in the forefront of budget vinyl with their classic Planar series of turntables. Now they have some competition. Pro-ject's Debut turntable clocks in at a staggering £109, including arm and cartridge. Well-built as the Debut is, you wouldn't expect

a 3cwt concrete plinth, a Forth Bridge arm and a solid cast platter at the price. What you do get though is a sleek, black, functional design: you get the whole shebang out of the box with the arm already set by the manufacturer, you lower the platter into place, attach the anti-skate balance - and play your records. It should take no more than a minute or two.

You may be thinking that at this price something must be sacrificed, probably the sound! Let me pleasantly surprise you. It sounds very good.

Playing Talvin Singh's brilliantly recorded and mastered 'OK', I had to keep reminding myself that the Debut costs a mere ton and not £350+. There is a solid and deep bass response that I admit was something of a surprise. The supplied arm looks slightly flimsy but nonetheless it's a very solid sounding performer. The frequency response was impressive, everything from the lowest bass growl to the highest percussive tinkle appeared present and correct. What's more, the Debut is musically involving too - it was hard to keep the old feet stationary for more than ten seconds.

Changing tack slightly to the classical repertoire, Mozart was asked to call. Specifically he brought along his Oboe Concerto played by Nicholas Daniel and the Chamber Orchestra of Europe under Paavo Berglund. This is an early Direct Metal Mastering pressing, which can lack a bit of ambient depth, but the Debut made impressive work of it. The choice of an Ortofon OMB 5E cartridge as standard means that violins can sound a little thin

and scratchy in the high register, but again you can't grumble at the price. In fact the Debut gave an overall smooth reading, which isn't what you'd expect for so little cash. Bases and 'cellos stealthily strode along with confidence while the woodwind was light and airy - floating skyward with little effort.

As its name suggests, the Debut isn't meant for your die-hard 'audiophile' or record collector, so it shouldn't be compared with, say, a 301 or LP12. For those who use digital as a primary source, but still have a collection of vinyl and don't want to spend a fortune in putting them to use, the Debut looks just the job. The sound can be improved easily by upgrading the cartridge - the Ortofon 510 at £40 will give a little more depth to the sound - but the package as it stands is not to be sniffed at, even by vinyl 'snobs' like us!

**Pro-ject Debut £109**  
**Henley Designs**  
**The Old Coach House**  
**The Street**  
**Crowmarsh Gifford**  
**Wallingford, Oxon.**  
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#### WORLD VERDICT



Produces an enjoyable and confident sound on a budget. There are better turntables around, but not at this price!

Measured Performance see page 119

# STRICTLY ON THE LEVEL

We tilt our hats to Cartridge Man's Digital Turntable Level.



Following the success of his electronic Stylus Force Gauge, the Cartridge Man has cooked up another handy little gadget in the shape of the Digital Turntable Level. The need for a turntable to be as horizontal as possible should not need elaborating upon, in this magazine at any rate! What perhaps needs a word in season is the rather indifferent accuracy of many inexpensive bubble levels provided for the job. Granted that most serious listeners are likely to check things with rather more care, but notwithstanding this, spirit levels are not inherently the most sophisticated of devices in the first place. I believe one was extensively employed during the construction of the famous Tower of Pisa.

Essentially Cartridge Man's gadget is an electronic device which, once calibrated on a scrupulously, scientifically, absolutely dead-level table, remembers the setting and 'insists' upon it ever after. Better than this, the Digital Turntable Level's 'little arrow' LED indicators show, in two planes at once, in which directions the correction should be made.

Anyone who has found their faculties deserting them after half-an-hour

spent trying to work out under which foot the next 'bus ticket should go will perceive the benefits of this arrangement at once. As you may well have already discovered, spirit level bubbles are inclined to vanish from the map if more than a slight tilt is permitted. Once slipped over the turntable spindle, Cartridge Man's little helper will point out discrepancies within a range of at least 30° either way, with a minimum resolution of  $\pm 0.1^\circ$ .

2 x AAA batteries give up to ten hours' continuous use, which I guess is long enough for even the most fuddle-fingered to level up the National Debt, let alone a gramophone. This easy-to-use device supplies a long-felt want. Let's hope there aren't too many rude awakenings when it's tried on a 'perfectly level' turntable at home - I've always wondered why records keep falling off my turntable!

**Digital Turntable Level £125**

**The Cartridge Man  
88, Southbridge Road,  
Croydon,  
Surrey,  
CRO 1AF  
Tel: 0181 688 6565**

# LEFT ON THE SHELF

Will Qtrax's £150 shelving outfit help drive you up the wall?

One question which all too often is only asked belatedly is "Where shall we put it?". Let's face it, hi-fi equipment doesn't take too kindly to being kicked around on the floor. What's more, these days not every home has a plethora of sideboards, pianos and other horizontal surfaces to make a kindly home-from-home for your equipment. Many firms can help those on the horns of this dilemma but usually at a price: what with the need to ensure both maximum stability and reasonable domestic harmony, hi-fi racks tend to be on the costly side.

Although just bunging up some shelves and hoping for the best seems to be a blindingly obvious solution, few seem to opt for this. One reason may be that the choice of shelving at DIY super-mega-duper stores is not all one could wish. The strong stuff is usually functional to an inharmonious degree, whilst the more decorous systems do very well with displays of wrens' feathers and cotton-wool sculptures but are not necessarily to be trusted with heavily transformed amplifiers and the like.

Qtrax believe they may be able to help. Their modular system is founded upon a strong alloy channel along the outside of which the brackets can slide to any height you like - no more slots every two inches or so. Smart facing-plates clip over the



channel section providing both a neat finish and a generous cable duct: with the help of the cable ports the whole of your cabling can be neatly concealed as it wends its weary way 'twixt component and amplifier or mains socket. Each and any of the individual bits is available separately.

Qtrax's starter outfit comprises two wall channels 27in long, three pairs of brackets and three 13in x 24in shelves in either toughened glass or maple or beech wood finish. This give about six square feet of neatness-and-tidiness, which at £150 compares very favourably with many more æsoteric arrangements. With a broad range of related modules in the pipeline, including loudspeaker brackets and a mains-block tidy, Qtrax may well score an impressive victory for common sense.

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Musical Fidelity A2 amplifier. New, boxed.	£400	£500
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Heybrook Optima. New.	£200	£260
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Audio Innovations S.800 Mk.1 power amp.	£450	£—
Audio Innovations S.1000 SE.	£1000	£2250
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Art Audio Diavolo. 6300 B power amp.	£3000	£4000
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# SPACE 1979

*David Price goes back to the future with Aiwa's space-age flagship, the AT-9700K tuner.*

It is the last year of the nineteen seventies and The Buggles are Number One. Microcomputers and digital watches are the coolest things on earth. Blake's Seven and Doctor Who are essential television viewing. And as for hi-fi, 'high tech' is everything. The Japanese electronics giants are falling over themselves to get microchips and LEDs into all their latest gear . . .

Tuners are rarely objects of desire. Even the best examples of the breed struggle to arouse passions like, say, high end turntables or monster open - reels. Aiwa's AT-9700 was different. Ultra modern in the purest seventies sense - you can easily picture it in Gerry Anderson's Space 1999 - it was a dramatic confection of slinky brushed aluminium and dramatic spun alloy control knobs, dripping with multicoloured lights and LEDs.

Spacey styling was all very well but even the sharpest suit in the shop couldn't justify its £300 retail price. This was twenty years ago, remember, when the aforesaid sum would get you a new Linn Sondek and a stack of vinyl LPs for your troubles - plus a long taxi ride home. The Aiwa's racy looks were simply a diversion from the fact that it was one of the very first ever digital synthesizer tuners.

Big deal, you say. But in those days it was dazzling enough to make you suffer an entire episode of The Archers just to

confirm your AT-9700's quartz-crystal could lock on the nearest Radio Four transmitter. In a world of analogue tuners with nothing but an AFC button between them and inter-station mush, this seemed the height of technological perfection.

Look inside one even today and its build is impressive - they don't, much as I hate to say it, make 'em like that anymore. Pop the hood of your average radio these days and you're looking at a box full of air. By contrast the Aiwa is 10kg of discrete transistors, integrated circuits, FETs, diodes and no less than 63 LEDs! Then there's the wildly over-the-top mains transformer and more case bracing metalwork than your average oil rig. No wonder that at 45cm across, you can only just squeeze it into a standard hi-fi rack.

It's a thoroughly engineered bit of kit, for sure. The front end uses a five gang variable capacitor and two MOSFETs for high sensitivity, and star - earthing is used for low noise. Its dual system IF stage has a twelve pole LC filter for high sensitivity, plus a linear phase ceramic filter for optimum selectivity. These are normally selected automatically, but users can manually specify the latter in difficult reception conditions by moving the front panel SELECTIVITY control to SHARP. There's also a choice of two HI-BLEND settings - good for crowded airwaves but not so hot for sound.

Speaking of which, the AT-9700 audi-

tions very impressively. Most early synthesizer tuners were hardly the most beguiling of performers and some were a downright pain. But the Aiwa was unusually clean and uncluttered, lacking the digital tuners' trademark: upper mid-band coarseness. In truth the sound is still quite a way behind a Troughline, but it does have other strengths. Whereas many classics are notoriously insensitive, the AT-9700 can pick anything you care to listen to out of the ether. Its 0.6µV sensitivity means that if you live miles from a transmitter, or in an FM-unfriendly urban environment, it's one of the most practical classic wirelesses on the market.

Although quite happy with a coat hanger, the Aiwa positively motors with a decent aerial. Properly set up, its excellent stereo imaging, fine depth perspective, strong confident bass and crisp (if not sweet) treble and highly detailed mid-band will impress. By comparison, your average modern black plastic box can sound dull and leaden.

Thanks to its stratospheric original retail price, the Aiwa AT-9700 isn't the most common tuner on the used market, but there's actually more of them around than you'd think. I bought my mint example for £80, but I've seen them for as little as £20 in junk shops. They'll never be absolute classics in the mould of the Leak Troughline or Yamaha CT7000, but neither do you have to pay silly prices. As the new millennium approaches, you'll appreciate something to remind you of how we once thought it would look! ●

# CASTLE



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The start of the twentieth century brought us flight, the internal combustion engine and electronic amplification from Lee De Forest's 'Audion' (triode). At this time also spark transmission was used to send radio signals through 'the ether' and a method of storing signals onto hard disc was being developed by Emile Berliner. It was one helluva way to start a century. These innovations shrunk distances, improved communication, broadened understanding and facilitated trade.

Will the Internet so revolutionise our lives that, looking back from the start of the 22nd century, people will see it as a major development at the start of the 21st?

At present the Internet isn't so hot that you'd think so. It can speed communication, be used for data exchange and commerce linked to it. Internet shopping may reduce car journeys, but it cannot move or deliver goods and even audio can only be delivered slowly, in off-shaky MP3 quality.

That's what the Internet offers at present, but in the next ten to twenty years it could well be a lot more powerful and important. And audio and hi-fi offer the best example of what is happening and how much potential there is - or is not.

Today many people poo poo the idea of getting music from the Internet. MP3 Internet music files are of mediocre quality, download times are long and you have to pay £1000 for a computer before you can get connected. Dial-up connections can be shaky and time consuming too. The whole thing looks hit-and-miss to audiophiles used to sterner stuff. It makes me feel a little sceptical about whether the Net has the sort of serious future talked about. Can the investment being put into its development change things? Will 10 years bring the same progress to the Net that it brought to radio at the start of the 20th century?

People in the music business, like Thomas Dolby, started to predict music would be both marketed and distributed through the Internet some years ago. Musicians have long dreamed of being able to escape the iron grip of the music business and reach the listening public direct. Until now the Internet has looked good in principle for such a purpose, but more than a little weak in practice. New developments may change all this.

A core problem is the need for speed and stability between user and client. At present we have to compress digital music files down to one-tenth their original size to transmit them in MP3 form

and quality is lost. There isn't an easy way out of this just now, but changes are coming. A new high speed method of communicating down telephone lines, known as ADSL, is due next May. It offers ten times more speed than a standard modem, so a sixty minute download could be completed in six minutes. Prices will not be high either, probably less than JSDN.

A lot of people in Britain can get cable TV and wideband television cable seems a very promising way of getting over the problems of speed and access, since no dial-up is needed. To date the cable companies have been slow to make progress here, especially those like my own local Westminster Cable TV owned by B.T., who did not see it as in their interest to allow competition with dial-up telephones and ISDN. Happily for me and the other 212,000 residents of Westminster, NTL recently bought the franchise so finally, after being cabled up for fifteen years, we will be able to get something a

” The Internet . . audio and hi-fi offer the best example of what is happening and how much potential there is - or is not.

little more consequential from this service than Dr Ruth. I am looking forward to joining the rest of Britain in using the net for business and pleasure using a high speed link, and music download will be very much on the agenda.

Downloading a full album comprising 650MBytes of data at 500kbits/sec through a cable modem is going to take up to 3 hours, which still doesn't look so good. I am not talking short term in this piece though, but the next decade. The arrival of ADSL in the year 2000 will give download speeds of 500kbit/sec-2Mbit/sec, the latter figure being a high enough rate to download a CD in real time. Artists seem to feel obliged to make CDs long, adding remixes, fillers and such like to stretch playing time. Net albums may well be more like LPs, offering 30-45 minutes of music. If they were compressed using the 5:1 compression level of MPEG2, in the modified forms of ATRAC or PASC, whose effect is imperceptible, download times would drop to 15 minutes or so. This is more acceptable. With other cable transmission technologies in the pipeline to further strengthen the

internet and other forms of communication in the future these times will fall yet again.

At present rates of progress it will take another five years at a guess for the whole of the UK to receive the benefits of ADSL and cable modem coverage.

By 2005 most people should be able to download music of MiniDisc quality (i.e. ATRAC compressed) in a comfortable time. After downloading, the music can be recorded to MD or CD. In the past audio purists have objected to any form of data reduction being applied to music. However, as the requirements of the computer business, including the Internet, become ever more dominant I believe this purist approach will evaporate. Most audiophiles accept it is just about impossible to differentiate between MD and CD in sound quality so a fifteen minute download is going to give the same level of quality as today's CD - and that's good enough for most people.

Of all people I have been one to argue that CD never matched the LP for sound quality and that it is an inferior source. I still think so and delight in using a fine LP system. But the LP is now just about extinct and the CD has become everyman's hi-fi, removing much of the cost and religion from listening to music. Taking the place of the LP will come a much higher quality CD format, like SACD. Don't expect to download one of these too soon into the future. By the time we do I believe it will be obvious that the Internet was a great innovation marking the start of the 21st century, one that will have a huge impact upon how we listen to music, if not how we do our shopping.



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Rega ELA Speakers	.....£498.00

Prices correct 29/11/98 E&OEO



The Rega Planar 3 with RB300 arm



The Rega Planet C.D. Player

**F**ASHION. One year it's black that's in, the next it's brown, then grey, then purple, and so the cycle continues. Yet, in the words of Shirley Bassey, it's all just case of history repeating itself. One could buy almost any article of clothing these days and wait only a few years for it to come back in fashion after a stint of being uncool.

You might think that hi-fi was immune from the vagaries of such whims, especially as it's a technology-based product where form really has to follow function. Yet this isn't always the case, and fashionable trends exist within engineering as well as styling. As an example you need look no further than the art of loudspeaker design.

Back in the days when I was just a twinkle, 'speakers were big. Well it wasn't so much big as imposing. The trouble with 'speakers from the sixties and seventies is that most were either just too small to comfortably rest on the floor, yet too bulky for stands.

The end result usually meant that they were simply plonked on the floor. What strikes people these days when faced with such beasts, is the sheer width (madam!) of the things. Even into the 1980s many 'speakers were far wider than they were deep.

The introduction of designs such as the Goodmans Maxim and later Wharfedale Diamond, did much to change the whole direction of design. For sure, loudspeakers became smaller, but a complete change of proportion meant that they were narrower too. These 'speakers began a trend that led the way towards a clearer definition between stand mounters and floor mounters.

However, just when it looked as though we were heading towards a point when the average 'speaker would be nigh on invisible, à la Bose, a strange thing happened in that they became bigger again. In short, the mid-1990's saw a revival of the floorstanding 'speaker, only this time it was narrower and hap-

pier to sit on the floor atop a set of spikes. How much of this was to do with fashion and how much price is a moot point. Was it a case of the public genuinely desiring larger 'speakers, or did the fact that they had reached new lows in terms of price swing the balance? As an example, in the mid-late 1980s a floorstanding pair of boxes from Mission, Tannoy, KEF or B&W would have cost at least £300. In today's money that's between £400-£500. Hence when floorstanders such as the highly reviewed Gale 4 and TDL RTL2 were launched five years ago at prices of £200 and £250, it was hard to see how they could possibly fail. Needless to say they both proved highly popular and

” Recently, several floor standers have become incredibly skinny to the point of being no wider than the smallest bookshelf design.

sparked off a rash of competing designs that are still selling strongly today. Look no further than the likes of Eltax's Symphony 6 (£240) Tannoy's M3 (£230) and Mission's 702e (£200) to see proof of this. I'm sure the statistics don't exist but I'd be happy to wager that the average volume of units sold today would be far greater than that of ten years ago. So it's something of an anomaly that in today's increasingly congested domestic environment, more of us are quite happy to have larger 'speakers than ever before. However, even now floor standers are evolving. One of the problems that's always blighted especially budget floor standers is the high reflectivity of the front panel marring the imaging. Big boxes demanded large bass drivers with the result being a rather broad girth. Of course manu-

facturers have been aware of his for many years, and made efforts such as chamfering cabinet edges and mounting the tweeter on top of the main cabinet to help get around this problem. Yet recently, several floor standers have become incredibly skinny to the point of being no wider than the smallest bookshelf design. Loudspeakers such as Tannoy's Revolution R2 and Mission's 773 are so narrow that it's a wonder there's any baffle left at all either side of the woofers.

The irony is, though, just as the public get used to the Long Tall Sally approach to 'speakers, they look set to change in shape completely over the next few years. The reason is, of course, not down to any particular aesthetic whim, but more to do with panel loudspeakers. The "flat" 'speaker developed by the parent company of Mission has already had dozens of companies signing up to use the new technology. So whilst the future may not be entirely panel shaped, it's certainly a look that should make major inroads into future design. One thing's for sure though, whatever the shape, we're unlikely to see the return of teak with chocolate brown cheese - cloth grills; well this season at least! ●



**Dominic Todd**

# V E R I T A S

.....the truth

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*All the instruments had tonal signatures and the loudspeakers clarity coupled with a realistic soundstage gave the impression of almost being in the Wigmore hall, without the coughs and dropped programs of course. Simon Pope Hi Fi World*



*The quality of the bass and the subtle dynamic contrasts it can convey puts conventional box loudspeakers to shame. This speaker has true grip and poise, and doesn't slop around muddling detail. Paul Messenger hi Fi Choice*



*The Veritas 20 reproduced the sense of scale, instrument placement and depth with superb naturalness, while tonal balance was full and realistic. Certainly a big, generous sound. David Berriman Hi Fi News*

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## Valves and field effect transistors

It is widely believed that valves offer the most musical performance of all the technologies available and that solid state electronics struggle in the musical department. This has been true for a long time, but research and development is gradually narrowing the performance gap. Investigations into the field effect transistor (fet) over the last sixteen years have proved encouraging. Many of the devices tried over this period were not suitable for one reason or another. One fet was outstanding in offering excellent musical performance in preamplifiers and we now offer several products using these fets.

**FV-1-RIAA** equalised preamplifier for moving magnet and high output moving coil cartridges. Equalisation for RIAA vinyl recordings needs very careful consideration and ideally should be the inverse of the original recording characteristic in both amplitude and phase response. The method that stands out from the crowd is passive equalisation between two linear amplification stages. Music relies on precise timing so if the tempo is wrongly portrayed the musical message is lost. Phase coherence is vital for music accuracy. In less refined products with poor phase response, the fundamental notes are separated from their harmonics, confusing the relationship between the harmonic overtones and their fundamental. In this product the two amplification stages have been carefully designed to keep phase errors to an absolute minimum throughout the audio bandwidth so as not to interfere with the equalisation phase response. Noise performance is exemplary with 1nv root Hz of input noise.

**FH1-FET** head amplifier for low output moving coil cartridges where noise becomes a major issue. If your cartridge output is in the order of 50 to 100 microvolts for a modulation level of 5 cm/sec, then your head amplifier needs to be very quiet indeed to avoid masking low level information in the nanovolt region. With an input noise of just 0.33nv root Hz, this product is exceptionally quiet. In fact it is probably the quietest active head amplifier available at present. It is musical, open and transparent. Both FV1 and FH1 have remote power supplies.

**DCMP5U1** - Replacement power supply for the ORIGIN LIVE record deck DC motor (Airpax). The LM317 based power supply used to drive this motor is too noisy and suffers from poor transient response. The DCMP5U1 is 30 times quieter and 50 times faster, offering much better performance. This power supply can be customised for other DC motors.

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October '99

**Storm II Hybrid**  
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**B**oxed! Mint! Immaculate! Only thirty hours' use (count 'em, thirty!). Like Ol' Man River, some people's systems appear to jest keep rollin' along, according to our Classifieds. What goes on? Considering the discounting which the dissatisfied ex-owner has to accept as a sort of tax on changing his mind, you might be forgiven for thinking that there's an Association of Philanthropic Audiophiles out there. Perhaps there is . . . (echo) . . . perhaps there is . . . (Cue Voice-Over)

"It was the thought of poor listeners shivering by the faint glimmer of the year-before-lasts' kit which spurred the Association into action. Shall the Curse of Drifting Automatic Cathode Bias Resistors blight our fair land? (A voice: "Shame". Another voice: "Never, never!") Shall the grinning demi-demons Wow and Flutter feast on the bones of our children yet unborn, again? (A voice: "Um . . . no, of course not . . .")

"In pursuit of its worthy aims, The Association of Philanthropic Audiophiles pledges itself to buy all of the latest outfits, to pretend to tire of them in a matter of weeks and then to offer them at knock-down prices to the poor and needy in the Classified pages. In this way, brothers, good is done by stealth without having to resort to outright charity" (Exit Voice-Over)

Of course, there are always the me-toos and wannabes who muddy the waters of any benevolent scheme. This group buys all the equipment too, but are perhaps not so able to stand the loss as the true Association members. Consequently their advertisements tend to stress the 'unused' and 'bargain' aspects of the deal: "Only seventeen-and-a-half minutes' use; handled with surgical gloves throughout; recently serviced." You know the sort of thing I mean.

Unfortunately for such sellers, in this game, even opening the box renders kit second-hand. By the time you've read the instructions you might as well have dragged it the length of the Manchester Ship Canal as far as a sceptical buyer is concerned:

**Buyer:** . . . so you've had this amplifier in its original unopened box under armed guard in a private vault in the bank?

**Seller:** That's right.

**Buyer:** You've read the reviews, of course?

**Seller:** Most certainly.

**Buyer:** (triumphant) Aha! I thought as much; that's 50% off for a start. (suspiciously) Did you look at the box before it went into the vault?

**Seller:** No! . . . well . . . only once . . . in a mirror . . . through a pair of welding goggles . . . and I wasn't what you'd call really looking, honestly . . .

**Buyer:** Nunno, I'm sorry mate; for this sort of used gear 10% of the retail price and vendor-to-deliver is the best I can offer. You've got my Ibiza address, haven't you . . . ?

## How is it possible to make a mistake so absolute that the whole caboodle has to be dropped like a hot brick only a few weeks down the line?

This is all nonsense, of course (A voice: "Yes, as bloody usual!"). In truth there very probably isn't an Association of Philanthropic Audiophiles at all. So why do the classified pages look as if there is? The roots lie somewhat deeper, I fancy.

High-fidelity as a 'popular' hobby is the child of Surplus. To be perfectly brutal, to achieve a reasonable standard of fidelity costs money, and it's only when there is surplus of income that any but the most dedicated even consider it. A change of circumstances - new baby, loss of job etc - can swallow up a surplus and can lead to the "only six months' use" advert being placed. In these instances the low value of even slightly second-hand stuff works with maximum unfairness. Somehow though, I don't feel that this can apply to all of them.

In my mind I keep returning to the same question: how on earth can anyone shell out sums amounting in

some cases to thousands of pounds and yet derive so little pleasure that they are prepared shortly afterwards to take a whacking loss to get rid of it? Expressed in plain English: how is it possible to make a mistake so absolute that the whole caboodle has to be dropped like a hot brick only a few weeks down the line?

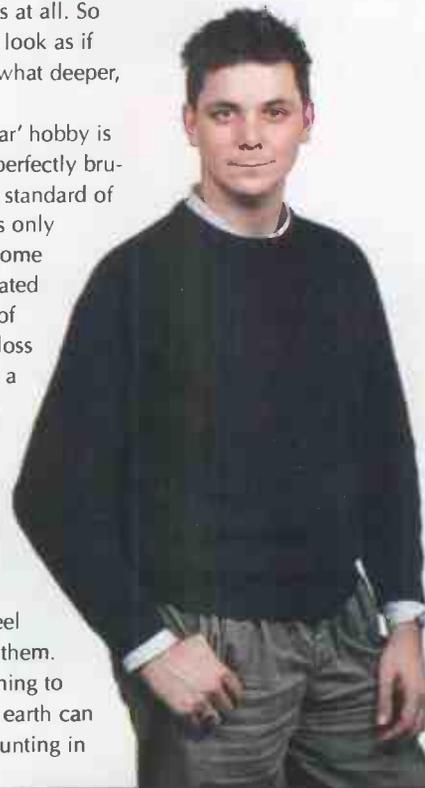
Not that the making of mistakes isn't common to us all. For example, I shouldn't think I shall ever get all my money back on the Post Office Tower, but that's an entirely different matter. Anyway, getting caught out with negative equity is a far cry from buying - with your eyes and ears wide open, mark you - a non-essential, non-investment item and then changing your mind - or is that your ears?

We'll have another stir in the sink of superfluity another time perhaps. In the meantime, I'm less puzzled by mistaken buys than I am by the sort of competition winner we occasionally get. It's the same sort of story except that it goes this way:

January: "What have I won? . . . O lovely, I shall enjoy that . . . it's just what I wanted . . ."

February: 'For Sale - Unwanted Competition Prize, Unused'.

Can you figure it out, pals? ●



**Richard White**

# KITS HAVE NEVER



£295

## KEL34 E&I VALVE INTEGRATED AMPLIFIER 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, "totally 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 meant voices and instruments really jumped 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).

Buy the KEL34 with the Upgrade Kit for an incredible knockdown price of:-

£420

**KEL34 Upgrade Kit** - with a superb Panasonic volume control, stargate electrolytics & paper in oil capacitors and fast recovery diodes.

£135

## 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 into an American 5687 phase-splitter. KEL80's output transformers are 4ohm and 8ohm tapped. With an input sensitivity at around 400mV 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

musicality as well as power, at 590.00 GBP a pair, a definite valve winner. Each monobloc weighs 12kgs, external dimensions with valves: 14cm(w) x 8cm(h) x 43.5cm(d).

NEW!



£590  
A PAIR

## 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, with the tonal purity, delicacy and speed associated with valves. External dimensions 18cm(w) x 30cm(l) x 8cm(h) weight 4kg.



£155

## 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).

£465  
KLPP1 & KLP1 use the same chassis



## KLP1 VALVE LINE PREAMP

The KLP1 line level preamp uses one elegant cathode follower line drive 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 off 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 28.5cm(w) x 23cm(d) x 8cm(h).

£325

## 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).



£365

MkII with SRPP input stage!

£25

## K5881 MkII Upgrade kit

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

## WAP SURPLUS PRODUCTS

BARGAIN BASEMENT

KEL34 MKI TOROIDAL CHASSIS	£25.00 each
KEL34 AMPLIFIER BUILT needs slight attention	£200.00 each
300B AMPLIFIER (120V PRIMARY) MAINS TRANSFORMER	£60.00 each
6WSE AMPLIFIER (120V PRIMARY) MAINS TRANSFORMER	£30.00 each
HIGH QUALITY 15 WATT 1:1 OUTPUT TRANSFORMER	£30.00 each
KLPP1 PHONO PREAMPLIFIER PCB + INSTRUCTIONS	£20.00 each
300B AMPLIFIER DRIVER PCB + INSTRUCTIONS	£20.00 each
300B AMPLIFIER BRASS CHASSIS BUILT needs slight attention	£450.00
KEL80 BUILT MONOBLOC PAIR (PROTOTYPE)	£550.00 pair
KLP1 PRE-AMPLIFIER PCB + INSTRUCTIONS	£10.00 each
SOLID STATE PHONOSTAGE PCB	£20.00 each
TRANSISTOR 36W PCB	£25.00 each
8 X SPEAKER SPIKES WITH NUT & INSERT	£6.00 each
WAD LABELLED ANSAR POLYPROPYLENE 22.5uF 630V DC	£10.00 each
LCR POLYPROPYLENE 22uF 420V DC	£8.00 each
KLS7 LOUDSPEAKER MDF CABINET -	£60.00 pair
KLS10 LOUDSPEAKER MAHOGANY VENEERED CABINET	£140.00 pair
KLS12 LOUDSPEAKER MDF CABINET	£50.00 pair

# BEEN SO GOOD!

## 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 gold 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 30-60watts. KLS10 is unique. Technically advanced, yet compact and relatively inexpensive. There is little to match it.

Sensitivity 89dB 1W/1m, 15mm MDF, internal

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

**DRIVE UNITS & CROSSOVER KIT** £365.00

**DRIVE UNITS ONLY** £329.00

£365

## KLS10 GOLD SUBWOOFER



Designed to compliment 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 43cm(h) x 34cm(d)

**DRIVE UNIT & CROSSOVER KIT** £135.00

**DRIVE UNIT ONLY** £65.00

£135.00

## 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 does not waffle, falling silent when there's no bass in the music. Aided by a high power 1in fabric dome tweeter, KLS9 is detailed, evenly balanced and images superbly. It is an easy 12ohm load and is 88dB sensitive. For amps up to 60W. Easy to build and great for beginners. Internal volume 70Ltrs. 18mm MDF external dimensions 25cm(w) x 93cm(h) x 40cm(d).

**DRIVE UNITS & CROSSOVER KIT** £205.00

**DRIVE UNIT PACK** £145.00

£205

## 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 4inch 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** £320.00

**DRIVE UNIT PACK** £200.00

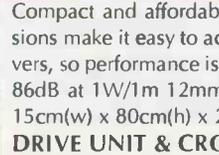
£320

## 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** £180.00

**DRIVE UNIT PACK** £100.00



## 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 fibre glass cone, mid/bass unit, beautifully

married with the TW034X0, 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(h) x

24.2cm(w) x 34cm(d) floor stander external dimensions(with sand filled space cavity) = 58cm(h) x 24.2cm(w) x 34cm(d)

**DRIVE UNITS & CROSSOVER KIT** £155.00

**DRIVE UNIT PACK** £80.00

£155

## KLS11 3 WAY DESIGN



Our newest design is a wonderful three way bass reflex enclosure stand mounter. Another star performer, featuring the superb gold dome tweeter, the HD3P. This, married perfectly to a HM100Z0 midrange unit and utilising the deep full sound of the 10 inch PR24OZO 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 88dB

Volume 45.5 litres External dimensions 31cms (w) x 37.3cms (d) x 64cms (h)

**DRIVE UNIT & CROSSOVER KIT** £565.00

**DRIVE UNIT KIT** £450.00

NEW!

£565

## KLS8 TWO WAY HIGH SENSITIVITY

With a sensitivity of 94dB, KLS8 needs very little power. Its 10in. professional bass driver and horn loaded tweeter give it a BIG sound. Ideal for low power amplifiers.

Internal volume 50.5ltrs, external dimensions 29cm(w) x 65cm(h) x 36cm(d).

**DRIVE UNIT & CROSSOVER KIT** £240.00

**DRIVE UNIT PACK** £160.00

## 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 neutral and clear reproduction, and a powerful 8in. bass 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).

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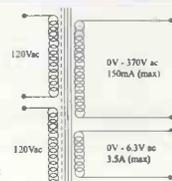
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KEL34 E&I 40W push-pull integrated amplifier.....	KEL34 E&I -K240/120(withvalves).....	<input type="checkbox"/>	£315	£295	£270	£250
KEL34 E&I (without valves).....	KEL34 E&I -K240/120(No valves).....	<input type="checkbox"/>	£270	£240	£230	£205
KEL34 E&I Transformer set (1 main & 2 outputs).....	KEL34 E&I -K240/120(T. set).....	<input type="checkbox"/>	£130	£115	£110	£100
KEL34 E&I Output Transformer (pair).....	KEL34 E&I -K240/120(OPT).....	<input type="checkbox"/>	£80	£70	£60	£60
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KLP1 line level pre-amplifier.....	KLP1-K240/120.....	<input type="checkbox"/>	£345	£325	£295	£275
KLPP1 valve phono pre-amplifier.....	KLPP1-K240/120.....	<input type="checkbox"/>	£495	£465	£425	£400
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KLS11 3-way aerogel standmounter loudspeaker with piezo gold tweeter	KLS11-C.....	<input type="checkbox"/>	£595	£565	£505	£480
Drive Units + Crossover kit etc.....	KLS11-D.....	<input type="checkbox"/>	£470	£450	£400	£380
KLS10 2-way carbon-fibre standmounter loudspeaker with piezo gold tweeter	KLS10-C.....	<input type="checkbox"/>	£394	£365	£343	£310
Drive Units + Crossover kit etc.....	KLS10-D.....	<input type="checkbox"/>	£358	£329	£280	£280
KLS10 SUBWOOFER Drive Unit + Crossover Kit etc.....	KLS10-SubC.....	<input type="checkbox"/>	£150	£135	£130	£115
KLS10 SUBWOOFER Drive Unit.....	KLS10-SubD (1 x HM210Z2).....	<input type="checkbox"/>	£71	£65	£61	£55
KLS3 3-way carbon-fibre driver floorstanding loudspeaker	KLS3-C.....	<input type="checkbox"/>	£350	£320	£300	£275
Drive Units + Crossover kit etc.....	KLS3-D.....	<input type="checkbox"/>	£230	£200	£200	£170
KLS3 Gold 3-way carbon-fibre driver floorstanding loudspeaker with piezo tweeter	KLS3-C.....	<input type="checkbox"/>	£575	£535	£500	£460
Drive Units + Crossover kit etc.....	KLS3-D.....	<input type="checkbox"/>	£450	£430	£392	£355
KLS7 2-way carbon fibre driver floorstanding loudspeaker	KLS7-C.....	<input type="checkbox"/>	£195	£180	£170	£155
Drive Units + Crossover kit etc.....	KLS7-D.....	<input type="checkbox"/>	£110	£100	£95	£85
KLS8 2-way high sensitivity standmounting loudspeaker	KLS8-C.....	<input type="checkbox"/>	£240	£205	£225	£205
Drive Units + Crossover kit etc.....	KLS8-D.....	<input type="checkbox"/>	£175	£160	£150	£135
KLS9 2-way HDA driver floorstanding loudspeaker	KLS9-C.....	<input type="checkbox"/>	£230	£205	£200	£175
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Carriage and packaging please add £6.00 for one unit or a tweeter pair, otherwise add £15.00 for 2-6 units  
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8inch bass, 91dB.....	HM210Z0.....	<input type="checkbox"/>	£64		£55*
10inch bass, 90dB.....	PR240Z0.....	<input type="checkbox"/>	£76		£65*

#### Carbon Fibre Drivers

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6.5inch bass/mid, 90dB.....	HM170C0.....	<input type="checkbox"/>	£47		£40*
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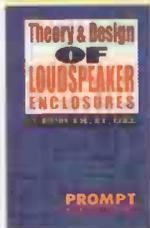
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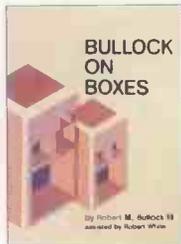
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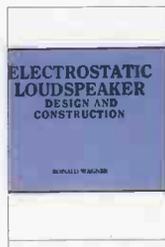
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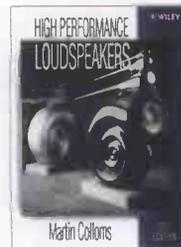
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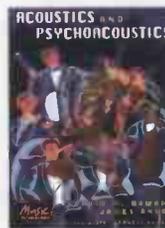
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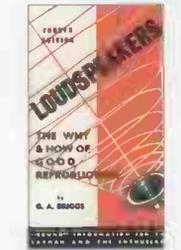
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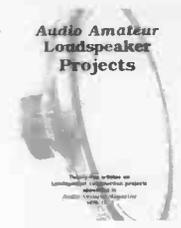
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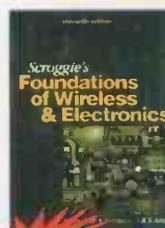


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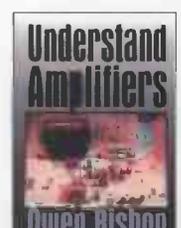
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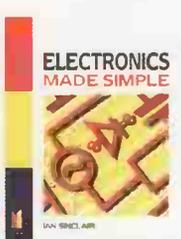
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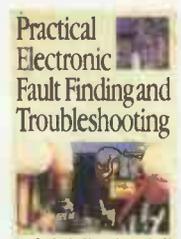
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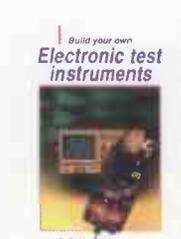
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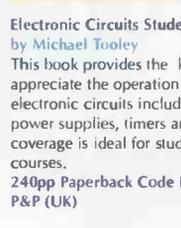
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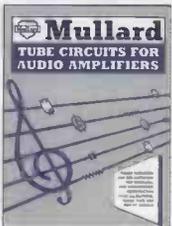
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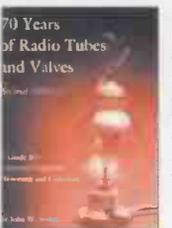
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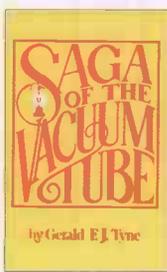
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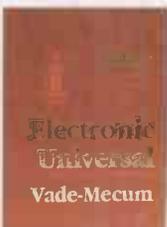
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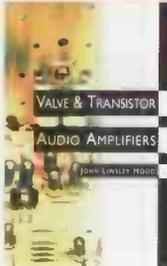
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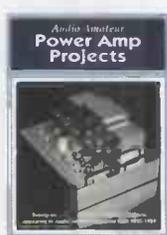
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*Jon Marks liaises with his loudspeakers thanks to cables from Reference Cables, Sonic Link and The Chord Company*

### REFERENCE CABLES

#### MONOCRYSTAL MS-2.3

£20/m

Talking about cables today, it's easy to get lost in a jungle of acronyms. The hierarchy begins with Tough Pitch Copper (otherwise known as bog standard), and develops into Oxygen Free Copper, Linear Crystal OFC (patented by Hitachi and used by the likes of van Damme) and PC-OCC (Pure Copper - Ohno Continuous Casting), which is what sits beneath the MS2.3's olive-drab polypropylene jacket. What all these letters add up to in this set of loudspeaker cables is a very clear, evenly-balanced performer that's equally happy working with relatively budget or relatively esoteric equipment. Common to both sorts of set-up with the Reference in place was an impressive transparency and dynamic subtlety particularly obvious on acoustic music. This isn't a delicacy-only wimp of a wire though - throw some Heavy Metal or Dance at it and there's plenty of bass extension, speed and control. And where these qualities go, rhythm and drive are sure to follow. The MS2.3 is a cable that's revealing without being ruthless, one that possesses as much musicality as it does analytical ability. In other words, it does its job rather well.

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With its silver-plated copper conductors and white silicone rubber insulation, the S300 bears more than a passing resemblance to The Chord Company's revamped Rumour 4. However, where the Rumour is a bi-wire cable, the Sonic Link, like the MS2.3, is single-wire, hence the somewhat lower price.

In use, the Sonic Link turned out to have quite a different presentation from that of the Kilmarnock contender. Where the latter produced the kind of perspective you'd expect from a row or two away from the stage, the Sonic Link jumped right in amongst the band members. It managed this trick with a bold, up-front balance and a powerful bottom-end that gelled very nicely with the Rocking Country of Bonnie Raitt's *Luck Of The Draw* album. Classical music proved another success, although the S300 takes slightly more of a shine to blood and guts on a large scale than it does to lighter fare.

No doubt about it, this is an exciting, involving cable which should have no problems fitting into the majority of systems.

Sonic Link  
Derwent Business Centre,  
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### THE CHORD COMPANY

#### RUMOUR 4

£19.90/m

The Rumour has been around in its various guises for quite some time, and indeed used to be a reviewing stalwart in the World system. This silver-plated copper cable is included here to find out what bi-wiring at £20/m has to offer against single-wire alternatives.

Stepping into the boots of its peers here, the Rumour showed that it falls somewhere between the two in terms of presentation. While it has a beefier bass than the MS2.3, it remains leaner than the Sonic Link. Its treble is brighter than that of the S300, but has just as much detail as either it or the Reference Cable. And when it came to positioning the performers, the same was true too, with a viewpoint standing right at the edge of the stage.

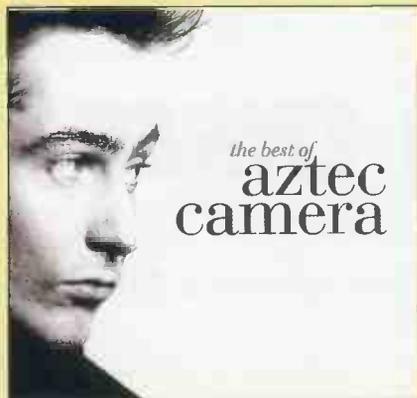
Considering its sound in bi-wire topology, and that it can be had as a single-wire variant at considerably reduced price, the Rumour 4 is a bit of a bargain. Bargains are not everything in the world of hi-fi, but coupled with sterling performance, they're worth giving a very serious listening to.

The Chord Company  
30a Sarum Bus. Park,  
Portway,  
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Wilts. SP4 6EA  
Tel: 01722 331674

# rock & pop

by Jon Clarke & Stuart Lenz

## RECORD OF THE MONTH



### Aztec Camera *The Best Of Aztec Camera*

When the new wave guitar groups emerged in the early eighties, it was the likes of Haircut 100 and Modern Romance, who stole all the headlines. Dodgy Barnets, catchy choruses and Nick Heywards' famously cheeky grin, they also found themselves soaring up the charts.

They were however only the tip of the quiff and to the more discerning listener there was also Scottish roustabouts like Altered Images, Orange Juice and the

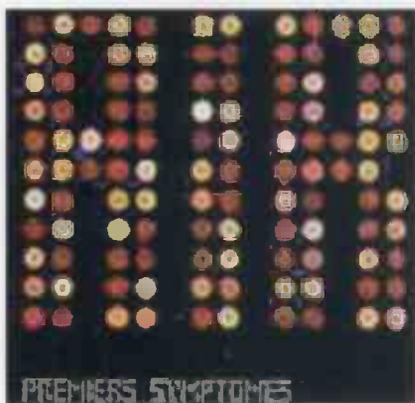
Fire Engines. And alongside, Roddy Frame and Aztec Camera stood out like a rocky crag that should have reduced Nick Heyward to a life of toothpaste commercials. At the tender age of 16, Roddy was routinely cast as the Boy Wonder and the Bob Dylan of his day, which his 1983 debut, *High Land, Hard Rain* only confirmed. For all its naivety the album was full of poetic charm.

The superb *Pillar To Post*, the stylish *Oblivious* (which did just dent the charts), the emotional *We Could Send Letters* and the upbeat *Walk Out To Winter* all proved Roddy Frame was more than simply an indie ingenue. The formula seemed deceptively simple; with Roddy's exquisite guitar matched only by Campbell Owen's driving bass, and creating an effortless and resonant sound, simple and joyfully conceived. Roddy Frame's new found glow was not to last however, and his image was soon tarnished by 1984's follow up album *The Knife*, produced, oddly, by Mark Knopfler of *Dire Straits*. It left the band in those exact straits and with art being replaced with production skills, Roddy's weak voice was exposed blatantly on such

tracks as *Birth Of The True* and *All I Need I Everything*

To make things worse, as he moved away from his jazzy troubadour arrangements and into rock territory with his follow up albums 1987's *Love* and 1990's *Stray*, the one-dimensional character of his singing left his songs undistinguished amid the increasingly plainer, weaker melodies. The 'angry' duet with the Clash's Mick Jones on *Good Morning Britain* was as effective as the Clash's own "Cut The Crap" period, *This Is England*. Kind of said it all.

Not that the later period is a complete shambles. Moments like *Spanish Horses* from the Ryuichi Sakamoto-produced *Dreamland* album (1993) was an inventive and delightful piece of flamenco pop, while his recent *The North Star* (1998) found Roddy in resurgent form and back on the UK pop map. But at best this anthology is a patchy affair which serves only to show a how talent in youth can so easily turn pedestrian. With his recent come-back Roddy at last looks to be getting back to the form of his first album.



### Air *Premiers Symptomes*

Joy of joys; a follow up to *Moon Safari* - last year's album of the year. Not so fast! *Premiers Symptomes*, as its title suggests, is

the early sketches, the doodlings and studies, which led to the 1998 masterpiece, not a new album in its own right. We must wait until next year for that.

That aside, *Premiers Symptomes* is a great package. Testing our mettle, it cleverly tracks the genesis of the French pair's mellow pop revolution, to become the polished dinner party and loft living accoutrement of the decade. Certainly when it comes to stylish electronica it seems the French have it down pat. Especially if done in pairs. Daft Punk do it with stripped down grooves and terse witty melodies; whilst Air use sensuous ethereal and funky themes. Because Air's music buzzes with theremins, processors and vintage synths, most of time the effect rings rather retro.

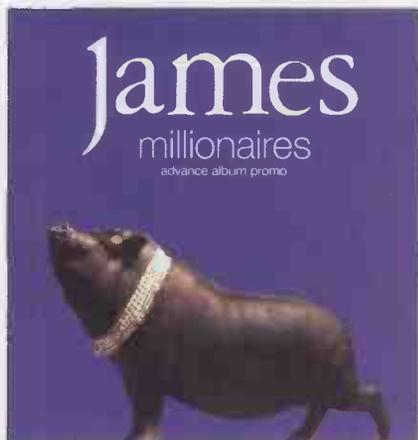
*Premiers Symptomes* comprises three official EP releases prior to *Moon Safari*,

stretching back to 1995, and all since deleted, with two additional cuts for this CD edition. The early material bears up well to what *Moon Safari* went on to contain though the spirit is more in line with the textured ambience of *La Femme D'Argent* than the Kraftwerkian Krautrock meanderings of *Sexy Boy*. The best track here is probably *Le Soleil Est Pres De Moi*, a soft focus trance with church organ and horns, and layered with cheesy vocals. And we soon discover that *Les Professionnels* is a forerunner to *All I Need* off the *Moon Safari* album without the Beth Hirsch vocals.

Clever, clean and all-round educational, *Premiers Symptomes* is yet another slice of Martini Moog music for a generation who don't drink Martini. Who needs it when you've got Air instead, eh?

# rock & pop

by Jon Clarke & Stuart Lenz



## James *Millionaires*

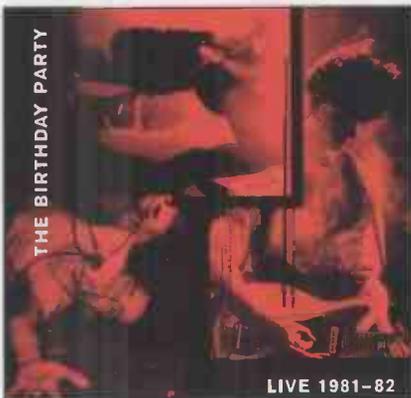
Time was when Manchester bands came, saw and conquered. From the mid eighties onwards, bands like the Happy Mondays and the Stone Roses created minor revolutions and as quickly as they arrived they disappeared. Not so with James (or the Charlatans to be fair) who were in no such hurry to ruin a good thing. But whenever it seemed they were on the cusp of winning us all over, some other bunch of callow and impudent Mancunians would arrive to steal the show.

Not that the Gallagher brothers' success rankled or anything but it was a well known fact that Tim Booth and the band comprising James didn't have two pennies to rub together (not surprising as there's seven of them!). It's a cliché of course that all artists are impoverished, starving in lonely garrets and even if they're not, it makes good copy in the fan magazines! Now in their autumnal years they appear rejuvenated, or at least reconciled to the fact that early retirement cannot be contemplated. Their million-selling Best Of album last year and the recycled Sit Down did not provide any easy answers but it did restore the band's morale and enabled them to deliver a finely packaged set of live dates. *Millionaires*, if nothing else, is a declaration of their hard won social status.

Like their other Mancunian counterparts New Order, James' strength, despite the tag of being an album band, came from great three-minute pop epics - their last true classic, *She's A Star* from 1997's *Whiplash* album was cruelly underrated. *Millionaires* carries on that tradition.

Reunited with Eno, 1993's *Laid* producer, *Millionaires* fires off with a battery charge of single material: *I Know What I'm Here For*, *Just Like Fred Astaire* (actual singles) and then *Shooting My Mouth Off* and *We're Going To Miss You*, which are the likely candidates for future release. The latter is a strange concoction of dark brooding mantras and football chants - "Singing, we're going to miss you when you're gone". Expansive, infectious and completely wonderful. The band tread a little flat-footed elsewhere, but this is always a possibility with an album starting off on such a good foot. Someone's Got It In For Me, a lo-fi duet with Faithless' Jamie Cato, the bouncy *Afro Lover* and the melancholic *Vervacious* with Sinead O'Connor guesting, are worth savouring.

*Millionaires* represents for James something of a new momentum and is certainly their most rounded album since *Laid*. With luck it will make the world sit up at last



## Birthday Party *Live 1981 - 82*

Big Jesus Trash Can, Release the Bats, Dead Joe, Six inch Gold Blade. The

*Birthday Party* was never a humorous or light-hearted prospect but the intensity and aggression of the Aussie band's mostly violent, angry and misogynistic tracks, were very much awe-inspiring.

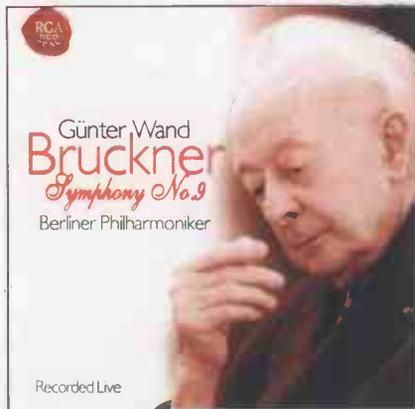
The 17 tracks paraded on this, their first official album release since they split in 1983, will make even Marilyn Manson quake in his high heel boots. Recorded in Germany, Greece and London, they show a band consumed by self-destruction and ire. Fronted by a very disturbed young Nick Cave, in the throes of a nasty junk habit, the *Birthday Party* pointed punk in new directions. With the clever songwriting talents of Cave, the guitar guile of Mick Harvey and Rowland S Howard, (both fully fledged members of Nick Cave's later reincarnation, *The Bad Seeds*), and the madness of bassist Tracy Pew, who once overdosed before he reached the stage, at their best, as often found here, they were awesome.

Tracks like *She's Hit*, a chilling ramble, blotched with haunting guitar, and *Six Inch Gold Blade* "I stuck a six inch gold blade in the head of a girl" echo coldly and clearly the very apparent misogynistic feelings that have marked Nick Cave's career. There is little humour here, and it can get particularly heavy and gloomy. This is not uncommon with juvenilia of any description - somehow you just can't believe that things'll get better! *Take Blast Off!* and *(Sometimes) Pleasure Heads Must Burn*; they are little more than walls of noise, and verging on the insane. But for each of the veritable stinkers there is a trio of fine tracks here. *Nick the Stripper*, with its perverse, grinding rhythm; is some sort of classic. As is opening track *Junkyard*, about the king of a decaying regime.

All-in-all it's a must for anyone with a passion for punk and youth revolt. And if you thought Nick Cave is that nice dark haired Antipodean, who duets with Kylie and PJ, then it will be an eye opener to hear this. However, be prepared. This classic slice of history is 74 minutes of mind-numbingly screwed up sounds and sentiment. *Release the Bats*.

# classical

by Stephen Priest



**Bruckner**  
*Symphony No. 9*  
**Berlin Philharmonic**  
**Orchestra / Günter Wand**

It's no real surprise that Günter Wand is such an extraordinary interpreter of Bruckner's work. Bruckner was generally acknowledged as a modest and somewhat 'simple' fellow who managed to pen music of enormous scale and emotional depth. Likewise, Wand is a small, visually un-dynamic man of eighty-seven years but manages to pull out something from these vast sounds that others fail to even comprehend. He is consequently now acknowledged as perhaps the greatest living 'Brucknerian'.

After a Bruckner cycle with his NDR Symphony Orchestra, the voice of the esteemed Berlin Philharmonic called. Karajan was undoubtedly a great Bruckner interpreter and hence this is a great Bruckner Orchestra. The unfinished Ninth ends with the twenty-five minute Adagio, surely Bruckner's most intense music, preceded by a devilish, hard scherzo and the monumental, mysterious first movement.

Few conductor's can conjure up the right amount of misterioso in the Ninth's movement - one that strangely springs to mind is Bernstein's only foray into recorded Bruckner with the VPO. Wand succeed's with aplomb; the opening tremolo hovers excitingly between audible and inaudible! This initial sense of unresolved tension continues throughout the first movement until its final bars. With its sensible restraint of tempo and pacing, the glorious lead into the first climax is per-

fectly measured - so many conductors either rush this passage or do the opposite and put in an overwrought and out of place rallentando. The fact that Wand measures this and, indeed, the whole of the symphony with stealth and stature is one of the keys to his reading of the music.

The scherzo rasps along at a fair lick, emphasising the vast differences in dynamics and mood that are the crux of this movement. The opening unison string theme of the last movement shows up both the intense, singing tone that this orchestra can produce and the sheer intensity of the notes themselves. Similar to the opening's of Mahler's last movement of the Ninth and the first of the Tenth, you know exactly where you are emotionally. The writing is somewhat alien territory to Bruckner, and one that almost ventures into atonality. A vast song of farewell into the unknown, spiritually and musically; a fourth movement would have seemed almost superfluous.

This is one music's great symphonic works played by one of the world's great orchestras by a conductor who lives this music like few now alive. Need I say more? SP

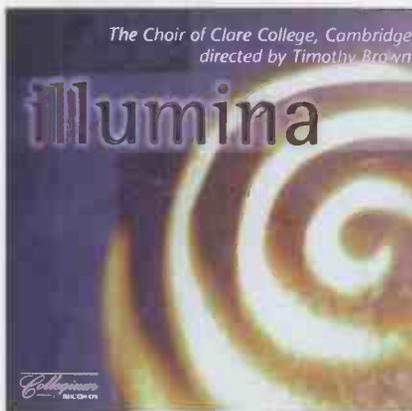
recordings include two quite wonderful collections of unaccompanied English secular and sacred music by the Cambridge Singers, surely one of the finest mixed voice chambers choirs in existence. These Illumina are performed by the Choir of Clare College, who have been a mixed voice (male and female) choir since 1971 (although the college was founded in 1326!) - very unusual in an Oxbridge collegiate choir.

The choral pieces included here were all chosen for their connexion with the theme of light (hence the title) - a potent symbol throughout the history of all religions. The vast selection, ranges from the pure and mystic plainsong of Abbess Hildegard of Bingen to Ligeti's creepy Lux Æterna. We also travel far and wide, visiting France, Germany, Russia, Hungary, Italy, England and even Finland.

This is a young choir and in some of the purer-sounding pieces, such as the Ligeti it works very well. In others, you feel that the support which more mature male voices bring would benefit. Rachmaninov's wondrous Nunc Dimittis from his All-Night Vigil features 'help' from two extra basses, but although beautifully sung, the lower notes which are essential to this particular sound lack a bit of body - especially the closing bass line descending to the bottom B flat.

One highlight is William Harris's anthem Bring Us, O Lord God. Often overlooked in favour of his Faire Is The Heaven, this piece has the same wealth of lush harmonies as its better known stable-mate. Tinged with Harris's unmistakable English melancholy, akin to that of Herbert Howells, it has what must be one of the most magical endings in choral music and is here sung sympathetically and with supreme control.

The Clare choir put their hearts and souls into these pieces and take well to the likes of Tallis, Byrd, Desprez and Palestrina. They falter slightly with richer Russian fare but throughout the tonality and balance is as spot on as you'd expect - essential for the semitonal clusters and the eerie detachment of Ligeti's ten-minute closing masterpiece. Very illuminating. SP (*Frank Blake is on holiday.*)



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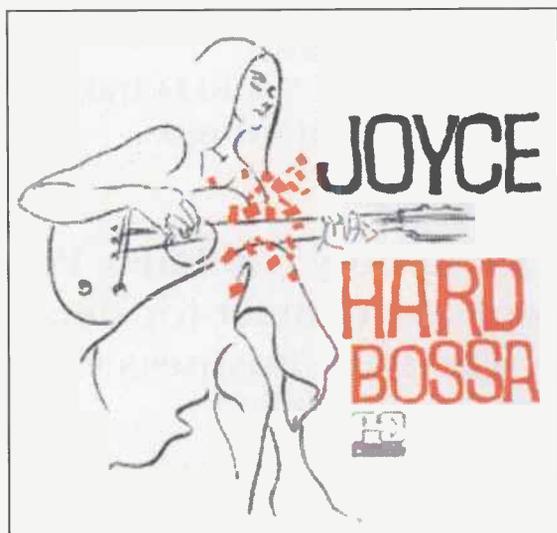
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# jazz

by Ian Nicolson

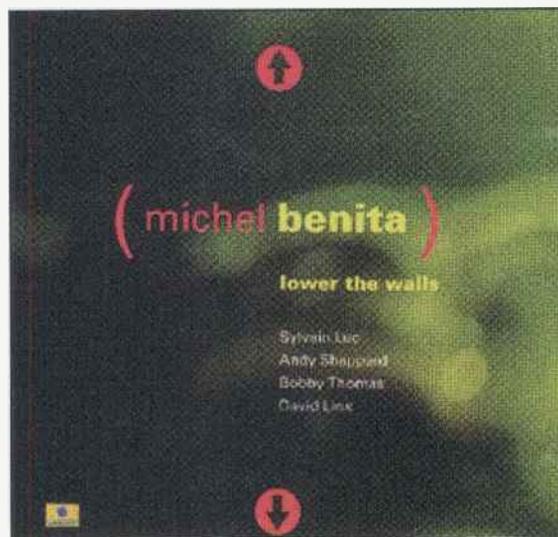


**JOYCE**  
*Hard Bossa*  
(FAROUT FARO 134CD)

Far Out founder Joe Davis has worn a groove across the Atlantic reinforcing the modern connexions between Brazilian and British musicians, as well as issuing twenty-odd albums from past life heroes like Marcos Valle, Celia Vaz and Azymuth, and a set of remix compilations that do justice to the originals. This is the first new Joyce album on FarOut, recorded with a European release firmly in mind. But that's because Joyce has spent the last few years or so touring this side of the Atlantic and catching up on how much her original samba stylings and distinctive, edgy, songs and singing are appreciated by European audiences. Yes, she sings in Portugese, but if the Japanese and the Italians can make the leap, so can we.

Although when there's as much of the African diaspora in Joyce's celebratory or bitter sweet choruses, familiarity isn't such a surprise. There's a potent echo of forceful work-song harmonies on Todos de Santos, while she sings a duet here with Vittor Santos's trombone on London Samba that conveys the same magic that Taj Mahal and the Howard Johnson Tuba ensemble brought to their cross-stitch of Bourbon Street and the Blues in the Seventies, or Ali Farka Toure and Ry Cooder conjured up this decade - a sense of universal connection across history and conflict and culture. But hey, you can still sip cocktails around the Dansette if you want to, or sashay down to the coffee shop humming these inimitable Brazilian melodies in your head if you want to.

People have been savouring Joyce's songs and singing for decades. Late last year - with total artistic control - she wrote, sang, played guitar on and produced the songs for Hard Bossa. Good call, Joe.



**MICHAEL BENITA**  
*Lower The Walls*  
(LABEL BLEU LBLC 6611)

I'm worried by the strength of my affection for this French recording. It may be to do with being hooked on music that reflects light glinting on summer water, or dancing with itself like gambolling cubs. Or it may be from suffering through one too many albums that succeed best at stripmining a single musical setting apallingly efficiently. Then again it could just be getting to hear Andy Sheppard's honeyed sax sharing the lead on a succession of stellar melodies with the fresh-faced and succinct Sylvain Luc's guitars. Or the global percussion of Bobby Thomas suffusing the amused, ironically sultry acoustic bass of leader Benita.

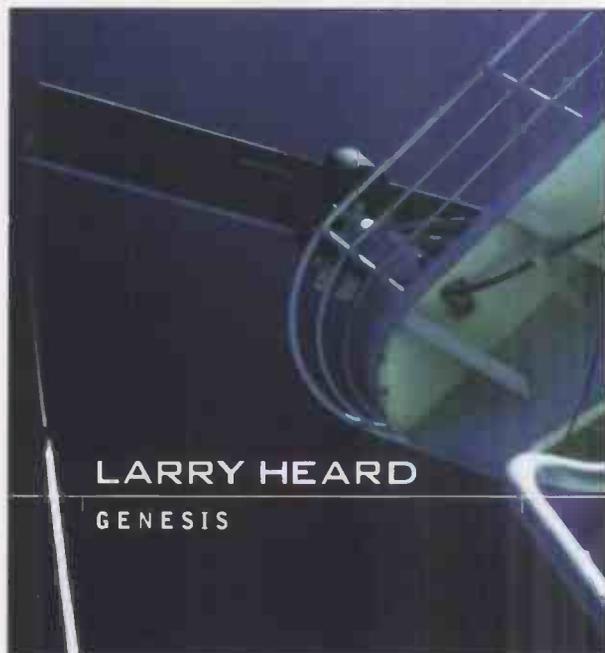
I could continue in this vein indefinitely. By now you may be wondering what limits can be placed on Jazz - is it the 'other' or worse the 'don't know' of music? How do you compare King Oliver with Ornette Coleman? What possible or even loosely probable connexion do you make between a musical tradition which owes its form to the work songs of the cotton fields with a style in which sophistication is not a later refinement, but the whole well-spring of its being?

Whatever, even if you can't usually deal with instrumental albums that forget a couple of times and dress up an almost-embarrassing but too-cute-to-cut tune with a wacky Smooth Jazz singer or the producer's mate, this is as neat a way to spend an hour going to the places music takes you as anything else I've heard this year. It's not in any style except alive, original and accessible and comes with warm spacious sound, pinpoint playing and and a louche, sleazy ambience that could tempt me into table-dancing. Or perhaps not - even a Jazz reviewer isn't a sad enough individual to go table dancing!

This kind of thing is going to give World Jazz Smooth a good name.

# dance & ambient

by Sara Davis



**Larry Heard**  
*Genesis*  
MECCA RECORDINGS

Heard is one of those artist-cum-producers who approaches a new album like an easel, mixing concept and expression, so his

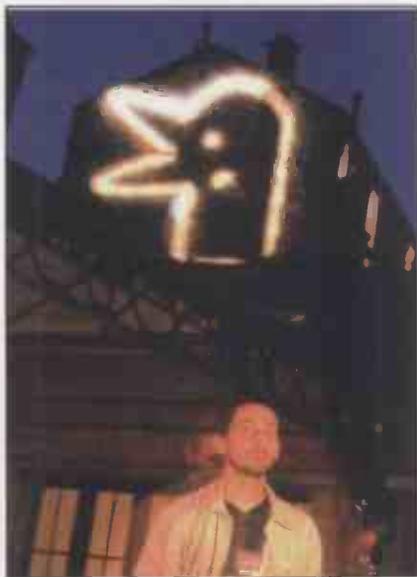
releases are always profound and well thought out. It's an extremely palatable combination that guarantees soulful and emotive tunes that grow with every listen. Like the last album, *Dance 2000* and the previous *Ice Castles* (reviewed here), *Genesis* is a futuristic soundscape that builds on Heard's Chicago House roots. A fine example is the cool classic house number *Missing You* - a blend of

soulful vocals fused with ambient smooch. *Comfort* is a second fine and sophisticated reworking of traditional soul elements coupled with a chilled-out vibe. Elsewhere the mood gets less formulaic, something which Heard puts down

to his "internal need... to conjure up little ditties that are simply personal experiments". *Lunar Gases*, for example, mixes retro-futuristic sounds with an 80s dance track - a case of experimentation that's also innovation.

Tracks such as *Interlaced Expressions* and *Kaleidoscopic Events* delve into the world of electronic jamming - and prove that a good tune runs deep in Heard's soul. Dexter Jackson fans should check out either of two collaborations spawned from late nights spent dabbling with textures and haunting melodies.

This is the kind of album that requires careful listening and full appreciation of the beautifully crafted ambient mood. It is generating rave reviews across the dance press so it seems at last Larry Heard is starting to get the credit he deserves for his talent and musicianship. This is a great introduction to a whole catalogue of laid-back grooves, listen then sleep.



**Mr Oizo**  
*Analog Worms Attack*  
F COMMUNICATIONS

Mr Oizo, the Flat Eric Levi's puppet-master returns with an album, believe it or not! Anyone who thought that Quentin Dupieux's four minutes of *Flat Beat* squelching was enough will be surprised to see a whole catalogue of farting noises featured within this 15 track selection. In fact there's so much, earth-shaking, bowel-loosening bass it leads one to think that Dupieux's next campaign should be for a toilet paper company rather than a jeans manufacturer.

The surprise here is that Mr Oizo isn't just a commercials director with a flukey pop-techno smash. While tracks like *Smoking Tape* and *One Minute Shakin'* sound just a little too similar to *Flat Beat* for comfort, its the hip-hop and funk influences that

make tracks like (strange title) *Inside The Kidney Machine* really stand out. The swinging *Analog Worms Attacks* takes the beefastic squelch one stage funkier and completely excels in comparison to the array of *Flat Beat* soundalikes.

Even if you don't invest in this album, you will be hearing a lot more from Flat Eric and Mr Oizo in the coming months. *Flat 551* is another of this album's tunes that's already destined for more commercials, this time on the internet and once again directed by Dupieux. Love him or loathe him, the new grooves of Mr Oizo are likely to take the worldwide web by storm this time - and there will be very little you can do to escape.

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# HI-FI WORLD

# Buying Guide

Our comprehensive new guide contains over 1000 hi-fi components, all tried and tested by Hi-Fi World's listening team. Backing up each one is our performance verdict to help you select the perfect upgrade or first purchase. Happy reading!

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## Loudspeakers £ Year Verdict

### Under £300

Acoustic Energy AE100	£200	Jan 96	Reasonably neutral but ultimately lacklustre. Control of treble and mid-range poor.
Audio Gem Opals	£240	Dec 97	Partner the Opals with warm ancillaries and you get an involving sound. Avoid bright amps and sources.
Aura LSB-627M	£230	Aug 98	Energetic, bold and highly detailed, the Aura is one to consider for the budget-conscious.
Aura LST-627	£299	Oct 98	Like Aura's matching stand mounters, the 627Ms are lucid and controlled. Treble is brightish.
B&W 601	£200	Jan 96	Unrestricted and clean sound with satisfying musicality. An engaging subtlety not common at the price.
B&W DM302	£130	Apr 96	Clear open and detailed sound but balance too forward and weak bass.
B&W DM602	£250	Nov 96	Excels with taut hard-hitting bass with dynamic, uncoloured midrange. Metal tweeter bleaches out the treble.
Boston CR6	£150	Sep 98	With simple music, the CR6s work well, but not quite as well as the best of the competition.
Castle Isis	£230	Jan 96	A lively little animal, well worth the money.
Celestion 12i	£119	Feb 98	The 12is' powerful, confident sound belies a rather poor measured performance.
Celestion Impact 25	£200	Jan 96	Big presentation but a rather distant quality. Could sound boomy and confined.
Celestion Impact 23	£299	Nov 96	Sterling performance in the bass with speed and control. Good midrange projection.
Charlo Hiper 1000	£299	Feb 99	Quality construction and sound produce a very capable 'speaker. Open treble and firm bass for the size.
Eltax Liberty 3+	£150	Jan 98	A lot of loudspeaker for the money. Punch and slam in the bass but sometimes thin in the treble.
Eltax Symphony 6	£240	Nov 96	Although bright, the Symphony 6s score for clarity and power. Bass is fast and accurate.
Gale 2i	£140	Feb 97	Smooth, balanced performers that do a good job on any genre. Free from the nasties that afflict many at the price.
Gale Mini Monitor	£50	Apr 97	Not the last word in midrange or bass clarity, but gives real hi-fi results for a paltry £50.
GLL ICT100	£170	Nov 95	For their size and price they offer some super qualities, especially stable imaging.
Heybrook Heylette	£270	Jun 98	A mini monitor with more precision and dynamism than the size and price tag would suggest.
Heybrook Optima	£259	Oct 98	Capable all-rounders, the Optimas combine smoothness, insight and control to great effect.
Heybrooks HB1 S3	£269	Nov 96	Excellent imaging with clear treble and midrange. Bass slightly dry and boxy but would suit a smaller room.
Jamo CS5 Actives	£200	Oct 98	In spite of a few colorations, the Jamos are fine examples of budget active operation.
JPW ML510	£130	Jan 98	With greater transparency and a bit more get-up-and-go, the 510s could be leaders of the budget pack.
Kef 60S	£200	May 96	The 60S is open and detailed but coloured too.
Kef Coda 7	£129	Apr 95	Rhythmic push and tuneful bass are the plus points of these small standmounts.
Kef Coda 8	£200	Jan 96	Breezy presence, good dynamics and a sense of fullness. Not the utmost in clarity, some box colouration.
Kef Coda 9	£299	Jul 96	Strong bass can get out of control, as can treble. This tends to overpower the midrange.
Kef Q15	£199	Feb 97	Impressive bass and a sweet clarity make the Q15s 'speakers that'll put a smile on any audiophile's face.
Kenwood LS90UK	£129	Jul 98	The LS90UKs have dry bass and limited tonal colour, but staging and imaging are superb.
Linn Sekrit	£298	Apr 96	Well-behaved and with a decent tonal quality.
Mission 700	£130	May 98	The 700s are easily outclassed by Mission's own superb 731 Pros at a £10 premium.
Mission 731	£129	Apr 95	An initially impressive, upfront sound but ultimately a little uninvolved.
Mission 731 Pro	£139	Jul 97	Music makers with a clean, punchy sound. Real value for money.
Mission 731i	£130	Nov 96	Mission's babies are a truly worthwhile improvement on the original 731s.
Mission 731LE	£150	Nov 95	Excellent sound puts the competitors in the shade. Well built and pretty cool
Mission 732i	£200	Aug 97	If you've got £200 with 'loudspeaker' written on it, then the 732i should be on your shopping list.
Mission 771	£170	Jul 98	Superb stand mounters of real refinement and musicality. A touch bass light.
Mission 772	£230	Apr 99	Civilised standmounters which lack nothing in control, finesse or transparency.
Monsoon MM-1000	£200	May 99	A novel multi-media two-satellites-and-sub which nevertheless demands to be taken quite seriously.
Mordaunt-Short MS20i	£200	Jan 96	Very tight bass and an all-round big sound. Some sharpness in the treble but assertive and clear.
Nad 801	£100	Jun 97	Impressive bass with midrange clarity are pluses. Prominent treble stops the 801 from challenging the best.
Paradigm Mini Monitors	£230	Oct 97	The Paradigms have a generally enjoyable sound but treble is sharp and midrange recessed.
QLN 122	£270	Jun 96	Solid bottom end will drive a large room well, but they're a bit bright too.
RDL RA Labs Mini Ref	£99	Jul 95	Engineering is not tip-top, but with a smooth system they will produce a clear and open, if bright, sound.
Revolver Purdey	£200	Jan 96	Rather small sound for a big cabinet. Absence of deep bass hard to forgive.
Rogers LS1	£149	Feb 96	Clear, bright and open but with weak bass. Best used close to or against a wall.
Rogers LS33	£250	Nov 96	Detailed and clear with a forward midrange. Could be a little rough on vocals; bass extension is limited.
System Audio 1005	£299	Aug 96	Excellent all-rounder that provides a real open window into almost every genre of music.
Tangent Monitor 11	£200	Nov 97	The Tangents' bass has attractive speed and impact, matched with smooth treble and open midband.
Tangent Monitor 2	£60	Jul 96	Good imaging as well as control. Tweets a bit too much but more than fine for the money.
Tannoy Mercury m1	£120	Jun 98	The best at the price and capable of embarrassing many more expensive 'speakers.
Tannoy Mercury m2	£140	May 97	For £140, you get a 'speaker with transparency and enjoyability unmatched at the price.
Tannoy Mercury m3	£240	Nov 97	Even overall balance and taut secure bass, if not the deepest ever. Slightly lightweight and uninvolved.
Tannoy R1	£199	Nov 98	Worth an audition if you need to balance a bright source and amp, but treble lacks clarity.
TDL NFM 1	£120	May 97	Bright treble is partially balanced by taut, well integrated bass, but outclassed by the competition.
TDL Nucleus 1	£60	Apr 97	Clean, incisive, detailed and revealing, especially in the bass.
W'dale Active Diamond	£180	Mar 99	Great value introduction to active. The sound is deep and powerful but could be a little coloured for some.
Wharfedale Valdsu 300	£150	Jul 96	Can work well if partnered to give weighty bass and smooth treble.

### £300-£799

B&W CDM1SE	£600	Apr 98	Tuneful and confident, these 'speakers are well suited to Pop and Dance music.
B&W DM305	£350	Mar 97	All the ingredients for listening fun are mixed into the DM305. Overall presentation could be more cohesive though.
B&W P4	£600	Mar 95	Good-looking solid 'speakers with great spirit and tenacity but with a dry treble. Not fans of classical music.
Blue Room Minipod	£400	Jan 97	Arresting style allied to an engaging sound makes the Minipods attractive. Best with smooth amps and source.
Carlsson OA 50.2	£585	Dec 98	Acoustic music gets nicely. More artificial pieces sometimes don't work so well.
Castle Avon	£699	Dec 96	Taut, dry bass and lucid midrange but need matching to warm ancillaries to avoid sounding bright.

Prices shown are those at the time of review



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Blue Room Mini Pod.

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## Loudspeakers £ Year Verdict

### £300-£799

Castle Harlech	£799	Aug 96	Bass power and extension will impress but overall sound is uneven and rather sterile.
Castle Kendal	£450	Mar 98	The Kendals have great clarity but need coupling to warm ancillaries.
Castle Severn II	£579	Jul 98	Apart from some hardness in the tweeters, the Severn 2s are accomplished all-rounders.
Chario Hiper 1	£399	May 95	Music makers through and through with a great feel for rhythm and dynamics.
Chario Lynx	£549	Apr 99	The Lynxes are superbly built but their rising bass and treble suit home cinema more than hi-fi.
Dali 450	£700	Feb 96	A powerful and rich sound from these competitively priced floorstanders makes them worth a recommendation.
Epos ES12	£495	Oct 96	Strong, punchy bass allied to detailed and articulate midrange and treble.
Heybrook Heylios	£339	Mar 97	The Heylios stand out for their bass depth, dynamics and sound staging. Overall balance prefers Classical to Rock.
Heybrook Heylo	£389	Oct 95	Posses a neutral, fast and dry sound. A good match for soft sounding systems.
Jamo 307	£300	Apr 95	Delicate, detailed sound, albeit with rather imprecise imaging. Will work well on a bookshelf.
JPW ML910	£300	Nov 97	Notperfect but they make music fun. Quality, power and extension, the Milleniums are worth a listen.
JPW Ruby 2	£395	Oct 98	Once allied to warm electronics, the Ruby 2s mix insight with plenty of involvement.
Kef LS3/5A	£599	Jul 95	Partnered with the Rogers AB1, this is a substantial marriage.
Kef Q35	£350	Nov 97	Very accomplished midrange and treble but the dry in the bass. For Rock fans the upper bass speed is appealing.
Kef Q55	£499	Aug 97	The Q55s look rather expensive at £500 with their 'boom and tizz' presentation.
Kef RDM1	£499	Oct 97	The RDM1s soundstage well thanks to their Uni-Q drivers. Can be uninvolved because of a lack of scale and Impact.
Linn Tukan	£389	Dec 95	Highly musical standmounters that give similarly priced floorstanders a great deal to worry about.
Meridian A500	£750	May 95	Very polite and many will appreciate their civility. Deep powerful bass.
Mission 733	£300	Apr 95	Captivating floorstanders that bring music to life - what good hi-fi should do.
Mission 734	£430	Sep 95	Engineered for low price and showroom appeal rather than absolute sound quality.
Mission 751 Freedom	£350	Apr 97	Charming little stand-mounters with a sweet, warm, musical sound.
Mission 752 Freedom	£578	Jan 97	Dynamic, punchy, and musical yet refined like few at the price. Bass lacks a little depth.
Mission 774	£500	Feb 99	With the right ancillaries, the 774s have a clarity and lack of colouration still rare at the price.
Mordaunt-Short MS25i	£300	Nov 96	Sweet sounding metal dome tweeter although the dry bass and rather plasticky midrange work against it.
Musical Technology PM15	£474	Jan 99	Sophisticated, neutral sound and fine musicality put the PM15s near the head of the class.
Near 10M	£500	Jan 96	A thin and hard sound but precise with it!
Neat Critique II	£445	Jan 99	Deserving 'speakers with good looks and build. Can fall to shine with over-polite equipment.
NHT 1.3	£389	Aug 95	Very crisp sounding 'speakers best suited to smaller rooms.
Opera Prima	£495	Feb 99	The Primas offer a taste of the high-end at a sensible price. They are more fans of Classical than Rock though.
Ortofon ConCorde 6	£329	Oct 95	Good value floorstanders with clean enjoyable sound - not quite supersonic, though.
Polk PSW150	£500	Jul 97	The PSW150 adds depth to a system but can sound obvious at times.
Proac Tablette	£600	Aug 98	Amp-sensitive and slightly boxy in the lower treble, the Proacs are still highly musical.
Rel Q Bass	£350	May 96	Needs care in setting up but this subwoofer offers serious quality bass for not a lot of money.
REL Q100E	£500	Apr 98	Another capable sub from REL that boosts bass and improves sound staging.
Rogers AB 1	£499	Jul 95	When used with the Kef LS3/5a this sub delivers the goods, beyond a doubt.
Roksan RokOne	£595	Feb 97	Musically involving 'speakers that many will enjoy, but a little unrefined at times.
Sequence 400	£329	Apr 96	Good at orchestral scale but coloured in the midband.
Soundcraft Absolute 4P	£799	Oct 97	The Absolute 4Ps excel in all areas except for the rather bright, hard treble. Bass is exceptional.
Spendor 2030	£599	Jun 96	Smooth, focussed and coherent in their delivery with deep, taut bass extension. Not the most spacious sound.
Systemdek 165	£400	Feb 96	Dry and clean sound, but can become hard and confused when pushed.
Tannoy Precision P10	£300	May 98	Though very even in their performance, the P10s lack ultimate clarity and punch.
Tannoy Profile 633 plus	£300	Nov 96	Weighty bass and rhythmic detail work well on dance. Less satisfying with classical music. Firm imaging.
TDL RTL 4	£650	Feb 95	Easy going with plenty of detail and timbral richness. Better with classical fare.
TDL T-line 2	£550	Jan 97	Midrange and treble have good tonal colour, detail and speed. Bass is slow and blurred.
Technics SB-M300	£350	Nov 95	A great sound with solid bass from a compact and well priced 'speaker.
Technics SB-M500	£450	May 96	Clean, dry and taut with good imaging and sound staging. More neutral than Mission's 752s but less euphonic.
Triangle Comete TZXe	£475	Jan 95	Quite pleasant, inoffensive sound but others costing less can offer more.
Wharfedale Valdis 500	£300	Oct 95	Good for adding scale and power to a weak system or budget separates.



JPW Ruby 2.



Soundcraft Absolute 4P.

### £800-£1499

Audionote E	£1450	Mar 95	Big, bulky and ultra-sensitive with quick pace and a well balanced sound, but not without flaws.
Audiovector M1 Sig.	£1479	Aug 98	The M1 Sigs may be a little laid-back, but they have a pleasant and involving sound.
Audiovector M2	£1499	Jun 98	The M2s are marred by a boom 'n' tizz presentation that suits Heavy Metal but not much else.
B&W CDM7	£999	Feb 98	With warm ancillaries the CDM7s produce a weighty, open sound. Bass could be faster.
Castle Howard S2	£1099	Mar 96	Fantastically deep and tight bass but some treble sharpness requires careful matching.
Celestion A2	£1499	Jun 98	Focus is not a strength, but bass extension and even tonality are. Metal tweeter can be bright.
Chario Academy One	£1199	Dec 95	Musical realism and a great real-wood finish make these 'speakers enjoyable, if not perfect.
Diapason Karis	£1250	May 99	Small cabinet precludes the deepest bass, but a sweet little act for all that. Seriously imaging abilities.
Epos ES22	£1185	Jun 98	Aside from a slightly cool balance, the ES22s shine. Dynamics, bass depth and control are tops.
Event 20/20BAS	£829	Sep 98	Warm, detailed and well-endowed in the bass, the Events lack only a touch of overall control.
Harbeth DPM1 Active	£849	Sep 98	Now HHB's Circle Actives, these loudspeakers mix the best of pro and domestic to produce first-class results.
Harbeth HL Compact 7	£1329	Jun 96	Dry and analytical but truthful with it. A first class monitor ideally suited to acoustic or classical music.
Harbeth HL K6	£975	Dec 96	Clean, musical and classy - Harbeth have done themselves proud again!
KAR Torino	£895	Jan 97	The Torinos' stylish sound won't shame any system. That powerful bass does need space to breathe properly though.
Kef Reference 1	£995	May 95	Beautifully fluid and integrated mid band and treble but can be slow, with a little loss of bass control.
KEF Reference 2	£1499	Jan 95	Handles rock and classical with equal aplomb, with the ability to reproduce detail that flummoxes many other models.

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## Loudspeakers £ Year Verdict

### £800-£1499

Kelly KT3	£1199	Apr 98	The KT3s go very loud very easily but they don't possess the most even response.
Klipsch Heresy II	£1150	May 99	Horn and infinite-baffle hybrid with power to spare. Phasing and frequency accurate beyond belief.
KRK V8	£995	Sep 98	Ultra-detailed and revealing, the V8s are true pro more than domestic transducers.
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	£1200	May 99	Lightness of touch and clarity in trumps. Needs powerful amplification for 77dB/W/m. Not a valve 'speaker.
Mirage 890i	£1075	Oct 95	An easy going, open and natural sound makes the mirages an attractive proposition.
Mission 754 F5	£1299	Sep 96	Articulate and informative sound with fine imaging and tight, deep bass.
Mordaunt Short 860	£1450	Dec 95	Fast, tight and informative, but a poor tweeter casts a grey shadow.
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	£1199	Aug 95	An interesting, musical floorstander that's good value even at this price.
Origin Live Sovereign	£1225	Jun 98	The OLs have transparency and detail in considerable amounts. Bass can be loose though.
PT Ventricle	£896	Aug 95	Smooth and refined floorstanders that some listeners will find captivating.
QLN Signature	£1499	Mar 96	Super sound staging, openness and detail. Well worth seeking out.
REL Stadium 2	£995	Aug 95	Excellent bass performance means that this subwoofer is no toy.
Roksan Ojan 3	£1000	Jan 98	Unusual 'speakers with great rhythmic capabilities and bass. Could be more transparent.
Ruark Paladin	£1099	May 95	The Paladins possess a detailed and expansive soundstage but also a rather dry character
Spendor 2040	£899	Oct 96	The tweeter works well but a recessed midband and one-note bass are the Achilles heels.
Spendor FL8	£1275	Jun 98	The FL8s are warm, mellow performers which prefer Classical to Rock.
Tannoy D300	£1000	Apr 97	Impressive bass extension and control with precise imaging make the D300s a snip at £1000.
Totem Model 1 Sig.	£1250	Sep 97	Good but the move from standard to Signature has taken speed and punch out of the Model 1s
UKD Callas Gold	£995	Jun 96	A rich and open sound, extremely musical if not strictly accurate. Great bass extension for their size.
UKD Divina	£1390	Jun 95	Not the most neutral 'speakers but they are extremely smooth with an overall coherence to the sound.



Magneplaner MG12/QR.

### £1500-

Audiovector 6	£4600	Jun 95	If you have enough room and money the 6s are capable of a highly musical, involving performance.
BKS 107 MkII	£1500	Dec 98	The 107 Mk2s may look slim but they have a solid sound and are fabulously revealing.
Cadence ES2	£3500	Sep 95	Interesting design that incorporates an electrostatic tweeter. An impressive but inconsistent performer.
Carlsson 52.2	£1500	May 99	Unusual design which is placed back against a wall for optimum performance.
Celestion A3	£1800	May 97	The A3s are quite simply superb. All you'll need to enjoy them is a large enough listening room.
Epos ES25	£1505	May 95	An extremely coherent and focussed sound; these are true audiophile speakers. Captivating with classical music.
Harbeth HLS8	£1999	Mar 97	Glassy clarity, bright treble, with bass that comes alive when given welly. Expensive though.
Heybrook Octet	£1800	Jul 98	The Octets are smooth, laid-back floor standers. Lack speed and transparency.
Jamo Concert 11	£2000	Dec 97	A worthy bigger brother for the Concert 8s, with a fast, transparent and even sound.
Jamo Concert 8	£1500	Jun 97	The Concert 8s are superbly clean and transparent. Their nature will show up any source shortcomings.
JBL S2600	£3500	Jul 96	Smooth, detailed and spacious with scale, dynamics and imaging. Capable of producing a real performance.
Kef Reference 3	£2000	Nov 95	For superb reproduction within large rooms, the 3s are a force to be reckoned with.
Kef Reference 4	£3099	Oct 96	Superb bass and near-electrostatic soundstaging make these involving 'speakers a bargain.
Living Voice Auditorium	£1500	May 99	Their strengths suggest a Classical 'speaker but they suit electronic compositions better. Rich tone but loose bass.
Proac Studio 150	£1500	Mar 99	They may be musically engaging but the ProAc's brightness suits them best for smooth valve amplification.
Slate Audio Stormforce	£8000	Feb 99	The best home for a reflex-loaded Tannoy dual-concentric, but they don't come cheap!
Spendor SP7/1	£1970	Jan 95	Gorgeous looking. Listening becomes an enjoyable experience, full of surprises from subtleties.
Spendor SP9/1	£3400	Apr 96	One of the clearest and most expressive loudspeakers you'll ever find for a large room. Easy to drive, too.
Tannoy AMS8	£2702	Aug 96	Bold and powerful with solid bass, clearly focussed midrange and delicious treble. Well worth tracking down.
Tannoy D900	£3999	Sep 97	£4000 may be a lot to pay for a pair of 'speakers, but the Tannoys deliver to great effect in all areas.
Technics SB-M1000	£1500	Nov 96	Materially excellent value. Sound clean and extended but can lack involvement.
Thomas Transducers Brio	£4750	Feb 95	Capable of producing a captivating performance of lifelike proportions with a great air of naturalness.
Thomas Virtuoso Gold	£3395	May 98	Impressive horns that combine lightness of touch with power and clarity.



Jamo Concert 8.

## Integrated £ Year Verdict

### under £300

Alchemist Maxim	£299	Mar 96	Fluid and musical but upper bass is a little dry. Useful phono stage with but with a little silliance and ringing.
AMC 3025	£150	Nov 96	A lot for very little money - sweet sound and good build make the AMC 3025 a great starter amp.
AMC 3050A	£170	Feb 98	Offers plenty of power for the money but sound quality is not class leading.
Arcam Alpha 5 plus	£250	Oct 96	Good with efficient loudspeakers but generally needs more power and control.
Arcam Alpha One	£230	Jan 99	In a smooth system with a warmish bias the Alpha One makes a strong case for itself.
Aura VA80	£279	Apr 95	Excellent value for money and will get the best from any component. Needs a separate phono stage.
Aura VA80 SEx	£250	Mar 96	The Aura has a smooth, civilized sound with fine detail. Bass punch really rolls along. Good phono stage.
Cambridge A1 MkIII integ	£100	Jul 98	Involving and finely detailed, the Cambridge pushes forward the boundaries for inexpensive amps.
Denon PMA 250SE	£160	Feb 97	A mix of control, delicacy and detail allows it to excel with any music.
Denon PMA 425R	£230	Sep 96	Good drive, punch and an open soundstage, but suffers from confusion plus a thin midrange and treble.
Denon PMA 450SE	£280	Oct 96	Big and brutish but unfortunately bland with it. Something of a blast from the 1970s-80s past!
Harmon Kardon HK610	£180	Jun 95	Thorough-going down to earth liveliness. Bright but clean which gives appealing vivacity.
Harmon Kardon HK620	£280	Oct 95	Not quite a giant killer, the Harman is nevertheless a good solid budget buy.

Prices shown are those at the time of review

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## Integrated £ Year Verdict

### under £300

Musical Fidelity E11	£299	Feb 98	A very capable integrated with a smoothness and warmth predisposed to classical rather than rock.
NAD 304	£239	Apr 95	<b>Fine quality bass but rather lackadaisical as regards timing. Phono stage moderate. Needs careful matching.</b>
NAD 310	£130	Jan 95	Good detail and a spacious open sound gives acoustic music and the majority of rock superb clarity.
NAD C320	£200	Apr 99	<b>Younger sibling of the famous 3020 with many of its virtues to boot. Pre-eminently balanced and natural.</b>
Pioneer A103	£130	Mar 95	Luxuriant presentation doesn't compensate for the tendency to un-rhythmic effects. MM phono stage.
Pioneer A300X	£230	Apr 95	<b>Another highly capable all-rounder although a touch sterile sounding for some tastes.</b>
Pro-ject 7	£259	Apr 95	On a budget, the Pro-ject has strong merit, including an excellent phono stage. Not for all systems.
Rotel RA 970BX	£250	Oct 96	<b>Fresh sound with sharp attack. A slight midrange emphasis can make certain music sound rather forward.</b>
Rotel RA 931	£150	Dec 98	For the money there's no faulting such a gifted performer.
Sony TAF446E	£250	Aug 95	<b>bright clear and detailed, but needs a touch more refinement to prevail.</b>
Technics SU A700 mk3	£250	Jan 97	A smooth unassuming sound misses out on the subtlety which brings music to life.

### £300-£799

Alchemist Axlom	£300	Sep 95	<b>Musically rewarding; deserves serious audition. Great British hi-fi on a budget.</b>
AMC 3150A	£329	Nov 98	Not the most musical amp ever but good value. The tone controls and balance adjustment will appeal to some.
Arcam Alpha 6+	£350	Jan 96	<b>Full and smooth sound, unfortunately with loose bass.</b>
Arcam Alpha 9	£500	Dec 96	Excellent value. A detailed and open sound gives great atmosphere to all types of music
A. A. Puccini SE	£595	Dec 97	<b>All the main ingredients like rhythm and dynamics present and correct. Natural smoothness and transparency.</b>
Audio Analogue Puccini	£595	Sep 97	Excellent sound quality outstrips the competition at up to £1000.
Audiolab 8000A	£500	May 95	<b>Manages the rare feat of sounding powerful and lithe at the same time. Bass taut but not the last word.</b>
Audiolab 8000S	£700	Dec 97	Powerful hefty sound which doesn't blench when driving awkward loads.
Benchmark Royton SIA 1	£680	Aug 96	<b>Too thin and crisp which makes prolonged listening fatiguing.</b>
Cyrus 3	£500	Oct 96	Highly refined and detailed performance with a clear well-proportioned soundstage.
Cyrus Straight Line	£398	Nov 98	<b>A good, honest bit of kit with a fine musical sound and no glaring vices.</b>
Densen Beat	£650	Dec 97	If a musical adrenaline rush is what you seek, fine. Listening in bulk, rather clinical and cold sounding.
Edmund ESI 10	£400	Apr 99	<b>Solid build and a big sound make the ESI 10 worthy of audition. Not perhaps the transparent at the price.</b>
Holli Audis	£750	Jun 98	Powerful and refreshingly pure; a sound investment.
Kenwood KA-7090R	£400	Apr 98	<b>Excels with sound staging but lacks subtlety and tonal colour.</b>
LFD Mistral	£499	Jun 97	An extremely enjoyable, lucid little amplifier that really gets to the heart of the music.
Marantz PM-66 KI-S	£400	Nov 97	<b>An enjoyable and rhythmic sound but may be too lean for some bass-light 'speakers.</b>
Monrio MJ	£695	Jan 97	An engaging musical performance; sweet overall sound. Doesn't cope with difficult loads so well.
Moth 30 Integrated	£320	Jul 95	<b>A big open sound sound sets the Moth apart at this price. Low powered, though. Distinctly amateurish looks.</b>
Musical Fidelity X-A1	£480	Dec 98	Two boxes don't form a pre and power in the X-A1 but the result is nevertheless a winning combination.
Myryad T-40	£399	Nov 98	<b>Couple the Myryad with a warm system and enjoy. Possibly a little lightweight on the Reggae &amp; Rap side.</b>
Nad 317	£470	May 97	With 80 watts on tap, the NAD has power aplenty but is rather dynamically limited and ultimately uninviting.
Naim Nait	£500	May 95	<b>Rather monochromatic with midband emphasis and slightly dry bass. Good imaging but smallish soundstage.</b>
Orelle SA 100	£449	Jul 96	Clean, open, active sound. Smooth and detailed with good punch too. One of the best at the price.
Pioneer A-300R Precision	£400	Aug 97	<b>A bargain at £400 pure and simple. Outclasses the competition in every area.</b>
Pioneer A400X	£300	Oct 96	Complements all sorts of music with power and confidence. Outstanding value for money.
Quad 77	£595	Feb 95	<b>Although classically orientated, the Quad will rock too. Precise and stable imagery and fidelity to tonal values.</b>
Roksan Casplan	£695	Jun 97	Mixes the best of solid state and valve worlds (without valves!) to produce a seductive sound.
Rose Scion	£615	May 97	<b>Great packaging and super sound make the Scion a winner.</b>
Sonneteer Campion	£579	Jan 96	Highly detailed and smooth sound. Worth searching out.
Sony TA-FB920R	£300	Feb 99	<b>Partnered correctly to counterbalance its forwardness, the Sony offers a fast, rhythmic presentation.</b>
Teac ABX7R	£700	Jun 96	Big and powerful sound, but a little unsubtle with it.
Technics SE-A900 MkII	£300	Mar 99	<b>Nominally a separate pre and power, but the pre can't work alone. Exciting but unsubtle.</b>

### £800-

Audionote Soro Se	£1999	Mar 95	Needs the right loudspeaker but a good musical presentation is in there somewhere.
Copland CSA 14	£1099	Apr 96	<b>A sweet and subtle sound. Fine midrange; transparent and open with vocals.</b>
Densen DM 10	£1299	Jun 95	Dual mono construction gives strong stereo separation. Brutal resolution of detail but not the clearest ever.
Exposure Super XV	£800	Oct 95	<b>A stringy-sounding transistor amp for rock. Build and finish could be better and price lower.</b>
Gamma Rhythm	£2499	Jul 96	Partnered with sensible loudspeakers of good bass depth, the Rhythm is capable of impressive performance.
Lavardin IT	£3200	Apr 99	<b>Has clarity in spades and an extremely rare tonal purity. Outclasses many transistor alternatives with ease.</b>
McIntosh MA6800	£3735	Sep 95	A mighty confection of power, facilities and style, and it sounds good to boot.
Musical Fidelity A1001	£2499	Jun 98	<b>Awesome power and seismic bass. A very good all-rounder with super-clean sound.</b>
MVL Integral A2	£850	May 99	An excellent performer with any music. Adept at handling subtle details. Difficult to beat at the price.
Shearad Phase 2	£800	Apr 97	<b>Even-handed performer deals confidently with music regardless of genre. Not as smooth as the best.</b>
Sonic Fronteers Anthem	£1295	May 98	A characteristically competent and musical integrated. Prefers fairly efficient loudspeakers though.
Sonneteer Alabaster	£900	Oct 97	<b>Excellent high-end integrated with a real love of music and plenty of poke.</b>
Teac AB X10	£1000	Sep 95	Very strong all round performer with excellent build and finish. Verging on the expensive though.
Unison Res. Simply 845	£2950	Mar 98	<b>Allied to all the right 'speakers will handle all musical genres with smoothness and power.</b>

Prices shown are those at the time of review



Audio Analogue Puccini.



MVL A2+.

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## Pre-amps £ Year Verdict

### under £300

AMC 1100	£150	Mar 99	Tone controls cannot be defeated and the sum total is a little metallic but value in spades.
Creek OBH-11SE	£199	Apr 99	A very lucid, natural headphone amp which scores as highly on acoustic and Classical as it does on Rock.
Creek OBH-12	£200	Jul 98	Only poor cosmetics mar the Creek. Sonically it's a gem.
Moth 30 Passive	£149	Mar 99	Won't win prizes for best build but a flexible effort for a passive. Somewhat dry presentation overall.
Musical Fidelity X-Cans	£130	Mar 98	If you haven't yet experienced the world of quality headphone listening, the X-Cans is the way to start.
Musical Fidelity X-Pre	£200	Jan 98	A smooth, sweet and musical performer.
Project 7	£120	Mar 99	Easy-to-use stand-alone modern tone control with subtle effect. Rather a bargain.
Rotel RC-971	£259	Feb 95	Immensely enjoyable and listenable, a rare mixture of sophistication and fun.
Technics SU-C1000Mkl	£150	Mar 99	Five line-level inputs and tone controls make for a flexible unit. Partnered by the RB-971 power amp, very good value.
	£299	Apr 98	Needs slightly more taut bass and a less grainy midrange to bring it up with the best.

Prices shown are those at the time of review

### £300-£799

Audio Analogue Bellini	£475	Apr 98	Organic and transparent. Free from transistor hardness.
Aura CA200	£749	Mar 97	A smooth and sweet sound devoid of roughness.
Crimson CS610C	£440	Nov 98	The phono stage is the main area of weakness. Can sound a touch muddled at times.
Croft Epoch	£600	Jun 96	A fine sounding preamp, but the phono stage is weak in the bass.
Cyrus Pre	£650	Feb 96	Pre-amplifier has plenty of facilities, but sounds a little unexciting and 'conventional'.
Heybrook Signature II	£549	May 97	Impressive smoothness and tonal colour, transparent as well.
PM Audio Lab L1S	£650	Dec 95	This valve pre-amp is very good value indeed.
Rothwell Indus	£499	May 99	Passive pre of box-of-switches, whichever way you look at it the Indu is stylishly finished and well conceived.
Sumo Athena II	£767	May 96	More valve-like than transistor in sound; highly competent if not spectacular.
Talk Hurricane 1	£500	Jun 97	Flexible with a strong controlled sound, but won't suit all tastes.
Technics SU-C1000	£350	Feb 97	Good when mains powered, even better running on its batteries. One to consider at the price.
Thorens TTA2000	£550	Jul 95	Poor sound quality and engineering let this pre-amp down. Pricey too.
Unison Res. Feather 1	£795	Aug 98	Warm but still exciting, it is only let down by a slightly recessed midrange



Musical Fidelity X-Tone.

### £800-£1499

Audiolab 8000Q	£999	Jun 95	Highly recommended for its blend of operational sophistication, build and sound quality.
Etalon Preampii	£1095	Feb 98	Smooth, even and transparent. Well worth the outlay.
John Shearne Phase 6	£895	Sep 96	Matched with a smooth amp and speakers the Phase 6 is capable of a transparent and rewarding performance
Linn Wakonda	£900	Apr 98	In terms of musicality and involvement it falls short.
Meridian 502	£1295	Dec 96	Transparent, detailed sound with good tonal range and very natural presentation.
Musical Fid. Nu-Vista	£1200	Sep 98	A truly competent pre-amp whose high-end sound comes with a very reasonable price tag.
Naim NAC102	£999	Apr 97	This even-handed performer images well and deals confidently with music regardless of genre.
Quad 7741	£850	Jul 96	Bright and detailed, but phono stage is inadequate at this price.
TAG McLaren PA10	£850	Nov 98	Justifies its price with a very musical and revealing performance.
XTC Pre-1	£1000	Nov 96	This pre-amp is highly detailed and spacious.

### £1500

Audiovalve PPP30	£1995	Mar 95	A bright and lean approach to the valve sound.
Canary 601 Mkl	£1600	Apr 99	Very musical, very revealing. A credit to the valve tradition with considerable kick in reserve.
Chord CPA 1800	£1774	Mar 98	Has it all - detail, transparency, slam and rhythm. In a word excellent.
Final Music 5	£1500	Feb 99	Partner for the Final Music-6 power amp. Battery powered.
Focusrite Red 4	£2345	Feb 96	Smooth and detailed sound. Not as clinical as some professional amps can be.
Galactron Pre	£1630	Nov 95	Smooth, but dull balance makes it suitable for bright systems.
Marantz 7	£3500	Mar 97	Superb, combines delicacy and power, especially with a vinyl source.
Michel Orca	£1650	Oct 98	With its Panasonic pot, the Orca reaches new standards of transparency and involvement.
Unison Res. Mystery 2	£1750	May 98	Offers finesse, control and clarity for a very reasonable outlay.



Chord CPA-1800.

## Power amps £ Year Verdict

### under £800

AMC 2200	£150	Mar 99	Super value separate with first-rate sound staging. Midrange subtleties sometimes suffer but at this price...
Arcam 9P	£400	Dec 96	A detailed and open sound gives great atmosphere to all types of music.
Arcam Alpha 10P	£600	Jul 98	This power amp lags behind the best of the competition, and the build is flimsy.
Audio Analogue Donizetti	£575	Apr 98	As smart as an Armani suit, they sound powerful in a natural, organic manner
Aura PA100	£749	Mar 97	A smooth, sweet powerful sound free from the rough brightness that afflicts many solid-states.
Creek A43	£399	Mar 99	Shows what a skilled designer can do, even when hooked up with a passive pre. A very realistic approach.
Cyrus Power	£449	Feb 96	The Cyrus Power is simply impressive in all respects.
Linn LK100	£650	Apr 98	Well built, but judged purely on a musical basis they fall short.

## 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. outstrips the competition at up to £1,000". And the influential USA magazine Stereophile (Dec.98) praised its "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:

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## Power amps £ Year Verdict

### under £300

Linn LK240	£750	Aug 97	The LK240 plays tunes exceptionally well, tonal colour and image precision are not its fortes though.
Meridian 505	£795	Aug 97	Crisp, clear images are set in a broad spread between the 'speakers but the 505 lacks stage depth and grunt.
Monarchy SM-70	£595	Jan 99	The Monarchy is a smooth, warm amp most at home with 'speakers that are easily driveable.
Moth 30 Power	£249	Mar 99	Refined approach with the lighter acoustic music but lacking a little in overall clout.
Moth Stereo 60	£549	Dec 95	This power amp unfortunately suffers from sharp sounding treble and poor depth.
Musical Fidelity X-A50	£500	Jan 98	Very smooth, sweet and musical performers, not over-analytical but very involving.
Quad 77/67	£600	Jul 96	With good punch, speed and attack its not bad at all but can be a little uninspiring.
Rotel RB-971	£225	Mar 99	70 Watts a channel helps give lucid presentation with deep sound staging. Perhaps on the bright side.
Shearman Phase 3	£689	Apr 97	The Phase 3 possesses impressive clarity, detail and dynamics.
Talk Tornado 1	£500	Jun 97	A flexible power amp with a strong, controlled sound, but won't suit all tastes.
Technics SE-A1000	£400	Feb 97	Smooth, warm sound has plenty of grunt when needed and is very enjoyable to listen to.
Thorens TTP 2000	£500	Jul 95	Its best feature is the key on/off switch, otherwise its a case of poor sound quality and engineering.

### £800-£1499

Chameleon Ruby	£995	Jan 96	Well specified and powerful, but dry and short of life. Suits Rock on bass-heavy 'speakers.
Chord SPM 400	£1325	Mar 98	This amp has it all - detail, transparency, slam and rhythm. In a word, excellent.
Crimson CS630C	£800	Nov 98	These monoblocs have a tonal richness and bass speed rare amongst powerful amps.
Croft Series V	£800	Jun 96	Fast, clear and detailed sound will win friends in both the transistor and valve camps.
Delph Da Capo	£1469	May 95	Quality bass and a clear midband but the treble can be harsh at high volume.
DPA 200S	£1245	Jul 93	Serious audiophile product at an affordable price. Well constructed, pleasant to use and fine sounding.
Galactron Power	£1200	Nov 95	Smooth sound but dull balance make the Galactron suitable for bright systems.
HD Audio Duo	£1185	May 95	Not dissimilar to the Audiolab monoblocs, the sound has a sweet top and amazing clarity.
Heybrook Signature II	£1051	May 97	Not quite as transparent as it could be but impresses with its smoothness and tonal colour.
Meridian 557	£1400	Dec 96	Great control and dynamics allied to seductive smoothness. A rare combination of power and delicacy.
Musical Fidelity X-A200	£1000	Aug 98	Hugely powerful and controlled, the X-A200s are still superbly musical.
MVL Integral A2	£895	Nov 99	An excellent performer with any music. It is hard to imagine the A2 being beaten at the price.
Myrad MA120	£1000	Apr 96	The sound is a somewhat acquired taste and a little rough in places.
Omak Jewel One	£899	Jul 95	A lot of amplifier for the money. Big, warm, sweet sound places it ahead of most.
Quad 707	£800	Jul 97	The 707 embodies a rare blend of grace and power in its sleek grey casework.
Rothwell Rublcon	£949	May 99	Low on power at 8 watts but fairly musical for all that. Good resolution of detail and texture.
Sumo Polaris III	£898	May 96	More valve-like than transistor in sound; highly competent if not spectacular.
TAG McLaren 60P	£850	Nov 98	Fully justifies the cost with a very musical and revealing performance.
VRR Adur	£1495	Jun 95	Lovers of light piano-based fare and Baroque music will appreciate this amp's delicacy.

### £1500-

Audiovalve LC8	£1995	Mar 95	Eschews the traditional lavish tube sound for a brighter and leaner approach.
Canary 301	£3055	Nov 98	The 301 puts the 300B's traditional virtues to good use in a push-pull design that will drive most loudspeakers.
Cary 300B SE	£3975	Feb 95	Cary have a winning amplifier that is a prime example of how a 300B can sound.
Etalon Ampii	£2925	Feb 98	Very natural, substantial presentation with lots of power on tap.
Final Music 6	£1500	Feb 99	Battery powered amp puts convincing scale and three-dimensionality into suitably sensitive loudspeakers.
Focusrite Red 5	£2057	Feb 96	Powerful, smooth and detailed sound. Not as clinical as some professional amplifiers can be.
Gamma Aeons	£4999	Apr 97	Sound quality of these monoblocs is impressive but marred by a rather obvious hum. Build could be better.
Marantz 9	£8000	Mar 97	These monoblocs are superb, producing a beguiling performance of great control and verve.
Michell Alecto	£1989	Oct 98	The new Alecto is crisper, cleaner and more controlled than earlier incarnations.
Orchid RC750	£6600	Aug 96	A powerful grip on music, but articulate and detailed too. A rare combination.
Shearman Phase 1	£1999	Oct 94	Good sound quality and an impressive tonal balance.
Sugden Symetra	£1550	Oct 96	The Symetra monoblocs impress with their grip. They run hot and sound warm.
Tube Technology Genesis	£2599	Jun 94	Valve monoblocs that produce explosive bass, midrange as clear as a bell and shimmering treble.
Unison Res. Smart 300B	£4250	May 98	Powerful, neutral sounding amps thanks to their modified 300B valves, but a little expensive for the same reason.
Unison Res. Power 35	£1525	Aug 98	A great compromise between delicacy, power and practicality. Very musically satisfying, too.
Vadis S15	£2350	Jul 98	The S15's purity and clarity are impossible to beat for the money. Bass is not brilliant, but still better than most.
XTC POW-1	£2000	Nov 96	This power amplifier is smooth and seductive, although a little pricey.

## CD Players £ Year Verdict

### under £300

AMC CD8	£150	Oct 97	The CD8 is free from grain but can sound too polished at times.
Cambridge CD4SE	£200	Feb 98	Natural and very life-like, the CD4SE embarrasses many pricier players.
Denon DCD-425	£150	Apr 97	Crisp, up-beat player which is inconsistent in its overall presentation.
Denon DCD-835	£180	Feb 98	Rhythmically slick and dynamic, the Denon errs to the cool side of neutral.
Denon DCD-835	£280	Nov 98	Warm and smooth, the 835 is laid-back rather than in-your-face.
Grundig CD3	£240	Sep 94	Great for simple Jazz and Folk, but soft bass slows things down.
JVC XL-V230	£157	Jan 99	Slightly muddled in the bass, the '230 isn't the most rhythmic of players.

Prices shown are those at the time of review



Final Music-6.



Cambridge CD4SE.

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## CD Players £ Year Verdict

### under £300

Kenwood DP-3080/II	£180	Feb 98	One of the best budget all-rounders there is. A shade treble-heavy.
Kenwood DPF-3010	£180	Jan 99	A fine performer. Lacks only some of the spirit of its predecessors.
Marantz CD-63	£249	Jun 94	Upholds the Marantz tradition of lively CD players.
Marantz CD-67	£270	Nov 96	Fine vocal projection and treble. Bass is deep if not that light.
NAD 510	£200	Oct 95	Hard to criticise at the price, with a typically smooth, fluid NAD sound.
NAD 522	£170	Jan 99	Warm and smooth, this is a cultured player. Can be over-civilised at times.
Phillips CD721	£130	Feb 96	Not the most accurate machine, but holds its own at the price.
Pioneer PD-103	£140	Feb 95	Rolled-off treble limits detail. Light bass retains foot-tapping ability.
Quad 67	£7	May 93	One of the top players at the price with great speed and grip.
Rotel RCD-940BX	£230	Oct 94	Controlled and invigorating player albeit a touch sterile.
Teac CD-P3450SE	£200	May 97	Refuses to become flustered. Can lack emotion as a result, though.
Teac CD-P4500	£249	Nov 92	Like many of its contemporaries, the Teac is too smooth to shine.
Technics SL-PG490A	£100	Jan 99	In spite of a bias towards bass and treble, this machine remains a bargain.
Technics SL-PS570D	£200	Feb 98	Typical Technics' bright and bassy sound. Prefers Dance and Rock.
Yamaha CDX-480	£200	Mar 95	Mature, laid-back machine drops points for inferior timing and imaging.
Yamaha CDX-590	£230	Feb 98	Detailed, refined but not particularly engaging or exciting.
Yamaha CDX-593	£180	Jan 99	Lean and up-front, the Yamaha is involving on Rock but can sound rough.

Prices shown are those at the time of review

### £300-£799

AMC CDM7	£340	Jun 96	Very musical outfit which gains sweetness with optional valve output stage.
Arcam Alpha 7	£320	Jan 97	Superbly-designed, instinctively musical player destined for success.
Arcam Alpha 8SE	£599	Jun 98	The 8SE builds on the strengths of the standard 8 with HDCD filtering.
Arcam Alpha 9	£799	Dec 98	Apart from its tonal brightness, the Alpha 9 is a very capable machine.
Audio Analogue Paganini	£749	Apr 99	Effortless, wholly musical delivery. The Paganini does for CD replay what its stablemate Puccini does for amplification.
Audio Innovations Alto	£449	May 96	Grainless treble is detailed but the Alto misses that vital emotional spark.
Aura CD50	£450	Jul 93	High measured distortion mars the treble and bass is dry.
Creek CD43	£499	Oct 98	A competent player with a musicality that will seduce any music-lover.
Cyrus dAD 1.5	£398	May 99	Great detail and imaging with intimate music. Classical and Jazz suit the 1.5 best but Rock can sound harsh.
Cyrus dAD3	£598	Dec 96	Lacklustre with Classical, dramatic and lively on Dance and Rock.
Denon DCD-1550AR	£350	Jul 98	Clean and precise, the Denon lags only in warmth and openness.
Harman/Kardon HD730	£300	Aug 96	Strong on dynamics and drive, but lifeless treble can dampen music.
Linn Mimik	£798	Apr 95	Tonally hard but possesses many, if not all, of the Linn rhythmic strengths.
Marantz CD-63 KI-Sig.	£500	Sep 96	This is a rare player, greater than the sum of its parts.
Marantz CD-63SE	£350	May 95	Taken as a whole, the CD-63SE is one hell of a CD player. No digital nasties.
Myryad T20	£600	Dec 98	With its brightness balanced by warm ancillaries the T20 will win friends.
Orelli CD100e	£650	Mar 97	Clean and tidy on electronic music. Not so good with acoustic material.
Pioneer PD-S904	£400	Sep 96	Fluid midrange leads a dry bass and tonally-limited treble.
Rotel RCD-965BX Discrete	£375	Dec 94	Fast, clean sound verges on the clinical at times.
Rotel RCD-971	£350	Sep 98	Refinement is a plus point, but lack of vitality holds the Rotel back.
Rotel RCD-975	£450	Sep 96	Tuneful, pungent bass are the pros, flat sound staging and tone the cons.
Sony CDP-X3000ES	£500	Mar 98	Neutral, dynamic and stylish but not quite up with the best.
Sony CDP-XE900E	£300	Mar 97	In spite of fine sound staging and clarity, the Sony fails to involve.
Teac CD-5	£350	Jan 96	Clean and dry, the Teac is rather sterile compared to the competition.
Technics SL-PS840	£450	Sep 95	Not the last word in bass control. Midrange is more persuasive.
Thule CD100	£600	Apr 99	A very smooth and refined player with the added bonus of good detailing. Can lack rhythmic bite at times.
Trichord Genesis	£549	Sep 96	Warm and bassy, but extremely natural. Not the most consistent player.
Trichord Revelation	£799	May 97	When it's good, it's very good indeed. Can get confused on dense mixes.



Sony CDP-X3000ES.



Marantz CD-63 KI-S.

### £800-£1499

Audiolab 8000	£1000	Dec 96	Sweet treble and full midrange give the 8000CD a lucid sound.
Copland CDA 266	£1199	Feb 99	Perhaps lacks the last ounce of strength on Rock, nonetheless has winning all-round ability.
Symbol CDP12	£1279	Dec 97	Its warm, musical sound plus HDCD compatibility are a strong combination.
Cyrus dAD-7	£899	Jan 95	Up with the best at the money, the Cyrus simply sounds 'right'.
DPA Renaissance	£895	Jun 95	Breathtaking imagery and dynamics. Not strictly accurate, but who cares?
Harman/Kardon HD7725	£800	Jan 94	Construction is price-correct, but not the excessively relaxed sound.
Heybrook Signature	£989	Oct 97	The Heybrook loses out because of its rough treble and lack of clarity.
Holfi Xara	£950	May 96	It's not cheap but the Xara scores for firm bass and exciting presentation.
LFD Mistral	£999	Nov 97	The Mistral is outclassed in areas like pace and bass depth.
Marantz CD-17	£800	Mar 96	The CD-17 has a presentation which excels in musicality and lucidity.
Marantz CD-17 KI-S	£1300	Sep 97	The KI-S has a valve-like smoothness and clarity.
Meridian 506	£875	May 95	Characteristically dry Meridian balance which could do with more emotion.
Musical Fidelity X-Ray	£800	Feb 99	Bright, clear and well-built, the X-Ray's transparency can be hard on poor recordings.
Pink Triangle Numeral	£1099	Apr 98	This very natural one-box fully justifies its £1000 price tag.
Quad 77	£850	Nov 95	Competent, entertaining machine with neat styling and remote.
Roksan Caspian	£895	Aug 97	The Caspian is a gifted player well worth its asking price.
Sugden SDT-1	£850	Mar 93	A superb all-rounder with particularly convincing rhythms.
Teac VRDS-10SE	£850	Apr 96	Draws you into the music. Soundstaging fine but treble is a little bright.
Teac VRDS-25	£1300	Aug 96	Solid build doesn't make up for sound which lags in integration and detail.
XTC CDP-1	£1250	Dec 97	Rhythmically satisfying, but can sound hard in the wrong system.

## CD Players £ Year Verdict

### £1500-

Anthem CD1	£1600	Mar 98	Sweet sound and numerous features make the Anthem fine value for money.
Burmester 937	£5460	Sep 94	Amongst the best with its belt-drive transport.
McIntosh CDM-7009	£2635	Dec 95	Unmatched quality from CD at a high but fair price.
Meridian 508.24	£1995	Jul 98	The 508.24 is one of the top performers at its price.
Naim CD2	£1998	Apr 97	CD2 excites at the expense of subtlety. More at home in a Naim system.
Pink Triangle Litaural	£2099	Feb 98	One-box player with sound capable of mixing it with the best.
Teac CD-X1	£2300	Jun 92	You'll either love or hate this machine's great flair and confidence.



Roksan Caspian CD.

## Turntables £ Year Verdict

### Under £800

Clearaudio Solution	£750	Feb 99	If you seek powerful presentation with musicality over absolute finesse, this could be the answer.
Linn Basik	£400	Sep 94	Definitely a turntable for devotees of attack and strong bass lines. Not strong on imaging.
Michel Gyrodec SE	£775	Apr 99	Great sound, superb build and excellent upgradability make the 'spider' a wonder at the price.
Michell Mycro	£539	Jan 94	Silent and beautifully made, with transparent reproduction.
NAD 533	£200	Nov 94	Based on a Rega Planar 2. Both pleasant to use and look at with a mature sound, all for £200.
Pink Triangle Tarantella	£575	Oct 97	Simply the best at the money. Combines PT's customary transparency with real authority.

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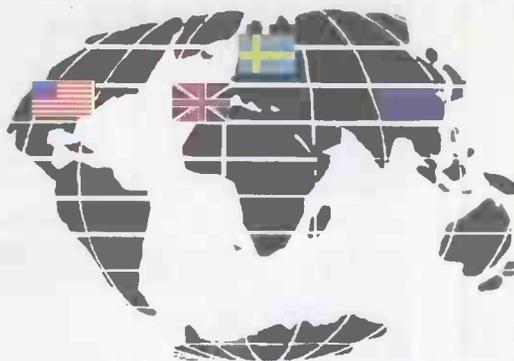


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Prices shown are those at the time of review

## Turntables £ Year Verdict

### Under £800

Model	Price	Year	Verdict
Project 1.2	£200	Jun 97	A bargain at £200 with its substantial and involving sound.
Project 6	£350	Dec 93	Involvement and rhythm are priorities. Highly recommended.
Project 6.1	£435	Sep 94	The 6.1 gives a very full, strong sound. A very exciting deck.
Systemdek 2X2	£500	Aug 96	Clear and precise sound through midrange and treble puts it up with more expensive rivals.
Systemdek IIX900	£415	Sep 94	Detailed sound stage and broad imaging with a good, even range of tonal colour.
Systemdek IIXE	£450	Jan 93	Combined with an SME 309 it achieves great results, with a massive sound stage.
Thorens TD166 Mk6	£405	Sep 94	Tonally smooth with a warm midrange, but a little too laid back.
Thorens TD180	£180	Feb 95	A good, basic budget bargain.
Thorens TD280 Mk4	£199	Jun 93	Superbly lucid and clear midrange, but lower reaches are a little lightweight.
Virtual Reality Reson rs1	£600	Nov 95	With fine detail resolution, transparency and a neutral balance the Reson rs1 represents super value.
VPI Junior	£500	Oct 97	The Junior is a very good deck indeed, with an assured and involving sound.

## Turntables £ Year Verdict

### £800-

Model	Price	Year	Verdict
Alphason Symphony	£1860	Nov 92	The Symphony has to be one of the best the British can offer. It's expensive, but a true sophisticate.
Michell Orbe	£1950	Apr 95	Fast and detailed with crisp sheer treble and clean, deep bass.
Opus 3 Continuo/Cantus	£900	Oct 95	Solid as a rock and almost as heavy, it's a satisfying performer, but not quite the best.
Origin Live Oasis-A	£950	Dec 98	Nice looks and a good sound, but can be bettered on price.
Origin Live Oasis-S	£2250	Oct 98	The Oasis-S is a cool, lean but very transparent performer thanks to battery power. Up against strong competition.
Pro-ject Perspective	£900	Aug 98	Aesthetically, the Perspective is a winner, but better sound can be had from cheaper decks.
PT Anniversary	£2390	Oct 96	With its battery supply and ultra-quiet DC motor, the Plink displays great accuracy and neutrality. A top-flight deck.
Roksan Xerxes X	£1295	Jan 97	An undoubted bargain and class leader in all areas with a precise, confident and well-balanced sound.
SME Model 20	£2500	Oct 92	This is a deck for those with a substantial record collection who demand the best. Exemplary sound.
Technics SL-1200 LTD	£1000	Apr 97	Looks expensive at £1000, but don't let that put you off the capable standard version.
Wilson Benesch	£1775	Jul 96	Gives a technically excellent rendition but fails to really communicate the emotion in music.
Wils. Benesch Full Circle	£2000	Mar 98	Offers clarity in abundance with a natural ease. Looks gorgeous too.

## Phono stages £ Year Verdict

### Under £500

Model	Price	Year	Verdict
Creek OBH-8SE/OBH-2	£160	Nov 97	One of the best MC phono stages on the market at the price
Creek OBH-9/OBH-1	£110	Nov 97	Smooth and truly musical, exceedingly worthy entry-level phono stage.
Densen DP Drive/DP-02	£350	Sep 97	A beautifully made, fine sounding device that looks great too.
EAR 834P	£340	Oct 94	Very fine phono stage with precise imagery and a bargain at the price.
Lehmann Black Cube	£395	Oct 98	Capable of involvement, neutrality and insight usually the preserve of stages three or four times the price.
LFD Mistrail	£299	Sep 97	The most lucid and musical budget phono stage around - a true audiophile bargain.
Musical Fidelity X-LP	£130	May 99	First-class inexpensive phono stage. MM and MC inputs catered for. Low on distortion, high on clarity, build legendary.
NAD PP1	£40	Sep 98	At this price the NAD is an accomplished all-rounder. Slowish bass will suit leaner systems though.
QED Discsaver	£35	Jan 97	A bargain. Beguilingly musical presentation, with more than enough detail and power for a mere £35.
Rotel RQ-970BX	£130	Nov 94	Combine with a good cheap line level integrated and it will show you how good vinyl can be.
Sonnetear Sedley MC/MM	£399	May 98	The Sedley combines transparency and fine dynamics with excellent rhythmic ability.

### £500-

Model	Price	Year	Verdict
Anthem Pre 1P	£899	Aug 98	Despite a sizeable price tag the Anthem offers a smooth, lucid sound and superb build quality.
Audio Innovations P2	£749	Feb 96	Fantastic bass and super insight make this one of the best phono stages around.
Audiolab 8000PPA	£800	Oct 94	Instruments can have a somewhat flat perspective, but excellent clarity
DPA DSP 200SD	£495	Oct 94	Could be too forceful for some, but with excellent detail and extremely powerful bass.
Kinshaw Perception	£525	Oct 94	Extremely impressive results, especially with MM cartridges.
Linn Linto	£850	Oct 97	Marries beautifully into the Linn family, but not too hot with other components.
Michell Iso	£528	Oct 94	Gives a thoroughly cohesive picture of a recording with a very tight and rhythmical bass.
Michell Iso HR	£850	May 93	Perhaps too good for some record collections. Extremely revealing.
Roksan Artaxerxes/DSS	£945	Oct 97	Doesn't worry about genre, it just gets on with the job of making music in an enjoyable way.
Sonic Frontiers Phono 1	£2000	Apr 98	Expensive, yes, overpriced, no. The Phono 1 is a superb all-round phono stage.
Unison Simply Phono	£495	Mar 96	Liquid sound with great dynamics, but a little hissy and muddled too. Beguiling, but not perfect.

## Cartridges £ Year Verdict

### Under £200

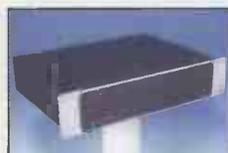
Model	Price	Year	Verdict
Clearaudio Alpha	£130	Apr 99	Tends to sound quite hard at the top but imaging and detail are good. Best in a warm system.
Denon DL103M	£110	Aug 97	First manufactured in 1963, it sounds mature and sure-footed rather than over the hill.
Denon DL110	£65	Mar 94	May be a little soft-natured for some. Splendid dynamics and an even tonal balance.
DNM Mica	£185	Feb 98	Better Goldring's 1042 without difficulty. MC quality from an MM.
Goldring 1042	£90	Jan 93	One of the best MMs at the price with strainless delivery.
Goldring 1012GX	£60	Jul 93	Great with Rock music, the 1012GX is the best value low-price MM.
Grado Prestige Silver	£119	Apr 97	Good tracking and inoffensive sound, but somehow lacks sparkle in any department.
Linn K9	£58	Sep 94	Rhythmic bite compensates for a lack of vibrancy in music (MM).
Ortofon 540	£100	Jan 93	Smooth operator and very good value for money (MM).
Ortofon MC15 Super II	£110	Mar 95	In the right system, can be masterful with its dry and accurate response.
Ortofon MC25E	£170	Sep 95	A considerable achievement that adds true verve a pizzazz to the MC15 Super II
Roksan Corus Black	£120	Jan 93	Light and dry presentation with good presentation (MM).
Slate Brazen MM	£185	Sep 97	If you like the V15 you'll love the Brazen. Works well with an SME 3009.

### £200-

Model	Price	Year	Verdict
Cartridge Man Music Maker	£549	Feb 99	Good price, high output and a winning musicality make this Moving Iron cartridge the one to beat.
DNM Lexa	£1300	Jan 99	A Goldring make-over that tracks well and sounds good. Pricey, though.
DNM Rica MM Cartridge	£255	Jun 98	This betters the Mica, has super-MM virtues.
Dynavector DV20X-H	£299	May 99	Delightfully musical sound makes the Dynavector a very strong contender in the budget MC stakes.
EMT HST6	£850	Oct 96	Solid bass and smooth, musical sound make this rare MC cartridge worth the money.
Goldring Excel VX	£495	May 97	Has fine midrange clarity, but is bettered in other areas by cheaper competitors.
Linn Arkiv	£1200	Dec 97	Linn fans will love it but it's up against strong competition.
Linn Klyde	£489	Jun 95	Sumptuous sounding cartridge that borders on the bass heavy but has a good feel for music.
Lyra Lydian	£649	Jun 95	Extremely smooth, civilised MC with no obvious weaknesses.
Ortofon Jubilee	£1250	Mar 99	Detailed, musical and sure-footed, the Jubilee goes a long way towards justifying its elevated price tag.
Ortofon MC25F	£225	Sep 95	Delightfully sweet, musical sound with added refinement on FL that takes some beating.
Ortofon MC30 Supreme	£450	Jun 95	Involving yet refined presentation but some could feel it's slightly coloured.
Ortofon Rohmann	£1000	Apr 96	A top quality MC with superb tonal quality and excellent imagery.
Shure V15VMR	£295	Mar 97	Warm, dynamic rendition of music with great detail and impact (MM).
Transfiguration Spirit	£1000	Jul 98	A balanced all-rounder that misses out only on the last ounce of detail and bass weight.
Van Den Hul MC10	£840	Jun 95	The MC10 is very hard to fault. A honey, pure and simple.
VDH Grasshopper IV	£3750	Dec 95	Allows music to flow with superb fluidity and reveal things which were previously unheard - at a price!



Pink Triangle Tarantella.



Sonic Frontiers Phono 1.



van den Hul Grasshopper.

## Tone arms £ Year Verdict

Hadcock GH 228 SE	£595	Dec 98	Construction won't worry SME but its sound quality will unsettle a lot of the competition.
Origin Live RB250/RB300	varies	Nov 97	These modified arms are a considerable improvement on the originals
SME 309	£689	Jan 93	Tight, neutral sound with good tonality, but lacks the IVs pace and precision.
SME IV	£828	Mar 92	Sexy chassis and staggering engineering along with potent performance earn it a place in audio history.

Prices shown are those at the time of review

## Tuners £ Year Verdict

### Under £300

AMC T7	£130	Jul 97	Although it has a tempting price, its sound quality is poor compared with its rivals.
Arcam Alpha 7	£230	Mar 97	An attractive, smooth sounding tuner that won't break the bank.
Cambridge T500	£180	Feb 99	The T500 is one of the most gifted tuners under £500; a very accomplished all-round performer.
Harman/Kardon TU 950	£200	Jul 96	Sound quality is generally impressive. Let down by a rather constricted sound stage, but still good value.
Kenwood KT-2080	£130	Feb 97	Smooth, even balance allows the KT-2080 to convince with whatever it's receiving. £130 well spent.
Marantz ST-57	£150	Oct 97	The ST-57 is a smooth, warm tuner but lacks a little clarity and transparency.
Mission Cyrus FM7	£299	Apr 94	Musical, communicative and extremely detailed and a steal at the price.
NAD 412	£190	Jun 96	A remarkably musical, natural sounding tuner. Unbeatable at the price, or even twice the price for that matter.
Onkyo T401	£160	May 94	A competent machine, but time has taken its toll on the sound quality.
Rega Radio	£230	Jan 95	Sounds on the whole more than its price, but in other respects it isn't especially competitive.
Rotel RT-930AX	£175	Aug 94	The RT-930AX is a glowing little bargain. real quality at a very realistic price.
Sony ST-SA3ES	£250	Apr 97	The Sony is worth every penny of its asking price. If you're a fan of radio this is one to go for.
Sony ST-SE700	£180	Aug 97	The ST-SE700 is one of the best at this price. LW reception is a welcome bonus.
Technics ST-GT-350L	£140	Jun 95	Not a bad buy at all and a very good fit for budget and mid-price systems.
Yamaha TX580 RDS	£200	Feb 95	If you want something for casual listening with superior aesthetics, this might be the one for you.



Hadcock 228 SE.

### £300+

Adcom GFT 555 .2	£399	May 93	Quite musical but does not rejuvenate the waves! Good solid performance but less than luxurious.
Burmester 931	£4347	Nov 94	This is not a cheap tuner, but its cheaper than buying a radio station, which is the only possible alternative.
Creek T43	£399	May 98	A great little tuner. This is the one in the price bracket.
Denon TU-S10	£400	Mar 98	A stylish, well-built tuner which has a detailed sound but needs careful partnering
Fanfare FT 1	£1350	Mar 95	Whether it's sweaty disco or symphony hall, the Fanfare comes up to scratch.
Kenwood KT-6050L	£300	Oct 95	A good value, excellent sounding rds tuner, but lacks full EON facilities
Linn Kremlin	£1645	Mar 92	Commendable basic performance but, considering the price there are limitations.
Magnum Dynalab FT101A	£749	Apr 92	Worth auditioning but bass rather dry and light.
Marantz ST-17	£600	May 99	Knock-out build quality and rich velvety sound. Poor-signal mute a bit too enthusiastic.
Meridian 504	£660	Mar 96	A clear, natural sound with good punch. Has strong rivals at the price, but acquits itself well.
Micromega Tuner	£700	Jul 95	An unusual design from Micromega that's well built but sonically unrewarding and expensive.
NAD 702	£330	Jul 94	Well worth auditioning, even if you've never previously considered a receiver.
Naim NAT 03	£499	Sep 93	Soft and pure, especially across the midband. Speech very well reproduced plus solid weighty bass.
Nakamichi ST3S	£350	Dec 94	Looks good, but the sound quality isn't really worth the asking price.
Pioneer F-504RDS	£300	Dec 98	One sole mark against the class-leading transparency is its slightly dry character.
Pioneer F-504RDS	£350	Nov 95	Well engineered and competent tuner, but a little uninspiring.
Rotel Michi RHT10	£895	Mar 94	This classy looking tuner can hold its head up high amongst the best tuners at the price.
Rotel RT-990BX	£500	Apr 95	The price of twenty concert tickets, and for that you can listen as if you were there. A bargain.
TAG McLaren T20	£1100	Mar 99	Extremely well built with a lucid if slightly dry sound. The only real drawback is the high price.
Thorens TRT-2000	£500	Dec 97	An otherwise competent tuner is let down by a rather processed character.



Rotel Michi Tuner.

## Cassette £ Year Verdict

### Under £300

Alwa AD-F580	£150	Apr 98	No Dolby S, but three heads and two capstans make the Alwa a bargain.
Denon DRM-550	£160	May 96	Good enough for the price and no worse than the competition.
Denon DRM-650S	£230	Aug 96	Top sound quality with ferric and chrome makes this deck a steal.
Grundig CF4	£250	Jan 95	Fair on pre-recordeds, OK when recording, but speed stability isn't great.
JVC TD-V662	£300	Sep 98	Only the lack of Dolby S conspires against the otherwise excellent JVC.
Kenwood KX-5080S	£200	Jan 97	Stable transport gives fine results on metal and chrome. Rough on ferrics.
Nad 613	£230	Jan 96	Decent playback and good recording when used carefully.
NAD 614	£270	Sep 95	Excellent electronics are let down by a low-grade transport.
Rotel RD-960BX	£230	Oct 95	A solid, competent machine which is reasonable value for money.
Sony TC-K311	£150	Dec 93	Auto-tuning is mediocre and the general results are unexceptional.
Sony TC-K490	£170	Jan 93	A mix of average heads and electronics doesn't make for happy taping.
Teac V-610	£100	Apr 97	The V-610's performance matches its price well, but audiophile it isn't.
Teac V-600	£150	Sep 94	Satisfactory for in-car recordings, but the low price shows.
Yamaha KX-580 SE	£250	Sep 97	The '580 lives up to its SE tag with a fine performance in all areas.

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Arcam Delta 270 CD Player* (WOW!) . . . . .	(799.00)	£299.00	Naim 82 Preamplifier (2YR warranty) . . . . .	(2290.00)	£1595.00
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Epos ES12 Speakers (Dark Cherry) . . . . .	(499.00)	£349.00	Pioneer 515 DVD Player (NEW) . . . . .	(399.00)	£329.00
Epos ES22 Speakers (Light Cherry) . . . . .	(1185.00)	£865.00	Pioneer 717 DVD Player (Gold) . . . . .	(550.00)	£449.00
Linn Numerik DAC S/H (1YR warranty) . . . . .	(1200.00)	£895.00	Pioneer A300R Precision Amp . . . . .	(399.00)	£295.00
Linn KeilIdh inc Stands (Rosenut) . . . . .	(985.00)	£689.00	Pioneer PDR04 CD Recorder New (WOW!) . . . . .	(449.00)	£299.00
Linn KeilIdh inc Stands (Blk) S/H . . . . .	(985.00)	£450.00	Roksan Attezza CD Player S/H . . . . .	(1390.00)	£599.00
Meridian 500/566 CD & DAC (WOW!) . . . . .	(2600.00)	£1495.00	Rega XEL Speakers (BLK) (WOW!) . . . . .	(1040.00)	£479.00
Mission 773 Spkrs (WOW!) . . . . .	(349.00)	£199.00	Rotel RCD 951 CD Player . . . . .	(300.00)	£239.00
Quad 606 Power Amp S/H . . . . .	(750.00)	£459.00	Tannoy P10 Speakers (WOW!) . . . . .	(199.00)	£99.00

## Cassette £ Year Verdict

### £300-

Model	Price	Date	Verdict
Alwa AD-S950	£300	Feb 95	Vice-free playback is mirrored by impressive recording.
Denon DRS-810	£300	Jan 92	On the right tapes, the Denon repays with delightful sound quality.
JVC TD-V1010	£400	Sep 92	Disappointing on replay but recording is another kettle of fish altogether.
Kenwood KX-7060S	£330	Dec 94	Convincing all-rounder except for heavy-handed noise reduction.
Nakamichi 1.5	£500	Jan 92	The Cassette Deck 1.5 has no rivals in its ability to recreate a realistic performance.
Nakamichi DR-1	£780	Jun 93	Not perfect but as close as you can get for the money.
Nakamichi DR-3	£300	Mar 93	Unfortunately keeping the price down keeps performance below Nak's norm.
Onkyo TA250	£350	Oct 94	Top transport but the electronics aren't on a par.
Pioneer CT-95	£1000	Mar 97	On chrome and ferric, the '95 is smooth and natural. Not so good with metals.
Pion'r CT-S550S Precision	£340	Feb 99	Three heads, ease of use and high quality make the Dolby S equipped Precision a strong contender
Pioneer CT-S740S	£430	Jun 96	Complex but superb in every important area.
Sony TC-K611S	£330	Feb 94	Muffled on pre-recordeds but pulls out all the stops on recordings.
Teac V-6030S	£550	Nov 97	Solid build and solid sounds. Top-notch at the price.
Teac V-8030S	£650	Aug 95	One of the highest quality Dolby S decks available.
Technics RS-AZ7	£300	Jul 96	Excellent bass but mid and treble lack dynamics. Auto-tunes poorly on metal.

## DVD £ Year Verdict

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

## Minidisc £ Year Verdict

Model	Price	Date	Verdict
Denon DMD-1000	£300	Sep 98	With its uncoloured and natural approach, the Denon is digital done right.
Goodmans Delta CMD	£199	Apr 99	Well-tailored CD/MD pairing and a doddle to use. Sound quality is spot on for the price.
JVC XM-228	£230	Sep 99	Well-built recorder. Good but not exceptional as Minidisc improves generally.
Kenwood DMF 9020	£500	Aug 99	An excellent tool for home recording; combines convenience, superb sound and a fair price.
Kenwood DM-7090	£500	Apr 97	If your heart was set on a Nakamichi cassette, have a listen to the Kenwood instead!
Kenwood DM-9090	£500	Jan 98	One of the best MD machines to date but CDR has the sonic edge.
Kenwood DM-5090	£330	Feb 99	Analogue recordings are especially good. Lack of digital recording level is a small setback.
Kenwood DMC-G7R	£330	Mar 98	This portable offers fair performance on the move but isn't the last word in sound quality.
Sharp 722 portable	£230	Aug 99	Flash looks with solid build. First-class portable with domestic potential, but it isn't cheap.
Sony MDS JE500 MD	£300	Feb 97	Impressive sound and unmatched convenience make an excellent buy.

## Headphones £ Year Verdict

Model	Price	Date	Verdict
Ergo Model 2	£140	Mar 99	Wonderfully lucid and transparent panel-like sound.
Jecklin Float 2	£100	Mar 99	Clarity and openness are their traits, rather than slamming bass, but still good value.
Sennheiser HD-580	£200	Nov 98	In the company of a smooth, warm system the 580s can shine.
Sennheiser HE60/V70	£1000	Feb 95	Electrostatic that set a class standard and can put a case for chucking out your power amp and speakers.
Vivanco FMH-6800	£80	May 98	Have a lot of potential but basic operating problems have to be cleaned up first.
Vivanco SR850	£50	Nov 98	Excitement that is rarely heard in headphones, but have a little trouble with heavy orchestral loads.

## CD Transports £ Year Verdict

Model	Price	Date	Verdict
Audiolab 8000 CDM	£1249	Aug 94	Distinguished by a wide array of facilities, thoughtfully designed and high quality.
Cyrus Disc Master	£1800	Jul 94	Smooth and cohesive. The Disc Master looks good and comes with the Dac Master within the price.
DPA Enlightenment	£695	Mar 95	Solid and lifelike sound with rock music and full bodied on Classical.
Kenwood DP-X9010	£530	Feb 92	Superb build for the money and a very musical sound. Benefits greatly from clocking.
Micromega Duo	£3435	Apr 93	Excellent build quality and a sound quality to match.
Monarchy DT-40A	£1595	Jun 94	Isn't cheap but has a solid dependable sound with a big, powerful presentation.
Parasound C/BD-2000	£1695	Jun 97	The belt drive is an interesting idea but the Parasound is bettered by cheaper transports.
PT Cardinal	£1440	Feb 95	Heart-stopping speed and impact contribute to what is an exceptionally good machine.
Rotel RDD-980	£450	Jul 96	Good, clean dynamic sound with a neutral and pure midrange tone.

Prices shown are those at the time of review



Panasonic DVD.



Sharp 722 portable.



Sonix Frontiers 3.

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Naim Flatcap Power Supply	£360.00
Naim NAP 180 Power	£1122.00
Naim NAP 250 Power	£1755.00
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Naim Nat 02 Tuner	£1165.00
Naim NAT 01 Tuner	£1830.00

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## CD Transports £ Year Verdict

Sonic Frontiers 3	£6999	Sep 98	A handsome machine both sonically and aesthetically. We love the camera aperture-style loading system.
Sonic Frontiers SFT-1	£2295	Aug 96	Top flight machine with an easy, musical and enjoyable sound, for those that can afford it.
Teac P-30	£2500	Jun 97	Costs a lot of money and sounds nothing short of superb.
Teac VRDS T1	£499	Feb 95	Enjoyable player with good insight. Good finish and keen pricing make it a thoroughly good buy.
Thorens TCD 2000	£900	Jun 96	A soft and warm sound will please vinyl lovers, but it's not the last word in detail.
XTC CDT1	£1200	Apr 96	A warm and musical sound with a taste of high-end refinement and detail.

Prices shown are those at the time of review

## CD Convertors £ Year Verdict

Alchemist TS-D-1	£300	Jan 99	Smooth, natural and relaxed on the ear, highly persuasive with acoustic material. A bit soft on Rock and Dance.
Arcam BB500	£750	Aug 97	Smooth and accurate treble and easy-going rhythm. Measured and engaging; good value too.
Audiolab 8000DAC	£900	Aug 97	Treble roll-off serves to remove some of the music's sparkle; lags behind the group leaders somewhat.
Cambridge Dacmagic	£150	Jun 95	Instant upgrade for a budget player but out of its depth with in a properly designed hi-fi CD player.
Chord DSC 900 DAC	£1700	Dec 98	The Chord combines smooth composure with musicality and transparency. Fort Knox build and priced to match.
Creek OBH-14	£239	Jun 99	Combined DAC and passive pre-amp; at the money there is no competition.
DPA Enlighten dac	£795	Mar 95	Powerful, taut bass and remarkably solid higher frequencies. A nice touch with acoustic music especially.
DPA Enlightenment	£825	Aug 97	An engrossing listen with good manners to boot. Never uninvolved or lacklustre, plays with realism.
DPA Little Bit 3	£300	Nov 95	Don't be misled by the name - it's the budget convertor to have. Impossible to criticise for the money.
DPA SX512 DAC	£8000	Jun 98	A real smoothie for high-end conversion. Given the right transport, an outstanding sound is on the cards.
Marston Silhouette/PSU	£895	Aug 97	If detail is high on your list of priorities, with a more forceful, hard-edged presentation, this looks like a very good bet.
Midiman Flying Calf	£109	Feb 99	A great little DAC which simply can't be beaten at the price. A bargain in all areas.
Midiman Flying Cow	£300	Jun 98	First-class as a DAC; doubles as an ADC for archiving to CDR - great value.
Monarchy Audio Delux 1B	£595	Aug 97	Never offensive; its multi-bit convertor packs a mighty bass punch. Useful analogue volume control.
Monarchy Delux 18	£795	May 95	Delicate brightness does a lot to open out music and create a sense of space.
Musical Fidelity X-24K	£300	Jan 99	Crisp, detailed and dynamic, the MF is a genuine music maker, if a touch hard and bright at times.
Musical Fidelity X-DAC	£300	Nov 97	Outstanding value for money. Excellent sound in the usual attractively styled package.
Orelle DA188	£399	Jun 95	Nicely built using quality components, with a lively sound. Solid bass, tidy midrange and crisp treble.
Pink Triangle Da Capo	£1400	Feb 95	Old hand at the game. One of the first HDCD-compatible convertors still a fine piece of gear.
Pros Audio	£699	Nov 95	A fine musical performance makes this idiosyncratic CD convertor worth searching out.
RDP 980	£450	Jul 96	An affordable route into two-box players. Good, clean dynamic sound with a neutral and pure mid-range tone.
Sonic Frontiers DAC kit	£240	Jan 95	Easy and fun to build, competitively priced and delivers fine sonic results.
Son. Front. Processor 3	£7000	Sep 98	An awful lot of money - use it forever. Quality which can outlive any amount of cheaper purchases.
Sonic Frontiers Transdac	£699	Jul 95	The transdac has a smooth and focussed sound, but partnered with the Ultra Jitterbug looks expensive.
Thorens TDA2000	£700	Jun 96	Partnered with the TCD 2000, produces a sound that is certainly focussed, de-tailed and spacious.
XTC Dac	£1200	Apr 96	A taste of the elegantly smooth, slightly laid-back sound - the epitome of American good taste.



Midiman Flying Calf.

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The Rega Planar 3 with RB300 arm

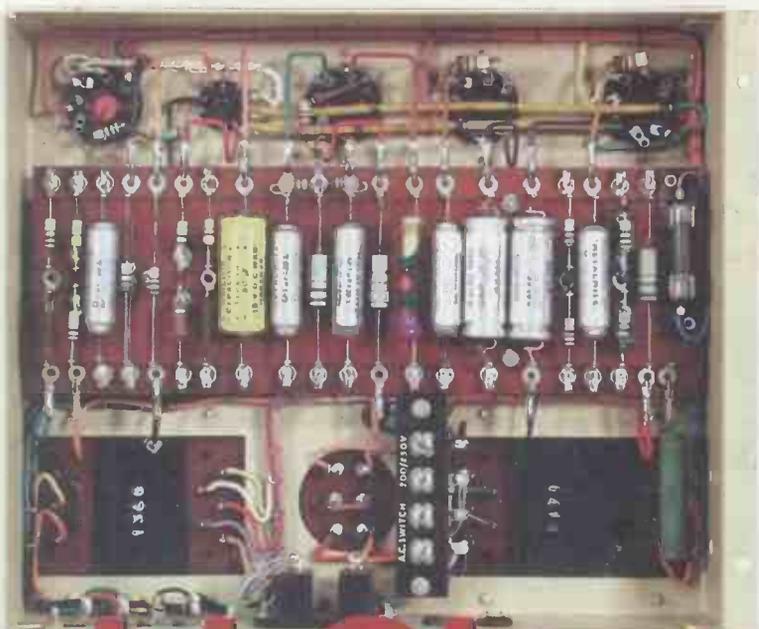


The Rega Planet C.D. Player

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Rega Planar 2 T/T	£214.00
Rega Planar 3 T/Table	£274.00
Rega Planar 25 T/T (new)	£600.00
Rega Super Bias cartridge	£59.00
Rega Elys Cartridge	£85.00
Rega Planet CD Player	£449.00
Rega Brio Amplifier	£298.00
Rega Luna Amplifier (new)	£375.00
Rega Mira Amplifier	£450.00
Rega Radio Remote (New)	£350.00
Rega Cursa Preamp (new)	£450.00
Rega Maia Power Amp (New)	£450.00
Rega Alya Speaker (New)	£350.00
Rega Jura Speakers (New)	£450.00
Rega ELA Speakers	£498.00

Prices correct 29/11/98 E&OEO



# World Classic

## Cassette

Nakamichi (various)  
Yamaha TC-800GL

See main Guide

Early classic in serious cassette. Its ski-slope looks got it a cult following once it had ceased to be simply ugly.

## CD Players

Meridian 207  
Pioneer PD-91

Beautifully-built two-box with pre-amp stage. Very musical although not as refined as modern Bitstream gear. No digital output. Built-to-last player with easy upgrade routes for modifiers. Not knockout as it stands but get one cheap and have a go!

## Amplifiers

Leak Point One, TL12 & TL10  
Leak Pre-amps  
Leak Stereo 20  
Leak TL12+  
NAD 3020  
Quad 33  
Quad II  
Sugden A21  
Technics SE-A5 Mk2

Ancestors of hi-fi, consequently expensive nowadays. As with all vintage stuff, overhauling is de rigueur before use. Line of 'good for their time' pre-amps. Use of EF86 pentode for high gain rules out ultra performance. Not the highest-fi. Excellent workaday classic. In good order the 20 will not disgrace itself. Various upgrades are available from specialist repairers. Plentiful monobloc equivalent of Stereo 20. Reasonably inexpensive and a tweakers' dream. Genuine hi-fi on a budget. You can't argue with success! NAD's budget integrated gave thousands their first taste of hi-fi and remains great value. By no means a bad job and value for money. With its matching 303 pre-amp makes a good introduction to audio classics. One of the all-time classic mono amplifiers. Unusual circuit but it works beautifully. 22 pre-amp not up to today's standards. Sevenlies transistor integrated has an eminently likeable smoothness and musicality. Limited inputs via DIN sockets. Nice transformer and electronics, shame about the casework. With tweaking, this 150wattner can sound sweet.

## Loudspeakers

Klipschorn  
Leak Sandwich  
Lowther PM6A  
Magneplanar SMGA  
Mission 770  
Quad ESL57  
Tannoy GRF & Autograph  
Wharfedale Super 8 RS DD  
Yamaha NS1000M  
Tannoy York, Lancaster etc.

Not exactly plentiful or cheap but a splendid beast. For efficiency they have seldom been equalled. Space hungry! Rather warm sounding big infinite baffle but cheap with it. With reasonably powerful amp can sound quite satisfying. High quality full-range driver; still manufactured. High sensitivity, as fitted to many classic horn designs. Touch dry in the bass but a technological 'speaker with genuinely musical abilities. Usual warnings re: dipoles apply. Father of the 77 range which continues to this day. Well mannered with a warm sound and a kind load to amplifiers. Unrivalled. Properly serviced there is nothing like 'em. Their natural presentation may make them caviar to the general. Folded horn monsters which certainly sound good if you have the space. For Tannoy vintage see HFV November 1998. Ideal experimenters' driver. High sensitivity ~14,000 Gauss magnet and extended frequency range. Inexpensive tool. Hi-tech favourites of the Japanese and Americans. Viewed more warily in the UK but can give excellent results. Many similar models of infinite baffle or reflex design. Not the last word in tautness but the drivers work well in modern cabinets.

## Vinyl

Acos Lustre  
Alphason HR100S  
Ariston RD11  
Garrard 301 & 401  
Goldring Lenco 88 & 99  
Hadcock 228  
Linn Axis  
Michell Focus One  
Shure M75  
SME 3009 IIS  
Thorens TD124  
Thorens TD150  
Trio L-07D

Very honest piece of kit, well made and easily adjusted. Vinyl beginners could do very much worse. First class arm, up to present-day standards. Buy carefully, though, as there's no service available now. A one-time king of turntables very similar to the Linn LP12. Now deposed but worth a look at the right price. Legendary and fairly plentiful. Excellent back-up available; many different custom plinths available. High quality. Great deck for the kitchen table enthusiast. Garrard fans won't look at 'em but cheap and capable. Servicing available. Recently out-classed by Hadcock's updated 228 Special Edition but a proper hi-fi arm for all that. Makers still service. Uncomplicated, lower-price version of the famous Sondek. Considerably less expensive than some of its stablemates. 20 years and still going strong. Early runner in the 'modern' turntable cycle with a first class arm. Factory servicing available. Recent line-contact improvements have left the M75 behind but the wide range of needles make it a handy tool. Everlasting classic tone-arm. Spares permanently available from SME. No longer the last word but peanuts second-hand. Best classic deck ever? Judging by the prices they fetch it's possible - 78rpm too! Mid-price deck with a keen following. No real difficulty with servicing - novices may find the suspension system unnerving. Knockout heavyweight from 1980 with stainless bearing and 11lb platter! Not a give-away and beware! - spares scarce.

## Tuners

Leak Troughline (original)  
Leak Troughline II & III mono  
Leak Troughline III Stereo  
Marantz ST-8

Interesting ornament but no longer hi-fi. Bandwidth limited to 88MHz to 100MHz only. Arguably the best-sounding tuners ever. Adaptation for stereo easy via phono multiplex socket. Excellent tuner with indifferent stereo decoding circuit. Best when adapted to use modern outboard decoder. Possibly the ultimate Tardis console, including an oscilloscope for checking the strength of signal. Expensive even now.



Leak TL12 Point One.



Thorens TD124.



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

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**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

## Clearance Items

	Our Price	Original Retail Price
Exposure V Active x over (3 Way)	£ 295.00	£ 995.00
EAD 7000 Transport	£ 895.00	£ 2495.00
Magnum P200 pre amp	£ 895.00	£ 1895.00
Gale 401	£ 250.00	£ -
Micromega amp	£ 595.00 *	£ 1295.00
Micromega Tempo P	£ 595.00 *	£ 1250.00

## New in This Month

POWER AMPLIFIERS		
Musical Fidelity XAS 100 (X-dem)	£ 699.00	£ 799.00
Musical Fidelity A2 Integrated (X-dem)	£ 325.00	£ 499.00
<b>LFD "Zero" Integrated</b>	£ 350.00	£ 550.00
Sugden Stemmfoot SF60 Integrated	£ 350.00	£ 550.00
Audiolab 8000 MX	£1195.00	£1800.00
Audiolab 8000 M	£ 995.00	£1600.00
Sunfire (LISPA, 300 wpc)	£1195.00	£2200.00
Alchemist Kraken	£ 295.00	£ 580.00
Quad 405	£ 225.00	£ -
Counterpoint SA12	£ 795.00	£1400.00

PRE AMPLIFIERS		
Quad 66 + remote	£ 495.00	£ 850.00
Musical Fidelity X-P 100	£ 699.00	£ 799.00
AVI S2000 MP	£ 650.00	£1000.00
Naim Hi Cap (new style)	£ 450.00	£ 650.00
Naim Hi Cap (old style)	£ 350.00	£ 650.00
EAR 802 (line/ phono)	£ 650.00	£1200.00

SPEAKERS		
Morel 704	£ 650.00	£1000.00
Proac Response 2	£1195.00	£2000.00

C.D PLAYERS & DACS		
Audiolab 8000 CDM Transport	£ 895.00	£1400.00
Audiolab 8000 DAX	£ 595.00	£ 900.00
AVI Reference 2000	£ 895.00	£1400.00
Naim CD2	£1195.00	£2000.00
Linn Karik 2	£ 895.00	£1600.00
Meridian 500 Transport	£ 995.00	£1350.00
Musical Fidelity X-Ray (X-Dem)	£ 699.00	£ 799.00
Musical Fidelity X-IOD (X-Dem)	£ 89.00	£ 119.00
Musical Fidelity E624 (24 bit)	£ 395.00	£ 500.00

TURNTABLES/ ANALOGUE/ VARIOUS		
Sequera Model 1 FM Tuner	£4250.00	£8000.00
Oracle Delphi mk III/ SMEV	£1585.00	£ -
SME Series V (Gold print) (Unused)	£1250.00	£1679.00
Linn LP12/ Valhala/ Ekos	£ 995.00	£ -
Linn Klyde	£ 375.00	£ 500.00
Helios Model 1	£ 895.00	£1350.00
Helios Model 2	£ 895.00	£ 995.00
Helios Model 3	£ 495.00	£ 700.00
Quad FM4	£ 295.00	£ 500.00
Revox B77 (3 / 7 case + reels) like new	£ 595.00	£ -

## Power Amplifiers

Restek Extract Monoblocks (180 watt)	£ 1995.00	£ 3500.00
Krell KAS 2 Monoblock	£ 9995.00	£18000.00
Michell Alecto Stereo	£ 995.00	£ 1500.00
Jadis JA500	£ 7995.00	£21000.00
Boulder 102 AE	£ 2650.00	£ 3400.00
Boulder 500 AE	£ 2995.00	£ 5000.00
Audio Note P1 SE	£ 500.00	£ 950.00
Jadis JA 80 Monoblocks	£ 4995.00	£10000.00
Audion Golden Knights	£ 1995.00	£ 4000.00
Jadis Defy 7 mk III	£ 3250.00	£ 4790.00
Micromega Tempo 2 Integrated	£ 550.00	£ 900.00
Krell FPB 600	£ 8995.00	£12900.00
Krell KSA 250	£ 2750.00	£ 6700.00
Audio Note Ankoru Monoblocks	£ 8500.00	£14500.00
FM Acoustics 611X Resolution Power	£14995.00	£22000.00
Lamm M1 Monoblocks (100W)	£ P.O.A.	£ P.O.A.
Quad 77 Integrated (Quadlink)	£ 495.00	£ 700.00
Audio Note Kagon	£29500.00	£90000.00
Exposure Dual Reg IV	£ 895.00	£ 1800.00
Krell 50S	£ 2250.00	£ 3690.00
Exposure XV integrated	£ 350.00	£ 750.00
Aura Evolution A100	£ 195.00	£ 350.00
Exposure XII psu	£ 495.00	£ -
Musical Fidelity F19	£ 2250.00	£ 4000.00
KSA 200B	£ 2495.00	£ 6000.00
Audio Research D130	£ 1395.00	£ 1850.00
Jeff Rowland Synergie + External power supply	£ 3200.00	£ 5000.00
NAD C340 Integrated	£ 195.00	£ 350.00
Lavardin IS Integrated	£ 1195.00	£ 1600.00
Audion Silver Knights	£ 1295.00	£ 3000.00

## Pre Amplifiers

Jeff Rowland Consumate + Phono (3box)	£ 3995.00	£ 8000.00
Meridian 541 Dolby Surround	£ 650.00	£ 1095.00
F M Acoustics 266 Resolution	£10995.00	£17000.00
Krell KRC2	£ 2200.00	£ 4190.00
Musical Fidelity F25	£ 795.00	£ 1500.00
C.A.T. SL1 Signature mk III (new)	£ 4500.00	£ 6900.00
Conrad Johnson Prem 7B	£ 5995.00	£11000.00
Conrad Johnson PV10A	£ 895.00	£ 1300.00
Croft Super Micro A mk 3	£ 495.00	£ 1000.00
Audio Research LS7	£ 995.00	£ 1620.00
CAT SL1 Sig mk III	£ 2995.00	£ 6900.00
Jeff Rowland model 2 + battery power supply	£ 3750.00	£ 7600.00

## AV COMPONENTS

Onkyo TXD 939 AV Receiver	£ 1495.00	£ 2400.00
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## Quality Speakers

Wilson 3/2 (Black)	£ 5995.00	£15000.00
B & W 801 Series 2 (Black Ash)	£ 1895.00	£ 4000.00
Apogee Stage	£ 995.00	£ 3000.00
Sonus Faber Guarneri	£ 4500.00	£ 6500.00
Roksan ROK 1	£ 295.00	£ 600.00
Wilson System V.1 (Black)	£10500.00	£18000.00
Rogers LS3/ 5A Black (NEW)	£ 575.00	£ 798.00
Rogers AB1 Sub (NEW)	£ 395.00	£ 598.00
Rogers LS55 (New)	£ 330.00	£ 430.00
Aliante Spazio	£ 250.00	£ 500.00
Martin Logan Stylos	£ 1895.00 *	£ 2900.00
Alon Adriana (New)	£ Special	£10000.00
Alon V mkIII	£ Special	£ 5500.00
Meridian DSP 5000	£ 2495.00	£ 3300.00
Meridian M 2500 Sub	£ 1095.00	£ 1600.00
Quad ESL 63	£ 1895.00	£ 3600.00
Meridian DSP 5500	£ 4300.00	£ 6000.00
A.T.C. SCM 1000 SL Active Speaker	£ 4500.00	£ 7000.00
Sonus Faber Extrema + Stands	£ 3995.00	£ 6500.00
JBL Ti 200	£ 1495.00	£ 2250.00
Jamo SW3105 active sub	£ 495.00	£ 800.00
Orelle Swings	£ 795.00	£ 1200.00
Infinity IRS 2B	£ 1795.00	£ 4000.00

## CD Players & DACS

Cambridge Dac Magic	£ 150.00	£ -
Mark Levinson No 39	£ 4250.00	£ 5000.00
M C Cormack DAC-1	£ 450.00	£ 995.00
Forsell Air Ref Transport mk II	£ 4995.00	£ 8000.00
Mark Levinson 30.5/31	£11500.00	£24000.00
Meridian 566 DAC (20 Bit)	£ 895.00	£ 1095.00
DPA PDM 1 mk III	£ 550.00	£ 1000.00
Naim CD2	£ 1195.00 *	£ 2200.00
Krell KPS 25s	£13995.00	£19995.00
Krell KAV 300 CD	£ 2500.00	£ 3500.00
Quad 77 CD Player (Quadlink)	£ 495.00	£ 700.00
Genesis Digital Lens	£ 1095.00	£ 1900.00
Meridian 203 dac	£ 225.00	£ 500.00
Arcam Alpha plus	£ 195.00	£ 500.00
Naim CDI	£ 1195.00	£ 2000.00
Meridian 565 (THX, Dolby, Prologic) / AC3	£ 1995.00	£ 2500.00
Meridian 508 24 bit player	£ 1695.00	£ 2200.00
Pink Triangle Numeral 24 bit DAC	£ 700.00	£ 1048.00
Pink Triangle Literal transport	£ 1495.00	£ 2200.00
Meridian 563 dac 20 bit	£ 495.00	£ 950.00
Wadia 6 CD Player	£ 1995.00	£ 3600.00
Meridian 565	£ 1495.00	£ 2500.00
Helios Model 1	£ 895.00	£ 1300.00
Helios Model 2 (new)	£ 750.00	£ 1000.00
Helios Model 3	£ 495.00	£ 700.00
Audio Alchemy DDS 2	£ 450.00	£ 900.00

## Turntables & Analogue

Voyd Reference/ Reference Power supply/ Helios Cyalene/ Audio Note I0 limited + P/S	£11500.00	£22000.00
Roksan Xeres/ Linn Akito/ PSII/ DSU	£ 650.00	£ 1200.00
Piere Lurme J1/SL5	£ 1500.00	£ 4500.00
Forsell Air Force One	£11995.00	£25000.00
Pink Triangle PT Too Ref Bearing, platter, clamp	£ 495.00	£ 950.00
Linn LP12/ARO/Armededov/ Prefix/ Hi Cap/ 17 Dll	£ 2500.00	£ 4000.00
Lyra Parnassus (NEW)	£ 1200.00	£ 2000.00
Clear Audio Master Reference/ Clear Audio Insider Reference (Wood)	£ 8995.00	£16000.00
Basis Debut Gold/ Graham Model 2.0 (Ceramic)	£ 7500.00	£12500.00
Linn LP12/ LVIII Lingo Cirkus K9	£ 1095.00	£ 2000.00
Linn Sondeck LP12 Valhala/ Basic	£ 295.00	£ -
Pink Triangle Export (Ref bearing & Platter)	£ 695.00 *	£ 1050.00

## STOCKIST OF:

Acoustic Energy, Plinius, Advantage, Rockport, Alon, Shahinian, ATC, SME, Audible Illusions, Tara Labs, Audio Physics, Target, Boulder, Totem, Bryston, Transfiguration, C.A.T., Trichord, Chord, Trilogy, ClearAudio, Van den Hul, Denon, VPI, Dynavector, XLO, Egglaston Works, DVD Players now available from Sony, Panasonic and Pioneer, Michell, Oracle analogue and digital, P.M.C., and many more.

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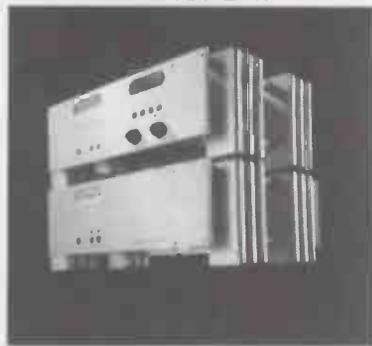


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<b>COMPACT DISC PLAYERS</b>					
NAD 512	£ 250	£ 175	AE REF. AE1 II TEAK	£ 845	£ 599
PROCEED CDP	£ 3400	£ 2799	B&W MATRIX 805 S/H	£ 1100	£ 649
PIONEER PDS 904	£ 400	£ 275	CASTLE SEVERN II	£ 580	£ 449
PIONEER PDS505 PRECISION	£ 460	£ 359	CASTLE HOWARD S2 MH	£ 1200	£ 799
ROTEL RCD 951	£ 300	£ 259	DIAPASON ADEMANTES III INC. STANDS	£ 2500	£ 1799
TEAC VRDSTI/DT-I	£ 1050	£ 849	EPOS ES22 CH	£ 1350	£ 949
			JAMO CLASSIC 6 R/W	£ 330	£ 229
			JBL TI200 BEECH	£ 400	£ 299
			JBL ESC-550 HOME CINEMA	£ 1250	£ 875
<b>AMPLIFIERS</b>					
AVI S2000 MP PRE	£ 949	£ 649	<b>TUNERS</b>		
GRAAF GM20 & WFB2 PRE/POW	£ 4200	£ 2995	PIONEER F204RDS	£ 140	£ 119
MARK LEVINSON 380S PRE	£ 6495	£ 4950	ROTEL RT 935 AX	£ 175	£ 145
MUSICAL FIDELITY XA100R	£ 1000	£ 789	<b>CASSETTE</b>		
MUSICAL FIDELITY E11	£ 300	£ 199	PIONEER CTS 250	£ 150	£ 125
NAD 312	£ 200	£ 139	TECHNICS RSAZ6	£ 270	£ 229
NAD 314	£ 260	£ 179	<b>MISCELLANEOUS</b>		
PIONEER A207R	£ 150	£ 125	CABLE TALK SIGNATURE 1M	£ 300	£ 189
ROTEL RA 971	£ 225	£ 179	PIONEER CLD515-1 LASER DISC	£ 550	£ 249
UNISON RESEARCH SIMPLY 845	£ 3085	£ 2469	STANDS UNIQUE STANDS FIRM	£ 300	£ 239
<b>LOUDSPEAKERS</b>					
AE AE109	£ 330	£ 279			
AE AE120SE CH	£ 600	£ 479			

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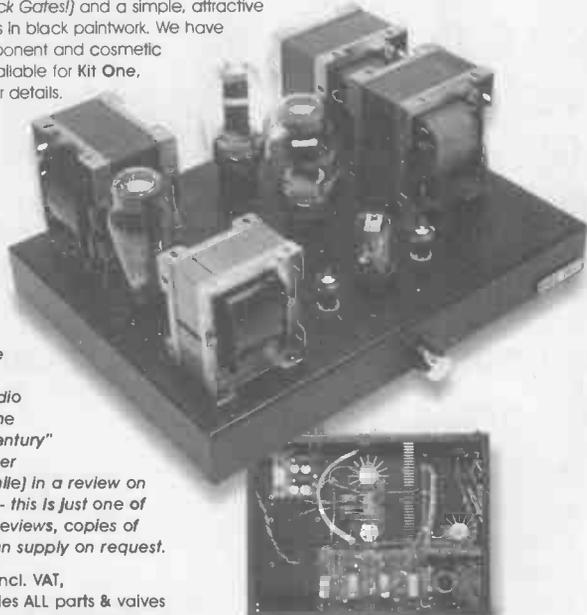
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**0181 336 2703**

# Audio Note Kit Amplifiers - Power-Amp Kit

## The Audio Note Kit One (illustrated)

Based around the justly famous 300B directly heated triode, we see this kit as the introduction to real Audio Amplification, as it covers all the important aspects of design necessary, Single Ended, No-Feedback, Class A, Directly Heated Triode, to become a member of this exclusive club of amplifiers.

Kit One has one 300B per channel running at 420 volts with 75mA current giving 8-9 watts of the cleanest power you will ever hear, the input stage consists of a 6SN7GT with a 5687 double triode driver stage running in SRPP. The power supply is capacitor-choke-capacitor configuration with a 5U4G HT rectifier, the 300B's have a DC filament supply for hum-free operation whilst the other valves are AC heated. Component quality is similar to our Level 2 finished products, Audio Note paper in oil signal capacitors, Beyschlag 1 watt 1% metal film resistors, good quality electrolytics (sorry NO Black Gates!) and a simple, attractive stereo chassis in black paintwork. We have several component and cosmetic upgrades available for Kit One, please ask for details.



The Kit One has recently been awarded the title "The Greatest Audio Bargain of the Twentieth Century" by Dick Olsher (ex-Stereophile) in a review on the Internet - this is just one of many rave reviews, copies of which we can supply on request.

Price: £799 Incl. VAT, which includes ALL parts & valves (yes, also the 2 x 300B's needed) but not postage/packing which to UK customers is £12.00.

KIT ONE ORDER CODE: AN-KIT-001

Audio Note is happy to provide a wide range of complete kits, output and mains transformers, chokes, paper in oil, aluminum, tin, copper or silver foil signal capacitors, Black Gate, Cerafine or standard electrolytic capacitors, tantalum, carbon and metal film resistors, silver wires, Interstage and driver transformers, switches, balance controls, potentiometers, attenuators, chassis's and fittings for the quality oriented DIY'er, whether you are a beginner or hardened experimenter, male or female, we have the best (and not always most expensive) parts for most projects.

## Audio Note Loudspeaker Drivers & Kits

We shall be offering the speaker drivers that we use in our own loudspeakers for general sale from now on. You can buy the drivers individually or together with matched and tested cross-overs, cabinet drawings and reflex ports.

## Audio Note Circuits, Valvedata & Basic Technical Information

If you would like some suggestions which to base a future project around, then we shall be happy to provide you with a circuit pack containing good circuits like ONGAKU, KEGON/KASSAI, NEIRO, GAKU-ON plus several other power amplifier circuits and the M7Tube & M10 pre-amplifiers, which are the best sounding pre-amplifier circuits we have come across.

## Audio Note Quality Output Transformers

We are in the process of building up four separate ranges of Audio Note output transformers, in order to offer the best possible outputs at different pricepoints, they will fall into four categories.

**Economy range** Selected to ensure quality audio in a price efficient package.

**Mid-price range** Top quality with specially selected components.

**High Quality range** Double C-core outputs for single-ended circuits exclusively.

**Super High Quality range** All-silver wired outputs of the best possible quality.

Audio Note offer a design, prototyping and production service, where we can supply for almost any requirement. Please telephone for details.

## Audio Note Mains Transformers

Available for most popular designs. We shall continue to expand the range as opportunities become available.

## The Audio Note Kit Two

Kit Two features a single 6550 tetrode running in Single-Ended mode, yielding some 12 watts of pure Class A. With a valve rectified HT for the output stage, stereo chassis, and 6SN7GT input and 12AX7/ECC83 SRPP driver stage, componentry and chassis as Kit One.

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

KIT TWO ORDER CODE: AN-KIT-002

## The Audio Note Kit Three

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

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

KIT THREE ORDER CODE: AN-KIT-003

## The Audio Note Kit Four

The Kit Four is really our introduction to valve amplifier kit building, the circuit and power supply being mounted on a single printed circuit board. The high-quality push-pull output and mains transformers are all mounted in a small aluminium chassis covering everything so nobody will be able to see that you have succumbed to the lure of the valve amplifier which is sweeping the world. The circuit consists of two 6V6GT tetrodes running in Push-Pull class A, yielding about 10 watts, driven by a 6SN7GT and a 12AX7/ECC83 input stage. Easy to build, even for the beginner. Visually Kit Four matches the Audio Note Pre-amplifier shown here but with a single chrome-plated volume control. As with all Audio Note kits everything (except solder) is included.

The Kit Four costs: £299 Incl. VAT but not delivery.

KIT FOUR ORDER CODE: AN-KIT-004

## Audio Note Driver, Interstage & Pre-Amplifier Output Transformers

Here is a product group that you do not see advertised every day! As usual we start small with the intention to grow quickly.

## Audio Note Paper In Oil Signal Capacitors

These handmade signal capacitors are sonically superior to any of the plastic or other paper types we have come across. If you have never experienced the difference that a really good paper / oil capacitor can make in a valve amplifier, then you really should try.

## Audio Note Paper In Oil Tin Foil Signal Capacitors

The tin foil is better than alu-foil for most applications, we recommend you try them.

## Audio Note Paper In Oil Copper & Silver Foil Signal Capacitors

These copperfoil paper signal capacitors are considerably better than both the standard offerings and the tin foils. To start with there will be a few values / voltages of each available and we shall expand as fast as we can to cover all the popular values.

## Audio Note Acid & Chloride Free Silver Solder

The best solder available, used in all our amplifiers from OTO to the mighty GAKU-ON.

## Audio Note Cables & Wires

Audio Note manufacture a range of high quality copper and silver coax, speaker and wiring cables, which, depending on the overall price of the project, will do justice to any hifi system, regardless of price. Please call for prices and details.

## Audio Note High Quality Stepped Attenuators & Switches

These handmade attenuators and switches are manufactured by a friend of Mr Kondo of Audio Note. They are the best you can buy.

## Audio Note High Quality Valve Bases

All of our valve bases are of the highest possible quality materials. Ceramic, Teflon and gold and silver plated. If you want the best look no further - they are the ultimate!

## Audio Note Resistors

Audio Note endeavour to stock the entire E12 range of all the different makes of resistor, since most are used in our products stock is generally available within four weeks.

BEYSCHLAG - HOLCO - SHINKOH Tantalum Film Resistors

AUDIO NOTE 1/2 Watt Tantalum Resistors

AUDIO NOTE 1 Watt Tantalum Resistors

AUDIO NOTE 2 Watt 1% Tantalum Resistors

AUDIO NOTE Precision Carbon Film Resistors

ALLEN BRADLEY 1 Watt 5% Carbon Film Resistors

# Components & Valves

## Pre-Amp Kit

### The Audio Note Pre-Amplifier Kit (illustrated)

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

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

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

**Cost of The Pre-Amplifier Kit is: £349**  
Incl. VAT but not delivery.



### Audio Note Black Gate Electron Transfer, High Performance, Graphite Foil Capacitors

**Audio Note** is currently the sole source in Europe that holds any significant range of values in stock, we use literally 1000's in production, as we were the first company to realise the tremendous benefits that Black Gate capacitors offer, and we are to date the only high-end audio company in the world to incorporate Black Gate capacitors consistently in our finished products.

There are very few audio parts that promise a guaranteed improvement when replacing practically any other part, but this is what the BLACK GATE capacitors actually do. Exchanging any electrolytic capacitor anywhere in the circuit of an amplifier or in the crossover of a speaker will greatly improve sound quality. We are working on some guidelines as to where, how and which types of Black Gates to use in different circuits, the first such technical guideline is available now and is called "Improving your CD-Player" and can be obtained by sending a stamped addressed envelope to us requesting this leaflet. All AUDIO NOTE Level 2 Signature products use Black Gate Electron Transfer in critical signal / power supply junctions.

### Audio Note Cerafine Powdered Ceramic Electrolytic Capacitors

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

### Audio Note Potentiometers

The best available from a sound quality / price viewpoint, made by Noble in Japan, utilising high quality conductive plastic film. However a better alternative is the KO-ON volume controls which are used in pre-amplifiers like the M7 Tube, M7Line, and in a mono version on the input in the NEIRO, KASSAI, KEGON and GAKU-ON, these are very good sounding pots by any standard.

**Audio Note** also carry large quantities of STANDARD TYPE SWITCHES, STANDARD ELECTROLYTIC CAPACITORS (good quality industrial types), RCA, BNC, BANANA, PLUGS, RCA SOCKETS, SPEAKER & GROUND TERMINALS & LOUDSPEAKER SPADES.

### Audio Note Moving Coil, CD Line & Input Matching Transformers

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

## Stock Clearance SALE

In anticipation of the arrival of the new in-house made Audio Note copper foil paper in oil signal capacitors, we are pleased to offer a **60% discount on current list price** on all Tobias Jensen made paper in oil aluminium, tin and copper foil signal capacitors.

*Offer strictly limited to availability, while stocks last.*

**Minimum Order**  
4 pcs single or mixed values or £20.00.

### Audio Note Selected Audio Valves

Our valves are selected from the best available sources and are tested to the same stringent standards that we apply in the production of our own amplifiers. They fall into two categories, standard production items and rare, mostly NOS (New Old Stock) valves which are no longer in production. We have compiled a special list of the NOS items, which is available against a stamped self addressed envelope, if you live outside the UK, send US \$2. You should be aware that the valves on this list are NOT cheap, but we have stock of original GE, RCA and United Electronics 211, both standard versions and reinforced anode type for the US airforce, 845 Westinghouse, VT25/10/10Y, VT62/801A, WE300B, STC4300A, Mullard GZ34/CV1 377, Tungsol 5U4G (best sounding 5U4G we have ever heard!), Chatham 5R4WGY and many others.

Audio Note now has a dedicated division to keep pace with the growing demand for amplifier kits and specialist components. **Music's Finest Conductor Limited** will now be able to provide a specialist service to DIY enthusiasts and record collectors. Personal callers strictly by appointment only.

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

### Kit and Component Sales

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AVI S-2000 MC/II	1650.-	669.- X
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C.E.C. CD-2100	350.-	169.- S
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EMT 938 Broadcast turntable with EMT 929 tonearm £ 839.- Tel.: +49 (0) 26 32 / 93 75 - 28 or 29
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Reva Elex	450.-	199.- S
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Yamaha A-720	350.-	149.- S
Yamaha A-960 II	450.-	219.- S
Yamaha AX-2000	1700.-	619.- S
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Akzent AV-1	1250.-	369.- S
ASC AS-3200	900.-	299.- S
Audio-Alchem. DLC	700.-	299.- N
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AVI S-2000 MP	1700.-	599.- X
Braun CC-4	700.-	269.- S
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Electrocompan. EC-1	1300.-	439.- S
Electrocompan. EC-4	1100.-	519.- S
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Grundig Fineart Tube	1139.-	S
K+H SSV e	1200.-	289.- S

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EMT 938	2850.-	839.- S
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Audioplan Kontrap. 3	1400.-	599.- S
Audioplat Petit	1700.-	739.- S
B+W DM-2		249.- S
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Bonsai Maximus	1500.-	569.- S
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Coral X-15	4700.-	1799.- S
Dahlquist DQ-10	1850.-	649.- S
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Audiobak 9000P Power Amp vgc 2x100 watts	700.00	429.95
Audiobak 8000C Pre Amp vgc	520.00	299.95
Alibarry 408H monoblocks 2x40 vgc	1000.00	450.00
Mission Cyrus I original/GC	-	89.95
NAD 3110 vgc	300.00	129.95
Papworth Audio M-100 Valve mono-block Power Amps 2x100 watts/Mint	3800.00	1995.00
Pioneer A-400 Int. original vgc	780.00	149.95
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Rotel RB-970BX II (2x20 watts) power amp vgc	-	139.95
Audion Silver Nights (300B) valve power amps mint	2350.00	1100.00
Musical Fidelity A1000 Pre-Plan Amp 2x50 watts class A mint w/As New	1500.00	995.00
Sugden CS1 pre amp vgc	-	50.00
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Quad 303 2x45 watts power amp vgc 2 in stock	-	each 129.95
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Garrard 401 chassis vgc	-	120.00
Heybrook T10 Maxwatt Formula four/Grade MK vgc	500.00	249.00
NAD S15 (Rega II) Hand/As New	720.00	1498.95
Mission 775 SM/774 Ordon VPS 200II MM Cartridge vgc	-	349.95
Monacor SP-6 MM Phono-Stage /P.S.II (Brilliant Value) new	-	26.95
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Q.E.D. R-232/Am/ATA NP20 MM Cartridge GC	200.00+	89.95
Revolver 1/1 C/W Helios Scorpio Arm/AL MM Cart. vgc	-	189.95
Revolver Rebel ch Arm AL MM Cartridge Mint	-	129.95
Thorens TD-320 II ch Arm GC	400.00	229.95
Linn York Moving Coil Cartridge VGC	500.00	249.95
Ordon S-15-T Moving Coil Cartridge/Transformer vgc	-	50.00

**LOUDSPEAKERS**

	Equivalent New Price	Sale Price
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Linn Kellidh Floorstanders Active-Ready Mini/As New	800.00	595.00
Linn Kellidh/Ku-Stone Stands (MLI) black vgc	800.00	495.00
Linn Kans (MLI) Afrosmosia good condition	500.00	149.95
Arcam Delta Two black/Bi-wire/vgc	350.00	189.95
Mission 753 150 Watts /4- Way Floorstanders vgc	700.00	399.95
Bose 301 III Omnidirectional GC	350.00	169.95
Bose 301 T.M. Omnidirectional vgc	350.00	169.95

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	Equivalent New Price	Sale Price
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Monitor Audio R-852 MD vgc	450.00	159.95
Monitor Audio R-300 MD (Black) vgc	300.00	139.95
Mission Cyrus 781 vgc	300.00	149.95
Cannon S-35 Inc. Stands vgc	300.00	139.95
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Celestion SL-65 (black) fair	400.00	99.95
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Denon DRM 550 HX-PRO etc Mini/As New	160.00	129.95
Denon DRM-44 HX-3 Head/Computer Bias etc. vgc/manuals	400.00	189.95
Denon DR-171 Dolby B/C etc vgc	150.00	89.95
Marantz SD-52 Dolby C Cassette Deck vgc	-	149.95
Alca 4000DS II Reel to Reel Tape-Deck vgc	-	129.95
Teac TH 500 RDS (gold) Mini/As New	170.00	119.95
Hirachi FT.MD 5500 Digital vgc	250.00	119.95
Technics SLGT 350 FM Digital (New/never used)	1650.00	119.95
Denon TU-215 RD R.D.S. Digital GC	150.00	89.95

**COMPACT DISC PLAYERS/TRANSPORTS/D.A.C.S.**

	Equivalent New Price	Sale Price
Arcam Alpha 5 remote	450.00	249.95
Cambridge Discmagic I/Dacmagic I (vgc) s/h	500.00	229.95
DPA little bit 3 DAC (vgc) s/h	350.00	169.95
DPA Enlightenment DAC (mint) s/h	850.00	425.00
Marantz CD-42 (S.E.) s/h	250.00	119.95
Marantz CD-50 (S.E. remote) (mint) s/h	-	149.95
Marantz CD-63 remote/digital out etc Fair C. s/h	300.00	139.95
Micro Mega CD3 top loader transport (Acrylic) (vgc) s/h	1500.00	795.00
Musical Fidelity X-Ray 24/96 player (superb player) (new)	799.00	-
Musical Fidelity X-24k DAC (new)	300.00	-
Musical Fidelity X-Act DAC (new) (ex-dem)	130.00	100.00
Meridian 206B Delta SIGMA mint s/h	1000.00	450.00
Meridian 207/209 C.D/pre.rem. (vgc) s/h	1200.00	495.00

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

	Equivalent New Price	Sale Price
Meridian 200/203 Transport/Dac 2 - box remote mint s/h	1500.00	525.00
Nad 5000 monitor c.d. player (vgc) s/h	310.00	149.95
Philips CD1 210 (interactive) (mint) s/h	400.00	79.95
Pioneer PDS 703 (stable platter) remote (vgc) s/h	450.00	139.95
Pioneer D 30.2 remote/balanced mint s/h	1800.00	1095.00
Pink Triangle Original D.A.C. 22 bit filter mint s/h	850.00	399.95
Rotel RCD 970BX Remote CD Player (Mini/As New) s/h	350.00	210.99
Technics SL P777 remote (vgc) s/h	350.00	129.95
Teac VRDS7 (mint) s/h	600.00	339.95

**OTHER ITEMS OF INTEREST**

	Equivalent New Price	Sale Price
Audio Technica AT-637 Electronic Stylus cleaner (rare and good cond.)	-	15.00
Cable Talk LS/Incon Cables Now In Stock "New"	-	POA
Metre Neutrik Profi Interconnects (Recording Studio Over purchase, and they're good)	-	-
Mint per pair (bury, not many left) (four)	-	30.00
Pursonic 9010A Phacc Interconnects New	-	per pair 79.95
Yamaha DSP A492 Remote Pro-Logic Amp Mint	250.00	129.95
Musical Fidelity X-Class Class A Valve Headphone Amp New	-	130.00
Target W-5 Stand 5-shelf spiked Stand	180.00	99.95
Sound Organisation G Glass Stand	230.00	119.95

We can also sell your equipment for you on a commission basis. (Lowest rates/best return) (Please phone Paul for details!)

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- Audio Reflections - Wakefield - 0113 252 8850
- Custom Cable Service - (mail order) - 0181 942 9124
- Musical Images - Covent Garden - 0171 497 1346
- Musical Images - Edgware - 0181 952 5535
- Orpheus Audio - Lances - 01257 473175
- Sounds Of Music - Tunbridge Wells - 01892 547003
- Sounds Of Music - London - SE1 - 0181 357 8882
- The Listening Rooms - London SW7 - 0171 244 7750
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- Kronos Hi Fi N Ireland - 01868 753 606



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AC-2 Power cable - Silver clad, Teflon insulated at 10awg; this is the largest gauge of power cord we know of. The design of our shielding system effectively eliminates interferences from RF and EMI sources. Fitted with a MK Tough plug and IEC or Fig of eight connector. European connectors also available. Solder connections with Wonder Solder. 2ft £49, 3ft £59, 4ft £69, 6ft £89. Other lengths to order. 4, 6 and 8 way all steel distribution boxes with 3 ft of cable & MK Tough plug £149, £179, £209.

Analogue Interconnects, IC-50, IC-80, IC 100, IC, 200. - refer What Hi Fi for review ratings.

Hi-Fi World Sep 99 - IC-50 "this months bargain". Speaker cables - SS800, BIWIRE, SS1000

Hi-Fi World Aug 99 "gained speed, control & involvement. Improved cohesion and musicality"



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**AUDUSA & Co**

**Gershman Acoustics**

Avante Garde RX20 - a mere 36" tall and 12" x 12" at the base - Absolute Sound review - "a true torture test with a bass line that's big, super fast and continuous - the Gershman's handled it beautifully, servo driven Infinity RS1 towers have more power but are way too slow. The Magnepan MG3.5/R's, can't match the low bass impact of the Avante Gardes, only the Thiel 3.6 can handle this track with aplomb and even they don't sound quite as fast. Unquestionably, the Avante Gardes are a tremendously musical loudspeakers". X-1, Specter, Enigma 500-X, GAP-520X





PRODUCT	LIST	NOW
ACOUSTIC PRECISION FRI green speakers	EX/DEMO £800	£400
ACOUSTIC ENERGYAE2 blk speakers	S/H £1,000	£500
AUDIOLAB 8000LX Int amp	NEW £450	£250
AUDIOLAB 8000Q pre amp	NEW/EX DEMO £1,250	£625
CABASSE FARELLA 400 beech speakers	EX/DEMO £1,000	£500
CYRUS A/V Master+ DTS	S/H £800	£550
CYRUS DAD3 cd player	EX/DEMO £600	£400
DEF TECH BP 2002	EX/DEMO £2,400	£1,200
EXPOSURE 15 amplifier	S/H £800	£450
KEF MODEL2 rosetta speakers	EX/DEMO £2,150	£1,700
KEF MODEL3 rosetta speakers	EX/DEMO £2,750	£2,200
KEF MODEL4 rosetta speakers	EX/DEMO £4,250	£3,500
LA AUDIO A3GOLD Intergrated valve amp	S/H £3,200	£750
MICROMEGA AMP power amp	EX/DEMO £1,250	£600
MICROMEGA TEMPO P pre amp	EX/DEMO £1,250	£600
MISSION 750LE light oak speakers	EX/DEMO £250	£175
MONITOR AUDIO MA705PMC blk speakers	EX/DEMO £1,150	£650
MUSICAL FIDELITY XA200 power amps	S/H £1,000	£700
MUSICAL FIDELITY-3B pre amp	S/H £380	£150
NAIM CREDO beech speakers	EX/DEMO £1,250	£675
NAIM IXO active crossover	EX/DEMO £500	£350
NAIM NASBL speakers	EX/DEMO £2,225	£1,200
PARASOUND C/DP 1000	EX/DEMO £500	£250
PINK TRIANGLE TARATELLA (no arm) T/Table	EX/DEMO £680	£475
POLK RT8	S/H £400	£250
ROGERS GS5 black speakers	EX/DEMO £380	£190
ROKSAN L2.5 pre-amp	EX/DEMO £1,250	£500
ROKSAN ROK1 black/rlwood speakers	NEW £600	£250
ROKSAN S1.5 silver power amp	EX/DEMO £1,495	£900
SONY CDP XA50ES GOLD CD Player	S/H £1,000	£500
TEAC P700/D700 cd transport/D/A convertor	S/H £1,500	£650
TEAC VRDS 10 CD Player	S/H £800	£400
TOTEM MODEL1 Mahogany speakers	S/H £1,000	£300
XTC CDT1 LE cd transport	S/H £1,200	£500
XTC DAC 1	S/H £1,000	£500
XTC POW 2 power amp	EX/DEMO £1,450	£1,000

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## ENGLISH audio

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

CD	WAS	NOW
Alchemist Forseti CD	1249	900
Exposure (S/H)	1050	699
Pink Triangle Numeral	1050	699
Teac P30 Transport	2500	1949
Arcam Alpha 8SE (S/H)	600	399

AMPS	WAS	NOW
Alchemist Forseti APD15A R/C	1249	900
Musical Fidelity Nu-Visa Pre (S/H)	1200	999
Musical Fidelity XA200 Monoblocks	999	699
John Sheame Phase 1 Pre	1500	750
John Sheame Phase 2 Ref	799	550
Magnum MP330/MF330 (S/H)	1200	599
Cyrus IIII Integrated	598	399
Cyrus III Integrated	500	250
Audiolab 8000c/8000p Pre/Power (S/H)		690
Arcam Alpha 8R Integrated (S/H)	380	265
Arcam Alpha 8P Power (S/H)	300	199
Michell Alecto Monoblocks	2000	1495

SPEAKERS	WAS	NOW
Heybrook Quartets Inc. Stands.	850	460
TDL RTL4/Rosewood (S/H)		375
Dynaudio Contour 1.3/Cherry	1200	899
ProAc Tablette/Mahogany	600	399
ProAc Studio 150/Cherry	1400	999
Heybrook Octet/Cherry	1800	1299
Naim Intro/Black	680	449
Arcaydis AK3	600	299
Ruark Templer MKI/Walnut (S/H)		150
Ruark Templer MKII/Cherry	580	399
Ruark Talisman/DK Walnut	800	499
Ruark Crusader/DK Walnut	1650	999
B+W CDM7/Cherry (S/H)	999	599
Spendor SP1 MKII/Walnut (S/H)	1600	799

MISCELLANEOUS	WAS	NOW
Naim Flatcap (S/H)	360	230
Quad 77 Tuner (unused)		399
Pink Triangle, various filters from		50

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'In every instance the Border Patrol effect was nothing short of a transformation. Bass solidified, imaging became significantly more three-dimensional and substantial, and the power supplied amp made the regular version sound, quite literally, a mess.'

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...Jason Kennedy Hi-Fi Choice April 97

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Audio Research LS7	1800	850
Audio Research VT60	2000	1195
Audioquest Topaz	60	35
AVI S2000 MP	950	550
AVI S2000 MM	1400	850
AVI Reference 2000 CD	1400	595
Chord Chameleon II Balanced 1/2 metre	n/a	75
Chord SPM 2000 6 Channel Amp	5500	3500
Copland CDA288	2000	1295
Copland CSA14	1200	595
Cyrus DAD3Q	900	595
Cyrus PRE	650	395
Cyrus XPA x2	300	195
Dynaudio Contour 1.3 Beech + Master Stands	1500	695
Goertz M1 Centre Stage 2x6m	400	195
Kef 104/2 (Rosewood)	1500	595
Linn LP12 Cirkus Ittok LVIII	2000	795
Linn 5120 (Centre Speaker)	650	395
Linn LP12 Ittok Cirkus Goldring 1042	n/a	695
Linn LP12 Valhalla (affromosia)	n/a	295
Meridian 203 DAC	450	95
Meridian 508 (18 Bit MKII)	1600	795
Meridian 501+ Phono	850	450
Meridian 518	985	695
Meridian 555	800	450
Micro Seiki CDM 2	2800	695
Micromega Duo B/S	500	150
Micromega Minium Tuner	350	175
Mission 750LE (Rosewood) + Mission Stands	350	195
Mission Cyrus Tuner MKI	175	50
Naim 72	850	450
Naim 01	1780	1095
Naim 32.5	380	250
Naim 42.5	280	150
Naim 62 MM	350	195
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Naim Nait 2 (new style)	500	250
Nuance Plenitude Pre Amp	n/a	295
Quad ELS 57 Black+MAF Stands	n/a	595
Revox A77 MKIII	n/a	195
Rogers LS35A (6 mths old) Black	800	395
Rotel RB 971 (power)	225	95
Rotel RC 972 (pre)	225	95
Siltech HF6 1/2 metre	100	35
Spendor SP9/1 Walnut	3500	1495
Stax Lambda Nova Signature + SRDX Pro (new)	800	495
Teac A1230 (reel to reel)	n/a	75
Townsend Siesmic Sink x2	n/a	95
Vanden Hull The 1st (digital) phono - BNC	n/a	50
XLO 2.1 Signature Balanced 1/2metre	400	195

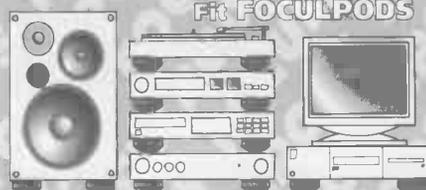
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About..."

Hi-Fi Choice  
July 1995

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WHAT Hi-Fi - 1996

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## DEFLEX<sup>®</sup> By SPECTRA Dynamics

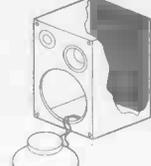
Deflex material is a specially formulated low resilience polymer with exceptional shock absorbing properties. Loosely grouped molecules within the material rub together and transfer vibrations into heat. In its soft form the material has a texture similar to plasticine but with a high memory characteristic, the mechanical properties of the material guarantee to reduce unwanted noise.



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Once you have gained access to the inside of the cabinet, remove foam and/or wool damping from the inside of the speaker (if fitted).



Place the flexible Deflex panel thru' the speaker cut-out and stick to the inside of the cabinet using the recommended adhesive.

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The simplest and most cost effective way to upgrade your existing system

"...Deflex panels seemed to give greater tightness and control, improved internal clarity, and pitch definition - all without deadening the sound in any way..."  
Audiophile - January 1994

"...the result was sharper imaging, wider dynamics and a more natural sound..."  
Hi-Fi Choice - January 1994

#### CHOICE VERDICT

Sound Quality       
Value for money

#### PANEL PRICES

Standard Panel £7.95 (28cm x 21cm)  
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Adhesive £3.50 Delivery £5.00

"...a marked improvement was obvious from the first few bars of REM's Automatic for the people album..."  
Hi-Fi News & Record Review - March 1994

"...But one thing for sure - the Deflex panels are no gimmick. They work..."  
Audio Video - December 1994

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## VALVE AMPS

	COST	PRICE
AUDION SILVER NIGHTS	2250	1300
AUDIO INNOVATIONS P2 (mc)	2000	1100
ART AUDIO QUINTET monoblocks	2000	1100
AUDIO NOTE MEISHU 300B integrated with phono EX-DEM with full manufacturers warranty	3250	2400
AUDIO NOTE M2 RHA phono stage EX-DEM	1050	700
BEARD BB100 line integrated	1500	500
BEARD P35 MKII power amp		500
CROFT MICRO		300
CROFT V POWER		300
COUNTERPOINT SA100 100 watt per channel mosfet/tube hybrid	900	900
GAMMA SPACE REFERENCE	4000	1400
LUMLEY M75 monoblocks 75 watts		1000
LUXMAN LX33 valve integrated		600
RADFORD STA RENAISSANCE		700
MELOS 333 two box line pre	3000	1300
MESA BOOGIE BARON 150 watts per channel	3500	1750
MORE FIDELITY 300B stereo power amp	2200	750
ORANGEVALVE Pre with Phono		300
UNISON RESEARCH SIMPLY FOUR line integrated	1600	900
VTL 50 watt monoblocks		700

## TRANSISTOR AMPS

ATC SCA2 with phono & remote	3000	1750
ALBARRY M408 monoblocks		350
ALCHEMIST FREYA PRE AMP	1050	450
ALCHEMIST ODIN POWER AMP	1050	500
AVI S2000MP preamp	950	450
AUDIOLAB 8000C pre grey colour		450
AUDIOLAB 8000A black		500
CHORD 5PM800 stereo power amp, boxed	2200	1350
CRIMSON pre/power		170
CYRUS STRAIGHT LINE integrated amp	400	275
DENSEN D200/D300 pre/power "	1850	1200
DENSEN BEAT 100 integrated		700
DPA DSP 200 + pair DPA 2005	2100	1375
ELECTROCOMPANET pre/power 25 WATTS CLASS A		500
EXPOSURE VII pre mm/mc with psu		250
LAVERDIN IT	3200	2400
LECSON PRE/POWER 100W STEREO		350
LFD PA 1 power amp	900	400
LINN KAIRN with brilliant psu & phono	1500	750
As above but with phono boards	1700	800
MERIDIAN 60S MONOBLOCKS	1950	1000
MERIDIAN 50S MONOBLOCKS	1500	1000
M.F.D. X PRE & XASOS		700
MOTH 60 WATT power amp wood finished mint boxed	650	300
MUSICAL FIDELITY PREAMP/TYPHOON pre/power		300
MUSICAL FIDELITY E100	600	300
NAIM NAC 32 "		150
NAIM NAIT ONE "		150
NAIM SNAP5 PSU "		150
NVA pre/power old style 50 watts		400
NVA passive pre	350	200
OCM 500 power amp stereophile recommended components list		2500
250 watts per channel		1200
PASS LABS ALEPH 2 MONOBLOCKS	6200	3800
PLINIUS SA 50 new class a power amp boxed	2800	2000
PRIMARE A20 AMP		800
PS AUDIO TWO PLUS C power amp		250
ROTEL RHC10 MICHI Passive Pre	800	4000
ROTEL RC872/981		300
QUAD 34/306 grey 400 watt split	£200 each	400
QUAD 44/405.2		400
QUAD 77 int no-remote	700	300
SUGDEN OPTIMA 200 line integrated	900	450
THRESHOLD 5300 150 watts per channel power amp designed by Nelson Pass serious	3600	1200

## LOUDSPEAKERS

ACOUSTIC ENERGY AES09	800	500
ALIANTE MOD SPAZIO	500	250

ATC SCM10 black boxed ex dem	1080	600
AUDIOPLAN KONTRAST MARK 2	2800	1400
AUDIO PHYSICS TEMPOS with Essex digital equalizer	4000	1500
BANDOR BANDORA In light oak	1350	650
CADENCE ES mk 1	3500	1350
CASTLE SEVERN mk 1 floorstanders	579	300
DYNAUDIO AUDIENCE 5	400	200
DYNAUDIO CONTOUR 1.1	900	600
HEYBROOK HBI	200	75
JAMO CONCERT 8 ANNIVERSARY PIANO BLACK	1850	1200
IMPULSE H2	2250	1000
JBL 200ti latest model in maple	500	325
JR 149 round version of ls3/5a	250	150
KLIPSCH LA SCALA5, black, deluxe, boxed	2500	1500
MONITOR AUDIO 1200 GOLD	800	300
ORIGIN LIVE SOVEREIGN floorstanders	1200	800
REGA ELA ex dem		800
RUARK SWORDSMAN		100
SPENDOR 15/2 MINI MONITOR	800	350
SONUS FABER CONCERTINOS	650	425
SYSTEM AUDIO floorstanders	500	300
TANNOY LITTLE GOLD MONITORS		600
TANNOY D700 2500	1300	1300
TANNOY ARDEN objective audio rebuild (twice as heavy as the originals with 15" hpsds. Awesome sound	900	900
UKD CARUSO ltd edition, four way floorstanders	2500	1500

## TUNERS, CASSETTE DECKS & REEL TO REEL

AVI S200MT2 FM TUNER	900	500
CAMBRIDGE T55 silver fm tuner		75
MERIDIAN 102 fm tuner		100
NAD 402 tuner		120
REVOX B77 2 track one owner from new, full service history		600
REVOX A77 several available serviced	200-250	
TANDBERG TCD 330 dual capstan cassette deck		100
YAMAHA tl fm tuner black analogue tuner		100
QUAD FM 4 grey with few scratches but still good		250

## CD & DACS

ARCAM ALPHA 5	450	200
MUSICAL FIDELITY X-RAY	800	500
MARANTZ CD63 MKII 5E		200
MARANTZ CD63 MKII KI	500	250
ALTIS top loading transport and two box dac, best cd midrange I've ever heard	5500	1350
AUDIO NOTE dac I SIGNATURE smooth valve sound	1000	500
CYRUS DISCMASTER/DACMASTER transport/dac	1750	800
DPA little bit dac	350	125
LINN KARIK cd player	2000	700
MERIDIAN 506 20 BIT 1 year old	1200	800
MICROMEGA SOLO cd player	1500	600
PINK TRIANGLE ORDINAL dac	850	400
PRIMARE D20 cd player, amp also available	700	500
ROKSAN CASPIAN cd player	900	600
WADIA 6 cd player with digital volume mint boxed	3760	2000
PS AUDIO LAMBDA transport inc AT&T glass optical out 2500	1000	1000

## TURNTABLES, ARMS & CARTRIDGES

ALPHASON SOLO no arm	350	100
AUDIO NOTE TT2	425	200
AUDIO TECHNICA AT-OC10 100 good used		
CLEARAUDIO TURNTABLE with parallelarm & beta cartridge	1650	1000
KOETSU ONYX SIGNATURE perfect, boxed	3500	1500
LINN LP12 Valhalla, linn arm board		300
LINN LP12 Pink Link PSU/CIRKUS		650
LINN LP12 Valhalla/Basik		350
LINN LP12 Valhalla/Basik Plus/P77		380
MICHELL TRANSCRIPTORS HYDRAULIC		
REFERENCE no arm or lid	200	
ORACLE DELPHI MK1 will VDH word Helius Oria	700	
REVOLVER TT with arm	130	

ROKSAN XERXES		400
SME 312 silver wired ex dem	1000+	650
SOUTHER TRIQUARTZ 5LA3 arm boxed	1000+	350
VPI TNT mk111 boxed	4000	2000
WELL TEMPERED ARM		500
VOYD THE VOYD BLACK WITH HELIUS FILING	3800	1500
MANTICORE MANTRA WITH ARM		250

## CABLES

please note orig new prices are approximate I can't be bothered to look them up

Please note orig prices are approximate, I can't be bothered to look them up		
XLO TYPE 5 1.5m spades	800	400
GOERTZ M1 centre stage 5m bananas	200	125
TRANSPARENT MUSIC WAVE SUPER 3.5m spades	600	350
NORDOST FLATLINE GOLD 2.5m blwired bananas	200	100
OCOS DC SERIES 8 2.2m single/bi or tri wire 50	100	150
VAN DEN HUL The Teatrack 5 metre bi-wire bananas	300	150
YAMAMURA MILLENIUM 5000 2.5m bananas bit tatty	3000	700
FURAKAWA FS-2T155 PC-OCC 3.5m bananas and 2mm	800	300
MANDRAKE 0.9m XLR	400	200
SILTECH BLUE 1m XLR	400+	200
MANDRAKE 1m phonos	400	200
SONIC LINK LILAC 1m phonos	65	40
MADRIGAL HPC 1m phonos	400	200
VAN den HULL gold 1.2m	800	300

SONIC LINK CABLE RANGE NOW IN STOCK

## VINTAGE

lots of obscure cheap valve amps for restoration from 10 pounds		
APHELION GARRARD 401 PLINTH boxed		150
CLASSIQUE SOUNDS 301 PLINTH		200
GREEN MARBLE TD 124/SME 3012 PLINTH ONLY		250
DECCA LONDON RIBBON TWEETERS		150
LEAK STEREO 50 REBUILD		500
LEAK TL12.1 pair		1000
RADFORD STA15 mkIII		600
RCA 2X 12" HORN LOADED CINEMA CABINETS		
pair with goodmans drivers		1000
RGD 1046 triode monoblocks		1000
ROGERS CADET 111 pre/power		100
ROGERS BABY DELUXE 6V6 pp pair		500
THORENS TD 124 MK2		225
WESTERN ELECTRIC 2090 pressure units pair		500
WESTERN ELECTRIC 2080 15" BASS units minor damage pair		200

## BUDGET EQUIPMENT

HEYBROOK HBI	200	75
GOLDRING G88		40
GARRARD 401 depending on condition	60-120	
SME 3009		75
LEAK 2300 TUNER		30

in addition to the above we have loads of cheap stuff come and have a look

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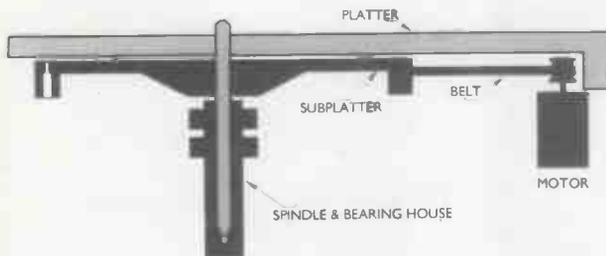


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 HI-FI WORLD SUPPLEMENT NOV 97

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



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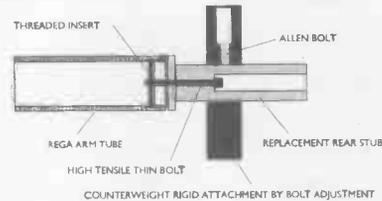
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CROSS SECTION OF ARM END



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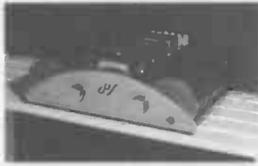
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Meridian 604 Tuner £895  
Leak Stereo 30 amp mint £50

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Audio Research Classic 30 Re-Valved £395  
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Croft valve pre glem modified £195  
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ART DUDLEY: Leading American hi-fidelity critic.  
'I'm impressed with the MC3, and from a musical point of view, I think it's worth every penny of the price. Those of you who have tube-based systems & can afford it should pester your local dealer until he lets you take one home and try out Value/Quality \*\*\*\*\*'

Arcam Alpha 8 CD player 12 months old £250  
Leak TL10 monoblocks with spare valve £395  
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EAR 834P £235.00  
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Various Open Reels, Revox, Ferrograph, Sony (phone) £595

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B&W603	Loudspeakers	Ex-D		£500
Cyrus Pre	Pre Amplifier	Ex-D		£648
Epos ES30 (Cherry)	Loudspeakers	Ex-D		£2550
Krell PAM3	Pre Amplifier	Used		£1900
Krell KSA100MK2	Power Amplifier	Used		£3847
Linn Tukan	Loudspeakers	Ex-D		£600
Micromega Stage 1	Integrated CD Player	Used		£550
Micromega Drive3	CD Transport	Used		£1000
Marantz PM66Ki	Integrated Amplifier	Ex-D		£400
Marantz CD63KISig	CD Player	Ex-D		£400
Marantz CD63SE	CD Player	Used		£300
Martin Logan QuestZ	Loudspeakers	Used		£5500
Opera 3a(Rosewood)	Loudspeakers	Used		£1000
Project 6+MC15	Turntable inc MC15	Ex-D		£500
Ruark Templar2/V	Loudspeakers (Cherry)	Ex-D		£630
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Rotel RCD 951	CD Player	Ex-D		£300

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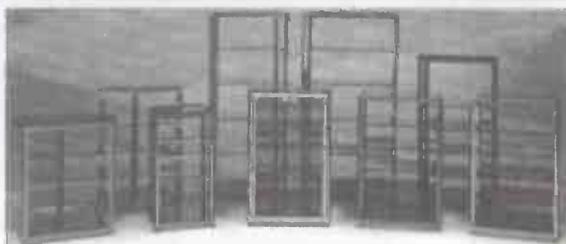
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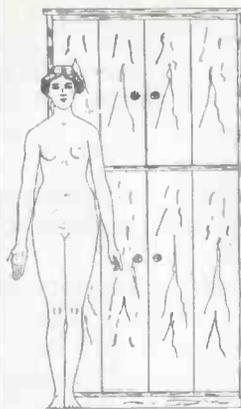
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# AMPLIFIERS

Last month I spoke mainly about speakers, and interestingly the response has generally been in agreement on their importance, in contradiction to the myth perpetuated by much of the Hi-Fi press about front ends. The next most vital thing in the chain is to achieve that synergy between amplifier and speaker, which is not easy. Regular readers will know of my regard for the AVI range of electronics, which are all extremely neutral, will drive most speakers with aplomb, and are realistically priced. The AVI integrated with R/C and 100 W/CH at £1000 is still my favourite, but now could have some competition from the new Electrocompaniet ECI power which replaces the old ECI-3, but now has R/C, power increased from 50 to 75 watts and has pre-amp outputs for bi-amping, at the same price as the AVI. One of the great things about all the E/C amps is their ability to produce huge amounts of current when required, so that the ECI-3 can give 60 amps, the AW120 DMB power amp gives you 80 amps, and the 250R gives you 100A. Even the ECI-3 is stable down to a 0.5 ohm load, and although nominally 75 watts that is into 8 ohm, and it gives you 100 watts into 4 ohms and 160 watts into 2 ohms. The new EC4.7 pre-amp is fully balanced, has R/C and 6 inputs plus 2 tape loops and now costs a mere £999. Add to that the ECP1 MM/MC phono pre-amp (£499) and their long awaited EMC.1 reference CD player (24 bit/95Khz plus balanced out) at £2249, and you can now build a complete E/C system, as I still have their 'QUBE speakers, which have now been discontinued. If that's not enough there's the AW180 monoblocks at £4K and the 600 watt NEMO monaural class A reference power amp at £7.5K each.

More on amps next time.

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AVI 2000 Preamplifier	1199	595	Audio Note AN-Vz 60 strand silver interconnect	1540	750
Conrad Johnson PV10 AL (New style)	995	550	Origin Live Skyline Platform turntable table	200	99
DPA Enlightenment Preamplifier (New style)	795	599	Shun Mook Small Table / board inc. Mypingo disks	149	79
Naim Audio 62mm boards	389	195			
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			Roksan Caspian Tuner AM/FM	599	479
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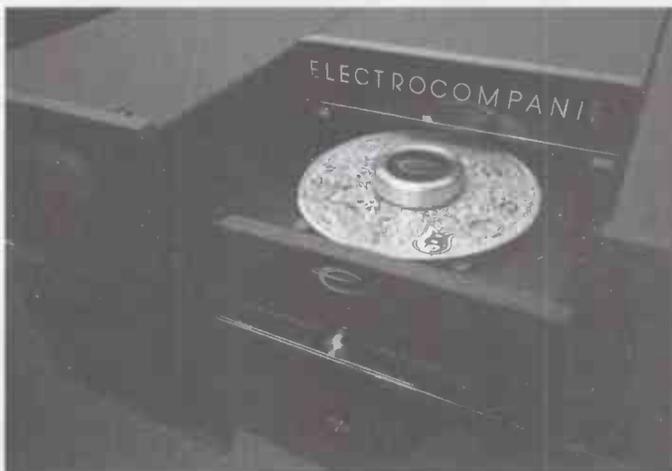
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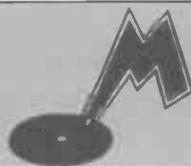
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# Measured Performance

## amplifiers

### MUSICAL FIDELITY NUVISTA 300

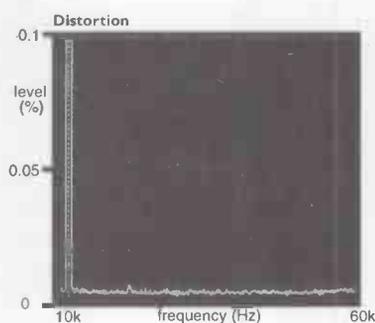
The Nuvista 300 stereo power amplifier produces a massive 338W into 8Ω, the standard load value. Low loads affected the massive power supply very little, consequently power nearly doubled into 4Ω, measuring 530W. Such power is more than enough to fill a room with sound, no matter how large it is. The real difficulty is to find a loudspeaker able to take such power if it is all to be used. Powerful amplifiers do sound very relaxed when cruising at low powers though, so there's always a benefit.

An almost complete

absence of distortion, even at full output at high frequencies will greatly help toward a sense of smoothness and openness in the sound. Distortion levels hovered around 0.004%, close to the noise floor, rising to a maximum of just 0.014% at full output, 10kHz - a severe test. Since this was second harmonic only, the power amplifier is effectively distortion free.

Bandwidth was good at 6Hz - 85kHz, -1dB but sensitivity was low at 1.5V for full output. A pre-amplifier with gain is needed and ideally Musical Fidelity's own Nuvista pre-amp should be used.

The Nuvista power amplifier measured extremely well in all areas, producing massive power with virtually no distortion - an impressive performance. NK



### EXCLAME 50 AMPLIFIER

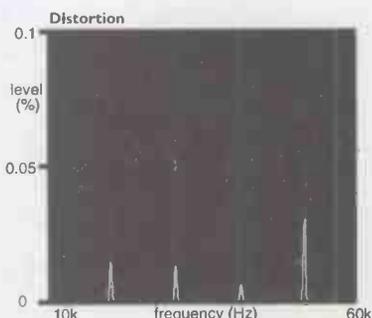
A Valve Audio badge on the front of this amplifier is a little misleading. It is a solid-state amplifier with one pre-amplifier valve inside. As such it produces plenty of power, but the designer has chosen to limit bandwidth to a low 22kHz and ensure there's plenty of distortion - not difficult with transistors - to get what he believes are valve characteristics. This is an old, simple and inadequate view of what a valve amplifier offers. In truth valves are innately very linear, they produce low-order correlated distortion and they also have no dielectric between the electrodes. None of these things can be mimicked by simply letting a transistor amplifier distort.

True, the Exclame 50 did not produce more distortion at high frequencies than in the midband, unlike most solid-state amps, but its distortion spectrum was pretty gruesome compared with a valve amp and with 0.3% at low levels and over 1% near full output I would expect it to sound coarse and rough.

Valve amps sink down to deep linearity at low levels and this amplifier does not, so it does not really get close to mimicking a valve amplifier at all. This of course is assuming that this is what the designers intended it to do.

As it stands, it is just a not particularly distinguished solid-state design. NK

Power	66W
CD/tuner/aux.	
Frequency response	11Hz-22kHz
Separation	88dB
Noise	-88dB
Distortion	0.3%
Sensitivity	200mV



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Naim Nac 42.5K pre-amplifier with MC board.	£ 195	Musical Fidelity pre-8 pre-amplifier.Boxed. Mint.	£ 199
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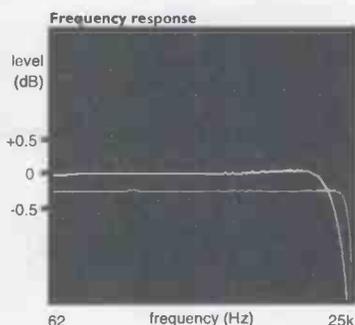
Classique House, 61 Aylestone Drive, Aylestone, Leicester, LE2 8QE

# CD players

## SONY CDP-XB930E

The multiple digital filter settings of this player remind me of the Cambridge CD-1, a sophisticated mid-eighties player with selectable filters designed by Stan Curtis. There was much debate about which sounded best then and there may well be about the subtle differences brought about by the filters of this player. Set to 'normal' the Sony has a ruler-flat response out to 21kHz, like any CD player.

Position 1 rolls off treble smoothly, in an analogue fashion, above 10kHz and should make the sound a little less hard and brittle. Some sheen may well be lost from cymbals and such like though.

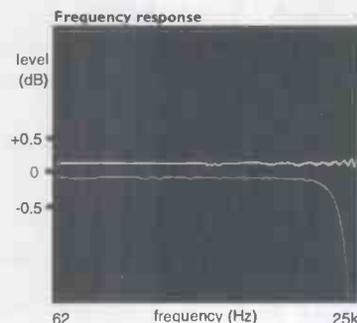


Position 2 introduces just a little treble lift across the treble region, reach

ing +0.2dB or so at 8kHz.

This will add a little brightness and improve detailing, but the high treble roll off of Position 1 is retained and this will ensure there's no undue harshness.

Position 3 is a little baffling techni-



cally. Sony claims it improves bass and warmth, but there's no effect upon low frequencies at all. Instead it offers a compromise between 'normal' and Position 1. If this subjectively strengthens bass, so be it. To me it looks like a smoother and less drastic alternative to the other positions that may well be the most neutral and satisfying to listen to in the long term.

In all other areas the CDP-XB930E measured very well, producing little distortion, strong output, wide channel separation and minimal noise. NK

Frequency response 4Hz - 21.3kHz

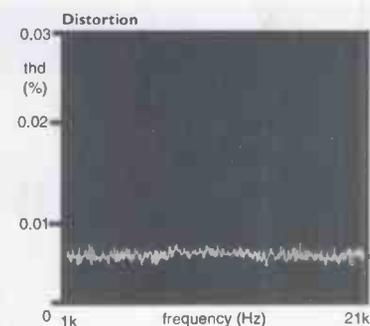
Distortion	left	right
-6dB	0.007	0.008
-30dB	0.007	0.008
-60dB	0.38	0.48
-90	29	30

Separation	left	right
1kHz	140	138
20kHz	126	125

Noise	-122dB
with emphasis	-122dB

Dynamic range 110dB

Output 2.6V



## JOHN SHEARNE PHASE 7

The John Shearne Phase 7 has steadily falling treble output, enough to give it a warm sound. Our third-octave frequency response analysis shows a pronounced fall above 5kHz, output measuring -6dB at 20kHz - quite a steep fall.

There was little distortion at any level and a peculiar noise spectrum which suggests a different processing scheme is being used compared with that of conventional players. At -60dB distortion was a little higher than normal, but lower down the scale it was actually lower. The player behaved reasonably well in this area.

At -90dB (CCIR weighted) noise was a little higher than usual but not high enough to be audible.

In all other areas the player measured normally, but quite obviously the Phase 7 will sound unusually smooth and warm. NK

Frequency response 4Hz-6kHz

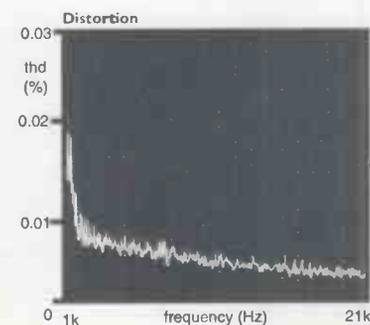
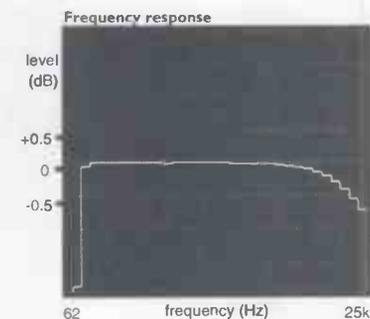
Distortion	left	right
-6dB	0.02	0.02
-30dB	0.02	0.02
-60dB	0.6	0.5
-90	16	20

Separation	left	right
1kHz	95	96
20kHz	93	94

Noise	-90B
with emphasis	-90B

Dynamic range 106dB

Output 2V





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# loudspeakers

## TITAN MINI T2b

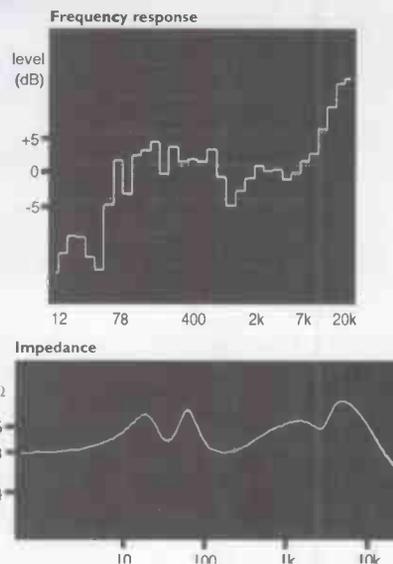
The dominating feature of this loudspeaker is its extreme treble lift. Bright sounding loudspeakers typically possess +5dB lift or so, an amount that is clearly audible. The Titan has no less than +13dB of lift, which is excessive. This is going to make it sound very bright, probably overpowering for most tastes.

Bass output extends down to 50Hz (-6dB) before rolling off. Below this the port takes over.

Overall impedance was high

at 11Ω, limiting sensitivity to a mediocre 85dB SPL from one nominal watt of input. Volume will have to be cranked up to get the 'speakers to go loud, but they draw little current.

The Mini T2bs are unimpressive in terms of measured performance, although this does not necessarily mean that the subjective performance will be unacceptable in a given environment, especially one which is too well damped. NK



## ZINGALI OVERTURE 0.1

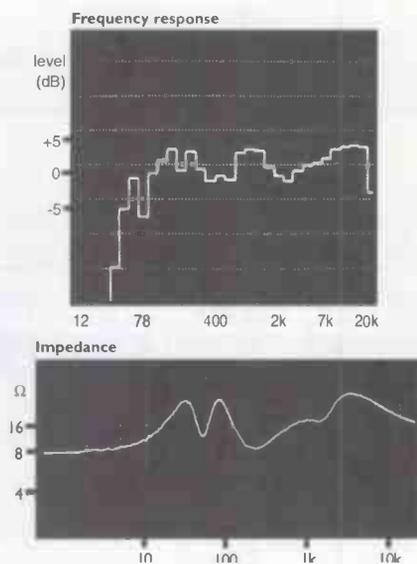
The Zingali Overture 0.1 has a short wooden horn, behind which a pressure driver midrange/treble unit works from 1.5kHz up to 20kHz. High frequency output is quite strong and there's some peaking around 1kHz where the bass/midrange crosses over to the tweeter. I'd expect the Overture 0.1 to sound a bit coloured or ragged as a result. Response varied according to listening (ear) height. The steady treble lift will add some brightness to the sound as well.

The bass unit looks well damped, suitable for use close to a

wall. There is a steady roll off below 100Hz but the lower limit (-6dB) is a respectable 50Hz, low enough to reveal deep bass fundamentals.

Sensitivity was a healthy 88dB for a nominal watt of input (2.84V). The system is efficient because a high impedance of 12Ω overall means the Zingalis draw little power and will be a light load on any amplifier.

The Zingali Overture 0.1s will have a bright and characterful sound. They are a light amplifier load though. NK



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Jason Kennedy Hi-Fi Choice Jan 1999

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Everybody in the tube business knows that the justly famous Brand names of yesteryear like BRIMAR, GEC, MULLARD, RCA & TELEFUNKEN Etc. Etc. are scarce and often very expensive. Although we supply all major brands when available (and have many in stock) our policy is to offer a range of tubes, mostly of current manufacture, the best we can find from factories around the world, which we process specially to suit audio applications. The result - CVC PREMIUM BRAND. Our special processing includes selection for LOW NOISE, HUM & MICROPHONY and controlled BURN-IN on all power tubes to improve STABILITY and select out tubes with weaknesses Etc.

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ECC83 5.20	EL34/6CA7 (Large Dia.) 10.70	6550A 11.00	Octal (Ch. or PCB) 1.80
ECC85 6.00	EL84/6BQ5 4.80	6550WA or WB 13.50	Octal (Ch. or PCB) G/Plated 4.20
ECC88 5.00	EL509/519 13.00	7581A 11.00	4 Pin (For 2A3, 300B etc.) 3.30
ECF82 5.00	E84L/7189A 6.50	807 9.00	4 Pin (For 2A3, 300B etc) G/ Plated 5.00
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# Private Ads

Special Internet offer  
 see page 138 for details

Dealers must not advertise in the Private Classified section.  
 Monthly consecutive insertions will be considered Trade advertising. The Publisher reserves the right to judge submissions.

WANTED: MUSICAL Fidelity P180 power amp, cash waiting. Tel: 0115 840 0047 after 7pm (Dec/1)

WADIA 21 Integrated CD player, digital volume control, remote £1795 (£5500 new), Jeff Rowland Model 5 (Mk3 latest spec) poweramp, 150wpc £1995, all mint, boxed, may p/ex. Tel: 01449 676 335 (Dec/1)

ELECTROCOMPANIET EC 4.6 balanced remote control preamp £850 (£1750) AW 120 DMB balanced power amp £1250 (£2695). Both mint. Drop jaw sound. Gorgeous aesthetics. 60 days old. Tel: 01308 868 044 (Dec/1)

MUSICAL FIDELITY F15 power amp £900. Musical Fidelity F22 preamp £450. Tel: Ian 01253 692 356 (Dec/1)

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/1)

MICHELL GYRODEC + QC; SME & Rega armboards. Naim SBL's (black) with x/overs; Naim NAT01; Naim NAT 101; Naim Hi-Cap (old style). All immaculate and boxed. Tel: 01843 593 958 (Dec/1)

LINN LK1 & LK2 pre and power amps. Linn Index speakers. Denon DR-171 cassette deck. Good condition, very low usage. Offers. Tel: 01628 484 054 (Dec/1)

KEF MODEL One Reference speakers, rosetta burr, 2 years old, boxed, mint condition, £650 ono. Nordost Red Dawn speaker cables, 2m, bi-wire speakers end, £275 ono. Tel: 01795 870 157 (Dec/1)

REEL TO REEL'S, 3x Revox G36, 5x Revox A77, 2x Ferrograph Series 7, 3x Ferrograph Series 2-4-5. Large box pre-recorded 60's-70's tapes. £1200 the lot. Tel: 01622 674 134 for more details. (Dec/1)

AUDION SILVER Knight 300B monobloc poweramps and Silver Knight Premier single ended 2 box pre-amp with phono stage. Export standard, beautiful sound and looks, £1900 ono, may separate. Harbeth HL-K6 ES loudspeakers, in cherry with matching wood stands, 6 months old, £700 ono. Tel: 01403 711 778 (Horsham) (Dec/1)

ASSEMBLAGE ST-40 Valve poweramp. hand built and reviewed by Hi-Fi World staff. Superb spec, unwanted prize, unused, bargain £600 or swap Pro-Ac Tablette (mint) Tel: 01132, 958 434 (Dec/1)

THORENS TD150 arm, plinth cover £55. Sony TC 366 tape recorder £65. Goodmans Magnum K2 speakers, tatty condition but work ok, £20. Early Rega arm, vgc £15. Tel: 01535 273 461 (Dec/1)

NAIM NAC 72, good condition £325 ono. Tel: 01773 825 216 (Dec/1)

PIONEER HI-FI A300R, Precision stereo amplifier £200. PDS505 Precision CD player £220. Boxed, as new condition, includes carriage costs. Tel: 01983 874 138 (Isle of Wight) (Dec/1)

PROAC STUDIO 100 speakers £399. Very good condition, boxed, previous Hi-Fi World favourite, exceptional sound quality. Also Target RS2 stands £149. Will sell as separates. Tel: Dave 01992 628 848 (Dec/1)

EPOS ES14 speakers, black with Epos dedicated stands. Immaculate condition, (not bi-wirable). Original cartons, instructions. Will demonstrate, £295. No offers. Tel: 01254 261 162 (Lancs) (Dec)

FOR SALE: Complete set of Hi-Fi World magazines, including DIY Supplements, in vgc, £100. Buyer collects. Tel: 01376 511 730 (Essex) (Dec/1)

JAZZ LP'S for sale. Approx 100, Miles Davis, John Coltrane etc. Please phone for details. Tel: 0161 626 7262 (Gtr Manchester) (Dec/1)

NAIM AUDIO Two NAP90/3 power amps and one Flatcap power supply. NAP90's £250 each, Flatcap £175. All mint and boxed. Tel: Russell 07803 279 549 or 01245 284 321 (Essex) (Dec/1)

LINN INTEK Integrated pre and power amplifier. Mint condition, boxed and manual, £195. Free Linn speaker cable. Tel: 01484 841 482 (Huddersfield) (Dec/1)

AUDIO INNOVATIONS 1000 Mk3 valve monoblocs. 50 watts Class A. Little used because of move abroad. No packaging, hence £575. Tel: Mike 0032 2 512 0952 evenings. (Belgium, but buyer can collect equipment in North London) (Dec/1)

KEF R102 Speakers with Kube 5m pair van den Hul Clearwater cables and Target rigid speaker brackets. Thorens TD160S turntable with RB300 board ATF5 cartridge. Offers. Tel: 01606 44441 evenings (Dec/1)

ROGERS E20A valve integrated, £500, LS3/5A ABI subwoofer £700, Garrard 301 £120, Goodmans single speaker Axiom 60 Midax, Trebax £40, Arcam Alpha 9 S290 phono card £25. Tel: 02392 690 093 (Portsmouth) (Dec/1)

ALON VMKIII Speaker (£5500) £2300, Ruark Crusader speaker (£1600) £850. Mark Levinson 331 poweramp (£5000) £2900. Tel: 01493 856 899 (Dec)

ADC PLUG-IN headshell wanted for their ALT-1 arm. Will consider complete arm. Tel: 01670 855 558 (day or evening) (Dec)

REVOX B77 3.75/7.5, needs new heads £220. Leak Troughline MkIII tuner £60. Tel: 0191 272 2899 (Dec/1)

ARCAM ALPHA 5(+) CD player, boxed, handbook, 5 star player £200 (£470). Upgrading sale. Tel: 0181 637 7045 daytime or leave a message (Dec/1)

Classified Ads

# The Audio Note Salon

Representing **Audio Note, Bow Tech and Mark Levinson** hardly puts us in urgent search of new agencies each year, but we heard some great new products at this year's Hi-Fi News Show. Unfortunately, our friends at AN were stretched at Milan to show their new "lifestyle" system in London but its value and quality of build establish a case for seasoned audiophiles to end their quest by starting afresh ... a matched system instead of the never-ending upgrade path.

Price for the system? CD drive, 24/96 DAC, line pre-amp, mono blocks and speakers is £2,200 which does not suggest the high-end sound; hearing is believing; cables cost extra. Of course **Audio Note** is celebrated for its more expensive products, and the new range has introduced newcomers to the entire vinyl and digital spectrum of products. Send for the excellent Analogue Products booklet. Try **Audio Note** cables, and don't overlook the MC transformers (from £339) which enhance any MC cartridge, or the TT-3 (three-motor) turntable at £1,995 with split phase external power supply. It is the finest sounding deck at the price.

**"If show reports headline the high density formats, I suggest they will only become rational purchases in five years if they establish a) survival; b) sensible prices; c) third generation combi-players (if possible), and d) availability of musical titles. Until then, surely cash is more wisely spent on buying the best CD players already available. If you doubt this, listen to some of today's best with a carefully mastered 16-bit CD."**

**Bow Technologies** launched a 2 x 75 watt **Wazoo-XL** at £2,495, a remarkable bargain in amplification, and a pre-amp and power (Warlock/ Walrus 2 x 150 watts). The **WIZARD** integrated CD player has really taken off in terms of sales. The price of £3,495 now includes the **WAND** - that prince of remote controls. One of my literary customers, in Edinburgh, says that I overuse the word stunning ...

**Mark Levinson Audio Systems** infrequently replace models because they get them right and protect your investment, but one long-awaited new model was announced: the company's first integrated amp. It too redefines the concept, and don't get too excited, it is dual monaural, fully differential, unliftable, and unlikely to cost much under £6,000 but with a No. 39 it will make a system of, er, stunning, excellence and simplicity.

Still in the **Madrigal** room I saw the **Revel Performa F-30** loudspeakers. I can only urge you to shortlist them if you are in the market for speakers around £2,895. This is a very serious challenge to the British industry, a case of the Salon/Studio technology amortised by the accountants. Now on proud and permanent dem at Madrigals dealer in the North! Don't overlook the **Revel Ultima series**. The Studio, is £7,995 in matte black and I think you could live with two woofers of this quality. (**The Salon** has three!)

**"Revel F-30s, Zingali Overture 4S, Totem Forest and ProAc Future Twos played in unison make a room-filling holographic sound ... and and look like a forest as we discovered breaking 'em all in the week after the show ..."**

Although **Zingali** speakers announced a price increase, always sad, I have to say that the old prices were obviously unrealistic, and they are still outstanding value, especially in the upgraded "S" versions. I love them. Good

**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.**

news: a less costly "B" series was launched using a conventional mid-range unit instead of the very costly compression driver, but still with the "Omniray" horn and a fine new style of cabinet. We have a sample of the award-winning **Zingali 95-112** studio control monitor ex-dem (List £4,750) for £3,750; mint, crated, as new - send for a brochure. Using a 12" horn (bigger than the domestic speakers) it exudes power with poise, a giant among loudspeakers; open yet very delicate. Amazing with transistor or valve amps.

As agents for **ProAc** (and a user who always returns to the brand since my schoolboy days) we extol the virtues of mini-monitors. I gave the **Tablets** their name, but forgot to demand a royalty. Today we have the £649 **Tablette 2000** and the incredible **ProAc Response One SC** (£1,199 per pair standard veneers). We are proud to announce a parallel range, namely **Totem Acoustic** from Canada. The **Model One** sells for £50 more and gives our clients a worthy rival; the **Arro** is a floorstanding mini-monitor which drew gasps of disbelief from audiences when I was present yet it costs only £959. Per pair? You'd better believe it! As I was writing my order, I foolishly said, well if that is the **Arro**, what can the £2,675 **Forest** do? Company founder and president **Vincent Bruzzese** was eager to demonstrate, and that cost me more money. If you like three-dimensional sound and you can believe what you hear, start saving, they're cheap. Could be the biggest advance in loudspeakers as their UK distributor claimed. The forest stands out from the trees, itself invisible, you can't see the wood. Unique selling points portray poetry in sound.

**"... the end of a long and adventurous search."**

I went to **ProAc's** room to joke **Stewart Tyler** that he's finished, the Canadians were advancing, but my eyes popped out to hear the future ... the **Future One** and the **Future Two**. Products of many years work, they look gorgeous. Here **Tyler** succeeds in cohering a ribbon tweeter, glass fibre weave mid-range with rear horn-flared open air dispersion, and asymmetric cabinet handling standing waves of his famed carbon fibre 7" bass driver (two in the **Future Twos**). I entered the room, saw an entranced audience and listened for ten seconds. My single word to **Mr Tyler** was a spontaneous, "Congratulations" and he smiled. I left the room, juggled my bank balance and ordered a pair of **Future Twos** from **ProAc's** trade room. It isn't difficult to justify £10,575 on this product. It teams up drivers to realise the best qualities of "natural sound" as never before. Not only is the timbre consistent through the musical register (so that each voice is convincing not disconcerting) but its location is stable. You aren't listening to a loudspeaker artefact; you are listening to a singer, or a piano. It has all the clarity and detail of the **Response Four** and **Five** but even more finesse and magnificent soundstage. The **Future** is now at the **Audio Note Salon** and worth taking a day off to travel. For me, I think it is the end of a long and adventurous search.

So before buying secondhand, always check new products for value and excellence. You wouldn't buy a two-year old computer, and hi-fi, at last, is meeting the consumer value challenge. On the subject of computers, we may have our website this side of the millennium or send for our dynamic and trusted **Used Products List** and be tempted by products that are true classics ... Own a **Nakamichi Dragon** for £1,250; or a **Pink Triangle da Capo** with the 20 bit word (1307) filter (upgradeable to 24 bit) and factory-renewed DC battery supply (£1,600) ... arguably one of the finest digital converters in a field where such excellence now costs over £10,000.

*Special internet offer  
see page 138 for details*

QUAD 34 control unit, Quad 306 power amplifier. Immaculate, boxed with manuals £350. Quad 34 control unit, Quad 405 Mk2 power amplifier, DIN inputs, excellent condition with manuals £325. Tel: 01582 573 286 (Dec/I)

B+W 801 Mk3 speakers, rosewood £3200. Chord CPA2800 SPM600 £2600. AVI Reference CD £800. All less than one year old. As new. Offers considered. Tel: 0780 872 8965 (Dec/I)

MARANTZ CD94/CDA94 transport converter, mint, boxed, £695. Revox B760 tuner, mint, £475. Rotel RT850AL tuner £95. Marantz DD-82 DCC recorder £125. WANTED: Meridian 604/606 tuner converter (mint) Tel: 01279 724 804 (Herts) (Dec/I)

LINN SONDEK LP12 Valhalla, moth arm, Roksan Corus Blue £375. Tel: 01634 681 109 (Kent) (Dec/I)

TARGET LRM4 system rack, four glass shelves, 358mm x 358mm. Boxed, never been used, £150 new, will accept £120 ono. Tel: 01603 491 378 after 6pm (Dec/I)

NOTTINGHAM ANALOGUE Hyperspace turntable with Space tonearm and Tracer 3 cartridge £980. Ruark Talisman II speakers, cherry £430. Exposure 13 moving magnet phono stage £390. all mint condition, low use. Tel: 01689 822 931 (Dec/I)

BOWERS & WILKINS Matrix 801 Series 2 speakers (pair) in walnut £795. Also B&W MPA1 monobloc amplifiers £195. Bargain buys in excellent condition. Tel: 01245 223 143 (Dec/I)

ROKSAN XERXES with later DSU/PSIII power supply + RB300 arm £200. Target rack system £30. Various high quality speaker drive units. Please phone. All genuine bargains. Tel: 01943 468 835 (Yorks) (Dec/I)

WANTED: RADFORD TT100 valve amplifier, ZD100, ZD200 transistor amplifiers, STA 25 Mark Four. Best prices paid. Buyer will collect. Tel: 0973 304 578, Email: pparkin352@aol.com (Dec/I)

**HI-END Cables sale. Top quality speaker cables and interconnects. Various brands. Tel: D. Burton 01895 274 001, Email: barig@sbx.com (Dec/I)**

FERROGRAPH LOGIC 7, high speed, half track, users manual, tapes £95. Audiolab 8000A, good condition £175. Tel: 01235 529 480 (Oxfordshire) (Dec/I)

MERIDIAN 605. Superb, fantastic, amongst the worlds ten best power amps states Martin Colloms about these sleek classy 150w monoblocs. Excellent condition inc. all packaging and manuals. £1050 ono. Tel: 0181 599 3196 (Dec/I)

NAIM, AS New condition, with boxes and manuals. 72/140 latest models, MC/MM boards £850. May split. Also CDI £900. Tel: Andrew 01703 442 591 (Southampton) (Dec/I)

**MONITOR AUDIO Studio 20SE and Studio 12 loudspeakers, boxed and in good condition (£3500) £1500 for quick sell or offers accepted individually. Will deliver. Tel: 01733 840 184 (Dec/I)**

OPERA PLATEA speakers in cherry, solid hardwood, clear natural sound, excellent condition and boxed. These elegant floorstanders give superb imaging, £425. Tel: 01703 641 500 (Dec/I)

CAT SL1 valve preamplifier £1750. Jadis DA30 integrated valve amplifier £1450. Tube Technology Unis integrated £950. Naim 250 amplifier £595. Robertson 4010 £275. WANTED: Roksan Darius loudspeakers. Tel/Fax 01747 853 372 (Dec/I)

EPOS ES22 £690 (£1350) for quick sale. 3 months old, walnut veneer, boxed, immaculate condition, hardly used. Tel: 0181 691 0098 (Greenwich) (Dec/I)

NAIM NAC72 Preamp with MC phono boards, mint condition, boxed, original invoice from Infidelity. Can demonstrate. Upgrading to NAC102. Tel: 01932 867 441 evenings (Dec/I)

SME IV ARM, boxed £500. Krell KAV300CD, little used, boxed, immaculate condition £2200. Tel: 01924 290 749 (Dec/I)

REGA JURA floorstanding loudspeakers, 4 months old, immaculate, cost £450 new, will sell for £295. Tel: day 0831 208 205 or evenings 0121 240 2543 (Dec/I)

MERIDIAN 501 Pre with phono £350. Arcam 170.3 transport £225. Arcam BB5 DAC £100. Royd A7 speakers £50. WANTED: Audio Research pre, Ittok LVII/III, Meridian transport, must be mint. Tel: 0161 652 0754 (Dec/I)

TYSON PRE/POWER combo. 2x 70w monoblocs. Passive line pre with MM/MC phonostage (£2000 new) £800. Beats similarly priced Audiolab, Naim etc. Detail power finesse neutrality. Any audition welcome. Tel: 01778 394 542 (Dec/I)

MERIDIAN 603 Preamp and D/A converter £495. Heybrook Sextets £490. Harbeth Extenders (bass speakers/stands for LS3/5A or similar) £165. Technics SL120 direct drive turntable £100. Tel: 01892 536 919 (West Kent) (Dec/I)

**NORDOST SPEAKER Cable, Blue Heaven 4m pair as new, box lost, (£545) will accept £275 including postage and packing. Tel: John 01772 690 211 day or evenings (Dec/I)**

STEMFOORT SF100 Amp, warm and transparent £350. Super clocked by Tom Evans, Marantz CD-10 with XLO/Pro main cable £400. Rel Strata II £250. All boxed and mint condition. Tel/Fax: 0171 267 3544 (Dec/I)

MARANTZ 63SE CD player, little used £140. Kef 102/2 speakers £130. Spendor BC1 speakers £125. Tel: 0181 852 1069 (Dec/I)

KOETSU BLACK Retipped £300. Dynavector DV505 tonearm £100. Dynavector 17D £50. Lynwood phono equaliser £80. Ortofon MCA76 £35. Asak £30. Ortofon MCA20 £15. Audio Technica tonearm £10. All plus postage. Tel: 0114 269 4392 (Dec/I)

KRELL KAV250A Power amps (two) 250 watts/channel stereo; 1000 (yes 1000!) bridged mono, £3495. Akai AT93L quality tuner £149. Alphason tonearms: HR100S (early) £250; Xenon £125. Tel: 01234 713 199 (Bedford) (Dec/I)

RUARK ACCOLADES £1350, Ruark Equinox piano black £1300. Hitachi HCA 7500 Mk2 control with HMA 7500 Mk2 power £120. Technics SLP580A CD £110. Tannoy Profile 632 Plus, £140. Tel: 01986 895 053 (Bungay) (Dec/I)

AUDIOMASTER Valve amp, 1960s. Pre +2 power needs work, AV0 valve signal generator +LCR bridge. Original valve construction booklets 1950-60s. Valve hi-fi books. Offers. Tel: Jeff 01524 33410 (Lancs) (Dec/I)

PROAC RESPONSE ISC speakers, rosewood, perfect condition, boxed, complete with matching heavyweight Target R4 stands, £825 ono. Tel: 01293 411 500 (Dec/I)

TECHNICS SL7 direct drive automatic turntable, size 12.5" x 12.5", parallel tracking with Ortofon OMP30 and Audio Tech AT422EP P-Mount cartridges plus spare styli, £150. Tel: 0191 529 2405 (Sunderland) (Dec/I)

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ECC81		2.15	5Z4GT		1.90
ECC81	CV4024	6.00	5Z4G		6.00
ECC82		2.50	6CH6	Brimar	2.50;
ECC82		8.00			£200 for 100
ECC82	MULLARD	8.00	6FQ7		9.45
ECC82	CV4003, MULLARD	12.50	6L6G	CV1947	30.00
ECC83	SOVTEK	3.35	6L6	METAL	9.80
ECC83	MULLARD	15.00	6L6GC	SYLVANIA	14.90
ECC85		2.30	6L6GT/C		2.50
ECC88	TESLA	2.00	6L6WGA	SYLVANIA	12.00
ECC88	MULLARD	10.00	6L6WGB		12.00
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EF37A	MULLARD, GREY	2.50	12E1	STC	10.00
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EF86	MULLARD	11.00	807	USA	5.00
EL34	SOVTEK	6.00	808	POA	
EL37	MULLARD	45.00	813	RCA	35.00
EL84	SOVTEK	2.15	6072A		7.45
EL84	MAZDA	5.10	6336A	USA	49.00
ELL80		25.00	6550A	GE	24.15
EZ80	MULLARD	6.00	6550A	MATCHED PAIRS	32.00
EZ81	MULLARD	6.00	6550-B2	SVETLANA	12.75£EA
GZ33	MULLARD	13.00	B4 BASES		1.00
GZ34		3.50	B5 BASES		1.50
GZ37	MULLARD	7.00	INTERNATIONAL OCTAL, CERAMIC		3.00
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8uf, 800V £10.00 ea.

10 uf. Oil filled, 2000V, GE USA £20

### RCA Heater transformer for 211VT4C

Primary 190-210-230-250  
Secondary 10V centre tapped @ 3.25A X 2

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### RCA transformer

Primary 110-125-150-210-240

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5V 2A 6.45V @ 4.5A

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### Oil filled Transformer, Gardeners

Primary 110-240V; Secondary 250-0-250; 180mA 6.3V, 7A, 5V, 3A £50.00 EA

Primary 115-250-440V Secondary 640-0-640V 160mA 330-0-330 225mA £50.00

### Oil filled Chokes by Parmeko/ Gardeners

2.5H, 220mA; 2.5H, 350mA; 4.5H, 150 mA; 4.5H, 220mA; 4.5H, 280mA; 5H, 110mA; 5H, 200mA; 5H, 250mA; all at £30.00 ea.

5H 100mA Oil, Parmeko, £15.00

5H, 400mA £38.50 ea; 7.5H, 250mA £30.00ea

10H, 75mA £23.50 ea; 10H, 170mA £33.00ea

10H, 75mA Varnished £10.00

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Make	Model	Description	Code	Stock	R.R.P.	Now
ARCAM	XETA 2	AV PROCESSOR	S		£400.00	£200.00
ARCAM	ALPHA PLUS	CD PLAYER	S		£500.00	£160.00
ARCAM	ALPHA 7	CD PLAYER	N		£330.00	£270.00
ARCAM	DELTA 60	AMPLIFIER	S			£175.00
BANG & OLUFSEN	BEOCENTRE 9300	CD/RADIO AND CASSETTE	X		£1,650.00	£1,200.00
CASTLE	TAY	LOUDSPEAKERS - WALNUT	X		£350.00	£250.00
CASTLE	ISIS	LOUDSPEAKERS - ROSEWOOD	X		£300.00	£200.00
CASTLE	KENDAL	LOUDSPEAKERS - WALNUT	N		£400.00	£275.00
CELESTION	A-1	LOUDSPEAKERS & STANDS	X		£1,150.00	£700.00
CELESTION	100	LOUDSPEAKER - MAHOGANY	N		£540.00	£275.00
CELESTION	25i	FLOOR STANDING LOUDSPEAKERS	N		£450.00	£250.00
CELESTION	23i	FLOOR STANDING LOUDSPEAKERS	X		£300.00	£225.00
CYRUS	CYRUS 2	AMPLIFIER	S			£175.00
CYRUS	PSX	POWER SUPPLY	S			£175.00
DENON	DRM 650 S	CASSETTE DECK - DOLBY S	X		£230.00	£170.00
MERIDIAN	566 DAC 20 BIT	20 BIT DAC	S		£1,100.00	£500.00
MERIDIAN	562 V	DIGITAL PRE WITH DAC MODULE	S		£1,349.00	£795.00
MERIDIAN	565 7.1 AC-3	AC-3 DOLBY DIGITAL PROCESSOR	S		£2,850.00	£1,850.00
MERIDIAN	DSP 6000	DIGITAL ACTIVE LOUDSPEAKERS BLK	X		£9,950.00	£6,950.00
MERIDIAN	DSP 5000	DIGITAL ACTIVE LOUDSPEAKERS BLK	X		£3,495.00	£2,500.00
MERIDIAN	DSP 5000 C	DIGITAL ACTIVE CENTRE SPEAKER BLKX	X		£1,850.00	£1,250.00
MISSION	70 c 1	CENTRE SPEAKER	X		£100.00	£75.00
PINK TRIANGLE	LPT + RB 300	TURNABLE	S		£750.00	£350.00
QUAD	77 AMP	AMPLIFIER - NEXTEL	N		£700.00	£300.00
QUAD	77 P	POWERAMP	N		£700.00	£420.00
ROTEL	RCD 965 BX LE	CD PLAYER	S			£150.00
ROTEL	RT 940 AX	TUNER	X		£230.00	£150.00
YAMAHA	AV 1	PROLOGIC SYSTEM	N		£650.00	£500.00
YAMAHA	DSPA 1092	DOLBY DIGITAL AMPLIFIER	X		£850.00	£525.00
YAMAHA	DSPA 492	AV AMPLIFIER	N		£250.00	£140.00
YAMAHA	DSPA 1	DOLBY DIGITAL/DTS AMPLIFIER - GOLDN	N		£1,700.00	£1,300.00
YAMAHA	DSPA 2	DOLBY DIGITAL/DTS AMPLIFIER	N		£1,000.00	£850.00
YAMAHA	RKV 592 RDS	AV RECEIVER	N		£400.00	£275.00

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MERIDIAN 508 20 £1050. Meridian 502 505 pair with 1m and 6m balanced interconnects, new £3500, now £2100. Can demo. All mint. Genuine reason for sale. Tel: Les 01703 470 107 (Southampton) (Dec)

LINN LK1 Preamp with Linn Dirak power supply remote £250. Marantz CD 52 Mk2 SE £120. AE 109 speakers £200. Yamaha tuner £60. Teac A3300 SX reel professional deck, high speed £260. Tel: 0181 681 1054 (Croydon) (Dec(I))

SHAHINIAN HAWK Subwoofers, mint and boxed in walnut £1300. Tel: 01626 352 682 evenings (Dec(I))

AUDIOLAB 8000Q preamp, as new, boxed, 10 hours use, (new £1250) £675. Audiolab 8000A integrated, boxed, good condition (new £500) £225. Tel: Bob 0181 868 3300 days, 01923 663 547 evenings (Dec(I))

JAMO CONCERT 8 loudspeakers, mahogany, mint and boxed, complete with dedicated stands £1000. Krell KRC-3 preamplifier £2200, Krell Kav-250a power amplifier £2200 or both for £4200. Quad 2 x 50E monoblocks, boxed with instructions £350. Tel: 01480 412 464, Email: alanj.davies@tesco.net (Jan(I))

VALVE AMPS, One D.J. Russell single end, one M. Harvey Class A push-pull, 50's design made from old parts, N.O.S. valves genuinely good sound and looks. £150 and 3275. Tel: 01703 860 058 (Southampton) (Dec(I))

QUAD 34 Preamp. Quad 306 power. 5 years old, inc. boxes and manuals £400. Tel: 01302 539 469 (S.Yorks) (Dec(I))

BARGAIN, JAMO Concert 8's, sapele mahogany finish, immaculate, three months old, including original stands £950 (new £1615) Tel: 01792 536 143 (Dec(I))

NEW CASPIAN CD £670. Teac transport £290. X-Dac £150. Electrocompaniet pre/power around £1900. B&W CC3 Centre £75. Seismic Sink £90. Soniclink 150 2x3m £30 terminated. Mint, all ono. Tel: Chris 0114 237 7168 (Sheffield) (Dec(I))

NAIM CD 3-5 (£1050) £650. Mission Cyrus DAD7 (£900) £350. Target R2 stands (£350) £175. Apollo 3 tier rack (£100) £50. VDH Source interconnect (£50) £25. All mint, boxed. Tel: 07967 646 089 (Dec(I))

REL STADIUM 2 subwoofer, black, superb upgrade £740. Audionote valve Dac4. Blissful involvement, analoguy tone colours. 24/96 upgradeable. (cost £5000) bargain £1950 ono. Genesis Digital Lens. Tightens bass, enhances detail, illuminates jitter. Mint, boxed (cost £1800) bargain £760 ono. WANTED: Stentor (black). Tel: John 01865 862 745 (leave message) (Dec(I))

NAIM 32 £120; 42.5/110 £275. Quad 606, mint £350. Kef 104/2, teak £325. Technics SL150 turntable, SME 3009/2 £125. Shure VST V cartridge, hardly used £60. V15/111 £25. Tel: 01323 728 118 (Eastbourne) (Dec(I))

RUARK TALISMAN II speakers, light oak, 2 years old, cherished, cost £750, sell £395. Subwoofer M&K VX7-II, stupendous bass, cost £450, sell £195. Move forces sale. Tel: 01392 671 281 (Dec(I))

KLPP1 PRE £275. 300B power £625. Nicely built, no problems! Cyrus Discmaster, Pink Triangle Ordinal £1075. ATC SCM10 £450. All items vgc. Offers considered. Tel: Rick 01386 793 328 (Worcestershire) (Dec(I))

FERROGRAPH REEL to reel recorders Series 6, 240 volts, 3 speed Series 6, 110 volts, Series 4A, 240 volts, 3.75 - 7.5 IPS all working, £60 each, offers for lot. Tel: 01332 605 772 (Dec(I))

QUAD 63s, mint condition, latest spec, with Deane Deluxe stands, boxes, manual, £1550. Tel: 01287 638 986 (Cleveland area) (Dec(I))

BEARD P101 Power amp, offers. Pioneer D05 DAT, mint £500. Sony MDJ510 £80. Tel: 07775 612 970 (Dec)

SUGDEN AU41 pre/power (£900) £410. Spendor BC1 £150. Linn Sondek Ittock K9 £350. Quad FM3, 33. 303 £150. NVA P50, latest, guaranteed (£300) £120. Pink Triangle LPT RB300 £150. Tel: 0161 762 9884 or 0161 764 8888 (Dec(I))

MERIDIAN 508-20 CD player, as new, hardly used, M.S.R. £950. Linn LP12 Afrosomia, Valhalla, Akito, K9, mint £440. Naim MM phono boards £45. Phono to DIN interconnects, Audioquest Quartz £60. Chord Cobra £25. Single to triwire Chord Rumour speaker cable 2.5 metre pair £65. Tel: 01766 781 211 (Dec(I))

ARCAM DELTA 170.3 and Black Box 50 DAC, includes optical cable for sync lock and Chord Prodac digital interconnect, excellent sound and condition, new £1300, bargain £260. Tel: day 01442 888 168, evening 01707 892 094 (Dec(I))

VANDERSTEEN MODEL 3A loudspeakers, rare chance to buy this highly acclaimed model in the UK. 3 way minimum baffle design with long throw acoustic coupler. Very open sound, £1600. Tel: 01628 483 998 (Marlow) (Dec(I))

MONARCHY 22B 20 bit digital to analogue converter. Boxed, receipt, mint condition £395. Tel: 0161 291 9331

WANTED: NAIM NAC82 preamplifier must be in excellent condition. Tel: 01785 822 063 evenings / 07713 000 450 (inc. voice-mail) other times. (Dec(I))

KEF103.4 SPEAKERS £575, KEF Reference 102/2 £275, Grado 325 headphones £99, Audio Innovations 1000 Mk3 Monoblocs, boxed as new £700, Roksan Attesa ATT-DA2 DAC (new) £175. Laser discs wanted. Tel: 01952 502 097 (Dec(1))

MUSICAL FIDELITY X-Series: X-DAC £195, X10-D £75. X-PSU £80, all three items £310, plus free digital interconnect. Magnaplanar SMGa speakers £295 with marble plinths £360, Halfer DH101 preamplifier £80. Tel: 0121 449 5957 (Dec(1))

CAMBRIDGE DACMAGIC £75, Cyrus II £200, Cyrus I £50, A/R A60 £50, Chord Co. Legend (biwire) 2x 2.5m £40. NAD 4020 tuner £40. Tel: 0117 909 8736 (Dec(I))

KLP1 VALVE line pre-amplifier upgrade components, Mullard valves etc. £175. Tel: 01293 824 677 (Dec(I))

LINN ISOBARIKS KEF 105/2, KEF 105/4, KEF 104 all boxed. Tannoy Buckingham, Cheviots, Wharfedale E50's, Snell 'E', KEF 104AB, Michaelsons, Austin, Tua-1, Mus/Fid F22, Naim 42/110/Snaps DPA 505/DSPA 2005/PDM II, Meridian 200 Trans. Tel: 01992 718 265 (Jan(I))

REVOX B77 Mk2, 1/2 track, 15 & 7.5 IPS, excellent condition, especially heads £475. Leak Stereo 20 £250, Croft Micro A £150. Musical Fidelity A1 £130. Tel: 01780 764 149 (Dec(I))

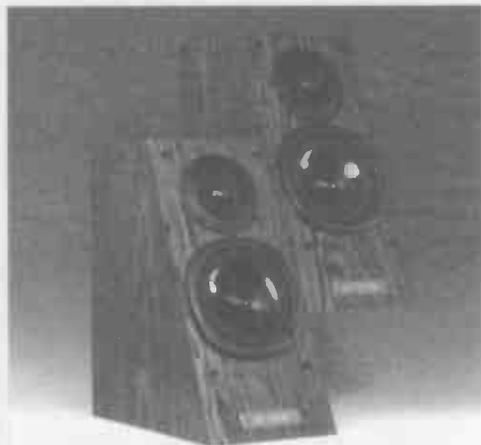
GRADIENT SUB-WOOFERS for ESL63, boxed £850, Stax SR-001 portable electrostatic headphones £85. 3-off DPA 'The Power' mains filters £60 each. Tel: Mike 00 32 2 512 0952 evenings (Belgium, but equipment in North London). (Dec(I))

TWO GARRARD 401 turntable chassis, both in clean condition £125 each or £200 the pair. Tel: 01492 546 780 to discuss details (Colwyn Bay) (Dec(I))

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ARCAM AV 50	NEW	699.00	499.00	LINN ARKIV	X/D	1000.00	459.00
ARCAM 7CD	NEW	329.90	269.00	LINN AV5105 (3)	X/D	1200.00	960.00
ARCAM 250/BB50	S/H		650.00	LINN WAKONDA	S/H	750.00	449.00
CASTLE EDEN	X/D	499.90	349.00	LINN LP12 LINGO			
CASTLE ISIS	S/H	249.90	120.00	EKOS TROIKA	S/H		1500.00
CYRUS 3I	NEW	598.00	479.00	NAIM INTRO	X/D	700.00	499.00
CYRUS FM7	NEW	398.00	338.00	NAIM INTRO	NEW	700.00	549.00
CYRUS A/V MASTER	X/D	698.00	299.00	NAIM NA A/V	X/D	1730.00	999.00
CYRUS DAD3 Q	X/D	898.00	699.00	NAIM NAC 32.5	S/H		149.00
CYRUS PSX	X/D	328.00	269.00	NAIM 42/110	S/H		349.00
EPOS ES14 +STANDS	S/H		299.00	NAIM NAC 82	X/D	2150.00	1999.00
KEF REF 2 ROSE	X/D	1850.00	1480.00	NAIM NAP 140	S/H	793.00	469.00
KEF REF 3 BLK	X/D	2250.00	1800.00	PIIONEER VSAE06	X/D	999.00	599.00
LINN KARIK 3	S/H	1850.00	1099.00	QUAD 77 REMOTE	NEW	299.00	99.00
LINN CLASSIK	X/D	995.00	699.00	TAG CD20R	X/D	1250.00	999.00
LINN KABER ACTIVE	X/D	2375.00	1199.00	TAG 60I	X/D	799.00	649.00
LINN KABER PASSIVE	X/D	2150.00	1075.00	TAG PA10	X/D	849.00	679.00
LINN MIMIK	S/H	875.00	469.00	TAG 60IRV	X/D	999.00	799.00
LINN KLOUT(3)	S/H	2400.00	1440.00(EA)	YAMAHA DSP A1	X/D	1599.00	1059.00
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ROKSAN XERXES turntable with KU2MA STOG1 tonearm and Audio Technica OC9 cartridge £850, good condition. Tel 0116 2871 772 (Dec/I)

SPACEDECK SPACEARM 1042 £650 ono. Alchemist Foresti integrated with remote £750 ono. Dali Royal Menuet Mk2 loudspeakers Mission stands £275 ono. Kinshaw Overture phono MM/MC £150 ovno, all boxed hardly used Tel: Dean 01443 685 191 (Dec/I)

REVOX B260 synthesized FM tuner £350. Revox B760 FM tuner £250. Revox B710 Mk2 cassette deck £200. All VGC with instruction books. Will split. Offers? Tel: Andrew 0208 786 7167 (Dec/I)

QUAD FM4 £150. Leak Troughline £100. Nytech CTA 252XD £80. Leak Stereofetic tuner + Stereo 30 amplifier £30. Revox A77 + Dolby unit £300 ono. Tel: Tony 01203 46079 (home) 01203 206 650 (work) (Dec/I)

GARRARD 401, Origin Live RB250, Audio Technica ATOC5 in mini-plinth with custom tripod stand £350. Pair of Hart/Linsley-Hood stereo power amps. professionally built with audiophile components £250 each. Tel: 01244 660 946 (Chester) (Dec/I)

SUGDEN A21a amp £600, Cyrus III amplifier £400, Rogers Studio 7 speakers. £325. AVI Nuneutrons Apollo custom made stands £500 (£675) 4 months old Tel 0121 246 0486 (Dec/I)

ALPHASON SONATA turntable, HR100MCS tonearm, Atlas PSU, mint £650, see HFW Dec 98. Rega Planet CD player, remote, boxed, £300. Tel. 01273 205 530 (Brighton) Email: dcunningham@freeuk.com (Dec/I)

TWO DYNALAB SDA 2.8 speakers, brand new, boxed, warranty, unused, unneeded present. Retail at £1800, bargain at £1100 ono. Tel: Tom 01494 726 993 (Amersham, Bucks) Deliver depending on location. (Dec/I)

MERIDIAN 101B (upgraded) pre-amplifier, M3 loudspeakers (blown bass units) cables, stands, offers? Tel: 01732 461 358 (Dec/I)

LOWTHER ACOUSTA Twin speakers wanted. Made 1960's. Also wanted, working drawings, leaflets, Lowther drive units, Twin speaker feet and drive unit screws. Tel: Jeff 0181 924 0207 (Barking, Essex area) (Dec)

SPARE ROOM clearout, Meridian 563 DAC £200 ono. Linn LK280 power amplifier £150 ono. Mission Cyrus One (original model) £75 ono. Tel: 01256 358 804 (evenings) (Dec)

SPEAKERS GALE 401-C walnut £100, Gale 402 black ash £250. Tel: 01268 776 847 (evening) 01702 344 584 (daytime) (Dec/I)

KESWICK AUDIO Figaro speakers Rosewood £550. Audio Innovation Series 1000 Pre/Triode Monobloc combination £1300. Quad 77/707 pre/power. with remote control £950. Audio Innovations 400 integrated amp £300. Tel: 01977 643 629 (Dec/I)

THORENS TD 280 Mk4 turntable £140 ono. Celestion 100 speakers cost £535 will accept £230 ono. Mission 771 speakers with Target stands cost £230 will accept £150 ono. All immaculate and boxed. Tel: 0171 937 5900 (Dec/I)

PAIR SONY Espirit Tan 900 power amps. £800. Nivico 981E Globe speakers £350 Phillips 850 CD player (£500) £100. Tel:0771 297 6103 (Dec/I)

FM ACOUSTICS 300A power amp (£6000) £1750 consider pre-amp or turntable in P/X. Orelle SA100 £200. STD turntable SME 3 £125. Ariston Q-deck £30. Musical Fidelity P150 power amp £125. Tel: 0771 297 6103 (Dec/I)

OPERA CALLAS Gold loudspeakers (mahogany) £550. 24" Slate Audio stands £250. Radford SC25 valve pre-amplifier £275. Linn Klyde £165. Linn Asaka £65 MC cartridges. Sugden A21a MM/MC phono board £45. Tel: Steve 01922 640 737 (Dec/I)

QUAD ESL57 fully serviced two months ago by Classique Sounds, mint like new condition with boxes still under guarantee with new stands reluctant sale £700 ono. Quad 66 pre-amp with two remotes, Quad 66 FM mint £750 ono. Tel: 01446 418 207 (Dec/I)

AVI PREAMP, latest spec. £475, AVI Stereo Power Amp £425, Teac P500/D500 2 Box CD Player £550. Sansui CD717DR CD Player £400. Castle Harlech speakers in Yew £550. Tel: 01977 643 629 (Dec/I)

AUDIOLAB 8000 'M' monoblocs x 4 no. Immaculate condition, original packing, receipts etc. £1050 per pair or £2000 for both pairs. Tel: 01792 798 253 (after 6pm) 01792 651 532 (daytime) (Dec/I)

EPOS ES25, tri-wired (£1505) swap for smaller monitors similar quality & price, ie. ATC-20. Actives considered, Quad FM4 £200 or swap for 405-2 or Meridian 201 pre. Tel: 01926 646 500 (day) 01203 469 363 (evenings & weekends) (Coventry) (Dec/I)

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FOR SALE, 1980 Sony cassette deck TC.K75, v.g.c., manual & boxed £120. Tel: 01903 247 779 (Sussex) (Dec)

SONIC FRONTIERS SFCD-1 Stereophile Class A rated CD player. Gold face plate. Balanced & RCA output. Beautifully musical player. Valve output stage. Mint condition £1695 (£3795) Tel: 0181 852 1238 (London SE3). Email: jonathan.ling@whitespace.co.uk (Dec/I)

ROKSAN XERXES turntable. Artemiz arm. Power Supply Three. Very good condition £600. Demonstration in Naim system. Available with Lyra Lydian Cartridge if required, or will fit your cartridge. Tel: 01625 432 889 (Dec/I)

TEAC P-500 CD drive unit with DPA PDM1 Series 3 two box bitstream digital to analogue converter, with manuals. As new, £995. May split. Tel: 01952 401 900 (Telford) (Dec/I)

SME IV Tone arm (£983) Dynavector 17D2 Mk2 (£450) Audionote A.N.S. 2 M/C transformer (£450) Garrard 301 (grease bearing) custom plinth. All in mint condition with record clamp & electronic stylus cleaner. £875 ovno. Tel: 0151 327 2436 (Dec/I)

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You must send us your drive units. We will then design & optimise a crossover network specifically for those units.

### 2) Cabinet Design :

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### 3) Full Test Service :

We use a sophisticated computerised measurement system to fully test your loudspeaker with regard to frequency response, phase and impedance. We can also test driver units & supply you with the actual Thiele/Small parameters values. This will insure that you have the correct values for your calculations

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We can repair or up-grade your existing loudspeakers, bringing them up to 1998 specs. Up-grades include : Replacement drivers, OFC internal cable & new crossover components. Estimates are provided free of charge and without obligation.

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**FREE** Loudspeaker Kit & Drive Unit catalogue & price list ( including some useful hint and tips )  
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**REVELATION MUSIC**  
Systems II. 3 way, external crossover. Compact, awesome build (22kg), integral stand. Designed Les 'Avondale' Wolstenholme. Mint. New £1995, sell £850 ono. Includes £250 Naim cable. Great press reviews. Tel: 0114 230 9579 (Dec/I)

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**LINN KARMA MC.** Offers. WANTED: Linn Klouts, late model only. Linn S140 cherry finish, must be mint. Linn Kaber Active, latest spec, black finish, mint, boxed. Offers. Tel: 01702 545 622 after 6pm (Dec/I)

**NAKAMICHI Z00 ZXL** Cassette deck, auto calibrate, dolby processor, ultimate machine £650. Meridian Tuner 104 with Silver interconnect £150. Luxman PD350 vacuum disc belt drive turntable, remote pump £550. all boxed and mint condition. Tel: 01767 677 634 (Dec/I)

**AUDIO INNOVATIONS 2nd** Audio monoblocs, re-valved, excellent condition £1100 ono. Castle Clifton-2 speakers, boxed, new, unused £110 ono. Tel: 01208 872 316 (Dec/I)

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**M.I.T. 330 Plus (1.5m)** interconnect £125, cost new £269. Monolith 20/20 speaker cable (3m pair) £150. Audio Synthesis coaxial digital interconnect (1.5m) £65. Sonic Link Cireen (BNC) digital interconnect £30. Tel: 01296 437 314 (Aylesbury, Bucks) (Dec/I)

**LINN LP12 Valhalla K9** cartridge, immaculate £390. Tel: 01268 758 291 (Dec/I)

**KRELL KSA 150** poweramp. Single ended, balanced £1900 (£5500). Sonic Frontiers Line 1 valve pre-amp. Single ended, balanced, remote £1050 (£2600) Both mint, boxed with manuals. Sterophile rated world class. Fabulous sound. Reasonable offers considered. Final upgrade (I hope) Tel: Bill 01993 851 508 (Oxford) (Dec/I)

**TEAC REF 500** Receiver 40x40 watts R.D.S., 30 pre-sets, FM remote. Brought Sept 1999, list £320. Sell £199. Linn K20 biwired 2x3.5m fitted Michell Gold plugs £25. Tel: 01493 851 296 (Dec/I)

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**AURA TU80C FM-AM** £199. Marantz CD63II KISI new £350. TDL.TL2's £350. Sony CDP101 R/C £120. SSVIIE 60w speakers £45. Dual CS505-3 £75. Arcam A3 £100. Quad 405 I £120. QCII Pre A £25. SNES £35. WANTED: IMF, Audiolab, p/x ok - vgc. Tel: 01206 510 392 (Dec/I)

**AUDIOLAB 8000Q** pre-amplifier £595. Audiolab 8000DAC £295. Yamaha DSPA 595a AV amplifier £265. Kef Coda 9 loudspeakers £85. Sennheiser IS550 headphones £55. All mint condition and boxed. Tel: 01489 570 990 (Dec/I)

**NORDOST QUATTROFIL** 0.6m RCA E625 Red Dawn I/C & speaker cables. Also available LFD PA2 E550. Also wanted Nordost EI Dorado. Tel: 0181 879 0364 (Dec/I)

**MERIDIAN 200** Transport, updated by Meridian October 1999. Includes Audio Synthesis special low jitter output board £300. Theta Pro-Prime DAC, tremendous performance £600. Both boxed, perfect condition. Tel: 01509 215 230 (Jan/I)

**ARCAM ALPHA 10** integrated, boxed, as new £600. Nu Nuetron speakers, cherry on steel and marble stands with spiked plinth boxed as new £400. Tel: Brian 01461 203 190 (Dec/I)

**FOR SALE 300B** single ended monoblocs power amplifiers £650. Wilmslow Elegance speakers as advertised in Hi-Fi World and Hi-Fi News, £200. Tel: 0181 531 5979 (Dec/I)

**CONRAD JOHNSON** Premier 14 remote controlled pre-amp. Mint condition, little used £2600 ono (£4500) Tel: 01273 464 449 (day) 01273 441 151 (evening) (Dec/I)

**REVOX B77 Mk2**, excellent machine, remote control. 10 large reels, Ampex 456 unopened. 6 small reels Ampex 406 unopened. One damaged switch otherwise perfect, £600. Tel: Eddie 01264 391 900 (Dec/I)

**MUSICAL FIDELITY A1000**, superb quality amp in mint condition £920 ono. Linn Kan speakers £175 ono. Naim Nait original £110 ono. Tel: 01455 212 671 (Dec/I)

**ORDINAL DAC (1307 module)** £385. Trichord Pulsewire 1m digital £29. Celestion 3 (II) speakers £65. Technics RB905S 3x head cassette deck £75. All items boxed/instr. Tel: 01908 260 112 (Dec/I)

**PIONEER DV-505** DVD player, modified with Audiophile components £200 ono. Musical Fidelity X-A200 monoblocs, mint, boxed £550 ono. Leak TL12+ monoblocs £200 ono. John Bowers Active One loudspeakers. 3-way active floorstanders, offers invited. Technics ST-9600 analogue tuner £185 ono. Technics S-EA5 Mk2 150watt power amp, 20 kilos of battleship build, £250 ono. Quad short-wave and medium wave valve tuner £30. Pye Mozart FM valve tuner £30. Aurex Pre/Pwr tuner and tapedeck with Minimax speakers £120. Tel: Jon 0181 904 8023 (Dec/I)

**CELESTION SL600** speakers, brown, very good condition, plus 18 ins Target stands £225. Tel: 01256 324 901 after 7pm (Basingstoke) (Dec/I)

**NAIM NAT01** with NAPST PSU £950. Quad FM4 mint £250. Luxman T33 tuner mint £175. Luxman T30 amp mint £175. Luxman PD282 turntable mint £295. Tel: 01606 862 175 (Dec/I)

**AUDIO NOTE P2SE** single ended Class A valve power amp. Boxed as new £750 ono. Tel: 01772 315 723 (Dec/I)

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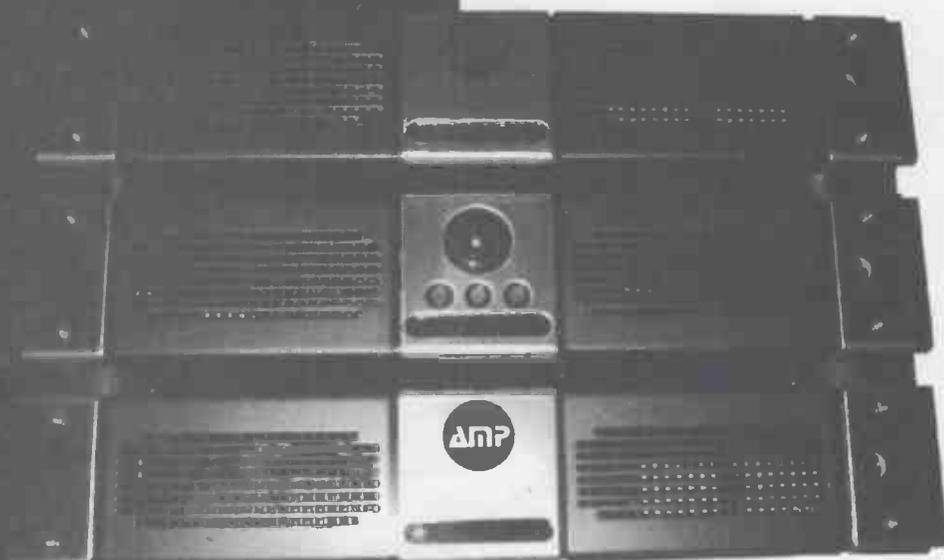
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**AUDIOMECA PIERRE** Lume Kreatura CD transport. The most analog sounding transport I've heard. Trichord Clocked, mint, boxed. Cost £1050. Sell £650. Tel: Mike 01884 324 465 (Devon) (Dec/I)



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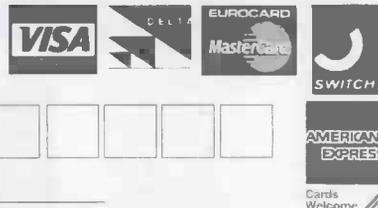
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