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World Radio History
Christmas is coming, the Ed is getting fat...it's the time of year for feasting on pâté de foie gras, Belgian chocolates and farks' tongues, swilling shampoo and singing carols round the tree (oh, the life of an audio journalist). O well, back to my "bootiful" turkey joint ...

This year, it's also 'all change' for the world of audio! It seems that the long wait for the next generation of players is finally over. DVD-A players from both Panasonic and Technics are due to be with the dealers by the end of December, along with Marantz's SA-X1 SACD player and Sony's SCD77ES SACD player - smaller brother of the flagship SCD-1 (reviewed this month and already on my xmas list, muh!). Obviously taking the bull by the horns, this means that Sony will have two players on the market - both well over £1000. With DVD-A players likely to clock in at over £1000. With DVD-A players likely to clock in at the same amount, this technology will initially be for the audiophile few, rather than the record-buying many.

From the outset Philips have proposed to enter SACD at the more affordable end of the market, but despite preliminary demonstrations, it seems that we will have to wait for another year before we see it. However, the Philips aim is to make it a truly universal player, incorporating SACD, DVD-AV, CD-R/W and CD - all for under £500! Although Pioneer also have something similar in the pipeline, the expected price is at present much higher. So the Philips price puts it well and truly in the mass market bracket - consumers will be tempted. And by the time it appears, there could be more software (and hardware such as 'speakers) to justify mass purchase, instead of the usual array of demo and musically so-so "audiophile" discs.

The music industry plays a much bigger role in audio than we like to think and artists and recording companies need to be persuaded that a new format is viable, before committing themselves. This could slow things up a bit - who would buy an oven when there's no food in the cupboard?

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.
This month we have taken a CD player and an integrated amplifier from three manufacturers priced at under £2000, £3000 and £4000. Which pair will be the best value?

Is SACD the replacement for CD? Simon Pope gets a little taste of the future with Sony’s bomb-proof SACD/CD player. Find out how he digests such rich audiophile fare in his three-page assessment.

After our recent encounter with Monrio’s Asty integrated, we thought it only right to give its CD playing brother a listen. Italianophile Jon Marks does the honours.
27...ALR/JORDAN ENTRY S
These are Jordan's tiny entry-level 'speakers from this manufacturer. Jon Marks discovers whether size really matters.

39...ELAC CL 82 MKII
This is the British version of the metal-domed standmount from the German 'speaker experts. £400 buys you the MkIIs and Simon Pope sees if your money is well spent.

CASSETTE
37...NAKAMICHI DR8
The classic Nakamichi cassette decks have had a makeover under their new owners. Noel Keywood gets all dewy-eyed over the re-launch of an old friend.

FEATURES

49...MILLENIUM FEATURE
Resident expert David Price presents the first section of his two-part history of audio to welcome the new Century. Party on, dudes!

53...OLDE WORLDE
David Price harkens back to cassette's heyday with the Nakamichi CR7 deck.

71...FAVOURITE RECORDINGS
Pope and White continue their Campaign for Real Music in Hi-Fi with two more edifying favourites.
Last chance to buy the Classic BBC LS3/5a loudspeaker:

Harbeth LS3/5a limited edition ‘Alan Shaw Signature’ finished in Rosewood. Brand new, sealed / boxed units, sold with full 12 months warranty. Only £ 648.00 pair.

Add a pair of AB-1 bass extenders in Rosewood for only £ 248.00 pair!

Please note: These are the very rare and collectable final production run version, featuring gold tweeter mesh and lucky ‘8’ suffix serial numbers, originally built for the demanding Far Eastern market. Limited stocks, so don’t miss out on this never to be repeated special offer. Available exclusively from Stirling Broadcast.

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GET THAT MOOD, INDIGO

Indigo Technologies are a new company formed at the start of 1999 in Huntingdon ("where?", I hear you cry). They specialise in a range of passive monitors known as the Home and Studio series. These are speakers using professional studio monitor technology for home use in either a hi-fi set up or home studio environment. The range consists of the Indigo One, Two and Three models. Each has a high quoted sensitivity, no internal wadding, 21mm MDF cabinets and controlled dispersion HF.

To add to the home appeal they are available in cherrywood finish as well as standard black. Prices range from £300 for the Indigo One to £500 for the Three. More models are to be introduced at the start of next year.

PIONEERING SPIRIT

Three new and innovative products have arrived from Pioneer this month. First up comes their new PDR-509 CD-R/RW This is their most affordable model yet - at around the £300 mark - and is one of the new breed of recordables that will copy all data, including HDCD and 5.1 encoded DTS CDs. Five erase modes are present as well as one-touch synchro recording and a digital recording level for a consistent compilation level.

Next up are a pair of DVD players. The first is the PDV-LC10 portable which features a 7in LCD widescreen monitor.

The LC10, like all other Pioneer DVDs, has a 24/96 output and comes complete with rechargeable battery and a "credit card" remote for under £1400. The other DVD product is the DV-626D. This is Pioneer's first model to feature built-in decoding for Dolby Digital and DTS. It has 24/96 optical and coaxial outputs through which multi-channel information can be transferred. It also features a twin laser pickup and a "high speed" drive mechanism which can apparently load discs up to 30% faster than other models. On the visual front, there is a new generation Graphical User Interface that allows on-screen menus to operated and overlayed during playback. It is expected to be hit the shops at around £450.
MULTI-CHANNEL MONSTER

AV and multi-channel audio fans will welcome the launch of Denon's new AVR-3310 receiver. It features the same Analog Devices SHARC 32-bit DSP processor as their £2000 flagship AVC-A1D. It features both Dolby Digital and DTS decoding as well as 24-96 DACs on each of the channels. Taking up most of the innards must be the hardly wafer-light 6.5 kilo power transformer and the five power amplifiers that are claimed to deliver 105W to each of the five channel outputs.

Denon ensure that the AVC-A1D is just as adept with music as with dialogue thanks to the Dual Surround Speaker switching. This allows for the employment of two types of loudspeaker and placement. The diffuse 'speakers for film sound and direct sound for multi-channel audio discs. Movie and music lovers can pick up the AVC-A1D for £799.99.

Hayden Labs. Ltd.,
Hayden House, Chiltern Hill,
Chalfont St Peter,
Bucks. SL9 9UG
Tel: 01753 888447

STIRLING WORK

Limited stocks of the Harbeth LS3/5a 'Alan Shaw Signature' limited edition loudspeaker are available from Stirling Broadcast. Originally for the Far Eastern market, they feature gold tweeter mesh and all have the prefix '8' on the serial numbers - 8 is apparently considered a lucky number in the Far East. They are priced at £648 per pair, with an extra £248 per pair for AB-1 bass extenders.

Stirling Broadcast,
Charter Alley,
Basingstoke,
Hants RG26 5PX
Tel: 01256 851001

AT ONE'S LEISURE

First came the ergonomically designed multi-coloured computer from Macintosh. Now it's the turn of the loudspeaker. Bigwigs B&W have announced the launch of their LM1 leisure monitor. Always recognised for their groundbreaking designs such as the Nautilus range, the LM1 is a stylish small monitor. Available in a range of five colours and explained in a highly chic little brochure, the LM1 is definitely an audio product for the image-conscious. It follows the trend of the 'put anywhere' designs from the bedroom to the bathroom.

The design of the 'speaker is such that it can be positioned vertically, horizontally, wall-mounted or shell-mounted. Despite it's fairly modest dimensions of 280mm x 140mm x 191mm (hwd) the quoted specs are a power handling of up to 100W and a sensitivity of 91dB, hinting that they retain the B&W tradition of high quality engineering. A step up the audio style ladder will cost you £200 for a pair of LM1s.

R&W Loudspeakers Ltd.,
Meadow Road,
Worthing,
West Sussex BN11 2RX
Tel: 01903 524801
In the beginning there was darkness

Then God created Music and it was good

The new Classic series of turntables from Pro-ject
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Somehow the world seems a better place

Stunningly finished in piano lacquer and beautiful veneers
these Austrian creations are as pleasing to the eye as they are to the ear.
Classic turntables from £360, Composer loudspeakers from £650
**JUMP TO THE BEAT**

Densen Audio Technologies have announced the arrival of their CD player in the Beat range. The B-400 is the result of apparently three years toil. Allegedly it’s so eagerly awaited that some customers apparently coughed up for one several years ago. Well, patience is a virtue.

The B-400 features a custom built transport, made especially for Densen by Sony but the electronics such as the servo controls, scanning and motor controls are designed and made by Densen. There are two micro-computers housed in the chassis, one for digital transmission and the other for minor functions such as display and remote operation.

Also inside is a Pacific Microsonics chip, making the B-400 HDCD compatible and there are separate converters for each of the two channels. This potentially serious bit of kit is priced at £1280.

**SHIP AHoy!**

After a short lapse, the year 2000 sees the re-introduction of the British Federation of Audio Awards. These have previously been respected worldwide as a prestigious mark for audio products, so their relaunch can expect to be welcomed throughout the industry. They will take place on the River Thames on April 12th 2000 aboard the Silver Barracuda “cruising vessel”. The nominations will be put forward by the industry and the final decision is down to you, the consumer.

Voting will be possible via forms available in trade journals and is to be completed by March 2000. One of the aims of the awards is for the BFA to “re-affirm its position as an impartial central indentifying authority around which the industry can rally”. We somehow think the Silver Barracuda won’t be a ship of fools!

**KEEP ON RUNNIN’**

Sony have pulled out the stops to celebrate twenty years of the Walkman. The new MZ-R90 claims to be the world’s smallest MiniDisc recorder. It weighs in at a mere 105g (without batteries) and has the dimensions to be slipped easily into wherever you find convenient and comfortable. Using both rechargeable and standard batteries it claims to supply those on the move with up to twenty-nine hours continuous playback. Features abound, including a Joint Text function which allows text data on a CD to be transferred over to MD during recording - accomplished by use of an optional cable. Also provided is a forty second ESP shock protection and a Name Bank function, where time is saved in titling recordings by using only three letters once the initial name is logged.

It’s not just MD getting the birthday treatment either. A new CD Walkman is to be launched in conjunction with the MZ-R90. The D-EJ01 will be the first portable to feature Sony’s new G-Protection Jog Proof Technology. Major research has apparently been done on the average jiggings of joggers to counteract the shocks caused by such movement. Both models are available from November.

**NEXT MONTH’S ISSUE**

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

**Bookshelf Bonanza**

Is size everything? We group test mid-priced bookshelf/standmount loudspeakers to come up with the best of the bunch. We’ll also highlight what stands they perform best with!

**Music Maestro, please!**

The Maestro is the new £1000 CD player from Audio Analogue. Will it better the musical talents of the old World Favourite, the Paganini?

**Budget Bulbs?**

Valves don’t necessarily mean big money. We give a listen to the Mullard-based £700 EL34 valve integrated from the Affordable Valve Company.
The World editorial team opt for a touch of the simple life as they group test 3 CD player and amplifier combinations at three different price points.

There comes a time when the question is not "How much can I spend on my system?" but "What do I want?". We usually assume that a hi-fi assembled purely on economic considerations is likely to reflect compromises of one sort or the other. Let's look at it from the other side: assuming that money is not the immediate worry, how much stuff that you don't really want is likely to graft itself to your system by the time you've finished? Turntable, power supply, phono stage, tuner, outboard decoder, performance aerial, cassette, Minidisc, CD, DAC, pre-amplifier, left-hand monobloc, right-hand monobloc, pair of loudspeakers, sub-woofer (for list of associated cables see page 146). Admittedly, if the foregoing shopping list were not at least on the cards when someone decides to listen to some music, the whole hi-fi industry would soon find itself in a pretty bad way. On the other hand, there is a good case for scrapping most of it and ploughing the freed-up capital into fewer components of far higher quality.

Our group test this month puts this idea into practice. We have assumed that a good quality pair of loudspeakers is already on the scene and that the prospective punter is more interested in getting good music off-the-shelf than in being able to play anything from a wax cylinder to a MP3 internet offering. Like it or not, the most satisfactory route for such an one will be an integrated amplifier and a CD player. Two items - add the aforementioned loudspeakers and she shall have music wherever...

We decided on an integrated amplifier rather than the pre-power combination largely because the two items separately would tend to run away with too much of the budget, leading to a compromise with the CD player. We certainly don't take for granted that a system with all the bits from the same manufacturer is going to sound best, but this ought to be what any reputable manufacturer believes to be the case, otherwise why make the stuff?

We have gathered together a sextet of matching components with prices ranging from Musical Fidelity's £1650, moving on to the £2500 bracket with Copland and scaling the dizzy heights of high-end with the £3500-plus Advantage offerings.

Although we exaggerated slightly with the over-comprehensive list of extras, there are those who have all of it - it tots up to fourteen items excluding cables and 'speakers. Fourteens into £2000 would allot around £140 per item which to be perfectly truthful is unlike to provided the utmost fidelity. Spend a thousand pounds or more on both an amplifier and CD player however and you have a very good chance of getting something worth listening to.

Called to the fray in this plethora of minimalism (eh?) are offerings from Copland with their CDA 266 and CSA 28, Musical Fidelity and their A3 amplifier and matching A-Ray, and a range new to us - Swedish manufacturer Advantage's CD 1 and I 200 integrated. With the sweet music which these items ought to conjure, there should be no bar to a distinctly enjoyable slab of listening.
n order to sneak Musical Fidelity's range into our lower price limits, we chose the A3 integrated (£850) and the matching A3 24-bit CD player (£800). It was tempting to squeeze the budget by employing the more powerful A300 but since the two amplifiers share everything except the last bit of the output stage, it seemed a better option to spend £500 less and sacrifice a few of those lovely cushioning watts for our first review of the A3.

The line about the A300 and A3 sharing everything is not a figure of speech, it is literally true. The A3 was conceived, if not as a poor relation, at least as a less expensive version of the A300, in much the same way that the MF's X-Ray caters for those without the wherewithal for the NuVista.

So too the A3 CD machine. Inside that not-X-Series box lurks, to all intent and purpose, the well-known and much-respected X-Ray player. Minor layout differences have necessitated a change here and there but in all essentials, what you're getting is an X-Ray in a different box. Not that that's anything to worry about - the X-Ray garnered four well-earned globes when we looked at it in February last year.

The A3 integrated has a full range of inputs and a pre-amp out, and the controls are operated by relay from the external push buttons. A handy feature which sadly is going to become less common as tape recording dwindles is the source/tape monitor button. An LED lights up on the volume knob once the amplifier is warmed up and ready for work. The knob itself is styled with MF's somewhat nautical flavour and is a satisfyingly solid job - no fluffy grey bits here, shipmates, ahaar!

With all to play for and (for this test) none of those distractions like commenting on the phono stage and tuner inputs, first in the draw and into the drawer was the ever-green Christa Ludwig with RCA's Red Seal tribute re-issue. Let's face it, when Miss Ludwig sings she doesn't mess about. Exquisitely accompanied by the German Opera Orchestra of Berlin, the voice soared beautifully into the anguish which is Act III of Wagner's Gotterdammerung. This intensely dramatic music requires a degree of sheer dynamic competence which the Musical Fidelity combination seemed only too happy to deliver.

Staying with jazz for the nonce, the late Ben Webster was at it again Live in Stockholm. This is a truly knockout piece of recording which the A3 combination dealt with in the manner born. Every touch, from the old masters gloriously rich saxophone tone to the clink of glasses and the scrape of a match as one of the punters lit a cigarette was reproduced with full details. For a mercy, the double-bass player contented himself with the bass end of the instrument and showed the A3 amp to have no shortage of whump when it counts.

A difficult matter: is it relevant that we think that the A3 integrated is slightly less engaging than the much dearer A300? That's something which must lay with the taste and depth of pocket of the individual. On the other hand, the cheaper A3 truly sounds close enough to its cousin to make it seem an astonishing bargain by comparison. The A3 CD player is as good as the differently styled X-Ray, and that is saying a good deal. As an 'all you need' combination, the A3 team acquits itself A1.
This is easily the longest established pairing in the test. The CDA 266 CD player was launched in July 1997, whilst the CSA 28 integrated has been around in one guise or another for over five years.

Copland were one of the first European manufacturers to involve themselves in HDCD technology and within the CDA 266 lurks the Pacific Microsonics chip which lights a green LED on the stylistically minimalist front panel when activated. Also inside the weighty chassis are one Burr-Brown PCM 63P 20-bit converter per channel, a Sony mechanism with sprung isolation system and a Crystal Clock Oscillator.

The CSA integrated is Copland’s flagship model with technology derived from the best selling CSA 14, but with the added advantage of full remote control. It retains the 14’s two matched 6922 valves and the 60W per channel output level. Five rotary knobs adorn the front panel for power, volume, balance, tape monitor and input selection. Selecting ‘RC’ puts the amp into remote mode and the £60 RC 101 takes over all the duties - very flash it is too, with the volume pot on the chassis obeying the far-off call of the remote buttons!

Right from the start the Copland pairing’s quality is plainly evident. The combination gives an extremely smooth and very musical reading - especially with classical music. A spin with Chandos, proved an enlightening experience. The opening brass calls were beautifully balanced and controlled and the following string passages displayed a fine 'covered' sound of the kind that you expect with a high quality orchestra.

Dynamics were impressive, although climaxes did not always have the immediate slam that one associates with some other equipment. Instead, the Copland technology channels its power in a more subtle way. You always feel that there is sufficient but that it doesn’t have to impress with brute force. Bass strings were uncoloured and naturally sinuous bringing focussed depth to the sound. Woodwind was particularly impressive and light, floating somewhere between the Magneplanars and the ceiling, creating an airy brilliance and a spatial sensation.

The same sense of restrained sophistication of the CD and amplifier were pleasantly emphasized. The bass drum thumped away as usual, but was powerfully integrated with the drive of the piece. The orchestra stretched into an arc behind the Magneplanar ‘speakers to give as accurate a map of a symphony orchestra arrangement as could be wished in hi-fi.

Away from classical music, Soundgarden’s Superunknown was made very palatable through the Copland gear, without the grating and fatiguing onslaught that lesser equipment can deliver. Chris Cornell’s pained vocals were given that extra bit of line and phrasing by the CDA 266, which also extracted every little bit of a tune from every guitar line, resulting in an undeniably impressive reading. Bass was firm, tight and sensibly balanced without any of the fatal blooming-out, whilst the treble could only be described as sweet, smooth and shimmering - no fillings need be loosened here!

Headbangers be warned though; this isn’t an out-and-out rocking sound to make your nose bleed and your brain hurt.

It seems that the sonic hallmarks of the CDA 266 player are its wonderful neutrality and smoothness. When these are coupled with the powerful control and three-dimensionality that the CSA 28 integrated possesses, you have a recipe for musical success. A further slight edge is gained with facilities such as HDCD compatibility and the comprehensive remote functions. All-in-all a combination which not only sounds good but also has the added attraction of user-friendliness.

COPLAND CDA 266 CD PLAYER & CSA 28 AMPLIFIER
ultimate
Like their Swedish compatriots, Copland, the Advantage duo is very stylish. With a very thick, shiny-black fascia and side panels, both of these components are weighty and very well built. Being devoid of knobs of any kind gives them a Meridian-like look that looks very 'high-end' in appearance. This pair impresses mates no end.

Also like the Copland pair, we have a full remote control. This is perhaps the best build of any remote that has ever been held in my sweaty palm. A thick metal faceplate adorns the remote and at the top we have three LEDs for pre/CD and DAC (there is also an Advantage transport and DAC) which are automatically triggered by whatever function button you press to automatically select the correct source input. The lack of any control and choose a CD by its cover. Mostly the music will match the cover - not always, but often. This is also true with some hi-fi. And it's true with this expensive Advantage pair. Sometimes what you pay isn't quite what you get, and sometimes it is. They deliver a very solid, secure and smooth sound; one that is controlled and powerful without smacking you 'round the chops. We started off with Anne Queffélec gracing the piano keys with a selection of Scarlatti Sonatas on Erato records. Here was a delightfully smooth sound that flowed elegantly through a pair of Magneplanar SMGa 'speakers. The CD 1 highlighted the lightness of touch of Queffélec, whilst the integrated had the knack of emphasising rhythm and attack with both control, refinement and an impressively deep sound stage.

Again rhythm and timing were the key words with Soundgarden. The drum kit was placed nicely to the rear of the sound stage and kept strict timing to drive the music along and managed to retain musicality and phrasing. The title track of Superunknown bounced alongside with all of the instruments positioned exactly how the mix engineer intended; so imaging was spot on. We enjoyed the way that the Advantage combination handled this guitar-based, ballsy rock, although some fans of this type of stuff may want a bit more of an 'up front' sound to get their air guitars really flying. If you're after a refined sound type though (like us!) you'll be quite happy.

With the classical collection itching to get back on the platter mat, Tchaikovsky took the honours. After the sweet-sounding brass opening calls of the Fourth Symphony the Advantage showed what they could do with orchestral strings. And mightily impressive it was too. Violins had a luminous yet nicely covered sheen to them and the double basses were free from bloom and possessed that sinuously tight sound that brings real life to the music, and a smile to the face. Next on the luxury menu was the sweet and airy woodwind. Piccolos and flutes fluttered butterfly-like, whilst clarinets were rich and woody. Indeed the whole of the orchestra was reproduced with precision and control married with simplicity and effortless ease.

This Advantage pairing is very competent indeed and would quite happily find a place in any Hi-Fi World home (after a few months of saving!). They have the high-end classification of smoothness mixed with detail that separates the wheat from the chaff. If you're after a hi-fi to make you climb the walls with nervous energy, however, these may not be for you. Yes, there's plenty of power there but it's channelled into creating a sound that's not just volume, but rhythmic control and dynamics. These are subtle, sophisticated and refined performers that never bore the listener. At just the right side of £4000 these are not cheap, but then this kind of quality rarely is.
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We are by way of eschewing the ‘gladiatorial’ group tests at the moment, and faced with the three entries this month, our reasons for so doing seem all the more clear: with each of the systems we have reviewed, merits so far outweighed demerits that it came as a shock when we compared notes to find that all three sounded so different, not totally surprising considering the price differences.

As always, it greatly depends on the abilities and tone-colour of the associated loudspeakers. Even choice of cables could either make the best of a unit under test or else simply just take the edge off.

To begin with the least familiar of the Copland CDA 266 £1199
CSA 28 £1129
it's possible to have too much of. With this understood, the pair gave a creamily sumptuous account of themselves which demanded to be taken very seriously. They also have the distinct advantage (pun intended) of balanced XLR interconnection, which lifts their clarity even further.

By way of contrast, Musical Fidelity's A-Series coupling seemed all things bright and cheery-ful. Tried out back-to-back with the Advantages, the initial impression was of a touch of the chromium plate. This shows how misleading quick-fire testing can be: it would be all too easy to categorise our entrants this month under the smooth-smoother-smoothest bracket, with -

**CONCLUSION**

offerings; Advantage's outfit won high praise on its esoteric looks as well as performance. Advantage have designed a super-smooth ‘hands-off’ outfit which seems of its own will to push off the treacle finger-marks which can be the sorry lot of plainer domestic set-ups. As regards sound, smoothness was the key, with no sign of any tinplate nastiness despite some provocation. These two are by no means cheap, and some would even find the sound a little too rolled-off.

We’d caution anyone against using the Advantage with conspicuously warm loudspeakers or indeed even cables - smoothness is one of those things which out troubling to ascertain whether smoothness is the be-all of high fidelity. For some people it is, in which case the A3s' sparkling sound may be too much. The trouble is that this self-same sparkle comes principally from the famous MF clarity, which is not an attribute anyone with ears would willingly sacrifice.

Assured dynamic control and unimpeachable value for money combine to give the Musical Fidelities a same-but-different high recommendation. For a touch of luxury, another £500 would buy the A300 amplifier which, for all its similarity to the A3, has just that touch of 'limitlessness' which would tip the scale down on anything but excellent by its own terms of reference and each is right up there with the best at the price. No two listeners are likely to have the same aural taste, so whether its the smoothness of the Advantage, the super-detail of the Musical Fidelity or the square-meal middle ground of the Copland, any one of these systems will keep a musical soul well nourished.

**ADVANTAGE, ZENETK MUSIC LTD.** 01892 539595
**COPLAND, ABSOLUTE SOUNDS** 0181 971 3909
**MUSICAL FIDELITY LTD.** 0181 900 2866
Virtual Virtuoso

Jon Marks mines the music in his CD collection with some help from Monrio's Asty CD player.

Seeing that Italians have music in their very blood, it's hardly surprising that they have a bit of a knack for making entertaining hi-fi, but their electronic prowess is almost a cliché now. After the success stories of Audio Analogue and Unison Research, Monrio are out to prove they know a thing or two when it comes to CD replay with the £695 Asty CD player.

The Asty joins a growing band of machines centred around a 24-bit DAC chip, in this instance Crystal's CS4390. But where many manufacturers at this sort of price will populate PCBs with components of moderate quality, Monrio have opted for tasty parts such as Burr-Brown output op amps, polystyrene and polyester capacitors (along with a couple of Os-Cons), and a sprinkling of Holco resistors. There are also two mains transformers, one for digital and one for analogue.

From the above you can guess that the Asty looks promising on paper. In real life, it's even better. To hear what this player is truly capable of, a burn-in period of around 80 hours is mandatory. Try it fresh out of the box and you'll discover a nicely-balanced but rather workman-like presentation that unravels digits in a dispassionate way. Once its innards have settled down, though, the Monrio's bass firms up and gains drive, the sound staging opens right out and music begins to flow.

Along with these tempting traits, the Asty has a winning way with that most testing of recorded sounds, female vocals. Where a lot of equipment is as subtle as sand-blasting, this Italian never adds grit, sibilance or thinness. Bonnie Raitt, Karen Matheson and Beth Orton all confirmed as much. But this smoothness comes with no coast either to clarity or impact, the, erm, 'loud' vocals on Reef's Glow and Soundgarden's A-Sides losing none of their power.

Tonality may be important, but the Asty has a winning way with that most testing of recorded sounds, female vocals. Where a lot of equipment is as subtle as sand-blasting, this Italian never adds grit, sibilance or thinness. Bonnie Raitt, Karen Matheson and Beth Orton all confirmed as much. But this smoothness comes with no coast either to clarity or impact, the, erm, 'loud' vocals on Reef's Glow and Soundgarden's A-Sides losing none of their power.

Tonality may be important, but the Asty comes very close indeed to being happy with both. It might polish off the occasional rough edge from Heavy Metal numbers, but it remains more fun to listen to than any of the alternatives at the same price. And when you do feed it acoustic recordings (say Classical or Blues), it gets to the emotional heart of the music with a vengeance.

The Monrio leaves a lasting impression when it comes to detail and sound staging too. For many, CD's Achilles' Heel is in the latter of these two areas. A lot of listeners used to a good turntable find CD produces acoustics lacking in front-to-back depth, where image precision is compromised as well. Not so here; Southern States Sounds (an R'n'B compilation) emerged through the Jamo Concert 8s in a unusually 3-D manner. And again, with tracks like Johnny Adams' Body And Fender Man, and Irma Thomas' Baby I Love You, there was more get-up-and-go than you could shake a very large stick at.

It may sound strange, but the best thing about the Asty is that it's an eminently forgettable player. By this I mean that you switch it on, put in a disc, press play and simply forget that you're listening to a box full of digital electronics. It possesses a freedom from the typical CD shortfalls, which lifts it above more mundane machines. Factor in attractive looks, solid construction and a remote control, and the Asty looks like pure audio value for money.

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Measured Performance see page 119
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World Radio History
Perhaps spreading their wings a bit after recent Verity/NXT group reshuffles, Cyrus are apparently determined to establish their independence from their not-loudspeaker-Mission ancestry. As a consequence, the dAD3 Q24 player's specification has every indication of being a piece of 'statement' engineering. Advertized key features include no less than nine regulated internal power supplies, post-DAC filtering and a regenerated master clock.

As regards the outlines of the well-known 'penny plain, tuppence plain' case, nothing much has changed from previous models, which is to say that Cyrus offerings remain a laudably compact option for the space conscious. The biggest outward clue lies in the Q24 badge affixed to the disc drawer. As hardened observers are doubtless thinking, '24' most likely indicates the use of a 24-bit DAC. 'Q24' is Cyrus's own answer to the DAC puzzle and they have apparently put a lot of work into optimizing the system.

First off the blocks was the Schindlof Quartet with the Dvorak American Quartet. Handy material this, because Dvorak's unshakeable orchestrating competence ensures that all four instruments give of their best as regards range and that subtle thing - voicing. As the well-known 'American' (actually Bohemian) folk melodies wound their ways out of the loudspeakers, my first impression was that Cyrus's designers could pat themselves on the back for a very smooth and natural presentation. Force-fed with the exhaustively discussed limitations of standard CD fare, it's not every 24-bit player that produces a good result - I'm not entirely sure why this is: it would seem logical, Captain, that players which are effectively over-specified should sweep the floor but 'tain't necessarily so.

Diana Krall's Love Scenes record gave evidence of a distinctly appealing liveliness and sparkle. Miss Krall's close-miked huskiness didn't lose a sibilant syllable on its way through, and the dAD3 steered well clear of the occasional glassy, or even stainless sheen which I've known some other players inflict on her. The quartet's excellent double bass player was not slamming away in vain either: his nimble-fingered efforts demonstrated real punch and indeed humour. Adding to this the Cyrus's smooth reproduction of sounds which are supposed to be smooth and the sum is a performance of considerable charm.

Having dealt with the CD ordinaire, I felt confident in dAD3's powers of persuasion with a wide range of material. Even a Haydn string quartet record of mine which has unaccountably lost some of its track inside the outer plastic covering (how that could've occurred is a question I'm still boggling over!) failed to trip up the tracking - if 'surefooted' is a permissible adjective for a player, then that's what it was.

Now for the piece of resistance - 24-bit records - and what better way to start flapping the super-critical ears than with A Sound Impression. This 24/96 disc is a sampler of records in the van den Hul cacti; although for my taste, the material falls rather into the middle-of-the-road category, the excellence of both recording and 'pressing' is beyond dispute. Madeleine Bell's interesting dinner-jazz interpretation of She's Leavin' Home gave the dAD the opportunity to display a clarity and sheer style which makes 16-bit something of a trial to return to. The percussionist's dead-artistic cymbal work was also a case in point - I felt I could hazard a good guess even as to which way he was brushing the brass, a wonderful result for plain two channel stereo. Even the subtle effect of Miss Bell's natural sway towards and away from the microphone could be pin-pointed to a nicety. A drop more clarity and I could have told you the make of her wristwatch, not to mention which lottery numbers she'd chosen that week.

24-bit players in this price range are competitive sorts. Bearing in mind what promises to be the Cyrus company's new slightly higher-end slant, they deserve congratulations on a player which fights its corner so convincingly.
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King of the Castles

Castle's Inversion 50 reviewed here is a large, floor standing two-way loudspeaker using a carbon fibre coned bass/midrange driver. Cone materials have their own characteristic sound that contributes strongly toward the sonic signature of a loudspeaker. Carbon fibre offers one of the most amenable sounds I know and the Inversion 50 exploits it well. It's one easy sounding loudspeaker.

The Inversion 50 replaces the Avon, which I reviewed in December 1996. In some areas it's quite a different animal though. Castle have replaced the conventional Avon cabinet with a new shape possessing gently tapered sides, narrowing toward the plinth. It's a eye catching design that will stand out in the showroom, distinctive enough to find favour with potential buyers if the shape appeals to their tastes.

Having seen innumerable shapes and styles over the years I am agnostic about departures from the standard box. In the past Castle have produced some beautifully veneered cabinets that I have found appealing so I'm surprised they have felt a need to produce an alternative. They have maintained visual balance by using a large plinth, which gives the cabinet stability. It also serves to distance a downward-firing reflex port from the floor and add an element of resistive loading. The idea here is to support bass output by relying on floor reinforcement and also damp port resonance to keep deep bass sounding firm. A set of spikes are supplied so the Inversions can be spiked into a wooden floor to improve bass definition and stereo imaging. Connection is through a bi-wiring panel with gold plated terminals capable of accepting 4mm plugs once protective bungs have been removed.

Looking back at our measurements and comments on the Avon the Inversion strikes me as quite different in character. Although it has a similarly flat frequency response there is a small midrange dip that softens the sound a bit. The crisp vocals and shiny guitar chords of Exit Music, from Radiohead's OK Computer album, reflected this in the ease and warmth with which they were conveyed. Images were solid and well defined, vocals hanging in space convincingly between the cabinets, but there wasn't quite the hard edged precision of the Avon, nor its dramatic forward projection. Guitar chords drifted past easily, unchallenging to the ear. Always amenable, their smooth treble and warm midrange tamed even the most edgy of recordings.

From a modestly sized cabinet the Castle's produced firm, deep bass. Playing albums with measurable subsonics, like The Pink Floyd's 'Dark Side of the Moon' and Angelique Kidjo's 'Fifa', I was left in no doubt that the Inversions go low without losing control. The cabinets add a little additional 'thrum' when pushed hard like this but that's not uncommon. This apart the speakers made the room shake whilst keeping firm control themselves - an impressive performance. Castle's bass loading system works well in the home and will undoubtedly impress.

Being able to produce low bass and subsonic information helps a loudspeaker convey a sense of space in a performance, especially when the recording is live and contains ambience cues. There was plenty of air and space around the Chicago Symphony Orchestra performing Rimsky Korsakov's Scheherazade, as well as a credible front-to-back perspective with rasping horns to the fore sounding fulsome and real, violins finely layered to one side and behind, woodwind more distant.

I've always enjoyed Castle's loudspeakers. From cabinet finish through to sound quality they hit a high standard. Manufacturers have an ideal that gives their products a recognisable signature. Castle combine accuracy with ease of listening, deftly avoiding the more irritating problems that sometimes arise in loudspeakers. The Inversion 50s offer a lucid yet easy going sound that I found both sweet natured and relaxing.

Castle Inversion 50 £875

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WORLD VERDICT

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When it comes to CD replay this month, 'The Italians are coming!' is a pretty apt description.

Not content with scoring high marks in the MonoRio Asty one-box player, the leg-shaped land is aiming to chalk up another victory in the DAC section with the £325 Star-Dac from GT Audio. Designed in Italy by Marco Manunta who just happens to be Audio Analogue's Mr Digital, this 24/96 converter certainly boasts the right pedigree.

Inside the case is the same sort of attention to detail which made AA's Paganini an outstanding player. Power is drawn from a pair of toroidal transformers fed by an RF-filtered IEC mains input. Multiple supplies and no less than 10 regulators ensure minimal interaction between the digital section (where Burr-Brown's PCM1716 DACs are located) and the analogue (with its discrete output stage).

Hooking up the Star-Dac to a range of transports was simplicity itself. RCA to RCA did the job with the Kenwood DP-X9010, Asty and Pioneer DV-505 as signal providers. In addition, TOSLink and AES/EBU are catered for on the rear panel.

Even with only 30 hours' warm-up under its belt, the Star-Dac impressed with the MonoRio Asty as its first partner. In spite of the latter being a superb one-box machine, adding its conversion compatriot brought significant improvements in all areas.

With albums like tinkle's Psyence Fiction and Mint Royale's On The Ropes, this DAC lifted a veil off the music to reveal extra speed, detail and clarity, all of which meant a more adrenalin presentation with these dance discs. Or more subtle fare too, the Star-Dac's calibre shone through (no pun intended!). Unless you're already a firm fan, classical music on CD can be an acquired taste. With a converter that's capable of rendering tonal colour and dynamic contrast realistically - ie, one that doesn't squash the vitality and scale out of a work - the situation is very different.

Flowing through these Italian electronics, Elgar's violin concerto (Handley/LPO) had a spaciousness, grandeur and verve that kept me listening to this reviewing staple far longer than normal. A switch to the DP-X9010 gave the Star-Dac more of an opportunity to show off its talents. Aided by the Kenwood's more solid, focussed character, it was now producing very convincing sound staging and imaging on the R'n'B compilation Southern States Sounds.

The tell-tale sign of quality here was the raised listening level on numbers like Dr John's 'Mac's Boogie'. Hi-fi with a rough edge and poor dynamics will invariably have people reaching to turn the volume down. With truly competent equipment, it works the other way.

As always with a 24/96-capable component, shifting to the higher resolution software (with discs such as Red Rodney's 1957) produced major gains in clarity, dynamics and, well, everything. Fronted by a Pioneer DV-505 as a transport, the Star-Dac confirmed the strengths it had shown with standard CD, but now the music had much greater impact, speed, tonal breadth and realism.

However convincing this converter may be with 24/96, the relative scarcity of such recordings and the likelihood of a battle between SACD and DVD-A mean that it makes more sense to consider the Star-Dac alongside 44.1/16-only devices. Either way, it heads the pack at the price and offers a persuasive argument in favour of the DAC/transport route to digital replay.

GT Audio Star-Dac £350

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Unfortunately for aesthetes, most hi-fi is a triumph of sound over style, as a myriad tedious black boxes testify. Thankfully, every once in a while, along comes something that looks so tasty it has you reflex-reaching for your wallet. These occasional gems most often arrive in small, portable packages like MiniDisc recorders that ooze so much gadget 'must-have' appeal that there’s no resisting their charms. One other form they take is that of loudspeakers, where tiny and technological meet. Blue Room’s Minipods are one example, but AIR/Jordan’s Entry S can be had for only £180.

These gorgeous miniatures match a soft-dome tweeter to a mini metal cone that you’d imagine would output midrange more than bass. But then the Entries have evidently been designed for appearance’s sake as much as sound quality - their Beech veneer cabinets, black baffles and blue grilles add up to a very petite and seductive piece of audio engineering. The only question was, would they be as rewarding sonically as they were visually?

Having hooked up the Entry S twins to a modified Cyrus 1 via DNM Reson loudspeaker cable, the swift answer was yes. If you’re after sound staging and imaging above all else, you’ll find these tiny two-ways excel in both areas. In fact, since their front baffle is so very small, they actually out-performed Jamo’s Concert 8s in these respects, and that’s no mean feat for a £1000 challenger, let alone one at a mere £170.

The bonuses above are normally counterbalanced by the penalty of seriously restricted bass, but somehow ALR and Jordan have managed to coax a decent bottom-end out of this design. Even positioned a couple of feet away from side and rear walls, the Entries avoided sounding anemic. In an ideal world they would be partnered by a subwoofer, but a spin through the mellow House of Presence’s superb All Systems Gone album never had me yearning for tone controls on the Cyrus.

The list of these loudspeakers’ pros also includes crisp, clean dynamics (as well as the musicality which often comes with them) and a knack for wheeling subtle detail out of a recording. Bonnie Raitt’s Luck Of The Draw had the drive and expression required to really bring this CD to life, and the slower, bass-heavy numbers emerged with their rhythms intact thanks to the lack of smearing at low frequencies.

Of course, these transducers aren’t perfect, and Bonnie Raitt’s vocals brought to the fore a slightly cool, dry tonal character that took some of the warmth out of the midrange and treble. At least the ALR/Jordans were free of the coarseness that all too frequently comes with lesser metal-cone units. But for best results, matching amplification and sources should err towards the warm and smooth rather than the cold and clinical.

Bearing in mind their size and price, the Entry S stand mounters are impressive. They might not have the weight and scale of, say, the Tannoy Mercury m2s, or for that matter their broader tonal palette, but their transparency, speed and sound staging make up for it in spades. They were actually more reminiscent of ELAC’s 310i Jets at £800 than your average budget box, and they look good too. In other words, they deserve to be on your Xmas list.

AIR/Jordan Entry S £180

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The ultimate buying guides

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After well over a year of speculation and gossip, and a multitude of demos and press releases, it's here. No, not the millennium, but perhaps the format that will define the audio standard for the early part of it. Ever since the inception of CD there have been complaints of its sound quality. Those who warm their houses in winter with a modest 100W platter turned by a 200W power supply, accompanied by a modest selection of DA100s and a whole throng of 300Bs, were largely devastated after their first listen of digital sound. Only when they realised that the music industry really meant it, and many titles were only to be released on CD and cassette only (classical especially) did they swallow their pride and invest in a CD player - the music industry actually has more influence on your audiophile home than you realise!

Various other digital formats then followed with varying degrees of lack-of-success. These were mostly developed for their ease of use and function rather than predominantly their sound quality, with perhaps MiniDisc being the most successful - but it's taken years. They were not so much formats for simply enjoying music, but formats that determined where and how you enjoyed the music. The 44.1 kHz standard of CD was never surpassed. The average home system was, and still is, based solely around the CD, and CD quality sound.

Let's not be too harsh on CD. It is true that early technology was a bit ropy but developments in the digital domain resulted in 24-bit players and the introduction of HDCD hardware and software which helped CD in the quality stakes. But something was still missing.

Practically since the beginning of audio reproduction, the goal has been to recreate a performance, period. In most people's opinion this has never really happened. No matter how good the live recording, not one piece of audio hardware or software that I have heard - be it rock, pop, classical, folk, skiffle or country, be it played on a £150,000 set up or £15 Dansette - has made me think "this the real thing". It's been close, mind, but less frequently than you'd wish. Over the past few days, with the SCD-1 in my front room, it's crept just a little closer.

Like most major developments in technology, SACD has taken a while to get started. Any new audio format needs careful consideration, not all of it technological. For example,
the music business has to be persuaded that it's viable in order to persuade (force) the consumer to consider that it's viable. I'm sure there are some consumers who would buy regardless but the majority of the world's consumers isn't going to buy music reproduction systems just to look at.

Having just said this, the Sony is quite an attractive eyelid. This beauty is apparently selling like hot cakes in Japan since it hit the shops in May last year. If you like your hi-fi seriously industrial and weighty - how does 30kg grab you? - you may fancy one of these brutes. It has one of those impressive loading mechanisms which induces a little smile the first few times you open it. The 'lid' opens with a slight lift followed by a slow and deliberate movement to the right, stopping to reveal the pit into which your CD/SACD is placed to be stabilized by a heavy gold puck.

It certainly puts the sense of occasion back into playing music, for those who have been missing it since the demise of all things vinyl (whenever that's going to be!). A slow return for the lid is followed by a fairly long process (no procedure is particularly fast with the SCD-1, "something this good should never be rushed" appears to be the Sony philosophy!) in which the machine reads the disc information. After about ten seconds or so the display will show either CD or 'Super Audio CD' and you're off.

HI-TECH

Although SACD is eventually to encompass multichannel technology (the discs are in production as I write) the SCD-1 snaffles the audio title as the world's first 2-channel SACD player. Because of this there are a couple of internal gadgets that we haven't had previous close contact with. These are the Direct Stream Digital Decoder and the Accurate Complementary Pulse Density Modulation system (ACP system in lay terms).

First, the decoder. The decoder is the chip that reads the disc information and forms it into 1-bit DSD data. The disc signals are read by the optical pickup and are then "amplified" by an RF processor on the circuit board which in turn extracts the clock signal and deals with the synchronization and error correction. Analysis of the information is also dealt with by the decoder. It first reads the copyright protection watermark which is found on an SACD disc, decodes the incoming data and then rearranges the outgoing data into a continuous 1-bit stream of audio with a little help from the master clock.

The ACP system is fundamentally more complicated but basically attempts to eliminate the switching distortion and increase the precision of the amplitude and time axes. Along with Sony's S-TACT pulse generator (already found in their CD players), a twin pickup mechanism, the 24-bit VC24 filter for PCM playback quality, the sum total should build a recipe for sweet music indeed. There are also four filter settings for the customizing of both formats.

GOOD VIBRATIONS

Both Sony and Philips, the main backers of SACD technology, acknowledge that SACD is what's called a migratory format. They realise that to tempt the public into adopting this format, acknowledge that SACD can theoretically transmit (although the SCD-1 only reads up to 20kHz) is very high (up to 100KHz) frequencies that are theoretically transmitted (although SACD can theoretically transmit (although SACD can theoretically transmit (although the SCD-1 only reads up to 20kHz) is phenomenon. What results is not so much the sound of this format that has been missing from digital sound hitherto. SACD seems to capture the air and space in a recording to create an ambience which was formerly only found in high-end vinyl. The very high (up to 100KHz) frequencies that SACD can theoretically transmit (although the SCD-1 only reads up to 20kHz) is phenomenon. What results is not so much a sound as a feeling - and this with hi-fi equipment not really designed to get the best from the format (Sony's forthcoming amplifiers and speakers incorporating their "super tweeter" are soon to follow).
The timbres of instruments and voices have more substance and reality, cohesive, ambience, hall echoes and the like, come into sharper outline. Transparency, fine detail and imaging is quite remarkable. Best of all, the stylus rake angle. ... The improvement it makes to timing, articulation, principally in adding weight and focus. Stereo images are made more ... The complete system takes us two further steps beyond the Ringmat, staging, important as that is... An excellent product then, and very good value given the degree of improvements offered. ... Already I'm wondering how I ever listened to music without it.

“Listening extensively myself, and trying the Statmat effect on others ... I now instinctively use the device all the time ... Indeed, the Statmat ... makes the spoken word more articulate and clearer in inflections (and therefore instrumental sounds too), and gives phrasing and timing in music a more natural, non-fatiguing character.”

Christopher Breunig (Hi-Fi News & Record Review, November 1997)

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A good example of this is a recording of two choral gems (Ubi Caritas by Duruflé and Stanford's Beati Quorum Via) sung by the Paul Hadley Chorus on a supplied sampler disc. The wonderful rich acoustic of the recording venue is transferred right into the listening environment - you feel as if you are right there. The echoed shuffling of feet and scores is clear and when it comes to the music the feeling is that of a very live performance with all its foibles.

This isn't the most accomplished of chamber choirs and the odd flat note or two from the tenor section brings on a wince. Believe me, I don't usually do this with recordings. It feels like you're sitting in the front row. Consonants spit out and hit you and you can almost feel (or smell) the breath of the third bass from the right. Amazing stuff, and very, very revealing!

SACDs are available in two types of disc. One is the double layer which contains one layer of CD which can be played in CD machines, and the single layer DSD-only disc for SACD players.

**SACD TECHNOLOGY**

Super Audio Compact Disc incorporates five new "enabling" technologies. Of these the most significant is a new 1-bit coding scheme called Direct Stream Digital, a form of Pulse Density Modulation. Noise shaping has been added to improve signal-to-noise ratio. It replaces Pulse Code Modulation (PCM) used by conventional CD. PCM was developed in the 1970s, and on CD has a 44.1kHz sampling rate. SACD runs 64 times faster than CD at close to 2.8MHz. It's bandwidth is D.C.-100kHz, five times that of CD.

Sony and Philips claim this is wide enough to fully accommodate the output of a high quality studio tape machine that might reach 50kHz or so. There has long been speculation that the 20kHz limit of conventional CD, which demands steep filters at 21kHz in the recording and replay equipment, constrained CD sound quality. Sony and Philips also state that removing down-sampling and oversampling filters in the record and replay chain improves sound quality.

The Direct Stream Digital system of SACD offers 120dB of dynamic range across the audio band, but not outside it because noise shaping increases noise above 20kHz. This makes it equivalent to a 20-bit PCM system. That's less than the 144dB offered by a 24-bit coding scheme but a useful step up from the 96dB of today's CD.

Improvements have been made to the CD optical system to get the extra capacity needed. Track pitch has been reduced from 1.6μm to 0.74μm, increasing track length and the amount of data that can be stored. The pits and lands (space in between) have been shortened from 0.83μm to 0.4μm (minimum), which increases information density by 50%, and a lossless coding scheme has been used to gain another 50%. Altogether this has yielded six times more storage capacity - a massive 4.7GB in all.

It is the development of shorter wavelength lasers, tighter manufacturing tolerances and better transport control electronics that has allowed a 4.7GB disc to be developed. However, a disc like this has no backward compatibility with old CD players.

To overcome this difficulty SACD has a clever trick up its sleeve: it has two layers, one above the other. The upper layer is a normal CD carrying 650MB of information that can be read by any CD player. Below it is a new high density layer that's transparent to old CD players but reflective to the new shorter wavelength laser of an SACD player. SACD reads the lower high density layer.

The classic Miles Davis album Kind Of Blue is available on a single layer disc and it was duly put to the test up against the CD with a Roksan Caspian player and the vinyl album with a Linn turntable. The difference between the three was a revelation. The vinyl did its best to compete with the SACD in the ambience stakes but after listening to these two, ordinary CD sounded as if a wet blanket had been hung over my 'speakers - it was quite a shock. What I regarded as a good CD transcription sounded more like a musical box in the bathroom!

This is by some margin the most exciting bit of kit I've encountered for a long time. It is expensive, but compared with similarly-priced CD players it's way ahead in quality. As for SACD as a viable format it could easily become CD's successor. Admittedly the first discs were a little esoteric in the dreaded "audiophile" vein, but for staunch classical fans Philips Classics are even now working on an SACD-quality catalogue of titles, some of which should be available as we go to press. This is one bit of equipment that I shall definitely miss when it goes back to Sony, but I'm already weighing up my piggy bank!
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MUSICAL FIDELITY

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The return of Nakamichi. It's a bit like the return of Bugatti. Nakamichis were far and away the slickest, most complex and ingenious cassette decks ever made but they disappeared from the UK market some years ago. The DR-8 tested here is a new two-head model, which means it is the least expensive of the current range.

Two-head Naks never displayed the awesome abilities of the three-head 'professional' machines, but since the later started at £500 and went up past £1000 they were a little more affordable, if not cheap. The words 'cheap' and 'Nakamichi' don't belong together. A Nakamichi is for someone who wants the absolute best from their cassette collection and is willing to pay for it. The DR-8 can justify its existence in my view.

It's a lovely machine to use, just like the best Nakamichis of the past. The transport mechanism is silky smooth, producing muted whirs and clunks as it shuttles forwards or backwards, or snaps into Play. The large transport control buttons fall to hand easily to hand and the long, orange record level display is attractive and easy to read.

The DR-8 even has a light behind the cassette window so the amount of tape on the hubs can be gauged, a distinctive feature of all Nakamichis. Another distinctive but less welcome feature retained on the DR-8 is manual tape type selection. Put in a ferric tape and you have to press a button labelled Type I to select bias and equalisation. Chromes are Type II and metals Type IV. Forget to press one of the three buttons and you end up with a ruined recording. There are no benefits to manual selection when bias and e.q. are linked, so I was disappointed to see its presence on the DR-8.

Nakamichi fit the DR-8 with Dolby B and C, but not Dolby S. Because the head cannot cope with high record levels Dolby S would have been useful, but doubtless it would also have raised the price. Tapes in collections are likely to be recorded using B or C however, since Dolby S is relatively recent. Used as a replay machine the DR-8 will not be handicapped.

To accurately match in blank tapes Nakamichi fit variable bias, but tests showed it worked only with ferrics and chromes, having little affect upon metals. Although not an uncommon situation it was always Nakamichi who, in the past, ensured variable bias on their decks could tune in even exotic metal formulations. Not so the DR-8, and the handbook doesn't even offer the usual terse Japanese admission, like "bias effect is slight with metal tape".

Measurement showed the DR-8 had a classic Nakamichi treble lift in its replay response, meaning it will do a great job with prerecorded tapes - and it did. Golden oldies from the eighties like James Brown's 'How do you stop' from the album Gravity sounded neat, stable and tidy. Better recordings, like Frankie Goes to Hollywood's 'Two Tribes' showed the DR-8 has real bass weight and can tease out and degree of clarity and detailing beyond the abilities of the average cassette deck, setting up a great wall of sound. Traditionally, playing prerecorded tapes well was always a great strength of Nakamichi and the DR-8 lacked nothing in this area; I had a great time running through my collection and couldn't fault this model.

Recording quality was a little less impressive, but then we are now talking about a two-head cassette deck trying to cut it in a digital world, surrounded by MiniDisc and CD-R. With TDK MA I heard some softening of transients and a little fluffiness in the treble. Reducing bias to its minimum helped sharpen things up a little. Clarity was good, as it usually is with metals, and hiss low with Dolby B engaged.

Chrome tapes could be tuned in effectively but treble was often a little soft. Quality ferrics like TDK AD and AR could be teased into delivering fine results by tweaking bias, using Dolby B and keeping record level to around 0dB and no more. The DR-8's head could not get high levels onto tape. I suspect the three-head DR-10 would manage better in this respect.

Nakamichi have maintained their focus with the DR-8. It delivers fine results in every area, something that requires a lot of delicate balances to be wrought, and it was great to use. For anyone keen to get the best from their old tapes, or for those who prefer the simplicity of recording to cassette I'd recommend the new DR-8.

---

**World Verdict**

A good product that is worthy of the Nakamichi title. It could be the cassette's last stand!

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**Nakamichi DR8 £550**

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**Measured Performance see page 119**
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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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Hi-Fi World's editor turned contributor Jon Marks had a recent enjoyable encounter with Elac's 810i Jet model. He found the tiny cabinet emitted a sound well beyond its dimensions with a solid bass and sweet treble emanating from its ribbon tweeter.

Although the Elac CL 82 MkIIs are a little larger than their metal-cabinetted stable mates they still weigh a fair amount and exude an air of solidity rarely found at the cheaper end of the speaker market. Like the Jets, the 82s feature a composite metal sandwich-coned bass driver, with a metal domed tweeter instead of a ribbon model. You may get an idea of the drive these speakers can handle from the fact that apparently the bass driver will move 30mm peak-to-peak within its surround!

The crossover point is located at a fairly low 2.3kHz which hints that the tweeter should be as durable and robust as the bass driver promises to be. Elac designed these models to be able to deal with a whole range of equipment from budget up to 'affordable' high-end. Round the back are solid, plastic-covered bi-wire terminals and a rear-firing port designed with the help of gas flow techniques.

For the serious business of review listening I put them atop a pair of Target's better stands and fed them a bit of Paul Weller's brilliantly-produced Stanley Road with the help of Audio Analogue's Puccini SE integrated and Roksan's Caspian CD player. The resultant sound was exciting and involving, without being throat-grabbing; the latter being a trait which seems destined to become 'industry standard' at the moment.

The Elacs covered the wide frequency range of the drum kit excellently. In You Do Something To Me the bass drum pounded away subtly whilst the ride cymbals shimmered strictly in time through the tweeter. This was executed with a sweetness very uncommon amongst metal-dome tweeters - which seem to be breeding like rabbits in today's speakers, often with debateable results. Another highlight was the detail retrieval - little beeps and scratches are prevalent in Walk On Gilded Splinters and I nearly jumped out of my skin with their clarity through the Elacs. Vocals and guitars were placed with pinpoint accuracy as the mix intended and the sound staging, whilst not being the deepest around, was better than expected at the price (it's more often than not a high-end trait).

Changing tack with some classical fare, I found that both Mahler's third symphony and Messiaen's Et Expecto Resurrectionem Mortuorum both had a sense of life and space that was mighty impressive. The huge crescendi of the tam-tam strokes in the third movement of the Messiaen piece are often a tweeter-killer; here the robust metal dome handled the extremities of dynamics and timbre excellently to make the amazing sound that a loud gong creates both shimmering and smooth - no hint of razor edge at all.

Mahler's mammoth orchestration was also handled adeptly and confirmed that the firm and deep bass I encountered with Paul Weller wasn't just due to studio production. The double basses of the Vienna Philharmonic (not shy players!) were suitably hefty and tight as they sawed their way through what must be some of the best ever writing for bass strings. At the other end of the scale violins sounded as sweet as I'd heard from a metal-domed tweeter at this price. Trumpets and woodwinds were equally impressive in both lightness and balance.

The Elac CL 82 MkIIs are not exactly neutral and uncoloured. There is a touch of lift in the bass dept, which manages to stay fast and tight, and there is a hint that the metal-domed tweeter has a touch of roll-off at the very top end. However, all this results in what is a very agreeable sound indeed. Forward-sounding without breaking your nose and smooth-sounding without the wet sock effect. You can put virtually any amplification or music through them and they'll make fine work of it.

Elac Infoline 01494 551571

WORLD VERDICT

Elac CL 82 MkII £ 400
Sennheiser UK
3 Century Point
Halifax Road
High Wycombe, Bucks
HP12 3SL

Elac's CL 82 MkIIs feature a tough pair of drivers. Simon Pope is suitably impressed.


This months previously owned and Ex demo selection

### Amplifiers

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
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<tbody>
<tr>
<td>Naim NAC 72 Pre Amp</td>
<td>£750</td>
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<tr>
<td>Naim NAC 92 Pre Amp</td>
<td>£499</td>
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<tr>
<td>Naim NAC 102 + NAPC</td>
<td>£1,290</td>
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<tr>
<td>Naim NAP 135 (Old Style, Electronics Update)</td>
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<td>Noiem Supercap - Power Supply</td>
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<td>Nakamichi 620 Power Amp</td>
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<td>NVA TSS Second State stereo Power Amp</td>
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<td>Trilogy 902 Pre Amp (Chrome)</td>
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### Tuners

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<td>TecNics ST110 Tuner</td>
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<td>Triad T815 Tuner - (Mini, last Chance)</td>
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### CD Players, DAC’S & Transports

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<td>Arcam Delta Black Box DAC</td>
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<tr>
<td>Audio Alchemy DAC2 CD Player (Bi-wired) (Ex-dem)</td>
<td>£499</td>
</tr>
<tr>
<td>Audio Alchemy DAC in a box</td>
<td>£250</td>
</tr>
<tr>
<td>Audio Alchemy Drive 3</td>
<td>£649</td>
</tr>
</tbody>
</table>

*Note: All previous prices as shown are either the last manufacturer's list price or new. Prices paid for their equipment at the estimated price of comparable equipment / models or today's value.*
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- Denon DRM 650 Cassette Deck (With Dolby’s) £129
- Nakamichi CR3E Cassette Deck £695 £450
- Nakamichi BX1 Cassette Deck £250
- Nakamichi Trailer Porta Mono Reel to Reel £100 £59
- Revox A77 Reel to Reel (2 Available) £250 £199
- Revox Q63 Valve Reel to Reel £399
- Revox RPR9 Pro Tape Machine £300 £119
- Tandberg 3033 Silver Cassette deck £400
- Tascam 22-4 4 Track Reel to Reel £498

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- Acoustic Precision Ikeda RFI Mini Monitors £280 £199
- Acoustic Dynamics Rosewood Trim ‘Brand New’ £4700 £2399
- ARS Reference Monitors (A High End Seal) Marked (Ex dem) £8995 £5795
- B&W 9000 IFS Centre £79
- Cavali Avon Speakers (Ex dem) £729 £549
- Cavali Durham Speakers + Stands £169
- Cavali Seven 2 (Black) (Ex dem) £579 £429
- Celestion 3000 Ribbon Hybrid £379
- £2500 £1499
- £999 £769
- £280 £199
- £4700 £2399
- £8995 £5795
- £79
- £729 £549
- £169
- £579 £429
- £379

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### Turntables

- Air Tangerine 1B Air Bearing Tonearm £1299
- Force QCD3 + SME 3009 + AT Cart £189
- Goldring LN30 T/Board (White) £89
- £250 £149
- £595 £349
- £1388 £949
- £2550 £1609
- £3000 £1899
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Hello!

My system comprises Sugden A21a and A21aP amps bi-amping a pair of Tannoy Definition 300s via Sonic Link Silver Aero bi-wire cable. My CD is an old Denon 825 - I'm waiting for SACD before upgrading.

What I'd like to know is can you recommend a 'fridge to complement this set up - not that the timbre is overly warm but I've suffered for ages as my kitchen is in an alcove off the living room and the fan noise is a major downgrade! Do you have any suggestions re. suitable models - constant ambient noise is what I must avoid. I can deal with surge clicks myself.

Bye for now,

Steve Topping

'Fridges - I fully sympathize. Many is the long winter hour I've spent trying to find a supposed intermittent earth-loop only to find it's the wretched 'fridge drumming its merry hundred-cycle way into my sitting room.

One solution is to do without altogether: have a perforated zinc meat-safe to keep the bluebottles off the Sunday joint; perhaps a damp hole in the garden where you can bury the butter to keep it cool; have your milk delivered daily and enjoy the merry cry of Milkor as faithful Dobbin clops into the street, pulling the float; the cheery cries of the children as they bowl their hoops along the pavement; the rousing huzzahs as the redcoats march between barracks . . . In short you need a 'fridge probably.

All 'fridges are not alike obviously; some are noisier than others but the difficulty with an electric model lies in the use of a pump for compressing the coolant. There is always a limit to how quietly such a hefty mechanical operation can be done.

On the other hand, a gas 'fridge, which employs not much more than a candle-sized flame to circulate the coolant, is inherently practically silent. Naturally there is pressurizing noise and condensing noise but nothing to compare with the aggravating mains frequency pumping noises and motor hum, especially in the summer months when the things are working flat out to maintain even the most meagre cooling effect.

Having made a telephone call or two, I can say that your best route of enquiry will be in your yellow pages under Calor Gas. They should be able to help you with a suitable dealer in your area. Electrolux, for example, make several models of non-electric 'fridge (I suppose Gastrolux sounds too much like a bowel complaint!), as do Baumatic, who make the stackable 'fridge and freezer units in our picture. Their telephone number is: 0118 931 0055 Email: sales@baumatic.co.uk

Best of luck and, like, stay cool!

RMW

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John Hewitt has sent us a detailed and critical letter from which we print the following extracts:

...taking this particular edition (November) as an example may I offer the following criticisms:

The article by Richard White on p.59 can be easily summarised in one sentence: "The great majority of the public are quite happy with their mass market audio equipment and are not interested in / don't care about / don't know about / don't want to know about / can't afford high-end or higher quality audio equipment.

Similarly the article by Dominic Todd can be summarised: "Technological advance has made the CD and MD a more convenient way of listening to music, and vinyl LPs (although they can be superior in sound quality) are not so convenient."

I really don't think we need editorial articles stating the obvious. Even the DIY Supplement has become an advertising booklet (including your own KEL80, the books section and all the usual adverts). The only non-advertising section comprises of the reader's DIY letters.

The Readers Letters section in the main magazine has become similar to the readers letters in the down-market British audio magazines in that it is a forum for people to list their audio equipment and ask what they could buy or replace to make it sound better. We really could be getting better than this, or perhaps that this topic is all that people are writing about these days.

I really think that you may have lost your way or perhaps this is a reflection that high-end / serious audio has become such a minority interest that you now have to pander to the masses to keep your head above water.

To take some of your points in order and deal with them as succinctly as possible:

The magazine's format is substantially unchanged as is our list of contributors: Jon Marks, Simon Pope, Richard White. Either we have all changed our writing styles beyond recognition or the new layout has misled you into believing that we have.

Columns. These are written primarily to entertain. You may dislike the style and content as much as you wish, in which case they obviously haven't entertained you, but at least let them fail on their own terms.

By your reckoning "The angels beat Satan but Adam and Eve are turned out of Eden" would have saved Milton a lot of effort with Paradise Lost.

As regards letters, the vast majority of letters we receive tread the well-worn "My system comprises of" path. I fully agree that this this can be petrifyingly dull, so naturally we attempt to highlight areas which may be of common concern to many of our readers. I stress 'common' concern: no point in answering a question so specific that only one of all our thousands of readers is interested in it. Therefore fairly commonplace kit is dealt with or else questions which are interesting in themselves. Sometimes we even select a letter because we think it's entertaining!

Emphatically, we are not a specialist high-end publication; we are a general interest hi-fi magazine with a slant against the "look what you can't afford" style sometimes found in other sections of the press and, I hope, a rather less 'ivory tower' approach than many. The fact that we, the editorial team, don't always take ourselves too seriously ought to be a point in our favour - it should help us keep a sense of perspective, the absence of which can be catastrophic for writers and readers alike.

Dear Sir,

I have been a reader of your magazine for a number of years and always thoroughly enjoy the content. However there is one thing which has been bugging me for a long time - why do you always vary the material (CD/vinyl etc.) to test the systems. Other readers must be as baffled as myself when the review staff rave about the reproduction of certain aspects of a recording. This has no meaning unless of course you own the same material.

I would suggest that you adopt certain standard materials or 'bench mark' recordings which you always use to test the systems. This is certainly my own approach when auditioning a piece of equipment and I am sure most of your readers will agree that it is the only objective method of making a comparison.

Yours faithfully,

N. MISTRY

Short of producing a Hi-Fi World standard reviewing record for distribution to all of our readers, it will always be against the balance of probabilities that we reviewers can truly share our listening experiences. If one reader in ten happens to own one record in ten of those which make up our own personal collections I should be surprised. Logically therefore, the more we vary the records we review with, the better the chances of hitting some of the targets - audio blanket-bombing of a sort.

To be honest, the sort of standardized procedure you recommend is what our measured performance is supposed to cover. We are more concerned with showing how an item measures up in general use. This is one reason why we are at pains to explain why we pick a particular record in certain circumstances. It may appear a touch pedantic to regular readers but we cannot assume that all our readers are familiar with the whys and wherefores of listening tests before we start.

The simplest "we listened to XXX because it demonstrates YYY" is, I believe, more genuinely informative than ploughing the same old records month after month, and assuming that everyone knows why we chose them.

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John Hewitt
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**LOUDSPEAKERS:** AUDIO PHYSIC, BKS, GARRARD, ETHOS, HAYES, HARBETH, LUPLEY, MAGNEPLANAR, MIKE, NEAT, TOTAL, TUNERS, ACCUPHASE, FANFARE, MAGNUM, DYNALAB. **Cables:** ARagon, CHORD Co., DNM, NORDOTT, YAMAURA, CHURCHILL. **SPARCHARDS:** DH CONES, STANDS UNIQUE, VIBRAPHANE ETC.
My system: LP12/Valhalla/ttkok/Klyde/Linto, Marantz 63 Ki Sig, Quad 44, NAD 402, Quad ELS 57s.

I have just moved to Amsterdam from England. I bought over some UK extension leads and haven’t changed the plugs on my components - I have just put a euro-plug adaptor on the end of the UK plug coming out of the extension lead. It all works and sounds okay (although it’s hard to tell as my room change has been massive) but is this the best and safest way to do it?

Also my new landlord will not let me put any shelves up, so my Mana wall-shelf is redundant. The floor is springy and is all wood, so I am stuck as to what to place my turntable on - please help.

Lastly, is there anywhere/anyone who I should check out (ie hi-fi dealers, shows etc) who might cater for my hi-fi tastes.

Regards, Tim

Euro regulations are so strict regarding electrical apparatus that your plug adaptor will have been tested to absolute-blinding-idiot levels before being allowed on the market. Since you say that things are working fine, it is probably better to leave things as they are than to incur the trouble and expense (not to mention possible hum) which replacing all your plugs entails.

Sorry to hear about your Mana shelf system - does your landlord have something to hide about the condition of the walls?

My favourite cheap method of mounting a turntable is as follows: find a strongish packing case, bedside table or anything to bring the works up to a useable height. Fill a strong plastic bag with dry sand to ‘pillow thickness’ and seal it up with parcel tape so that leaks are not too irritating. Place a tastefully coloured paving slab (around £2 from DIY stores) on top. Level the slab by thumping and bad language. Place cloth over this if desired. Place turntable on top. If landlord still complains, accidentally drop slab out of window when he knocks for the rent.

It’s been interesting to see the growth of the ‘retro’ trends in valves, turntables and horns. I have ridden the waves of them all so far, but most amazing is the turnaround on direct drive turntables which really flies in the face of accepted thinking.

A recurrent issue is their tonearms. You’ve already described how to fit a better arm to the Technics. Is it possible (and worthwhile) to fit a better arm to those big Denons? Last week I was offered a Pioneer 550 for the price of a CD (disc, not player) and the next day came upon your July ’98 issue with David Price’s glowing account of the 600 model.

Of course I couldn’t resist it, but am now wondering if it is advisable and practical to upgrade the arm? An easier alternative is rewiring the arm: easy if it is done externally, and particularly good if you run one bit of wire from cartridge to preamp: but is it as good as a new arm, and how good is the existing one? Could you also advise about suitable cartridges - I’m thinking of Ortofon MCs or maybe a Sumiko BP Special? (name & address supplied)

Direct drives needn’t be inferior to belt drives (quite the reverse, in fact!) if they’re done properly. The problem is that this costs money and a good belt drive system is easier to implement at a given price point, hence the latter’s popularity. As you rightly say, many seventies DDs were fine motor units in search of a decent tonearm. Many big Japanese manufacturers (Technics, Denon, Pioneer, Trio, Toshiba etc.) offered their decks without arms, and these are always the ones to go for.

The S-shaped pickups they fitted as standard weren’t bad but a modern Rega RB250 would still trounce them. You can sometimes remove the original arms easily - just unbolt the armboard and pull them out - but some (such as my Pioneer PL600X) are fixed permanently. You’ll just have to see for yourself, but I think Pioneer did an armless PL550 so you may be in luck. The deck itself is a good (but not spectacular) 1977-vintage upper mid-price design - you’ve got yourself a real bargain but it’s still no Trio L-07D!

If the deck’s existing arm bearings are intact (there should be absolutely no play or stick in the bearings), then it may well be worth rewiring as Pioneer’s high end S-shapes were better than most. Rewire with a budget Litz wire, fit an ADC magnesium headshell (with its rubber washer removed) and get some SME LC-OF headshell wires, super-glue the headshell to the tonearm (for maximum rigidity) and fit an appropriate cartridge like a Goldring 1042 which matches the Pioneer arm mechanically and sonically. Track it at 1.5g and set the anti-skate by ear.

You could always treat yourself to a free-standing Mana Acoustics Reference Table!!

I don’t know about any Dutch hi-fi shops particularly... hang on - you live there, you should be telling us, surely?!

RMW

You could always treat yourself to a free-standing Mana Acoustics Reference Table!!

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Both myself and a friend own Axis 88 loudspeakers powered by a Rotel 985 5-channel amp. I use mine as a part of a home theatre set up and my friend uses his to bi-amp his loudspeakers. Recently we both embarked on a project to archive our extensive CD collections to computer. With some effort we managed to do this, and now use a Cambridge Audio DAC which gives very good sound from my system. For some reason though, my friend obtains a much softer, less precise sound when playing them via computer. This effect doesn’t seem to occur on my equipment, but is quite noticeable on his. We’ve tried changing DACs and various other things to get to the bottom of this without success.

Considering (except for minor artefacts from the MP3 compression process) exactly the same digital signal should be going into the DAC, I’m at a loss to explain it. It’s reached the point where he has deleted all the music files from his computer and returned to CDs, wasting all the work we did to get them onto the computer. We are both computer professionals and believe the future of audio is distribution and storage of music via computers and the Internet. However problems like this will need to be sorted out before it can move to prime time. Any ideas what may be causing this?

Bill Hobba
Canberra, Australia

If, as you say, you’ve swapped all the hardware around and still you get the same effect from your friend’s system, the different sound quality is down to the MP3 CODEC. This is a little piece of software that encodes and decodes compressed MP3 audio files, and works similarly to the ATRAC system in MiniDisc recorders. Windows has its own bundled audio CODECs but they’re not real hi-fi. One computer may be using an older CODEC giving a poorer sound than the other computer. This would account for the difference, as older CODECs were designed for little more than speech. What you both need to do is get the best audio CODEC available, which at present is the Fraunhofer IIS MPEG Layer-3, available at their website (http://www.iis.fhg.de/amm) as part of their free WinPlay3 MP3 player. When you’ve downloaded and installed WinPlay3 (size:983K), go to CONTROL PANEL/MULTIMEDIA/ADVANCED/AUDIO COMPRESSION CODECS, click on the Fraunhofer CODEC (which will now be added to the menu and assigned the lowest priority), and reassign its priority to 1. As soon as you play an MP3 you’ll be able to hear the difference - both computers should now give superb sound quality! DP

p.s. for more info on MP3, check out www.hi-fiworld.co.uk/caw

As a French hi-fi fan, I must say I am a little disappointed when reading English publications. I know every listener has his own ears and tastes whether he is a professional or not, but I don’t understand the way two editors can have opposite conclusions regarding the same product. The example here is the integrated amplifier Audio Analogue Puccini SE: you people from Hi-Fi World seem very enthusiastic and positive, whereas two other well-known publications are not impressed, or even fundamentally disliked this amp. I have been looking for other reviews on the net all over the world, and I must say all reviewers find, like yourselves, that this amp is very exciting mainly thanks to its tube-like sound and drive capacities. My question is: who shall I trust? What could be so wrong with this amp? Is there a hidden "flaw" that only two reviewers have discovered? Thanks for your answer and for your advice regarding this integrated...

Gregoire Cretinon,
Paris, France

As the saying goes “one man’s meat is another man’s poison”. When we first had a listen to the Puccini SE back in 1998 we found it to be one of the most fluid and transparent amplifiers we had come across in its price range. It doesn’t however have the established sound of a typical solid state amplifier of its power and price, which many ears are used to. Nowadays at the price we are more used to an upfront and immediate sound that typifies current Japanese kit.

The Puccini has what could be described as a more ‘European’ sound. It’s a little more sophisticated and smooth than the current trend and consequently is an ideal partner for classical music. Its drive capability is excellent but the power is channelled into creating a sense of control rather than sheer brute force. It’s simply very good value for money and has a cracking phono stage. Suffice to say the Puccini is one of the World workhorse amps at the price and is, indeed, often found hanging around on my rack!

The decision, as always, is down to you. If you haven’t had the opportunity to give the Puccini SE a listen, do so - and trust your own ears rather than those of an audio journalist (me included!). SP
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The new millennium is here with it begins hi-fi’s second Century. What better time to look back on its first? In the first of a two-part feature, David Price traces the story of recorded sound from the past to the present.

It all started with the words ‘Mary had a little lamb’. When Thomas Edison spoke them into a tinfoil cylinder phonograph back in 1877, he made history by being the first to record and reproduce the human voice. Although a long way from what we now call hi-fi, Edison’s new invention sparked over one hundred years of development in the science and art of sound reproduction.

The 1880s had barely arrived when recording got its first format war. Chichester Bell and Charles Tainter’s ‘Graphophone’ soon appeared, using wax-coated cylinders cut with vertical grooves to store sound. Then came a more recognisable technology in the shape of Emile Berliner’s ‘Gramophone’, which used a non-wax disc photo-engraved with a latera-cut groove. Edison wasn’t one to hang around either, and in 1887 dramatically improved the phonograph with a battery-powered electrical motor and wax cylinders, although he saw little future in the invention as a medium for music. Berliner replied with an improved gramophone using flat 7 inch discs with lateral grooves. Rotated by hand at about 30rpm, it gave two full minutes of sound reproduction!

By 1895 the Berliner Gramophone Co. had sold 1,000 players and 25,000 hard rubber discs. The next year Fred Gaisberg discovered that shellac from the American Durand Co. worked better than hard rubber vulcanite and the gramophone record substantially as it was to remain for fifty years, had arrived. Sadly, with a heavy steel stylus tracking at 9 oz., few have survived!

Next came Valdemar Poulsen’s 1898 ‘telegraphone’, the world’s first magnetic recorder using steel wire to store music. This forerunner of the tape recorder was exhibited at the 1900 Paris Expo and caused quite a stir. It was crude in the extreme - with wire spools flying around at high speeds, those early recording pioneers risked some very nasty accidents if their ‘tape’ snapped!

Emile Berliner launched the Victor Talking Machine Co. in 1901, using a certain ‘little Nipper’ dog as a trademark. By 1902 the competition was hotting up. Edison introduced mass-produced hard wax ‘Gold Moulded’ cylinders to the US market for fifty cents each, while ‘Red Seal’ 10-inch records retailed at a dollar a go. These featured famous artists like tenor Enrico Caruso and baritone Mattia Battistini. By 1903 Victor was America’s leading classical music record company.

The new ten inch shellac discs offered four minute playing times, a marked improvement on the two minutes of the seven inchers, but it wasn’t until 1904 that the German Odeon label’s double-sided discs gave ten minute playing times. A year earlier, HMV had recorded the first complete opera, Verdi’s ‘Ernani’, on no less than forty single-sided discs! By 1912, Edison’s cylinders could still only give four minutes, a fact which
caused him to surrender a year later when he started selling Diamond-Disc players and recordings.

**Music for the Masses**

Music reproduction really started going places after World War I, when 'popular music' took off. Countless independent record companies appeared offering jazz, classical and popular discs at ever cheaper prices. By the end of the 1920s America was littered with syndicated commercial broadcast stations, any one of which had the potential to 'make' a recording star. The 'crooner' age had arrived.

Recording techniques got a crucial boost in 1925 with the first electrically recorded discs, which used Western Electric recording, and developed over the previous 10 years. Before this, recording artists had to crowd around large metal recording horns and play or sing into them, as well as having to get their performances right in one take.

'Electric recording' using microphones with active amplification changed all that for good - although the first electric recordings were in fact far worse than the best acoustic. Three years on, Georg Neumann's Berlin-based Microphone company introduced the CMV3 'Neumann Bottle' condenser microphone. It was now practical to record full-sized orchestras and, by using relays of recording machines, whole symphonies and even soundtracks for motion pictures could be recorded in 'takes' substantially longer than the old four minute chunks.

Despite the grave effects of the world Depression in the early thirties, technological developments continued apace. In 1931 Alan Blumlein patented 'binaural' (stereo) recording in the UK, while in the US, RCA introduced 'Vitrolac' vinyl plastic discs that ran at 33 1/3 rpm for professional use. The world's largest sound recording studio opened in 1931 at a little place in West London called Abbey Road.

The next year saw the genesis of tape as we know it today. BASF joined with AEG of Telefunken to develop magnetic tape recording and demonstrated their 'Magnetoophone' three years later at the 1935 Berlin Radio Fair. Using paper tape coated with magnetic oxide running past a pick-up head it had an annoying tendency to snap but it was a start! By now 'hi-fi' had finally entered the lexicon, with the first American advertisements for 'High Fidelity records' in 1934.

**Hi-fi takes shape**

Soon after World War II ended, British Signal Corps Captain John Mullin found 'magnetophones' at Radio Frankfurt in Germany with thousand metre reels of half-inch ferric-coated BASF tape. He demonstrated them in San Francisco a year later, and the US company Ampex began work on developing a US-made magnetic tape recorder.

In 1947 EMI recording studios abandoned acetate recording, and suddenly the likes of Bing Crosby (an early supporter of the technology) were recording onto 'high fidelity' magnetic tape. Like anything new, it met with resistance. Recording engineers didn't like it because they couldn't read recording levels from the d.c.'s groove patterns, while muscologists bemoaned the end of 'live' performances - artists no longer had to perform perfectly first time as mistakes could be edited out later!

If all this new technology seemed perplexing to some, hi-fi had scarcely begun yet. On June 21st 1948, Columbia introduced the first 12-inch 33 1/3 rpm microgroove LP. Made of 'vinylite' with twenty-three minutes playing time per side, it had been developed by Peter Goldmark in 1947 using players made by Philco. The '45' followed fast, as RCA Victor intro-
and recording techniques improved noticeably although at astronomical cost compared with simple record players.

Audio amplifiers had advanced considerably too. Constant pressure to innovate led to more versatile valves, increasingly refined circuit designs and superior passive components and output transformers. As a result, several classic power amplifiers emerged throughout the fifties, most famous of which were the Leak range in Britain, based on the immortal Williamson design, Peter Walker's Quad II and, in the United States Frank H McIntosh's Unity Coupled Amplifier, which achieved 50W at <1% distortion, 20Hz-20kHz. The specs race began in earnest, and hi-fi would never be the same again.

Transistors were invented in 1948 but it took some time for them to reach hi-fi. Only by the early-to-mid sixties were they usurping the valve, promising as they did dramatically lower distortion figures and substantially higher power outputs. Reliability was also an issue, and the transistor's ability to run Class B operation meant they weren't switched on all the time. This is turn brought cooler running and the promise of lower electricity bills (even if the heating bills crept up when the old valve amp was pensioned off).

Twice as nice

Going back a little, the world standard for stereo records was established in 1958, based on Alan Blumlein's 1931 patent, and the first stereo LPs were sold soon after. Late fifties audiophiles could choose from valve FM radio sets, open reel tape machines or the newly fangled microgroove LPs. Vinyl offered better quality than its rivals, but unfortunately the hardware of the day couldn't exploit it. It was only with the advent of improved pickups that hitherto untamed vinyl nasties like rumble could be heard, let alone challenged.

Tonearms improved too - SME's first 'precision pick-up arm' from 1959 offered a real alternative to the more agricultural designs of the day.

For many people, the late fifties were hi-fi's harvest years. The basic technology was there to make fine-sounding gear, but hi-fi hadn't as yet fallen victim to cost-cutting compromises dictated by the mass market - in short it was still expensive. By now there was a plethora of quality audio electronics and loudspeakers available from the likes of Leak, Celestion, KEF, Tannoy and Wharfedale, so name but a few. Quad's ESL57 electrostatic loudspeaker was also a true milestone which brought untold levels of clarity, balance and neutrality to loudspeaker design.

1963 was a big year for hi-fi, although it didn't seem like it at the time - it was, of course, the inception of the Compact Cassette. As The Beatles blitzed the charts, Dutch electronics company Philips demonstrated their new format using high-quality BASF polyester 1/2 inch tape running at 17/8 inches per second. It was absolutely a convenience format, and Philips (like Edison ninety years before) saw its main use as dictation. Little did anyone suspect that its popularity would spin into the stratosphere, for the best part of thirty years!

Three years later, another magnetic tape format designed by William Lear (of Learjet aviation fame), Ampex, and RCA was released in the United States. This used quarter-inch tape spinning at 3 3/4 ips to give four stereo 'tracks' which constantly repeated, with overall playing times long enough to record an entire LP's worth of music. Although primarily intended for cars, there was a large commercial push from a number of electronics manufacturers to get it to usurp open reel as an audiophile tape format for the home.

By now though, Philips' little cassette was really beginning to win friends, bringing as it did hitherto undreamed of levels of convenience. The only criticism was its marginal sound quality, but improved tape formulations, better hardware and the launch of Dolby Noise Reduction in 1969 pushed it ahead in leaps and bounds. Eight track seemed clumsy by comparison.

Hi-fi has always enjoyed its little controversies, and the mid sixties got a new one to join old the favourites: the Japanese were coming! Just when British, European and American manufacturers had the market all to themselves, a number of cheap Japanese products appeared on the scene. At first, the designs just shameless copies of western products. But this state of affairs changed very swiftly, and soon the likes of Sansui, Trio and Pioneer were fighting head-to-head with Leak, Armstrong and Goodmans.

Thanks to an unbelievably weak Yen and some very accomplished ergonomics, Nipponese products soon made their mark. True, many were sold on features and specifications rather than sound quality, but reliable solid-state audio at a low, low prices was just what British buyers wanted. Sniffy remarks about 'Jap crap' from various quarters of Britain's audio industry failed avert the crisis, and countless old and respected names disappeared during the early nineteen seventies. The world of hi-fi was about to experience changes the like of which it had never seen before...

Part II next month . . .
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PAGE 52 JANUARY 2000 HIFI WORLD
The very best cassette deck ever made? You'd have to look long and hard to better the Nakamichi CR-7E, says David Price.

When you meet someone at a party or down the pub and get talking about hi-fi, here's a great way to find out just how well they know the subject: If they reckon Nakamichis are the best cassette decks ever made, they know something. If they say the Dragon is the best, they think they know a lot. If they say it's the CR-7E, they really do.

You see, the Dragon - wonderful, mad creation that it is - isn't actually the best thing the legendary Nipponese cassette masters did. It's a big, bold, lavish technological tour-de-force, that's for sure - but it was never their last word in terms of sound quality. That accolade went to the ZX-9, and then the CR-7E came along with better record/replay electronics and sounded even better still.

The Dragon isn't a one-off product. In Japan, Nakamichi have traditionally been known as cassette deck specialists, but actually produce a whole range of audio electronics - from receivers to CD players - most of which is pretty unremarkable stuff. Commonly available in Japanese hi-fi shops at prices some 40% lower than over here, it's seen as good, solid, respectable fare - quite like Audiolab used to be known here. To differentiate their high end 'statement' products they market a range of gear under the Dragon brand, including CD players and amps. It's madly expensive, complex and packed with high tech.

In 1988 though, Nakamichi decided that all their conspicuous technology used in the Dragon could be refocused towards getting the very best sound with absolutely no compromises. Out went mind-bogglingly complex auto-reverse mechanism with automatic electronic azimuth adjustment, and in came a beautifully engineered direct-drive, dual capstan unidirectional transport automated for convenience and given remote control too. At £1095, it cost £135 less than its flagship bigger brother, but sounded even more stunning. Its feature list is Spartan by comparison - the usual logic controlled transport keys in the middle, with fader up, down and REC MUTE buttons beneath. Counter mode selectors and timer controls made a token gesture towards domestic acceptability, and then there was the manual tape sector (for types I, II and IV cassettes) with switchable EQ. For the first time on a Nakamichi though, these weren't strictly necessary as the CR-7E could also choose tape types automatically if desired.

Adjustable playback azimuth - a grand name for what NAD modestly call PLAY TRIM - meant the '7's record/replay head could be motor-adjusted by up to two-thirds of a degree to play tapes recorded on lesser decks to their best potential. There was switchable Dolby NR (B and C, but as per Nak tradition, no HX or S). You also got an amazing set of meters with switchable PEAK HOLD - and the claim that they read up to +10dB was no idle boast! Although Nakamichi's rivals had offered auto tape calibration for many a long year, Nak debuted theirs with the CR-7E. It was simple to use - you just loaded a blank tape, pressed AUTO CALIBRATION, a light flashed for fifteen seconds and you were ready to record.

Sound quality is startling - better than every other cassette deck in the world bar none; it even gives high quality semi-pro open reels (like Revox's B77) a sharp slap around the face. With a decent metal tape, you can casually record at +10dB, such are the Nak's stunning discrete heads, and even beer-budget ferrics sound better than anyone else's cassette deck running the most expensive metals. Pitch stability, dynamics, depth perspective, noise levels - everything - is superb. Replay of pre-recordeds is a revelation - if they're decent all-analogue copies they'll trounce even a modern high end CD player. In fact, the Nak's resolution far exceeds CDs - to fully hear what it's capable of you need live recordings or a high end vinyl source.

£500 should get you a minter - not much for a piece of hi-fi history with performance that blows the very best MiniDisc recorder into the dust. Just make sure it's been looked after meticulously and is fully boxed. It's easy to tell a good used example - if it sounds like nothing you've ever heard on earth, then it's working properly!
If your CD Player relies on a standard clock, then it is limited by inherent problems like jitter, slow rise time which means timing errors, and interference with the DAC conversion process. Low level information is lost and irretrievable.

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I last a prayer of mine is being answered – we are getting an audio CD with hi-fi sound quality! Called SACD it is final acknowledgment that CD sound quality was never “perfect” as Philips claimed at its launch in 1983.

Whilst CD has undeniable strengths they don’t lie in sound quality. The emergence of Super Audio CD finally proves my point – that the original CD specification was inadequate for true hi-fidelity. The strengths of the LP that CD swept away are being re-discovered. It looks like we are about to get the best of analogue and digital all rolled into one with Super Audio CD, according to early listening experiences.

I’m told by an industry insider who worked with Philips in the late eighties that even they were embarrassed by the claim of “perfect sound - forever”. It’s a great catch-line but it shut off all further development and opened them to strong criticism, from people like myself who were able to show by measurement that CD was far from perfect.

Whilst measurement showed Philips claim of “perfection” was patently untrue, that did not necessarily mean that CD would sound bad. The LP measures badly too, in a different way, but it can sound fantastic. Fate was less kind to CD. An absence of any sense of space and air, a hard sterility and a flat sound stage perspective characterise the format.

I’m not trying to suggest CD is all bad. It excels in some areas, such as bass strength, as well as treble brightness. But at the same time LP comes across as more natural and easier to listen to when good replay equipment is used. I can relax with an LP, whilst aware of its faults; CD by way of contrast is a hard, contrived experience I find unconvincing.

I had to smile when Sony demonstrated SACD to audio journalists, myself included, at a Surrey press conference a few months ago. What did they play on this new Super CD? Miles Davis’ ‘Kind of Blue’. And that makes my point. Kind of Blue is a delightful old analogue recording from 1959. Released on CD it lost much of its magic, showing how the format is unable to retain important analogue information. Now this great recording has been transcribed to SACD to preserve its valuable analogue properties.

So what are the weaknesses of CD? It is strictly band limited to 21kHz. Complex filters must be used in the recording and replay chains to impose this limit and they affect the sound in an unnatural manner. LP cuts off above 20kHz too, but cartridge output trails away at a gentle -12dB/octave and this helps it sound more natural and open. Pioneer’s Legato Link tries to achieve the same effect. It is also the reason SACD extends up to 96kHz - four times higher than CD.

Then there’s the matter of distortion. Philips disingenuously quoted 0.005% as a standard distortion figure for CD. But this is the best case figure, only reached on musical peaks. The worst case figure is 30%! This is never mentioned; I know only because I have the equipment to measure it. LP produces very little distortion (0.05%) at normal listening (modulation) levels and what it does produce is far less nasty (low order and correlated) than digital distortion (high order, uncorrelated).

Digital distortion is nasty sounding and it gets worse as level goes down, meaning distortion on ordinary music levels is much higher than specifications would suggest.

By possessing a wider dynamic range than CD music at all levels on SACD will suffer little from distortion. By the way, if you read technical bluster about how we don’t need such dynamic range in the home, unless we want to reproduce Concorde, ignore it. No one is suggesting SACD is meant to do such a thing. Its dynamic range potential is there only to banish digital distortion, a nasty the ear seems very sensitive to.

The CD has now turned into a great computer storage format. That’s a tribute to the CD if it ever needed one. Its late-70s music coding scheme was always questionable though. I’m glad we finally have a replacement. Let’s not call it perfect, but it gets a lot closer.
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TUBE AMPLIFIERS

Music
Reliability. Pick up any car magazine and chances are that somewhere in the consumer pages you'll find reference to particular cars that broke down regularly and others that didn't. In the hi-fi press, however, it's a subject that's barely broached.

True, a broken hi-fi isn't going to leave you stranded on the hard shoulder, and assessing product reliability is a pretty subjective task. There's no AA or RAC of the hi-fi world to formulate statistics. The best that we can hope for is feedback from disgruntled customers and dealers.

Yet from a subjective point of view there have been recent trends in hi-fi reliability that consumers may not be aware of. For a start, I can honestly say that most hi-fi products seem to be more reliable than ever before. Certain brands such as Luxman, Technics, Sony, Onkyo and Rotel have, for as long as I remember, always had an enviable reputation for build quality. To see one of these products on the technicians desk was always a rare occurrence, unless it was particularly ancient or had been mercilessly thrashed by the owner. Other companies fared less well. I can well remember both Philips CD players and NAD products going through bad patches. At the higher end of the market, both Cambridge (pre Audio Partnership) and Audio Innovations had their low points too. Yet these days, all three manufacturers (with Audio Innovations effectively gone), appear to build products just as reliable as anyone else.

If it is the case that hi-fi is more consistently built than before (all the more remarkable when one considers it's cheaper too), then it may at first seem curious that workshops are no less busy than before. The reason for this is not so much down to any particular manufacturer, but is more format based. In a word, MiniDisc.

One final ongoing problem for retailers is the inevitable return of blown amps and speakers. Anyone reading this knows that a safe maximum volume for most amps is between 12 and 1 o'clock, yet for the totally uninformed I suppose there's no reason why full volume shouldn't mean turning the control to max. Here, I would be more inclined to lay the blame with manufacturers. With pretty much all line level inputs being around a highish 1-2V and a dearth of truly inefficient 'speakers these days, isn't it time to recalibrate volume controls? Marantz is still one of the only mainstream companies who seem to get this delicate equation right. Yet their only thanks for this is a criticism of lack of punch at lower volume levels. Well at least the 'speakers don't take a pounding once the volume is turned beyond half way!

That completes this month's rantings and ramblings from a frustrated hi-fi retailer! Now, with that off my chest, it's back to the soldering iron!
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I'm conscious of a touch of confusion this month. Assuming of course that you had your camp chair and thermos ready outside your newsagents as usual, you should be reading this just about into Advent. As I write this, I'm looking forward to Guy Fawkes Night. Judging by fact that the shops are selling off their Easter eggs and putting out the buckets and spades, Christmas can't be far away. Yet, with a disregard of the temporal continuum which even Dr Who might find a bit cavalier, the date on the cover says which even Dr Who might find a bit disregard of the temporal continuum which even Dr Who might find a bit cavalier, the date on the cover says January 2000.

Judging by the glum faces and heavy sighs when the subject is mentioned, I guess people are about as geared up to the new Millennium as can reasonably be expected. To tell the truth, Millennium fever has been a smidge over-sold already; indeed I've become a little sceptical myself: we are all supposed to go overboard about the blindingly obvious fact that a year with three nines at the end will be followed by one with three noughts at the end. What else was it going to do?

I realize that most of us are unlikely to see another, but judging by the news bulletins on the radio, the genetics brigade are e'en now working on it - Older By Design. I suppose it's on the top of the page, viz: how to adapt the rather staid subject of hi-fi for the purposes of a jolly Christmassy-Millennium column. Personally I tend not to peer into the future - I'm rather reliant on it arriving sooner or later anyway. As for looking into the past, in approved retrospective style, I'm not sure that's entirely suitable for an up-to-the-minute Hit Parade type like me.

I suppose the trouble is that, unlike, say, mothers-in-law, or certain bodily functions, hi-fi doesn't readily adapt itself to side-splitting sallies . . .

Hi-fi doesn't readily adapt itself to side-splitting sallies . . .

functions, hi-fi doesn't readily adapt itself to side-splitting sallies:

Mr Bones: My wife's going to buy an off-board DAC.

Mr Interlocutor: Jamaica?

Mr Bones: No, she decided of her own accord.

Mr Interlocutor: I don't wish to know that but tell me, Mr Bones, why does the chicken crossover the road?

Mr Bones: Because it's cheaper than sending a message bi-wire - I theng-yow . . .

You see what I mean - not exactly bursting with chuckles, is it? Humorously incongruous, maybe; jaw-cracking, no. Well to be truthful, I laughed like drain whilst I was writing it, but after a sedative had been administered and the straps refastened . . . well, anyway, "Try again" I thought.

Perhaps it's safest at this time of year to stick ye olde convivial approach like the Old Master hisself:

"Spirited," said Scrooge, with an interest he had never felt before, "tell me if Tiny Tim will live."

"I see a vacant seat," replied the Ghost "by the old equipment rack, and a line-contact stylus without an owner, gathering fluff; a Troughline with tears trickling from its magic eye; a clump of dusty valves dimming their heaters as if in lament for he who is now no more; a pale old horn-loaded tweeter which none may sound with its old-accustomed mingled note - never more no harshly ever; a 5-CD stack player endlessly repeating the same seventy tracks while the gentle hand of its owner minced with the dust of his fathers in the deep delved earth; a box of reel-to-reel tape birds'-nesting itself in silent grief, as it to say . . ."

"Yes, yes, I see. So the signs aren't too good then?"

"I see a lonely unipivot tonearm swinging on a rusty . . ."

"Shutup!"

Well, that's my conviviality for the year over and done with, all, that is, except the following copyright® joke which I hope will sell for a handsome sum to a printer of literary Christmas cracker mottos:

Q. What do you call a stripy sheep which tastes of peppermint?

A. Baaaa, humbug!

Merry Christmas and a Happy New Millennium, and God bless us, every one!
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**Bargain Basement**

- **KEL80 Monoblock Amplifier Kit**
  - Following the success of our budget KEL amplifier, our 'big brother' design.
  - The output stage utilises any one of TESLA K784 pentodes in parallel-push pull mode, allowing KEL80 to operate into an inductive load.
  - Heading up the input stage we have the wonderful BB195A tube working into an American 5687 phase-splitter. KEL80's output transformers are fine-tuned and hand-wound.

- **KEL34 E&I Valve Integrated Amplifier Kit**
  - External dimensions: with valve dimensions: 37cm x 25cm x 13cm.

- **HD83 Valve Headphone Amplifier Kit**
  - The HD83 is our new headphone amplifier, 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.

- **K5881 MkII Valve Amplifier Kit**
  - A 20watt, Class A power amplifier that uses reliable Russian 5881 output valves, a military version of the American 6b6, designed for low distortion audio work.
  - 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 very well.

- **KLPP1 Valve Phono Preamplifier**
  - KLPP1 has the line input, a stage input with volume and balance tone control, Line input phono stage.
  - There's a switchable phono cartridge input to prevent output transformers of valve amplifiers distorting.
  - The line stage has gain, so it will drive any amplifier or power amplifier.
  - KLP1 can be used with any 4.6ohm transformer loaded speaker.

- **KLP1 Valve Line Preamplifier**
  - The KLP1 line input preamplifier has a single cathode follower circuit to give a warm, smooth, clean and detailed sound. The components are all rolled and include a volume control, line input, speaker selector and remote control.

- **WAP Surplus Products**
  - KLS10 Loudspeaker Mahogany Veneered Cabinet
  - KLS12 Loudspeaker MDF Cabinet
  - HD83 120V Primary winding transformers
  - KLS10 output transformers 40watt 240ohm secondary £135.00 each
  - KLP1 valve phono preamplifier £400.00 each
  - KLS12 loudspeaker £50.00 each
  - WAD-102228 POLYPOLYPRO 22.5uf 630V DC £10.00 each
  - KLS10 LOUDSPEAKER MAHOGANY VENEERED CABINET £140.00 pair
  - KLS12 LOUDSPEAKER MDF CABINET £50.00 each
  - WAD-102228 POLYPOLYPRO 22.5uf 630V DC £10.00 each
BEEN SO GOOD!

KLS10 HIGH TECHNOLOGY COMPACT MONITOR

Our new model uses an Audax carbon fibre bass/midrange unit, married to the world's most advanced crossover, the piezo-electric gold dome tweeter. Due to its compact size, the KLS10 offers high performance in a small package. The main spokewheel design is compact enough to work alone, or with a dedicated subwoofer to extend their bass. Alone, they can be used to create a personal taste and occasion. They are easy to drive and new-car sound is excellent. The KLS10 is unique. Technology advanced, yet compact and relatively inexpensive. There is little to match it.

KLS10 GOLD SUBWOOFER

The small, subwoofer is designed to compliment KLS10 Gold series. It uses Audax's HT210F0 Habasit ribbed cone mica midrange and a powerful 10" Audax 10PR250 speaker. These units are utilised to create a deep, punchy bass response.

KLS9 TWO WAY FLOORSTANDER

KLS9 is a two way FLW floorstand speaker. It uses an Audax carbon fibre bass/midrange unit, married to the world's most advanced crossover, the piezo-electric gold dome tweeter. KLS9 offers high performance in a small package. The main spokewheel design is compact enough to work alone, or with a dedicated subwoofer to extend their bass. Alone, they can be used to create a personal taste and occasion. They are easy to drive and new-car sound is excellent. Sensitivity 86dB at 1W/1m, 12mm MDF, internal volume 18Ltrs, external dimensions (w) x 65cm(h) x 36cm(d).

KLS11 3 WAY DESIGN

Our newest design is a wonderful three way bass Reflex floorstand. Another star performer featuring the superb gold dome tweeter, the HDT3P. This, married perfectly to a HM100Z0 midrange unit and utilising the deep full sound of the 10 inch PR240Z0 bass unit. All units are from Audax. As both these units use high definition Aerogel cones they have some sonic signatures, providing a perfectly sync'd sound. Our KLS11 is a quality three way, with powerful bass and midrange driver that ensures vocals are handled with high fidelity. This treble is both smooth and sweet. Sensitivity 88dB at 1W/1m, 12mm MDF, internal volume = 34Ltrs, external dimensions = 31cm(w) x 64cm(h) x 80cm(d).

KLS8 TWO WAY HIGH SENSITIVITY

This is a powerful replacement for your current KLS8. It uses Audax's HT210F0 Habasit ribbed cone mica midrange and a powerful 10" Audax 10PR250 speaker. These units are utilised to create a deep, punchy bass response.

KLS3 GOLD MK II

Upgraded version of Audax's innovative 100Hz carbon fibre midrange driver for superb depth, this speaker. Sensitivity 90dB at 1W/1m, 12mm MDF, internal volume 60Ltrs, external dimensions = 35cm(w) x 65cm(h) x 35cm(d).

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 astoundingly bargain. Sensitivity 86dB at 1W/1m, 12mm MDF, internal volume 18Ltrs, external dimensions (w) x 80cm(h) x 22cm(d).

KLS12 TWO WAYFLOORSTANDER-STANDMOUNTE

KLS12 is a versatile budget loudspeaker that delivers fine sound quality at a low low price. It uses Audax's HT210F0 Habasit ribbed cone mica midrange and a powerful 10" Audax 10PR250 speaker. The crossover is designed to work alone, or with a dedicated subwoofer to extend their bass. Alone, they are compact and easy to drive. They are easy to drive and new-car sound is excellent. The KLS12 is unique. Technology advanced, yet compact and relatively inexpensive. There is little to match it.

KLS7 3 WAY CARBON-FIBRE DRIVER LOUDSPEAKER

KLS7 uses high quality, high and mid carbon fibre crossovers, a fast, accurate sound, and the most precise bass/midrange driver. The midrange drive unit includes the fibre, smooth and detailed midrange is matched perfectly by high pressure. All units are from Audax. As these units use high definition Aerogel cones they have sonic signatures, providing a perfectly sync'd sound. Our KLS7 is a quality three way, with powerful bass and midrange driver that ensures vocals are handled with high fidelity. This treble is both smooth and sweet. Sensitivity 86dB at 1W/1m, 12mm MDF, internal volume 18Ltrs, external dimensions (w) x 65cm(h) x 36cm(d).

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506.24 CD Player

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**AMPLIFIER KITS**

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<tr>
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<td>HD83-K240/120</td>
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<td>KEL80 Valve Monoblock Amplifier kit</td>
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<td>KEL34 E&amp;I 40W push-pull integrated amplifier</td>
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<td>KEL34 E&amp;I (without valves)</td>
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<tr>
<td>KEL34 E&amp;I Transformer set (1 main &amp; 2 outputs)</td>
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<td>KEL34 E&amp;I Output Transformer (pair)</td>
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**LOUDSPEAKER KITS**

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**AUDAX DRIVE UNITS**

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<td>Carbon Fibre Drivers</td>
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<td>HD3-SP</td>
<td></td>
<td>£130</td>
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</table>

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240/120 option - delete the voltage NOT required. If you wish for a built item, please phone for a quote.

Valves included except where otherwise stated.

**WARNING**

These expert kits are NOT FOR THE INEXPERIENCED. You must be able to solder and read a circuit diagram. The valve kits contain lethal voltages. We cannot be held responsible for any errors arising from the construction of these kits.

Please send your completed order form to:

<table>
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<th>NAME:</th>
<th>ADDRESS:</th>
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Please allow for your own local import taxes (customs duties) and for carriage charges, which must be added to the net price.

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Take advantage of our ex-demonstration clearance stock this month. Now is the time to buy that system you always dreamed of. All items listed are individually sold with warranty, so you’ll need to be quick!

We are even selling our reference Linn Keltik Aktiv system to make way for the new Chapsa power amplifiers. To guarantee your complete enjoyment of our equipment they must be lifted by our qualified installers. There may be a slight additional charge for this service, but we will discuss this fully when you call.

Remember you can try before you buy in our period style listening and cinema rooms which are the perfect places to enjoy the delights of quality audio and video entertainment with your favourite fully when you call.

Ex-display stock Loewe TV’s: Calida 33inch (silver) £1195. Calida 21 (blue) £485 8  Profil  (black)

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In this occasional feature, Simon Pope and Richard White highlight a recording which has lightened up their lives a little.

**KILLING JOKE**

**WHAT'S THIS FOR...!**

**EG RECORDS EGMD5.50 (1981)**

I'm going to get some stick for this, I know, but here goes. Killing Joke were a love 'em or hate 'em affair. It's true to say that not all of their output is, er, quality - there still isn't really - it was a truly one-off sound.

This, their second album, is perhaps the best and most ahead of its time musically. If you want to know where The Prodigy's Keith Flint pinched his highly tuneful vocal technique from, look no further than this - or any other Killing Joke record. Jaz Coleman was ranting with serious intent - lower jaw poking out - well before Keith was making a twerp of himself on MTV! It's very hard to pigeonhole early Killing Joke - although they were sometimes daftly referred to as 'punk' (punk with synthesisers?). It has relentless intense rhythmic drumming, very much akin to the heavy dance stuff of today (Propellorheads spring to mind). Jaz Coleman snarls convincingly and Youth, on the bass, kicks ass with avengeance - surely a candidate for best bass player since 1980?

What's interesting here is the way that this music foreshadows the type of dance music we have today, with its heavy, deep beats and swirling 'wall of sound' guitars.

**THE GABRIELLI QUARTET**

**MENDELSSOHN**

**String Quartet No 4 & Four Pieces Opus 81**

**The Gabrielli Quartet**

**DECCA ACE OF DIAMONDS SDD 469 (1975)**

The work of Felix Mendelssohn is viewed with a deal of ambivalence by many 'serious' listeners. They would admit his exceptional technical competence, his monumental ability to dazzle and, possibly, the sheer musicality which runs through the main body of his work.

Over a hundred-and-fifty years after his death, and nearly a century after the death of his Royal patroness Elijah has been rehabilitated, largely by having been done 'properly' by professionals, and for sheer longevity his work obviously has something to recommend it. As regards the British composers he supposedly out, given the choice between one of Sterndale Bennet's scholarly compositions or the Hebrides Overture, there is little doubt what the popular choice would be. Although we might view the 'authentic performance' movement with misgiving at times, there is little doubt that Mendelssohn's music is not best served by the now-standard late Romantic symphony orchestra - it's too subtle for that.

One area of Mendelssohn's output which has maintained a steady following is his chamber work, in particular the various piano and string works, and the string quartets.

This recording of the Quartet No 4 and the collection of leftovers formerly known as the Quartet No 7 is played in, well, ripping style by the Gabrielli Quartet. Although there is much that is tender, even in the fastest movements, the Gabrielli wisely opt for attack and passion to bring off these demanding works. Mendelssohn played at a gallop is inclined to sound a little like Suppé, so, despite the exhilarating tempi, the players obviously intend that enough 'bite' is present to point the composer's ideas.

My copy of this record had done yeoman service in the Lancashire Library service before being offered for sale second (or hundredth) hand. Given these inauspicious circumstances, it says a lot for the typically generous Decca cut that the record is still in very playable condition - just try playing a Deutsche disc after the same treatment!

Neither composer nor players are exactly at the top of the pantheon, but this well turned can do much to wipe away the prevalent somewhat superior attitude to the work of a man who, whether you like him or loathe him, was never less than a master musician. RMW

Consider an earful of the truly pummelling Follow The Leaders or The Fall Of Because, or the heavily syncopated beats of Madness - these guys were seriously angry. Here is aggression in abundance, it makes me want to chew very hard on a piece of leather. It's not easy listening and doesn't pretend to be - thirty minutes of it is easily enough. But I find it numbingly addictive. The recording quality is fairly typical early 80s; pretty flat and undetailed but very well balanced tonally and dynamically - just right for high volumes!

What makes the important difference is that there is definitely something strangely musical there, albeit verging on the avant-garde. Subsequently bass-player Youth became one of the leading producers of dance music and vocalist/keyboadist Jaz Coleman moved down under and became something like Composer in Residence of the New Zealand Symphony Orchestra - a truly killing joke! Finally, do I play it often? About once every two years and I thoroughly enjoy it! My neighbours, however, prefer Sibelius. SP
Charlatans
Us and Only Us

While the ‘Mondays have become a parody of themselves, the Inspiral Carpets a distant memory, and the Stone Roses legends in their own right, the Charlatans keep on keeping on. With this their sixth studio album, the last of the big North-West bands of the decade show not only that life can improve after Madchester, but it just gets better and better.

Always a few steps away from the intense Manchester-based scene, which sprung up in 1989, the Northwich based fivesome, were nonetheless lumped into the Bez, Mani and Moose melting pot. So when fickle fashion dumped drugs, trips and raves out of the window in favour of Seattle’s finest, the Charlatans looked high and dry.

But not so - despite a press blackout (out of fashion! out of fashion!) - they developed, experimented, survived against the odds and a fatal car crash of their keyboard player Rob Collins on the eve of appearances supporting Oasis at Knebworth and Loch Lomond, to become one of the mainstays of the British music scene.

After their last album Tellin Stories, which pipped Supergrass to No1, we could rightly expect something special. And Us and Us Only doesn’t disappoint. Arguably their best album to date, surprisingly it was recorded at break-neck speed after a long break. Employing the services of new keyboard player Tony Rodgers, it comprises a delightful mix of folk, rock, blues and even country, stuff never heard from the boys before. A moodier, blacker, and distinctly more moving album, it shows an enviable maturity and self-belief.

Opening with a belter, Forever, which glides in on a swirling Hammond organ, and driven by punchy bass and an escalating clatter of percussion, the 11 tracks here hardly show an Achilles heel. The short but brilliantly catchy raindrop keyboard and haunting mood of a Good Witch/Bad Witch, which is to return later in full, sets an early mood, and is quickly followed by Impossible, a cleverly crafted Bob Dylanish mid-American ditty. Tim Burgess’s voice, which at times in the past has lacked real passion, has never sounded stronger.

There are many more gems to be found here. The Blonde Waltz, a sad, poignant ramble, I don’t Care Where You Live, an optimistic acoustic number, and Beautiful Friend, a blindingly catchy southern US drawl, to top them all. With hints of Nick Cave, the Stones and Dylan, Us and Us Only, shows a band coming of age. That it has taken 10 years and six albums shows how fashions rise and fall. Perhaps the ghosts of Madchester can finally be put to rest.

The Clash
From Here To Eternity

When they imploded in the middle of 1982, torn apart by drug addictions and violent internal rifts, they were on the road to being as big as U2. No stadium was too large, no country too isolated. Everybody knew the Clash - the greatest punk export ever. While the Pistols had quickly become a laughing stock, the Stranglers got stuck in a rut, and Siouxsie and the Banshees went all weird and new age, Topper, Joe, Tim and Mick embraced rock and reggae to keep up with the times. The result: punk, with melody and tunes.

Across five, or was that six, cutting edge albums, the Clash produced music to keep the UK firmly on the map. Perhaps it was the frisson between them that kept their edge, perhaps it was the musical talents of songwriters Strummer, Simonon and Jones, perhaps it was just their attitude that kept them so relevant. Whatever, even a classic disco track like Rock the Kasbah, released in their twilight months, had important political connotations, and a wicked dance groove.

From Here To Eternity is about the best retrospective live album you are ever going to get. With venues as varied as London’s Music Machine and New York’s Shea Stadium, and songs as mixed as punk classic Career Opportunities, to the clever white reggae chatter of Armagideon Time, with the excellent vocals care of Mikey Dread, it goes down as a classic slice of history. It is in fact with Armagideon Time, recorded at Lewisham Odeon, on February 18th, 1980, that the Clash are possibly best summed up. Off the brilliant Black Market Clash EP, it shows the experimental side of the West London foursome at their best. Employing dub and ska, they cleverly managed to bridge, for the first time, the gap between punk and the much put upon...
West Indian culture. It was their greatest success.

That said, Train in Vain, is undoubtedly the album's high point. Recorded in 1982, in New York, with a fanatic and rapturous audience, it summed up what the Clash were ultimately all about, as well as their eventual downfall. An upbeat track it included the confident, optimistic chorus 'stand by me, stand by me', a tenet which the band always tried to encourage, but were ultimately unable to do themselves. And it is this sad rift and fallout in their prime that makes final track Straight To Hell, all that bit sadder.

Brendan Perry
Eye Of The Hunter

Dead Can Dance principals Brendan Perry and Lisa Gerrard are the stuff of legend. Always disinterested in fashion they were forever associated with the interminable 'bandwagon-jumping' goth bands that stepped out in the early eighties. The name didn't help obviously but the music always tilted more towards the shimmering orientalism of say, 4AD stablemates Cocteau Twins instead of the spiky edginess of the Southern Death Cult.

More than that they were perhaps the most eclectic and versatile musicians around, tapping into Celtic folk music, South American incantations as well as er, the ley lines of the soul, man. With such grandiose works as Spleen And Ideal in the can, it was not hard to see why they were deemed 'out-there' even by their record label's outlandish standards. After more than fifteen years together Brendan has finally got the itch to do a solo record and a rewarding debut it proves to be, if moody hypnotic impressions and bizarre instrumentation are your bag.

It seems almost fitting then that where Dead Can Dance's peak was arguably their cover of Tim Buckley's classic Song To The Siren (under the collaborative mantle of This Mortal Coil with the Cocteau's Liz Fraser on vocals) Brendan has now included another, I Must Have Been Blind on his debut. Without quite achieving the five octave range of Buckley himself, Brendan manages to deadpan his way through the song impressively with a vocal pitched somewhere between Leonard Cohen and Scott Walker. Must Have Been Blind, Voyage Of Bran and the soaring Saturday's Child are magnificent and should ensure that the album has more than just a shelf-life.

Supergrass
Supergrass

Supergrass's songs have always been a bit wacky. A zany mix of '60s and '70s officially certified rock'n'roll, that always pulled up a few inches short of a Parental Advisory sticker. In the name of youthful exuberance they stepped out to win over the world's sixth form students. And they didn't half do Alright (to recall their popular anthem) at it.

The dilemma inevitably occurred as the Oxford boys began to struggle with maturity, fame and keeping their sideburns neatly in check (an insurmountable problem for Gaz). And much of the recent interesting material surrounding Supergrass has happened away from the music field. Firstly offered a Calvin Klein modelling contract, they were next suggested for their own TV series by Spielberg who thought they were the Monkees for the nineties. The fact that both offers were swiftly turned down, if nothing else, shows the 'serious' direction that the band now want to take.

Their thrilling debut 1995's I Should Coco was a delight - a feast of vintage riffs by a bunch of guys with permanent erections (how did you come by this one? - Ed) and cheesy grins. This was followed by the equally impressive and perhaps more flamboyant In It For The Money, with the boys having the temerity to release the gritty Richard The III and the Floydian panoramic Late In The Day as singles.

Supergrass are keen to carry on with their pop sensibilities and wear their rather obvious influences on their sleeves. So really it is not a case of All Change but business as usual. However, what Supergrass the album lacks in innovation it more than makes up for with a variety of gaily coloured tunes. There's Moving, a dreamy acoustic number in the vein of Radiohead (their close mates from Oxford) with Gaz's vocal completely on song; Beautiful People, a reprise of the Alright groove; Shotover Hill, like the Stones circa Beggars Banquet with its 'psychedelic' backward guitar motifs and, Eon, a Can soundalike of funky loops. All quite acceptable.

Elsewhere there are strong traces of Syd Barrett, Lennon and Bowie. And with all these rich and varied reference points it's difficult to imagine how this could ever be construed as their 'enigma' album. The thing is they never stop sounding like themselves, which is either brilliant news to die hard fans or a case of the joke beginning to wear thin for the neutrals.
MATTHIAS WECKMANN
Sacred Concerti and
Harpsichord Music

Susan Grifton
Paul Agnew high tenor
Julian Podger tenor
Stephen Varcoe harpsichord
Robert Woolley harpsichord
The Purcell Quartet

MATTHIAS WECKMANN
Sacred Concerti and
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Susan Grifton soprano
Paul Agnew high tenor
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Robert Woolley harpsichord
The Purcell Quartet

CHACONNE (CHANDOS EARLY MUSIC)
CHAN 0646

Judging by the cover illustration, one might be forgiven for thinking that Matthias Weckmann specialised in Gothic flesh-creepers after the manner of Boëllmann’s Suite Gothique of perhaps Saint Saëns’ skeletal fantasies. In the glow of a new techno-Millennium, we may easily forget that the possibility of entire populations being wiped out did not arrive with the splitting of the atom. ‘A plague on all your houses’ Shakespeare might have written with more truth; several of the pieces included on this album were written in the aftermath of the Hamburg outbreak of plague in 1663, an epidemic in which two of Weckmann’s colleagues died and in which he too expected to succumb. Some excuse then for the reflective laments which comprise this Chandos Early Music collection.

Weckmann (1616-1674) is not a well-known composer outside of the perhaps too inward-looking ranks of early music fans. On the evidence of this album, he deserves a much closer listen, unfortunately, this is by no means easy since very little of his mature work has survived. I can give no better indication of his style than by saying that he forcefully reminds me of Purcell; the same elbowing space within the rigid musical conventions; same lingering over favourite cadences; the same repetition of his ‘best bits’.

Purcell is of course artistically unassailable, and I am tempted to say that, in his own slightly more primitive style, so is Weckmann. Every effect he attempts is achieved with economy and grace. Whilst there is nothing quite like the English composer’s ‘All We Like Sheep’ motet, Weckmann’s music give the same glorious sense of incipient freedom and the (to post-Classical ears) surprising lack of concern about false relation, consecutive fifths and all the other nineteenth century manifestations of this artist occur in the well-known compositions paraphernalia.

The composers life was as uneventful as J.S.Bach’s - the usual round of appointments as organist or kappellmeister under the patronage of the petty principalities of the day. That this system produced such richness should no longer surprise us but there are still those who consider, say, Beethoven great because he was a rebel. Nice work if you can get it! The majority of professional musicians before his time managed to produce coruscating masterpieces whilst in the pay of the Urban District Council and under obligation to provide music to order, by order. Rebellion has very little to do with it; professional ability has a very great deal.

Taking part in these nicely balanced recordings are five singers and The Purcell Quartet. Whilst it is invidious to single out an individual from such a close-knit group, Susan Grifton (soprano) manages the difficult task of singing in an ‘authentic’ (who knows?) baroque style without raising any sniggers. Praiseworthy too is her sure intonation and her eschewal of the androgynous horrors of the ‘Violet Elizabeth’ school of early music singing - indeed within the confines of the somewhat mannered style she sounds distinctly feminine!

The other singers too are well suited to the work in hand, and although one might occasionally raise a quibble about the odd distinctly English sounding syllable in this desperately Germanic text, these slips are not sufficient to jar the sensibilities in ordinary listening. Intonation is good throughout and the blending in the concerted items is both controlled and yet vigorous - there is a thoroughly enjoyable sense of the singers joining forces rather than just standing together.

The Purcell Quartet, with a little help from its friends, plainly enjoys itself throughout, too. Ensemble work with just violins and bass viol gives rise to some interesting ‘open’ textures, although the continuo naturally tends to bind things together. Robert Woolley both directs the group and plays two klavier suites, recorded here for the first time. Other manifestations of this artist occur in the organ accompaniments in the choral works, which are played on a splendidly ‘woody’ modern ‘period’ instrument. For savants the world over, mean-tone temperament has been employed - less versatile than modern equal temperament but closer to ‘perfect’.

If you love not-so-desperately early music, don’t miss this disc - it’s something of a education in itself. On the other hand, if your interest is purely historical, it should be noted that Matthias Weckmann was born in Thuringia, a region of Northern Germany in whose soil various branches of a family tree named Bach had taken firm root. Is there really ‘no such thing as coincidence’?FB

(Stephen Priest is on holiday)
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KEITH JARRETT
The Melody At Night, With You (ECM 1675)

For years now, Jarrett live performances have been lit up by his knack for dropping thrillingly or evocatively deconstructed quotes from well-known songs into another piece. And despite the success of his Standards Trio, this is the first time he has compiled a solo album of standards alone.

Behind the music itself lies a harrowing story of illness and disability that adds resonance to these fragile, minimalist reworkings of the apparently irredeemably familiar. For the last couple of years, the piano player whose concerts have become legendary for their intensity and length has been suffering from a form of chronic fatigue syndrome that has profoundly restricted his art.

The Melody At Night also breaks with Jarrett's tradition of recording in concert to capture the act of improvisation "on the wing". These eleven songs were recorded - by the pianist himself - in his own studio, the Cavelight, at his home in New Jersey during 1999. Dedicated to his wife, Rose Anne, they arc revealingly from traditional folk tunes like Shenandoah and My Wild Irish Rose, through tenor Mario Lanza's fifties pop smash Be My Love, to standards like I Loves You Porgy and I Got It Bad And That Ain't Good. If you've never heard Jarrett before, this may sound like another collection of lift music noodlings by a faceless or derivative player who couldn't afford a band, but, as ever, Jarrett has come up with the goods.

There's an almost post-coital tristesse about these recordings, a sense of beauty fading, yet worth capturing before the sunset dips beneath the horizon of recollection. Sometimes almost whispered - as though across a pillow - Jarrett's piano glides and dance through roomfuls of memories like a fey, liquid spirit.

Imagine an anteroom to Paradise, where we all wait to be assessed on the value of our lives. This album captures that moment in tender, fragile yet stirring explorations of the architecture of composition - the moment when the mysteries of a lifetime become plain only to reveal a vast landscape of greater mysteries beyond.

Without fuss or bluster, yet rooted still in stunning technique, Jarrett has made his most broadly listenable, evocative and charming album to date. It is a measure of the artist that he has married that achievement to a magical musical experience.

CAETANO ELOSO
Federico and Giulietta (UNIVERSAL 5466382).

Recorded live in Italy - well, San Marino - in 1997, this is a potted musical biography sung in Portuguese, Italian, Spanish and English and ranging lightly over classic sambas like Coração Vagabundo and Lua, Lua, Lua, Lua jumbled up with Nino Rota's Come Tu Mi Vuoi, Jobim's Chega de Saudade and Berlin's Let's Face The Music And Dance.

Backing Veloso's frisky, rhythmic guitar are contrabass, the splendid - and sensitive - Carlos Balla on drums, plus cello and violin, and an enthusiastic audience in the turn of the century Teatro Nuovo. Close-miking and consummate stage technique keep the context intimate, while the mix of magical melody, angelic singing and theatrical context make for a rich experience.

Argüelles made his first mark as a saxophonist with the free-wheeling, massive sound of Loose Tubes during the middle eighties, but his solo sets since - Scapes in 1995, Home Truths in 1996 and Skull View in 1997 - proved that the magpie sensibility needed to match the Tubes' catholic tastes was allied to a profound compositional talent. His latest may well find itself on a Mercury or Mobo list by this time next year.

Argüelles has teamed up with ace British players like guitarist Mike Walker, tenorist Django Bates and Steve Watts on bass, to range across themes, moods and continents in impressive style. From the delicious opener of Gallows Humour - which blurs the bouncy, infectious neo-classicism of The Penguin Cafe Orchestra into a funky, martial improvisation led by Argüelles' twisting, snaky soprano saxophone, threaded through by Mário Laginha's rippling piano - it's clear there's Jazz and talent to spare here.

In the free-flowing Powwow for example, as the instruments play Peter and the Wolf to what sounds like Lambeth Council coming to a decision on parking permits, the delightful sense of watching a pearl in progress is even stronger, while the measured, fin-de-siècle romanticism of 9 Grammes of Lead echoes Satie or Debussy. Snappy Salsoul percussion, singing guitar and progressive horn charts chase each other around Coffee and Diesel, then dissolve into a dreamy Metheny-style cameo for Walker's succinct blues-influenced guitar on Mind Your Head and the playful brass of Ace of Trumps.
Various

**Essential Millennium**
**Essential Recordings**
**PM10295**

Another in a flurry of millennium titles but definitely a representative selection of tunes from three of the decades biggest DJ names. Pete Tong opens the party of three CDs with a whole host of classics including Stardust's Music Sounds Better With You and Pete Heller's Big Love. None of the tunes exactly burst out at you in terms of originality or surprise, all of 'em being very popular, very safe tunes that most people already have on a million other compilation CDs. All in all it's very Pete Tong; Moloko's Sing it Back summing up the '99 vibe perfectly. Fatboy Slim's second CD takes the compilation back to an early house sound with funkier take on the millennium theme. This mix is more adventurous than Tong's using the best of current largish beats and throwing in old favourites such as Underworld's Born Slippy.

Who better to polish the evening off than Mr Oaky himself? Purveyor of the finest cheesy house anthems ever? Yes indeed. There's nothing better than a round of Hooj Choons or React after a Norman Cook set so it good to see the likes of Gamemaster and You're Not Alone nestling there on CD3. Again, the selection isn't hugely creative but it really doesn't matter when the records are that good. This triplicate party album has a side for every mood and will be the perfect companion to millennium parties the country over, especially for all those too tired and emotional to manage a mix themselves.

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**BIG BUD**

*Infinity + Infinity*
**Good Looking Records**
**GLRMA001**

As the opening tracks unfold and definitely by the third, Pure Re-mix, this album adheres to the good Looking vibe; sophisticated hi-hat 'n' bass and smoochy soulful dub. It's kinda safe - too safe - because this genre has been quiet for months, dominated by the breakbeat thing. But when the master innovator of drum 'n' bass has their answer right here, it's the perfect blend of subtle bass beef with gorgeous chilled melody. Even on first listening the mood mesmerises, a halfway sound between infectious beat and lullaby tunes. High Times does the same, but on a far funkier level and equally as strong but in a bouncy vein. As Infinity + Infinity progresses it starts to feel like a concept album, the sound is subtly engaging.

The first to pick up on Big bud's production skills was Radio One's Fabio but it has taken the backing of a key label like Good Looking to really launch the studio-obsessed recluse from Southampton. Those who caught earlier releases on Logical Progression 3 or Earth 3 now have the offer of nine more luscious tracks, this makes ambient drum 'n' bass classier; it oozes universal appeal.
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T3 June 1999

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A new NAD for a new millennium
A stunning new range of true audiophile components which set new standards - even for NAD.

The SilverLine remains faithful to the traditional NAD philosophy of high performance and sound quality combined with excellent value for money and ease of use.

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Happy Reading!

Select the perfect upgrade or first purchase. Here is our performance verdict to help you.

HIFI World's Listening Team. Backing up each 1000 HIFI components, all tried and tested by Our comprehensive new guide contents over.

HIFI WORLD

Buying Guide
# Buying Guide

## Loudspeakers £300

<table>
<thead>
<tr>
<th>Model</th>
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## Prices shown are those at the time of review

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<td>Wharfedale Valius 300</td>
<td>£150</td>
<td>Jul 98</td>
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## Total Customer Care
1. Expert, impartial advice on all aspects of audio & video, given by trained staff
2. Products specially selected for quality, performance and value
3. Personal demonstrations - listen before you buy!
4. A home delivery and installation option - for optimum performance

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**Buying Guide**

**Loudspeakers £ Year Verdict**

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<tr>
<th>Loudspeaker</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
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<tbody>
<tr>
<td>JPW ML910</td>
<td>800</td>
<td>Aug 98</td>
<td>Bass power and extension will impress but overall sound is uneven and rather sterile.</td>
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<tr>
<td>Jamo 307</td>
<td>450</td>
<td>Jul 96</td>
<td>Apart from some harshness in the tweeters, the Sevren 2s are accomplished all-rounders.</td>
</tr>
<tr>
<td>Kef RDM1</td>
<td>999</td>
<td>May 96</td>
<td>Music makers through and through with a great leaf for rhythm and dynamics.</td>
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<tr>
<td>Heybrook</td>
<td>389</td>
<td>Dec 95</td>
<td>The Kendals have great clarity but need coupling to warm ancillaries.</td>
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<tr>
<td>Epos ES</td>
<td>499</td>
<td>Oct 96</td>
<td>A powerful and rich sound from these competitively priced floorstanders makes them worth a recommendation.</td>
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<tr>
<td>Dali 450</td>
<td>599</td>
<td>Nov 96</td>
<td>Strong, punchy bass allied to detailed and articulate midrange and treble.</td>
</tr>
<tr>
<td>Mordaunt-Short MS 501</td>
<td>495</td>
<td>Oct 96</td>
<td>The Heylors stand out for their bass depth, dynamics and sound staging. Overall balance prefers Classical to Rock.</td>
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<tr>
<td>Mission 733</td>
<td>550</td>
<td>Aug 96</td>
<td>Provides a neutral, fast and dry sound. A good match for soft sounding systems.</td>
</tr>
<tr>
<td>Mission 752 Freed°</td>
<td>650</td>
<td>Jul 95</td>
<td>Not perfect but they make music fun. Quality, power and extension, the Milleniums are worth a listen.</td>
</tr>
<tr>
<td>Mission 774</td>
<td>829</td>
<td>Sep 98</td>
<td>Once allied to warm electronics, the Ruby 2s mix insight with plenty of involvement.</td>
</tr>
<tr>
<td>Linn Tukan</td>
<td>1099</td>
<td>Dec 95</td>
<td>Partnered with the Rogers AB1, this is a substantial marriage.</td>
</tr>
<tr>
<td>Kef 055</td>
<td>799</td>
<td>Jun 98</td>
<td>Very accomplished midrange and treble but the dry in the bass. For Rock fans the upper bass speed is appealing.</td>
</tr>
<tr>
<td>Kef 035</td>
<td>829</td>
<td>Sep 98</td>
<td>Bass power and extension will Impress but overall sound Is uneven and rather sterile.</td>
</tr>
<tr>
<td>Ortofon ConCorde 6..</td>
<td>550</td>
<td>Jan 97</td>
<td>Captivating floorstanders that bring music to life - what good hi-fi should do.</td>
</tr>
<tr>
<td>Opera Prima</td>
<td>499</td>
<td>Oct 96</td>
<td>Engineered for low price and showmanship appeal rather than absolute sound quality.</td>
</tr>
<tr>
<td>musical Technology PM2</td>
<td>650</td>
<td>Aug 95</td>
<td>Charming little stand-mounters with a sweet, warm, musical sound.</td>
</tr>
<tr>
<td>Harbeth HL K6 £ 975</td>
<td>599</td>
<td>Jul 96</td>
<td>Strong, punchy bass allied to detailed and articulate midrange and treble.</td>
</tr>
<tr>
<td>Harbeth HL Compact 7</td>
<td>829</td>
<td>Sep 98</td>
<td>With the light electronics, the 774s have a clarity and lack of colourlessness still rare at the price.</td>
</tr>
<tr>
<td>Flarbeth DPM1 Active</td>
<td>499</td>
<td>Feb 96</td>
<td>Sweet sounding metal dome tweeter although the dry bass and rather plasticly midrange work against it.</td>
</tr>
<tr>
<td>Event 20/20BAS</td>
<td>499</td>
<td>Sep 96</td>
<td>Sophisticated, neutral sound and fine musically put the PM15s near the head of the class.</td>
</tr>
<tr>
<td>B8iW CDM7</td>
<td>650</td>
<td>Aug 96</td>
<td>A bus and hard sound but precise with it.</td>
</tr>
<tr>
<td>Harbeth DPM1</td>
<td>799</td>
<td>Jul 95</td>
<td>Despite speakers with good looks and build, can fall to shine with over-glitie equipment.</td>
</tr>
<tr>
<td>Epos ES22</td>
<td>499</td>
<td>Feb 96</td>
<td>Very crisp sounding 'speakers best suited to smaller rooms.</td>
</tr>
<tr>
<td>Auchovector M1 Sig</td>
<td>550</td>
<td>Feb 96</td>
<td>The Primalo offer a taste of the high-end at a sensible price. They are more fans of Classical than Rock though.</td>
</tr>
<tr>
<td>Diapason Kans</td>
<td>499</td>
<td>Aug 96</td>
<td>Good value floorstanders with clean enjoyable sound - not quite supersonic, though.</td>
</tr>
<tr>
<td>Velour</td>
<td>650</td>
<td>Aug 95</td>
<td>Amp-sensitive and slightly boxy as the lower treble, the ProAc are still highly musical.</td>
</tr>
<tr>
<td>Daiwa 2000MG</td>
<td>650</td>
<td>Aug 95</td>
<td>Needs care in setting up but this floorstander offers serious quality bass for not a lot of money.</td>
</tr>
<tr>
<td>Rogers AB 1</td>
<td>499</td>
<td>Jul 96</td>
<td>Another capable sub from REL that booms bass and improves sound staging.</td>
</tr>
<tr>
<td>Pioneer VSX-510</td>
<td>499</td>
<td>Jul 95</td>
<td>When used with the Kef LS55/3a sub these deliver the goods, beyond a doubt.</td>
</tr>
<tr>
<td>Yamaha A-M1000</td>
<td>499</td>
<td>Sep 95</td>
<td>Musically involving 'speakers that many will enjoy, but a little uneven at times.</td>
</tr>
<tr>
<td>Yamaha A-M1100</td>
<td>599</td>
<td>Oct 95</td>
<td>Good at orchestral scale but coloured in the midband.</td>
</tr>
<tr>
<td>Technics SB-M500</td>
<td>499</td>
<td>Sep 95</td>
<td>The Absolute 4Ps excel in all areas except for the rather bright, hard treble. Bass is exceptional.</td>
</tr>
<tr>
<td>Soundcraft</td>
<td>499</td>
<td>Sep 95</td>
<td>Another capable sub from REL that booms bass and improves sound staging.</td>
</tr>
<tr>
<td>Technics SB-M</td>
<td>499</td>
<td>Sep 95</td>
<td>Dry and clean sound, but can become hard and confused when pushed.</td>
</tr>
<tr>
<td>Technics SCX420</td>
<td>499</td>
<td>Sep 95</td>
<td>Though very even in their performance, the P10s lack ultimate clarity and punch.</td>
</tr>
<tr>
<td>Technics SCX520</td>
<td>499</td>
<td>Sep 95</td>
<td>With clean and rhythmic detail work well on dance. Less satisfying with classical music. Fim imaging.</td>
</tr>
<tr>
<td>Technics SCX620</td>
<td>499</td>
<td>Sep 95</td>
<td>Easy going with plenty of detail and limbral richness. Better with classical fare.</td>
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<tr>
<td>Technics SCX720</td>
<td>499</td>
<td>Sep 95</td>
<td>Midrange and treble have good tonal colour, detail and sound. Bass is slow and blurred.</td>
</tr>
<tr>
<td>Technics SCX820</td>
<td>499</td>
<td>Sep 95</td>
<td>A great sound with solid bass from a compact and well priced 'speaker.</td>
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<tr>
<td>Technics SCX920</td>
<td>499</td>
<td>Sep 95</td>
<td>Clean, dry and taut with good imaging and sound staging. More neutral than Mission's 752s but less euphonic.</td>
</tr>
<tr>
<td>Technics SCX1020</td>
<td>499</td>
<td>Sep 95</td>
<td>Quite pleasant, bufftuissant sound but others costing less can offer more.</td>
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<tr>
<td>Technics SCX1120</td>
<td>499</td>
<td>Sep 95</td>
<td>Good for adding scale and power to a weak system or budget separates.</td>
</tr>
</tbody>
</table>

**£800-£1499**

<table>
<thead>
<tr>
<th>Loudspeaker</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audiafocus 2</td>
<td>1499</td>
<td>Mar 95</td>
<td>Big, bulky and ultra-sensitive with quick pace and a well balanced sound, but not without flaws.</td>
</tr>
<tr>
<td>Audiafocus 1</td>
<td>1499</td>
<td>Mar 95</td>
<td>The M1 Sipps may be a little tacit, but they have a pleasant and involving sound.</td>
</tr>
<tr>
<td>Audiafocus 0</td>
<td>1499</td>
<td>Mar 95</td>
<td>The M2s are mired by a boom 'n' fizzle presentation that suits Heavy Metal but not much else.</td>
</tr>
<tr>
<td>Audiafocus 4</td>
<td>1499</td>
<td>Mar 95</td>
<td>The Audiafocus 010s produce a weighty, open sound. Bass could be faster.</td>
</tr>
<tr>
<td>Audiafocus 5</td>
<td>1499</td>
<td>Mar 95</td>
<td>Fantastically deep and tight bass but some treble sharpness requires careful matching.</td>
</tr>
<tr>
<td>Audiafocus 7</td>
<td>1499</td>
<td>Jun 98</td>
<td>Focus is not a strength, but bass extension and even tonality are. Metal breater can be bright.</td>
</tr>
<tr>
<td>Audiafocus 8</td>
<td>1499</td>
<td>Jun 98</td>
<td>Musical realism and a great real-wood finish make these 'speakers enjoyable, if not perfect.</td>
</tr>
<tr>
<td>Audiafocus 9</td>
<td>1499</td>
<td>Jun 98</td>
<td>Small cabinet precludes the deepest bass, but a sweet little act for all that. Seriously imaging abilities.</td>
</tr>
<tr>
<td>Audiafocus 10</td>
<td>1499</td>
<td>Jun 98</td>
<td>Aside from a slightly cool balance, the ES22a shine. Dynamics, bass depth and control are tops.</td>
</tr>
<tr>
<td>Audiafocus 11</td>
<td>1499</td>
<td>Jun 98</td>
<td>Smooth, focused and coherent in their delivery but a bit bass extension. Not the most spacious sound.</td>
</tr>
<tr>
<td>Audiafocus 12</td>
<td>1499</td>
<td>Jun 98</td>
<td>Dry and clean sound, but can become hard and confused when pushed.</td>
</tr>
<tr>
<td>Audiafocus 13</td>
<td>1499</td>
<td>Jun 98</td>
<td>With clean and rhythmic detail work well on dance. Less satisfying with classical music. Fim imaging.</td>
</tr>
<tr>
<td>Audiafocus 14</td>
<td>1499</td>
<td>Jun 98</td>
<td>A great sound with solid bass from a compact and well priced 'speaker.</td>
</tr>
<tr>
<td>Audiafocus 15</td>
<td>1499</td>
<td>Jun 98</td>
<td>Clean, dry and taut with good imaging and sound staging. More neutral than Mission's 752s but less euphonic.</td>
</tr>
<tr>
<td>Audiafocus 16</td>
<td>1499</td>
<td>Jun 98</td>
<td>Quite pleasant, bufftuissant sound but others costing less can offer more.</td>
</tr>
<tr>
<td>Audiafocus 17</td>
<td>1499</td>
<td>Jun 98</td>
<td>Handles rock and classical with equal aplomb, with the ability to reproduce detail that flummoxes many other models.</td>
</tr>
</tbody>
</table>

**Low Thermal Noise Interconnects**

**Temp-O Interconnects**

Listen to the Music - not the background noise and interference!

TEMP-O Interconnects are manufactured from a highly specialised cable, which has been treated to remove sources of thermal noise within the cable. Terminations are made with a unique Sn/Cd low thermal solder.

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---

**Temp-O Low Thermal Noise Interconnects**

Low Thermal Noise Interconnects! Listen to the Music - not the background noise and interference!

**TEMP-O Interconnects**

Interconnects manufactured from a highly specialised cable, which has been treated to remove sources of thermal noise within the cable. Terminations are made with a unique Sn/Cd low thermal solder.

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

---

**Soundcraft Absolute 4P**

For its price, the Absolute 4P offers a very good performance. It is well balanced, with a smooth, clean, and detailed sound. The bass is strong and well-defined, with good depth and extension. This interconnect is a great choice for those looking for a high-quality interconnect at a reasonable price.
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DYNAVECTOR
ELAC • EPOS
KEF • LINN • LOEWE
MARANTZ • MERIDIAN
MICHELL
MILLER & KREISELL
MISSION • NAD
NAIM • NAKAMICHI
ONKYO • PANASONIC
PIONEER • PRIMARE
PROAC • PRO-JECT
QUAD • REGA
REL • ROTEI
RUARK • SENNHEISER
SHAHINIAN
SONANCE
SYSTEMLINE
TAG McLaren
TALK ELECTRONICS
TANNOY • TEAC
YAMAHA

*Subject to status. Written details on request.
## Loudspeakers £ Year Verdict

<table>
<thead>
<tr>
<th>Price Range</th>
<th>Model</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>£800-£1499</td>
<td>Kelly 1.51</td>
<td>Apr 96</td>
<td>The KFs go very loud very easily but they don't possess the most even response.</td>
</tr>
<tr>
<td></td>
<td>Misia Elegance II</td>
<td>Sep 98</td>
<td>£1995 Very clear detail and separation, but just fails to produce a fully 3-dimensional sound.</td>
</tr>
<tr>
<td></td>
<td>KRK V8</td>
<td>Sep 95</td>
<td>£1995 Ultra-detailed and revealing, the V8s are true pro more than domestic transducers.</td>
</tr>
<tr>
<td></td>
<td>Magnaplanar MD 9 &amp; 10</td>
<td>May 97</td>
<td>£1995 Magna's signature sound.</td>
</tr>
<tr>
<td></td>
<td>Magna pepper M1010</td>
<td>Oct 95</td>
<td>£1995 Magna pepper M1010.</td>
</tr>
<tr>
<td></td>
<td>Misila 600</td>
<td>Sep 97</td>
<td>£1995 An easy going, open and natural sound makes the Mirages an attractive proposition.</td>
</tr>
<tr>
<td></td>
<td>Mirage 650</td>
<td>Sep 95</td>
<td>£1825 Articulate and informative sound with fine imaging and light, decree bass.</td>
</tr>
<tr>
<td></td>
<td>Monitor Stret 300</td>
<td>Dec 95</td>
<td>£1425 Fast, tight and informative, but a poor tweeter casts a grey shadow.</td>
</tr>
<tr>
<td></td>
<td>Techno-Tech Falcon</td>
<td>Sep 93</td>
<td>£995 Give a big sense of scale on rock and jazz but not subtle and even enough for the critical classical listener.</td>
</tr>
<tr>
<td></td>
<td>MFR Sonarola</td>
<td>Aug 95</td>
<td>£995 Tannoy heels.</td>
</tr>
<tr>
<td></td>
<td>Origin Live Sovereign</td>
<td>Jun 98</td>
<td>£1250</td>
</tr>
<tr>
<td></td>
<td>ProReflex 3</td>
<td>Sep 97</td>
<td>£1399 Place back against a wall for optimum performance.</td>
</tr>
<tr>
<td></td>
<td>Origin Live Sovereign</td>
<td>May 95</td>
<td>£1299 Lightness of touch and clarity in trumps. Needs powerful amplification for 772B/W/B. Not a valve speaker.</td>
</tr>
<tr>
<td>£1500-</td>
<td>Audiovector 9</td>
<td>Sep 98</td>
<td>£2702</td>
</tr>
<tr>
<td></td>
<td>UPS-177 Mail</td>
<td>Dec 97</td>
<td>£2250</td>
</tr>
<tr>
<td></td>
<td>Credence ES</td>
<td>Sep 97</td>
<td>£2702</td>
</tr>
<tr>
<td></td>
<td>Credence SE U</td>
<td>Sep 97</td>
<td>£3500</td>
</tr>
<tr>
<td></td>
<td>Credence 43</td>
<td>May 97</td>
<td>£3500</td>
</tr>
<tr>
<td></td>
<td>Ecosystem 'Es</td>
<td>May 97</td>
<td>£3500</td>
</tr>
<tr>
<td></td>
<td>Harbeth HL5</td>
<td>Sep 97</td>
<td>£3500</td>
</tr>
<tr>
<td></td>
<td>Techniogram X</td>
<td>Oct 98</td>
<td>£3500</td>
</tr>
<tr>
<td></td>
<td>Scream 65</td>
<td>May 97</td>
<td>£3500</td>
</tr>
<tr>
<td></td>
<td>Techniogram X</td>
<td>May 97</td>
<td>£3500</td>
</tr>
<tr>
<td></td>
<td>JBL C8800</td>
<td>Sep 97</td>
<td>£3500</td>
</tr>
<tr>
<td></td>
<td>Kef Reference 3</td>
<td>Oct 96</td>
<td>£3500</td>
</tr>
<tr>
<td></td>
<td>Kef Reference 4</td>
<td>Oct 96</td>
<td>£3500</td>
</tr>
<tr>
<td></td>
<td>Living Voice Auditorium</td>
<td>May 99</td>
<td>£3500</td>
</tr>
<tr>
<td></td>
<td>Mackintosh 150</td>
<td>May 99</td>
<td>£3500</td>
</tr>
<tr>
<td></td>
<td>Sonus Audio Stereophone</td>
<td>Sep 99</td>
<td>£3500</td>
</tr>
<tr>
<td></td>
<td>Scream 65</td>
<td>Jan 95</td>
<td>£3500</td>
</tr>
<tr>
<td></td>
<td>Scream 65</td>
<td>Jan 95</td>
<td>£3500</td>
</tr>
<tr>
<td></td>
<td>Techniogram X</td>
<td>Oct 95</td>
<td>£3500</td>
</tr>
<tr>
<td></td>
<td>Techniogram X</td>
<td>Oct 95</td>
<td>£3500</td>
</tr>
<tr>
<td></td>
<td>Thomas Transcribed Dr</td>
<td>Jun 95</td>
<td>£3500</td>
</tr>
<tr>
<td></td>
<td>Thomas Vittoria Gold</td>
<td>May 97</td>
<td>£3500</td>
</tr>
</tbody>
</table>

## Integrated £ Year Verdict

<table>
<thead>
<tr>
<th>Price Range</th>
<th>Model</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Under £300</td>
<td>Acoustic Monitor</td>
<td>Mar 96</td>
<td>Fluid and musical but upper bass is a little dry. Useful phone stage with but with a little stiffness and ringing.</td>
</tr>
<tr>
<td></td>
<td>Adamson Omega One</td>
<td>Nov 95</td>
<td>A lot for very little money - sweet sound and good build make the AMC 3025 a great starter amp.</td>
</tr>
<tr>
<td></td>
<td>ADC 355A</td>
<td>Feb 95</td>
<td>Offers plenty of power for the money but sound quality is not class leading.</td>
</tr>
<tr>
<td></td>
<td>AMC 3025</td>
<td>Sep 96</td>
<td>£1995 Good with efficient loudspeakers but generally needs more power and control with.</td>
</tr>
<tr>
<td></td>
<td>Arcam Alpha One</td>
<td>Jan 95</td>
<td>£1995 In a smooth system with a warmish bias the Alpha One makes a strong case for itself.</td>
</tr>
<tr>
<td></td>
<td>Amo Vita</td>
<td>Apr 95</td>
<td>£1995 Excellent value for money and will get the best from any component. Needs a separate phone stage.</td>
</tr>
<tr>
<td></td>
<td>Aviam E160</td>
<td>Jun 96</td>
<td>£1995 They may be musically engaging but the ProAc's brightness suits them best for smooth volume amplification.</td>
</tr>
<tr>
<td></td>
<td>Cambridge A1i Mini Mono</td>
<td>Jan 95</td>
<td>£1995 The best home for a reflex-loaded Tannoy dual-concentric, but they don't come cheap!</td>
</tr>
<tr>
<td></td>
<td>Cambridge A1i Mono</td>
<td>Sep 99</td>
<td>£1995 One of the clearest and most expensive loudspeakers you'll ever find for a large room. Easy to drive, too.</td>
</tr>
<tr>
<td></td>
<td>Cambridge A1i Mono</td>
<td>Feb 95</td>
<td>£1995 Bold and powerful with solid bass, clearly focussed midrange and delicious treble. Well worth tracking down.</td>
</tr>
<tr>
<td></td>
<td>Techniogram X</td>
<td>Sep 97</td>
<td>£1995 £4000 may be a lot to pay for a pair of speakers, but the Tannoy's deliver great effect in all areas.</td>
</tr>
<tr>
<td></td>
<td>Thomas Transcribed Dr</td>
<td>Nov 95</td>
<td>£1995 Impressively homy that combine lightness of touch with power and clarity.</td>
</tr>
<tr>
<td></td>
<td>Thomas Vittoria Gold</td>
<td>May 97</td>
<td>£1995 Not quite a giant killer, the Harman is nevertheless a good solid budget buy.</td>
</tr>
</tbody>
</table>

## Prices shown are those at the time of review

- Jamo Concert 8.
## Integrated Amplifiers

<table>
<thead>
<tr>
<th>Model</th>
<th>Price Range</th>
<th>£</th>
<th>Year Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C300</td>
<td>chlussky rewarding; deserves serious audition. Great British hi-fi on a budget.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C329</td>
<td>Not the most musical amp ever but good value. The tone controls and balance adjustment will appeal to some.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C350</td>
<td>Full and smooth sound, unfortunately with loose bass.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C360</td>
<td>A stringy-sounding transistor amp for rock. Build and finish could be better and price lower.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C380</td>
<td>Offered a fast, rhythmic presentation.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C400</td>
<td>Highly detailed and smooth sound. Worth searching out.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C425</td>
<td>Needs the right loudspeaker but a good musical presentation is in there somewhere.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C450</td>
<td>Needs the right loudspeaker but a good musical presentation is in there somewhere.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C475</td>
<td>Needs the right loudspeaker but a good musical presentation is in there somewhere.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C490</td>
<td>Needs the right loudspeaker but a good musical presentation is in there somewhere.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C500</td>
<td>Needs the right loudspeaker but a good musical presentation is in there somewhere.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C520</td>
<td>Needs the right loudspeaker but a good musical presentation is in there somewhere.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C540</td>
<td>Needs the right loudspeaker but a good musical presentation is in there somewhere.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C560</td>
<td>Needs the right loudspeaker but a good musical presentation is in there somewhere.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C580</td>
<td>Needs the right loudspeaker but a good musical presentation is in there somewhere.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C600</td>
<td>Needs the right loudspeaker but a good musical presentation is in there somewhere.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C620</td>
<td>Needs the right loudspeaker but a good musical presentation is in there somewhere.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C640</td>
<td>Needs the right loudspeaker but a good musical presentation is in there somewhere.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C660</td>
<td>Needs the right loudspeaker but a good musical presentation is in there somewhere.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C680</td>
<td>Needs the right loudspeaker but a good musical presentation is in there somewhere.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C700</td>
<td>Needs the right loudspeaker but a good musical presentation is in there somewhere.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C720</td>
<td>Needs the right loudspeaker but a good musical presentation is in there somewhere.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C740</td>
<td>Needs the right loudspeaker but a good musical presentation is in there somewhere.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C760</td>
<td>Needs the right loudspeaker but a good musical presentation is in there somewhere.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C780</td>
<td>Needs the right loudspeaker but a good musical presentation is in there somewhere.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C800</td>
<td>Needs the right loudspeaker but a good musical presentation is in there somewhere.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C820</td>
<td>Needs the right loudspeaker but a good musical presentation is in there somewhere.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C840</td>
<td>Needs the right loudspeaker but a good musical presentation is in there somewhere.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C860</td>
<td>Needs the right loudspeaker but a good musical presentation is in there somewhere.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C880</td>
<td>Needs the right loudspeaker but a good musical presentation is in there somewhere.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C900</td>
<td>Needs the right loudspeaker but a good musical presentation is in there somewhere.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C920</td>
<td>Needs the right loudspeaker but a good musical presentation is in there somewhere.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C940</td>
<td>Needs the right loudspeaker but a good musical presentation is in there somewhere.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C960</td>
<td>Needs the right loudspeaker but a good musical presentation is in there somewhere.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C980</td>
<td>Needs the right loudspeaker but a good musical presentation is in there somewhere.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C1000</td>
<td>Needs the right loudspeaker but a good musical presentation is in there somewhere.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£800-£799</td>
<td>C1020</td>
<td>Needs the right loudspeaker but a good musical presentation is in there somewhere.</td>
</tr>
</tbody>
</table>

### World Verdict

An exceptional performer with any musical style; present, it would be hard to imagine the A2 being beaten at the price.

**Hi-Fi WORLD**

**May 1999**

For more information ring **01953 850800** (See our main ad)

MVL Technology Limited, Norfield Mill, Wymondham, Norfolk NR18 ODF. Tel: +44 (0) 1953 850800 Fax: +44 (0) 1953 851022

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### Under £1,000

<table>
<thead>
<tr>
<th>Model</th>
<th>Price Range</th>
<th>£</th>
<th>Year Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audio Analogue</td>
<td>£300-£499</td>
<td>C100</td>
<td>A very capable integrated with a smoothness and warmth predisposed to classical rather than rock.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£300-£499</td>
<td>C140</td>
<td>Good detail and a spacious open sound gives acoustic music and the majority of rock successively.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£300-£499</td>
<td>C160</td>
<td>Younger sibling of the famous 3020 with many of its virtues to boot. Pre-eminently balanced and natural.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£300-£499</td>
<td>C180</td>
<td>Luxuriant presentation doesn't compensate for the tendency to un-rhythmic effects. MM phono stage.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£300-£499</td>
<td>C200</td>
<td>Another highly capable all-rounder although a touch sterile sounding for some tastes.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£300-£499</td>
<td>C220</td>
<td>On a budget, the Project has strong merit, including an excellent phono stage. Not for all systems.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£300-£499</td>
<td>C240</td>
<td>Fresh sound with sharp attack. A slight midrange emphasis can make certain music sound rather forward.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£300-£499</td>
<td>C260</td>
<td>For the money there's no feeling such a gifted performer.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£300-£499</td>
<td>C280</td>
<td>A smooth unassuming sound misses out on the subtlety which befits music to life.</td>
</tr>
</tbody>
</table>

---

### Under £300

<table>
<thead>
<tr>
<th>Model</th>
<th>Price Range</th>
<th>£</th>
<th>Year Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audio Analogue</td>
<td>£299-£399</td>
<td>C200</td>
<td>A very capable integrated with a smoothness and warmth predisposed to classical rather than rock.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£299-£399</td>
<td>C240</td>
<td>Good detail and a spacious open sound gives acoustic music and the majority of rock successes.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£299-£399</td>
<td>C260</td>
<td>Younger sibling of the famous 3020 with many of its virtues to boot. Pre-eminently balanced and natural.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£299-£399</td>
<td>C280</td>
<td>Luxuriant presentation doesn't compensate for the tendency to un-rhythmic effects. MM phono stage.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£299-£399</td>
<td>C300</td>
<td>Another highly capable all-rounder although a touch sterile sounding for some tastes.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£299-£399</td>
<td>C320</td>
<td>On a budget, the Project has strong merit, including an excellent phono stage. Not for all systems.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£299-£399</td>
<td>C340</td>
<td>Fresh sound with sharp attack. A slight midrange emphasis can make certain music sound rather forward.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£299-£399</td>
<td>C360</td>
<td>For the money there's no feeling such a gifted performer.</td>
</tr>
<tr>
<td>Audio Analogue</td>
<td>£299-£399</td>
<td>C380</td>
<td>A smooth unassuming sound misses out on the subtlety which befits music to life.</td>
</tr>
</tbody>
</table>

---

### MVL A2+

Audio Analogue Puccini.

---

**World's Best Amplifier**

**Under £1,000?**

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**For more information ring 01953 850800 (See our main ad)**

MVL Technology Limited, Norfield Mill, Wymondham, Norfolk NR18 ODF. Tel: +44 (0) 1953 850800 Fax: +44 (0) 1953 851022

Sound Sentinel* manufactured under licence from Sound Sentinel Systems. Sound Sentinel* is a registered trade mark.
<table>
<thead>
<tr>
<th>Pre-amps</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>under £300</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AMC 1100</td>
<td>£150</td>
<td>Mar 99</td>
<td>Tone controls cannot be defeated and the sum total is a little metallic but value in spades.</td>
</tr>
<tr>
<td>Creek 60/11HE</td>
<td>£199</td>
<td>Apr 99</td>
<td>A very lucid, natural headphone amp which scores as highly on acoustic and Classical as it does on Rock.</td>
</tr>
<tr>
<td>Mod 20 Presets</td>
<td>£200</td>
<td>Jul 98</td>
<td>Tone control sharp and very clean.</td>
</tr>
<tr>
<td>Musical Fidelity X-Can</td>
<td>£249</td>
<td>Mar 99</td>
<td>A smooth, sweet and musical performer.</td>
</tr>
<tr>
<td>Musical Fidelity X-Pre</td>
<td>£130</td>
<td>Mar 98</td>
<td>A fine sounding preamp, but the phone stage is weak in the bass.</td>
</tr>
<tr>
<td>Project E</td>
<td>£200</td>
<td>Jan 98</td>
<td>Smooth, sweet and musical, avoids any roughness.</td>
</tr>
<tr>
<td>Audio Analogue SU-1401</td>
<td>£150</td>
<td>Apr 98</td>
<td>Needs slightly more taunt bass and a less gruny midrange to bring it up with the best.</td>
</tr>
<tr>
<td><strong>£300-£799</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audio Analogue Arriva</td>
<td>£475</td>
<td>Apr 98</td>
<td>Organic and transparent. Free from transistor hardness.</td>
</tr>
<tr>
<td>Audio Note CA200</td>
<td>£749</td>
<td>Mar 97</td>
<td>A smooth and sweet sound devoid of roughness.</td>
</tr>
<tr>
<td>Croft Epoch</td>
<td>£600</td>
<td>Jun 98</td>
<td>Pre-amp has plenty of baggage, but sounds a little unexciting and conventional.</td>
</tr>
<tr>
<td>Croft Epoch</td>
<td>£650</td>
<td>Feb 99</td>
<td>Pre-amp sounds like a quality made in hell.</td>
</tr>
<tr>
<td>Heybrook Signature 9</td>
<td>£549</td>
<td>May 97</td>
<td>Impactful and clean.</td>
</tr>
<tr>
<td>dab Audio Ltd. 11HE</td>
<td>£650</td>
<td>Dec 95</td>
<td>This valve pre-amp is very good value indeed.</td>
</tr>
<tr>
<td>Audirel Invinc</td>
<td>£499</td>
<td>May 99</td>
<td>Passive pre of box-off switches, whichever way you look at it the Invinc is stylishly finished and well concealed.</td>
</tr>
<tr>
<td>Sani Audio Ltd.</td>
<td>£767</td>
<td>May 96</td>
<td>More valve-like than transistor in sound, highly competent if not spectacular.</td>
</tr>
<tr>
<td>Talkin Koplay</td>
<td>£500</td>
<td>Jun 99</td>
<td>Flexible with a strong controlled sound, but won't suit all tastes.</td>
</tr>
<tr>
<td>The Micro-SE</td>
<td>£350</td>
<td>Feb 97</td>
<td>Good when mains powered, even better running on its batteries. One to consider at the price.</td>
</tr>
<tr>
<td>Thunders TTA200</td>
<td>£550</td>
<td>Jul 99</td>
<td>Poor sound quality and engineering let this pre-amp down. Pricey too,</td>
</tr>
<tr>
<td>Flowtron Res. Facit</td>
<td>£795</td>
<td>Aug 96</td>
<td>Warm but still exciting, it is only let down by a slightly recessed midrange.</td>
</tr>
<tr>
<td><strong>£800-£1499</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audio Note R2200</td>
<td>£999</td>
<td>Jun 99</td>
<td>Highly recommended for its blend of operational sophistication, build and sound quality.</td>
</tr>
<tr>
<td>Audio Note R2200</td>
<td>£1095</td>
<td>Feb 99</td>
<td>Smooth, even and transparent. Well worth the outlay.</td>
</tr>
<tr>
<td>John Silvester Phase 5</td>
<td>£2995</td>
<td>Sep 98</td>
<td>Matched with a smooth amp and &quot;speakers the Phase 6 is capable of a transparent and rewarding performance.</td>
</tr>
<tr>
<td>Jolida 4090S</td>
<td>£3000</td>
<td>Dec 98</td>
<td>Pre-amp has plenty of baggage, but sounds a little unexciting and conventional.</td>
</tr>
<tr>
<td>Linn Dac</td>
<td>£150</td>
<td>Jan 99</td>
<td>Impressive smoothness and tonal colour, transparent as well.</td>
</tr>
<tr>
<td>Musical Fidelity R-971</td>
<td>£650</td>
<td>Dec 95</td>
<td>This valve pre-amp is very good value indeed.</td>
</tr>
<tr>
<td>TAG McIntyre PA10</td>
<td>£850</td>
<td>Nov 99</td>
<td>Justifies its price with a very musical and revealing performance.</td>
</tr>
<tr>
<td>XTC</td>
<td>£1000</td>
<td>Nov 99</td>
<td>This pre-amp is highly detailed and spacious.</td>
</tr>
<tr>
<td><strong>£1500</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audio Note PPS500</td>
<td>£1995</td>
<td>Mar 99</td>
<td>A bright and lean approach to the valve sound.</td>
</tr>
<tr>
<td>Chord CPA-1800</td>
<td>£1650</td>
<td>Apr 99</td>
<td>Very musical, very revealing. A credit to the valve tradition with considerable kick in reserve.</td>
</tr>
<tr>
<td>Chord CPA-1800</td>
<td>£1178</td>
<td>Mar 98</td>
<td>Has it all - detail, transparency, slam and rhythm. In a word excellent.</td>
</tr>
<tr>
<td>Focusrite Red</td>
<td>£1500</td>
<td>Feb 99</td>
<td>Partner for the Final Monitor-6 power amp. Ballady powered.</td>
</tr>
<tr>
<td>focusing Red</td>
<td>£2345</td>
<td>Feb 99</td>
<td>Smooth and detailed sound. Not as clinical as some professional amps can be.</td>
</tr>
<tr>
<td>Meridian PA102</td>
<td>£3500</td>
<td>Mar 97</td>
<td>Superb, combines delicacy and power, especially with a vinyl source.</td>
</tr>
<tr>
<td>Marksman 4</td>
<td>£150</td>
<td>Apr 98</td>
<td>Offers finesse, control and clarity for a very reasonable outlay.</td>
</tr>
<tr>
<td>Market - Giv</td>
<td>£1750</td>
<td>Sep 99</td>
<td>Offers finesse, control and clarity for a very reasonable outlay.</td>
</tr>
<tr>
<td><strong>Power amps £</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>under £800</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AMC 2000</td>
<td>£150</td>
<td>Mar 99</td>
<td>Super value with first-rate sound staging. Midrange subtleties sometimes suffer but at this price ...</td>
</tr>
<tr>
<td>Arcon 9m</td>
<td>£400</td>
<td>Dec 98</td>
<td>A detailed and open sound gives great atmosphere to all types of music.</td>
</tr>
<tr>
<td>Arian Alpha 15P</td>
<td>£600</td>
<td>Jul 98</td>
<td>This power amp lags behind the best of the competition, and the build is flimsy.</td>
</tr>
<tr>
<td>Audio Analogue Dominator</td>
<td>£575</td>
<td>Apr 98</td>
<td>As smart as an Armani suit, they sound powerful in a natural, organic manner.</td>
</tr>
<tr>
<td>Auris RS500</td>
<td>£749</td>
<td>Mar 98</td>
<td>Smooth, sweet powerful sound free from the rough brightness that afflicts many solid-states.</td>
</tr>
<tr>
<td>Creek A40</td>
<td>£399</td>
<td>May 99</td>
<td>Shows what a skilled designer can do, even when hooked up with a passive pre. A very realistic approach.</td>
</tr>
<tr>
<td>Creek Power</td>
<td>£549</td>
<td>Feb 99</td>
<td>The Cyrus Power is simply impressive in all respects.</td>
</tr>
<tr>
<td>Linn AX100</td>
<td>£650</td>
<td>Apr 98</td>
<td>Well built, but judged purely on a musical basis they fall short.</td>
</tr>
</tbody>
</table>

**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 this Hi Fi News (Jan '98) had this to say: "A new benchmark in the value for money stakes". Now, we're proud to introduce you to the latest member of the family: the PAGANINI. It's a real music-lover's CD-player. For more details contact

**UKD**

23 Richings Way, Iver, Buckinghamshire SL0 9DA, England
Telehone: 01753 652669 - Telephone: 07000 UKD HIFI (853 443) - Fax: 01753 654531
Or visit our website: www.uk.co.uk
Prices shown are those at the time of review.

Final Music-6.

Cambridge CD4SE.

CD players £ Year Verdict

under £300

AMC C40 £150 Oct 99

Dinex CD4SE £120 Dec 98

Occhio CD-495 £150 Apr 97

Belkin BDC-965 £130 Feb 98

Electro Audio Acoustics £200 Nov 98

Grundig GCD £240 Sep 94

JVC XL-V935 £157 Jun 99

The CD8 is free from grain but can sound too polished at times. Natural and very life-like, the CD4SE embarrasses many pricier players.

Hi-Fi World

They've now taken up permanent residence in our system"  Dec '97

CAMBRIDGE CD4SE.

Prices shown are those at the time of review.

Final Music-6.

Cambridge CD4SE.
## CD Players

### £300

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kerrwood CD-329/IB</td>
<td>£180</td>
<td>Jan 99</td>
<td>A fine performer. Lacks only some of the spirit of its predecessors.</td>
</tr>
<tr>
<td>Kennwood DPF-551B</td>
<td>£180</td>
<td>Jan 99</td>
<td></td>
</tr>
<tr>
<td>Marantz CD-7</td>
<td>£249</td>
<td>Jan 99</td>
<td>Upholds the Marantz tradition of lively CD players.</td>
</tr>
<tr>
<td>Marantz CD-7</td>
<td>£270</td>
<td>Nov 96</td>
<td></td>
</tr>
<tr>
<td>NAD 510</td>
<td>£170</td>
<td>Dec 95</td>
<td></td>
</tr>
<tr>
<td>RDG 527</td>
<td>£130</td>
<td>Feb 96</td>
<td>Not the most accurate machine, but holds its own at the price.</td>
</tr>
<tr>
<td>Philips CD-721</td>
<td>£425</td>
<td>Feb 95</td>
<td>Roll-off treble limits detail. Light bass retains fool-tapping ability.</td>
</tr>
<tr>
<td>Quad 87</td>
<td>£7</td>
<td>May 93</td>
<td>One of the top players at the price with great speed and grip.</td>
</tr>
<tr>
<td>Rotel RCD-940X</td>
<td>£230</td>
<td>Oct 94</td>
<td>Controlled and invigorating player about a touch sterile.</td>
</tr>
<tr>
<td>Rotel CD-P3600 /SE</td>
<td>£200</td>
<td>May 97</td>
<td>Refuses to become flustered. Can lack emotion as a result, though.</td>
</tr>
<tr>
<td>Sange CD-P343</td>
<td>£7</td>
<td>May 93</td>
<td></td>
</tr>
<tr>
<td>Technics SL-PS8-10</td>
<td>£200</td>
<td>Feb 98</td>
<td>Typical Technics' bright and bassy sound. Prefers Dance and Rock.</td>
</tr>
<tr>
<td>Technics SL-P5640</td>
<td>£180</td>
<td>Jan 99</td>
<td></td>
</tr>
<tr>
<td>Yamaha CDX-480</td>
<td>£200</td>
<td>Mar 95</td>
<td></td>
</tr>
<tr>
<td>Yamaha CDX-500</td>
<td>£180</td>
<td>Jan 99</td>
<td>Lean and up-front, the Yamaha is Involved on Rock but can sound rough.</td>
</tr>
<tr>
<td>Yamaha CDA-955</td>
<td>£300</td>
<td>Dec 96</td>
<td></td>
</tr>
</tbody>
</table>

### £300-£799

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMG CD37</td>
<td>£340</td>
<td>Jun 96</td>
<td></td>
</tr>
<tr>
<td>Arcam Alpha 7</td>
<td>£320</td>
<td>Jan 97</td>
<td></td>
</tr>
<tr>
<td>Arcam Alpha 8</td>
<td>£290</td>
<td>Jan 97</td>
<td></td>
</tr>
<tr>
<td>Audiophile Precision</td>
<td>£210</td>
<td>Mar 95</td>
<td></td>
</tr>
<tr>
<td>Audio Innovations Alpha</td>
<td>£450</td>
<td>Jul 93</td>
<td></td>
</tr>
<tr>
<td>Avid CD300</td>
<td>£499</td>
<td>Oct 98</td>
<td></td>
</tr>
<tr>
<td>Creek CD-80</td>
<td>£379</td>
<td>May 99</td>
<td></td>
</tr>
<tr>
<td>Cyrus AD-1.2</td>
<td>£598</td>
<td>May 99</td>
<td></td>
</tr>
<tr>
<td>Cyrus 4AD</td>
<td>£598</td>
<td>Dec 96</td>
<td></td>
</tr>
<tr>
<td>Daedalus CD-1000</td>
<td>£350</td>
<td>Oct 95</td>
<td></td>
</tr>
<tr>
<td>Hammond/Finalelin CD730</td>
<td>£300</td>
<td>Aug 96</td>
<td></td>
</tr>
<tr>
<td>Linn CD-550</td>
<td>£798</td>
<td>Apr 97</td>
<td></td>
</tr>
<tr>
<td>Marantz CD-63 KI-Sig.</td>
<td>£590</td>
<td>Sep 96</td>
<td></td>
</tr>
<tr>
<td>Marantz CD-63 63SE</td>
<td>£350</td>
<td>May 97</td>
<td></td>
</tr>
<tr>
<td>Match CD-62</td>
<td>£600</td>
<td>Dec 97</td>
<td></td>
</tr>
<tr>
<td>Match CD-640</td>
<td>£450</td>
<td>May 99</td>
<td></td>
</tr>
<tr>
<td>Pioneer PD-500</td>
<td>£400</td>
<td>Sep 96</td>
<td></td>
</tr>
<tr>
<td>Roksan CD-871</td>
<td>£350</td>
<td>Sep 98</td>
<td></td>
</tr>
<tr>
<td>Sony CDP-30000</td>
<td>£275</td>
<td>Dec 98</td>
<td></td>
</tr>
<tr>
<td>Sony CD-905SE</td>
<td>£350</td>
<td>Sep 98</td>
<td></td>
</tr>
<tr>
<td>Teac CD-550</td>
<td>£350</td>
<td>Mar 97</td>
<td></td>
</tr>
<tr>
<td>Teac CD-950</td>
<td>£450</td>
<td>Sep 95</td>
<td></td>
</tr>
<tr>
<td>Teac CD-1250</td>
<td>£600</td>
<td>Apr 97</td>
<td></td>
</tr>
<tr>
<td>Teac CD-1500</td>
<td>£549</td>
<td>Sep 97</td>
<td></td>
</tr>
<tr>
<td>Teac CD-1000</td>
<td>£799</td>
<td>May 97</td>
<td></td>
</tr>
</tbody>
</table>

### £800-£1499

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accuphase E100</td>
<td>£1000</td>
<td>Dec 96</td>
<td>Sweet treble and full midrange give the 8000CD a lucid sound.</td>
</tr>
<tr>
<td>Copland CDA 268</td>
<td>£1199</td>
<td>Feb 99</td>
<td>Perhaps lacks the last ounce of strength on Rock, nonetheless has winning all-round ability.</td>
</tr>
<tr>
<td>Cytopse Cyrus 862</td>
<td>£1179</td>
<td>Jan 97</td>
<td></td>
</tr>
<tr>
<td>Cyrus 4AD-7</td>
<td>£869</td>
<td>Jan 95</td>
<td></td>
</tr>
<tr>
<td>DNA Panavision</td>
<td>£965</td>
<td>Jun 95</td>
<td></td>
</tr>
<tr>
<td>Hifi Monitor HCD 772S</td>
<td>£920</td>
<td>Jul 96</td>
<td></td>
</tr>
<tr>
<td>HifiMonitor Signature</td>
<td>£799</td>
<td>Oct 97</td>
<td></td>
</tr>
<tr>
<td>Hoff 7a</td>
<td>£950</td>
<td>May 98</td>
<td></td>
</tr>
<tr>
<td>ITC PCD-350</td>
<td>£995</td>
<td>Nov 97</td>
<td></td>
</tr>
<tr>
<td>Marantz CD-17</td>
<td>£800</td>
<td>Mar 96</td>
<td></td>
</tr>
<tr>
<td>Meridian 506</td>
<td>£875</td>
<td>May 95</td>
<td></td>
</tr>
<tr>
<td>Meridian Signature X-Ray</td>
<td>£836</td>
<td>Feb 99</td>
<td></td>
</tr>
<tr>
<td>Quad 77</td>
<td>£850</td>
<td>Nov 95</td>
<td></td>
</tr>
<tr>
<td>Roksan Caspian</td>
<td>£835</td>
<td>Aug 97</td>
<td></td>
</tr>
<tr>
<td>Sugden SDT-1</td>
<td>£800</td>
<td>Mar 93</td>
<td></td>
</tr>
<tr>
<td>Teac VRDS-10SE</td>
<td>£850</td>
<td>Apr 96</td>
<td></td>
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<tr>
<td>Teac CD-185</td>
<td>£1350</td>
<td>Aug 99</td>
<td></td>
</tr>
<tr>
<td>XTC CD-100</td>
<td>£1250</td>
<td>Dec 97</td>
<td></td>
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</tbody>
</table>

### £1500-

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anthem CD1</td>
<td>£1600</td>
<td>Mar 98</td>
<td>Sweet sound and numerous features make the Anthem fine value for money.</td>
</tr>
<tr>
<td>Brum mistor 937</td>
<td>£1640</td>
<td>Sep 94</td>
<td>Amongst the best with its belt-drive transport.</td>
</tr>
<tr>
<td>Linn LK 500</td>
<td>£1640</td>
<td>Sep 94</td>
<td></td>
</tr>
<tr>
<td>Marantz CD-21</td>
<td>£1995</td>
<td>Jul 98</td>
<td></td>
</tr>
<tr>
<td>Meridian 506</td>
<td>£1995</td>
<td>Jan 98</td>
<td></td>
</tr>
<tr>
<td>Carnhill E100</td>
<td>£2099</td>
<td>Feb 98</td>
<td>One-box player with sound capable of mixing it with the best.</td>
</tr>
<tr>
<td>Clearaudio Solution CD-x</td>
<td>£2300</td>
<td>Jun 92</td>
<td>You’ll either love or hate this machine’s great flair and confidence.</td>
</tr>
</tbody>
</table>

### Turntables

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clearaudio Solution</td>
<td>£750</td>
<td>Feb 99</td>
<td></td>
</tr>
<tr>
<td>Linn B Kh</td>
<td>£640</td>
<td>Sep 94</td>
<td></td>
</tr>
<tr>
<td>Michael Gyrodisc S3</td>
<td>£775</td>
<td>Apr 99</td>
<td></td>
</tr>
<tr>
<td>Michael Myers</td>
<td>£539</td>
<td>Jan 94</td>
<td></td>
</tr>
<tr>
<td>NAD CD1</td>
<td>£200</td>
<td>Nov 94</td>
<td></td>
</tr>
<tr>
<td>Pink Triangle Tarantella</td>
<td>£375</td>
<td>Oct 97</td>
<td></td>
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### Under £800

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clearaudio Reference Solution</td>
<td>£750</td>
<td>Feb 99</td>
<td>If you seek powerful presentation with musicality over absolute finesse, this could be the answer,</td>
</tr>
<tr>
<td>Clearaudio Solution</td>
<td>£640</td>
<td>Sep 94</td>
<td>Definitely a turntable for devotees of attack and strong bass lines. Not strong on imaging.</td>
</tr>
<tr>
<td>Clearaudio Solution CD-x</td>
<td>£777</td>
<td>Apr 99</td>
<td></td>
</tr>
<tr>
<td>Clearaudio Solution CD-x</td>
<td>£539</td>
<td>Jan 94</td>
<td></td>
</tr>
<tr>
<td>NAD CD1</td>
<td>£200</td>
<td>Nov 94</td>
<td></td>
</tr>
</tbody>
</table>

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

Sony CDP-X3000ES.

Marantz CD-63 KI-S.

Roksan Caspian CD.
The Audio Salon is a suite of four showrooms in dedicated premises situated ten minutes from Glasgow's International airport ... and about the same from a city centre transformed over the past two decades. 'The Salon' is unique in Britain for tranquillity, selection, and dedication to the world's most inspired and crafted products. It is a refuge from the High Street mentality, and a surprise to the majority of audiophiles who have made the journey. Most people feel limited to the two alternatives. First, the domestic names which seem affordable until you consider the constant upgrading and dissatisfaction; and the exotica which presents a serious process of decisions and plans.

As we enter the 21st century, I urge you to make real progress in your music at home, neither downloadable multi-media mediocrity, nor nineties nostalgia. Listen to inspiring products. Products that can touch souls ... and change lives. Pure sound is emotive; processed is a turn off.

The future classics are on dem at 'Britain's Hi-Fi Haven' ... for that is what Glasgow's Evening Times called us when we opened in 1979!

Equipment by:
AUDIOTECHNOLOGY • BOW • MARK LEVINSON • LFD • LYRA • MICHIEL • PASS LABS • SME • STAX
Loudspeakers by:
AUDIOTECHNOLOGY • Pro-Ac • REVEL • TOTEM • ZINGALI

Mark Levinson Studio

No 37 CD Transport £3995
No 39 CD Player £4995
No 360 24/192 DAC £4395
No 383 Integrated Amp £5495
No 334 125wpc Amp £5495

S.E. Level

No 335 250wpc £7495
No 336 350wpc £8995
No 360S 24/192 DAC £6895
No 380S PreAmp £6495

Reference

No 31.5 CD Transport £9295
No 30.6 24/192 DAC £16495
No 32 PreAmp £14495
No 33H 2 x 150 watts £19395
No 33 2 x 300 watts £29995

New!

Audio Note Zero System - new economy and style
Bow Technologies Wazoo XL - poise with power
Lyra Clavis Limited Edition - limited edition of 100
Levinson No 383 - redifnes the single-chassis amplifier
ProAc Futures - the finest ribbon speaker ever made
Revel F-30's - scale and dynamics of the premier league
SME Model 10 - " the turntable of the century?"
Totem - affordable speakers imbued with magical qualities
Zingali "S" range - the best in horns just got a little better

All products are in stock and on dem.
**SELECTED USED / EX-DEM PRODUCTS 10-15% BELOW MARKET PRICES**

**ANALOGUE**
- Audio Research PH3 phono stage, Mint, boxed, as new: £1,490
- Linn/Inigo/Totok/VDH MC-Two, Only one year old: £2,400
- Michell Gyro SE, latest model: £2,800, unused, new: £970
- Pass Labs ONO fully balanced phono stage, See Stereophile rave: £1,725

**DIGITAL**
- Audio Note DAC-4 Sig, PG's own, Purchased by us, upgradeable to '5 for £1,850 but why bother? Trashes SCD with regular CDs: £9,990
- Meridian 508, as new, Highly acclaimed Integrated: £1,990
- PT da Capo, with 20 bit (1307): £240
- Filter, £100 upgrade to 24 bit
- Brand New DC battery, natural: £3,500
- Theta 5 Pro Gen II, 5 years old: £4,500
- Theta built, Theta sound: £3,600

**AMPLIFIERS**
- Audio Note Japan Onkyo, 27 wpc privately owned mint sample: £3,600
- One of the last Kondo SE amps: 5% £4,995
- Audio Note Japan Kossai Silver Ex-deim, slight mark 18 wpc: 5% £4,995
- One of the last Kondo SE amps: 33% £12,000
- Audio Note Japan Kegan-C: 5 years old, six made: £8,500

**SPEAKERS**
- Audio Note Japan Ongaku, 27 wpc privately owned mint sample: £3,600
- One of the last Kondo SE amps: 5% £4,995
- Audio Note Japan Kossai Silver Ex-deim, slight mark 18 wpc: 5% £4,995
- One of the last Kondo SE amps: 33% £12,000

**CABLES**
- Unique Opportunity to try and buy the most exotic American speaker cable. AC cords and interconnects, RCA and balanced. We have purchased a national distributors demo stock of NBS Signature cables and will sell at 40% off all prices. Phone for catalogue. Be amazed.

**SECURE MAIL ORDER AND ONLINE**
- UK overnight • Worldwide 2-4 days
- Switch, M/C and Visa honoured by phone, fax or secure e-commerce
- Effective cables and accessories, tested in various systems

**YOU DON'T HAVE TO PAY A FORTUNE FOR HIGH PERFORMANCE CABLES**
Petros Blue Interconnects began in 1996 as a service to our customers. High-end interconnects for less than the 10% Rule. Now our Stratos Series 2 cables challenge the performance of the top-priced exotica. No other interconnects have been so carefully developed, yet you don't pay for this research, nor for dedicated staff and premises; nor for even for packaging and marketing; nor dealer markup, for AudioSource interconnects are sold

**POWER CORRUPTS . . . (YOUR MUSIC)**
Musical ambience depends on much more than careful choice of equipment. We can reliably advise on mains purity, equipment support, room acoustic treatment and perhaps most important of all, interconnects and speaker cables. Make it your 4-point plan if you want your system to work for you.

**YOU NEED SOME SUPPORT**
Solving problems of distant customers by phone, son of Audio Salon has grown up. AudioSource is the mail order and online division; it occupies our spacious lower ground level. We even make our own interconnects and prepare Audio Note cables. When you visit us online, you will see not just an extended catalogue, it will be a unique guide to serious Hi-Fi, but still no substitute to lending us a day of your life . . . no one leaves disappointed or without a focus on the optimisation of their budget. We have customers who travel from afar, and our Travel Guide is available on request.

Audio Source
Tel: 0141 357 5700 Fax 0141 339 9762
Web: www.audiosource.co.uk
World Radio History

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**Cables + AC Cords by:**
- AUDIO NOTE • BCD • CAD • JPS Labs • MADRIGAL • MIT
- Isolation Stands by:
  - BCD • Copulare • RMS Stands Unique • TOWNSEND
- Room Treatment by:
  - ECHO BUSTERS
## Turntables £ Year Verdict

<table>
<thead>
<tr>
<th>Turntable</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Under £800</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Project 1.3</td>
<td>£250</td>
<td>Jun 97</td>
<td>A bargain at £200 with its substantial and involving sound.</td>
</tr>
<tr>
<td>REGA E25</td>
<td>£350</td>
<td>Dec 93</td>
<td>Involvement and rhythm are priorities. Highly recommended.</td>
</tr>
<tr>
<td>Project 6.1</td>
<td>£435</td>
<td>Sep 94</td>
<td>The 6.1 gives a very full, strong sound. A very exciting deck.</td>
</tr>
<tr>
<td>Wilson Benesch</td>
<td>£500</td>
<td>Aug 96</td>
<td>Clear and precise sound through midrange and treble puts it up with more expensive decks.</td>
</tr>
<tr>
<td>Origin CD-20</td>
<td>£415</td>
<td>Sep 94</td>
<td>Detailed sound stage and broad imaging with a good, even range of tonal colour.</td>
</tr>
<tr>
<td>Technics SL-1200 LTD</td>
<td>£415</td>
<td>Sep 94</td>
<td>Combined with an SME 309 it achieves great results, with a massive sound stage.</td>
</tr>
<tr>
<td>Thorens TD 1260</td>
<td>£415</td>
<td>Sep 94</td>
<td>Totally smooth with a warm midrange, but a little too laid back.</td>
</tr>
<tr>
<td>Pro-ject Perspective</td>
<td>£610</td>
<td>Nov 95</td>
<td>A good, basic budget bargain.</td>
</tr>
<tr>
<td>Virtual Reality Reson rSt•</td>
<td>£600</td>
<td>Nov 95</td>
<td>With fine detail resolution, transparency and a neutral balance the Reson rSt represents super value.</td>
</tr>
<tr>
<td><strong>Under £500</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audio Note SEG-602</td>
<td>£160</td>
<td>Nov 92</td>
<td>The Symphony has to be one of the best the British can offer. It’s expensive, but a true sophisticate.</td>
</tr>
<tr>
<td>Michell 'so</td>
<td>£195</td>
<td>Apr 95</td>
<td>Fast and detailed with crisp sheer treble and clean, deep bass.</td>
</tr>
<tr>
<td>Origin Outline-A</td>
<td>£395</td>
<td>Dec 98</td>
<td>Nice looks and a good sound, but can be bettered on price.</td>
</tr>
<tr>
<td>Origin Outline-S</td>
<td>£225</td>
<td>Oct 98</td>
<td>The Oasis-S is a cool, lean but very transparent performer thanks to battery power. Up against strong competition.</td>
</tr>
<tr>
<td>Pro-ject Perspective</td>
<td>£340</td>
<td>Oct 94</td>
<td>Aesthetically, the Perspective is a winner, but better sound can be had from cheaper decks.</td>
</tr>
<tr>
<td>Eminent Orchestra</td>
<td>£525</td>
<td>Aug 97</td>
<td>One of the best MC phono stages on the market at the price</td>
</tr>
<tr>
<td>Michell 'so</td>
<td>£495</td>
<td>Aug 97</td>
<td>This’s a deck for those with a substantial record collection who demand the best. Exemplary sound.</td>
</tr>
<tr>
<td>Origin Live Oasis-A</td>
<td>£399</td>
<td>Oct 97</td>
<td>The Oasis-S is a cool, lean but very transparent performer thanks to battery power. Up against strong competition.</td>
</tr>
<tr>
<td>Technics SL-1200 LTD</td>
<td>£295</td>
<td>Oct 96</td>
<td>With its battery supply and ultra-quiet DC motor, the Pink displays great accuracy and neutrality. A top-flight deck.</td>
</tr>
<tr>
<td>Systemdek 2X2</td>
<td>£130</td>
<td>Sep 98</td>
<td>An undoubted bargain and class leader in all departments with precise, confident and well-balanced sound.</td>
</tr>
<tr>
<td><strong>Phono stages £ Year Verdict</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audio Note SEG-602</td>
<td>£160</td>
<td>Nov 92</td>
<td>One of the best MC phono stages on the market at the price</td>
</tr>
<tr>
<td>Michell 'so</td>
<td>£150</td>
<td>Nov 97</td>
<td>Smooth and truly musical, exceedingly worthy entry-level phono stage.</td>
</tr>
<tr>
<td>Origin Outline-A</td>
<td>£225</td>
<td>Sep 97</td>
<td>A beautifully made, fine sounding device that does pretty well.</td>
</tr>
<tr>
<td>Origin Outline-S</td>
<td>£395</td>
<td>Oct 94</td>
<td>Very fine phono stage with precise imagery and a bargain at the price.</td>
</tr>
<tr>
<td>Pro-ject Perspective</td>
<td>£340</td>
<td>Oct 94</td>
<td>Capable of involving, neutrality and insight usually the preserve of stages three or four times the price.</td>
</tr>
<tr>
<td>Origin Outline-S</td>
<td>£225</td>
<td>Oct 94</td>
<td>The most lustrous and musical budget phono stage around - a true audiophile bargain.</td>
</tr>
<tr>
<td>Origin Outline-S</td>
<td>£340</td>
<td>Oct 94</td>
<td>First-class inexpensive phono stage. MM and MC inputs catered for. Low on distortion, high on clarity, build legendry.</td>
</tr>
<tr>
<td>Eminent Orchestra</td>
<td>£435</td>
<td>Aug 97</td>
<td>At this price the NAD is an accomplished all-rounder. Slimline bass will suit leaner systems though.</td>
</tr>
<tr>
<td>Origin Outline-S</td>
<td>£350</td>
<td>Jan 97</td>
<td>A bargain. Beguilingly musical presentation, with more than enough detail and power for a mere £35.</td>
</tr>
<tr>
<td>Origin Outline-S</td>
<td>£350</td>
<td>Nov 94</td>
<td>One of the best MC phono stages on the market at the price</td>
</tr>
<tr>
<td><strong>Cartridges £ Year Verdict</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cartridges</td>
<td>£130</td>
<td>Apr 97</td>
<td>Tends to sound quite hard at the top but imaging and detail are good. Best in a warm system.</td>
</tr>
<tr>
<td>Denon DL-103M</td>
<td>£225</td>
<td>Aug 97</td>
<td>First manufactured in 1963, it sounds mature and sure-footed rather than over the hill.</td>
</tr>
<tr>
<td>SME 309</td>
<td>£65</td>
<td>Mar 94</td>
<td>May be a little softened for some, it’s a satisfying performer, but not quite the best.</td>
</tr>
<tr>
<td>SME 209</td>
<td>£150</td>
<td>Feb 98</td>
<td>Better Goldring’s 1042 without difficulty. MC quality from an MM.</td>
</tr>
<tr>
<td>SME 209</td>
<td>£150</td>
<td>Jan 93</td>
<td>One of the best MM’s at the price with precision and detail.</td>
</tr>
<tr>
<td>SME 209</td>
<td>£65</td>
<td>Jul 93</td>
<td>Great with Rock music, the 1012GX is the best value low-price MM.</td>
</tr>
<tr>
<td>SME 209</td>
<td>£170</td>
<td>Apr 97</td>
<td>Good tracking and inoffensive sound, but somehow lacks sparkle in any department.</td>
</tr>
<tr>
<td>SME 209</td>
<td>£170</td>
<td>Aug 97</td>
<td>Solidly built musical composites for a lack of vocabulary in music (MM).</td>
</tr>
<tr>
<td>SME 209</td>
<td>£170</td>
<td>Jan 93</td>
<td>Smooth operator and very good value for money (MM).</td>
</tr>
<tr>
<td>SME 209</td>
<td>£170</td>
<td>Apr 97</td>
<td>In the right system, can be masterful with its dry and accurate response.</td>
</tr>
<tr>
<td>SME 209</td>
<td>£170</td>
<td>Sep 97</td>
<td>A considerable achievement that adds true verve a pizzacato to the MC15 Super II</td>
</tr>
<tr>
<td>SME 209</td>
<td>£120</td>
<td>Jan 93</td>
<td>Light and dry presentation with good presentation (MM).</td>
</tr>
<tr>
<td>SME 209</td>
<td>£120</td>
<td>Sep 97</td>
<td>If you like the V15 you’ll love the Eleven. Works well with an SME 3009.</td>
</tr>
<tr>
<td><strong>Cartridges £ Year Verdict</strong></td>
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<td></td>
</tr>
<tr>
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<td>Light and dry presentation with good presentation (MM).</td>
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<tr>
<td>SME 209</td>
<td>£120</td>
<td>Sep 97</td>
<td>If you like the V15 you’ll love the Eleven. Works well with an SME 3009.</td>
</tr>
<tr>
<td>Component</td>
<td>Price</td>
<td>Year</td>
<td>Verdict</td>
</tr>
<tr>
<td>--------------------</td>
<td>--------</td>
<td>------</td>
<td>--------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Arcam Delta 270 CD Player*</td>
<td>£799.00</td>
<td>Apr 95</td>
<td>A clear, natural sound with good punch. Has strong rivals at the price, but acquits itself well.</td>
</tr>
<tr>
<td>RT-930AX Tuner</td>
<td>£649.00</td>
<td>May 99</td>
<td>A mix of average heads and electronics doesn't make for happy taping.</td>
</tr>
<tr>
<td>Boonse Ad 228 SE</td>
<td>£259.00</td>
<td>Apr 92</td>
<td>No Dolby S, but three heads and two capstans make the Able a bargain.</td>
</tr>
<tr>
<td>Rega T20</td>
<td>£130.00</td>
<td>Jul 97</td>
<td>Smooth, even balance allows the RT-930AX to convince with what it's receiving. £130 well spent.</td>
</tr>
<tr>
<td>Yamaha trIFI SE</td>
<td>£350.00</td>
<td>May 94</td>
<td>Musical, communicative and extremely detailed and a steal at the price.</td>
</tr>
<tr>
<td>Sony ST-2000</td>
<td>£299.00</td>
<td>Mar 94</td>
<td>Well worked and based on the sound quality.</td>
</tr>
<tr>
<td>Naim CD3 CD Player/S</td>
<td>£649.00</td>
<td>Dec 98</td>
<td>Excellent electronics are let down by a low-grade transport.</td>
</tr>
<tr>
<td>Acurav Alpha 8 CD Player</td>
<td>£799.00</td>
<td>Jan 95</td>
<td>A mix of average heads and electronics doesn't make for happy taping.</td>
</tr>
<tr>
<td>Denon DRM-200</td>
<td>£499.00</td>
<td>Sep 93</td>
<td>Fairly well reproduced plus solid weighty bass.</td>
</tr>
<tr>
<td>Rega T20</td>
<td>£130.00</td>
<td>Nov 97</td>
<td>Impressive yet not too expansive.</td>
</tr>
<tr>
<td>Yamaha T401</td>
<td>£350.00</td>
<td>Sep 95</td>
<td>A disturbingly soft and mellow sound.</td>
</tr>
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<td>Yamaha T401</td>
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<tr>
<td>Akai AD-5940</td>
<td>£300</td>
<td>Feb 95</td>
<td>Vice-free playback is mirrored by impressive recording.</td>
</tr>
<tr>
<td>Denon D-K81</td>
<td>£300</td>
<td>Jan 92</td>
<td>On the right tapes, the Denon repays with delightful sound quality.</td>
</tr>
<tr>
<td>Denon D-K91</td>
<td>£300</td>
<td>Jan 93</td>
<td>Disappointing on replay but recording is another kettle of fish altogether.</td>
</tr>
<tr>
<td>Nakamichi 1.5</td>
<td>£300</td>
<td>Dec 92</td>
<td>Convincing all-rounder except for heavy-handed noise reduction.</td>
</tr>
<tr>
<td>Nakamichi 1.6</td>
<td>£300</td>
<td>Jan 93</td>
<td>The Cassette Deck 1.5 has no rivals in its ability to recreate a realistic performance.</td>
</tr>
<tr>
<td>Nakamichi 1.9</td>
<td>£300</td>
<td>Jan 93</td>
<td>Not perfect but as close as you can get for the money.</td>
</tr>
<tr>
<td>Nakamichi DH-3</td>
<td>£300</td>
<td>Mar 93</td>
<td>Unfortunately keeping the price down keeps performance below Nak's norm.</td>
</tr>
<tr>
<td>Panasonic RS-322S</td>
<td>£330</td>
<td>Oct 94</td>
<td>Top transport but the electronics aren't on a par.</td>
</tr>
<tr>
<td>Panasonic RS-722S</td>
<td>£300</td>
<td>Nov 94</td>
<td>On chrome and ferrite, the '96 is smooth and natural. Not so good with metal.</td>
</tr>
<tr>
<td>Pioneer CT-5500S Precision</td>
<td>£340</td>
<td>Feb 99</td>
<td>Muddled on pre-records but pulls out all the stops on recordings.</td>
</tr>
<tr>
<td>Pioneer CT-D5550 Precision</td>
<td>£340</td>
<td>Feb 99</td>
<td>Three heads, ease of use and high quality make the Dolby S equipped Precision a strong contender.</td>
</tr>
<tr>
<td>Thiel LD-500S</td>
<td>£350</td>
<td>Aug 95</td>
<td>Excellent bass but mild and treble lack dynamics. Auto-tunes poorly on metal.</td>
</tr>
</tbody>
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### DVD £ Year Verdict

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</tr>
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<tbody>
<tr>
<td>Denon DVD-9000</td>
<td>£700</td>
<td>Aug 95</td>
<td>The Denon is a fine performer with CD and better still with 24/96.</td>
</tr>
<tr>
<td>Denon DVD-5000</td>
<td>£1500</td>
<td>Mar 99</td>
<td>Build is second to none. Sound is very solid convincing, but not as musical as the 3000.</td>
</tr>
<tr>
<td>Panasonic DVD-3000</td>
<td>£700</td>
<td>Jul 98</td>
<td>The A350 wipes out the CD-only competition at the price and threatens players up to £2000.</td>
</tr>
<tr>
<td>Sony DVP-1005</td>
<td>£700</td>
<td>Aug 98</td>
<td>Isn't cheap, but it's an outstanding portable and a capable domestic device.</td>
</tr>
</tbody>
</table>

### Minidisc £ Year Verdict

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<tbody>
<tr>
<td>Genev DMD-1000</td>
<td>£300</td>
<td>Sep 98</td>
<td>With its uncloured and natural approach, the Denon is digital done right.</td>
</tr>
<tr>
<td>Electrohome DCM/MD</td>
<td>£199</td>
<td>Apr 99</td>
<td>Well-tailored CD/MD pairing and a dodgy to use. Sound quality is spot on for the price.</td>
</tr>
<tr>
<td>JVC RN-7000</td>
<td>£199</td>
<td>Apr 99</td>
<td>A well-built recorder. Good but not exceptional as Minidisc improves generally.</td>
</tr>
<tr>
<td>Kenwood CD-7900</td>
<td>£500</td>
<td>Aug 99</td>
<td>An excellent tool for home recording; combines convenience, superb sound and a fair price.</td>
</tr>
<tr>
<td>Kenwood CD-6900</td>
<td>£500</td>
<td>Apr 97</td>
<td>If your heart was set on a Nakamichi cassette, have a listen to the Kenwood instead!</td>
</tr>
<tr>
<td>Kenwood CD-5900</td>
<td>£330</td>
<td>Jan 98</td>
<td>One of the best MD machines to date but CDR has the sonic edge.</td>
</tr>
<tr>
<td>Sharp TPD-208</td>
<td>£330</td>
<td>Feb 99</td>
<td>Analogue recordings are especially good. Lack of digital recording level is a small backstep.</td>
</tr>
<tr>
<td>Sharp TPD-208 Portable</td>
<td>£330</td>
<td>Aug 99</td>
<td>This portable offers fair performance on the move but isn't the last word in sound quality.</td>
</tr>
<tr>
<td>Sony MDR-2500</td>
<td>£230</td>
<td>Aug 99</td>
<td>Flash looks with solid build. First-class portable with domestic potential, but it isn't cheap.</td>
</tr>
</tbody>
</table>

### Headphones £ Year Verdict

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<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sony MDR-F100</td>
<td>£140</td>
<td>Mar 99</td>
<td>Wonderfully lucid and transparent panel-like sound.</td>
</tr>
<tr>
<td>Sennheiser HD-580</td>
<td>£100</td>
<td>Mar 99</td>
<td>Clarity and openness are their traits, rather than slamming bass, but still good value.</td>
</tr>
<tr>
<td>Sony MDR-7000</td>
<td>£100</td>
<td>Mar 99</td>
<td>In the company of a smooth, warm system the 580s can shine.</td>
</tr>
<tr>
<td>Sony MDR-200VB</td>
<td>£100</td>
<td>Mar 99</td>
<td>Electrostatic that set a class standard and can put a case for chucking out your power amp and speakers.</td>
</tr>
<tr>
<td>Integra FMH-5000</td>
<td>£80</td>
<td>May 98</td>
<td>Have a lot of potential but basic operating problems have to be cleaned up first.</td>
</tr>
<tr>
<td>Yamaha SR-560</td>
<td>£50</td>
<td>Nov 98</td>
<td>Excitement that is rarely heard in headphones, but have a little trouble with heavy orchestral loads.</td>
</tr>
</tbody>
</table>

### CD Transports £ Year Verdict

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<th>Year</th>
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</tr>
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<tbody>
<tr>
<td>Audio Note 6000 CD/HP</td>
<td>£1240</td>
<td>Apr 94</td>
<td>Distinquished by a wide array of failitons, Thoughtfully designed and high quality.</td>
</tr>
<tr>
<td>Cypher Disc Master</td>
<td>£1800</td>
<td>Jul 94</td>
<td>Smooth and cohesive. The Disc Master looks good and comes with the Disc Master within the price.</td>
</tr>
<tr>
<td>FPA Enlargement</td>
<td>£695</td>
<td>Mar 95</td>
<td>Solid and lifelike sound with Rock music and full-bodied on Classical.</td>
</tr>
<tr>
<td>Kimberidge KRM-1</td>
<td>£520</td>
<td>Mar 95</td>
<td>Superb for the money and a very musical sound. Blessing greatly from clocking.</td>
</tr>
<tr>
<td>Kimberidge KRM-2</td>
<td>£520</td>
<td>Apr 93</td>
<td>Excellent build quality and a sound quality to match.</td>
</tr>
<tr>
<td>Kimberidge KRM-3</td>
<td>£520</td>
<td>Apr 93</td>
<td>Isn't cheap but has a solid dependable sound with a big, powerful presentation.</td>
</tr>
<tr>
<td>Kimberidge KRM-4</td>
<td>£1695</td>
<td>Jun 97</td>
<td>The belt drive is an interesting idea but the Parasound is bettered by cheaper transports.</td>
</tr>
<tr>
<td>Kimberidge KRM-5</td>
<td>£1440</td>
<td>Feb 99</td>
<td>Excellent, classic sound with a neutral and pure midrange tone.</td>
</tr>
</tbody>
</table>

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**WHERE ON EARTH CAN I HEAR A PLANET?**

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- Rega Elys Cartridge ............. £395.00
- Rega Planar 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 Mira Power Amp (New) .... £450.00
- Rega Aya Speaker (New) .......... £350.00
- Rega Jura Speakers (New) ........ £450.00
- Rega ELA Speakers ............... £498.00

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Rega products deliver a unique blend of quality, performance and value for the money, offering superb sound at a surprisingly low price. Couple this with our comfortable listening facilities, Free delivery, local installation, 0% A.P.R. & 2 year warranty and you could have some great music ahead. To get the whole picture drop in for a listen today or call the number above.

The Rega Planar 3 with RB300 arm

The Rega Planet C.D. Player
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<td>Jan 97</td>
<td>Smooth and natural on the ear, highly persuasive with acoustic material. A bit soft on Rock and Dance.</td>
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<tr>
<td>0999</td>
<td>Sep 96</td>
<td>A gentle machine richly textured and with an elegance that makes it a pleasure to listen to.</td>
</tr>
<tr>
<td>0999</td>
<td>Aug 96</td>
<td>A soft and warm sound will please vinyl lovers, but its not the last word in detail.</td>
</tr>
<tr>
<td>0999</td>
<td>Jun 97</td>
<td>Costs a lot of money and sounds nothing short of superb.</td>
</tr>
<tr>
<td>0999</td>
<td>Feb 97</td>
<td>Enjoyable player with good insight. Good finish and keen pricing make it a thoroughly good buy.</td>
</tr>
<tr>
<td>0999</td>
<td>Apr 96</td>
<td>Powerful, fast bass and remarkably solid higher frequencies. A nice touch with acoustic music.</td>
</tr>
<tr>
<td>0999</td>
<td>Aug 97</td>
<td>An engrossing listen with good manners to boot. Never uninviting or lacklustre, plays with realism.</td>
</tr>
<tr>
<td>0999</td>
<td>Nov 95</td>
<td>An awful lot of money - use it forever. Quality which can outlive any amount of cheaper purchases.</td>
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<tr>
<td>0999</td>
<td>Jan 95</td>
<td>Easy and fun to build, competitively priced and delivers fine sonic results.</td>
</tr>
<tr>
<td>0999</td>
<td>Jun 95</td>
<td>A fine musical performance makes this idiosyncratic CD convertor worth searching out.</td>
</tr>
<tr>
<td>0999</td>
<td>Aug 97</td>
<td>Old hand at the game. One of the first HDCD-compatible convertors still a fine piece of gear.</td>
</tr>
<tr>
<td>0999</td>
<td>Sep 98</td>
<td>Outstanding value for money. Excellent sound in the usual attractively styled package.</td>
</tr>
<tr>
<td>0999</td>
<td>May 95</td>
<td>Never offensive; its multi-bit convertor packs a mighty bass punch. Useful analogue volume control.</td>
</tr>
<tr>
<td>0999</td>
<td>Feb 95</td>
<td>A great little DAC which simply can't be beaten at the price. A bargain in all areas.</td>
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<td>Smooth, natural and relaxed on the ear, highly persuasive with acoustic material. A bit soft on Rock and Dance.</td>
</tr>
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<td>0999</td>
<td>Nov 97</td>
<td>A taste of the elegantly smooth, slightly laid-back sound - the epitome of American good taste.</td>
</tr>
<tr>
<td>0999</td>
<td>Jun 96</td>
<td>Partnered with the TCD 2000, produces a sound that is certainly focussed, detailed and spacious.</td>
</tr>
<tr>
<td>0999</td>
<td>Jun 98</td>
<td>The Chord combines smooth composure with musicality and transparency. Fort Knox build and priced to match.</td>
</tr>
<tr>
<td>0999</td>
<td>Aug 97</td>
<td>The transdac has a smooth and focussed sound, but partnered with the Ultra Jitterbug looks expensive.</td>
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<tr>
<td>0999</td>
<td>Feb 95</td>
<td>An awful lot of money - use it forever. Quality which can outlive any amount of cheaper purchases.</td>
</tr>
<tr>
<td>0999</td>
<td>Jun 98</td>
<td>No actual comparisons made.</td>
</tr>
<tr>
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<td>Aug 97</td>
<td>An awful lot of money - use it forever. Quality which can outlive any amount of cheaper purchases.</td>
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<tr>
<td>0999</td>
<td>Sep 98</td>
<td>A mixture of high-fi and populist sounds. Great for the money.</td>
</tr>
<tr>
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</tbody>
</table>

**WHAT DO YOU SEE HERE?**

- the future - how music is going to be delivered and enjoyed.
- an excellent opportunity to get your **computer audio world**.
- the latest news and reviews - what's going on-line with mp3.

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

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**Midiman Flying Calf.**
One or two of the all-time classic mono amplifiers. Unusual circuit but it works beautifully. 22 pre-amp not up to today’s standards. Line of ‘good for their time’ pre-amps. Use of EF86 pentode for high gain rules out ultra performance. Not the highest-fi. Ancestors of hi-fi, consequently expensive nowadays. As with all vintage stuff, overhauling is de rigueur before use. Built-to-last player with easy upgrade routes for modifiers. Not knockout as it stands but get one cheap and have a go!

Beautifully-built two-box with pre-amp stage. Very musical although not as refined as modern Bistream gear. No digital output. Not exactly plentiful or cheap but a splendid beast. For efficiency they have seldom been equalled. Space hungry!

Not exactly plentiful or cheap but a splendid beast. For efficiency they have seldom been equalled. Space hungry!

NI heapq transformer and electronics, shame about the casework. VV.th tweaking, this 150watter can sound sweet.

Seventies transistor integrated has an eminently likeable smoothness and musicality. Limited inputs via DIN sockets.

By no means a bad job and value for money. With its matching 303 pre-amp makes a good introduction to audio classics.

You can’t argue with success! NAD’s budget integrated gave thousands their first taste of hi-fi and remains great value.


Excellent workaday classic. Not good 3rd order the 20 will not disgrace itself. Various upgrades are available from specialist repairers.

Very honest piece of kit, well made and easily adjusted. Vinyl beginners could do very much worse. A one-time king of turntables very similar to the Linn LP12. Now 'deemed to be at the right price. Legenday and fairly plentiful. Excellent back-up available, many different custom phinths available. High quality.

A great deck for the kitchen table enthusiast. Garrard fans won’t look at ‘em but cheap and capable. Servicing available. Everlasting classic tone-arm. Spares permanently available from SME. No longer the last word but peanuts second-hand.

Interesting ornament but no longer Hi-fi. Bandwidth limited to 88MHz to 100MHz only. Very high sensitivity 44.000 Gauss magnet and extended frequency range. Inexpensive tool.

High-end price deck with a keen following. No real difficulty with servicing - novices may find the suspension system unnerving.

Possibly the ultimate Tardis console, including an oscilloscope for checking the strength of signal. Expensive even now.

Many similar models of infinite baffle or reflex design. Not the last word in tautness but the drivers work well in modern cabinets.
WELCOME TO OUR MARKET PLACE

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

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

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

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

**Clearance Items**

<table>
<thead>
<tr>
<th>Original Price</th>
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<tr>
<td>£10500.00</td>
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**New in This Month**

**Power Amplifiers**

- Naim Nac 525 SuperCap
- Meridian 502 V
- Exposure 7X10
- Audio Research LS38 remote
- Krell KBL

**Speakers**

- Line (banksbank67-xernal, r:wood
- Martin Logan SLJ
- Pro Acoustic 150 + Blanks
- Dynabas 2.5 Felt (New)
- SR 6 E60 52

**Audio USBRA**

- £1695.00

**CD Players & DACs**

- Linn Kataluna
- Pink Triangle Da Capo (1007)
- Merantzi 61 SE Ki Sig
- Meridian 500 Transport
- Meridian 566 DAC

**Turntables/ Analogue/Variou**

- Michell Gyro Q.C.
- Michell EOS HF
- Line LP154/Amphion EOS 8/Archer
- Tandberg 3001

**Pre-Amplifiers**

- Audible Illusions
- ARC Reference 2000
- Clear Audio Master Reference
- Clear Audio Hi Cap 17 DII
- Musical Fidelity E624 (24 bit)

**Speakers**

- Wilson 3/2 (Black)
- B & W 801 Series 2
- Audio Research D130
- Aura Evolution A100
- Quad 77 Integrated
- Boulder 500 AE
- Krell KAS 2 Monoblock

**Turntables & Analogue**

- £895.00

**Pre-Amplifiers**

- Jeff Rowland Consultante + Phono (Redux)
- Meridian 541 Duby/Sempron
- F M Acoustics 266 Resolution

**Table 100 I JANUARY 2000 HIFI WORLD**

- £185 392 1959 & 0181 392 1963
- £1695.00
- £150.00
- £1095.00
- £1495.00
- £3500.00
- £500.00
- £995.00
- £1300.00
- £895.00
- £1700.00
- £3500.00
- £8000.00
- £395.00
- £600.00
- £4500.00
- £1900.00
- £3500.00
- £2400.00
- £8000.00
- £650.00
- £1000.00
- £850.00
- £5750.00
- £1620.00
- £1000.00
- £4190.00

**Stockerist of:**

- Acoustic Energy
- Advantage
- Alon
- ATC
- Audible Illusions
- Audio Physics
- Boulder
- Burston
- Chord
- Clearaudio
- Denon
- Dynavector
- Eggstall Works
- Graham
- Michell
- Musical Fidelity
- Oracle analog and digital
- PIMC
- and many more.

**In-depth experience on high end new and used equipment**

**Best prices paid for top quality equipment**

**Generous part exchange**

**Show room/dem room**

**Long term trade in policy, to allow continual upgrading**

**All credit cards inc. Amex**

**Mail order**

**Export service**

**Finance arranged subject to status**

**Widest range available**

**Unbiased advice**

**Unique 'Hi-Fi Exchange' - a computerised database of sales and wants - will put you in touch**

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

**Tel 0181 392 1959 & 0181 392 1963**

**Fax 0181 392 1994 e-mail choice_hifi@msn.com open from 10am to 8pm by appointment**

**All previously cherished items in mint, second hand or as new condition - guaranteed.**
Midland Audio X-change

S/hand and ex-demo clearance items - Jan '00

<table>
<thead>
<tr>
<th>CD players &amp; DAC's</th>
<th>Was</th>
<th>Now</th>
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<tbody>
<tr>
<td>Aticam Alpha One CD player</td>
<td>299</td>
<td>149</td>
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<tr>
<td>Audio Note ANCD2 Valve CD player new boxed</td>
<td>1000</td>
<td>695</td>
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<tr>
<td>Aura CD 100 CD player</td>
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<td>225</td>
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<tr>
<td>Copland CDI08 HCCD CD player</td>
<td>1295</td>
<td>950</td>
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<tr>
<td>DPA Renaissance 24/96 CD player (New style)</td>
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<td>695</td>
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<tr>
<td>Mission DAD 4000 CD player</td>
<td>599</td>
<td>125</td>
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<tr>
<td>Primare D02 24/96 CD player</td>
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<td>575</td>
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<tr>
<td>Radford/Woodside W52 CD player</td>
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<tr>
<td>Roksan Attesa DP3P CD player</td>
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<td>995</td>
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<tr>
<td>Roksan DA2 Converter</td>
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<td>Roksan DPI Transport</td>
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<td>Sony MDSJE500 Min Disc recorder</td>
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<tr>
<td>Theta Progeny DAC</td>
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<table>
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<tr>
<th>Turntables Tonearms &amp; Cartridges</th>
<th>Was</th>
<th>Now</th>
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<tr>
<td>Aphonion Audio 401 Plinths (New &amp; various finishes)</td>
<td>250</td>
<td>169</td>
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<tr>
<td>Decca London Gold (Pooled &amp; re-built)</td>
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<td>250</td>
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<tr>
<td>Heybrook TT2 Turntable Black</td>
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<tr>
<td>Linn Axis / Basel / K9</td>
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<td>249</td>
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<tr>
<td>Linn Sondek LP12 / Ittok / LVII / K9</td>
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<tr>
<td>Lyra Parnassus 600 hrs</td>
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<td>750</td>
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<td>Rega RB300 Tonearm</td>
<td>174</td>
<td>119</td>
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<tr>
<td>Roksan D88 PSU</td>
<td>549</td>
<td>479</td>
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<tr>
<td>Roksan Shiraz Cartridge 30chrs (Black body)</td>
<td>995</td>
<td>650</td>
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<tr>
<td>Roksan Radius 3/Tabriz/Chorius (Black)</td>
<td>1170</td>
<td>499</td>
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<tr>
<td>Roksan Xerxes Tabion / XPS3 / DSU (Black Ash)</td>
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<td>Roksan Xerxes XPS2 / SME cut (Walnut)</td>
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<td>Roksan Xerxes X Black / Artemiz / XPS 3.5</td>
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<td>1799</td>
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<tr>
<td>Airx F550R Cassette Deck</td>
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<td>JBL ESC 200 Surround Package</td>
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<td>Onix Tuner BOSA1</td>
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<tr>
<td>Revot B77 6 Track 3f - 7f Mk1 Reel to reel</td>
<td>1600</td>
<td>595</td>
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<tr>
<td>Revot B77 6 Track f - 15 Varispeed Mk2 Reel to reel</td>
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<tr>
<td>Roksan Caspian Tuner AMPFM</td>
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<tr>
<td>Yamaha DSP E390 3 Channel Prologic Processor</td>
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<td>Audio Note M3 Phono Preamp</td>
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<td>Conrad Johnson PV10 AL New Style</td>
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<td>DPA Enlightenment Preamp New style</td>
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<td>Electrocompaniet EC412 Preamp</td>
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<td>Nam Audio N2C 32mm/mmc Preamp</td>
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<td>Onix OA24/80AP2 Preamp /PSU</td>
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<td>Rega HAL Pre Amp mm/mc Remote</td>
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<td>Audio Innovations 800 Series 3 power amplifier</td>
<td>999</td>
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<tr>
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<td>Electrocompaniet AWM Power amplifier</td>
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<tr>
<td>Musical Fidelity P180 Power amplifier</td>
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<td>Onix 100W monoblocks</td>
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<td>Roksan Caspian Power amplifiers</td>
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<td>449</td>
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<td>Sugden A21 with phono stage (Ex Demo)</td>
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<td>Unison Research Simply 845 Valve Integrated</td>
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<td>Impulse Lai Loudspeakers (Cherry)</td>
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<td>Odeon Figligato 94db horn loaded Loudspeakers (Beech)</td>
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<td>Opera Callas Gold / Oak Loudspeakers &amp; Stands</td>
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<td>Rogers Studio 3 (Black Ash)</td>
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<td>Snell MJ MK2 Loudspeakers (Black) - Huygens Stands</td>
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<td>Spendor SP2MX3 (Black Ash)</td>
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<td>Totem Tabu (Mahogany)</td>
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<th>Cables &amp; Accessories</th>
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<tr>
<td>Air Sus Table (Cherry)</td>
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<td>Audio Note AN-Vz 60 strand silver interconnect</td>
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<td>DPA The Power / Power Slink</td>
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<td>Origin Live Skyline Platform Turntable Table</td>
<td>200</td>
<td>99</td>
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<td>Shun Mook Small Table/Board inc. Mypingo Discs</td>
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<tr>
<td>Roksan Turntable Stand / Tall</td>
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<tr>
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<tr>
<th>Densen</th>
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<tbody>
<tr>
<td>Beat CD Player - Now available</td>
<td>£999</td>
<td>£00</td>
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Midland Audio X-change is looking for good used British & American Hi-fi, cash paid call John Roberts on 01562 822236

www.midlandaudiox-change.co.uk

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181 Franche Rd • Kidderminster • Worcs • DY11 5AD
e-mail: sales@midlandaudiox-change.co.uk
Mobile: 0421 605966
CLEARANCE BARGAINS

<table>
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<tr>
<th>Product Description</th>
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<td>XD</td>
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<tr>
<td>ALR JORDAN ENTRY 5</td>
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<td>£550</td>
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<tr>
<td>ALR JORDAN NO4 (BEECH)</td>
<td>NEW</td>
<td>£1200</td>
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<tr>
<td>ALR JORDAN TAKE 2 (BEECH)</td>
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<td>ALR JORDAN TAKE 4</td>
<td>XD</td>
<td>£2000</td>
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<tr>
<td>ANTHEM CD1 CD (BLACK)</td>
<td>XD</td>
<td>£1700</td>
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<td>ANTHEM CD1 CD</td>
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<tr>
<td>ANTHEM FRONT 2 AMP</td>
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<tr>
<td>AVI NU-NEUTRON LOUDSPEAKERS</td>
<td>XD</td>
<td>£500</td>
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<tr>
<td>AVI BIGGATRON LOUDSPEAKERS</td>
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<td>£600</td>
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<tr>
<td>AVI S2000 MM MONOBLOCKS PAIR</td>
<td>XD</td>
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AVI, ALCHEMIST, ANTHEM, BEYER, BOSE, BOULDER, CABLETALK, CASTLE, CHARIO, CITATION, ELECTROCOMPANIET, EXPOSURE, FINAL, GAMMA ACOUSTICS, GENESIS, HEYBROOK, JAMO, KEF, LINN, LUMLEY, MAGNUM DYNALAB, MARANTZ, MARSTON, MCINTOSH, MERIDIAN, MICHELL, MICROMEGA, MONARCHY, MYRYAD, PRECIOUS METALS, PRIMARE, PROJECT, ORTOFON, QED, QUAD, RESTEK, REVOX, ROKSAN, RUARK, SEQUENCE, SOUNDSTYLE, SONNETEER, SONICLINK, SENNHEISER, SONIC FRONTIERS, SME, STAX, TDL, TEAC, TOTEM, TRICHORD, TANNUY, TARGET, XANTEK.

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**VALVES**

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**TRANSFORMERS, CHOKES & BLOCK CAPACITORS**

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**OIL FILLED CHOKES BY PARMEKO/ GARDENERS**

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**CROFT VALVE CATALOGUE**

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The BorderPatrol 300 SE is a state of the art single-ended power amplifier that uses a single output valve for each channel, zero negative feedback, inter-stage driver transformers, and a heavy-duty external power supply that contains no less than three independent power rectifier choke input filters. Clear and fluid with effortless dynamics and powerful, tight bass this is a milestone product that combines the traditional qualities of single-ended operation with real low frequency performance.

The BorderPatrol 300 SE. £3995.00 and £4495.00 with Western Electric, 300B valves

For more information please contact: BorderPatrol tel/fax 0181 255 0572/0973 436135

MANTRA AUDIO (HEW) 22 Garth Avenue, Northfield, Selby, North Yorks YO8 5RP

NEW EX-DEM & PART EXCHANGE EQUIPMENT FOR SALE

0181 255 0572/0973 436135

LIST

SALE

Alchemist Forsseti pre + power
£3298
EPOA

Alchemist KraZen Anniversary MKII
£579
EPOA

Anthem CD player (5 star What Hi-Fi)(ex/d) £1699
£1130

Audionique, Mephisto CD transport £1195
£1395

Audio Research D240 MK II £1999
£1995

Audiolux Black Shadow, 845 valve monoblocks £1999
£1150

Audiolux Silvernight 300B monoblocks £750
£740

Chario Academy 1 solid walnut (ex/d) £1299
£800

Chario Academy 2 solid walnut (ex/d) £1699
£1100

Conrad Johnson PV10AL Pre £995
£735

Copland CSA 14 Int. Amp £1195
£1700

Dynaudio Contour 1.3 MKII £1195
£1680

Genesis Gen 400a s/pks (ex/d) £4000
£2490

Genesis Gen 500 s/pks in Built Active Bass £11000
£6490

LIST

SALE

Krell Ka-3000
£2495
EPOA

Lexicon DC1 point 2A3/C3/TES pre (factory upgrade) £1995
£1995

Macintosh 7160 6ch. THX pwr. amp £4000
£1999

Meridian 204 Pre £330
£330

Meridian 205 Monoblocks £395
£395

Meridian 205 CD pre + pwr £495
£495

Nakamichi CRIE Cass £150
£150

Quad 34+FX4+306+rack £600
£300

Quad 77 Int. Carbon £700
£400

Quad 660 pwr £350
£350

Sonice Frontiers SFD II Dec (ex/d) £3000
£3995

Spendor SP 71 s/pks £1995
£650

Tube Tech. Unisys Sigint £2300
£1250

Mantra Kopffer Hi-Fi Choice Jan 1999

The BorderPatrol 300 SE is a state of the art single-ended power amplifier that uses a single output valve for each channel, zero negative feedback, inter-stage driver transformers, and a heavy-duty external power supply that contains no less than three independent power rectifier choke input filters. Clear and fluid with effortless dynamics and powerful, tight bass this is a milestone product that combines the traditional qualities of single-ended operation with real low frequency performance.

The BorderPatrol 300 SE... £3995.00 and £4495.00 with Western Electric, 300B valves

For more information please contact: BorderPatrol tel/fax 0181 255 0572/0973 436135

E-MAIL: dave@progressiveaudio.co.uk
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 Triodes, to become a member of this exclusive club of amplifiers.

Kit One has one 300B per channel running at 420 volts with 75mA current yielding 6-9 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 a capacitor-choke-capacitor configuration with a 35A4 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, leylandch 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-Sterephile) in a review on the Internet - this is just one of many rare 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.

K I T  O N E  O R D E R  C O D E :  A N - K I T - 0 0 1

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

Audio Note Loudspeaker Drivers & Kits

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

Audio Note Circuits, Voltedata & 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, REGIONS/NIASS, NERG, 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.
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- 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/EC83/388 valve stage, componentry and chassis is as Kit One.

Kit Two costs $599 incl. VAT, includes valves, but not postage/packaging.

K I T  T W O  O R D E R  C O D E :  A N - K I T - 0 0 2

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 5677 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.

K I T  T H R E E  O R D E R  C O D E :  A N - K I T - 0 0 3

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 succommed to the lure of the valve amplifier which is sweeping the world. The circuit consists of two 6UG6GT tetrodes running in Push-Pull class A, yielding about 10 watts, driven by a 6SN7GT and a 12AX7/EC83 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.

K I T  F O U R  O R D E R  C O D E :  A N - K I T - 0 0 4

Audio Note Driver, Instage & 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 dufoil 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 hi-fi 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!
Components & Valves

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, V72/51010V, V822/801A, WE308, 5C430GA, Mullard GZ34/CV1377, Tungsol 5U4G (best sounding 5U4G we have ever heard!), Chatham 5R4WGY and many others.

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 capacitors in stock, we use literally 1000's in production, as we were the first company to realize the tremendous benefits that Block Gate capacitors offer, and we are 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 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 Block 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 the leaflet. All AUDIO NOTE level 2 Signature products use Black Gate Electron Transfer in critical signal / power supply functions.

Audio Note Ceratine Powdered Ceramic Electrolytic Capacitors

We have at last found a reliable source for these line power supply filter capacitors, a must in any single-ended project. The Ceratines really cover many of the Black Gates values and where the prices of the 506's are prohibitive the Ceratine is a fine sounding alternative. We have increased the range of Ceratines we stock quite recently, and strongly recommend all the Ceratines as a far superior replacement or substitute for ordinary electrolytics, and at the prices offered that should be within most budgets. All power supply Ceratines are supplied with a capacitor clamp and are upright mounting.

Audio Note Potentiometers

The best available from a sound quality / price viewpoint, made by Noble in Japan, rising 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 new version on the input in the NERO, KAASS, KEGON and GAKU-ON, these are very high quality and very expensive. Audio Note also carry large quantities of STANDARD TYPE SWITCHES, STANDARD ELECTROLYTIC CAPACITORS (good quality), INDUSTRIAL SPRINGS, RCA, BNC, BANANA PLUGS, ICA SOCKETS, SPEAKER & GROUND TERMINALS & LOUDSPEAKER SPACES.

Audio Note Moving Coil, CD Line & Input Matching Transformers

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

Audio Note Pre-Amplifier Kit

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

Both phone and line stages are built on "backless" pcbs allowing easy construction but with the sonic benefits of hard-wiring. The best available from a sound quality / price viewpoint, made by Noble in Japan, is using high quality conductive plastic film. However a better alternative is the 0-ON audio note potentiometers, capacitor clamp and are upright mounting.

The standard-quality version of the pre-amp kit includes blockresistor polyester film capacitors, Reischlag 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 Moving Coil, CD Line & Input Matching Transformers

Block Gate Electron Transfer in critical signal / power supply functions.

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

All other enquiries relating to Audio Note products should be addressed to their head office: Audio Note (UK) Ltd, Unit C, Peacock Industrial Estate, Lyon Close 125-127 Davigdor Road, Hove, East Sussex BN3 1SG

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### Valve Specifications

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<th>Valve</th>
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### Valve Chokes

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### Plug Types

- Quad 2 pin mains
- Quad 6 pin output
- Bulgin Octal plug
- Bulgin Octal 6K7
- Bulgin Free octal 6K7
- Bulgin Free 3 pin mains
- Bulgin FXD 3 pin plug
- Bulgin Free 2 pin Spkr plug used for leak spkr output
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**Trade and Export enquiries welcome**
Everybody in the tube business knows that the justly famous Brand names of yesteryear like BRIMAR, GEC, MULLARD, RCA & TELEFUNKEN 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.

A selection of CVC PREMIUM Audio Tubes

<table>
<thead>
<tr>
<th>PRE-AMP TUBES</th>
<th>POWER TUBES</th>
<th>POWER TUBES</th>
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<tr>
<td>and a few &quot;Other Brands&quot; (Inc. Scarce types).</td>
<td></td>
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<td>5R4GY FIVRE</td>
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<td>27.00</td>
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<td>6BW6 BRIMAR</td>
<td>5.00</td>
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<td>6B7X GT GE</td>
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<td>6CQ7/FQ7 SYLVANIA</td>
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<td>12E1 STC</td>
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Quad SP1002B amplifier, Excellent, boxed etc. S/H £1695
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<thead>
<tr>
<th>Valve Type</th>
<th>Price</th>
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<tr>
<td>ECC81</td>
<td>JAN Philips nos. £ 7.75</td>
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<tr>
<td>ECC82</td>
<td>JAN Philips nos. £ 4.95</td>
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<tr>
<td>ECC83</td>
<td>Tesla / JJ £ 4.45</td>
</tr>
<tr>
<td>E88CC</td>
<td>Tesla / JJ £ 4.95</td>
</tr>
</tbody>
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money in building up a sound system

particular sound system and lifestyle

spare investment

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<table>
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<tr>
<th>PRODUCT</th>
<th>LIST</th>
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<tr>
<td>ACOUSTIC PRECISION FRI green speakers</td>
<td>EX/DEMO</td>
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<td>ACOUSTIC ENERGY AE2 blk speakers</td>
<td>S/H</td>
<td>£1,000 £500</td>
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<td>AVI 52000MC REFERENCE cd player</td>
<td>EX/DEMO</td>
<td>£1,250 £625</td>
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<td>BOSE LIFESTYLE 8 surround system</td>
<td>EX/DEMO</td>
<td>£1,350 £690</td>
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<td>CABASSE FARELLA 400 beech speakers</td>
<td>EX/DEMO</td>
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<td>CYRUS AV Master+ DTS</td>
<td>S/H</td>
<td>£800 £490</td>
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<tr>
<td>EXPOSURE 15 amplifier</td>
<td>EX/DEMO</td>
<td>£650 £460</td>
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<td>KEF MODEL2 rosetta speakers</td>
<td>EX/DEMO</td>
<td>£2,150 £1,400</td>
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<td>EX/DEMO</td>
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<td>KEF MODEL4 rosetta speakers</td>
<td>EX/DEMO</td>
<td>£4,250 £2,700</td>
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<td>MICROMEGA PREMIUM DVD</td>
<td>EX/DEMO</td>
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<td>MICROMEGA AMP power amp</td>
<td>EX/DEMO</td>
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<td>MICROMEGA TEMPO P pre amp</td>
<td>EX/DEMO</td>
<td>£1,250 £600</td>
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<td>MISSION 750LE light oak speakers</td>
<td>EX/DEMO</td>
<td>£250 £175</td>
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<td>MUSICAL FIDELITY XA200 motor amps</td>
<td>S/H</td>
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<td>POLK RT8</td>
<td>S/H</td>
<td>£400 £250</td>
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<td>PRO AC RESPONSE 25 black speakers</td>
<td>EX/DEMO</td>
<td>£2,000 £1,000</td>
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<td>PRO AC RESPONSE 5 rosewood speakers</td>
<td>EX/DEMO</td>
<td>£9,000 £6,500</td>
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<td>ROGERS GS5 black speakers</td>
<td>EX/DEMO</td>
<td>£380 £190</td>
</tr>
<tr>
<td>ROKSAN L2.5 pre-amp</td>
<td>EX/DEMO</td>
<td>£1,250 £500</td>
</tr>
<tr>
<td>ROKSAN ROK1 black/wood speakers</td>
<td>NEW</td>
<td>£900 £250</td>
</tr>
<tr>
<td>ROKSAN S1.5 silver power amp</td>
<td>EX/DEMO</td>
<td>£1,495 £900</td>
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<tr>
<td>TEAC P700/D700 cd transport/OA converter</td>
<td>S/H</td>
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<td>TOTEM MODELL1 Mahogany speakers</td>
<td>S/H</td>
<td>£1,000 £300</td>
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<td>XTC CD11 LE cd transport</td>
<td>S/H</td>
<td>£1,200 £500</td>
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<tr>
<td>XTC DAC 1</td>
<td>S/H</td>
<td>£1,000 £500</td>
</tr>
</tbody>
</table>

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<table>
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<th>Equipment</th>
<th>Description</th>
<th>New</th>
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<tr>
<td>Arcam Alpha 7</td>
<td>Integrated Amplifier</td>
<td>£260 £195</td>
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<tr>
<td>Arcam Alpha 7</td>
<td>CD Player</td>
<td>£330 £250</td>
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<tr>
<td>Audiolab 8000Q</td>
<td>Pre Amplifier</td>
<td>£1200 £955</td>
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<tr>
<td>B&amp;W603</td>
<td>Loudspeakers</td>
<td>£500 £285</td>
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<tr>
<td>Cyrus Pre</td>
<td>Pre Amplifier</td>
<td>£648 £350</td>
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<td>Epos ES36(Cherry)</td>
<td>Loudspeakers</td>
<td>£2550 £1995</td>
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<tr>
<td>Krell KSA100MK2</td>
<td>Power Amplifier</td>
<td>£3847 £1200</td>
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<tr>
<td>Linn Tukan</td>
<td>Loudspeakers</td>
<td>£600 £450</td>
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<tr>
<td>Micromega Stage 1</td>
<td>Integrated CD Player</td>
<td>£550 £250</td>
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<td>Micromega Drive3</td>
<td>CD Transport</td>
<td>£1000 £450</td>
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<tr>
<td>Marantz PM68MKI</td>
<td>Integrated Amplifier</td>
<td>£490 £1995</td>
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<td>£300 £250</td>
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**Speaker Kits From IPL Acoustics**

IPL Acoustics are pleased to announce their latest range of speaker kits which include no less than seven transmission lines, three conventional speakers, two AV centre speakers, and an active subwoofer kit.

IPL kits are designed to the very highest specification using sophisticated Audiosuite testing system to ensure smooth response, correct phase, and low distortion. Only the best drivers and crossover components are utilised.

Our two new flagship transmission line kits include the:

**STML RIBBON** which incorporates a superior custom built aluminium coated 6.5" bass mid unit and the unique new IPL Ribbon tweeter.

**STL GOLD** which incorporates the Audax 10" HDA bass unit, the 5" HDA mid unit, and the highly acclaimed Audax pixel GOLD dome tweeter in a transmission line enclosure. The sound quality of all IPL speakers compare well with commercial speakers costing 3-4 times the cost of the kit and are tunable to suit your room and system.

If you would like further details of our range, which includes drivers, Quality components, and Silver PTFE cables, please send a 40p S.A.E. to IPL Acoustics, Chelsea Villa Torrs Park, Ilfracombe, Devon, EX34 8AY. Tel: 01271 867 439

Website: [IPL Acoustics](http://www.ipl-acoustics.com)
Measured Performance

ALR JORDAN S

The ALR Jordan S has some bass lift around 160Hz. It improves the impression of bass and emphasises 'speed', especially on percussion instruments like hand drums. The port was well damped and reached down to 40Hz - low for such a small cabinet. This will generate an impression of deep bass, according to how the port combines with forward output in a room.

A smooth hump in midrange output, centred around 1250Hz, will project vocals forward and enhance intelligibility. The tweeter peaks up smoothly too, around 8kHz, and this may make it sound a little bright and obvious.

Impedance measured exactly 8Ω and our impedance analysis shows a well controlled, predominantly resistive characteristic that will be an easy amplifier load. Sensitivity measured 85dB, a low value but about right for such a small loudspeaker. The ALR Jordan will need 40-60 watts, according to room size.

The ALR Jordan S will be characterful but it has been neatly engineered in every area and should give good results. NK

CASTLE INVERSION 50

The on-axis frequency response of Castle's Inversion 50 varied according to listening position height. On, or just above the horizontal forward axis, which represents a common seating/listening height, a shallow but broad midrange suckout of -3dB above 2.5kHz will soften the sound a little. Otherwise, their response was flat and even across the audio band.

Bass extension was good, reaching down to 60Hz. Below this, the down-firing port takes over, giving a broad spread of output down to 30Hz. Big Castle loudspeakers like the Howard have delivered strong, firm bass in the past, using this arrangement.

A smooth impedance curve shows the Inversion offers a resistive load, measurement giving them an overall impedance value of 9.5Ω. This is high, but sensitivity was good all the same, measuring 89dB from one nominal watt of input.

The Inversion 50s measured well in all areas. They will sound smooth, a little warm and have good bass. They are an easy amplifier load too. NK

ELAC CL82 MkII

The CL82 MkII has one of the flattest frequency response plots I have ever seen. Unfortunately, in my experience super-flat loudspeakers usually sound bass light and treble sharp in the average room. Elac have obviously felt a need to compensate by lifting bass because the CL82 MkII has a bass peak centred around 160Hz. Below this low frequencies roll off smoothly, suggesting an overdamped bass characteristic to suit wall placement. The tweeter is so flat it will certainly sound smooth and well integrated.

Sensitivity was high at 88dB, largely because the bass/midrange unit has a low impedance of 4Ω, so it draws a lot of power from the amplifier. The treble unit measures 8Ω so it is considerably more efficient, resulting in a peculiarly unbalanced impedance curve. Measuring 5Ω overall, the impedance characteristic of this loudspeaker varies a lot, which shows the Elac will draw current and is not the 'easiest' load. It is best matched to beefy amplifiers.

The CL82 MkII looks a bit different from the norm, but measures well. It's an interesting design. NK
## CLASSICSOUNDS, LEICESTER

### VINTAGE HI-FI & VALVE SPECIALIST

Now appointed agents for Saged for the East Midlands

FOR SALE: PRE/POWER AMPLIFIERS

<table>
<thead>
<tr>
<th>Model</th>
<th>Description</th>
<th>Ex. Demo/Pre-owned</th>
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### TURNTABLES

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### QUAD ESL57 PANELS/SERVICING ETC

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### PURE SILVER INTERCONNECT CABLE


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<td>Mint/Ex. Demo</td>
<td>Mint/hand</td>
<td>£595</td>
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### TRANSFORMER TUNER

A* 3.1.109 transformer, mint condition. £1,800

### TRANSLUCENT

An integrated amplifier. £1,200

### WANTED VINTAGE & MODERN "HI-FI" QPL

Tel/Fax 0116 2835821 or 0802 213740 (Mobile) Callers by appt only

Opening times: Monday 10.00-11.00am, Monday-Friday 10.00am-2.00pm Saturday,

The Jukebox House, 61 Aylestone Drive, Aylestone, Leicester, LE2 8QE
There was no measurable distortion from this player at ordinary music levels. It has a highly linear digital-to-analogue convertor, which bodes well for sound quality, since digital distortion adds roughness into the sound.

At lower levels, below -60dB, distortion rose as it must do with the 16-bit digital description used in tests (24bit test discs are not available. The figures were still amongst those of the best players available. The Cyrus should sound smooth and inoffensive as a result.

Frequency response measured ruler flat out to 15kHz, above which it rolled off gently. Again this sort of characteristic helps toward an easy and cohesive sound.

With output normal at 2V and channel separation wide at 116dB the dAD 3 Q24 measures well. It will sound clean and smooth. NK

### TEST RESULTS

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<td>-30dB</td>
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<td>-60dB</td>
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<td>-90</td>
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<tr>
<td>1kHz</td>
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<td>20kHz</td>
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<tr>
<td>Noise</td>
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<tr>
<td>with emphasis</td>
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<td>Dynamic range</td>
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<tr>
<td>Output</td>
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**STAR DIGITAL CONVERTOR**

The new generation of 24-bit/96kHz convertor chips have excellent linearity, producing little distortion through their operating range. Our distortion analysis shows a complete absence of harmonics at -30dB.

A low value of 0.34% distortion at -60dB was returned by this convertor, showing it gets the best from CD. This results in a dynamic range of 110dB using the EIAJ test, which is as good as it can get. Noise was very low and output normal at 2.2V.

Frequency response has been rolled off gently above 15kHz, as our analysis shows. This ensures a smooth cohesive sound, but the upper limit is a bit lower than usual at 18.6kHz. In my view this is no bad thing however. The figures might look marginally worse but the sound usually benefits through softening of the treble.

The Star DAC measured very well in all areas and will give a high standard of sound quality. NK

<table>
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<tr>
<th>Frequency response</th>
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<td>with emphasis</td>
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<tr>
<td>Output</td>
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**Quad ELS 57 + Black + MAF Stands**

**AVI S2000 MP**

**Chord Chameleon II Balanced 1/2 metre**

**Chord SPM 2000 B 6 Channel Amp**

**Copland CDA288**

**Cyrus DAD8Q**

**Cyrus PRE**

**Cyrus XPA x2**

**Dynaudio Contour 1.3 Beech + Master Stands**

**Goertz M1 Centre Stage 2x6m**

**Henley Designs HMC50 NEW (phono stage)**

**Kel 104/2 (Rosewood)**

**Linn LP12 Cirkus Ittok LV111**

**Linn LP12 Ittok Cirkus Goldring 1042**

**Linn LP12 Valhalla (affromosia)**

**Meridian 200 Transport**

**Meridian 201 Preamp**

**Meridian 203 Dac**

**Meridian 263 Dac**

**Meridian 501 plus Phono**

**Meridian 518 Digital Preamp**

**Micromega Duo B/IS Dac**

**Micromega Minium Tuner**

**Mission 750LE (Rosewood) + Mission Stands**

**Musical Fidelity A1000 (class A integrated)**

**Naim 01**

**Naim 250 (old style)**

**Naim 250 (new style)**

**Naim 72**

**Naim 104/2**

**Naim 104/3**

**Naim 720 (Centre Speaker)**

**Naim 750 (old style)**

**Naim 90.3**

**Naim 901**

**Naim 901 Sub**

**Naim 902**

**Naim 903**

**Naim CD2**

**Naim CDS II (2mths old)**

**Naim Nait II (new style)**

**Nuance Plenitude Pre Amp**

**Quad ELS 57 Back + MAF Stands**

**Rel Q 50 Sub**

**Roksan Xeresx Artemiz (Rosewood)**

**Rogers LS35A (6 mths old) Black**

**Rotel RB 971 (power)**

**Rotel RC 972 (pre)**

**Sony CDP707-ESD**

**Sony MDS J520 (mini disc)**

**Stax Lambda Nova Signature + SRDX Pro (new)3800**

**XLO 2.1 Signature Balanced 1/2metre**

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**RRP NOW £**

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<td>480</td>
<td>295</td>
</tr>
<tr>
<td>Naim CD2</td>
<td>2000</td>
<td>1195</td>
</tr>
<tr>
<td>Naim CDS II (2mths old)</td>
<td>5700</td>
<td>4500</td>
</tr>
<tr>
<td>Naim Nait II (new style)</td>
<td>500</td>
<td>250</td>
</tr>
<tr>
<td>Nuance Plenitude Pre Amp</td>
<td>800</td>
<td>295</td>
</tr>
<tr>
<td>Quad ELS 57 Baick + MAF Stands</td>
<td>n/a</td>
<td>595</td>
</tr>
<tr>
<td>Rel Q 50 Sub</td>
<td>395</td>
<td>250</td>
</tr>
<tr>
<td>Roksan Xeresx Artemiz (rosewood)</td>
<td>n/a</td>
<td>650</td>
</tr>
<tr>
<td>Rogers LS35A (6 mths old) Black</td>
<td>800</td>
<td>395</td>
</tr>
<tr>
<td>Rotel RB 971 (power)</td>
<td>225</td>
<td>95</td>
</tr>
<tr>
<td>Rotel RC 972 (pre)</td>
<td>225</td>
<td>95</td>
</tr>
<tr>
<td>Sony CDP707-ESD</td>
<td>1500</td>
<td>295</td>
</tr>
<tr>
<td>Sony MDS J520 (mini disc)</td>
<td>300</td>
<td>95</td>
</tr>
<tr>
<td>Stax Lambda Nova Signature + SRDX Pro (new) 3800</td>
<td>495</td>
<td></td>
</tr>
</tbody>
</table>

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Defilex panel proved to be the best for larger cabinets (UK PATENT N' GBPT 2277008). Website: www.spectradynamics.co.uk

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- The speaker (if fitted)

**DEFiLEX ACOUSTIC PANELS**

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**cd players**

**MONRIO ASTY COMPACT DISC**

The Monrio Asty was not keen to reproduce the usual pulse test signal, which is convoluted to generate a high resolution frequency response plot. Players with unusual digital processing schemes often behave like this. An unusually low distortion value of 20% at -90dB confirms that this player has a few tricks up its sleeve. Analysis with steady tones shows the Monrio's frequency response is normal enough for CD, running flat to 15kHz, above which there is a small roll-off down to -1dB at 20kHz.

Linearity was extremely good at all signal levels, if not quite as good as Denon's Delta-Sigma scheme. All the same it is ahead of conventional CD players, which at 90dB can do no better than 30% distortion. Differences are smaller at -60dB, where I measured 0.38% - a low distortion value but not unmatched. All the same I would expect this player to sound more analogue-like than most.

With normal output of 2V and good channel separation, low noise and minimal spurious output the Asty measures very well in every area. Measurement suggests sound quality will be good. NK

### TEST RESULTS

<table>
<thead>
<tr>
<th>Parameter</th>
<th>left</th>
<th>right</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frequency response</td>
<td>4Hz</td>
<td>20kHz</td>
</tr>
<tr>
<td>Distortion</td>
<td>-6dB</td>
<td>0.009</td>
</tr>
<tr>
<td></td>
<td>-30dB</td>
<td>0.008</td>
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<tr>
<td></td>
<td>-60dB</td>
<td>0.36</td>
</tr>
<tr>
<td></td>
<td>-90dB</td>
<td>20</td>
</tr>
<tr>
<td>Separation</td>
<td>1kHz</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>20kHz</td>
<td>76</td>
</tr>
<tr>
<td>Noise</td>
<td>-110dB</td>
<td></td>
</tr>
<tr>
<td>with emphasis</td>
<td>-110dB</td>
<td></td>
</tr>
<tr>
<td>Dynamic range</td>
<td>110dB</td>
<td></td>
</tr>
<tr>
<td>Output</td>
<td>2.0V</td>
<td></td>
</tr>
</tbody>
</table>

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**cassette decks**

**NAKAMICHI DR-8 CASSETTE DECK**

In most areas of measured performance the DR-8 is a classic Nakamichi. Replay frequency response has a treble lift of +2.5dB at 20kHz. This compensates for tape losses and improves Dolby tracking, overcoming the dullness pre-recorded tapes often suffer. The transport was stable too, with minimal flutter - another Nakamichi strength.

Blank tapes tuned in very well, ferrics, chromes and metals all reaching up to 20kHz. This machine even had the peculiar subsonic bass hump of a Nakamichi which brings extra weight to bass.

The only area of disappointment was in the head's overload levels. It managed 0dB (MOL315) with metal tape, no better than any other machine, so record levels cannot be taken further than 0dB on the record level display before serious distortion (3%) sets in.

The DR-8 measures well enough to give a standard of sound quality above the norm, providing record levels are not pushed up too far. NK

### REPLAY (prerecorded tapes)

- Frequency response (-2dB) 30Hz-18kHz
- Speed accuracy +1 fast
- Hiss (70uS, Dolby out) -59dB

### RECORDING (blank tapes)

**Frequency response (IEC Primary Refs.)**

- ferric (IECII) 5Hz-20kHz
- chrome (IECII) 5Hz-20kHz
- metal (IECIV) 5Hz-20kHz
- Separation (1kHz) 57dB
- Distortion (315Hz) 1.2%
- Hiss (70uS, Dolby out) -56dB
- Speed variations (DIN total) 0.08%
- MOL/SAT (IEC Refs) 315/10k
- IEC I (ferric) 4dB/-9dB
- IECII (chrome) 1dB/-6dB
- IECIV (metal) 0dB/0dB
UPGRADE YOUR TURNTABLE

"The single most important upgrade you can ever make to any record deck concerns the motor drive....nothing can compare you for the shock of going DC, in a word Gobsmacking"

COMMON GROUND MAGAZINE

Whether you own a Linn Lingo or a Rega, the results of upgrad-ing to the Origin Live dc motor and power supply are simply astounding. This high grade motor kit is designed as a drop in replacement for almost all turntable motors. Decks benefiting so far from this ultimate of upgrades include Linn, Roksan, Michell, Systemdeck, Rock etc. With a 12 Volt power supply it is safe and easy to fit. Guidance instructions are provided. At £250 with money back guarantee if not impressed this is a bargain 0111 of all proportion to it's value in terms of performance.

TURBOCHARGING YOUR REGA ARM

"Nothing less than total dynamite!"

HI-FI WORLD, FEB 1999

If you are the proud owner of any Rega arm, why not utterly transform it into the league of super arms with the Origin live structural modification:- £75 inc post & packing. This modification will enable your Rega to perform at a level exceeding that of arms costing over £120k. Internal rewiring with high grade litz cable is also offered at an additional £70.

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

WHAT HI-FI Sept 98 gave this modification a 5 star rating.

For further information contact:-
Origin Live, 87 Chessel Crescent, Bitterne, Southampton, SO19 4BT
Tel: 01703 578877 / 442183 Fax: 01703 398905
Email: origin.live@virgin.net
web site: http://www.originlive.com

ORIGIN LIVE TURNTABLE KITS

Standard & Ultra

Now you can save money and build your own high performance deck. The standard kit version is offered at £145, and the ultra version at £279. Both decks come with a full set of drawings and guidance instructions. The kit allows for your cre-ativity or there are optional parts that will enable you to assemble a tried and tested design within 1-4 hours. This is probably the easiest kit you will ever make.

"This Vinyl font end had my jaw heading towards the floor with the solidity and transparency of the music it was making"....

"the standard came up with crystal clear images set in a broad sound stage".... "With all these goodies in place, the standard would give turntables at the £1200-£1400 mark a hard time."

HI-FI WORLD SUPPLEMENT NOV 97

"is exceptionally easy to build and professional in both sound quality and appearance"

HI FI NEWS SUPPLEMENT NOV 97

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Arcam SDAC 300 Digital Optical 299.00
Arcam DSAC 200 Digital Coaxial 259.00
Arcam DSAC 100 Digital Optical 189.00

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Denon AVR-1102 249.95

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Pioneer PL-22 179.95

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Marantz DC-6000 1495.00
Marantz DC-5000 1295.00
Marantz DC-4000 1095.00

**LAT AC2 POWER CABLES AND DISTRIBUTION BOXES ARE AVAILABLE FROM:**

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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 - Edgeware - 0181 952 5535
Orpheus Audio - Lancs - 01257 437175
Sounds Of Music - Tunbridge Wells - 01892 547003
Sounds Of Music - London - SE1 - 0181 357 8882
The Listening Rooms - London SW7 - 0171 244 7750
Unilet Sound & Vision - New Malden - 0181 942 9567
Kronos Hi Fi N Ireland - 01868 753 606

**Gershom 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 5/5R's, can't match the low bass impact of the Avant Garde, only the Thiel 3.6 can handle this track with aplomb and even they don't sound quite as fast. Unquestionably, the Avant Garde are a tremendously musical loudspeakers".

**Saperi**, Spectra, Enigma 500-X, GAP-520X

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**HIFI WORLD**

World Radio History

JANUARY 2000

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KLIP1 VALVE line pre-amplifier upgrade components. Mullard valves etc. £175. Tel: 01293 824 667 (Jan/I)

ACCUPHASE E203 integrated amplifier. 70w, 80mms. Will trash small (new) £1000 amp. Lovely warm, meaty sound. Mint condition, with manual. Gold colour. Reluctant sale. £470 ono. Tel: 01302 782 272 (Doncaster) (Jan/I)

RFD LS1 preamp £275. Proac Studio 100's, mahogany £325. HNE Granite Cableway stands £200. Thorens TD160 BII, Mayware IV, AT0C5 £130. All mint and boxed. Tel: 01780 764 149 (Jan/I)

TO TWO LUMLEY 1030A stereo valve amps £600 each, £1100 the pair. Pink Triangle DeCapo and Cardinal £1000. Will not split. Tel: 0181 658 2490 after 6pm (Jan/I)

TOWNSHEND GLASTONBURY II loudspeakers, black £600 ovno. Mission PCM II CD £60. Mission 70s II £30. WANTED: Quad 44, 405 II, preferably phono. NAD 1300 pre. Sennheiser headphones HD545 or Grado SR80. Tel: 01782 799 087 (Jan/I)

NAIM 92/90 Pre/power amps with M/C phono boards £500. Teac VRDS T1 transport. D-1 DAC £500. Ruark Sceptre speakers, natural cherry finish £350. Spendor 20/20 monitor speakers, black finish £150. All boxed as new. Tel: 0161 747 5189 (Jan/I)

KEF MONITOR Series RDM Two loudspeakers in excellent condition. Cherry lacquer finish. Bi-wireable, magnetically shielded, 175 watts plus Talk Talk cable £400. Atacama stands 24 £50. Tel: 01360 312 132 (Glasgow) (Jan/I)

HIFI WORLD JANUARY 2000 PAGE 127


RAURK PALADINS light oak veneer, excellent, very efficient floorstanders. Cost £1050 now £550 ono. Tel: 01962 841 268 evenings. Email: zoecatrin@msn.com

VPI 17 Record cleaning machine, boxed £495. Yamamura Churchill Millennium 5000 speaker cable, 2.5m £295. TDS Harmonic Enhancer £150. Goertz copper interconnect, 0.5m £30. Goertz Silver interconnect, 1m £50. Tel: 01644 347 729 (Jan/I)


LUMLEY ST70 Power amp. six years old. Pentode/Triode switched, £650 ono. Tel: 01724 336 113 (Jan/I)

HI-FI WORLD classifieds

Special Internet offer see page 138 for details
SPENDOR SP/7 speakers, £1200. Hi-Fi World 300B amp £750 (with valves). £1200. Hi-Fi World 300B ALLECTO MONOBLOCS 01844 347 729 (Bucks) amp, boxed £800. Tel: £495. Audio Synthesis speakers £200. Tel: Mike 0118 969 3377 (Jan(I).


FOR SALE: Kef 107 loudspeakers £900. WANTED: Quad 606 Mk2. WANTED: Denon D99 or D250 Midi System and Teac 500 Midi Series Gold. Will collect with cash. Tel: 0121 788 1020 or 0797 170 1293 (Feb(I).

Dynaco Stereo 70 valve amplifier, superbly restored using Audio Note components, new valve, £495 ono. Tel: 01296 623 573 (Jan(I).

MUSICAL FIDELITY £100 amplifier £325. Rega Radio £110. Thorens TD160 £45. Goldring Elan, unused £15. Tel: Malcolm Lee (day) 01384 834 341 (Jan(I).

NAIM NAP 32 £195. Naim NAP 90 (old style) £195. £375 the pair. Tel: 0966 329 067 (Jan(I).

MERIDIAN 200/263 Transport DAC £425 ono. Meridian 563 DAC £300 ono. May p/ex. WANTED: Linn Ittock, Naim Hi-Cap, Naim 72 Pre. Tel: 0191 422 235 230 after 5.30pm (Grimsby)

TEAC VRDS 10 SE CD player, excellent condition, boxed (£550 new) £375. Tel: 01582 758 049 (Luton) (Jan(I).

NAIM NAP 250 power amplifier. Beautiful unmarked casework, must sell £500. Naim 32-5 preamp, MC and CD boards. Excellent condition £100. Tel: 0181 783 1250 or 0181 783 1250 (Jan(I).


WANTED: LINNLK280 poweramp with or without power supply. Tel: 01484 426 902 (Cherwell) (Jan(I).

CYRUS DA7 CD £250; PSX-R £225. FM7 tuner £250, or lot for £650. Revox B160 RDS tuner £245. Tice Audio power block £200. Tel: 01384 834 341 (Jan(I).


LINN SONDEK, black ash, Troika, half life serviced, perfect £675. Spendor 2030 floorstanders, World Favourites, little used, excellent £275. Naim NAC62K, old style, excellent £170. All boxed. Tel: 01920 870 449 (Jan(I).

CROFT SERIES 3 OTL monoblocks, 65wpc (£3500) £1200. Snell Type J2s, Pirate stands, 92dB, suit valve amps (£1200) £450. Stax Lambda Nova classic system (£750) £450. Tel: Roy 01902 892 613 (Jan(I).

MAGNAPLANAR M41.6 ORSE speakers, USA rave reviews (£1950) £1050. Denon Beat B100 + DP02MC phono stage, new, boxed, will split (£1000) £450/£200. 200 unplayed LPs - offers. Tel: Roy 01902 892 613 (Jan(I).

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NAIM CD2, boxed, with all cables, instruction manual and remote control, pristine condition £1250 ono. Tel: 01604 403 588 (Jan/I)

RAKSON XERXES (black) with Rega RB300 arm, two Xerxes top plates, one Rega, one Linn, £325. 83AP phono stage, MM/MC with volume control, mint, boxed £225. Tel: 01642 363 986 (Jan/I)

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SPENDOR PREAMP, boxed £50. Tel: Roger 07909 775 7718 or 07971 956 202 (Bristol) (Jan/I)

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MISSON 704s, excellent condition. Sale forced due to limited space at Univ. Cost £450. Only £225, bargain price for very large sound and easy for smaller amps. Tel: 01425 403 481 (Jan/I)

BILL BEARD BB100 Mk2 slight fault, little used £350. Quad II, resprayed red and blue with Oakley Image Six wood veneer, waxed finish. £850. Hicap £450. All new items in good condition. Tel: 01203 678 094 (Kent) (Jan/I)


MISSION 704s, excellent condition. Sale forced due to limited space at Univ. Cost £450. Only £225, bargain price for very large sound and easy for smaller amps. Tel: 01425 403 481 (Jan/I)

ADUO NOTE DAC3, mint £975. Teac 700 transport, mint £495. Audio Note Miraa 'Special' phono stage, mint £595. Impulse H2's, superb £1125. All ono. Tel: 01785 677 639 (Jan/I)

ALCION B 9000P Preamp £475. M20 active speakers (leak) £435. 5m vdH 'Source' £90. Superb, will demo. Sony ST-S260 RDS tuner £55. Target 6-tier stand £115. Tel: 01425 655 940 (Hampshire) (Jan/I)

KLS3 LOUDSPEAKERS, professionally built with light oak veneer,waxed finished. Beautiful sound, too big for my room. Funds needed for KLS105 £550. Tel: 0117 956 7718 or 07971 956 202 (Bristol) (Jan/I)

RKA KREV7030 Receiver, six inputs, Dolby surround sound, Pro Logic £100. Aiwa XC777 CD player, optical output £60. Aiwa ADR707 cassette deck £40. Ariston Pro 1200 turntable £50. Tel: 07974 967 550 (Wirral) (Jan/I)


ADUO NOTE ANE/B speakers on MAF stands £750. Meridian 500 CD/DAC, upgraded to 24bit spec £1250. Tel: 0131 220 0780 (Jan/I)


AUDION SILVERIGHT (SE) stereo £590, unused spade valve set Mullard, £2000 (Audion) £110. Spendor SPL with Target sand filled stand £350, both vgc. Buyer collects. Tel: 01865 454 964 (Oxford) (Jan/I)

SPENDOR PRELUDES Speakers £135. Naim 42 preamp £125. Marantz CD player, remote control £75. Project stereo amplifier £130. Denon stereo tuner £80. Sony TC777 reel tape deck £100. Armstrong 400 watt power amplifier £100 vgc. Tel: 0161 680 1341 (Croydon) (Jan/I)

YAMAHA B2, Teac 35-2 tape deck, Exposure X/VIII/X, Pioneer SX950. Leak TL10 +pre/PM, Cambridge C/50, Mullard 4xEL37 new, TD124/II, SME3012/II, Ortofon SL-20E, Decca FFSS. 505/60s: 3000 classical, +500 jazz Lps, mint. POA. Tel: 0171 625 8966 (Jan/I)

PIONEER A300R No Evans modified £300. Rotel RCD971 CD player £249. Sony CD920E CD player £169. Moth 30 preamp £150. DNM 610/630 pre/wpr amplifier £850. SME 309 tonearm, £450. Acoustic Precision FR2 speakers £595. All below 3 months. Tel: 01582 724 414 (Jan/I)
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Ortofon cartridges - full range available **£POA**

Selecto SVP 350, NAWAW WINNING ORT PROJbECTOR **£3,500.00**

Sharp XV-C20E LCD projector **£1,350.00**

SME 202 precision turntable **£POA**

SME 202A as above with series V arm **£POA**

SME series II model 3009 pick-up arm **£POA**

SME series 300 model 309 pick-up arm **£POA**

SME series IV pick-up arm **£POA**

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**WANTED TANNY SPEAKERS - LANCASHIRE, YORK, G.R.F. AND AUTOGRAPH**

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**Shadwell Hi-Fi Studios**

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**Kevin Galloway Audio**

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** يؤتى ورثة الغرف**
WANTED: QUAD 77 poweramp, must be in mint condition. Tel: 0171 282 4656 (Jan(I))

AIWA TWIN Cassette WX828HX Pro, auto reverse, Dolby B/C, mint, genuine less than ten hours use, original owner, boxed, manual £95 ono. Sony tuner, RDS ST 311, mint condition, less than 20 hours use, original owner, boxed with manual £85 ono. Leak Stereo 20 amplifier, matching bronze Varislope preamp, refurbished regardless of cost, perfect £350 ono. Carriage TG20.00.


CELESTION SL700 Loudspeakers with stands £450. Krell KSL preamp with phono stage £995. Tel: 01832 280 236 (Jan(I))

JORDAN WATTS Metal cone speaker drive units recently reconditioned by Bandor £95 each. Pair, XLED 7500S cartridge, as new £65. Musical Fidelity A100 Class A amplifier, mint £170. Tel: 01277 219 639 (Essex) (Jan(I))

MICHELL GYRODECK with QC power supply, OL modified RB250, MC250FL, £625. Audio Note CD2 valve CD player £575. Both 18 months old. Assemblage L1 preamp, ST-40 poweramp, new £4000. Offers to: J. M. Romero, Ctra. Castellar, 35, 10a, 08226, Terrassa, (Barcelona) Spain (Jan(I))

STUDER A80 Vu-Bridge stereo £600. Studer B67 30ips stereo £750. PR99 mono £100. EMT 950 £600. EMT 948 £400. Revox G36 mint £500. Tannoy PA speakers £45. Technics SP10 £150. Technics SLP1200 CD £300. Tel: 0113 243 5649 or 0831 311 009 (April)

QUAD 909 Power amplifier, £125. Creek CD60 CD player. Double Crown TDA1541 multi-bit DAC, dynamic driving sound compared to bit-stream. (new price £600) Tel: evenings 01930 214 134 (Jan(I))

MONITOR AUDIO Studio 20 SE with plinths, rosewood, boxed, mint condition. £875 ono. Tel: 0121 326 8829 (Jan(I))

QUAD 909 Power amplifier, 140 watts per channel, brand new, 6 weeks old (£900 new) £575. Tel: 01536 763 737 (Jan(I))

NEW: Quad 'ABSOLUTE 1' preamp, mint, walnut facia £1575 (£2570). Meridian 200 MkII transport, mint (recently serviced by Meridian) £275. Trichord Clock 3 + power supply (includes fitting instructions) £100. Tel: 01790 754 694 (Jan(I))

LINN WAKONDA, 14 months old £700 ono. Creek 525E poweramp, almost new £400 ono. Quad 306 £110 ono. Tel: Steve 0374 809 410 daytime or 01707 390 736 after 8pm (Jan(I))

NAIM HI-CAP, new style, boxed £460. Dynavector DV20XL cartridge, 2 months old, mint £200. Linn Sara 9s with stands, boxed £350. Tel: Rob 09766 2918 or 0181 337 1725 (Jan(I))

DBF CABLES, Azure interconnect 0.5m £28. Black Velvet interconnect, one metre £20. Fathom speaker cable, 2m bi-wire pair £45. Other cheap cables phone for details. Tel: 01293 786 453 (Jan(I))

Two DynaLab SDA 2.8 speakers, brand new, boxed, unused. Change in circumstances. Worth £1800. Bargain at £1000. Tel: Matt 0979 426 651 (Maida Vale, London) home 0171 283 8114 (Jan(I))

ARCAM BLACK Box 1 DAC £125. Creek CD60 CD player. Dynamic driving sound compared to bit-stream. (new price £600) Tel: evenings 01930 214 134 (Jan(I))

TWO DYNALAB SDA 2.8 speakers, brand new, boxed, unused. Change in circumstances. Worth £1800. Bargain at £1000. Tel: Matt 0979 426 651 (Maida Vale, London) home 0171 283 8114 (Jan(I))

MERIDIAN 518 Digital preamp processor £500. Meridian 563 1bit DAC £350. Sonic Link Vermillion half metre interconnects £80. All mint. Tel: 01292 266 697 evenings (Jan(I))

MERIDIAN 518 Digital preamp processor £500. Meridian 563 1bit DAC £350. Sonic Link Vermillion half metre interconnects £80. All mint. Tel: 01292 266 697 evenings (Jan(I))
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LINN LP12 Valhalla Ittok LVII K1811 cartridge (plus Troika with broken stylus). Black ash, boxed £600. Quad FM4 tuner, grey, boxed £200. Tel: 01566 66225 (Jan)

TUBE TECHNOLOGY Synergy remote controlled integrated valve amplifier £3500 (£6900) Proac Response 3.5 loudspeakers, yew finish £2300 (£4675). Both items in excellent condition, boxed, with instructions. Tel: 01703 601 222 (Southampton) (Jan)

JAMO CONCERT 9's, new and mint, piano black finish £900. Tel: 0181 994 2030 after 6pm (Jan)

ALPHASON SONATA turntable with Atlas power supply £495. The Vovdy turntable, three motor, split phase power supply £695. Ioxos 103 interconnect cost £45 new, accept £20. Tel: 01634 268 660 (Jan)

QUAD FM4 Tuner, phono, mint £250! Audio Alchemy DLC pre-amp + power station 4, £195. Optimum LX5 Pro speakers £65. Target LR4 (+2 shelves) dark blue £100. Tel: 01978 780 580 (Wrexham) (Jan)

AUDIO ALANOUGE Bellini and Donizetti, hardly used £625. Lyra Lydian Beta MC £325. Ear S 82P ofonostage £285. Possible exchange old valve amps. All as new. Tel: Steve Shiel 01646 551 436 (E.Yorks) (Jan)

SENNHEISER HD655 Ovation headphones £60. Extension lead £8. vdh CS 122 loudspeaker cable, 2 metre stereo pair untermina- ted £20. Michell gold plat- ed banana plugs. 2 sets four £5/set, mint. Tel: 01752 773 369 (Jan)

NAIM 102 Pre MM £600, Naim 180 power £250. Both boxed, manuals, Riaul Taliusman, rosewood £375, boxed. Chord cables DIN to phono for above. All mint condition. Tel: 01620 824 346 (Jan)

REL STADIUM 2 subwoofer, black, superb upgrade (boxed) £575 ono. Audio Note DAC4 awesome musical DAC, reluctant bargain (cost £5000) £1875 ono. Tel: John 01865 862 745 (leave message) (Jan)

WANTED: LINN Aktiv crossover with Dirak. Also Linn K260 or LK280 Spark power amplifiers. Reasonable prices. Also Naim 4 speaker cable. For Sale: Technics SL10 'Jacket Sleeve' turntable, offers? Tel: 020 3051 9076 (Jan)

NORDOST RED Dawn bi-wire bi-amp (4 pair) speaker cables (£1000) £495 ono. Nordost Red Dawn 1m interconnects (300) £1145 ono. Tel: 01482 641 217 (Jan)

MERIDIAN D602B Digital active speakers (rosewood) digital and analogue inputs £1300. Tel: 0181 746 0220 evenings (Jan)

NAIM NACD3, mint condition, boxed £500. Tel: 01905 458 473 (Worcester) (Feb)

WANTED DESPERATELY Your price paid. Martins speakers (circa 1970). Tel: 01270 567 717 (Jan)

LUMLEY LV1 preamp (£1150) £390. Trichord Pulsemaster (£350) £170. BBE Sonic Maximiser £90. Tel: 01772 314 151 (Jan)

FOR SALE: One pair of 'Genesis One' loudspeakers. Very last model with mono bass amplifiers. Price £5000. Tel: 33 4 93 360 911 (France) (Jan)

WANTED: NVA A60 power-amp. Old style matte case & NVA cables (soundpipes/LS1) Also wanted Acoustic Energy AE1 rosewood speakers.. FOR SALE: NVA AP50 £300 mint. Tel: 07801 695 785 (Jan)

LINN LP12 Linga Ittok LV2 Sumiko Blue Point £850. Naim NAP 903, Naim 92 with MM/MC boards £675. Tannoy PBM 6.5 II speakers with Apollo stands £250. All items boxed. Tel: Keith 01256 456 750 (Jan)

AVI 2000 Series preamp, FM tuner, MCC CD player £450 each. Elite Townshend 600 Series pre-power amplifier rebuilt by Manticores 85 WPC £350. Hi-Q balanced phono preamp £250. Tel: 01302 370 578 (Jan)
Most cables have a sonic signature or tonal character to match specific components. In well-matched systems these cables are often found to be harsh or dull.

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The design is the attention to many details, based on simple physics and many lists transparently. The greatest differentiation of all interconnects we have compared, that is to say that different recordings and different components just yield their own characters, transparently.

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**WANTED - EARLY HI-FI LOUDSPEAKERS**

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**CLASSIFIED ADS**

**HI-FI WORLD**

**JANUARY 2000**

**PAGE 137**
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.

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