FEBRUARY 2000

FREE WITH THIS ISSUE!

Plus:
- Naim CD3.5 CD player
- Nait 3R amplifier
- Affordable Valve Co EL34 integrated valve amplifier
- Denon/Eltax Multi Channel - Surround System
- Musical Fidelity X-LP2
- Croft Vitale valve pre-amplifier
- Acoustic Research Status 30 speakers

And:
Part 2 of our Millennium feature - The History of Audio

SMALL WONDERS

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Will the turn of the Millennium turn out to be the largest street party ever or, as some folks predict, will it be a big flop and as limp as three week-old lettuce. Personally, I'll be at home with a good book, a fish finger sandwich and a bottle of brown ale. It's not that I'm a New Year Scrooge but I could probably enjoy myself equally as much, if not more, on Jan 6th 2000 as I could on Dec 31st 1999 - and it would be a heck of a lot cheaper! It will also give me time to consider the future.

Our little microcosm that we call hi-fi undoubtedly cease to exist at some stage in the future. Just how near will that will be though? There is a school of thought that the only way forward for hi-fi is to go backward, and that specialist vinyl, valves and loudspeakers will keep the ship afloat. This is debateable. Trying to interest the young in the old is - and always will be - tough work.

Of course, it's virtually written in stone that future generations will listen to music - it's far too strong an artistic and social force for it to just roll over and peg out - but it will be more computer and visual-based than ever before. 'Hi-fi' could therefore become increasingly specialist, its fanatics probably more fanatical,nostalgic and mauldin. The thought of it turning into an underground movement where gangs of audiophiles gather in basements to show each other their valve collection and listen to pink noise quite frankly fills me with dread. We're hopefully in it for the music and always will be.

Future 'universal' players will ensure that video and audio discs will replace both the CD player and video recorder. The unit will then more than likely be placed in close proximity to a TV unit, so why not watch the performance as well? Isn't one of the strongest selling points of hi-fi to create or relive a performance which more often that not involves the eyes? The same goes for MP3 and computer monitors. If the quality eventually turns out to be as good as current hi-fi what's the problem? Like it or not things are changing. For the better? Who knows, but fight it if you dare . . .

Simon Pope

How we test the products

- Hi-Fi World has its own advanced test laboratory and acoustically treated listening room.
- Hi-Fi World has a dedicated in-house team of experienced listeners. We review thoroughly by extensive auditioning, rather than by quick-fire group listening tests.
- Hi-Fi World's engineering team designs a wide range of products in-house. No other hi-fi magazine is so expert and dedicated.

**OUTSTANDING** - Superb sound, something we'd use ourselves.

**GOOD** - Has strong merit. Well worth an audition.

**ADEQUATE** - Mediocre in several areas. May be worth auditioning.

**POOR** - Seriously flawed. Not worth considering.
This month we try out half-a-dozen bookshelf 'speakers priced between £300-£400. Will it be a case of quality over quantity with these mini marvels? The editorial team unplug their lugs for some serious listening.

The name Acoustic Research may ring a few bells. Now re-launched under the Recoton umbrella we try out a pair of the brand new Status 30 models, which could well redefine the term 'budget floorstander' with their £250 price tag.

The Croft Vitale is the more affordable version of the Epoch preamplifier that we recently raved over. Will the Vitale impress us as much as its bigger brother? Richard White reveals all.

The Cyrus 7 is the latest in a long line of integrateds from these hi-fi stalwarts. Will the 7 have the pedigree of its successors? Jon Marks integrates seamlessly with this classy little number.

This is the new phono stage from Musical Fidelity that incorporates a monobloc design. Richard White is our man with the black stuff...
39 . . . AFFORDABLE VALVE COMPANY EL34

The sweet sounds of a ready-to-use integrated valve amplifier for just £600 - you jest surely? Ho-ho, no, says Richard White.

SYSTEM:

27 . . . NAIM CD3.5 CD PLAYER & NAIT 3R INTEGRATED AMPLIFIER

Simon Pope gives ear to these stylish entry-level components from the popular Salisbury-based company. Will they prove to sound as good as they look?

32 . . . SURROUND SOUND SYSTEM

It's not just about pictures you know! Simon Pope takes you through the ins and outs of multi-channel audio. He knocks up a budget system courtesy of Denon and Eltax and highlights what's available on the software front.

47 . . . CABLES

Jon marks gives us the low-down on a trio of sub-£100 interconnects from Sonic Link, Musical Fidelity and Tributaries.

FEATURES

19 . . . SPEAKER STANDS

We try out three stands around £100 to find the perfect match for your beloved 'speakers.

49 . . . MILLENNIUM MUSIC PART 2

It's the second installment of David Price's history of audio. Our resident hi-fi historian strides from the 1970s to the foreseeable future - with a little help from famous names in the industry.
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.**

**STIRLING BROADCAST** Charter Alley, Basingstoke, Hampshire RG26 5PX
Tel: 01256 851001 Fax: 01256 851144
A new model from KEF is available from your local dealer. The Concerto 1 follows the current trend for slim floorstanders in a 2-way design. The drivers consist of a 25mm silk dome tweeter and a 130mm coated paper cone bass/mid unit. In these domestically style conscious days KEF describe the cabinets as having a ‘furniture’ appearance to appeal to the aesthetically minded. They have mirror matched veneers and heavy internal bracing in an attempt to rid the cabinet of coloration. Rearported and bi-wirable with gold-plated terminals, they are priced at £599.99 per pair.

Another new goody from KEF comes in the shape of the new budget Cresta 1. This follows hot on the heels of the award-winning Cresta 2 and is a smaller version incorporating a smaller 4in bass/mid unit coupled with a 1in silk dome tweeter. Finished with a soft edged cabinet and a leather look baffle, the Cresta 1 is priced competitively at £99.99.

**Slimline Tonic**

This stylish customer is the new “super compact” personal MD recorder from Panasonic. The SJ-MR100 features a newly developed optical pickup and can apparently deliver up to 20 hours continuous playback with the supplied rechargeable battery. There is a 40-second anti-shock function, power saving auto-off and an MD Title Station. It’s priced at £249.99 including a slimline remote.

**Wadia Think About This?**

Ultra high-end digital maestros Wadia have a new baby to show off. Under the heading “The best one box CD player on the market?” is the Wadia 860ix. It uses technology from the 270/27ix system and features 24 bit 96kHz processing with upgrade possibilities for new formats. The Clock architecture of the W860 has been replaced by that of the W27ix to reduce noise and jitter in the W860ix. The price of the W860ix is £7450, whilst owners of the W860x can upgrade to the new specs for £250 plus shipping.

Also new on the Wadia list are two analog to digital converters, the 130 and 150. The 130 provides a digital output to Philips Red Book CD standard and the 150 outputs 24/96 kHz data. They are priced at £895 and £995 respectively.

**KEF CONCERTO 1**

KEF Audio UK Ltd.,
Eccleston Rd.,
Tovil,
Maidstone,
Kent ME15 6QP
Tel: 01622 672261

**World Radio History**

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Castle Acoustics Limited,
Park Mill, Shortbank Road, Skipton, North Yorkshire BD23 2TT England.
Tel: (01756) 795333 Fax: (01756) 795335
Email: sales@castleacoustics.co.uk www.castleacoustics.co.uk
Danish Chroma!

From Eltax of Denmark comes a whole new range of speakers to compliment their Liberty range. The Chroma Series, which is due to hit the UK in January celebrates the 40th anniversary of the company. Like the Liberty range the Chroma Series features a pair of floorstanders, a pair of stand mounts, a centre speaker and a pair of bipolar models for use in AV systems.

All models in the series feature aluminium bass/mid units to apparently increase load capacity and the floor-standing models also use a metal dome tweeter. And exactly how much Krona will you need for the Chroma? Although not clarified yet, each pair should be around £100 dearer than its Liberty equivalent.

NAD Control

NAD have a new preamplifier to unveil in the UK. Inside the usual grey fascia lurks what should be a very competent bit of kit. The C160 stereo preamp is a combination of the 114 and 116 and features 6 line inputs as well as a switchable MM/MC input, 2 line outputs, an independent headphone amp and a high quality Blue Velvet Alps volume pot. Of the two outputs one is variable from 0dB-12dB which helps to match when bi-amping. Also featured are 'defeatable' tone controls and full remote control. The C160 will be priced at £429.95.

Double Genesis

The Silver Spiral cable from QED, born out of their 1994 “Genesis report” has now been doubled-up. After the four years spent developing the Silver Spiral it is now available in bi-wire form. The Genesis SSBW uses the dual core format of its brothers in the range. Each of the four conductor groups comprises 9x19/0.2mm silver plated 99.999% OFC conductors which gives a total cross section of the conductor area of 22 square mm. The Silver Spiral SSBW is covered by the usual translucent jacket and is priced at £60 per metre.

The New Surrealists

The new AXS range from Dali Loudspeakers is a series of speakers designed for the home entertainment enthusiast “on a tight budget”. The range consists of the AXS 8000 at £329.95 per pair, the 5000 at £229.95 and the 3000 at £159.95. All models feature an 8in version of Dali’s own bass unit specifically tuned for the range and the silk dome tweeters are a 3/4in unit in the 3000 and 500 and a 1in version in the 8000. The cabinets are finished in wood-grain vinyl and their are front-mounted reflex ports for close placement to rear walls.
506.24 CD Player

From Meridian Audio, the inventors of MLP – the code chosen by the world's experts for DVD-Audio, our new uprated CD player, now 24 bit.

Who else would you trust?
**MULTI-CHANNEL MERIDIAN**

The new two-box surround system that was shown at the London Hi-fi Show by Meridian is now available in dealers. The 568 surround sound processor features many of the features found in the 561 and 861 processors such as PC set-up for installation, digital buffering and compatibility with new digital formats. The 562V.2 is an audio/visual switcher which combines audio and video signals and converts between digital and analogue and triggers screen and TV inputs. It also features 4 S-Video inputs and converts S-Video to composite. Prices are £3600 for the 568 and £1385 for the 562V.2.

**HOME IN ON THE RANGE**

Sony extends its DVD-V range this month. It includes the unusual DVP-F11 “compact” DVD-Video player. Economy of space is the idea behind this design as it can be tipped up to play discs in a vertical position - so it can be tucked away inconspicuously among your Reader’s Digest collection! It comes with a stand which will ensure its stability. Although of small dimensions, it seems that no compromise has been made, as it is compatible with all existing surround formats and inside the slimline, slot-loading chassis is Sony’s improved Precision Drive Base Mechanism which apparently speeds up the scene selection and menu operation.

The other product to be launched is the DVP-CX850. This is a multichanger model which can store up to 200 DVD and CD discs at any time. It features a “Disc Browser” function which enables the user to file and sort titles by title, genre and disc type and also customize folders. It comes complete with a built-in Dolby Digital/MPEG 5.1 decoder, DTS output and a selection of digital cinema sound modes.

**MISSION POSSIBLE**

Mission Loudspeakers have announced the replacement for the 75 Series. The 782 is the first model in the 78 Series and is a three-way floorstanding model which incorporates new technology in the shape of the ‘Keraform’ ceramic cone. This is what Mission describe as a “true” ceramic - not anodised metal - made from china clay particles and resin and is a mid range drive unit.

The Keraform is partnered with a silk dome tweeter mounted in its own unit and a 17cm Nomex bass unit. The cabinets feature Mission’s Transverse Folded Cabinet technology. The folded baffle which is a stable mount for the new Keraform driver is locked into a 30mm MDF enclosure with sculptured inner walls. Available now, priced at £699.90.

**NEXT MONTH’S ISSUE**

**DVD GROUP TEST**

DVD players now have household recognition, with sales increasing by the day. But do they really sound better than CD players? We take five models under £500 and guide you through their sonic performance.

**TANNOY REVOLUTION R3**

The R3s are the top of the range floorstanders in the Revolution series. With their solid cabinet and classy finish, they ought to sound as good as their smaller brothers. Find out what we think of them next month.

**NAD C540 CD player**

Hi-Fi World gets its hands on this much-praised CD player from the stalwarts of Danish hi-fi. Will it wipe out the mid-range competition? All shall be revealed in just four weeks.
Klipsch KSB2.1 £299.99

Adding over the years to the famous horn 'speakers with which the company made its name, Klipsch now make several ranges to suit more space-pressed customers. Part of their Synergy Series, the KSB2.1 monitor was developed as part of their AV range, and may be used with the matching KSC-C1 centre channel. Measuring 15in by 7 1/2in by 8in, the 11lb cabinets are finished in 'black ash' textured vinyl. Protected by the smart, metal, pencil-proof grille are the 6 1/2in bass/mid driver, the reflex port and the Tractrix horn loaded compression tweeter.

Klipsch are too old at the game to just bung in a horn tweeter for the sake of it, so the stereo detail should have come as no surprise. Nevertheless, a performance of Dvorak's F major piano trio gave a crash course in the 'speakers' fundamental accuracy. Mixed in with the pin-point imaging were all sorts of unlikely details, not the least of which were the anomalies in microphone placement: the violin and 'cello at a distance and the piano under a rug apparently. Truly these are not forgiving 'speakers!

We put on Diana Krall's All Or Nothing At All in the hope that the driving double bass on this track would point out any bass hoots. In truth there was a ghost of one in there but it refused to blossom even at improbable volume levels - with 93dB/w/m to play with, things can get pretty loud even if you use low-power valve amps.

Taking the smooth with the even smoother, we tried Karajan's DG recording of the Albiniun G minor Adagio. Despite an almost ludicrously velvet interpretation, the Klipsches gave full values all round, particularly in the sustained organ notes and the viola section.

Turning to the strains of commercial radio, the KSBs showed that they had plenty of punch, even with suicidally monotonous material, and, like our other contestants, would have no difficulty in filling a domestic living room.

One of the bonuses of a properly designed horn tweeter is that stereo doesn't disappear when you move off the hot spot. Some balance distortion naturally occurs, but to all intents and purposes, the Klipsches lay down a sonic picture which you can happily walk around in.

Indigo One £329

Indigo are the new kids on the block. They were started earlier this year and found their spiritual home, along with half of the British hi-fi industry in good old Huntingdon, Cambs.

Our model One's were the cherry wood version (black available at £30 less). The model One is a small and chunky customer with a deep cabinet that goes back a very long way. A two-way design with port front mounted, they are recommended for use with amps up to 100W/channel, being described as studio monitors for the home. Those snow-white drivers and the metal domed tweeter certainly look like studio equipment, but what about the sound?

Actually they sound like little hi-fi we've heard before. They're not bad exactly, they're just...well, different. They are very directional, almost lighthouse standard, but once optimally positioned, they're exciting and fast customers. Truth be told, they floundered a little with the complicated lyricism of Mahler. In an attempt to avoid over-brightness, the metal tweeter sounds so smooth it's almost veiled. The violins in the Mahler were fluid and smooth to the extent that they sounded almost thin. Not altogether unpleasant, but we felt that the Indigos needed to suck on a couple of Lockets for good measure!

However, Boulez's Rite of Spring recording, which could be described as a 'dry' recording, sounded powerful and detailed through the Indigos. Plucked strings and sharp precise percussion was exciting and lightning-fast. The dead acoustics of the recording location suited the slightly sterile sound of the 'speakers. If you like your music analytical and precise, take a listen.

The Indigos suit studio-based recording such as the Foo Fighters far better than acoustic recordings. The song Stacked Actors was rocking and rolling with the best. Here the speakers' 'studio' characteristics came out. The drum kit was fast and powerful, guitars forward and rhythmic. Sound-staging was a lot better than with the classical recordings too.

The tag 'studio monitor' can sometimes indicate harsh and uninvolving sound. Indigo have side-stepped this with uncanny smoothness for a metal domed tweeter. They're interesting listening but, as we have noted, different!
**Opera Duetto £395**

Like all of the Opera range, the Duetto’s build is high on quality for the price. Opera use only solid wood cabinets and aim for a smooth and sophisticated sound, low on coloration and high on neutrality.

The Duettos are by no means the smallest in our group test but they still manage to look tidy, compact and very stylish. They are a single-wire bass reflex design with quite a wide rear firing port. The crowning features of the back are those exquisite 24 carat gold-plated brass posts that manage to find home on all of their models, no matter the price.

Starting with the ‘Castrol GTX’ movement from Mahler’s seventh symphony we were greeted with a fluid and inoffensive sound well suited to the timbres of the modern symphony orchestra. Fine depth of stage and good imaging are also hallmarks of the Duettos. They produce a rich and warm sound with strings - ideal for Mahler’s Viennese whipped-cream passages!

The trade-off with this warmth is a little less detail than that of more revealing ‘speakers such as the Dalis or Klipsches. Cymbals and triangles lacked that bit of brightness but they still sparkled musically. Bass response could at times sound a little slow but the mid range and treble are open and sweet.

A short word for hard core rockers. These ‘speakers may not be for you. The pounding ear-bashing of the Foo Fighters came as a bit of a shock for the Duettos. They seemed to lack that last ounce of attack and drive that is essential to bring off this sort of thing. Whilst the vocals and guitar of the midrange were almost faultless, there was a touch of woollly boom to the bass drum.

Unaccompanied choral music saw the Operas feeling more at home. Howells’ church music is dependant on the colours created by harmony and the Duettos didn’t disappoint here. This is very warm sounding music and they brought their own touch of warmth to the sound. The result was balmy, nostalgic and melancholic - exactly what the composer was after. The Duetto’s are smooth and sophisticated, but perhaps a little too smooth.

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**Technics SB-M01 £400**

The first thing that strikes you about Technics’ SB-M01s is their tininess - approximately 9in by 5 1/2in by 8in (hwd). It’s generally reckoned that size and weight count for something in loudspeakers, so Technics have obviously challenged themselves to get the results in the face these unusually diminutive dimensions.

Not counting the generous roll surround, the bass/mid driver’s cone itself measures only two inches across. A more conventional dome tweeter complements the lineup. Firing to the rear is a generously proportioned long port, which appears to be slightly waisted, presumably to spread the ‘boom frequencies’ around a bit. Single wiring only is provided for. A tasteful veneering job gives the Technics an air of high quality, despite their compact size.

Turning on the radio, I walked slap into one of Johann Strauss II’s ‘music by the yard’ polkas played by the Vienna Philharmonic. First things first; the bass was very powerful from such a small unit. The overall coherence of the sound was something of a surprise - the SB-M01s seem to have no difficulty moving air about. Treble was civilized with no evidence of any tendency to shriek; the amusing twitter of Strauss’ woodwind scoring was particularly well relayed. On pushing the Technics just a little further with some commercial rock, a bass hoot could be forced which, on occasion, could suck out the midrange. Imaging was reasonably coherent with very little confusion and, although not ear-stretchingly deep, the soundstage was again very creditable, given the ‘speakers’ size.

A spin with some Early Music showed up a touch of paperiness in the middle which could be unkind to gut-stringed instruments, although the sparkling clarity of the harpsichord showed that this was a touch of the swings-and-roundabouts.

Interestingly, the midrange gave of its best with vinyl source material - Maurice Hassan ladled out some lush Romantic medicine which the M01s seemed rather to enjoy! Again a slight over-enthusiasm for certain bass notes cropped up, but this is by no means unusual with reflex ‘speakers no matter what the size.
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KEF and Uni-Q® are registered trademarks. Uni-Q® is protected under GB Patent 2236929, US Pat. No. 5,584,617. Worldwide patents pending
This month our group test proved to be enjoyable listening and it also brought up a few surprises. It seems that bookshelf models in this price range vary more than their floorstanding cousins. The best characteristics tended to be detail and excitement coupled with transparency. The two pairs that undoubtedly came top in these categories were the candidates from Dali and Klipsch, which share joint honours on the top of the podium.

The Klipsches, ironically the cheapest in the group test by some way, were a bit of a surprise. The build is hardly bombproof and the fixed metal grills speak more of 'wine bar' monitors than hi-fi loudspeakers. But as we found with their more-expensive brothers the Heresies, looks can be deceptive. Firstly they have extremely high sensitivity rarely heard of at £300; this means they’re as easy to drive as a Micra and have an exciting and involving sound that’s very refreshing and slightly different to the norm. That flimsy-ish cabinet means that bass can boom ever so slightly but it’s sensibly controlled. Some may find the sound a little too involving for relaxation, but we urge you to give them a listen. They’re great value for money.

The Dali Royal Menuets, on the other hand, sounded as they looked: smooth, sophisticated and controlled. The finish is less ‘rough and ready’ than the Klipsches, but then again, they are £100 dearer. We liked the way the sound had space and transparency from such small cabinets - anything we played through them gave the same excellent detailed performance. These are solid and reliable performers that would grace any small or medium room. Their build and sound is as good as many models twice the price.

Of the remaining quartet we felt that the Elacs and Technics merited high marks. Due to their larger size, the Eracs had the deepest bass, although it could sometimes sound slightly forced and boomy and, despite heavy cabinet construction they could still sound a bit 'boxy'. That said, they’re still a quality product and deserve serious consideration.

The Technics SB-MO1s are no strangers to us. We first encountered their impressive little sound earlier in the year. Along with the Dalis, these are for those listeners out there with minimum space to play around with - they’d probably fit nicely in a Wendy House! Although truly minuscule, they still deliver a confident and engaging sound that really does impress, as does the fine wood finish.

The Opera Duettos don’t really fully live up to their siblings’ pedigree. Opera’s Primas and Minis manage to mix a smooth response with detail and musicality. The Duettos, for all their smoothness and sophistication, don’t really engage the listener to quite the same degree. They are very good with chamber music and string quartets, for example, but with anything more beety and rhythmic they become slightly confused; a good loudspeaker but not quite up there with the best.

Indigo’s One models are far harder to pigeonhole. With certain music, such as studio recorded rock, they can sound exciting and really ‘up for it’. In other situations, such as with Mahler’s richly textured orchestration, they gave up the ghost somewhat and delivered quite a veiled and occasionally muddled performance.

All-in-all, this collection paid their way admirably. Considering the ‘poor relation’ status of the class as a whole, we hope that our test this month has shown some of the exciting possibilities which a careful choice bookshelf ‘speaker’ can open up for the listener.

Dali Royal Menuet £399.95
Elac CL82 £399.99
Indigo One £329
Klipsch KSB £295
Opera Duetto £395
Technics SM MO1 £400

**Contact Information:**

**Dali, Lenbrook** - 01296 482 301
**Elac, Sennheiser** - 01494 551 551
**Klipsch, Mid. Radio** - 0121 430 7817
**Indigo Tech.** - 01480 861175
**Opera, UKD** - 01753 652669
**Technics** - 01344 862444
Simon Pope takes you through a trio of stands ideally matched for our group test reviewees.

**TARGET HR 70** £155

Target are perennially popular stand manufacturers, and you can see why. What you get for your money is a good, solid all-round performer that simply does the job. Target are like the Pizza Express of stands - they're good value, good quality and you know exactly what your getting. These are the most expensive in the HR range (being the tallest) and offer excellent value for money. They also come supplied with filling. I admit, there is very little difference between filled metal stands of this price, you'd need bionic ears to hear any major difference, but the Targets give a controlled performance to any 'speaker you place on them, from a pair of Tannoy m1s to the £1,300 Chario Academy Millenniums. Bass is improved by leaning down the flab, so everything is taut and fast, reducing boom to a minimum and giving any music, from Led Zeppelin to Perotin's 12th Century choral music, a sense of added control. If you're prepared to pay the extra £40 or so to have stands ready sand-filled, they are probably the best at the price.

**SOUND STYLE X6124** £110

Sound Style favour a thick, flared column which is recommended to be sand filled, although they can be used 'empty'. Assembly is nice and easy, so my swear count was kept to a minimum. Trying them out without sand resulted in a sound which had a certain metallic brightness that could be a trifle annoying after a while.

Sand filling helped out the sound greatly. The two-feet high stands, which when fully spiked had impressive stability and a good weight that supported a pair of heavy-ish Charios easily. Bass was good and firm, although not quite up to Target's standards, and the KEF Cresta 2s performed very well, showing that the Sound Style stands were well matched to quality budget 'speakers. The Charios performed well too, but lacked the warmth they have with their solid wood dedicated stands. If you have a pair of stand mount priced from £100-400 these will make the most of them, tightening up the sound and tuning the bass response. Very attractive and very good value.

**KUDOS S50** £115

These Kudos stands are distributed by Neat Acoustics as a match for their range of stand mounts and they plump for the not-unattractive cylindrical look. Once out of the box, and before being fully assembled (a bit fiddly, but not too tough) they can be sand-filled to improve solidity. The round shaft of the stands are fairly rigid, and although not of overbearing thickness give a solid grounding for both light and heavy stand mounts alike. I tried them out with a pair of KEF Cresta 2s, Neats own Petite Pros and the £1300 Chario Academy Millennium 1s. Each 'speaker gave a better performance when the stands were sand-filled, so I would recommend this. 'Empty' there was a hint of brightness to the top end (more so in the less expensive models) where the cabinet was more likely to ring. Once filled however, they gave a good show. Although the carpet spikes of the base weren't as large as the Target's, they still stabilised well and tightened up the bass response well. Not unsurprisingly the performance of the Critique Pros improved with the Kudos to form a good match. For the lower end of the quality stand market these represent good value.

Target Audio Products, Suite 6a, Britania House, Britania Estate, Luton LU3 1RJ Tel: 01582 401244

Goldring Products Ltd., 8 Greyfriars Rd., Bury St. Edmunds Suffolk IP32 7DX Tel: 01284 701101

Neat Acoustics Ltd., Unit 1a Stanton Grove Industrial Estate, Barnard Castle, County Durham DL12 BUJ, Tel: 01833 631021
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Cap’n White puts to sea with the Croft Vitale, a budget version of the Epoch Elite pre-amp.

When hi-fi became largely transistorized during the 1960s, in many instances the trusty pre-amp, hitherto the focus of the whole set-up, went out into the cold. A further blow to the breed’s self-esteem occurred when the reaction against tone controls, variable slopes and all that, set in. Given that most popular amplifiers were integrated types, indeed they not infrequently included a tuner as well, the pre-amplifier became to a large degree banished to the margins of the higher-end - with a commensurate increase in price.

When we had a look at Croft’s Epoch Elite valve pre-amp a few months ago, we were pleased to give top marks for sound quality but noted that, at £950, this was an item which would need saving up for. Now Croft have met the piggy-bank brigade halfway and introduced the Vitale (rhymes with ‘Charlie’) with the intention of giving similar service to its illustrious cousin, but at a much reduced price.

As is usual with Croft gear, advantage is taken of the comparatively low production numbers to employ the hard-wiring techniques which mass production usually precludes. This allows very short signal paths - in some instances the components are soldered directly to the valve sockets - which has at least one distinct advantage: the eradication of all-but-unavoidable paralleling of tracks in PCBs which can introduce capacitative spuriae.

Also, bearing in mind its price, it would be idle to deny that the Vitale is presented in anything but penny-plain finish: collet knobs are not usually considered the hallmark of expensive gear! I understand that those who prefer a somewhat more up-market look may specify the brass knobs and wooden fascia from the manufacturer at pro-rata prices.

Four inputs are provided: phono (MM), tuner, tape and CD. Separate volume controls are used for each channel, consequently there are two mute positions on the source selector to allow spot of silence without the irritation of losing a carefully set balance. Tape Out sockets are given but no source/tape switching - arguably a refinement which the current decline of tape-recording has rendered obsolescent.

Having given high marks to the Epoch Elite, I was curious to see how the economy model measured up, particularly the moving-magnet phono stage.

Straight on to the platter with my Zuckerman Elgar Violin Concerto to see if all was lovely in the late-Romantic garden. So it proved, with the full majesty of the orchestra swelling, almost bursting out of the loudspeakers while the delicate nuances of the solo violin wove their way through the ensemble.

All right for dynamics so far; clarity was checked with the Archiv pressing of Vespers by the members of a Spanish monastery. With the wonderful acoustic reproduced on this disc, the entirely unselfconscious performance of the singers adds, rather than subtracts, from the whole. The natural throatiness and huskiness of the brothers was amplified with a crystalline clarity which could all-transform a South London sitting room into a medieval chapel. Luckily, before I could pop up to Shrewsbury to solve a mystery or two, the side came to an end and Brother Cadfael turned back to reviewing hi-fi.

A quick trip round the air-waves proved that the Vitale was prepared to pass on music without comment. Even the most compressed rock and rap got a fair hearing and the Archers showed their stereophonic worth in trumps before I managed to switch ‘em off.

In common with its more expensive stablemate, Croft’s Vitale has an uncanny ability to disappear completely and let the sound itself get on with it. This unassuming valve job seems to be able to pass all styles with nothing added and, more importantly, nothing taken away. If you can put up with the somewhat homely finish, it would be difficult to recommend anything else, either at this price or indeed considerably more.

Croft Vitale £350
Croft
15 Harrison Road
Erdington
W. Midlands
B24 9AB
Tel: 0121 373 1442

WORLD VERDICT
Sparkling valve pre-amp at a very modest price. Humble finish but exceedingly sweet sound.

Measured Performance see page 119
Classe 151 Integrated Amplifier

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Keep on Run-in

Jon Marks discovers patience is indeed a virtue when it comes to getting the best from Audio Analogue's Maestro CD player.

I don't know which of the £1100 Maestro's components it is that takes so long to burn in. Maybe it's the same one that needed over 100 hours of use before it would allow the Bellini and Donizetti pre/power combo to loosen up and hit its stride. Whichever it is, there's certainly no hurrying it; audition the Maestro ahead of the mandatory running-in period (once again about 100 hours), and it will produce the sort of purely cerebral, uninvolving performance that fails to pluck at the heart strings.

Perhaps it should come as no surprise that this complex machine requires plenty of time to mature. After all, unlike 99% of CD players, it features a 24-bit, 96kHz-sampling DAC in a box fitted with a transport that can read only CDs. This explains why the Maestro has a coaxial digital input as well as output: it can decode the digital signal from a DVD player spinning a high-resolution disc (as well as standard 16/44.1 from a CD transport, of course). Few manufacturers offer this sort of flexibility - Denon is one other, with their DCD-S10 Mk1 and MkII players.

As anyone who's ever laid eyes on a Puccini or Paganini will be aware, build is one of AA's strengths. Making up part of the Maestro's 10kgs is a thick, aluminium front panel broken by a slim drawer, the classy circular display, and an unusual cluster of beautifully-finished control buttons (which cater for all the basic fascia functions you might expect to find outside the remote).

After the disappointment of the initial week's listening, I left the Maestro on repeat for three or four more days before returning it to a system where it cohabited with a DPA 50S, Crimson Electric monoblocs and a pair of Jamo Concert Bs. I was eager to hear what the Italian could offer against the considerable charms of T+A's CD 1210 R, which sells for £1150. With discs like OMC's How Bizarre and Presence's All Systems Gone, the contest was close in most respects. That typically clean, transparent Audio Analogue presentation was in evidence on both of these predominantly electronic albums, the Maestro inching ahead of the German contender when it came to detail and resolution. The T+A levelled the scores with its slightly fuller, weightier tonal balance on filter setting number three. The AA may provide easier access to its DAC along with 24/96 compatibility, but the CD 1210 R benefits from a wider spread of 'characters' thanks to its selectable digital filters. On top of this, it was the more vibrant, cohesive and musical piece of equipment. Where its punchy bass went with the pace on faster tracks and could boogie with the best on Blues and R 'n' B recordings, the Maestro took a calmer, less ebullient view of the proceedings. It remained an enjoyable player, it just didn't have as broad a range of expression as the T+A.

At its price, Audio Analogue's latest has a lot going for it. The signal on the digital input can even be looped through to the digital output, the Maestro acting as a jitter-reducer. However, the bottom line is sonic satisfaction, and in spite of a sterling show on imaging and sound staging, the AA lags behind the all-genre prowess of the T+ACD 1210 R.

Audio Analogue Maestro £1100

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

WORLD VERDICT

The Maestro is well up with the pack on most counts, but it isn't the most musical of machines.

Measured Performance see page 119
In the beginning there was darkness

Then God created Music and it was good

The new Classic series of turntables from Pro-ject
Composer series loudspeakers from Vienna Acoustics
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
Jon Marks searches for amp nirvana under £1000 with the new Cyrus 7 integrated.

If there's one thing Cyrus electronics could never be accused of, it's that style of design and construction which typifies quite a few British manufacturers. Even the head of the Cyrus integrated line, the highly affordable One, was founded on a cast base-plate which endowed it with a brick-like solidity you just don't find in hi-fi's more usual biscuit-box offerings.

The size, proportions and robust build of the Seven will be familiar to owners of the Three it replaces, but in almost every other respect this is a very different creature indeed. While the circuitry itself is fairly standard, no less than three months have gone into 'voicing' the Seven. Cyrus' original design strategy used to involve taking a product brief, handing it on to an engineer to turn it into a reality, and then passing it to other people down the production line. Now, that engineer is responsible for the amp or CD player throughout its development. And instead of viewing circuit topology as paramount and individual parts selection as a secondary consideration, the three-man voicing team recognises that the sonic signatures of caps and resistors play the largest role in determining the sound of a finished item.

What makes the Seven a rarity is that all the above has been seamlessly matched to an extremely slick set of computer controls. Take, for instance, the adjustable sensitivity on all the gold-plated sockets bar those for CD, which is the 'reference' input. Then there's the volume knob, which varies the speed of its impact depending on whether you're turning it quickly or slowly. And if you switch to headphone listening via the front-panel button, the loudspeaker level drops gently before the headphones are gradually brought in.

Too often in hi-fi, this operational sophistication compromises what flows from the loudspeakers, but not this time. Driving a pair of Jamo Concert 8s, the Seven displayed a grip, speed and power you'd normally not expect of a 60Watt integrated partnered with a testing load. In fact, the Cyrus rustled up the kind of unobtrusive detail, musicality and bass muscle on Presence's All Systems Gone album that I'm more accustomed to hearing from a pre and a pair of 100Watt monoblocs.

For a further check on the Seven's prowess at lower frequencies, I lined it up with the Dubby rhythms of Bill Laswell's Axiom Dub: Mysteries Of Creation, and Bob Marley's Kaya. In spite of neighbour-annoying levels, the an remained composed, firm and fleet-footed with basslines. Thanks to this, it was more enjoyable than most of the competition as it avoided any hint of that slow, bloated presentation which robs music of vitality.

On Kaya, the Cyrus pulled another ace out of its sleeve - insight. A whole host of delicate percussion touches that a lot of amps gloss over were suddenly obvious, but not in an in-your-face manner. Instead, they were realistically woven into the overall musical fabric, a trick which only pricier electronics than this tend to pull off.

Confirming subtlety as a Seven forte was Tori Amos' Boys For Pele and The Palladian Ensemble's Trios For Four. In addition, both demonstrated that sound-staging, image precision and tonal colour were bread and butter to this amp. Smoothness was above average as well, TA's harpsichord and Rachel Podger's violin proving that treble and midrange were free from the grain which dogs poorly-implemented transistor gear.

After the decent but somewhat uninspiring Three, Cyrus are back with a vengeance with the Seven. For the money, this classy little amp is a pleasure to use, looks good, and sounds better.

Cyrus Seven £700
Mission Group,
Stonehill,
Huntingdon,
Cambs. PE18 6ED
Tel: 01480 451777
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Web site www.paulhynesdesign.co.uk
Some hi-fi is built to cosmetically impress with out-and-out brashness and design, whilst some is built to fit more modestly into the home—not so much a showpiece as an attractive necessity. So it is with Naim. Like Cyrus and Arcam, for example, Naim equipment is instantly recognisable. It’s subtle and discreetly functional-looking.

Celebrating twenty five years in the British hi-fi industry, Naim is a company that deserves to be taken seriously. More than perhaps any other manufacturer in this country, their products attract a following of almost fanatical devotion, with some audiophiles refusing to go within 500 yards of any other gear.

Not having that many hours of listening to Naim gear under my belt, I was keen to hear what it was all about when I received the CD3.5 and Nait 3R integrated for temporary lodging in my equipment rack. Five line inputs are provided along with full and easy-to-use remote control.

The first thing you notice about the CD player is the unusual ‘loading’ tray that is completely manual. None of those smooth auto-gliding delights await you here. Instead you get a system that perhaps brings the sense of occasion back into hi-fi: an almost vinyl-like ceremony of pulling out the banana-shaped tray, sticking the disc on and plopping the little stabilising disc on top. A little push back in and you’re ready to rock and roll. And what rock and rolling it delivered.

With Naim equipment you are never going to get that ultra-smooth sound so favoured by some in the audio fraternity. It’s definitely a solid-state sound and undeniably very exciting, especially using Naim’s own ‘speaker cable. Playing Most High from Jimmy Page and Robert Plant’s Walking Into Clarksville proved to be enthralling listening. After the ‘rag and bone’ intro, the drum kit and bass guitar kicked in with a vengeance. This combo delivers an up-front, driving sound that appears to belie its quoted output of 30W/channel. The emphasis here is on rhythm, and the heavily accented syncopation of this track powered through my Magnaplanar ‘speakers (no easy load) with keen and involving presence.

With good tonal balance and separation, the only slight problem I had with the sound was that vocals tended to be a little too forward for my liking. Instead of crouching in the fireplace, Robert Plant was on my lap, which was a depressing.

After three days running in, I got an idea of the ‘sonic stamp’ of the equipment and for some (very) serious listening I treated the CD3.5 and 3R gave detailed and analytical performances that showed up the timbres and ‘sound’ of the pieces. Indeed, whatever I fed into the pairing failed to sound dull— but it may sound too up-front for some, and could become hard work after prolonged listening. This combo really takes music by the seat of its pants and gives it a good shake. One thing’s sure—your music never becomes background listening!

The sheer murder-a-minute excitement of the writing suited the pair down to the ground. Jagged double basses growled away viciously and the upper strings were precise and very detailed with commendable transparency. Brass snapped menacingly and woodwind cackled appropriately nastily. It was real shiver-down-the-spine stuff. Who said the life of a hi-fi reviewer was dull?

Further experiments with string quartets and choral music showed that the 3.5 and 3R gave detailed and analytical performances that showed up the timbres and ‘sound’ of the pieces. Indeed, whatever I fed into the pairing failed to sound dull— but it may sound too up-front for some, and could become hard work after prolonged listening. This combo really takes music by the seat of its pants and gives it a good shake. One thing’s sure—your music never becomes background listening!

Softies had better duck for cover, thinks Simon Pope as he encounters the CD3.5 and Nait 3R amplifier from Naim.

Naim CD3.5 £1080
Naim Nait 3R £799

Naim Audio, Southampton Rd., Salisbury, Wilts SP1 2LN
Tel: 01722 332266

World Verdict

Quality CD player and a fast amplifier that sounds exciting and rhythmic. Not for the weak-hearted or laid-back, though.

Measured Performance see page 111
massive performance

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World Radio History
MULTICHANNEL MUSIC IS NOTHING NEW. REMEMBER HOW QUADRAPHONIC WAS HAILED AS THE FUTURE OF AUDIO BACK IN THE EARLY 70s? ITS DEMISE WAS RIGHT UP THERE WITH THE BEST OF THEM, ALONG WITH THE SINCLAIR C5 AND DIGITAL COMPACT CASSETTE. THE WORLD (AND THE MUSIC INDUSTRY) WASN'T QUITE READY TO COMMIT ITSELF TO NEW TECHNOLOGY THAT INVOLVED YARD UPON YARDS OF EXTRA 'SPEAKER CABLE AND A WOODEN COFFIN IN EACH CORNER OF THE ROOM, NOT TO MENTION A WHOLE STACK OF NEW EQUIPMENT - A SUREFIRE MARRIAGE-WRECKER.

SO WHY DOES THE ELECTRONICS CONSUMER SEEM SO EAGER TO EMBRACE IT ALL NOW? IT COULD HAVE SOMETHING TO DO WITH THE Telly. THE CONSUMER ELECTRONICS BUYER ISN'T AS DAFT AS SOME WOULD LIKE TO THINK. WHAT THEY WANT IS VALUE FOR MONEY: IF ONE COMPLETE SYSTEM DEALS WITH BOTH SOUND AND VISION, THAT'S WHAT THEY'LL PLUMP FOR. BE THAT AS IT MAY, IT SEEMS THAT ONLY FRANCE HAS REALLY EMBRACED THE MULTI-BOX THING, WITH SALES FAR EXCEEDING THAT OF ANY OTHER EUROPEAN COUNTRY. THE REST OF US ARE PRETTY SCEPTICAL AS YET, AND WITH ONE NEW FORMAT REPLACING ANOTHER ON WHAT APPEARS TO BE A WEEKLY BASIS, CAN WE BE BLAMED?

WAIT A MOMENT - WHAT IF YOU WANT MUSIC RATHER THAN PICTURES? WELL, THERE IS MULTICHANNEL MUSIC, AND QUITE A LOT OF IT. DENON, FOR EXAMPLE HAVE RELEASED MULTICHANNEL "AMBIENCE" AUDIO DISCS IN DOLBY DIGITAL FORMAT OF HIGH QUALITY CLASSICAL PERFORMANCES, AND DTS ENTERTAINMENT (DIGITAL THEATRE SYSTEMS) HAVE QUITE A Catalogue OF BOTH POPULAR AND CLASSICAL 5.1 CHANNEL DISCS. ARMED WITH A WIDE SELECTION OF THESE WE SET UP OUR MULTICHANNEL SYSTEM, PLACED OUR LISTENING CHAIR IN THE "HOT-SPOT" POSITION AND SET TO WORK.

FIVE ALIVE

FOR OUR PARTICULAR SET-UP WE CALLED UPON DENON FOR THE ELECTRONICS, AND DANISH 'SPEAKER COMPANY ELTAX FOR THE SOUND BOXES. AS SOURCE WE USED DENON'S DVD 2500, A NOT-SO-OLD, RELIABLE FRIEND OF HI-FI WORLD AND MATCHED IT WITH DENON'S SPARKLING NEW AVR 3300 FIVE CHANNEL RECEIVER. THIS BEAUTY FEATURES BOTH DOLBY DIGITAL AND DTS DECODING, TWO SURROUND MODES FOR BOTH MOVIE SOUNDTRACKS AND AUDIO DISCS PLUS 24/96 DACS ON EACH OF THE CHANNELS. THIS COMBINATION SHOULD HOPEFULLY PLAY AUDIO DISCS WITH ALL THE POWER AND CONTROL OF GOOD QUALITY HI-FI, AS DENON PROUDLY THEMSELVES ON MANUFACTURING 'AUDIOPHILE' QUALITY AV GEAR.

WITH THIS PAIR WE ADDED TWO OF ELTAX'S LIBERTY 5+ Floorstanders AS FRONT 'SPEAKERS, A PAIR OF 1+ STANDMOUNTS AND THE LIBERTY CENTRE MODEL. MULTICHANNEL AUDIO DISCS ARE MIXED FOR 5.1 CHANNELS, THE .1 BEING AN OPTIONAL SUB - ONLY REALLY NECESSARY FOR HUGE ROOMS OR FILM SCORES WHERE EXTRA BOOM IS USED FOR EFFECT. TOTTING UP, THE COMPLETE OUTFIT AMOUNTED TO ABOUT £1600 WHICH SHOULD BE CONSIDERED THE 'ENTRY LEVEL' FOR GOOD MULTI-CHANNEL.

CONNECTING THE DVD PLAYER TO THE RECEIVER FOR MULTICHANNEL DISCS IS EXECUTED BY USE OF EITHER AN OPTICAL OR COAXIAL DIGITAL CONNECT (IN OUR CASE A TARA LABS COAXIAL) - THE DECODING OF THE 5.1 CHANNEL DATA STREAM TAKES PLACE INSIDE THE AVR 3300 RECEIVER (ALTHOUGH NOW SOME DVD PLAYERS HAVE AN IN-BUILT DECODER!). I DUALLY SET THE RECEIVER TO 'NO SUB' AND SAT DOWN TO TAKE IN THE ALL-ENCOMPASSING EXPERIENCE OF SURROUND SOUND!
SURROUND SOUNDS

**DTS DISCS - THE FACTS**

Digital Theatre Systems are probably best known to the layman as creators of cinema surround sound. However, this technology of mixing is also available to pure sound recordings.

The discs are encoded with the information which is a direct 20-bit transfer from the original multi-channel master tape. There are no set-in-stone rules to mixing techniques, therefore not all recordings will be "uniform". Different information will be allocated to different channels in every recording.

For a list of available DTS recordings: www.dtsdigitalsound.com

**MUSIC MAESTRO, PLEASE!**

Kicking off the listening section I opted for Denon’s "ambience" DVD-video recording of Mahler's mammoth fifth symphony recorded live by the Frankfurt Radio Symphony Orchestra in the lush acoustics of the Alte Oper. Unlike the DTS discs, this a DVD-video disc (DTS recordings are CDs with digital data stream) although you can chose to skip the pretty mundane visuals. This truly is a live recording - applause, coughs, splutters, dropped programs et al.

For those used to the orchestral imaging of a stereo orchestra it's initially very weird to be greeted with a blaring fortissimo - minor chord coming from all four corners of the room after the initial trumpet theme. If you previously didn't know what it sounds like to be the oboe in an orchestra - a little blast of multichannel will answer all your queries!

A little balance control was necessary to bring the sound from the centre of the listening room to nearer the front 'speakers, with the rears acting as more of an echo/ambience device. Moving them back another foot also improved the balance. What was achieved in these recordings is one step towards the high quality SACD multi-channel demonstrations I have heard. In this excellent recording you certainly feel you are in the stalls of the Alte Oper.

Both the Denon combination and the Eltax 'speakers captured the detail in the recording - from the 1st desk violins turning their pages to the blocate in the back row with a chest problem!

Moving onto DTS recordings, of which there are many, it's best to stick to the discs that have dedicated 5.1 mixes rather than the older recordings such as Karajan's late Mozart symphonies with the effect. This apart, tonal balance was excellent with taut - but not boomy - bass.

The problem that stereophiles might find with multi-channel is the lack of sound staging and imaging that they find with just two good 'speakers and an amp. Comparing the two is very difficult. Yes, it's definitely hi-fi, but not really as we know it. I attend quite a few concerts and have never heard the "ambience" around me to the extent that it is used on the discs, or it may have put me off ever going out to listen to music again!

Multichannel, like it or loathe it, seems to be here to stay this time. The new digital audio formats, DVD-A and SACD have multichannel capability, and this looks like the future of high quality audio reproduction. Having said that, the full multi-channel experience is still quite a long way off. Of course, if after all this you still hanker for good old fashioned left and right, then the Denon DVD-2500, AVR-3300 and Liberty 5+s will give you a good-quality entry-level stereo hi-fi sound, and there's always the advantage of three more channels and pictures if you so wish, not to mention a radio!

**WHAT WE USED:**

<table>
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<tr>
<th>Equipment</th>
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<tr>
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<td>Eltax Centre</td>
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Denon: 01753 888447
Eltax UK: 01908 226464
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TWO TO TANGO
Richard White thinks he’s hearing double with Musical Fidelity’s X-LP2 monobloc phono amplifiers.

Musical Fidelity are getting rather fond of the twice-times-mono approach to stereophonic reproduction, witness their NuVista power amp with its two separate amps in one box, and two separate power supplies in another. Extravagant it might look, but there are good reasons for it all.

One of the biggest headaches with audio circuitry is getting rid of the ‘unwanted’ portions of the signal. The simplest potential dividing network relies on ‘losing’ the surplus to earth. In an audio amplifier of any sophistication, careful design is necessary to ensure that the rejected signals do not make their way back into other parts of the circuit to muddy the water with out-of-phase spuriousness. This is easier said than done.

‘Crosstalk’ between stereo channels is much easier to detect (by ear) than the aforementioned inter-stage ghosting, but still requires care to limit its nuisance value, especially when, as is most often the case, individual channel amplifiers are mounted on one chassis. A simple and effective way round is to use monobloc construction; either two independent amplifiers or else independent chassis within ‘one’ stereo amp. This approach not only practically eliminates crosstalk altogether but also prevents any homeless signals from one channel’s circuit from ‘greying’ the other one too.

Putting these common-sense tenets into practice has given MF the opportunity for a radical and, as far as I am aware, unique product - a monobloc phono stage. The monoblocs are supplied complete with MF’s X-PSU, which will power up to four of their X-Series components, so there’s room for another couple if you think the X-LPs will be lonely!

Slinging the X-LP2s in rather at the deep end, I fixed up a van den Hul Frog pickup. In some respects, this is an unfair test. Unusually for an MC, the Frog has a recommended load impedance of 47kΩ - the same as standard MMs - which makes the X-LP’s switchable choices of 100Ω, 250Ω, 50Ω and 100Ω for moving-coils look a bit low. I decided to try both to see which gave the best results.

Playing Decca’s marvellous old deep-cut pressing of Walton’s Façade, with all its percussive jags and wonderful ‘distant thunder’ bass drum, proved pretty quickly that either the X-LP2, or the Frog, or most likely both, were very tolerant of unusual loads. At the sacrifice of a little perceived breathing space, the Frog benefitted from what seemed almost limitless amplification on the MC setting. On the other hand, courtesy of a slightly higher volume setting, MM amplification and the manufacturer’s recommended 47kΩ allowed the Frog to find its full - and most un-amphibian - voice.

Ortofon MC cartridges sit squarely in the 100Ω camp, so I tried their MC15 Super offering with Bach’s Brandenburg Concerto No 6. With all the potential for midrange muddle in this piece, I was pleased to hear some of the clearest-defined stereo I’ve ever coaxed out of this record. The results seemed to go beyond what could be reasonably expected from a budget cartridge and seemed to demonstrate that monobloc construction is worthwhile even on this scale.

With Cartridge Man’s Music Maker the X-LP2s showed what they could do with a pure moving-iron pickup. High amplitudes and a perilously shallow cut combine to make Archiv’s pressing of Purcell’s St Cecilia extravaganza a bit of a torture if things aren’t right. With basically too much information squashed onto the low velocity middle grooves, it is unusual to find a copy of this record which hasn’t been ‘re-cut’ by a previous stylus! What’s certain is that anything less than crystal clarity in the phono stage makes for a truly horrible earful, despite the beauty of the music. The X-LP2 clearly showed its mettle here, with no trace of greyness, no trace of transient overload; in short, no muddle.

As I seem to be invariably giving high marks to Musical Fidelity gear, I had vague hopes that the X-LP2 - a monobloc phono stage, I ask you! - would give the opportunity for a gripe or two, for a change. Unfortunately, with its first class performance offered at a very fair price, I’m forced to admit that those so-and-sos at Wembley have done it yet again!

Musical Fidelity X-LP2 £499
Musical Fidelity Ltd
16/16 Olympic Trading Estate,
Fulton Road,
Wembley, Middx.,
HA9 OTF
Tel: 0181 900 2866

WORLD VERDICT
MIM and variable-impedance MC monobloc phono amps with absolute clarity and limitless drive. In a class of their own for quality and value.

Measured Performance see page 119
Getting a better, more involving sound often means spending a lot of hard earned money. It's such a waste, because every system can benefit from our cables and accessories, at a fraction of the cost of some new "black box". Here are some of the ways we can help.

We have Linear Crystal Oxygen Free Copper interconnects (£12.48) up to High Purity Silver cables (£89.00) and high definition loudspeaker cables in Silver Plated Copper or Pure Silver. Our mains cables add weight, power and scale, and with non-inductive RF filtering (£10.00) and over-voltage protection (£3.00) enhance performance still further. Gold plated AV cables, both RF (£17.95) and OFC Scart (£19.71), help bring picture quality in line with NICAM sound resolution. Valves, capacitors and transistors are all microphonic. They cannot perform optimally if vibrated. Our set of three brass isolation cones are worth their weight in gold - revealing low level resolution and dynamics hitherto hidden beneath electronic noise. We also have a cure for your noisy fridge or central heating motor (£330), enabling you to throw away your big mains noise suppressor, which has been giving you that "sat upon sound" for years. There's lots we can do to bring you closer to the emotion and energy of the performance. So confident are we, that we offer a 14-day money back guarantee.

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Trade and International Enquiries Welcome.
Acoustic Research
Status 30

Acoustic Research have relaunched themselves with a new range of speakers. Noel Keywood listens to the Status 30.

There's a race to produce bass from budget floorstanders. Suddenly big cabinets are in vogue, at low, low prices. Acoustic Research have joined the fray with the Status 30, a slim, light floorstander that retails at just £250. It's a price that would barely get you a budget bookshelf with a few pretensions a year or so ago, so what has happened? The design process has been speeded up no end by computers and software that offer fast, text book solutions, meaning you get a bass reflex cabinet with a port. Acoustic Research fit a bass/midrange driver with coated cellulose cone and inverted dust cap, paired with a silk dome tweeter.

The cabinet is no heavyweight - they rarely are at this price. It weighs a liftable 14kgs (31Ibs), relying on floor spikes for stability on bare or carpeted wooden floors. Cherry or black ash finishes are available and the front baffle has an attractive gloss finish. The rear panel carries bi-wire terminals with removable links, so single or double cables can be used. Bi-wiring improves treble clarity, lessening muddle.

I ran the speakers in, driving them from a Musical Fidelity Nu-Vista 300 power amplifier. The promise of ground shaking bass, which in my listening room translates to a good rattle of my old sash windows, was easily fulfilled by the Status 30s. The walking bass line of Angelique Kidjo's 'The Sound of Drums' almost made the cabinets quiver but they held fast on the spikes and pumped energy into the room. The emphasised bass behind Kidjo's vocals developed a massive presence in the room, demonstrating without doubt their ability to play a bass tune free from slurring or emphases. I could hear some panel flexure and boom - a penalty of lightweight cabinets - with bass heavy tracks like Temptation Waits, from Garbage, but in the overall scheme of things a floorstander like this will put some force behind intros, like A Thousand Years from Sting's new album, Brand New Day, that would otherwise slide by unremarkably.

The jangling guitars and energetic chord changes of Cast's Alright were a little muted and veiled at low levels. This sort of 1960s Brit rock has a raw drive that was rounded by the Status 30s civilising influence. There was a degree of warmth and fluffiness that at low levels blunted the drive of classic guitar based rock. The 'speakers gain life as volume rises above normal and edges toward loud. A little more sparkle and bite at low levels wouldn't have gone amiss with material like this though.

Yet there were albums where the innate balance of the ARs was ideal, Gabrielle teeters on the edge of intelligibility at times. The Status 30s had enough insight to keep vital nuances audible; I never quite lost the lyrics as I have with other 'speakers having a warm balance. Put it down to a smooth tweeter that integrates seamlessly and reveals healthy amounts of detail. Together with a fulsome bottom-end performance the Status 30s came across as silky smooth, easy on the ear and refined.

The Status 30s put some body and punch behind the Foo Fighters drum kit on Gimme Stitches; it was a promising start. But guitars and vocals didn't make it any further forward than the loudspeakers themselves - a little disappointing.

Image projection is helped by the presence of more treble energy than these 'speakers can muster. The trade they make is smoothness against projection, civility in place of drama. I loved their easy unchallenging nature and basic accuracy, yet with some material I also yearned for a little more verve and spirit.

By delivering deep bass with a good sense of control I can't help feeling the Status 30s will impress a lot of listeners. Acoustic Research haven't left it there, however, giving them a sound that's easy to live with but accurate and revealing at the same time. They have struck a good balance.

AR Status 30 £249.90
Acoustic Research, Recoton UK
Tel: 01367 252605
e-mail: rha.intl@recoton-europe.com

WORLD VERDICT

Good value. The 30s have a warm, generous sound. But they can lack bite with upbeat music.

Measured Performance see page 119
X-A RANGE.
MACHINED, MIL-SPEC ALUMINIUM FRONT PANEL.

MILLED METAL KNOBS.

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JUST IMAGINE HOW GOOD THE ELECTRONICS MUST BE.

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A • Y OU’RE A’PRARTINN E . .

A valve integrated amplifier for £600? What’s the catch? Beady-eared Richard White tries to find it with Affordable Valve’s Model EL34

‘A’ffordable’ - a word with several contradictory connotations.

When The Affordable Valve Company contacted us to try out their flagship EL34 amplifier, we naturally wanted to know more about it. We are all for cost saving, provided that this doesn’t involve corner-cutting: with DC voltages in valve amps running into the hundreds, careless design could leave somebody’s next-of-kin flipping through the Yellow Pages for an affordable funeral, which is not usually the idea with hi-fi.

Preliminary enquiries proving ‘CE’ certified satisfactory, and the - unusual - provision of a protective grille for the hot valves inspiring further confidence, we hauled in the Model EL34 integrated for a thorough listening.

Affordable’s EL34, like innumerable medium-power amplifiers both now and before, is based on the famous Mullard 5-20 design. this venerable circuit has many virtues: simplicity, reliability and predictable performance. Time was when practically all manufacturers made some sort of 5-20, whether with acknowledgements or without. It has been claimed that the design was published in order to popularize the Mullard EL34 valve in a field which the KT series had hitherto had practically to itself. If this is true, the world - which I imagine is due to the low feedback design. On the other hand, the Affordable obviously had plenty of guts - that’s the word - which I imagine is due to the low feedback design. On the minus side, there was evidence of a somewhat unforgiving treble sound, which may also be coupled to the higher distortion figures.

By and large I think the Affordable just about got away with it, but to be sure I followed the well-mannered Haydn with an exceedingly dynamic chunk of Stravinsky’s Firebird. Throwing caution and neighbourly relations to the wind, I wound the wick up and found that the EL34 is certainly a powerful beast; the tone-painting of the lower strings and bass drum was afforded some very quick service indeed. On the down side, the slight distortion of higher transients took a little of the thrill off the sound, although this may depend on how truthful the attached loudspeakers are. Imaging was good although perhaps monoblocs show to greater advantage here.

Courtesy of a Musical Fidelity X-LP, I tried out some smooth-sounding vinyl, from Herbert von Karajan and the Berlin Philharmonic on DG. Happily, even a low feedback amplifier couldn’t give a tizzle to the von K brand of syrup, and I enjoyed quite a relaxing twenty minutes, soothingly rocked by the EL34’s powerful bass end and with all thoughts of treble harshness in abeyance.

When a manufacturer sets out to make valve amplification at comparatively low prices, all things being equal, it is not for Hi-Fi World to stand in its way. It is possible that the amplifier needs a little more refinement but it certainly doesn’t disgrace itself and is manifestly affordable compared with much of the ready-built competition.

If you can’t face making a kit and own a pair of smooth-ish loudspeakers, Affordable Valve’s EL34 offers a hard working, value-added entry into the world of therionics.

Model EL34 £600

The Affordable Valve Company
Tel: 01634 373410

WORLD VERDICT

Low feedback integrated with plenty of slam. Not the ultimate in refinement but very good value for money.

Measured Performance see page 119
**GOOD NEWS!**
“For those ultimate bargain hunters, simply look for the items priced in red—they’re all reduced!”

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<tr>
<td><strong>Air Tangent 1B Air Bearing Tonearm</strong></td>
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<td><strong>Ariston RD40 SME 3009 Mk 2i</strong></td>
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<td><strong>Duophonic 9005 Basic LX - K5</strong></td>
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<td><strong>Golding Lenco 85 TTable (white)</strong></td>
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<td><strong>Heimdal Tonearm</strong></td>
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<tr>
<td><strong>Linn LP12 + Basic Plus (sounds great)</strong></td>
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**Rega Faith 2 TTable RB300** £199

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

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<td><strong>Avion 2000 MP Pre Amp</strong></td>
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<td>**Avion 52000 Monoblocks (VG) **</td>
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<td><strong>Chad Smith 1200 B Power Amp (mint)</strong></td>
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<td><strong>Counterpoint Solid One Power Amp</strong></td>
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Kef Reference 101 - UniQ £600 £429

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Meridian 504 Tuner (Mint) £1999 £1399

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Meridian 10 Active (Rosewood) £2500 £1699

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Mission 734 (Black) £239 £149

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Mission 750 (Black) £250 £169

Mission 751 (Rosewood) £350 £249

Mission 754 Freedom (Rosewood) £1400 £699

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Morel Master Bas 802 Inc Monitors £1600 £999

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GAUL STONES?

Dear Sir,

My attention has been drawn to an internet newsletter which contains worrying allegations regarding some reprehensible practices in the French loudspeaker manufacturing industry. It is alleged that for some years components from discontinued or defunct lines have found their way into the manufacture of new products for export. It seems incredible, but prolonged exposure to the sound output of these drive units has now been positively linked to a syndrome colloquially known as Maladie des Gittes Malheureuses, or Paralysis Anorakis Immodium Nonmusicallis, as doctors like to call it.

In its advanced stages, PAIN gives rise to dementia and weird obsessions. One patient seems to have spent many months developing a recipe for oxygen-free cassoulet; another has bankrupted himself trying to market garlic flavoured loudspeaker cable.

I am writing to you as an aspiring KLS11 owner, in light of the above, I urge the designers at World Towers to develop an alternative spec for KLS11 (and other designs) which uses only British drive units. This policy should remain in force until we are sure that all French drivers are PAIN free. Further details can be found at www.vachemerde.com.ciconnca.etc.

Yours faithfully,

Merci bien, matey

T. Rowden, Stockbridge, Hants.

PICKING UP THE THREADS

Well, it's been over 10 years, as you will see, and I was prompted to pick up your magazine this week when one of my speakers started groaning at me. Now I find myself in a quandary because that rush of excitement has returned and I can feel an unavoidable urge to spend money. I need help!

I have a Rega Planar 3 (forgotten what cartridge but it's red), Nad 3020, Marantz CD-62, Nakamichi BX-1, Denon TU-260L, and AK 18s on stands. I get my kicks from delicate riffs and vocals rather than the clash of heavy metal. My tastes cover Van Morrison, Alanis Morrisette and Pavarotti.

Where do I go from here? I've got a bit more cash available than in those days and I'd like to move up a notch from what appears to have been a reasonable budget system at the time. I guess I'm really talking about the speakers, amp and possibly CD player. The Rega's fine (everything replaced except the chipboard after nearly 10 years use at no charge by those wonderful people at Graham's), tape is on its way out so the Nakamichi will have to last me, and the tuner can wait until the digital revolution is underway at sensible prices.

It's probably just as well to stick with CD, as the new formats such as SACD and DVD-A are actually yet to arrive in the shops, never mind drop in price! The amount of money you have to spend will buy you a very decent system.

We'd recommend Rotel's RCD 951, compatible with HDCD discs, at £300. This matched with the Audio Analogue Puccini SE amplifier (with phono stage, so don't chuck out the Rega!) will take you up to around £1000, leaving £500 left for speakers. You could do much worse than a pair of Tannoy R2 floorstanders at £350, which would leave £150 to spend on some decent cable such as DNMs Reson. With your fairly large room size and musical tastes, this trio should deliver an involving and full sound. That extra bit spent on the Puccini amp should make all the musical difference!

Steve Wilson SWilson.Blade@alban.co.uk

Tie the rust with DNW Reson cable
ROUND THE HORN

Dear Sir,

I read in your Christmas supplement about the Klipsch Heresy II and wonder if these speakers were all designed by Paul Klipsch or is it just the name?

Yours faithfully,
A S Greenbank

I have checked as far as I am able and find that several of the company's present range were designed by Mr Klipsch himself, albeit some years ago. Those for which he was responsible include the famous Klipschorn, the Heresies, the La Scala and La Belle Klipsch.

To my astonishment, I also discovered that Mr Klipsch is very much alive - in his mid-nineties! - and still takes an interest in the firm which he founded. There must be something in the water in Arkansas - or is it just that high fidelity is a preservative?

RMW

HOOTS, MON!

Dear Hi-Fi World,

My system consists of the following: Marantz 63 MkII Sig CD player, Musical Fidelity K10-D, Arcam 8 integrated amp, Arcam 8 power amp, Ruark Broadwood speakers, cables: van den Hul and QED.

Our musical taste is mostly classical with a strong emphasis on vocal. However, I continually worry over the vocal reproduction. Some singers, for example Janet Baker, sound as if they are overloading the system (or microphones), leading to intense passages of the voice being accompanied by reverberation or an 'edge'. Is the equipment to blame or is it in the recording.

The problems vary from disc to disc, and there is no problem with instrumental music. We eventually wish to upgrade the CD/amplification with a budget of £3,000. What suggestions would you make?

Matthew Howard,
London N22

Very often we get letters from people having trouble with the sound of their 'equipment' when it's probably the source material. Unfortunately all recordings aren't of 'demo' standard.

More than perhaps any other acoustic instrument, the voice of a classical (especially opera) singer has a massive dynamic range, some have very big voices, and - more importantly - they tend to be close mic'd. In recording sessions. Because of the relative lack of compression in classical recordings, this can sometimes be a problem. Female voices (and choir trebles/sopranos) tend to suffer worse. Rock recordings, however, often use a 'gate' which will kick in at a set level to squash the dynamic range of the voice or instrument. However, to compress voices such as Birgit Nilsson, Placido Domingo, Janet Baker et al would be scandalous! Equally, recording unaccompanied choirs is tough - getting the right microphone placement is essential, and then there's the actual recording venue, where the choir are placed in it ... and so on.

As well as different recordings having different levels of distortion (usually the older ones), different voices have different sounds. There is a lot of natural reverberation going on in the human voice, each voice is different and each head (where a lot of reverberation occurs) is different. Janet Baker, for example, has a big voice that's technically faultless but has a sound that some could describe as a 'hoot' on certain notes. These frequencies will stick out in some recordings, which could be your problem. Many classic recordings have distortion. Listen to the great EMI recording of the Verdi Requiem by Giulini and the Philharmonia - the Dies Irae rattle like a shed door, but it's still the best available if you count performance over recording quality. To cut a long story short, it would seem your equipment is probably fine and the 'fault' lies in recordings.

Your comment that orchestral music doesn't suffer seems to confirm this.

As for your eventual upgrade, why not try the Musical Fidelity X-Ray along with their excellent A300 integrated. This will set you back less than £2500 and play music, classical vocal included, just as it's meant to be heard. It's a combination that puts music before electronics during listening, which is the mark of truly 'musical' equipment.

SP

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QUADS & QUINS

Fifteen years ago I cobbled together a Rock with a Moth, a Myst TMA3 and a mismatched pair of Quad Electrostatics from the bronze age.

The electrostatics never really worked properly: one was louder than the other (so it goes behind the sofa). I use Force4 'speaker cable with cheap 50p connectors which always come off. I know it sounds funny, but I've rarely heard a system that suits me better.

And then someone broke the end off the Moth arm. Not that I minded particularly. I dumped the whole lot in a spare room and got a grand piano, three computers and a large desk instead. The closest I get to hi-fi nowadays is a fish-shaped radio stuck to the bathroom wall. But I read your article on ESL 57s and a few pages later saw an ad for Origin Live. And now I miss my Mahler (and my Bix Biederbeck and my Pink Floyd).

I would like to get the ESLs fully serviced, preferably within a few hours of London. I called Quad themselves and they can't do much... I'd like to get the Rock looked at too. Do you know any reputable service centres and is the Origin Live upgrade all it's cracked up to be (particularly on a turntable that already has quite good tonearm damping)? I have always had this feeling that the Myst TMA3 is so laid back it should be a hippy. I'm quite tempted to get an old pair Quad pre and power amps; I heard some ESLs played through valve amps a long time ago and the sound was lovely: dynamic without being too bright.

In a nutshell, I love the Rock, I love the ESLs and know next to nothing about the rest (the stylus is a Goldring 1012GX - I've no idea what the cartridge is). What can I do for around £500 (excluding the cost of the ESL refurbishment) or should I just get the whole lot serviced, buy some new cables and a few new LPs? Finally, I'd also like a tuner to match, but without lots of flashing lights. What is a Leak Troughline?

David Watkins
Marmalade Publishing
71 Abady House, Page Street, London SW1P 4EP
0171 828 3251 or 0973 840504

Taking your easiest question first, a Troughline is a musical device shortly to be outlawed by Digital Radio. There always seem to be plenty for sale, personally I'd recommend buying a mono version and an add-on decoder because the Leak stereo decoder as fitted - and retro-fitted - to their tuners never was up to much.

Service for your turntable - by the way, how on earth did anyone break the Moth arm and are they still living? - needs a little more thought. There's no compelling reason to change it if it still works but, judging by the number of letters we receive and are unable to answer satisfactorily, turntable servicing can be more trouble than it's worth. I should be inclined to let things be if there's no immediate worry.

Origin Live's modified Rega arm has garnered nothing but plaudits, so there is no reason not to buy with confidence although, of course, Moth's current arms are also Rega-based. If you're desperate to re-instate the original Moth, you might try ringing them on 01234 714152, although if it's a pre-Rega type you may be out of luck. Moth's current range is good value in any case, so you can lose nothing by a 'phone call.

Goldring's 10XX range are proven performers and you'd be hard put to better them for the money. To consider second-hand briefly: 'Vintage' cartridges with elliptical styli are superior and are less prone to re-cut your records for you!

As regards amplification for your ESL 57s, whatever you decide I shouldn't over-do it: the speakers were perfectly content with the 15W of the old Quad II, and sound very pleasant with that sort of drive. I am aware that all sorts of voltage clamps can added on to protect the 'speaker from too much power but, used sensibly and within their range, it shouldn't be necessary. Within your budget you oughtn't to have too much difficulty getting a pair of Quad Ils in reasonable order through our private classifieds at the back. Many of our second-hand dealers also advertise serviced Quads.

Summing up, you should be able to re-cobble a well-mannered little outfit for a reasonable sum. Good luck!

RMW
European amplifier of the year

Audio specialists of nineteen European countries concluded: "TAG McLaren Audio has succeeded in developing an extremely refined integrated amplifier which combines truly high-end technology, audiophile components, engineering and, most important, audiophile sound - all at a reasonable price."

The 60iRV is shown here with TAG McLaren Audio's ground-breaking analog and digital tuner T32R, both in silver.
Bright spark John Marks plugs into three more interconnect cables

**SONIC LINK VIOLET £85 1M**

A quick glance tells you this cable takes its name from the less-than-subtle colour of its PTFE insulation, below which hide the coaxial screen and pure nickel conductors. The slim design of the Violet was mirrored to some extent in its character. It had the familiar Sonic Link top-end sparkle (which helps highlight detail) allied to fine midrange clarity, but with a leaner bass than most of the other SL cables we’ve auditioned. The result was a sound that was fast and dynamic, although one that would have benefited from a little more impact in the bass. Nonetheless, the Violet turned in a funky and enjoyable portrayal of the controlled bottom-end lent useful weight to basslines. Ballads such as I Can’t Make You Love Me also suited the Nu-Vistas, their warmish character bringing out the intimacy inherent in the music.

**MUSICAL FIDELITY NU-VISTA £89.99 0.7M**

Immediately I hooked up the Nu-Vista, with its chunky locking plugs, between the T+A CD1210R CD player and the DPA 505 pre-amp, I realised that this was a very smooth performer indeed. Saxophone on Cirrus’ Leaves had a rich, creamy texture without a hint of glare or harshness to it. Sound staging was handled just as ably, the five members of the band set within an acoustic made all the more convincing by this disc’s HDCD processing.

While this contender remained composed and enjoyable, it couldn’t quite rustle up the same level of detail, crispness or musicality as the Violet. Where the MF came into its own was with more relaxed numbers, Bonnie Raitt’s Tangled And Dark, for example, where its powerful, qualities of both their peers, with an extension not far off the Nu-Vistas’ mated to the upper-bass speed that plays a role in the Violets’ pace and drive.

Seeing as the plus-points above went just as much for Cirrus and Beth Orton as Bonnie Raitt, you might have arrived at the conclusion that these are the top all-rounders this month. However, while the Tributaries score A1 in most areas, their grade for involvement drops marginally to a still-respectable B1.

**A1 TRIBUTARIES 1M £75.00**

As with the MFs, the Tributaries are terminated with well-engineered locking plugs. What links these together is pure silver multi-strand wire. This metal has a reputation for allowing plenty of subtle detailing through, and so it was with the Tributaries.

With Bonnie Raitt flowing along them, the A1s were more revealing than the MFs but less unforgiving than dodgy recording technique than the Sonic Links: cymbals were smoother than through the latter, and individual backing vocalists more distinct than through the former.

In the lower frequencies as well, the Tributaries succeeded in mixing the best Neville Brothers’ Big Chief from a Southern States Sounds R ‘n’ B compilation CD. The SL’s transparency really came to the fore on Beth Orton’s Trailer Park album, where tracks such as Tangent and Sugar Boy had a likeable combination of delicacy, detail and tunefulness.

The Violet is an accomplished interconnect with a gift for speed and insight, but as a spell with the Scandinavian Jazz of Cirrus’ Land’s End HDCD proved, it would better match warmer systems in need of cooling down than those which are already tonally bright.

Sonic Link
Tel: 01332 361390

Musical Fidelity
Tel: 0181 900 2866

De Regle,
Tel: 01945 463 077
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**C.D. PLAYERS**: Alchemist • Audio Analogue • Audio Note • Electrocompaniet • Musical Fidelity • Sonic Frontiers • Teac • Trichord

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**Hi-Fi World**
The new millennium is with us, and with it hi-fi's second century proper. What better time, then, to look back on its first? The second part of this feature sees David Price tracing hi-fi's more recent developments.

The decade that fashion famously forgot saw hi-fi move from being a specialist hobbyist pursuit to an essential part of every modern household. In the nineteen seventies, if you had a house, a washing machine and a TV, then you just had to have a hi-fi.

Japanese audio equipment was at the forefront, bringing automation to vinyl replay, miniaturisation to audio electronics and the compact cassette to the masses - if Philips invented the format, the likes of Sony, Akai, Aiwa and Pioneer put it in every home. Still, stereo open reels were the mark of real hi-fi, and the likes of Akai's 4000D brought new levels of quality on a budget. At the high end, Revox's A77 cleaned up against the competition. Auto-reverse appeared, making open reels more convenient and doubled recording times. Multi-head, multi-cassette machines duly appeared and everything got bigger, better and even more complex!

When you test our 'Dolby' cassette deck, don't listen to music. Listen to silence.

Vinyl was also improving fast. Cheap Japanese decks had pushed the game forward - no longer were impoverished buyers condemned to nasty BSR autochangers with more rumble than a Harley Davidson. Pioneer's PL12 semi-drive turntable was a landmark product, offering genuinely mature sound for budget money. 1973's Technics SL1200 offered slick operation and rock-solid speed stability from its sophisticated direct drive motor. Then later that same year Linn's LP12 arrived, taking the classic independent subchassis belt drive turntable pioneered by Thorens to new heights. This was born the high end turntable, and with it the revolutionary idea that the source component is the most important part of the system chain. Things would never be quite the same again.

The mid seventies saw a US-inspired monster receiver craze, plus a brief moment of glory for 'quadraphonic' four channel surround sound. This fitted in perfectly with the rapidly developing art of rock LP production, and extravaganzas like Pink Floyd's 'Dark Side of the Moon' were soon found being replayed in glorious surround sound on 200W Pioneer tuner amps. All this new power gave speaker designers more room for manoeuvre, and a move away from efficient dual concentric designs to multi-driver sealed boxes ensued. Those complex multi-element crossovers were traded off for a very flat frequency response, which, along with new cone materials like Bextrene, made for more refinement and lower distortion.
Like so much in the nineteen eighties, hi-fi was polarised. Philips' new digital Compact Disc, which reached these shores in 1981, provoked a massive reaction which alternated between fawning and hatred. Various sections of the hi-fi press went at each other like their lives depended on it. In truth they probably did, because hi-fi sales were declining quite sharply. Whether you loved or hated it, the Digital Audio Disc came just in time to save hi-fi's bacon.

Early CD actually sounded rather good, and far better in many respects than the super-fi turntables of the day. The problem was that half the UK press decided that because it didn't have any clicks or pops it was 'perfect', while the others plugged the new players into systems designed for their woody sounding turntables and were surprised to find their ears bleeding. In truth CD was neither heaven nor hell - it's just a shame no one said so at the time. The mother of all ears bleeding. In truth CD was perfect, while those plugged the new players into systems designed for their woolly sound-conscious Europeans. Fortunately, Philips' new digital compact cassette was an underground analogue revival sparked by the likes of SME, Roksan, Inmedia, Michell, Graham, Wheaton, Wilson Benesch, Lyra, Ortofon, Dynavector and Van den Hul. It appeared along with a new interest in separate phono preamps and DACs, in search of sweeter, more musical sound. Speaker manufacturers soon twigged that using lighter, faster, stiffer cone materials such as carbon fibre, and a new fascination with speaker stands and cabling. A decent set of stands and wires for your Warrsdales Diamonds was as de rigueur as red braces in an eighties advertising agency.

**DIGITAL DOMINATION?**

Although digital fought its major battles during the eighties, it still had the odd skirmish in the next decade. The biggest casualty was Philips' Digital Compact Cassette. Despite respectable hi-fi sound thanks to its clever PASC data compression system, it was an ergonomic joke and Philips wasted many millions of pounds trying to prove other otherwise. 1992 also saw Sony launch its rival MiniDisc system, which was wonderful to use until you had to listen to it! Sony's ATRAC data compression system was far behind PASC, making MD unpopular with sound-conscious Europeans. Fortunately, keen pricing and fast development in its Japanese home market kept MD alive just long enough for buyers to look again. The arrival of Sony's fourth generation machines in 1996 turned the tables. Sales took off, and by 1999 MD had replaced cassette as Britain's convenience medium.

By the mid nineties some audiophiles were getting increasingly frustrated with CD. Despite constant crowing from magazines about how much better the format had become, this didn't seem to be borne out by listening. Many enthusiasts felt CD had reached a plateau of development, and that there wasn't much more room in its 16bit format for manoeuvre. Despite this, the official line from manufacturers was that it was superior to LP. But just as many music retailers stopped stocking vinyl, an underground analogue revival started. Starting high end products from the likes of SME, Roksan, Inmedia, Michell, Graham, Wheaton, Wilson Benesch, Lyra, Ortofon, Dynavector and Van den Hul appeared along with a new interest in separate phono preamps sparked by Michell's original ISO.

Suddenly, everyone had one in their range, from EAR and Audio Innovations to Rotel and NAD!

At the beginning of the nineties, valve amplifiers were about as cool as old Cliff Richard records. But the arrival of some seminal thermionic products, sparked by Tim de Paravicini's spectacular EAR509, changed things. People began swapping their in-your-face sounding transistor power amps for classic tube designs from Jaffs and s.xties, in search of sweeter, more musical sound. Speaker manufacturers soon twigged that using lighter, faster, stiffer cone materials such as carbon fibre, Aerogen and Kevlar would not only sound better but also work with a wider number of systems. Eighties-style complex, power-hungry mini-monitors suddenly seemed very old hat. Tweaking grew from a hobby to an art form - people started peering their workaday hi-fi separates with high
LEADERS OF THE PACK

Some of the top names in Hi-fi select their all - time faves . . .
KEN ISHIWATA, Marantz

MOST IMPORTANT DEVELOPMENTS:
- L7 (1948), Stereo LP (1956) and CD (1982)
- Without LP, hi-fi would never have been born. The improvement over 78 was incredible and encouraged enthusiasts to start working on amplifiers, speakers and turntables! Stereo LP came and lasted more than 20 years, during which time many other great products were designed, again thanks to this format. Initially CD wasn't accepted by audiophiles because of its dramatically different sound, but today everyone's based on CD.

MOST SIGNIFCANT PRODUCTS:
-Quad ESL57 Electrostatic speakers - brought new levels of transparency to UK audiophiles.
-Phono stages on the audiophile map and catalyzed the vinyl revival.

HI-FLYERS - hi-fi separates that really moved the game forward:
- LEAK 'Point One' TL12 Peachy sounding monoblock valve amplifier, refined beyond its price.
- GARRARD 301 Industrial strength transcription turntable truly made vinyl king. SME 3009S2/SHURE M75ED first tonearm/cartridge combo to really rock 'n' roll.
- THORENS TD124 Classy belt drive turntable that launched a thousand copies.
- QUAD ESL57 Electrostatic speakers that brought new levels of transparency to UK audiophiles.
- BBC LS3/5a The original seventies mini monitor was startlingly good for its size.
- TECHNICS SL1200 The direct drive at the top of the charts for nearly three decades.
- NAIM NAP250 B big hitting power amp sparked the high end transistor craze.
- SPENDOR BC1 Polyprop cores brought new levels of clarity to well-balanced audiophiles.
- LEAK Point One' TL12 Peachy sounding monoblock valve amplifier, refined beyond its price.

Many other great products were designed, again thanks to this format. Initially CD wasn't accepted by audiophiles because of its dramatically different sound, but today everyone's based on CD.

MOST SIGNIFICANT PRODUCTS:

[1] Marantz Model 7 pre and Macintosh 275 power amp combo - showed how good hi-fi should be designed.
[2] Quad ESL63 - point source characteristics showed how domestic speakers could be designed for stereo reproduction.
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V E R I T A S ...........the truth

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

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

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

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MARANTZ'S MOST SUCCESSFUL PRODUCT: CD-63KIS, but my personal favourite is the CD-7, which has incredible power to deliver the essence of music.

NEW DEVELOPMENTS: If the last century was two channel hi-fi, this will be multi-channel. I didn't believe this at first but after hearing SACD in multi-channel mode my opinion changed - you really got a sense of 'being there'.

ULIAN RICHER, Richer Sounds PLC

MOST IMPORTANT DEVELOPMENTS: CD, MD and DVD. As the first mainstream digital format, CD injected new energy into a hi-fi industry languishing in seventies mediocrity. MD has great versatility and sells well. DVD has enormous mass-market potential, and has kick-started the previously static home-cinema market.

MOST SIGNIFICANT PRODUCTS:
[1] Linn Sondek LP 12 - a fine sounding deck and an inspired marketing exercise. Linn changed the way people thought about turntables, they said 'forget about technical measurements and listen to the sound', and they were absolutely right. [2] Koetsu Rosewood Signature - nothing has ever reproduced female voices as sweetly. [3] SME Series V - the best engineering I've seen in any audio equipment. Unmatched service and after-sales support. Great sound that's upgradable with better cables.

MICHELL'S MOST SUCCESSFUL PRODUCT: The GyroDec - it's run for 20 years and continues to improve with new technological developments. CD has just about reached where it was 10 years ago.

NEW DEVELOPMENTS
New technology will pay dividends in speaker design, which has been pretty stagnant of late. There are some very interesting looking hi-tech ribbon tweeters on the way.

PAST MASTERS - more of audio's illustrious boffins

GUGLIELMO MARCONI 1874-1937
First to realise the possibility of wireless communications - his first patent was for a system of radio communication, later succeeded in signalling across the Atlantic Ocean.

THOMAS ALVA EDISON 1847-1931
Developed the phonograph, as well as the first commercially practical incandescent lamp, alkaline storage batteries and the carbon microphone! Patented over 1000 ideas, including a method of wireless telegraphy based on magnetic induction.

EDWIN ARMSTRONG 1890-1954 - his first patent for a regenerative receiver in 1914 significantly advanced the art of radio - every modern radio and TV uses his ideas. Others include the superheterodyne receiver and wide-band FM.

HENRIC HERTZ 1857-1894 Did experiment that confirmed the existence of waves, and Maxwell's theory that light itself was a form of electromagnetic radiation.

JOHN AMBROSE ELEMIN 1849-1915 Made a lamp with a metal cylinder around the filament and ran wires to the outside of the envelope. Thus was born the electrical 'valve'.

JOSEPH HENRY 1797-1878 Discovered inductive resistance, units of which are named after him in honour. Also invented an electric motor, a telegraph and the relay, as well as improving transformers and non-inductive windings.

MICHAEL FARADAY 1791-1867 Brilliant theorist and experimental scientist who discovered the dynamo effect of moving a wire and field relative to each other. The Farad - a unit of capacitance, is named him.

ALEXANDER GRAHAM BELL 1847-1922 Granted a patent on a method of sending two or more telegraphic messages on the same wire at the same time - the telephone. Achieved the first wireless transmission of speech using his 'photophone' to transmit words on a beam of light.
We like to think of our shop as a sort of oasis of all that's fun and interesting in hifi. Not for us the dull, drab units (that is just the looks) which come from over the Atlantic and cost an arm and a leg. Our hifi lives, and breathes; music simply pours out.

And when you come to listen in our comfortable basement studio, you'll be under no hard sales pressure from smiling crocodiles, you won't be patronised, and you won't have our most profitable products forced on you.

What you will get is the undivided attention of the two owners, Les and Pete, both of whom have many years experience in the business, and you will want to come back again and again until you're happy you've made the right choice.

And, yes, the rumours are true; we still understand what the vinyl LP will do, and how to get the best from it!

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<td>Plastic</td>
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<td>Snell E + Hugger 4 leg. Classic. bargain.</td>
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<td>Snell K + Hugger 4 leg. Classic. bargain.</td>
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<td>Living Voice Auditorium - Walnut</td>
<td>£1800</td>
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<td>Audio Innovations 5.800 MA 1 28w Class A</td>
<td>£1000</td>
<td>£1200</td>
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<tr>
<td>Art Audio Diavolo. Black, gold.</td>
<td>£1500</td>
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<td>Art Audio Quartet. Heavy new.</td>
<td>£1400</td>
<td>£1800</td>
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<tr>
<td>Audio Note ANSP speaker cable. 2 x 3m sets.</td>
<td>£600</td>
<td>£1200</td>
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<tr>
<td>Wilson Benesch Act2 Tonearm.</td>
<td>£800</td>
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<td>Cary 802: 2 years old. 645 single ended 30w monos.</td>
<td>£400</td>
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<tr>
<td>Cary 802: 10 months old. 645 single ended 40w monos.</td>
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<td>Audio Note Dec3 Signature. Valve 0/P stage</td>
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he news that EMI wants to pull out of CD manufacture, because it will become unprofitable in the near future seems baffling. I’ve just bought a handful of CDs at a hefty £16 apiece, which leaves me a little stunned.

The figures look stunning too. The U.K. alone was responsible for £1.7bn in music sales in 1998, fourth behind America, Japan and Germany. EMI serves the worldwide market though, which consumed £24bn of music. Most of it is now CD: 2.4 billion CDs were sold worldwide through 1998, representing 66% of all sales. In ‘developed’ nations such as America, Japan and much of Europe the CD dominates; in developing nations - especially India - the cassette is still king. You’d think this was a helluva place to be trading, especially when you have such a globally well-known name as EMI. It may just be though that the figures are too good.

As I pored over them suspicion set in. Are CD sales about to go into decline? Does EMI know something we do not?

There’s a world of difference between a CD of course, and the music on it. Since the Far East and China started to press CDs, prices for the discs have come under ever more pressure, unit costs falling well below 50p per disc. This is why it is becoming progressively more difficult to sustain pressing in the high-cost West. Once, the quality of Far East discs was inferior, but now that is not necessarily the case. EMI is pulling out of disc manufacture, not the business of producing music to put on them. But the huge growth potential for CD that remains worldwide is not something they could tap into anymore without setting up factories in China and India. Doing so would yield little. If these markets wanted their music EMI could have CDs pressed locally, but Western music doesn’t sell so well in India, China and Indonesia, nor Latin America. It makes little sense for EMI to be there.

All the same, CDs are cheap to make and dear to buy, so somebody is making money. Obviously, it is the music companies and the retailers, the two not always being different. HMV owns the Our Price chain and Virgin have their own stores of course. Both operations cannot be easily undermined by low cost labour outside Britain so, unlike CD manufacture, this business is secure. Intellectual property retains its value and, as anyone who receives IFPI press releases knows, the music industry prosecutes trespassers aggressively.

I have some sympathy. Not only is the piracy industry in the Far East and Russia massive, it also fuels crime, and I certainly support the notion that intellectual property has a value that should be acknowledged. However the music biz does itself no favours with over-zealous statements from highly-paid senior executives to the effect that the poor Joe who pays his £16 for a CD owns nothing.

Few people take much notice of all this I suspect, but it hardly endears the buying public to the business, hence the common allegation that CDs are a “rip off”.

Sales figures suggest some background forces are at work that EMI cannot ignore. Let me explain. Through the 1970s and 80s prerecorded tape sales steadily rose as LP sales declined. Tape was replacing the LP as a format. Tape sales suddenly went into decline in 1990. Philips and Sony saw this coming, saying it was an inevitable part of a product life cycle, which takes the form of a bell curve. It had happened before with the LP and it was happening again with the cassette.

Both of these went into decline very quickly: it’s quite a gruesome process! LP pressing plants had to shut, then cassette duplicating plants. According to the bell curve, CD sales will peak and go into decline - and predicting when is important to a lot of people. Do EMI have doubts about the CD, I wonder?

From launch in 1983, CD sales rose to 51m in 1990, to 176m in 1998. Since no music medium ever sold more than 90m before, the CD has proved phenomenally popular and very resilient to price increases. It sells in vast quantities, so large in fact that anyone interested in its future might doubt how long such a good thing can continue.

The figures look ominous. Something went badly wrong in 1997. CD sales in the U.K. declined from 160m to 159m, the first time such a thing had happened. They picked up strongly in 1998 but earnings did not, even though the music business claims that 75% of sales are for full price product. If that means £16 then I cannot easily see how the market could possibly sustain a further price increase to get earnings back up. Surely, £18-£20 for a CD would drive sales into decline. So companies like EMI face a dilemma here.

America suffered a decline in 1997 then sales picked up, like the UK. In Germany and Japan CD sales have started to decline. It doesn’t look good.

Noel Keywood

Something went badly wrong in 1997.
CD sales in the U.K. declined from 160m to 159m, the first time such a thing had happened.
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So if you are thinking of building your own loudspeakers or refurbishing your cherished but ageing speakers you should contact us for all your requirements. Our aim is to provide you the customer with the best service possible at the fairest price.
What a delightful time it has been for the scaremongers! Not only have we faced wholesale changes to our lives through the third revolution (agricultural, industrial and now information technology), but we’ve also had to endure coping with the dreaded Millennium bug. Well, now that we’re all still here we’ve been told that the Internet is going to change the way we shop forever. Over the last three years we’ve seen many of both the larger and smaller retailers become entangled in the World Wide Web. Yet, until recently, things have been at teething stage, with few transactions actually carried out over the Web.

Things are set to change in such a big way over the next ten years that retailers face bankruptcy if they fail to meet the demands of internet literate population. At first inspection, the argument seems pretty convincing, too. The Internet is growing at a huge rate, with thousands more sites being added daily. In this country usage is also rocketing at a rate similar to the take up rate of mobile phones two or three years ago. Now that a basic version of home shopping is available through Sky Digital TV, this has brought the reality of cyber shopping closer still to many more thousands of people across the UK.

In this country usage is also rocketing at a rate similar to the take up rate of mobile phones two or three years ago. Now that a basic version of home shopping is available through Sky Digital TV, this has brought the reality of cyber shopping closer still to many more thousands of people across the UK.

Admittedly, the process is still rather slow and a little cumbersome, yet this will undoubtedly improve at a rate of knots. A specific area that’s key to the success of shopping on the net is that of search engines. To those of you fortunate/unlucky (delete as appropriate) enough not to have used the internet, a search engine is a system which searches the web pages for specific interests you may have. At the moment, however, even the best search engines can only cover 20% of the Internet, and aren’t all that accurate. Yet in the not too distant future we’ve been promised versions that will allow the user to instantly compare prices for a particular product.

So, for example, one could type in, “Sony MDSIE 530. Price”, and the engine would come up with all the competing store prices in an instant. “Hooray”, I hear you cry, no more wasted afternoons spent, phone book in lap, ring around trying to get the best price!

So, is the traditional hi-fi retailer doomed? Well, in my opinion, not necessarily. In the first instance, making transactions over the Internet is still far from being secure. If you do buy this way, then ensure that the site you’re using is “safe”. A small padlock logo will be displayed if it is such a “safe site”. No doubt security will be improved, but then anyone familiar with computers will realise that the hackers are usually just a few short steps behind.

Secondly, there are undoubtedly rogue dealers out there, who could easily portray the pretence of being an established hi-fi retailer when, in fact, they are nothing of the sort. It’s also worth remembering that traditional high street retailers often won’t price beat such companies. Bearing in mind these points, the old adage, “buyer beware” seems more appropriate than ever.

The main reason though, I believe, for hi-fi retailers to be able to sleep at night, is the sheer act and process of shopping itself. Shopping for non-essential items, for many of us, is still a tactile experience. With hi-fi retailers there’s the added advantage of being able to actually hear the equipment!
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Here is the amazing KiT88. The circuit is similar to that of the ever popular KEL34 with a few changes to incorporate the Tesla, JJ branded KT88 power tetrode. This is a pure Class A push-pull design providing 36 watts into an 8ohm load. Gary Devon, has come up with a gems of an output transformer (E/I), this combined with the KT88 offers a virtually unmatchable result for a valve amplifier. Frequency response is 11Hz up to 75kHz, separation is 71dB, noise is 98dB, sensitivity is 400mV and a distortion of 0.03%. "As valve amplifiers go, the KiT88 is one of the best measured performances I have ever come across", says Noel Keywood. Jon Marks says, "The KiT88 pulled a series of surprisingly fast, meaty basslines out of its trickbag when dealing with Suzanne Vega's Nine Objects Of Desire album. As if this wasn't enough, the mid and treble were nice too - cymbals had a deliciously natural, golden shimmer without sounding soft, and vocals were extremely transparent and crisply defined. KiT88 didn't hang around when it came to exploiting the virtues of its four output valves on numbers such as 'Leaves' and 'Suspect Sustain' from Cirrus' Land's End Jazz CD. Saxophone had a wonderfully smooth, realistic character, and acoustic guitar mixed speed with harmonic richness to very impressive effect. Asian Dub Foundation and Moloko showed no sign at all of the sluggish, woolly bottom-end and poorly-delineated bass beats that most valve amps are to blame for. Which makes the KiT88 an all-round, high-end bargain."

Weight 16kg, external dimensions with valves are 330mm(w) x 300mm(d) x 190mm(h).

KEL34 &I VALVE INTEGRATED AMPLIFIER KIT

The KEL34 E&I version is our second generation budget stereo integrated valve amplifier, providing a massive 40 watts of pure valve sound. With 4 line level inputs and one tape output. The KEL34 E&I is a simple and elegant circuit design using a 6AU6 pentode input valve, an ECC82 double-triode phase splitter and a push-pull pair of Tesla, JJ branded EL34s. The result is a typically sweet, open valve sound with atypical bass control and power. The KEL34 E&I will work its magic into 'speakers of average sensitivity too. Jon Marks says, "tonally the KEL34 E&I is a bit of a smoothie. It has a fast, dynamic sound, plucked guitar strings and bass drum enjoy crisp leading edges and great impact. Clear imaging and spacious sound staging meant voices and instruments really jumped out of the loudspeaker boxes. Overall the KEL34 E&I is a beautiful power amp." At the price, this kit is second to none and will open up the benefits of valve amplification to a whole new class of audio nuts! Weight 12kg. External dimensions with valves: 33cm(w) x 27.5cm(d) x 18cm(h).

HD83 VALVE HEADPHONE AMPLIFIER KIT

The HD83 is our new headphone amplifier, a beautiful simplistic design using Mullard ECL83 valves, a triode and power pentode housed in the same envelope, it works directly from any source be it a CD, tape, tuner etc., or from an amplifier's tape out or pre-amp sockets. The circuit utilises high specification output E and I output transformers that will drive any headphone loud from 16 ohms to over 300 ohms depending on how the secondaries are wired up. The HD83 is a single ended design with the power pentode wired up in triode configuration for that added purity and a quiet as a mouse. For sound quality Jon Marks says, "The bass is punchy and controlled without becoming artificial, while treble has the crispness of the best solid-state, with the tonal purity, delicacy and speed associated with valves. External dimensions 18cm(w) x30cm(l) x 8cm(h) weight 4kg.

K5881 MklII VALVE AMPLIFIER KIT

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

K5881 MklI Upgrade kit

Upgrade your pre November 1996 K5881 amplifier to MklII status. The kit converts your amplifier to the new 7025 double triode input stage in place of the original EF86 pentode input. £35

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Our mini-marvel uses an Audax carbon fibre bass/midrange unit, married to the world’s most advanced tweeter, the piezo-electric gold dome HD3P from Audax. KLS10 offers high performance from a small package. The main speakers are designed to work alone, or with a dedicated subwoofer to extend their bass. Alone, they are suited to near-wall mounting and can be tuned by tone adjustment to suit personal taste and location. They are easy to drive and need just 30-60 watts. KLS10 is unique. Technically advanced, yet compact and relatively inexpensive. There is little to match it. Sensitivity 89dB 1W/1m, 15mm MDF, internal volume 9Ltrs, external dimensions 19cm(w) x 31cm(h) x 23cm(d).

DRIVE UNITS & CROSSOVER KIT £394.00
DRIVE UNITS ONLY £358.00

KLS10 GOLD SUBWOOFER

Designed to complement KLS10 Gold stand mounters by providing a deep and open bass. The subwoofer is inexpensive, easy to build, comprising a simple crossover network to a high quality 8 inch Aerogel dual voice coil unit. A must for all KLS10 Gold customers. Sens. 89dB, volume 25 litres, external dimensions 26cm(w) x 100cm(h) x 35cm(d).

DRIVE UNIT & CROSSOVER KIT £149.95
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KLS9 TWO WAY FLOORSTANDER

Here’s a storm for you - KLS9, with its BB4 alignment bass cabinet and Audax High Definition Aerogel Bin bass/midrange unit. Designed by Noel Keywood to possess optimal bass damping and a clean step response. Aided by a teensy bit of bass lift, KLS9 realises its potential. Internal volume 50.5Ltrs, 18cm MDF external dimensions 29cm(w) x 65cm(h) x 36cm(d).

DRIVE UNITS & CROSSOVER KIT £100.00
DRIVE UNITS & CROSSOVER KIT £175.00
DRIVE UNIT ONLY £110.00

KLS3 3 WAY CARBON-FIBRE DRIVER LOUDSPEAKER

KLS3 uses extremely light and stiff carbon-fibre cone drive units for a fast, accurate sound. A dedicated 4inch carbon-fibre midrange drive unit provides the clean, smooth and detailed midrange characterised by superb projection. Its high 90dB sensitivity and near flat 80Ohm impedance make it one of the easiest loudspeakers to drive. An ideal loudspeaker for high-end valve amplifiers. 25mm MDF, internal volume 60Ltrs, external dimensions 26cm(w) x 100cm(h) x 35cm(d).

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

KLS7 2 WAY CARBON-FIBRE DRIVER FLOORSTANDER

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

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

KLS2 TWO WAYFLOORSTANDER/STANDMOUNTER

KLS2 is a versatile budget loudspeaker that delivers fine sound quality at a low price. It utilises Audax’s HT210F0 woven glass cone, mid/bass unit, beautifully married with the TW034X0, 34mm diameter doped fabric dome tweeter. Noel Keywood says, “The KLS2 is a transparent, vividly detailed transducer with fine projection. It has a tight wide range with infinite top end. Vocals possess a clean outline with an intense clarity.” At 89dB the KLS2 is easy to drive, thus, it is suitable for 20W and upper power amps. Internal volume = 34.1 litres standoff, external dimensions = 58cm(h) x 24.2cm(w) x 34cm(d).

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

KLS11 3 WAY DESIGN

Our newest design is a wonderful three way bass reflex enclosure stand mounter. Another star performer, featuring the superb gold dome tweeter, the HD3P! This, married perfectly to a HN100XO midrange unit and utilising the deep full sound of the 10 inch PR240ZO bass unit. All units are from Audax. As both these units use high definition Aerogel cones they have similar sonic signatures, providing a deliciously gelled sound. Our KLS11 is a quality three way, with powerful bass and midrange driver that ensures vocals are handled with high fidelity. The treble is both smooth and sweet. Sensitivity 88dB Volume 45.5 litres External dimensions31c(w) x 37.3cm(h) x 65cm(d) DRIVER UNIT & CROSSOVER KIT £595.00 DRIVER UNIT ONLY £470.00

KLS8: TWO WAY HIGH SENSITIVITY

With a sensitivity of 94dB, KLS8 needs very little power. Its 10in. professional bass driver and horn loaded tweeter give it a BIG sound. Ideal for low power amplifiers. Internal volume 50.3Ltrs, external dimensions 29cm(w) x 65cm(h) x 36cm(d).

DRIVE UNIT & CROSSOVER KIT £260.00
DRIVE UNIT PACK £175.00

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

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HI-FI WORLD

Buying Guide

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

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P. LI BADA acknowledges the support of the toll., rige Associa>  Meches  : Alphason The Chord Company, Dolby Labs, Heybrook lamo,  KEF Kenwood, Meridian,  NAD,  Pioneer, Polk, Sennheiser, Sony, Vivanco

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4. Deposits safeguarded by the BADA Bonding Scheme

Prices shown are those at the time of review

Blue Room Mini Pod.

Under £300

<table>
<thead>
<tr>
<th>Loudspeakers</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acoustic Energy AE110</td>
<td>£200</td>
<td>Jan 95</td>
<td>Reasonably neutral but ultimately lacklustre. Control of treble and mid-range poor.</td>
</tr>
<tr>
<td>Ado Gem Opal</td>
<td>£240</td>
<td>Dec 97</td>
<td>Partner the Opals with warm ambiences and you get an involving sound. Avoid bright amps and sources.</td>
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<tr>
<td>Aura L25</td>
<td>£230</td>
<td>Aug 98</td>
<td>Groovier, bold and highly detailed, the Aura is one to consider for the budget-conscious.</td>
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<tr>
<td>Aura LST-627</td>
<td>£299</td>
<td>Oct 98</td>
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<tr>
<td>B&amp;W 651</td>
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<td>Wattle Active Diamond</td>
<td>£180</td>
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<td>Wharfedale Vasko 200</td>
<td>£150</td>
<td>Jul 96</td>
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£300-£799

| B&W CD51SE       | £600 | Apr 98 |
| B&W DM305       | £500 | Apr 98 |
| B&W FM305       | £500 | Apr 98 |
| Blue Room Mooned | £400 | Jun 97 |
| Carlson OA 56.2  | £550 | Dec 98 |
| Castle Acon      | £550 | Dec 98 |

Tuneful and confident, these "speakers are well suited to Pop and Dance music. All the ingredients for listening fun are mixed into the DM305. Overall presentation could be more cohesive though. Good imaging as well as control. Tweets a bit too much but more than fine for the money. |

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BADA acknowledges the support of the following Associates: Alphason The Chord Company, Delphi Labs, Helixsys L2F Kenwood, Meridian, NAD, Pioneer, Polk, Sarephens, Sony, Vivanco
Loudspeakers £ Year Verdict

£300-£799

**Castle Harlech** £799 Aug 96

Bass power and extension will impress but overall sound is uneven and rather sterile.

**Castle Kendal** £450 Mar 98

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

**Castle Vermon II** £579 Jul 98

A thin and hard sound but precise with it!

**Ghia Home 1** £399 May 95

Music makers through and through with a great feel for rhythm and dynamics.

**Chario Lyra** £549 Apr 99

The Lyres are superbly built but their rising bass and treble suit cinema more than hi-fi.

**Denon DHC-70** £799 Feb 99

A powerful and rich sound from those competitively priced front-enders makes them worth a recommendation.

**Epic ES12** £455 Oct 96

Strong, punchy bass allied to detailed and articulate midrange and treble.

**Harbeth P3ESR** £799 Oct 95

Harbeths have lost the bass depth, dynamics and soundstage of old. Overall balance prefers Classical to Rock.

**Heybrook Heylo** £389 Mar 95

Poses a neutral, fast and dry sound. A good match for soft sounding systems.

**Jamo 307** £300 Apr 97

Delicate, detailed sound, albeit with rather impressive imaging. Will work well on a bookshelf.

**JPW Ruby 2** £305 Oct 98

Not perfect but they make music fun. Quality, power and extension, the recommendations are worth a listen.

**Kef Q55** £499 Jul 95

Engaged to low price and showroom worth rather than absolute sound quality.

**Kef Q55** £499 Jul 95

Very potent and mellow will appreciate their clarity. Deep powerful bass.

**Linn Tukan** £1449 Dec 95

Captivating front-enders that bring music to life - what good hi-fi should do.

**Magico A26** £330 Nov 96

Crisp, musical and well balanced but the dry in the bass. Bass lacks a little depth.

**Magico A26** £330 Nov 96

With the right ancillaries, the 774s have a clarity and lack of colouration still rare at the price.

**Musical Technology PM5** £474 Jan 99

A thin and hard sound but precise with it!

**Next 15** £1199 Jan 97

Deserving "speakers with good looks and build. Can fail to shine with over-polite equipment."

**Reflect 1.0** £319 Aug 95

Very crisp sounding 'speakers best suited to smaller rooms.

**Gpd Prima** £495 Feb 99

The Primates offer a taste of the high-end at a sensible price. They are good fans of Classical but only Rock through.

**JohannesburgHifi ** £239 Oct 95

Good value front-enders with clean enjoyable sound - not quite supersonic though.

**Polk PSW150** £799 Jul 97

Amp-sensitive and slightly boxy in the lower treble, the ProAcs are still highly musical.

**Q 01 Bass** £539 Aug 95

Needs care in setting up but this subwoofer offers serious quality for not a lot of money.

**RCA 019** £399 May 98

Another capable sub from REL that boost bass and improves sound staging.

**Rogers ATR 1** £499 Jul 99

When used with the Kef LS35a this sub delivers the goods, a good buy...

**Rockport AV-1** £389 Jan 97

Musically involving 'speakers that many will enjoy, but a little unrefined at times.

**Rotel RB-950** £499 Oct 99

Orchestral scale but coloured in the midrange.

**Studio Monitor 400** £299 Oct 97

The Absolute 4Ps excel in all areas except for the rather bright, hard treble. Bass is exceptional.

**Soniq 1000** £350 Jan 96

Smooth, focussed and coherent in their delivery with deep, taut bass extension. Not the most spacious sound.

**Soniq 9000** £1599 Apr 99

Dry and clean sound, but can become hard and confused when pushed.

**Tannoy Precision P10** £300 Mar 98

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

**Technics SB-G3000** £300 May 98

Weighty bass and rhythmic detail work well on dance. Less satisfying with classical music. Firm imaging.

**Technics SB-G2500** £250 May 96

Easy going with plenty of detail and timbral richness. Better with classical fare.

**TDL T-20** £359 Jan 97

Midrange and treble have good tonal colour, detail and speed. Bass is slow and blunted.

**Triangle Comets T2** £479 Jan 95

A great sound with solid bass from a compact and well priced 'speaker.

**Triangle Comet T2** £479 Jan 95

Clean, dry and taut with good imaging and sound staging. More neutral than Mission's 752s but less euphonics.

**Triangle Comet T2** £479 Jan 95

Quite pleasant, inoffensive sound but others costing less can offer more.

**Triangle Comet T2** £479 Jan 95

Good for adding scale and power to a weak system or budget separates.

£800-£1499

**Audiotone E** £164 Mar 95

Big, bulky and ultra-sensitive with quick pace and a well balanced sound, but not without flaws, The M1 Signs may be a little laid back, but they have a pleasant and involving sound.

**Audiotone M** £399 Mar 95

With warm anecdotes the CD7xes produce a weighty, open sound. Bass could be faster.

**B&W CM7** £499 Jan 98

Shamelessly deep and tight bass but some treble sharpness requires careful matching.

**BeoGram 3010** £299 Jun 98

Focus is not a strength, but bass extension and tone quality are. Metal tweeter can be bright.

**Cambridge Audio 310** £199 Dec 95

Musical realism and a great real wood finish make these 'speakers enjoyable, if not perfect.

**Cambridge Audio 210** £489 Feb 99

In proof includes the deepest bass, but a sweet little set for all that... Seriously imaging abilities.

**Cambridge Audio 210** £489 Feb 99

Aside from a slightly cool balance, the ES20 shine. Dynamics, bass depth and control are tops.

**Cambridge Audio 210** £489 Feb 99

A great sound with solid bass from a compact and well priced 'speaker.

**Cambridge Audio 210** £489 Feb 99

Clean, dry and taut with good imaging and sound staging. More neutral than Mission's 752s but less euphonics.

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‘Buying Guide’ 1999

Soundcraft Absolute 4P.

Price shown are those at the time of review.

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**World Radio History** FEBRUARY 2000 PAGE 77
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RUARK • SENNHEISER
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SONANCE
SYSTEMLINE
TAG McLaren
TALK ELECTRONICS
TANNOY • TEAC
YAMAHA

Not all products are stocked by every shop so please check with your local branch before travelling.

*Subject to status. Written details on request
## Buying Guide

### Loudspeakers £ Year Verdict

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<thead>
<tr>
<th>Model</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
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<td><strong>£800-£1499</strong></td>
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<td>Kef 105</td>
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<td>Pioneer PD-708</td>
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<td><strong>Magnepan MG12/OR</strong></td>
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<td>New B6250</td>
<td>£1075</td>
<td>Oct 95</td>
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<td><strong>McIntosh M-42</strong></td>
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<tr>
<td><strong>Mediasonic 588</strong></td>
<td>£1150</td>
<td>Sep 95</td>
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<td><strong>Mekanics Short 200</strong></td>
<td>£1450</td>
<td>Dec 95</td>
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<tr>
<td><strong>Musical-Tech. Falcon</strong></td>
<td>£995</td>
<td>May 96</td>
<td></td>
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<tr>
<td><strong>NEAR Super</strong></td>
<td>£1150</td>
<td>Sep 95</td>
<td></td>
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<tr>
<td>Origin Live Sovereign</td>
<td>£1225</td>
<td>Jun 95</td>
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<td><strong>PIT electronics</strong></td>
<td>£995</td>
<td>Aug 95</td>
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<tr>
<td><strong>Quintus</strong></td>
<td>£1199</td>
<td>Mar 96</td>
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<tr>
<td><strong>REL Stellan 2</strong></td>
<td>£995</td>
<td>Aug 95</td>
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<td><strong>Rotel 980</strong></td>
<td>£1099</td>
<td>May 95</td>
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<tr>
<td><strong>Spendor 2400</strong></td>
<td>£1099</td>
<td>Oct 96</td>
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<td><strong>Thomson 0200</strong></td>
<td>£1000</td>
<td>Apr 97</td>
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<tr>
<td><strong>Tannoy C.3040</strong></td>
<td>£1500</td>
<td>Aug 99</td>
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<td><strong>Technics SB-M1000</strong></td>
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<td><strong>IMAX 107</strong></td>
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<td><strong>Jamo Concert 8</strong></td>
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<td>May 99</td>
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<tr>
<td><strong>IVC</strong></td>
<td>£1000</td>
<td>Jun 99</td>
<td></td>
</tr>
</tbody>
</table>

If you have enough room and money the 8s are capable of a highly musical, involving performance. The 107 McAs may look slim but they have a solid sound and arelabvably revealing. An interesting design that incorporates an electrostatic tweeter. An impressive but inconsistent performer. The 8s are quite satisfactory. All you'll need to enjoy them is a large enough listening room. An extremely coherent and focused sound; these are true audiofile speakers. Captivating with classical music. Glassy clarity, bright treble, with bass that comes alive when given welly. Expensive though. The, Octos are smooth, laid-back floor standers. Lack speed and transparency. A worthy bigger brother for the Concert 8s, with a fast, transparent and even sound. The Concert 8s are superbly clean and transparent. Their nature will show up any source shortcomings. Smooth, detailed and spacious with scale, dynamics and imaging. Capable of producing a real performance. For superb reproduction with large rooms, the 3s are a force to be reckoned with. Superb bass and near-electrostatic soundstage make these involving 'speakers a bargain. Their strengths suggest a Classical 'speaker but they suit electronic compositions better. Rich tone but low bass. They may be musically engaging but the ProAc's brightness suits them best for smooth valve amplification. The best home for a reflex-loaded Tannoy dual-concentric, but they don't come cheap! Gorgeous looking. Listening becomes an enjoyable experience, full of suprise from sublation. One of the cleanest and most expressive loudspeakers you'll ever find for a large room. Easy to drive, to. Bold and powerful with solid bass, clearly focussed midrange and delicate treble. Well worth tracking down. £4000 may be a lot to pay for a pair of 'speakers, but the Tannoy does deliver for great effect in all areas. Materially excellent value. Sound clean and extended but can lack involvement. Capable of producing a captivating performance of lifelike projection with a great air of naturalness. Impressive horns that combine tightness of touch with power and clarity.

### Integrated under £300

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Alchemist Maxim</strong></td>
<td>£299</td>
<td>Mar 96</td>
<td></td>
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<tr>
<td><strong>AMC 3050</strong></td>
<td>£150</td>
<td>Nov 98</td>
<td></td>
</tr>
<tr>
<td><strong>ARC cartridge</strong></td>
<td>£170</td>
<td>Feb 96</td>
<td></td>
</tr>
<tr>
<td><strong>Arrow 8</strong></td>
<td>£145</td>
<td>Oct 96</td>
<td></td>
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<tr>
<td><strong>Arcam Alpha One</strong></td>
<td>£230</td>
<td>Jan 96</td>
<td></td>
</tr>
<tr>
<td><strong>Audio Note 20</strong></td>
<td>£250</td>
<td>Mar 96</td>
<td></td>
</tr>
<tr>
<td><strong>Audio Note Mini</strong></td>
<td>£150</td>
<td>Oct 95</td>
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<tr>
<td><strong>Conrad-Jordan D.60</strong></td>
<td>£280</td>
<td>Sep 99</td>
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<tr>
<td><strong>Ducam PMA-1650</strong></td>
<td>£230</td>
<td>Sep 96</td>
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<tr>
<td><strong>Ducam 405i</strong></td>
<td>£200</td>
<td>Oct 99</td>
<td></td>
</tr>
<tr>
<td><strong>Harman Kardon KBM 10</strong></td>
<td>£300</td>
<td>May 96</td>
<td></td>
</tr>
<tr>
<td><strong>Harman Kardon KBM 10</strong></td>
<td>£300</td>
<td>May 96</td>
<td></td>
</tr>
</tbody>
</table>

Fluid and musical but upper bass is a little dry. Useful phone stage with but with a little silance and ringing. A lot for very little money - sweet sound and good make the AMC 3050 a great starter amp. Offers plenty of power for the money but sound quality is not class leading. Good with efficient loudspeakers but generally needs more power. In a smooth system with a warmish bias the Alpha One makes a strong case for itself. They are for money and will get the best from any component. Needs a separate phono stage. The Aura has a smooth, civilized sound with fine detail. Bass punch really rolls along. Good phone stage. Involve and finely detailed, the Cambridge pushes forward the boundaries for incompensive amps. A mix of control, delicacy and detail allows it to excel with any music. Good drive, punch and an open soundstage, but suffer from confusion plus a thin midrange and treble. Light and brutish but unfortunately bland with it. Something of a blast from the 1970s-80s past!

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**MUSICAL FIDELITY SERIES X**

**AVICII® SERIES**

**World Audio History**

**February 2000**

**PAGE 79**

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**Getting the Most from Your Hi-Fi System**

- Choose the right equipment: Speakers, amplifiers, turntables, etc., that complement each other.
- Consider the room acoustics: A properly treated room can enhance sound quality.
- Calibrate your equipment: Adjust settings for optimal performance.
- Experiment with different audio formats: Explore various music genres and sounds.

---

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- ODE
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- Stax
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- Unison Research

---

**Contacts**

- Fax: +44 (0)181 707 4849
- Mobile: +44 (0)973 471 426
- Email: info@audiovenue.co.uk

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  - Phone: +44 (0)181 707 4849

---
## World’s Best Amplifier Under £1,000?

### Integrated

<table>
<thead>
<tr>
<th>£29</th>
<th>Year</th>
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<td>MVL A2+</td>
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</tr>
<tr>
<td>Puccini.</td>
<td>329</td>
<td>Apr 95</td>
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<tr>
<td>Benchmark A2+</td>
<td>360</td>
<td>Apr 98</td>
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<tr>
<td>Edmond E SI</td>
<td>370</td>
<td>Dec 97</td>
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<td>Reference 7008</td>
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<tr>
<td>Audio Analogue Puccini.</td>
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<td>Arcam Alpha 6</td>
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<td>Arcam Alpha 9</td>
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### £300-£799

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<th>£300</th>
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<tr>
<td>MVL A2+</td>
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<tr>
<td>Puccini.</td>
<td>330</td>
<td>Nov 98</td>
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<td>Benchmark A2+</td>
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<td>Edmond E SI</td>
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<td>Reference 7008</td>
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<td>Plasma</td>
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<tr>
<td>Benchmark</td>
<td>420</td>
<td>May 98</td>
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<tr>
<td>Audio Analogue Puccini.</td>
<td>430</td>
<td>May 98</td>
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<td>Arcam Alpha 6</td>
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<td>Arcam Alpha 8</td>
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<td>Sep 97</td>
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<tr>
<td>Arcam Alpha 9</td>
<td>470</td>
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### £800-

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<th>£800</th>
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<td>MVL A2+</td>
<td>800</td>
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<td>Coplan CSR 14</td>
<td>810</td>
<td>Apr 98</td>
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<td>Excalibur V</td>
<td>820</td>
<td>Nov 98</td>
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<tr>
<td>Benchmark A2+</td>
<td>830</td>
<td>Apr 99</td>
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<tr>
<td>Audio Analogue Puccini.</td>
<td>840</td>
<td>May 99</td>
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<td>Arcam Alpha 6</td>
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<td>Arcam Alpha 7</td>
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<td>Sep 97</td>
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<td>Arcam Alpha 8</td>
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<td>Arcam Alpha 9</td>
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<td>Sep 97</td>
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<tr>
<td>Valves</td>
<td>890</td>
<td>May 98</td>
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</tbody>
</table>

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

**WORLD VERDICT**

An excellent performer with any music. At present, it would be hard to imagine the A2 being beaten at the price.

### HI-FI WORLD MAY 1999

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**Audio Analogue Puccini.**

Prices shown are those at the time of review.
### Pre-amps

<table>
<thead>
<tr>
<th>Price Range</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
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<tbody>
<tr>
<td><strong>Under £300</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audio Analogue Bella</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>Audio Analogue Bella</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>Audio Analogue Bella</td>
<td>£200</td>
<td>Jul 98</td>
<td>Only poor cosmetics mar the Creek. Sincerely it's a gem.</td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£120</td>
<td>Mar 99</td>
<td>Won't win prizes for best build but a flexible effort for a passive. Somewhat dry presentation overall.</td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£130</td>
<td>Mar 98</td>
<td>If you haven't yet experienced the world of quality headphone listening, the X-Cans is the way to start.</td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£120</td>
<td>Jun 99</td>
<td>Easy-to-use stand-alone modem tone control with subtle effect. Rather a bargain.</td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£259</td>
<td>Feb 99</td>
<td>Immensely enjoyable and listenable, a rare mixture of sophistication and fun.</td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£150</td>
<td>Mar 99</td>
<td>Five line-level inputs and tone controls make for a flexible unit. Partnered by the RB-971 power amp, very good value.</td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£299</td>
<td>Apr 98</td>
<td>Needs slightly more fault bass and a less grainless midrange to bring it up with the best.</td>
</tr>
</tbody>
</table>

### £300-£799

<table>
<thead>
<tr>
<th>Model</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audio Analogue Bella</td>
<td>£475</td>
<td>Apr 99</td>
<td>Organic and transparent. Free from transistor harshness.</td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£749</td>
<td>Mar 97</td>
<td>A smooth and sweet sound devoid of roughness.</td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£440</td>
<td>Nov 98</td>
<td>The phone stage is the main area of weakness. Can sound a touch muddled at times.</td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£600</td>
<td>Jun 96</td>
<td>A fine sounding preamp, but the phono stage is weak in the bass.</td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£549</td>
<td>May 97</td>
<td>Impressive smoothness and total colour, transparent as well.</td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£650</td>
<td>Dec 95</td>
<td>This valve pre-ampl is very good value indeed.</td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£599</td>
<td>May 99</td>
<td>Passive pre of box-of-switches, whichever way you look at it the X-Cans is stylishly finished and well conceived.</td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£767</td>
<td>May 99</td>
<td>More valve-like than transistor in sound, highly competent if not spectacular.</td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£620</td>
<td>Jun 97</td>
<td>Flexible with a strong controlled sound, but won't suit all tastes.</td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£300</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>Audio Analogue Bella</td>
<td>£550</td>
<td>Jul 95</td>
<td>Poor sound quality and engineering let this pre-ampl down. Pricey too.</td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£799</td>
<td>Aug 99</td>
<td>Warm but still exciting, it is only let down by a slightly recessed midrange.</td>
</tr>
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### £800-£1499

<table>
<thead>
<tr>
<th>Model</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
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<tbody>
<tr>
<td>Audio Analogue Bella</td>
<td>£995</td>
<td>Jun 95</td>
<td>Highly recommended for its blend of operational sophistication, build and sound quality.</td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£1086</td>
<td>Feb 98</td>
<td>Smooth, even and transparent. Well worth the outlay.</td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£866</td>
<td>Sep 96</td>
<td>Matched with a smooth amp and 'speakers the Phase 6 is capable of a transparent and rewarding performance.</td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£905</td>
<td>Apr 98</td>
<td>In terms of musicality and involvement it falls short.</td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£1295</td>
<td>Dec 96</td>
<td>Transparent, detailed sound with good tonal range and very natural presentation.</td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£899</td>
<td>Apr 97</td>
<td>This even-handed performer images well and deals confidently with music regardless of genre.</td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£850</td>
<td>Jul 99</td>
<td>Bright and detailed, but phono stage is inadequate at this price.</td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£1200</td>
<td>Nov 99</td>
<td>Justifies its price with a very musical and revealing performance.</td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£1000</td>
<td>Nov 99</td>
<td>This pre-ampl is highly detailed and spacious.</td>
</tr>
</tbody>
</table>

### £1500

<table>
<thead>
<tr>
<th>Model</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audio Analogue Bella</td>
<td>£1995</td>
<td>Mar 95</td>
<td>A bright and lean approach to the valve sound.</td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£1630</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>Audio Analogue Bella</td>
<td>£1774</td>
<td>Mar 98</td>
<td>Has it all - detail, transparency, slam and rhythm. In a word excellent.</td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£1500</td>
<td>Feb 99</td>
<td>Partner for the Final Music-6 power amp. Battery powered.</td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£2345</td>
<td>Feb 96</td>
<td>Smooth and detailed sound. Not as clinical as some professional ampls can be.</td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£1620</td>
<td>Nov 95</td>
<td>Smooth, but dull balance makes it suitable for bright systems.</td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£350</td>
<td>Mar 97</td>
<td>Superb, combines delicacy and power, especially with a vinyl source.</td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£1650</td>
<td>Oct 99</td>
<td>With its Panasonic pot, the Orca reaches new standards of transparency and involvement.</td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£1750</td>
<td>May 99</td>
<td>Offers finesse, control and clarity for a very reasonable outlay.</td>
</tr>
</tbody>
</table>

### Power amps

<table>
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<tr>
<th>Price Range</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
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<tbody>
<tr>
<td><strong>Under £800</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£745</td>
<td>Mar 97</td>
<td>A truly competent pre-amp whose high-end sound comes with a very reasonable price tag.</td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£850</td>
<td>Feb 98</td>
<td>High-end pre-amp which has high-end sound comes with a very reasonable price tag.</td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£899</td>
<td>Apr 97</td>
<td>This evergreen performer images well and deals confidently with music regardless of genre.</td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£850</td>
<td>Jul 99</td>
<td>Bright and detailed, but phono stage is inadequate at this price.</td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£1200</td>
<td>Nov 99</td>
<td>Justifies its price with a very musical and revealing performance.</td>
</tr>
<tr>
<td>Audio Analogue Bella</td>
<td>£1000</td>
<td>Nov 99</td>
<td>This pre-ampl is highly detailed and spacious.</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. catnips 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 DONZETTI power amp fared equally well. Ken Kessler in Hi Fi News (Jan. '98) had this to say. "A new benchmark in the value for money stakes". Now, we’re proud to introduce you to the latest member of the family: the PAGANINI. It’s a real music-lover’s CD-player. For more details contact:

**UKD**

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

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

Or visit our website: www.uk.co.uk
Power amps

<table>
<thead>
<tr>
<th>Name</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cambridge CD4SE</td>
<td>£150</td>
<td>Oct 97</td>
<td>The CD4SE plays exceptionally well, tonal colour and image precision are not its forte though.</td>
</tr>
<tr>
<td>AR1 CD4</td>
<td>£200</td>
<td>Feb 98</td>
<td>Natural and very lively, the CD4SE embellishes more pricier players.</td>
</tr>
<tr>
<td>Cambridge CD4SE</td>
<td>£150</td>
<td>Oct 97</td>
<td>The CD4 is free from grain but can sound too polished at times.</td>
</tr>
<tr>
<td>Vienna Acoustics</td>
<td>£200</td>
<td>Feb 98</td>
<td>Slightly muddied in the bass, the CD4 isn't the most enlivening of players.</td>
</tr>
<tr>
<td>CD4</td>
<td>£150</td>
<td>Oct 97</td>
<td></td>
</tr>
<tr>
<td>Cambridge CD4SE</td>
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<td>Feb 98</td>
<td></td>
</tr>
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<td>Feb 98</td>
<td></td>
</tr>
<tr>
<td>CD4</td>
<td>£150</td>
<td>Oct 97</td>
<td></td>
</tr>
</tbody>
</table>

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

Final Music-6.

Cambridge CD4SE.

**Release the Full Potential of Your System**

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

Mr. Michael Hooks.

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Russ Andrews Accessories Ltd., Edge Bank House, Kendal, LA8 9AS

Tel: +44 (0)1539 823547 Fax: +44 (0)1539 823017 www.russandrews.com E-mail: hmbest@russandrews.com

"What's more, it mains-blocks the quality in no time."
## Under £300

<table>
<thead>
<tr>
<th>CD Player</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kenwood DP-3600N</td>
<td>£180</td>
<td>Feb 96</td>
<td>One of the best budget all-rounders there is. A shade treble-heavy.</td>
</tr>
<tr>
<td>Kenwood DP-960F</td>
<td>£180</td>
<td>Jan 96</td>
<td>A fine performer. Lacks only some of the spirit of its predecessor.</td>
</tr>
<tr>
<td>Marantz CD-67</td>
<td>£349</td>
<td>Nov 96</td>
<td>Upholds the Marantz tradition of lively CD players.</td>
</tr>
<tr>
<td>NAD 520</td>
<td>£310</td>
<td>Oct 95</td>
<td>Hard to criticise at the price, with a typically smooth, fluid NAD sound.</td>
</tr>
<tr>
<td>Philips CD721</td>
<td>£310</td>
<td>Feb 96</td>
<td>Not the most accurate machine, but holds up its own at the price.</td>
</tr>
<tr>
<td>Quad 17</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>Technics SL-P540A</td>
<td>£230</td>
<td>Sep 94</td>
<td>Controlled and invigorating player albeit a touch sterile.</td>
</tr>
<tr>
<td>Teac CD-P456SE</td>
<td>£240</td>
<td>May 97</td>
<td>Refuses to become flustered. Can lack emotion as a result, though.</td>
</tr>
<tr>
<td>Yamaha CDX-593</td>
<td>£200</td>
<td>Apr 95</td>
<td>Like many of its contemporaries, the Teac is too smooth to shine.</td>
</tr>
<tr>
<td>Yamaha D-5500A</td>
<td>£160</td>
<td>Jan 95</td>
<td>In spite of a bias towards bass and treble, this machine remains a bargain.</td>
</tr>
</tbody>
</table>

## £300-£799

<table>
<thead>
<tr>
<th>CD Player</th>
<th>£</th>
<th>Year</th>
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</tr>
</thead>
<tbody>
<tr>
<td>AMI CI-M7</td>
<td>£340</td>
<td>Jun 96</td>
<td>Very musical outfit which gains sweetness with optional valve output stage.</td>
</tr>
<tr>
<td>Arcam Alpha 7</td>
<td>£320</td>
<td>Jan 97</td>
<td>Superbly designed, instinctively musical player destined for success.</td>
</tr>
<tr>
<td>Arcam Alpha 9E</td>
<td>£399</td>
<td>Jan 99</td>
<td>The 9E builds on the strengths of the standard 9 with HDCD filtering.</td>
</tr>
<tr>
<td>Arcam Alpha 9</td>
<td>£799</td>
<td>Dec 98</td>
<td>Apart from its tonal brightness, the Alpha 9 is a very capable machine.</td>
</tr>
<tr>
<td>Audio Innovations Alto</td>
<td>£749</td>
<td>Apr 99</td>
<td>Effortless, wholly musical delivery. The Pagani does for CD replay what its stablemate Puccini does for amplification.</td>
</tr>
<tr>
<td>Audio Innovations Alto</td>
<td>£449</td>
<td>May 96</td>
<td>Grainless treble is detailed but the Alto misses that vital emotional spark.</td>
</tr>
<tr>
<td>Audio Innovations Alto</td>
<td>£450</td>
<td>Jul 93</td>
<td>High measured distortion mars the treble and bass is dry.</td>
</tr>
<tr>
<td>Cymatic CD4</td>
<td>£499</td>
<td>Oct 98</td>
<td>A competent player with a musicality that will seduce any music-lover.</td>
</tr>
<tr>
<td>Cyrus Audio 4D</td>
<td>£398</td>
<td>May 99</td>
<td>Great detail and imaging with intimate music. Classical and Jazz suit the 1.5 best but Rock can sound harsh.</td>
</tr>
<tr>
<td>Cyrus Audio 4B</td>
<td>£398</td>
<td>Dec 96</td>
<td>Lacklustre with classical and dryly on Dance and Rock.</td>
</tr>
<tr>
<td>Denon DCD-5750N</td>
<td>£300</td>
<td>Jul 96</td>
<td>Clean and precise, the Denon lags only in warmth and openness.</td>
</tr>
<tr>
<td>Harman/Kardon HD70</td>
<td>£300</td>
<td>Aug 95</td>
<td>Strong on dynamics and drive, but lifeless treble can demean music.</td>
</tr>
<tr>
<td>Marantz CD-63 Xi-Sig</td>
<td>£550</td>
<td>May 95</td>
<td>Taken as a whole, the CD-33SE is one hell of a CD player. No digital nasties.</td>
</tr>
<tr>
<td>Marantz CD-63 I.5</td>
<td>£499</td>
<td>Sep 95</td>
<td>With its brightness balanced by warm ancillaries the T20 will win friends.</td>
</tr>
<tr>
<td>Meilichy CD 1000SE</td>
<td>£400</td>
<td>Mar 97</td>
<td>Clean and tidy on electronic music. Not so good with acoustic material.</td>
</tr>
<tr>
<td>Morgan PS-980</td>
<td>£300</td>
<td>Sep 95</td>
<td>Fluid midrange leads a dry bass and tonally limited treble.</td>
</tr>
<tr>
<td>Rotel RCD-97</td>
<td>£350</td>
<td>Sep 98</td>
<td>Refreshing is a plus point, but lack of vitality holds the Rotel back.</td>
</tr>
<tr>
<td>Sony CDP-1000ES</td>
<td>£450</td>
<td>Sep 98</td>
<td>Tuneful, pungent bass are the price, flat sound staging and tone the cons.</td>
</tr>
<tr>
<td>Sony CDP-X3000ES</td>
<td>£550</td>
<td>Mar 98</td>
<td>Neutral, dynamic and stylish but not quite up with the best.</td>
</tr>
<tr>
<td>Sony CDP-720ES</td>
<td>£300</td>
<td>Mar 97</td>
<td>In spite of fine sound staging and clarity, the Sony fails to involve.</td>
</tr>
<tr>
<td>Teac CD 470</td>
<td>£300</td>
<td>Sep 97</td>
<td>Clean and dry, the Teac is rather sterile compared to the competition.</td>
</tr>
<tr>
<td>Teac CD-2000</td>
<td>£350</td>
<td>Sep 95</td>
<td>Not the last word in bass control. Midrange is more persuasive.</td>
</tr>
<tr>
<td>Thule CD100</td>
<td>£400</td>
<td>Apr 99</td>
<td>A very smooth and refined player with the added bonus of good detail. Can lack rhythmic bite at times.</td>
</tr>
</tbody>
</table>

## £800-£1499

<table>
<thead>
<tr>
<th>CD Player</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audio CDI</td>
<td>£1000</td>
<td>Dec 96</td>
<td>Sweet treble and full midrange give the 8000CD a luminous sound.</td>
</tr>
<tr>
<td>Cogdell CDA 216</td>
<td>£1199</td>
<td>Feb 99</td>
<td>Perhaps lacks the last ounce of strength on Rock, nonetheless has winning all-round sound.</td>
</tr>
<tr>
<td>Cynics CDI</td>
<td>£1298</td>
<td>Dec 98</td>
<td>Its warm, musical sound plus HDCD compatibility are a strong combination.</td>
</tr>
<tr>
<td>Cyrus CD-67</td>
<td>£899</td>
<td>Jan 95</td>
<td>Up with the best at the money, the Cyrus simply sounds 'right'.</td>
</tr>
<tr>
<td>Denon DMC-70</td>
<td>£895</td>
<td>Jun 95</td>
<td>Breathtaking imagery and dynamics. Not strictly accurate, but who cares?</td>
</tr>
<tr>
<td>Harman/Kardon HD725</td>
<td>£895</td>
<td>Jun 98</td>
<td>Construction is price-correct, but not the excessively relaxed sound.</td>
</tr>
<tr>
<td>Heimathifi Signature</td>
<td>£899</td>
<td>Oct 97</td>
<td>The Heyeck loses out because of its rough treble and lack of clarity.</td>
</tr>
<tr>
<td>Hi-Fi Trends' CD-5000</td>
<td>£895</td>
<td>Oct 97</td>
<td>It's not cheap but the Xera scores for firm bass and exciting presentation.</td>
</tr>
<tr>
<td>Marantz CD-17</td>
<td>£999</td>
<td>Nov 97</td>
<td>The Mistral is outclassed in areas like pace and bass depth.</td>
</tr>
<tr>
<td>Meridian 505</td>
<td>£660</td>
<td>Feb 98</td>
<td>The CD-17 has a presentation which excels in musicality and lucidity.</td>
</tr>
<tr>
<td>Meridian 305</td>
<td>£660</td>
<td>Feb 98</td>
<td>The X-15 has a valve-like smoothness and clarity.</td>
</tr>
<tr>
<td>Meridian 705</td>
<td>£650</td>
<td>Mar 97</td>
<td>Characteristically dry Meridian balance which could do with more emotion.</td>
</tr>
<tr>
<td>Meridian 105</td>
<td>£650</td>
<td>Mar 97</td>
<td>Bright, clear and well-built, the X-Ray's transparency can be hard to fault.</td>
</tr>
<tr>
<td>Pink Triangle Numeral</td>
<td>£650</td>
<td>Mar 97</td>
<td>This very natural one-box fully justifies its £1000 price tag.</td>
</tr>
<tr>
<td>Quid 17</td>
<td>£800</td>
<td>Nov 95</td>
<td>Competent, entertaining machine with real styling and remote.</td>
</tr>
<tr>
<td>Roksan Giotto</td>
<td>£915</td>
<td>Aug 97</td>
<td>The Giotto is a gifted player well worth itsasking price.</td>
</tr>
<tr>
<td>Roksan Giotto</td>
<td>£850</td>
<td>Mar 93</td>
<td>A superb all-rounder with particularly convincing dynamics.</td>
</tr>
<tr>
<td>Tec. VRS-100SE</td>
<td>£850</td>
<td>Apr 96</td>
<td>Draws you into the music. Soundstaging fine but treble is a little bright.</td>
</tr>
<tr>
<td>TEC. VRS-100SE</td>
<td>£850</td>
<td>Apr 96</td>
<td>Solid build doesn't make up for sound which lags in integration and detail.</td>
</tr>
<tr>
<td>TEC. VRS-100SE</td>
<td>£850</td>
<td>Dec 95</td>
<td>Rhythmically satisfying, but can sound hard in the wrong system.</td>
</tr>
</tbody>
</table>

## CD Players

<table>
<thead>
<tr>
<th>CD Player</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anthem CD1i</td>
<td>£1100</td>
<td>Mar 98</td>
<td>Sweet sound and numerous features make the Anthem fine value for money.</td>
</tr>
<tr>
<td>Burmester 937</td>
<td>£1540</td>
<td>Sep 94</td>
<td>amongst the best with its bell-drive transport.</td>
</tr>
<tr>
<td>Magico M- 92</td>
<td>£2200</td>
<td>Dec 95</td>
<td>Unmatched quality from CD at a high but fair price.</td>
</tr>
<tr>
<td>Merlino 50824</td>
<td>£1995</td>
<td>Jul 98</td>
<td>The 508:24 is one of the top performers at its price.</td>
</tr>
<tr>
<td>NAD 532</td>
<td>£1600</td>
<td>Jan 97</td>
<td>CD2 excites at the expense of subtlety. More at home in a hi-end system.</td>
</tr>
<tr>
<td>Pink Triangle Luteal</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>New CD 41</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>Turntable</th>
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<th>Year</th>
<th>Verdict</th>
</tr>
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<tbody>
<tr>
<td>Clearaudio 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>£750</td>
<td>Feb 99</td>
<td>Definitely a turntable for devotees of attack and strong bass lines. Not strong on imaging.</td>
</tr>
<tr>
<td>Michal Gyrod SE</td>
<td>£430</td>
<td>Apr 99</td>
<td>Great sound, superb build and excellent upgradability make the 'Spider' a wonder at the price.</td>
</tr>
<tr>
<td>Michal Moore</td>
<td>£539</td>
<td>Jan 94</td>
<td>Silent and beautifully made, with transparent reproduction.</td>
</tr>
<tr>
<td>NAD 533</td>
<td>£999</td>
<td>Nov 94</td>
<td>Based on a Rega Planar 2. Both pleasant to use and look at with a mature sound, all for £200.</td>
</tr>
<tr>
<td>Planar Triangle Taurus</td>
<td>£575</td>
<td>Oct 97</td>
<td>Simply the best at the money. Combines PT's customary transparency with real authority.</td>
</tr>
</tbody>
</table>

## Under £800

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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.

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.

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- TOTEM
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No 334 125wpc Amp £5495

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No 380S PreAmp £6495

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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

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

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NEW! Lyra Clovis d.c. Anniversary - limited edition of 100
NEW! Levinson No 383 - redefines the single-chassis amplifier
NEW! ProAc Futures - the finest ribbon speaker ever made
NEW! Revel F-30’s - scale and dynamics of the premier league
NEW! SME Model 10 - “the turntable of the century?”
NEW! Totem - affordable speakers imbued with magical qualities
NEW! Zingali “S” range - the best in horns just got a little better

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Ant/Vinyl/tcar/Vhd2 MC-Two, Only one year old
$2,400 $1095

Michell Gyro SE, latest model
$1,900 $745

Passlows ONO fully biamp phono stage. See Stereophile rave
+ low UK price
$1,725 $990

DIGITAL
Audio Note DAC-4 Sip, PG's own, purchased by us, upgradeable to
'S for $1,850 but why bother?
$1,725 $990

Meridian 508.24, as new,
Highly acclaimed integrated £1,990 £1200

PT da Capo, with 20 bit (1307)
Flat. £400 upgrade to 24 bit

Theta DS Pro Gen II, 5 years old
Brand New DC battery, natural £3,500 £1495

AMPLIFIERS
ATC SCM20 below £2,499 £1200

Audio Note Japan Kassai Silver Ex-dm, slight mark 18 wpc
One of the last Kondo SE amps
$9k $4995

Audio Note Japan Kegon-C
18 wpc $33k $12000

5 years old, six made
Easily the best amp created $84k $15000

Chord SPH 1200B amp (black)
250wpc, as new, hardly run-in $4,495 $2750

Gryphon Limited, M/MC line
Twin mono. 4 x psu. An ultimate $399 $1500

Pre-amp at medium price $28,500 $2995

Jads JPL Line stage, with finest
Multids + stock of new tubes
Gallic, glorious, godly $4,200 $1995

Jads JABO par monoblock 60wpc
Exquisite, ultimate, musical $9,580 $4995

SPEAKERS
ATC SCM20A active/passive speakers.
$4,650 $2750

Roswood, 6 months mint, as new, ProAc Response Three (mahogany)
$3,500 $1500

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esoteric American speaker cable, AC cords and interconnects, RCA and balanced. We have
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Pelath Bus interconnects began in 1996 as a service to our customers. High-end interconnects for less than the
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connects have been so carefully developed yet you
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premises: even for packaging and marketing: nor
distributor markup. AudioSource interconnects are sold

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acoustic treatment and perhaps most important of
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for you.

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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.

Our Information sheets in print are
Leading Questions: on Cables and Interconnects;
Power Corrupts ... (your music) - 2am sound all day;
You Need Some Support (or rather your equipment
does); and finally
Confused? So Are We - the choice of digital formats.
If you expect to get music from dirty mains,
corrupted arteries, and vibrating shelves
then carry on wasting
more money on
equipment. Significantly.

Levinson is one make
closest to plug-in/play,
with great attention to
fully balanced signal
transmission, mechanical
integrity against
microphony and pure
power (mains regeneration
in the reference level).

ROOM TREATMENT
ECHO BUSTERS

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 spa-
cious 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 seri-
ous 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.

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power (mains regeneration
in the reference level).

ROOM TREATMENT
ECHO BUSTERS

SOURCE
Tel: 0141 357 5700 Fax 0141 339 9762
Web: www.audiosource.co.uk
World Radio History
### Turntables

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Project 1.2</td>
<td>£200</td>
<td>Jun 97</td>
<td>A bargain at £200 with its substantial and involving sound.</td>
</tr>
<tr>
<td>Project 6</td>
<td>£330</td>
<td>Dec 95</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 swelling deck.</td>
</tr>
<tr>
<td>Systemdek V</td>
<td>£500</td>
<td>Aug 96</td>
<td>Clear and precise sound through midrange and treble puts it up with more expensive rivals.</td>
</tr>
<tr>
<td>Systemdek XRD200</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>Thorens TD169 MkII</td>
<td>£405</td>
<td>Sep 94</td>
<td>Tonally smooth with a warm midrange, but a little too laid back.</td>
</tr>
<tr>
<td>Thorens TD202 Bks4</td>
<td>£199</td>
<td>Jun 93</td>
<td>A good, basic budget bargain.</td>
</tr>
<tr>
<td>Virtual Reality/Revell</td>
<td>£600</td>
<td>Nov 96</td>
<td>Superbly lucid and clear midrange, but lower reaches are a little lightweight.</td>
</tr>
<tr>
<td>Systemdek XRD200</td>
<td>£500</td>
<td>Oct 97</td>
<td>With fine detail resolution, transparency and a neutral balance the Reson m1 represents super value.</td>
</tr>
</tbody>
</table>

### Phono stages £500

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phono 1.1</td>
<td>£185</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>Phono 2.2</td>
<td>£300</td>
<td>Oct 95</td>
<td>Solid as a rock and almost as heavy, it's a satisfying performer, but not quite the best.</td>
</tr>
<tr>
<td>Phono DSP 200SD</td>
<td>£225</td>
<td>Oct 96</td>
<td>A very fine phono stage with precise imagery and a bargain at the price.</td>
</tr>
<tr>
<td>Phono Massa</td>
<td>£460</td>
<td>Mar 99</td>
<td>A top quality MC with superb tonal quality and excellent imagery.</td>
</tr>
<tr>
<td>Phono 2.2</td>
<td>£225</td>
<td>Oct 96</td>
<td>A top quality MC with superb tonal quality and excellent imagery.</td>
</tr>
<tr>
<td>Phono 2.2</td>
<td>£250</td>
<td>Oct 96</td>
<td>The Miss-5 is a cool, lean but very transparent performer that offers a lot for battery power. Up against strong competition.</td>
</tr>
<tr>
<td>Phono 2.2</td>
<td>£300</td>
<td>Jan 97</td>
<td>As auralistically, the Phantom is a winner, but better sound can be had from cheaper decks.</td>
</tr>
<tr>
<td>Phono 2.2</td>
<td>£300</td>
<td>Jun 97</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>Phono 2.2</td>
<td>£125</td>
<td>Nov 97</td>
<td>An undoubted bargain and class leader in all areas with a precise, confident and well-balanced sound.</td>
</tr>
<tr>
<td>Phono 2.2</td>
<td>£225</td>
<td>Apr 98</td>
<td>This is a deck for those with a substantial record collection who demand the best. Exemplary sound.</td>
</tr>
<tr>
<td>Phono 2.2</td>
<td>£250</td>
<td>Sep 96</td>
<td>Looks expensive at £100, but don't let that put you off the capable standard version.</td>
</tr>
<tr>
<td>Phono 2.2</td>
<td>£175</td>
<td>Jul 96</td>
<td>Gives a technically excellent rendition but fails to really communicate the emotion in music.</td>
</tr>
<tr>
<td>Phono 2.2</td>
<td>£200</td>
<td>Mar 98</td>
<td>Offers clarity in abundance with a natural ease. Looks gorgeous too.</td>
</tr>
</tbody>
</table>

### Cartridges £200

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mordaunt-Shorts 900</td>
<td>£130</td>
<td>Apr 99</td>
<td>Tends to sound quite hard at the top but imaging and detail are good. Best in a warm system.</td>
</tr>
<tr>
<td>Mordaunt-Shorts 900</td>
<td>£180</td>
<td>Apr 99</td>
<td>May be a little soft-natured for some. Splendid dynamics and an even tonal balance.</td>
</tr>
<tr>
<td>Mordaunt-Shorts 900</td>
<td>£215</td>
<td>Feb 98</td>
<td>Better's Golding's 1042 without difficulty. MC quality from an MM.</td>
</tr>
<tr>
<td>Mordaunt-Shorts 900</td>
<td>£300</td>
<td>Jan 93</td>
<td>One of the best MM cartridges in an affordable price range.</td>
</tr>
<tr>
<td>Mordaunt-Shorts 900</td>
<td>£250</td>
<td>Oct 94</td>
<td>Exceedingly impressive results, especially with MM cartridges.</td>
</tr>
<tr>
<td>Mordaunt-Shorts 900</td>
<td>£280</td>
<td>Oct 94</td>
<td>Gives a thoroughly cohesive picture of a recording with a very tight and rhythmic bass.</td>
</tr>
<tr>
<td>Mordaunt-Shorts 900</td>
<td>£300</td>
<td>Apr 97</td>
<td>Perhaps too good for some of our record collections. Extremely highly detailed.</td>
</tr>
<tr>
<td>Mordaunt-Shorts 900</td>
<td>£495</td>
<td>Oct 97</td>
<td>Doesn't worry about genre, it just gets on with the job of making music in an enjoyable way.</td>
</tr>
<tr>
<td>Mordaunt-Shorts 900</td>
<td>£450</td>
<td>Apr 99</td>
<td>Light and dry presentation with good midrange.</td>
</tr>
<tr>
<td>Mordaunt-Shorts 900</td>
<td>£495</td>
<td>Mar 99</td>
<td>Liquid sound with great dynamics, but a little hissy and muddled too. Beguiling, but not perfect.</td>
</tr>
</tbody>
</table>

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**Turntables £800**

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phono 1.1</td>
<td>£1850</td>
<td>Nov 92</td>
<td>A balanced all-rounder that misses out only on the last ounce of detail and bass weight.</td>
</tr>
<tr>
<td>Phono 2.2</td>
<td>£1000</td>
<td>Oct 95</td>
<td>Detailed, musical and sure-footed, the Jubilee goes a long way towards justifying its elevated price tag.</td>
</tr>
<tr>
<td>Phono 2.2</td>
<td>£1200</td>
<td>Feb 99</td>
<td>Sumptuous sounding cartridge that borders on the bass heavy but has a good feel for music.</td>
</tr>
<tr>
<td>Phono 2.2</td>
<td>£185</td>
<td>Feb 99</td>
<td>One of the best MC phono stages on the market at the price</td>
</tr>
<tr>
<td>Phono 2.2</td>
<td>£225</td>
<td>Apr 97</td>
<td>A top quality MC with superb tonal quality and excellent imagery.</td>
</tr>
<tr>
<td>Phono 2.2</td>
<td>£250</td>
<td>Mar 94</td>
<td>Involvement and rhythm are priorities. Highly recommended.</td>
</tr>
<tr>
<td>Phono 2.2</td>
<td>£340</td>
<td>Oct 99</td>
<td>Capable of involvement, neutrality and insight usually the preserve of stages three or four times the price.</td>
</tr>
<tr>
<td>Phono 2.2</td>
<td>£350</td>
<td>Oct 99</td>
<td>Extremely impressive results, especially with MM cartridges.</td>
</tr>
<tr>
<td>Phono 2.2</td>
<td>£395</td>
<td>Feb 98</td>
<td>First-class inexpensive phono stage. MM and MG inputs catered for. Low on distortion, high on clarity, build legendary.</td>
</tr>
<tr>
<td>Phono 2.2</td>
<td>£495</td>
<td>Mar 97</td>
<td>Involvement and rhythm are priorities. Highly recommended.</td>
</tr>
<tr>
<td>Phono 2.2</td>
<td>£649</td>
<td>Jun 97</td>
<td>Detailed, musical and sure-footed, the Jubilee gives a long way towards justifying its elevated price tag.</td>
</tr>
<tr>
<td>Phono 2.2</td>
<td>£800</td>
<td>Oct 95</td>
<td>An undoubted bargain and class leader in all areas with a precise, confident and well-balanced sound.</td>
</tr>
<tr>
<td>Phono 2.2</td>
<td>£1200</td>
<td>Dec 97</td>
<td>Sumptuous sounding cartridge that borders on the bass heavy but has a good feel for music.</td>
</tr>
<tr>
<td>Phono 2.2</td>
<td>£1300</td>
<td>Mar 94</td>
<td>Involvement and rhythm are priorities. Highly recommended.</td>
</tr>
<tr>
<td>Phono 2.2</td>
<td>£1850</td>
<td>Jan 93</td>
<td>One of the best MC phono stages on the market at the price</td>
</tr>
<tr>
<td>Phono 2.2</td>
<td>£2000</td>
<td>Mar 98</td>
<td>Light and dry presentation with good midrange.</td>
</tr>
</tbody>
</table>

---

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

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**Pink Triangle Tarantella.**

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**Sonic Frontiers Phono 1.**

---

**Van den Hul Grasshopper.**

---

**van den Hul Grasshopper.**
Tone arms £ Year Verdict

<table>
<thead>
<tr>
<th>Tone arm</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rega E700</td>
<td>595</td>
<td>Dec 98</td>
<td>Construction won’t worry SME but its sound quality will unsettle a lot of the competition.</td>
</tr>
<tr>
<td>SME 3012</td>
<td>609</td>
<td>Jan 93</td>
<td>These modified arms are a considerable improvement on the original.</td>
</tr>
<tr>
<td>SME 20/2</td>
<td>628</td>
<td>Mar 92</td>
<td>Tight, neutral sound with good tonality, but lacks the SME’s price and precision.</td>
</tr>
<tr>
<td>SME 20/2</td>
<td>628</td>
<td>Mar 92</td>
<td>Sexy chassis and staggering engineering along with potent performance earn it a place in audio history.</td>
</tr>
</tbody>
</table>

Tuners £ Year Verdict

<table>
<thead>
<tr>
<th>Tuner</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>TAG McLaren 120</td>
<td>599</td>
<td>May 94</td>
<td>A remarkable performance, but unexceptional for the price.</td>
</tr>
<tr>
<td>TAG McLaren 120</td>
<td>599</td>
<td>May 94</td>
<td>A remarkable musical, natural sound tuners. Unbeatable at the price, or even twice the price for that matter.</td>
</tr>
<tr>
<td>TAG McLaren 120</td>
<td>599</td>
<td>May 94</td>
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<tr>
<td>TAG McLaren 120</td>
<td>599</td>
<td>May 94</td>
<td>A remarkable musical, natural sound tuners. Unbeatable at the price, or even twice the price for that matter.</td>
</tr>
</tbody>
</table>

Under £300

<table>
<thead>
<tr>
<th>Tuner</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>KMC 77</td>
<td>130</td>
<td>Jul 96</td>
<td>Although it has a tempting price, its sound quality is poor compared with its rivals.</td>
</tr>
<tr>
<td>Arcor Amiga 7</td>
<td>130</td>
<td>May 93</td>
<td>An attractive, smooth sounding tuner that won't break the bank.</td>
</tr>
<tr>
<td>Cambridge T400</td>
<td>350</td>
<td>Nov 97</td>
<td>The T400 is one of the most gifted tuners under £300, a very accomplished all-round performer.</td>
</tr>
<tr>
<td>Naim NAT 01 (WMM)</td>
<td>450</td>
<td>Feb 97</td>
<td>Sound quality is generally impressive. Let down by a rather constructed sound stage, but still good value.</td>
</tr>
<tr>
<td>Naim NAT 01 (WMM)</td>
<td>450</td>
<td>Feb 97</td>
<td>Smooth, even balance allows the KT-2080 to convince with whatever £5 receiving. £130 well spent.</td>
</tr>
<tr>
<td>Marantz ST-71</td>
<td>290</td>
<td>Jan 95</td>
<td>The ST-71 is a smooth, warm tuner but lacks a little clarity and transparency.</td>
</tr>
<tr>
<td>NAD 613</td>
<td>360</td>
<td>Aug 94</td>
<td>A mix of average heads and electronics doesn’t make for happy taping.</td>
</tr>
<tr>
<td>Rotel RT-930</td>
<td>230</td>
<td>Jan 95</td>
<td>Auto-tuning is mediocre and the general results are unexceptional.</td>
</tr>
<tr>
<td>NAD 614</td>
<td>360</td>
<td>Aug 94</td>
<td>Only the lack of Dolby S conspires against the otherwise excellent JVC.</td>
</tr>
<tr>
<td>TAG MC 100</td>
<td>270</td>
<td>Aug 94</td>
<td>Top sound quality with ferric and chrome makes this deck a steal.</td>
</tr>
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<td>270</td>
<td>Aug 94</td>
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</tr>
</tbody>
</table>

Cassette £ Year Verdict

<table>
<thead>
<tr>
<th>Cassette</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sony TC-K490</td>
<td>100</td>
<td>Jan 93</td>
<td>A mix of average heads and electronics doesn’t make for happy taping.</td>
</tr>
<tr>
<td>Sony TC-K311</td>
<td>100</td>
<td>Jan 93</td>
<td>A mix of average heads and electronics doesn’t make for happy taping.</td>
</tr>
<tr>
<td>Bel Canto 228 SE</td>
<td>100</td>
<td>Jan 93</td>
<td>A clear, natural sound with good punch. Has strong rivals at the price, but acquits itself well.</td>
</tr>
<tr>
<td>Bel Canto 228 SE</td>
<td>100</td>
<td>Jan 93</td>
<td>A clear, natural sound with good punch. Has strong rivals at the price, but acquits itself well.</td>
</tr>
<tr>
<td>Bel Canto 228 SE</td>
<td>100</td>
<td>Jan 93</td>
<td>A clear, natural sound with good punch. Has strong rivals at the price, but acquits itself well.</td>
</tr>
<tr>
<td>Bel Canto 228 SE</td>
<td>100</td>
<td>Jan 93</td>
<td>A clear, natural sound with good punch. Has strong rivals at the price, but acquits itself well.</td>
</tr>
<tr>
<td>Bel Canto 228 SE</td>
<td>100</td>
<td>Jan 93</td>
<td>A clear, natural sound with good punch. Has strong rivals at the price, but acquits itself well.</td>
</tr>
</tbody>
</table>

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Arcam Alpha 8 CD S/H (1 Yr Warranty) ... (449.00) £309.00 £499.00
Arcam Alpha 8 Amp S/H (1 Yr Warranty) ... (399.00) £279.00 £195.00
Epos ES12 Speakers (Dark Cherry) ... (499.00) £329.00 £499.00
Epos ES22 Speakers (Light Cherry) WOW! (1185.00) £799.00 £1199.00
Linn Karik CD Player (1YR Warranty) ... (1597.00) £895.00 £1399.00
Linn Numerik DAC S/H (1YR Warranty) ... (1200.00) £799.00 £1199.00
Linn Kellidih inc Stnds (Bk) S/H (2 Yr G/ttee) (985.00) £445.00 £699.00
Quad 606 Power Amp S/H ... (750.00) £459.00 £699.00
Naim NAC 72 Pre Amp (2YR warranty) ... (767.00) £569.00 £799.00
Naim NAC 102 Pre Amp (2YR warranty) ... (1110.00) £835.00 £1295.00
Naim NAP 140 Power Amp (2YR warranty) ... (793.00) £589.00 £899.00
Naim NAP 180 Power Amp (2YR warranty) ... (1122.00) £839.00 £1299.00
Naim NAP 315 P/Amps pair (2YR warranty)(3510.00) £2590.00 £3990.00
Naim Introp Speakers (VOH) ... (700.00) £499.00 £1095.00
Naim CDX CD Player (2YR warranty) ... (2265.00) £1795.00 £2295.00
Naim CDX CD Player (2YR warranty) ... (2265.00) £1795.00 £2295.00
Naim CDX CD Player (2YR warranty) ... (2265.00) £1795.00 £2295.00
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Lee High Road, London, SE13 5PL
(0181) 318 5755 or 852 1321
S/H: Speaker systems
W: World AV
D: Display systems
M: Marketing
I: Interchange
T: Tuner
C: Car receiver
D: Cassette deck
A: Amplifier
P: Pre-amp
S: Speaker
LP: Turntable
R: Receiver
CD: CD player
SALES: (0181) 318 5755 or 852 1321 • 249 Lee High Road, London, SE13 5PL
Cassette £ Year Verdict

<table>
<thead>
<tr>
<th>Price</th>
<th>Month</th>
<th>Model</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>£300</td>
<td>Feb 95</td>
<td>Sharp AD-S610</td>
<td>Vice-free playback is mirrored by impressive recording.</td>
</tr>
<tr>
<td>£300</td>
<td>Jan 92</td>
<td>Denon DMC-21</td>
<td>On the right tapes, the Denon mops up delightfully.</td>
</tr>
<tr>
<td>£400</td>
<td>Sep 92</td>
<td>JVC TD-Y1010</td>
<td>Disappointing on replay but recording is another kettle of fish altogether.</td>
</tr>
<tr>
<td>£330</td>
<td>Dec 94</td>
<td>Technics KD-4000</td>
<td>Convincing all-rounder except for heavy-handed noise reduction.</td>
</tr>
<tr>
<td>£300</td>
<td>Jan 92</td>
<td>Nakamichi 1.3</td>
<td>The Cassette Deck 1.3 has no rivals in its ability to recreate a realistic performance.</td>
</tr>
<tr>
<td>£790</td>
<td>Jun 93</td>
<td>Sennheiser HD-580</td>
<td>Not perfect but as close as you can get for the money.</td>
</tr>
<tr>
<td>£390</td>
<td>Mar 92</td>
<td>Technics SK-4000</td>
<td>Unfortunately keeping the price down keeps performance below Nak's norm.</td>
</tr>
<tr>
<td>£350</td>
<td>Oct 94</td>
<td>Denon DCD-1030</td>
<td>Top transport but the electronics aren't on a par.</td>
</tr>
<tr>
<td>£1000</td>
<td>Mar 97</td>
<td>Pioneer CT-88</td>
<td>On choral andfcc, the '95 is smooth and natural. Not so good with metal.</td>
</tr>
<tr>
<td>£340</td>
<td>Feb 99</td>
<td>Three heads, ease of use and high quality make the Sony D-8 S equipped Precision a strong contender.</td>
<td></td>
</tr>
<tr>
<td>£430</td>
<td>Jun 96</td>
<td>Jecklin Float 2</td>
<td>Complex but superb in every important area.</td>
</tr>
<tr>
<td>£300</td>
<td>Feb 94</td>
<td>Rotel RDD-980</td>
<td>Muffled on pre-records but puts all the steps on recordings.</td>
</tr>
<tr>
<td>£350</td>
<td>Nov 97</td>
<td>Parasound C/BD1</td>
<td>Solid build andsolid sounds. Top-notch at the price.</td>
</tr>
<tr>
<td>£650</td>
<td>Aug 95</td>
<td>Technics MC-80</td>
<td>One of the highest quality Sony D decks available.</td>
</tr>
<tr>
<td>£300</td>
<td>Jul 94</td>
<td>Sennheiser HE60/V70</td>
<td>Excellent bass but mid and treble lack dynamics. Auto-tunes poorly on metal.</td>
</tr>
</tbody>
</table>

DVD £ Year Verdict

<table>
<thead>
<tr>
<th>Price</th>
<th>Month</th>
<th>Model</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>£700</td>
<td>Aug 98</td>
<td>Sony DVP-S715</td>
<td>The Sony is warm and smooth but lacks clarity and precision.</td>
</tr>
<tr>
<td>£1500</td>
<td>Mar 99</td>
<td>Yamaha CDX-C510M</td>
<td>Build is second to none. Sound is very solid considering, but not as musical as the 3000.</td>
</tr>
<tr>
<td>£700</td>
<td>Jul 98</td>
<td>Panasonic DVD-A350</td>
<td>The A350 wipes out the CD-only competition at the price and threatens players up to £2000.</td>
</tr>
<tr>
<td>£1000</td>
<td>Nov 98</td>
<td>Sony DVP-3000</td>
<td>It isn't cheap, but it's an outstanding portable and a capable domestic device.</td>
</tr>
<tr>
<td>£700</td>
<td>Aug 94</td>
<td>Technics M-30</td>
<td>Solid and lifelike sound with Rock music and full bodied on Classical.</td>
</tr>
<tr>
<td>£230</td>
<td>Aug 90</td>
<td>Parasound DVD-110</td>
<td>Smooth and cohesive. The Disc Master looks good and comes with the Disc Master within the price.</td>
</tr>
<tr>
<td>£350</td>
<td>Oct 99</td>
<td>Sennheiser HD-580</td>
<td>Distinguished by a wide array of facilities, Thoughtfully designed and high quality.</td>
</tr>
<tr>
<td>£695</td>
<td>Apr 95</td>
<td>Technics RD-D3</td>
<td>Clarity and openness are their traits, rather than slamming bass, but still good value.</td>
</tr>
<tr>
<td>£800</td>
<td>Nov 96</td>
<td>Sony DVP-4000</td>
<td>In the company of a smooth, warm system the 4000s can shine.</td>
</tr>
<tr>
<td>£530</td>
<td>May 99</td>
<td>Technics MC-80</td>
<td>An excellent tool for home recording, combines convenience, superb sound and a fair price.</td>
</tr>
<tr>
<td>£500</td>
<td>Apr 99</td>
<td>Denon DVD-2000</td>
<td>If your heart was set on a Nakamichi cassette, have a listen to the Kenwood instead!</td>
</tr>
<tr>
<td>£330</td>
<td>Feb 99</td>
<td>Denon DVD-3000</td>
<td>One of the best MD machines to date but CDR has the sonic edge.</td>
</tr>
<tr>
<td>£300</td>
<td>Mar 99</td>
<td>Orga 2500</td>
<td>Analog recordings are especially good. Lack of digital recording level is a small steeback.</td>
</tr>
<tr>
<td>£330</td>
<td>Feb 97</td>
<td>Denon DVD-9000</td>
<td>This portable offers far performance on the move but isn't the last word in sound quality.</td>
</tr>
<tr>
<td>£430</td>
<td>Jun 96</td>
<td>Pioneer CT-88</td>
<td>Flash looks with solid build. First-class portable with domestic potential, but it isn't cheap.</td>
</tr>
<tr>
<td>£1595</td>
<td>Jul 98</td>
<td>Nakamichi 1.5</td>
<td>Impressive sound and unmatched convenience make an excellent buy.</td>
</tr>
</tbody>
</table>

Minidisc £ Year Verdict

<table>
<thead>
<tr>
<th>Price</th>
<th>Month</th>
<th>Model</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>£300</td>
<td>Feb 97</td>
<td>Sony MDR-1000</td>
<td>With its uncoloured and natural approach, the Denon is digital done right.</td>
</tr>
<tr>
<td>£199</td>
<td>Apr 99</td>
<td>Sennheiser CDS-1</td>
<td>Well-tailored CD/MD pairing and a debate to use. Sound quality is spot on for the price.</td>
</tr>
<tr>
<td>£230</td>
<td>Sep 99</td>
<td>Denon DMC-A2</td>
<td>Well-built recorder. Good but not exceptional as Minidisc improves generally.</td>
</tr>
<tr>
<td>£320</td>
<td>Aug 99</td>
<td>Kenwood D-M1090</td>
<td>An excellent tool for home recording, combines convenience, superb sound and a fair price.</td>
</tr>
<tr>
<td>£500</td>
<td>Aug 97</td>
<td>Denon DMD-1000</td>
<td>If your heart was set on a Nakamichi cassette, have a listen to the Kenwood instead!</td>
</tr>
<tr>
<td>£500</td>
<td>Jan 98</td>
<td>Kenwood D-M5090</td>
<td>One of the best MD machines to date but CDR has the sonic edge.</td>
</tr>
<tr>
<td>£330</td>
<td>Feb 99</td>
<td>JVC XM-228</td>
<td>Analog recordings are especially good. Lack of digital recording level is a small steeback.</td>
</tr>
<tr>
<td>£350</td>
<td>Oct 99</td>
<td>Sony MDR-5000</td>
<td>This portable offers far performance on the move but isn't the last word in sound quality.</td>
</tr>
<tr>
<td>£700</td>
<td>Aug 94</td>
<td>Denon DMD-1000</td>
<td>Solid build andsolid sounds. Top-notch at the price.</td>
</tr>
<tr>
<td>£300</td>
<td>Feb 97</td>
<td>Pioneer CT-S740S</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

<table>
<thead>
<tr>
<th>Price</th>
<th>Month</th>
<th>Model</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>£140</td>
<td>Mar 99</td>
<td>Sennheiser PXC-1</td>
<td>Wonderfully lucid and transparent panel-like sound.</td>
</tr>
<tr>
<td>£100</td>
<td>Mar 99</td>
<td>Sony MDR-1000</td>
<td>Sound is very solid convincing, but not as musical as the 3000.</td>
</tr>
<tr>
<td>£200</td>
<td>Nov 98</td>
<td>Technics MC-80</td>
<td>Luminous and clear. One of the best MD machines to date but CDR has the sonic edge.</td>
</tr>
<tr>
<td>£500</td>
<td>Nov 98</td>
<td>Technics MC-80</td>
<td>Build is second to none. Sound is very solid considering, but not as musical as the 3000.</td>
</tr>
<tr>
<td>£900</td>
<td>May 99</td>
<td>Sony MDR-1000</td>
<td>An excellent tool for home recording, combines convenience, superb sound and a fair price.</td>
</tr>
<tr>
<td>£500</td>
<td>Aug 99</td>
<td>Denon DMD-1000</td>
<td>Distinguished by a wide array of facilities, Thoughtfully designed and high quality.</td>
</tr>
<tr>
<td>£330</td>
<td>Feb 99</td>
<td>Denon DMD-1000</td>
<td>Distinguished by a wide array of facilities, Thoughtfully designed and high quality.</td>
</tr>
<tr>
<td>£330</td>
<td>Feb 99</td>
<td>Denon DMD-1000</td>
<td>Distinguished by a wide array of facilities, Thoughtfully designed and high quality.</td>
</tr>
</tbody>
</table>

CD Transports £ Year Verdict

<table>
<thead>
<tr>
<th>Price</th>
<th>Month</th>
<th>Model</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>£1249</td>
<td>Aug 94</td>
<td>Audio 1000 COM</td>
<td>Distinguished by a wide array of facilities, Thoughtfully designed and high quality.</td>
</tr>
<tr>
<td>£1800</td>
<td>Apr 94</td>
<td>Denon DMC-A2</td>
<td>Smooth and cohesive. The Disc Master looks good and comes with the Disc Master within the price.</td>
</tr>
<tr>
<td>£659</td>
<td>Mar 95</td>
<td>Technics MC-80</td>
<td>Solid and lifelike sound with Rock music and cool boxed on Classics.</td>
</tr>
<tr>
<td>£330</td>
<td>Feb 92</td>
<td>Nakamichi 1.3</td>
<td>Superb build for the money and a very musical sound. Manages quite from clocking.</td>
</tr>
<tr>
<td>£695</td>
<td>Mar 95</td>
<td>Denon DMD-1000</td>
<td>Excellent build quality and a sound quality to match.</td>
</tr>
<tr>
<td>£1195</td>
<td>Jan 94</td>
<td>Sony MDR-1000</td>
<td>Isn't cheap but has a solid dependable sound with a big, powerful presentation.</td>
</tr>
<tr>
<td>£1695</td>
<td>Jun 97</td>
<td>Technics MC80</td>
<td>The belt drive is an interesting idea but the Parasound is bettered by cheaper transports.</td>
</tr>
<tr>
<td>£1440</td>
<td>Feb 99</td>
<td>Sony MDR-1000</td>
<td>The Sony is warm and smooth but lacks clarity and precision.</td>
</tr>
</tbody>
</table>

Prices shown are those at the time of review.

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SOUND SYSTEMS

Sonic Frontiers 3.

Sonic Frontiers 3.
CD Convertors £

<table>
<thead>
<tr>
<th>Product</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Archimed 7D-1</td>
<td>£300</td>
<td>Jan 99</td>
<td>Smooth, natural and relaxed on the ear, highly persuasive with acoustic material.</td>
</tr>
<tr>
<td>Acoustic BB100</td>
<td>£740</td>
<td>Aug 97</td>
<td>Smooth and accurate treble and easy-going rhythm. Measured and engaging.</td>
</tr>
<tr>
<td>Cambridge Daedalic</td>
<td>£150</td>
<td>Jun 95</td>
<td>Instant upgrade for a budget player but out of its depth with a properly designed hi-fi CD player.</td>
</tr>
<tr>
<td>Chord D16 Dac DAC</td>
<td>£1700</td>
<td>Dec 98</td>
<td>The Chord combines smoothness with musicality and transparency.</td>
</tr>
<tr>
<td>Creek DBH-14</td>
<td>£239</td>
<td>Jun 99</td>
<td>Combined Dac and passive pre-amp, at the money there is no competition.</td>
</tr>
<tr>
<td>DPA Enriched DAC</td>
<td>£795</td>
<td>Sep 95</td>
<td>Powerful, tasteful and remarkably solid higher frequencies.</td>
</tr>
<tr>
<td>DPA Enlightenment</td>
<td>£625</td>
<td>Aug 97</td>
<td>An engaging listen with good manners to boot.</td>
</tr>
<tr>
<td>DPA Little Box 3</td>
<td>£300</td>
<td>Nov 95</td>
<td>Don't be misled by the name - it's the budget convertor to have.</td>
</tr>
<tr>
<td>DPA S512 Dac</td>
<td>£800</td>
<td>Dec 98</td>
<td>A real smoothie for high-end conversion.</td>
</tr>
<tr>
<td>Marston Silhouette PSU</td>
<td>£995</td>
<td>Aug 97</td>
<td>If detail is high on your list of priorities, with a more focussed, hard-edged presentation, this sounds like a very good bet.</td>
</tr>
<tr>
<td>Marston Flying Calf</td>
<td>£109</td>
<td>Feb 99</td>
<td>A great little DAC which simply can't be beaten at the price.</td>
</tr>
<tr>
<td>Midiman Flying 4</td>
<td>£300</td>
<td>Jun 99</td>
<td>A taste of the elegantly smooth, slightly laid-back sound - the epitome of American good taste.</td>
</tr>
<tr>
<td>Monarchy Audio Deux 195</td>
<td>£595</td>
<td>Aug 97</td>
<td>A fine musical performance makes this idiosyncratic CD convertor worth searching out.</td>
</tr>
<tr>
<td>Monarchy Deux 19</td>
<td>£795</td>
<td>Sep 95</td>
<td>Outstanding value for money. Never offensive, its multi-bit convertor packs a mighty bass punch.</td>
</tr>
<tr>
<td>Musical Fidelity 360R</td>
<td>£300</td>
<td>Jan 95</td>
<td>Crisp, clear and dynamic, this DAC is a genuine music maker, no touch hard and bright at times.</td>
</tr>
<tr>
<td>Musical Fidelity X-Dac</td>
<td>£300</td>
<td>Nov 97</td>
<td>Crisp, detail and dynamic.</td>
</tr>
<tr>
<td>Orpheus D1116</td>
<td>£399</td>
<td>Jan 95</td>
<td>Nicely built using quality components, with a lively sound.</td>
</tr>
<tr>
<td>Pro Audio</td>
<td>£699</td>
<td>Nov 95</td>
<td>A fine musical performance makes this idiosyncratic CD convertor worth searching out.</td>
</tr>
<tr>
<td>Pro Audio</td>
<td>£699</td>
<td>Nov 95</td>
<td>A fine musical performance makes this idiosyncratic CD convertor worth searching out.</td>
</tr>
<tr>
<td>Studio 12</td>
<td>£260</td>
<td>Feb 95</td>
<td>Easy and fun to build, competitively priced and delivers fine sonic results.</td>
</tr>
<tr>
<td>T20 Tuner</td>
<td>£1400</td>
<td>Feb 95</td>
<td>A real smoothie for high-end conversion.</td>
</tr>
<tr>
<td>Thorens TDA 2000</td>
<td>£1200</td>
<td>Apr 96</td>
<td>A taste of the elegant smooth, slightly laid-back sound - the epitome of American good taste.</td>
</tr>
</tbody>
</table>


december - issue no5

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## Cassette

<table>
<thead>
<tr>
<th>Brand</th>
<th>Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nakamichi (various)</td>
<td>See main Guide. Early classic in serious cassette. Its ski-slope looks got it a cult following once it had ceased to be simply ugly.</td>
</tr>
<tr>
<td>Yamaha TC-B600GL</td>
<td></td>
</tr>
</tbody>
</table>

## CD Players

<table>
<thead>
<tr>
<th>Brand</th>
<th>Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meridian 207</td>
<td>Beautifully-built two-box with pre-amp stage. Very musical although not as refined as modern Bitstream gear. Not the highest-fi. Excellent workaday classic. In good order the 20 will not disgrace itself. Various upgrades are available from specialist repairers.</td>
</tr>
<tr>
<td>Pioneer PD-91</td>
<td>Ancestors of hi-fi, consequently expensive nowadays. A:; with all vintage stuff, overhauling is de rigueur before use.</td>
</tr>
</tbody>
</table>

## Amplifiers

<table>
<thead>
<tr>
<th>Model</th>
<th>Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leak Point One, TL12 &amp; TL10</td>
<td>Line of 'good for their time' pre-amps. Use of EF86 pentode for high gain rules out ultra performance. Not the highest-fi.</td>
</tr>
<tr>
<td>Leak Pre-amps</td>
<td>Built-to-last player with easy upgrade routes for modifiers. Not knockout as it stands but get one cheap and have a go!</td>
</tr>
<tr>
<td>Leak Stereo 20</td>
<td>Unusual circuit but it works beautifully. 22 pre-amp not up to today's standards.</td>
</tr>
<tr>
<td>NAD 3020</td>
<td>You can't argue with success! NAD's budget integrated gave thousands their first taste of hi-fi and remains great value.</td>
</tr>
<tr>
<td>Quad 33</td>
<td>A line of 'good for their time' pre-amps. Use of EF86 pentode for high gain rules out ultra performance. Not the highest-fi.</td>
</tr>
<tr>
<td>Quad II</td>
<td>Built-to-last player with easy upgrade routes for modifiers. Not knockout as it stands but get one cheap and have a go!</td>
</tr>
<tr>
<td>Sugden A21</td>
<td>Father of the 77 range which continues to this day. Well mannered with a warm sound and a kind load to amplifiers.</td>
</tr>
<tr>
<td>Technics SE-45 Mk2</td>
<td>High quality full-range driver; still manufactured. High sensitivity, as fitted to many classic horn designs.</td>
</tr>
</tbody>
</table>

## Loudspeakers

<table>
<thead>
<tr>
<th>Model</th>
<th>Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Klipschorn</td>
<td>Not exactly plentiful or cheap but a splendid beast. For efficiency they have seldom been equalled. Space hungry!</td>
</tr>
<tr>
<td>Leak Sandwich</td>
<td>Rather warm sounding big infinite baffle but cheap with it. With reasonably powerful amp can sound quite satisfying.</td>
</tr>
<tr>
<td>Lowther PM6A</td>
<td>High quality full-range driver; still manufactured. High sensitivity, as fitted to many classic horn designs.</td>
</tr>
<tr>
<td>Magneplane SMG2</td>
<td>Great deck for the kitchen table enthusiast. Garrard fans won't look at 'em but cheap and capable. Servicing available.</td>
</tr>
<tr>
<td>Mission 770</td>
<td>Legendary and fairly plentiful. Excellent back-up available. Many different custom plinths available. High quality.</td>
</tr>
<tr>
<td>Quad ESL57</td>
<td>Father of the 77 range which continues to this day. Well mannered with a warm sound and a kind load to amplifiers.</td>
</tr>
<tr>
<td>Tannoy GRF &amp; Autograph</td>
<td>High quality full-range driver; still manufactured. High sensitivity, as fitted to many classic horn designs.</td>
</tr>
<tr>
<td>Wharfedale Super 8 R5 DD</td>
<td>High quality full-range driver; still manufactured. High sensitivity, as fitted to many classic horn designs.</td>
</tr>
<tr>
<td>Yamaha NS1000M</td>
<td>High quality full-range driver; still manufactured. High sensitivity, as fitted to many classic horn designs.</td>
</tr>
<tr>
<td>Tannoy/York, Lancaster etc.</td>
<td>High quality full-range driver; still manufactured. High sensitivity, as fitted to many classic horn designs.</td>
</tr>
</tbody>
</table>

## Vinyl

<table>
<thead>
<tr>
<th>Model</th>
<th>Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acoa Lustre</td>
<td>A one-time king of turntables very similar to the Linn LP12. Now deposed but worth a look as it's cheap.</td>
</tr>
<tr>
<td>Aphlex HR100S</td>
<td>Legendary and fairly plentiful. Excellent back-up available. Many different custom plinths available. High quality.</td>
</tr>
<tr>
<td>Ariatone RD11</td>
<td>Great deck for the kitchen table enthusiast. Garrard fans won't look at 'em but cheap and capable. Servicing available.</td>
</tr>
<tr>
<td>Garrard 301 &amp; 401</td>
<td>Recently out-classed by Hadcock's updated 228 Special Edition but a proper hi-fi arm for all that. Looks still serviceable.</td>
</tr>
<tr>
<td>Goldring Lenco 88 &amp; 99</td>
<td>Uncomplicated, lower-price version of the famous Sondex. Considerably less expensive than some of its stablemates.</td>
</tr>
<tr>
<td>Hadcock 228</td>
<td>High sensitivity - 14,000 Gauss magnet and extended frequency range. Inexpensive too!</td>
</tr>
<tr>
<td>Linn Axis</td>
<td>Many similar models of infinite baffle or reflex design. Not the last word in tautness but the drivers work well in modern cabinets.</td>
</tr>
<tr>
<td>Michel Focus One</td>
<td>Ideal experimenters' driver. High sensitivity - 14,000 Gauss magnet and extended frequency range. Inexpensive too!</td>
</tr>
<tr>
<td>Shure M75</td>
<td>High sensitivity - 14,000 Gauss magnet and extended frequency range. Inexpensive too!</td>
</tr>
<tr>
<td>SME 3009 RS</td>
<td>High sensitivity - 14,000 Gauss magnet and extended frequency range. Inexpensive too!</td>
</tr>
<tr>
<td>Thorens TD124</td>
<td>High sensitivity - 14,000 Gauss magnet and extended frequency range. Inexpensive too!</td>
</tr>
<tr>
<td>Thorens TD150</td>
<td>High sensitivity - 14,000 Gauss magnet and extended frequency range. Inexpensive too!</td>
</tr>
<tr>
<td>Trio L-07D</td>
<td>High sensitivity - 14,000 Gauss magnet and extended frequency range. Inexpensive too!</td>
</tr>
</tbody>
</table>

## Tuners

<table>
<thead>
<tr>
<th>Model</th>
<th>Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leak Troughline III (original)</td>
<td>Interesting ornament but not longer hi-fi. Bandwidth limited to 88MHz for 100MHz only.</td>
</tr>
<tr>
<td>Leak Troughline III Stereo</td>
<td>Excellent tuner with inbuilt stereo decoding circuit. Ideal when adapted to use modern outboard decoder.</td>
</tr>
<tr>
<td>Marantz ST-8</td>
<td>Possibly the ultimate Tarides console, including an oscilloscope for checking the strength of signal. Expensive even now.</td>
</tr>
</tbody>
</table>
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### Previously Cherished Items

<table>
<thead>
<tr>
<th>Item Description</th>
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<th>Old Price</th>
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<tr>
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<td>£495.00</td>
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<td>CAT SL Signum 15</td>
<td>£285.00</td>
<td>£600.00</td>
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<tr>
<td>Jeff Rowland center speaker</td>
<td>£3700.00</td>
<td>£6000.00</td>
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<tr>
<td>Musical Fidelity X-POWER</td>
<td>£799.00</td>
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<tr>
<td>AV 51000 MP</td>
<td>£165.00</td>
<td>£199.00</td>
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<tr>
<td>Mediac K 62 V</td>
<td>£655.00</td>
<td>£999.00</td>
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<tr>
<td>Exposure X41 A</td>
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<td>£1799.00</td>
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<tr>
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<td>Jeff Rowland center speaker</td>
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<tr>
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<td>AV 51000 MP</td>
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<td>Mediac K 62 V</td>
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<td>Audio Research LS 32 remote</td>
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### STOCKIST:

- Acoustic Energy
- Advantage
- Alon
- Audible Illusions
- Audio Physics
- Boulder
- Bryston
- C.A.T.
- Chord
- ClearAudio
- Denon
- Dynavector
- Egglaston Works
- Graham
- Michell
- Musical Fidelity
- Oracle analogue and digital
- P.M.C.

### Choice hi-fi

- 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 computerized 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.
## Midland Audio X-change

### Suppliers and Installers of High Quality Audio Systems

- **Audio Note**
- **Avid**
- **Clearaudio**
- **Densen**
- **Mark Levinson**
- **Michell**
- **Primare**
- **Rega**
- **Roksan**
- **SME**
- **Sonus Faber**
- **Sugden**
- **SWM**
- **UKD**
- **Wadia**
- **Audio Research**
- **Basis**
- **Copland**
- **Electrocompaniet**
- **Martin Logan**
- **Nagano**
- **ProAc**
- **Revel**
- **Sonus Faber**
- **Sugden**
- **Unison Research**

### Contact Information

- **Call John Roberts**
- **Tel / Fax:** 01562 822236
- **181 Franche Rd • Kidderminster • Worcs • DY11 5AD**
- **E-mail:** sales@midlandaudiox-change.co.uk
- **Mobile:** 0421 605966

---

### Specials and Ex-Demo Clearance Items - Feb '00

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<tr>
<th>Item Description</th>
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<td>CD Players &amp; DAC's</td>
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<td>Audio Note ANCD2 Valve CD Player (New boxed)</td>
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<td>Audio Synthetix DAX2 HDGD / Balanced</td>
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<td>Aura CD 100 CD player</td>
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<td>Aphelion Audio 401 Plinths (New &amp; various finishes)</td>
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<td>Roksan Zemax 3 - Tabriz / Chorus Blk</td>
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<td>499</td>
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<td>Roksan Xerxes Black Ash / Xerxes / XPS3 / DSU</td>
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<td>695</td>
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<td>Rega RB300 Tonearm</td>
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<td>EAR MC3 Transformer</td>
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<td>Decca London Gold (Podded &amp; Re-built)</td>
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<td>Rega RB300 Tonearm</td>
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<td>399</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
## CLEARANCE BARGAINS

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<td>GAMMA RHYTHM</td>
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AVI, ALCHEMIST, ANTHEM, BAYER, 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, TANNOY, TARGET, XANTEK.

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<td>XD £400</td>
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EX = EX DISPLAY, SH = SECOND HAND, NEW = BRAND NEW BOXED

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<td>AVI REF CD PLAYER</td>
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<td>BLUERINT POINT ONE SPEAKERS</td>
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<td>RMS WALL SUPPORT</td>
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PAGE 100 FEBRUARY 2000 HIFI WORLD
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COMMON GROUND MAGAZINE

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HI-FI WORLD, FEB 1999

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<table>
<thead>
<tr>
<th>PRODUCT</th>
<th>PRICE</th>
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<tbody>
<tr>
<td>ACOUTIC ENERGY AE2 2k speakers</td>
<td>£400</td>
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<tr>
<td>CABASSE FARELLA 400 beech speakers</td>
<td>£600</td>
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<tr>
<td>CHORD SPN1400B Mono power amplifiers inc Tragger feet</td>
<td>£10,550</td>
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<tr>
<td>CHORD SPN 500 Power amplifier inc Tragger feet</td>
<td>£12,000</td>
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<td>CHORD DSC1100 DAC inc Tragger</td>
<td>£600</td>
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<td>CURYS DAD3 cd player</td>
<td>£600</td>
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<tr>
<td>Linn MimiK 2 CD Player</td>
<td>£675</td>
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<tr>
<td>MICROMEGA PREMIUM DVD</td>
<td>£1,500</td>
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<tr>
<td>MICROMEGA AMP power amp</td>
<td>£1,250</td>
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<tr>
<td>MICROMEGA TEMPO P pre amp</td>
<td>£1,250</td>
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<tr>
<td>MONITOR ACOOST MA705PCM bik speakers</td>
<td>£1,150</td>
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<tr>
<td>REGA PLANAR 3 Turntable inc rega cartridge</td>
<td>£350</td>
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<tr>
<td>STAX Lambda Nova Signature Headset</td>
<td>£400</td>
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<tr>
<td>TEAC P30 CD Transport</td>
<td>£500</td>
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<td>XTC CDI1 LE cd transport</td>
<td>£1,200</td>
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<td>XTC DAC 1</td>
<td>£1,000</td>
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**Special Kef Reference Old Range Demo Clearance**

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<th>REFERENCE</th>
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<tr>
<td>KEF ROFL2 rosseta speakers</td>
<td>£150</td>
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<tr>
<td>KEF ROFL3 rosseta speakers</td>
<td>£2,750</td>
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<tr>
<td>KEF ROFL3 Black speakers</td>
<td>£2,250</td>
</tr>
<tr>
<td>KEF ROFL4 rosseta speakers</td>
<td>£2,500</td>
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<tr>
<td>KEF ROFL3 Black Ash</td>
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**Special Tag Mclaren Ex-Demo Stock Clearance**

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<tr>
<th>REFERENCE</th>
<th>PRICE</th>
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<tbody>
<tr>
<td>TAG Mclaren CD20R CD Transport</td>
<td>£1,500</td>
</tr>
<tr>
<td>TAG Mclaren T20 Tuner</td>
<td>£1,100</td>
</tr>
<tr>
<td>TAG Mclaren PA20R Pre Amp</td>
<td>£1,500</td>
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<tr>
<td>TAG Mclaren 60P Power Amp</td>
<td>£850</td>
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<tr>
<td>TAG Mclaren 60 Integrated Amp</td>
<td>£800</td>
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<tr>
<td>TAG Mclaren 60/RV Integrated Amp</td>
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<tr>
<td>TAG Mclaren PA10 Pre Amp</td>
<td>£850</td>
</tr>
</tbody>
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Audio Note Kit Amplifiers

The Audio Note Kit One

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

Kit One has one 300B per channel running at 420 volts with 75mA current giving 5-9 watts of the cleanest power you will ever hear, the input stage consists of a 6SN7GT with a 5687 double triode driver stage running in SRPP. The power supply is capacitor-choke-capacitor configuration with a 5U4G Hi 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 capacitors, Beryllium 1 watt 1% metal film resistors, good quality electronics (sorry NO Black Gates!) and a simple, attractive stereo chassis in black paintwork. We have several component and cosmetic upgrades available for Kit One. Please ask for details.

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

Price: £799 incl. VAT, which includes ALL parts & valves (yes, also the 2 x 300B's needed) but not postage/packaging 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 Loudspeaker Drivers & Kits

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

Audio Note Circuits, Valvedada & 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, REDEKASSI, NERO, GAKU-ON plus several other power amplifier circuits and the M7 Tube & M10 pre-amplifiers, which are the best sounding pre-amplifier circuits we have come across.

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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, we will fall into four categories.

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

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Audio Note offers 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.

Audio Note Kit Two

Kit Two features a single 6550 double triode in Single-Ended mode, yielding some 12 watts of pure Class A. With a valve rectified kit for the output stage, stereo chassis, and 6SN7GT input and 12AX7/C635 SRPP driver stage, componentry and chassis 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

Audio Note Kit Three

Kit Three features 2 x 300B's per channel running in single-ended parrallel yielding 16/17 watts in pure Class A. This kit is on two mono chassis with valve rectified kit supplies, no signal feedback, it uses a 6SN7GT double triode as input valve and a pair of 5687 double triode accepting a variable input. 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

Audio Note Kit Four

The Kit Four is really our introduction to valve amplifier kit building, the circuit and power supply being mounted on a single printed circuit board. The high-quality push-pull output and mains transformers are all mounted in a small aluminium chassis, covering everything so nobody will be able to see that you have succumb to the lure of the valve amplifier which is sweeping the world. The circuit consists of two 6V6GT fettes running in Push-Pull class A, yielding about 10 watts, driven by a 6SN7GT and a 12AX7/C635 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 screws) 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, Interstage & Pre-Amplifier Output Transformers

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

Audio Note Paper In Oil Signal Capacitors

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

Audio Note Paper In Oil Tin Foil Signal Capacitors

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 cigar, 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!

Audio Note Resistors

Audio Note endeavour to stock the entire El2 range of all the different makes of resistor, since most are used in our products stock is generally available within four weeks.

BEYSCHLAG - HOLCO - SHINKOH Tantalum Film Resistors

AUDIO NOTE 1 Watt Tantalum Resistors

AUDIO NOTE 1 Watt Tantalum Resistors

AUDIO NOTE 2 Watt 1% Tantalum Resistors

AUDIO NOTE Precision Carbon Film Resistors

ALLEN BRADLEY 1 Watt 5% Carbon Film Resistors
The Audio Note Pre-Amplifier Kit (Illustrated)

A complete kit loosely based on the Audio Note M7 Tube pre-amplifier circuit is now available. The moving-magnet compatible phonostage consists of a cascode input, with passive RIAA equalisation and anode-follower output using the 12AQ7/6EC83. Line buffer amplification for the four line inputs consists of an ECC82 configured in parallel anode-follower mode. For the power supply a valve rectifier and choke-input filtering are employed. All circuitry is housed in a non-magnetic aluminium chassis giving the very best sound quality.

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

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

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

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

Audio Note is currently the sole source in Europe that holds any significant range of Black Gates capacitors, and we are to date the only high-end audio company in the world to incorporate Black Gate capacitors consistently in our finished products.

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

Audio Note Ceramic Powdered Ceramic Electrolytic Capacitors

We have at last long sought a reliable source for these fine power supply filter capacitors, a must in any single-ended project. The Ceratines really cover many of the Black Gates values, and where the prices for the BGC's are prohibitive the Ceratines 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 all the prices offered that should be within most budgets. All power supply Ceratines are supplied with a capacitor clamp and are upright mounting.

Audio Note Potentiometers

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

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

Audio Note Moving Coil, CD Line & Input Matching Transformers

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

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
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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, non-standard versions and reinforced anode type for the US airforce, 845 Westinghouse, 125/1010K, 762/801A, WE300B, SIC4300A, Mullard GZ34/CV1377, Tungsol SU4G (best sounding SU4G we have ever heard), Chatham 5R4WGY and many others.

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

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

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

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

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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.

Petros cables were designed for AudioSource to complement transparent components in a well-matched system; the goal was neutrality - musical flavour transmitted as water flows along a smooth pipe. If our cables sound bright or blurred, be confident that it is the equipment that you are hearing! Stratos cables have the greatest differentiation of all interconnects we have compared, its that is to say that different recordings and different components just yield their own characters, transparently.

The design is the attention to many details, based on simple physics and many listening tests. We are now so far ahead of the game - and still moving the goal posts - that we will disclose the basic principles. The two major principles are conductivity and contamination. Conductivity: low resistance, capacitance, etc, using the highest purity copper (silver content acid-free solder) in very fine but many strands. In outer space, such cables would transmit Nothing But Signal (hence the esteemed American NBS brand! Incidentally, we have some of their amazing materials). Designers cannot eliminate this in the equipment without serious degradation of the music signal. Planet Earth is now contaminated with EMI, RF, you name it fields from cellular phones to AC mains. Coming from your neighbours, factories, and your own hi-fi and non-hi-fi devices. Our cables use twin axial (quasi-balanced) plus and minus wires, inside a triple-shielded braid earthed at source only and taken through to the plugs. We also apply Kontak cleaner to greatly reduce RF rectification and enhance surface conductivity. It lasts for about six months. If you haven't tried it, you don't know what you are missing, £14.95 per bottle.

Stratos Series II (launched in August) is a major leap forward in interconnects which exceed the sonic performance of all but one extremely expensive (NBS) digital and stereo interconnects we have tried in a wide variety of equipment. Series two features our own RCA state-of-the-art phono plugs which use our tried materials (solid phosphor bronze, not bent copper) for enhanced contact and noise rejection. Do not judge the performance by the price. Customers are disposing of major brands now shomed by Stratos II because our cables are sold direct to end-users without marketing costs. This saves at least 75% when you dispose of major brands now shamed by Stratos II because our cables are sold direct to end-users without marketing costs. This saves at least 75% when you consider that packaging and promotion double the cost of cables and dealer margins and vat double it again. One stereo metre of Stratos II thus sells for only £125. Stratos II Digital costs £59. Terminations are RCA or Neutrik Black Gold XLR from stock; others to order.

"These cables are everything you said they were ... this has been the cheapest upgrade I've done to my hi-fi in years. I ordered cables, and when I opened the box, the contents looked like cables but these Stratos cables are much, much more than that. They have made such a huge difference to my listening pleasure that it's the equivalent of replacing one or more of the key items of hardware. At £270 [Series II now £125] a metre pair, they are the cable bargain of the decade."  - Mr E.H., Aberdeen, 12/08/99.

Dirty mains has been neglected for too long in the UK but conditioners can improve the sound quality of your amplifiers by changing to the CTI volume control.
Measured Performance

loudspeakers

AR STATUS 30

It's always good to see a smooth frequency response like the AR's. It is free from peaks and dips but has a slight downward bend toward high frequencies. This translates into a basically truthful delivery, but one free from obvious imbalance or the distortions caused by resonant effects. It's quite difficult to balance a loudspeaker so that it delivers clear treble with plenty of detail, whilst at the same time seeming natural in its tonal balance. This sort of response characteristic is about the closest it's possible to get, even if it is still no guarantee.

Acoustic Research have squeezed a high 90dB sensitivity from the Status 30, but they show their American origin by working to a low nominal impedance of 6Ω. The bass unit falls to 4Ω so the speakers will draw current if pushed hard. Ideally they should be driven by a chunky hi-fi amplifier, not a low power design, in spite of their high sensitivity.

There is a lift in bass output around 150Hz which will add body to the sound. Bass extends down to 50Hz, below which the port takes over. It is tuned to 32Hz our analysis shows, a low value that promises to add real weight to bass. NK

DALI MENUET II

A frequency response as flat as the one displayed by the tiny Menuet IIs doesn't occur by accident. Dali have obviously placed a close eye on measured performance, concocting a loudspeaker that measures ruler flat from 125Hz up to 20kHz. In my experience though this does not commonly translate into the sort of sound most people find natural. Bass will likely seem reticent, treble prominent. This is a generalisation; other factors can come into play to alter the balance. It suggests the Menuet's are meant for wall placement, to lift low frequencies.

Unlike Technics SB-M01s, the Menuets are a low impedance and draw current, hitting a minimum of 3Ω. Overall, their impedance measured 5Ω. This boosts sensitivity, so they go louder at any particular volume setting. But the Menuets demand more from an amplifier in doing so. The port is tuned to 65Hz - just right to give a good impression of fast bass, providing output is sufficient.

The Menuets are neatly engineered but may well have a dry tonal balance. NK

ELAC CL82 MkI

The CL82 MkII has a remarkably flat frequency response. Super-flat loudspeakers commonly sound bass light and treble sharp though. Elac have seemingly felt a need to compensate by raising bass output, 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 impressively flat; it will sound smooth and well integrated as a result.

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 peculiar impedance curve. Measuring 5Ω overall, the impedance characteristic of this loudspeaker varies a lot, shows the Elac will draw current and is not the 'easiest' load. It is best matched to beefy amplification. NK
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JULY 1995

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ONLY £250 INCLUDING P+P
**INDIGO**

It might be small but the Indigo reaches down 50Hz before low frequency output from the bass driver starts to fall off, good for such a small cabinet. Below this frequency the port takes over, acting at 40Hz to extend output down to the lower limit of the audio band.

The metal dome tweeter of the Indigos was less effective than it appears though. High frequency energy rises gently to a smooth broad peak at 5kHz, an effect that will inject some brightness and perhaps sparkle into the sound. Trouble is, it will colour all music and soon become apparent as a speaker effect.

Above 10kHz output drops sharply however, unlike that of its rivals in the group, with the exception of the Opera Duetto. This will take some air out of the sound and the edge off fast transients.

Sensitivity was normal at 85dB and impedance an exact 8Ω. A flat impedance trace means the loudspeaker is a resistive and therefore easy load for the amplifier. Although not perfect in the sense of being academically flat, the Indigo will give a lively sound and an easy load. NK

**KLIPSC KSB 2.1**

High sensitivity seems to be a prime design objective for Klipsch. The compact KSB 2.1 produces an astonishing 90dB sound pressure level from one nominal watt (2.84V) of input power. In fact it draws more than 1 watt from a solid-state amplifier because overall impedance measures 6Ω. All the same, this 'speaker is unusually efficient and will likely sound fleet-footed as a result. It will also go loud at low volume control settings. This Klipsch draws low frequency current, however, so a beefy amp is preferable.

The horn tweeter is very sensitive, integrates reasonably well and has a response that stretches up to 16kHz. A small peak at 4kHz may add a little sharpness into the sound. I'd expect the 2.1s to sound a little bright, but subjectively detailed and precise. They have a bass peak around 120Hz and bass driver output reaches down to 50Hz, the port going lower.

Here's an interesting small loudspeaker, one that differs from the norm. NK

**OPERA DUETTOS**

The Duettos have a smooth roll off in treble output, above a midband peak centred around 1kHz. This should give them some extra presence and projection with vocals, together with a smooth, warm and integrated-sounding top end. It's likely to make for an easy and relaxing listen, free from digital bite from CDs. Some will find the presentation a little soft though, the downside of such a characteristic.

Our impedance analysis shows a modulus that sinks down to 8Ω minimum. So it is not surprising that overall impedance measures high - around 10Ω. In spite of this, sensitivity was reasonable at 86dB sound pressure level (SPL) from one nominal watt of input power. This, and the smooth characteristic point to low reactance and energy storage, both mechanical and electrical. The Duettos are an easy amplifier load and will go loud with moderate power. Their sound will have a characterful warmth though. NK

**TECHNICS SBM-01**

The tiny Technics SB-M01s measure flat in terms of frequency response, our analysis shows. This is not uncommon with small loudspeakers, as you'll see from others in the group. It helps toward a natural and accurate sound. The only drawback here is absence of low bass, the 01's lower limit being 100Hz, the highly tuned port taking this down to just 80Hz. It's not low enough for really deep bass but good for emphasising drums and percussion.

Technics rate impedance as 6ohms, but the speakers measured a high 10ohms overall, as our impedance analysis reveals. They draw little power and are very insensitive, producing just 82dB SPL from one nominal watt of input. This raises a problem: SB-M01s need a powerful amplifier to go loud, whilst drawing little power from it. Perhaps the idea is to stop the SB-M01s going loud, in order to prevent the tiny bass driver running out of travel.

So here's an accurate miniature, but don't expect high volume. NK
PASS ALEPH P LINE PREAMP 3800
PASS LABS ALEPH 2 MONOBLOCKS 6200
components lost 250 watts per channel 2500
OCM 500 power amp stereophonic recommended
Nairn snaps
NVA passive pre 350
NVA pre/power old style 50 watts 4 box
NAIM 250 old style
NAIM NAIT ONE " 
NAIM NAC 32 " 
boxed 650
MERIDIAN 505 MONOBLOCKS 1700
LINN KAIRN with brilliant psu & phono 1500
LAVERDIN IT 3200
ELECTROCOMPAN1ET pre/power 25 WATTS CLASS A
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CHORD SPM800 stereo power amp, boxed 2200
ALCHEMIST FREYA PRE AMP I 050
ORANGE VALVE AMPS
MORE FIDELITY 30013 stereo power amp 2200
LUXMAN LX33 valve integrated
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CROFT MICRO
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amplifiers

AFFORDABLE VALVE CO. EL34 AMPLIFIER

The Affordable EL34 produces 40W on the nail, about as much as you can get from EL34s. The output transformers of this amplifier have plenty of metal in them and could swing full output at low frequencies (40Hz) measurement showed, so this amplifier can produce bass.

Distortion rose to 3% close to full output at 40Hz and triangulation (third harmonic) set in but this is to be expected. In the midband distortion was higher than usual at low output powers, measuring 0.4% at 1W. A valve amp can produce 0.1% or less so the Affordable isn’t too impressive here and may lose a little clarity as a result.

Frequency response was wide, stretching from 4Hz up to 106kHz. It is safer to band limit a valve amplifier because out-of-band signals through a valve amplifier get distorted - especially bass frequencies. Heavy subsonics from some CDs can drive a valve amp into bass distortion if this is not done.

High power output across the frequency band will likely give this amplifier a solid kick. Reduced bandwidth and a little less distortion at low outputs wouldn’t go amiss to improve sweetness. All the same, the Affordable Valve amplifier offers a good level of performance at the price.

NK

| Power | 40watts |

CROFT VITALE PRE-AMP

The Croft’s line stage provides a gain of x4 for tuner/aux/CD, which is just what’s needed. It is common to provide x3 to take a 300mV signal up to around 1V or so. Bandwidth was good at 5Hz-45kHz, and both noise and distortion were low. Being a valve pre-amp it will swing plenty of output, managing 20V (0.5% distortion).

The phono stage has more gain than is needed for moving magnet cartridges (x100), but too little for low output moving coils, which ideally need x1000. At x400 the Croft falls in-between, but users will find it handles high-ish output MCs like Ortofons satisfactorily, although there will be a little hiss. With MMs the Croft is relatively quiet though. Equalisation was accurate, although some plateau treble lift (0.5dB from 3kHz-20kHz) will add brightness.

The Croft offers a nicely balanced conventional performance that should be useful in any system. A valve phono stage can sound wonderful with LP, and this will likely be the Vitale’s key strength subjectively. NK

<table>
<thead>
<tr>
<th>CD/tuner/aux.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frequency response</td>
</tr>
<tr>
<td>Separation</td>
</tr>
<tr>
<td>Noise</td>
</tr>
<tr>
<td>Distortion</td>
</tr>
<tr>
<td>Gain</td>
</tr>
</tbody>
</table>

MUSICAL FIDELITY X-LP2 PHONO STAGE

The X-LP is a monoblock phono stage with separate power supply, so there are three units in all. This makes the separation figure a bit academic, which isn’t a problem because no cartridge manages better than 35dB or so in any case. Distortion was minimal at 0.005% through both MC and MM (MC is a x8 gain stage in front of MM) and MM equivalent input noise very low at 0.3µV. At x400 the X-LP2 doesn’t have such a thing, meaning it gives deeper bass, but will also produce some cone flap if warped LPs are played.

Gain was about right at x120 for MM and x1000 for MC. Overload is set by maximum output swing, as usual, which was a healthy 11V. That means input overload was 90mV for MM and 11mV for MC.

The X-LP2 measured well and is very accurate. Phono stages have a great impact on LP sound quality and must in the final analysis be judged subjectively though. NK

| Frequency response | 8Hz-100kHz |
|----------------------|
| Separation | -72dB |
| Noise | -75dB |
| Distortion | 0.03% |
| Gain | x400 |

| Frequency response | 10Hz-50kHz |
|----------------------|
| Separation | 82dB |
| Noise, MM/MC (e.i.n.) | 0.3mV / 0.07mV |
| Distortion | 0.005% |
| Gain, MM/MC | x120 / x1000 |
| Overload | 11V out |
AMPS & SPEAKERS

In the last couple of adverts I have referred specifically to 'speakers and then amplifiers, but space prevented me considering the even more complicated question of 'synergy' between the two. Sometimes the problem can be fairly simple, namely when a 'speaker manufacturer also makes amplification, so that in the case of ATC and AVI for example their electronics and 'speakers are going to work well together. I have often asked other speaker manufacturers which amplifiers they utilise when designing their speakers, as this is bound to effect the balance, assuming they actually listen to them and don't simply work on measurements. (I know of one amplifier designer who does just that and says that's how it should be designed, and if you don't like the sound that's just too bad! But it's difficult to get them to say what amps they use, although many 'speakers can be very amp dependant. I am just wondering, while writing this, whether a SME 20/2A as above with series V arm

---

Rothwell

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Heads Perfection Leeds. Yorkshire 0113 237 1019
Shadwell Hi-Fi Studios Oakfield, Cheshire 0161 3047496
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Kevin Galloway Audio
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Hazlemere Audio Consultants
Audiolino
Mid Shropshire Audio
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Rothwell Electronics

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Neat Acoustics - full range available £POA
Ortofon cartridges - full range available £POA
Seleclo SVP 350, AWARD WINNING CRT PROJECTOR £3,500.00
Sharp XV-C2OE LCD projector £1,350.00
SME 20/2 precision turntable £POA
SME 20/2A as above with series V arm £POA
SME series II model 3099 pick-up arm £POA
SME series 300 model 309 pick-up arm £POA
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DUE TO THE ADVENT OF TRICHRORD CLOCK III WE NOW HAVE A NUMBER OF CLOCK II UNITS FOR DISPOSAL. WE CAN OFFER THESE FITTED TO YOUR CD PLAYER OR TRANSPORT AT £110.00 INCLUDING RETURN CARRIAGE.
NAIM NAIT 3R

The Nait has a modest power output of 32W. These days however, there’s no shortage of high sensitivity loudspeakers that can produce 90dB or more from 1Watt, meaning they’ll produce 105dB with 32W, which is very loud. Since this is 1m in front of the loudspeaker it won’t be as loud in the average listening position 2-3m away, but all the same the Nait will go loud if suitably partnered. The Acoustic Research Status 30 and Klipsch KSB 2.1 in this issue both offer 90dB and so do many floorstanders. Be aware that smaller loudspeakers are generally less sensitive, which might seem surprising.

Modern floorstanders are the best bet for an amplifier like this.

The Nait produced little distortion and what did exist was innocuous sounding second harmonic, our analysis shows. Naim band limit the Nait to 22kHz to minimise transient distortions and they also give it a very high sensitivity of 60mV, so it will match just about any source, no matter how weak its output.

<table>
<thead>
<tr>
<th>Power</th>
<th>CD/tuner/aux.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>32W</td>
</tr>
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<table>
<thead>
<tr>
<th>Frequency response</th>
<th>11Hz-22kHz</th>
</tr>
</thead>
<tbody>
<tr>
<td>Separation</td>
<td>86dB</td>
</tr>
<tr>
<td>Noise</td>
<td>-84dB</td>
</tr>
<tr>
<td>Distortion</td>
<td>0.01%</td>
</tr>
<tr>
<td>Sensitivity</td>
<td>60mV</td>
</tr>
<tr>
<td>dc offset</td>
<td>none</td>
</tr>
</tbody>
</table>

cd players

NAIM NACD 3.5

The NACD 3.5 has a distinctive frequency response characteristic in which high frequencies roll down faster than usual, to take the sting out of CD treble and give a more analogue character. The upper response limit measured 17kHz. It might look more limited than the usual 21kHz figure, but the roll off in truth covers an octave of higher frequencies that, subjectively, do not affect how we perceive treble directly in terms of brightness, coarseness or sweetness and such like. Best to judge this one subjectively.

Audible treble information lies below 10kHz and here the Naim was as linear and distortion free as other modern CD players. Our analysis shows there are few distortion spikes (harmonics) to be seen, a further contribution to subjective smoothness. With low noise and a normal output of 2.2V the NACD 3.5 measures well.

<table>
<thead>
<tr>
<th>Frequency response</th>
<th>4Hz-17kHz</th>
</tr>
</thead>
<tbody>
<tr>
<td>Distortion</td>
<td>left</td>
</tr>
<tr>
<td></td>
<td>right</td>
</tr>
<tr>
<td>-6dB</td>
<td>0.006</td>
</tr>
<tr>
<td>-30dB</td>
<td>0.02</td>
</tr>
<tr>
<td>-60dB</td>
<td>0.38</td>
</tr>
<tr>
<td>-90</td>
<td>28</td>
</tr>
<tr>
<td>Separation</td>
<td>left</td>
</tr>
<tr>
<td></td>
<td>right</td>
</tr>
<tr>
<td>1kHz</td>
<td>106</td>
</tr>
<tr>
<td>20kHz</td>
<td>103</td>
</tr>
<tr>
<td>Noise</td>
<td>-105dB</td>
</tr>
<tr>
<td>with emphasis</td>
<td>-105dB</td>
</tr>
</tbody>
</table>

| Dynamic range      | 109dB     |
| Output             | 2.2V      |

AUDIO ANALOGUE MAESTRO

Our distortion analysis shows that only the noise floor contributed energy to the analysis up to 20kHz, just a trace of second harmonic being visible at far left. This gave distortion value at -30dB of 0.006% (not including noise), about as low as possible.

Low distortion at -60dB contributed to the excellent EIAJ dynamic range value of 109dB.

Our response analysis shows the presence of filter ripples, unusual on a modern player, but they were too small in themselves to affect sound quality. The suggestion here is that as the player’s filters are different their inherent sound may also differ, giving the Maestro a distinctive character. The fact that output is flat right up to 20.6kHz (-1dB) means the player will produce a clean sound with perhaps some treble sheen.

<table>
<thead>
<tr>
<th>Frequency response</th>
<th>4Hz-20.6kHz</th>
</tr>
</thead>
<tbody>
<tr>
<td>Distortion</td>
<td>left</td>
</tr>
<tr>
<td></td>
<td>right</td>
</tr>
<tr>
<td>-6dB</td>
<td>0.006</td>
</tr>
<tr>
<td>-30dB</td>
<td>0.006</td>
</tr>
<tr>
<td>-60dB</td>
<td>0.38</td>
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<tr>
<td>-90</td>
<td>29</td>
</tr>
<tr>
<td>Separation</td>
<td>left</td>
</tr>
<tr>
<td></td>
<td>right</td>
</tr>
<tr>
<td>1kHz</td>
<td>-116</td>
</tr>
<tr>
<td>20kHz</td>
<td>-95</td>
</tr>
<tr>
<td>Noise</td>
<td>-110dB</td>
</tr>
<tr>
<td>with emphasis</td>
<td>-110dB</td>
</tr>
</tbody>
</table>

| Dynamic range      | 109dB      |
| Output             | 1.97V      |
### CLASSIC SOUNDS, (LEICESTER) INCOTHING VINTAGE HI-FI & VALVE SPECIALIST

#### FOR SALE, PRE/POWER AMPLIFIERS

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
</tr>
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<tbody>
<tr>
<td>Quad ESL55 speakers</td>
<td>£599</td>
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<tr>
<td>Arcam 425</td>
<td>£995</td>
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<tr>
<td>Audio Lab 2000 (new)</td>
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<tr>
<td>Audio Lab 2000 (old)</td>
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<tr>
<td>Audio Lab 2000 (2-way)</td>
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<tr>
<td>Audio Lab 2000 (3-way)</td>
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<tr>
<td>Audio Lab 2000 (3-way corrected)</td>
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#### TURNTABLES

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<tr>
<td>Linn LP12 Cirkus Goldring</td>
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<tr>
<td>Linn LP12 Ittok Cirkus</td>
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<td>Linn LP12 Ittok Cirkus Goldring</td>
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#### SPEAKERS

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<tr>
<td>Rogers LS35A (6 mths old)</td>
<td>£350</td>
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<td>Rogers Studio 5 speakers</td>
<td>£350</td>
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<tr>
<td>Rogers LS35A</td>
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<tr>
<td>Rogers LS35A (black)</td>
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<tr>
<td>Rogers Cadet 3 integrated valve amplifier</td>
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<tr>
<td>Rogers Gemini 12W SE Class A Integrated</td>
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#### OTHER ITEMS

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<td>Mission 750LE (Mahogany)</td>
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<tr>
<td>Mission 750LE (Walnut)</td>
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<td>Mission 750LE (Birch)</td>
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#### QUAD ESL57 PANELS/SERVICING/ETC

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<td>Quad ESL57</td>
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<tr>
<td>Quad ESL57 (new)</td>
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<tr>
<td>Quad ESL57 (used)</td>
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**CLASSIC SOUNDS, (LEICESTER) INCOTHING VINTAGE HI-FI & VALVE SPECIALIST**

**FOR SALE, PRE/POWER AMPLIFIERS**

- **Audio Lab 2000** (new): £800
- **Audio Lab 2000** (old): £950
- **Audio Lab 2000** (2-way): £950
- **Audio Lab 2000** (3-way): £1250
- **Audio Lab 2000** (3-way corrected): £1500

**TURNTABLES**

- **Linn LP12 Cirkus Goldring**: £1000
- **Linn LP12 Ittok Cirkus**: £900
- **Linn LP12 Ittok Cirkus Goldring**: £1250

**SPEAKERS**

- **Rogers LS35A** (6 mths old): £350
- **Rogers Studio 5 speakers**: £350
- **Rogers Gemini 12W SE Class A Integrated**: £700

**OTHER ITEMS**

- **Mission 750LE (Rosewood)**: £199
- **Mission 750LE (Walnut)**: £199
- **Mission 750LE (Birch)**: £199

**QUAD ESL57 PANELS/SERVICING/ETC**

- **Fully reconditioned Quad ESL57 speakers** from £600.00 per pair.
- **Repair and service** for Quad ESL57 speakers.

---

**One Thing stereo decoder.**


**Toughline tuner service & re-calibration** £75.00. (includes labour. Rarely needed)

**New** stereo being a serviceable condition with no faults or modifications.

---

**TRANSLUCENT.** (somewhat of a bargain) Hi-Fi World, Jan 1999

**PURE SILVER INTERCONNECT CABLE**


- **Half metre** terminated £60.00
- **One metre** terminated £80.00

---

**NEW EAR/YOSHINO EQUIPMENT**

- **Audio Lab 2000**: (new) £800
- **Audio Lab 2000**: (old) £950

---

**WANTED VINTAGE & MODERN HI-FI OPTIC**

Tel/Fax 0116 2833582 or 0802 213740 (Mobile). Callers by appointment only.

---

**CLASSIC SOUNDS, (LEICESTER) INCOTHING VINTAGE HI-FI & VALVE SPECIALIST**

---

**NEW EAR/YOSHINO EQUIPMENT**

- **Audio Lab 2000**: (new) £800
- **Audio Lab 2000**: (old) £950

---

**WANTED VINTAGE & MODERN HI-FI OPTIC**

Tel/Fax 0116 2833582 or 0802 213740 (Mobile). Callers by appointment only.

Opening times 10.00am-6.00pm Mon-Friday, 10.00am-2.00pm Saturday.

Classic House, 61 Aylestone Drive, Aylestone, Leicester, LE2 8OE.
FOR SALE: Kef 107 loudspeaker £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 1028 or 0797 170 1293 (Feb/I).

THE ROCK Elite II turntable £195. Rega RB300 arm £95. Denon DRM800 3-head dual capstan cassette deck serviced £125. Rotel S85 cassette deck £85. Musical Fidelity A1 integrated Class A amp £150. Tel: 01279 629 708 E-Mail: alex@apostolakos.freeserve.co.uk (Feb/I).

CELESTION DITTON 33 3-way speakers with stands £80. Wharfedale Airdale corner speakers, uprated crossovers, silver wired, stunning big sound, collectors items £395. DPA Series II 2-box top of range D-to-A converter £800. Tel: 01279 629 708 E-Mail: alex@apostolakos.freeserve.co.uk (Feb/I).

ALWA 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 £850 ono. Leak Stereo 20 amplifier, matching bronze Varislope preamp, refurbished regardless of cost, perfect £350 ono. Carryage negotiable. Tel: 01392 860 182. Email: tjm296@freeuk.com (Feb/I).

ARCAM DELTA 270 CD (new £800) fitted with Trichord Clock 2 and PSU (new £220). Also new laser fitted. Very good condition and sound. £399 ono. Tel: Oliver 01245 250 779 (Feb/I).

LEAK STEREO 20 £200. Varislope stereo preamp £50. Leak TL12+ sympatheticly updated pair £250, upgraded pair £300. Leak Troughline tuner £60, with Studio 12 stereo decoder £95. Tel: 01279 629 708 E-Mail: alex@apostolakos.freeserve.co.uk (Feb/I).

B & W P5 floorstanding speakers, boxed, two years old £350. Denon Beat amp, two years old £250 boxed. Both like new. Tel: 01438 816 104 (Feb/I).

Krell FPB200 £4750, Quad FM3 Tuner £30, 4ft XLO Signature speaker cable £500, Signature 1m balanced interconnect £450. Tel: Marc 01708 471 727 Mobile: 07821 358 102 (Mar/I).

LINN LINGO, Ekos Arm, Ortofon MC15 Super II. Recent service Audio X. Walnut. £1295 ono. Tel: 01792 523 440 (Feb/I).

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

LINDLEY TYSON 75W monoblocks, outstanding any trial, upgrading £1150. Meridian 208, CD 209 Trichord power supply clock includes granite plinth, excellent condition £775. Tel: 01733 239 632 (Feb/I).

MERIDIAN S06 20 Bit CD Player, excellent condition, boxed with instructions and remote control £775. Tel: 0181 946 4927 (SW London) (Feb/I).

KEF REFERENCE Series 4 speakers, Rosetta Burr veneer, £2200, Kef 105/3 speakers walnut & Kube £900, all as new & boxed. Tel: 00353 509 35493, 00353 86 819 6711 (Feb/I).

REGA RB300 For Sale £85 plus Mana sound frame £75. Tel: 0181 556 6606 evenings or 0171 473 5472 daytime (Feb/I).

ROKKSAN XERXES with a brand new Tabriz' arm and Chorus Black cartridge, £250 ovno. Tel: 0171 928 9669 day or 0181 567 0171 928 9669 evenings (Feb/I).


Rega RB300 For Sale £85 plus Mana sound frame £75. Tel: 0181 556 6606 evenings or 0171 473 5472 daytime (Feb/I).

Naim 52 pre-amp with SuperCap £3600. Two Naim 135 power amps £1650 old style. All mint. Linn Sondek LP12, Circus, Ekos 2, Arkive 2, Armageddon, little used and in mint condition £2000. Naim Prefix head amp £100. Naim Nait 1 £100. Trippod Hi-Fi stand suits Naim, £110. Audiotech table and wall shelf £50 each. Tel: 01622 858 085 (Feb/I).

Teac VRDS10 CD player/transport, good player, great transport, mint condition, boxed, cost £800 accept £375. Naim 32.5 preamp with dedicated CD boards and m/coil £180. Tel: 01282 458 223 Northwest (Feb/I).
LAT INTERNATIONAL World Class Cables Made in USA

AC-2 Power cable - Silver clad, Telefunen insulated at 10awg, this is the largest gauge of power cord we know of. The design of our shielding system effectively eliminates interference from RF and EMI sources. Fitted with a MK Tough plug and IEC or Fig of Eight connectors. European connectors also available. Solder connections with Wonder Solder, 1/16, 1/8, 500, 48, 355, 69, 259. Orders to lengths to 4, 6 and 8 way all steel distribution boxes with 3 ft of cable & MK Tough plug £149, £179, £209.

Audio Synergy

The HeadMaster is a new headphone pre-amplifier manufactured by SUGDEN. Not only will it satisfy the demands of headphone users, it is also a highly quality Class A pre-amplifier with three inputs, tape-out/pre-out and is fully relay switched. Contact us now for further details Audio Synergy Limited Tel. 01924 406016 email audio@easynet.co.uk

News Flash! ERGO headphoes now available in the UK. Made in Switzerland these headphones are simply the best. Prices start from £149.00 for the Model 1.
MARK LEVINSON 333 ower-amp £4200. 380S re-amp £3800. Tel: 01179 65 361 Bristol (Feb(I)

MUSICAL FIDELITY Nu-fista preamp, 10 hours use rarely, spare valves £1050. Audio Research LS2 MKII reamp stunning £1200 Monitor Audio Studio 20SE, black £50 Naim S-Naxo, black, latest drivers, NAIM ARO £500 Naim condition, excellent sound laden Boardman, lovely alined and serviced by a ravacini decoder lullard NOS with Dei: 01454 418 997 (Feb(I)

i ith custom black front to i.DIO RESEARCH pream- l: 01993 898 358 lint condition £1350 ono. 3ournemouth) (Feb(I)

iakitchi 1000 Tri-tracer lonitor Audio Studio 20SE, ista preamp, 10 hours use £145. Meridian 209 remote also available. Gale Model 4 loudspeakers £95. Tel: Peter 0802 273 430 or 0181 613 3478 (Feb(I)

FOR SALE Connoisseur BDI record deck SME 3009.2 arm with Ortofon cartridge, new £25 or just deck and arm, price negoti- able. Just rebuilt into new pine plinth, one Connoisseur record deck with SAU2 arm. Good condition. Empire cartridge, price negotiable. Tel: 01395 273 631 (Feb(I)

MERIDIAN 207 CD/preamp Mk II Meridian serviced £395. Meridian 203 DAC £145. Meridian 209 remote also available. Gale Model 4 loudspeakers £95. Tel: Peter 0802 273 430 or 0181 613 3478 (Feb(I)

SOUNDSTYLE X6100 equipment rack, brown with red marble effect glass shelves as new condition £125 ono. Tel: 01392 205 395 (Feb(I)

LINN SONDEK LP12 Valhalla Rega RB300 45rpm adaptor, new arm-board and belt, boxed, excellent condition £450 ono. Tel: 01909 470192 (Mar(I)

SUGDEN A48 amplifier, T48 tuner. Excellent. £95 pair. Ferrograph Dolby Logic 724D, amplifier and speaker model, good. Series 704 deck, needs attention, £125 pair. No offers, buyer collects. Tel: 01273 583 675 (Feb(I)

KRELL MD-10 Transport, fantastic build and sound quality (£7990), bargain at £2995. Also Krell Studio DAC to suit above mint (£4550) sell £1995. Need space, may split, also consider part exchange for quality single box player May deliver. Tel: 01482 641 217 (Feb(I)

DENON DCD-1560 CD £250. Rotel RC-850 preamp £80. Rotel RB-870BX power-amps £150 (3 for £400). Denon PMA-250SE amplifier £85. Acoustic Research EB101 turntable £100. All immaculate, boxed, manuals. Tel: 0151 480 6871 (Feb(I)

TECHNICS ST-600L tuner £50. Mordaunt- Short MS10i speakers £75. Kenwood TX3010 tape deck £65. Aiwa AD-F410 tape deck £50. All immaculate, boxed with manuals. Tel: 0151 480 6871 (Feb(I)

AudiO AlCHEMlY Bellini pre-amp. Mint condition. Financial reason forces sale. £300 ono. Tel: 0116 267 5113 ansaphone (Feb(I)

ECASf: SONY EL-7 three motor, three head version with 50 unused tapes and handbook, service data. Excellent. £175. WANTED: Ferrograph sales literature, service data, etc. Tel: 0116 255 4619. (Feb(I)

LINN K1 Preamp, late model (108046) vgc, full set of input and output leads £125. Linn Index mk2, with dedicated. Kustone stands, vgc, £195. Tel: 01484 841 482 (Feb(I)


SAGE SUPERMOS module wanted. Good money paid. Selling Genexx Linelea speakers pro LX5 £40 pair. Genexxa modular ribbon tweeters with crossovers £40. Tel: Chris 01457 765 292 before 8pm only (Feb(I)
New from Canary Audio, 300B Single Ended Mono Blocks 9 watts per channel at under £2000 per pair

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Tel (UK ONLY): FREEPHONE 0808 - 100 - 6868
TEL: (+44) (0) 1276 686717. FAX: (+44) (0) 1276 686353
(CD HFW 02/00)
REVOX B77 MkII high speed, half track. Serviced with new heads. Sold with 20 reels of NAB 10.5" tape £395. WANTED: Atlas PSU for Alphason Sonata. Tel: 01780 764 149 or 01489 603 765 (Feb)(I)

GRADO REFERENCE R52 headphones. Mint. Audiophile heaven. (£495) £230. Tel: 01752 773 369 (Feb)(I)

WANTED: AVANCE Z501 power amplifier or Z504 power amplifier. For sale: Pioneer PD-S801 CD player, unmarked, makers box £150. DBX 119 dynamic power amplifier or Z504 £230. Tel: 01202 773 369 (Feb)(I)

THEATRE 2 speaker cable 2 x 10m £25. Tel: 01489 570 990 (Feb)(I)

AUDIOLAB 8000D transport, three months old, mint condition, boxed £700. Also Audiolab 8000 DAC, two years old, mint condition £400. May sell together for £950. Tel: 0131 221 0391 (Feb)(I)

LOWTHER LOWTHER Lowther. PM2A L./S. drive units wanted. Any condition. Tel: 0181 924 0207 (Barking, Essex) (Feb)(I)

ALCHEMIST FORSETI remote integrated amp £600; Audioline 'K's' with stands £400. All equipment in mint condition. No time wasters at these bargain prices please. Tel: 01443 422 796 (Wales). (Mar)(I)


VOYD VALDI turntable with Wilson Benesch Act-1 tonearm (boxed) (£1250), Audio Innovations S-1000 MC-Transformer (£125), 3 x 1 metre Living Voice interconnect (£100/m), 4 metre (bi-wired) Hitachi SSX-102K LO-OFc speaker cable (used in Living Voice horns) (£100), 2 x 1 metre Living Voice mains cable, 1 x yellow (£65), 1 x grey (£35), Living Voice 4-way distribution block (£65), Musical Fidelity X-10D (£75). Tel: Simon 0171 820 9102 (Feb)(I)

MUSICAL FIDELITY X-1P phonostage, six months old, £90. DBF Azure 1m interconnect £15. Tel: Richmond 01684 567 212 Email: richmond@severn-trent.co.uk (Malvern, Worcs) (Feb)(I)

ROKSA N XEREXES Turntable with XPS 3.5 / D.S.U, RB300, Goldring 1042 & spare stylus. Ringmat XLR. Boxed with manual in immaculate condition £520. Tel: 01633 660 301, Email: nicolap99@hotmail.com (Feb)(I)

FERROGRAPH 3 A/N open reel recorder. Tapes of 1960's shows. £600. Tel: 0114 230 3515 (Sheffield) (Feb)

LINN AKTIV music system. All items boxed as new £2700. References available from the Sound Organisation York. Tel: Mark 01482 896001 (day) 01482 618116 (evening). Tel: 01904 627 108 (Mar)(I)

PRIME ARE 20 integrated CD player, A20 integrated amplifier, Castle Avon loudspeakers, excellent sound and condition, three months old, boxed. £395 ono. Tel: Jamie 01766 781 211 (Feb)(I)

AUDIOLAB 8000PQA phono stage cost £900 accept £495. Ortofon MC20 supreme cost £350 new accept £195. Alphason Sonata turntable gold nut walnut Atlas power supply cost (£1200) accept £495. Tel: 01634 387 666 (Feb)(I)

T NAIM CD3 £600, NAC92 + MM boards £300, NAP90/3 £300, Flatcap £175, Kef Reference 3 Rosetta (new) £2000, Linn Kelidich with bases £400, Yamaha DSP595 surround receiver (new) £250. Tel: 01189 714 986. (Mar)(I)

TECHNICS SL10 direct drive linear tracking record sized turntable. Audio-Technica MC cartridge instructions £495. Teac 300 cassette deck £130. Teac 300 am/fm tuner £130. Tel: 01202 481 368 (Feb)(I)

LEAK ST20 rebuilt £300. Garrard 401 oak superb plinth £250. Decca Gold cartridge paperwork, mint, £100. Paper oil capacitors £150. Tel: 01827 261 082 (Feb)(I)

MERIDIAN 508-20bit CD player, as new, M.S.R., £350. Naim Interconnects (2 phonos to 5 pin din), Chord Cobra £30, Audiquiet Quârtz £60. Naim M.M phono boards £40. (all inc. & p & p). Tel: 01766 781 211 (Feb)(I)

PAIR QUANTUM Audio small walnut monitor loudspeakers 90dB efficiency biwireable ideal partner for valve amp. Original price £999, three years old, boxed, mint £295 ono. 01634 313 712 Medway (Feb)(I)

GARRARD 401 turntable with Decca FFSS arm cartridge, teak plinth, all original, mint condition £125. Also Mordaunt Short MS251 floorstanding speakers 720 x 220 x 220 rosewood, £65. Tel: 01932 820 677 Weybridge, Surrey. (Feb)

PROAC RESPONSE 2.5, yew finish, 9 month old, cost £2950 sell for £1250 ono. Tel: 0171 840 0207. (Feb)(I)

QUAD 405 power amplifier, excellent condition £160. Tel/Fax: 01302 859 095 (Feb)(I)

PROAC RESPONSE 3 speakers, black ash £1200, 5.5 years, first class condition, with boxes, sale for UK. Tel: 01628 585 358 daylight or 0181 992 3354 eve or send email: toru@tonaga.globalnet.co.uk (Feb)(I)


ROD Sorcerers, cherry, dedicated stands, £365. Exposure CD £495. Naim 72 £370 new style. NAP250 £690. Hicap £350, old style, NAD 4020N Tuner £75, Creek phonostage OHS3/0H2 £95. All mint condition. Tel: 0181 952 2044 (Feb)(I)
SUSSEX SURPLUS
13 Station Road Horsham, W.Sussex RH13 SEZ
Telephone: 01403 240257 Fax: 01403 270339

VALVES

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T.C.C. AXIAL OIL-FILLED PAPER CAPACITORS BRASS CASED

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OIL-FILLED CAPACITORS

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SONY CDP-X303ES high end CD player with Trichord Clock 3 mod, mint boxed (cost £845) £295. Mission 752 loudspeakers, vgc, boxed. £225. Dynavector DV-20XH high output moving coil, HFW favourite, 20 hours only, boxed (£295), £130. Sony ST-JX60 tuner, early 80s high end FM only digital, silver finish (£225), £75. Marantz CD54 CD player, rare first generation machine in vgc, boxed. Champagne gold, CDM1 Pro transport, beautiful warm sound (£400), £90. Pioneer A400X amplifier, mint, boxed, great cheap integrated (£295), £95. Ortofon MC30 Supreme, rare (£1000) Tel: 01308 868 044 (Feb(I)

WANTED: MISSION 751 preamp and tuner £375 the lot. Tel: 01792 536 143 (Feb(I)

Marantz PM94 Integrated amp £550. Marantz CD85 £250. Celestion 66 studio monitors £450. Leak Stereo 20 £250. Leak Sandwich speakers £85. All mint condition. Tel: Geoff 0181 291 5353 days, 01634 310 453 evenings (Feb(I)

HIGH END Denon, gold, DCD S10-II CD player, balanced, mint, 18 months old, breathtaking £600 (£1300). Also Electrocompaniet ECI-3 integrated amp. Stupidly good, 3 weeks old £850 (£1000) Tel: 01308 868 044 (Feb(I)

KRELL 250P preamp, boxed, £1000. Primare A20 II integrated, 1 month old £400. Gale 401 speakers, wood finish £150. Tel: 01226 710 605 or 0403 516 688 (Feb(I)

MAGNAPLANAR PANEL speakers MG1C, light oak frames, beige cloth. Excellent condition, original box and literature. £300. Tel: 01621 860 572 (Feb(I)

QUAD 33 preamp, 405 poweramp with manuals. £250 including carriage. Tel: 01278 741 373 (Feb(I)

WANTED: MISSION 751 Freedom speakers and stands. Tel: 01282 841 525 or Email: pleigh@eggconnect.net (Feb(I)

SPECIAL INTERNET OFFER see page 130 for details

GUIDELINES FOR BUYING AND SELLING SECOND-HAND EQUIPMENT

FOR THE BUYER
1. Not everyone is honest - Buyer Beware!
2. Accept no verbal guarantees.
3. Have you heard the item or something similar? If not, why do you want it?
4. Don't pretend to have knowledge - it's your fingers that will get burnt!
5. Is it working? If not, why not?
6. Has it been modified and, if so, have notes been kept?
7. Was it any good in the first place?
8. Don't send cash.
9. If you are in the slightest doubt, arrange an audition (see point 4).
10. Either buy it or don't: vendors are excusably impatient with 'consultation' exercises.

FOR THE VENDOR
1. Not everyone is honest - Seller Beware!
2. Make no verbal guarantees.
3. Even 'nearly new' is still second-hand. If the manufacturer's guarantee is no longer in force, your price should reflect this.
4. There is very little intrinsic value in second-hand hi-fi; it's only worth what someone will pay for it.
5. The best guide to pricing is last month's Classifieds: that a 'classic' was worth £xxx a year or two ago is no guide. Values fall as well as rise.
6. Amateur second-hand dealing is not a big money game: you win some, you lose some.
7. Be prompt with despatch. If in doubt about buyer's bona fides, either wash out the deal or send C.O.D.
8. There will always be time-wasters; be tolerant within reason!

KRELL PAM3 preamp complete with two power supplies. Brushed aluminium, mint condition and superior sound quality (£2000) £695. Tel: 01482 641 217 (Feb(I)

Audiolab 8000MX Monoblocks with Kimber powercords £900. Meridian 563 DAC £250. Tel: 01292 266 697 (Feb(I)

Monarchy SE100 Delux monoblocks, better a Levinson without the price! £1500. Audiolab 8000DAC unused gift £450. Monarchy 18B DAC/preamp £280. Monarchy Ant-Jitter Super DIP unused £200. 2XLO Reference 1/2m pair £115. Various Jena-Labs 99.99999998% copper Eng. 2m Nordost Red-dawn £285. 2m Audiotruth Midnight Bi-Wire £120. NAD 5020 turntable £55. Speakers: QLN Signature as new £650. Audio Dynamoite Reference 2 light oak with black marble bases, custom built £6000, £2650. All ono. Tel: 0141 894 3831 (Feb(I)

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A PAIR OF CD in line attenuators.

Tel: 0171 258 3448
Fax 0171 258 3449 (Jul 2000)

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ROGERS LS88
Floorstanding speakers. Brand new and boxed. Black only. £175 pair.

Affordable valve COMPANY Model EL34. Quality 30 watts Class A valve amplifier £600. Thick aluminium front panel. Detachable safety cage for hot valves. FREE colour literature. 1 month HOME TRIAL. Tel: 01634 373 410 anytime (Oct 2000)

ROGERS LS3/5A, AB1 sub woofers, Harbeth Special Edition LS3/5A and AB1 combo in rosewood, special prices from £450 dependent on finish. Very limited quantities left! Call Mitcham Loudspeakers 0181 648 0743 or 01344 873 943 (24hr answerphone) (Feb 2001)

Caster Harlechs (beech) 0181 590 2890. Essex IG3 8SY Mail Order Available. (Feb 2001)

AFFORDABLE VALVE COMPANY Model EL34. Quality 30 watts Class A valve amplifier £600. Thick aluminium front panel. Detachable safety cage for hot valves. FREE colour literature. 1 month HOME TRIAL. Tel: 01634 373 410 anytime (Oct 2000)

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CASTLE LOUDSPEAKERS New. Discounts available. Deliver Anywhere UK. Please telephone for details. Five Ways Hi-Fidelity Ltd (Est 1972), 12 Islington Row, Edgbaston, Birmingham B15 ILD Tel: 0121 455 0697. Tues-Sat 10.30-6.00 (Feb 2001)

DO YOU relish the thought of a £500 sub, but only have £125 to spend? Subsonic DIY subwoofers are the answer. Passive £125, Active £229. 'The Real Thing'. Call now. Tel: 0771 404 8408 (Feb 2001)

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ARCAYDIS ASC

As reviewed by Richard White
Hi-Fi World June 99

ARCAYDIS AS2

As reviewed by Simon Pope
Hi-Fi World October 99

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EMT 948 £550, EMT 950 £580, Technics SP10 Mk1 £280, SLP1200P CD £550, Uher RM £180, Studer B67 £450, Studer B67 £650, Studer A810 £800, Studer A710 £550, Studer A80 £800, Rogers LS5/B £250, Nagra IVS £2000, Studer A807 £950. Tel: 01246 235 024, Fax: 01246 550 421 (Feb(I)

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