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**MARCH 2000**

**Simone Pope**

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Firstly, let me say that I'm not one to brag. Neither do I regard myself as a prophet, but I have to admit to a little glow of self-satisfaction when I read the Japanese press release from Pioneer regarding DVD-A.

Apparently the code for the protection system had been broken by a third party (unnamed) and plastered over a web page (no address!). The result of this is that US recording companies have temporarily pulled out of production of the DVD-A software. The record companies have always tried to suppress the copyright problem by suggesting that players have no digital output to heavily limit recording possibilities. After commenting a couple of months ago in this very spot that the music business has more control over the hi-fi industry than people think, it seems an example of this has fallen into our laps. Well, sort of, anyway. As this has not deterred Pioneer from still launching two players in Japan whilst a new copyright protection system is being worked on (the cost of installing the new one will apparently be met by Pioneer).

This subject links in with an important point raised by Marantz’s guru Ken Ishiwata in a recent review. He suggested that the only way to get younger people into hi-fi is to demonstrate kit with music that they would play on it, to show how much better it can sound. He has a valid point. The younger generation are, to a certain extent, design-conscious, but they also appreciate something that sounds good. If they wander into a hi-fi show or a dealership and are looked down at or patronised by dealers and exhibitors (or bored stiff by people with plastic carriers full of vinyl records), another nail is driven into the hi-fi coffin. And, no matter how vigorously the demonstrator nods his head out of time to the beat, they won’t be enticed into hi-fi by the latest audiophile jazz release of Peter Piper and his Avant Garde Lift Music Quintet.

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**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 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.

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**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**
REVIEWS

LOUDSPEAKERS

26 . . . TANNOW R3
One of the most famous names in loudspeakers, Tannoy have maintained a reputation for quality right from the days of Guy Fountain. Their new R3 floorstanding model has the appearance of a space-saving R2. Noel Keywood finds out whether sound principals have been applied.

47 . . . NEAT CRITIQUE PRO
There is a body of opinion which maintains a profound scepticism on ‘professional’ products in domestic audio. Neat’s well-received little Critique ‘speakers have had the Pro treatment. Richard White weighs the Pros and constructs a fair critique.

53 . . . ACOUSTIC ENERGY AEGIS TWO
The Aegis Two is the floorstanding brother of the excellent Aegis One. Will this £250 challenger reign supreme? Simon Pope does the honours.

CD PLAYERS

35 . . . ROTEL RCD 991
This is the new flagship player from Rotel. The £800 991 features HDCD and an advanced power supply. Will it turn as many heads as the cheaper RCD951.
Not content with doing things by halves, David Price gets thoroughly into the groove with Dynavector’s £449 moving coil cartridge. To see if he gets any snap and crackle with his pop, turn to page 33.

Noel Keywood considers the options with DVD technology: where it comes from, what it is, and, most importantly, where it’s going. Navigate the storm-tossed acronyms and steer safely for the multi-channel ports.

David Price gives some timely first aid to his Ye Olde 78 rpm CD player, with the help of improved clock circuitry from Trichord. Was it all worth it? Let your ears decide.

We keep ourselves up-to-date with some of the latest in this ever-expanding field. This month we look at a budget soundcard from Yamaha, and Sony’s CRX120E-RP. More than just a CD writer, but how much more?

High Definition Compact Disc has been largely overshadowed by the format giants of the past few years. Although not in itself a format, of course, the well thought out encoding system of HDCD permits pleasurable listening over and above CD standards. Simon Pope takes a look at Kenwood’s exceedingly affordable midi.
See the latest products

- Compare Sony’s SACD with DVD Audio
- Watch DVD on Plasma televisions
- Enjoy home cinema through DLP projectors
- Listen to digital radio and flat loudspeakers
- See the new Quad II Forty amp — based on the 1953 classic
- See the AE Aegis Compact
- See the UK launch of Arcam’s up-grafted FMI — in its sleek new, all-metal casework
- The Cyrus CLS70 speakers and AVS home cinema amplifier
- The Elac NXT surround sound system
- The Mission 782 speakers
- The Myryad M series and lifestyle Cameo system
- The Naïv NAP500 100W power amp
- The Neat Elite speaker
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PIONEER LEAD THE WAY IN RECORDABLE DVD

Since the launch of DVD players back in 1996, the world has been awaiting the arrival of the first recordable version. Now that DVD players are virtually a household requirement (with sales speculated at 5 million units worldwide) Japan has seen the launch of the world's first recordable unit from Pioneer, and to match it, the first DVD-RW disc is also available. The DVR-1000 recorder, the first of a generation sure to replace VHS, will record two hours in standard mode (highest quality) and up to six full hours in manual mode (varying picture quality) on one disc. Like DVD-V there is 24/96 sound quality, DTS output and a Dolby Digital Consumer Encoder for audio compression.

The DVS-RW47 disc is single-sided with a 4.7 Gbyte storage capacity (the same as a standard DVD-V disc) that can store up to six hours of information and apparently be recorded on approx. 1000 times. The UK press presentation of the DVR-1000 takes place later this month, so watch this space for news of its UK launch.

And on the subject of DVD, more news arrives from Pioneer of the launch of DVD-A/DVD-V compatible players. A press release from Tokyo states that the code in the proposed copyright protection (a consistently grey area) system, in which Matsushita have been heavily involved, has been “broken by a third party” and displayed for all on a web site. This got bigwigs in the US recording industry all a-twitter and they have postponed all production of software titles. However, this has not actually delayed the launch of the two Pioneer DVD-AV players in Japan. Although a new copyright protection system will take at least six months to achieve, Pioneer felt that due to “customer anticipation” withholding the launch “is not beneficial to the DVD-Audio industry”.

ONE THING AFTER ANOTHER

Having set the world ablaze with their FM stereo decoder last year, One Thing have been busy improving the device. Apparently, to make doubly sure to the billionth degree that the decoder will suit any tuner, the manufacturers have decided to offer an improved model with amplification.

How this works is that if the multiplex output of your tuner is a little on the low side, an integral amplifier boosts up the signal so that full stereo separation is achieved without strain.

THE CRESTA OF A WAVE

The latest budget model in the Cresta Range has been launched by KEF. The Cresta 1 - a two-way, rear-ported bass reflex design - is the smaller brother of the award-winning Cresta 1 and features a 4in long-throw bass/mid driver and a 1in silk dome tweeter housed in the 295x170x188mm cabinet. The Cresta 1 is competitively priced at £99.99 and is available now.

MONSTER REFERENCE

This audiophile beast is the flagship turntable and linear tracking arm from Clearaudio. The Master Reference turntable is the destination of the upgrade path that can be achieved all the way from the humble Solution. The Master reference features three synchronized motor units and if you have an unhealthy obsession with tonearms, up to three are catered for!

The Master TQ-1 is the top of the range linear tracking arm constructed from acrylic, brass and lead antimony alloy and is intended for use with the Master Reference turntable. Not surprisingly this vinyl-lovers delight doesn’t come cheap. The turntable in either stainless steel or brass finish is £8510 and the Master TQ-1 arm is £3620. However, a ten year guarantee is supplied!
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**Kingdom Come!**

The high-end Kingdom range from Tannoy has a new arrival. The Kingdom 12 is the ‘baby’ of the range and features three drive units. Most of the music is delivered via the 10in Dual Concentric and is joined by a 12in low frequency unit and a SuperTweeter. As you would expect from such lofty ‘speakers, the cabinet is apparently thick paneled to reduce coloration, and there is extensive bracing used. According to Tannoy’s MD, Alex Munro, the Kingdom 12 is aimed at the serious hi-fi enthusiast, with a “more affordable” price to attract “a wider group of people”. The more affordable price is £6000 for the pair.

More news reaches us from Tannoy of their new Mercury mX range. The successful Mercury range is to be replaced by three new mX models, the 1, 2 and 3. The obvious aim of the new range is to improve on the performance of the existing Mercury range by reviewing each component and its interaction within the design. Emphasis has been put upon the cabinet design and includes tongue and groove joints and a “glued and screwed” front baffle. Finished in light maple or (very) dark oak, an alternative to traditional black ash, with silver grey grilles, the mX1, 2 and 3s are priced at £119.90, £149.90 and £229.90 respectively.

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**A3 OK!**

Not a company associated with shyness, Musical Fidelity claim their new A3 pre and power amplifiers were “conceived to be the best in the world regardless of price”. Some claim indeed! The new pre and power, as always with Musical Fidelity, were designed on their performance potential. They are considered by the company a bid to bring true high-end performance to a wider public.

Both the pre and power were designed to be SACD compatible and therefore should handle the bandwidth that stretches up to 100kHz. Both are also choke regulated and particular emphasis has been paid to lack of distortion: Musical Fidelity claim that the power amplifier has lower distortions at 100kHz than most amplifiers have at 8kHz.

The development of the amplifiers ran parallel with the NuVista 300 power amp, so the result is apparently a product which has true high-end audiophile merit matched with a price that is affordable for many, as both amplifiers are priced at £99, keeping them below the all-important £1000 watershed!
We are demonstrating a selection of our high end equipment at a special one-day show in February...

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CD: ACCUPHASE, the growing dCS stable – the new Delius DAC, the famous Elgar and their ground-breaking upsampler the Purcell – and another digital heavy-weight WADIA, with their latest, upgradeable, machines accepting 24/96kHz inputs.

Amplifiers: SPECTRAL – reviewed consistently as one of the very best, GAMUT – bred from professional studio use, and the gorgeous, stunning NAGRA valve amps.

Speakers: VERITY AUDIO – natural, fatigue-free sound from compact floor-standers, AUDIO PHYSIC – legendary imaging, neutral balance and BKS – high end from a ribbon hybrid which integrates properly.

Diary Note: Saturday 19 February. We apologise that entrance is by invitation only because space is limited. **Please ring us for details.

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JUST LISTEN AND YOU'LL KNOW
**Las Vegas!**

Cerwin Vega have a new range of available through UK distributors, Lamba plc. The LS series has three floorstanding models, three standmount/bookshelf models and two centre channel speakers. The top of the range LS-15 uses a whopping 15in bass driver, the LS-12 a 12in and so on down to the home cinema LS-5 model. The floorstanders have new low-mass woofer cones and all models use a 30mm balanced dome tweeter, with the three-ways using a 5in midrange unit. Prices range from £699.95 for a pair of LS-15s to £129.95 for the LS-5C centre speaker.

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

**Beat That!**

It would appear that Densen's Beat B-100 integrated amplifier has maybe found a wider audience. Andy Gill - the rock reviewer of the Independent chose the B-100 as one of his favourite things of the last one thousand years. He described it as creating a sound that is a "completely transparent transfer of the sound from source to speakers". We wonder whether this satisfied customer needs a job!

Densen Audio Technologies,
Randersverj 28
DK-6700 Esbjerg - Denmark
Tel: 0045 75 18 12 14

**New Boston Duo**

Boston Acoustics have two new pairs of floorstanding speakers available in the UK. The VR975 and 965 both feature Deep Channel design active bass units incorporating their own BassTrac circuitry. The 975 uses a 125W amplifier which powers a 10in DCD bass driver with a 12in tuned radiator with four midrange drivers. The 965 uses an 80W amplifier with matched with an 8in bass driver and a single midrange unit. Both speakers employ a Boston Lynnfield VR 1in tweeter. Prices are £849.99 for the VR965 and £1249.99 for the VR975.

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**Next Month's Issue**

A selection of some of the goodies we hope to bring you next month:

**Roksan Kandy CD player**

This is the CD department of the new midrange-priced Kandy series from Roksan. Based on the style of their successful Caspian range, will the Kandy deliver as sweet a sound as its name implies?

**Budget amplifier group test**

We take a selection of amplifiers with phono inputs all priced below £200. Of the many models available, there are a dwindling number with the once so-important phono stage. We survey this hotly contended field.

**Puccini Special Edition**

Can you improve on an outstanding success, or does the well-known phrase about painting the lily apply? We give a critical ear to the latest Audio Analogue amplifier offering.
With record sales reported over Christmas, it looks like Britain is at last taking to DVD. It's meant to be a replacement for the VHS video tape and - if you ignore the fact that it cannot record (cough!) - it's way better in every area. From a disc that's physically identical to a CD you get superb picture quality, good durability, a massive range of special abilities and, at worst, CD sound quality.

At worst? Yes. Sound wise, DVD has some big surprises in store. The DVD video standard accommodates no fewer than four different movie sound track audio formats, all of high quality. Three of them arguably offer a better audio experience than ordinary stereo; two have a higher technical specification than CD. And all DVD video players will play audio CDs as well.

Just how good will your audio CDs sound on a DVD video player? That was our main concern in this group report. Is audio CD replay just a secondary issue in a video player? We tested the conventional audio performance of all five and listened to them to see how they compare with hi-fi players.

The consortium of manufacturers that developed DVD chose CD audio as a minimum quality standard. DVD video players are fitted with high performance (24-bit/96kHz digital-to-analogue converters that should deliver top notch results from audio CDs - and play higher specification 24/96 CDs as well. However, few music-only discs meeting this higher specification exist, most coming from small, specialist U.S. labels. Needless to say, they are expensive, at around £25. Playing sound track "super discs" is only going to appeal to a few well heeled audiophiles, and the curious. All the same, we checked all five players to ensure they could handle such discs.

Hooking a DVD player up to the stereo is necessary if it is to be used as an audio CD player. It's a simple way to enjoy good sound quality from DVD movies too. For those who don't mind getting into a little more complexity, surround sound is available in addition to stereo, as standard nowadays. Four of our five players had Dolby surround sound; only the Denon lacked it.

Most people find the idea of a full blown surround sound system, comprising six loudspeakers plus a giant AV amp, all a bit too much. Home Cinema, as it is called, hasn't taken off in Britain like it has in America. It is possible to compromise though, using your stereo to handle the front channels, plus an additional small amplifier and loudspeakers to handle the rear. Because most of today's DVD players have Dolby surround sound decoders built in, a dedicated AV amp with decoder is unnecessary.

DVD movie players offer a lot of technology for the price. It's a good time to buy, because rental stores like Blockbuster now have a good range of titles on DVD, and the machines themselves are well developed. For the audio buff, DVD has a lot to offer. This is a video medium where sound quality has not been an afterthought.
UNDERSTANDING DVD VIDEO

Noel Keywood guides you through the minefield of technology that is DVD

DVD video is called DVD-V and DVD audio DVD-A. The two should not be confused. In this issue we are looking at the audio capabilities of DVD video players (i.e. DVD-V).

It is part of the specification that DVD video players can play ordinary CDs, which undermines CD. After all, why should people buy a CD player when a DVD player will do the same job and play movies too? The future does not look good for CD. And you might have noticed that DVD players are now the same price as CD players, Wharfedale recently announcing a player built at their factory in China priced at £179.99. For what you get, it's an amazing price. The man that brought the world the Cambridge CD-1 CD player, Stan Curtis, now runs Wharfedale and was excited about their new DVD player when I spoke to him. The point being that the market is changing rapidly - even great British hi-fi companies realise it.

Playing audio CDs, an inexpensive DVD player may not give quite the same clarity as a hi-fi CD player, but our tests show they lack nothing in measured performance.

Movies have sound tracks of course. Part of the DVD specification is that they can handle four different audio formats for sound tracks, two of which actually offer a higher audio specification than CD.

DIGITAL THEATRE SOUND

Digital Theatre Sound, or dts, has a specification higher than audio CD, offering 24bit/96kHz quality, in surround sound too, albeit with some compression to reduce data rate. Discs with dts sound are available from Vivante - see www.dtsdialysound.com for a list of titles.

You need to route the digital audio output of a DVD player to an external video amplifier or decoder to extract dts since most DVD players, including all those we tested except the Pioneer, lack an internal decoder.

DOLBY DIGITAL SURROUND SOUND

An increasing number of DVD players have on-board Dolby surround-sound decoders. This is a movie audio format that gives left and right front channels, left and right rear channels, a centre front channel for speech and a subwoofer channel for low frequency sound effects such as explosions. That's six physical channels, which puts a lot of loudspeakers into the room and needs a mountain of amplification.

Dolby movie sound encodes to the CD standard of 16-bit at 44.1 Hz, but it uses data 'compression' to reduce data rate, compromising sound quality. Digital Theatre Sound offers higher quality, but Dolby is far and away the most popular surround system. Some music-only discs are being issued in Dolby surround sound in order to convey the ambience of a live recording.

THE FUTURE OF DVD

Just around the corner are two dynamite audio formats: DVD Audio (DVD-A) and Super Audio CD (SACD). DVD Audio uses the whole DVD disc to store super high quality audio. It uses a 24bit level description at 192kHz sampling rate for stereo, but 24 bit at 96kHz for 5.1 channel sound. Both these audio formats can be encoded with lossless compression, an issue for the music business who want a format where data is not removed.

Today's DVD video players, including those tested here, will not replay DVD Audio when it arrives. They will, however, play the low resolution layer of hybrid SACDs to give CD standard sound quality (16bit at 44.1kHz) from an SACD, although future DVD players will likely play the HD layer to give full SACD quality. Philips and Sony, developers of rival SACD, are part of the DVD group, by the way.

On the video side DVD offers superior picture quality to VHS, jitter free still
have just announced the first DVD-RW, but it is expensive and for Japan only at present. Standards have yet to be agreed.

On the audio side today’s DVD players offer respectable CD sound quality. Technically, there are no weaknesses in their performance, although sonically

speakers meet the specific needs of the player. However, they do not match dedicated audio players. They have the potential to offer higher quality, but suitable discs are rare at present. They can also provide surround sound, if that’s what you prefer. It’s a lot of audio for the money, making DVD a strong bet for the future.

silence. With CD a subliminal shakiness and edginess accompanies music that uprated 24bit/96kHz digital recording gently eases away.

The down side is that only a few specialist labels are releasing music on DVD video discs and the discs are inevitably costly at £24.95.

Contact Vivante for DVD video discs carrying 24/96 linear PCM, Dolby surround sound and Dolby home theatre if you would like to hear what’s possible.

UNDERSTANDING YOUR DVD PLAYER

DVD VIDEO

SCART / RGB
A multiway connector that delivers baseband video and audio to your tv in one cable. Can provide RGB video to tvs able to accept it, for better quality. A convenient and cheap method of connection.

S-VIDEO
From the S-VHS system, separate chrominance and luminance channels for better quality. Connects to S-Video input of a tv.

VIDEO
Basic television video (baseband) signal. Connects to tvs and video monitors with video input. No audio, so AUDIO outputs are used in conjunction.

COMPONENT VIDEO

A broadcast standard that is the basic system used by DVD. Offers less internal video processing. Connects to video projectors and such like.

AUDIO - 2ch.
Normal stereo output for a conventional stereo amplifier. Delivers 16-bit/44.1kHz quality or 24-bit/96kHz quality from suitably encoded discs.

AUDIO - 6 ch.
Surround sound output comprising front left, right and centre channels, as well as rear left and right channels, plus a subwoofer channel. Commonly Dolby surround sound, or artificial surround sound synthesised from stereo.

DIGITAL AUDIO OUT
For connection to a surround-sound amplifier with on-board decoder, or a separate decoder. Because the digital standard supports 48kHz sampling rate maximum this output does not convey 96kHz sampling rate audio and will not provide digital DVD Audio when it arrives.

The John Basile Quartet
The Desmond Project
CHESKY CDHW171
96/24 SUPERAUDIODISC

We used this disc to see how good the DVD videos could sound playing a 24bit/96kHz disc. There was a more air and space around the delicate brush of snare against cymbal, instruments had a richer texture and a greater range of textural shading through a performance. Whilst transients were no faster, decays were smooth and silky, down to an easy
ultimate
Sony's offering for our group is something of a staggerer in that it is Not Black. Nor yet is it brushed aluminium - not even champagne gold. Sony's DVP-S726D is white. I draw attention to this at length in case anyone thinks we've printed the negative by mistake.

In common with most DVD machines to be encountered, the Sony is able to play DVD Video, Compact Disc Video and plain ordinary CD.

On the back panel, the audio out sockets are reserved an area to themselves, away from the 5.1 multi-channel arrangements. This makes setting up for audio use practically foolproof. As is usual, there are optical and co-axial sockets for sundry bolt-ons, the most relevant of which might be an external DAC.

On the off-white front panel, there is a rather piercing blue light which gleams all the while the drawer is empty but goes out if the disc inserted is not multi-channel - stereo doesn't count, it would seem. The drawer itself is solidly trimmed with alloy, with the DVD trademark in relief.

In addition to the now-familiar jog dial for selecting the start to the nearest second (and I dare say rather more exciting applications for video), there is a handy 'jog knob' does duty for those irksome last and next buttons. It sounds trivial, but it's a lot easier twisting your preferred track than all of that press-press-press lark.

Unlike others in our group, Sony have chosen a 'plain English' display, without any of the intriguing graphics (spinning discs, 'speaker arrangements) favoured in other quarters.

On first spinning a CD disc, I was pleasantly surprised by the Sony's clarity when compared with the rest of the group. My well-worn Chandos recording of Haydn's Prussian quartets can occasionally suffer from dullness if there is any of that sort of thing sloshing around the reproducing chain. Instead of the 'here it is - take it or leave it' which I had been steeling myself for, the DVP-S726D gave the old master a generous slice of attack which was welcome, if unexpected.

Although I can't promise that you'd always want this sort of forwardness, it is one answer to the rather lack-lustre effects which seem to be inherent in penny-plain CD players. Let's face it, that's what DVD is at the moment, as far as the listener is concerned. It matters very little whether pictures and o-so-informative channels can be added to one's listening pleasure; when your preferred set-up comprises only two - count 'em, two - loudspeakers, you are within your rights to want the most from these! Sony's overall bright balance seemed to be penetrating this minefield of compromise quite well.

A chirpy balance can be appealing to begin with but it can, of course, become tiring after a while. To check this out, I tried out one of my spikier discs, Rameau ballet suites on Conifer. Since the artists concerned have gone rather overboard for bite in this recording, it's not entirely surprising that the output from the Sony had me wincing once or twice, although in fairness far less than I was mentally prepared for. Even though the aggressive string playing could not be counted as something I'd want hour after hour, I nevertheless felt that I was getting a better feel of the musical content than with the warmer balance favoured by others in the group.

Sony have shoehorned the technological kitchen sink into this player. It has Dolby surround sound and MPEG surround sound decoders on board, only lacking a dts decoder. The two channel audio outputs give CD quality sound and full performance from a 24bit/96kHz disc, with audio reaching 48kHz our tests showed. There is a digital audio output too.

On the video side, there are video baseband, two SCARTs (Euro AV1 & 2), one S-VIDEO and Component Video outputs - a full house. Technically, the Sony was the best of the group. Its only weakness was absence of a 24/96 indicator, to confirm the presence of high quality digital.
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REFERENCE SERIES Model 109
THE MAIDSTONE

For details on KEF Reference Series please contact KEF AUDIO (UK) LIMITED, DEPT HFW33, FREEPOST MA1372, ECCLESTON ROAD, TOVIL, MAIDSTONE, KENT ME15 6BR. FREEPHONE 0800 731 620
On viewing the Yamaha DVD-5795, the watchwords are plain and simple. Not only is the unit slim and unassuming, but the buttons have been kept to a minimum too. Not that this is necessarily a bad thing. For a start, there is very little thought required to operate it: all the controls carry familiar symbols, so there's little to get wrong.

Connections on the back allow for all the standard hook-ups. Ordinary audio is in this case identified as MIXED 2CH which is a near as makes no difference. Digital outputs for off-board DACs are provided; as usual, with all the potential sampling boosts. Mains is supplied via a figure-of-eight (remember cassette?) plug, rather than the captive leads apparently more favoured for DVD.

As remarked above, the Yamaha more nearly resembles a CD player than any other in this group, play, pause, stop, skip and search covering all playing functions. Again, a headphone socket is provided with a volume control.

In the event of a disc being played, one of those circling segments is displayed with the disc type below. In addition, a graphic showing what is being outputted (stereo, video, multi, subs) lights on the right hand side. This prevents some confusion: I tried listening to the sound track of a DVD movie and was, to say the least, less than inspired by what I assumed to be 'theatre playback'. A quick look at the graphic showed that after the all-singing, all-dancing multi-channel copyright announcement, the film itself settled down to just stereo with pictures!

Having wired the unit for just listening to CDs, I turned my attention to Diana Krall's easy-listening/jazz quartet, primarily in order to test for clarity. The perfectly horrid philosophy expounded in Peel Me A Grape gave good evidence of the double bass player's sense of irony, as his glorified tea-chest plumbed to depths of the inanities of the lyric. The Yamaha certainly gave some speed to the bass-line here which more than compensated for the slightly 'electric' sound of the piano. This is admittedly a peculiarity of this recording - it sounds a little as if the piano was EQd to blend with the electric guitar. Some players I have tried, admittedly rather more expensive than this versatile beast, have nonetheless managed to reinstate the true felt-hammer sound despite the engineer's best endeavour, a little bit of reclamation work which was beyond the modestly specified Yamaha.

The vocals - the mainstay of this disc - were clear enough but without the ultimate clarity which is necessary to Miss Krall's approach. With this song in particular, which is essentially a sort of list of homages to be done before one can hope to escort the (presumably) sexy chanteuse, some of the full piquancy is lost and it is possible to wonder whether all the sacrifices would be worthwhile!

Another of my most telling test discs, The Musical Heritage of Western Sweden (yes, I know - I'm supposed to have a life as well?) suffered from this lack of edge in a similar way. I was beginning to wish that the machine was a smidge less versatile and a little more audio-specific.

Generally more pleasing results were obtained with the Russian National Orchestra's Glazunov symphony album. These recordings have a pleasing weight and depth and, especially in the 4th Symphony, the Yamaha contrived to make the most of the dynamics offered on this Chandos disc. The Russians apparently go for a very massy string sound, perhaps a little too heavy in the tenor range, and the way that the woodwind chattered in and out of this was distinctly appealing.

**Tech Box**

Yamaha fit this player with a 24bit/96kHz convertor and a front panel indicator that lights when such a disc is used. Tests showed the audio outputs gave full bandwidth to 48kHz with such discs. Additionally, a Dolby surround sound decoder has been included, so surround sound is available. There is a digital audio output too.

Euro AV1 & 2 SCART sockets are fitted, two video baseband outputs and one S-VIDEO output. Component video is not available.

Technically, the Yamaha worked well, offering a full range of facilities on the audio and video side.
JVC have something of a name for mid-to-budget value and the XV-D701BK extends this reputation into the field of DVD. Like all the other machines in this test, the JVC cannot play DVD-Audio, but final specs have not been finalised in any case: little point having DVD-Audio when there isn't anything to play!

Provision is made for use of headphones, presumably to avoid disturbing members of the family who aren't listening to the film, although none of the outfits we've tested have included blindfolds for those who don't want to watch either.

The XV-D701BK will handle 5.1 channel surround sound: discs 'cut' for this system will light an indicator on the front panel. Speaking of displays, the JVC has an interesting pictorial display which shows what looks like an old-fashioned reel-to-reel tape when a disc is in the machine, along with a block diagram showing how many of the six (or is that 5.1?) possible loudspeakers are being catered for.

A confusing note in the instructions says the Linear PCM indicator lights only when a disc contains linear PCM data, then says it also lights up when an audio disc is inserted, as if the two are different.

Turning to the back panel, the usual six audio outputs jostle for space with the video DIN and AV SCART connections. The power lead is captive.

Kicking off in a mellow mood with Benny Waters live in Stockholm, I was struck by the musical lilt of the JVC's performance. Let me clarify that: despite the fact that I knew for certain that I wasn't getting anything like the full story, I was nonetheless beguiled by the well-integrated sound the JVC managed to produce. A good many deft and very live touches which litter this recording were conspicuous only by their absence: the buzz of the breath over the saxophone's reed, the clinking of glasses and the low murmur of appreciative voices; all these had taken a very back seat, but the output still managed to sound musical.

Diana Krall's somewhat aggressive sexuality doesn't usually take kindly to rolled-off reproduction. I've found with this disc that the best way of achieving smooth results is to get as much detail as possible through. Sounds paradoxical but it's true. Playing the vocal and guitar duet version of That Old Feeling showed that the XV-D701BK was prepared to make a sporting stab at things but that it had far too much on its mind (extra channels, pictures etc) to pretend to be the ultimate in CD machines per se. This is not entirely to be expected at the old standard 44.1kHz sampling rate, but still.

The Hanover Band's refreshingly unpretentious gallop through the complete Beethoven symphonies proved a welcome breather from love-gone-sour. It seems to be an attribute of lower-priced CD players generally that the less promising the material from the dreaded 'audio-ophile' point of view, the better the job they manage to make of it. This unofficial ruling apparently holds good for DVD players too: however much I might carp at the 'missed out' bits of some of my more testing favourites, bunging on a mid-priced disc of old chestnuts and warhorses did much to redress the balance. Tutti string passages made their way to the loudspeakers with a surprising amount of verve.

Although the Hanover Band apparently eschews bottom-heavy balances, the basses and 'cellos sang away in the nether regions providing a solid base for the occasionally rather unadventurous interpretations on these discs. Woodwind decorations too benefited from the JVC's workmanlike approach, in particular the frequently dry tones of the oboe, which sounded as human as is possible on a cheap record!

TECH BOX

JVC fit Dolby and MPEG surround sound decoders to this player, and a 24bit/96kHz digital converter that outputs full bandwidth audio, our tests showed. There is a digital audio output. The only drawback is that there's no 24/96 light to confirm a disc has been recognised.

On the video side there is Component video (Y/C) and Composite through the single SCART output socket. It also has S-VIDEO and baseband out.
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Like the Yamaha, Denon’s offering in the group is plain and simple to a pleasing degree.

For the private types, there is a headphone socket and level adjustment and, well, that’s about it aside from the usual skip, pause, open, play etc which you find on any plain CD player.

On the back panel, an absence which perhaps shows the DVD-2500’s age is the lack of provision for direct 5.1 multichannel playing. To use this player for more than two channels, you will need a separate decoding device such as Denon’s own AVR-3300 receiver. The DVD-2500 does have the optical and co-axial output for this sort of purpose, or else the opportunity for an outboard DAC might be more appropriate.

First off was the by now well-worn Tony Overwater disc Up Close on Turtle Records. Detail was the name of the game, with plucked strings being remarkably natural and fast and the saxophone beautifully breathy and controlled.

Having established that this player is the least tooled-up of the group’s contestants, I was particularly interested to hear it tackling the plain CD player role.

Since it was handy, I kicked off with the Russian State Symphony Orchestra thundering through Glazunov’s 4th and 5th symphonies on Chandos. As the familiar melodies of the Russia’s popular composer swept through my loudspeakers, I felt that the known warmth of this recording was being a little reinforced by the DVD player.

Linn chose to record the Indian Queen with an extraordinarily small ensemble which allows the invariably slightly scraggly sound of the viol and other ‘period’ instruments their full measure. The Denon sounded pretty comfortable with all this spikiness; whatever rounding off of the corners which was going on was not sufficient to mar the performance. Having said that, there was manifestly some loss of treble detail. This was most noticeable in some of the very sibilant vocal passages such as ‘What flattering noise is this, at which my snakes all hiss .. t’, which I believe won the Melody Maker Award for Best Original Lyric in 1695.

Having established that the Denon was prepared to put up a reasonable performance of seventeenth Century stuff, I tried Madeline Bell’s easy-listening interpretation of She’s Leavin’ Home to bring things bang up to date. A very cunning transfer from the 24/96 (recording) standard to CD (playing) standard has left an improbable amount of detail and sparkle still on the disc. This is particularly noticeable with the smooth brushwork applied to the cymbals, which punctuate the whole track.

To my surprise, the DVD-2500 seemed to be managing this all quite well, with a convincing brassy sheen (to the cymbals, not the singer) which augured well for general purpose listening. Somewhat puzzled I A-B’d the record with my reference CD player and soon found the reason: the debit side turned out to be in sound-staging and stereo placement. Compared with what I know this record to be capable of producing, the scenery had become a little cramped and one-dimensional. It goes to show that ‘detail’ is not all down to the musical sounds themselves - even now-prehistoric stereo reproduction requires every ounce of the recording to give the best result.

The Denon was alone in lacking an on-board Dolby digital decoder, so it cannot provide surround sound of any sort as it stands. An external decoder must be used. Two pairs of audio output sockets output the same analogue audio signal. They should give enhanced 48kHz analogue bandwidth with a 24bit/96k disc, but the first sample did not. A second sample did, however. Both machines recognised a 24/96 disc had been inserted.

The player has a digital audio output for external decoders. It has two SCART video outputs, one S-VIDEO output and two baseband video outputs.

Technically, the Denon lags the other players.
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Unlike some of our group, Pioneer’s DV-626D carries its heart upon its sleeve, or rather it carries its buttons on its front. In addition to the necessary play, skip and pause provisions, on the left hand side of the drawer the user is given a sort of on/off choice for whichever number of loudspeakers he happens to have connected. I mention this in particular because I’m a bit puzzled about its utility: for instance, if you haven’t connected a subwoofer, or the disc you are playing isn’t cut to handle one, what call have you to switch it on and off? Perhaps I’m missing something.

Operating the drawer button gave the opportunity for one of the noisiest and most leisurely bits of audio mechanics I can remember in a long time. Despite this, once the disc had trundled its way into the innards, the Pioneer was quicker on the uptake than many CD players even, and took commendably little time to assess which of the formats it was being fed with. Ordinary CD playing being the basis of our investigations, I kicked off with a dose of seventeenth century courtly love, Linn’s Airs de Cour disc. The Pioneer took to this like a duck to water. Tonal values throughout the CD audio range were very well balanced and the duet singing beautifully separated and distinct. The extremely subtle sounds of the lute came through clearly without suffering the pretty-pretty effect which a too-rapid top end roll-off can give. Staying with the unimpeachably well-recorded, I turned next to Louis van Dijk playing I Could Have Danced All Night. Although with the very rhapsodic interpretation I defy anyone to have danced at all, let alone all night, the superb van den Hul recording breathed through the ‘speakers in a manner which gave further credit to the Pioneer. The bass end of the recording was full, taut and to the point - no wallowing or woolliness to report on. Piano carries a lot of midrange tone values; arguably the DV-626D turned these out a fraction stridently. This may be the cross-bearing on the sibilance which crept into the vocal disc earlier.

Casting delicacy to the four winds, I ploughed into the Russian State Symphony Orchestra giving its all in Glazunov’s Fifth. This Chandos record is, let’s face it, not the utmost as regards sparkling details, concentrating rather on the full round tones of the symphony orchestra in a way which smooth players can make insufferably dull. Interestingly, although of course the player ought not to add what isn’t there, the Glazunov had sufficient life to warrant extended listening. The massed double basses and bass woodwind benefited from the DV-626D’s generally upbeat approach and managed not to swamp the midrange instruments in a sea of dark brown cocoa. The composer’s deft little vignettes for subdivisions of the woodwind caught the Pioneer at its happiest, although once again there was a trade-off to be considered, clarity versus sibilance. Despite this, it managed a lively performance, which isn’t always easy with the ponderousness of the record.

According to a recent radio poll, Beethoven’s Fifth Symphony is one of the most often played pieces of classical music - at least the first movement at any rate. Following this trend, I put on the appropriate disc from the value-for-money Nimbus complete set. With the small-scale Hanover Band, the Pioneer gave a less appealing account of itself. The rather thin tones of the woodwind and strings had a glassy sound which is not all attributable to the disc. Some of the subtlety was getting lost. On the plus side, the tutti sections had exhilarating verve and power.

**TECH BOX**

The Pioneer player differs in many ways. Its digital output will deliver a 96kHz signal to an external decoder, where the others work up to 48kHz, to stay within the DVD standard. More importantly though, the player has a dts decoder on board, in addition to a Dolby decoder. So it offers very high quality surround sound to two formats. Inserting a 24bit/96kHz disc causes a small red light to come on and tests showed full bandwidth audio to 48kHz is output. There is a single SCART output for connection to a tv, two S-VIDEO outputs, two basebands, and two parallel audio outputs, plus a PAL/NTSC switch. The presence of a dts decoder on this machine gives it a bit of an advantage, because a range of dts audio discs are available and dts home theatre sound tracks are reportedly very impressive in sound quality. Together with Dolby the Pioneer has it all.
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Putting all our notes in order and drawing a conclusion has not been easy with this group test. Concentrating on the DVD players' abilities as CD players is of course a limited view, but it is after all the most likely audio use for the machines at the present. The supply of 24/96, Dolby and dts surround audio on DVD video discs (i.e. sound track on video discs!) is limited.

Topping our poll came Sony's DVP-S72SD, principally because it had a brighter sound than the others. Brightness is not everything, but it certainly seemed to be retrieving a little more detail. If you have a reasonably flat system, the Sony will give a little sparkle. We also took into account the fact that the Sony has surround sound fitted, a 24/96 convertor and a full range of video outputs.

Narrowly pipped to the post was the Pioneer. As we noted, there was a pleasingly musical air to much of what the Pioneer provided. Only a touch of overenthusiasm, which came out as sibilance on certain recordings, gave any real cause for concern. The slightly utilitarian feel of the controls and that quite spectacular cement-mixer disc drawer mechanism, gave the Sony just that fractional edge which, in the end, made all the difference. Unless you want dts surround sound, which only the Pioneer has.

Although it had some dodgy moments with intensely detailed discs, we felt that the Denon offered a good sonic compromise between murderously bright and hopelessly dull. Particularly when playing over-sparkly discs, the DVD-2500 gave a more musical account than some.

The Denon is not the newest of the products in our test, but it is still fighting its corner in a well-balanced manner. This may have something to do with the lack of an on-board multi-channel decoder - extra complexity doesn't always bode well for music. We liked the very simple operation of this machine, but lack of surround sound acted against it, and the uncertainty introduced by absence of 24/96 from one sample.

Slightly behind the Denon came the Yamaha and the JVC. Both players exhibit versatility in spades but were more lack-lustre when it comes to playing plain audio CDs. Although for second system use both of these units would give good value, they show unmistakable signs of having been designed with things other than hi-fi primarily in mind.

This has been an interesting and revealing test. On the face of it, DVD video seems to offer a versatile way forward, with the benefit of video and multi-channel sound, plus super-CD sound. Indeed, stereo hi-fi as we've known it for the last thirty years looks a little unambitious, compared with the possibilities on offer from these players.

High quality standard CD sound is not a prime consideration: pictures; interactive information packages; '3D' sound effects; all these contrive to take the spotlight off hi-fi as we know it. These video players do not offer fantastic results with standard CD, but their on-board 24/96 convertors are high tech. and very respectable all the same, our tests revealed. For sheer entertainment, DVD players have it all.
It's always been difficult to find space for a big loudspeaker. As homes fill up with the gadgets and furniture of modern living it gets no easier. There's a move to tall, slim floorstanding loudspeakers to cope with this. Loudspeakers that can slide into the few gaps left on a crowded lounge floorplan. Tannoy have their attractive new Revolution Series to fulfil this need, the r3 tested here being top of the range. Yet they're just 184mm wide and 272mm deep, taking up little more floor space than a paperback. I found them so slim that spikes are best used for physical stability, to keep them anchored down. Otherwise a chance encounter could send one of these slim pillars crashing.

Tannoy get cabinet volume - 24 litres of it - through height. But all the same, standing 1020mm high the r3s look imposing, although not intrusive. It's a lot of loudspeaker as well, for around £550 a pair. Bass handling is split two ways between the lower and middle drivers. One of the disadvantages of slim cabinets is that small diameter drive units must be used. To produce powerful bass a lot of air must be moved, a feat that's beyond the abilities of just one 120mm bass unit. Either one elliptical unit is used, or twin drivers in parallel, as in the r3. It's expensive and the lower one cannot cover the same range as the upper one, or mutual interference will occur at higher frequencies. This complicates the crossover, since each must be fed by its own section. Nevertheless the sound balance holds well as you walk around the room, or just into and out of it. After all, hi-fi loudspeakers might be used for radio during the day. Having to listen at just one spot, as you do with some phase sensitive loudspeakers, isn't so practical.

Even though the cabinets are not massive, not all their internal volume comprises air load behind the drive units. The bottom part has a chamber, accessed through a small 12mm diameter port with plastic bung, that can be filled with sand or lead shot. This helps stabilize the cabinets. It also helps damp down panel resonances, reducing coloration. At 18kgs (40lbs) the r3s are not particularly heavy and there was a little panel thump and boxiness on strong vocals. I've heard this on many of the new wave of inexpensive floorstanders, where weight is kept down to control cost. For their size the r3s are hardly expensive and this is one area where there's compromise. Whilst silver sand or lead shot do a great job, the loudspeaker becomes so heavy it is difficult to move.

Tannoy inevitably use reflex loading to get low, low bass. Just bear in mind that not so many recordings actually have bass on them that goes this low. One you can try is the Pink Floyd's Dark Side of the Moon; the heartbeat is a 25Hz signal that most loudspeakers miss completely. Me? I like the pounding drums, rich percussion and the seismic bass line of Angelique Kidjo's Fifa. The recording is a bit pumped up at very low frequencies, just to get some bass out of the average system. Tannoy's r3s quite obviously reached right down to the lowest notes, since they had the room rumbling and shaking at times. Tannoy provide foam bungs to damp bass down if they get out of hand. Just bear in mind that big rooms are better damped, a minimum dimension of 16ft is best for any loudspeaker that goes as low as the r3.

Narrow cabinets with bevelled edges produce fine stereo imaging and the r3s performed well in this area too. They placed singers and instruments solidly in a broad sweep of a soundstage that lay just forward of the cabinets and beyond them at either side. Good drive unit integration brought a sense of almost pin-sharpness to the sound of stick against cymbal, but sibilance pushed forward hard with Sting's vocals on A Thousand Years.

The r3s are almost forcefully clear and hard etched; they'll cut through in a showroom dem. to make rivals sound woolly in comparison I suspect. With seamless reproduction down to the very lowest of lows, held in check by a superb sense of control as reflex loudspeakers go, Tannoy's engineering makes a very strong statement in these floorstanders. At the price they're good value.

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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
SERIOUSLY

The £750 Rotel RCD 991 is their new HDCD compatible, top of the range “statement” CD player. Simon Pope listens with interest.

This isn’t Rotel’s first attempt at more expensive equipment. They are often considered the manufacturers of good value for money machinery in the budget/mid price bracket. But as they proved with the Michi range they are no mugs when it comes to the higher echelons of audio either.

The RCD 991 is the biggest brother of the 951, of which we reviewed to great acclaim last year. Both of the players benefit from being both HDCD compatible and being solidly built. As far as looks go, with the top of the range 991, Rotel don’t go for the esoteric look but instead plump for their attractive functional look with the striking red trim. In this case though the usually slimline effect has been fattened slightly to accommodate for the extra bits and bobs required for the five-segment power supply and other audiophiles goodies.

Apart from the Pacific Microsonics PMD100 chip inside, the other main features of the 991 are the inclusion of a proprietary low-jitter digital circuit, a “wide read” linear mechanism and a “user selectable” dither aid. This is displayed on the front panel in the form of digits from 0-7. 1-6 are increasingly higher levels of ultrasonic noise-shaped dither, which attempt to “smooth out” non-linear errors in D/A converters. The number 7 setting is designed to correct quantisation errors only.

Rotel obviously designed the 991 to be a serious contender in the CD market, so is the sound seriously good? Starting off with Paul Weller’s brilliantly produced (if slightly dated!) Stanley Road the Rotel responded with a confident and controlled reading. The stereo effects that pepper this CD were supremely executed by the 991, showing that stereo imaging is a definite plus. The bopping voodoo rhythms of Walk On Gilded Splinters bounced through the speakers, with the guitars and drum kit cleanly detailed. However, although the 991 is a highly detailed player the sound was smooth and lyrical with especially warm vocals - as opposed to being merely analytical and sterile.

Feeding the next CD into the mechanism - Stravinsky’s Rite Of Spring played by the Minnesota Orchestra on Reference Recordings - saw the HDCD LED illuminate and the player produce a sound of outstanding quality at the price. What the best HDCD players and recordings do is create space and depth in the sound stage, and so it was with the RCD 991. Real space between instruments was present (maybe even too much, thanks to the recording) along with an increased sharpness of detail and good orchestral balance. As with the Paul Weller CD the sharp detail was matched by subtlety and a rich tone, this time from the woodwind and strings which kept that woody tone inherent in their ‘natural’ sound.

The 951 that impressed us last year really excelled with HDCD, whereas the 991 plays your bog-standard hardware with as much confidence as with HDCD material. With the RCD 951 we found that it set a new level at the price and whilst the 991 may not be our ultimate choice at the price, it’s right up there with the best. The only weaknesses are in build aspects (although it’s not wafer light it could be a little more solidly constructed) and the slightly flimsy remote control.

There’s strong competition from the likes of Audio Analogue’s Pagannini, and slightly more expensive the Musical Fidelity X-Ray - but neither of these have the bonus of the HDCD chip.

It’s a brilliant all-rounder with a reliable sound that feels like it will never tire you out, however long you play it for. If you’re in the hunt for a £700-£800 CD player, you could do a heck of a lot worse than the RCD 991. A serious machine that’s an excellent buy.

Rotel RCD991 £750

Gamepath Ltd.,
28 Heathfield,
Stacey Bushes,
Milton Keynes,
MK12 6HR.
Tel: 01908 317707

WORLD VERDICT

Easily one of the best at the price. A confident and musical player that takes some beating

Measured Performance see page 115

HI-FI WORLD

World Radio History MARCH 2000  PAGE 35
X-A range.
Machined, Mil-Spec Aluminium
front panel.

Milled metal knobs.

Rugged, non-resonant
metal casework.

Just imagine how good
the electronics must be.

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BOX CLEVER

A stylish one box system with hi-fi credentials and HDCD compatibility. Surely a joke, we hear you cry. Think again says Simon Pope, after encountering the new Avino VH-600 system from Kenwood.

The 'lifestyle' system is now fully incorporated into the world of consumer audio. Walk into any high street retailer and see the shelves buckle under the weight of hundreds of representations of the genre. And make no mistake, people buy them by the dozen. In a recent 'sales' crush I saw a certain actor and TV star (no names, but it is the pantomime season!) gleefully fondling the controls of a few examples in my local electronics retailer. Did he worry about the sound? Obviously not, as he strolled off with one from looks and feel alone - at full RRP too!

What a few manufacturers have tried to do lately is marry the style and convenience of the lifestyle midi system with the attributes of hi-fi. It appears that manufacturers feel that bright young things with money to spend favour a no nonsense, one-box, minimalist design but want good sound too. Consequently the race is on amongst the 'biggies' to produce the first 'audiophile' one-boxer. And Kenwood, it appears, have made the first step forward.

What we have in the RD-VH7 is essentially a small one-piece receiver/CD player described as 'concept' system. In fact with its size and front-loading CD mechanism it actually looks like one of Kenwood's top of the range in car stereos! However, there are a few features present that raise it above the stereotypical (excuse the pun) shoebox level. Firstly there is the inclusion of a Pacific Microsonics HDCD chip (probably a first in midi systems), CD text 'proper' hi-fi connections with three stereo inputs, real 'speaker terminals and a weight not that far off the tonnage of a good £700 or so CD player - no indoor breeze will blow this off the bookshelf! And talking of bookshelves brings us to another impressive feature. Because of the front loading mechanism the main unit can be turned vertically to fit nicely at the end of or between your collection of Dickens, Scott Fitzgerald or Joanna Trollope. When the unit is turned on its side the quirky little LCD display window also turns ninety degrees in a spirit level-like fashion - very flash. The whole package comes with supplied matching speakers, but no cable, so this can be resolved by good cabling or £100 spent on a good pair of budget bookshelves.

KENWOOD AVNO VH-600 £399.95

Kenwood Electronics Ltd.,
Kenwood House, Dwight Rd.,
Watford,
Herts WD1 8EB
Tel: 01923 816444

WORLD VERDICT

Great little system that's both stylish and a good performer.

Measured Performance see page 115
the D1 series

- 2-way design
- 30 - 20,000Hz
- 6mm wall aluminium extrusion
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- Solid wood fronts

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Classé Audio

TECHNOLOGY REFLECTED IN MUSIC

You be the Judge!!
Having copped the DVD group test this month, it was with something of a sigh of relief that I turned to NAD's C 540. Finished in what I'd call 'NAD grey', the C 540 is a neat and slim job. Full controls are provided on the front panel, indeed the remote control has fewer functions than the buttons on the machine. A choice of counter systems, random select, and track repeat just about completes the essentially modest equipment. The display is unfussy, with the usual track number and count-up, or count-down according to choice. A square arrangement of numbers one to sixteen serves as a 'where am I on the record' indication.

Starting to listen with the van den Hul recording of vocalist Madeline Bell, it was notable that the C 540 does not push smoothness for its own sake. Extreme 'audiophile' care in the production of this disc has resulted in a very neutral, natural sound. The NAD certainly made the most of the information it was given; in no sense could the sound have been said to be over-smoothed. This level of clarity is a worthwhile attribute for a mid-priced player - many players would elect to brush the intricate brushed cymbal work under the carpet, for example - but I had slight reservations about the NAD's essentially bright approach. It is possible that this very 'presence' could lead to a sense of confusion if carried to excess.

Following this line of enquiry, I chose the classic RCA analogue recording of the last chunk of Götterdämmerung, which catches Christa Ludwig in her astonishing prime, accompanied by the Orchester der Deutschen Oper, Berlin. Here is complexity in trumps with the enormous forces employed in just about every dramatic combination in the space of twenty minutes! Although allowing the very fullest value to the divine voice, I usually regard this transfer as being if anything a bit on the flat side. There were times when the tonal balance seemed a little too keen. This certainly made for a very thrilling portrayal but one which was just a little sharper than life. Having said that, the monstrous ponderings of the massed bass section shot through the loudspeakers in great form - the NAD contrives to sound very fast for a player of this price.

Lora Dimitrov's recording of Schumann's Symphonic Studies (despite the title this is a solo piano work!) gave a good opportunity to check the midrange. I was very impressed with the immediacy which the C 540 gave to this performance. No trace of wooliness marred the essential intimacy of the pieces and the forwardness which had concerned me before helped to give just that touch of edge without which the midrange-rich piano can left sounding a bit unexpressive. Incidentally, the unusually high total of thirty-one tracks on this album left the 'where are we on the record?' display way behind at its sixteen track maximum!

Turning to Benny Waters at the Pawnshop, Stockholm proved to be a happy choice for the NAD. All the immediacy which had shown itself to be one of the marks of the player piled into recreating the live ambience of this excellent recording. Air coursed over the saxophone's reed, the double bass thundered away in the corner, and glasses clinked in the background with delightfully turned realism. In some respects, there was almost too much presence which could be confusing, although generally the stereo effect was well developed.

If your system is on the bright side, the C 540 might prove tiring after a while. Nevertheless, I found the NAD's cheerful approach to be generally refreshing and on the whole preferable to the over-smooth approach favoured by many other players.

**Measured Performance see page 115**
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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.
**Nairn NAC 72 Pre Amp £750**
**Nakamichi 610 Power Amp £499**
**Naka Audio Research LS5 Mk 1**
**Quad 405 Mk 1 from Quad 33 Pre Amps from**
**Primais Series 928 Pre Amp**
**Pioneer C-73 Pre Amp £NA**
**NVA TSS Second State Stereo Power £3700**
**NVA AP20 Power Amp As New £210**
**Croft Epoch Pre Amp (Ex-dem) £325**
**Conrad Johnson PV11 Pre Amp**
**Trilogy 902 Pre Amp (Chrome) (Line Level Pre)**
**SJS Electroacoustics Arcadia**
**Unison Research Simply 4P (Ex-demo) £1599**
**Quad FM3 Tuner £Please call**
**Sansui TU-710 Tuner (Black) £499**
**Trio KT815 Tuner - (Mini, Last Chance) £499**
**Yamaha CT 700 Tuner £499**
**Yamaha T80 Tuner £499**
**Acoustic Energy AES50 Cherry, As New £999**
**Apogee Stage Rosewood Trim Brand New £4700**
**Castle Cheester Speakers (Mahogany) £750**
**Castle Seven 2 (Black) (Ex-dem) £579**
**Celestion 3000 Ribbon Hybrid £4250**
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AND NEXT . . AND NEXT?

Well I suppose it had to happen; your glowing description of a new audio format (SACD) and the industry's attempt (whether it be through SACD or DVD-A) to sell us something we already have or don't really need (how many versions of Kind of Blue do you want to realise it's a masterpiece?! The CD version I have is perfectly fine, and it's how I got to know the album). The real question should be if this new technology tells us anything more about the music. I suspect not, because good music survives whatever 'imperfect' format it happens to be in at any time (ask anyone who treasures old recordings of Schnabel playing Beethoven or Gieseking in Debussy). I'm not against good quality sound but I feel SACD and DVD-A will offer nothing extra over the formats that already exist, for the true music lover, because differences (if any) will be so trivial that the law of diminishing returns will kick in. The only people who will be happy (but that won't last long, from my experience) will be the audiophiles.

Now I have to admit to being an ex-audiophile myself (the 'phile' bit of the word has always worried me, 'philia' in my dictionary is described as an 'abnormal liking for') but the endless dissatisfaction with equipment and interminable tweaking (especially of cables) finally took their toll not only in financial terms but also with my health. I realize now I lost something else during this period: the ability to enjoy listening to music, and replaced it with the impossible search for perfection in sound.

I may not have found perfection, but I'm satisfied with just being content (I built a Maplin valve amp, with my Father's help, for £150 and this has remained in place, with the same cabling for four years. I may build another kit but I don't think it's going to be vastly superior to what I've got). I concentrate now more on the music, less on equipment, and I'm happy. Which is more than can be said of some of the people who advertise in your classified ads! I still enjoy your magazine, if only for the DIY supplements (which at least try to encourage people not just to be passive consumers) but I can't agree with you on the need for yet another format. That just plays into the hands of industry.

Yours

Keith Parmenter

Point taken. The term 'audiophile' carries some unhealthy connotations! A good example of exactly how you feel can be found among musicians. We can tell you from experience that many musicians don't really give two hoots what they listen to their music on. After all, notes are notes. And I myself still get excited when I hear Mahler's second symphony played on a wind-up tranny!

What we attempt to do when reviewing equipment is to compare it with the competition (ie. what else is available). In this respect SACD genuinely gives one of the best performances of recordings I've heard. Take Kind Of Blue as an example (again). The notes are, of course, the same as found on the vinyl, CD or cassette, but the SACD takes you one step further towards the experience of performance. It's as simple as that. Give it a listen and you may agree. I regard it as a genuine advancement in audio reproduction. The same goes for DVD-A, from the few demonstrations I've heard. Still, if it's purely the notes you require, then even an Edison phonograph can still bring you the joys of music! SP
Having saved my pennies for Christmas I now have about £1000 to spend on some second hand kit, and I feel I need a new amp. My old Audiolab 8000a is not up to driving the KEF Ref 105.3s that I have at home. I use a customised TEAC VRDS 9 and an old Heybrook TT2/Tarabiz/Ortofon Quatro combo as my front end with Chord solid core linking CD to amp and Monster M1 from amp to speakers. The bass has no drive or control when I turn up the volume, so I know that I need more power. I was thinking about the Rotel Michi power amp that I heard a few years ago, but I have never seen one in any classified ad. What would you suggest from the regular appearances in the classified ads?

Simon Jones

If it’s second hand kit and power you’re after plenty of ‘regulars’ may be ideal for you. For sheer power and bass control you can’t beat some of the older Musical Fidelity kit. The ‘super’ integrated A1001 is a prime example. For around £1000 (new it was £2500) you can get yourself 2x 200W of clean and controlled power. The preamp section, although good, isn’t the tip-top best about, but a separate preamp

ENQUIRE WITHIN

During my search for new loudspeakers I’ve been baffled by some technical aspects. The amp puts out 35W into 8Ω so I need something fairly sensitive, and the speakers have to be relatively slim and pretty (though tall is ok).

I looked at Thiel loudspeakers but their impedance is 4Ω. The dealer says my amp will put more current into a 4 load than 8Ω, and will drive them fine, but Tube Tech say it will only put 17-18W into this load - not enough. Who is right?

I looked at panel loudspeakers (with valves?), in particular Audiostatic full range panels. The specs look unpromising - recommended amp 50-250W, sensitivity 86dB/W. However, the dealer says my amp is a fairly high current device that will drive them ok and that the pressure wave from a line source falls with the distance, not the square of distance as for a cone speaker - surely a sound pressure wave behaves according to standard rules of physics irrespective of its origins? Is he having me on?

Russ Andrews says that tube life is hugely extended by avoiding the on-off switch. My tubes have a projected life of 6000 hours for "normal" use, less than a year if left on! What do you think?

Best wishes for a prosperous new century

Dr Tim Ward

I spoke to Tube Technology who say that their output transformers are wound with a compromise 8Ω load in mind, so the amp will cope quite comfortably at 4Ω. As the handbook says, the output power will be less into a ‘heavier’ load, although what this power truly turns out to be will depend very much on the impedance characteristic of the particular speakers. Although you don’t mention a sensitivity figure for the Thieles, a figure in the mid eighties is borderline - better to go higher for choice. You may well find that 16W is perfectly satisfactory but I’d have an earful on approval first.

As you rightly point out, the laws of physics are not so easily circumvented, even by a line source. It largely depends on where your reference measurements are made from, in any case. A line source exhibits beam characteristics which, within limits, can be interpreted as inverse-linear, rather than inverse-square propagation. The further away the source is, the more the beam effect 'comes out in the wash' as interference patterns emerge, recombine etc. A line source such as a narrow panel might be expected to propagate alternative 'lobes' of high and low sound pressure, as I said, a good deal depends on where you measure from. In conclusion, there is some truth in what you’ve been told, but not the whole.

As regards switching equipment on and off, as I understand it, the reasons for leaving valve gear on have chiefly to do with avoiding cathode-stripping, heater filament flexing and the like. As far as it goes this is true. What concerns me more is that with quite a lot of modern gear (our World Audio kits, for example), the heaters are supplied with DC, which is inclined to 'creep' the metal molecules in the direction of the electron stream. This can lead to heater filaments burning out more rapidly than with AC supplies, and might be a point in favour either of AC heaters or else not keeping valves on all the time, according to choice.

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My own system, largely valve-powered, draws something like 200W in quiescent state. In 24 hours this would clock up pushing 5kWh which is not killingly expensive until you multiply it by the ninety-odd days in a quarter. Perhaps these things are only for the rich?

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As parents of three inquisitive under fives, the wife and I have now endured around three hi-fi free years following our first son's early experiments with making big holes in the working bits.

Aside from any potential danger to him (our main concern, naturally) we also weren't prepared to keep replacing speakers until he learned that this wasn't the best path to tread. However, following hard on his heels has been his younger brother and now a sister, and we can no longer face a life of music only by radio-cassette/CD player... we want our hi-fi back!

Nevertheless, the same problem remains; how to do it such that the children can't stick fingers, pens, glue, teddy bears and peanut butter sandwiches into the speakers.

We're not interested in bolting things to walls like the speakers themselves or stands etc. since one day we shall revert to more normal arrangements and don't want huge holes in the wall to cover up, fill etc., complete with non-equally faded paint/paper etc.

Consequently we figure the answer is either some 'baby speakers' with decent sound (a friend years ago had some Boses like this) that can be placed out of reach without being a superman or requiring a whole lewsons of DIY kit (you may have inferred from the above that DIY and I aren't close buddies), or maybe flat speakers that could be 'hung' from our picture rails (is it true they can be hidden behind actual pictures?).

Thing is, I'm now ten years out of the loop with hi-fi and haven't a clue what is available and what I need to spend. Budget is reasonably flexible although four figures is unfeasible - the system sitting in boxes is a budget system Slimline Missions from 10+ years ago which may have an impact on recommendations - a Cambridge amp and Rega Planar 3 basically; I can't recall what CD player we have now. I still have the Castle Trems for later use, so this solution doesn't have to be "for life" - just workable and affordable!!

So - what are our options, and what's the cost? And, as a potential flight of fancy, are there such things as wireless speaker connections these days yet? e.g. radio waves, infra-red, microwave or somesuch? It seems such an obviously useful idea.

Cheers for any help you may have.

Ian.

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CRITIQUE-AL CONDITION

Neat’s Critiques have turned Pro. Richard White hopes for a few words before the big match.

There is still a lot of room in hi-fi for the informed amateur or the semi-professional, as witness the crowds of knowledgeable extras at any Audio Jumble. Countering this there are the ‘proper’ companies whose products of necessity have to make their presence felt in the account books, otherwise the dread ‘discontinued’ will be their unhappy lot. Neat Acoustics have scored some notable successes in the past (for the ‘amateur’ listener), and their Critique small monitor has carved a well-deserved niche for itself. Now they have introduced a ‘Pro’ version of this popular little loudspeaker. What makes a ‘speaker turn Pro? What are the signs? Is it a notifiable condition within the meaning of the Act? Now read on . . .

The Pro is, basically, a slightly more affordable version of the original. Consequently Neat have not hampered themselves with trimmings for the Critique Pro. The most fastidious judge could not accuse the ‘speaker of being over-dressed: no grilles are provided for and the cabinets are covered in workaday black vinyl. On the back, gold-plated screw terminals, a small port, and a paper label complete the set. Although not exactly elegantly proportioned (12½” 8½” 9” hwd) the Critique Pros do contrive to look ‘neat’ and workmanlike. The cabinets are reassuringly weighty and solid.

It sounded to me likely that the long and narrow port would load the driver more like a leaky infinite baffle than the broader drainpipes in favour at the moment. As I listened to the saurian elegance of the Prokofiev Romeo and Juliet music, I was pleased to find that the double basses and bass drum were not hogging the limelight, but instead sounding accurate and controlled. This is a good sign in a reflex-loaded speaker; too often ‘proper’ orchestral bass lines seem to have picked up a twenty gallon oil drum en route, much to the detriment of tautness and clarity.

With Bach’s English Suite No 3, played on a two manual harpsichord, the Critique Pros gave a very good account of themselves: incisive without being painful, yet capturing all the nuances of the instrument’s often hidden tone colours with good grace, the tweeters helping to make a musical job of what can be ‘just’ a display of transient response. With no worries about treble over-emphasis, I found myself enjoying this excellent Archiv recording without winces. With no worries about treble over-emphasis, I found myself enjoying this excellent Archiv recording without winces.

It’s possible that the brigade-of-bom­bardiers school of audio might find these ‘speakers too well-behaved. I tried some very thump-ridden radio channels and found that the Critiques were wholly capable of discharging the dirt but steadfastly refused to shudder in the manner so beloved by 1000W-per-channel Escorts. As far as high fidelity is concerned, this is a good result. If on the other hand you prefer your bass to be one note . . . . Delius’ string quartet proved to be a fair indication of the Critiques dynamic abilities. One moment airily transparent, the next moment bitterly emphatic, I hoped that the Critiques would cope with all and sundry on this rather close-miked l’Oiseau-Lyre recording. At the end of the side I was probably in an eight-out-of-ten mood. Although the climaxes were broadcast with full passion and the aforementioned musical sound, I felt that some of the subtleties of the quieter bits were glossed over. This may indicate that more watts are required, but I found that generally they spoke quite forcefully without undue pushing. For all their modest garb, I found the Critiques to be comfortable companions over a wide range of musical styles. They are free from boom at one end and shriek at the other and have a commendably detailed midrange. Possibly they are better suited to the space-challenged classical listener, but a rock fan who can tolerate accurately proportioned bass will not be disappointed.

Neat Critique Pro £385
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There it was, sitting on my equipment rack, looking sorry for itself. It was a good mid-price player in its day, but time hadn't smiled on my Sony CDP-X303ES. Although still capable of making a nice enough noise, with a tidy, smooth, detailed sound, it consummately failed to excite. I'd put a CD on and sit there thinking how much

Bored with his old CD player, David Price decided to give it a new lease of life, courtesy of Trichord's latest Clock 3 mod.

users will be interested to learn that Clock 3 retains their oscillator module, but changes the voltage regulation circuit. Clock 2 used a Linear Technology, 3 pin regulator chip and tantalum capacitors for its power.)

So, what does this all mean in practice? Anyone of a tweaky disposition will know that Oscons need a while to run a life of its own, with real energy and emotion pouring forth.

Most impressive though was the way all these little detail improvements come together to transform the Sony's overall character. It already sounded a very 'hi-fi' (i.e. smooth, clean and civilised) player before the mod, but Clock 3 not only built on these abilities but brought much

needed musicality and fluidity to its repertoire. In short, it taught the Sony how to make music.

Criticisms? I had wondered about the dynamic improvements which Trichord claim. I could hear better 'microdynamics' - small rhythmic inflections and phrasing changes - but the overall picture wasn't dramatically better in this area. Puzzled, I connected the Sony to an external converter via its optical digital out and quickly realised this was down to the X303ES's onboard 1bit DAC. Via RME Audio's multibit ADI-1, the sound was far more powerful and commanding.

To conclude, Trichord's Clock 3 isn't hype or hi-fi black magic. It changed my ailing CD player's character quite dramatically, making silver discs far much more enjoyable. After several months of use, I've stopped noticing the differences and am just enjoying my CDs more. That couldn't be a better recommendation

Trichord Research Ltd., 6 Woodlands Close, Malvern Wells, Worcs WR14 4JD Tel: 01684 573524
of connecting external drives and requires no adapters.

The trouble is that it isn't exactly bullet-proof at high speeds. Sony's choice of E-IDE shows this product is aimed at Joe Public who wants simple, easy connectivity. Fits in with the 'user-friendly technolo-

Okay, each 'Spressa' includes preformatted CD-RW discs (a house point for courtesy but ten CD-Rs would be more useful), a choice of fully featured or easy beginner-level CD writing software (good stuff - this is what we like to see), digital photo album and 'one-click' PC backup software (and damn useful it is too, even if I'm not supposed to say it, what with this being a hardcore specialist computer audio title), and a "My First CD" multimedia guide (a bit naff if you're as cultured as I).

Then there's the actual hardware itself, the Spressa CRX120E-RP, claimed to be the fastest CD-RW shipping today. Offering 4 speed write, 4 speed rewrite and 24 speed read (4x4x24x), it's no slouch. And all this from an olde worlde E-IDE (ATAPI) interface. Just in case you haven't seen our jargon-busting A-Z guide, I shall recap: SCSI is the biz for high speed CD writing, being reliable and very fast. The only trouble is you need to fork out an extra forty or so drinks vouchers to buy one. E-IDE is the standard way

Sony CRX120E-RP, claimed to be the fastest CD-RW shipping today.

More than just a CD writer, Sony's CRX120E-RP is a means of self expression. Or so the PR spiel goes. Computer Audio - World's resident narcissist Nick Tate took Sony's newest 'Spressa' CD writer on a voyage of self-discovery.

Outide this sceptred isle, Sony CRX CD writers go by the name of 'Spressa'. The idea is that they're more than just machines that burn photo-chemical dyes in CD blanks, they're a means of self-expression through the music you record or the photos you archive with them. Right then, fair enough.

Quiet at the back there, stop sniggering. Granted, it does sound very 'New Labour-luvvie-focus group, touchy feelie, Islington sundried tomatoes and Sainsbury's Maple and Pecan Crunch'. But look beyond the hype and (shock horror) you can really tell Sony have gone out on a limb to turn boring old computer technology into something that you'll want to use in everyday life. Or "drive the convergence of computer and consumer audio-visual equipment", as their PR people put it.

Okay, each 'Spressa' includes preformatted CD-RW discs (a house point for courtesy but ten CD-Rs would be more useful), a choice of fully featured or easy beginner-level CD writing software (good stuff - this is what we like to see), digital photo album and 'one-click' PC backup software (and damn useful it is too, even if I'm not supposed to say it, what with this being a hardcore specialist computer audio title), and a "My First CD" multimedia guide (a bit naff if you're as cultured as I).

Then there's the actual hardware itself, the Spressa CRX120E-RP, claimed to be the fastest CD-RW shipping today. Offering 4 speed write, 4 speed rewrite and 24 speed read (4x4x24x), it's no slouch. And all this from an olde worlde E-IDE (ATAPI) interface. Just in case you haven't seen our jargon-busting A-Z guide, I shall recap: SCSI is the biz for high speed CD writing, being reliable and very fast. The only trouble is you need to fork out an extra forty or so drinks vouchers to buy one. E-IDE is the standard way of connecting external drives and requires no adapters.

The trouble is that it isn't exactly bullet-proof at high speeds. Sony's choice of E-IDE shows this product is aimed at Joe Public who wants simple, easy connectivity. Fits in with the 'user-friendly technolo-

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If you want music from your PC, Yamaha's WF192XG soundcard is a gifted performer, says David Price.

**The full package**

**C**onsidering that your PC very probably has a soundcard fitted already, why fork out an extra fifty odd quid for the likes of Yamaha's WF192XG? The problem with most multimedia soundcards is that they're very much an afterthought, about as high up on the computer designer's list of priorities as which brand of mouse mat to use. Quality invariably takes a back seat and sound suffers. Until recently this only affected the sonics of your nightly blast of Tomb Raider, but computers are now routinely used for downloading, playing and recording music, not to mention burning music CDs, watching enhanced CDs and DVDs and radio listening from the Net. Suddenly, a decent soundcard is becoming essential.

Yamaha have had considerable practice in this department. They've been making soundcards for ages thanks to their extensive involvement in pro audio, not to mention musical instrument manufacture. (Without keyboards like the Yamaha DX7, many of the eighties' top bands would still be playing the pub and wedding circuit). Of course, they've also been known to do the odd nice concert grand, 200 mph motorbike, classic tuner or studio monitor loudspeaker. You've got to hand it to them, they're a versatile lot!

The Waveforce WF192XG is at the affordable end of the company's computer multimedia range, costing around £55. This buys you a very nicely screwed together PCI card complete with TOSLINK optical digital output, a powerful DSP chip and 16bit onboard DAC, full MIDI compatibility, Yamaha XG synthesiser with optional downloadable sounds and an impressive array of bundled software. The card has audio acceleration (meaning its audio-processor will take the burden off your PC's CPU while playing music, and thus speed things up), and gives full SoundBlaster Pro emulation (meaning it will work with all your shoot'em up games, too).

The card snaps into a spare PCI slot on your computer's motherboard, and is then secured by a couple of screws so its back panel lines up at the rear of the computer. There are a host of inputs and outputs, including 3.5mm stereo mini-jack sockets for Mic and Line in, Line out stereo speaker out, a 15-pin MIDI UART-compatible Joystick/MIDI interface, and an optical digital output of the sort you see behind most Japanese CD players. After you've bolted it in place, setting up is just a question of feeding your CD-ROM drive the supplied set up disk, which contains loads of software, and the drivers to get the card going. You load these up in the usual Windows Plug'n'play way and you're off - in this instance at least there was no need to plug and pray.

I didn't give it a serious listen until it had burned in, but even before this it seemed special. I noticed this whenever I heard Brian Eno's Windows 95 jingle that comes on every time I power up my computer. Instead of the usual screechy, clangy din you get from most cheapo soundcards, it sounded extremely rich and resonant. My first impressions were confirmed when I played my first .WAV file through it. Recorded from DAT at 16bit, 48kHz resolution, through the Yam it was a joy - really vivid and punchy sounding with stacks of rhythm and dynamics and a smooth, sweet treble. CDs and high quality MP3s gave similarly surprising results, whether I took a Line out from the Yamaha to my hi-fi, or played it through a set of NXT X-Space multimedia monitors.

A deeply impressive sound per pound ratio then. Despite its low price it trounced Creative Labs' SBlive! (at nearly twice the price) and wasn't that far behind the likes of Guillemot's excellent £250 MaxiSound ISIS - a fantastic achievement. Then there's its TOSLINK digital out to consider - if you've got a DAT or MD recorder you can use it to digitally copy MP3s you've downloaded from the Net for car or portable use, or make compilations for friends. All-in-all then, a superb budget soundcard buy. Even if you're not terribly interested in Internet music possibilities, you could do worse that get a WF192XG just to give some of the free songs out there a fair hearing.
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STIRLING BROADCAST  Charter Alley, Basingstoke, Hampshire RG26 5PX
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Simon Pope encounters the bigger floorstanding brother of Acoustic Energy's Aegis One. Make way for the Aegis Two!

As we've no doubt mentioned before, the best thing about this job is being impressed when you least expect it, and this is usually at the lower end of the hi-fi price scale. And so it was last September when we cobbled together an octet of budget boxes for our group test. One of the two pairs that impressed us most were Acoustic Energy's Aegis Ones, which managed to sound exciting, controlled and civilised for relatively little money. For those who wish for a lack of stands and perhaps a bit more bass oomph, Acoustic Energy have added the floorstanding version, the Aegis Two, to their rapidly expanding range of loudspeakers.

The Aegis Two is basically the One, but with a bit more cabinet. The drivers are the same, the construction the same, 'speaker terminals the same, only the size is different. One of the overwhelming characteristics of the Aegis Ones is their sense of excitement and tautness, delivering bass that's never overblown, but tight and tuneful, indeed 'tight and tuneful' is the phrase that best describes the whole 'speaker. One of the reasons for this sound is AE's use of the distinctive white, metal mid/bass unit. Whereas some 'speakers with metal drive units can often emit a noise worthy of the Wilkinson Sword stamp, AE's babies are open and detailed.

In metamorphosing the Ones into the Twos it's obvious that design criteria was to retain the sonic stamp of the Ones and confine cabinet boom to a minimum. The result is that the Twos have little bass boom - perhaps the least bass boom of any comparable model on the market. In fact if the truth be told, for a floorstander there's very little bass, full stop. However, this is not necessarily a bad thing as too many cheaper floorstanders suffer from excessive bass. Playing Music: Response form the latest Chemical Brothers album confirmed that the earth (or neighbours' walls) didn't shake, but the sound was clear and well-controlled. The AE2s excelled with music like this, that has a wide frequency bandwidth - from the lowest grumblings to the highest tinklings. The drumbeats were fast and exact with the strict electronic tempo never flagging. The bass was tuneful and again very fast.

The Twos also appreciated the giant spread of orchestral music. The Hungarian march from Berlioz's Damnation Of Faust was delivered with much verve and delicacy, bass percussion and cymbals smashing and glinting respectively. My only gripe came with the upper strings which showed up the slightly 'boxy' nature of the Twos, which resulted in the violins sounding a little lacking in blood. Everything else, however was A OK, so the classical test was passed.

Moving onto the blues and rock of John Lee Hooker and Cast, the Twos showed what they could achieve and also what they couldn't. Mr.Hooker's seminal Boom Boom ploughed through the 'speakers with downright dirty excitement, the vocals of the King of Gruff as low down as a snake's belly and the bass and drums powering like a steam train. Again, none of the boxiness was found in this open recording. This changed with Cast's Finetime, though. Guitar-based rock (especially of the British sort, for some weird reason) often results in very 'middy' recordings. These are actually good reviewing devices, because if 'speakers sounds good with a 'bad' recording then they'll be superlative with a good 'un! The tinny guitar and vocal sound unfortunately shrunk a little into the cabinets of the AE Twos. Climaxes just failed to open out, and instead crawled back into their shell. It must be emphasised though, that at no time was listening tiring or unpleasant.

The AEs have an inherent excitement in the design which is coupled with refinement to give a highly recommended all-round performance. Perhaps the extended cabinet of the Twos adds a little boxiness to the sound of the Ones, but at the price they're an excellent buy and well worth auditioning.

Acoustic Energy AE Two £250
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WORLD VERDICT

A highly engaging sound that grabs the attention to great effect. They can suffer from a slightly thin sound with some recordings.

Measured Performance see page 115

HI-FI WORLD MARCH 2000 PAGE 53
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extract from June 1999
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Hi-Fi World
The DVD video players we've tested in this issue have an extraordinary range of abilities.

Most have Dolby surround sound (www.dolby.com/dvd/) and can fill your room with action and explosions if that's what you want. All players have high resolution 24-bit/96kHz digital converters, meaning they offer better quality audio than CD, although few such discs are available at present. You can even get Digital Theatre Sound (dts) surround sound with 24-bit/96kHz resolution - better sound quality than CD, although few such discs are available at present. You can even get Digital Theatre Sound (dts) surround sound with 24-bit/96kHz resolution - better sound quality than CD, although few such discs are available at present. You can even get Digital Theatre Sound (dts) surround sound with 24-bit/96kHz resolution - better sound quality than CD.

But how much information above 21kHz is there in music? Doubts exist about whether musical instruments produce little energy above 8kHz, with the exception of close miked percussion and such like. Will extending bandwidth to capture the odd strike on a cowbell change everything? I analysed the musical energy in a 24bit/96kHz music recording on a DVD video disc from Chesky records, The John Basile Quartet.

This analysis came as a surprise. There's a lot of harmonic energy above 21kHz, after just a few minutes of jazz so laid back it was almost horizontal. Music of this nature lacks strong treble energy and in fact you can see how there's a steady fall in harmonic level above the mid-band. A brick wall filter at 21kHz, imposed by an ordinary CD player, would curtail this natural roll-off, something the ear and brain seem able to detect, even though we can't otherwise hear above 18kHz.

Here's clear evidence that the 21kHz hard upper limit of traditional CD is too low and that raising sampling rate does measurably improve fidelity. Next I tested something more demanding, a modern blues recording - and got a shock.

I played a hybrid SACD disc in each of the DVD video players to make absolutely certain they would see and replay the LD layer of a dual layer SACD disc properly. This layer gives standard CD quality. Spectrum analysis showed the expected hard cut-off at 21kHz, imposed by a 44.1kHz sampling rate. Look at the energy spectrum of the recording though. A normal enough blues band comprising guitar, Hammond B3, bass, drum kit, trumpet, tenor sax, trombone, and vocalist - albeit very well miked up - produced an almost flat energy spectrum out to 21kHz. It's obvious that it'll take many octaves before the harmonics decay naturally to a low level, meaning an upper limit of 192kHz, the highest used by SACD and DVD Audio, barely seems enough, it artificially curtailing harmonic decay introduces audible degradation. This test suggests modern recordings need very wide analogue bandwidth if their harmonic content isn't to be prematurely axed by anti-aliasing filters.

What these tests show is that CD isn't real hi-fi: the LP was better! They also show what the new formats will offer us. We will never get back to the glorious sound of the LP, until computer enhancement improves, because there's some artifice in it. But I look forward to a smoother, richer and more open sound in future from SACD or DVD Audio. In the meantime DVD Video recorders give us a taste of what is coming. They're impressive boxes of technology.

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A Sound

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CURA HIGH QUALITY LOUDSPEAKER SYSTEMS

[CURA HIGH QUALITY LOUDSPEAKER SYSTEMS]
If you’re reading this, then the chances are you don’t need to be reminded of the benefits of hi-fi separates over mid-mini systems. However, it would be churlish to believe that the wonderful world of hi-fi separates is without niggles and annoyances. Below is a worst case scenario involving forty things I hate about hi-fi!

So, you’ve made your purchase from a packed hi-fi store on a Saturday (1). Unfortunately one of the models you wanted was the last one and had to be taken off the shelf (2), whereupon the sales assistant attempts to package the unit in packaging (3) that owes more to the Krypton Factor than logic. On arrival home the same packaging sheds poly-styrene beads all over the carpet (4).

Whilst lifting the units out of their boxes you also cut your fingers on the sharp edged lid (5) and collection of screws and bolts hidden on the underside of the machine (6).

Packaging aside, it's now time to fit your new piece of hi-fi into its designated slot. The only trouble being that it’s 1mm too wide for the space (7). Not to worry, a new space is found and the wiring up begins. Unfortunately the spring clips (8) on the back of the amplifier won’t accept your chunky multi-strand cable, so this has to be exchanged for solid core which, after having taken one hour to strip back (9), promptly snaps (10) off at the terminal when manoeuvred into position. Things aren’t much better at the ‘speaker end either. The 4mm binding post socket plugs (11) take forever to prise out, and only to be smugly told it was hidden (35) within the packaging that you’ve just thrown out. With remote retrieved it’s time to start listening to some music. The CD, tuner and tape deck all sound fine, yet there’s next to nothing coming out of the turntable. A quick read of the amp’s confusing instruction manual (36) reveals that a phono stage is in fact an optional extra (37). Still, it sounds good with CD, until the neighbours bat-like sense of hearing (38) forces you to “TURN IT DOWN!” Worse is to come when your other half wants to watch T.V. (39) and you’re forced to listen using headphones. Just one small problem. There’s no headphone socket! (40).

No doubt you’ll tell me that I’ve just skimmed the surface here! But it really says something about the intrinsic allure of a decent hi-fi system that, should I ask in The Now Show style, “is it worth it?” I, like them, will already know the reply.

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The HD83 is our new headphone amplifier, a beautifully simplistic design using Mullard EC81 valves, a triode and 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 preamp sockets. The circuit utilises high specification output E and I output transformers that will drive any headphone load from 16 ohms to over 300 or from an amplifier's tape out or preamp sockets. The circuit utilises high specification output E and I output transformers that will drive any headphone load from 16 ohms to over 300 or from an amplifier's tape out or preamp sockets.

The KEL34 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 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 will work its magic into speakers of average sensitivity too. Jon Marks says, "tonally the KEL34 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 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: 18cm(w) x 18cm(h) x 27.5cm(d) x 18cm(h).

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The KEL80 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 KEL80 will work its magic into speakers of average sensitivity too. Jon Marks says, "tonally the KEL80 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 KEL80 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: 18cm(w) x 18cm(h) x 27.5cm(d) x 18cm(h).

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KLS10 HIGH TECHNOLOGY COMPACT MONITOR

Our mini-marvel uses an Audax carbon fibre driver for high performance from a small package. The main speakers are designed to work alone, or with a dedicated subwoofer to extend their bass. They are easy to drive and need just 30Watts. 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 UNIT KIT £394.00
DRIVE UNIT 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. Sensitivity 89dB, volume 25 litres, external dimensions 28cm(w) x 43cm(h) x 34cm(d). DRIVING UNIT KIT £149.95
DRIVE UNIT ONLY £71.00

KLS9 TWO WAY FLOORSTANDER

With a sensitivity of 94dB, KLS9 needs very little power. Its bass/midrange unit is an Audax HD3P. This, married perfectly to a HM100Z0 midrange unit and utilising the deep full sound of the 10 inch PR240Z0 bass unit, all units are from Audax. As both these units use high definition Aerogel cones, they have similar sonic signatures, providing a deliciously gelled sound. Our KLS1 is a quality three way, with powerful bass and midrange driver that ensures vocals are handled with high fidelity. The treble is both smooth and sweet. Sensitivity 88dB, volume 45.5 litres External dimensions 31cm(w) x 37.3cm(h) x 64cm(d)

DRIVE UNIT & CROSSOVER KIT £595.00
DRIVE UNIT KIT £475.00
DRIVE UNIT PACK £230.00
DRIVE UNIT PACK £160.00

KLS3 THREE 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 90dB sensitivity and near flat 80Hz impedance make it one of the easiest loudspeakers to drive. An ideal loudspeaker for high-end valve amplifiers. 25mm MDF, internal volume 60Ltrs, external dimensions 26cm(w) x 100cm(h) x 35cm(d).

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

KLS7 2 WAY CARBON-FIBRE DRIVER FLOORSTANDER

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

DRIVE UNIT & CROSSOVER KIT £95.00
DRIVE UNIT PACK £110.00

KLS12 TWO WAY FLOORSTANDER/STANDMOUNTER

KL5 is a versatile budget loudspeaker that delivers fine sound quality at a low low price. It utilises Audax’s H1210F0 woven fibre glass cone, mid/bass unit, beautifully married with the TW034X0, 34mm diameter, doped fabric dome tweeter. Noel Keywood says: ‘The KLS12 is a transparent, vividly detailed transducer with fine perspective. It has tight well defined bass, which means it is best positioned close to a rear wall. Vocals possess a excellent line-up on with an intense clarity! ’ At 89dB the KLS12 is easy to drive, thus, it is suitable for 20W and upward power amplifiers. Internal volume = 34.1 litres

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

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

KLS11 3 WAY DESIGN

Our newest design is a wonderful three way bass reflex enclosure stand mounter. Another star performer, featuring the superb gold dome tweeter, the HD3P! This, married perfectly to a HM100Z0 midrange unit and utilising the deep full sound of the 10 inch PR240Z0 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 KLS1 is a quality three way, with powerful bass and midrange driver that ensures vocals are handled with high fidelity. The treble is both smooth and sweet. Sensitivity 88dB, volume 45.5 litres External dimensions = 31cm(w) x 37.3cm(h) x 64cm(d)

DRIVE UNIT & CROSSOVER KIT £595.00
DRIVE UNIT KIT £475.00
DRIVE UNIT PACK £230.00
DRIVE UNIT PACK £160.00

KLS8 TWO WAY HIGH SENSITIVITY

With a sensitivity of 94dB, KLS8 needs very little power. It’s 10m professional bass driver and horn loaded tweeter give it a bright, clear sound. Ideal for low power amplifiers. Internal volume 50.5Ltrs, external dimensions 29cm(w) x 65cm(h) x 36cm(d).

DRIVE UNIT & CROSSOVER KIT £250.00
DRIVE UNIT PACK £175.00

KLS3 GOLD MK II

ADVANCED TECHNOLOGY THREE WAY LOUDSPEAKER

KLS3 Gold uses the latest version of Audax’s innovative oval gold dome piezo electric tweeter, giving it the sweetest and most extended treble. Married to a 4in. carbon fibre cone midrange driver for neutral and clean reproduction, and a powerful 8in. bass driver for superb depth, this is our top-of-the-line reference ‘speaker. Sensitivity 90dB at 1W/1m, 25mm MDF, internal volume 60Ltrs, external dimensions 26cm(w) x 100cm(h) x 35cm(d).

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

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Carriage and packaging please add £6.00 for one unit or a tweeter pair, otherwise add £15.00 for 2-6 units

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### Buying Guide

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<th>Year</th>
<th>Verdict</th>
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<td><strong>Amplitone AE105</strong></td>
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<td><strong>Harbeth C 7ES-3</strong></td>
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<td><strong>Mission 76T/ P1</strong></td>
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<td><strong>Tannoy Mercury m3</strong></td>
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E1500  May 97
E1150  May 97
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Prices shown are those at the time of review
## Buying Guide

### Under £300

<table>
<thead>
<tr>
<th>Integrated</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td><a href="#">Affordable Valve Co</a></td>
<td>£299</td>
<td>Feb 98</td>
<td>A very capable integrated with a smoothness and warmth predisposed to classical rather than rock.</td>
</tr>
<tr>
<td><a href="#">NIVL.</a></td>
<td>£290</td>
<td>Mar 95</td>
<td>Younger sibling of the famous 3021 with many of its virtues to boot. Pre-emminently balanced and natural.</td>
</tr>
<tr>
<td><a href="#">EL34</a></td>
<td>£600</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### £300-£799

<table>
<thead>
<tr>
<th>Integrated</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td><a href="#">Audio Analogue</a></td>
<td>£500</td>
<td>Feb 00</td>
<td>Low feedback integrated with plenty of slam. Not the ultimate in refinement but very good value for money</td>
</tr>
<tr>
<td><a href="#">MVL A2+</a></td>
<td>£680</td>
<td>Jun 97</td>
<td>A sweet and subtle sound. Fine midsrange; transparent and open with vocals.</td>
</tr>
<tr>
<td><a href="#">Musical Fidelity X1</a></td>
<td>£799</td>
<td>May 97</td>
<td>Very strong all round performer with excellent build and finish. Verging on the expensive though.</td>
</tr>
<tr>
<td><a href="#">MVL Integral A2</a></td>
<td>£800</td>
<td></td>
<td>Excellent value. A detailed and open sound gives great atmosphere to all types of music.</td>
</tr>
<tr>
<td><a href="#">Musical Fidelity A100</a></td>
<td>£2499</td>
<td></td>
<td>All the main ingredients like rhythm and dynamics present and correct. Natural smoothness and transparency.</td>
</tr>
<tr>
<td><a href="#">Lavardin</a></td>
<td>£300</td>
<td></td>
<td>Excellent sound quality outstrips the competition up at £1000.</td>
</tr>
<tr>
<td><a href="#">Unison Res. Simply Sonneteer Alab</a></td>
<td>£3735</td>
<td></td>
<td>Manages the rare feat of sounding powerful and lithe at the same time. Bass taut but not the last word.</td>
</tr>
<tr>
<td><a href="#">Musical Fidelity Ell</a></td>
<td>£2499</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### £800-

<table>
<thead>
<tr>
<th>Integrated</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td><a href="#">Roksan Caspian</a></td>
<td>£750</td>
<td></td>
<td></td>
</tr>
<tr>
<td><a href="#">Sony TAF446E</a></td>
<td>£500</td>
<td></td>
<td></td>
</tr>
<tr>
<td><a href="#">Shand T-40</a></td>
<td>£1299</td>
<td></td>
<td></td>
</tr>
<tr>
<td><a href="#">Harman Kardon 70</a></td>
<td>£299</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**World's Best Amplifier Under £1,000?**

- Needs the right loudspeaker but a good musical presentation is in there somewhere.
- A sweet and subtle sound. Fine midsrange; transparent and open with vocals.
- Dac-like construction gives strong spatial separation. Neutral resolution of detail but not the cleanest ever.
- A stringently-sounding transistor amp for rock. Build and finish could be better and price lower.
- Partnered with sensitive loudspeakers of good bass depth, the Roksan is capable of impressive performance.
- Has clarity in spaces and an extremely rare tonal purity. Outclassess many transistor alternatives with ease.
- A mighty confection of power, facilities and style, and it sounds good to boot.
- Solid build and a big sound make the ESI 10 worthy of audition. Not perhaps the transparent at the price.
- A big open sound stage sets the Moth apart at this price. Low powered, though. Distinctly amateur looks.
- An enjoyable and rhythmic sound but may be too bright and under-energetic for some tastes.
- An engaging musical performance; sweet overall sound. Doesn't cope with difficult loads so well.
- A good, honest bit of kit with a fine musical sound and no glaring vices.
- If a musical adrenaline rush is what you seek, line. Listening in bulk, rather clinical and cold sounding.
- Powerful and refreshingly pure; a sound investment.
- Excels with sound staging but lacks subtlety and tonal colour.
- An extremely enjoyable, lucid little amplifier that really gets to the heart of the music.
- An enjoyable and rhythmic sound but may be too bright and under-energetic for some tastes.
- An engaging musical performance; sweet overall sound. Doesn't cope with difficult loads so well.
- A mighty confection of power, facilities and style, and it sounds good to boot.
- Complements all sorts of music with power and confidence. Outstanding value for money.
- Highly refined and detailed performance with a clear well-proportioned soundstage.
- A smooth unassuming sound misses out on the subtlety which brings music to life.
- An engaging musical performance; sweet overall sound. Doesn't cope with difficult loads so well.
- A good, honest bit of kit with a fine musical sound and no glaring vices.
- If a musical adrenaline rush is what you seek, line. Listening in bulk, rather clinical and cold sounding.
- A sweet and subtle sound. Fine midsrange; transparent and open with vocals.
- A mighty confection of power, facilities and style, and it sounds good to boot.
- A happy medium between the performance of the MVL and the El34.
- An excellent performer with any music. Adopt at handling subtle details. Difficult to beat at the price.
- A slightly meaty, but very versatile performer with a big, open soundstage and clean sound.
- Excellent high-end integrated with a real love of music and plenty of poise.
- Very strong all round performer with excellent build and finish. Versatile on the expensive though.
- Allied to all the right 'speakers will handle all musical genres with smoothness and power.
In just a short while, Audio Analogue has won plenty of admirers. When Hi-Fi World tested the PUCCINI Special Edition, they gave it their top star rating with the words:

"Excellent sound quality ensures the Puccini S.E. outstrips the competition at up to £1,000". And the influential USA magazine Stereophile (Dec '98) praised its "harmonic richness, stunning purity of tone and sheer musicality". To top that, the basic £475 PUCCINI won Hi-Fi Choice's Best Buy for amplifiers in an up-to £1,000 group test (Feb. '98). In their words: "This is a first-rate budget amplifier that looks and sounds like an altogether more costly model. Check it out!" The BELLINI preamp and DONIZETTI power amp fared equally well. Ken Kessler in Hi-Fi News (Jan. '98) had this to say: "A new benchmark in the value for money stakes". Now, we’re proud to introduce you to the latest member of the family: the PAGANINI. It's a real music-lover's CD-player. For more details contact:

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 £ Year Verdict

<table>
<thead>
<tr>
<th>Power amp</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cambridge CD4SE</td>
<td>875</td>
<td>Aug 97</td>
<td>The LX240 plays tunes exceptionally well, tonal colour and image precision are not its forte though.</td>
</tr>
<tr>
<td>Meridian 301</td>
<td>875</td>
<td>Aug 97</td>
<td>Crit, clear images are set in a broad spread between the speakers but the S5 lacks stage depth and gr.</td>
</tr>
<tr>
<td>Meridian M7</td>
<td>795</td>
<td>Mar 98</td>
<td>The Monarchy is a smooth, warm amp most at home with vocals and slightly more edgy.</td>
</tr>
<tr>
<td>Musical Fidelity X-3</td>
<td>725</td>
<td>Mar 98</td>
<td>Refined approach with the lighter acoustic music but lacking a little in overall clout.</td>
</tr>
<tr>
<td>Musical Fidelity X-250</td>
<td>600</td>
<td>Apr 97</td>
<td>This power amp unfortunately suffers from sharp sounding treble and poor depth.</td>
</tr>
<tr>
<td>Musical Fidelity X-250</td>
<td>590</td>
<td>Jun 96</td>
<td>With good punch, speed and attack its not bad all but can be a little uninspiring.</td>
</tr>
<tr>
<td>Musical Fidelity X-250</td>
<td>590</td>
<td>Jul 96</td>
<td>70 Watts a channel helps give lucid presentation with deep sound staging. Perhaps on the bright side.</td>
</tr>
<tr>
<td>Musical Fidelity X-250</td>
<td>590</td>
<td>Apr 97</td>
<td>The Phase 3 possesses impressive clarity, detail and dynamics.</td>
</tr>
<tr>
<td>Monarchy</td>
<td>580</td>
<td>Jun 97</td>
<td>A flexible power amp with a strong, controlled sound, but won't suit all tastes.</td>
</tr>
<tr>
<td>Musical Fidelity X-250</td>
<td>560</td>
<td>Feb 99</td>
<td>Smooth, warm sound has plenty of gr. when need is for a very wide and able to listen to.</td>
</tr>
<tr>
<td>Musical Fidelity X-250</td>
<td>550</td>
<td>Jul 95</td>
<td>Its best feature is the key on/off switch, otherwise its a case of poor sound quality and engineering.</td>
</tr>
</tbody>
</table>

### CD Players £ Year Verdict

<table>
<thead>
<tr>
<th>Power amp</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>NAD CD402</td>
<td>1495</td>
<td>Mar 95</td>
<td>W. specified and powerful, but dry and short of life. Suits Rock on bass-heavy speakers.</td>
</tr>
<tr>
<td>Cary Cary CD-3000</td>
<td>1225</td>
<td>Mar 98</td>
<td>This amp has it all - detail, transparency, slam and rhythm. In a word, excellent.</td>
</tr>
<tr>
<td>Cary Stereo V</td>
<td>995</td>
<td>Aug 96</td>
<td>Fast, clear and detailed sound will win friends in both the transistor and valve camps.</td>
</tr>
<tr>
<td>Cary CD-30</td>
<td>1495</td>
<td>May 99</td>
<td>Quality bass and a clear midband but the treble can be harsh at high volume.</td>
</tr>
<tr>
<td>Music Hall Overture</td>
<td>1225</td>
<td>Jul 93</td>
<td>Serious audiophile product at an affordable price. Well constructed, pleasant to use and fine sounding.</td>
</tr>
<tr>
<td>Music Hall Overture</td>
<td>1100</td>
<td>Nov 95</td>
<td>Smooth sound but detail balance mean the Galaxton suitable for bright systems.</td>
</tr>
<tr>
<td>Music Hall Overture</td>
<td>1100</td>
<td>May 97</td>
<td>Not dissimilar to the Audiolab monoblocks, the sound has a sweet top and amazing clarity.</td>
</tr>
<tr>
<td>Music Hall Overture</td>
<td>1150</td>
<td>Dec 98</td>
<td>Not quite as transparent as it could be but impresses with its smoothness and tonal colour.</td>
</tr>
<tr>
<td>Music Hall Overture</td>
<td>1100</td>
<td>Aug 99</td>
<td>Great control and dynamics allied to seductive smoothness. A rare combination of power and delicacy.</td>
</tr>
<tr>
<td>Music Hall Overture</td>
<td>1100</td>
<td>Feb 99</td>
<td>A lot of amplifier for the money. Big, warm, sweet sound places it ahead of most.</td>
</tr>
<tr>
<td>Music Hall Overture</td>
<td>1100</td>
<td>May 99</td>
<td>The 7107 embodies a rare blend of grace and power in its sleek grey casework.</td>
</tr>
<tr>
<td>Music Hall Overture</td>
<td>1100</td>
<td>Aug 99</td>
<td>Low on power at 8 watts but fairly musical for all that. Good resolution of detail and texture.</td>
</tr>
<tr>
<td>Music Hall Overture</td>
<td>1100</td>
<td>Mar 99</td>
<td>More valve-like than transistor in sound; highly competent if not spectral.</td>
</tr>
<tr>
<td>Music Hall Overture</td>
<td>1100</td>
<td>Jun 99</td>
<td>Fully justifies the cost with a very musical and revealing performance.</td>
</tr>
<tr>
<td>Music Hall Overture</td>
<td>1100</td>
<td>Nov 99</td>
<td>Lovers of light piano-based fare and Baroque music will appreciate this amp's delicacy.</td>
</tr>
</tbody>
</table>

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

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**Dissatisfied with your System?**

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So call us for your FREE catalogue on 0800 373 467 quoting ref: AHWBBO0.
### CD Players

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>under £300</strong></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td><strong>£300-£799</strong></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td><strong>£800-£1499</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>£1500-</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Turntables</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Under £800</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

- Sony CDP-X3000ES
- Marantz CD-63 KI-S.
- Roksan Caspian CD.

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Marantz CD-63 KI-S.

**Turntables**

- **Under £800**

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HI-FI WORLD

PAGE 83
Give your music a
New Dimension.

'Sell your soul to buy this, or suffer in eternity. The best Hi-fi we've heard this year'.
T3 June 1999

'I have to applaud NAD for doing such a nice job with SilverLine'.
Hi-fi Choice April 1999

'Gorgeous build quality and a lush, smooth but close-detailed sound'.
What Hi-fi? May 1999

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

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

Contact us at the address below for more information.

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World Radio History

Lenbrook UK Limited
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Aylesbury HP19 3RY
Tel 0700 00 AUDIO
0700 00 28346
UK www.lenbrook.co.uk
Worldwide www.nadelectronics.com
**CABLES DIRECT**

In 1996 AudioSource advertised their highest interconnects direct from factory. You can still "try on $800 cable in your system for 28 days ... and keep it for $125!" Designer cables suffer from high research costs, and you pay for the prestige packaging, printing, magazine reviews, dealer profit and VAT on top.

Now we've signed up with America's JPS Labs. We heard the rest, we got the facts. We're not a middleman distributor. We sell at US domestic prices + VAT (plus airfreight, UK mains plugs on their budget AC cord).

**AUDIO SOURCE**

Product of extended research into Conductivity and Contamination. Our top interconnects are OFC (not plated, microcrystal strands - 130 core per wire), bi-wire with separate OFC earth drawn even on single-ended (RCA) stereo interconnects industry lowest R, C, and H values low leakage semi-conductor. Low crosstalk by mylar foil and geometry. Twinned IN/Silver solder for combined density and adhesion. Custom 3-1 (time, temp, and twisted solder for audio transparency). Custom phone plugs machined from solid and cleaned, exterior contacts enhanced.

CONDUCTION: triple passive shielding, achieving the industry's highest value of 85% against EMI and RFI, flat ribbon OFC earth braiding damped to reduce noise, in single-ended (RCA) cables; custom phone plug reflects interference fluxing and cleaning mimics minimum dielectric effect. Two further custom "C" points: anti-Corrosion coating stabilises HF skin effect, prolongs performance. And, CableFrog memory-align copper crystals for optimum burn-in. Full spec and a selection of featured products available by post, e-mail, and maybe one day on our website.

**JPS-LABS**

Direct from the USA at domestic prices, we have been appointed exclusive UK direct dealer, bypassing the concept of national distributor in the age of the global market. Concentrating efforts on technology rather than marketing, JPS-Labs have a unique alloy combined with materials and techniques honed over ten years the characteristic sound is to breathe life into your system. On receipt of the dem stock library we dropped a JPS "loom" (AC cord, Interconnect and speaker cables) into a known system, and the goose bumps and emotional reactions instantly banished our commercial fears. Much life was indeed breathed into the system. Of all AC cords tested, the JPS-Labs came out tops; we like the company so much, we couldn't buy it if we wanted an UK distributor. There is literally nothing to touch their dedicated AC cords for toning, digitizing and power (amps) devices.

**SECURE MAIL ORDER AND ONLINE**

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- Worldwide 2-4 days
- Switch, M/C and Visa honoured by phone, fax or secure e-commerce
- Effective cables and accessories, tested in various systems

---

**ANALOGUE**

LUXMAN PD445, SME III, Westrick
Super build and sound quality
LUXMAN T-50 Lab Reference Tuner
Westrack 495
Hope I get to keep this myself!
Michiel Gyro SE/ mod RB300
No s/h or rival comes close

**DIGITAL**

Audio Note DAC-4 Signature
Upgradeable to DAC-5 for $1,850 but why bother?
Audio Mecc (Pierre Lume) Transport
Audio Synthesis DA-X DAC
both items mint. very cheap
Mark Levinson No 39
Owner going home cinema
Next offer may be accepted
Mission DiscMaster + DACMaster
With PSX-R external PSU
Pass Labs D1-DAC
Months old, mint amazing
Pink Triangle da Copo
Premium DAC 20 bit (1307) filter
$400 upgrade to 24 bit
Trichord DAC Just In
1,250 offer

**AMPLIFIERS**

conrad-johnson Premier 78
Final version of this classic
Exemplary phone. All-lube pre-amp
Gradel GM-200 OTL
8x 3,995 offer
Mint. Under 2 years. 2x 200W
Worthy partner for 13.5B!
Grphen S-100
Mint, under 2 years, 2x 200w
Exemplary phono, all- tube pre-amp.
conrad-johnson Premier 7B

---

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2,500 s/h
995 s/h

---

**FAVOURITE AC CORDS**

Audio Note Zero 2m
BDC (bay) shielded

---

**MAINS BLOCKS**

CAD Condor 4 way/6 way $249/795
CAD 4 way/ 6 way 1.0m $91/394
4 way/ 6 way 2.0m $179/100
updated fuse MK plugs $3
instein-Rivco asymmetrical (digital) silent background, tonal accuracy, sound-stage? We prefer leading edge technologies from Audio Note Company so much, we couldn't buy it if we wanted an UK distributor. There is literally nothing to touch their dedicated AC cords for toning, digitizing and power (amps) devices.

---

**AUDIOPHILE FURNITURE**

For illustrated and priced brochures by BCD, Copulare, Shug
Stands Unique, Sonus Systems, and the new Townsend Modular Series

---

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SJ Carbon Fibre Isolator set $16/35
SJ Speaker Isolation c/f stars $25
SJ Brass Spike Discs (set of 4) $8/49

---

**PLATFORMS**

CreeTech VCS (carbon fibre) $199
Crystal Cloud (alucry) $119
SJ Isolation Glass short kit $55
Townshend 2-06 6in for CD $234
Townshend 3-00 Turntable $299

---

**SPEAKER CABLES**

We can identify the best for your application to suit or transistor long or short runs. Single, bi-wire or bi-amps. Do you must need to increase clarity then choose the right cable. We can identify the best for your application to suit or transistor long or short runs. Single, bi-wire or bi-amps. Do you must need to increase clarity then choose the right cable. We can identify the best for your application to suit or transistor long or short runs. Single, bi-wire or bi-amps. Do you must need to increase clarity then choose the right cable. We can identify the best for your application to suit or transistor long or short runs. Single, bi-wire or bi-amps. Do you must need to increase clarity then choose the right cable. We can identify the best for your application.
### Turntables £800

<table>
<thead>
<tr>
<th>Turntable</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Project 1.3</td>
<td>Jun 97</td>
<td>A bargain at £200 with its substantial and involving sound.</td>
</tr>
<tr>
<td>Project 8.6</td>
<td>Dec 93</td>
<td>Involvement and rhythm are priorities. Highly recommended.</td>
</tr>
<tr>
<td>System 1000</td>
<td>Sep 94</td>
<td>The 6.1 gives a full, strong sound. A very exciting deck.</td>
</tr>
<tr>
<td>System 10000</td>
<td>Aug 95</td>
<td>Clear and precise sound through midrange and treble. Also with more expensive rivals.</td>
</tr>
<tr>
<td>System 10000</td>
<td>Sep 94</td>
<td>Detailed sound stage and broad imaging with a good, even range of tonal colour.</td>
</tr>
<tr>
<td>System 10000</td>
<td>Jun 95</td>
<td>Combined with an SME 309 itachieves great results, with a massive sound stage.</td>
</tr>
<tr>
<td>System 10000</td>
<td>Sep 95</td>
<td>Sonically smooth with a warm midrange, but a little soft.</td>
</tr>
<tr>
<td>Thorens TD 1202.1</td>
<td>Feb 95</td>
<td>A good, basic budget bargain.</td>
</tr>
<tr>
<td>Thorens TD 1202.1</td>
<td>Sep 94</td>
<td>Superbly lucid and clear midrange, but lower reaches are a little lightweight.</td>
</tr>
<tr>
<td>Thorens TD 1202.1</td>
<td>Nov 95</td>
<td>With fine detail resolution, transparency and a neutral balance the Reson r11 represents super value.</td>
</tr>
<tr>
<td>VPI Junior</td>
<td>Oct 97</td>
<td>The Junior is a very good deck indeed, with an assured and involving sound.</td>
</tr>
</tbody>
</table>

### Turntables £800

<table>
<thead>
<tr>
<th>Turntable</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adcom P1.1</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>Adcom P5.1</td>
<td>Apr 95</td>
<td>Fast and detailed with crisp treble and clean, deep bass.</td>
</tr>
<tr>
<td>Adcom P2.1</td>
<td>Dec 98</td>
<td>Nice looks and a good sound, but will it be bettered on price.</td>
</tr>
<tr>
<td>Adcom P3.1</td>
<td>Oct 98</td>
<td>The Oasis II is a cool, lean but very transparent performer thanks to battery power. Up against strong competition.</td>
</tr>
<tr>
<td>Adcom P4.1</td>
<td>Aug 93</td>
<td>Aesthetically, the Perspective is a winner, but better sound can be had from cheaper decks.</td>
</tr>
<tr>
<td>Adcom P5.1</td>
<td>Oct 96</td>
<td>With its battery supply and ultra-quiet DC motor, the Pink displays great accuracy and neutrality. A top-flight deck.</td>
</tr>
<tr>
<td>Adcom P6.1</td>
<td>Jan 97</td>
<td>An unobtrusive bargain and class leader in all areas with a precise, confident and well-balanced sound.</td>
</tr>
<tr>
<td>Adcom P7.1</td>
<td>Nov 95</td>
<td>This is a deck for those with a substantial record collection who demand the best. Exemplary sound.</td>
</tr>
<tr>
<td>Adcom P8.1</td>
<td>Apr 97</td>
<td>Looks expensive at £1000, but don't let that put you off the capable standard version.</td>
</tr>
<tr>
<td>Adcom P9.1</td>
<td>Jan 96</td>
<td>Offers clarity in abundance with a natural ease. Looks gorgeous too.</td>
</tr>
</tbody>
</table>

### Phono stages £500

<table>
<thead>
<tr>
<th>Phono Stage</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clearaudio Alpha</td>
<td>Feb 99</td>
<td>Despite a sizeable price tag the Anthem offers a smooth, lucid sound and superb build quality.</td>
</tr>
<tr>
<td>Clearaudio Alpha</td>
<td>Feb 98</td>
<td>Fantastic bass and super insight make this one of the best phono stages around.</td>
</tr>
<tr>
<td>Clearaudio Alpha</td>
<td>Oct 94</td>
<td>Instruments can have a somewhat flat perspective, but excellent clarity.</td>
</tr>
<tr>
<td>Clearaudio Alpha</td>
<td>Oct 94</td>
<td>Could be too fonky for some, but with excellent detail and extremely powerful bass.</td>
</tr>
<tr>
<td>Clearaudio Alpha</td>
<td>Oct 94</td>
<td>Extremely impressive results, especially with MM cartridges.</td>
</tr>
<tr>
<td>Clearaudio Alpha</td>
<td>Oct 94</td>
<td>Marries beautifully into the Linn family, but not too hot with other components.</td>
</tr>
<tr>
<td>Clearaudio Alpha</td>
<td>Oct 94</td>
<td>Gives a thoroughly cohesive picture of a recording with a very tight and rhythmical bass.</td>
</tr>
<tr>
<td>Clearaudio Alpha</td>
<td>Oct 97</td>
<td>Perhaps too good for some record collections. Extremely revealing.</td>
</tr>
<tr>
<td>Clearaudio Alpha</td>
<td>Jul 98</td>
<td>Doesn't worry about genre, it just gets on with the job.</td>
</tr>
<tr>
<td>Clearaudio Alpha</td>
<td>Sep 98</td>
<td>Liquid sound with great dynamics, but a little hikey and muddied too. Beguiling, but not perfect.</td>
</tr>
</tbody>
</table>

### Cartridges £800

<table>
<thead>
<tr>
<th>Cartridge</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Delphi 2.1</td>
<td>Apr 97</td>
<td>Extremely smooth, a well-crafted and accurate response.</td>
</tr>
<tr>
<td>Delphi 2.1</td>
<td>Sep 97</td>
<td>A considerable achievement that adds true verve a pizzazz to the MC15 Super II.</td>
</tr>
<tr>
<td>Delphi 2.1</td>
<td>Jan 98</td>
<td>Light and dry presentation with good presentation (MM).</td>
</tr>
<tr>
<td>Delphi 2.1</td>
<td>Sep 97</td>
<td>If you like the V15 you'll love the Brazen. Works well with an SME 309.</td>
</tr>
</tbody>
</table>

---

**Pink Triangle Tarantella.**

**Sonic Frontiers**

**van den Hul**

**Grasshopper.**

---

**PAGE 86 HI-FI WORLD**

**World Radio History**

**HI-FI WORLD**
### Tone arms

<table>
<thead>
<tr>
<th>Model</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hi-Firoom GMH3-WE3</td>
<td>595</td>
<td>Dec 97</td>
<td>Construction won't worry SME but its sound quality will unsettle a lot of the competition.</td>
</tr>
<tr>
<td>Origin Line RE350/ER</td>
<td>639</td>
<td>Jan 93</td>
<td>These modified arms are a considerable improvement on the originals.</td>
</tr>
<tr>
<td>Seiki TV</td>
<td>828</td>
<td>Mar 92</td>
<td>Tight, neutral sound with good tonality, but lacks the fin's pace and precision.</td>
</tr>
</tbody>
</table>

### Tuners

<table>
<thead>
<tr>
<th>Model</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Under £300</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Naim NAP 140 Power Amp (2YR warranty)</td>
<td>793</td>
<td>00</td>
<td>(793.00)</td>
</tr>
<tr>
<td>Naim NAC 72 Pre Amp (2YR warranty)</td>
<td>767</td>
<td>00</td>
<td>(767.00)</td>
</tr>
<tr>
<td>Quad 606 Power Amp S/H</td>
<td>750</td>
<td>00</td>
<td>(750.00)</td>
</tr>
<tr>
<td><strong>£300+</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audio Technica SD FT2</td>
<td>399</td>
<td>May 93</td>
<td>(399.00)</td>
</tr>
<tr>
<td>Epos ES2 Speakers (Light Cherry)</td>
<td>479</td>
<td>00</td>
<td>(479.00)</td>
</tr>
<tr>
<td>Linn numerik DAC S/H (1YR warranty)</td>
<td>595</td>
<td>00</td>
<td>(595.00)</td>
</tr>
<tr>
<td>Linn keilidh inc Stnds (Blk) S/H (2YR G/tee)</td>
<td>685</td>
<td>00</td>
<td>(685.00)</td>
</tr>
<tr>
<td>Quad 606 Power Amp S/H</td>
<td>750</td>
<td>00</td>
<td>(750.00)</td>
</tr>
<tr>
<td>Naim NAC 72 Pre Amp (2YR warranty)</td>
<td>767</td>
<td>00</td>
<td>(767.00)</td>
</tr>
<tr>
<td>Naim NAP 102 Pre Amp (2YR warranty)</td>
<td>1110</td>
<td>00</td>
<td>(1110.00)</td>
</tr>
<tr>
<td>Naim NAP 140 Power Amp (2YR warranty)</td>
<td>793</td>
<td>00</td>
<td>(793.00)</td>
</tr>
<tr>
<td>Naim NAP 180 Power Amp (2YR warranty)</td>
<td>1122</td>
<td>00</td>
<td>(1122.00)</td>
</tr>
<tr>
<td>Naim NAP 135 P/Amps pair (2YR warranty)</td>
<td>3510</td>
<td>00</td>
<td>(3510.00)</td>
</tr>
</tbody>
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### Cassette

<table>
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<tr>
<th>Model</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arcam Alpha 8 CD S/H (1Yr Warranty)</td>
<td>449</td>
<td>00</td>
<td>(449.00)</td>
</tr>
<tr>
<td>Arcam Alpha 8 Amp S/H (1Yr Warranty)</td>
<td>399</td>
<td>00</td>
<td>(399.00)</td>
</tr>
<tr>
<td>Epos ES12 Speakers (Dark Cherry)</td>
<td>499</td>
<td>00</td>
<td>(499.00)</td>
</tr>
<tr>
<td>Epos ES22 Speakers (Light Cherry)</td>
<td>799</td>
<td>00</td>
<td>(799.00)</td>
</tr>
<tr>
<td>Linn 504 Tuner (2YR warranty)</td>
<td>799</td>
<td>00</td>
<td>(799.00)</td>
</tr>
<tr>
<td>Quad 606 Power Amp S/H</td>
<td>750</td>
<td>00</td>
<td>(750.00)</td>
</tr>
<tr>
<td>Naim NAC 72 Pre Amp (2YR warranty)</td>
<td>767</td>
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<td>3510</td>
<td>00</td>
<td>(3510.00)</td>
</tr>
</tbody>
</table>

**SAVE ££££S ON OUR DISPLAY CLEARANCE**

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**£279.00** Naim CDX CD Player (2YR warranty) (£226.50) (£1795.00)

**£329.00** Naim NAIT 02 Tuner (2YR warranty) (£1165.00) (£875.00)

**£799.00** TAG 720 Tuner (2YR warranty) (£1099.00) (£799.00)

**£454.00** TAG 60 Power Amp (2YR warranty) (£459.00) (£659.00)

**£599.00** TAG PA20 Phono Pre Amp (2YR warranty) (£599.00) (£659.00)

**£499.00** TAG 125 Mono P/Amps pair (2YR G/tee) (£499.00)

**£299.00** Pioneer 515 DVD Player (NEW) (£439.00) (£299.00)

**£179.00** Rega XEL Speakers (BLK) (WOW!) (£1040.00) (£479.00)

**£839.00** TAG 125 Mono P/Amps pair (2YR G/tee) (£839.00) (£599.00)

**£589.00** Pioneer 515 DVD Player (NEW) (£399.00) (£299.00)

**£599.00** TAG PA20 Phono Pre Amp (2YR warranty) (£599.00) (£659.00)

**£499.00** TAG 125 Mono P/Amps pair (2YR G/tee) (£499.00)

**£299.00** Pioneer 515 DVD Player (NEW) (£439.00) (£299.00)
### Cassette

<table>
<thead>
<tr>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>£300</td>
<td>Feb 95</td>
<td>Vice-free playback is mirrored by impressive recording.</td>
</tr>
<tr>
<td>£300</td>
<td>Jun 92</td>
<td>On the right loops, the Denon repays with delightful sound quality.</td>
</tr>
<tr>
<td>£400</td>
<td>Sep 92</td>
<td>Disappointing on replay but recording is another kettle of fish altogether.</td>
</tr>
<tr>
<td>£330</td>
<td>Dec 91</td>
<td>Convincing all-murder except for heavy-handed noise reduction.</td>
</tr>
<tr>
<td>£350</td>
<td>Jan 92</td>
<td>The Cassette Deck 1.5 has no rivals in its ability to recreate a realistic performance.</td>
</tr>
<tr>
<td>£780</td>
<td>Jun 93</td>
<td>Not perfect but as close as you can get for the money.</td>
</tr>
<tr>
<td>£350</td>
<td>Mar 93</td>
<td>Unfortunately keeping the price down keeps performance below Nakamichi's norm.</td>
</tr>
<tr>
<td>£350</td>
<td>Oct 94</td>
<td>Top transport but the electronics aren't on a par.</td>
</tr>
<tr>
<td>£1000</td>
<td>Mar 97</td>
<td>On chrome and ferric, the '95 is smooth and natural. Not so good with metals.</td>
</tr>
<tr>
<td>£340</td>
<td>Feb 99</td>
<td>Three heads, ease of use and high quality make the Sony MDV-2000 Precision a strong contender.</td>
</tr>
<tr>
<td>£430</td>
<td>Jun 96</td>
<td>Complex but superb in every important area.</td>
</tr>
<tr>
<td>£330</td>
<td>Feb 94</td>
<td>Stuffed on pre-records but pulls out all the stops on recordings.</td>
</tr>
<tr>
<td>£550</td>
<td>Nov 97</td>
<td>Solid build and solid sounds. Top-notch at the price.</td>
</tr>
<tr>
<td>£650</td>
<td>Aug 95</td>
<td>One of the highest quality Dolby S decks available.</td>
</tr>
<tr>
<td>£300</td>
<td>Jul 96</td>
<td>Excellent basic but mild and treble lack dynamism. Auto-tunes poorly on metal.</td>
</tr>
</tbody>
</table>

### DVD

<table>
<thead>
<tr>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>£900</td>
<td>Aug 98</td>
<td>The Denon is a fine performer with CD and better still with 24/96.</td>
</tr>
<tr>
<td>£1500</td>
<td>Mar 99</td>
<td>Build is second to none. Sound is very solid convincing, but not as musical as the 3000.</td>
</tr>
<tr>
<td>£700</td>
<td>Jul 98</td>
<td>The A350 wipes out the CD-only competition at the price and threatens players up to £2000.</td>
</tr>
<tr>
<td>£1000</td>
<td>Nov 95</td>
<td>Isn't cheap, but it's an outstanding portable and a capable domestic device.</td>
</tr>
<tr>
<td>£700</td>
<td>Aug 98</td>
<td>The Sony is warm and smooth but lacks clarity and precision.</td>
</tr>
</tbody>
</table>

### Minidisc

<table>
<thead>
<tr>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>£300</td>
<td>Sep 98</td>
<td>With its uncouraged and natural approach, the Denon is digital done right.</td>
</tr>
<tr>
<td>£199</td>
<td>Apr 99</td>
<td>Well-taiored CD/MD (MDing) and a dodle to use. Sound quality is spot on for the price.</td>
</tr>
<tr>
<td>£299</td>
<td>Sep 99</td>
<td>Well-built recorder. Good but not exceptional as Minidisc Improves generally.</td>
</tr>
<tr>
<td>£560</td>
<td>Aug 98</td>
<td>An excellent tool for home recording: combines convenience, superb sound and a fair price.</td>
</tr>
<tr>
<td>£500</td>
<td>Apr 97</td>
<td>If your heart was set on a Nakamichi cassette, have a listen to the Kenwood instead!</td>
</tr>
<tr>
<td>£600</td>
<td>Jun 98</td>
<td>One of the best MD machines to date but the CDR's have the sonic edge.</td>
</tr>
<tr>
<td>£320</td>
<td>Feb 99</td>
<td>Anologue recordings are especially good. Lack of digital recording level is a small stepback.</td>
</tr>
<tr>
<td>£330</td>
<td>Mai 98</td>
<td>This portable offers fair performance on the move but isn't the last word in sound quality.</td>
</tr>
<tr>
<td>£330</td>
<td>Aug 95</td>
<td>Flash looks with solid build. First-class portable with domestic potential, but it isn't cheap.</td>
</tr>
<tr>
<td>£300</td>
<td>Feb 97</td>
<td>Impressive sound and unmatched convenience make an excellent buy.</td>
</tr>
</tbody>
</table>

### Headphones

<table>
<thead>
<tr>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>£140</td>
<td>Mar 95</td>
<td>Wonderfully lucid and transparent panel-like sound.</td>
</tr>
<tr>
<td>£100</td>
<td>Mar 95</td>
<td>Clarity and openness are their traits, rather than slamming bass, but still good value.</td>
</tr>
<tr>
<td>£250</td>
<td>Nov 98</td>
<td>In the company of a smooth, warm system the S80s can shine.</td>
</tr>
<tr>
<td>£1000</td>
<td>Feb 99</td>
<td>Electrostatic that set a class standard and can put a case for chucking out your power amp and speakers.</td>
</tr>
<tr>
<td>£80</td>
<td>May 98</td>
<td>Have a lot of potential but basic operating problems have to be cleaned up first.</td>
</tr>
<tr>
<td>£50</td>
<td>Nov 95</td>
<td>Excitement that is rarely heard in headphones, but have a little trouble with heavy orchestral loads.</td>
</tr>
</tbody>
</table>

### CD Transports

<table>
<thead>
<tr>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>£1249</td>
<td>Aug 94</td>
<td>Distinguished by a wide array of facilities, Thoughtfully designed and high quality.</td>
</tr>
<tr>
<td>£1570</td>
<td>Jun 94</td>
<td>Smooth and cohesive. The Disc Master looks good and comes with the Dai Master within the price.</td>
</tr>
<tr>
<td>£695</td>
<td>Mar 95</td>
<td>Solid and life-like sound with Rock music and full bodied on Classical.</td>
</tr>
<tr>
<td>£330</td>
<td>Feb 92</td>
<td>Superb build for the money and a very musical sound. Benefits greatly from clocking.</td>
</tr>
<tr>
<td>£343</td>
<td>Apr 93</td>
<td>Excellent build quality and a sound quality to match.</td>
</tr>
<tr>
<td>£1555</td>
<td>Jun 94</td>
<td>Isn't cheap but has a solid dependable sound with a big, powerful presentation.</td>
</tr>
<tr>
<td>£1150</td>
<td>Jun 97</td>
<td>The belt drive is an interesting idea but the Panasonic is beaten by cheaper transports.</td>
</tr>
<tr>
<td>£1440</td>
<td>Feb 95</td>
<td>Heart-stopping speed and impact contribute to what is an exceptionally good machine.</td>
</tr>
<tr>
<td>£450</td>
<td>Jul 96</td>
<td>Good, clean dynamic sound with a neutral and pure midrange tone.</td>
</tr>
</tbody>
</table>

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

- Sharp 722 portable.
- Panasonic DVD.
- Sony Frontiers 3.
WHAT DO YOU SEE HERE?

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

### CD Transports £ Year Verdict

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
<th>Year</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monarchy Audio Delux 18</td>
<td>£850</td>
<td>Jan 99</td>
<td>A handsome machine both sonically and aesthetically. We love the camera aperture-style loading system.</td>
</tr>
<tr>
<td>Thorens TDA2000</td>
<td>£1,200</td>
<td>Apr 96</td>
<td>A top flight machine with an easy, musical and enjoyable sound, for those that can afford it.</td>
</tr>
<tr>
<td>XTC Dec</td>
<td>£1,250</td>
<td>Oct 97</td>
<td>Costs a lot of money and sounds nothing short of superb.</td>
</tr>
<tr>
<td>Sonic Frontiers Tr</td>
<td>£1,100</td>
<td>Jun 96</td>
<td>A soft and warm sound will please vinyl lovers, but it's not the last word in detail.</td>
</tr>
<tr>
<td>Sonic Frontiers D</td>
<td>£1,200</td>
<td>Jan 96</td>
<td>A warm and musical sound with a taste of high-end refinement and detail.</td>
</tr>
</tbody>
</table>

### CD Convertors £ Year Verdict

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
<th>Year</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audiofile T5.5-1</td>
<td>£350</td>
<td>Jan 99</td>
<td>Smooth, natural and relaxed on the ear, highly persuasive with acoustic material. A bit soft on Rock and Dance.</td>
</tr>
<tr>
<td>Audiofile 9000DAC</td>
<td>£375</td>
<td>Jul 97</td>
<td>Smooth and accurate treble and easy-going rhythm. Measured and engaging; good value too.</td>
</tr>
<tr>
<td>Cambridge Audio DAC £600</td>
<td>£150</td>
<td>Jun 95</td>
<td>Treble roll-off serves to remove some of the music's sparkle, flags behind the group leaders somewhat.</td>
</tr>
<tr>
<td>Creek OBH-14</td>
<td>£225</td>
<td>Jan 95</td>
<td>An extension with good manners to boot. Never uninviting or lacklustre, plays with realism.</td>
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Midman Flying Calf.

**Set your pulse racing with TAG McLaren**

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"TAG McLaren Audio engineers have spent thousands of hours in listening tests to guarantee compatibility between all components within the F3 Series, as the sensitivity of the human ear outperforms the ability of the engineers to specify an audio product in technical terms alone." Now it's your turn to test drive the superb New F3 Series. Call the sales numbers above to book an audition & set your pulse racing, start to finish!
## Buying Guide

### Cassette
- Nakamichi (various)
- Yamaha TC-800GL

### CD Players
- Henlein 267
- Pioneer PD-91

### Amplifiers
- Leak TL1, TL12 & TL10
- Leak Pre-amps
- Leak Stereo 20
- Leak TL12A
- NAD 320
- Quad 33
- Quad II
- Sugden A21
- Technics SE-45 Mk2

### Loudspeakers
- Klipschorn
- Leak Sandwich
- Lowther PM6A
- Magnepan MGa
- Mission 770
- Quad ESL57
- Thorens GRF & Autograph
- Wharfedale Super 8 RS DD
- Yamaha NS-1000M
- Tannoy York, Lancaster etc.

### Vinyl
- Acro Lustre
- Aphex HR110S
- Ariston RD11
- Garrard 301 & 401
- Goldring Lenco 88 & 90
- Halcyon 229
- Linn Aids
- Michell Focus One
-Share M75
- SME 3009 HS
- Thorens TD 124
- Thorens TD 150
- Trio L-070

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

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### Notes:

See main Guide

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

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

Ancestors of hi-fi; consequently expensive nowadays. As with all vintage stuff, overhauling is de rigueur before use.

Line of "good for their time" pre-amps. Use of EF86 pentode for high gain rules out ultra performance. Not the highest-fi. Excellent workaday classic. In good order the 20 will not disgrace itself. Various upgrades are available from specialist repairers. Pleasure monobloc equivalent of Stereo 20. Reasonably inexpensive and a tweakers' dream. Genuine hi-fi on a budget. You can't argue with success! NAD's budget integrated gave thousands their first taste of hi-fi and remains great value.

By no means a bad job and value for money. With its matching 303 pre-amp makes a good introduction to audio classics. One of the all-time classic mono amplifiers. Unusual circuit but it works beautifully. 22 pre-amp not up to today's standards. Sensations transistor integrated has an eminently likeable smoothness and musicality. Limited inputs via DIN sockets. Nice transformer and electronics, shame about the casework. With twidling, this 150watter can sound sweet.

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

Touch dry in the bass but a technological 'speaker with genuinely musical abilities. Usual warnings re: dipoles apply.

Beau/fully-built two-box with pre-amp stage. Very musical although not as refined as modem Bitstream gear. No digital output.

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WELCOME TO OUR MARKET PLACE

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

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

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

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

STOCKIST OF:
- Acoustic Energy, Plinius,
- Advantage, Rockport,
- Atc, Shahinian,
- Audible Illusions, SME,
- Tara Labs, Audio Physics,
- Targus, Audio Saturday,
- Boulder, Transfiguration,
- Totem, Trichord,
- Briston, Trilogy,
- Cary, VPI,
- Dynavector, XLO,
- Eggeston Works, DVD Players now available from Sony, Panasonic and Pioneer,
- Graham, and many more.

Choice hi-fi makes it easy for you to fulfil your sonic dreams. Quality hi-fi is not just about expensive brandnames, it's about aspiring to the very best sound, 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. Options are always available, choice hi-fi will sell you solutions.

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

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<thead>
<tr>
<th>Component Type</th>
<th>Was</th>
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<tr>
<td>CD players &amp; DAC'S</td>
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<tr>
<td>Audio Note ANCD2 Valve CD player (New boxed)</td>
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<td>Audio Note ANCD2 Valve CD player</td>
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<td>Audio Synthesis DAX2 HDCD / Balanced</td>
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<td>Aura CD 100 CD player</td>
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<td>DPA Enlightenment Drive/Transport (New style)</td>
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<td>DPA SX 64 DAC 24 / 96</td>
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<td>Primare D20 24/96 CD player</td>
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<td>Radford/Westside W82 CD player</td>
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<td>650</td>
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<tr>
<td>Roksan DA2 Converter</td>
<td>595</td>
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| Turntables Tonearms & Cartridges | | |
| A�픽톤 Audio 401 Plinths (New & various finishes) | 250 | 169 |
| EAR MC3 Transformer | 629 | 399 |
| Decca London Gold (Padded & re-built) | 600 | 250 |
| Decca London Gold (Garrot re-build) | N/A | 195 |
| Heybrook TT2 Turntable Black | 1959 | 128 |
| Lyra Parnassius 600 hrs | 1895 | 699 |
| Roksan D55 PSU | 549 | 479 |
| Roksan Radius 3 / Tabriz / Chorus Black | 1170 | 499 |
| Roksan Xenses Black Ash / Tabriz / XPS3 / DSU | 1795 | 695 |
| Roksan Xenex X Black / Tabriz / Corona | 2072 | 1200 |
| The Transfiguration MC Phono Cartridge | 1250 | 450 |

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<tr>
<td>Audio Note M3 Phono Preamplifier</td>
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<td>2750</td>
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<td>DPA Enlightenment New Style</td>
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<tr>
<td>Michell Circa Remote Preamplifier</td>
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<tr>
<td>Rega HAL Pre Amp MM/MC Remote</td>
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<td>JBL ESC 200 Surround Package</td>
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Amplifiers

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<tr>
<td>Audio Innovations 800 Series III power amplifier</td>
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<td>Audio Note Otto SE Valve Integrated</td>
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<td>Audio Note P1 Poweramplifier</td>
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<td>Aura AU80 Integrated</td>
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<td>Pass Aleph 4 100W Class A Poweramplifier</td>
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<td>Roksan Caspian Integrated (New &amp; boxed)</td>
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<td>Roksan Caspian Poweramps (New &amp; boxed)</td>
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<tr>
<td>Sugden A21 with Phono Stage Ex-Demo</td>
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<td>Sugden SP 30 Class A Poweramplifier</td>
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<td>Quad 33/303 Amplifiers (New caps fitted)</td>
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<td>Unison Research Simply 845 Valve Integrated</td>
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<td>Unison Research Smart 845 mono single ended valve</td>
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Loudspeakers

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<td>Audio Note AN-JSP Light Oak Loudspeakers</td>
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<td>Audio Note AN-E/L Rosewood Loudspeakers</td>
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<td>Apogee Stage Ribbon Speakers / Antimetric</td>
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<td>Heybrook HB1 MKIII Black / HB1S</td>
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<td>Impulse Lail Cherry Loudspeakers</td>
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<td>Impulse Maya Loudspeakers</td>
<td>695</td>
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<tr>
<td>Musical Fidelity MC5 Loudspeakers/stands</td>
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<td>Snell J MK2 Loudspeakers Black / Hugyen's Stands</td>
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<td>Spendor SP2 MK3 Black Ash</td>
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<td>Totem Tabu Maple Loudspeakers</td>
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Cables & Accessories

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<td>Musical Fidelity X-10D Line Tube stage</td>
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<td>Nordost Flatline Bi-Wire 2x10m</td>
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<td>Origin Live Skyline Platform Turntable Table</td>
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<td>Roksan Turntable Stand / Tall</td>
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<td>Transparent Music Link Plus Balanced 1m</td>
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<tr>
<td>VDH The First 1m Interconnect</td>
<td>220</td>
<td>160</td>
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LINN WAKONDA PHONO PRE-AMP
LINN AV 5120 CHERRY WITH GRILLE
EPOS ES 12 + CUSTOM DESIGN STANDS CHERRY WOOD
CARY 572 SE monottecks 20 war Ex dem £1500
orissover boxed a, new, new £1500 NOW £795
(Xad EM4 grey honed £275
Sorean 55ES monablecks 250 Wei per drumal mint £95
& build quality mint £295
Audio Reseant LS8 hexed as new £995
Atilion single ended F1.34 ire. amp £395
Anon Bekaa drome export model £495
MKIII the ultimate 401 upgrade: erica, £750
Michel ISO with hera £375
Michel ISO hr with hera £495
I:asman PL)131 S Tanral* wHh  SME 3(Xl9 swab sound
To heal
even his disasters are hater than mot designer's triumphs'!
Leading Frtnin nragwine Diapason voted the V20 Amplifier of the year.
WHAT HI-FI Verde:O.
Art Dudley: Leading American hi-fidelity critic.
"I'm impressed with the MC3, and from a musical point of view, I think it's worth every penny of the price. Those of you who have tube-based systems & can afford it should peruse your local dealer until he lets you take a box and try out ValorQuality

Small but perfectly formed MC3

DPA PBM 1 MKII LOAC new £550 £150
Meridian 200 Transport upgraded by Audio Syntlesis cost £1003 £395
Meridian 601 Transport (upgrade with MC3) £995 £495
Meridian 601, 602, 604, PX 25, KT 61, KT88 (valves new boxed),
Pye FM Tuner valve with me gold finish £95
Lumley 1 20 valve monoblocks Traide/Pctode 120 watt dame black
Lumley 1 20 valve monoblocks Traide/Pctode 120 watt dame black

NEW SHOWROOM NOW OPEN
163 Henderson Road, New Town, Edinburgh, EH13 SBB
Phone/ Fax 0131 528 9989 or 07801/288686

E.A.R./Yoshino, Croft, Cary, Nottingham Analogue, Creek,
Quad 77 Integrated amp with quad system remote £399
finish mint. fantastic dove L3700 new £1995
Tannoy III 12. 10" Monitor golds £350
guar:max BARGAIN £1995
ended ampo new £300 - £995
Audio Reseant LS8 hexed as new £995
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Van den Hul:
(all new, unused)
Loudspeaker-cables:
CS-122 Hybrid: £ 9.50/m
Teatrac Hybrid: £ 16.50/m
New Royal Jade Hybrid: £ 7.50/m
Magnum Hybrid: £ 25.-/m
Revolution Hybrid: £ 59.-/m
Revelation Hybrid: £ 69.-/m
Interconnect-cables:
The First Ultimate: £ 189.-/0.8m pair
MC Gold: £ 299.-/0.8m pair
MC Silver IT: £ 999.-/0.8m pair
Cartridges:
MC One Super: £ 639.-
The Frog HO: £ 1099.-
Grashopper IV GIA: £ 1999.-
Sonic Frontiers SFD-2 MK II
 Tube DA-Converter, 20 Bit Ultra Analog, ex-demo
 was: £ 5.700.- now: £ 2.600.-
NBS-Cable (new, boxed)
Interconnects:
NBS Statement:
XLR 2,4m was: £ 7.500.- now: £ 2.900.-
XLR 1,8m was: £ 6.250.- now: £ 2.500.-
XLR 1,2m was: £ 5.000.- now: £ 2.200.-
RCA 1,8m was: £ 6.250.- now: £ 2.500.-
RCA 1,2m was: £ 5.000.- now: £ 2.200.-
Digital-Connects:
NBS Statement:
AES/EBU 1,0m
was: £ 2.500.- now: £ 1.250.-
NBS Professional:
AES/EBU 1,0m
was: £ 1.500.- now: £ 750.-
RCA 1,0m
was: £ 1.500.- now: £ 750.-

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CLEARANCE BARGAINS

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MANTRA AUDIO
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For more information please contact: BorderPatrol
Tel/Fax (0181) 255 0572/0973 436135
bp@borderpatrolnet • http://www.borderpatrol.net

**AUDIO MATTERS**

**NEW EX-DEM & PART EXCHANGE EQUIPMENT FOR SALE**

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UPGRADE YOUR TURNTABLE

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

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

TURBOCHARGING YOUR REGA ARM

"Nothing less than total dynamite!" HI-FI WORLD, FEB 1999

If you are the proud owner of any Rega arm, why not utterly transform it into the league of super arms with the Origin live structural modification:- £75 inc post & packing. This modification will enable your Rega to perform at a level exceeding that of arms costing over £1200. Internal rewiring with high grade hifi cable is also offered at an additional £70.

"I have to say the Rega modifications turn this humble arm into a real Giant killer. Gone is the rather grey, sterile sound of the cooking Rega. Instead, tonal colour is fresh, dynamics have great speed and impact, and the sound stage is huge." HI-FI WORLD SUPPLEMENT NOV 97 (structural modification to a RB250) WHAT HI-FI Sept 98 gave this modification a 5 star rating.

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

ORIGIN LIVE TURNTABLE KITS

Standard & Ultra

Now you can save money and build your own high performance deck. The standard kit version is offered at £195, and the ultra version at £279. Both decks come with a full set of drawings and guidance instructions. The kit allows for your creativity or there are optional parts that will enable you to assemble a tried and tested design within 1-4 hours. This is probably the easiest kit you will ever make.

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

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

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KRILL FPB POWER AMPS - THE NEW RANGE IS OUT - AUDITION A MUST!

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CHORD DSC1100 DAC inc Tragger | EX/DEMO £3,815 | £2,700
CYRUS DAD3 cd player | EX/DEMO £600 | £400
Linn Minimk 2 CD Player | EX/DEMO £875 | £500
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MICROMEGA TEMPO P pre amp | EX/DEMO £1,250 | £600
TAG McLaren 60i Integrated Amp | EX/DEMO £2,750 | £1,750
TAG McLaren 60P Power Amp | EX/DEMO £2,250 | £2,000
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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 'speaker cable, such as the new Townsend Isolda, which is designed to provide the correct impedance between the cable and speaker and provide the correct load to the amplifier, may eliminate some of the synergy I am referring to here. Having only just obtained the Isolda cable and the new Townsend Seismic Sink speaker stands, I haven't had the time to listen on enough systems to answer that question yet. But watch this space! What is not in doubt is that both items can dramatically improve the sound of your system, although not cheap. In the meantime I will just refer to the combination of Ruark Equinox with Electrocompaniet amps and Alon 'speakers with AVI integrated on classical music or Chord amplifiers if you require more thump on pop music. Back to the testing! Please ring if you want to join in.

V'audio Hi-Fi Consultants
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..they could have charged admission for all I cared,
I was Hooked...

What Hi-Fi April 99

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Michael Allen's stereo power amplifiers, S/H, boxed, excellent (6118) £595

Moth fifty series 60 watt two box power amplifier (black/grey) from S/H excellent £380

Naim 250 power amplifier, Mk1 case but upgraded to current specification. Boxed and unmarked: S/H £850

Naim 82 preamplifier preamplifier Perfect, boxed, £1350

Naim S/L loudspeakers, Unmarked walnut veneer. Latest drivers. Boxed S/H £1250

Neat Jean Pierre loudspeakers. Perfect, boxed walnut veneer £380

Pro Ac Response 25 loudspeakers. Cherry veneer S/H £235

Quad FM 8 tuner. Brown with DIN socket. S/H £175

Quad 34 pre amplifier with phono stage. S/H £175

Royal Double loudspeakers. Walnut veneer, S/H priced good condition... £350

Wilson Benesch Cape turntable with A.C.T. 0.5 arm and Denon DL-303A cartridge. S/H unmarked and boxed £1160

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"...This DAC's extremely natural, fluid character gels with any type of music – Jon Marks" (Hi-Fi World 4 Globe Review Jan 2000 Issue)

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Audio Note Kit Amplifiers

Power-Amp Kit

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 Tubes, to become a member of this exclusive club of amplifiers.

Kit One has one 300B per channel running at 420 volts with 75mA current giving 8-9 watts at the cleanest power you will ever hear. The input stage consists of a 6SN7GT with a 5667 double triode driver stage running in SRPP, the power supply is capacitor-choke-capacitor configuration with a 5U4G HT rectifier, the 300B’s have a DC stabilum supply for hum-free operation what the other valves are AC heated. Component quality is similar to our Level 2 finished products, Audio Note paper in oil signal capacitors, Beryllium 1 watt 1% metal film resistors, good quality electronics (ony 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 Osher (ex-Stereophile) in a review on the internet - this is just one of many rave reviews, copies of which we can supply on request.

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

KIT ONE ORDER CODE: AN-KIT-001

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

Audio Note Loudspeaker Drivers & Kits

We shall be offering the speaker drivers that we use in our own loudspeakers for general sale from now on and by the dozens. Please telephone for details.

Audio Note Cables & Wires

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

Audio Note KITS

Audio Note Resistors

As Kit One.

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 Pre-Amp Amplifiers

High Quality Variable 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 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 tetode running in Single-Ended mode; yielding some odd 1/2 watts of pure Class A. With a valve rectified HT for the output stage, stereo chassis, and 6SN7GT Input and 12AX7 ECC83 SRPP driver stage, componentry and chassis as Kit One.

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

KIT TWO ORDER CODE: AN-KIT-002

Audio Note Kit Three

Kit Three features 2 x 300B’s per channel running in single-ended parallel yielding 16/17 watts in pure Class A. This kit is on two mono chassis with valve rectified HT supplies, no signal feedback, it uses a 6SN7GT double triode as input valve and a M667 double triode running in SRPP as drivers. The Kit Three is essentially a mono version of the Kit One with double the power, the same component choices and on two chassis’ instead of one.

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

KIT THREE ORDER CODE: AN-KIT-003

Audio Note Kit Four

The Kit Four is readily 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 many transformers are all mounted in a small aluminium chassis covering everything so nobody will be able to see that you have succumbed to the lure of the valve amplifier which is sweeping the world. The circuit consists of two 6550 tetodes running in Push Pull Class A, yielding about 10,000 watts per valve, driven by a 6SN7GT and a 12AX7 ECC83 input stage. Easy to build, even for the beginner. Visually Kit Four matches the Audio Note Pre-amplifier shown here but with a single chrome-plated volume control. As with all Audio Note kits everything (except solder) is included.

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

KIT FOUR ORDER CODE: AN-KIT-004

Audio Note Paper In Oil Tin Foil Signal Capacitors

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

Audio Note Paper In Copper Silver Foil Signal Capacitors

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

Audio Note ACID & Chloride Free Silver Solder

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Audio Note Cables & Wires

Audio Note manufacture a range of high quality copper and silver cords, speaker and wire 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

As Kit One.

Audio Note Resistors

Audio Note endeavour to stock the entire £12 range of all the different makes of resistor, since most are used in our products stock is generally available within four weeks.

BEYCHLAG - HOCLO - SHINNOKO Tantalum Film Resistors

AUDIO NOTE 1/2 Watt Tantalum Resistors

AUDIO NOTE 1 Watt Tantalum Resistors

AUDIO NOTE 2 Watt 1% Tantalum Resistors

AUDIO NOTE Precision Carbon Film Resistors

ALLEN BRADLEY 1 Watt 5% Carbon Film Resistors

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

Both phono and line stages are built on 'trackless' pcb allowing easy construction but with the sonic benefits of hard-wiring. The standard-quality version of the pre-amplifier kit includes Roederstein polyester M7 Tube pre-amplifier circuit is now giving the very best sound quality. The Audio Note Pre-Amplifier Kit consists of an ECC83 valve rectifier and choke-input filtering are employed. All circuitry is housed in a non-magnetic aluminium chassis giving the very best sound quality.

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

Audio Note is currently the sole source in Europe that holds any significant range of values in stock. We use literally 1000's in production as we were the first company to incorporate Black Gate capacitors consistently in our finished products.

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

Audio Note Cerafine Powdered Ceramic Electrolytic Capacitors

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

Audio Note Potentiometers

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

Audio Note Moving Coi, 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 malleable screening can with a threaded spindle and a nut for mounting.

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Audio Note now has a dedicated division to keep pace with the growing demand for amplifier kits and specialist components. Music's Finest Conductor Limited will now be able to provide a specialist service to DIY enthusiasts and record collectors. Personal callers strictly by appointment only. Call us today for more information and catalogues on the following numbers:

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Note: we offer part exchanges within the Goertz family! We can therefore offer used cables at bargain prices.

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PAGE 114 MARCH 2003 World Radio History
**ACOUSTIC ENERGY AE2**

Acoustic Energy have gone for a ruler flat response with the AE2. It gives a loudspeaker well presented treble, avoiding warmth or dullness. Tweeter integration was excellent over a wide forward angle, which also helps increase treble energy into the room. Absence of a crossover suckout will ensure good detailing.

There's no treble peakiness either so likely no strong treble character - a good thing.

A small amount of upper bass lift will give the AE2's sound good body. Lower bass rolled off a bit earlier than expected from the cabinet volume, measuring -6dB at 76Hz. The bottom of the loudspeaker is a cavity for sand or lead shot so internal volume is less than it appears. The port is tuned high, around 50Hz, giving the AE2 a bass performance more akin to a smaller stand mounter. For its size, it does not go low at the bass end. Expect a fast sound, rather than a deep one.

The impedance curve is both high - above 8Ω - and flat, meaning the loudspeaker draws little current and is largely resistive in nature, making it a very easy load for an amplifier. Impedance measured 9Ω overall, as the curve suggests. Sensitivity was mediocre at 86dB, again in line with a smaller loudspeaker rather than a higher volume floorstander, highish impedance also acting against the AE4 in this area. Volume will have to be turned up a bit compared with more sensitive speakers, but the small bass cones mean very high volumes are not appropriate in any case.

The AE2s are neatly engineered to give a highly detailed and accurately balanced sound, with smooth if strong treble. Bass will be fast and light. They are an easy amplifier load, needing around 60W from an amplifier. NK

**TANNOY R3**

Tannoy have the experience and knowledge to get their loudspeakers to measure well. The R3s have a smooth frequency response characteristic, with a slight lift up at bass frequencies to give their sound body and warmth. Integration between the tweeter and the bass/midrange unit was excellent, with only the smallest dip showing where this takes place. Phasing was well arranged, keeping the sound balance stable off-axis. The tweeter in itself measures flat to 16kHz and will likely have little character of its own as a result, another factor aiding subjective integration.

Output from the front of the bass cones extended down to 50Hz (-6dB). The rear port was well damped, itself having a flat output that ran from 60Hz down to 20Hz (-6dB). How well this integrates with the forward response depends upon the room - always an unknown with reflex loudspeakers - but the R3s go low and, in a big room (20ft long or more) should move the furniture.

Sensitivity was good at 88dB sound pressure level from one watt input power. Larger floorstanders reach 90dB or so these days, so the R3s are not especially sensitive. This was a little surprising in light of the fact that their impedance measures 6Ω overall. Over most of the frequency range it is predominantly resistive, the gentle slopes of our impedance analysis indicate. Broad port tuning is reflected in the impedance curve as a flattening of the upper 'peak' commonly seen in reflex loudspeakers. All this makes the R3 a reasonably easy load as far as an amplifier is concerned, although they will draw current if asked to deliver high volume in a large room. Under such circumstances a beefy amplifier is recommended.

The R3s are well thought out in all areas. They possess good fundamental accuracy, a peak-free response (meaning few resonances), better-than-usual bass damping and excellent tweeter integration. Loudspeakers like this need to be driven by an amplifier of 100W or thereabouts. NK
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NEAT CRITIQUE PRO

Although the Critique Pro measures flat across the central portion of the audio band, it has a lift in its response at both ends of the frequency spectrum. The tweeter peaks up at 16kHz, by 3dB or so, enough to add some sharpness, or perhaps incision to the sound.

The bass/midrange unit peaks up at 160Hz too, which will give some speed to the bass, especially hand drums and such like. Being a fairly well defined peak, rather than a smooth progressive lift, this is almost certainly due to mechanical interaction between driver and air compliance. I prefer to see a smoother lift at low frequencies, to add a little body and warmth, engineered within the crossover. I suspect the Pro will have ‘bouncy’ bass. Below 100Hz bass output falls away, measuring -6dB at 63Hz. The port is tuned high, to 40Hz, the impedance curve reveals, so bass does not go especially low.

Overall impedance measured 9.5n, a high figure. With little reactance in the load, it means the Critique Pro will not draw much current, nor store it. It is an easy enough load for any amplifier. At 86dB SPL for one nominal watt of input (2.84V) sensitivity was about average for a speaker of the size. Amplifiers of up to 60W will be suitable.

The Critique Pro has bass and treble emphasis, which will colour its sound a little. It should come over as lively and detailed, with fast bass. NK

dvd players

Although DVD video players are not expected to be hi-fi, the audio sections of the five machines we tested all reached the same high standard of measured performance as a CD player, replaying an audio CD. This is in contrast to the D/A convertors of computer drives, for example.

Frequency response measured flat from 5Hz up to 21kHz, within 1dB, from 16bit/44.1kHz coding. The Sony would not process a pulse test signal so it was tested with a gliding tone, which is why its response analysis looks different (it's a third-octave analysis). Otherwise, differences were minimal and all players will give a balanced sound free from either obvious brightness or dullness. Having said that, sharp ears may pick up the fact that the JVC will sound a little brighter, perhaps 'glassier', than the others because it has just the smallest amount of high frequency lift, whilst the Pioneer had most treble roll off, giving it a more integrated, 'natural' sound. All players measured out to 48kHz with 24bit/96kHz coding. Digital-to-analogue convertors are now sufficiently refined and inexpensive to give little distortion over and above that inevitable with 16-bit linear digital coding. Our analyses at -30dB, a representative level for music on CD, all show an absence of quantisation noise and at 0.007% or thereabouts distortion was minimal. None of the five players produced a bad result and all could resolve a very low level -90dB test signal, albeit at 30% distortion (16bit). Budget digital convertors invariably fail this test.

With good channel separation, low noise and an output level of 2V these five DVD players measured as well as any hi-fi CD player with 16bit/44.1kHz CD audio. They make no concessions as CD players, although individually they will display the usual - practically unmeasurable - differences in timbre. So too will they suffer from the well-documented limitations of the CD format generally, when playing 44.1kHz Audio CDs. NK

DENON DVD2500

<table>
<thead>
<tr>
<th>Frequency response</th>
<th>5Hz-21kHz</th>
</tr>
</thead>
<tbody>
<tr>
<td>Distortion</td>
<td>left right</td>
</tr>
<tr>
<td>-6dB</td>
<td>0.004 0.004</td>
</tr>
<tr>
<td>-30dB</td>
<td>0.006 0.006</td>
</tr>
<tr>
<td>-60dB</td>
<td>0.36 0.34</td>
</tr>
<tr>
<td>-90dB</td>
<td>30 30</td>
</tr>
<tr>
<td>Separation</td>
<td>left right</td>
</tr>
<tr>
<td>1kHz</td>
<td>114 113</td>
</tr>
<tr>
<td>20kHz</td>
<td>110 109</td>
</tr>
<tr>
<td>Noise with emphasis</td>
<td>-116dB -116dB</td>
</tr>
<tr>
<td>Output</td>
<td>2.1V</td>
</tr>
</tbody>
</table>
PHONE FOR LATEST LIST

<table>
<thead>
<tr>
<th>AMPS/PRE-AMPS</th>
<th>RRP</th>
<th>SALE</th>
</tr>
</thead>
<tbody>
<tr>
<td>CYRUS II</td>
<td>598.00</td>
<td>469.00</td>
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<tr>
<td>LINN KREMULIN TUNER</td>
<td>2600.00</td>
<td>1790.03</td>
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<tr>
<td>MERIDIAN 501: PRE</td>
<td>695.00</td>
<td>495.00</td>
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<td>MICHELJ, J.A. ALECTO stereo</td>
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<td>QUAD 77 m</td>
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CD PLAYERS/TRANSPORTS/DECAS

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SPEAKERS

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<td>B &amp; W 601</td>
<td>199.00</td>
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<td>KEF CODA 7</td>
<td>149.95</td>
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<td>LINN KABER</td>
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<td>LINN KIOMA</td>
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<td>MERIDIAN M1500 SUB</td>
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<td>MUSICAL FIDELITY REP 2</td>
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<td>NEATE CRITIQUE</td>
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<tr>
<td>NEAT MYSTIQUE</td>
<td>335.00</td>
<td>219.00</td>
</tr>
</tbody>
</table>

D = EX DEMONSTRATION, N = NEW, S/H = SECOND HAND

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Shonee's front elevation is here compared with one of IAN EDWARDS' larger units, the 40” S-tier LP unit which is drawn to the same scale & which holds 1250 LPs.

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**JVC DVD XV-D701**

Frequency response 5Hz-20.7kHz

<table>
<thead>
<tr>
<th>Distortion</th>
<th>6dB</th>
<th>30dB</th>
<th>60dB</th>
<th>90dB</th>
<th>Separation</th>
<th>1kHz</th>
<th>20kHz</th>
</tr>
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<tr>
<td>left</td>
<td>0.005</td>
<td>0.009</td>
<td>0.4</td>
<td>28</td>
<td>left</td>
<td>112</td>
<td>106</td>
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<tr>
<td>right</td>
<td>0.004</td>
<td>0.009</td>
<td>0.4</td>
<td>29</td>
<td>right</td>
<td>112</td>
<td>105</td>
</tr>
</tbody>
</table>

Noise with emphasis -106dB

Output 2.2V

**PIONEER DVD-626**

Frequency response 5Hz-20.7kHz

<table>
<thead>
<tr>
<th>Distortion</th>
<th>6dB</th>
<th>30dB</th>
<th>60dB</th>
<th>90dB</th>
<th>Separation</th>
<th>1kHz</th>
<th>20kHz</th>
</tr>
</thead>
<tbody>
<tr>
<td>left</td>
<td>0.006</td>
<td>0.006</td>
<td>0.36</td>
<td>28</td>
<td>left</td>
<td>114</td>
<td>106</td>
</tr>
<tr>
<td>right</td>
<td>0.006</td>
<td>0.006</td>
<td>0.36</td>
<td>28</td>
<td>right</td>
<td>116</td>
<td>107</td>
</tr>
</tbody>
</table>

Noise with emphasis -116dB

Output 2.1V

**SONY DVP-S725**

Frequency response 5Hz-20kHz

<table>
<thead>
<tr>
<th>Distortion</th>
<th>6dB</th>
<th>30dB</th>
<th>60dB</th>
<th>90dB</th>
<th>Separation</th>
<th>1kHz</th>
<th>20kHz</th>
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</thead>
<tbody>
<tr>
<td>left</td>
<td>0.005</td>
<td>0.007</td>
<td>0.4</td>
<td>30</td>
<td>left</td>
<td>113</td>
<td>102</td>
</tr>
<tr>
<td>right</td>
<td>0.005</td>
<td>0.007</td>
<td>0.45</td>
<td>32</td>
<td>right</td>
<td>113</td>
<td>103</td>
</tr>
</tbody>
</table>

Noise with emphasis -115dB

Output 2.3V

**YAMAHA DVD-S795**

Frequency response 5Hz-21kHz

<table>
<thead>
<tr>
<th>Distortion</th>
<th>6dB</th>
<th>30dB</th>
<th>60dB</th>
<th>90dB</th>
<th>Separation</th>
<th>1kHz</th>
<th>20kHz</th>
</tr>
</thead>
<tbody>
<tr>
<td>left</td>
<td>0.006</td>
<td>0.009</td>
<td>0.6</td>
<td>32</td>
<td>left</td>
<td>112</td>
<td>108</td>
</tr>
<tr>
<td>right</td>
<td>0.004</td>
<td>0.009</td>
<td>0.6</td>
<td>32</td>
<td>right</td>
<td>113</td>
<td>109</td>
</tr>
</tbody>
</table>

Noise with emphasis -116dB

Output 2V
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phono amplifier

MICHELL DELPHINI

Accurate RIAA equalisation across a wide frequency spectrum, even at extremes, gives the Delphini a frequency response specification of 8Hz-90kHz. At low frequencies the Delphini accords with the unmodified original RIAA curve from America, not the European update with warp filter.

Distortion was minimal, with just the smallest amount of second harmonic present. Noise was also low, if a few dB higher than the best. A slight hiss may be audible at high volume, but no hum.

Moving coil gain can be adjusted from x560 up to a massive x3200, suitable for very low output, high quality cartridges. Like most solid-state phono stages, output cannot swing more than 10V rms, so overload varies from 18mV in at minimum gain, down to 3mV input at maximum gain. The input load can be adjusted from 33Ω up to 1kΩ. There is no 47kΩ setting for MM, so the Delphini is MC only.

The Delphini measures well in all areas. It will accommodate most moving coil cartridges, due its wide range of gain and load settings. NK

<table>
<thead>
<tr>
<th>Frequency response</th>
<th>5Hz-21kHz</th>
</tr>
</thead>
<tbody>
<tr>
<td>Distortion</td>
<td>0.0058%</td>
</tr>
<tr>
<td>Separation</td>
<td>0dB</td>
</tr>
<tr>
<td>Gain (MC)</td>
<td>x560-x3200</td>
</tr>
</tbody>
</table>

| Overload           | 3.3mV in /10V out |

---

cd players

NAD C540 COMPACT DISC

The NAD has a small rise in output above 5kHz, before its filters roll off response at 21kHz, as always for CD. This is likely to give the player a little more brightness and sheen across the upper midband than many rivals, also strengthening detailing I suspect.

Distortion levels were low for 16-bit, right down through the dynamic range to -90dB. Low level signals were well resolved and channel separation wide at over 100dB. With a normal output of 2.3V and low noise, the NAD C540 provided a good measured result in all respects. NK

<table>
<thead>
<tr>
<th>Frequency response</th>
<th>5Hz-21kHz</th>
</tr>
</thead>
<tbody>
<tr>
<td>Distortion</td>
<td>0.004</td>
</tr>
<tr>
<td>Separation</td>
<td>0.008</td>
</tr>
<tr>
<td>Noise</td>
<td>-105dB</td>
</tr>
<tr>
<td>Dynamic range</td>
<td>108dB</td>
</tr>
<tr>
<td>Output</td>
<td>2.3V</td>
</tr>
</tbody>
</table>

---

ROTEL 991 COMPACT DISC

The Rotel RCD991 has an unusual frequency response characteristic, reminiscent of early Philips players, with a roll-off in higher frequencies, plus filter ripple. Together these are likely to give the player a soft and fairly relaxed sounding top end, free from any sign of hardness or spit.

The digital converter produces little noise and is very linear, producing less distortion than most rivals. Our trace has a low noise floor and a complete absence of quantisation effects. The player mutes at digital zero, giving an output noise figure of -116dB. With wide channel separation and Philips' standard output of 2V the RCD991 measures well in all areas. It will have a smooth but fairly soft, or even warm sound. NK

<table>
<thead>
<tr>
<th>Frequency response</th>
<th>5Hz-21kHz</th>
</tr>
</thead>
<tbody>
<tr>
<td>Distortion</td>
<td>0.007</td>
</tr>
<tr>
<td>Separation</td>
<td>0.017</td>
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<tr>
<td>Noise</td>
<td>-116dB</td>
</tr>
<tr>
<td>Dynamic range</td>
<td>108dB</td>
</tr>
<tr>
<td>Output</td>
<td>1.98V</td>
</tr>
</tbody>
</table>
for High Quality Audio Tubes

Everybody in the tube business knows that the justly famous Brand names of yesteryear like BRIMAR, GEC, MULLARD, RCA & TELEFUNKEN Etc. Etc. are scarce and often very expensive. Although we supply all major brands when available (and have many in stock) our policy is to offer a range of tubes, mostly of current manufacture, the best we can find from factories around the world, which we process specially to suit audio applications. The result - CVC PREMIUM BRAND.

Our special processing includes selection for LOW NOISE, HUM & MICROPHONY and controlled BURN-IN on all power tubes to improve STABILITY and select out tubes with weaknesses Etc.

**A selection of CVC PREMIUM Audio Tubes**

<table>
<thead>
<tr>
<th>PRE-AMP TUBES</th>
<th>POWER TUBES</th>
<th>POWER TUBES</th>
<th>SOCKETS ETC.</th>
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</thead>
<tbody>
<tr>
<td>ECC81</td>
<td>EL34G</td>
<td>(continued)</td>
<td>B9A (Chassis or PCB) 1.60</td>
</tr>
<tr>
<td>ECC82</td>
<td>EL34 (TESLA)</td>
<td>6336A</td>
<td>B9A (Ch or PCB) G/Plated 3.00</td>
</tr>
<tr>
<td>ECC83</td>
<td>EL34/6CA7</td>
<td>6550A</td>
<td>Octal (Ch or PCB) 1.80</td>
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<tr>
<td>ECC85</td>
<td>(Large Dia.)</td>
<td>6550WA or WB 13.50</td>
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<td>ECC88</td>
<td>EL84/6BQ5</td>
<td>7581A</td>
<td>Octal (Ch or PCB) G/Plated 4.20</td>
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<td>ECF82</td>
<td>EL509/519</td>
<td>807</td>
<td>4 Pin (For 243, 300B etc) 3.30</td>
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<tr>
<td>ECL82</td>
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<td>4 Pin (For 243, 300B etc) 3.30</td>
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<td>KT66R</td>
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<td>Gold Plated 15.00</td>
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<td>Retainer (For 6L6WGC etc) 2.00</td>
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<td>5V4GT</td>
<td>ALL PRICES IN U.K. POUNDS £</td>
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<td>5V3GT</td>
<td>5R4GY FIVRE 7.00</td>
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<td>5Z4GT</td>
<td>5R4GY CHATHAM USA 10.00</td>
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<td>5U4GB RCA or GE 12.00</td>
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<td>5YSWGT SYLVANIA 5.00</td>
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<td>6AS7G RCA or SEIMENS 12.00</td>
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<td>6AU6WC SYLVANIA 3.50</td>
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</tbody>
</table>

**and a few “Other Brands” (Inc. Scarce types).**

| 5R4GY FIVRE    | 6B4G / SYLVANIA 27.00 |
| 5R4G CHATHAM USA | 6BW8 BRIMAR 15.00 |
| 5U4GB RCA or GE | 68X7 GT GE 8.50 |
| 5YSWGT SYLVANIA | 6CG7/6FO7/SYLVANIA 7.50 |
| 6AS7G RCA or SEIMENS | 6C6S RCA or GE 5.00 |
| 6AU6WC SYLVANIA | 6CW4 RCA 11.00 |
| 6L5GT STC      | 6L5GT STC 8.50 |

| 6SN7GT BRIMAR | 12A7WA MULLARD 5.00 |
| 12AY7 GE-SYLVANIA | 12A7 GE 7.75 |
| 12A7 GE       | 12B7A GE or RCA 13.00 |
| 12B7YA GE     | 12BY7A GE 9.00 |
| 12E1 STC      | 12E1 STC 12.50 |

| 13E1 STC 110.00 |
| 805 CETRON 50.00 |
| 5842A GEC 15.00 |
| 6080W TUNGSTOL 12.50 |
| 6550A GE 23.00 |
| 6146B GE 17.00 |

Please note carriage charge extra + VAT (EEC Only) - When ordering state if matching required (add £1.00 per tube).
Payment by CREDIT CARD (ACCESS, VISA, MASTERCARD) or BANKERS DRAFT, TRANSFER or CHEQUE (UK ONLY).

FAX or POST your ORDER - We shall send PROFORMA INVOICE if necessary.

Valve Amplifiers sound better still fitted with CVC PREMIUM Valves!


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Hi-fi Classifieds

Special Internet offer see page 130 for details

Unemployment and adverse in the Private Classified section, which competitive entries will be considered trade advertising. The Publisher reserves the right to judge submissions.

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Hi-fi Private Ads

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HI-FI WORLD
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, 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 cables for sale at half-price). Contamination: since the invention of radio we are aware that your wires act as aerials. Designers cannot eliminate this in the equipment without serious degradation of the music signal. Planet Earth is now contaminated with EMI, RFI, 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 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 and by far and away the most significant upgrade I've done to my hifi 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 £120 [series II now £125] a 1 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 degrade sound by limiting speed and power. The best place to clean up your mains is between your wall and the equipment. We are at beta test stage on effective AC mains cords, and can advise you on high-end products from America before you invest. Advice on speaker cables freely available.
GARRARD 401 turntable, Slate Audio green marble plinth. Origin Live modified Rega RSP300 Ortofon MC Super II cartridge or SME 3009 glass £560. Tel: 0161 688 9792 (Marl)

MARTIN LOGAN Aenus-1, mint, boxed £1390. Impulse H2 horn loaded loudspeakers. £580. Rake Logly rack. MM/MC £175 with stands. JVC RX205L receiver £70. Tel: Bob 0171 207 7190 evenings or weekends. (Marl)


HEF prevention, £90. Sherwood 3020 CD player, £185. Quad ESL 57's (magical) £250. Rega PLANET CD player with remote £250 on unwanted gift, boxed as new. Tel: 07946 642 664 (mobile) or 01268 510 198 (Eves). (Marl)

KRELL KAV300i as new (warranty). £995. Krell CF10/40 £3000 accept £1975. Genuine reason for sale. Tel: Ian 0378 766 576 (Marl)

QUAD ELS 57 loudspeakers for sale £2000. Tel: 01765 736 934 (N.Yorks) (Marl)


NAIM NAC 32.5 £190 NAIM NAP 90 £170. Tel: John 0956 329 067 (Essex) (Marl)

KRELL KAV300 as new (warranty) cost £2550 sell £1900. Ruark Equinox (walnut) £1500. Sale due to new Audiquest cable. Tel: Robbie 01577 864 562 or 0796 805 8930 (Marl)

GARRARD 401 turntable, Slate Audio green marble plinth. Origin Live modified Rega RSP300 Ortofon MC Super II cartridge or SME 3009 glass £560. Tel: 0161 688 9792 (Marl)

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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
music

SONY ESSPRT TA-E991 TA-N901 pre-power £1000 ono. Oracle 417 785 (Crawley) (Mar)
Kimber wired Onix PSU £900 ono.

SONY ESPRIT TA- E901 TA- N901 Tope latee. spec. Serial Nos Audio Note components. Excellent immaculate and boxed. Tel: 01293 6m. Sonus Faber Concerto + Flatline twin biwire to match £50


Yanaha tape deck £60. Sound pre MC phono £400. Boxed in mint £11.000. No offers. First to

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amp + PSU: £700. Tel: Rob 01603 8m (April)
Exposure VIII monoblocks (6 of)

LUMIN LP12 , Valhalla, Ittok, LVII. Three in Rosetta Burr. Lead filled

Quad 77 2X 300B £1000 ono. Tel: 01394 210 614 (Mar)

VINTAGE HIFI for sale. Tannoy Lancaster 15" speakers, excellent condition £475. Beam Echo DL/35 valve monobloc, EL34 tubes - offers. Louthwer Cosmopolitan £400. Garrand 401, SME 12" arm, SME phono, as new £400 ono. Leak 10 portraits £500. Tel: 0171 394 9675 (Mar)

MUSICAL FIDELITY preamp MVT MK3, mint condition, boxed £300. Tel: 01945 561 111 (Wisbech, Cambs) (Mar)

AUDIOLAB 8000A £240. Marantz CD63 MkII Sig £260. Both boxed, mint. Together £450. Tel: 01262 320 513 (Lincs) (Mar)

ROKSAN CASPIAN amplifier/CD, silver, boxed, manuals, vgc, 6 inputs, remote control £595 each. Sound Organisation has £1 stand £50, 5 tier, black. Tel: 0181 986 1726 (East London) (Mar)

RUARK TALISMAN-II. Still under warranty £485 (£749) to include 5 litre tub of mass loading. 2x8m Cabledtak Concert 2.1 bi-wire £110 (£224). Denon DL304 low milage example £100 (£220). Stylus balance £10 (£20). Selling to help fund treatment for upgradetel. Tel: 01483 261 234 (Surrey) (Mar)

AVI PREAMP, latest spec £475, AVI Stereo poweramp £425, Teac P500/D500 2 box CD player £550. Castle Harlech speakers in yew £550, Linn Kailid speakers £375, Audio Innovation 400 integrated valve amp £300. Tel: 01977 643 629 (Mar)

EAR 509 Mk2 power amps, 802 preamp £180. Legendary Alf Langer studio monitor £604G speakers, good cond. £100 (£200). Stylus balance £10 (£20). Sell for £65 each. Tel: 01933 214 000 (Mar)


KEF REFERENCE Series Model Three in Rosetta Burr. Lead filled support pillar. Look and sound superb, boxed. Retail at £2/700 £1500 ono. Tel: 01934 210 614 (after 6pm) or mobile 07714 659 760 (Mar)

AUDIOLAB 8000C £850. Audiob ACD100C £550, boxed, as new. B& Weiner £120 boxed as new. Tel: Shau 01925 710 887 evenings or 0797 476 3126 (Warrington) (Mar)

QUAD 34 Pre and 306 power amps. Excellent condition with manuals. Grey gloss finish. £100 the lot. VGC. Excellent condition grey. Amps £400, CD player £300. Tel: 07775 625 375 (Worcs) (Mar)

VAN DEN HUL The Second balanced interconnects, 8mtr XLR (2) of £60 each. Cocose 2.3 speaker cable 2x3ft lengths, no terminations £45. Tel: 01292 266 697 evenings (Mar)

MARTIN LOGAN Quest £2200. Meridian 602 transport £995. 601 DSP pre/Dac £975. 605 monoblocks £855. Rotel GD/1050b Speaker £350. Excellent £695. DPA PDM M2 KAC DAC £175. PX considered. Tel: 01450 880 676 anytime. 0403 632 258 mobile (Mar)

QUAD VALVED equipment. 2x Quad II amps, FM tuner, control unit, 2 AM tuners (overseas model) £4+2, home model LMS (mainly Quad serviced). Tel: 01900 624 858 day, 01900 622 126 evenings (Cumbria) (Mar)

LUMLEY REFERENCE ST70 valve poweramp chrome with matching LVP1 preamp. Both in stunning condition. Cost £3000. Sell for £850. Tel: 0161 622 736 (Leicester) (Mar)

MISSION 752 floor speakers. bi-wired with 2 sound stages per speaker £755. Arcam Delta remote £200. Akai 9X55 cassette deck 3 head system £100. Mana type equipment table, doti wall bracket for large deck. Both with sound stages £100 the lot. 100 plus classic LPs offers over £100. Tel: 01733 990 999 between 5pm and 7.30pm (Mar)

LNN LP12, Valhalla, Ittok, LVII, Cirkus, Trampolin, new motor, Klyde (recently rebuilt) £695. Nakamichi 6000i (recently serviced) collectors item £250. Quad 1101 tweeter £100. All excellent condition. Tel: 0161 282 2977 (Mar)

TUBE TECHNOLOGY Synor remote controlled integrated valve amp £3000 (£5900) Prono Response 5.2 loudspeakers, yew finish £2300 (£4675). Both in excellent condition, boxed with instructions. Tel: 01703 601 222 (Southampton) (Mar)

NEW KEVLAR 6 mid bass drivers. 8ohm, 180wpc. Cost £100 each, sell for £65 each. Tel: 01933 678 251 (Northants) (Mar)

NAMAC82 preamp, mint, boxed, receipts, 14 months old £1695. Linn Saria 9s, boxed, vgc £350. Tel: 0181 337 1725 or 0976 695 218 (Mar)

MORDAUNT SHORT Performance £1080 Reference speakers. 5 star reviews, excellent condition £995. Tel: 01695 278 249 (May)

LUMLEY ST70 Power amplifier, switched pentode triode £650. Tel: 01724 336 113 (Mar)

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**CANCER Audio**

*Hear what you’ve been missing...*

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**CA608 INTEGRATED AMPLIFIER**

**CANCER PRODUCTS ON DEMONSTRATION BY APPOINTMENT AT THE FOLLOWING OUTLETS**

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  - LONDON 0171 380 0866
- **River Crossing Audio**
  - NORFOLK 01263 741230
- **Doug Brady Hi-Fi**
  - WARRINGTON 01925 820009
- **Progressive Audio**
  - KENT 01634 389004
- **Better Hi-Fi**
  - LIVERPOOL 0151 227 5007
- **Sounds Perfection**
  - CORNWALL 01326 221372
- **Definitive Audio**
  - NOTTINGHAM 0115 973322
- **Serious Kit**
  - MANCHESTER 0161 798 9649
- **Walrus Systems**
  - LONDON 0171 724 7224

New from Cancer Audio, 300B Single Ended Mono Blocks 9 watts per channel at under £2000 per pair

**DISTRIBUTED BY AUDIO CONNOISSEURS**

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**Rothwell**

**Valve Amps of Distinction**

This pre/power combo has been winning admiration and praise from satisfied customers throughout Britain and abroad for over five years. Many are so impressed with the performance that they have invested in a second Rubycon, running the two amps as monoblocks.

To find out for yourself why these music lovers are so dedicated to Rothwell, contact your nearest dealer for a demonstration.

Voice Images
- Lowerstow, Suffolk 01502 582853
- Krosos Hi-Fi
  - Dungannon, N Ireland 01868 753066
- Serious Kit
  - Newmarket, Cambridge 0161 798 9649
- Sounds Perfection
  - Helston, Cornwall 01326 221372
- Shadow Hi-Fi Studios
  - Leeds, Yorkshire 0113 237 1019
- Input Audio
  - Dukinfield, Cheshire 0161 3047484
- Kevin Galloway Audio
  - Killarney, Ayrshire 01563 574185
- Romers Hi-Fi
  - Rishon, Lancashire 01254 887799
- Hazlemere Audio Consultants
  - High Wycombe, Bucks 01494 437892
- Audio Illusion
  - Langley, Berkshire 01763 542761
- Mid Shropshire Audio
  - Telford, Shropshire 01952 502097
- Rothwell Electronics
  - 60 Pennington Road, Great Lever, Bolton BL3 3BR
  - Tel/Fax 01204 654514

---

**ENGLISH Audio**

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

**WAS**

**NOW**

- Prick Triangle Numerical
  - £100
  - £50
- Prick Triangle Da Capo
  - £150
  - £69
- Micromega Drive HÌ Transport
  - £90
  - £250
- Arcam Alexa 8 CD
  - £450
  - £250
- Arcam Delta 270 CD
  - £800
  - £299
- Arcam Alexa 8SE
  - £600
  - £299
- Exposure CD
  - £1050
  - £599

**AMPS**

- John Shearme Phase 6 Pre
  - £1000
  - £999
- John Shearme Phase 3 50W Per Pair
  - £750
  - £399
- John Shearme Phase 2 Integrated
  - £690
  - £399
- John McFetridge Avello Monoblocks
  - £2000
  - £1999
- Naim NAC62/100 Pre/Power
  - £900
  - £399
- Naim Hi-Cap (Early casework)
  - £290
  - £299
- Cyrus III Integrated
  - £600
  - £399
- Arcam Alexa RP Power
  - £300
  - £199
- Tag McLaren PA 10 Pre
  - £850
  - £499
- Tag McLaren 60P Power
  - £850
  - £499
- John Shearme Phase 1 Pre/Power
  - £3500
  - £1999
- Alchemist Forsetti APD 15A Integrated
  - £1250
  - £899

**SPEAKERS**

- Mission 753/Rosewood
  - £700
  - £399
- Rogers L555/Black
  - £400
  - £199
- TDE RTL4/Rosewood
  - £600
  - £199
- Heybrook Optimus/Black
  - £600
  - £399
- Naim Intro/Black
  - £600
  - £399
- Arcyulus AK3/Rosewood
  - £600
  - £199
- Pro-AC Studio 150/Cherry
  - £1400
  - £799
- Caune Severs II/Cherry
  - £600
  - £399
- Heybrook Quartets inc stands/Walnut
  - £800
  - £399

**MISCELLANEOUS**

- Cyrus FM7 Tuner
  - £400
  - £249

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Tel 01432 355081 Fax: 01432 354302

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**MIDLANDS STUDIO ²**

**HI-FI CONSULTANTS**

- 9 FINCHFIELD ROAD WEST,
  - FINCHFIELD, WOLVERHAMPTON,
  - WEST MIDLANDS. WV3 8AY

**TURNTABLES AND STEP UPS**

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<tr>
<th>Model</th>
<th>Description</th>
<th>Status</th>
<th>Price</th>
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| Systemdek + Mission 734 RSM | £390
| Slat, updated with pu arms (£1600) | £799
| FM 21A MC step up (£300) | £399
| Sanyo HA 35 set up/weight/full | £475

**DIGITAL**

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| DPA List 80       | £99
| DPA PDM 2.1 (£1200) | £429
| DPA PDM2 (£2500) | £799
| (Ex Demo) XTR1 TEAC CD Player (£395) | £375
| (Ex Demo) XTR1 TEAC CD Player (£695) | £375

**LOUDSPEAKERS**

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| Magnepan MG20 (£6000) | Buys Offer | £6000
| Clements 400 Black (£695) | £425
| Gale 400 Walnut (vintage boxed) | £700
| Ayotte Casco 4 (£700) | £1750
| Ayotte Casco 5 (£700) | £1750
| Ayotte Casco 6 (£700) | £1750
| Ayotte Casco 7 (£700) | £1750
| Ayotte Casco 8 (£700) | £1750
| Ayotte Casco 9 (£700) | £1750
| Ayotte Casco 10 (£700) | £1750
| Ayotte Casco 11 (£1930) | £2250
| Krell KMA 790 Mono Black (£7900) | £2250
| Knapp T. Acrylic Black (£10000) | £2250
| Wilson Tiers T. Perfect (Track £21500) | £2750
| Velocite 1.5 Black (£700) | £995
| Segregal MIT 760 (£695) | £425
| Clements Mini black (£850) | £395

**TAPE/RADIO/VINTAGE**

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| AVO all wave receiver (boxed) (£147) | £799
| AVO valve wave (£295) | £109
| Recor 70100 cassette | £455
| JVC XA600 4000 (£1930) | £1450
| (Ex Demo) Tec 1000 DFM Tuner (£999) | £175
| Lavrin 7000 Tuner (wooden veneer) (£799) | £165
| (Ex Demo) Magnum Syntac Signal Smith 700 (£250) | £165

**AMPLIFICATION**

<table>
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<th>Model</th>
<th>Description</th>
<th>Status</th>
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| MINT S06 Audio Research LS7 Preamp/Filter | £485
| Krell KRS1 Reference Preamp/filter (£300) | £3500
| Rogers Reunion Preamp (£300) | £275
| Krell KMA 790 Mono Black (£2500) | £2750
| Cambridge 110TS integrated | £675
| Marantz PM6 (£3750) | £375
| Quad 1 (£3750) | £375
| Quad 2 (£3750) | £375
| Quad 3 (£3750) | £375
| Quad 4 (£3750) | £375

Rothwell Hi-Fi Consultants
- 9 Finchfield Road West, Finchfield, Wolverhampton, West Midlands, WV3 8AY
WANTED - EARLY HI-FI LOUDSPEAKERS
Tannoy, Lowther, Parmekeo, Voigt, Vitavox, RCA WE etc
TURNTABLES
Garrard, BBC301, EMT SME, Ortofon, Decca, etc.
VALVE AMPLIFIERS
AEI, EMI, Leak, Rogers, PYE, Quad, WE etc
AUDIO VALVES
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Linear Phase 6-way loud-speakers ex-demon in beauti-
tiful black walnut reduced from £400 to £400 with free stands.
20-25000 Hz frequency response. Tel: 01606 694 694 or visit our
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ROGERS LS98
Floorstanding speakers. Brand new and boxed. Black
only. £175 pair. Massive saving on list! Very few left at this special price. Call
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(24hr answerphone) (Mar/I)

ROGERS SPEAKERS Still available!
Studio 7 from £350, Studio 9 from £550, Studio 3 from £225.
All dependent on 'in-house' Avanti 625 £225, AB33 sub-woofers £175, LS1 £90.
Massive discounts! Spares and servicing. Other models available (see separate ad for BBC models) Call
Mitchell Loudspeakers 0188 648 0743 or 01344 873 943
(24hr answerphone) (Mar/I)

STUDER A60 Vu-Bridge stereo £600. Studer B67 30ips stereo £750. PR99 mono £100. EMT 950 £500. EMT 948 £400.
Revox G36 mint £500. Tannoy PA speakers £45. Technics SP10 £150. Technics SLP1200 £250. CD £300. Tel. 0113 243 5649 or 0931 311 009 (Apr/I)

BUY-SELL-EXCHANGE
Vintage wireless and classical audio. Repairs, spares, resta-
uration, modification to all valve equipment. Quad II, Leaks etc,
shipped worldwide, best prices, call us at 17 Bell Street, NW1 5BY.
Tel: 0171 258 3448 Fax 0171 258 3449 (Jul/I)

NAIM CDI £999. Proac Response 1S £749. Musical
Fidelity P270.2 Power Amplifier, Krell beater? £699.
Qed Digit Dac (new) £79
Heybrook Quartzes £329. Tel: Objective Audio 01279 426 647 or
07937 4523 68. Hi-Fi Purchased. (Mar/I)

HORSHAM Hi-Fi Offer: Ruark
Eqinox II loudspeakers £399. World Audio KLP-1 pre-ampli-
der £225. Linn LP12, Alphason Xenon. Ortofon MC50 Super
£399. Musical Fidelity F22 pre-
amp £595. Castle Severn II £395. Musical Fidelity X-50 mono
blocks £350. Tel: 01403 277 931 (Mar/I)

ALCHEMIST FORSETTI ampli-
der (£1249) £899. Kraken two
box CD (£1249) £799.
Heybrook Heylos £259. neat Petite M3 £649. MVL A2 £749.
All X/display. Tel: Audiolite Objective 01992 478 666 Hi-Fi
Purchased For Cash. (Mar/I)

A PAIR of CD in line attenua-
tors improve musicality, give
better volume control and
remove input overload. Fixed
£25/Pair. Variable £47/pair. Tel:
Grant 01752 202 841 (Mar/I)

MITSU-830 TERMINATOR
Proxaine balanced lead 2011
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Classe CA7VS multichannel
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Special Internet offer see page 130 for details
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