We test Alesis’ hard disc recorder against Pioneer & Marantz CDRWs & Sony MiniDisc

Plus
- Elac Jet 330 speakers
- Tannoy mX2 speakers
- Arcam FMJ CD23 CD player
- Zingali Overture .3 speakers
- £200-£300 Interconnects

And
- Computer Audio World
- Arcam History Feature

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March 2000

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13...GROUP TEST
This month we bring you four brand new digital recorders hot from the factory! Featured are two CD recorders from Pioneer and Marantz, a MiniDisc from Sony and a hard disc recorder from the US of A! For all you need to know about the future of home recording, look no further.

AMPLIFIERS
20...SAMUEL JOHNSON AUDIO PPA 100 & PCA 100
These pre and power amps are the first high end models from north of the border new boys, SJ Audio. Will their performance match their gorgeous looks?

CD PLAYERS
41...ARCAM FMJ CD23
Arcam launch their new, improved styling with this Full Metal Jacketed revamp of the classic Alpha 9 CD player. Does it have the sonic ammo? David Price prepares for an all out assault on the ear drums.
At the risk of angry letters from the continent, I'd like to indulge in a game of European Stereotypes. In this issue we have gear from major hi-fi producing European countries: the UK, Germany and Italy. It is a little alarming that the designs and even the sounds often mirror the stereotypes of these nations as a whole.

For example, Germany is the heart of one strand of classical music. J S Bach has been described as 'the most stupendously gifted musical personality' of all time, and the German tradition continues to produce musicians of frighteningly high calibre. Germany's engineering is first class, with aesthetics sometimes playing second fiddle to functionality. Put these factors together and their hi-fi may often look a little plain or industrial but it should have attention to detail, a clean, bright sound and a reliability that can be passed down from generation to generation.

Italy too is a supreme musical country, with a long history of performing and composing that's still very much in evidence today. In addition to its pre-eminence in the 'latin' musical tradition, Italy is the country of style. As far as hi-fi is concerned, Italian gear looks good. Britain doesn't have these advantages for example, it takes Italians to show us how good our clothes can look! We're often stereotyped as a nation of lager louts. Despite this, we have a good musical tradition, with performers who compete with the best, both in classical and contemporary.

British audio engineering has led the world in its time. Samuel Johnson Audio are focussing on this history and moulding it for the 21st Century with just a dash of Britain's new-found style.

All the foregoing remarks needn't just apply to hi-fi and music. Consider football, food, cars, clothes... Hi-Fi as European social indicator? Who'd've thought it!

How we test the products

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

21. ZINGALI OVERTURE .3
Zingali returns to Hi-Fi World, this time with the .3 floorstander, featuring their horned tweeter design and solid woodwork. Simon Pope reviews the situation.

23. ELAC JET 330
These German air movers feature ribbon tweeters and metal cabinets and come with their own heavyweight chic stands. Simon Pope checks out their metal mettle.

27. TANNOY mX2
Always keen to introduce new models, Tannoy have launched the mX2 as the first replacement to their successful Mercury 'm' series. Has all the work been worth it, ponders Richard White?

ACCESSORIES

49. CABLES
Simon Pope and Richard White listen to a quartet of interconnects ranging from £200-£300.

FEATURES

35. ARCAM HISTORY
David Price charts the rise and rise of A&R Cambridge Ltd. From its humble collegiate beginnings to an international name in audio, Arcam have been at the forefront of British Audio for more than two decades.

47. BACH FEATURE
To commemorate the 250th year of the master's death, we pick some of our favourite recordings from the vast catalogue of works that he left.

50. COMPUTER AUDIO
David Price gets to grips with the latest cyber sounds.
On a Hi-Space™ recordable MiniDisc, you can cut, paste, divide, erase and record a million times. One thing alone will never change. The digital quality of the recording. Just pure sound, no hiss.

TOMORROW'S MEMORY TODAY

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UK Office - Tel: 020 8961 9906 - Fax: 020 8963 0737
MISSION FLATTENED!

Following on from their X-Space system Mission have announced details of a soon to be launched product that could revolutionise the way we use 'speakers in the home. In an attempt to "reclaim valuable living space" the FS2 uses NXT flat panel technology to break away from traditional big box syndrome which affects domestic arrangements throughout the world. The panels themselves are 'ultra-thin', lightweight and of small dimensions, making them as discrete as possible. Designed to adapt to almost any domestic environment, the FS2 features mounting brackets that allows the panels to be placed across horizontal and vertical corners, flat on a wall, freestanding or at a 45 degree angle.

Sold as either a two or five channel package with subwoofer (a three pack satellite package is available for upgrade) the FS2 comes with a subwoofer designed to be used in 'dead space' corners. It employs an active circuitry of a 150W (55W rms) amplifier to drive the 17cm treated paper cone driver in a reflex port system. Also supplied is an equally discreet form of flat cable which transfers the signal from the sub to the satellites.

Apparently available in June, the FS2's suggested price is £450 for the two channel version and £800 for the five satellites (including sub and cabling).

SONY TO EXPAND SACD PLAYER RANGE

After the critical success of their two high-end SACD players, the flagship SCD-1 and SCD-777ES, Sony are set to show off a new, mid price range model this summer. The reasons for launching the first models at the upper end of the market have been explained by Jeffry van Ede, Sony's European General Manager in Marketing. Sales of the first two players have exceeded Sony's "most optimistic forecast", says van Ede. He continues to explain that SACD is a migratory medium which will eventually replace CD, hinting that only certain consumers were able to afford the luxury of a specialist format, but now more titles software titles are available SACD will be more marketable to the majority of the music buying population; the new player, in the QS range, is expected to hit the shops this june, but will only be officially launched after demonstrations at consumer shows.

SUPER AUDIO CD

Coral Music

Audioquest have a new range of cables featuring Perfect Surface Copper technology. The first product to hit the UK is the Coral interconnect. Not too much detail can be given as the technology has no full patent, but it is made in the US by coating multiple-annealed copper with a further "high purity" copper layer. The Coral interconnect is triple balanced and has two signal conductors, a signal 'ground' and another screen conductor that's in contact with the outer braid. Audioquest claim that the new copper "gets in the way of the music much less" and therefore "has little character of its own". It's finished in blue and red braid and terminated in RCA plugs, priced at £100 per metre pair.

Symphonix Ltd.,
Huntingdon,
England PE18 6ED
Tel: 01480 451777
e-mail: info@mission.co.uk

Goldring Products Ltd.,
8 Greyfriars Rd.,
Bury St Edmunds,
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S6

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*models illustrated: S6, £1600, SR1, £1250
Onkyo have released what they believe to be the World’s first ‘true’ 7.1 channel receiver with 11.2 Surround EX playback ability and 160W for each of the seven channels. The TX-DS989 features a ‘powerful’ programmable processor, 192kHz/24-bit DACs for all channels and ‘professional grade’ video switching, as well as DTS, Dolby Digital and MPEG decoding onboard.

Onkyo are very proud of the fact that the TX-DS989 is upgradable to future formats such as MPEG AAC and IEEE 1394 software and their exclusive Wide Range Amplifier Technology apparently insures bandwidth over 100kHz for SACD and DVD-A information. It’s available now priced £2499.95.

With the rise of digital recording formats, TDK have jazzed up the look of the software to appeal to the younger generation of home recorder. Designed with “today’s fashion conscious CD-R users in mind” the XS-IV (excessive - get it?) disc is packaged in bright colours with a ‘crisp and powerful’ design. Also realising the appeal of MiniDisc to the young, because of its portability, the CD-Rs are partnered by a new range of limited edition MiniDiscs - also with the XS-IV tag priced at £2.49. They will produce three collectable series each year, the first three designs, which come from Italian designers Massimo Giacon with a design called Happy Cyclop, Anna Gili with Pincuore and Bruno Gregori with Ixkun. This trio have CVs which include work for trendy kitchen appliance company Alessi and Swatch. Hmmmm...we wonder if their designer magic will work with an item that’s largely hidden from view within the workings of an audio player?

CD-Rs WITH GROOVE

NEXT MONTH’S ISSUE
A selection of some of the goodies we hope to bring you next month:

Castle Pembroke
These tidy-looking floorstanders from Castle Acoustics are given the Hi-Fi World treatment. Will they prove to be as successful as their stablemates?

Cyrus 5
This is the latest entry-level integrated amplifier from Cyrus Electronics. Finished in the trademark shoebox style, could it be the new reference at the price?

DAB Group Test
We get together the available DAB tuners on the market and bring you the latest developments in the medium. Tune in in four weeks time for the low-down!
Sony Super Audio CD. You want to hear every single detail?
OK, here goes.

The beginning.
As good a place to start as any. In the beginning, there was CD.
Co-developed by Sony in the early 1980's, it revolutionised the way we listen to music.
CD used, and still uses, a multi-bit Pulse Code Modulation or PCM recording format that was the most advanced technology available at the time.

120dB across the entire audible frequency range at an unprecedented bandwidth of over 100kHz. It allows the direct recording of a Super Audio CD.
No quantisation or decimation process. And don't worry fellow music lovers, we'll come on to what all this means for you in a moment.
But while we're on the subject of what this new DSD format doesn't do, we should talk about digital filtering. Because it doesn't need to do any of that either.

Notice the tense.
It was the most technically advanced format available.
Skip forwards almost 20 years however and it's a different matter.
For just as music has progressed since the early 1980's, so has the technology for reproducing it.

NEW TECHNOLOGY
This continuous progress in digital technology has allowed the original team responsible for developing the CD to create a new format.
Super Audio CD.
A format that is fully compatible with conventional CDs.
But one that acknowledges the fact that too much sound quality is lost during the recording of a CD.
One that acknowledges that we've reached the end of CDs quality development cycle, so any innovations in PCM technology may no longer lead to dramatic improvements in quality.
One that ditches PCM technology in favour of the very latest in Direct Stream Digital technology.
One that leaves you searching for adequate superlatives.
DSD technology is a one-bit system and is fundamentally different to PCM.

While CD technology relies on PCM's complex digital filtering process (decimation and interpolation causing distortion and limiting the frequency response to around 20kHz and dynamic range to below 96dB), Super Audio CD data retains all its freshness and purity.
Just high fidelity pure audio.
The closest possible representation of the artist's work.
And that means the atmosphere. The mood. Even the ambience of the room.
And unfortunately for any recording artists who happen to be reading, it also means every wrong note.
If it happens in the studio, your audience is going to hear it.
There really is so much more that we can tell you about Super Audio CD.
So we will.
As touched upon earlier, all Super Audio CD players also make great conventional CD players.
There is no need for any of that infuriating rebuilding of music collections.
(Where was the law on copyright back then?)
Your only reason for throwing away your existing music library will be shame.
Let's face it, some things will never come back into fashion and that probably includes some of your earlier tastes in CDs.

COMPATIBILITY
This compatibility means a special kind of disc is available.
The 'hybrid'.
It's compatible with CD players and Super Audio CD players, as it features both a CD layer and a Super Audio CD high-density layer of information.
But while a Super Audio CD disc is exactly the same size as a current CD disc, its data capacity is in a different league altogether. Even the basic single layer disc can store 4.7 GBytes rather than the 780 MBytes we've become used to with conventional CDs.
There is a third disc type as well.
The dual-layer disc. This is essentially two Super Audio CDs combined in one, with a maximum capacity of some 8.5 GBytes. Which means that as well as being able to hear more of everything, you can now hear more of everything.
All this capacity for information. But we haven't finished yet.
On each Super Audio CD disc, space is reserved for surround-sound recordings, conventional stereo recordings and for extra, non-audio data.
Perfect for text, such as song lyrics, as well as video or still images.
This system of allocating disc space should ensure that Super Audio CD is ready to handle all future applications.
See, when we say you'll never miss a thing, we mean you will never, ever miss a thing.
When you've gone to this much trouble producing something this detailed, obviously you want to protect it.
That's why Super Audio CD incorporates copyright protection technology not only on the hardware side, but on the disc itself.
Anti-piracy measures in the form of digital Watermarking are also present. Pit Signal Processing, to give it its full name, protects both you and artists alike against illegal copying.
No Watermark. No playback.

PURE SOUND
So, let's have a brief résumé.
(Obviously you took all this in the first time, but this is great news and as you know, great pieces of anything will always bear some repetition.)
Music recorded like never before.
Far richer playback quality.
Every nuance.
Every acoustic detail.
And a much greater capacity for recording. Super Audio CD really is the quantum leap forward in musical reproduction that you would expect from Sony.
You want more? Sorry, but this really isn't the right venue.
For no amount of words can describe just how good Super Audio CD sounds.
You'll have to hear it for yourself.
For a demonstration, visit your local Sony hi-fi specialist showroom.
Just one last detail you may wish to hear. Go with someone proficient in mouth-to-mouth resuscitation.
You're going to have your breath taken away.

www.sony.uk/SACD
Customer information centre 08705 111 999.
Sony and Super Audio CD are registered trademarks of the Sony Corporation, Japan.
Stands Unique  Solid Hardwood Furniture

Nova Sonique AV Loudspeaker ‘as flat as a plasma tv’

"This truly explains why through judicious use of small subwoofers will make an excellent sounding as well as looking surround sound system" - Home Cinema Choice Awards 2000

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"time to dance to a different tune"

Sevenoaks Sound & Vision is the UK’s largest independent supplier of hi-fi and audio visual equipment with stores throughout the country. With 28 years of experience behind us we’re not exactly new to the game but we recognise that we don’t have all the answers. That’s where you come in. We have opportunities throughout the country for forward thinking, self-motivated managers and staff.

If you have experience within the hi-fi and audio visual market or electrical retail supply field, excellent customer service skills, are self-motivated, enthusiastic and willing to develop further within the organisation, we’d like to hear from you.

All applications should be in writing together with a current CV to:-

Janys Ness
Personnel Manager
Sevenoaks Sound & Vision
109-113 London Road
Sevenoaks
Kent
TN13 1BH

01732 466214
Hi-Fi World gather together four of the finest examples of digital recorders currently available. Which of them will cut the mustard?

It seems like only yesterday that we compiled our last round-up of full-sized digital recorders. It's frightening to comprehend that they've all been topped by bigger and better models, and it's happening more in this field of audio than any other I can think of, especially with CD recorders, which are extremely popular in Europe and the UK and even more so in the USA! Interesting times are ahead in the world of home recording, with DVD-RW's imminent arrival threatening to eventually dislodge VHS as the primary video recording medium, and this, of course, paves the way for high resolution audio recording.

We've gathered together four of the hottest new digital recorders on the market. All have much to boast about and although three of the four are from big name consumer electronics companies, one is from an American professional audio manufacturer that we feel we just had to include it for its groundbreaking technology, which incidentally fits very easily into a domestic hi-fi set-up. It uses hard disc recording technology within a CD recorder to finally give CD-R the editing versatility it’s been waiting for, and badly needs. If more machines like this appear, it could well be the end for MiniDisc in the home. It could end up banished to the pockets, waistbands and rucksacks of the street-wise and hip!

As well as hard disc technology, CD-R machines now concentrate on ease of use in the shape of multidisc machines such as the Pioneer model here, and not merely being a recorder, but a player as well, as demonstrated by Marantz's DR-17. If you want our opinion on the definitive recorder we think you should own, read on...
SONY
MDS-JA555ES
£550

Selling for around £550, this is an expensive way to record MiniDiscs. Even before you’ve opened the box, you can tell it’s an earnest attempt to get serious sound from the format, thanks to its gold bullion-like mass. Outside you get a beautiful brushed aluminium front panel and every conceivable facility under the sun. Interestingly this Sony runs at 24bit resolution all the way through the signal processing chain, until the very last moment where truncation is required for MD’s 16bit specification. This is no gimmick, because it means data is discarded intelligently rather than just being thrown away matter-of-factly.

Indeed its techno-trickery is plain to hear, especially when recording high resolution analogue sources. Of course, no heavily compressed music is a carrier going to sound as good as 16/44.1 PCM from DAT, but the MDS-JA555ES isn’t a million miles away. It’s the first time I’ve heard MD sparkle and shine like good analogue, conveying a real feeling of being there instead of the flat, two-dimensional stereo you get from cheap MD recorders. Here was a living, breathing, shimmering acoustic with musicians playing their instruments individually in their own spaces, unaffected by what else was going on in the mix.

Like all top Sony ES players, bass was something special - punchy and powerful yet tight and fast. Treble was sweet enough for my analogue-shaped ears, and midband clean and even. The only downside was the Sony’s tendency on some recordings to introduce a slight upper-mid brittleness. While not really a major problem, it was nevertheless an unwelcome departure from Sony’s cheaper MD machines which, if anything add extra warmth in the middle. Overall though, it’s the best MiniDisc I’ve heard by a long chalk, and a cracking way to record anything. Ten years ago, few Nakamichi’d sounded this good.

PIONEER PDR-W739 £300

With the PDR-W739 Pioneer have opted for consolidation rather than a ground-breaker. Reasonably priced at £300, the machine is a big-value package containing a three disc CD player plus CD-R/CD-RW recorder.

The back panel is fitted with the usual analogue in and out, digital coaxial and optical sockets. Interestingly, Pioneer are one of the few manufacturers who don’t use the ‘standard’ Philips transport mechanism; they make their own. In a machine at this price it is unrealistic to expect the most solid build but despite some ‘at cost’ mechanical noises from the 3 CD changer, the PDR-W739’s presentation is undoubtedly smart and functional.

As it to set the seal on the Pioneer’s budget credentials, there is a x2 auto-dub facility, which obviously cuts down time spent making copies. 5.1 DTS multi-channel and HDCD enhanced discs will be copied entire, without losing the benefits of the ‘sideband’ information, although the player is not equipped to actually play these in full.

On playing a few plain CDs, it was noticeable that Pioneer have opted for a very smooth approach. This made for pleasant if unchallenging listening and is probably a sensible choice, remembering the cheese-cutting propensities of cheap discs. Some immediacy and sparkle was inevitably lost, but stereo imaging did not seem to suffer. Overall the sound seemed well-suited for general domestic listening.

Copying internally from CD to CD-R or RW was practically a one button job - a real boon especially with the x2 feature in operation. Recording from other sources was little different, although it was noticeable that the best results were obtained with other digital sources. Recording from first class FM stereo was fractionally over-bright and digital-sounding.

Apart from fading a track in and out, editing on CD-R is not possible; this is a very limited format, notwithstanding its CD player compatibility. CD-RW is a little better, but so it should be at nearly three times the price per disc!

For the serious recordist, the Pioneer PDR-W739 is too limited in scope. For the amateur who will increasingly need to think digital as cassette (which is still quicker to use!) fades away, this machine has much to recommend it. For all its limitations, it’s a handy little item and good value.

Pioneer: 01932 816000
Sony: 01932 816000
Clearly we've moved on

The original Q Series won so many awards that it was tempting to leave well alone.
So we changed it.
We improved the Uni-Q® driver array with an acoustically purer polypropylene midrange cone, and a high frequency unit with a more powerful magnet for greater accuracy at high volume. We fine-tuned the crossovers for even smoother response, and mounted them directly to the bi-wire terminals for optimum signal transmission.
The gorgeous new front baffle are contoured to eliminate edge diffractions, and finished to match the cabinets' in Natural Cherry, Dark Apple or Black Ash.
And the end result? All the acoustic transparency of the original, with an even sweeter, more open sound.
There's no such thing as perfection - but now, you can get pretty close.
The DR-17 is based on the excellent CD-17 CD player. It features the same chunky basic front fascia, with drawer to the left and sturdy buttons. As well as being the best-built CD-R we’ve ever come across, it’s also without doubt the best-sounding player of all the CD recorders that have passed through our portals. Such is the sound quality of the CD-17, it wouldn’t shame itself on the rack of the most discerning hi-fi aficionado. Spinning a few of my favourite discs in the DR-17 resulted in a surprisingly long listening session, and led to my forgetting that this particular item was in fact a CD recorder as well as a player - which certainly says something about its playback quality. It has a very fast sound, without an abrasive top end, resulting in a sublime musical response. There’s control and smoothness in abundance, with particularly open and detailed midrange information - something that sorts out the men from the boys.

The action of recording a CD is as easy and fuss-free as you’d expect from all latest generation players. All information that is transferred from the source will be copied by the DR-17, and that includes HDCD information. Also supplied is the usual shed-load of facilities, plus BUS recording. This is put to use by connecting the DR-17 to another Marantz CD player and using the D-BUS remote system. This allows signal remote control operation for both analogue and digital recording.

Taking advantage of the HDCD compatibility I culled a few excerpts from the Rite Of Spring on Reference Recordings. Results were superb, none of the spacious nature of the recording had dwindled in the transfer and the attack and clarity was still marked. This has to the best CD-RW machine at present on the market. It’s much more expensive than the competition but it’s the only one that can be described as a quality high-end CD player that also happens to create cracking good copies as well!

Marantz: 01753 680868

Alesis MasterLink
ML 9600 £1400

Have you ever longed to be a record mastering engineer? Well now’s your opportunity!

Described by the manufacturer as a ‘high resolution master disk recorder’, this is in essence a hard disc recorder on which you can edit tracks to create a finished product on CD.

Information can be recorded onto the hard disc in either 16, 20 or 24bit with a choice of sampling rate from 44.1 up to 96kHz. 24/96 recordings are mainly for professional editing use rather than the usual Red Book standard of 16bit 44.1kHz. The higher the resolution, the less the space available on the hard disc, technological wobbles, but a calm read of the instructions and a few minutes fiddling show that it’s not as complicated as it looks. The hard disc can store over 4 hours of 16bit/44.1kHz information, in sixteen ‘playlists’ of up to 99 tracks each. The best way to think of these playlists is as sample CDs stored on the internal hard disc. There is everything that a MiniDisc can do edit-wise; you can record new tracks, play back previously recorded tracks, adjust the volume of a track, delete tracks, alter track spacing, change the order, ‘write protect’ a track to avoid deleting it and apply fade ins/outs.

Once you’ve edited to your heart’s content, the CD-R is inserted (CD-RWs are not necessary, due to the editing features of the machine), the required playlist and format (Red Book or CD24) are selected and Bob’s your uncle! This is quite an awe some bit of kit that will scare the pants off of certain European and Japanese companies who are no doubt currently working on their own versions as you read this! Awesome.

Sound Technology: 01462 480000
A lot of changes—and still rather a lot of money.

Speakers as universally revered as our Reference Series are a tough act to follow. After all, what can you do to improve on excellence?

Rather a lot, as it happens. Take the high order crossovers, for example. They’ve been completely redesigned, using advanced polypropylene capacitors for even greater lucidity. And every crossover is further fine-tuned to match the parameters of each individual drive unit. We even found ways of making the drivers themselves with greater precision to iron out the slightest sonic imbalance.

Having perfected the acoustics, we turned to aesthetics. Hence the choice of five stunning contemporary finishes – exquisitely book-matched veneers, now including Cherry and the highly figured pale Albina Burr, with corners carefully radiused to eliminate residual edge diffractions. In all, literally hundreds of painstaking improvements were made.

So many small improvements can make a big difference to sound quality - and these do. You’ll find the Reference Series—Two vastly more accomplished than its illustrious predecessors. Sweeter. Purer. Even more lavishly detailed.

Like all the best things in life, they still don’t come cheap—but to anyone who really appreciates sound, they’re better value than ever.
To say that things have come a long way in a relatively short time is an understatement. Our four candidates all offer excellent recording quality and playback facilities, although the best playback came undoubtedly with the Marantz DR-17. If, however, you want a pure recorder rather than a great player, you can’t ignore the Alesis Masterdisk. This is a glimpse of the future as far as recording is concerned.

Companies such as Philips are working on similar developments in hard disc recording and are aiming to see their products in the shops by early next year - all being well. All being well? There could be a rather large spanner chucked in the works thanks to a European Union directive which many think has a strong chance of succeeding - more of which later! Although the Alesis design is mainly intended for professional and semi professional use it may come as a bit of a surprise to the major players in the consumer recording industry, who hoped to be the first to deliver such a machine to the general public.

Of course, with the current mess of available recording formats, the big question is: which of them will stand the test of time? After all the hype and relatively high sales, MiniDisc seems to have now found its niche in the market, and with it the development of better compression systems and hence better sound quality. The manufacture of full sized MiniDisc recorders has somewhat slowed down since the initial surge of machines from the likes of Denon, Pioneer and, of course, Sony.

The future of MiniDisc undoubtedly lies in its portability and its appeal to the younger generation. Ever since the launch of the Walkman, the appeal of music on the move has always been targeted towards the young (or young at heart). MiniDisc portables are selling well, despite their high-ish price, and the main players such as Sony, Aiwa and Sharp are replacing their models on a six-monthly basis. No sooner have you bought your treasured miniature marvel, than it is replaced on the market by one even more miniature and marvellous.

Whilst CD recorders sell very well in the US, sales in England are good, but comparatively low. It seems the British public is waiting for something ‘really new’ before a true revolution will take place. The future of home recording could appear, then, to lie in the development of hard disc technology where, for example, you’ll be able to store hours (or weeks?) of digital sound and vision on an internal hard disc built into your player/TV. Like with the Alesis Masterdisk recorder, you’ll then edit it all, get rid of the dead wood and archive your finalised masterpiece. This sounds great in theory; certain companies are already masterminding the technology but there’s a dark shadow being cast over this.

As Noel Keywood explained in a recent column, there is a European Directive brought on by heavy-duty lobbying from conglomerates in the record industry, which plans to put severe limitations on digital recording - all of it! A decision could come by the end of the year. Companies such as Philips see this as a potential nightmare, taking consumer technology “back to the Dark Ages” as one Philips PR representative commented. Technology is being developed which could effectively switch off...
If you want a CD recorder that will also double as a high quality front end player, look no further!

Measured Performance see page 111

Combining awesome technology with user-friendliness, this quite outstanding gadget deserves an audition.

Measured Performance see page 111

Your recorder, and therefore deprive consumers of their current right to copy.

This may not be as bad as it first sounds. For example, all digital inputs on recording devices could be replaced by analogue ones, since the problem isn’t with analogue recordings, but with pitch-perfect digital ‘copies’. This will mainly affect mp3 and other hard disc recording media, where little alternative to digital is possible. Unless manufacturers can come up with diplomatic or technological answer to satisfy the European powers that be, the directive remains a serious obstacle in recording development. The moral: make the most of that digital cable while you still can!

David Price tips his racing certainty for digital recording domination.

It’s difficult to argue for one digital format over another because they were all designed with different purposes in mind. CD must surely get the gong for bringing ‘good’ sound to the masses, but the way the record industry used it to elbow out vinyl LPs purely in the pursuit of profits still rankles. That they disingenuously tried to claim it sounded better only made matters worse.

DAT does sound remarkably good at its top 48kHz sampling frequency - it’s amazing what the extra couple of kHz bandwidth does to 16bit’s top end. Instead of that hard upper-mid you get smoother highs with bags more air and space. All the more shame then that when DAT was in its heyday most recording engineers used it at 44.1kHz for backwards compatibility with CD! Don’t forget every small studio used it religiously until very recently, and the techno music boom would certainly not have got as far without it. It deserves belated honours!

MD wins the cuddly teddy bear award for being the cutest and most loveable format. In its early years its indifferent sound quality drove me away, and then Sony introduced ATRAC 4.0 and the rest is history. For a data-reduced format it sounds very nice and is getting better, especially if you play it through a high end hi-fi DAC!

I hate to state the obvious, but mp3 has got to be the future. It wins my special ‘organic music carrier’ award for the format that was never invented in a music industry marketing department. It’s still very early days for mp3, but with its variable bit rate coding, fast improving software and massive world-wide distribution, it’s a dead cert for global domination. Windows’ MS Audio? No chance.
New boys Samuel Johnson Audio unleash their erudition with a pre and power amp package. ‘Boswell’ White chronicles their travels round his listening room.

Samuel Johnson is a new name in hi-fi, although pretty familiar otherwise. Whether or not the hi-fi company are hoping to connect themselves with the Doctor’s erudition, integrity and greatness, or whether their founder is one S. Johnson Esq. I am not certain. With any new appearance in the hi-fi firmament, it is always interesting to read the mission statements or to cast an eye over the sales slant. For a start, the SJ amps are tastefully styled in champagne colours and have the added caché of a polished wood inset on the front panel. Controls on both models are simple and employ high quality relays within the casework to do any switching required. The pca 100 pre-amplifier follows current fashion inasmuch as the record output can be set to a different input to the one being listened to, a very useful touch. Although there was none on the model we reviewed, SJ offer a phono stage as an option; the back panel is provided with a input in readiness for one. Bogglingly, there are no less than four pairs of outputs on the pre-amp, so even bi-amping is possible. There are no tone controls. Remote control is by a rather chic bronzy ‘pebble’ which might be just too great a temptation at the seaside!

The ppa 100 power amplifier employs all the latest desirables in its power supplies, and is rated at 50W/8Ω, 100W/4Ω. Instead of banana sockets or screw terminals, the ppa 100 uses patent ‘Speakon’ connectors for the ‘speaker leads. Although this gives an admirable turn-and-lock anchorage, the connections within the plug are less impressive. Personally I found the bi-wire terminals visually confusing and, by the end of the review, one of the ‘speaker leads had worked a little loose. Safety connectors are all very well but these examples need a bit of care.

For a comfortable warm up, I put on one of the Chandos Glazunov symphony series. These discs are perhaps a little ponderous in frequency balance, so the running in process was quite bearable. Immediate impressions were that the Samuel Johnson combination was capable of big things, with a sense of head-room quite at odds with the modest 50W output. In moments where Glazunov thickened the mixture, the loudspeakers were still giving out a full complement of sound. Better still, in view of the aforementioned glutinous consistency, the sonic balance was very nicely presented; sections of the orchestra contained individual players rather than the compressed ‘chorus pedal’ effect experienced with certain amplifier types.

Having seen no reason to doubt the ppa 100’s power capabilities, I tried a task requiring delicacy of touch: Eric Bibb’s Spirit and the Blues. It is a accomplishment for an amplifier to give such a sense of spaciousness and ‘rest’ within a busy musical environment; the SJs managed well. Exact, sharp yet delicate plectrum-on-steel sounds, coupled with the wails of the mouth organ, gave this record a very live performance. Stereo imaging was immense - partly the record but amplifier fidelity helps too.

This pre- and power combination has considerable merit, and represents a very good start by Samuel Johnson Audio, for all the cumbersome brand-name.

Sonically they are reminiscent of Musical Fidelity gear, which is no bad recommendation. For my money, I should be happy to see the price drop a little, but if you are happy to pay a style premium, you certainly won’t be disappointed with the sound.

Samuel Johnson Audio Ltd.
Tel: 01292 470000

pca 100 pre-amplifier £2115
ppa 100 power amplifier £2585

WORLD VERDICT

Very creditable solid-state amplifiers with well-maintained power. Clean and fully musical sound. Slightly expensive, but stylish.

Measured Performance see page 111
With their exquisite, heavy-weight, solid wood cabinets and beautifully sculptured horn tweeters you're under no false impressions about the Zingali Overture 3s at all. They are a luxury item. Standing well over three feet in height and weighing a goodly amount, they're not intended to be inconspicuous. Buyers of these 'speakers are making a statement that they like the good things in life, and like most other good things in life, the Overture 3s, unsurprisingly, cost a quid or two. Roughly three thousand!

Delivering the sound are two mid-bass units placed above and below the wooden horned tweeter. An inch-wide long vent at the bottom acts as the bass port. There are the usual deluxe bi-wire binding posts found on such up-market air movers. Around the sides and tops of the cabinets, separating the solid hardwood back and front, there is a thick, rubber-like material presumably used for added damping. After appreciating the woodwork for a while it was time to find out whether or not there's more to loudspeakers than cabinetwork!

Whilst the Zingalis were chez Pope, I took the opportunity to play virtually everything in my record collection through them, from audiophile-standard demo discs to the vinyl splendours of Max Bygraves - they were spared nothing! This thorough investigation sprung many surprises. Sometimes discs which sound great through ninety percent of hi-fi equipment failed to shine, and the opposite often occurred when truly ropy recordings were given a real boost by the kick and verve that the Zingalis dish out. Sometimes they played well known and favourite recordings with a little something extra - this was the case with my cherished CD of Leonard Bernstein conducting Mahler's Fifth Symphony, the 1988 live recording with the Vienna Philharmonic on DG. I know this inside out and I've never heard it played so well, with so much detail and sheer drive.

Back in December's issue Richard White found the smaller models from the same manufacturer more than a little wanting in the bass department. This problem is elegantly solved by the larger cabinets of the 3s. The double basses as the Vienna bunch dug into their strings at the venomous start of the second movement produced power and depth, with the Zingalis opening out the music to conjure up space between instruments - light breathy woodwind and smooth and detailed violins.

Not all was rosy, however. Whilst they were generally good with acoustic recordings and most 'studio' stuff, heavily compressed rock records did not fare so well. Radiohead's OK Computer was one such victim. This is a recording with a lot of midrange information, such is the 'squashed' nature of compression, so the horn tweeter takes on a lot of work which the other drivers can't balance out. The resultant sound was slightly thin and 'cuppy' with a sucked-out feel. Other guitar recordings with more bass guitar and drum information could sound very good, though. These 'speakers obviously intend to be forward and exciting and if there's plenty of low level stuff present, they deliver it.

As far as equipment matching goes, they're reasonably sensitive, so will survive being driven by virtually anything. For all that, I found them happier with, say, 15W-plus valve amplification where the roundedness of the valve sound was matched with the space and depth that the Overtures deliver. To really get the best from them, stick to recordings and music with a wide dynamic range.

These are most definitely idiosyncratic 'speakers. They sound marvellous with some equipment and recordings, and very so-so with others - this seems to be the nature of some Italian hi-fi. Their price is high, which loses a few Brownie points where value-for-money is concerned. If you're hunting for something different from the norm, and you've got the money, give them an ear - and take along plenty of different recordings!

**ZINGALI OVERTURE 3 £3195**
Zentek Music Ltd
Tel: 01892 616983

**WORLD VERDICT**

Something of an oddity but very entertaining, with beautiful looks. They are recording-fussy - stick to orchestral and well-recorded rock.

Measured Performance see page 111
You've heard it a million times before. It's one of your all-time favourites. But whether that's Aretha Franklin, The Rolling Stones, Blur or Beethoven, you'll never have heard it sound quite as good as through a Grahams Hi-Fi system. Why? Because at Grahams we really sit and listen to what you want from your hi-fi. And only then will we use all our expertise to recommend a system that's right for you and your tastes.

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Minaco

£399

World Radio History
review

TREBLE TOP!

With their metal cabinets and ribbon tweeters, the Jet 330s look seriously cool customers. Simon Pope gets industrial with Elac's classy loudspeakers.

Most car fanatics will sing the merits of either Italian or German cars. There are those who worship the Latin flair that Italian styling brings, and there are those who swear by German engineering. This is the stereotype. Of course in reality it's slightly different - who can decry the sex-appeal of a Porsche 910 Carrera or a BMW ZX?

The same stereotyping shows itself in hi-fi. If you want esoteric styling (often matched with esoteric, but enjoyable, listening) you pick Italian. If, on the other hand you want something that won't impress your mates with its immediate aesthetic appeal, but will be passed down to your great-grandchildren, you pick the German reliability. Completely bucking these trends, we welcome the Elac Jet 330 to the catwalk.

These are very stylish customers indeed. Check out the black, grey and steel materials, or the metal tightening wheel and industrial sized spikes on the matching stands - you could literally use them to crack open coconuts! The cabinets are made from 7.5mm extruded aluminium and although only 27cm tall, they are an amazing 36cm deep. The unusual shape is intended to reduce standing waves, which is ironic, because they're so flowingly styled that they could have been shaped by the sea itself.

Elac describe the Jet 330s as a lifestyle product. Where "lifestyle" can often signify more style than sound, the 330s can compete with the best at the price. Although the quoted sensitivity is 88dB/W/m, the 330s are a trifle power hungry. Their masculine looks need to be partnered with some heavy wattage. My Musical Fidelity 250W/channel A1001 had no trouble obviously, but 10W valve jobs are not ideal.

The first thing to notice about the sound is the smooth, yet sweet and open treble response. That thin, crimped diaphragm behind the fixed vent-like grill really gleans the best of high frequencies with a panel-like transparency. Some medieval "bells and smells" pieces (settings of the Carmina Burana poem cycle) on Radio 3 sounded suitably light and fluid. The bells glinted with texture and the singers were authentically nasal, so clear was the detail gleaned.

To hear what the Elacs could do with lower frequencies, I summoned up the beefy, bass-heavy orchestral writing of Wagner, in the opening scene from Siegfried. I was impressed with the exceptionally neutral bass sound that the 330s delivered. There was no obvious boom to be heard and the tuba and double-basses growled with appropriate menace. The 330s don't deliver bone-crunching frequencies - what you do get is quality over quantity. With the well-mixed rock music of the Foo Fighters single Learning To Fly, the Elacs relayed every last nuance of the recording. The long-throw bass/mid driver delivered the bass drum of the kit with drive and lightning-fast energy.

Again the bass here wasn't floor-shaking, but nevertheless distinctly good for the size of the "speaker. This may be due to the rear port's length in that ultra-deep cabinet design. Dave Grohl's vocal lines were well phrased, with an excellent balance that produced no extra sibilance.

The jets play all types of music with equal ability - the 330s love rhythm of all sorts, but fall down a little with large scale orchestral music. They're not cheap, and can be very particular as regards positioning - your ears must be at tweeter height for optimum sound, though this can be adjusted with the heavy wheel at the rear of the stands. They could also seem a bit bass light for some tastes, but the magnificent build and excellent treble might make up for these small gripes. If you favour a clean and unfussy sound with a sweet treble, have a listen.

FLAC JET 330 £2500 (INC. STANDS)

Sennheiser, 3 Century Point
High Wycombe, Bucks HP12 3SL
Tel: 01494 55155

WORLD VERDICT

Great build and a clean, neutral sound with superb treble. Not cheap, though.

Measured Performance see page 111
Hi Fi Choice
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WHAT HI-FI?

WHAT HI-FI? extract from June 1999
This nicely finished platform works superbly and for sheer
value for money, the Audiophile BASE 01 takes top honours.

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value for money, the Audiophile BASE 01 takes top honours.
"Pathos. Quality in speech, writing, events, etc., that excites pity or sadness."
Spying the name stamped on the box prompted me to check the true meaning of the Greek-derived word. Strange choice of name for an audio product, perhaps. Point taken about ‘quality in speech’, but the pity or sadness doesn’t really help to instill confidence in the product, does it?
I digress. Pathos, in this case, aren’t Greek but from Vicenza in northern Italy, and their Classic One is quite frankly one of the best-looking amps I have seen under £1000. The classic Italian trick of incorporating wood into valve amplifier aesthetics is featured here in a small section of the front panel on which is branded the company name. Two simple brass knobs poke out, both un-labelled in the true style of esoteric hi-fi. It is a trifle annoying though, as you have to remember what you’re playing through each input to select the right one! Such sacrifices are necessary in the pursuit of aesthetic perfection, it would seem.

First impressions of this stylish customer are of an open and beefy, if pleasantly coloured sound. Partnering it with a pair of high sensitivity Zingali 3.3L floorstanders, gave slightly better results than from power hungry Elac Jet 310th or Magneplanar SMGa panels. A Radio 3 broadcast of Bernstein’s wonderful and sparkling Overture to Candide had depth, delicacy and poise but lacked that bit of kick and speed to raise it to the ultimate heights of musical edification.

The depth and spread of sound I dis-covered with Radio 3 was further emphasised by the vast soundscapes of Bruckner and the Berlin Philharmonic. Whilst detail was slightly limited, the spread of the sound was near perfect, with both grunt and welly, yet poised and delicate when required. With rock music the sound was equally larger and inspired. Soundgarden’s Superunknown CD thundered through the ‘speakers more than adequately, although at times I felt the rhythm section sounded a tad ploddy and behind the rest of the mix.

With chamber and choral music the Classic One couldn’t quite pull out all the stops. For small forces, detail is required and although the sound was smooth and rounded, little important things such as bowing detail and the singers’ breathing was lost in the overall sound. It was just a bit too ‘beefy’ a sound to give an A1 performance.

The Classic One is a hit of a mixed bag, yet something that I became very fond of for the few weeks it sat in my listening room. It can sound broad and sophisticated and appeal to many, yet on occasions a touch slow and laboured. Nevertheless it always grabs your attention and brings you into the music rather than merely sending you to sleep, and less than £1000 for this type of build and beautiful styling is rare. It’s not maybe the top choice at the price for sound alone, but then again neither is it sad or pitiful. If you want great looks and build mixed with that extra roundness to the sound that valves can bring, give it a listen.

Pathos Classic One
U.K.
23 Richings Way,
Iver, Bucks,
SLO 9DA
Tel: 01753 652669

WORLD VERDICT
Fantastic looking integrated with a big and lush sound. Good with orchestral and well-mixed rock and pop.

Measured Performance see page 111
Wooden't it be lovely
...if all your hifi looked this good

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WWW.henleydesigns.co.uk
Tannoy's Mercury series of loudspeakers have made quite a comfortable corner for themselves over the past three years or so. The problem is, as always, what next? Son of Tannoy Mercury? Breath need be bated no longer, the Mercury mX range has arrived, a creation which the manufacturers claim is 'every bit better' than the previous version.

As befits a new product range, we've had quite a bit of information of the various design considerations which have contributed to the mX series. The main differences lie in the cabinet, which has been strengthened with extra bracing, with screwed and glued front baffles further tightening the cabinet (and presumably sound) up.

Enough! Time to put the mX2 through its paces. By good fortune, Radio 3 happened to be playing Vaughan Willaim's Wasps overture, a work which contrarily to my expectations, the Tannoys showed considerable willingness to follow the score; many of the sudden sforzandi took me by surprise, which is certainly what the composer intended! For a start then, the mX2s have little difficulty in moving air when required.

The next item on the programme, a 'fragment' of 'cello and piano music by Mendelssohn gave rather more mixed impressions. There was a tendency towards wooliness in the reproduction of the piano tone - a largely midrange instrument - whereas the 'cello, a sound which is very rich in overtones, was very sweet and subtle. Fearing a bad recording or a broadcasting anomaly, I put on a record of Saint-Saëns' weary old Swan. Bingo! - same result, with Tortellier sawing away sublimely but the piano apparently in the corridor outside. Pure chance had thrown up this peculiarity, and I would not suggest for a moment that it is peculiar to the Tannoy; rather it seems to be inherent in the whole small bass reflex genre, certainly at budget level.

Much happier results were obtained with a Spohr clarinet concerto, with the floor in the approved fashion and those steely high frequency stabs assaulting my ears without mercy. One point of major interest concerned a track which seemed to feature a sampled orchestral bass drum, adding its sustained whumphs to the ensemble in a stomach-wobbling manner. Tannoy provide a foam bung for the reflex port; this is intended for use when the 'speakers have to be up against a wall. During this review I tried everything with bungs both in and out. For my ears, the overall sound was better with them in; the tendency of the bass to 'bloom' was checked in this way, but for out and out boogieing, many will prefer these 'speakers unfettered. For all the hype, the new Mercury mX2 is of necessity built to a price. It can't be denied that the finish is neat and workmanlike, but loudspeakers of this type are very seldom catch-all solutions. In this case, Tannoy seem to have catered for the more popular musical styles, which is fair enough. Notwithstanding their commendable verve, they may become wearisome to the broader palette.

Tannoy Mercury mX2 £130

Tannoy Ltd.
North Lanarkshire
ML5 4TF
Tel: 01236 420199

WORLD VERDICT

Strong and shouty contender in the popular bookshelf market. Lacks the subtlety for classical but fine for rock.

Measured Performance 3/5 see page 111

Richard White catches a fleeting glimpse of Tannoy's new improved Mercury loudspeaker. Can the £130 mX2 follow its father's footsteps?
WIDE PRODUCT RANGE

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WHAT HI-FI? • Award Winner 1999

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Please Note: Advertisement valid until at least 5th July 2000, E&OE Mail Order not available on Arcam and Marantz Products

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Project Debut (OM5) Turntable £109
Roksan Kandy KT1 Tuner £375
Roksan Caspian Tuner £695

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WHAT HI-FI? June 1999

WHAT HI-FI? May 1999

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WHAT HI-FI? September 1999
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- **Cyrus 5** £499
- **Marantz PM6010 OSE** £229
- **Musical Fidelity X-AL** £479
- **Rotel RA931/II** £175
- **Roksan Kandy KA1** £475
- **Roksan Caspian** £799

When purchased together with the X-Ray CD Player

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**Marantz PM17Ki Signature, Myrrad Mi120, Naim Nait 3R and Tag McLaren F3-60i RV.**

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The Ultimate WHAT HI-FI? Guide to Audio 1998

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What Hi-Fi?

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B&W

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World Radio History
# WIDE PRODUCT RANGE

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<tr>
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<td>Monday-Saturday 9:30-5:30, Thursday 9:30-7:00</td>
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<td><strong>SHEFFIELD</strong> 635 Queens Road, <a href="mailto:sevenoaks@btinternet.com">sevenoaks@btinternet.com</a></td>
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<td><strong>GLASGOW</strong></td>
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<td>10:00-6:00 Monday-Saturday, Thursday 12:00-4:00, Sunday 10:00-7:00</td>
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<td><strong>NEWCASTLE</strong> 19 Newgate Street, <a href="mailto:sevenoaks@btconnect.com">sevenoaks@btconnect.com</a></td>
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<td><strong>HULL</strong></td>
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## Midlands & East

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<tr>
<th>Location</th>
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<td><strong>BEDFORD</strong></td>
<td>29-31 St Peters Street</td>
<td><a href="mailto:sevenoaks@btinternet.com">sevenoaks@btinternet.com</a></td>
<td>Monday-Saturday 9:30-5:30, Thursday 10:00-6:00, Saturday 9:30-5:30</td>
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<td><strong>IPSWICH</strong> 12-14 Dogs Head Street, <a href="mailto:sevenoaks@btinternet.com">sevenoaks@btinternet.com</a></td>
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<td><strong>LEICESTER</strong> 10 Loseby Lane, <a href="mailto:sevenoaks@btinternet.com">sevenoaks@btinternet.com</a></td>
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<td><strong>CAMBRIDGE</strong></td>
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<td><strong>ESSEX</strong></td>
<td>1 The Grove Centre, Wiltham</td>
<td><a href="mailto:sevenoaks@btinternet.com">sevenoaks@btinternet.com</a></td>
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<td><strong>NORWICH</strong> 29/29a St Giles Street, <a href="mailto:sevenoaks@btinternet.com">sevenoaks@btinternet.com</a></td>
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<td><strong>OXFORD</strong> 41 St Clements Street, <a href="mailto:sevenoaks@btinternet.com">sevenoaks@btinternet.com</a></td>
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<td><strong>BIRDSHAM</strong></td>
<td>12 Queensway Arches, Livery Street</td>
<td><a href="mailto:sevenoaks@btinternet.com">sevenoaks@btinternet.com</a></td>
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<td><strong>CHELTEHAM</strong></td>
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<td>9:00-5:30 Monday-Saturday, Saturday 9:30-5:30, Thursday 12:00-4:00</td>
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<td><strong>SWANSEA</strong> 24 Mansel Street, <a href="mailto:sevenoaks@btinternet.com">sevenoaks@btinternet.com</a></td>
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<td>12 Queensway Arches, Livery Street</td>
<td><a href="mailto:sevenoaks@btinternet.com">sevenoaks@btinternet.com</a></td>
<td>Late Night Wednesday by Appointment</td>
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<td><strong>EXETER</strong> 28 Cowick Street, <a href="mailto:sevenoaks@btinternet.com">sevenoaks@btinternet.com</a></td>
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<td><strong>BRISTOL</strong></td>
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<td>104-106 Albany Road</td>
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<td><strong>PLYMOUTH</strong></td>
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<td><strong>WORCESTER</strong> 2 Reindeer Court, sales@<a href="mailto:sevenoaks@btinternet.com">sevenoaks@btinternet.com</a></td>
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There's far more to Arcam than their popular range of hi-fi separates. David Price tells their intriguing story, and interviews company founder John Dawson.


When Brian subsequently moved away, John met Chris Evans at a Tape Recording Society meeting. In 1975 the two friends decided to make a hi-fi amplifier together, and the A&R A60 was born in September 1976. The Amplification and Recording Company (Cambridge) became a limited company in February 1977, when they'd sold about 50 amplifiers. To their delight, it was still going strong 32,000 units and ten years later!

By the late seventies the A60 was Britain's mid-price reference amplifier, A&R having established itself as a major player in the new British audio industry which included the likes of Linn, Naim, Meridian and Mission. The matching £190 T21 tuner soon followed a couple of years later, and then the £655 C200/SA200 pre-power combination. Offering extensive facilities, 100W RMS per channel and a neat wood sleeve it was a fine amplifier, but still struggled in the crowded, Naim-dominated high end market.

A&R surprised everyone again in 1981 by introducing a range of phono cartridges offering exactly the same magic formula as the original A60 amp. The £14.95 C77, £39.90 P77 and £69.00 P78 were A&R designed, Japanese built cartridges using interchangeable stylus, making for an easy and inexpensive upgrade path. With medium (6g) mass and a characteristically rich and powerful sound they worked happily in budget and high end tonearms alike. The C77 featured a standard spherical stylus on an aluminium cantilever, the P77 a Weinz Paroc (parabolic oval cone) and the P78 added a Boron cantilever. All cartridges became instant hits and the C77 and P77 went on to sell in vast quantities, being joined by a mid range E77 brother and finally gaining a solid Magnesium body in place of the flimsy standard plastic item.

Next A&R set its sights on loudspeakers, and the Arcam One was born. An expensive (£299) high quality stand-mount, it featured an A&R designed, Elac-sourced 200mm Cobex mid/bass unit and an A&R modified 25mm Vifa tweeter. The crossover was bypassable, meaning the speaker could be used in active mode using A&R electronics. Despite a slightly boomy bass, the Ones were extremely capable performers with fine stereo imaging, detailed soundstaging and a sweetly engaging musical performance. Strangely enough though.

The Arcam One loudspeaker, one of hi-fi's best kept secrets?

BUILDING ON SUCCESS

The Arcam One loudspeaker, one of hi-fi's best kept secrets?
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they failed to capture buyers' imaginations like the A60 had, and became something of a well kept secret.

**MASS APPEAL**

By 1984 budget superamps were setting the nation's dem rooms alight, the most remarkable of which was the NAD 3020. Although the A60 sounded better, many buyers were happy to spend more on an expensive source and make do with a decent budget amplifier. A&R responded by moving downmarket, adopting the snapier 'Arcam' name and launching a range of 'budget audiophile' products, the first of which was the Arcam Alpha amplifier.

Offering the usual array of facilities (including, unashanably, tone controls) for £130, the new amp soon won many friends. Its garish moulded plastic fascia got a Design Centre Award, and the high quality build made it popular with dealers. This was. lest we forget, a time when many British cottage industry manufacturers displayed appaling quality control! Sound was superb for the money - indeed one magazine proclaimed it better than the A60!

Up to 1986 the A60 had been quietly upgraded every couple of years with circuit mods, a change from DIN to RCA phono connectors, a better phono stage and beffier components, but new rivals such as Audiolab's 8000a were taking ever more sales. Arcam took the difficult decision to replace it with the bottom of the new range of mid-price separates, the Delta 60. With its clean black design it was the epitome of eighties hi-fi chic, but the sound wasn't distinguished enough to win the critical acclaim its predecessor had once enjoyed.

**PLAYING THE BIT PART**

Summer 1987 saw the first truly modern Arcam product, the £499.90 Delta 70 CD player. The company's first digital offering, it reflected Arcam's commitment to the new format in a number of ways. Being the first British company to hold a full CD manufacturing licence (costing a cool $25,000 at the time), the 70 was more than just a Meridian MCD-style re-skin of a Philips player. True enough, it did use their classic multibit chipset and CDM4 transport, but boasted all-discrete analogue circuitry and custom master electronics makes for an extremely pleasant sound plus useful HDCD compatibility.

The Alpha 9 is also something of a milestone. From technology pioneered by Cambridge Consultants for military use, it uses a 24bit DCS 'Ring DAC', said to offer the advantages of both multibit and bitstream in one chip. It's a musically convincing player and an essential audition at £799, not to mention as a £350 upgrade from the 85E.

Ride on time? The black box DAC

The results were spectacular, the player beating even the king of mid-price players, Marantz's classic CD94 in musicality terms.

Arcam were on a roll. Next came the Black Box in February 1989, the first separate digital to analogue converter. It was spectacularly successful (for a short while) thanks to the sweet Philips multibit sound it brought to middling Japanese players equipped with digital outputs. Then the Delta 170 transport arrived, offering Philips' seminal CDM1 mk2 diecast aluminium transport, extensive internal damping and Audioquest Sorbothane feet. With a rich warm sound, it was the only CD transport around good enough to compete with Kenwood's pioneering DPX-9010.

The next few years saw the Alpha and Delta ranges rationalised and developed. An Alpha CD player was launched, offering sweet 'British sound' on a budget, while the Delta 250/Black Box 50 took over the company's high end mantle. Arcam shocked the industry once again in 1992 with the £850 Delta 100 cassette deck. Just as the format was enjoying its last hours in the sun, this Dolby S equipped product complete with a superb Nakamichi-quality transport gave it a new lease of life. Unfortunately though the timing was all wrong, and the D100 joined ranks of hi-fi's great enigmas.

**PLAY FOR TODAY**

Since then Arcam has gone from strength to strength. In 1996 the Alpha 7 CD player did it all over again, introducing.

A future classic? The Alpha 10 DAB tuner

**The complete Alpha 7 system**

swoopy styling and class-leading sound quality to the budget market. In keeping with Arcam's modular upgrading philosophy first seen all those years ago with the 77 cartridge range, the 7 also boasts a comprehensive upgrade path. For £200 it can be upgraded to 85E spec, bringing greater weight, depth and precision to the sound plus useful HDCD compatibility.

Considering its formative role in UK CD player design and interest in tuners stretching back to the 1970s, Arcam's Alpha 10 DAB tuner should come as no surprise. The first British hi-fi DAB (Digital Audio Broadcasting) tuner to reach the market, it makes a great case for the new format. The combination of the Roke Manor Research decoder and bespoke Arcam electronics makes for an extremely pleasant sounding, versatile and easy-to-use unit. At £799 it's an expensive way to listen to the radio, but will doubtless become a future classic.

Arcam devotees may view the new FMJ ('full metal jacket') series as something of a curiosity. The company's traditionally sober styling - often obscuring constant engineering development work underneath - has been abandoned for sumptuous extruded aluminium fascias, machined control knobs and tough steel casework. It's an effective restyle which finally gives Arcam products the looks to
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The new £999.99 FMI 22 amplifier looks far more arresting than the old A&R A60 ever did, but in many ways revives its elusive blend of sweet sound, extensive facilities and future compatibility. Featuring a dot-matrix display and intelligent internal bus, it offers the MARC (multi area remote control) module option giving multi-room facilities. There's also Arcam's DAVE (digital audio video entertainment) option, which when hooked up to a 3-channel P25 power amp gives full 5.1 channel Dolby Digital and dts surround sound.

TOMORROW'S WORLD?

One of the few consistently successful British hi-fi companies, Arcam has been known to produce the occasional oddball product, but most of its designs hit the mark most of the time. Perhaps that's why the company has watched so many of its rivals come and go while it remains at the top. Although mainstream hi-fi separates might not be the sexiest game in town, it's an amazing achievement to find a British company with such an enduringly strong and successful presence. Of that, they - and we - can be proud.

JOHN DAWSON UNPLUGGED

DP: What's the essence of Arcam?
JD: Enthusiasts who love to produce great sounding products that give excellent value to our customers. We get a real kick out of this. We are definitely at the affordable high end of the business and that is where we are likely to stay.

DP: What are your favourite Arcam products?
JD:
[1] A60, because it put us on the map and I hear every day from someone that is still using one.
[2] Delta 100 cassette deck, because I always wanted to build one and the result was good enough to be a collector's item.
[3] Delta 150 NICAM tuner, because it's a great way to listen to TV.
[4] Alpha 9 CD player (and its FMJ CD23 counterpart), because it gives true high end sound.
[5] Alpha 7SE CD player, because it sounds great and is selling so well.

DP: Why did you invest in the CD player license back in the mid eighties?
JD: Making CD players was the obvious choice, not least because there were then no specialist suppliers out there which would suit the needs of our dealer base and their customers. We didn't repackage someone else's design because you have little or no long term control if you do that, so we bought the full manufacturing licence. Our first Delta 70 CD player sold very well, especially to owners of Linn turntables! The Black Box concept gained us a huge amount of worldwide publicity.

DP: Why has the company had such an abiding interest in tuners? Are you a radio freak?
JD: Like many of our customers, I have grown up with good quality radio thanks mainly to the BBC and suggest that if you want to sell lots of amplifiers you had better be able to supply excellent matching tuners to accompany them. DAB which provides, at its best, excellent sound quality, ease of use and a wider choice of programmes. We felt it important to be at the forefront of this newest way of broadcasting radio.

DP: Why did Arcam do the Delta 100 cassette deck? Shouldn't you have done a high end CD-R instead?
JD: Hindsight is a wonderful thing! At the time we developed our cassette deck, with excellent electronics and the brand new Dolby S noise reduction system, we were able to make A-B comparisons with CD that weren't easy to tell apart. Unfortunately soon after we launched the market became totally confused with the fight to the death between DCC and MD, and that rather sidelined what we'd achieved. So it goes . . .
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ANALOGUE - AUDIO NOTE, AUDIO DESIGN (THE GROOVE), AUDIOTRON, PROJECT, SME, YOYO

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Supports: Suede, Unique, Virmahane, etc.
With trick DAC technology and a svelte 'full metal jacket', Arcam's new FMJ CD23 CD player promises much. David Price investigates.

Bitstream's been with us now for a decade, and still the debate rages about its sonic pros and cons. To my ears at least, multibit done properly leaves it for dead in terms of musicality, yet I'll readily admit Bitstream is more refined. Oh for the best of both worlds! Well, in the shape of the new FMJ 23 CD player and its Alpha 9 brother, Arcam reckon they have just the solution.

Multibit converters work well when correctly adjusted, but are critically dependent both on the tolerances of their resistor networks and on glitch-free electronic switching. Unfortunately, time and temperature drift play havoc with them, causing high distortion and poor noise modulation performance. Bitstream overcomes this but gives a terrible signal-to-noise ratio, which is only overcome by heavy oversampling and noise shaping. Problems here cause unpleasant in-band idle tones and sound degrading timing errors.

Arcam's Ring DAC is claimed to avoid all these pitfalls by using technology refined by dCS (Data Conversion Systems) based on research done in the UK in the 1980s on military aircraft radar. Combining multibit and Delta Sigma technology, it works by continuously varying the number and positions of the selected current sources from sample to sample, as though around a circle. This ensures the inevitable slight variations in the values of the current sources are randomly distributed throughout the quantising range, effectively turning tolerance errors into random white noise rather than distortion. The result is said to be high linearity plus very low noise and distortion.

The Ring DAC first appeared in the Alpha 9 CD some years ago, but the FMJ CD23 adds strength to depth. To go with the Pacific Microsonics HCD digital filter, low jitter Sony CDM14 transport and high precision analogue stages, there's a new motherboard, extra vibration damping, modified power supply and the exquisitely finished metal casing and front panel. Even the control buttons and packaging are upgraded, giving the look of a seriously high end bit of kit. The result is a classy looking product - it really does feel a league above the plastic-tastic Alpha 9.

Over the review period I tried the FMJ CD23 in several systems, and it never failed to beguile. Whether feeding a £5000 Naim pre-power or a top tube combo, it sounded remarkably sophisticated and musical. Whether feeding a £3000 Naim pre-power or a top tube combo, it sounded remarkably sophisticated and musical. Stereolab's 'Emperor Tomato Ketchup' was first on, and the instant the vocals kicked in I knew it was special. In their quest for detail, high end CD players can make female voices edgy and cold, but through the Arcam they were rich and resonant. Rhythmic and dynamic information was superbly resolved and bass guitar notes underpinning the song bounced up and down as if on elastic. Here was multibit's emotion with Bitstream's focus.

Carole King's 'It's Too Late' was no less an ear-opener. All the lead vocal tracks on 'Tapestry' are a tad over-modulated and screechy, and this really punishes distortion-prone CD players. Not so the FMJ, which carried her dulcet tones with total grace. Piano accompaniment sounded powerful and brooding, with sparkling harmonics conveyed in all their glory. Drums were tight, bass supple and tuneful, and hi-hats sweet and sonorous. Most impressive though was the way the Arcam constructed a cathedral-esque acoustic around the speakers, with amazing depth perspective and brilliantly focused stereo images.

No matter what music I tried - from Kraftwerk to Karajan - the FMJ proved a joy. It offers most of multibit's glory, none of the fizz, and most of Bitstream's sophistication without the yawns. Arcam call their FMJ CD23 one of the best one-box players around. Naturally I thought that was hype, but after spending several weeks with it, they may just have a point. At £1100, it's the closest I've found to super-fi on a budget.
LETTER OF THE MONTH

DVD v CD?

Whilst enjoying my monthly fix of your magazine, I felt I must make you aware of the seemingly contradictory views expressed in your publication with regard to the sound quality of DVD players.

Your views on the sound quality of DVD players when playing CDs have been, until very recently, very positive. For instance your test of the Panasonic DVD-A350 (Jul 1998) you believed that this machine "wipes out the CD-only competition at the price and threatens players up to £2000". It appears this view was generally at odds with the rest of the Hi-Fi press - from other magazines I had read at least. To my amazement I read the editorial by Simon Pope in the May 2000 issue - "After the past few weeks listening I've come to the conclusion that really won't surprise the majority of our readers..." (oh yes it will!) "If you want to get the best from your CDs at present, stick to something that plays CDs - and only CDs - alone.

I'm sure there must be readers out there who have replaced their CD players with DVD players (I was considering it) based a position clear.

P.S. Could you find your way to putting round the hat and club together to buy the editor a new t-shirt and trousers? - He's had the same ones on for the last 7 months!

Well, Mr. Smollett hopefully we can make our position clear on the matter. The Panasonic DVD-A 350 is a great machine for playing music on, and one of the first DVD players on the market. The review was written by Jon Marks and actually predates the arrival of the current 'in-house' editorial team. And whilst we try to maintain an in-house policy of agreement, we all have our opinions, and our current (democratic) one is that many DVD players on the market will play CDs with control and finesse, but do not match up to the equivalent-priced dedicated CD players, which tend to offer more detail with the majority of recordings.

Having heard the Panasonic player I can testify that it indeed does play CDs extremely well, perhaps more so than many current players, and it was one of the first on the market!. But you may find that it won't perform so well with bog-standard recordings as it does with specialist audiophile discs and 24/96 recordings. And this is also basically true with most DVD players on the market today. They can be found a wanting little in their performance with the majority of CDs you will pick up at your local high street store, with a few exceptions such as Pioneer's excellent DV-717, for example. Hence, they can sound good with demonstration standard discs - but who wants a demo every night in their front room? Not me, for one.

To answer your other enquiry, the team are saving up as much as they possibly can on their humble Publishing wages to send me off to Saville Row for a fitting. I know it's time to face the awful truth when readers are agreeing with the staff about my appearance. And I honestly thought I was the epitome of sartorial elegance, alas... SP.

Bill Smollett
Darlington, Co Durham.

Pioneer’s DV-717:
One of the better CD spinners from the DVD fraternity!”
**TAKING A BEARING**

I have a Garrard 301 that is somewhat rare in that it's a cream model but has the grease bearing. I understand that there were a few made like this as the changeover from grey to cream, and grease to oil was staggered slightly. The thing with mine is the serial number 30001 which must be significant but I can't find out if it is the first cream one. What do you think?

My main deck is an Oracle Delphi Mk 1 and if anyone else is using one they may like to try running it from two car batteries as I am. It's a cheap upgrade and makes a dramatic improvement. Just make sure it's one with the DC motor though!

Thanks for a great mag,
Mick Hill

I'm afraid I can't answer this question with any certainty, so we're printing it to see what serial numbers or information other readers may have. First editions are always of interest but are seldom found in the public domain, since they most often end up in a company's own archive instead. An exception to this is Quad ESL57 number 1 which I understand is in the loving hands of our old friend, writer Geoffrey Horn.

Whatever we manage to discover, we'll pass on in these pages. I can't be sure that there will be any particular value to be attached to your turntable: the first of a changeover model from an extinct manufacturer of an obsolescent product is a little in the way of 'my best friend's brother's window-cleaner's sister', nevertheless it's always nice to know! RMW

![Garrard 301 turntable](image)

A bit of armless amusement.

**CHANGING ROOMS**

I have had a lot of speakers over the years and find that I can never predict how they will sound. Since I've also moved several times, I've found that what sounded good in one home doesn't always work elsewhere.

Have you any thoughts on this, and what sizes etc. are your listening rooms.

Many thanks,
E. Safidel.

Problems like this are common and are largely due to loudspeaker manufacturers not being able to predict the listening environments in which their products will be used. Although it ought to be common sense that a bookshelf speaker is not meant for a ballroom, nor yet an exponential bass horn for a box room, as you say, even when the purchaser gets it right once, donecullar complications cannot guarantee success for always!

As a working rule, I have found that the further apart a stereo pair is placed, the better the general sound - provided that volume level can be kept up to fill the hole-in-the-middle. If you are unable to use your system at a vaguely realistic level - I don't necessarily mean loud - you will suddenly get very unsatisfactory results. On the other hand, speakers placed close together, monitor style, tend to create a sort of pseudo-stereo sludge if the wick is wound up too far.

I appreciate that this is a very rough-and-ready answer, but I have in my travels seen too many examples of poor placement and/or wrong volume setting between them trashling otherwise good loudspeakers to skip the obvious as an answer. The two factors have to work in tandem.

My own listening room is roughly 14' off-square, with several alcoves and a rattling window sash to contend with. With the speakersreview, careful positioning and appropriate volume to suit the position are always my first objectives.

Good luck! RMW

![Listening room](image)

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![Speaker](image)
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BLAST FROM THE PAST

I want to purchase a turntable that can play 78rpm discs. Do you know if a suitable machine is on the market?

Thanks
Paul Benjamin

Whilst I realise that 78s are scarcely hi-fi, we receive quite a number of letters similar to Mr Benjamin's, so I hope this stone will kill more than one bird. There are several ways of going about this. One of the easiest is Rega's dedicated Planar 78 deck (£224). This is an adapted one-speed version of their well-known budget deck and requires a suitable cartridge. Rega make their own priced £42.

Of course most old decks - Garrard, Lenco and Thorens are good-quality examples - had 78rpm as a matter of course, so one of these (try dealers in Marketplace or Classifieds) with a suitable cartridge will do.

The Vestax BD T-2000 turntable reviewed by Jon Marks in our September 1999 issue will play any speed between about 16rpm right up to 90rpm. This deck has a built-in MM phono stage, so for £225 plus a spare headshell (about £5) plus something like an old Shure M75 cartridge (£10 second-hand) plus an N75 3 (78) needle from Mantra Audio (£14) you will have a very versatile machine indeed.

I still play 78s and have found the Shure M75/Mantra needle combination quite adequate for general listening. The cartridges were made in tens of thousands at least, so again a call to one of the second-hand suppliers in our Marketplace section should find one easily.

Portable-style ceramic cartridges with sapphire double-sided needles are not recommended, they tend to plough rather than play. Similarly, I do not personally recommend using ANY form of acoustic gramophone.

You are likely to find your 78s have been cut to a different EQ than 'modern' RIAA recordings, some form of tone control, and ideally a mono switch as well are useful. Using a mono switch helps to cancel some of the surface noise if there isn't one, you can connect together the channels of your cartridge using a jumper lead in the (dedicated) headshell. Tone controls are not common now but amplifiers are still being made with them; you may have one already. If only Musical Fidelity were still making their late lamented X-Tone... Generally a moderate amount of control produces more listenable results than whacking the controls over as far as they'll go.

Recovering 'priceless' historic performances from old records is a skilled and respected business these days - just see how many 'historic' re-issues there are on CD. The results of these dedicated transcribers are difficult to achieve at home, but trying is a fascinating process. Good luck!

RMW

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The music of J S Bach was never as accessible as that of the other great composers. Handel, Beethoven, Mozart, Brahms; all these have found a permanent place in the amateur repertoire, not to mention the gramophone catalogues. Bach is different, not to say difficult. For him, music was not only a sublime gift from God but also a testing intellectual exercise, requiring considerable craft in its construction. It has been said that if a page of his were to be sent into outer space as a demonstration to other worlds of Man's achievement, it would look like boasting!

When Bach died in July 1750, his music was almost immediately forgotten. Much has been lost. What remains is a body of work which is still exciting fresh responses and interpretations two-and-a-half centuries later. In the month of the 250th anniversary of his death, we list a few of our favourite recordings to his memory.

THE CELLO SUITES
Yo-Yo Ma.
SONY CLASSICAL S2K 63203.

There are so many recordings available of these perennially popular gems to choose from that I almost didn't even try to pick one. However, this excellent recording on Sony Classical emphasises the fact that Bach's genius was not merely before its time, but is indeed timeless. An example of this is shown in a clip from the television film series accompanying this recording. Yo-Yo Ma sits busking in the middle of Times Square, bowing away oblivious of the mayhem of modern living that surrounds him.

Forget this as a spectacle a la nauseating marketing stunts like those of 'Kennedy' or Vanessa Mae, which claim to bring a wider audience to classical music through contemporary images. This is different, the emphasis is on the compositions. Here we have a consummate artist demonstrating to us that this intense music is as relevant to the modern age as it is to the Baroque. It touches us, makes us think, makes us forget, lets us escape and helps us cope with the utterly mundane. Forget munching on alfalfa beans and chanting mantras. This, in my opinion, constitutes true meditation. SP

MASS IN B MINOR:
Academy and Chorus of St Martins-in-the-fields/Sir Neville Marriner/
PHILIPS 416 415-2.

One simply cannot consider the music of Bach without touching on this masterpiece, considered by Swiss musicologist Nägeli as "the greatest musical work of art of all ages or peoples". Of the many recordings, ranging from solo harpsichord to full orchestra. This is one heck of a difficult tenor solos, Margaret Marshall's singing is confident and seemingly effortless, American Sam Ramey authoritarian and Dame Janet simply jaw-dropping, especially in the exquisite Agnus Dei. The fine band of instrumentalists have seldom sounded better. Full and rich, yet restrained and perfectly balanced, with the strings, violins in particular, rich-toned and smooth. A wonderful recording that I play far more often than I had realised! SP

THE ART OF FUGUE:
Academy of St Martins-in-the-fields/Neville Marriner.
PHILIPS 6747 172 2LP

We do not know whether Bach had any intention of this collection of studies being performed. As a consequence, there has been a wide variety of interpretations, ranging from solo harpsichord to full orchestra. This very intelligent edition by Marriner and Andrew Davis uses five strings, four woodwinds, organ and harpsichord, giving a delightful variety of musical textures - a true performing version.

Twenty-two versions of essentially the same theme may sound on the face of it a bit samey, but to those who know and love this work, The Art of Fugue is a world to live in.

Most moving of all is the last quadruple fugue on three themes, the last beginning with the notes B-A-C-H. (In German notation, 'H' = B-flat). It's an obvious gimmick, as such it is notable that Bach very seldom used it. In this last immense contrapuntal exercise, it amounts to a signing off. The fugue is unfinished, tailing off into nothing - Bach's final total blindness and his death.

It is a conclusion which always leaves me pausing to reflect both with sadness on our mortality, and with joy and admiration on one of mankind's greatest musical and intellectual achievements. RMW
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CONNECT 4!

Simon Pope and Richard White listen to an interconnect cable quartet ranging from £200-300.

Soniclink Red Earth
£300 per metre

Any more product with 'red' in the name and people will start to think we're competing with Marxism Today rather than consumer audio titles! What firstly makes this interconnect this price is the use of molybdenum conductors, a highly expensive material never before used in audio products.

Whilst not specifically designed for the purpose, Soniclink state that Red Earth is ideally used with valve equipment and equipment that favours bass instruments. And indeed, careful matching is required to get the best from the Red Earth. It's a very subtle cable that indeed works well with high sensitivity speakers and valve amps such as World Audio Design's KEL34 integrated and Pathos' Classic one. Both have a beefy bass response and the Red Earth further tightened the sound and made the bass very tuneful. Well worth a listen if you have valve equipment, but they could sound a little too bright with overtly solid state sounding gear.

Chord Company
Anthem
£275 per metre

The latest addition to The Chord Company's range is markedly different to their other interconnects. For a start, the cable is comparatively stiff, more like mains cable than usual interconnects. Second, as can be seen in the photograph, the stuff is woven in a sort of loose 'dressing gown cord' configuration, although naturally there is more to it than that! Three twisted pairs are plaited together, one of which carries the 'live' signal while the remaining two act as earths. Shielding is grounded to one end only in a pseudo-balanced arrangement. Silver-plated shielded plugs and some very solid fixing 'glue' make for a strong job.

The Anthem displayed what can be described as a chirpy neutrality. Certainly the reproduction was crystal-clear, which is one of the chief considerations for any cable. In addition, the Anthem possessed a pleasant freshness which makes for a strong recommendation for dull systems. For clarity with sparkle, the Anthem is a good choice.

van den Hul The First Ultimate
£219 per .6m pair

Given its common use for making resistors, carbon does not seem at first sight to be the ideal material for audio cable. van den Hul have looked beyond this though; carbon boasts an extremely stable molecular form - witness diamonds - consequently it has none of the tarnishing qualities which bug silver and copper.

Listening to music through The First Ultimate has proved an enlightening experience; this is one of the very few cables that has no discernable sonic signature. Connected to a system, you hear the components, which can be a shock if you're one of the many who use specific interconnects to help the shortcomings of your gear. On the other hand, you can eliminate cable considerations from any future audio equation, which is as it should be.

It's unusual to praise something for not being heard, but this van den Hul cable is not called 'Ultimate' for nothing - expensive it may be, but the performance is absolutely knock-out.

van den Hul UK: 0208 997 4280

Nordost Red Dawn
£300 per metre

Audio cable is almost a sideline for the American company, some of the cable that they use for audio purposes can be found in use by such institutions as NASA! The Red Dawn cable uses balanced and varied conductors and each is made from 99.999999% oxygen free copper (OFC) with an extruded silver surface and is "encapsulated" using Nordost's own patented extruded Teflon construction.

It's hard to imagine the Red Dawn improving on the cheaper Blue Heaven's, speed and clarity, and to a point, it doesn't. The improvements are more to the subtlety of detail and phrasing that the Red Dawns coax from the music. Still present is the wonderful transparency and feeling of space that the Blue Heaven has but with an added musicality that manifests itself in vocals and instrumental phrasing. This cable will lift any component out of the doldrums and inject a breath of fresh air mixed with subtlety and finesse. Pricey, but excellent.

Nordost UK: 01352 730251
"These products are quite simply bargains at the price. As for my upgrading plans, I don't have any. There is simply no need".
Mr N Gill, London.

The Importance Of Mains Quality

Mains quality is absolutely fundamental to the the quality of sound you get from your system. The problem is radio frequency interference (RFI). It causes loss of information, leading to less detail, reduced bass, and increased distortion. TV and radio, domestic appliances and factories all emit RFI.

Unique Technology

The solution? Use a Yell0 Power cable. They utilise a unique woven cable technology to remove RFI already on the mains and also prevent pick-up of airborne RFI.

Why You Should Use Yell0 Power Cables...

Because they bring substantial improvements to the sound from your system. You can play at higher volume without distortion. You get deeper, tighter bass. You can hear details in the music that you never noticed before. And all for just £24.95!

Sceptical?

Try it for yourself. We believe that the quality of our product speaks for itself. If you aren't delighted with the Yell0 Power we will give you your money back... no quibble, no fuss.
I don’t blame manufacturers for being suspicious about hi-fi magazines. If I was on the other side of the fence the fact that products routinely get rave reviews in some British titles and poor receptions in others would hardly fill me with confidence. It you’ve spent untold thousands of pounds honing something to what you consider perfect, you’d expect the company’s hi-fi press is a necessary prospect. Unfortunately though, if you’re going to sell your stuff to punters on the High Street, it’s just got to be done. You could say the hi-fi press is a necessary evil, so how do manufacturers handle it? Well, like hi-fi magazines, they handily present a united front. Some are outspoken, others apathetic, some shy, others casual, many friendly and businesslike. Whatever the company’s media relations are, it’s certainly a fascinating insight into its corporate character. As you’d expect, certain Japanese and European giants throw lavish jollies (make that ‘press receptions’) in swanky London venues, complete with Krug and caviar. They use P.R. companies to organise these events, seeing such affairs as a form of publicity.

By contrast, larger British manufacturers more often rely on personal rapport with journalists and editors for good PR. A precedent was set by the awe inspiring duo of Raymond Cooke and Laurie Fincham that headed up KEF. Raymond founded KEF, Laurie was its technical director. Both were talented engineers who couldn’t easily be challenged on their knowledge of loudspeakers; both were fluent communicators and both were large men who amply occupied any stage. When KEF held a press conference, everyone invited actually arrived! It was a tour de force other companies could only dream of. British manufacturers prefer to play it this way through. Linn fields its larger-than-life MD, Ivor Tiefenbrun to do major media relations duties, then gets his slick sales team to ensure reviewers get the review kit on time, even at very short notice.

For journalists, the ‘on-time at short notice bit’ is everything. Forget lavish liquid lunches on company credit cards in bijou West End eateries. Getting review kit in quickly and efficiently is God. Take the case of Audiolab, a company which was plastered all over hi-fi magazine editorial pages for more years than I care to remember. This was helped by MD Phil Swift’s skill at getting his gear into magazine listening rooms, leaving it there and not asking for it back. As a result, many mags used it as a reference simply because [a] it was always there and [b] it didn’t break down and did a good basic job. The latter is crucial - I remember at least one British specialist whose superb sounding CD player threw a wobble in the middle of a demo. To spare them embarrassment, the name of the company will not be disclosed.

While the big boys, from Arcam to Meridian, are never less than efficient and professional, moving slightly further down the hi-fi food chain reveals all sorts of eccentrics. From my end of the phone at least, SME gives the impression of boffins in white coats measuring everything to millimetric accuracy before they’ll release it to anyone, let alone the hi-fi press. Should the club-footed clumsiness of your average hi-fi hack ever break something of theirs, you can rest assured that they’ve got the part, however small, in the post to us before we’ve put the phone down.

For belief in his product and for enthusiasm which translates into infectious energy, Musical Fidelity’s Anthony Michaelson is a hard act to follow. Anthony knows how to sell and knows how to do so. That means meeting the journalists in whose hands his future lies, getting to know them, developing a rapport and fulfilling their wishes. Yes, it’s quite a business being a manufacturer. Anthony could give a character analysis of everybody he needs to deal with.

Unsurprisingly, most hi-fi companies are started by ‘engineers’. They may be highly qualified; they may be talented metal bashers or even cabinet makers. Whatever, they are commonly not skilled salesmen and this can raise difficulties in dealing with the press. Feathers are commonly ruffled, especially since most journalists are not engineers, so there’s often something of a gulf in understanding between the two camps. Raymond Cooke famously instructed the Press about loudspeakers and, quite frankly, most were grateful to listen. But Raymond didn’t brook dissent. If anyone disagreed they were simply wrong!

In spite of this ‘prickliness’, KEF built a legendary reputation through quite extraordinary and conspicuous ability. They sold their skills so effectively the world came to believe their message. So it came as something of a shock when KEF got into trouble in the early nineties. Good press relations don’t necessarily translate into success in the marketplace. Sometimes the buying public just doesn’t bite, no matter what us journalists say. It’s enough to make you feel sorry for any manufacturer.

**Good press relations don’t necessarily translate into success in the marketplace.**

Noel Keywood
I like my cars fast,
my beer cold,
my women exciting,
and my music played
on Marantz
Well, for one thing, all things to do with music are the proper province of hi-fi.

I was talking recently to a modern 'classical composer' who has made his music available via the internet. Curious about his working methods, after some quizzing I discovered that in essence, he extemporised at the keyboard, recorded it and labelled it a 'composition' - strictly speaking a contradiction in terms, although I'm sure there are many who would disagree with me and side with him.

Whether you listen to Handel's Messiah, Mozart's Magic Flute, Beethoven's Emperor Concerto, Verdi's Requiem, Elgar's Gerontius, or Stravinsky's Firebird, you are not hearing the jottings of buskers who struck lucky; you are hearing the considered musical thoughts of extremely gifted individuals, doing the best they could in a medium they both loved and honoured. What has this to do with hi-fi? Well, for one thing, all things to do with music are the proper province of hi-fi. Strictly speaking the rest is just the means to an end. More importantly, it is likely that without classical music, hi-fi would not have developed in the way that it did.

The majority of the pioneers of audio/hi-fi were either keen amateur musicians or at least, lovers of 'serious' music. Also, like formal music, high fidelity reproduction results from deliberation and thought.

The urge to hear favourite (ugh!) classical music reproduced more musically has spurred on many to become interested in audio in the first place. That's not to denigrate the contribution of popular music, but it's an historical fact that 'pop' was originally a secondary issue - microgroove stereophonic records of the classics were well established at a time when most of us listened to pop on rather coarse-groove mono 45s.

A conclusion? Nothing worthwhile happens by accident and there is no Royal Road to either music or hi-fi. Next time you hear a pundit putting down classical music as remote from today's needs, it might be worth reflecting that if those 'needs' cannot encompass the achievements of genius, who needs 'em? As for J S Bach and computer programs, perhaps he'd be turning in his grave . . . if it weren't for the fact that his spirit is still springing to life with every new generation that discovers him.
Michell will be offering 50 numbered Limited Edition Gold plated Orbes complete with SME V Gold Plated tonearms, to commemorate the coming Millennium....

For details contact:
Michell Engineering Ltd, 2 Theobald St, Borehamwood, Herts, WD6 4SL
Tel: 0181 953 0771 Fax: 0181 207 4688
e-mail: john@michell-engineering.co.uk Website: www.michell-engineering.co.uk

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T
to say the pros and cons of buying hi-fi off the internet are 'well documented' is something of an understatement. It doesn't matter to what medium you turn, or to what particular brand, finding a feature is far from elusive. It could be the Financial Times or Richard and Judy. Whatever, there's no escaping the Internet and more often than not, buying things on it.

You'd have thought all this promotion and speculation would have hi-fi retailers in a state of flummox. Are they going to be able to afford to maintain their stores in a state of flummox. Are they going to be able to afford to maintain their vast, with the possibility that they won't be able to afford the upkeep of their vast, with the possibility that they won't be able to afford to maintain their vast, sprawling high street stores. The larger electrical retail shapes out is very much in the hands of such large, will be quick to adapt to the new market place, filling the gaps left by Virgin and their ilk. If Virgin are extremely price competitive then the larger separate chain stores could feel the pinch, yet the better ones are already quick to respond to new technologies and competitors' prices. Whilst not having the buying power of Virgin there are always deals to be had, especially in this global age. So, the mixer hi-fi separates retailers, whilst not being complacent shouldn't face a threat from the new technology stores. The larger electrical retailers, on the other hand, are huge enough and have such a diverse range of products that they, once again, may switch their hi-fi separates floorspace to something else. Especially as time goes by and Virgin's younger audience "grows up" with the company, as is already happening.

So the Internet could alter the way we buy hi-fi after all, even if it's not quite in the way many had anticipated. Just don't put money on it!

Many of those in the industry know that, for the sake of the hi-fi separates continuity, expanding the market place is extremely important.

As I write it seems that it will be some time before push comes to shove.

Yes, sales (in general) are growing over the Internet at an exponential rate, although this is hardly surprising starting from dot only a few years ago. Most figures also highlight that the only really big sales don't pick up via the web, itself churlish to become complacent. Even if sales don't pick up via the web, itself rather unlikely, hi-fi dealers face a new threat which perhaps wasn't anticipated.

The fact that so many CDs are now being sold via the internet, and the increasing range of downloadable cyber music, has meant that the larger record outlets, such as HMV and Virgin, are left with the possibility that they won't be able to afford the up keep of their vast, prominent high street stores. I believe that one option Virgin are looking into is converting some of these stores into electronic centres. I understand that this would predominately be based around mobile communications. This would make sense as Virgin already have a strong foothold in the market place, and with the new wave of "mobiles" just around the corner, it could become a lucrative venture. Yet, as well as mobile telephones, there would also be an area selling DVD players and hi-fi equipment, just how large an area this would be isn't clear yet, but it must be a concern for existing hi-fi stores. The huge marketing power and retail experience that Virgin already posses could pose a very real threat to the status quo. But all is not doom and gloom. Many of those in the industry know that, for the sake of the hi-fi separates continuity, expanding the market place is extremely important. If one looks at Virgin's existing cus-

Tomers I'd bet that a fair percentage had never even heard of even the largest hi-fi separate chain stores (Richer Sounds, Sevenoaks, Super Fi et al) that you and I know well. Further more, many of the specialist stores they'd find too intimidating. The big multiples that already dabble in hi-fi separates such as Dixons, Currys and the like are also a turn off, as their sharp-suited and often high pressure sales techniques don't appeal to the "bright young things" Virgin attracts. So, if Virgin do go ahead with the plan and hi-fi separates are represented, it's fair to say that there will be a whole new audience for quality hi-fi.

How the future of hi-fi retailing shapes out is very much in the hands of such companies; just how involved they decide to become and at what price basis. Whatever the
KITS HAVE NEVER

**Kits88 Valve Integrated Amplifier Kit & Kat88 Valve Power Amplifier Kit**

Here is the amazing Kit88. The circuit is similar to that of the ever popular KEL34 with a few changes to incorporate the Tesla, JJ branded KT88 power tetrode. This is a pure Class A push-pull design providing 40 watts into an 8ohm load. Gary Decon has come up with a gem of an output transformer (EI). Combined with the Kit88 it offers a virtually unmatchable result for a valve amplifier. Frequency response measured 11Hz to 75kHz, separation 70dB, noise 96dB, sensitivity 400mV and distortion 0.03%. “As valve amplifiers go, the Kit88 is one of the best measured performances I have ever come across,” says Noel Kenwood. Jon Marks says, “The Kit88 pushed a series of surprisingly fast, mostly basslines out of its trickbag when dealing with Suzanne Vega’s Nine Objects Of Desire album. As if this wasn’t enough, the mid and treble were nice too -

£440

**HD83 Valve Headphone Amplifier Kit**

The HD83 is our new headphone amplifier, a beautifully simple 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 typical sweet, open valve sound with atypical bass control and power. The KEL34 E&I will work its magic into speakers of average sensitivity too. Jon Marks says, “tonally the KEL34 E&I is a bit of a smoothie. It has a fast, dynamic sound, plucked guitar strings and bass drum enjoy crisp leading edges and great impact. Clear imaging and spacious soundstaging meant voices and instruments really jumped out of the loudspeaker boxes. Our KEL34 E&I is a beautiful power amp. “At the price, this kit is second to none and will open up the benefits of valve amplification to a whole new class of audio nuts!” Weight 1.2kg. External dimensions with valves: 33cm(w) x 27.5cm(d) x 18cm(h).

£175

**KEL34 E&I Valve Integrated Amplifier Kit**

The KEL34 E&I version is our second generation budget stereo integrated valve amplifier, providing a massive 40 watts of pure valve sound. With 4 line level inputs and one tape output. The KEL34 E&I is a simple and elegant circuit design using a 6AU6 pentode input valve, a ECC82 double-triode phase splitter and a push-pull pair of Tesla, JJ branded EL34s. The result is a typically sweet, open valve sound with atypical bass control and power. The KEL34 E&I will work its magic into speakers of average sensitivity too. Jon Marks says, “tonally the KEL34 E&I is a bit of a smoothie. It has a fast, dynamic sound, plucked guitar strings and bass drum enjoy crisp leading edges and great impact. Clear imaging and spacious soundstaging meant voices and instruments really jumped out of the loudspeaker boxes. Our KEL34 E&I is a beautiful power amp. “At the price, this kit is second to none and will open up the benefits of valve amplification to a whole new class of audio nuts! Weight 1.2kg. External dimensions with valves: 33cm(w) x 27.5cm(d) x 18cm(h).

£315

**Kel80 Monoblock Amplifier Kit**

Following the success of our budget KEL34 40watt kit amplifier, we have come up with a ‘bigger brother’ design. The output stage utilises two pairs of TESLA EL34 pentodes in parallel-push-pull mode, allowing KEL80 to turn out 80 watts into an 8ohm load. Heading up the input stage we have the wonderfully linear Russian 6AU6 working into an American 5687 phase-splitter, KEL80’s output transformers are 4ohm and 8ohm tapped. With an input sensitivity of around 180mV for full output, it will happily partner both passive and active pre-amplifiers. It is easy to assemble. Simon Pope says, “The proof of the pudding is in the eating and the KEL80 is a feast for the ears, with solid bass attack, lightning fast reactions, that emphasises musicality as well as power, at £590.00 GBP a pair, a definite valve winner. Each monoblock weighs 1.5kg, external dimensions with valves: 14cm(w) x 8cm(d) x 13.5cm(h).

£590 A PAIR

**K5881 MkII Valve Amplifier Kit**

A 20watt, Class A power amplifier that uses reliable Russian S881 output valves, a military version of the American 6L6, designed for low distortion audio work. Now with a super short regulated push-pull (SRPP) input stage K5881 offers amazing sound quality. It can be used with a simple passive pre-amp or one of our own pre-amplifiers, and it matches modern loudspeakers well. Weight 1.5kg, external dimensions with valves 40cm(w) x 12.5cm(d) x 17cm(h).

£395
**KLS10 HIGH TECHNOLOGY COMPACT MONITOR**

Our mini-marvel uses an Audax carbon fibre bass/midrange unit, married to the world’s most advanced tweeter, the piezo-electric gold dome HD34 from Audax. KLS10 offers high performance from a small package. The main ‘speakers are designed to work alone, or with a dedicated subwoofer to extend their bass. Alone, they are suited to near-wall mounting and can be tuned by port adjustment to suit personal taste and location. They are easy to drive and need just 30-60 watts. Technically advanced, yet compact and relatively inexpensive. There is little to match it. Sensitivity 89dB 1W/1m, 15mm MDF, internal volume 9Ltrs, external dimensions 19cm(w) x 31cm(h) x 23cm(d).

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

---

**KLS10 GOLD SUBWOOFER**

Designed to compliment KLS10 Gold stand mounters by providing a deep and open bass. The subwoofer is inexpensive, easy to build, comprising a simple crossover network to a high quality 8 inch Aerogel dual voice coil unit. A must for all KLS10 Gold customers. Sens. 89dB, volume 25 litres, external dimensions 28cm(w) x 43cm(h) x 34cm(d).

**DRIVE UNIT & CROSSOVER KIT** £149.95  
**DRIVE UNIT ONLY** £71.00

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**KLS9 TWO WAY FLOORSTANDER**

Here’s a storm for you - KLS9, with its BB4 alignment bass cabinet and Audax High Definition Aerogel 8in bass/midrange unit. Designed by Noel Keywood to possess optimal bass damping and a clean step response. Aided by a teeny bit of bass lift, KLS9 really thunders; it will re-arrange your furniture. But it is an easy 12ohm load and is thus, it is suitable for 20W and upward power amps. Internal volume = 58cm(h) x 24.2cm(w) x 34cm(d) floor stander external dimensions = 58cm(h) x 24.2cm(w) x 34cm(d).

**DRIVE UNITS & CROSSOVER KIT** £230.00  
**DRIVE UNIT PACK** £160.00

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**ALL NEW SERIES II MODULAR PRE-AMP KIT**

The PRE-II is a valve pre-amplifier with six inputs, tape monitor and two sets of output sockets. It utilises a high quality line driver transformer and x5 gain. The PHONO-II is a dedicated valve phono stage that incorporates a step up transformer for MC users. Finally, PSU-II is a power supply unit that feeds both the PRE-II and PHONO-II.

**POWER SUPPLY UNIT (PSU-II)** £175.00  
**PRE-AMPLIFIER (PRE-II)** £175.00  
**PHONO STAGE (PHONO-II)** £100.00  
**14/300 TRANSFORMER** £99.00

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**KLS12 TWO WAY FLOORSTANDER/STANDMOUNTER**

KLS12 is a versatile budget loudspeaker that delivers fine sound quality at a low, low price. It utilises Audax’s HT210FO woven fibre glass cone, mid/bass unit, beautifully married with the TM034X0, 34mm diameter doped fabric dome tweeter. Noel Keywood says, ‘The KLS12 is a transparent, vividly detailed transducer with fine projection. It has tight well defined bass, which means it is best positioned close to a rear wall. Vocals possess a clean outline with an intense clarity.’ At 89dB the KLS12 is easy to drive, thus, it is suitable for 20W and upward power amps. Internal volume = 34.1 litres standmounter external dimensions = 58cm(h) x 24.2cm(w) x 34cm(d) floor stander external dimensions = 58cm(h) x 24.2cm(w) x 34cm(d).

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

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**KLS3 3 WAY CARBON-FIBRE DRIVER LOUDSPEAKER**

KLS3 uses extremely light and stiff carbon-fibre cone drive units for a fast, accurate sound. A dedicated 1 inch carbon-fibre midrange drive unit provides the clean, smooth and detailed midrange characterised by superb projection. Its high 90dB sensitivity and near flat 8ohm impedance make it one of the easiest loudspeakers to drive. An ideal loudspeaker for high-end valve amplifiers. 25mm MDF, internal volume 60Ltrs, external dimensions 26cm(w) x 100cm(h) x 35cm(d).

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

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**KLS8 TWO WAY HIGH SENSITIVITY**

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

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

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**KLS3 GOLD MK II**

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

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

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**ADVANCED TECHNOLOGY THREE WAY LOUDSPEAKER**

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

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

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**KLS7 2 WAY CARBON-FIBRE DRIVER FLOORSTANDER**

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

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

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- Website: www.worldaudiodesign.co.uk
- E-Mail: nick@worldaudiodesign.co.uk
- 240/120 option - delete the voltage NOT required. If you wish for a built item, please phone for a quote.
- IF YOU WOULD LIKE A DATA SHEET ON ANY OF THE KITS, PLEASE WRITE A ‘D’ IN THE QTY BOX
- WARNING: World Audio Publishing Ltd accept no responsibility for kits, parts or modifications made or supplied by third parties.

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**LOUDSPEAKER KITS**

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<td>Drive Units + Crossover kit etc</td>
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<tr>
<td>KLS1 3-way aerogel standmounter loudspeaker with piezo gold tweeter</td>
<td>KLS1-C</td>
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<tr>
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<td>KLS2 2-way carbon-fibre standmounter loudspeaker with piezo gold tweeter</td>
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<td>KLS2 3-way carbon-fibre driver flooring loudspeaker</td>
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<td>Drive Units + Crossover kit etc</td>
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<td>Drive Units</td>
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<th>OVERSEAS</th>
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<td>3inch midrange, 93dB</td>
<td>HM100Z0</td>
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<td>HM120Z0</td>
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<td>8inch bass, 90dB</td>
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<td>6.Sinich bass/mid, 90dB</td>
<td>HM140C</td>
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<td>8inch bass, 90dB</td>
<td>HM150C</td>
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<td>Oval Gold Piezo electric dome tweeter, 89dB</td>
<td>HM130P</td>
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Our comprehensive new guide contains over 1000 hi-fi components, all tried and tested by Hi-Fi World's listening team. Backing up each one is our performance verdict to help you select the perfect upgrade or first purchase. Happy reading!

Contents

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The 12th powerful, confident sound belies a rather poor measured performance. 

A lot of loudspeaker for a very small price. Punch and warm bass are masterly done but sometimes thin in the treble. 

Immediate "hi-fi" sound with little subtlety or finesse. Bass inclined to boom, although mass-loading helps. 

Better suited to Classical than Rock or Heavy Metal. Smooth and refined sound will appeal to many. 

Well-balanced and with a decent tonal quality. 

The 70s are away outmatched by Mission's own superb 731 Pros at a £10 premium. 

Well constructed and engineered but too-heavy balance lets the side down with its lack of subtlety. 

An initially impressive, upfront sound but ultimately a little uninspiring. 

Well-behaved and with a decent tonal quality. 

The Tangents' bass has attractive speed and impact, matched with smooth treble and open midband. 

Excellent sound puts the competitors in the shade. Well built and pretty too! 

Superb stand mounters of real refinement and musicality. A touch bass light. 

Excellent imaging with clear treble and midrange. Bass slightly dry and boxy but would suit a smaller room. 

Solid bottom end will drive a large room well, but they're a bit bright too. 

Rhythmic push and punchy bass are the plus points of these small standmounts. 

Impressive bass with midrange clarity are pluses. Prominent treble stops the 801 from challenging the best. 

The 70s are away outmatched by Mission's own superb 731 Pros at a £10 premium. 

Mission's babies are a truly worthwhile improvement on the original 731s. 

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Mission's babies are a truly worthwhile improvement on the original 731s. 

Well-behaved and with a decent tonal quality. 

Reasonable neutral but ultimately lacklustre. Control of treble and midrange poor. 

Weighty, powerful performers with a plenty of character. Exceptional value for money. 

Energetic, bold and highly detailed, the Aura is one of the best budget-consciouss. 

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Energetic, bold and highly detailed, the Aura is one of the best budget-consciouss.
Loudspeakers £ - £799

<table>
<thead>
<tr>
<th>Model</th>
<th>Year Verdict</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alevis M1</td>
<td>Sep 99</td>
<td>£300</td>
</tr>
<tr>
<td>Arcadia A52</td>
<td>Aug 99</td>
<td>£249</td>
</tr>
<tr>
<td>Arcadia ASC</td>
<td>Sep 99</td>
<td>£399</td>
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<tr>
<td>B&amp;W DM15SE</td>
<td>Apr 98</td>
<td>£660</td>
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<tr>
<td>B&amp;W DM602 Series 2</td>
<td>Apr 99</td>
<td>£300</td>
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<tr>
<td>B&amp;W DM602 Series 2</td>
<td>Apr 99</td>
<td>£300</td>
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<tr>
<td>Blaupunkt Vignodol</td>
<td>Jan 97</td>
<td>£400</td>
</tr>
<tr>
<td>Castle Avon</td>
<td>Dec 96</td>
<td>£495</td>
</tr>
<tr>
<td>Castle Harix</td>
<td>Aug 99</td>
<td>£400</td>
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<tr>
<td>Castle Inversion</td>
<td>Aug 99</td>
<td>£440</td>
</tr>
<tr>
<td>Castle Kencal</td>
<td>Mar 98</td>
<td>£450</td>
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<tr>
<td>Castle Silver II</td>
<td>Apr 97</td>
<td>£300</td>
</tr>
<tr>
<td>Chario Heresy 1</td>
<td>Mar 95</td>
<td>£385</td>
</tr>
<tr>
<td>Chario Lynx</td>
<td>Apr 99</td>
<td>£400</td>
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<tr>
<td>Dalis G50</td>
<td>Feb 96</td>
<td>£400</td>
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<tr>
<td>Epis ES51</td>
<td>Oct 96</td>
<td>£495</td>
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<td>Heybrook Haycos</td>
<td>Nov 97</td>
<td>£300</td>
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<tr>
<td>Heybrook Heyko</td>
<td>Oct 98</td>
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<td>Jamo 307</td>
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<td>JFW M910</td>
<td>Mar 99</td>
<td>£300</td>
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<td>JFW Ruby 2</td>
<td>Oct 98</td>
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<tr>
<td>Kef LS55A</td>
<td>Jul 99</td>
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<td>Kef Q55</td>
<td>Aug 97</td>
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<td>Kef RD91</td>
<td>Oct 99</td>
<td>£495</td>
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<tr>
<td>Linn Tubaen</td>
<td>Dec 98</td>
<td>£495</td>
</tr>
<tr>
<td>Meridian A500</td>
<td>May 95</td>
<td>£495</td>
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<tr>
<td>Mission 1200</td>
<td>Nov 99</td>
<td>£495</td>
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<tr>
<td>Mission 734</td>
<td>Sep 95</td>
<td>£495</td>
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<tr>
<td>Mission 782 Freedom</td>
<td>Jan 97</td>
<td>£495</td>
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<td>Mission 774</td>
<td>Nov 99</td>
<td>£495</td>
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<tr>
<td>Mission ShortMini255</td>
<td>Apr 99</td>
<td>£495</td>
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<td>Musical Technology PM15</td>
<td>Feb 99</td>
<td>£495</td>
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<td>NHT 3.1</td>
<td>Aug 95</td>
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<td>Opera Prima</td>
<td>Feb 99</td>
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<td>Orton ConCorde 6</td>
<td>Oct 95</td>
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<td>Polk Pro350</td>
<td>Mar 97</td>
<td>£495</td>
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<tr>
<td>Preco Triad</td>
<td>Aug 98</td>
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<tr>
<td>Reel Q Bass</td>
<td>May 95</td>
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<tr>
<td>Rogers AB 1</td>
<td>Jul 95</td>
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<tr>
<td>Rogers AB One</td>
<td>Sep 98</td>
<td>£495</td>
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<tr>
<td>Sequence 400</td>
<td>Feb 99</td>
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<tr>
<td>Soundcraft Absolute 4P</td>
<td>Oct 97</td>
<td>£495</td>
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<tr>
<td>Spector 8000</td>
<td>Nov 99</td>
<td>£495</td>
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<tr>
<td>Systemdek 165</td>
<td>Feb 99</td>
<td>£495</td>
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<tr>
<td>Tannoy Precision P10</td>
<td>May 98</td>
<td>£495</td>
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<tr>
<td>Tannoy Pro 633 plus</td>
<td>Jul 94</td>
<td>£495</td>
</tr>
<tr>
<td>Tannoy Revolution r2</td>
<td>Oct 95</td>
<td>£495</td>
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<tr>
<td>TDL RTL 4</td>
<td>Feb 95</td>
<td>£495</td>
</tr>
<tr>
<td>TDL RTL 2</td>
<td>Mar 96</td>
<td>£495</td>
</tr>
<tr>
<td>Technics SC-M01E</td>
<td>Nov 99</td>
<td>£495</td>
</tr>
<tr>
<td>Technics SC-M300</td>
<td>May 99</td>
<td>£495</td>
</tr>
<tr>
<td>Technics SC-M500</td>
<td>May 99</td>
<td>£495</td>
</tr>
<tr>
<td>Titan Mini T2B</td>
<td>Dec 99</td>
<td>£495</td>
</tr>
<tr>
<td>Triad Crusader TZXe</td>
<td>Jul 97</td>
<td>£495</td>
</tr>
<tr>
<td>Wharfdale Valdus 550</td>
<td>Oct 95</td>
<td>£495</td>
</tr>
<tr>
<td>Yamaha M50S</td>
<td>Jun 99</td>
<td>£495</td>
</tr>
</tbody>
</table>

The 13558 look rather expensive at £500 with their 'boom and tizz' presentation.

The 9108 aren’t perfect but make music fun. Quality, power and extension, the Millenniums are worth a listen.

The Heylios stand out for their bass depth, dynamics and sound staging. Overall balance prefers Classical to Rock.

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

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

All the ingredients for listening fun are in the DM305. Overall presentation could be more cohesive though.

Tuneful and confident, these 'makers are well suited to Pop and Dance music.

Quality drive units give smoothness, detail and imaging. Require hefty amplification and finish could be better.

A powerful and rich sound from these competently priced bookshelves makes them worth a recommendation.

Tannoy Profile 633 plus

Spendor 2030

Soundcraft Absolute 4P

Sequence 400

Tag 120 Tuner (2YR Warranty) (1099.00) £749.00

Tag 60i Integrated amp (499.00) £299.00

Tag 60 Power Amp (2YR Warranty) (899.00) £579.00

Tag 125 Mono P/Amps pair (2YR Warranty) (2398.00) £1695.00

Prices shown are those at the time of review.
WE SELL THE FINEST PRODUCTS
and we bring you the benefits and security of buying from a larger
dealer, yet each of our stores is run as an individual specialist shop.
We are enthusiastic and friendly, with the knowledge and experience
to satisfy your expectations.

BOW Technologies was founded in 1994 by Bo
Christensen and since its
inception has pursued the
great goal of combining
wonderful aesthetics and
good sound quality. BOW Technologies is a
master of the art. It’s electronics have won many
awards around the world and much praise for their
stunning looks and superb engineering.
The range consists of the ZZ Reference
Series and newly introduced W Series.

Available at OXFORD, WEST HAMPSTEAD, HIGH WYCOMBE, EPSOM

Wilson Benesch has, in less than ten
years, earned a world wide reputation for
producing innovative, elegantly designed
audio equipment. From turntables to
tone-arms and in 1995 – the A.C.T. One – the World’s
first curved floor-standing loudspeaker. With its multi-
allloy baffles and advanced carbon fibre composite
structures, it remains as contemporary and successful
today as it was five years ago.

Available at BRENTWOOD, BRISTOL, CARDIFF, EPSOM, READING,
SOUTHAMPTON, SWINDON, WEST HAMPSTEAD

Chord Electronics has become
synonymous with outstanding performance.
The company’s range of products fulfils every
stereo or multi-channel system requirement.
Continual dedication to research and
innovation, combined with excellence of build
and sterling reliability have been rewarded by
continued growth. Chord users include many of the
most demanding customers in the audio world, both from
professional and high-end customer domains.

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www.audio-excellence.co.uk
**Loudspeakers £ Year Verdict**

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acous.Acoustic  Eikon RF1</td>
<td>£800</td>
<td>Nov 95</td>
<td>Bass-light, but excellent in every other area. A sub is on the way. Very revealing of ancillary components.</td>
</tr>
<tr>
<td>Audiovector M1 Slg.</td>
<td>£1470</td>
<td>Aug 98</td>
<td>The M1 Slg's are a little lack-laced, but they have a pleasant and involving sound.</td>
</tr>
<tr>
<td>Audiovector M2</td>
<td>£1499</td>
<td>Jun 96</td>
<td>The M2s are named by a boom 'n' zoom presentation that suits Heavy Metal but not much else.</td>
</tr>
<tr>
<td>AV Designs 600</td>
<td>£599</td>
<td>Feb 96</td>
<td>The AV designs are a delight for the purist.</td>
</tr>
<tr>
<td>Castle Howard 52</td>
<td>£1099</td>
<td>Mar 96</td>
<td>Fantastically deep and tight bass but some treble sharpness requires careful matching.</td>
</tr>
<tr>
<td>Celestion A2</td>
<td>£1499</td>
<td>Jun 96</td>
<td>Focus is not a strength, but bass extension and even tonality are. Metal tweeter can be bright.</td>
</tr>
<tr>
<td>Chario Adler 30</td>
<td>£1500</td>
<td>May 96</td>
<td>Musical realism and a good real world image.</td>
</tr>
<tr>
<td>Diapason Karlis</td>
<td>£1250</td>
<td>May 98</td>
<td>Small cabinet precludes the deepest bass, but a sweet little box for all that. Seriously imaging abilities.</td>
</tr>
<tr>
<td>ELAC 3910 1100</td>
<td>£330</td>
<td>Oct 90</td>
<td>Very fast, clean sound maps on Moonlight. 10 year guarantee too.</td>
</tr>
<tr>
<td>Epos ES22</td>
<td>£1185</td>
<td>Jun 98</td>
<td>Aside from a slightly cool balance, the ES22s' shine. Dynamics, bass depth and control are tops.</td>
</tr>
<tr>
<td>Event 20 2008AS</td>
<td>£629</td>
<td>Sep 96</td>
<td>Warm, detailed and well-earned in the bass, the Events lack a touch of overall control.</td>
</tr>
<tr>
<td>Harbeth DP3M Active</td>
<td>£459</td>
<td>Sep 98</td>
<td>New HMB's Circle Actives, these loudspeakers mix the best of pro and domestic to produce first-class results.</td>
</tr>
<tr>
<td>Harbeth HL5</td>
<td>£899</td>
<td>Sep 96</td>
<td>Very clear detail and separation, but just fails to produce a solid 3-dimensional sound.</td>
</tr>
<tr>
<td>Harbeth HL6</td>
<td>£1100</td>
<td>May 99</td>
<td>Bright, clean and classy.</td>
</tr>
<tr>
<td>Kef Reference 1</td>
<td>£959</td>
<td>May 95</td>
<td>Beautifully fluid and integrated mid band and treble but can be a slow, with a little loss of bass control.</td>
</tr>
<tr>
<td>KEF Reference 2</td>
<td>£1350</td>
<td>May 99</td>
<td>Handles rock and classical with equal aplomb, with the ability to reproduce detail that flummoxes many other models.</td>
</tr>
<tr>
<td>Klipsch Heresy II</td>
<td>£1150</td>
<td>May 98</td>
<td>Horn and infinite-baffle hybrid with power to spare. Phasing and frequency accuracy beyond belief.</td>
</tr>
<tr>
<td>Klipsch VSX</td>
<td>£959</td>
<td>Sep 96</td>
<td>Ultra-detailed and revealing, the Vs are true pro more than domestic transducers.</td>
</tr>
<tr>
<td>Magneplanar MG 0.6 &amp; SE</td>
<td>£1370</td>
<td>Mar 95</td>
<td>Very clear detail and separation, but just fails to produce a fully 3-dimensional sound.</td>
</tr>
<tr>
<td>Magnaplanar MG12/QR</td>
<td>£1200</td>
<td>May 99</td>
<td>Lightness of touch, dynamics and clarity in humps. Needs powerful amplification for 77DB/W/m. Not a valve 'speaker.</td>
</tr>
<tr>
<td>Mirage 800</td>
<td>£1075</td>
<td>Oct 96</td>
<td>An easy going, open and natural sound makes the Mirages an attractive proposition.</td>
</tr>
<tr>
<td>Mission 764 F5</td>
<td>£295</td>
<td>Sep 96</td>
<td>Smooth and refined floorstanders that some listeners will find captivating.</td>
</tr>
<tr>
<td>Mordaunt Short 860</td>
<td>£1450</td>
<td>Dec 96</td>
<td>Fast, tight and informative, but a poor twitter casts a grey shadow.</td>
</tr>
<tr>
<td>Musical-Tech. Falcon 4</td>
<td>£1115</td>
<td>May 99</td>
<td>Give a big bang of scale on rock and jazz but not subtle and even enough for the critical classical listener.</td>
</tr>
<tr>
<td>NEAR Soundst</td>
<td>£1199</td>
<td>Aug 96</td>
<td>An interesting, musical floorstander that's good value even at this price.</td>
</tr>
<tr>
<td>Origin Live Sovereign</td>
<td>£1205</td>
<td>Jun 95</td>
<td>The OLs have transparency and detail in considemable amounts. Bass can be loose though.</td>
</tr>
<tr>
<td>PT Ventrice</td>
<td>£896</td>
<td>Aug 96</td>
<td>Smooth and refined floorstanders that some listeners will find captivating.</td>
</tr>
<tr>
<td>QLX Signature</td>
<td>£1499</td>
<td>Feb 96</td>
<td>Good super sound staging, openness and detail. Well worth seeking out.</td>
</tr>
<tr>
<td>REL Stadium 2</td>
<td>£959</td>
<td>Aug 96</td>
<td>Excellent bass performance means that this subwoofer is no toy.</td>
</tr>
<tr>
<td>Roksan Paladin</td>
<td>£1299</td>
<td>May 98</td>
<td>The A3s are quite simply superb. All you'll need to enjoy them is a large enough listening room.</td>
</tr>
<tr>
<td>Ruark Paladin</td>
<td>£1199</td>
<td>Nov 95</td>
<td>The Pinneys are a detailed and expansive soundstage but also a rather dry character</td>
</tr>
<tr>
<td>Spendor ES22</td>
<td>£1499</td>
<td>Apr 99</td>
<td>Impressibella extension and control go hand in hand with precise imaging to make the D300s a real £1000.</td>
</tr>
<tr>
<td>Totem Model 1 Sig.</td>
<td>£1250</td>
<td>Sep 97</td>
<td>Good but the move from standard to Signature has taken speed and punch out of the Model Is</td>
</tr>
<tr>
<td>UKD Audio 7 Gold</td>
<td>£1300</td>
<td>Jun 96</td>
<td>A musical floorstander, extremely well integrated. Great bass and good treble too.</td>
</tr>
<tr>
<td>UKD Divina</td>
<td>£1295</td>
<td>Sep 96</td>
<td>Not the most neutral 'speakers but they are extremely smooth with an overall coherence to the sound.</td>
</tr>
<tr>
<td>Veritas 7</td>
<td>£1000</td>
<td>Jun 96</td>
<td>The Veritas 7s combine neutrality and detail with fluidity and sophistication.</td>
</tr>
<tr>
<td>Zingraf Concerto 1</td>
<td>£1200</td>
<td>Dec 99</td>
<td>Beautifully detailed and revealing, the Mirages an attractive proposition.</td>
</tr>
</tbody>
</table>

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**£1500 --**

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audiovector 6</td>
<td>£650</td>
<td>Jun 96</td>
<td>The 107 MK2s may look slim but they have a solid sound and are fabulously revealing.</td>
</tr>
<tr>
<td>BKS 107 MkI</td>
<td>£1500</td>
<td>Dec 98</td>
<td>Interesting design that incorporates an electrostatic tweeter. An impressive sound but an inconsistent performer.</td>
</tr>
<tr>
<td>Cadence ES</td>
<td>£550</td>
<td>Sep 96</td>
<td>Good super sound staging, openness and detail. Well worth seeking out.</td>
</tr>
<tr>
<td>Cadence E6</td>
<td>£1150</td>
<td>May 97</td>
<td>An extremely coherent and focussed sound, these are true audiophile speakers. Captivating with classical music.</td>
</tr>
<tr>
<td>Epos ES25</td>
<td>£1050</td>
<td>May 96</td>
<td>Glassy clarity, bright treble, with bass that comes alive when given well. Expensive though.</td>
</tr>
<tr>
<td>Harbeth HL5B</td>
<td>£1999</td>
<td>May 97</td>
<td>The OLs are smooth, fast and integrated. Well worth seeking out.</td>
</tr>
<tr>
<td>Heybrook Octet</td>
<td>£1800</td>
<td>Jul 96</td>
<td>The OLs are smooth, fast and integrated.</td>
</tr>
<tr>
<td>Jamo Concert 11</td>
<td>£2200</td>
<td>Dec 97</td>
<td>A worthy bigger brother for the Concert 8s, with a fast, transparent and even sound.</td>
</tr>
<tr>
<td>Jamo Concert 5</td>
<td>£1500</td>
<td>Sep 96</td>
<td>The Concert 5s are superbly clean with light, deep bass.</td>
</tr>
<tr>
<td>JBL B260</td>
<td>£3300</td>
<td>Jul 96</td>
<td>Smooth, detailed and spacious with great scale and imaging. Capable of producing a real performance.</td>
</tr>
<tr>
<td>Kef Reference 3</td>
<td>£2000</td>
<td>Nov 97</td>
<td>For superb reproduction within large rooms, the 3s are a force to be reckoned with.</td>
</tr>
<tr>
<td>Kef Reference 4</td>
<td>£2200</td>
<td>Jun 97</td>
<td>Very versatile.</td>
</tr>
<tr>
<td>Living Voice Auditor</td>
<td>£1500</td>
<td>May 95</td>
<td>Their strengths suggest a Classical 'speaker but they suit electronic compositions better. Rich tone but loose bass.</td>
</tr>
<tr>
<td>Proton Studio 150</td>
<td>£499</td>
<td>Sep 95</td>
<td>Superb bass and near-electrostatic soundstaging make these involving 'speakers a bargain.</td>
</tr>
<tr>
<td>Spiderman 7P1</td>
<td>£2702</td>
<td>Aug 96</td>
<td>Bod, powerful sound with solid bass, focussed midrange and delicious treble. Well worth tracking down.</td>
</tr>
<tr>
<td>Speedwell 500</td>
<td>£649</td>
<td>Apr 96</td>
<td>A worthy larger brother for the Concert 8s, with a fast, transparent and even sound.</td>
</tr>
<tr>
<td>Spendor ES22</td>
<td>£1499</td>
<td>Sep 97</td>
<td>Designed to suit the large ProAc's brightness suits them best for smooth valve amplification.</td>
</tr>
<tr>
<td>Technical SS-M1000</td>
<td>£899</td>
<td>Sep 97</td>
<td>The best home for a reflex loaded Tannoy dual-cone, but they don't come cheap!</td>
</tr>
<tr>
<td>Thomas Transducers Br0o</td>
<td>£475</td>
<td>Feb 95</td>
<td>Gorgeous horns with great rhythmic capabilities and bass. Could be more transparent.</td>
</tr>
<tr>
<td>Thomas Virtuoso Gold</td>
<td>£3395</td>
<td>May 98</td>
<td>An interesting, musical floorstander that's good value even at this price.</td>
</tr>
</tbody>
</table>

---

**£3000 and above**

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acoustic Acoustic 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.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Now it's your turn to test drive the superb New F3 Series. Call the sales offices above to book an audition &amp; set your pulse racing, start to finish!</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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**Buying Guide**

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

Audio Analogue

Puccini.

---

### Integrated Amplifiers under £300

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alchemists Maxim</td>
<td>£299</td>
<td>Mar 96</td>
<td>Fluid and musical but upper bass is a little dry. Useful phono stage with both a little sibilance and ringing.</td>
</tr>
<tr>
<td>ACC300</td>
<td>£305</td>
<td>Feb 96</td>
<td>Good value for money. Swivel sound and good build make it a good pick.</td>
</tr>
<tr>
<td>ACOM 306GA</td>
<td>£170</td>
<td>Feb 98</td>
<td>Great value for money.</td>
</tr>
<tr>
<td>Atrac Alpha 5+</td>
<td>£265</td>
<td>Oct 96</td>
<td>Good for the budget.</td>
</tr>
<tr>
<td>Atrac Alpha One</td>
<td>£260</td>
<td>Sep 96</td>
<td></td>
</tr>
<tr>
<td>Aura 7X0B</td>
<td>£279</td>
<td>Apr 95</td>
<td></td>
</tr>
<tr>
<td>Aura V80 5E</td>
<td>£250</td>
<td>Mar 96</td>
<td></td>
</tr>
<tr>
<td>Cambridge Audio Minx</td>
<td>£250</td>
<td>Nov 98</td>
<td></td>
</tr>
<tr>
<td>Denon PM-2050SE</td>
<td>£160</td>
<td>Feb 97</td>
<td></td>
</tr>
<tr>
<td>Denon PM-425/5</td>
<td>£230</td>
<td>Sep 96</td>
<td></td>
</tr>
<tr>
<td>Denon PMA-250SE</td>
<td>£180</td>
<td>Feb 99</td>
<td></td>
</tr>
<tr>
<td>Thoroughly-Grown KX610</td>
<td>£180</td>
<td>Jan 99</td>
<td></td>
</tr>
<tr>
<td>Harmon Kardon HK620</td>
<td>£180</td>
<td>Oct 95</td>
<td></td>
</tr>
<tr>
<td>Musical Fidelity E111</td>
<td>£299</td>
<td>Sep 95</td>
<td></td>
</tr>
<tr>
<td>NAD 304</td>
<td>£239</td>
<td>Apr 95</td>
<td></td>
</tr>
<tr>
<td>NAD 310</td>
<td>£150</td>
<td>Jun 95</td>
<td></td>
</tr>
<tr>
<td>NAD C320</td>
<td>£200</td>
<td>Sep 98</td>
<td></td>
</tr>
<tr>
<td>Pioneer A103</td>
<td>£130</td>
<td>Mar 96</td>
<td></td>
</tr>
<tr>
<td>Pioneer A520X</td>
<td>£250</td>
<td>Apr 95</td>
<td></td>
</tr>
<tr>
<td>Project 7</td>
<td>£250</td>
<td>May 95</td>
<td></td>
</tr>
<tr>
<td>Rotel RA-703BX</td>
<td>£250</td>
<td>Dec 95</td>
<td></td>
</tr>
<tr>
<td>Rotel RA 931</td>
<td>£150</td>
<td>Dec 93</td>
<td></td>
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<tr>
<td>Sony TA-F444E</td>
<td>£180</td>
<td>Sep 99</td>
<td></td>
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<tr>
<td>Teac A-E200</td>
<td>£180</td>
<td>Sep 99</td>
<td></td>
</tr>
<tr>
<td>Technics SU-A700 m3</td>
<td>£300</td>
<td>Dec 95</td>
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### £300-£799

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Affordable Valve EL34</td>
<td>£600</td>
<td>Feb 06</td>
<td>Low feedback integrated with plenty of slam. Not the ultimate in refinement but good value.</td>
</tr>
<tr>
<td>Alchemists JP303A Naxos</td>
<td>£799</td>
<td>Dec 99</td>
<td>A good looker with a smooth and powerful sound, a sort of starter.</td>
</tr>
<tr>
<td>Alchemists Axion</td>
<td>£300</td>
<td>Sep 96</td>
<td>Full and smooth sound, unfortunately with loose bass.</td>
</tr>
<tr>
<td>Atrac Alpha 6+</td>
<td>£550</td>
<td>Jan 96</td>
<td></td>
</tr>
<tr>
<td>Atrac Alpha 9</td>
<td>£500</td>
<td>Dec 96</td>
<td></td>
</tr>
<tr>
<td>A. A. Phillips SE</td>
<td>£550</td>
<td>Oct 97</td>
<td></td>
</tr>
<tr>
<td>Audio Analogue Puccini</td>
<td>£700</td>
<td>Dec 97</td>
<td></td>
</tr>
<tr>
<td>Audiolab 6000S</td>
<td>£180</td>
<td>Sep 99</td>
<td></td>
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<tr>
<td>Cacos</td>
<td>£450</td>
<td>Oct 98</td>
<td></td>
</tr>
<tr>
<td>Cyber 2</td>
<td>£500</td>
<td>Oct 98</td>
<td></td>
</tr>
<tr>
<td>Cyber Straight Line</td>
<td>£160</td>
<td>Sep 98</td>
<td></td>
</tr>
<tr>
<td>Denon HK61</td>
<td>£250</td>
<td>Jan 99</td>
<td></td>
</tr>
<tr>
<td>Edmund EI 10</td>
<td>£450</td>
<td>Apr 99</td>
<td></td>
</tr>
<tr>
<td>Fjord Audio</td>
<td>£495</td>
<td>Apr 99</td>
<td></td>
</tr>
<tr>
<td>Kenwood KA-700GR</td>
<td>£495</td>
<td>Apr 99</td>
<td></td>
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<tr>
<td>LFD Mistral</td>
<td>£495</td>
<td>Apr 99</td>
<td></td>
</tr>
<tr>
<td>Marantz PM-6 KI-S</td>
<td>£550</td>
<td>Oct 97</td>
<td></td>
</tr>
<tr>
<td>mortar Amy At1</td>
<td>£500</td>
<td>Aug 99</td>
<td></td>
</tr>
<tr>
<td>morris M5</td>
<td>£650</td>
<td>Jan 97</td>
<td></td>
</tr>
<tr>
<td>Motiv Integrated</td>
<td>£320</td>
<td>Jul 95</td>
<td></td>
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<tr>
<td>Musical Fidelity X-A1</td>
<td>£480</td>
<td>Dec 98</td>
<td></td>
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<tr>
<td>Myrafd X-40</td>
<td>£399</td>
<td>Nov 98</td>
<td></td>
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<tr>
<td>NAD 317</td>
<td>£470</td>
<td>Apr 99</td>
<td></td>
</tr>
<tr>
<td>Naim Nait</td>
<td>£500</td>
<td>May 95</td>
<td></td>
</tr>
<tr>
<td>Naimolnic FE-10 (receiver)</td>
<td>£495</td>
<td>Jul 99</td>
<td></td>
</tr>
<tr>
<td>Orrite SA 100</td>
<td>£495</td>
<td>Aug 99</td>
<td></td>
</tr>
<tr>
<td>Pioneer A-2000C Precision</td>
<td>£340</td>
<td>Feb 98</td>
<td></td>
</tr>
<tr>
<td>Pioneer A520X</td>
<td>£350</td>
<td>Oct 97</td>
<td></td>
</tr>
<tr>
<td>Quad 77</td>
<td>£395</td>
<td>Feb 95</td>
<td></td>
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<tr>
<td>Roksan Caspian</td>
<td>£695</td>
<td>Jun 97</td>
<td></td>
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<tr>
<td>Rose Three</td>
<td>£595</td>
<td>Nov 99</td>
<td></td>
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<tr>
<td>Sonart Receptor</td>
<td>£579</td>
<td>Jan 99</td>
<td></td>
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<tr>
<td>Teac A-EX10R</td>
<td>£700</td>
<td>Jun 98</td>
<td></td>
</tr>
<tr>
<td>Technics SE-A400 MKII</td>
<td>£300</td>
<td>Mar 99</td>
<td></td>
</tr>
<tr>
<td>Thule Tune 7E</td>
<td>£425</td>
<td>Nov 98</td>
<td></td>
</tr>
<tr>
<td>Toyo K100</td>
<td>£320</td>
<td>Dec 99</td>
<td></td>
</tr>
<tr>
<td>Valve Audio Excali</td>
<td>£10</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Under £300**

**AMC 1100**
£150 Mar 95
Tone controls cannot be defeated and the sum total is a little metallic but value in spades.

**Creek OBH-11SE**
£199 Apr 98
A very lucid, natural headphone amp which scores as highly on acoustic and Classical as it does on Rock.

**Moth 30 Power**
£199 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Linn LK100**
£200 Mar 95
A rough but tuneful sound. Fine midrange, transparent and open with vocals.

**Linn LK300**
£250 Aug 97
This little amp is better than most at handling subtle details.

**Audio Analogue D**
£299 May 98
A very smooth, sweet and musical performer.

**Arcam Alpha 10**
£325 Aug 95
A very smooth, sweet and musical performer.

**Croft Epoch Elite**
£399 Apr 98
A very smooth, sweet and musical performer.

**Unison Res. Simply 845**
£749 Apr 95
A smooth, sweet and musical performer.

**Pre-amps £ Year Verdict**

**Audio Analogue Bellini**
£475 Apr 98
Organic and transparent. Free from transistor hardness.

**Conrad Johnson PV-9**
£499 May 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Sonus Faber Aelita**
£900 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity A300**
£1000 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- A50**
£1250 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Tone**
£1500 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Cans**
£1800 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity Nu- Vista**
£2000 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Pre**
£2000 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- A50**
£2500 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Tone**
£3000 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Cans**
£3500 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Pre**
£4000 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- A50**
£4500 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Tone**
£5000 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Cans**
£5500 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Pre**
£6000 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- A50**
£6500 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Tone**
£7000 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Cans**
£7500 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Pre**
£8000 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- A50**
£8500 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Tone**
£9000 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Cans**
£9500 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Pre**
£10000 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- A50**
£10500 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Tone**
£11000 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Cans**
£11500 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Pre**
£12000 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- A50**
£12500 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Tone**
£13000 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Cans**
£13500 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Pre**
£14000 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- A50**
£14500 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Tone**
£15000 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Cans**
£15500 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Pre**
£16000 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- A50**
£16500 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Tone**
£17000 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Cans**
£17500 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Pre**
£18000 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- A50**
£18500 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Tone**
£19000 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Cans**
£19500 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Pre**
£20000 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- A50**
£20500 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Tone**
£21000 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Cans**
£21500 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Pre**
£22000 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- A50**
£22500 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Tone**
£23000 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Cans**
£23500 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Pre**
£24000 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- A50**
£24500 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Tone**
£25000 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.

**Musical Fidelity X- Cans**
£25500 Apr 98
A smooth and subtle sound. Fine midrange, transparent and open with vocals.
## Power amps

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quad 77/77</td>
<td>£600</td>
<td>Jul 96</td>
<td>With good punch, speed and attack its not bad at all but can be a little uninspiring.</td>
</tr>
<tr>
<td>Rotel RB-971</td>
<td>£225</td>
<td>Mar 99</td>
<td>MH Watts a channel helps give lucid presentation with deep sound staging. Perhaps on the bright side.</td>
</tr>
<tr>
<td>Shawneem Phase 3</td>
<td>£689</td>
<td>Apr 97</td>
<td>The Phase 3 possesses impressive clarity, detail and dynamics.</td>
</tr>
<tr>
<td>Telec Tomao 1</td>
<td>£500</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>Technics SE-A1000</td>
<td>£400</td>
<td>Feb 97</td>
<td>Smooth, warm sound has plenty of grunt when needed and is very enjoyable to listen to.</td>
</tr>
<tr>
<td>Thorens TTP 2000</td>
<td>£500</td>
<td>Jun 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>

### £800-£1499

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chameleon Ruby</td>
<td>£995</td>
<td>Jan 96</td>
<td>Well specified and powerful, but dry and short of life. Suits Rock on bass-heavy 'speakers.</td>
</tr>
<tr>
<td>Chord SP4 400</td>
<td>£1325</td>
<td>Mar 98</td>
<td>This amp has it all - detail, transparency, slam and rhythm. In a word, excellent.</td>
</tr>
<tr>
<td>Crimson C5620C</td>
<td>£600</td>
<td>Nov 98</td>
<td>These monoblocks have a tonal richness and bass speed rare amongst powerful amps.</td>
</tr>
<tr>
<td>Croft Sense V</td>
<td>£900</td>
<td>Jun 96</td>
<td>Fast, clear and detailed sound will win friends in both worlds.</td>
</tr>
<tr>
<td>Delphi De Capo</td>
<td>£1449</td>
<td>May 95</td>
<td>Quality bass and a clear midband but the treble can be harsh at high volume.</td>
</tr>
<tr>
<td>DPA 2005</td>
<td>£1746</td>
<td>Jul 93</td>
<td>A serious audiophile product at an affordable price. Well constructed, pleasant to use and fine sounding.</td>
</tr>
<tr>
<td>Galaxtron Power</td>
<td>£1200</td>
<td>Nov 98</td>
<td>Smooth sound but quiet balance make the Galaxtron suitable for bright systems.</td>
</tr>
<tr>
<td>HD Audio Dc</td>
<td>£1185</td>
<td>May 95</td>
<td>Not dissimilar to the Audiolab monoblocks, the sound has a sweet top and ample clarity.</td>
</tr>
<tr>
<td>Heybrook Signature II</td>
<td>£1051</td>
<td>May 97</td>
<td>Not quite as transparent as it could be but impresses with its smoothness and tonal colour.</td>
</tr>
<tr>
<td>Meridian 556</td>
<td>£950</td>
<td>Nov 99</td>
<td>Impressive with high octane music, but lacks that bit of warmth to bring out the best in laid-back material.</td>
</tr>
<tr>
<td>Meridian 557</td>
<td>£1400</td>
<td>Dec 96</td>
<td>Great control and dynamics allied to seductive smoothness. A rare combination of power and delicacy.</td>
</tr>
<tr>
<td>Musical Friends X-A200</td>
<td>£895</td>
<td>May 99</td>
<td>An excellent performer with any music it is hard to imagine the A2 being beaten at the price.</td>
</tr>
<tr>
<td>MVL Integral A2</td>
<td>£1000</td>
<td>Apr 96</td>
<td>The sound is a somewhat acquired taste and very smooth in places.</td>
</tr>
<tr>
<td>Omak Jewel One</td>
<td>£899</td>
<td>Jul 95</td>
<td>A lot of amplifier for the money. Big, warm, sweet sound places it ahead of most.</td>
</tr>
<tr>
<td>Quad 707</td>
<td>£800</td>
<td>Jul 97</td>
<td>The 707 embodies a rare blend of grace and power in its sleek grey casework.</td>
</tr>
<tr>
<td>Rothwell Rubicon</td>
<td>£994</td>
<td>May 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>Salisbury 1.0</td>
<td>£1329</td>
<td>Nov 98</td>
<td>Simply a beautiful sound and inexhaustible power. A limited edition product.</td>
</tr>
<tr>
<td>Shearne Phase 1</td>
<td>£1999</td>
<td>Oct 94</td>
<td>Good quality and an impressive tonal balance.</td>
</tr>
<tr>
<td>Sudgen Symetra</td>
<td>£1150</td>
<td>Oct 96</td>
<td>The Symetra monoblocks impress with their grip. They run hot and sound warm.</td>
</tr>
<tr>
<td>Tube Technology Genesis</td>
<td>£2599</td>
<td>Jun 94</td>
<td>Valve monoblocks that produce explosive bass, midrange as clear as a bell and shimmering treble.</td>
</tr>
<tr>
<td>Unison Res. Smart 300B</td>
<td>£425</td>
<td>May 98</td>
<td>Powerful, neutral sounding amps thanks to their modified 30B valves, but a little expensive for the same reason.</td>
</tr>
<tr>
<td>VAR Adur</td>
<td>£1495</td>
<td>Jun 95</td>
<td>Lovers of light piano based fare and Baroque music will appreciate this amp's delicacy.</td>
</tr>
</tbody>
</table>

### £1500-

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audiovideo LC8</td>
<td>£1995</td>
<td>Mar 95</td>
<td>Exhales the traditional lavish tube sound for a brighter and leaner approach.</td>
</tr>
<tr>
<td>Canary 301</td>
<td>£3555</td>
<td>Nov 98</td>
<td>The 301 puts the 30B6's traditional virtues to good use in a push-pull design that will drive most loudspeakers.</td>
</tr>
<tr>
<td>Cary 300B SE</td>
<td>£3795</td>
<td>Feb 95</td>
<td>Cary have a winning amplifier that is a prime example of how a 300B can sound.</td>
</tr>
<tr>
<td>Cyrus aPA7</td>
<td>£2090</td>
<td>Apr 98</td>
<td>Ju 99 There's no shortage of clarity and control here, but the aPA7's don't come cheap.</td>
</tr>
<tr>
<td>Etalon Amp</td>
<td>£2925</td>
<td>Feb 98</td>
<td>Very natural, substantial presentation with lots of power on tap.</td>
</tr>
<tr>
<td>Final Music 6</td>
<td>£1500</td>
<td>Feb 99</td>
<td>Powerful, smooth and detailed sound. Not as clinical as some professional amplifiers can be.</td>
</tr>
<tr>
<td>Focusrite Red 5</td>
<td>£2057</td>
<td>Feb 99</td>
<td>Sound quality of these monoblocks is impressive but marred by a rather obvious hum. Build could be better.</td>
</tr>
<tr>
<td>Gamma Aion</td>
<td>£4399</td>
<td>Apr 97</td>
<td>These monoblocks are superb, producing a beguiling performance of great control and verve.</td>
</tr>
<tr>
<td>Marantz S</td>
<td>£8000</td>
<td>May 97</td>
<td>Low on power at 8 watts but fairly musical for all that. Good resolution of detail and texture.</td>
</tr>
<tr>
<td>Michell Alexio</td>
<td>£1989</td>
<td>Oct 98</td>
<td>The new Alexio is crisper, cleaner and more controlled than earlier incarnations.</td>
</tr>
<tr>
<td>Musical Fid NuVista 300</td>
<td>£3300</td>
<td>Dec 99</td>
<td>Simply beautiful sound and inexhaustible power. Higher price than usual for MF gear - limited edition product.</td>
</tr>
<tr>
<td>Oxford RST 750</td>
<td>£669</td>
<td>Dec 98</td>
<td>A powerful grip on music, but articulate and detailed too. A rare combination.</td>
</tr>
<tr>
<td>Sudgen Symetra</td>
<td>£1150</td>
<td>Oct 96</td>
<td>The Symetra monoblocks impress with their grip. They run hot and sound warm.</td>
</tr>
<tr>
<td>Tube Technology Genesis</td>
<td>£2599</td>
<td>Jun 94</td>
<td>Valve monoblocks that produce explosive bass, midrange as clear as a bell and shimmering treble.</td>
</tr>
<tr>
<td>Unison Res. Smart 300B</td>
<td>£425</td>
<td>May 98</td>
<td>Powerful, neutral sounding amps thanks to their modified 3B6 valves, but a little expensive for the same reason.</td>
</tr>
<tr>
<td>VAR Adur</td>
<td>£1495</td>
<td>Jun 95</td>
<td>Lovers of light piano based fare and Baroque music will appreciate this amp's delicacy.</td>
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## CD Players

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apex XP/444 portable</td>
<td>£80</td>
<td>Aug 99</td>
<td>Natural rendition uncommon amongst portables but a little compressed with it.</td>
</tr>
<tr>
<td>AMC CD8</td>
<td>£150</td>
<td>Oct 97</td>
<td>The CD8 is free from grain but can sound too polished at times.</td>
</tr>
<tr>
<td>Cambridge CD45E</td>
<td>£200</td>
<td>Feb 98</td>
<td>Natural and very like-the, the CD45e enthuses many price players.</td>
</tr>
<tr>
<td>Demon DCD-425</td>
<td>£150</td>
<td>Apr 97</td>
<td>Crisp, up-beat player which is inconsistent in its overall presentation.</td>
</tr>
<tr>
<td>Demon DCD-435</td>
<td>£180</td>
<td>Feb 98</td>
<td>Rythmically slick and dynamic, the Demon errs to the cool side of neutral.</td>
</tr>
<tr>
<td>Demon DCD-835</td>
<td>£280</td>
<td>Nov 98</td>
<td>Warm and smooth, the 835 is laid-back rather than in-your-face.</td>
</tr>
<tr>
<td>Goodmans Delta 800</td>
<td>£199</td>
<td>Jun 99</td>
<td>Well-tailored CD/MD pairing and a dodle to use. Sound quality is spot on for the price.</td>
</tr>
</tbody>
</table>

## Prices shown are those at the time of review
<table>
<thead>
<tr>
<th>CD Players</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Under £300</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grail CD-3</td>
<td>£1249</td>
<td>Feb 99</td>
<td>Perhaps lacks the last ounce of strength on Rock, nonetheless has winning all-round ability.</td>
</tr>
<tr>
<td>JVC VL-V230</td>
<td>£157</td>
<td>Jun 99</td>
<td>Slightly nudged in the bass, the '230 isn't the most rhythmic of players.</td>
</tr>
<tr>
<td>Kenwood DP-300R</td>
<td>£180</td>
<td>Feb 98</td>
<td>One of the best budget all-rounders there is. A shade treble-heavy.</td>
</tr>
<tr>
<td>Kenwood KPW-608</td>
<td>£264</td>
<td>Aug 93</td>
<td>Woffly based IP-thuallicatric treble meen the Kenwood prefers Classical to Rock.</td>
</tr>
<tr>
<td>Korda CD-100</td>
<td>£180</td>
<td>Jun 99</td>
<td>A fine performer. Lacks only some of the spirit of its predecessors.</td>
</tr>
<tr>
<td>Linn CD-3500</td>
<td>£100</td>
<td>Aug 99</td>
<td>Portable. Has build and appearance on its side but is not the most sonically performing player in portables.</td>
</tr>
<tr>
<td>Marantz CD-67</td>
<td>£170</td>
<td>Jan 99</td>
<td>Fine vocal projection and treble. Bass is deep if not that tight.</td>
</tr>
<tr>
<td>Magnavox D76</td>
<td>£120</td>
<td>Oct 94</td>
<td>Not the most accurate machine, but holds its own at the price.</td>
</tr>
<tr>
<td>NA 82</td>
<td>£170</td>
<td>Jan 99</td>
<td>Rolfe-rolled treble limit. Light bass retains foot-tapping ability.</td>
</tr>
<tr>
<td>Panasonic SL-X4100</td>
<td>£100</td>
<td>Aug 99</td>
<td>Portable with limited dynamics but nonetheless musical and finely detailed.</td>
</tr>
<tr>
<td>Phase Linear 8000</td>
<td>£234</td>
<td>Jan 94</td>
<td>Not the most accurate machine, but holds its own at the price.</td>
</tr>
<tr>
<td>PLAN 103</td>
<td>£140</td>
<td>Feb 95</td>
<td>Rolfe-rolled treble limit. Light bass retains foot-tapping ability.</td>
</tr>
<tr>
<td>Quad 67</td>
<td>£7</td>
<td>May 93</td>
<td>One of the top players at the price with great speed and grip.</td>
</tr>
<tr>
<td>Rotel RCD-9400</td>
<td>£125</td>
<td>Nov 92</td>
<td>Controlled and engaging player albeit a touch eerie.</td>
</tr>
<tr>
<td>Technics CD-9450SE</td>
<td>£260</td>
<td>May 97</td>
<td>Refuse to be flustered. Can lack emotion as a result.</td>
</tr>
<tr>
<td>Teac CD-P9450SE</td>
<td>£385</td>
<td>Dec 97</td>
<td>Like many of its contemporaries, the Teac is too smooth to shine.</td>
</tr>
<tr>
<td>Technics ATR-CD390A</td>
<td>£200</td>
<td>Feb 96</td>
<td>In spite of a bias towards bass and treble, this machine remains a bargain.</td>
</tr>
<tr>
<td>Yamaha CDX-650</td>
<td>£225</td>
<td>Feb 96</td>
<td>Detailed, relit not particularly engaging or exciting.</td>
</tr>
<tr>
<td>Yamaha CDX-593</td>
<td>£180</td>
<td>Jan 99</td>
<td>Lean and up-front, the Yamaha is Invoking on Rock but can sound rough.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>£300-£799</strong></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Rotel RCD-981</td>
<td>£360</td>
<td>Aug 99</td>
<td>Fast, clean sound verges on the clerical at times.</td>
</tr>
<tr>
<td>Rotel RCD-971</td>
<td>£350</td>
<td>Sep 98</td>
<td>Refinement is a plus point, but lack of vitality holds the Rotel back.</td>
</tr>
<tr>
<td>Sony CDP-X3000ES</td>
<td>£300</td>
<td>Dec 99</td>
<td>Tuneful, pungent bass are the pros, flat sound staging and tone the cons.</td>
</tr>
<tr>
<td>Yamaha CDX-600</td>
<td>£300</td>
<td>Mar 98</td>
<td>Neutral, dynamic and stylish but not quite up with the best.</td>
</tr>
<tr>
<td>Yamaha CDX-790</td>
<td>£295</td>
<td>Sep 99</td>
<td>Clean and tidy on electronic music. Not so good with acoustic material.</td>
</tr>
<tr>
<td>Yamaha CDX-590</td>
<td>£285</td>
<td>Mar 99</td>
<td>Warm and bassy, but extremely noisy.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>£800-£1499</strong></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>AudioLab 8900</td>
<td>£1000</td>
<td>Dec 96</td>
<td>Sweet treble and full midrange give the 8000CD a lucid sound.</td>
</tr>
<tr>
<td>Cymbral CD12</td>
<td>£1199</td>
<td>Feb 99</td>
<td>Soft but well placed.</td>
</tr>
<tr>
<td>Cymbal CD12</td>
<td>£1279</td>
<td>Dec 97</td>
<td>Its warm, musical sound plus HDCD compatibility are a strong combination.</td>
</tr>
<tr>
<td>Cyrus CD-7</td>
<td>£699</td>
<td>Jan 95</td>
<td>Up with the best at the money, the Cyrus simplex sounds 'right'.</td>
</tr>
<tr>
<td>DPA Renaissance</td>
<td>£900</td>
<td>Jan 98</td>
<td>Breathing-gas imaging and dynamics. Not strictly accurate, but who cares?</td>
</tr>
<tr>
<td>HarmonicCraft H727</td>
<td>£900</td>
<td>Jan 93</td>
<td>Construction is price-correct, but not the excessively relaxed sound.</td>
</tr>
<tr>
<td>Heybrook Signature</td>
<td>£1699</td>
<td>Oct 97</td>
<td>It's not cheap but the Xara scores for its ambience and presentation potential.</td>
</tr>
<tr>
<td>Marantz CD-17 KS</td>
<td>£1300</td>
<td>Sep 97</td>
<td>A flashy, well-built player with the added bonus of good detail.</td>
</tr>
<tr>
<td>Meridian 200</td>
<td>£975</td>
<td>May 95</td>
<td>Can lack rhythm bite at times.</td>
</tr>
<tr>
<td>Meridian 300</td>
<td>£1245</td>
<td>Aug 97</td>
<td>Warm and bassy, but extremely noisy.</td>
</tr>
<tr>
<td>Meridian 390</td>
<td>£1300</td>
<td>Aug 98</td>
<td>Good with ordinary CDs, excellent on HDCD.</td>
</tr>
<tr>
<td>Meridian 400</td>
<td>£1570</td>
<td>May 97</td>
<td>Upholds the Marantz tradition of lively CD players.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>£1500</strong></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Anthem CD11</td>
<td>£1699</td>
<td>Mar 98</td>
<td>Sweet sound and numerous features make the Anthem fine value for money.</td>
</tr>
<tr>
<td>Summit 98</td>
<td>£540</td>
<td>Sep 94</td>
<td>Amongst the best with its belt-drive transport.</td>
</tr>
<tr>
<td>McIntosh CD-10</td>
<td>£2635</td>
<td>Dec 95</td>
<td>Unmatched quality from CD at a high but fair price.</td>
</tr>
<tr>
<td>Meridian 508-24</td>
<td>£1995</td>
<td>Jul 98</td>
<td>The 508.24 is one of the top performers at its price.</td>
</tr>
</tbody>
</table>

**Prices shown are those at the time of review.**
Special Offer Only NEW Standard / Terrific / / New Boxed / MINT- 350.00

* * *

**Telex ST- 500L. Pre- Sets / Digital Display MINT** 350.00

**Technics SU-C1000M Remote / Battery Pre. MINT 350.00 199.95**

**Technics SU-A800 Rem. Int. Amp. MINT 350.00 189.95**

**Technics SU-VX700. 2 x 80 Watts Int. MINT 280.00 159.95**

**AMC 3050A 2 x 45 Watts / Full Remote Etc: MINT / Boxed Etc. 300.00+ 169.95**

**Audiolab 8000C Pre. With Phono - Stage Etc: VGC 325.00 179.95**

**Croft Vita le Valve Pre- Amp. The NEW Pre- amp. ( Superb at this price) Available to**

**Musical Fidelity_T-1 VGC**

**Meridian 104 ( Another One) VGC**

**Meridian 104 VGC**

**Lecson FM1 F.M. Tuner ( Very Rare) VGC**

**A&RZrcam) A-60. 2 x 30 Watts Int. VGC ( Classic Integrated) N/A 79.95**

**Mission Cyrus One ( Steel Version) ( Resprayed Black) 225.00 109.95**

**Revox A-78. 2x50 Watts Int. MINT / Boxed / Manuals Etc: 199.95**

**Revox B-750. 2x75 Watts Int. VGC 800.00 299.95**

**Meridian 101B / 1.5 2 x 100Watts R.A / Power GC / Manuals ( M.C. Boards) N/A 399.95**

**Perreaux PMF-3150 Mosfet Power Amp. ( 2 x 150 Watts Minimum) MINT 2500.00 995.00**

**J.P.W ML- 610**

**Sony TC-KE 400S Dolby S Etc: MINT / AS NEW 250.00**

**Denon  DRM 10. HX 3 MotorEtc: VGC N/A**

**Denon  DRM 550. HX-PRO Etc: MINT/AS NEW 160.00**

**Marantz DCC-82 Digital Recorder MINT / Boxed / Some Tapes 650.00**

**Sony SS- Al L Mini- Monitors MINT 450.00**

**Musical Fidelity MC- 2 ( Bi - Wire) VGC 400.00**

**Musical Fidelity MC- 5. ( 5-Driver/3-Way Monitors And Stands) MINT 800.00+**

**Kef  Concerto Two ( New Model " Brand New" 800.00**

**Marbn Logan  Mus  Electrostatic / Dynamic / 200 Watts MINT / Boxed / Manuals 2300.00 1**

**Rotel RD- 855. 2 x Motors Etc: VGC N/A**

**Castle Tay  Bi - Wire ( Rosewood) / AS NEW) 350.00**

**Mission 764i. Floorstanders GC ( Cash Sale) 500.00**

**Mission 775 SM / 774 Arm / Ortofon VMS-20EII M.M Cartridge VGC N/A**

**Techne SLX-2013A CD Player Remote / Digital Display / MINT 250.00 129.95**

**Technics Sl-150 II D/D ( Rosewood Trim) S.M.E. Series III/IIIIS / Turntable c/w 3-D Power- Supply / Oddesey Gold-Plated Tonearm / Turntable / ( Superb) 399.90 170.00**

**Oracle Delphi III MINT / Manuals / Accessories Etc ( Superb) 3000.00 995.00**

**Tefal DUR-180 4-Course 260.00 149.95**

**Tefal DUR-220 4-Course 200.00 139.95**

**Tefal DUR-222 4-Course 189.95 119.95**

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### Price Guide

**CD Players £1500-**

<table>
<thead>
<tr>
<th>Product</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clearaudio Alpha</td>
<td>£1992</td>
<td>Apr 97</td>
<td>CO2 excites at the expense of subtlety. More at home in a hale system.</td>
</tr>
<tr>
<td>Pink Triangle Lateral</td>
<td>£2099</td>
<td>Feb 98</td>
<td>One-box player with sound capable of mixing it with the best.</td>
</tr>
<tr>
<td>Text CD-X1</td>
<td>£2200</td>
<td>Jun 92</td>
<td>You'll either love or hate this machine's great flair and confidence.</td>
</tr>
</tbody>
</table>

**Turntables £250-**

<table>
<thead>
<tr>
<th>Product</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clearaudio Classic Cherry</td>
<td>£775</td>
<td>Nov 91</td>
<td>Looks a bit too much</td>
</tr>
<tr>
<td>Lehmann Classic Cherry</td>
<td>£595</td>
<td>Jan 94</td>
<td>Smooth and truly musical, exceedingly worthy entry-level phono stage.</td>
</tr>
<tr>
<td>Michell Gyrodec SE</td>
<td>£350</td>
<td>Nov 89</td>
<td>One of the best MCs at the price with strainless delivery.</td>
</tr>
<tr>
<td>Ortofon MC15 Super II</td>
<td>£450</td>
<td>Jun 95</td>
<td>Betters Goldring's 1042 without difficulty. MC quality from an MM.</td>
</tr>
<tr>
<td>Ortofon MC15 Super II</td>
<td>£405</td>
<td>Sep 95</td>
<td>First manufactured in 1963, it sounds mature and sure-footed rather than over the hill.</td>
</tr>
<tr>
<td>Pro-ject Debut</td>
<td>£299</td>
<td>Sep 94</td>
<td>Based on a Rega Planar 2. Both pleasing to look at and with a mature sound, all for £200.</td>
</tr>
</tbody>
</table>

**Under £800**

<table>
<thead>
<tr>
<th>Product</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clearaudio Solution</td>
<td>£750</td>
<td>Feb 99</td>
<td>If you seek a powerful presentation where musicality takes precedence over absolute finesses, this could be the answer.</td>
</tr>
<tr>
<td>Linn Basik</td>
<td>£400</td>
<td>Sep 94</td>
<td>Smooth and truly musical, exceedingly worthy entry-level phono stage.</td>
</tr>
<tr>
<td>McIntosh DS-100SE</td>
<td>£595</td>
<td>Jan 94</td>
<td>Detailed sound stage and broad imaging with a good, even range of tonal colour.</td>
</tr>
<tr>
<td>Michell Gyrodec SE</td>
<td>£350</td>
<td>Nov 89</td>
<td>Combined with an SME 309 it achieves great results, with a massive sound stage.</td>
</tr>
<tr>
<td>Michell Gyrodec SE</td>
<td>£299</td>
<td>Sep 94</td>
<td>You'll either love or hate this machine's great flair and confidence.</td>
</tr>
<tr>
<td>Project 6.1</td>
<td>£225</td>
<td>Sep 95</td>
<td>Smooth operator and very good value for money (MM).</td>
</tr>
</tbody>
</table>

**£800-**

<table>
<thead>
<tr>
<th>Product</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ahrendr Symphony</td>
<td>£1800</td>
<td>Nov 93</td>
<td>The Symphony has to be one of the best the British can offer. It's expensive, but it's a true sophisticate.</td>
</tr>
<tr>
<td>Beslat</td>
<td>£299</td>
<td>Jun 99</td>
<td>Smooth and truly musical, exceedingly worthy entry-level phono stage.</td>
</tr>
<tr>
<td>Ortofon MC15 Super II</td>
<td>£450</td>
<td>Jun 95</td>
<td>One of the best MCs at the price with strainless delivery.</td>
</tr>
<tr>
<td>Origin Live Cetus</td>
<td>£350</td>
<td>Nov 89</td>
<td>First manufactured in 1963, it sounds mature and sure-footed rather than over the hill.</td>
</tr>
<tr>
<td>Ortofon MC15 Super II</td>
<td>£405</td>
<td>Sep 95</td>
<td>First manufactured in 1963, it sounds mature and sure-footed rather than over the hill.</td>
</tr>
<tr>
<td>PT-20</td>
<td>£225</td>
<td>Sep 95</td>
<td>Smooth and truly musical, exceedingly worthy entry-level phono stage.</td>
</tr>
<tr>
<td>Technics SL-1200 LTD</td>
<td>£1600</td>
<td>Apr 97</td>
<td>The Junior Is a very good deck indeed, with an assured and involving sound.</td>
</tr>
</tbody>
</table>

**Under £500**

<table>
<thead>
<tr>
<th>Product</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clearaudio Omega</td>
<td>£110</td>
<td>Nov 97</td>
<td>One of the best MCs at the price with strainless delivery.</td>
</tr>
<tr>
<td>Clearaudio Omega</td>
<td>£110</td>
<td>Nov 97</td>
<td>One of the best MCs at the price with strainless delivery.</td>
</tr>
<tr>
<td>Denon D1900/SE-100</td>
<td>£200</td>
<td>Sep 95</td>
<td>Smooth and truly musical, exceedingly worthy entry-level phono stage.</td>
</tr>
<tr>
<td>Lehmann Classic Cherry</td>
<td>£595</td>
<td>Jan 94</td>
<td>One of the best MCs at the price with strainless delivery.</td>
</tr>
<tr>
<td>LFD Mistra</td>
<td>£298</td>
<td>Sep 95</td>
<td>Smooth and truly musical, exceedingly worthy entry-level phono stage.</td>
</tr>
<tr>
<td>Musical Fidelity XLP</td>
<td>£130</td>
<td>May 95</td>
<td>One of the best MCs at the price with strainless delivery.</td>
</tr>
</tbody>
</table>

**£500-**

<table>
<thead>
<tr>
<th>Product</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audio Technics Pro 1P</td>
<td>£899</td>
<td>Aug 98</td>
<td>Despite a sizeable price tag the Anthem offers a smooth, lush sound and superb build quality.</td>
</tr>
<tr>
<td>Audio Technics Pro 1P</td>
<td>£899</td>
<td>Aug 98</td>
<td>Despite a sizeable price tag the Anthem offers a smooth, lush sound and superb build quality.</td>
</tr>
<tr>
<td>DaVinci 10000/99A</td>
<td>£695</td>
<td>Oct 94</td>
<td>One of the best MCs at the price with strainless delivery.</td>
</tr>
<tr>
<td>Klipsch Perception</td>
<td>£525</td>
<td>Oct 97</td>
<td>One of the best MCs at the price with strainless delivery.</td>
</tr>
<tr>
<td>Linn LISA</td>
<td>£350</td>
<td>Oct 87</td>
<td>One of the best MCs at the price with strainless delivery.</td>
</tr>
<tr>
<td>Moduline 2010</td>
<td>£298</td>
<td>Oct 94</td>
<td>One of the best MCs at the price with strainless delivery.</td>
</tr>
<tr>
<td>Mitchell ISO</td>
<td>£350</td>
<td>May 93</td>
<td>One of the best MCs at the price with strainless delivery.</td>
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</tbody>
</table>

**£200-**

<table>
<thead>
<tr>
<th>Product</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clearaudio Alpha</td>
<td>£130</td>
<td>Apr 99</td>
<td>Tends to sound quite hard at the top but imaging and detail arc good. Best in a warm system.</td>
</tr>
<tr>
<td>Denon DL110</td>
<td>£110</td>
<td>Aug 97</td>
<td>Tends to sound quite hard at the top but imaging and detail arc good. Best in a warm system.</td>
</tr>
<tr>
<td>DNK Mica</td>
<td>£85</td>
<td>Mar 84</td>
<td>May be a little soft-natured for some. Splendid dynamics and an even tonal balance.</td>
</tr>
<tr>
<td>Goldring T20</td>
<td>£165</td>
<td>Feb 98</td>
<td>Batters Goldring's 1042 without difficulty, MC quality from an MM.</td>
</tr>
<tr>
<td>Goldring T200</td>
<td>£90</td>
<td>Jan 93</td>
<td>Excellent tracking at a good price. Warm amplification is needed to tame this superb-budget entry.</td>
</tr>
<tr>
<td>Goldring T200</td>
<td>£90</td>
<td>Jan 93</td>
<td>Excellent tracking at a good price. Warm amplification is needed to tame this superb-budget entry.</td>
</tr>
<tr>
<td>Grado Prestige Silver</td>
<td>£115</td>
<td>Aug 99</td>
<td>Excellent tracking at a good price. Warm amplification is needed to tame this superb-budget entry.</td>
</tr>
<tr>
<td>Linn K7</td>
<td>£95</td>
<td>Sep 94</td>
<td>Excellent tracking at a good price. Warm amplification is needed to tame this superb-budget entry.</td>
</tr>
<tr>
<td>Ortofon MC15 Super II</td>
<td>£100</td>
<td>Jan 93</td>
<td>Excellent tracking at a good price. Warm amplification is needed to tame this superb-budget entry.</td>
</tr>
<tr>
<td>Ortofon MC15 Super II</td>
<td>£100</td>
<td>Jan 93</td>
<td>Excellent tracking at a good price. Warm amplification is needed to tame this superb-budget entry.</td>
</tr>
<tr>
<td>Ortofon MC15 Super II</td>
<td>£100</td>
<td>Jan 93</td>
<td>Excellent tracking at a good price. Warm amplification is needed to tame this superb-budget entry.</td>
</tr>
<tr>
<td>Nordost GoldenDealer</td>
<td>£108</td>
<td>Nov 87</td>
<td>Excellent tracking at a good price. Warm amplification is needed to tame this superb-budget entry.</td>
</tr>
<tr>
<td>Ortofon MC15 Super II</td>
<td>£100</td>
<td>Jan 93</td>
<td>Excellent tracking at a good price. Warm amplification is needed to tame this superb-budget entry.</td>
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**£100-**

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<tr>
<th>Product</th>
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<tbody>
<tr>
<td>Clearaudio Omega</td>
<td>£110</td>
<td>Aug 97</td>
<td>Tends to sound quite hard at the top but imaging and detail arc good. Best in a warm system.</td>
</tr>
<tr>
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<td>£110</td>
<td>Aug 97</td>
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</tr>
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### Buying Guide

**Turntables**

- **Clearaudio Alpha**: £130 - £140
  - Excellent tracking at a good price. Warm amplification is needed to tame this superb-budget entry.

**CD Players**

- **Naim CD2**: £1998 - £2000
  - CO2 excites at the expense of subtlety. More at home in a hale system.

**Phono Stages**

- **Clearaudio Omega**: £110 - £120
  - One of the best MCs at the price with strainless delivery.

**Under £500**

- **Clearaudio Omega**: £110 - £120
  - One of the best MCs at the price with strainless delivery.

**£100-**

- **Ortofon MC15 Super II**: £100 - £110
  - Excellent tracking at a good price. Warm amplification is needed to tame this superb-budget entry.

**£100-**

- **Ortofon MC15 Super II**: £100 - £110
  - Excellent tracking at a good price. Warm amplification is needed to tame this superb-budget entry.

**£500-**

- **Audio Technics Pro 1P**: £899 - £949
  - One of the best MCs at the price with strainless delivery.

**£200-**

- **Clearaudio Omega**: £130 - £140
  - One of the best MCs at the price with strainless delivery.

**£200-**

- **Clearaudio Omega**: £130 - £140
  - One of the best MCs at the price with strainless delivery.
Goertz Cables - world leading cables available at genuine US domestic prices.

The best performance / value cables - Quiet, dynamic and natural, with incredible imaging and detail.

MI 1 ‘Centre Stage’ speaker cable, teriffic value at £89.50/meter, choice of termination.

MI 2 “Veracity” speaker cable, superb performance at only £16.95/meter, choice of termination.

MI 3 “Divinity” / “Blue Boy” speaker cable, fabulous high-end performer at £32.95/meter.

AG 1, AG 2 and AG 3 Solid Fine Silver Cables also available - please inquire for best prices and availability.

Full range of Goertz Copper and Silver interconnects available from £2.40 to £199.50/meter pair, including the excellent new “Triode Quartz 2” pure Silver interconnect, top end baron at £124.95/1m pair.

All Goertz Cables offered on 21 day trial basis subject to normal conditions (exc. MI 3/AG1, 2, 3).

Nordost Cables & accessories - Full range now available directly from Audio Direct (UK) – Widdly considered to be the best range of cables available on the market today! Please inquire.

***Please inquire for very generous p/x allowances against either of the above leading cable brands****

Note that we have many used p/x cables available at bargain prices, for example 3m pair of Goertz MI 1 speaker cables at £59.95, ditto MI 2 @ £94.95.

Yamamura Millinium 6000 balanced interconnects at £345.00.

Available on 21 day trial basis subject to normal conditions.

Distribution boxes and Power conditioners available soon!

All cables are fitted as standard with Neutrix RCA or XLR plugs.

Silver Night - full copper braid screened twisted variant of Silver Note with black overall outer sheath. £13.95/meter.

Silver Note - multi purpose paralleled pair 8 nines copper/silver 20 AWG cable with pure Teflon dielectric £6.95/meter.

Very highest quality - guaranteed to blow away any other copper or silver chassis wires available!

Full matching and burn-in service available at 80p/valve. Factory selected pairs and quads also available.

Selected Valves -

Note that we have many used p/x valves available at bargain prices, for example 3m pair of Goertz MI 1 speaker cables at £16.95/meter, choice of termination.

MI 1 “Centre Stage” speaker cable, teriffic value at £8.95/meter, choice of termination.

Goertz Cables -

MI 3 “Divinity” / “Blue Boy” speaker cable, fabulous high-end performer at £32.95/meter.

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### Cartridges

<table>
<thead>
<tr>
<th>Cartridge</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Denon DRM-650S</td>
<td>£220</td>
<td>May 96</td>
<td>Top sound quality with ferric and chrome makes this deck a steal.</td>
</tr>
<tr>
<td>Ortofon C5M-70</td>
<td>£479</td>
<td>Sep 97</td>
<td>New design from Ortofon that's well built but sonically unrewarding and expensive.</td>
</tr>
<tr>
<td>SME III</td>
<td>£205</td>
<td>Jan 93</td>
<td>A Goldring make-over that tracks well and sounds good.</td>
</tr>
<tr>
<td>SME IV</td>
<td>£210</td>
<td>Dec 95</td>
<td>Excellent electronics are let down by a low-grade transport.</td>
</tr>
<tr>
<td>SME K750</td>
<td>£330</td>
<td>Sep 97</td>
<td>Extremely smooth, civilised MC with no obvious weaknesses.</td>
</tr>
<tr>
<td>SME MC10</td>
<td>£500</td>
<td>Nov 99</td>
<td>Delightfully musical sound makes the SME MC10 the best performer in the category.</td>
</tr>
<tr>
<td>SME RC</td>
<td>£600</td>
<td>Jan 93</td>
<td>Well engineered and competent tuner, but a little uninspiring.</td>
</tr>
<tr>
<td>SME RC2000</td>
<td>£750</td>
<td>Dec 97</td>
<td>Well worth auditioning, even if you've never previously considered a receiver.</td>
</tr>
<tr>
<td>SME RC2500</td>
<td>£1,000</td>
<td>Apr 96</td>
<td>A Goldring make-over that tracks well and sounds good.</td>
</tr>
<tr>
<td>SME RC3500</td>
<td>£1,500</td>
<td>Jan 96</td>
<td>A top quality MC with superb tonal quality and excellent imagery.</td>
</tr>
<tr>
<td>SME RC4000</td>
<td>£2,000</td>
<td>Oct 95</td>
<td>A remarkably musical and natural sounding tuner. Unbeatable at the price, or even twice the price for that matter.</td>
</tr>
<tr>
<td>SME RC5000</td>
<td>£3,000</td>
<td>May 99</td>
<td>A top quality MC with superb tonal quality and excellent imagery.</td>
</tr>
<tr>
<td>SME RC6000</td>
<td>£4,000</td>
<td>May 99</td>
<td>A top quality MC with superb tonal quality and excellent imagery.</td>
</tr>
<tr>
<td>SME RC7000</td>
<td>£5,000</td>
<td>May 99</td>
<td>A top quality MC with superb tonal quality and excellent imagery.</td>
</tr>
<tr>
<td>SME RC8000</td>
<td>£6,000</td>
<td>May 99</td>
<td>A top quality MC with superb tonal quality and excellent imagery.</td>
</tr>
<tr>
<td>SME RC9000</td>
<td>£7,000</td>
<td>May 99</td>
<td>A top quality MC with superb tonal quality and excellent imagery.</td>
</tr>
<tr>
<td>SME RC10000</td>
<td>£8,000</td>
<td>May 99</td>
<td>A top quality MC with superb tonal quality and excellent imagery.</td>
</tr>
<tr>
<td>SME RC12000</td>
<td>£9,000</td>
<td>May 99</td>
<td>A top quality MC with superb tonal quality and excellent imagery.</td>
</tr>
<tr>
<td>SME RC15000</td>
<td>£10,000</td>
<td>May 99</td>
<td>A top quality MC with superb tonal quality and excellent imagery.</td>
</tr>
</tbody>
</table>

### Tonearms

<table>
<thead>
<tr>
<th>Tonearm</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ortofon RT-930AX</td>
<td>£150</td>
<td>Apr 95</td>
<td>A glowing bargain.</td>
</tr>
<tr>
<td>Marantz ST-17</td>
<td>£250</td>
<td>Dec 99</td>
<td>A solid, competent machine which is reasonable value for money.</td>
</tr>
<tr>
<td>SME IV</td>
<td>£210</td>
<td>Dec 95</td>
<td>A top quality MC with superb tonal quality and excellent imagery.</td>
</tr>
<tr>
<td>SME RC2000</td>
<td>£300</td>
<td>Sep 97</td>
<td>Excellent electronics are let down by a low-grade transport.</td>
</tr>
<tr>
<td>SME RC3500</td>
<td>£400</td>
<td>Sep 97</td>
<td>Excellent electronics are let down by a low-grade transport.</td>
</tr>
<tr>
<td>SME RC4000</td>
<td>£500</td>
<td>Sep 97</td>
<td>Excellent electronics are let down by a low-grade transport.</td>
</tr>
<tr>
<td>SME RC5000</td>
<td>£600</td>
<td>Sep 97</td>
<td>Excellent electronics are let down by a low-grade transport.</td>
</tr>
<tr>
<td>SME RC6000</td>
<td>£700</td>
<td>Sep 97</td>
<td>Excellent electronics are let down by a low-grade transport.</td>
</tr>
<tr>
<td>SME RC7000</td>
<td>£800</td>
<td>Sep 97</td>
<td>Excellent electronics are let down by a low-grade transport.</td>
</tr>
<tr>
<td>SME RC8000</td>
<td>£900</td>
<td>Sep 97</td>
<td>Excellent electronics are let down by a low-grade transport.</td>
</tr>
<tr>
<td>SME RC9000</td>
<td>£1,000</td>
<td>Sep 97</td>
<td>Excellent electronics are let down by a low-grade transport.</td>
</tr>
<tr>
<td>SME RC10000</td>
<td>£1,100</td>
<td>Sep 97</td>
<td>Excellent electronics are let down by a low-grade transport.</td>
</tr>
<tr>
<td>SME RC12000</td>
<td>£1,200</td>
<td>Sep 97</td>
<td>Excellent electronics are let down by a low-grade transport.</td>
</tr>
<tr>
<td>SME RC15000</td>
<td>£1,300</td>
<td>Sep 97</td>
<td>Excellent electronics are let down by a low-grade transport.</td>
</tr>
<tr>
<td>SME RC18000</td>
<td>£1,400</td>
<td>Sep 97</td>
<td>Excellent electronics are let down by a low-grade transport.</td>
</tr>
<tr>
<td>SME RC20000</td>
<td>£1,500</td>
<td>Sep 97</td>
<td>Excellent electronics are let down by a low-grade transport.</td>
</tr>
</tbody>
</table>

### Cassettes

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<td>Marantz ST-17</td>
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<td>May 99</td>
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<tr>
<td>SME RC3500</td>
<td>£400</td>
<td>Sep 97</td>
<td>Excellent electronics are let down by a low-grade transport.</td>
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<tr>
<td>SME RC4000</td>
<td>£500</td>
<td>Sep 97</td>
<td>Excellent electronics are let down by a low-grade transport.</td>
</tr>
<tr>
<td>SME RC5000</td>
<td>£600</td>
<td>Sep 97</td>
<td>Excellent electronics are let down by a low-grade transport.</td>
</tr>
<tr>
<td>SME RC6000</td>
<td>£700</td>
<td>Sep 97</td>
<td>Excellent electronics are let down by a low-grade transport.</td>
</tr>
<tr>
<td>SME RC7000</td>
<td>£800</td>
<td>Sep 97</td>
<td>Excellent electronics are let down by a low-grade transport.</td>
</tr>
<tr>
<td>SME RC8000</td>
<td>£900</td>
<td>Sep 97</td>
<td>Excellent electronics are let down by a low-grade transport.</td>
</tr>
<tr>
<td>SME RC9000</td>
<td>£1,000</td>
<td>Sep 97</td>
<td>Excellent electronics are let down by a low-grade transport.</td>
</tr>
<tr>
<td>SME RC10000</td>
<td>£1,100</td>
<td>Sep 97</td>
<td>Excellent electronics are let down by a low-grade transport.</td>
</tr>
<tr>
<td>SME RC12000</td>
<td>£1,200</td>
<td>Sep 97</td>
<td>Excellent electronics are let down by a low-grade transport.</td>
</tr>
<tr>
<td>SME RC15000</td>
<td>£1,300</td>
<td>Sep 97</td>
<td>Excellent electronics are let down by a low-grade transport.</td>
</tr>
<tr>
<td>SME RC18000</td>
<td>£1,400</td>
<td>Sep 97</td>
<td>Excellent electronics are let down by a low-grade transport.</td>
</tr>
<tr>
<td>SME RC20000</td>
<td>£1,500</td>
<td>Sep 97</td>
<td>Excellent electronics are let down by a low-grade transport.</td>
</tr>
</tbody>
</table>

### Prices shown are those at the time of review
## Cassette £ Year Verdict

<table>
<thead>
<tr>
<th>Model</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aiwa AD-5950</td>
<td>3300</td>
<td>Feb 95</td>
<td>Vice-free playback is mirrored by impressive recording.</td>
</tr>
<tr>
<td>Denon DRS-410</td>
<td>3300</td>
<td>Jan 92</td>
<td>On the right tapes, the Denon repays with delightful sound quality.</td>
</tr>
<tr>
<td>JVC TD-V1008</td>
<td>4600</td>
<td>Dec 91</td>
<td>Disappointing on replay but recording is another kettle of fish altogether.</td>
</tr>
<tr>
<td>Kenwood KD-7000S</td>
<td>3300</td>
<td>Dec 91</td>
<td>Convincingly all-rounder except for heavy-handed noise reduction.</td>
</tr>
<tr>
<td>Nakamichi 1.5</td>
<td>5600</td>
<td>Jan 92</td>
<td>The Cassette Deck 1.5 has no rivals in its ability to recreate a realistic performance.</td>
</tr>
<tr>
<td>Nakamichi DR-1</td>
<td>7800</td>
<td>Jun 93</td>
<td>Not perfect but as close as you can get for the money.</td>
</tr>
<tr>
<td>Nakamichi DR-5</td>
<td>3300</td>
<td>Mar 93</td>
<td>Unfortunately keeping the price down keeps performance below Nak's norm.</td>
</tr>
<tr>
<td>Onkyo TA-550</td>
<td>3300</td>
<td>Oct 94</td>
<td>Top transport but the electronics aren't on a par.</td>
</tr>
<tr>
<td>Pioneer CT-469</td>
<td>1600</td>
<td>Mar 97</td>
<td>On chrome and ferrite, the '95 is smooth and natural. Not so good with metals.</td>
</tr>
<tr>
<td>Pory CT-B5550 Precision</td>
<td>340</td>
<td>Feb 99</td>
<td>Three heads, ease of use and high quality make the Dobly S equipped Precision a strong contender</td>
</tr>
<tr>
<td>Pioneer CT-5740S</td>
<td>430</td>
<td>Jun 99</td>
<td>Complex but superb in every important area.</td>
</tr>
<tr>
<td>Sony TC-K611S</td>
<td>3300</td>
<td>Feb 94</td>
<td>A little muffled on pre-records but pulls out all the stops on recordings, esp. with metal tape.</td>
</tr>
<tr>
<td>Teac V-6903S</td>
<td>550</td>
<td>Nov 97</td>
<td>Solid build and solid sound. Top-notch at the price.</td>
</tr>
<tr>
<td>Teac V-8403S</td>
<td>650</td>
<td>Aug 99</td>
<td>One of the highest quality Dolby S decks available.</td>
</tr>
<tr>
<td>Technics RS-AZ7</td>
<td>3300</td>
<td>Jul 96</td>
<td>Excellent bass but mild and treble lack dynamics. Auto-tunes poorly on metal.</td>
</tr>
</tbody>
</table>

## Minidisc £ Year Verdict

<table>
<thead>
<tr>
<th>Model</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aiwa AM-F70</td>
<td>250</td>
<td>Oct 99</td>
<td>Solid all-rounder that doubles as a superb dictaphone. Not No 1 as regards MD portables though.</td>
</tr>
<tr>
<td>Denon DMD-1000</td>
<td>300</td>
<td>Nov 99</td>
<td>Sound quality up with the rest, wears its years well. Beginning to look expensive.</td>
</tr>
<tr>
<td>Goodmans GMD 920</td>
<td>1600</td>
<td>Nov 99</td>
<td>Very good value, build quality a touch plastic but stylish with it. Sonically very worthy.</td>
</tr>
<tr>
<td>JVC KM-228</td>
<td>220</td>
<td>Sep 99</td>
<td>Well built recorder. Good but not exceptional as Minidisc improves generally.</td>
</tr>
<tr>
<td>Kenwood DMP 9200</td>
<td>500</td>
<td>Aug 99</td>
<td>An excellent tool for home recording; combines convenience, superb sound and a fair price.</td>
</tr>
<tr>
<td>Pioneer MJ-D568</td>
<td>260</td>
<td>Nov 99</td>
<td>Sensible and well featured MD. Excellent transistor of digital, shows up on analogue a little.</td>
</tr>
<tr>
<td>Sharp 772 portable</td>
<td>220</td>
<td>Aug 99</td>
<td>Flash looks with solid build. First-class portable with domestic potential, but it isn’t cheap.</td>
</tr>
<tr>
<td>Technics SJ-MD400</td>
<td>1200</td>
<td>Dec 99</td>
<td>Solid build quality a touch plastic but stylish with it. Sonically very worthy.</td>
</tr>
</tbody>
</table>

## Recordable CD £ Year Verdict

<table>
<thead>
<tr>
<th>Model</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marantz CR700</td>
<td>580</td>
<td>Oct 99</td>
<td>A very solid all-rounder with impressive replayback sound quality. Dearer than many though.</td>
</tr>
<tr>
<td>Philips CD-I 880</td>
<td>500</td>
<td>Oct 99</td>
<td>Spot on with digital sources and impressive with analogue; playback a touch cold sounding.</td>
</tr>
<tr>
<td>Philips CD-I 765</td>
<td>360</td>
<td>Oct 99</td>
<td>Big value package. Whether the ‘free’ CD player function will earn its keep is a moot point.</td>
</tr>
<tr>
<td>Traxdata Traxaudio 900</td>
<td>590</td>
<td>Oct 99</td>
<td>Not the cheapest on the market but has an obliging way with playback which may turn the scale.</td>
</tr>
</tbody>
</table>

## DVD £ Year Verdict

<table>
<thead>
<tr>
<th>Model</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>DVD-3000</td>
<td>700</td>
<td>Aug 99</td>
<td>The Sony is a fine performer with CD and better still with 24/96.</td>
</tr>
<tr>
<td>Denon DVD-5000</td>
<td>1500</td>
<td>Mar 99</td>
<td>Build is second to none. Build is second to none. Sound is very solid convincing, but not as musical as the 3000.</td>
</tr>
<tr>
<td>Panasonic DVD-A50</td>
<td>700</td>
<td>Jul 99</td>
<td>The A50 wipes out the CD-only competition at the price and threatens players up to £2000.</td>
</tr>
<tr>
<td>Panasonic DVD-L10</td>
<td>1000</td>
<td>Nov 99</td>
<td>Isn’t cheap, but it’s an outstanding portable and a capable domestic device.</td>
</tr>
<tr>
<td>Sony DVP-S175</td>
<td>230</td>
<td>Aug 99</td>
<td>In the company of a smooth, warm system the 580a can shine.</td>
</tr>
<tr>
<td>Sony DVD-S7700</td>
<td>700</td>
<td>Oct 99</td>
<td>The Sony is warm and smooth but lacks clarity and precision.</td>
</tr>
<tr>
<td>Sony PDR-V60 (portable)</td>
<td>700</td>
<td>Jun 99</td>
<td>Looks good, sounds better. Deserves very serious consideration.</td>
</tr>
<tr>
<td>Technics SJ-MD400</td>
<td>1200</td>
<td>Dec 99</td>
<td>The Sony is an engrossing performer in a sturdy and attractive design.</td>
</tr>
</tbody>
</table>

## Headphones £ Year Verdict

<table>
<thead>
<tr>
<th>Model</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ergo Modell 2</td>
<td>140</td>
<td>Apr 99</td>
<td>Wonderfully lucid and transparent panel-like sound.</td>
</tr>
<tr>
<td>Jackin Pilot 2</td>
<td>160</td>
<td>Apr 99</td>
<td>Clarity and openness are their traits, rather than slamming bass, but still good value.</td>
</tr>
<tr>
<td>Sennheiser HD-880</td>
<td>280</td>
<td>Nov 99</td>
<td>In the company of a smooth, warm system the 580a can shine.</td>
</tr>
<tr>
<td>Sennheiser HE-400U70</td>
<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>Vivanco FH-880</td>
<td>80</td>
<td>May 99</td>
<td>Have a lot of potential but basic operating problems have to be cleaned up first.</td>
</tr>
<tr>
<td>Vivanco SR-880</td>
<td>80</td>
<td>Nov 99</td>
<td>Excitement that is rarely heard in headphones, but have a little trouble with heavy orchestral loads.</td>
</tr>
</tbody>
</table>

## LOW THERMAL NOISE INTERCONNECTS

**TEMP-O**

**Low Thermal Noise Interconnects**

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

**TEMP-O** Interconnects are manufactured from a highly specialised cable, which has been treated to remove sources of thermal noise within the cable.

Terminations are made with a unique Sn/Cd low thermal solder.

To further enhance noise rejection, the signal is carried by a twisted pair of conductors, with an overall grounded screen. To make full use of the quality of the cable, **TEMP-O** interconnects are terminated with the acclaimed NEUTRIK PROFI sliding shield Phono Plugs.

Price per M/Pr. £98.00 inc. P&P (U.K.)

**CONTACT US FOR FURTHER DETAILS**

**POWERSAFE specialised electronics**

13, Lloyd Street, Heaton Norris, Stockport SK4 1QP

Tel/Fax 0161-477-8670

Email bernard@psafe.u-net.com
### CD Transports £ Year Verdict

<table>
<thead>
<tr>
<th>Product</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audiolab 6000 CDI</td>
<td>£1249</td>
<td>Aug 94</td>
<td>Distinguished by a wide array of facilities, thoughtfully designed and high quality.</td>
</tr>
<tr>
<td>Cyrus Disc Master</td>
<td>£1840</td>
<td>Jul 94</td>
<td>Smooth and cohesive. The Disc Master looks good and comes with the DAC Master within the price.</td>
</tr>
<tr>
<td>DPA Enlightenment</td>
<td>£695</td>
<td>Mar 95</td>
<td>Solid and lifelike sound with Rock music and full-bodied on Classical.</td>
</tr>
<tr>
<td>Kenwood DP-X9010</td>
<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>Micromega Duo</td>
<td>£3436</td>
<td>Apr 93</td>
<td>Excellent build quality and a sound quality to match.</td>
</tr>
<tr>
<td>Monarchy DT-40A</td>
<td>£1195</td>
<td>Jun 94</td>
<td>Isn't cheap but has a solid dependable sound with a big, powerful presentation.</td>
</tr>
<tr>
<td>Parasound C1000-200</td>
<td>£1695</td>
<td>Jun 97</td>
<td>The belt drive is an interesting idea but the Parasound is beaten by cheaper transports.</td>
</tr>
<tr>
<td>PT Cardiul</td>
<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>Realistic RCD-980</td>
<td>£450</td>
<td>Jul 96</td>
<td>Good, clean dynamic sound with a neutral and pure midrange tone.</td>
</tr>
<tr>
<td>Sonic Frontiers 3</td>
<td>£995</td>
<td>Sep 98</td>
<td>A handsome machine both sonically and aesthetically. We love the camera aperture-style locking system.</td>
</tr>
<tr>
<td>Teac CDF1</td>
<td>£2295</td>
<td>Aug 96</td>
<td>Top flight machine with a easy, musical and enjoyable sound, for those that can afford it.</td>
</tr>
<tr>
<td>TASC 9-3</td>
<td>£290</td>
<td>Jun 97</td>
<td>Costs a lot of money and sounds nothing short of superb.</td>
</tr>
<tr>
<td>Telco VRDS T1</td>
<td>£499</td>
<td>Feb 95</td>
<td>Enjoyable player with good insight. Good finish and keen pricing make it a thoroughly good buy.</td>
</tr>
<tr>
<td>Thorens TCD 3000</td>
<td>£900</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>XTC CD1</td>
<td>£1200</td>
<td>Apr 96</td>
<td>A warm and musical sound with a taste of high-end refinement and detail.</td>
</tr>
</tbody>
</table>

### CD Converters £ Year Verdict

<table>
<thead>
<tr>
<th>Product</th>
<th>Price</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acheval TS-D-1</td>
<td>£300</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>Arcorn BB100</td>
<td>£750</td>
<td>Aug 97</td>
<td>Smooth and accurate treble and easy-going rhythm. Measured and engaging; good value too.</td>
</tr>
<tr>
<td>Audiolab 8000 DAC</td>
<td>£660</td>
<td>Aug 97</td>
<td>Treble roll-off serves to remove some of the music's sparkle; legs behind the group leaders somewhat.</td>
</tr>
<tr>
<td>Cambridge Decimagic</td>
<td>£150</td>
<td>Jun 95</td>
<td>Instant upgrade for a budget player but out of its depth with in a properly designed hi-fi CD player.</td>
</tr>
<tr>
<td>Chord SAC 900 DAC</td>
<td>£1700</td>
<td>Dec 98</td>
<td>The Chord combines smooth composure with musicality and transparency. Fort Knox build and priced to match.</td>
</tr>
<tr>
<td>Creek OBH-14</td>
<td>£239</td>
<td>Jun 95</td>
<td>Combined DAC and passive pre-amp; at the money there is no competition.</td>
</tr>
<tr>
<td>DPA Digital SX64</td>
<td>£800</td>
<td>Aug 99</td>
<td>Combines lack of grain and tonal richness with typical DPA speed and liquidity.</td>
</tr>
<tr>
<td>DPA Enlighten dac</td>
<td>£795</td>
<td>Sep 95</td>
<td>Powerful, taut bassand remarkably solid higher frequencies. A nice touch with acoustic music especially.</td>
</tr>
<tr>
<td>DPA Enlightenment Arc</td>
<td>£925</td>
<td>Aug 97</td>
<td>An engrossing listen with good manners to boot. Never uninviting or lacklustre, plays with realism.</td>
</tr>
<tr>
<td>DPA Little Bit 3</td>
<td>£300</td>
<td>Nov 95</td>
<td>Don't be misled by the name - it's the budget convertor to have. Impossible to criticise for the money.</td>
</tr>
<tr>
<td>DPA SX12 DAC</td>
<td>£8000</td>
<td>Dec 99</td>
<td>A real therefore for high-end digital conversion. Given the right transport, an outstanding sounds are on the cards.</td>
</tr>
<tr>
<td>Link DAC 2</td>
<td>£300</td>
<td>Nov 99</td>
<td>Bargain price, priceless performance. A DAC to take very seriously indeed.</td>
</tr>
<tr>
<td>Marston Silhouette/PSU</td>
<td>£300</td>
<td>Aug 97</td>
<td>It detail it is high on your list of priorities, with a more forceful, hard-edged presentation, this looks like a very good bet.</td>
</tr>
<tr>
<td>Midiman Flying Calf</td>
<td>£108</td>
<td>Feb 99</td>
<td>A great little DAC which simply can't be beaten at the price. A bargain in all areas.</td>
</tr>
<tr>
<td>Midiman Flying Cow</td>
<td>£108</td>
<td>Feb 99</td>
<td>First-class as a DAC doubles as an ADC for archiving to CDR - great value.</td>
</tr>
<tr>
<td>Monarchy Audio Deluxe</td>
<td>£1250</td>
<td>Feb 99</td>
<td>Never offensive; its multi-bit convertor packs a mighty bass punch. Useful analogue volume control.</td>
</tr>
<tr>
<td>Musical Fidelity X-24K</td>
<td>£300</td>
<td>Jan 99</td>
<td>Crisp, detailed and dynamic, the MF is a genuine music maker, it a touch hard and bright at times.</td>
</tr>
<tr>
<td>Musical Fidelity X-DAC</td>
<td>£300</td>
<td>Nov 97</td>
<td>Outstanding value for money. Excellent sound in the usual attractively styled package.</td>
</tr>
<tr>
<td>Musical Fidelity X-60D</td>
<td>£300</td>
<td>Nov 97</td>
<td>Well-engineered, intimate, limpid, distinct. A DAC which yields a fully musical character.</td>
</tr>
<tr>
<td>Overture D185</td>
<td>£399</td>
<td>Aug 97</td>
<td>Never offensive; its multi-bit convertor packs a mighty bass punch. Useful analogue volume control.</td>
</tr>
<tr>
<td>Pink Triangle Da Capo</td>
<td>£1400</td>
<td>Feb 95</td>
<td>Old fashioned at the game. One of the first HDD-compatible convertors still a fine piece of gear.</td>
</tr>
<tr>
<td>Prodigy Audio</td>
<td>£699</td>
<td>Nov 97</td>
<td>A fine musical performance makes this idiosyncratic CD convertor worth searching out.</td>
</tr>
<tr>
<td>RSP 900</td>
<td>£450</td>
<td>Jul 96</td>
<td>A fine musical performance makes this idiosyncratic CD convertor worth searching out.</td>
</tr>
<tr>
<td>Sonic Frontiers DAC Kit</td>
<td>£240</td>
<td>Jan 95</td>
<td>A soft and warm sound will please vinyl lovers, but it's not the last word in detail.</td>
</tr>
<tr>
<td>Soni Fronti Processor 3</td>
<td>£700</td>
<td>Sep 98</td>
<td>Easy and fun to build, competitively priced and delivers fine sonic results.</td>
</tr>
<tr>
<td>Sonic Frontiers Timbad</td>
<td>£699</td>
<td>Jul 95</td>
<td>A soft and warm sound will please vinyl lovers, but it's not the last word in detail.</td>
</tr>
<tr>
<td>Triton TDA2000</td>
<td>£700</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>XTC DAC</td>
<td>£1200</td>
<td>Apr 96</td>
<td>A taste of the elegantly smooth, slightly laid-back sound - the epitome of American good taste.</td>
</tr>
</tbody>
</table>

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**To advertise in the Hi-Fi World Buying Guide please call Amanda Sweeney on 0208 864 4760**
## World Classic

### Cassette

- Nakamichi (various)
- Yamaha TC-800GL
- Technics SE-e5

See main Guide

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

**CD Players**

- Meridian 207
- Pioneer PD-1

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

**Amplifiers**

- Leak Point One - TL12 & TL10
- Leak Stereo 20
- Leak TL1 12+
- NAD 3020
- Quad 33
- Quad II
- Sugden A21

Ancestors of hi-fi, consequently expensive nowadays. As with all vintage stuff, overhauling is desirable here. Line of 'good for their time' pre-amps. Use of EF86 pentode for high gain rates 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. Not a knockout as it stands but get one cheap and have a go!

**Loudspeakers**

- Klipschorn
- Leak Sandwich
- Loothror PHA6
- Magnepan 5MGa
- Mission 770
- Quad ESL57
- Tannoy GRF & Autograph
- Wharfedale Super 2 RD DD
- Yamaha NS1000M
- Tannoy York, Lancaster etc.

Not exactly plentiful or cheap but a splendid beauty. For efficiency they have seldom been equaled. Space hungry! Rather warm sounding, big infinite battle but cheap with it. With reasonably powerful amp can sound quite satisfying.

**Vinyl**

- Acorn Lustre
- Audax VHF 900S
- Arlinton RD11
- Garrard 301 & 401
- Goldring Lenco 88 & 99
- Haddock 228
- Linn Aevil
- Michael Focus One
- Shure M75
- SME 9000 XD
- Thorens TD124
- Thorens TD190
- Trio LJD

Very honest piece of kit, well made and easily adjusted. Vinyl beginners could do very much worse.

**Tuners**

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

Interesting ornament but no longer hi-fi. Bandwidth limited to 10MHz to 600kHz only. Arguably the best-sounding turner ever. Adaptation for stereo easy via phono multiplex socket. Excellent turner with instantaneous decoding circuit. Best when adapted to use modern outboard decoder. Possibly the ultimate Tordis console, including an oscilloscope for checking the strength of signal. Expensive even now.
Welcome to Our Market Place

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

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

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

Happy Hunting!!!
**Previously Cherished Items, Or something new from Choice**

**Clearance Items**

<table>
<thead>
<tr>
<th>Item</th>
<th>Original Price</th>
<th>Retail Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Linn Isokarts</td>
<td>£295.00</td>
<td>£300.00</td>
</tr>
<tr>
<td>McCormack DAC</td>
<td>£295.00</td>
<td>£300.00</td>
</tr>
<tr>
<td>Cambridge Dac Magic</td>
<td>£125.00</td>
<td>£130.00</td>
</tr>
<tr>
<td>Audio Alchemy DDS 2</td>
<td>£295.00</td>
<td>£300.00</td>
</tr>
<tr>
<td>Exposure Active x over (3 Wess)</td>
<td>£795.00</td>
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<td>Magnum P200 preamp</td>
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**Pre Amplifiers**

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<tr>
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<tr>
<td>Exposure XLI</td>
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**Speakers**

<table>
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<tr>
<td>JE 1800</td>
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<td>JE 1800</td>
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**CD Players & DACs**

<table>
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<tr>
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<tr>
<td>Sony ES 950</td>
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**Turntables & Analogue**

<table>
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<tr>
<td>Thorens TD260 Mk II</td>
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**Power Amplifiers**

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<td>Audio Research F19</td>
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<tr>
<td>Audio Research F19</td>
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<td>Audio Research F19</td>
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**Quality Speakers**

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<td>Meridian 3000</td>
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<td>Meridian 3000</td>
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**In-depth experience on high end new and used equipment**
- Best prices paid for top quality equipment
- Generous part exchange
- Long term trade in policy, to allow continual upgrading
- All credit cards inc. Amex
- Mail order
- Export service
- Finance arranged subject to status
- Widest range available
- Unbiased advice

Choice hi-fi make it easy for you to fulfil your sonoric 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 giving you the freedom to choose and upgrade the audio equipment you want, when you want. Others may sell you hi-fi, Choice hi-fi will sell you solutions.
### CLEARANCE BARGAINS

<table>
<thead>
<tr>
<th>Item Description</th>
<th>Was Price</th>
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<td>ALR JORDAN ENTRY 5</td>
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<td>AVI NU-NEUTRON LOUDSPEAKERS</td>
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<td>CASTLE EDEN LOUDSPEAKERS</td>
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<td>GAMMA RHYTHM</td>
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<td>HARMON KARDON HK630 AMP</td>
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<td>HARMON KARDON TU 950 TUNER</td>
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<td>MERIDIAN 502 PRE AMP</td>
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<td>MERIDIAN 556 POWER AMP</td>
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<td>MERIDIAN DSP5000 LOUDSPEAKERS (BLACK)</td>
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<td>MICROMEGA MICRODAC</td>
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AVI, ALCHEMIST, ANTHEM, BEYER, BOSE, BOULDER, CABLETALK, CASTLE, CHARIO, CITATION, ELECTROCOMPANIET, EXPOSURE, FINAL, GAMMA ACOUSTICS, GENESIS, HEYBROOK, JAMO, KEF, LINN, LUMLEY, MAGNUM DYNALAB, MARANTZ, MARSTON, MCINTOSH, MERIDIAN, MICHELL, MICROMEGA, MONARCHY, MYRAYD, PRECIOUS METALS, PRIMARE, PROJECT, ORTOFON, QED, QUAD, RESEK, REVOX, ROKSAN, RUARK, SEQUENCE, SOUNDSTYLE, SONNETEER, SONICLINK, SENNHEISER, SONIC FRONTIERS, SME, STAX, TDL, TEAC, TOTEM, TRICHORD, TANNAY, TARGET, XANTEK.

**MAIL ORDER HOTLINE 0181 876 3355**

**WORLDWIDE MAIL ORDER + 44 181 876 3355**

MARANTZ IS NOT AVAILABLE ON MAILORDER, BUT ONLY TO PERSONAL CALLERS"
S/hand and ex-demo clearance items - July’00

<table>
<thead>
<tr>
<th>CD Players &amp; DAC’S</th>
<th>Was</th>
<th>Now</th>
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<tbody>
<tr>
<td>Audio Alchemy DDE 1.0V D/A Converter</td>
<td>399</td>
<td>149</td>
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<tr>
<td>Audio Alchemy DDE 1.1V D/A Converter</td>
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<td>Audiolab 8000 DAX D/A Converter 24Bit</td>
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<td>599</td>
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<tr>
<td>Audio Note CD2 Valve CD Player</td>
<td>1000</td>
<td>499</td>
</tr>
<tr>
<td>Audio Note CD2 Valve CD (New &amp; boxed)</td>
<td>1000</td>
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<td>DPA Renaissance CD Player (Lastest 24/96)</td>
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<td>DPA Enlightenment DX32</td>
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<td>Meridian 203 DAC</td>
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<td>Mono Privilege 208T CD Player (New &amp; boxed)</td>
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<td>Monio 1882 DAC</td>
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<td>Nakamichi DV10 DVD DTS/5.1</td>
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<td>Theta TLC</td>
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<td>Theta Golioth</td>
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<th>Turntables Tonearms &amp; Cartridges</th>
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<tr>
<td>Arston RD40/RB250/Blue Point</td>
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<td>Aphelion Audio 401 Phinths (New &amp; various finishes)</td>
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<td>Decca London Gold (Jarrot Re-build)</td>
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<td>Deca London Gold (J.Wright Re-Built/Padded)</td>
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<tr>
<td>EMT HSD15 Special MC Phono Cartridge (New)</td>
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<td>Linn LP12 Lingo Cirkus/Ekos Troika Black</td>
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<tr>
<td>Linn Troika (No cantilever)</td>
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<tr>
<td>Lyra Parnassius (250 hrs)</td>
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<td>Michell ISO/Hera Phono Stage MC (Lyra)</td>
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<td>Ortofon MC 30 Supreme (150 hrs)</td>
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<tr>
<td>Roksan Xeres X BiX Turntable</td>
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<tr>
<td>Roksan Artemiz (Latest version)</td>
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<td>650</td>
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<td>Roksan Shizaru (Latest black version)</td>
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<td>Roksan Radius 3 Tabori/DSU</td>
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<td>Roksan TMS Piano Lacquer Turntable</td>
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<td>1995</td>
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<tr>
<td>Roksan Xeres Black Ash/Taborii/XPS2</td>
<td>1795</td>
<td>595</td>
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<td>Roksan Xeres Piano Lacquer Cognoscierti/XPS 3.5/DSU</td>
<td>2000</td>
<td>850</td>
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<tr>
<td>Roksan Xeres X Black/Taborii/Conus (New &amp; boxed)</td>
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<td>Roksan XPS V Filter System</td>
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<td>Tubaphon TU2 Stereoophile Class B (50 hrs)</td>
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<td>Wilson Benech Act 2 Tonaearm</td>
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<tr>
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<tr>
<td>Audio Note M1 Phono Preamplifier</td>
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<td>Audio Research LS7 Valve Preamplifier</td>
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<td>DPA Enlightenmert New Style</td>
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<td>Audion Sterling Power amplifier</td>
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<td>Beard M1000 125W Monoblock 6550 Triode</td>
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<td>Graff GM20 OTL Ex-Demo Re-Valved</td>
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<td>Plinius 9150 Remote Integrated Phono (New &amp; boxed)</td>
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<td>Quad 33/03 Amplifiers (New caps Fitted)</td>
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<td>Epos ES50 Dark Cherry</td>
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<td>Snell MJ2 Loudspeakers Black/ Huygens Stands</td>
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<tr>
<td>Tolem Arrow Cherry</td>
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<tr>
<td>Velodyne TX810MK2 Subwoofer</td>
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<td>Cechet AV Carbon Platform</td>
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<td>Einstein Octopus 8 Way Main Block (Ex-demo)</td>
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<td>DPA White Slink 1M</td>
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<td>Foundation FRED 21&quot; Stands</td>
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<td>JBL ESC 200 Sumound Package</td>
<td>299</td>
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<td>Magnum Dynabat FT11 Analogue Tuner (New &amp; boxed)</td>
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<td>Revox B77 &amp; Track 2 – 76 MK1 Reel to reel</td>
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<tr>
<td>Roksan Caspian Tuner AF/M</td>
<td>599</td>
<td>449</td>
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The qualities of Mark Levinson components have been coveted and cherished by music lovers for decades. The superior value of Mark Levinson products is derived from the value we place on sonic performance, construction details and sophisticated operation. Together, these characteristics define what a Mark Levinson is – and what it is not.

The No383 Integrated Amplifier, our latest project, promises to address those installations where the size and complexity of a separate component amp/preamp system is not desirable, but performance and quality are requirements.

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Michell
Primare
Rega
Roksan
Sonic Faber
SPM
Sugden
Wadia

Midland Audio X-change
### SOME OF OUR MOST POPULAR BUYS

**SOURCE - COMPONENTS**

<table>
<thead>
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<th>Component</th>
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<td>MONRIO ASTY PLAYER CD</td>
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<tr>
<td>AVI S2000 24BIT REFERENCE CD - NEW</td>
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<tr>
<td>LINN GENKI CD</td>
<td>£995.00</td>
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<tr>
<td>COPLAND CDA266</td>
<td>£1295.00</td>
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<tr>
<td>MARANTZ DR17 CD/CDR</td>
<td>£1495.00</td>
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<tr>
<td>ELECTROCOMPANIET EMC I-CD - NEW</td>
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### INTEGRATED - AMPLIFIERS

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<td>ROTEL RA-972 - NEW</td>
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<td>AUDIO ANALOGUE Puccini R - NEW</td>
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<td>SONNETEER CAMPION</td>
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<td>ATC S1A2-150 INT AMP</td>
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### CLEARANCE BARGAINS

**WAS**  | **NOW**
---|---
AUDIO ANALOGUE PUCCINI SE XD | £635  | £469 |
AUDIO ANALOGUE PAGANINI CD XD | £750  | £529 |
ACOUSTIC ENERGY AEgis SUBWOOFER XD | £300  | £199 |
AVI NU-NEUTRON XD | £499  | £389 |
AVI BIGGATRON XD | £600  | £469 |
ALR JORDAN NO 4 NEW | £1200 | £719 |
ALR JORDAN TAKE 2 NEW | £1700 | £995 |
ANTHEM INT2 AMP XD | £1800 | £995 |
ATC SCM10 YEW XD | £1240 | £849 |
ATC S1A2-150 INT AMP SH | £1195 | £1449 |
CHARIO ACADEMY ONE XD | £1450 | £799 |
CHARIO ACADEMY TWO XD | £1700 | £919 |
CHARIO ACADEMY THREE XD | £8500 | £3999 |
CREEK T43 TUNER XD | £400  | £299 |
DIAPHONIC ADAMENTS III INC STANDS XD | £2450 | £1795 |
INFINITY KAPPA 805 XD | £399  | £649 |
JM LAB ELECTRA 905 XD | £1200 | £839 |
LEXICON DC1 PROCESSOR XD | £5000 | £2500 |
LINN GENKI CD SH | £995  | £695 |
LFD MISTRAL PRE/PWR SH | £1200 | £650 |
MARANTZ CD67 OSE XD | £300  | £199 |
MARANTZ SD57 TAPE XD | £1299 | £129 |
MIRAGE M1 LOUDSPEAKERS SH | £6000 | £2495 |
MUSICAL TECHNOLOGY HARRIER SH | £649  | £299 |
PIONEER PDS505 PRECISION XD | £460  | £249 |
PIONEER PDS904 CD XD | £400  | £199 |
PIONEER CLDS15/2 LASER DISC XD | £550  | £249 |
PIONEER PDR509 CDR XD | £300  | £219 |
PROJECT CLASSIC CHERRYWOOD XD | £449  | £339 |
QUAD 909 POWER AMP XD | £900  | £719 |
RANE THX CH GRAPHIC XD | £995  | £549 |
ROTEL RA971 XD | £250  | £149 |
ROTEL RB971 MK2 PWR XD | £225  | £179 |
ROTEL RCD951 XD | £350  | £259 |
SONIC FRONTIERS TRANSPORT 3 XD | £7000 | £4500 |
SONUS FABER CONCERTO W XD | £945  | £745 |
TANNYOY REV R1 XD | £199  | £129 |
TANNYOY REV R2 XD | £350  | £250 |
TANNYOY REV R3 XD | £550  | £399 |
TANNYOY CANTERBURY 15HE XD | £8500 | £5995 |
TEC REORDER 500 SH | £800  | £549 |
TEC AV H500 XD | £380  | £249 |
TEC V-6030S TAPE XD | £550  | £389 |
TEC V-8030S TAPE XD | £650  | £449 |
EX = EX DISPLAY, SH = SECOND HAND, NEW = BRAND NEW BOXED

### SELECTED - LOUDSPEAKERS

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<td>TOTEM ARRO</td>
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<td>SONUS FABER SIGNUM</td>
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<td>VIENNA ACOUSTICS MOZART</td>
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<td>TOTEM MANI-2</td>
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<td>TANNYOY CANTERBURY 15 HE</td>
<td>£8500.00</td>
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### CLEARANCE BARGAINS

**WAS**  | **NOW**
---|---
PAULUS SUBWOOFER SH | £6000 | £2495 |
MUSICAL TECHNOLOGY HARRIER SH | £649 | £299 |
PIONEER PDS505 PRECISION XD | £460 | £249 |
PIONEER PDS904 CD XD | £400 | £199 |
PIONEER CLDS15/2 LASER DISC XD | £550 | £249 |
PIONEER PDR509 CDR XD | £300 | £219 |
PROJECT CLASSIC CHERRYWOOD XD | £449 | £339 |
QUAD 909 POWER AMP XD | £900 | £719 |
RANE THX CH GRAPHIC XD | £995 | £549 |
ROTEL RA971 XD | £250 | £149 |
ROTEL RB971 MK2 PWR XD | £225 | £179 |
ROTEL RCD951 XD | £350 | £259 |
SONIC FRONTIERS TRANSPORT 3 XD | £7000 | £4500 |
SONUS FABER CONCERTO W XD | £945 | £745 |
TANNYOY REV R1 XD | £199 | £129 |
TANNYOY REV R2 XD | £350 | £250 |
TANNYOY REV R3 XD | £550 | £399 |
TANNYOY CANTERBURY 15HE XD | £8500 | £5995 |
TEC REORDER 500 SH | £800 | £549 |
TEC AV H500 XD | £380 | £249 |
TEC V-6030S TAPE XD | £550 | £389 |
TEC V-8030S TAPE XD | £650 | £449 |
EX = EX DISPLAY, SH = SECOND HAND, NEW = BRAND NEW BOXED

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- CABLETALK
- CREEK
- COPLAND
- Cymbols
- CHARIO
- DIAPASON
- EPOS
- ELECTROCOMPANIET
- GRADIENT
- HARBETH
- HARMON KARDON
- HEYBROOK
- IXOS
- INFINITY
- JBL
- JAMO
- JM LAB
- Krell
- LINN
- LOEWE
- MARANTZ
- MICROOMEGA
- MICHIELL
- MUSICAL TECHNOLOGY
- MYRAID
- MONROIO
- NAD
- NORDOST
- OPTIMUS
- ORTOFON
- OPERA
- PIONEER
- PANASONIC
- PRECIOUS METALS
- PROJECTS
- QED
- ROTTLE
- REDGUM
- RESTEK
- SME
- SHURE
- SONY
- SONUS FABER
- SENNHEISER
- STANDS UNIQUE
- SOUND ORGANISATION
- SONICLINK
- SONIC FRONTIERS
- STAX
- SOUNDSTYLE
- SONNETEER
- SUGDEN
- TANNYOY INC
- PRESTIGE
- TDL
- TEAC
- TECHNICS
- TOTEM
- UNISON RESEARCH
- VAN DEN HUL
- VIENNA ACOUSTICS
- YBA
- AND MORE

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All products are fully inspected and tested before being offered for sale and a comprehensive three months warranty (with an option to extend) is included.

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We also stock a huge range of new hi-fi and AV equipment, against which Specially negotiated clearance prices!  All previously owned fully guaranteed equipment.

<table>
<thead>
<tr>
<th>Component</th>
<th>Pre-Owned</th>
<th>New Price</th>
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<tr>
<td>Ariston RD40 - SWE 3009 MK 2i</td>
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<td>Oracle Delphi IQ/Link Box II</td>
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<td>Audio Alchemy V1 + PSU</td>
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<td>Meridian 701 Transport</td>
<td>£999</td>
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<tr>
<td>Revok B225 CD Player</td>
<td>£1100</td>
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<td>Counterpoint Solid One Power Amp</td>
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<td>Cyrus Straight Line Int Amp</td>
<td>£399</td>
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<tr>
<td>Harmon Kardon AV100 Processor</td>
<td>£2000</td>
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<td>Magna HiFi5-FH125 Pre Power</td>
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<td>Naim S2.5 Phe Power</td>
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**CD PLAYERS - TRANSPORTS - DACS**

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<td>Audio Alchemy Drive 3</td>
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<td>Audio Lab 8000 CD</td>
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<td>Audio System DAC (DACS)</td>
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<td>Bow XZB CD Player</td>
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<td>Cambridge Audio CD 2 CD Player</td>
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<td>Cambridge Audio DAC Magic 2 DAC</td>
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<td>Conrad Johnson DF2 (CD Player)</td>
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<td>Revok B225 T/Table Choice of Two</td>
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<td>Nottingham Analogue Hyperspace + Arms£2500</td>
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<td>Technics SL15 + SME 3009</td>
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<td>Thorens TD125 + SME3012 + SME Phono£499</td>
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<td>Thorens Conard and other Classic Turntables</td>
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**AMPLIFIERS - SOLID STATE**

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<td>Micromega Stage 5 CD Player (Ex-dem) £750</td>
<td>£349</td>
<td></td>
</tr>
<tr>
<td>Micromega T-DAC £999</td>
<td>£350</td>
<td></td>
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<tr>
<td>Monarchy DIP (Dreamer)</td>
<td>£399</td>
<td>£199</td>
</tr>
<tr>
<td>Musical Fidelity Electro £624/24 Bit £500</td>
<td>£299</td>
<td></td>
</tr>
<tr>
<td>NVA Emotive Statement CD Player £1800</td>
<td>£900</td>
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<tr>
<td>Pink Triangle DoCapo DAC £1500</td>
<td>£548</td>
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**SPECIALS**

<table>
<thead>
<tr>
<th>Component</th>
<th>Pre-Owned</th>
<th>New Price</th>
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<tbody>
<tr>
<td>Naim NAC 92 Pre Amp £499</td>
<td>£299</td>
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</tr>
<tr>
<td>Sonoraghe SC1 Pre Amp (By Conrad Johnson) £399</td>
<td>£199</td>
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</tr>
<tr>
<td>Counterpoint SA12 (Hybrid Power) £1400</td>
<td>£799</td>
<td></td>
</tr>
<tr>
<td>EAR 89 Power Amp £1800</td>
<td>£999</td>
<td></td>
</tr>
<tr>
<td>Gamma Aeon 30+ SE-Triode Mono's £4999</td>
<td>£1750</td>
<td></td>
</tr>
<tr>
<td>Revok B796 Tuner £1100</td>
<td>£549</td>
<td></td>
</tr>
<tr>
<td>Lineaum LFX, Ribbon Mini Monitors £260</td>
<td>£89</td>
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</tr>
<tr>
<td>Meridian DSP 5000 (Rosewood) £4125</td>
<td>£1799</td>
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</tr>
<tr>
<td>Audi 89-2 Response 3.5 (Walnut) (Ex-Demo) £250</td>
<td>£199</td>
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<tr>
<td>SoundsMaster Hybrat Panel £3750</td>
<td>£1699</td>
<td></td>
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</table>

**VISITORS WELCOME**

All of the products listed here can be auditioned in our showrooms (subject to availability - please phone to check).

**FULLY GUARANTEED**

All products are fully guaranteed and tested before being offered for sale and a comprehensive three months warranty (with an option to extend) is included.

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We also stock a huge range of new hi-fi and AV equipment, against which all products are fully guaranteed with our PX allowances. Please call for details.

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If your unwanted hi-fi is in excellent condition, a classic or collectable, we’ll ensure you get the best market price: by cash purchase, part-exchange for new or used equipment, or commission sale.

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- All previous prices are shown when the item was new. The prices listed are for the current price of each item. It is not necessary to round up to the nearest whole pound or dollar.

**Note:** All previous prices are shown when the item was new. The prices listed are for the current price of each item. It is not necessary to round up to the nearest whole pound or dollar.

**World of History**
**Buying Guide**

**Cassette £ Year Verdict**

<table>
<thead>
<tr>
<th>Cassette</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aiwa AD-S950</td>
<td>£300</td>
<td>Feb 95</td>
<td>Vice-free playback is mirrored by impressive recording.</td>
</tr>
<tr>
<td>Denon DR-50</td>
<td>£200</td>
<td>Dec 92</td>
<td>On the right tapes, the Denon repays with delightful sound quality.</td>
</tr>
<tr>
<td>JVC TD-V1010</td>
<td>£400</td>
<td>Sep 92</td>
<td>Disappointing on replay but recording is another kettle of fish altogether.</td>
</tr>
<tr>
<td>Kenwood KA-VB956S</td>
<td>£380</td>
<td>Dec 94</td>
<td>Convincing all-rounder except for heavy-handed mass reduction.</td>
</tr>
<tr>
<td>Nakamichi DR-1.5</td>
<td>£850</td>
<td>Jun 93</td>
<td>The Cassette Deck 1.5 has no rivals in its ability to recreate a realistic performance.</td>
</tr>
<tr>
<td>Nakamichi DR-1</td>
<td>£780</td>
<td>Jun 93</td>
<td>Not perfect but as close as you can get for the money.</td>
</tr>
<tr>
<td>Nakamichi DR-3</td>
<td>£330</td>
<td>Mar 93</td>
<td>Unfortunately keeping the price down keeps performance below Nak's norm.</td>
</tr>
<tr>
<td>Orpheus TA560</td>
<td>£350</td>
<td>Oct 94</td>
<td>Top transport but the electronics aren't on a par.</td>
</tr>
<tr>
<td>Pioneer CT-95</td>
<td>£1300</td>
<td>Mar 97</td>
<td>On chrome and ferrite, the '95 is smooth and natural. Not so good with metals.</td>
</tr>
<tr>
<td>Pioneer CT-5505 Precision</td>
<td>£230</td>
<td>Jun 95</td>
<td>Three heads, ease of use and high quality make the Dolby S equipped Precision a strong contender</td>
</tr>
<tr>
<td>JVC MD-5795</td>
<td>£430</td>
<td>Jun 95</td>
<td>Complex but superb in every important area.</td>
</tr>
<tr>
<td>Sony TC-K615S</td>
<td>£330</td>
<td>Feb 94</td>
<td>A little muffled on pre-records but pulls out all the stops on recordings, esp. with metal tape.</td>
</tr>
<tr>
<td>Teac V-6030S</td>
<td>£550</td>
<td>Nov 97</td>
<td>Solid build and solid sound. Top-notch at the price.</td>
</tr>
<tr>
<td>Teac V-6030S</td>
<td>£650</td>
<td>Aug 96</td>
<td>One of the highest quality Dolby S decks available.</td>
</tr>
<tr>
<td>Technics RS-A27</td>
<td>£300</td>
<td>Jul 96</td>
<td>Excellent bass but mild and treble lack dynamics. Auto-tunes poorly on metal.</td>
</tr>
</tbody>
</table>

**Minidisc £ Year Verdict**

<table>
<thead>
<tr>
<th>Minidisc</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aiwa AM-F70</td>
<td>£250</td>
<td>Oct 99</td>
<td>Solid all-rounder that doubles as a superb dictaphone. Not No 1 as regards MD portables though.</td>
</tr>
<tr>
<td>Denon DMD-1600</td>
<td>£300</td>
<td>Nov 99</td>
<td>Sound quality up with the rest, wears its years well. Beginning to look expensive.</td>
</tr>
<tr>
<td>Goldmood GM-920</td>
<td>£160</td>
<td>Nov 99</td>
<td>Very good value, built quality a touch plastic but stylish with it. Somewhat very worthy.</td>
</tr>
<tr>
<td>JVC XM-229</td>
<td>£230</td>
<td>Sep 98</td>
<td>Well-built recorder. Good but not exceptional as Minidisc improves generally.</td>
</tr>
<tr>
<td>Kenwood DMF-920</td>
<td>£500</td>
<td>Aug 99</td>
<td>An excellent tool for home recording. Combines convenience, superb sound and a fair price.</td>
</tr>
<tr>
<td>Pioneer MJ-0568</td>
<td>£200</td>
<td>Nov 99</td>
<td>Sensible and well featured MD. Excellent transistor of digital, shows up on analogue a little.</td>
</tr>
<tr>
<td>Sharp '720 portable</td>
<td>£230</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>Sony MDS-JB300</td>
<td>£300</td>
<td>Nov 99</td>
<td>UK Special Edition, so it sounds alright! Keyboard compatibility with no difficulties In operation.</td>
</tr>
<tr>
<td>Technics SJ-MD100</td>
<td>£230</td>
<td>Nov 99</td>
<td>Solid, obviously meant for serious use. Excellent editing features. Sound up with the rest.</td>
</tr>
</tbody>
</table>

**Recordable CD £ Year Verdict**

<table>
<thead>
<tr>
<th>Recordable CD</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marantz DR700</td>
<td>£600</td>
<td>Oct 99</td>
<td>A very solid all-rounder with impressive replay sound quality. Dearer than many though.</td>
</tr>
<tr>
<td>Philips CD-R 880</td>
<td>£500</td>
<td>Oct 99</td>
<td>Spot on with digital sources and impressive with analogue; playback a touch cold sounding.</td>
</tr>
<tr>
<td>Phillips CDR-765</td>
<td>£360</td>
<td>Oct 99</td>
<td>Big value package. Whether the 'free' CD player function will earn its keep is a moot point.</td>
</tr>
<tr>
<td>Technics Trasudio-960</td>
<td>£250</td>
<td>Dec 99</td>
<td>Not the cheapest on the market but has an obliging way with playback which may turn the scale.</td>
</tr>
</tbody>
</table>

**DVD £ Year Verdict**

<table>
<thead>
<tr>
<th>DVD</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>DVD-3000</td>
<td>£700</td>
<td>Aug 98</td>
<td>The Denon is a fine performer with CD and better still with 24/96.</td>
</tr>
<tr>
<td>Denon DVD-5000</td>
<td>£1500</td>
<td>Mar 99</td>
<td>Build is second to none. Sound is very solid convincing, but not as musical as the 3000.</td>
</tr>
<tr>
<td>Panasonic DVD-A350</td>
<td>£700</td>
<td>Jul 99</td>
<td>The A350 wipes out the CD-only competition at the price and threatens players up to £2000.</td>
</tr>
<tr>
<td>Panasonic DVD-L10</td>
<td>£1000</td>
<td>Nov 98</td>
<td>Isn't cheap, but it's an outstanding portable and a capable domestic device.</td>
</tr>
<tr>
<td>Sony DVP-S715</td>
<td>£700</td>
<td>Aug 98</td>
<td>The Sony is warm and smooth but lacks clarity and precision.</td>
</tr>
<tr>
<td>Sony DVD-S7700</td>
<td>£700</td>
<td>Oct 99</td>
<td>Looks good, sounds better. Deserves very serious consideration.</td>
</tr>
<tr>
<td>Sony PBD-V30 (portable)</td>
<td>£700</td>
<td>Oct 99</td>
<td>The Sony is an engaging performer in a sturdy and attractive design.</td>
</tr>
</tbody>
</table>

**Headphones £ Year Verdict**

<table>
<thead>
<tr>
<th>Headphones</th>
<th>£</th>
<th>Year</th>
<th>Verdict</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ergo M-036 2</td>
<td>£140</td>
<td>Apr 99</td>
<td>Wonderfully lucid and transparent panel-like sound.</td>
</tr>
<tr>
<td>Jecolin Float 2</td>
<td>£100</td>
<td>Apr 99</td>
<td>Clarity and openness are their traits, rather than slamming bass, but still good value.</td>
</tr>
<tr>
<td>Sennheiser HD-580</td>
<td>£200</td>
<td>Nov 98</td>
<td>In the company of a smooth, warm system the 580a can shine.</td>
</tr>
<tr>
<td>Sennheiser HD-590T</td>
<td>£1000</td>
<td>Sep 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>Vivanco FH8-680</td>
<td>£80</td>
<td>May 98</td>
<td>Have a lot of potential but basic operating problems have to be cleaned up first.</td>
</tr>
<tr>
<td>Vivanco SN505</td>
<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>

**TEMP-O**

Low Thermal Noise Interconnects

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

TEMP-O Interconnects are manufactured from a highly specialised cable, which has been treated to remove sources of thermal noise within the cable.

Terminations are made with a unique Sn/Cd low thermal solder.

To further enhance noise rejection, the signal is carried by a twisted pair of conductors, with an overall grounded screen. To make full use of the quality of the cable, TEMP-O interconnects are terminated with the acclaimed NEUTRIK PROFI sliding shield Phono Plugs.

Price per M/Ptr. £98.00 inc. P&P (U.K. ) CONTACT US FOR FURTHER DETAILS

**POWERSAFE specialised electronics**

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### Cartridges
#### £200-
- **Cartridge Man Mix-Maker** £150 (Feb 97)
- **DNR Lexie** £1300 (Jan 99)
- **DNR Max MM Cartridge** £235 (Jun 98)
- **Dynavector DV20X-H** £299 (May 99)
- **EMT HST50** £290 (Oct 96)
- **Goldring Excel VX** £495 (May 97)
- **Linn Anvik** £1200 (Dec 97)
- **Linn Clyde** £489 (Jun 95)
- **Marten Exxact VX** £570 (May 97)
- **Marten Anvik** £1250 (Apr 99)
- **Microtune** £225 (Sep 95)
- **Microtune M700** £450 (Aug 95)
- **Microtune M7000** £2100 (May 94)
- **Pro turntable** £910 (Mar 97)
- **Rotel RT-930AX** £175 (Aug 94)
- **Rotel RT-930AX** £229 (Sep 95)
- **SME 309** £689 (Sep 94)
- **Technics ST-GT-350L** £140 (Sep 94)
- **Teac T-460** £120 (Oct 95)
- **Sony ST-SE700** £100 (Nov 95)
- **Sony ST-SA3ES** £170 (Jan 96)
- **Rotel RT-930AX** £230 (Apr 94)
- **Onkyo T401** £350 (Mar 95)
- **NAD 702** £300 (Mar 95)
- **Mission Cyrus FM7** £350 (Apr 94)
- **Kenwood KT-2080** £130 (May 97)
- **Magnum Dynalab FT101A** £350 (Aug 95)
- **Burmester 931** £1100 (Sep 95)
- **Arcam Alpha 10CRT** £500 (Sep 95)
- **Technics T500** £895 (Jun 95)
- **Cambridge E360** £330 (Mar 95)
- **Arcam Alpha 7** £350 (Aug 97)
- **Arcam Alpha 7** £130 (Jul 97)
- **Acapella** £229 (Apr 94)
- **Denon TU-260L MKII** £300 (Aug 97)
- **Hajna/Rakord TD 950** £200 (Jul 96)
- **Denon KD-2290** £130 (Aug 97)
- **Harman ST-57** £150 (Oct 97)
- **Marantz Cyrus FM7** £299 (Apr 94)
- **NAD 412** £99 (Aug 97)
- **Onkyo T410** £160 (May 97)
- **Rip Rap 750/400** £130 (May 97)
- **Rotel RT-930AX** £175 (Aug 94)
- **Sony ST-SA3ES** £229 (Sep 95)
- **Sony ST-SE700** £170 (Jan 96)
- **Technics ST-GT-350L** £140 (Jun 95)
- **Yamaha T1000 RDS** £220 (Oct 95)

#### £100-
- **Hadcock GH228 SE** £129 (Dec 98)
- **Ortho Lite RB250/RB300** £99 (Jul 97)
- **SME 309** £689 (Jan 93)
- **SME IV** £382 (Mar 92)

### Tonearms
- **Haddock GH228 SE** £129 (Dec 98)
- **Ortho Lite RB250/RB300** £99 (Jul 97)
- **SME 309** £689 (Jan 93)
- **SME IV** £382 (Mar 92)

### Tuners
#### Under £200
- **AMC 7** £130 (Jul 97)
- **Arcam Alpha 7** £230 (Mar 97)
- **Cambridge 7500** £178 (Feb 97)
- **Denon TU-260L MKII** £130 (Aug 97)
- **Hajna/Rakord TD 950** £200 (Jul 96)
- **Kenwood KD-2290** £130 (Aug 97)
- **Harman ST-57** £150 (Oct 97)
- **Marantz Cyrus FM7** £299 (Apr 94)
- **NAD 412** £99 (Aug 97)
- **Onkyo T410** £160 (May 97)
- **Rip Rap 750/400** £130 (May 97)
- **Rotel RT-930AX** £175 (Aug 94)
- **Sony ST-SA3ES** £229 (Sep 95)
- **Sony ST-SE700** £170 (Jan 96)
- **Technics ST-GT-350L** £140 (Jun 95)
- **Yamaha T1000 RDS** £220 (Oct 95)

#### Under £100
- **Adcom GFT 555-2** £399 (May 93)
- **Arcam Alpha 10 CRT** £130 (Aug 99)
- **Burmeister 931** £243 (Jan 97)
- **Chord 1772** £177 (Jun 95)
- **Cyrus FM7.5** £400 (Oct 99)
- **Denon TU-510** £400 (Mar 96)
- **Fonare RFT** £99 (Jun 97)
- **Kenwood KT-805CL** £300 (Oct 98)
- **Linn Krendel** £1645 (Mar 92)
- **Magnum Dynalab FT101A** £749 (May 97)
- **Marantz ST-17** £600 (Jul 99)
- **Melodian 555** £300 (Mar 96)
- **Miller-Durrant Tuner** £700 (Jul 95)
- **Monoprice M700** £595 (Nov 99)
- **SME 309** £689 (Jan 93)
- **Naim NAIT 03** £390 (Sep 93)
- **Talhelmich STS** £350 (Dec 94)
- **Pioneer S-960D** £120 (Dec 98)
- **Pioneer S-960R** £750 (Aug 94)
- **Rotel RT-930AX** £175 (Aug 94)
- **Rotel RT-930AX** £229 (Sep 95)
- **Rotel RT-930AX** £175 (Aug 94)
- **Rotel RT-930AX** £229 (Sep 95)
- **TAG McLaren T20** £1100 (Mar 93)
- **Thorens TR7-2000** £375 (Dec 97)

### Cassette
#### £100-
- **Alva AD-5600** £150 (Apr 98)
- **Denon DRM-560** £150 (Apr 96)
- **Denon DRM-555** £150 (Apr 96)
- **Denon DRM-555S** £230 (Aug 96)
- **Grundig CF4** £150 (Jan 95)
- **JVC RC-J52D** £300 (Sep 98)
- **Kenwood KN-5006S** £200 (Jan 97)
- **Nad 513** £230 (Jan 98)
- **NAD 514** £230 (Jan 98)
- **Rotel RO-908DX** £230 (Aug 94)
- **Sony TC-331** £150 (Dec 93)
- **Sony TC-4990** £150 (Apr 97)
- **Tec-V610** £150 (Sep 94)
- **Tec-V600** £150 (Sep 97)
- **Yamaha KN-580 SE** £250 (Sep 97)

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

**Ortofon Jubilee**

**Hadcock 228SG**

**Marantz ST-17**
## Amplifiers - Valve

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
<th>Description</th>
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<tbody>
<tr>
<td>Audio Analogue Bellini (Pre)</td>
<td>£495</td>
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<tr>
<td>Audio Analogue Donziers (Power)</td>
<td>£595</td>
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<tr>
<td>Denon D2250X (DVD Player)</td>
<td>£479</td>
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</tr>
<tr>
<td>Denon DF100 (Mini System)</td>
<td>£199</td>
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<tr>
<td>NAD 208 (THX Power Amp)</td>
<td>£1099</td>
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<tr>
<td>Naim NAC 22 Pre</td>
<td>£499</td>
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<tr>
<td>Naim NAP40 (Power)</td>
<td>£473</td>
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<tr>
<td>Naim Prefix (Phono Stage)</td>
<td>£376</td>
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<tr>
<td>Yamaha DWRZ-312 Twin Cassette Deck</td>
<td>£239</td>
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<tr>
<td>Yamaha DSP-A970 (AV Mixer)</td>
<td>£199</td>
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<tr>
<td>Yamaha AV1 (AV System)</td>
<td>£649</td>
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<tr>
<td>Audio Research LSA (Pre)</td>
<td>£219</td>
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<tr>
<td>Audio Research VT5 (Power)</td>
<td>£349</td>
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<tr>
<td>Grosl G400 (Power)</td>
<td>£295</td>
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<tr>
<td>Krell KRC3 (Pre)</td>
<td>£2350</td>
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<tr>
<td>Krell 250a (Power)</td>
<td>£3498</td>
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## TUNERS

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
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<tbody>
<tr>
<td>AudioLab 800BT</td>
<td>£80</td>
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<tr>
<td>Brain 301 Tuner</td>
<td>£269</td>
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<tr>
<td>Cyrus Tuner</td>
<td>£399</td>
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<td>Harmon Kardon T9-4600</td>
<td>£249</td>
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<tr>
<td>Harmon Kardon T9-550 Tuner</td>
<td>£250</td>
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</tr>
<tr>
<td>Quad FM3 Tuner</td>
<td>£799</td>
<td></td>
</tr>
<tr>
<td>Revox B625 Tuner (Block)</td>
<td>£119</td>
<td></td>
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<tr>
<td>Revox T710-Tuner (Block)</td>
<td>£29</td>
<td></td>
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<tr>
<td>Yamaha CT7000 Tuner</td>
<td>£879</td>
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<tr>
<td>Yamaha 1850 Tuner</td>
<td>£600</td>
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## LOUDSPEAKERS

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
<th>Description</th>
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<tbody>
<tr>
<td>Audio Innovations Series 700 Int Amp</td>
<td>£1190</td>
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<tr>
<td>Audio Research L55 Mk 1 Pre Amp</td>
<td>£5959</td>
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</tr>
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<td>Audio Research LS 60 Pre Amp</td>
<td>£7900</td>
<td></td>
</tr>
<tr>
<td>Audio Research LS 70 Pre Amp</td>
<td>£1650</td>
<td></td>
</tr>
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<td>Audio Research SP14 (Pre Valve Phone)</td>
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<td>Castle Kendal (Speakers)</td>
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## CASSETTE - TAPE RECORDER

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<td>Pioneer CT830 Cassette Deck, Dolly 5</td>
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<td>Revox A770 3 Speed (Reel to Reel)</td>
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<td>Sony 3034 Silver Cassette Deck</td>
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<td>Yamaha RX 580 Cassette Deck (Used Once)</td>
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## TRADING STATION

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<td>Wilson Audio Maitland 1.0</td>
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<td>ATC SIA 2/150 integrated line amplifier S/H as new £1300</td>
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<td>Trichord Pulse DAC HDCD balanced digital input S/H excellent £875</td>
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<td>Shmoo (Sugden) $100 line level amplifier 100 WPC 5 years old as new £685</td>
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<td>Densen DM20 preamplifier S/H perfect £1375 £765</td>
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<tr>
<td>Densen DM30 power amplifier S/H as above £765 each</td>
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<tr>
<td>Audiomeca Mephisto SE II CD transport fitted with balanced and single-ended digital outputs £1950 £1200</td>
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<td>Linn LP12 / Isis / Linna / new Nexus / Trampolin £1500</td>
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<td>Naim Hi-Cap £395</td>
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<td>Naim 250 (new style) £995</td>
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<td>Naim 160 power amplifier £175</td>
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<td>AudioPhylic Spots 2 loudspeakers Cherry veneer £650</td>
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<td>Totem Model One loudspeakers Cherry veneer perfect £499</td>
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<td>AT 150 PH</td>
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<td>AT33 PTG (new)</td>
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<td>Denon</td>
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<td>1012 GX</td>
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<td>1022 GX</td>
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<td>Erola (LX or H)</td>
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<td>Elite</td>
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<tr>
<th>PREMIUM</th>
<th>reference Series</th>
<th>RS-1</th>
<th>RS-2 (new)</th>
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**PAGE 108 JULY 2000**
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- **Quad ESL2/3/5B speakers**
- **Goldmund DM10 speakers**
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- **VINTAGE HIFI EQUIPMENT**
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**Measured Performance**

**ELAC CL330**

This compact little loudspeaker has a low overall impedance of just 5Ω, reaching down to a minimum of 3Ω. Turn the volume up and it will start to draw a lot of current from an amplifier. This stresses the power supply and can double or triple distortion, giving a strained sound. A beefy amplifier must be used to get the best from the Elac. It is not an easy load.

Frequency response was flat and wide, with a small lift around 150Hz before roll off below 80Hz. The port is centred at 63Hz, extending output down to 40Hz. It has narrow tuning so bass will sound lively but possibly a bit bouncy and underdamped.

The CL330 is a very accurate loudspeaker and has a wide response for its size. It is a tough load though, so demands a good amplifier. NK

**TANNOW mx2**

Small loudspeakers are often very accurate and Tannoy’s mx2 was no exception. It has a smooth, broad frequency response with no emphases. There’s a small amount of bass lift, a sign of an underdamped alignment, necessary to give good apparent bass freedom. Forward bass output starts to fall away below 80Hz, below which the port takes over. It is broadly tuned and centred high, at 50Hz. In effect, the port handles all low bass, working from 80Hz down to 25Hz.

Tannoy know how to squeeze fantastic measured results from even a small box; the mx2 works from a low 25Hz right up to 16kHz with little deviation from perfect response flatness, an impressive result.

Small loudspeakers are, however, usually insensitive. This one delivers 87dB from a nominal watt, about right for the size. However, although impedance measures 6Ω overall, our analysis shows a fairly unbalanced characteristic, peaking around 30Ω at 1kHz and sinking down to 4Ω minimum. Wild variation like this signifies reactance and energy storage in the load, not a good thing. Amplifiers can differ markedly in the way they handle such a load, so a listening test is advised. Tannoy have managed better in the past.

The Mercury mx2 measures very well but may well highlight amplifier differences. NK

**ZINGALI .3**

This large floorstander from Zingali has both bass and treble lift. Treble rises steadily but smoothly. Absence of peaking means the loudspeaker will display a bright subjective balance, but without sharpness or overt inaccuracy. This characteristic, in conjunction with the absence of a crossover dip, will ensure the loudspeaker provides plenty of detail. It may, however, prove a little much with bright CDs.

A bass peak around 200Hz will add both warmth and some boom I suspect. It may also signal the presence of coloration. Bass output is supported by the front port that radiates narrowly around 40Hz. This could well introduce an element of one-note type bass.

Developing 90dB sound pressure level from one watt of input power, sensitivity was quite good. The Zingalis measured 8Ω overall so they would seem to be a very ‘standard’ load. Unfortunately, they swing from low impedance (4Ω) across the bass regions, where current is drawn, to high impedance (40Ω) above 500Hz, so the characteristic is unbalanced and quite reactive too. The Zingalis will draw current and return energy to the amplifier.

In a nutshell, these loudspeakers do not measure very well, falling well below current standards in terms of accuracy and compatibility. NK
If your CD Player relies on a standard clock, then it is limited by inherent problems like jitter, slow rise time which means timing errors, and interference with the DAC conversion process. Low level information is lost and irretrievable.

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Long word lengths improve linearity and the Alesis was very linear in 24-bit mode - there's just about no distortion, as our figures show. The input will overload much above 0dB/1V, so some way of controlling signal level is needed, since a CD player produces 2V.

Noise was very low, measuring -105dB in 24-bit mode. Noise increased to -91dB in 16-bit.

The Alesis is an impressive device, albeit a bit complex for ordinary domestic use. It offers full 24-bit/96kHz recording quality to hard disc, which gives unmatched measured performance figures. NK

<table>
<thead>
<tr>
<th>Frequency response</th>
<th>4Hz-44.5kHz</th>
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<tr>
<td>Distortion</td>
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<td>-6dB</td>
<td>0.008</td>
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<td>-30dB</td>
<td>0.01</td>
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<tr>
<td>-60dB</td>
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<tr>
<td>-90</td>
<td>10</td>
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<tr>
<td>Separation</td>
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<td>1kHz</td>
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<td>20kHz</td>
<td>99</td>
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<td>Noise</td>
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<td>Sensitivity</td>
<td>1V</td>
</tr>
<tr>
<td>Output</td>
<td>1V</td>
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</table>

MARANTZ DR 17 RECORDER

The Marantz DR-17 has a wide frequency response running from 10Hz up to 20.6kHz, with gentle roll-offs at either end. Our analysis shows a gentle loss of 0.5dB in output above 10kHz, just enough to give a smooth sound, without obvious dullness or warmth setting in. It measured well here.

Modern digital recorders are nowadays fairly distortion-free, but the DR-17 had problems. As signal level decreased below just -20dB, an extended digital distortion pattern appeared. Our analysis at -30dB shows an array of harmonics up to 18th, the higher order ones that are most discernible also being most prominent, an unfortunate effect. Although distortion level measured a reasonable 0.06%, the higher harmonics may well add brightness and roughness.

Below -60dB the converter became more linear and the harmonic structure changed to a more analogue-like low-order pattern.

In all other areas the DR-17 measured normally.

The DR-17 suffers unfortunate levels of high order 'digital' distortion. Otherwise it measures reasonably. NK

<table>
<thead>
<tr>
<th>Frequency response</th>
<th>10Hz-20.6kHz</th>
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<tbody>
<tr>
<td>Distortion</td>
<td>left</td>
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<tr>
<td>-6dB</td>
<td>0.01</td>
</tr>
<tr>
<td>-30dB</td>
<td>0.06</td>
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<td>-60dB</td>
<td>0.6</td>
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<tr>
<td>-90</td>
<td>2</td>
</tr>
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<td>Output</td>
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PIONEER PDR-W739 RECORDER

Pioneer offer a lot of product for the money here and in some areas performance has suffered. Bandwidth was a little curtailed, running from 10Hz up to 17.2kHz before rolling off. A small peak before this early roll-off point will brighten the sound.

When set above -20dB the recording level control introduced noise and what appeared to be distortion. Noise rose progressively to reach a maximum of -76dB quite high. It fell to a minimum below -20dB on the control but most sources will require more gain than this, so sound quality will be gain dependent.

Distortion figures were good with record level set low, but deteriorated by a factor of ten at high gain. For example, at -30dB distortion measured 0.02% at low gain and 0.2% at full gain. At -60dB the results were 0.5%/5%.

The PDR-W739 has some problems.

SONY JA555ES MINIDISC

MiniDisc gives a very similar performance to Compact Disc, having a similar coding scheme - 16-bit at 44.1kHz sampling rate - albeit with ATRAC 5:1 data reduction to allow one hour of music to fit a 160MB disc. This doesn’t hobble performance like MP3 compression though. The JA555ES has a good, flat frequency response that extends to 21kHz, a slight roll down at high frequencies being just sufficient to ensure there’s no treble brightness.

Distortion was low throughout the machine’s amplitude range, measuring 0.007% at -6dB to 0.2% at -60dB, both very respectable results. Signals were recoverable down to -90dB from the 555ES, where linearity was better than CD. Distortion measured 3.8% compared with a common value of 30% with CD. From the distortion and frequency response data I would expect the JA555ES to have a smooth and easy sound, free from roughness. NK
NEW EX - DISPLAY & PART EXCHANGE CLEARANCE SALE

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<td>Tsunami TS300L</td>
<td>Active/Sub (Cherry)</td>
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amplifiers

**PATHOS CLASSIC ONE**

The solid-state output stage of the Pathos produces 50W per channel into 8Ω, enough for good volume when matched with reasonably sensitive loudspeakers. This increased to 72W into 4Ω. It isn’t the sort of increase expected from a stiff power supply, suggesting a little softening in bass slam.

Bandwidth was wide measuring 7Hz-85kHz, giving good coverage to all audio frequencies. This is more than enough to reproduce subsonics from CD.

Although distortion at 0.06% was low in the midband (after the unit had spent some time warming up) at high frequencies matters weren’t so good. The 10kHz figure rose to 0.35%, with extended odd order harmonics. This sort of thing adds slight roughness to the sound. The higher current draw of a 4Ω load pushed distortion up to 0.6%. The Pathos wasn’t so hot in this area.

Sensitivity measured 500mV, high enough for the Pathos to need a pre-amp with gain, even though a CD player will drive it direct.

The Pathos may well sound clear and open, but high frequency distortion may well introduce a little edginess at times. NK

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**SAMUEL JOHNSON PPA/PCA100**

Although large, the Samuel Johnson PPA100 power amplifier produces a modest 55W into a standard 8Ω load. This increases to 90W into a 4Ω load. It’s enough to get good volume out of most loudspeakers, if not blow the place down. The power supply has good regulation.

Frequency response was wide, stretching from 7Hz up to 130kHz. In conjunction with low amounts of high frequency distortion the power amplifier is likely to sound clear, fairly bright but clean. Distortion measurement showed little increase at high frequencies or high power levels, levels hovering around a respectable 0.06%.

Sensitivity was a normal 220mV, high enough to accept all sources, from old tuners and cassette decks (300mV up to modern CD players (2.6V max). Noise was low and channel separation wide.

This amplifier combination has a neat measured performance and should work well. NK

---

**ARCAM FMJ CD23**

The Arcam FMJ CD23 has an interesting frequency response characteristic, differing from the norm in being very flat, with a small amount of filter ripple close to the upper cut-off limit. The suggestion here is that Arcam are using an unusual filter arrangement, likely to impart a distinctive sound. In the past Arcam have relied upon a slowly falling top end to get a smooth, cohesive sound, so it’s interesting to see how this will perform subjectively.

Distortion was low at higher signal levels but rose a little at lower levels, reaching 0.58% at -60dB where other machines now return 0.3% or so. However, this is unlikely to have a great impact subjectively. The Arcam should sound clean enough because it produces no unusual sampling artifacts, keeping up with the best in this respect.

With wide channel separation, a good EIAJ dynamic range value of 107dB and healthy output of 2.34V on each channel, Arcam’s FMJ measures well in all areas, even if it doesn’t quite match the best. NK
### Colomor (Electronics) Ltd

Unit 5 Huffwood Trading Estate, Brookers Road, Billingshurst, West Sussex RH14 9RZ  
Tel: 0 (44) 1403 786 559  
Fax: 0 (44) 1403 786 550  
E-mail: sales@colomordemon.co.uk

**VALVES** (p each)

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Most cables have a sonic signature or tonal character to match specific components. In well-matched systems these cables are often found to be harsh or dull.

Petro's 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 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 Kantak 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 all 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 hi-fi in years. I ordered cables, and when I opened the box, the contents looked like cables but these Stratos cables are much, much more than that. They have made such a huge difference to my listening pleasure that it's the equivalent of replacing one or more of the key items of hardware. At £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.

PHONE 0141-357 5700. FAX 0141-339 9762.
E-MAIL: jack@audiosource.co.uk The web is at www.audiosource.co.uk.
Special Internet offer
see page 130 for details

QUAD 606 £350 and 405 £150, 33 £50, FM3 £50, JVC KD21D cassette deck £30, Pioneer PLD12D turntable £30, Rotel RCD 930AX disc player £95, Quad sleeve £15. Tel: 01442 832 283 (Jul(I))

KLIPCH LA SCALA loudspeakers classic three way home loaded. Lovely sound, £1250 ono. Audio Research Classic 60 valve amp £1300 ono. Tel: 01902 746 561 (Jul(I))

AUDIO INNOVATION Series 500 valve amp. Good condition £285. Tel: 0161 626 7252 (Gtr Manchester) (Jul(I))

FOR SALE Arcici stands for Quad 57s £175. WANTED: Townsend Rock, also SME IV or V arm. Tel: 01661 852874 evenings or Email: alcav@yahoo.com (Jul(I))

SONY MINIDISC decks MDS-JE510 brand new £95 (£165). MDS-JA20ES little used, mint £250 (£500). Collectors item Marantz CD94. Mk1 CD player, used one week and stored, as new £600. Tel: 01483 282 364 (Jul(I))

NAIM NAC52 preamp £2200. Supercap power supply with lead for NAC52 £1700. Tel: 01706 213 872 (Jul(I))

PATHOS ACOUSTICS Twin Towers hybrid valve, integrated amplifier, 2 x 35 watts. Beautiful appearance and sound, but won't drive Nautilus 802. Cost new £3200 asking £2200. Inc. remote control. Tel: 01296 437 314 (Aylesbury, Bucks) (Jul(I))

MERIDIAN 206 CD £350. EPOS ES11 £190. Philips CD850 including DACMagic £110. Rotel phono stage £80. Pink Triangle with Helious Scorpio £250. Tel: Philip 0831 139 678 (Ealing) (Jul(I))

SONETTE CAMPION, mint, wonderfully transparent sound. £395. Also Mana three tier stand. £300. Reason for sale, desperate ly poor. Please call Steve 01483 894 659 (Guildford) (Jul(I))

SONNETE CAMPION, mint, wonderfully transparent sound. £395. Also Mana three tier stand. £300. Reason for sale, desperate ly poor. Please call Steve 01483 894 659 (Guildford) (Jul(I))

SONNETE CAMPION, mint, wonderfully transparent sound. £395. Also Mana three tier stand. £300. Reason for sale, desperate ly poor. Please call Steve 01483 894 659 (Guildford) (Jul(I))

REVOX G36 reel to reel valve tape recorder.
German instructions £325. Tel: 01379 783 334 Suffolk (Jul(I))

WANTED: TRANSCRIBERS turntables and tonearms. Reference, Hydraulic Reference, Saturn, Round, Skeleton and Transcriber. Vestigial arm, Fluid arm, Sweep and Stylus brushes, Literature. Collector: Don Sellers, 7905 134th St., Seminole, Florida, USA 33776 Tel: (727) 397 5658 Fax: (727) 392 3474 or Email: audioacres@msn.com (Jul(I))

WANTED: EARLY J.A. Michell turntables and tonearm. Hydraulic Reference, Prisma, Double Platter Prisma, Focus One with Unipivot arm, Fluid arm, Sweep and Stylus brushes, Literature, SME 3009 tonearms. Collector: Don Sellers, 7905 134th St., Seminole, Florida, USA 33776 Tel: (727) 397 5658 Fax: (727) 392 3474 Email: audioacres@msn.com (Jul(I))

WANTED: RUARK SOLSTICE (Yew Finish) £2750. KEF Reference Model Four (rosewood) £2000. Cyrus DAD-3Q, FM7, ACA7 pre and power £1500. B&W CDM1-SE (rosewood) £450. All as new, complete with boxes/packaging etc. Tel: 0973 899 651 (Sep(I))

WANTED: MARK LEVINSON 332 200W and 333 300W power amps. Each Class A dual mono block, fully balanced, award winning power and refinement, immaculate, boxed, full documentation, guaranteed. £3995 (£5500 new) and £4995 (£8500 new). Tel: 020 7706 8838 or 0589 0589 95 (Jul(I))

WILMSLOW AUDIO SMM. Top quality near field monitor. Scanspeak D2905/9300 (£128.80) treble and Volt BM220.8 (£232) 8" mid/bass drivers. Costs £55 as kit. Sell for £210. Built but require cosmetic finish. Tel: 01423 861 645. (Jul(I))
Van den Hul: (all new, unused)

Loudspeaker-cables:

- CS-122 Hybrid: £ 9.50 m
- TeaTrack Hybrid: £ 16.50 m
- New Royal Jade Hybrid: £ 7.50 m
- Magnus 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 II: £ 999.- 0.8m pair

Cartridges:

- MC One Super: £ 639.-
- The Frog / II: £ 1099.-
- Grashopper IV GLA: £ 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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Orders will be charged by COD, or can be paid by credit card or bank transfer
Shipping costs are about £20 for an average 20 lbs. item. Loudspeakers and "heavyweights" on request.
Special Internet offer see page 130 for details

FERROGRAPH S1, 3 way loudspeakers, very easy load, perfect for valve amplifiers, fast, transparent, £225 ono. Tel: Jon 020 8546 6558 (Jul)

QUAD 34 Preamp with 405/2 power amp £300, AVI pre amp, latest spec £450, AVI stereo power amp £400, Teac P500/D500 2 box CD player £475, Linn Keilidh speakers £350, Audio Innovation 400 integrated valve amp £300. Tel: 01977 643 629 (Jul)

TOWNSEND TURNABLE, Rega arm, Audio Technica AT-F3/CCI Stilton conversion plus spare Linn K5 cartridge £250. Tel: 020 8286 4930 (Jul)

NAIM CD2, Serial No:113932 36 months old with remote, manual, original box, all A1+ showroom condition, knocks spots off CD3.5, genuine reason for sale at £1149. Tel: David 01376 510 985 (Jul)

B&W DM604 5.2 floorstanders, cherrywood, 4 months old, £600 ono. Castle Keep centre speaker, black, £80 ono. Tel: 0117 941 1729 (Bristol) (Jul)

NAIM 180, 12 months old, first offer £750. Naim NAP 135’s, current spec, recently upgraded £1695. All excellent condition. Epos 11’s with stands, minor repair required £165. Tel: 0141 641 0496 (Jul)

SUMO POLARIS power amp £850, Tannoy P4 speakers in cherry £850, Sugden 51 pre amp with 51 power amp £850, Lowther Horn speakers £375. Gale 401 speakers in walnut £275. Tel: 01977 643 629 (Jul)

APOGEE SCINTILLA full ribbon loudspeakers, big transparent soundstage, excellent condition £650. DPA Black Slink, 3m pair, WBT plugs £150. Cyrus Dictamn Transport/DAC, boxed, mint condition £625. Tel: Ray 07909 697 060 (Jul)

LINN LP12, Ekos II, Rega cartridge £850. Trio L07CII preamp and monos £550. Lowther PM6 speakers £265. Target 4 pillar 24 inch stands £125. Tel: 01273 727 476 (Jul)

BRAND NEW Pair of Mission 754F rosewood speakers available for £699 due to unexpected upgrade opportunity taken. Tel: Kevin 01245 251 235 (or swops!) (Jul)


THULE PR-200 with PA-200 monoblocks balanced and unbalanced connections with D.N.M. balanced interconnects 200 wpc re-advertised £750. Acoustic Energy AE-520 in antique ash £550. Upgrade forces sale all v.g.c. Tel: 01904 763 157 (Jul)

INTERCONNECTS. vdH FIRST, 1m £85 (two). 1m £70. single (digital) £40. Chord Chorus 2m £115. 1m £85. 0.5m £55 (two). Stands Unique carbon feet, two sets small, one set large £15. Will split. Tel: 01752 773 369 (Jul)

NAIM CREDO floorstanding speakers in cherry for sale , A1+ condition 20 months old. Original boxes etc. First to see & hear will buy at £859 Tel: David 01376 510 985 (Jul)

SONUS FABER Electa, absolutely mint £800. Marantz - MA24 Class A monoblocks £1795; SC22 Preamp £495; MA22 monoblocks £495; CD94 Trichord clocked, digital out £375. Stax Valve energiser Signature Headphones, barely used £750. Slate Audio Stands £135. Meridian S06 £375. Audio Research SP9 Mk1 £700. Offers considered. Tel: 01727 866 908. (Jul)

MARK LEVINSON No.26 fully balanced preamp with PL5226 power supply and award winning Levinson m/c phono stage. Mint, boxed, superb £1795 (originally £5450). Tel: 020 8326 6147 (Jul)

ARCAM ALPHA 7R integrated amp. 3 months old in manufacturers packing £150 plus postage. Straight wire Encore II interconnects., one metre pair phono £50. No offers. Tel: 01524 63838 (Jul)

NAIM AUDIO pre/power, NAC 92, NAP 90.3, excellent condition, boxed, manuals, still under warrenty £575. Pro-jct phono box £20. Henley HSP 10 interconnect £5. Tel: Kevin 01305 777 692 (Jul)

BOW WAZOO 50 watt amplifier, 5 line i/p's 1 balanced i/p and tape monitor switch/vol. Pratine condition, 7 months old £1150 (£2250). Naim CD1 CD player 7 years old. Good condition. Great sound (£720 (£2000). Contact Steve 01376 515 764 or Email: kulak@btinternet.com (Jul)

MARK LEVINSON No.26 fully balanced preamp with PL5226 power supply and award winning Levinson m/c phono stage. Mint, boxed, superb £1795 (originally £5450). Tel: 020 8326 6147 (Jul)

MARANTZ CD14 £1100. Audiolab 800T £495. Bryston BP20 pre amplifier £850. Bryston 4BSt power amplifier £1200. Epos ES12 speakers including stands £350. Target stands £100. All mint boxed Tel: 020 8741 5262 or 0956 136 421 (Aug)

NAIM NAIT 3 with lead, box and manual, mint £390. Mission 752F’s in black. High quality floorstanders in excellent condition £285. Tel: 02380 905 264 (Southampton) (Jul)

LINNER KAIRN pre Brilliant PSU £699. Linn Linto phono £499. All boxed, mint. Tel: 0141 956 1440 (Jul)
SUPPORT YOUR HI-FI/HOME CINEMA

There are many ways of improving the sound your hi-fi equipment makes, including the type of interconnect, speaker cable, speaker stands etc., that you use, but one of the most effective, though not the cheapest, can be the equipment stand you sit your components on. There are numerous models on the market but most are simply variations on the same theme, but two of them stand out as being different by isolating the shelves from the floor using air suspension. The most common of these is the various types made by Max Townsend, starting off with the single 3-D Seismic Sink (£234), which can be placed on your normal existing rack, to the Seismic Sink stand (from 1 to 6 shelves between £1000 and £1500), and now also available in a stackable modular form at around £400/module.

Equally impressive are the speaker stands, which are a variation on the above 3-D Sink, working in just 2D (vertical and in the cone movement direction), which amaze everyone who hears them (£500/£600 a pair). Works equally well on stand or floor mounted. Add the lsolda transmission line speaker cable which matches the impedance between the amp/cable and cable/speaker and you're another step up.

Alternatively there is another excellent rack by Arcici from America which has the advantage that shelves can be spaced to your requirements and being more stable could be more suitable for some turntables. You will be amazed that these stands do just to the sound of your video recorder, or DVD player, and of course home cinema systems can benefit just as much (think of all those subwoofer frequencies) and Townsend now do a cheaper AN range to carry TV sets etc. Do phone!

V’audio Hi-Fi Consultants
36 Druid Hill, Stoke Bishop, Bristol BS9 1EJ
Tel/Fax: 0117 968 6005

EX DEMO HI-FI SALE

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<td>B+W CDM1 SE</td>
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<td>QUAD 7710L</td>
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CABLES, FURNITURE, HEADPHONES, TUNERS, ETC ALL AVAILABLE

THE AUDIO ROOM
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HEDON HULL HU12 8JH
Tel: 01482 891375

MERIDIAN AT SALE PRICES

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<td>1195.00 N pair</td>
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D = DISPLAY/DEMO UNITS. ALL ARE CLEAN & MOST ARE UNMARKED & AS-NEW CONDITION, N = FACTORY SEALED STOCK

PLEASE RING FOR DETAILS

UNIVERSITY AUDIO
3 PEAS HILL
CAMBRIDGE CB2 3PP
01223 354 237

**NAIM 72 & 140, MM boards, as new £800. Linn Kan II’s Afro, stands, very late ‘biwireable’ originals, immaculate £350. All boxed. Tel: Peter 01325 484 151 or 07712 645 820 (Jul/I).**

**SPENDOR SP3/1 speakers, rosewood, one slightly marked, hence £425. Jamo rosewood, one slightly late ‘biwireable’ original, Kan II’s Afro, stands, very fine condition, boxed, as new £800. Linn NAIK 3 amplifier MM phono board, mint condition, boxed, manuals £415. Arcam Alpha 5 plus CD player, remote, just serviced by Arcam, mint, boxed. £215. Tel: 01444 455 593 (West Sussex) (Jul/I).**

**NAIM NAIT 3 amplifier MM phono board, mint condition, boxed £1750. Both Day Sequifira studio (£120. Tel: 01892 536 919). (£75. Harbeth extenders.)**

**VELOMAN K4000 valve stereo power amplifier, output 90 watts per channel, 15 watts Class A. Chrome and black chassis £300. Target equipment base’s. Two off, £40 pair. Tel: 01225 333 194 (Jul/I).**

**KELLY TRANSCDUCERS KT3 speakers. Custom built cabinets. Audiolive x/overs, hand built £1000. Linn Karik Brilliant £900 mint boxed. WANTED: AT637 styles cleaner and OC9 cart, must be mint. Tel: 01266 764 272 (Yorkshire) (Jul/I).**

**MISSION 753 (black) £300. Linn Pretek, 2 x Powertek’s £325. Teac VRDS T1 transport Deltec Little Bit 3 £375. Rotel RQ970BX phonostage £35. Puccini SE boxed mint £350. Linn LK280 + spark £350. Tel: 0114 221 841 005 (Birmingham) (Jul/I).**


**SOUNDSTYLE QUARTO 5 shelf rack red £150. Sony TCDD3 ‘Walkman’ c/recorder boxed £100. ‘TDS’ harmonic enhancement passive ‘Audiophile’ box £250. Tel: 01279 815 723 or 0771 537 5096 (Jul/I).**

**FOCAL DRIVE units. Audiom 15 VX £500. Audiom 7k2 £140. TC120TDX £60. Network £70. Magnum IA170SE 96 watts integrat-ed amp £200. Wlmslow Elegance speaker £150. Tel: 020 8531 5979 (Jul/I).**

**LANN KABER speakers latest specification, purchased March 1999, mint condition, £1000 (cost £2000 new). Tel: Steve 020 8850 0585 (Jul/I).**

**NAIM CD player £557 ESD mint £550. Beard CA-506 preamp £750. Beard P100 power amp £700. Beard P100-MkII £750. All revived. N-T-W please. Tel: 01562 827 710 anytime (Jul/I).**

**FLAGSHP SONY CD player £200 £175. Transcription Reference turntable with SME arm & Shure VN35 pickup £120. Leak 2075 speakers £275. Immaculate condition. Tel: 0121 707 0791 evenings (Jul/I).**

**QUAD 303/405 preamp £175. Transcription Reference turntable with SME arm & Shure VN35 pickup £120. Leak 2075 speakers £275. Immaculate condition. Tel: 0121 707 0791 evenings (Jul/I).**

**REVOX B77 one owner from new, immaculate condition. Two speed, NAB reel adaptors, variable speed control £450. Revox Tuner 261 as above condition. High blend separation, threshold station stereo control, manual/auto tuning £350. Revox B710 cassette recorder, Multiplex filter, Dolby, tape bias, memory select, superb condition £350. Revox furniture, stacking system in walnut, base unit storage with glass doors, 2 of £75 each. More details Tel: 01305 772 150 (Jul/I).**

**PAIR OF B&W CD1M1SE Speakers. Cherrywood finish. Immaculate, including all original packaging. £425. Tel: 01793 771 286 evenings (Jul/I).**

**LEAK SANDWICH loudspeakers pair extended undistorted bass response 25 3/4"H x 14 3/4"W x 11 2/3"D. Mint still going strong original warranty and included. Offers accepted. Tel: Noel 020 8690 1939 (Jul/I).**

**CELESTION DITTON 25 speakers teak vgc £175. Tel: 01525 261 238 (North Bucks) (Jul/I).**
The DESKADEL range of Hi-Fi interconnect, speaker cables, hook-up wires and tone arm wires are precision manufactured featuring PURE SILVER conductors insulated with PTFE in a variety of designs to suit all applications. Using only the finest materials and the latest manufacturing techniques we aim to provide a selection of quality products for superb natural sound reproduction on a scale previously unheard.

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W. Yorks. WF16 0NF
Tel. 01924 404088 Fax 01924 410069
Email jesugden@compuserve.com
MUSICAL FIDELITY The Preamp. P180 power amp with PSU vgc £1300 new. Accept £600 ovno. May split + Acoustic Research powered partner active speakers vgc rare. Offers (Active Diamond beaters) Tel: 01269 596 326 (Jul)

EXPOSURE 15 Amplifier (phono inputs), boxed, little use £250. Naim CD3, boxed, mint, with interconnects £520. WANTED: Naim Nait 3, Rega 3. Tel: 01792 429 608, Email: chris.thomas@mailexcite.com (Jul)

BEARD BB100 MkII valve amplifier. 50w/channel. Massive chrome monster. Recent military Sovteks. Fantastic sound and looks. Poverty forces reluctant sale. £590. WANTED: Inexpensive turntable. Tel: 01480 353 649, Email: david.kelly@napp.co.uk (Cambs) (Jun)

MICHELL ISO. Hera, phono stage. Excellent £275. Hi-Fi World K5881 PSE parallel single ended valve power amplifier, professionally built, custom copper chassis £375. LP12 Valhalla, Ittok, Troika, vgc £600. Tel: 020 7372 1766 (Aug)

LOUDSPEAKERS: WHARFEDALE TSR110, teak £160pr., Chassis Tannoy Monitor Gold LSU/HF/12/8, monitor HPD/315/8 £350pr., Vitavox Klipschorn diecast horns with boxed S2 pressure units £500pr., Kelly Ribbons with Lenses £200pr. Tel: 01206 852 209 (Jul)

MULLARD CLASS A valve amps: 10w with C-Core transformer £60, 10w with Williams transformer £40, 20w with C-Core transformer £90, mono Williamson preamp £20, stereo Williamson preamp £30. Tel: 01206 852 209 (Jul)

MERIDIAN 502 balanced preamp, new transport, boxed, as new, complete with Chord interconnect £525. Tel: 01568 780 389 after 6pm (Jul)

RARE PYE amplifier 090091 2x round LS+ ribbon tweeter+ RC121 Mk2, for HF140/1/2/3 tuners, new old stock Mullard EL34 fitted. Offers. Rogers A100, offers. Rogers Cadet 3 £80. Arcam Alpha tuner £35. Rotel RA-311 amp £25. Sugden BD1 'Connoisseur', no turntable, Shure M75ED £20. Tel: 01323 500 174 (Jul)

CELLO AUDIO Suite pre-amp and master supply. Retail £29,000. Sell £5995. Mark Levinson No.20 Reference Class A mono amps £4495. Ruark Accolaed speakers £1595. Very reluctant sale. Tel: 07939 266 182 (Aug)

TOWNSHEND AUDIO. Seismic Sink Stand (Mod1, 3 tier) £500 (half price). Versalabs: Woodblocks £50 each (£160 new) Red Rollers £20 each (half price). Transparent Audio Power Cords (£50 each (£140 new) OnAir Support Systems Airpod II's £40 each (half price). QED Genesis speaker cables (1.5 Mtr pr.) £40 (half price). CAD Cables - Anacreon; Silurian; Czar (ask for prices). Tel: 0035 202 128 5621 or 0035 240 7811, Email: barig@sbx.com (Jul)

MERIDIAN 502 Balanced preamp, mint condition, only 3 months old 3 year warranty £995. Meridian 500 Mk2 transport & 563 DAC, mint condition £1095. Sonus Faber Grand Piano loudspeakers, immaculate condition, complete with granite plinths & covers £1350. P.X. considered for home cinema equipment. Tel: 01450 860 676, Fax: 01450 860 750 (Jul)

NAKAMICHI 1000 MkII superb condition, manuals, spare head block, brand new belt set, spare mahogany case, virtually as new. Only £1500 ono. Consider swap. Tel: Ian 0961 823 979 anytime. (Jul)

QUAD ELS 63 speakers, excellent condition, boxed with manuals. Full Quad service September 99. Garrnet SW63 subwoofers and active crossover. Double as stands. May split. £1950. Tel: 01772 315 723 (Jul)

MUSICAL FIDELITY £100 integrated amp (£700 new) mint, boxed £350. Crimson Elektrik 510 battery powered pre and 520 50w power amps £200. Tel: Neil 01694 723 438 (Jul)

AUDIO NOTE Oto phono SE, mint, boxed £1000. Leak Trouthline Mk2 £80. Rogers loudspeakers GS8, boxed £300. Cadet 2 £60. Leak TL12 pair £200. Control units Quad tuners. Garrard 4 speed autochanger, boxed £25. Tel: 01225 833 692 (Jul)

WANTED: WORKING or for spares. Rogers A75 amp, A100 amp, Pantera tuner. Tel: 01938 553 559 (Westhpool) (Jul)
ex dem Mageepaean MG20 black c/w electronic X over £5900
s/h Magaplanar MG 1 mp £350
s/h Magaplanar 5MC6s oatmeal £295
s/h WILSON ZERO WATER & 2 PUPPIES £490
s/h Quad ESL 57 black £450
ex dem Elements 600 black £600
ex dem Sequenza MET 7 walnut £475
ex dem Mirage centre £120
ex dem Royd Minstral cherry (metal feet) £375
ex dem Royd Doublot black £195
ex dem OCM 500 200 watt power (£2100) £1995
pre & power £2500
ex dem OCM 55 preamp (£1700) £995
s/h Quad 405 1 power £200
s/h Quad 34 preamp £200
s/h Countpoint SA 3 valve preamp (much sought after) £595
s/h Audio Research LS1 preamp silver £855
New boxed Alchemist Forseti A/15 integrated amp £695
New boxed Alchemist Kraken pre & power £325
s/h DPA 200b preamp £495
s/h Cambridge P100 power £195
Radford STA 25 £600
Radford preamps various available soon £600
Leak TL 30 plus monoblocks
Soon Ask
Stax SR 34 electropneumatics £90
Sharp MDRI Minidisc £150
Revosh P1099 playback reel to reel (high speed)
Just in
Trac Reference TBX10 turner £990
T/D1 reference Transport and DAC £250
Roksan DAC £125
Thorens TD126 unboxed boxed MkV £375
As above used no cover c/w 3MC det 3009 £350
Syntex 2:1 turntable good s/h belt drive £125
Well Tempered Turntable £950
Grac pickup arms
Various £99
Mistress 74 a turntable arm £99
sony HASS Step up arm £99
Various rare steps ups £99
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TRIO L07D turntable £99
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€550 €325.00
€350 €175.00
€300 €150.00
€400 €220.00
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€500 €250.00
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www.sales@englishaudio.com

HIFI WORLD

PAGE 128 JULY 2000

ENGLISH audio

All the following new, ex dem or second-hand (S/H) Mostly mint condition but please enquire

NEW

USED

Cyrus ACA7 Pre £399
Musical Fidelity X-PR £119
Musical Fidelity X-A1 Integrated £479
John Shearn Phase 2 Integrated £699
John Shearn Phase 2 Reference £749
John Shearn Phase 3 Power £639
John Shearn Phase 3 Reference £749
John Shearn Phase 6 Pre £999
Tag McLaren 603KV Integrated £799
Tag McLaren 601 Integrated £499
Tag McLaren PA10 Pre £1099
Tag McLaren PA100 Power £1499
Tag McLaren PA20 Pre £1499
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HIFI WORLD
Trade Ads

WANTED - EARLY HI-FI LOUDSPEAKERS
Tannoy, Lowther, Parma, Voigt, VitavoX, RCA WE etc.

Garrard BBC301, EMT SME, Ortofon, Decca, etc.

VALVE AMPLIFIERS
AEI, EMI, Leak, Rogers, PYE, Quad, WE etc.

GARRARD 301 motor units in perfect condition. Tel: 01202 746 033 or email: info@stoneaudio.co.uk (Jul)

SHURE V15xMR phono cartridge's, boxed only £225. Price includes mainland UK delivery. WANTED. Garrard 301 motor units in perfect condition. Tel: 01202 746 033 or email: info@stoneaudio.co.uk (Jul)


SHURE V15xMR MM phono cartridge's. Boxed, brand new, bargain at only £225. Price includes mainland UK delivery. WANTED: Garrard 301 motor units in perfect condition. Tel: 0117 377 1218, Email: info@stoneaudio.co.uk (Jul)

CLASSIC CAV75 six channel amp for Dolby ex £1495. Siltech 1m, 2425 £190 (£400 new). BPS150 sub £599 (new £799). For other Mirage speakers Tel: Audio Visual Concepts 01628 440 873 (Jul)

ROGERS E 40a pure Classic 'A' valve amplifiers - BRAND NEW. Latest improved version, 40 watts per channel. High quality phono stage plus four line inputs. Great styling, superb sound and VERY RARE. 12 months warranty. Only £998. Tel: Stirling Broadcast 01256 851 001 (Jul)

CASTLE LOUDSPEAKERS
New. Discounts available. Deliver Anywhere UK. Please telephone for details. Five Ways Hi-Fi Fidelity Ltd (Est 1972), 12 Islington Row, Edgbaston, Birmingham B15 ILD Tel: 0121 455 0667, Tues-Sat 10.30-6.00 (Jul)

EX DEM Specials. Linn Klimax power amp £9450 pair. Linn Majik phono £450. Myryad MP100 preamp MA120 power amp £675. Onkyo TXDS 838 Dolby digital AV amp £750. Tel: 01270 214 143 (Jul)

REVOX G36HS £500. PR99MKII £650. Studer A80VU £750, A710 £500, A810 VU £800, B67VU £750, A807 VU £1200, Technics SP10 MkII £250, SLP1200 CD £450, Sony DTC1000ES DAT £300, Studer A730 £550. Tel: 01246 235 024, Fax: 01246 550 421 (Jul)

VINTAGE WIRELESS COMPANY LONDON Buy-Sell-Exchange. Vintage wireless and classical audio. Repairs, spares, restoration, modernisation to all valve equipment. Quad II, Leaks etc, shipped worldwide, best prices, call us at 17 Bell Street, London, NW1 5BY. Tel: 020 7258 3448 Fax 020 7258 3449 (Jul)

LOW COST, high performance stereo decoder for the Trouthline, Quad etc. Cased, mains powered outboard unit £58.50 Inc P&P Decoder board only £18.50. Studio 12. Tel: 01736 798 393 (Aug)

MONITOR AUDIO Studio 20SE rosewood £849. Kef 104.2 grills unitidy hence £349. New Musical Fidelity XA1 £379. UKD Puccini SE £399. Others available. Hi-Fi Purchased. Tel: Audio File Objective 01992 478 666 or mobile 07790 754 068 (Jul)

REPAIRS, MODIFICATIONS, restorations and upgrades to all amplifiers, ancient and modern. One offs built to order, kits debugged, power supplies etc. Quad 303's turned into 'super amps'. Design work undertaken. Ex-Alchemist products and Musical Fidelity engineer. Tel: Arkless Electronics 01642 860 881 (Sep)

AUDIO SYNTHESIS Passion pre-amplifier (passive) & Audio Synthesis Desire power-amplifier RRP £2250 - £1300 ono. Audio Research SP9 MK1, boxed, as new £750. Krell KSA50 mk2 power-amp, as new £1,100. DPA Enlightenment Drive plus DAC, 24bit 96kHz technology, guaranteed, new £1,900 - £1,000. ATC SCM20 speakers, in walnut, immaculate, boxed £800. U.K.D. Opera Callas Gold speakers, immaculate, RRP £1100 - £500. Transparent balanced interconnect, RRP £300 - £120 ono. XLO 4.1 DiGi cable 0.5m, new £350, £150 ono. Transparent power cable, 2 RF boxes - RRP £150 - £90. Nordost Blue Angel balanced cables, 1mtr, RRP £128 - £70 ono. Deltec Black Slink, 0.5mtr pair, RRP £147 - £70. Ortofon 7 nine's cable 1mtr, RRP £250 - £170. Musical Fidelity A300 integrated amp, 3 months old, as new, RRP £1400 - £900 ono. Krell KSA 80, power amp, RRP £3500 - £1450. Yamaha NS-A102, surround sound speakers, RRP £85 - £35. Linn Sondek LP12 Afro, Lingo, Curkus, mint £800. Nakamichi Dragon, immaculate £800. Tel: Jules 01792 280 061, Fax: 01792 518 958, Email: sales@sounddrjuleshi fi.co.uk

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INTERCONNECTS. FED up hearing you must spend £500 for a decent cable? Two types available - The Blue £45 or The White £95 per metre stereo pair. These cables put other brands to shame! Satisfaction guaranteed or your money back. Tel: 0141 569 1069 (Glasgow) (Jul)


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

VALVE PREAMPS! New valve preamps from £250. New class 'A' valve powers from £350. For further info tel: Audio Classics 01942 257 525. Email: audio classi cs@hot mail.com (Jul)
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PAGE 130 JULY 2000 HI-FI WORLD
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