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HI-FI

# HI-FI WORLD

JANET SHAW  
P Jones

AUGUST 1997 £2.30

For the love of music

## BACK TO DAC

### GROUP TEST OF FIVE DACs AT £600-£1000



**SCOOP!**

**ABC**  
fastest growing  
hi-fi magazine

**PIONEER  
A-300R  
PRECISION  
AMPLIFIER**



**KEF'S  
NEW Q55  
SPEAKERS**



**Predictable start.**



**Spectacular finish.**



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Spectacular praise, you might think. But where Celestion's involved, it's almost predictable.



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**CELESTION**



# THIS MONTH'S WORLD

- Can Roksan build on the success of their Caspian integrated amp with the new £900 matching Caspian CD player? Jon Marks provides the answer.
- Having taken a shine to KEF's lively Q15 stand mounters back in February '97, we were looking forward to listening to their bigger brothers, the £500 Q55 floor standers. Did they excel or disappoint?
- UK tweaked Special Editions have been around for a while now. Jumping on the bandwagon are Pioneer with their A-300R Precision integrated amplifier, which had Eric Braithwaite reaching for his wallet.
- There's good news for you, if your main source of music is the airwaves. Sony's ST-SE700 tuner sports impressive sound quality, LW reception and a skimpy price tag of £180, Ketan Bharadia discovered.

**B**ack in August we took a look at Teac's rather tasty £2500 P-30 transport and were wowed by its rock solid and supremely natural sound. But for most people, CD spinners are more likely to consist of a transport like Audiolab's 8000CDM at £1200 and a DAC at £600-£1000. So this month, we take a look at the best converters under £1000 with hopefuls from DPA, Marston Audio Research, Arcam, Audiolab and Monarchy Audio and find a bright future in store for DAC upgrading.

Looking over the other side of the replay fence is David Price. With copies of second-hand original LPs becoming ever more expensive, he discovers what modern reissues offer analogue audiophiles with pressings from Blue Note, Castle Communications, EMI and Classic Records. And if your money is positively scorching a hole in your pocket, make sure you take a look at September's Hi-Fi World for a comprehensive list of all the best places to buy new and used LPs.

Jon Marks, Editor

## TEST EQUIPMENT



- Hi-Fi World has its own advanced test laboratory and acoustically treated listening room. No other hi-fi magazine has the benefit of such facilities.
- Hi-Fi World has a dedicated in-house team of experienced listeners, and uses selected freelance professionals. 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.

## LISTENING ROOM

(TREATED BY RPG ACOUSTIC TOOLS)



## IN THE SEPTEMBER ISSUE

Here's a selection of the quality components we hope to bring you in the next issue:

### DENSEN DP DRIVE MC PHONO STAGE

Most manufacturers rely on regulators, chunky transformers and hefty reservoir capacitors to ensure that variable mains quality doesn't adversely effect sound quality. Densen take a different route though, running their DP Drive phono stage from solar cells powered by Light Emitting Diodes. We find out if light is right.

### JAMO CONCERT II

In the June issue we reviewed the stand mounted Concert 8s and loved them.

Next month we listen to their big brothers, the mighty Concert 11s, to see if bigger means even better.

### REL Q100E

If you really want to feel those seismic lows which most 'speakers only hint at, then a subwoofer could well be the answer. Does the REL Q100E have what it takes to deliver in the quality and quantity departments?

### AUDIO ANALOGUE PUCCINI SE VS PRIME DESIGNS A100

The £600-£700 integrated amplifier

market is crowded but new manufacturers Audio Analogue and Prime Designs think their amps stand out. We pitch the Puccini and A100 head-to-head to find out if either is the new king of the amp castle.

### CYRUS PRE/POWER AMPLIFIERS

The Cyrus range just keeps on growing, wearing its customary half-width casework. This latest Pre/Power combination offers stylish looks, flexibility and remote control, but is sound quality sacrificed in return?

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MAIDA VALE,  
LONDON W9 1EX.

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Distributed by:  
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Tottenham Court Road,  
London, W1P 0AU  
Tel: 0171 262 5555

Printed by:  
Southernprint, Poole, Dorset.  
Tel: 01202 622226

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**ABC**  
CONSUMER PRESS

## THIS MONTH'S REVIEWS

### AMPLIFIERS

#### LINN LK240 vs MERIDIAN 505 35

If you're on the lookout for a pair of monoblocs and have £750-£800 to spend, should you go the



Linn or Meridian route? Eric Braithwaite has the answer.

#### PIONEER A-300R PRECISION 65

Will Pioneer's new UK tweaked A-300R Precision integrated have audiophiles queuing around the block? Eric Braithwaite thinks so.

### VINYL

#### DENON DL-103M 59

Eric Braithwaite finds a long lived cartridge for your long players with Denon's 34-year-old DL-103M MC.

### COMPACT DISC

#### £600-£1000 DAC GROUP TEST 12

We take a look at some of the best DACs out there to find what sound quality your money can buy these days.



#### ROKSAN CASPIAN 57

Following hot on the heels of the superb Caspian integrated amplifier comes the £900 Caspian CD player. Is it a chip off the new Roksan block?

### LOUDSPEAKERS

#### KEF Q55 31

Proudly sporting the same Uni-Q dual-concentric as the Q15 stand mounter we took a shine to in February, the Q55 adds a bass driver to great effect.



#### MISSION 732i 39

Can Mission extend their long line of respected loudspeakers with the new £200 732i? Dominic Todd finds out.

#### PARADIGM MINI MONITORS 53

We cross the Atlantic to discover what Canadian Paradigm has to offer with the £280 Mini Monitors. Ketan Bharadia makes the trip.

### TUNER

#### SONY ST-SE700 41

Budget tuners are better now than ever, as Ketan Bharadia finds with Sony's £180 ST-SE700 tuner.



### WORLD VERDICT



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



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



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



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



## REGULARS

### NEXT ISSUE

You don't have to wait for the mists of time to clear to see what's coming up next month - just have a peek at this page.

### NEWS

News so hot off the press you can cook an egg on it.

### READERS' LETTERS

System problems or audio theory, it's all here in our six pages of letters.

### HI-FI WORLD LIBRARY

Information on every hi-fi topic is at your finger tips thanks to Hi-Fi World's extensive library.

### COLUMNS

55, 61, 67, 73

The thoughts and opinions of World gurus Haden Boardman, Dominic Todd, David Price and Noel Keywood.

### SPECIALIST HI-FI DEALERS

The people you can trust to help you make the right component decisions.

### MEET YOUR MAKER

How to get in contact with the manufacturers that make all the hi-fi equipment in your rack.

### HI-FI WORLD KITS

If you've ever felt like having a go at making your own components, these pages are a good place to start with our top quality kits.

### DIAL-A-DEALER

If you want to find the closest specialist dealer to you, take a look here.

### MEASURED PERFORMANCE

All this month's reviewees take a medical to see if Doctor Keywood pronounces them fit and able to do their duties.

### WORLD BUYING GUIDE

This is the roll call of star products that we've taken a shine to over the last few years.

### OLDE WORLDE

The second-hand star of this month's hi-fi retrospective is Technics' battleship direct drive deck, the SL-1000.

### READERS' CLASSIFIEDS

Six pages crammed to the hilt with hi-fi bargains galore.

## FEATURES

### VINYL OLD VS VINYL NEW

David Price compares modern reissues of classic LPs with the originals to find out what sonic progress vinyl has made in the last 20 years.

### CAPABLE CABLES

Douglas Floyd-Douglass gets connected with three loudspeaker cables from £16/m to £25/m.

### READERS' SYSTEMS

Roving news hound Jon Marks tracks down an active system built around drivers and electronics from every walk of hi-fi life.

## COMPETITION - PAGE 28



Up for grabs this month is a superb £2000 system made up of Celestion's A1 stand mounters, Audio Analogue's Puccini SE integrated amp and Trichord's Genesis CD player.

## MUSIC

### ROCK AND POP

#### RECORD OF THE MONTH:

Ragga and the Jack Magic Orchestra, Ragga and the Jack Magic Orchestra

### DANCE/AMBIENT

#### RECORD OF THE MONTH:

Various, Ministry of Sound - Classics

### JAZZ REVIEWS

### CLASSICAL REVIEWS

#### RECORD OF THE MONTH:

Monteverdi, Quinto Libro de' Madrigali

# COMPETITION

# DeNova™

DENMARK

## Stage 3 Home Theater System



## AV-3 Surround Receiver



DOLBY SURROUND  
PRO • LOGIC

DENOVA AUDIO (DK) ApS  
BRANSAGVEJ 16-18 DK-9490  
PANDRUP DENMARK  
Tel: +45 (98) 24-6766  
Fax: +45 (98) 24-6765

- AV 3 Main Functions:
- DOLBY Pro-Logic Surround
  - DOLBY 3 Stereo
  - DSP (Digital Sound Processor) with 5 modes
  - Motorised Volume Control
  - 400w total power output makes it no nonsense movie machine



**HI-FI SALES UP - SORT OF!**

According to a recent Verdict report on consumer spending patterns, there will be growth in spending by 25-35-year-olds over the next six years, and a corresponding decline in spending by under-25s. Since the older group has more disposable income and is prone to spend it on, or in, the home rather than hedonistic pursuits, sales of hi-fi are expected to increase. With CD sales at a record high, there's obviously no shortage of interest in listening to music. Disposable incomes and leisure time are steadily increasing in most major Western economies so the trend is stable and long term, but it's had a stronger impact in Britain than elsewhere since Britain's CD sales-per-head are second only to the USA.

Whilst Verdict predicted a rosy future, The Business Book for the electrical retail market in Britain (1997) apparently thinks otherwise. It opines, "It is hard to see the separates market halting the decline in volume". At 835,000 pieces, sales for 1996 were up 4% over the previous year, their figures show. However, against an overall downward trend it is difficult to tell whether this is an anomaly or the start of an up-turn. Verdict see it as the latter, but The Business Book takes the opposite view, plausibly explaining that secondary brands are moving out of the separates sector to concentrate upon the larger audio systems market. The Japanese giants have managed to persuade people that all-in-one systems are hi-tech hi-fi, free from techno-babble and religion, and coming in at a fantastic price. It will be interesting to see whose prediction for the future is right.

Meanwhile, in a curious but perhaps natural law of the market, as the volume of sales went down, average purchase price went up, The Business Book explaining it thus. Those continuing to purchase real hi-fi are increasingly well informed and buy on quality rather than price. Specialist manufacturers are slowly taking a larger share of the remaining market and their prices are higher, pushing up the average unit price. The change was relatively modest though, price rising just 2% (£4) to £224, so we are not talking Krell prices here.

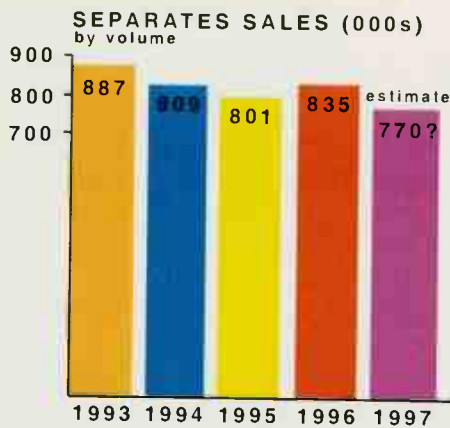
The hi-fi separates market was valued at £207million for 1996, healthily up on earlier years, all of which were below the £200m mark. By way of comparison, the audio systems market (midis, minis, micros) was valued at £528million, but the unit price was a measly £247.50 - for a complete 'hi-fi' system!

Although the independent retail sector is in decline in Britain according to Philips' market data, it is still very large by European standards. The Business Book says single-store independents account for 89% of sales of hi-fi separates, the rest being taken by multiples.

So where is the hi-fi market going? Whilst UK economic and social demographic conditions are all set fair at present, The Business Book does make the point that there is little in the way of technical progress to entice people into making a purchase or buying a replacement. In fact, it could be said that hi-fi is technically moribund, recent failures like DCC acting as a deterrent to those who might want to innovate.

Only MiniDisc appears to be the exception, with a firm sales base in Japan and a programme of development. With a newly revised ATRAC system due out soon, MD now truly meets stringent hi-fi standards. With no real competition, it may start to take off in popularity, becoming a de facto recording medium standard in future, much as cassette has been in the past. This is probably going to be gradual, though, and is unlikely to have much impact upon separates sales overall. Although MiniDisc is more durable and convenient than CD, it offers no improvement in sound quality and The Business Book suggests that it belongs to the portable market. However, cassette started off in this fashion, as a portable dictation medium which ended up in the Nakamichi Dragon.

It could well be that DVD, with its huge storage capacity and potential to become an 'ultimate' source, will some day replace audio CD, but that is some time off. DVD standards have yet to be sorted out, but there is a lot of serious discussion going on about a new, advanced audio coding standard to replace CDs, which was conceived in the late 1970s. But whilst DVD may offer this prospect, people are likely to stay with CD for a long while yet. The Consumer Electronics business is very nervous about destabilising



Source: The Business Book

**WORLD VERDICT** 

The Concert 8s are superbly clean, crisp and transparent. Beware their revealing nature though - they'll show up any source shortcomings.

**WHAT HI-FI?**

**WHAT HI-FI?**

April 1997

May 1997

Concert 8

Concert Center

★★★★★

★★★★★

# Concert



**The Jamo Concert Series.  
HEAR...SEE...RELAX & ENJOY...**

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Web page: <http://www.jamospeakers.com> E-mail: [speakers@jamo.dk](mailto:speakers@jamo.dk)



people's confidence in a product when it is doing well. When CD sales start to level out, then we might get to hear more about DVD audio, but until that time, it is likely to remain in the lab. The Business Book notes that, "the music industry has little enthusiasm for junking CD yet".

Of Digital Audio Broadcasting (DAB) The Business Book says, "The format will not have much impact if it simply offers more of the same. . . The initial target market will be in-car use. . . It would be a brave person who predicted the short term demise of analogue radio". None of this sounds very promising, but few would disagree with it.

The Business Book view of the hi-fi separates market concludes that, "while the separates market may be contracting in volume terms, it is still a sizeable sector and, more importantly, showing some growth in value terms."

**The Business Book 1997**  
**for the electrical retail market - £90**  
**Chalvington Publishing**  
**Hampshire GU33 6JD**  
**Tel: 01730 894059**

**A NEW BABY ARRIVES**

Heybrook has proudly announced a new baby 'speaker joining its 'Hey' range. The Heylette measures only 300mm high by



195mm wide and 213mm deep. It shares the family traits of stylish beaded cabinet edges and a shaped grille. The Heylette has two rear-facing ports and a claimed sensitivity of 88dB. Costing £269, the Heylette is available in either Black or Rosewood.

**Heybrook Hi-Fi**  
**Clevo Road,**  
**Liskeard,**  
**Cornwall PL14 3NH**  
**Tel: 01579 342866**

**LIGHT THE WAY**

Bill Beard Audio (BB Audio) has released a new integrated amplifier called the 30/60. This is a 30watt all-valve line level integrated which, once a simple user adjustment is made, can



be run as a 60watt monobloc power amplifier. Also incorporated into the design is a monitoring circuit for each valve which uses a bi-colour LED. If the LED is showing green then operating conditions are normal, red signifies that the valve needs replacing and no light at all means that the valve is faulty.

The 30/60 uses eight Russian Sovtek EL84s in the output stage and four ECC88s in the driver stage. All valves are guaranteed for a year and the amplifier itself has a five-year warranty covering parts and labour. The 30/60 is available in Black or Brazilian Mahogany and costs £1295.

**BB Audio**  
**98A Oaklands Grove,**  
**London W12 0JB**  
**Tel: 0181 749 4258**

**NOW HEAR THIS**

High End Audio Recherché (HEAR for short) is a Belfast based importer who specialises in ultra high-end equipment like Purist Audio Design cables which offer some interesting solutions to cable problems. All the cables make use of a fluid filled outer jacket which isolates the conductors from the effects of airborne and mechanical noise as well as helping to filter out radio frequency (RF) interference, PAD say.

Cheapest of the PAD cables is the Elementa, which utilises OFC copper conductors in a twisted configuration with a polyurethane dielectric. The cost for a terminated metre length is £150 with an additional £25 for every extra 1/2 metre. At the other end of the range is the Dominus RLS, a snip at £6155 per metre with each additional 1/2 metre costing £305.



**High End Audio Recherché**  
**11 Camden Street,**  
**Belfast,**  
**Northern Ireland BT9 6AT**  
**Tel: 01232 319148**

**MORE MISTRAL**

Essex based hi-fi specialist LFD has just announced a new addition to its Mistral range of components with the new £999 Mistral CD player. During the design of the player, special attention was paid to power supply isolation and regulation. This has resulted in

Clearly  
better.



When one of the best loudspeaker engineering teams in the world advances its state-of-the-art technology, you'd expect the result to outperform the competition.

It does.

KEF's new Q Series, with its distinctive clear cone Uni-Q® drivers, delivers a more precise stereo image, over a wider listening area, than any conventional loudspeaker can. This latest advance in KEF's patented technology delivers even smoother midrange response and clarity that's simply stunning.



From bookshelf to 3-way floorstander, the entire range is magnetically shielded for Home Theatre use. And because aesthetics are integral to good design, the two largest models incorporate KEF's new 'racetrack' bass unit. With the performance of an 8 inch driver in the space of a 6 inch, it preserves the slim, elegant Q Series design.

With the new Q Series, the competition have been decisively out-classed.

The difference is clear.

**Q**  
SERIES



The experience  
of sound



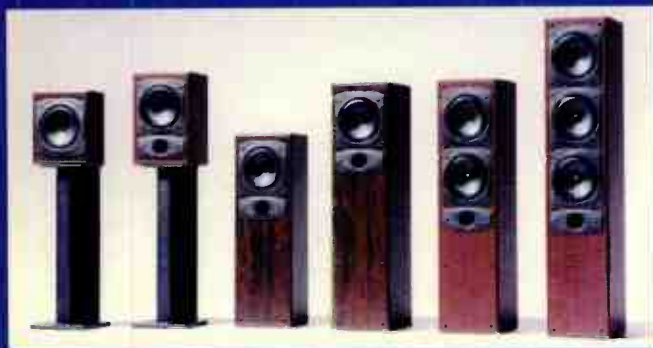


the digital and analogue sections running from separate supplies. Quality of passive components, internal wiring and effective earthing were also priorities. The Mistral CD player is available in two finishes, Stainless Steel/Gold and Black/Gold, the latter carrying an extra £20 tariff.

**LFD Audio**  
**7 Lancaster Gardens West,**  
**Clacton-on-sea,**  
**Essex CO15 6QG**  
**Tel: 01255 422533**

## "I" FOR IMPROVED

Goodmans Loudspeakers Limited have just launched improved versions of their Imagio speakers and introduced two new models. The IC50i is a small sealed box bookshelf model which, like the rest of the range, makes use of a modified version of GLL's ICT (Inductive Coupling Technology) 2-way driver. This allows a tweeter to be mounted in the centre of the mid/bass unit's cone and driven from the field generated by the mid/bass driver's voice coil - no crossover is needed.



The other new speaker is the IC115i, which is a floor standing ported design with a claimed sensitivity of 88dB and a frequency response of 40Hz - 20kHz. Prices are still to be announced.

**GLL**  
**Unit 1A,**  
**Lakesmere Road,**  
**Hazleton Industrial Estate,**  
**Horndean,**  
**Hampshire PO8 9JU**  
**Tel: 01705 492777**

# trade winds

## NEW NAIM, OLD FACE

Naim Audio have upgraded their entry level CD player, the CD3, to CD3-5 status. This £1000 player uses a VAM 1205 transport, which is a high quality variant of the well known Philips CDM12. On the main circuit board sit 14 regulated power supplies while another separate supply for the servo control board is mounted in the loading tray. The CD3-5 also differs from its predecessor in that it can be connected to any of Naim's external power supplies to power the analogue circuitry. Doing this is claimed to improve sound quality significantly.

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

## PARTY ON, PEARL

Obviously a company that just loves to party, Mordaunt-Short has just released yet another 'speaker to celebrate their 30th anniversary. Following hard on the heels of the Pearl version of the MS10i is the MS20i Pearl. This sells for £199.99 and features a new MCS5 Technology cone and surround. MCS5 Technology is basically a new cone material which improves the stiffness-to-mass ratio, making the cone behave in a more pistonic manner while increasing the overall sensitivity of the drive unit. To accommodate the driver change the crossover has been modified to produce a more refined and detailed treble performance. The Pearl version supersedes the current MS20i and is available in Black Ash and Rosewood finishes.

**Mordaunt-Short**  
**3 Ridgeway,**  
**Havant,**  
**Hampshire PO9 1JS**  
**Tel: 01705 407722**

## AE100: THE NEXT GENERATION

Acoustic Energy's diminutive AE100 has been revised and relaunched as the AE100i (no prizes for original suffixes here). Though the drivers remain the same, the crossover has been realigned and its components upgraded. The internal wiring has also been improved to 'audiophile' quality OCC copper. These changes are said to result in greater transparency and better integration between the two drivers. The AE100i is now an easier load than their predecessors and the modifications have also marginally increased sensitivity. The price remains unchanged at £199.95.

**Acoustic Energy**  
**16 Bridge Road,**  
**Cirencester,**  
**Glos. GL7 1NJ**  
**Tel: 01285 654432**

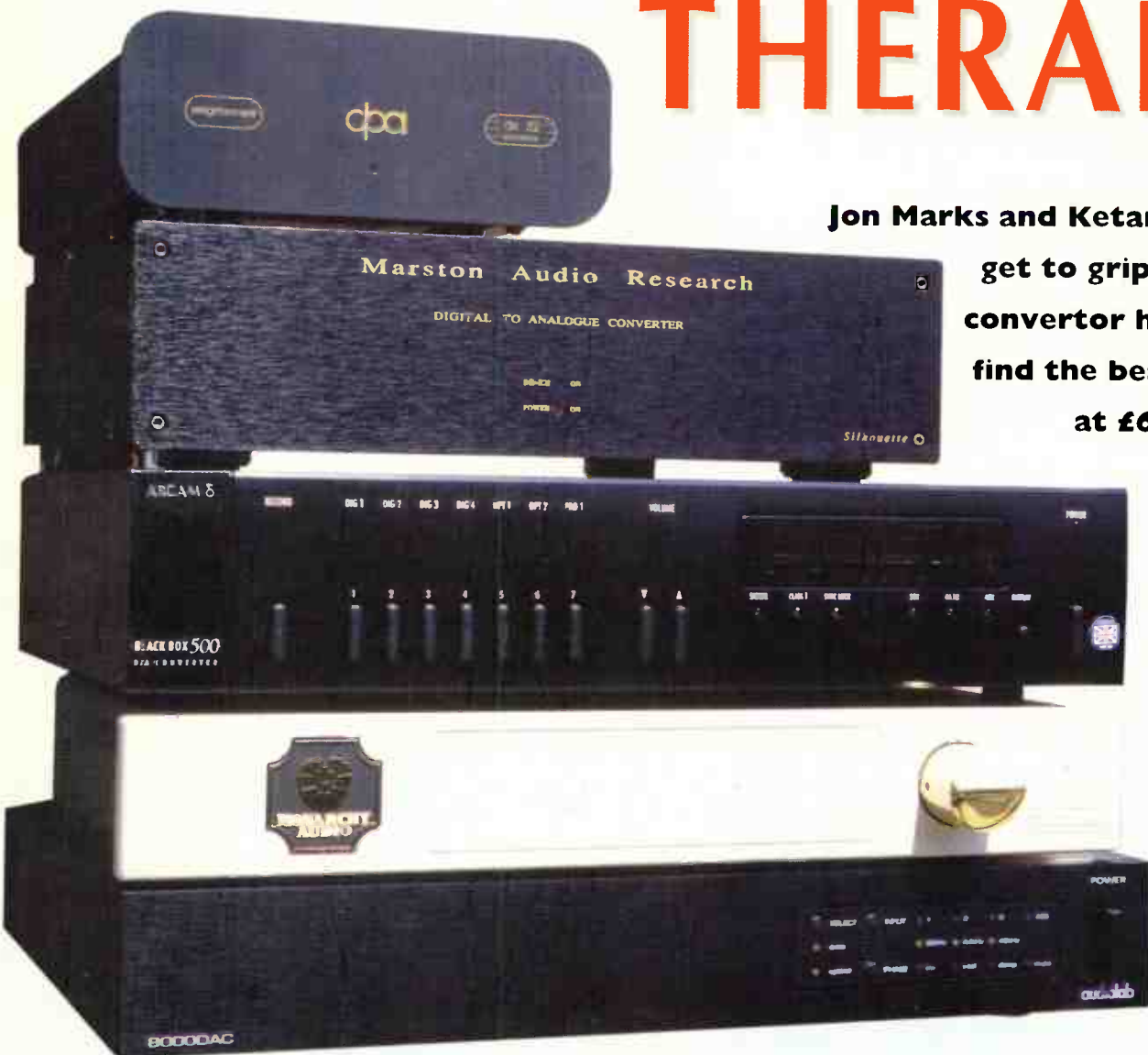


trade winds

group  
test

# CONVERSION THERAPY

**Jon Marks and Ketan Bharadia  
get to grips with five  
converter hopefuls to  
find the best of DACs  
at £600-£1000.**



**T**he pressing question facing most digiphiles with £1000 to spend is: "Do I go the one-box or transport/DAC route?" At this kind of price the only real reason to go the second way is to keep your upgrade options open because there are some stonking integrated players around (Marantz CD-63 mkII KI-Signature, Trichord Genesis and Revelation for instance). As price rises, though, the playing field starts to level as transports and DACs come increasingly into their own as more money gets spent on the beefy power supplies, regulators and high quality components necessary to get the best from CD. But if you've already got a transport and budget

converter, which DAC should you go for if you've got up to £1000 to spend?

We've assembled a group of five contenders to answer this question. There's the £825 Enlightenment from DPA, famous for their radical and effective in-house decoder designs and love of miniature 'surface mount' components. Another DAC following a non-standard design route is the £750 Black Box 500 from well known and respected manufacturer Arcam. The third British manufacturer in the test is Audiolab, represented by their £900 8000DAC, partner to the 8000CDM transport we use here at Hi-Fi World towers, alongside the more expensive Teac P-30 (both of which were hooked

up to the DACs here). Next comes Marston Audio Research with their £650 Silhouette and £300 optional matching power supply unit. Finally, we have the sole overseas contender in the form of the £600 Model 18 Delux from American company Monarchy Audio.

All the DACs were connected to the transports via co-ax cables - using the optical inputs invariably produced a rather dynamically squashed sound with blurred detail. And while each DAC was being auditioned all the others were removed from the system and switched off. If this wasn't done, the result was a hard, grainy sound from whichever DAC was being tested.





## TECHNOLOGY

DPA have always done things a little differently from most and it shows in this DAC. The Enlightenment uses DPA's proprietary 1-bit dx32 processor (eight of which are used in the amazing £6000 1024 DAC) built up from the discrete components in the two white-outlined boxes on the circuit board. This carries out the filtering normally done in the analogue domain in the digital domain. As a result, the analogue circuitry is simpler and has shorter signal paths than would normally be the case, which improves sound quality, making it more transparent, say DPA.

The DAC takes its power from a single transformer mounted directly on the PCB, the various sections being fed through six LM317/337 variable positive and negative

voltage regulators. These are mounted flat on the PCB and surrounded by a mix of standard and surface mount ICs. This reduces Radio Frequency interference which DPA say adds a coarse, gritty coloration to the sound.

On the back panel of the Enlightenment's somewhat non-standard size case sit the single co-ax and optical inputs, along with another optical socket for the Deltran signal which synchronises DAC and transport to reduce jitter.

## SOUND QUALITY

Listening started with the Dave Brubeck Quartet's Time Out CD. Cymbals shimmered and decayed with great realism, only a hint of brightness at the highest frequencies tainting the sound. Both sax and piano had richly natural texturing courtesy of the

DPA's wide ranging tonal colour -

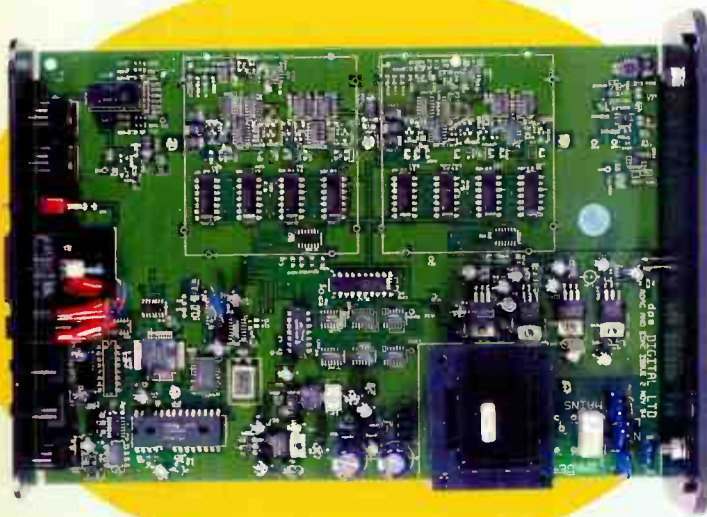
the only thing grey about the DPA is its casing. Plucked double-bass amply demonstrated the fact that the Enlightenment has a deep and hard hitting bass (second only to the Monarchy Audio Model 18), although I can imagine it might cause problems in

an already bass heavy system. Where the DPA equalled the PSU'd Silhouette and drew ahead of the other DACs was in sound staging and image focus. Instruments had body and presence rather than sounding like two dimensional cut-outs as they can often do.

Chaka Demus and Pliers made their way to the CD tray next. Here the DPA proved its pedigree - even with the drum machines and synthesisers working overtime the Enlightenment kept a track of everything, never sounding confused or overwhelmed. All hi-fi aspects of the sound were present and accounted for, with deep, powerful bass, translucent midrange and fast, clean treble. Even more of a sound for sore ears than all this was the sense of cohesion that the DPA gave to music, with images knitted into a spacious acoustic. Admittedly the DPA was pipped in the detail stakes by the Marston DAC and matching PSU but this didn't detract from the enjoyability of its performance.

Wagner and Otto Klemperer continued the proceedings. The Enlightenment produced a wide, deep sound stage for the orchestra to fill, its various sections clearly defined. And once again the DPA pulled off a convincingly organic performance. Tonally it was rich and full although that hint of brightness at the highest frequencies was still present.

The DPA Enlightenment is a very musical DAC which is highly enjoyable to listen to. But care must be taken in system matching to ensure its powerful bass and slightly emphasised high treble don't cause any problems.



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Group Test



## TECHNOLOGY

Arcam have decided not simply to buy in a DAC chip set from an outside manufacturer as most companies producing DACs do. Instead, like DPA, they've plumped for an in-house convertor in a screening can which uses discrete surface mount components and multiple power supplies to achieve near 20-bit resolution, Arcam say. The DAC is hooked up to a Philips 1307 (DAC 7) filter chip.

Aiding sound quality are the separate power supply transformers, one for digital and one for analogue sections. There's also a smattering of industry standard 5V and LM317T variable voltage regulators for the various ICs.

The Black Box 500's rear panel is a real socket-fest. All inputs are catered for, with a pair each of optical, co-ax and BNC

sockets along with a single AES/EBU. Like the Audiolab, there are two pairs of analogue outputs. Setting the Arcam apart is another pair of optical connectors to allow the BB500 to sync-lock to an Arcam transport to reduce jitter. And like the Monarchy DAC, the BB500 comes with a volume control (so it can be used straight into a power amp), although the Arcam's is digital where the Monarchy's is analogue.

## SOUND QUALITY

The Arcam is one of the best DACs I've heard in a long time. The way it handled Tori Amos' Boys For Pele allowed all the nuances and rhythmic drive to shine through in what was a superbly engrossing performance. And it pulled this feat off whether music was strolling along at a relaxed tempo or going hell for leather at 125bpm.

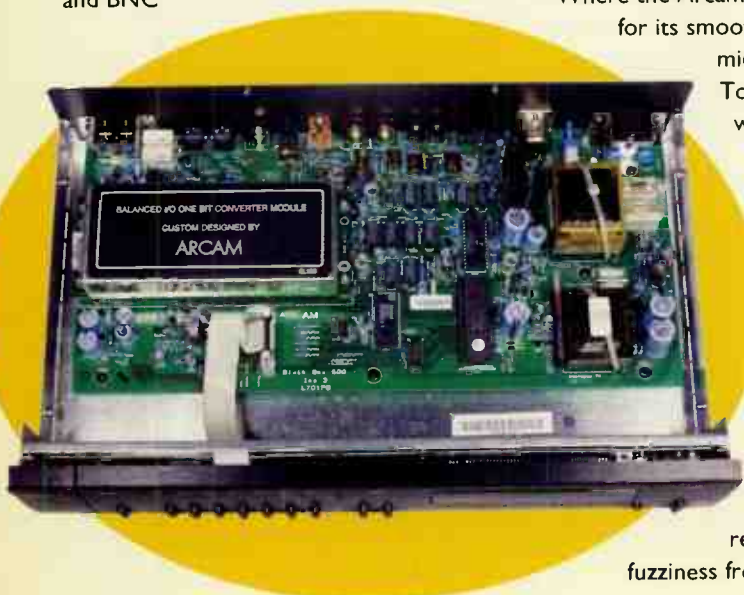
Where the Arcam also scored was for its smooth, grain-free midrange and treble. Tori Amos' singing was powerful, as was her harpsichord playing, but both had the tonal colour to sound realistic and natural. Switching off the Black Box 500's display helped here, removing a slight fuzziness from the music to

give crisper dynamics and more detail.

These qualities stood the Arcam in good stead when it faced up to the Chemical Brothers' 'Setting Sun'. This recording sounds like it was mixed with an industrial sander - saying it has a few rough edges is putting it mildly. Through the Arcam, its heinously addictive heavyweight rhythm remained intact and its upper registers were just as they should be - raw and powerful but not painful. Convertors like the Marston did, however, pull ahead in bass extension and sound stage width, instruments and samples having more room to breathe where they could sound rather cramped on the Black Box.

An EMI digital remastering of Wagner's Flying Dutchman (Philharmonia orchestra, Klemperer conducting) proved this DAC has no problems dealing with complex orchestral works. The full range of tonal colour here contrasted with the Audiolab's rather greyer rendition, putting the Arcam on a par with the DPA. Sound stage depth was good, as were dynamics, although again the '500 produced a smaller scale picture than the DPA. That said, the DPA could sound almost unnaturally dynamic at times.

The Arcam Black Box 500 works well with whatever you throw at it, whether it's Janis Joplin or Bach. It doesn't have the overtly warm balance which used to characterise Arcam's components. Instead, it has a smooth but even-handed delivery. While a slightly bigger sound stage and greater bass extension wouldn't go amiss, the Arcam is still a good all rounder.



# FLEXIBILITY



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Audiolab 8000CDM  
Audiolab 8000C  
Audiolab 8000P  
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## TECHNOLOGY

Audiolab have opted for Philips chips inside their 8000DAC. The convertor is the TDA7350 20-bit noise-shaping IC with 384 times oversampling which passes its output on to a TDA1547 20-bit filter. Both of these are contained in a screening can to reduce Radio Frequency interference. Power for both digital and analogue sections comes from a total of 11 separate regulators; reservoir and decoupling capacitors are by Elna. Dealing with analogue filtering and outputting the analogue signal are three pairs of the well known and much used 5534 op amps.

The Audiolab takes the opposite approach to input sockets

from the Marston Silhouette. On the 8000DAC's back panel are three optical, three BNC and one AES/EBU electrical inputs, but no RCA co-ax sockets.

## SOUND QUALITY

Getting the Audiolab ball rolling with Stravinsky's *The Rite of Spring*, I found the 8000DAC civilised in a way many of this company's components have been thanks partly to a lack of roughness across the midrange and treble. Also playing its part is a treble roll-off which could be heard on whatever music I was listening to, with the 8000DAC setting up a sound stage (good width but slightly curtailed depth next to the DPA and Marston) behind

the front plane of the loudspeakers rather than on a level with it. In this way, it was actually reminiscent of the Arcam Black Box 500 with its display left on - missing out on a little incisiveness and projection.

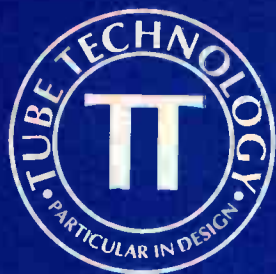
With Tori Amos' *'Marianne'* from her *Boys For Pele* CD the Audiolab spread images across one of the broader sound stages in this group

test. The images themselves, though, didn't have the transparency of the DPA or the outright detail of the Marston Audio Research Silhouette, coming across as slightly out-of-focus by comparison. And the 8000DAC could start to get a bit confused when things got busy, as this song proved with instruments starting to blend together on crescendos. In spite of this, the Audiolab showed that it could muster a fair spread of tonal colour and the bass control to give the pounding rhythms of *'Caught a Lite Sneeze'* the power they need.

The 8000DAC seemed happier with the simpler electronic arrangements of Chaka Demus and Pliers' *Tease Me* album. *'She Don't Let Nobody'* strolled along with precise timing and smooth vocals, as did the whole of this CD. Other beneficiaries were the sparse vocals and percussion of *'Never Be Mine'* from Kate Bush's *Sensual World* CD where the 8000DAC picked up brownie points for punchy upper bass and the disconsolate opening to *'This Woman's Work'*.

The best way to sum up Audiolab's 8000DAC alongside the other convertors in this group test is 'inoffensive'. Where the DPA can sound almost over-dramatic at times the 8000DAC takes a more measured approach. Where the Marston Audio Research Silhouette can be a little clinical at times in its basic form the Audiolab was smoother and less artificial. But at the end of the day, the Audiolab lacks the involvement and natural flow of the DPA, Marston and Arcam convertors.





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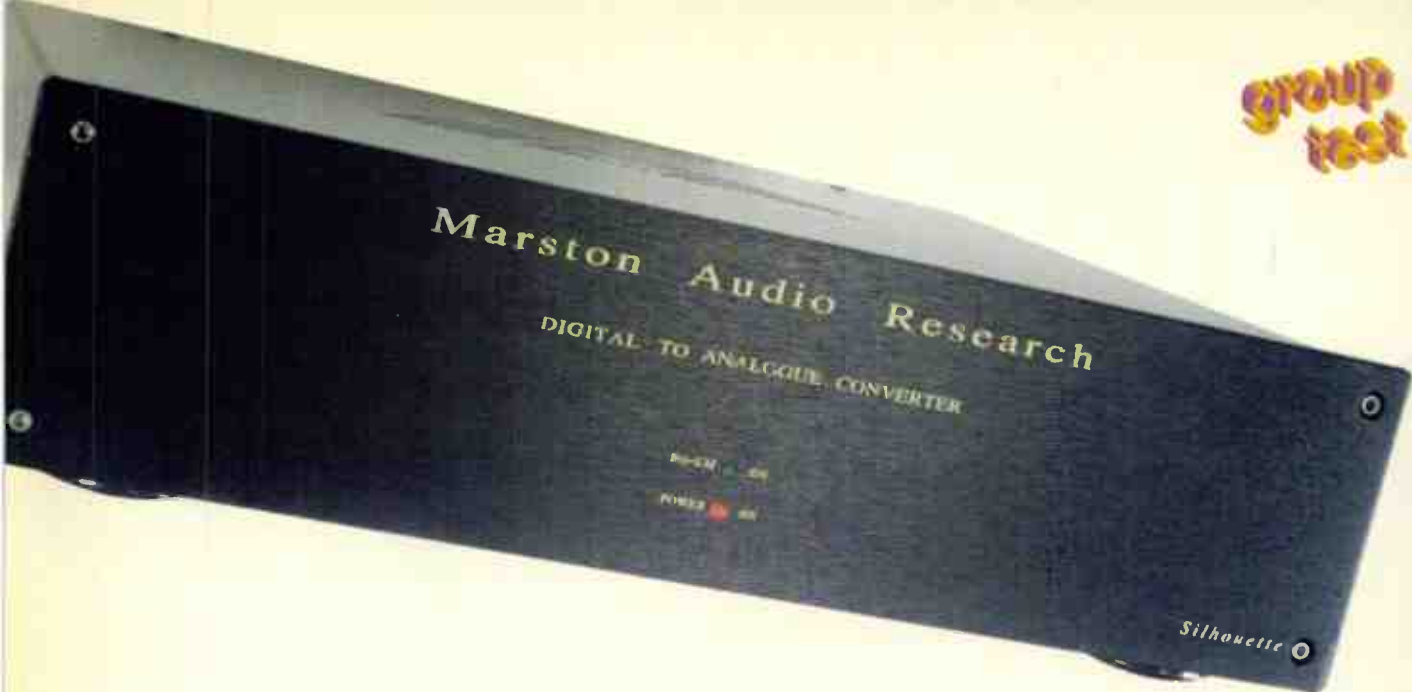


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GROUP TEST



## TECHNOLOGY

Lurking beneath the Marston's unassuming black casework is a surprisingly small Printed Circuit Board sparsely populated. Marston, like DPA, have decided to travel the surface mount component route which gives shorter signal paths than standard resistors and capacitors. The heart of the Silhouette is a Crystal Semiconductors 4328 18-bit DAC. This, along with the rest of the digital section, draws its power from three regulators, while the analogue stage relies on no fewer than five.

To prevent contamination by Radio Frequency interference, all ICs are screened with aluminium foil and heat-sensitive chips have heat sinks bonded to them. Taking care of passing the signal on to the amplifier are current

feedback op amps chosen for their high slew rates. And if you decide to partner the DAC with the outboard power supply (£895 for the DAC and PSU if bought together, £295 if the PSU is bought on its own), basically what you get is a hefty 500VA toroidal transformer like you'd expect to see in a beefy power amplifier. This supplies the analogue stages of the DAC, leaving the on-board transformer powering the digital sections. As far as socketry goes, the Marston will only accept co-ax plugs, eschewing both optical and BNC inputs.

## SOUND QUALITY

The first CD in to the Teac P-30 transport's tray was Chaka Demus and Pliers. My immediate impressions were of an extremely clean and clear sound.

The dynamic duo's vocals were well focused and easy to follow, the rhythm section in full flow as my tapping feet demonstrated. There was a good dose of detail present as well, all the way from the powerful basslines up to the complex percussion.

The ever-present Dave Brubeck Quartet followed with Time Out. Here the Marston was equally impressive.

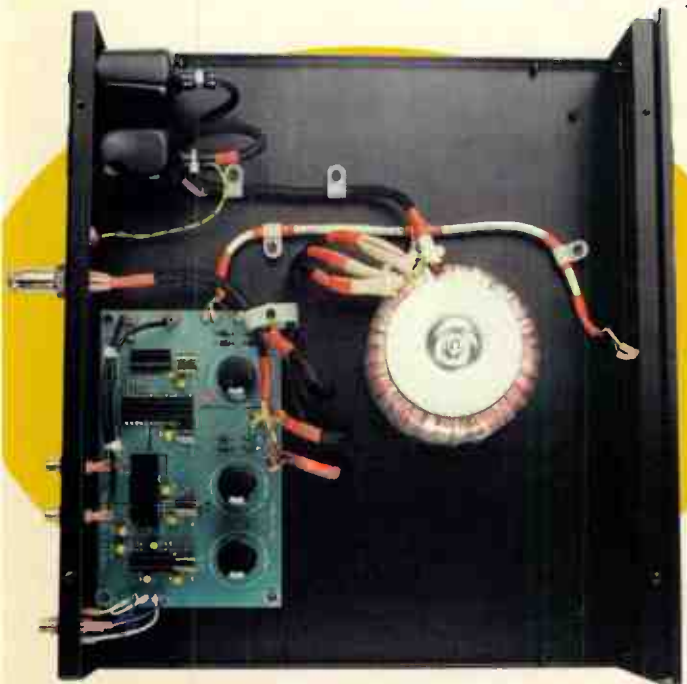
Cymbals sounded suitably realistic, shimmering and decaying in a believable manner and sax was rich and smooth. The piano imaged well forward out of the right-hand 'speaker as it should and had a realistic timbre to boot.

It wasn't quite ten out of ten for the Silhouette though. Plucked double-bass was less prominent in the mix than it should have been and sounded a bit lightweight. There was also an artificial hardness present on some of the more heavily struck piano notes but this wasn't unpleasant enough to become a problem.

Turning to Wagner's Rienzi overture performed by the Philharmonia Orchestra and conducted by Otto Klemperer I once more found a clean, clear sound. Strings flowed well, never sounding aggressively sharp and horns had real, brassy power. The Marston managed to capture the full scale of the piece without coming across as 'loud' or harsh.

Switching to the optional power supply made a significant difference, all of it for the better. Most notable was the improved weight to the sound, especially at the bass end. Stereo width broadened significantly although stage depth, which was already very good, didn't benefit to the same extent. All in all, the Silhouette sounded much more natural thanks to the loss of the clinical edge that the DAC possessed when used on its own.

Marston Audio Research's Silhouette DAC on its own is really rather good, only a few minor blemishes blotting its copy book. With its optional power supply the good bits get even better.



Group Test



**TECHNOLOGY**

The Monarchy is the only DAC in this group test to rely on multi-bit convertor technology (Analog Devices' AD1860N). The other DACs, like most these days, use 1-bit processing. Monarchy say they went this way because of the better perceived dynamic range provided by multi-bit filters. There's a separate DAC in left and right channels, each of which is individually trimmed for best performance.

Like Arcam, Monarchy use two mains transformers for analogue and digital sections, the former getting a potted toroidal, the latter an IE core type. Five regulator ICs also put in an appearance.

Unusually, the Delux 18's electrical inputs are transformer coupled which, Monarchy say, suppresses jitter and maximises signal transfer. Alongside the AES/EBU socket are single co-ax and optical inputs. Outputs come in two flavours, one fixed and one variable thanks to the analogue volume control from Noble. This allows the DAC's output to be connected direct to a power amp - no pre-amp is necessary.

**SOUND QUALITY**

Despite being the cheapest DAC of the group the Model 18 Delux feels the most sturdily built. Much of this impression is due to the heavy gauge casing and thick front panel which left the other DACs in this test feeling like

biscuit boxes.

In the company of Chaka Demus and Pliers the Monarchy excelled. Bass rhythms were pumped out with real force and authority - this aspect of its sound was unequalled by any other DAC in the test. Not only was the bass powerful, it was also well defined and had enviable get up and go. This meant the Monarchy conveyed the pace and timing of these songs very well. Transient attack was similarly eye-brow raising and made for highly enjoyable listening with any sort of music which is rhythm driven.

As with most things in life the Monarchy isn't perfect though. It's not as transparent as the better DACs in this test, sounding slightly veiled by comparison. Vocals lacked body as well and consequently sounded a little flat. But this was all in keeping with the Monarchy's smaller price tag.

Dave Brubeck was up next. Cymbals came across as rather thin and dry, lacking the harmonics and resonances captured in the recording. With this CD it became apparent that while the Model 18's sound stage width was OK, depth was limited. And a lack of tonal colour portrayed the sax, which should be rich, textured and flowing, as flat, thin and hard edged. On the other

hand, double-bass was doing its job well with power, weight and definition readily apparent.

Listening to Wagner's Rienzi the constrained sound stage was apparent in the diminished size of the acoustic. Within this space though the various sections of the orchestra were well focused and easy to identify. Orchestral crescendos were a little squashed because the Monarchy didn't quite have the dynamic headroom to do them justice but this DAC maintained the music's flow where the Audiolab 8000DAC sounded rather uninvolved.

The criticism levelled at the Monarchy might seem damning but given the fact it's up against competition costing at least £50 more, it does pretty well for itself. And a rhythmic performance and superb bass welly ensure that with a lot of music it remains highly enjoyable.





## CONCLUSION

The DACs in this test seem to fall into two fairly well defined sonic groups. The first of these consists of DPA's Enlightenment, Arcam's Black Box 500 and Marston Audio Research's Silhouette (with power supply). The second is made up of Monarchy Audio's Model 18 Delux and Audiolab's 8000DAC.

What sets the first group apart from the second is a mix of ingredients which taken together make these DACs a great way to spend a lot of time listening to music. The DPA, Arcam and Marston all have rhythm - there's no way music through these DACs is going to sound uninvolved or lacklustre. This is backed up by a natural ebb and flow to their presentation which enables you to ignore the fact that you're listening to hi-fi and just get on with immersing yourself in the music. The last part of the puzzle is a transparency which lets you hear deep into the music, all its delicate subtleties revealed. This makes music so much more convincing and involving because all the nuances which

shape the music are there to be heard.

While the Audiolab and Monarchy Audio are streets ahead of the kind of DACs that were around four or five years ago, next to the threesome above they have a slightly old-fashioned sound. This comes through most obviously as a lack of acoustic space and transparency.

The Audiolab 8000DAC is the more culpable of the two here as it costs a good deal more than the Monarchy's £600. Its treble roll-off serves to remove some of the music's sparkle, leaving in its wake a rather warm, soft-focus sound that can come a-cropper on busier passages. The Audiolab lags behind the group leaders in the rhythm stakes too, where it fails to set your foot tapping and your heart pounding.

At £600, the Monarchy with its multi-bit DAC actually looks like pretty good value. It may not be quite as engrossing a listen as the Marston, the DPA or the Arcam but it doesn't offend and its multi-bit convertor chip packs a mighty bass punch. Another plus is its on-board analogue volume potentiometer which means a pre-amp isn't necessary to set volume levels.

Build quality is very good too, with a reassuringly hefty weight and solid casework.

So which is best, the DPA Enlightenment, Arcam Black Box 500 or Marston Audio Research Silhouette with matching PSU? Well, as is ever the case with good hi-fi, the choice is yours. If it's edge-of-the-seat excitement, bass punch and unbeatable rhythm, then the DPA is the one to go for. On the other hand, if detail is high on your list of priorities and you look for a more forceful, harder-edged presentation then the Marston looks like the best bet. For a more measured but by no means less engaging sound there's the Arcam which will doubtless fit snugly into many systems thanks to its smooth but not rolled-off treble and easy-going rhythm. And at £750 it's very good value too.

I'd hesitate to say that the best of modern convertors at £600-£1000 have a more 'analogue' sound than those of old - vinyl and CD have very different sounds and never the twain shall meet. But good modern DACs can sound very natural and make listening to the silver disc true audiophile fun ★

## Manufacturers

### Audiolab

Spitfire Close,  
Ermine Bus. Park, Huntingdon,  
Cams. PE18 6XY  
Tel: 01480 52521

### Monarchy Audio

(distributed by Wollaton Audio)  
134 Parkside,

Wollaton,  
Notts. NG8 2NP  
Tel: 0115 928 4147

### Marston Audio Research

PO Box 89,  
King's Lynn,  
Norfolk PE30 5SH  
Tel: 01553 772875

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Pembroke Avenue,

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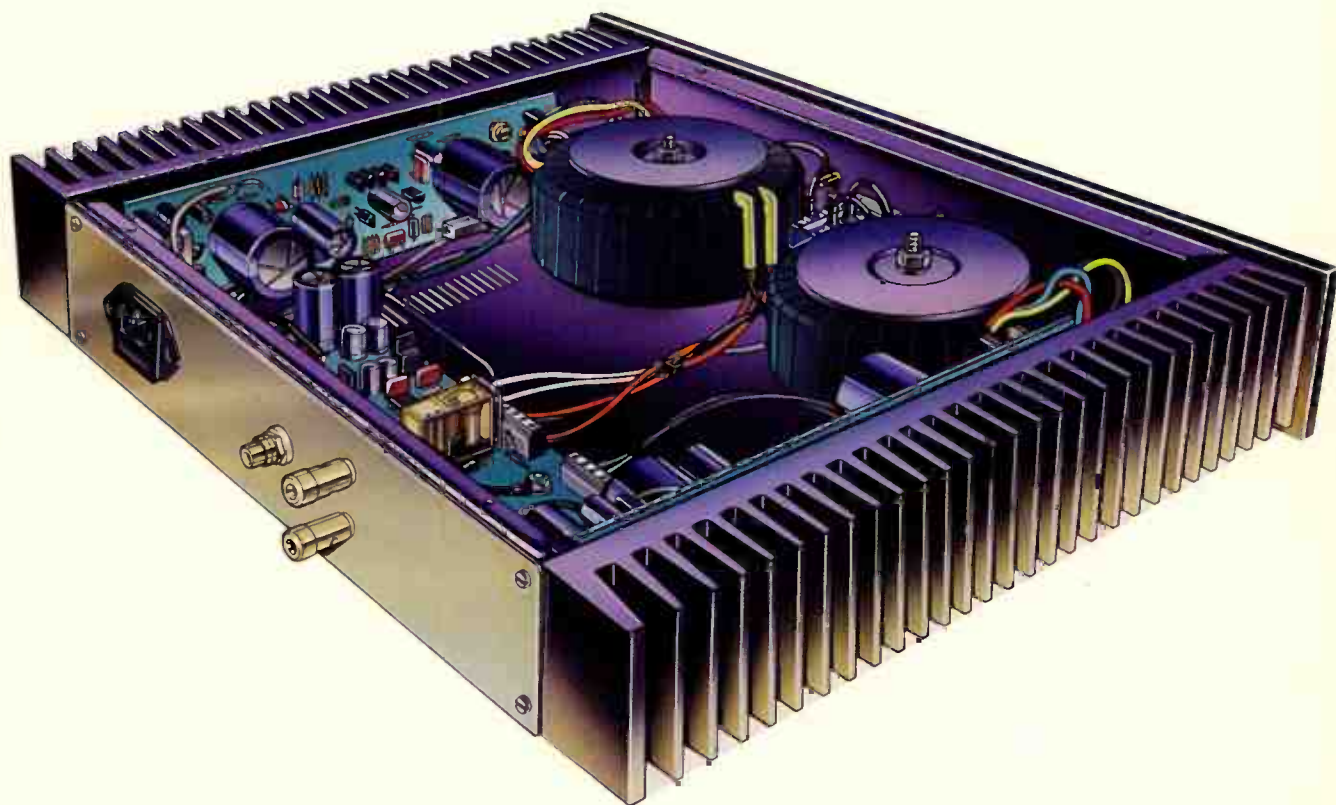
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# THE WAX FACTOR

**David Price investigates the record industry's latest money spinner - the vinyl LP!**

**F**or the last five years the major record companies' refusal to press vinyl has been tantamount to throwing money away. There is still a great demand for black plastic, as the rising prices of second-hand discs prove. Now, at last, the likes of EMI, Blue Note, Impulse, Castle, Classic Records, RCA and Testament are pressing vinyl again and openly talking about a 'vinyl revival'.

Finally realising how desirable a commodity vinyl can be, all these reissues come on premium vinyl with original-style packaging and most sell for between £7 and £15 - the same as a standard CD.

So why all this sudden interest in a format the record companies once tried to kill? Well, conspiracy theorists will be sad to hear that it's the simple expedient of money. Nowadays, LPs rather than CDs are the rarities enthusiasts want. So the record companies, famous for their interest in their customers' cash, have found themselves another nice little earner. Not that they'd put it so bluntly of course, preferring to spin the story bathed in vast amounts of nostalgia.

EMI's Steve Davis told *Hi-Fi World* that, "People have an abiding affection for vinyl" and, "People want another chance to buy the real thing". To wit, EMI has released the Centenary series of 20 classic Rock titles, with everything from Peter Gabriel's *Sledgehammer* to The Beach Boys' *Pet Sounds*.

The albums have been kept "as

authentic as possible", with original artwork and no tacky 'bonus' tracks added. The response has surprised EMI, with all 40,000 180gm audiophile pressings snapped up by dealers, and Steve says, "we'd like to think we'll do another 20 later this year".

Castle's Mick Carpenter believes reports of vinyl's death were "premature and exaggerated", saying there's still a great demand. He thinks LPs are particularly useful because of their attractive packaging, hence Castle's superb recreation of the original artwork on The Small Faces' classic *Ogden's Nut Gone Flake* LP. The circular sleeve, designed to resemble a tobacco tin, was an essential part of the album's artistic concept that you just can't replicate with CD. Again, Mick says that Castle are contemplating more reissues if the project goes well and all

the signs are that it has.

But it isn't only Rock titles that are finding their way back to black plastic. Impulse have just reissued no less than 20 classic Jazz waxings from the likes of John Coltrane, Quincy Jones and Sonny Rollins on 180gm audiophile vinyl. And Blue Note have followed suit with 22 more titles ranging from Herbie Hancock to Dexter Gordon on similarly high grade LPs.

Meanwhile, Testament Records, a small label with an exclusive licence to reissue EMI's vast Classical catalogue, are offering a number of titles with meticulous analogue mastering, all cut at Abbey Road and quality checked on a *Michell Orbe/Wheaton/Transfiguration* MC front end. Pressing is carried out by EMI to Testament's specification on 180gm virgin vinyl from lacquers rather than Direct Metal Masters.



Nick Webb, the cutting engineer at EMI's Abbey Road Studios, monitoring a Direct Metal Master being cut.

Behind the scenes, vinyl's resurgence has surprised many industry professionals. EMI's record pressing boss at the Hayes plant, Bob Bailey, says that business has undergone a transformation in the last five years. The huge drop in demand for vinyl in 1992 looked like the writing on the wall for the format - EMI was anticipating it surviving only a further six to nine months. But the Dance music boom in the early Nineties kept the 12in single presses rolling and then audiophile vinyl appeared on the scene, sparking a fresh demand for premium quality LPs. Bob told Hi-Fi World, "Vinyl didn't die, it changed. Rather than cheap 7in singles, the future looks like a new, higher quality LP. Now we're flat out 16 hours a day."

## HOW DO THEY SOUND?

We decided to sample some of the latest reissues to find out just how well they'd been produced. Listening took place through a highly revealing system comprising Michell Orbe/SME Series V/Ortofon MC15 Super II source, Mistral amplification and Mission 752F loudspeakers. Where possible, comparisons were made with original UK or Japanese pressings.

## EMI CENTENARY SERIES £14.90

This series is made up of 20 titles Direct Metal Mastered onto 180g virgin vinyl. Generally original analogue masters have been used but on some titles, digital remasters were chosen. EMI refused to comment but it's rumoured that Pink Floyd stipulated that digital masters should be used on their reissue. The vinyl is pressed at EMI's Hayes facility.

## KATE BUSH - THE KICK INSIDE

Against a mint 1978 Japanese pressing, the EMI LP turned out to be rather good. The Japanese disc had an



extremely smooth, musical sound with superb sound staging. By contrast the EMI lacked some of the reference's sweetness and imaging, but had stronger bass, a clean, detailed midrange and crisp treble, albeit rather 'chrome-plated'. Overall though, an excellent result considering the EMI disc's relatively low price and non-audiophile aspirations.

## WORLD VERDICT



## CASTLE COMMUNICATIONS £12.90

Castle offer various classic Kinks, Small Faces and Iron Maiden titles on numbered limited edition (10,000) LPs, with plans to release more. The discs themselves are Direct Metal Mastered on 160gm virgin vinyl and the original packaging is reproduced in its entirety, complete with superb additional sleeve notes. Packaging and disc quality is excellent, but unfortunately Castle have used the digital CD masters.

## THE SMALL FACES - OGDEN'S NUT GONE FLAKE

Compared to an original UK pressing the Castle reissue felt heavier and better made but was a bit of a let down on audition. Obviously digitally remastered, the album had a DAT-like quality to it - clean and crisp but fairly cold and uninviting. Bass was lighter, the midband closed in and treble sounded like it was coming straight from a CD player. Still, noise, hiss and vinyl roar were low and the album was perfectly listenable, just rather inferior to the

original analogue mastered LP.

## WORLD VERDICT



## BLUE NOTE £6.90 - £12.50

Two reissue series are currently being run by Blue Note - Connoisseur and Rare Groove. The former has premium 180gm pressings with original thick card jackets, the latter standard 120gm



pressings with less substantial packaging at nearly half the price. Both types are Direct Metal Mastered on to virgin vinyl at EMI Hayes.

**REUBEN WILSON - LOVE BUG**

Compared to an original 1970 pressing, this Rare Groove reissue sounded promising considering its low price. The original was superb, with extremely low noise and vinyl roar and a very relaxed, musical sound. By contrast, the reissue had more vinyl roar, but also a stronger bass, brighter treble and plenty of detail. Sound staging was better on the original



but the reissue was still good in this respect. Another impressive showing by EMI Hayes and excellent value for money. **WORLD VERDICT**



**CLASSIC RECORDS £25**

An American label, Classic have reissued some seminal Jazz titles on high quality 180gm virgin vinyl, all meticulously mastered

using original analogue masters. Classic's reissue of Miles Davis' Kind of

Blue has opened a few eyes - it comes on two discs, the first taken from the original master tapes, while the second replicates the CBS LP which after three decades was found to have been mastered at the wrong speed! Standards are very high all round, with excellent packaging using laminated card jackets and polythene inners.



**TIME OUT THE DAVE BRUBECK QUARTET**



**DAVE BRUBECK QUARTET - TIME OUT**

Compared to a vintage Columbia pressing, the Classic was noticeably cleaner and supremely quiet. Sound was sharper and more up-front with almost holographic imaging, while the standard pressing had a smoother, more relaxed quality - not unwelcome as the Classic was a touch bright and hard. A fine reissue but modest value considering its high £25 price.

**WORLD VERDICT**



**NEXT MONTH: WHERE TO SHOP FOR THE BEST IN NEW AND USED VINYL.**

*Mastering Mayhem*

**B**eware - today's reissued LPs aren't quite the same as the original Sixties' and Seventies' pressings. Why? Well, some companies use the digital remasters made for their CD reissues which have a cold, flat sound. So always avoid reissues with 'digitally remastered' hidden in the sleeve notes' small print.

Even if the original analogue masters are used, modern reissues still won't sound quite the same because

they're cut on modern lathes using digital delay lines. Rather than using analogue tape loops to drive the control electronics, the latest lathes (such as the Neumanns used at EMI's Abbey Road studios) use 20-bit, 48kHz digital delay lines to achieve efficient groove spacing. Although the quality of the digital convertors is very high - far superior to CD - they can still introduce slight digital coloration.

Finally, there's the vexed question of Direct Metal Mastering. Unlike Sixties' and Seventies' vinyl, most modern pressings use DMM because

it's relatively simple and gives superior measured performance. However, many audiophiles feel that traditional lacquer mastering gives a warmer, more involving sound - high-end vinyl specialists Mobile Fidelity swear by it. So if it's absolute originality you want, even the cream of today's vinyl reissues may not suffice. That said, most of them still sound really good - far superior to even the latest gold-plated, SBM or HDCD digital discs. Whatever modern production processes have done to vinyl, its intrinsic musicality still shines through!



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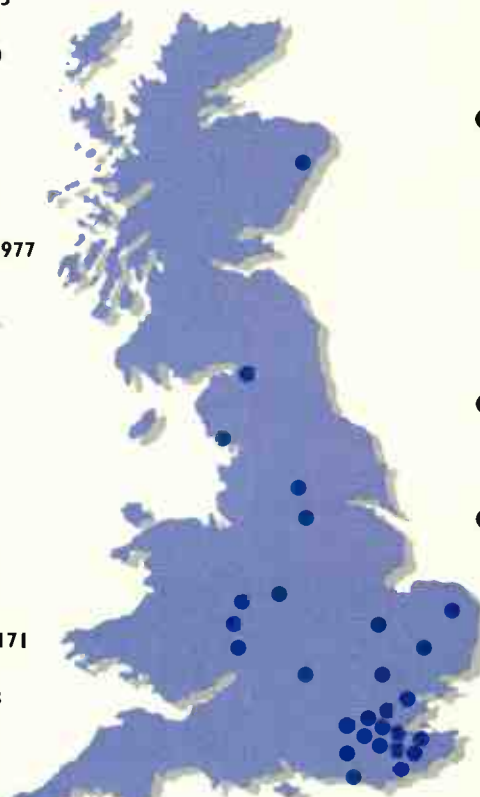
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competition

# WIN BASED WO



**Making up this month's competition prize we've got Trichord's Genesis CD player, Audio Analogue's Puccini SE integrated amp and Celestion's AI stand mounters.**

than the normal Class AB.

When Douglas Floyd-Douglass reviewed the Genesis he concluded his article by awarding it four globes and writing, "I have no hesitation in commending the Genesis as one of the most enjoyable players I've heard. It is excellent value and sounds dynamic, bold and inspiringly musical". At its price of £549 it is undoubtedly one of the best.

The output from the Trichord feeds into Audio Analogue's new £595 Puccini Special Edition integrated amplifier. Audio Analogue is a young Italian company (they're only two years old), whose components are imported into this country by UKD. To show their love of music, all their amps and CD players are named after great Italian composers.

The 50W Puccini is dual mono in construction, using two toroidal mains transformers, one for each channel. Completing the power supply section is almost 40,000uF of high grade smoothing capacitors which ensure that the supply output is steady and smooth. Other technical highlights are a high quality Alps Blue volume pot and 0.1% tolerance metal film resistors in critical areas, along with polypropylene and polystyrene capacitors.

Completing the system we have the

junior member of Celestion's new A series. The £899 AI is a two-way stand mount design which features a 25mm titanium dome tweeter and a 175mm woofer. Both units are specially made for the A series of speakers. The tweeter was designed using finite element analysis methods to give a smooth response and is Ferrofluid cooled. The bass unit has a die-cast aluminium chassis which helps heat dissipation from the voice coil and thus improves power handling. And its injection moulded cone is specially strengthened around the voice coil to improve dynamics and detail.

If you would like a chance to win this system all you have to do is answer the following questions and complete the tie breaker. Send in the entry form on the back of a sealed envelope or postcard to reach us before August 4th to:

**August System Competition  
Hi-Fi World magazine,  
64 Castellain Road,  
Maida Vale,  
London W9 1EX**

Don't forget to include your name, address and telephone number if possible so we can contact the winner promptly ●



**F**ronting this month's system is Trichord's Genesis CD player which so impressed Douglas Floyd-Douglass when he reviewed it in the July 1996 issue.

The Genesis is based on the Pioneer PD-S504 which uses Pioneer's Stable Platter Mechanism and their Legato Link digital processing system in the DAC section. The basic PD-S504 is reworked by Trichord, who install their well known Clock 2 modification. The Clock 2 reduces jitter by improving the accuracy of the master clock which controls the timing of the digital data. In order to lower noise, the Clock 2 comes with its own power supply regulator.

This isn't all Trichord do to the player, though, as the output stage also comes in for revision, with a change of biasing so it works in Class A rather



# A CD SYSTEM BIRTH

competition

Over £2000

## COMPETITION ENTRY QUESTIONS

- 1) What does Trichord's Clock 2 reduce?  
 A. Frequency range    B. Jitter    C. Bass    D. Weight
- 2) What are Audio Analogue's components named after?  
 A. Mushrooms    B. The Seven Dwarfs  
 C. Italian composers    D. Days of the week
- 3) How many mains transformers does the Puccini have?  
 A. 5    B. 1    C. None    D. 2
- 4) What material does the AI use in its tweeter?  
 A. Silk    B. Aluminium    C. Titanium    D. Polypropylene
- 5) What size is the AI's mid/bass unit?  
 A. 45mm    B. 5mm    C. 175mm    D. 350mm

### TIE BREAKER (obligatory)

Complete the following in less than 30 words

There's musicality and rhythm to set the soul alight,  
 With detail aplenty and dynamics to delight,  
 It's the Puccini that amplifies and the Genesis that's grooving,  
 In an AI system that'll get your booty moving,

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## COMPETITION WINNER

### JUNE ISSUE COMPETITION

In our June edition we offered one fan of the silver disc a chance to win Teac's stunning £2500 P-30 transport. And the lucky person turning all at Hi-Fi World green with envy is:

**J. R. SPENCE**

of St Albans in Hertfordshire.

**Congratulations!**

### COMPETITION RULES AND CONDITIONS

- [1] Only one entry per household. Multiple entries will be automatically disqualified.
- [2] In the event of more than one entrant submitting all-correct answers, the winner will be picked from the tie-breaker by the Editor. We will endeavour to publish the results in the second issue following the closing date.
- [3] Purchase of the magazine is not a precondition of entry.
- [4] No correspondence will be entered into; the Editor's decision is final.
- [5] No employees of Audio Publishing Ltd. or of any companies associated with the production or distribution of the prizes may enter.

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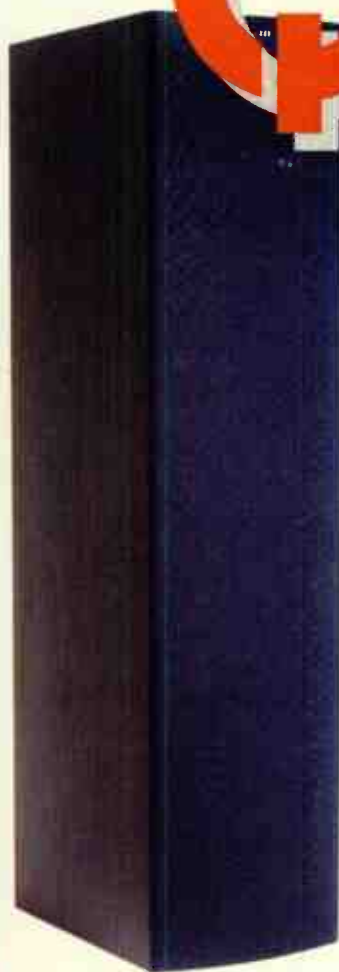




# START

review

# Q-ING?



**Jon Marks has an audience with KEF's £500 Q55 floor standers complete with Uni-Q point-source driver technology.**

**B**ack in February of this year, a diminutive £200 stand mounter arrived from KEF. It was called the Q15. Built into the front ported cabinet was a latest generation Uni-Q point-source driver with its polypropylene mid/bass cone and soft dome tweeter. And not to put too fine a point on it, the Q15 sounded great. So when a chance came to listen to the £500 Q55 with its Uni-Q driver, allied to a 6.5in mid/bass unit in a floor standing cabinet, we jumped at the chance.

The Q55's design boils down to a Uni-Q driver in its own front ported enclosure which sits atop a separate enclosure housing the second mid/bass driver (the output of the two mid/bass units overlaps so this is more of a two-and-a-half-way design than a true three-way). This second driver is also reflex

loaded, its port firing rearwards.

Grabbing my attention as well as recent headlines were The Spice Girls and their Spice CD. 'Say You'll Be There' proved instantly that the Uni-Q had lost none of its imaging skills moving from the Q15 to the Q55.

Voices were pinpointed in a broad, cohesive swathe of sound that stretched between the 'speakers. Lovers of bass will find themselves drawn to the Q55s for their great downward extension, which handled the drum machine on 'Say You'll Be There' with almost disdainful ease.

Following hard on this number's heels was 'Two Become One'. Here a couple of the Q55's less amenable character traits started to show up. First of these was a slightly recessed lower midband which could make vocals sound rather distant at times. This was compounded by a slightly raised upper midrange which gave a little extra prominence to sibilance.

Trait number two was a blurring in the bass which could take the edge off a song's rhythmic drive, though it never left it sounding stodgy. Confirmation came in the form of Tori Amos' Boys For Pele CD, where the congo on 'Talulah' was looser and 'plummier' than

it should really be.

As ever, the proof of the pudding with 'speakers is Classical music. On an HDCD encoded recording of Stravinsky's The Rite Of Spring, there was no doubting the KEFs' ability to capture the emotional intent of the music. The 'speakers' bass extension lent a helping hand here, giving timpani tremendous power if not precision.

In spite of their imaging skills and great bass reach, I have to say that the Q55s still ended up sounding like they've been engineered to shout for attention in the showroom, with their peaked bass and treble. This style of presentation might appeal to home-cinema goers and ardent bass heads, but if you're after finesse to match power, better bets would be Castle's £450 stand mounting Edens or B&W's £350 DM305 floor standers which have most of the KEFs' depth combined with a wonderfully transparent midrange •

**KEF Q55**

**£499**

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## WORLD VERDICT



The Q55s look rather expensive at £500 with their 'boom and tizz' presentation.

**Measured Performance  
see p103**

# The Cartridge Family



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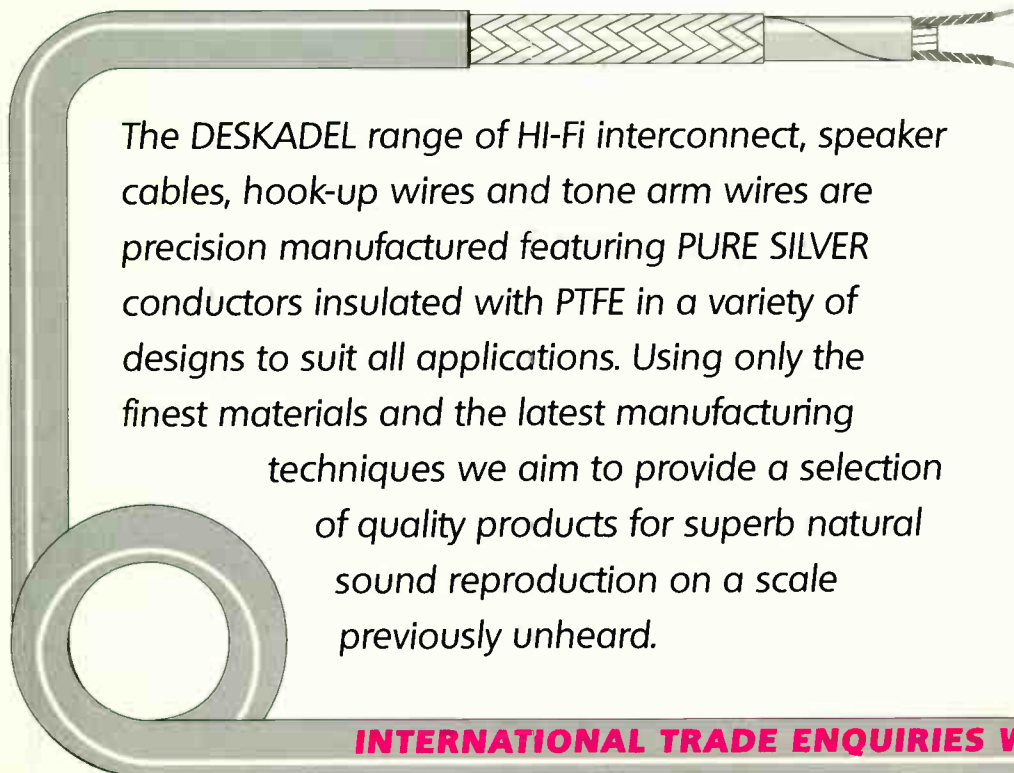
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# ABLE CABLES

This month, Douglas Floyd-Douglass takes a look at three more contenders for top loudspeaker cable.

## Pentacone Grade 1

(£176.25 for 3m bi-wire terminated)




Rock music provided swift proof of the Pentacone's control and speed, with a very taut, fast sound. Jazz was presented in a similar manner, with treble in particular crisp but free from excessive brightness. Dance had a better time of it with the Pentacone which was less ruthlessly revealing than the Apollo.

As with the Apollo, though, it was Classical recordings that really gave this cable a chance to strut its stuff. With its bass depth, speed and articulation it reminded me of studio rather than hi-fi quality sound. The Pentacone is the most natural and uncoloured cable out of the three here and looks like very good value even though it's the costliest.

## Apollo Fathom

(£99.80 for 3m bi-wire terminated)




I tried the Fathom first with some Choral music (Canterbury College and Choir of Westminster Cathedral).

Here, the Apollo showed an impressive openness, particularly on vocals. Bass was well rounded, if slightly rich as orchestral recordings demonstrated. The Fathom's detailing could be a little overzealous at times in a slightly up-front way - this side of the cable's performance made the hard, artificial sound of processed electronic music obvious.

This is a top cable for Choral and most Classical music but it's too revealing (and unforgiving) for synthesised Dance and similarly engineered Rock works.

## Nordost Flat Four

(£89.70 for 3m bi-wire terminated)



Dealing with the Classical music that the Apollo and Pentacone thrived on, the Flatline seemed rather less at home. While it was transparent and sound staged well, there was a kind of glassy hardness to the treble that was at odds with the Pentacone's natural smoothness. This did help the Nordost dredge up bags of detail, though, and bass was never less than controlled.

Where the Flatline really came into its own was with Rock. Powerful guitars and punchy bass produced extremely atmospheric results - this is not a cable that leaves you uninvolved. And Dance music was so convincingly up-beat and rhythmic the Nordost should convince the Ministry of Sound to rewire their entire PA rig.

As Jazz showed, the only fly in the ointment was a slightly hard, bright midrange and treble. But then, as the cheapest cable of the three, the Flatline still makes financial sense.

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DPA TI transport/Kinshaw DAC	2nd Hand	(£1400)	<b>£700</b>
Parasound DAC 1600HD	Ex-dem	(£1449)	<b>£999</b>

## Analogue

Nottingham Analogue Spacedeck	2nd hand/mint	(£1200)	<b>£750</b>
Michell Gyrodec with RB300 arm	2nd hand/3 mnths use		<b>£650</b>
Project 5	2nd hand		<b>£275</b>
Moth Alamo	2nd hand/4 mnths use		<b>£150</b>

## Pre-amps

Graaf WFB Two	Ex-dem		<b>£850</b>
Cary SLP-74 including phono-stage	Ex-dem	(£1900)	<b>£1330</b>
Trilogy 901 with phono-stage mercury finish			
	2nd hand/mint	(£1095)	<b>£650</b>
Gamma Era standard	Ex-dem	(£999)	<b>£699</b>
Art Audio VP-1 old style facia	2nd hand		<b>£400</b>
Parasound PLD 2000-XLR in/outputs full remote control			
	Ex-dem	(£1495)	<b>£1050</b>
Trilogy 904 phono-stage	Ex-dem	(£375)	<b>£265</b>

## Amplifiers

		RRP	
Trilogy 948 stereo amplifier-50wpc mercury finish			
	2nd hand	(£1695)	<b>£1020</b>
Audio Note Quest monoblocks 300SE			
	2nd hand/mint	(£2750)	<b>£1650</b>
Audion Silver Knight-18wpc		(£2449)	<b>£1499</b>
Gamma Aeons 211 SE monoblocks	Ex-dem	(£5000)	<b>£3500</b>
Parasound HCA2200 stereo power amp-250wpc			
	Ex-dem	(£1795)	<b>£1250</b>
Monrio MC-250 Integrated-80wpc	Ex-dem	(£1545)	<b>£1050</b>
Gamma Rhythm 211 Integrated	Ex-dem	(£2500)	<b>£1750</b>

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Opera Callas II	Ex-dem	(£950)	<b>£650</b>
Gamma Epoch V	Ex-dem	(£3500)	<b>£2100</b>
Impulse Lali	Ex-dem	(£1850)	<b>£1150</b>
Ensemble Reference Silver	2nd hand/mint	(£4500)	<b>£2750</b>

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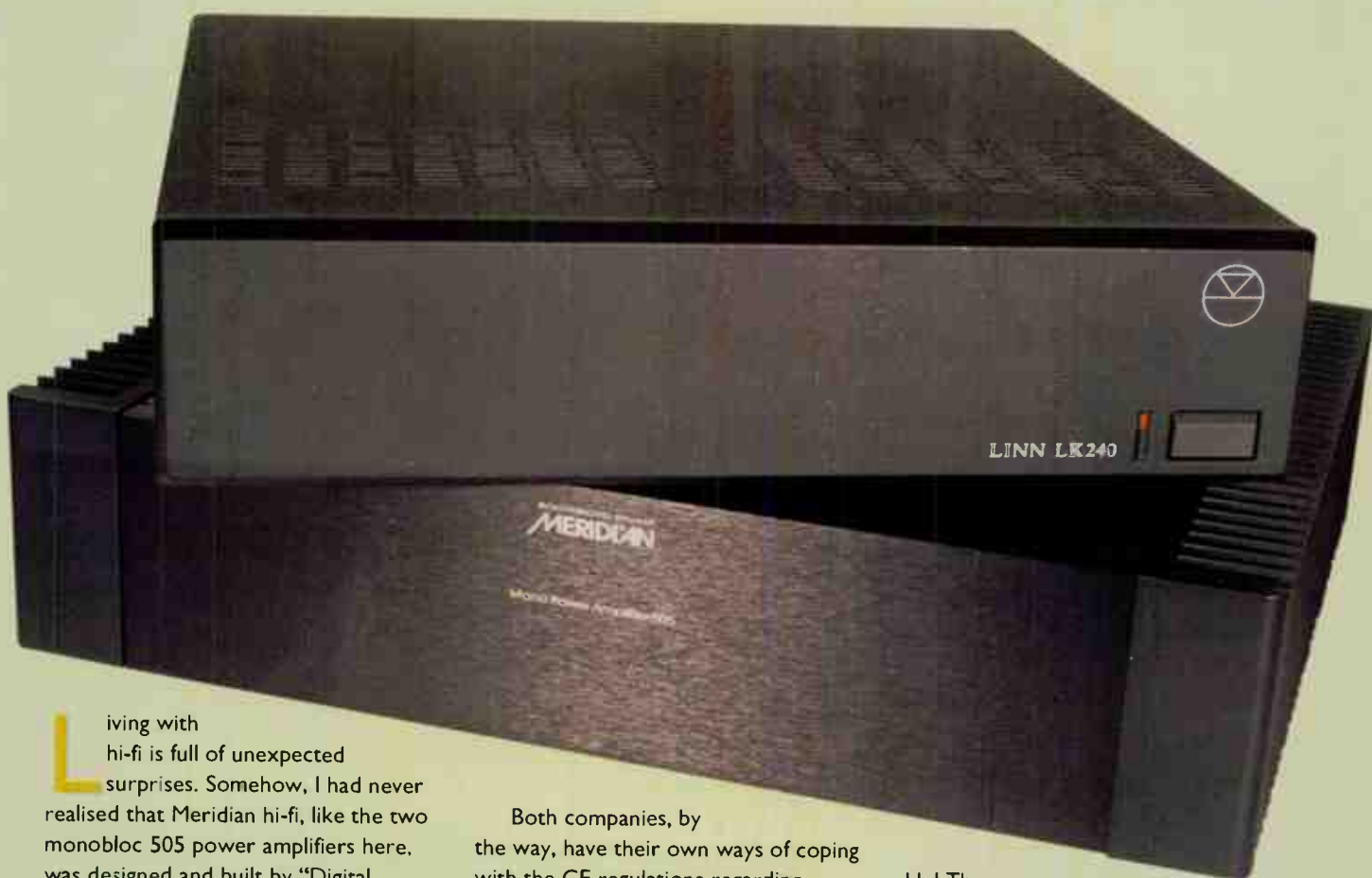
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# POWER BLOCKS

**Eric Braithwaite misses his customary aerobics class to try body-building with some heavyweight monoblocs from Linn and Meridian.**



Living with hi-fi is full of unexpected surprises. Somehow, I had never realised that Meridian hi-fi, like the two monobloc 505 power amplifiers here, was designed and built by "Digital Gramophone and Wireless Ltd." How quaint. A digital wireless, what with Digital Audio Broadcasting with us, I can just about get my head around. A digital gramophone, though?

Given that Linn once vehemently derided all things digital, the manual for the LK240 monobloc power amplifiers was inspected suspiciously just to see if they had become the "Scottish Analogue Wireless and Gramophone Company". But no, that is not where Linn's particular verbal ambush lies. Each individual LK240 is a "Single Speaker Amplifier". There are terminals enough on the back of each to bi-wire two or single-wire four two-way 'speakers.

Both companies, by the way, have their own ways of coping with the CE regulations regarding loudspeaker terminals. Meridian fit fully plastic-shrouded screw terminals, into which some sprung banana plugs can be forced (just). Linn, however, opt for a strange split screw with a gold-plated collet. Don't like 'em. They are very close together so you daren't leave any spare wire hanging out.

Not having a digital gramophone I plugged an ordinary analogue Gyrodec with a Koetsu Black cartridge into an Iso and an Argo HR pre-amp and the whole lot into the single 'speaker amplifiers. Oops, I mean monoblocs.

They were also driven direct from various CD players via a passive pot. The interconnects, I discovered, need to be watched with the Linns. Van den

Hul The Second, surprisingly, was ruinous and flattened the sound from the LK240s. No wonder Linn supply their own cables, though low-capacitance cables worked just as well. The Meridians were less fussy, but sounded bleak straight out of the box and took some time to settle in.

Putting the Beautiful South's 0898 album on the platter demonstrated two quite different styles. With the Linns, it was as though this multi-tracked recording had a kind of balloon of sound between the 'speakers. The two (male and female) vocalists found themselves at the outer central edge of the balloon, as it were, with the music tracks packed tightly around them.



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Through the Meridians, the mix flattened out between the 'speakers more, the multi-tracking less amorphous and more clearly separated. Now the Meridians' flatter layering was truer to the technicalities, but the Linns made for more immediacy. On vocals, the LK240s added their own ingredients to the midrange: baritone voice had a slightly more muscular diaphragm, soprano voice greater crispness than is entirely truthful.

It was a listening session with some samples of Sony's 'Legacy' collection, all Jazz and Blues 20-bit SBM-remastered from the Columbia back catalogue (highly recommended) which really confirmed the fundamental differences between the Linn and Meridian styles. If the latter painted a Mondrian between the 'speakers, the former was more of a Miró. Miles Davis' trumpet-playing on 'Springsville' had more style via Linn, more technique on Meridian. The drumkit was much more spacious via Meridian, more bunched together on the Linn. In terms of bass, there wasn't much to choose: more of a good solid whack from kick-drum on the LK240s, more sense of the drummer having to stretch a bit to reach the snares on the 505s.

Where people will seriously part company with one or other of the presentation styles is over something like the Klemperer Brahms No 1 on an original Columbia stereo LP. The orchestra had greater scale and substance on the Linns, while there was far more detail and a broader swathe of sound between the 'speakers on the

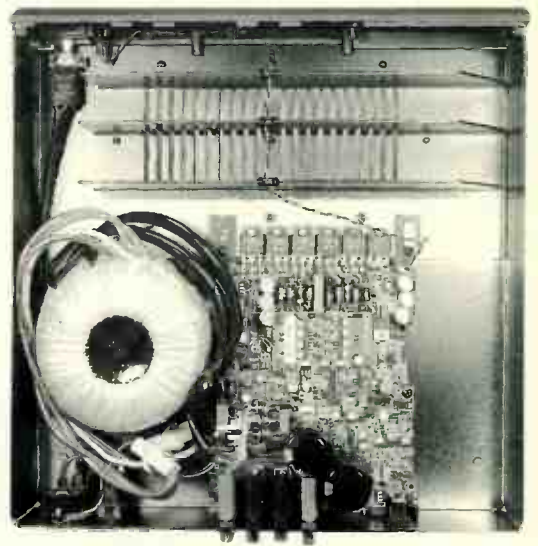
Meridians. At times, for all that the cellos and violas had more drive in the Linn version, first violins at the top didn't seem numerous enough, almost down to a solo violinist at times. Some string vibrato was distinctly grating, too.

Conversely, though the 505s got this right, they didn't make as much of dynamic climaxes, which seemed mildly compressed against the Linns. A spell with an early Renaissance piece confirmed the Linns made a much livelier, more danceable sound. But neither amp could be said to be perfect; why true stage depth appears increasingly to be off the (transistor) amplifier agenda these days I don't know.

The 160W 505s had a distinct flavour which Meridian owners would recognise instantly. Most auspicious was the broad lateral spread of the recorded image, stretching rather wider than is usual from left to right. That doesn't mean the in-fill between was vague; individual instruments or voices were clearly defined and precisely located. Equally, the 125W LK240s were interested more in an overall 'big picture' and the pre-eminence of tunes in the scheme of things than the finer points of instrumental tone colour and pin-sharp individual images. This is all very likeable, quite impressive, and with some people it would go down a storm.

Having been spoilt by such amplifiers as those from Chord, Michell and Sugden at prices in roughly the same band, I couldn't entirely forgive the Meridians'

comparatively squeezed dynamics and stage depth. They were a little too light in body; lithe, yes, but muscularly, the impression stuck that they were a bit under-developed. On the other hand, the LK240s' occasionally curt dismissal of imaging precision took some of the



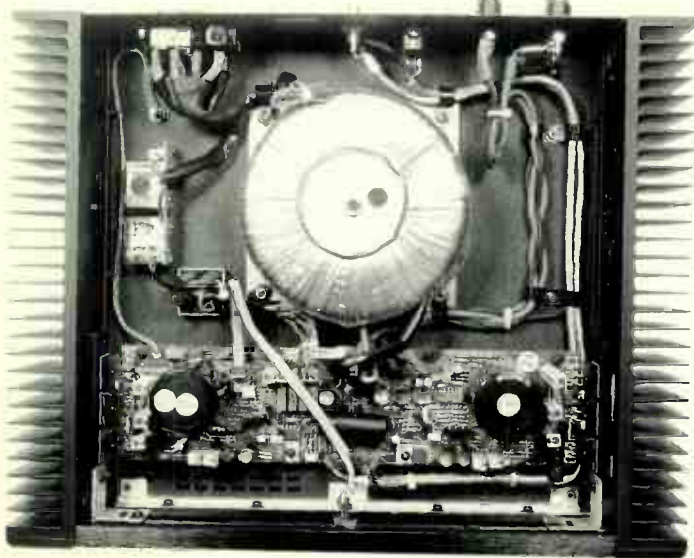
shine off them, too. It's a marked case of "Yer pays yer money. . ."

By the way, it's taken all this time to click. You don't suppose 'digital gramophone' is Fenlands dialect or Cambridgeshire-speak for a CD player do you? Just a thought ●

**Meridian 505** £795 each  
**Linn LK240** £750 each

**Meridian Audio**  
**Stonehill,**  
**Huntingdon,**  
**Cambs. PE18 6ED**  
**Tel: 01480 434334**

**Linn Products**  
**Floors Road,**  
**Waterfoot,**  
**Eaglesham,**  
**Glasgow G76 0EP**  
**Tel: 0141 307 7777**



## WORLD VERDICT

### MERIDIAN 505

Crisp, clear images are set in a broad spread between the 'speakers but the 505 lacks stage depth and grunt.

### LINN LK240

It's no surprise the LK240 plays tunes well. Tonal colour and image precision are not its fortes though.

**Measured Performance**  
**see p 103**

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# Silk route

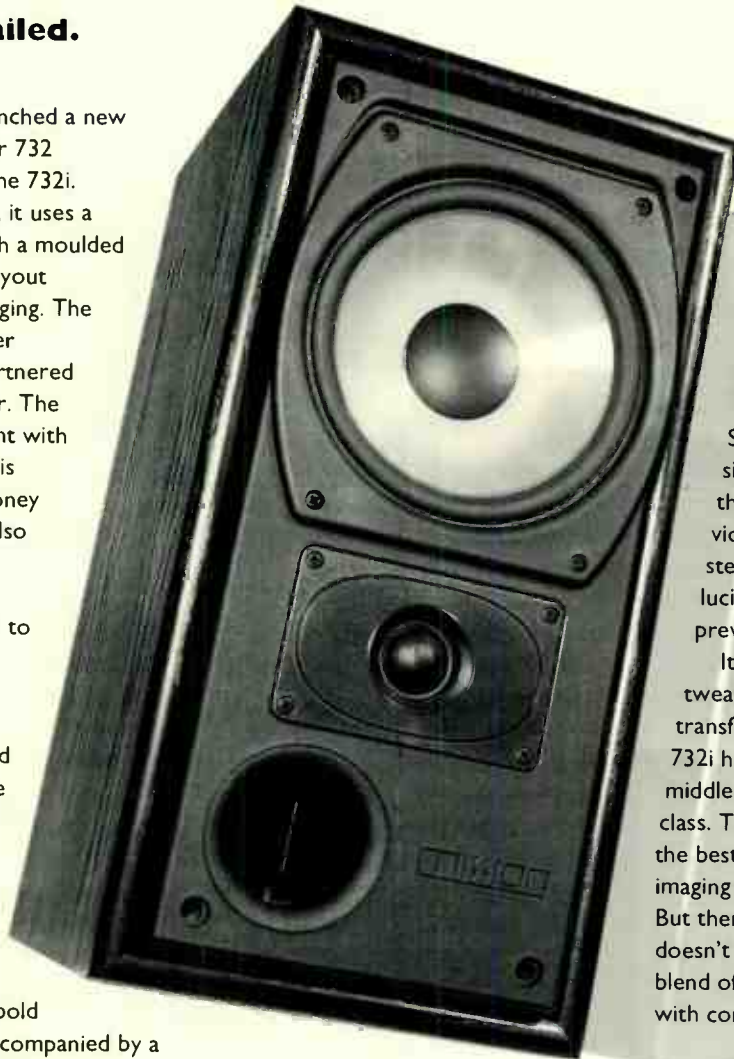
**Dominic Todd finds that the new Mission 732i with its new silk dome tweeter succeeds where its predecessor failed.**

**M**ission have launched a new version of their 732 loudspeaker, the 732i.

As with the original 732, it uses a medium size cabinet with a moulded front baffle, the driver layout inverted to improve imaging. The polypropylene bass driver remains, but it's now partnered with a silk dome tweeter. The tweeter was a weak point with the original design, so this looks like it could be money well spent by Mission. Also new are bi-wireable terminals, bringing the 732i fully up to speed with the competition.

A Mission forte has always been a vibrant and upbeat character and the 732i lived up to expectations here. Divine Comedy's 'Everybody Knows' set the ball rolling. Electric guitar was superbly portrayed in a bold and energetic fashion, accompanied by a spot-on sense of timing. Only a slight looseness in the bass marred the proceedings and the fact that, ultimately, the 732i didn't go quite as low as some of their rivals. Balancing this was an articulate mid-range which gave vocals expression and separation from instruments. While all of these characteristics were present in the original 732, where real progress has been made is higher up the frequency spectrum.

Previously, stringed instruments could sound grainy and harsh. Now there is a smoother, more cohesive balance, which means high volume levels can be enjoyed rather than endured.



'Suffocated Love' by Tricky gave the Missions' mid/bass drivers a good work out, the powerful synthesised bass line underpinning the track. Vocals were impressively open and transparent, as was the 732i's presentation generally for a 'speaker of this price. Fine sound stage depth allowed for a layering of instruments and gave the track a sense of atmosphere.

The sound stage wasn't quite as holographic as some smaller contenders, such as B&W's 601 or the System Audio I005. But it was broad enough to avoid boxiness and possessed decent depth of sound.

Classical music has not been a strong point with budget Mission 'speakers, so I was prepared for disappointment with Philip Glass's 'The Low Symphony'. Whilst it would be true to say that the Missions didn't quite have the finely etched and studied qualities of Heybrook's Solos, the 732i is still a significant improvement upon their predecessors. As before, violins that had once sounded steely were now imbued with a lucidity and smoothness alien to the previous 732.

It's often amazing what a few tweaks here and there can do to transform a product. The Mission 732i has leapt from being an erstwhile middle-ranker to one of the best of its class. This doesn't necessarily mean it is the best. Slightly loose bass, narrow imaging and lack of analysis see to that. But then show me a £200 'speaker that doesn't have flaws. I can see the 732i's blend of pace and excitement mixed with control appealing to many people.

**Mission 732i**

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## WORLD VERDICT

If you've got £200 with 'loudspeaker' written on it, then the 732i should be on your shopping list.

**Measured Performance  
see p103**

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# SMOOTH SIGNALS

**Sony's £180 ST-SE700 should be high on any audiophile's tuner shopping list reckons Ketan Bharadia.**



Most people go through life listening to the airwaves with nothing more than a box full of air populated by the usual ICs hooked up to a piece of skimpy cable. And most of these boxes put out a thin, hard, uninvolved sound that's perfect for encouraging background listening rather than serious ear-to-the-dial enjoyment. Lately, though, a fresher, more enjoyable sound has been heard from certain companies' tuners, Sony amongst them. So we decided to find out what audiophiles on a budget can expect for £180 with the ST-SE700.

This Sony is a rare tuner in that it possesses LW in addition to FM and MW. There's also RDS (Radio Data System) and EON (Enhanced Other Networks) for those seeking text information and traffic news. There are even two FM aerial inputs which allow you to connect up the Sony to a signal from a roof aerial or cable company. And when tuning into a station the Sony's meter actually worked usefully instead of showing full strength at the merest hint of a signal as many others do.

Right from the off it was obvious the Sony stood out from the tuner crowd. Listening to a news broadcast

on Radio 2 I was pleasantly surprised. Normally on budget tuners voices possess a chesty coloration and a sibilant edge. With the Sony this coloration was barely apparent.

Following the news was 'New York, New York' by Frank Sinatra. Ol' Blue Eyes was as smooth as ever but this didn't stop the accompanying trumpets rasping as they should, although they never became harsh or aggressive. The overall impression was of a smooth, sweet, enjoyable sound.

Switching to Classic FM I caught the London Symphony Orchestra playing Haydn's Symphony No 101 in D. The sound of the orchestra ebbed and flowed naturally, the interplay between the various instruments easy to follow. Sound staging had a depth to match its width and image precision was similarly impressive. The only small whinges were that orchestral dynamics were subtly restricted and higher frequencies a little rounded off. But to be honest, in the face of the ST-SE700's music making capabilities these flaws paled into insignificance.

Listening to MW and LW proved that both were better than average for tuners in this price range, sounding relatively clear and listenable. If it's the

BBC's World Service you're after as well as Radio 3, this is one of the few budget tuners that will fit the bill.

Sony's ST-SE700 joins NAD's 412 in the ranks of high quality budget tuners. Both of these two have transparency and imaging abilities that leave most of the competition standing. The NAD may have the edge in terms of clarity but the Sony's sweet, smooth character is going to win it a lot of friends ●

**Sony ST-SE700 £179.99**

**Sony UK**  
**The Heights,**  
**Brooklands,**  
**Weybridge,**  
**Surrey KT13 0XW**  
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## WORLD VERDICT

The Sony ST-SE700 is one of the best at this price. LW reception is a welcome bonus.

**Measured Performance**  
 see p103

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## LETTER OF THE MONTH

### BI-AMP FAN CLUB NO1...

I'd just like to say thanks for an excellent article in last month's issue on bi-amping with the two NAD 310 amps. I tried the same arrangement with my two Kenwoods, a £200 KA-3020SE and KA-1030 which cost me £60 second-hand. While not exactly high-end audio, when they were set up in the way you suggested the results were amazing.

Dire Straits' Making Movies album on vinyl sounded tremendous - the sound stage opened up a good two feet either side of my 60litre home-made floor standers. I could put my finger on the instruments in the room the imaging was so precise. I've had problems with the sound stage through my floor standers, which use Audax 8in paper cone mid/bass drivers and Fane horn tweeters. They lack the subtlety of more famed 'speakers, but bi-amping did the trick.

But I have a complaint, only one mind. The system demonstrated by you doesn't allow for different players to be used, as you have to go behind the amps and switch the Tape Out lead to say Phono or Tape depending on what source you want to use. So after much trial and error, I found the following worked well (see diagram).

The Kenwood KA-3020SE now serves both left and right woofers while the Kenwood KA-1030 serves the tweeters. Silver interconnects run from Tape 2 Out on the '3020SE to the CD input on the '1030. The sound stage narrowed a slight amount but still gave a fantastic

result all for a total system price of £680.

**Nigel Purdy  
Beccles,  
Suffolk.**

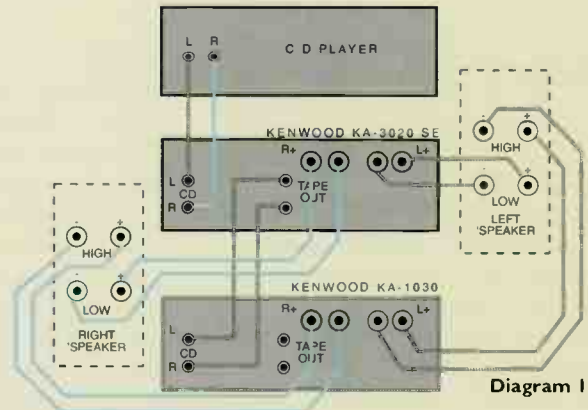
*Thanks for the positive feedback. The world of tweaking is probably one of the few areas in hi-fi where some feedback is better than no feedback at all!*

*As you said, with a relatively cheap second-hand amp to make up the numbers, bi-amping can offer massive improvements*

*example, is to use one amp for both tweeters and one for both woofers as you've tried (diagram No1). But as you say, our June NAD arrangement isn't the most convenient of layouts when it comes to switching sources.*

*The main restriction in hooking up the amps was the fact that neither had Pre-Amp Out/Power Amp In sockets or mono switches. Very few amps at £100 do.*

*With separate Pre and Power sockets, we could*



This diagram shows how to bi-amp your system when you have two different amps and want to control source switching from one amp (Rec Out Select and Input Select are turned to the chosen source). This way, one amp powers both left and right tweeters while the other deals with left and right mid/bass units.

*in sound quality for very little outlay.*

*We decided to go for the set-up with the NADs in June because we wanted to get the very best sound quality out of the system and because bi-amping with the amplifiers dedicated to separate channels is a relatively unexplored avenue for upgrading. The standard approach, which we've followed in the past with John Shearne's amps for*

*have used a pair of Y-connector cables. One end of each of these would run to the Pre-Amp Out sockets on the first amp. The other ends would be connected to the Power Amp In sockets of the respective amps, with one amp handling only the left channel and one only the right. This would mean only one volume pot. and one source selector to control the whole system (diagram No2).*



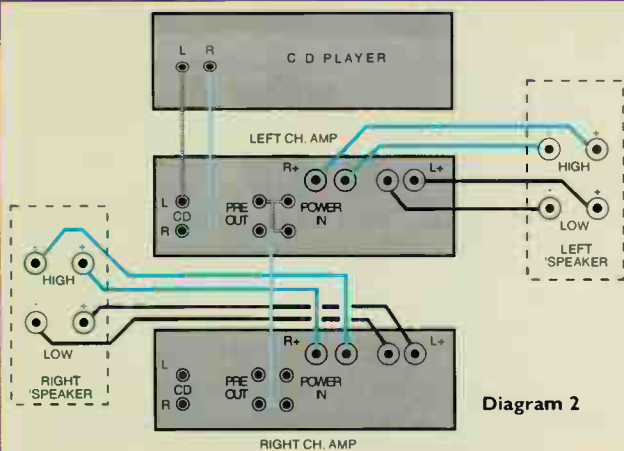


Diagram 2

**If you have two amps of the same type you can use one to power the left channel and one the right. Using two different amps for this will give different sound qualities from each 'speaker. Wired up in this way, amps which have separate Pre-Amp Out/Power Amp In sockets can be used to bi-amp and control volume level and source switching from one amp.**

The mono alternative involves using both amps in mono mode and simply feeding one with the left channel and one with the right channel from each source (diagram No3). This leaves you with two volume controls (which I personally prefer - it renders unnecessary the balance controls that often introduce crosstalk and ruin the sound stage) and two source selectors but no re-wiring. JM

### ... AND NO2

Until recently I had thought that the trend towards bi-amping was probably more to do with getting us all to buy yet one more piece of equipment! However, articles and letters published in HFW (which I trust more than some of your competitors) encouraged me to experiment with my spare A&R A60 amplifier.

As one of my two A60s is the AP model with split pre and power sections, I first tried taking a lead from the Pre-Amp Out socket to the AUX input on the other amp. One amp fed the treble and the other the mid/bass drive units. Next I tried feeding each channel of the source into each amp. As there is a mono mode on the A60 I didn't need to run a lead from the Tape Out socket to the other CD input.

I can't say that I was overly impressed by the first arrangement but

my findings with the other set-up concur very much with yours with the two NAD 310 amps - ie, improved low level signals, better ambience and a wider and more defined sound stage.

So far so good, but as we all know there is no such thing as a free lunch. The first drawback is that of making up new cables as the A60 uses the dreaded DIN sockets. I hope

to convert my A60s

to phonos and so get over this problem. More inconvenient is the fact that altering volume levels involves not one but two volume controls. With the high gain of the A60 this can involve several attempts to get the correct balance. An evening's listening can take a lot of fiddling with the volume control and I live in a terraced house so I don't want to fall out with my neighbours.

Accepting that using one amp for each 'speaker gives the best sound, I would like to know if I can take a line from the Pre Out socket of the A60/AP amp and feed that into the power section of the second A60 (assuming that it is converted to AP spec). This would mean that only one volume control is needed but would I need to run the second A60 in mono mode or supply the incoming signal to both left and right channel inputs?

I hope you can answer these questions as I am now converted to bi-amping. This is a realistic option for many audiophiles as they merely need to find

another amplifier of the type they are using.

In the case of the A60, NAD amps and other popular models, these can still be found second-hand at reasonable prices making this a very cost-effective upgrade providing that they can be properly connected.

Thank you for an excellent publication. For many of us, reviews of new and expensive equipment are of little more than academic interest. Where HFW scores is with its realistic upgrading tips and DIY projects which are of interest to a much wider audience. Long may you continue!

**Nick Whetstone  
Burnham-on-sea,  
Somerset.**

*If you take a look at our diagrams, you'll find that the goal you're aiming for can be achieved with the connections detailed in diagram No2. This allows both A60 amps' power sections to be run effectively in mono from a stereo pre-amp. Pressing the mono button on your A60/AP would mono the pre-amp as well as the power amp, rendering the pre-amp useless for bi-amping. And not running your A60/AP's power section in mono would mean you couldn't use one amp for each 'speaker - you'd have to go for one amp doing woofer duty and one doing tweeter duty for both left and right channels. JM*

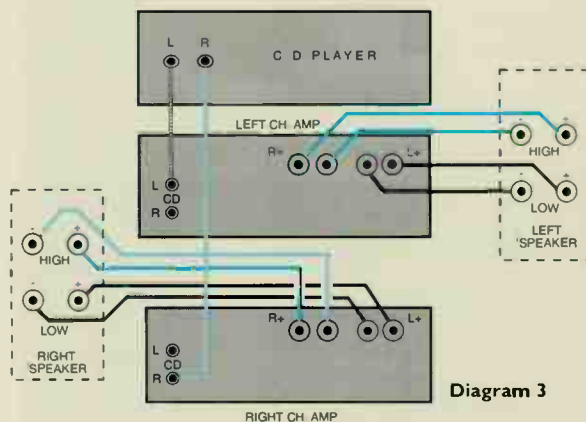


Diagram 3

**This set-up allows amps which lack Pre-Amp Out/Power Amp In sockets but which have Mono switches to be used for bi-amping. Volume level and source selection need to be set with one control on each amp.**

## Stand and Deliver!



No Name Acoustics (NNA), a small Norfolk based company, have just launched a bright new range of Audio Equipment supports, the NNA 500 series.

Constructed of bright mild steel sections, the stands are silk powder coated and fired at 200°C to produce a black sheen finish.

The free-standing shelves are available in 15mm MDF and 10mm clear float glass. These can be isolated from the stands themselves using adjustable 8mm stainless steel spikes. To guarantee precision levelling the shelves also utilise a unique ball-bearing and

brass disc levelling system, and all units come complete with Allen keys and a bullseye spirit level to enable setting-up.

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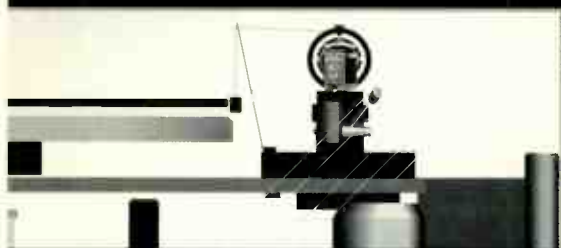
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## ICING THE SYSTEM CAKE

My current system comprises a Teac T1 transport, QED Digiflex, DPA Enlightenment convertor, Chord Cobra



One loudspeaker candidate well worth considering is DNM's smooth, transparent Reson.

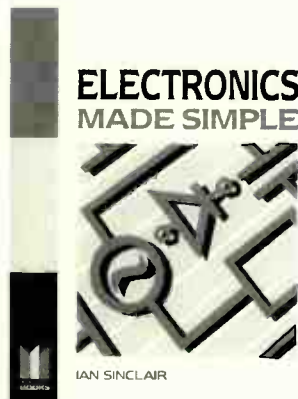
comparison with cables at twice the price is DNM's Reson at £6.95/m. This solid core cable has a smooth, colourful sound and impressive dynamics

and should fit into your system nicely. In addition to the DNM you could try a 1m length of the Chord Co's Cobra balanced interconnect at £65.

Changing the pre-amp's volume pot

is a simple and effective way of boosting sound quality. The best known replacement option would be a pot from Alps - either their Blue or Black models. Prices here are about £15 for the former and £30 for the latter. Better still is Panasonic's For Audio pot at £64, available from Audio-Links, tel: 01724 870432. KB

Newnes Tel: 01865 310366



Help get your DIY career off to a good start with a copy of Electronics Made Simple.

### A CALL TO ARMS

My system comprises a Linn LPI2/Lingo/Trampolinn/Akito /van den Hul MC-One or Audio Technica ART 1,



If you're after a phono stage with fully adjustable MC input impedance, Audiolab's 8000PPA is one of the few that will suit.

Audiolab 8000Q pre-amp with Electrocompaniet ECP-I phono stage and four Audiolab 8000M power amps driving Monitor Audio Studio 10 'speakers.

It seems to me the weakest link is the Akito tone-arm so I'd like to replace this. Obvious contenders are the Linn Ekos and Naim ARO. Should I consider other arms? One dealer tells me that with the Naim arm it's impossible to adjust the pickup because there are three mounting holes only. Will I be able to use my van den Hul or my Audio Technica (or any other pickup for that matter)?

I'm not satisfied with the imaging and sound stage of my phono stage so I would like a new phono stage, but which one? Should I consider the Audiolab 8000 PPA, the Naim Prefix or Michell Iso? It's also important that the MC input impedance is adjustable in small steps from 10-100 ohms to suit different pickups. Your advice would be highly appreciated since I find I agree on most of your conclusions about different equipment which means I trust you more than any dealer.

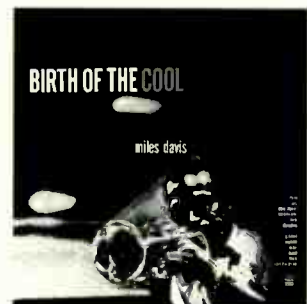
**Vidar Pedersen Norway.**

*Naim's ARO has three mounting holes which allow no forward or back adjustment of cartridges for alignment. It suits only Linn cartridges as far as*

*achieving correct alignment goes. This means only other cartridges with Linn-style overhangs will be correctly aligned in the ARO. Incorrect alignment has a very big effect on cartridge sound quality so I'd forget the ARO and go for the Ekos instead.*

*Your choice is pretty much limited to one of the phono stages mentioned by the fact that input impedance needs to be adjustable for MC cartridges - Audiolab's £899.99 PPA. The unit comes factory set at 100Ω but this can be changed to almost any value down to 10Ω by adding resistors in parallel to the input. There's a series of slots on the back of the PPA where these resistors can be inserted. Audiolab supply a table of values but not the recommended 1% metal film resistors themselves. Maplins (tel: 01702 554000) stock a wide range though. KB*

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For a second-hand CD upgrade try Linn's Karik III if you decide on an integrated player.



### THE GOOD SOLDIER

Up to now I have completed all the missions you've set me. I have bought the recommended Audiolab 8000S, matched it with the Mission 752 'speakers (cables are van den Hul bi-wire and Music-cord Interconnect Transparent).

But there is one more element in the way of victory: the CD player. My current CD is a NAD 502 which I think has a little bit less resolution than suits my system.

So which digital canon shall I take to the war? Arcam's Alpha 8, Marantz's CD-63mkII KI-Signature, the Mission dAD3 or the Trichord Genesis? (Linn Karik s/h is also available). Or should I equip myself with a DAC like the kit HDCD DAC or the Arcam BB5? Our platoon listens to Jazz, soft Rock, Classical and Ethnic music.

Can you please also specify what the differences are (if they exist) between an

expensive one-box CD player (£500-£1000) and a cheaper transport and DAC at the same price.

I'm counting on you to help me finish this long upgrade battle.

**Eyal Lovton**  
lovtone@  
smtplink.indigo.co.il

*If you want to go the single-box route and you are happy to buy second-hand, I'd go for the Linn Karik, if it's MkIII specification. David Price was very impressed by the level of enjoyment and involvement this player offered when he reviewed it back in July 1995. He ended up concluding, "It's difficult to fault this player." Given its price of £1600 when originally reviewed, the Karik will happily outperform the other players you list.*

*There are very few DAC/transport combinations around at £1000, let alone at £500. Teac's T1/D-T1 (£1050, reviewed October 1996) and Rotel's RDD/RDP-980*

(£900, reviewed July 1996) spring to mind. The Teac is the better of the two transports and partnered with the Assemblage DAC-2 kit would offer superb sound quality, outstripping the Karik III. That said, the Assemblage is a) a kit, so it doesn't suffer the same kind of cost penalties that ready-made components pay, and b) it is exceptionally good anyway.

*There are some superb one-box players around at £500-£1000, most of which you mention yourself. Going the DAC/transport route offers greater upgradability although in sound quality terms there's little to recommend a DAC/transport over an integrated player at this kind of price. JM*

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Find out more about the inner workings of CD with a copy of Electronics Made Simple.



### GETTING TURNED ON

I know that with valve amps, it is generally better for the sound (and for the valves) to leave them switched on all the time. Does it make any difference with solid-state amps?

**Mark Harvey**  
mharvey@csfp.co.uk

*If sound quality is your priority then leaving components on all the time will save you having to wait for them to warm up although I've yet to come across the component which gets better the longer it's left on.*



Valve amps can be left on all the time but it will shorten the valves' working lives.

*Leaving valve amps on saves the valves from potential damage at switch-on where the anodes can be stripped because the High Tension supply reaches the anode before the heaters have reached their proper working temperature. Increasingly, though, these days amps are fitted with HT delay circuits to minimise this problem.*

*Valves have relatively short lives when compared to transistors and leaving valve components on all the time will drastically shorten their useful listening life, especially in power amps where the valves are worked hardest.*

*Some solid-state amps benefit from long warm-up periods but it varies from one component to another, as it does with valve amps. But with the greater longevity of transistors there's less danger of shortening the life of a solid-state amp. JM*



Chord Co. Tel: 01722 331674



Here's a set of the Chord Co's Siren interconnects to use with your amplifiers.



### STEP UP TO A DREAM SYSTEM

Just thought I would drop you a line and say hello. I'd like to thank the team at Hi-Fi World for their advice over the last several years. I originally started off with a midi system many years ago. What changed it all? A friend of mine introduced me to the vagaries of high-fidelity and a brand called NAD. I knew I was hooked there and then.

Over the years I have read your magazine and learnt a great deal about this thing called hi-fi. I am now able to come home from a hard day at work and relax, listening to pure, delightful music. What a feeling! The majority of my friends do not understand why I am so happy to pay large sums of money for my hi-fi. Little do they realise the improvements in clarity and musicality just increase the pleasure of listening to music as a recreational pastime.

For the record my system is as follows: DPA Little Bit 2 DAC and Teac P-500 transport, Audiolab 8000C and 8000Ms for the amplification, a Nakamichi CR5e tape deck, NAD 401 tuner and dedicated aerial mounted topside. For vinyl I have a

Systemdek IIX turntable with a Rega RB300 tone-arm and a Lyra Clavis cartridge. My 'speakers are an Australian brand called Richter (Paladins). Interconnects are either Tandy Gold Patch or Dick Smith Silver Plated.

As you can imagine this system sounds wonderful, although the upgrade bug is forever biting. I am intending to update the 'speakers to the likes of Sonus Fabers, etc, as well as upgrading the DAC to a DPA PDM2 Series 3. I am also looking at purchasing an SME 309 tone-arm to improve the vinyl front end. Any suggestions?

Your magazine is the only one I read regularly as I find nothing of interest in the others. Yes I am a vinylholic!  
**David Pastern**  
dpastern@vir.idx.com.au

*Other 'speakers to consider alongside the Sonus Fabers are the £1500 Jamo Concert 8 (reviewed in the June issue) which*

*were rated very highly by everyone who heard them at World Towers. If you don't mind floor standers then have a good listen to KEF Reference Ones, Epos ES 25s and of course Heybrook Sextet IIs.*

*DAC-wise the DPA PDM2 is excellent but no longer in production. A replacement DAC called the XS 128 is to be released soon, although we haven't heard it yet. Judging by DPA's track record I'd expect it to be seriously good. Don't ignore the Pink Triangle Da Capo which we use in our reference system. This possesses a good deal of grace, smoothness and detail which make listening a pleasure. Also think about changing your transport to something better - the Audiolab 8000CDM comes to mind. If you end up using the DPA convertor it is well*

*worth having the transport sync-lock modified by DPA as this gives significant improvements.*

*The SME 309 is an excellent match for the Systemdek and would be a significant upgrade on the RB300. As for being a vinylholic, join the club!*  
KB

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### LOOKING FOR TRANSPORT

In trying to improve some audio qualities of a Sony CDP-333ESD integrated CD player (no optical o/p) I acquired a Meridian 203 convertor but the result was very disappointing. A couple of years later I obtained a second-hand Cambridge CD1 player and haven't listened to the Sony/Meridian system since. The tonal qualities of the CD1 were immediately convincing and, as a friend put it, the difference was like "chalk and cheese".

Can HFW, or any reader suggest a better marriage for the 203 that can improve on the Cambridge CD1. Otherwise they may be up for sale.

The rest of my modest system is: Linsley Hood 300 series 45W



Components for a dream system - Jamo's Concert 8 loudspeakers and Pink Triangle's Da Capo DAC.

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## Analogue

Roksan Xerxes s/h, reconditioned players with Rega arm, only £469, with Tabriz-zi, only £749.

Ex-dem items include SME 20.2A and Rega players and cartridges from Ortofon, Sumiko and Denon.

## Digital

Roksan DP1 classic transport, s/h mint, only £649.

Arcam Alpha + integrated, s/h, vgc, one only £179.

Ex-dem items include Arcam Alpha 7 and 8, Copland CDA277 and CDA288, Micromega Stages and Naim CD3 and CD2.

## Amplifiers

Art Audio Quintet valve power amplifier, s/h, mint, was £1300+, but no box, hence only £549.

Concordant Exhilarant line level all triode pre-amp, Groove tubes, s/h, vgc, but no box, hence £449.

Copland CTA501 valve power amp with volume and two line inputs, was £1750, one only £1295.

Copland CSA303 latest spec valve hybrid pre-amp, was £1155, one only £899.

Copland CTA505 valve power amp, latest model, 65wpc, was £2099, one only £1699.

Ex-dem items include Arcam Alpha 7, 8 and 9, Delta 290P, Audio Research LS7, LS15, D130, Copland CSA8 and CSA14, Densen Beat, DM10, Naim Nait 3, various Naim Pre-power amps.

## Loudspeakers

Heybrook Sextet in black ash, burr walnut trim, little used demonstrators, were £1130, only £749.

Castle Howard Mahogany s/h v.g.c. £849

Naim SBL walnut, s/h, vgc, boxed, only £795.

Spica TC50 unusual wedge shape, s/h, £199.

Ex-dem items include most Castle models, Epos ES12, ES22, Naim SBL, Credo and Intro, Neat Critique and most Mordaunt Short Ms series.

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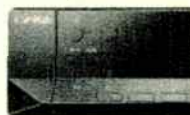
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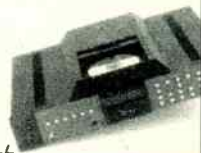


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At £550 Teac's TI transport with its VRDS mechanism offers impressive digital performance at a bargain price.

MOSFET amp (Hart Kit),  
Rogers LS7, Systemdek  
II/Rega RB300/Linn K9.

George Evans  
gevansl@clara.net

The most obvious match with the 203 convertor is Meridian's 200 transport. These were literally 'made for each other' and so would make an ideal couple. The 200 is out of production now though, so if you wanted to go for that option, it would have to be second-hand - expect to pay in the region of £300-£450 for a good sample.

Another option to think about is the Teac T1 transport (reviewed in Oct '96) which costs £550 and makes use of the highly regarded VRDS mechanism. This solidly built transport sounds superb for the price. If, after trying any of these combinations, you still prefer the CD1, don't worry - just enjoy its sound! KB

Chord Co. Tel: 01722 331674

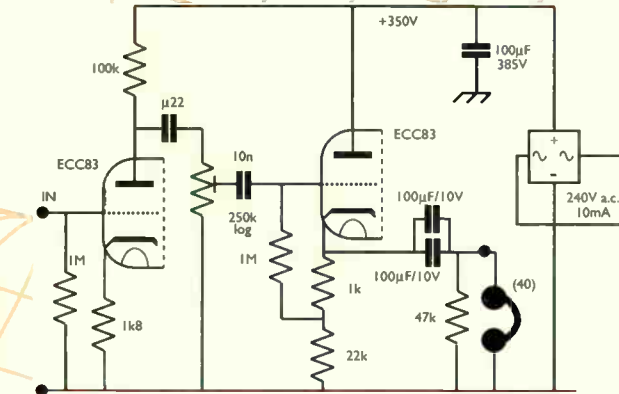


Your next system upgrade - a set of the Chord Co's excellent Siren interconnects.



### BOTTLES AND CANS

Firstly, may I say thank you to all at Hi-Fi World for stimulating my interest in hi-fi again for the first time since the early 1980s. It's great to



This circuit is based on a pre-amp design and should work with headphones of about 40ohms' impedance.

look forward every month to a magazine so obviously produced by enthusiasts after the overt consumerism of the magazines produced during the 1980s where hi-fi became a lifestyle product. In the last two years, I have radically changed, and more importantly built, my system due to your enthusiasm for valves and all things DIY.

My system now consists of a Source/RB300/Ortofon MC 25FL record player, Teac TI/Cambridge DACMAGIC CD player, KLPP1, EAR 859 monoblocs bi-wired with Maplin's silver-plated 'speaker cable to KLS3s, plus an old Nakamichi 582 tape deck and a Leak Troughline 3. In building these amps I have yet to suffer a belt from the HT

but sitting on my left hand is definitely a good safety procedure - I shouldn't tempt fate!

My long term project is to build a pair of single-ended 211 or 845 monoblocs or parallel single-ended 300B monoblocs, if I don't electrocute myself or the cat in the process. What about a design based on your existing 300B converted to parallel single-ended operation?

My main reason for contacting you is to ask if you have any plans for publishing a design in your DIY supplement for a valve headphone amplifier to complement your excellent pre-amplifiers. If you don't, could you direct me to a suitable design? I know that

the Musical Fidelity X-Cans are now available but I would prefer to build one myself.

John Murray  
106114,1546  
@compuserve.com

We don't have plans for a valve headphone amplifier, nor valve circuits for same. However, the circuit shown, conceived in Hi-Fi World towers, should work. The first stage, one half of an ECC83 double triode, has a high input impedance and useful gain. Output is coupled to a 250kΩ log. volume control through the 0.22µF DC blocking capacitor.

The cathode follower output stage has a low and substantially resistive

output impedance. Most headphones are a 40ohm load. This will load down the output but frequency response will remain flat. The main problem is preventing bass roll-off in the output coupling (i.e. DC blocking) capacitor.

This must be 200µF for a -3dB point at 20Hz, practically achievable by strapping two 100µF reversible (non-polarised) electrolytics in parallel. Maplin stock these. They also stock a suitable mains transformer (Order Code XP27E). You will need a 240V AC secondary that can deliver 30mA or more, plus 6.3V for the heaters, at 1A. Remember, this circuit shows one channel only; you will need to use two ECC83s for stereo.

For lower impedance headphones I suggest an output step-down transformer is used. Maplin's Line Transformer with 8ohm tapped output should do (Order Code DH49D), coupled in the same manner as the headphones.

Note that we have not built and validated this circuit, as we usually do. However, it has been derived from a working pre-amp design, with a few mods for headphone use, and should be fine. The parts cost is very low; I suggest building a quick single channel prototype first. Have fun. NK

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IAN SINCLAIR

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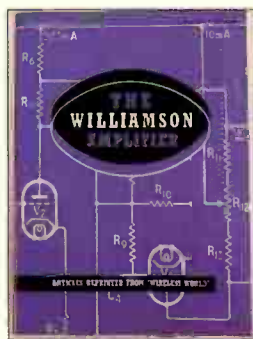


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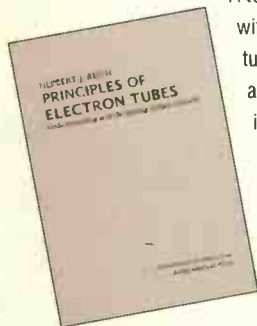
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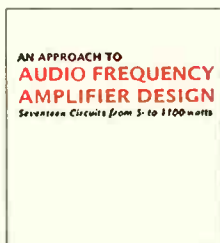


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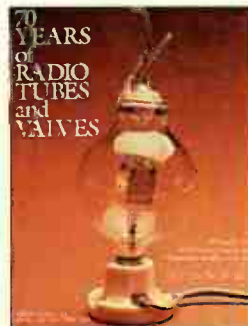
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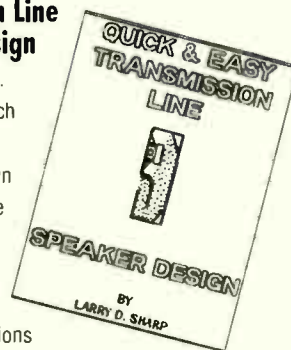
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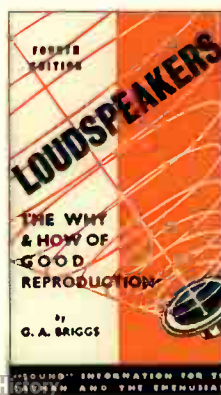
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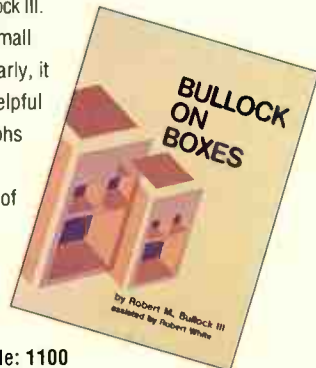


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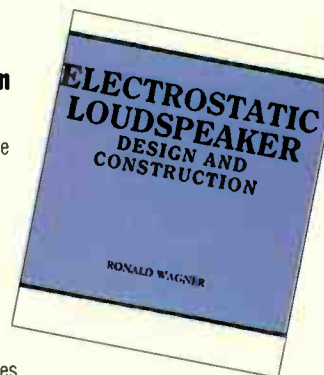
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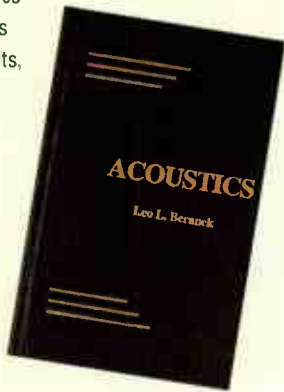
baffle, reflex, passive radiator etc. in great detail with a highly mathematical approach making it unsuitable for beginners but highly authoritative to experienced designers.

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# SHOWROOM SAVVY

**Ketan Bharadia finds out whether Paradigm's £230 Mini Monitors can survive in the budget 'speaker jungle.**

Play a word association game with almost anyone and mention the word, "Canada" and you'll probably get an immediate response of, "Mounties". But there's more to this huge country than men and women in red uniforms on horseback. For example, there's the 'speaker manufacturer Paradigm, who, having built up a strong following on the other side of the pond, are now turning their attention to Britain with designs like the Mini Monitor.

While the Mini Monitors aren't especially large they look chunky thanks to their deep enclosures, which, after a bit of experimentation, were positioned about 30cm from the rear wall and toed in. The 'speakers sat on Atacama SE24 stands which were a good match in terms of height.

The single-wire Mini Monitors were thrown in at the deep end with some demanding high-power organ music from the compilation CD *Bach is Back*. Immediately impressive was the weighty bass on the organ's lowest notes considering the size of the cabinet - the clear polypropylene mid/bass driver was certainly working hard for its living.

On higher notes a sharpness was apparent from the tweeter which gave it a slightly edgy sound. The Paradigms also suffered from a lack of midrange projection because of a not-so-subtle 'loudness contour' effect (see measured performance). The raised treble and bass that cause this tend to impress in

the showroom but become fatiguing after long listening.

Next up in the Teac's CD tray was Tori Amos with her *Boys For Pele* album. Vocals were presented well, the Paradigms managing to capture a large percentage of her quirky accentuation accurately. Stereo focusing, though, was a touch vague, making it difficult to pinpoint her voice. Piano notes also came across as rather dry and wooden, as though their harmonics were somehow being suppressed. Having said that, it was still an enjoyably rhythmic performance.

Tchaikovsky's *Symphony No6* performed by The Royal Philharmonic Orchestra illustrated the good and the bad in the Paradigms. On the credit side, double-bass was substantial and there was a good sense of scale to the music courtesy of spacious sound staging. On the debit side, the Mini Monitors made violins especially sound screechy and sharp. They also turned the shimmering cymbals on *Time Out* by the Dave Brubeck Quartet into a thin, dry imitation of their normal selves.

The Paradigms are pretty good 'speakers at heart, but their high frequency performance lets the side



down by sounding sharp and edgy. The lack of midrange projection is also a disappointment. The Paradigms' problem is that at about £30 less there are products from the Big Gun loudspeaker manufacturers which are capable of shooting the Mini Monitors down.

**Paradigm Mini Monitors £229.95**

**Richer Sounds  
Richer House,  
Hankey Place,  
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## WORLD VERDICT

The Paradigms have a generally enjoyable sound but treble is sharp and midrange recessed.

**Measured Performance  
see p103**

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Recently, I've discovered some fascinating hi-fi sites on the Internet, which I'll mention here, but one in particular has caught my attention with a great idea that drives a coach and horses through high-cost commercial audio measurement systems.

Matthias Brennwald, a Swiss physics student, has noticed that Macintosh computers come with an audio input and 16-bit A/D converter as standard. He has written a programme that turns a Mac into a spectrum analyser for loudspeakers, complete with digital test-signal source. A PowerMac suitable for this task costs around £800, not including the monitor, oodles less than a dedicated commercial analyser - and you get a powerful computer free!

This is a fantastic idea, great for all serious DIYers, engineers, students and small audio companies. Up till now audio measuring systems have cost a lot; Hi-Fi World's totals around £15,000. Anyone already possessing a Mac gets a near equivalent almost free, needing only a measuring microphone and the necessary software of course. The Internet being what it is, even this comes free in demo form, complete with an impressively well written and laid out user manual.

It's so good that I need say little more about the technicalities here. It's best if you yourself go to: <http://home.sn.no/~rpd/speaker/software/>

This is The Speaker Building Page, one of the best Net sites I've found dealing with loudspeakers. The programme is called simply MacSpeaker and takes up 1Mb on disc. It comes as a 176k BinHex archive (.hqx) that takes about 1min. to dump down and must be unstuffed by StuffIt Expander™ from Aladdin Systems Inc. I've listed the names so you can find the sites through a search engine like AltaVista.

# kaleidoscope

## Mysteries from Noel Keywood



The demo is a full working version, but it will not save results to disc. Matthias asks only \$45 for his efforts, which strikes me as extraordinary. There's a lot of maths and programming in this sort of thing and a dedicated commercial analyser costs £5k-£15k. You need to be able to sort out a good microphone. Matthias uses a German Monacor

around 60 programmes listed.

The programme I have reviewed in this month's Supplement, LspCAD, will not only do this, but it can analyse your room acoustics too. Most engineering software is written for PCs, not Macs. I believe I am right in saying you will need a sound card with A/D converter to run a PC as an audio analyser.

quoted as 20Hz-17kHz (+/-2dB), but the measuring system can equalise out response errors using a calibrate routine. The 603e PowerPC processor with integrated Floating Point Unit this computer uses has no problems handling such audio programmes. This isn't a plug for Macs, by the way. I'm looking forward to the day when a computer will run anything and am putting my money on the forthcoming CHR standard.

Being relatively new to the Internet, I am more than a bit impressed by what it has to offer audio buffs. But what a pity that when it comes to computers and audio engineering, the two being evermore tightly linked (and yes, you can get CAD/CAM for valves on the net - try Intusoft!), America seems to be light years ahead of the UK and much of Europe.

At the end of the day, what I am talking about here amounts to engineering technology as it is today, with enormous implications for tomorrow. Things are moving very fast, but Britain doesn't appear to be much of a player any more. This will have an adverse affect on employment in an area of electrical engineering where we really should, at least by historical precedent, be participating more strongly ●



MCE-2000, cost around £4! Old Colony Sound Labs, through their magazine Speaker Builder, can supply a Mighty Mike (e-mail them at: [audioidiy@top.monad.net](mailto:audioidiy@top.monad.net)) for 'speaker measurement, or you could contact Bruel & Kjaer and have a heart attack instead! I hope to review MacSpeaker in more detail soon.

Of course, the same computer can be used to run a loudspeaker design programme - see Software and Hardware for Speaker Design at: <ftp://graphics.cornell.edu/pub/rahe/software/> where you will find

I have never bothered to inspect a Mac's audio input specs. but the Motorola StarMax 3180 clone I use has a "sound generator capable of driving audio equipment", which acts as a source of digitally generated test signals, like impulses. Motorola claim "CD quality 16-bit stereo, 44.1kHz sampling rate, in and out". Input line level 0dB is 2V peak-to-peak (0.7V rms) into 6.5kohms, noise is lower than 86dB down "with no discrete tones" and distortion is claimed to be "less than 0.1% at full level".

I notice though that the audio bandwidth is

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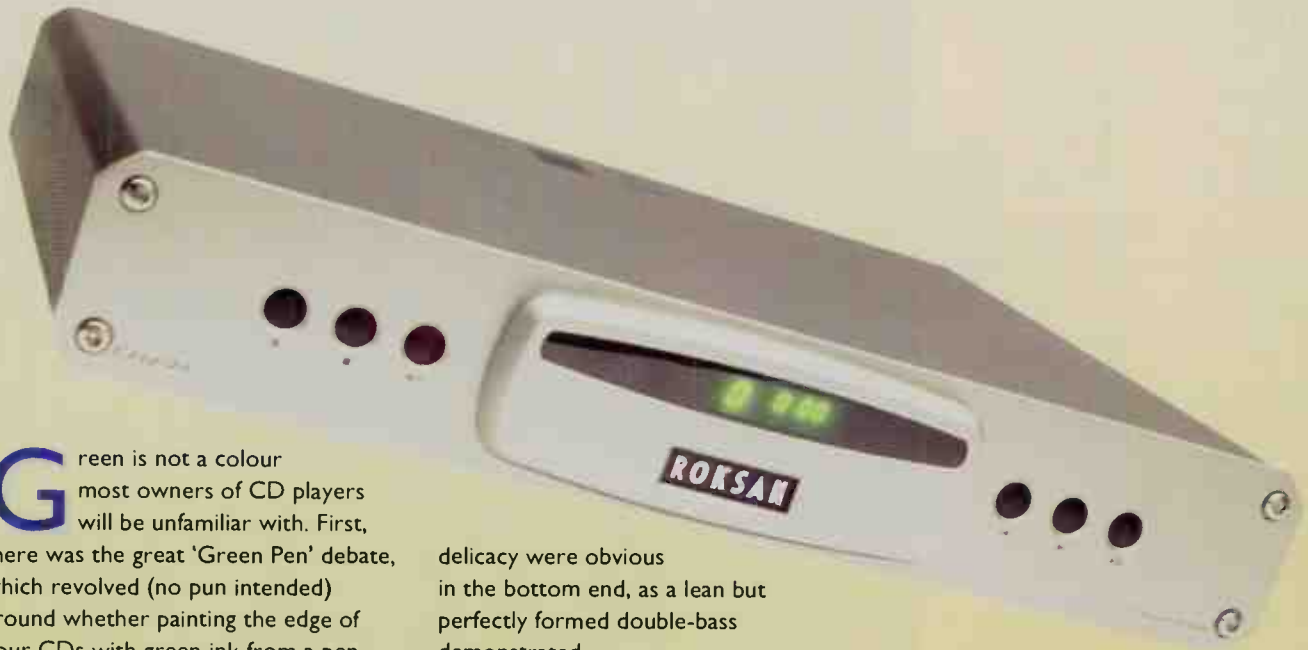
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# SEEING GREEN

Jon Marks spins the silver disc with Roksan's new £900 Caspian CD player.



**G**reen is not a colour most owners of CD players will be unfamiliar with. First, there was the great 'Green Pen' debate, which revolved (no pun intended) around whether painting the edge of your CDs with green ink from a pen improved the sound. Then came green self-adhesive linings to put on the tray of your CD player. There were also rubber damping rings that fitted around the outside of a CD which came in a breathtaking shade of, yes, green. Now Roksan are putting green back on the agenda with their Caspian CD player.

Sitting next to the laser inside the Caspian CD is a green light. Roksan say this shines onto the disc and helps the laser to focus on the disc, reducing data reading errors and improving laser tracking. Roksan were a bit vague as to exactly how this system works because there's still some patent work going on. Suffice it to say, the green light and the fact that this player comes from the same stable as the Caspian integrated we use as a £700 reference whet my ears' appetite.

The Dave Brubeck quartet showed what the Caspian was capable of in the treble, with great resolution of detail that wasn't due to an in-your-face forwardness, just an extremely revealing presentation. With cymbals on this album, almost all the delicate tonal gradations were obvious, where many players only manage a monotonal version of events. Similar focus and

delicacy were obvious in the bottom end, as a lean but perfectly formed double-bass demonstrated.

Janis Joplin's Pearl album on a Master Sound Super Bit Mapping CD found the Caspian no slouch when it came to rhythm. That said, it wasn't quite as gripping a listen as DPA's Renaissance, which had a more adrenal outlook on music. Atmospherically, though, the Roksan got the slower moving 'A Woman Left Lonely' pretty much spot on - I could almost smell the sweet smoke filling the studio as the recording was made.

With Robert White's Sacred Music for Choir CD (Voces Sacrae, director Judy Martin), 'smooth' was the operative word. Voices had power as well as a complete freedom from excessive sibilance and harshness across the midrange. And the way the acoustic came through the Caspian meant I could just close my eyes and 'see' the interior of St Martin's church in East Woodhay. Beethoven's symphony No 1 had the same openness, the Caspian not holding back any of the spaciousness caught on this HDCD disc. The Roksan thrived on whatever musical diet it was fed, avoiding the twin perils of tubby bass and skinny, insubstantial midband and treble.

The Caspian is a very smooth, even

performer blessed with plenty of rhythmic drive. It may not be quite as funky as DPA's Renaissance but it does make the DPA sound a bit ragged and uneven. While the DPA also loses out in detailing as well as bass control, it has a lucidity the Caspian can't quite equal. It looks like going green is a good idea sonically for the Caspian. I can see the competition following suit, although they'll be going green with envy ●

**Roksan Caspian CD £895**

**Roksan**  
**St Peters Road,**  
**Huntingdon,**  
**PE18 7DB**  
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## WORLD VERDICT

The Caspian CD impresses like the Caspian integrated did. This is a very capable player and well worth £900.

**Measured Performance**  
**see p103**

# DAC Attack!

Following in the path of the original and extremely well received Assemblage DAC-1, the DAC-2 appears to be another big hit with customers and reviewers alike. The DAC-2 builds on the strengths of the original DAC-1, with its dual Burr-Brown PCM 1702 20 bit DACs, Crystal CS8412 input receiver, toroidal power transformer and Analog Devices based output stage, but adds HDCD capability with the PMD-100 digital filter chip, an extra co-ax digital input on a BNC jack, a phase invert switch, three more power supply regulation stages with greatly increased power supply capacitance, and improved parts quality in the analog output stage. The best news is that all these improvements come with a very small price, the DAC-2 digital processor kit is \$499.00 U.S.! Of course, the DAC-2 also comes with our 30 day satisfaction guarantee, two year limited warranty, AND our assembly guarantee (If you can't get it to work, we will!).

For those of you with the upgrade bug, we also have a parts upgrade kit available for the DAC-2. This kit includes Caddock resistors and MultiCap capacitors for the analog output stage, Kimber silver and Illuminati hook-up wire, EAR and Soundcoat isolation and damping materials, Linear Technology voltage regulators, and more parts that make a significant improvement in the performance of the stock DAC-2. The parts upgrade kit is available at a special package price of \$149.00 U.S., which makes it even more good news!

**At today's exchange rates, the DAC-2 will cost approx. £329 including VAT and shipping (10-14 day delivery).**

For more information on any of our products, please Call, Write, Fax or E-mail us and we will be happy to assist you.

## A few of the positive comments from the press:

*"...for the price of \$499.00, it produces remarkably excellent sound. This is a really good kit for the DA converter beginner."*

Mitsuru Yoshioka, MJ Magazine (Japan) Dec. 1996

*"Putting on Steven Stills' Manassas (Atlantic 82808-2) - a bona-fide, re-mastered-from-the-original-master-tapes, HDCD-badge-wearing, High Definition Compatible Disc-was much better. The resemblance in quality to what I'd been hearing that day in the recording studio, listening directly to my own master tapes, was uncanny"*

*"The DAC-2 is the best D/A I've ever had in my system, revealing musical details on familiar recordings that I was previously unaware of."*

Muse Kastanovich, Stereophile, Vol. 20 No. 1, January 1997

*"The DAC-2 is another well-engineered product from Sonic Frontiers. The unit had better bench performance than many more expensive processors. In particular, the DAC-2 had low crosstalk, very low noise, good linearity, and excellent reproduction of low-level signals"*

Robert Harley, Stereophile, Vol. 20 No. 1, January 1997

Subscription Info: Stereophile - (800) 334-8152.  
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# DIAMONDS ARE FOREVER

**Eric Braithwaite salutes Denon's spring-chicken DL-103M MC cartridge, which is now 34 years young.**

It's bargain time. For one thing, this is a review of a cartridge whose price has increased by no more than a pound a year in the last ten years. For another, it's two reviews in one. This is the first review in *Hi-Fi World* of Denon's DL-103M Moving Coil cartridge and it's by way of a review of a vintage cartridge as well.

Historically, this is one of the great cartridges of all time. It first saw the light of day in, would you believe, 1963, when Denon created it for the Japanese broadcaster NHK (the equivalent of the BBC). It's not been out of production since, making it one of the world's oldest living MCs and due for a telegram from the Queen - well, since it's Japanese, Emperor then.

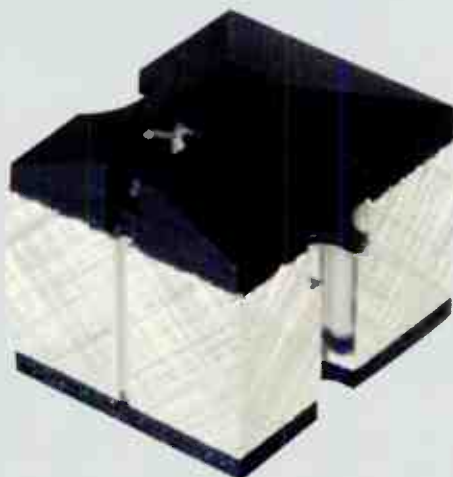
There is a certain vintage aspect to the 103M in looks at least, with its square and squat appearance. It harks back to the Sixties in other ways, too. Output is on the lower end of what is now average and it tracks at what, to modern eyes, is a fear-inducing 2.5g, though there is in reality nothing wrong with that.

As far as the speck of diamond on the end of the cantilever goes, there's no fancy 'line', 'wedge' or 'Geiger' profiling. This is a simple, no-nonsense old-fashioned conical shape. That's not necessarily bad either. For all that more esoteric shapes are generally reckoned to track better, it has to be said the 103M didn't falter, even at the tell-tale end of the LP side. Nor, rather surprisingly, did it emphasise LP hiss, the groove staying very quiet.

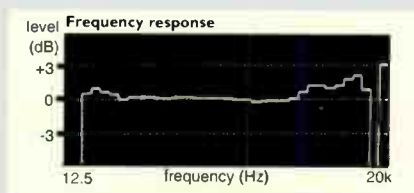
When we measured this cartridge it tracked superbly. Frequency response was flat, with slight treble lift - just enough to brighten the sound a little. Treble loss on inner grooves was

modest at 2dB or so, just enough to cancel the lift out, giving good balance overall. So the DL-103M measures well.

Now, it could be that knowing the Denon was originally relaying LPs over the airwaves may have coloured my judgement. Yet if a character made itself felt consistently, it was that the 103M made LPs sound as though they were a live broadcast performance. That's not to say it has an FM bandwidth - it doesn't. It's more subtle than that. It was a little while before it dawned, listening to Cotrubas in the Kleiber *La Traviata*, that her voice, and Domingo's, were just a little sharper-edged, a little brighter than normal.



Meanwhile, the string tone was particularly sweet, brass quite forthright and images very solid. So much so as to produce that very 'live' illusion of Cotrubas really walking across space



from one side of the stage to the other. Decent stage depth helped here too; the off-stage orchestra sounded properly distant.

There is, if one is looking for a disadvantage, a bloom that is a little overdone when it comes to the lower midrange. Pick on a solo horn in either Mozart's or Strauss's horn concertos and it is a little too laid back. That's a minor drawback, because otherwise this cartridge doesn't have the slightest problem with blazing dynamics when the band gets busy.

The 103M is beautifully balanced in tone, free from exaggerations, clear in the presence region, spot-on tight with imaging and rhythmical to boot - no wonder it's lasted this long. Personally, I can't think why people struggled with Deccas to achieve a much wilder and far less groove-friendly variation on what the Denon does. And the price? Well, exchanged for your old LP-chewing MC it's a mere £110. You don't often see a bargain like this and get to buy a piece of history at the same time ●

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**WORLD VERDICT** ●●●●●  
At the age of 34 years the 103M sounds mature and sure-footed rather than over the hill.

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“Journalists,” as G. K. Chesterton once wrote, “work harder than any other lazy people in Britain”. True to this maxim, I find myself constantly endeavouring to push forth the boundaries of hi-fi hackery, never ceasing in my search for that ultimate upgrade, that transcendental purchase to spirit me to audio heaven. But the problem is, all those years of ‘final upgrades’ have left funds distinctly depleted - money’s too tight to countenance, let alone mention. I’ve had to slash back on the hi-fi habit, go cold turkey on the upgraditis and find a way of keeping my system rolling without breaking the bank.

How? Well, there is a way, but it involves rethinking some of your most basic assumptions. What you’ve got to do is deprogramme yourself, challenge hi-fi’s natural laws and go against what so many dealers and magazines tell you. You have to accept that new isn’t necessarily better. This done, you’ll discover loads of great hi-fi around at knock-down prices on the second-hand scene. If ever you needed proof, just look at Hi-Fi World’s classifieds.

You don’t believe me? Well, five years or so ago there was yours truly, sitting at home lamenting the loss of my much loved Nakamichi BX100 cassette deck. It had been rendered deceased by a hapless removal man who’d dropped it down two flights of stairs. The Nak, already in what antiques dealers would call a ‘distressed’ condition (although not as distressed as I was), wasn’t worth much, and the insurance company was particularly adamant about this fact. How could I replace such a wondrous recording device with the paltry sum I got back from

Grabbit and Stingy? Not by buying the latest entry-level plastic biscuit box in the High Street, that’s for sure

Imagine my surprise then, when I happened across my local paper,

locked direct drive motors and more metal than a Sherman tank. Unbeknown to the seller, my name was written all over it.

Feigning indifference, I ‘reluctantly’ arranged a

recording machine I’d once thought, because the RT707 trounced it in every respect. I couldn’t believe 50 spondoolicks could sound as good as this, but there it was, bending the Target hi-fi rack on which I’d perched it, sounding in fine fettle.

Old high-end equipment seems to survive the rigours of age better than more recent budget stuff - the Pioneer didn’t put a foot wrong. With that huge sound stage, fantastic clarity and near inaudible hiss, even someone with silly putty for brains would’ve known they were on to something good.

But is buying second-hand really a practical, viable

proposition? Is the Pope a Catholic? Does a giraffe have a long neck? You’d be surprised how good a lot of old hi-fi sounds, providing it’s been properly looked after. Ignore the unbelievers who sneer from the sidelines and put ‘classic’ hi-fi’s popularity down to ‘nostalgia’. And take with a sack full of salt some magazines’ assertions that the latest is automatically the greatest. Buy well preserved examples from a reputable manufacturer that still supports its products and you’ll be laughing. And with all that money you’ve saved, there’s all the more cash to spend on new stuff!

*“I’ve had to slash back on the hi-fi habit, go cold turkey on the upgraditis and find a way of keeping my system rolling without breaking the bank.”*

where, sitting inconspicuously between the flotsam and jetsam of hi-fi’s past, was a ‘reel to reel recorder’ for 50 quid. Chances were it was no better than the ‘Jewel record deck’ [sic] or Tandy CD between which it lay, but what the hell, it was worth a try. Which particular open reel would it be I wondered - an ancient Philips portable or a clapped out Akai? Well, it was hardly likely to be a mint Revox G36, because I knew my luck too well. Or so I thought. When I dialled the number I found out it was a Pioneer RT707, a wondrous confection of glass crystal heads, quartz

dem later that evening. Braving February blizzards that would have made Nanouk of the North think twice, I coaxed the car into life and set out on a great adventure. Several hours later I was on the return journey, sliding through the snowdrifts in a distinctly lopsided vehicle - my mere twelve stones in the driver’s seat couldn’t compete with the Rock of Gibraltar-like reel to reel crushing the passenger footwell carpet.

Having properly cleaned, demagnetised and set up the Pioneer in my system, I soon discovered that my Nak wasn’t the ultimate

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# FOR OUR EARS ONLY

**Eric Braithwaite joins the burgeoning fan club of Pioneer's new A-300R Precision amp, specially tweaked in Britain.**



No-one goes to visit poor old Karl Marx's grave in Highgate cemetery any more, apparently. The few who do no doubt hear whirling noises from below as those states that supported his principles decide they're simply not as true as they used to think. "History repeats itself", he wrote once, "the first time as tragedy, the second time as farce." Well, Pioneer is attempting to repeat history. Remember the run-away success of the A-400 amplifier? Now there is a "British tweaked" version of the A-300R, surnamed the "Precision".

The revisions were planned by Tom Evans responsible for the acclaimed 'GTE' version of the A-400. Pioneer have used specially-sourced and hand-matched ICs from California in the gain stages of the pre-amp and the front-end of the power amplifier. And three capacitors in each channel are military-spec and expensive non-electrolytic types, chosen for their high frequency characteristics.

Wiring up a pair of Jamo Concert 8 loudspeakers which have an exceptionally clean, clear and detailed tweeter, proved the changes really work. To hear every drummer's stroke on perfectly distinct and separate cymbals is unexpected from any amplifier, let alone a £400 one. Neither is it normal to hear such silvery bells

listening to Mozart's Ein Musikalischer Spass. This is a lively piece at the best of times and the combination of Concert 8s and A300-R Precision made it a real sprinter thanks to the amp's quite remarkable rhythmic grasp.

Somehow, transistor amplifiers that portray depth and an overall acoustic seem to have become rarer these last couple of years. The Pioneer proved particularly good in this area, with a definable acoustic that extended to full-scale orchestral recordings like the Adagio from Mahler's Ninth played by Barbirolli and the BPO.

Though the Precision has grown in stature over a mere A300-R, it hasn't quite achieved high-end giant-killer status. Showing up on Faure's Elegy, there was a certain amount of muddling. With the best amplifiers at £600-£1000, there's more discrimination between the points at which double-basses and cellos meet and more clarity in woodwind. Yet for one will put up with a lot more than that for the dynamic strength and power of an amplifier like this.

The moving-magnet only phono stage remains untweaked. Switching between phono and CD while the Barbirolli/Mahler was playing showed that whatever has been done to the pre

and power stages has brought out more here than anyone would credit. True, the dynamic envelope of the BPO was a little compressed by comparison with the line

stages and the Faure Elegy's high violin notes were less clear, as though the upper harmonics had been cut off. But for what is still a budget phono stage, this was a very good overall sound.

It has often been said that Yorkshire women have outstanding complexions, something which has been attributed to the quality of the water. Pioneer's A-300R has benefited from its time in Castleford, Yorkshire, just as much. Perhaps other hi-fi companies would gain by moving up to Yorkshire, too. Relocation grant, anyone?

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meet your maker



# Vintage Virtues

by Haden Boardman

As a spotty youth I was interested in getting crazy power ratings from solid-state amps - the more Watts the better. My mother's front room became filled with hi-fi construction projects: 100watt, 500watt and the ultimate 1.25kilowatt per channel monster that would occasionally take out the mains' circuit breaker when switched on.

I had read about valve amps and was curious as to how something with less than 100watts on tap could possibly cut the mustard. I can remember reading rantings about them from one reviewer, at a time when only about three or four new valve amp makers existed in England.

Perhaps he aroused my interest. It was a week before my 18th birthday when I purchased my first real hi-fi valve amp, a Radford STA25 Series 3 complete with matching SC22 pre-amplifier.

A chance find at a local hi-fi shop, the poor thing wasn't working - it kept blowing its mains fuse. One IN4007 diode saw my amplifier back in operation. It had a couple of other minor faults but it was alive and kicking. An audition beckoned. My Castle Howard IIs were hooked up and a CD player plugged in. After about 20 seconds of warm-up, music emerged into the front room.

My jaw hit the deck. This thing seemed to have endless power and life. The sound stage was simply glorious compared to my beloved 1.25kilowatt lump. For a digital-loving, solid-state

hugging, future-friendly teenager of the eighties, this was quite a shock.

Historically, the Series 3 Radfords were out of step. Everyone else was looking at transistors in the mid-1960s when the range was launched. Nothing in the Series 3 is ground-breaking technology - the circuit is a development of the classic Mullard 5-20 circuit, using Dr Bailey's triode/pentode phase splitter circuit. But the overall package was splendid.

Radford made their own transformers rather than sourcing them from people like Partridge or Parmeco. The finish on the power amplifier is superb, giving it a feeling of quality not matched by any other English vintage power amplifier. And the SC22 pre-amplifier was beautifully styled, with a heavy chromed fascia, machined control knobs and beautiful detailing.

Inside, the circuitry was a little more innovative than in the power amp. The phono stage was a hybrid, using both triode valves and silicon transistors. The line stage was pure tube and featured filtering circuitry and tone controls.



Both the pre and power amplifiers were supplied with comprehensive instructions and data sheets. These included claims about the longevity of the amplifier and the minimum life expectancy of all the components, as well as useful servicing data.

Altogether there were four power amplifiers in the range; MA15, MA25, STA15 and STA25. Surprisingly enough, "MA" referred to mono amplifier and

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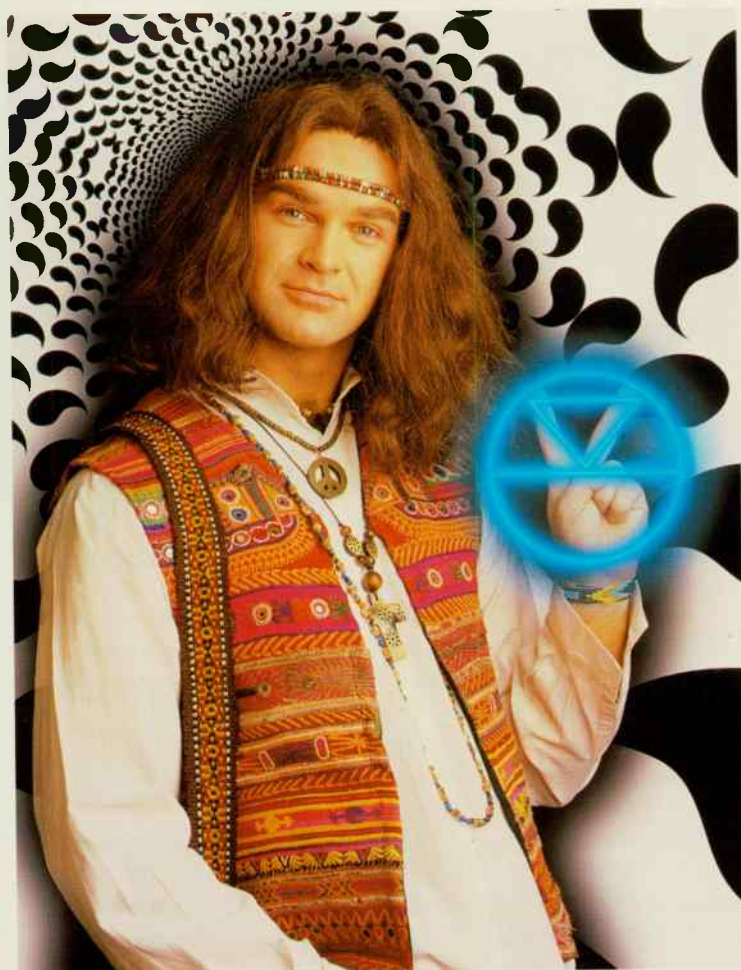
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The CS22 pre-amp uses valves throughout apart from its phono stage which is a hybrid design that uses transistors alongside valves.

“STA” to stereo amplifier with either 15watt or 25watt outputs from a pair of EL34s per channel operated in ultra-linear/distributed load mode. Prices for the STA15 and STA25 in 1965 were £40 and £50 respectively.

Underneath, the amplifier is built using military grade printed circuit boards, one per channel. The '25 has an additional board to carry the extra power supply components. All variants can be considered semi-hard wired - the valves sit on the chassis, not directly on the PCB. This form of construction can make servicing a pain, especially with the more complicated STA25.

The '25 operates the output EL34 pentodes in fixed grid bias, an additional power supply giving the negative voltage that sets current through the valve. This has to be user set via four presets and four test points on the rear of the chassis. Any serious errors can result in damage to either the output or the mains transformers.

For correct operation, it's necessary to check the voltage at the test point is bang on two volts. As the valve ages, it will pass more current and the negative voltage at the grid must be adjusted to

compensate. Obviously, when fitting a new set of output valves (I recommend you change all four at once) this bias needs to be reset. The '15s are simpler beasts. Their cathode autobias system is more reliable and less affected by user errors. The basic audio circuit is identical,

though, so these amplifiers sound similar.

Both have a very warm character. The STA15 is rather loose in the bass where the STA25's negative grid bias helps maintain control. The output transformers add their own sonic signatures with a somewhat limited low frequency response. But then these amplifiers are really about midrange and treble.

It's hard to put your finger on what is so special about a Radford's midrange. It possesses real emotion and power along with a sense of timing and delicacy that very few amplifiers on the planet come close to. The treble is a little recessed, but it balances the bass end nicely and isn't necessarily a bad thing with some digital sources.

The SC22 pre-amplifier can't quite equal the power's quality - the line stages have a slightly veiled feeling. The phono stage offers reasonable results with higher output

cartridges though and the '22 will work with a CD player and most other modern ancillaries.

It's good news as far as servicing is concerned. Woodside Sound Engineering (01994 448271) can supply replacement transformers for Radfords, so it is possible to get even

the most derelict example back into full health.

When looking to buy a Radford, try to get the cleanest, most original example you can. They either turn up almost untouched or in a very sorry state, suffering from misguided modification. If it's a '25, check the bias voltages. Also remove the bottom cover and check for added components which shouldn't be there.

A clean Radford set can fetch upwards of £500, so make sure you are buying a good one. If it's a bit rough but working, around £300 will be enough. Generally, '15s and '25s change hands for the same amount of money. Both amplifiers are conservatively rated, so the difference in usable loudness levels is relatively small.



The STA25 uses a pair of relatively cheap, easily obtainable EL34 pentodes in its fixed bias output stage.

Arthur Radford wasn't one of the industry greats. His circuits were well developed but not very original. Radford amplifiers never dropped to low price levels like the Quad II or Leak Stereo 20 though. They were always held in high regard and still are to this day.

In a modern system, that glorious midrange can still show today's amplifiers up, making these Series III amplifiers a good bet for anyone looking for openness, if not outright authority. For the sound quality, prices aren't high and the amps are very reliable if looked after correctly. Happy hunting!



For the STA25 to work properly, the output valves need a bias of 2V, which is set with four potentiometers on the amp's back panel.



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It seems to be impossible to go through daily life without being asked about your business. And if you happen to be having your haircut, the question, "So what line of business are you in?" is an inevitability. There's no getting away, either. Like it or not, you're stuck in that chair for a good twenty minutes or so, taking on an ambassadorial role for your career. When I mention I'm "in" hi-fi, the response usually takes one of two forms. Either I'm asked, in detail, the merits of a 3-D super woofer and quizzed as to whether it is Technics or Bang & Olufsen who make the best hi-fi in the world. Or, I'm met with an "Oh" and a blank face.

The latter was the case the other day, when it was my turn to take the barber's chair. His response was, "I don't really listen to music, I just have the radio on in the background". My heart sank. I wanted to say, "Why not? Music can be incredibly healing and invigorating, and whether live or pre-recorded, is one of life's best experiences!" But, I didn't. Instead, it was my turn to mutter an apathetic, "Oh". Without meaning to patronise, there's a lot of people out there who really don't

know what they're missing out on. And, no doubt, they're the same people who appear totally incredulous when you mention someone's decided to buy a decent hi-fi rather than having the latest status symbol parked on their drive.

way towards explaining the success of 'chic' lifestyle mini systems sold at out-of-town electrical super stores. They may not sound especially good, but they make the right statement, and are often seen as an accessory. Just look at

taking the opportunity to cash in their wind fall and go on a shopping spree. Some of this money has found its way into purchasing decent hi-fi separates, surely something the hi-fi industry could never have dreamed of when the first building societies announced their intentions to merge and become banks!

Maybe this is just an economic blip, but there are signs of hope from another quarter. You only have to look at the numerous adverts for semi-pro equipment to see a flourishing market. Whether you like it or not, the Dance culture has seen a rise in the numbers of young people actually getting involved with music.

Budding DJs usually begin with a package of two turntables, a pair of headphones and a mixer to put through their midi system. Yet, often through peer group pressure, this leads to the purchase of a decent separate amp and pair of 'speakers, with possibly a cassette deck to record work on and a CD

player too.

Before you know it a full hi-fi separates system has grown up. And as most of us know, once we've heard how good a decent system can sound it's difficult to go back to a midi. Furthermore, the area in which this trend is thriving is amongst students. So, even if Dance DJing is just a passing trend, there will be a whole generation brought up with decent quality hi-fi components.

Whilst we may never again see the likes of the Seventies, when hi-fi had its heyday, a levelling out and gradual strengthening of the market are quite possible. Until then, does anyone know of a decent audiophile barber out there?

*"Despite what is usually a quiet time of year for the hi-fi industry, many stores are showing improvements in sales."*

I recall a Linn advert from a year or so ago, which ran something like, "He has a top job in the City, a country house, and takes several exotic holidays a year. He is the most boring old fart you'll ever meet". The ad obviously implied he placed no emphasis whatsoever on music or hi-fi. It was bold and perhaps rather crude, but it struck a chord with me.

The problem that hi-fi faces is that it's not a particularly visible sign of wealth so it doesn't impress, for want of a better phrase, society at large. And as society has changed over the last 20 years or so, visible wealth and aspiration have become more important. This probably goes some

how many general interest magazines feature them as such, rather than as a means to relay music. I think this has had a lot to do with why hi-fi has slipped from third to eighth on the list of major purchases made by people in the past 20 years.

The question is, are there any signs of this trend reversing? Despite what is usually a quiet time of year for the hi-fi industry, many stores are showing improvements in sales. Yet there have been recent events that have, I think, affected the situation.

With so many investors benefiting from building society pay-outs and the resulting stock market buoyancy, people are

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feature

# READERS' SYSTEMS

**Jon Marks describes an unusual but interesting system built up over the years by reader Ted Hay.**



It looks as though once the hi-fi upgrade bug bites, it bites for life.

Ted Hay has been an ardent audiophile since 1937 and is still searching for the hi-fi holy grail in his 70s. We decided to pay Ted a visit, having recently received a letter from him detailing his intriguing system.

Heading up the source ranks is the familiar Linn LP12 turntable matched with an Ittok arm and the fantastic Audionote lo MC cartridge (bought second-hand from the local undertaker).

The lo's tiny output is stepped up through a Denon AU-320 MC step-up transformer before being handed on to an Aragon 24K pre-amp. Alongside the Linn sit a Philips CD 650 CD player, Sony TC-K45 cassette deck, Pioneer F-91 Reference

tuner and a Teac quarter-inch reel to reel tape machine. So far, so conventional. It's from here on in though that things start to differ from the norm.



Ted's main source is an LP12 turntable with an Ittok arm and Audionote lo MC cartridge.

Once the line level signal exits the Aragon pre-amp, it's fed into a three-way active crossover (Rane AC23) which splits the Aragon's full range signal into three bands with

12dB/octave roll-offs; bass (from about 40Hz to 180Hz), midrange (180Hz to 3.5kHz) and treble (3.5kHz and up).

This arrangement means three stereo power amps are needed to run the loudspeaker drive units. Handling treble duties is the venerable Quad 405-2 power amp which caters to the Motorola piezo pressure driver with Acoustilens horn and the Pioneer ribbon tweeter. Ted chose both of these units because they have very low masses and give superfast transients. The Pioneer in particular stands out because it has a huge





Seen here sitting on top of the Pioneer F-91 tuner is the Rane AC23 active crossover at the heart of the system. To its right is the JVC power amp, while above it are a second pre-amp (from JVC again) and the Denon AU-320 MC step-up transformer.

magnet assembly that endows it with a high efficiency of 95dB/W and because its claimed response runs right up to 100kHz. The Japanese are especially keen on wide bandwidth loudspeakers and the Pioneer certainly scores from this point of view.

Dealing with the Westrex 2090 pressure driver firing into a ten-cell Altec 1003B horn and the mid/bass units in a pair of Leak Sandwich cabinets is a JVC 3030M power amp. This was designed as a studio amp and turns out 100W per channel in Class B. JVC didn't skimp on the build quality - there are two hefty power supplies with their own transformers on the chassis, one dedicated to the output stage and one the driver and input sections.

Finally a Haffler XL600 power amp is used to drive two pairs (one in each channel) of Morel MW266 double-magnet woofers aided and abetted by a Tannoy Monitor Gold dual-concentric with its tweeter disconnected. This is fitted to an open baffle and acts as a kind of fill-in between the Morels and the Leak Sandwich woofers.

At first glance it might look as though a system like this, made up of such an assortment of drivers, would have a hard time sounding cohesive. In fact, it has one of the

most cohesive sounds I've come across. Setting it apart were two factors.

One is that a single driver, the Westrex pressure unit with its Altec horn, covers a large chunk of the midrange where the ear is most sensitive to crossover phasing and response anomalies. The second is that this is an active set-up.

The net result is a well balanced, superbly dynamic delivery with a focus and punch in the bass that loudspeakers with passive crossovers can't match. Missing out on the great lengths of wire that make up crossover inductors really does pay dividends. Inductors also

reduce an amp's damping of a driver, meaning it has less control over the cone. And with the whole caboodle fronted by the LP12 with an MC of the lo's calibre, the sound was always transparent and revealing.

Talking with Ted as we went through his record collection, I asked him why he had gone the active route:

**TED HAY** "It gives you a great deal of control over how the drivers work. It's a near approach to how I think a good 'speaker should be. I think the first real breakthrough in loudspeakers came when Peter Walker of Quad made his first electrostatic. There were no really good 'speakers before that time in my view. Peter actually showed us what hi-fi should be like. The ELS 57 wasn't perfect at all, but it was a reference for all other 'speakers.

**JON MARKS** I know there are people who still regard the ELS 57 as a reference.

**TH** What makes a good 'speaker for me is balance.

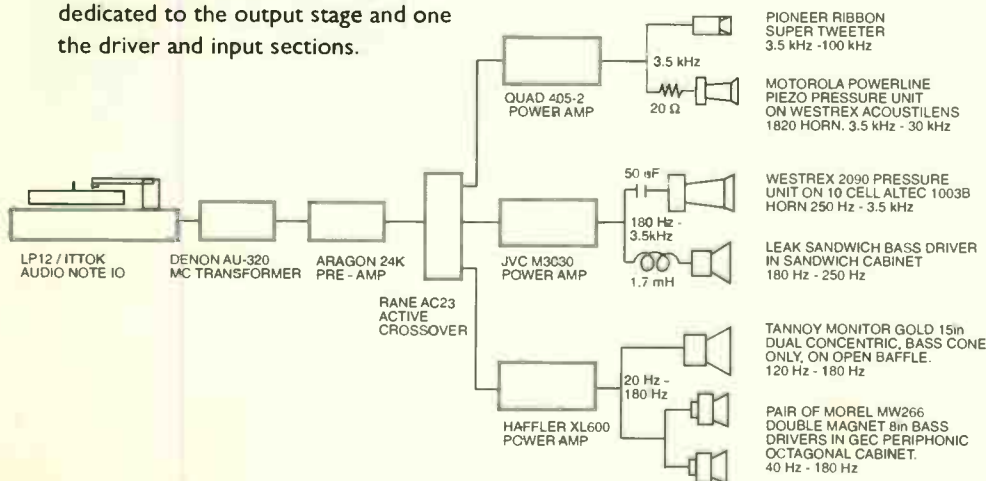
**JM** And when you say balance, you mean a flat frequency response?

**TH** Yes, that's right. And from a subjective point of view as well. You know, you might balance it objectively - it might measure flat - but you can find out subjectively it still might not sound good. As you know, you've got to do a bit of tweaking here and there.

I've also been disappointed by a lot of two-way 'speakers because many have a midrange peak which pushes vocals up-front and putting the crossover in the presence region can ruin the sound. Some people seem to mistake this forwardness for detail and transparency.

**JM** So you prefer to cross the midrange driver over quite low down?

**TH** Yes, at about 200Hz. I use a series capacitor for the ten-cell horn and a choke for the Leak Sandwich bass driver.



**JM** I suppose the point of using an active crossover is that you don't need to use the large capacitors and chokes found in passive crossovers.

**TH** Well, sometimes you still do - it can pay to use them to tweak the sound slightly but mods like this should be kept as simple as possible. The more elements you put in a crossover, the more you dirty the sound.

**JM** Companies like Epos tend only to use simple crossovers. In their two-way designs like the ES12 they use a single capacitor to roll in the tweeter and the mid/bass unit is actually run full range.

**TH** I think there's a lot to be said for that sort of approach. You need a hell of a good bass/midrange driver for that though. But I think no one driver can ever handle the full bandwidth satisfactorily. I tried that quite a while ago.

**JM** What kind of drivers did you use?

**TH** Vitavox first - they were good units. Goodmans as well but I didn't like those much in the early days.

**JM** Did you listen to Goodman's Axioms as well?

**TH** Yes, those too. They were good actually. But before then the drivers were a bit duff. I didn't think much of the early Wharfedales either.

**JM** I had a pair of Wharfedale's 12in dual concentrics a year or so ago. They had huge Alnico magnets for the paper mid/bass cone and a metal dome tweeter. They sounded quite good, although efficiency was only 86dB/W and power handling limited to about 20W.

**TH** Some of the best sounds I heard in those days came from mains energised 'speakers. They were incredible. The one I had was an Epoch. It had a horn a foot long and 8in wide at the mouth. The driver's voice coil was 3in in diameter and the surround was made of pigskin.

**JM** Pigskin?! I can't see vegetarian audiophiles going for that!

**TH** I used to drive it straight off my valve amp's output valves - the driver's impedance was about 100ohms.

**JM** You didn't use an output transformer then?

**TH** No. And the transients this set-up produced were incredible. Unfortunately it blew up one night at a party.

**JM** So many loudspeakers go to the great junk shop in the sky because of parties!

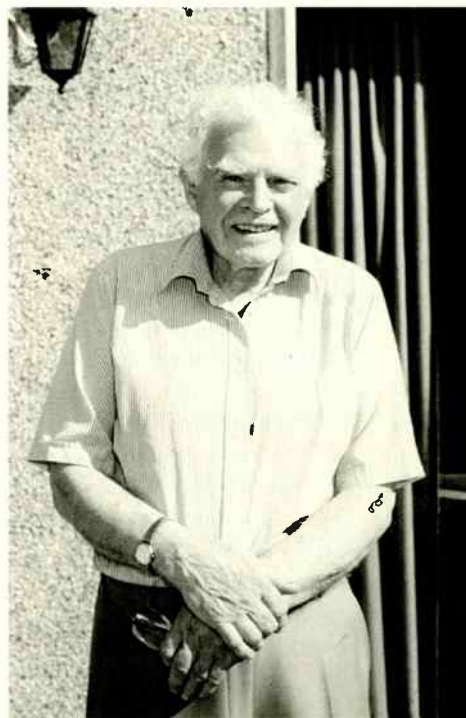
**TH** Out of all the other drivers I've lived with, I thought the Westrexes were some of the best, although some are better than others. But in the midrange, even they are

really bettered by electrostatics like the Quads and Martin Logans. Getting hold of replacement film for the old '57s is pretty much impossible unfortunately.

Then there was the Ionophone tweeter which used plasma, I think. People reckoned that was bad for your health though.

**JM** Yes, it used to discharge quite a lot of ozone, which isn't a good thing at ground level.

**TH** What I look for is a truly transparent midrange. Sir Thomas Beecham, the conductor, said he wanted to hear every instrument playing in the orchestra. He didn't want eight of the musicians going to sleep and the person listening to the recording not noticing. He wanted to be able to hear everything."



Life-long audiophile, Ted Hay.

Ted's system is always changing. The next step is a crossover for the Westrex which equalises its response at the top end so it can cover the entire midrange. There's also the possibility of an upgraded turntable and CD player. Like all dedicated audiophiles, Ted's journey towards hi-fi nirvana is never-ending. Bon voyage!



System No2 consists of Quad 22/11 valve pre/power amps driving Tannoy Cheviot 'speakers. The source is an Audionote step-up transformer fed from a Goldring-Lenco GL88 turntable for playing 78s, with arm and cartridge by Wilkin and Wright. The cartridge is an early Moving Coil (vintage 1946) and uses replaceable steel needles instead of a diamond stylus.





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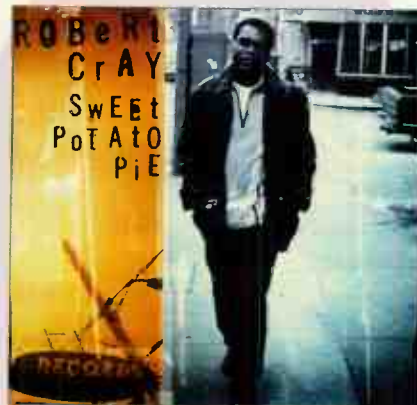


**BIM SHERMAN**  
**IT MUST BE A DREAM**

MANTRA MNT CD1005

This is a re-mix of last year's *Miracle*, with the subtle, cool Sherman singing just a single dB or so louder than Whispering Bob Harris. It's almost after-dinner Reggae, as smooth and suckable as an eight o'clock mint, as slick with its Techno synths and wibbly Palm-Court Orchestra (Shepherd's Hotel, Cairo, around 1928) strings as Nat King Cole's hairstyle. I mean, who could believe 'Solid as a Rock' could come out as a gentle ganja-scented Rasta anthem from the Blue Mountains? But this is a very tenderly assembled and

superbly crafted album. It grows on you. Just inhale deeply, hold it in, relax. Aaah, lovely.



**ROBERT CRAY**  
**SWEET POTATO PIE**

MERCURY 534 698-2

Mr Cray, they say in some quarters, has soul. My hindquarters say different. Live, yes, he's clever and slick, and he can persuade you for a while. As the songs get soulful after track 1 the words become increasingly mawkish and the music (especially the gettar, but the ailment spreads to keyboards and drums, too) increasingly simple, countrified and unoriginally Bluesy. The

man's just treading water.

Much is made of the reappearance of the Memphis Horns, but they sound as though they just nipped in to record a few lazy bars to be bounced onto any track that was a bit lacking in emotion, drive, nay, even sincerity, which, alas, is pretty well all of them.



**SPIRITUALIZED**  
**LADIES AND GENTLEMEN WE  
ARE FLOATING IN SPACE**

DEDICATED DEDCD 034

I loved the first album or more accurately the two 12in 45s that were

called Spiritualized back in 1990. Trouble was, no-one else seemed to. What main man Jason Pierce has been doing for the last two years, though, ain't quite like 1990. Where that album used real instruments, for 1997 Mr P has borrowed the London Community Gospel Choir, Memphis horns, jazzy drumming, keyboards and a harmonica played like it's a Hammond organ. These ingredients are blended in a wall-of-sound of textures, rhythms and melodic improvisations that add up to

Soul-Psychedelia for the turn of the century.

Describe it track-by-track and it's crazy, from the Elvis oldie 'Can't Help Falling in Love' treated as a kind of electronic singing-round, to the mournful 'Broken Heart' that's lush, near-Nelson Riddle strings confronted with a Michael Nymanesque melody. There's a psychedelic fuzzied wash that could be the Pink Floyd allied to vocals that could be Roger Waters circa The Wall, with a backing from the gospel

chorus. And what begins like a typically swampy Louisiana Dr John (yes, it is him playing) is suddenly interrupted and overtaken mid-way on this 16-minute track by raucous Seattle Garage guitar.

But it's very together, to be taken whole, all 70-odd minutes. It's a complex and continually surprising album. If this is the direction Rock is going in the late '90s in Britain, let it roll. Ladies and Gentlemen, it's like Rock has acquired a Hubble telescope to see the future.



## rock & pop record of the month

RAGGA AND THE JACK MAGIC  
ORCHESTRA  
**RAGGA AND THE JACK MAGIC  
ORCHESTRA**  
M4M CD ED 1 101

No, no, no, not that kind of Ragga, or not altogether at least. This is an Icelandic singer. No, no, no, not like Bjork. You can understand the words and they're interesting words, too, lyrics even. And what a singer: Elaine Paige at one moment, Patti Smith another, P J Harvey somewhere else and maybe a spot of P J Proby on a dubbed chorus. She has a versatility (she popped up on 808 State's 'Mooz', by the way) befitting a graduate from LAMDA, which along with the Guildhall has been turning out some hellishly good Jazz musicians of late. Just to prove she could be one too, there's a splendid little Jazz-Funk track, 'Shot', due out as a single.

Ragga and the JMO are enormously inventive. In fact, they've invented post-modernist Rock. The boring old pastiche and tribute-to-the-'60s (or '70s or '80s) stuff should stop here, dead. These Icelandic geezers have stuffed it.

The album is driven by a clamorous percussive beat which track-to-track

plays variations on itself from Trip-Hop to R 'n' B, using "mucked up domestic appliances" (except they don't write it with an 'm'). I swear they use a washing-machine-drum, a screwed up food-mixer and a dying

This album is damn near impossible to describe. Just call it 'total sound theatre'. There are 'doo-wah' horns that might be on a Supremes track led by clangy percussion which all suddenly metamorphose into a syncopated tune that stumbles, slows and then catches itself up again just as you cop the disparity between the balladesque tune and the deceptively coy words which turn out to be about being stalked by a guy with a gun.

Then there are the whale noises and bubbly gurgles supporting the mystical vocals of 'Underwater'. There's another track which can only be described as 'musical Chinese New Year Dragon meets hieroglyphic riff from the Desert Song meets Garage/Grunge'. And to top it all, the drum machine beats hand over quite unexpectedly to a track made up of acoustic instruments in a way

Pentangle might have done it if they were new in '97 instead of '67.

Indescribable, truly, but I haven't had so much fun since. . . Well, we'll skip that. Not since Les Negresses Vertes, anyway. And Ragga and the Jack Magic Orchestra make them sound twopenny-halfpenny cafe-buskers. Weird. Wonderful. What's Icelandic for 'Wow!'?



tranny radio tuned to the howls between Radio Albania and Radio Free Uzbekistan. All this counterpoints melodies on keyboards and organ from one Jakob Magnusson, lately the Icelandic Cultural attaché, would you believe? Even now we've a guitarist as PM, I can't quite see Her Britannic Maj's rep. in Washington getting up to this sort of thing.





**COLD KRUSH CUTS**  
COLDOUT VS DJ KRUSH  
ZEN CD26

Cold Krush Cuts is an intriguing head to head turntable battle between futurist Japanese DJ Krush and the pioneering figureheads of the highly rated Ninja Tunes groove collective, Coldcut.

Think of this album in terms of a game show, with both competitors getting a stockpile of records, in this case label Ninja Tunes' back and front catalogue, and then throwing them on in whatever order they deem best. The result is the two teams both do a nice line in mixing, scratching, cutting and pasting.

So have Coldcut met their Pearl Harbour?

Kicking off the proceedings they do a superb job with 23 tracks, each of which has that unmistakable experimental feel thanks to a vague Dance/Trance beat. This is a diet of mashed up beats, orchestral guests and turntable mayhem.

Using a series of their own tracks in the hour-long mix, Coldcut also mix in a range of tracks from highly rated peers, particularly DJ Food and Funki Porcini.

The Dub concoctions, such as DJ Vadim's 'The Breaks', include some startlingly good Jazz motifs and run the usual gamut of Hip-Hop, Drum 'n' Bass, Jungle, Trip-Hop and the odd freaky noise. If there are any vocals they fit in comfortably with the general ambience.

Most of the tracks merge into each other leaving a flavoursome mix. However, 'Get Your Head Down' by Luke Vibert and 'Naked Leaves' by Coldcut are particular standouts.

DJ Krush takes over on Side B with a similar assortment of tracks, concentrating especially on those by DJ Vadim and the London Funk Allstars.

Although with DJ Krush there is a vague sense at times of repetition, this is another impressive journey into modern Dance by Ninja.



**THE CHEMICAL BROTHERS**  
DIG YOUR OWN HOLE  
XDUSTCD1

If there's anything to entice an old man like myself back onto the dancefloor, it's the Chemical Brothers.

Techno's equivalent of the Gallagher brothers have followed their promising debut album Exit Planet Dust, released two years ago, with one of the most cocksure albums to be heard thus far in '97. It has even managed the incredible twin feats of pushing the Spice Girls off the Number One slot and rocking straight into the American Top 20, putting British Electronica very much on the world map.

Forget the timid Ambient sounds often now associated with ecstasy fuelled Techno/Dance - this album is a Dance contradiction. It's a full-on head-bursting assault on the senses driven by the dirtiest and nastiest of rocking beats.

Dig Your Own Hole is a Dance album you can Rock to and a Rock album that will even get the unlikely of retroheads reaching for their Dancing shoes, Noel Gallagher for one.

Starting off as a bunch of gawpy Manchester students, who had a couple of wacky records they liked to spin to their assembled group of mates at the odd club, the Chemical Brothers grew from humble beginnings.

With an aptitude for business and a knack for getting people onto the dancefloor, they built up their empire to the point where, two years ago, they started Heavenly Social Sunday, one of

the capital's most famed clubs. It was to put their stamp on a city obsessed by innovations and good music.

Dig Your Own Hole is testament to this originality. It kicks off with the riveting 'Block Rockin' Beats', a tune that sums up the whole album - brutal machine riffs, funky basslines and wailing sirens. The nearest comparison would be The Prodigy's 'Firestarter' - less insane perhaps, but a whole lot meaner.

Like the brilliant Prodigy, listening to the Chemicals is a bruising, almost combat-like experience. And it just gets better. Backing up the opener are the stunners 'Dig Your Own Hole' and 'Elektro Bank'.

Moments of respite are few and far between but worth the wait. There's 'Setting Sun', the collaboration with our Noel which uses The Beatles' 'Tomorrow Never Knows' as its template. In the same vein are the soft, mysterious psychedelic trip 'Where Do I Begin?' (vocals provided by Beth Orton) and the total, blissful meltdown of the last track, 'The Private Psychedelic Reel' which verges on the transcendental at nine and a half minutes long.

Overall Dig Your Own Hole has a sort of amateurishness that is appealing in a raw Hip-Hop kind of way. The Americans have names for this type of music - they call it Digi-Rock or Electronica. They can keep the names, we'll keep the band. This is music to scare middle-England. Lock up your children, or they might just flip out. ●





## Viv Craske



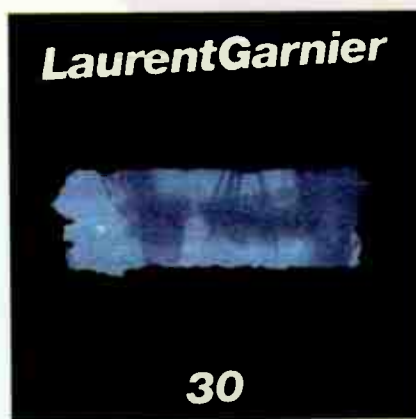
VARIOUS  
**THE LOVE GROOVE DANCE PARTY - VOL 5&6**  
 METROPOLE LGCD3

My, my, doesn't time fly! Either that or Danny Rampling's really knocking out those mix CDs. Still, you can't go far wrong with Danny.

This third time around for the flashily packaged Rampling mix series, the format once again offers a bit of everything. The Glitterball Mix sees Rampling in a sequined dress with a vocally, Garagey, Housey mix. From Byron Stingly (the Aled Jones of Dance) with his gospelly vocal thang to Morales' pumping mix of U2's 'Discotheque' and Angel Morales's sexy Garage of 'I Like It', Rampling warms up the glamour pussies like a king.

But the real action is reserved for the Spacey Trance Mix, a royal feast of beats to CD One's Lentil Casserole. Easing into the fray with Oakenfold's mix of Olive's refreshing 'You're Not Alone', the choices soon get interesting. El Diablo's 'Fuego' laps up the Latino vibes before the ominous 'Nightmare' from Brainbug kicks in

with those scary string arrangements. Quickly moving into Techno/Trance territory, DJ Misjah whips up a storm with the momentum kept through choice cuts from Chris Liberator and Astral Projections. Like all good meals, this one is finished off with a nice dessert and a little burp - Terra Firma's luscious 'Lunar Sunrise' and BBE's 'Flash'. See, that's what a DJ should do - take you on a musical journey (despite the cliché). Cheers.



LAURENT GARNIER  
**30**  
 F COMMUNICATIONS F053CD

Laurent Garnier's first studio album has been a long time coming, so you'll excuse the fact that it's taken this long to get around to reviewing it. Thanks.

Well, by now you may have heard the first 12in to be released, 'Crispy Bacon'. If not, then it's worth a listen. It's a slab of fine French Techno, which maintains a minimalist approach while cramming in a lot of content. 'Crispy Bacon' has a Techno'd funkiness married to a hypnotic bassline. I know

that may not make much sense but go with it.

Released on Laurent's label, F Communications, the cover shot shows Laurent looking all Cantona. But not to worry - inside there are 14 tracks nestled together as a whole album, a real listening experience (if you'll forgive my pretension).

However, in this case the flow of the album makes it a nice 'home listening' CD, so there's very little in the way of club stormers. There's 'Crispy Bacon', but what else? 'The Hoe' is pretty average, while 'Kault' is a tad to weirdybeaty to really make it on most floors. 'Flashback' cuts the mustard, though, in a retro, funky, Acid Electronica way, with its Techno beat and sumptuous, squealing Acid building through the track.

And, perhaps, that's why some of the reviews of 30 were a touch on the dismissive side. Laurent Garnier's DJing is a superb mix of good tunes, perfect timing, dancefloor oomph and crowd control savvy. At a time when many Techno DJs play within their little sub-genres and decide to 'educate' the crowd, Laurent's out there stuffing party beasts into your ears.

Maybe we all expected the album to be a hard-edged Techno monster, resting on heavy bass and grating metallic grooves. But that's not what Laurent's made here. 30 is closer to a mellow chill-out compilation than that. Just listen to the dreamy flow of 'Midsummer Night' or the Jazz leanings of 'Theme From Larry's Dub' or 'Le Voyage De Simone' with its subtle touches, affectionate bass and ethereal singing.

It's a big thumbs up, I say. Just don't stick it on in the middle of a party.





THE AMALGAMATION OF SOUNDZ  
**THE AMALGAMATION OF  
 SOUNDZ**

FILTER FILT O20CD

First in a series of special-price CDs to be released on Filter Records, this instalment brings together two EPs from the Amalgamation Of Soundz from the last few months.

Opening with the apparently Iranian flavoured 'Tears For Yazd', it sounds very much like walking down Haringey High Street on a Saturday afternoon. 'Tears For Yazd', like the rest of the CD, fuses melodies with AOS's own take on Breakbeat while crossing the globe taking in ethnic styles from all over the shop.

Next up is 'Maternal Blues', a coffee shop Hip-Hop nodder, laden with innocent melody and swaggering like it's

caught the sun a little. Later, 'Fiesta De Castellon' takes us on a Latino tip moving away from Breakbeat and towards House.

What this CD provides is that oft-lacking ingredient of musical talent and spirituality - a journey through Jazz and Hip-Hop sensibilities, or the lusty modernity of Breakbeat and the slow smokiness of the down-tempo tracks.

From the first note to the last, this is a pleasure to listen to. Not too clever, not too simple, but just right on mood.



VARIOUS  
**CLUBLAND**  
 TELSTAR TCD2912

My customary reaction to compilation CDs called things like 'Clubland' on labels like Telstar is "Oh dear". But

then we're all wrong sometimes. There are 34 tracks drawn from a broad musical range, with a few fillers. Oh, and the lettering on the inside sleeve is rather groovy, which is nice.

As I said, the strength here is in the ground covered. OK, it's all Housey Housey, but they've done better on the track listing front than many big label compos.

You've got the big hits - Sash!'s 'Encore Une Fois', Olive's 'You're Not Alone', BBE's 'Flash' and Rosie Gaines' 'Closer Than Close'. Then there are the small scale chart hits - Sneaker Pimps' '6 Underground', Casino's 'Sound Of Eden', Red 5's 'I Love You... Stop' and The Space Brothers' 'Shine'. Nice. Add to that the dream House of Disco Citizens' 'Footprint', Candi Staton and Robert Owens' re-releases, some Funky Green Dogs, Basement Jaxx and the big beaty coolness of Slacker's 'Scared', and you're on the way to a very fine review of House from the last few months.

Of course, there's always going to be one or two aberrations on a 34-track CD. There's a below-par mix of The Fugees and DJ Prof-X-Or, who's made a career out of creating awful mixes from his Seventies' back catalogue. And personally, I don't believe Lisa Stansfield will ever sound cool, even if she does blueprint her remixes on those of Tori Amos.

Still, very nice indeed.

**dance & ambient record of the month**

VARIOUS  
**MINISTRY OF SOUND -  
 CLASSICS**  
 MINISTRY OF SOUND CLACD1

Ministry Of Sound surge forward once again, barely getting sips of tea in between prolific album releases. However, I think if I'm not careful, 'prolific' may become synonymous with 'arse'. It's not that I have a personal vendetta or any kind of bias - hey, I'm a pretty open-minded kinda guy. It's just that with every MOS release at the moment I seem to have some little grudge or whinge against it.

So what are we up against this time around? Well, a pretty fine double CD actually. Over the two discs you get a range of MOS sanctioned classic tracks (the name gives it all away really). And joy of joys, there's Mr Judge Jules, that radio-friendly sweetie pie and DJ, causing people to salivate as soon as Disc One kicks in.

So what kind of flavour are we talking here? Well, that's the magic. Jules cuts across the House spectrum to pull together star tracks from a glittering firmament. Jam & Spoon's 'Stella' melts into those much imitated kickdrums of Joey Beltram's 'Energy Flash'. Then Armand van Helden offers up his own 'Witchdoctor' before wee Jules skips sideways to take in



Aftershock's 'Slave To The Vibe'. And slapped on top is the nostalgia of DJ Duke's 'Blow Your Whistle', MD X-Press' 'God Made Me Phunky' (note retro spelling) and Ce Ce Penniston's anthem 'Finally'. Nice.

Now you've got the idea. CD Two offers up a couple of obvious but necessary additions - A Guy Called Gerald's 'Voodoo Ray', Lil' Louis' 'French Kiss', Nightcrawlers' 'Push The Feeling On' and Clivilles and Cole's emotion-fest 'A Deeper Love'. Then for the finale Jules goes all Indie-Dance on us with 'Progen' from the funky-trousered Shamen and the Stone Roses' 'Fool's Gold'.

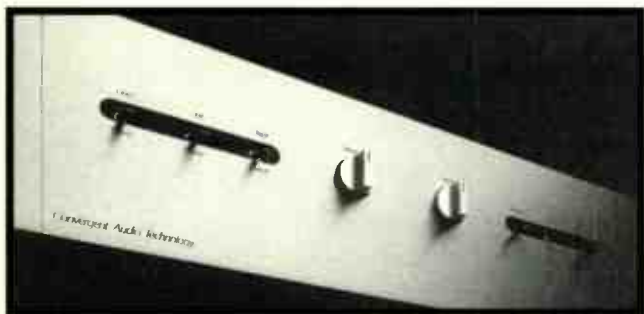
And petty whinges? No. Minor gripes at musical contents? No. Lack of value for money? No. Opportunistic marketing? Well, maybe. Or perhaps everyone really is gagging for another nostalgia-fest in the wake of Biology and The Hacienda getting in on the act. Just a thought ★

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# Jazz

Simon Hopkins

jazz record reviews



DEREK BAILEY/PAT METHENY/GREGG BENDIAN/PAUL WERTICO  
**THE SIGN OF 4**  
KNITTING FACTORY WORKS KFW197

Well, on the face of it this has to be one of the unlikeliest Jazz records of 1997, and unless Lee Ritenour teams up with Sonic Youth later this year, *The Sign of 4* is likely to remain that way.

I've gone on at length here in the past about British improvising guitarist Derek Bailey, and of late Pat Metheny has turned up in this column with surprising regularity.

Bailey is a legitimate musical phenomenon. A key player in the small but influential British Jazz avant-garde of the '60s, he has spent the 30 years since resolutely not selling out, treading his own, highly individual path. Along the way he's organised regular Free Music festivals, written an extensive history of the practice of improvisation in many areas of the world's musics, run a highly influential independent record company and, of course, developed one of the most singular guitar techniques on the planet, a technique which has gradually earned him a loyal if highly disparate following.

But what's truly remarkable about Bailey is the renaissance he's enjoyed over the last couple of years or so. Now in his mid-60s, he has recently recorded what are not just among the most astonishing records of his own career, but some of the landmark albums of the decade. *Arcana's The Last Wave* saw him alongside bassist Bill Laswell and the late, great Jazz drummer Tony Williams - one of the finest examples of a true power trio ever. He has recorded with Japanese prog-Rockers Ruins (and for that matter, performed with them in London very recently as I write - one of the shows of this hack's life). And on *Guitar, Drums and Bass* he pitted his guitar against Jungle break beats - essentially an extension of his home improvisations to North London pirate radio stations - and turned in one of the most lauded albums of 1996.

Not bad for a musician who, when asked by *The Wire* magazine for his take on 1996, replied that he was still trying to figure out 1956. At a time when any minor tweaking of musical practice is heralded as a major stylistic innovation, Bailey remains a genuine ground breaker.

American guitar player Pat Metheny, of course, is a very different matter, but is also, in his own way, very much a phenomenon. Probably the most bankable Jazz musician alive, he has maintained an improbable balance between, on one hand, a large, adoring international audience, won over by a 20-year succession of highly accessible, lushly orchestrated group recordings, and, on the other, a series of adventurous live and recorded projects which has more seriously addressed his love of both Hard Bop and Free Jazz.

Unlikely as it may be, *The Sign of 4* brings together Bailey and Metheny

with percussionists Gregg Bendian and Paul Wertico (a regular member of Metheny's group for over a decade). A reasonably priced triple CD, the package presents two shows performed last December by the quartet at New York's famed home of New Music, The Knitting Factory, and studio sessions recorded over two days around the same time. It's to the Knitting Factory's own imprint that we owe the release of this record, and all respect to them for pulling off what I imagine was a tricky business proposition.

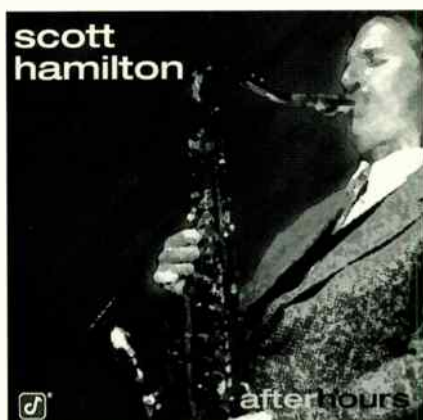
This is, in many ways, a meeting of two very different worlds. Metheny, renowned for his championing of guitar synthesisers, obviously brought to the live shows a lot of electronics. Bailey brought his electric guitar and maybe a wah-wah pedal.

No matter. Metheny's trademark lush ambience is nowhere to be heard here. Instead, he produces a vast canvas of constantly shape-shifting sounds through which Bailey improvises some of the most hair-raising music of his career. Wertico and Bendian, too, perform some of the most adept, sensitive percussion I've heard of late, turning from clattering drum mayhem to spindly, angular textures on a vast array of tuned and non-tuned percussion.

In a perfect world, a whole army of Metheny fans would be won over by this record and the critical fringes who normally support Bailey vigorously would put aside their prejudices about the younger musician. But then in a perfect world this group would have a weekly residency in my local. Until Utopia arrives, we have *The Sign of 4*, which I can't see being surpassed - in quality or invention - by any Jazz record this year ●

# Simon Cooke

# Jazz

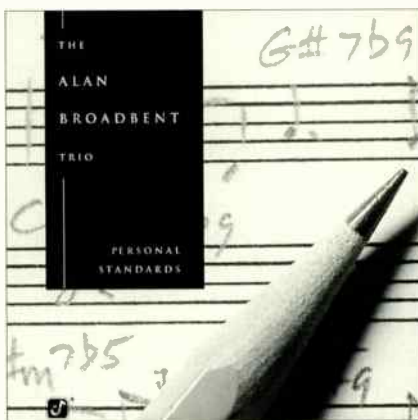


SCOTT HAMILTON  
**AFTER HOURS**  
CCD-4755-2

Scott Hamilton is back on Concord, although the consistent pace of his new releases renders the concept of him ever having been away somewhat laughable. This time the release also features Tommy Flanagan on piano, Bob Cranshaw on bass and Lewis Nash on drums, and is recorded with Concord's usual panache, emotion and space in abundance.

The CD consists of ten tracks including Flanagan's own 'Beyond The Bluebird', Gillespie's 'Woody 'n' You', Carter's 'Blues In My Heart', and Parker's 'Steeplechase'.

Some time ago I commented on the lack of sparkle in Hamilton's recent playing when compared to his earlier releases. I felt that he was settling into a routine - a rut - and perhaps losing some of his style and charm. He then comprehensively demonstrated otherwise in his last release and continues in this vein with *After Hours*. Having also seen him play live a short time ago I can confidently report that, while the set was perhaps not up to the standards of some I have seen him play, Hamilton is still as surprising and interesting a player as ever.



THE ALAN BROADBENT TRIO  
**PERSONAL STANDARDS**  
CCD-4752-2

Another Concord release, this one puts the clarity of the label's recording technique at the disposal of Alan Broadbent.

Here, Broadbent fronts a simple trio with Putter Smith on bass and Joe Labarbera on drums. This kind of soft, even sound seems to translate to CD almost as well as a solo performance. It would take an extremely critical ear and a top-flight hi-fi to find fault with this recording in my opinion.

For your money you get nine tracks, eight of which are written by Broadbent and one by bassist Smith.

Broadbent's work is presented without the perspective of chronology or theme, simply as an insight into the music of a composer who gestates his art slowly, producing (in his words) one or two tunes in a year, at most. This does not, when listening to the tunes, come across as a struggle but more of a gentle maturing into a modernist mainstream mould, rather like the ageing of a good wine. This may be a rather worn simile to use, but it does serve to counterpoint the fact that the music is fresh, vibrant, and heartily recommended.



GARY BURTON AND FRIENDS  
**DEPARTURE**  
CCD-4749-2

Last, but far from least, comes an offering from vibraphonist Gary Burton. With this album there is a slight feeling of *deja vu*. Is it me or is there a tendency for vibraphonists in particular to use that '... and Friends' suffix when coming up with their album's title? Surely professional musicians are the kind of people who turn up to record CDs like this in a studio session, while friends are those you jam with after a few beers in the back room just to see what kind of spontaneous sound evolves?

Titular quibbles aside, *Departure* has musical substance in the form of Burton's vibes, Peter Erskine's drums, Fred Hersch's piano, John Schofield's guitar and John Patitucci's bass. Together they run expertly through ten tracks including Silver's 'Ecaroh', Wells/Torme's 'Born To Be Blue', Coreia's 'Japanese Waltz' and Phinnessee/Miller's 'Tossed Salads And Scrambled Eggs', which is enjoying something of a renaissance as the theme from *Frasier*.

Well played, well recorded, and well recommended if you're a fan of the vibraphone.



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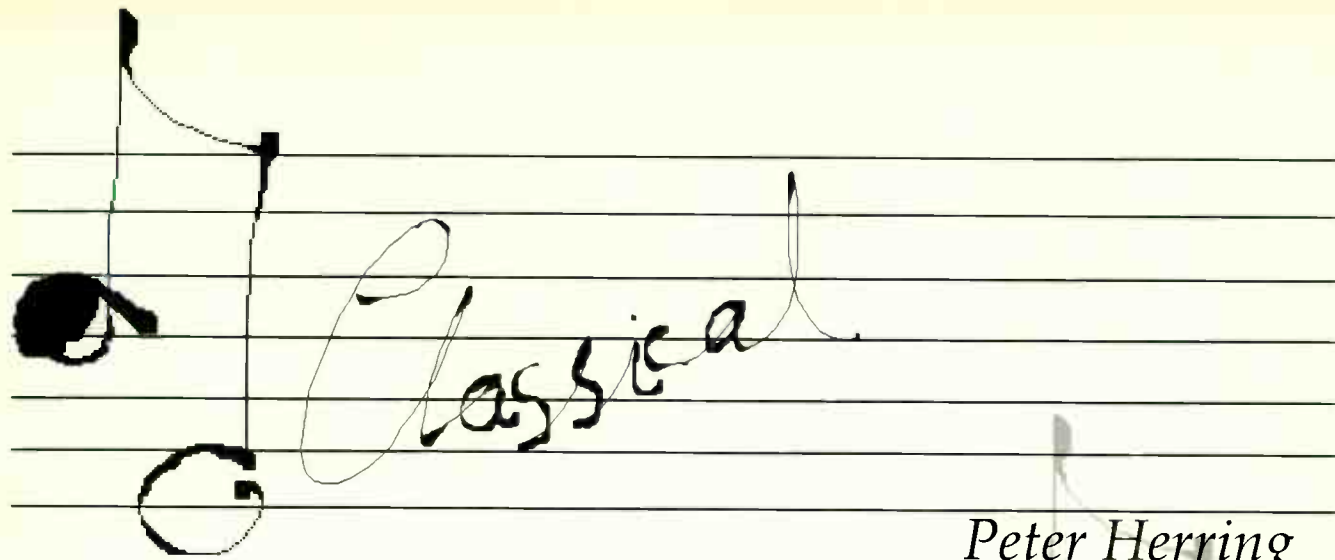
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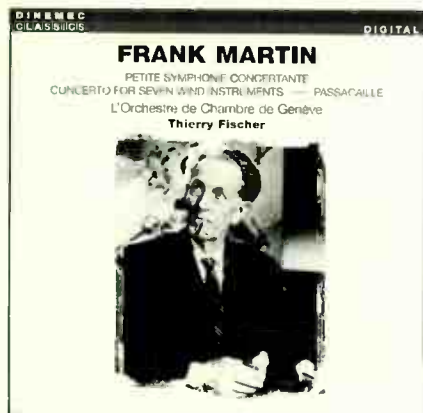
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Peter Herring

**We are accustomed to great music originating from south of the Alps - Mantua's Claudio Monteverdi amply testifies to that with a new recording of madrigals. The Alpine slopes of Switzerland though have proved much less musically fertile. At least that's the impression until you encounter the work of the decidedly un-Swiss sounding Frank Martin.**



FRANK MARTIN

**Petite Symphonie  
Concertante/Concerto for  
Seven Wind  
Instruments/Passacaille  
L'Orchestre de Chambre de  
Genève; conductor, Thierry  
Fischer**

DINEMEC CLASSICS DCCD012  
(DDD/55.53)

Born in Switzerland in 1890, the son of a Calvinist minister, Frank Martin had already taken his first tentative steps in composition when, at the age of ten, he heard a performance of Bach's St Matthew Passion. It was to leave a deep and permanent impression, but it was another four decades before Martin's own musical language reached its full flowering.

He dabbled in twelve-note techniques, most notably in his First Piano Concerto (1933-34) and then added Bela Bartok to a list of

influences that, aside from Bach, already embraced Debussy, Schoenberg and Hindemith. Martin's first indisputable masterpiece was an oratorio on the Tristan legend entitled *Le Vin Herbe*. He went on to write a number of other choral and operatic works, both sacred and secular.

However, the work which finally established Frank Martin's reputation was orchestral rather than vocal, the brilliant *Petite Symphonie Concertante* of 1944-45. The work was written to a commission from his fellow-countryman and incomparable supporter of new music, Paul Sacher, and was given its first performance in Zurich in May 1946. That same year, Martin revised the piece for full orchestra, dropping the 'Petite' prefix in the process. He believed the unusual scoring of the original would deny it concert exposure. He was to be proved wrong. The *Petite Symphonie* with its glittering, transparent sonorities and arresting percussive effects has become one of the most frequently heard of Martin's compositions.

Three years later, Martin again turned to the concerto grosso form, at least in its modern guise. The *Concerto* for seven wind instruments, timpani, percussion and strings is an altogether sunnier and more relaxed work than its predecessor, whose nervous energy perhaps betrays the anxious mood prevailing everywhere at the time of its composition. In the

*Concerto*, only the second movement, with its hypnotic and unsettling 'tick-tock' ostinato pulse betrays a sense of foreboding.

Both of these modern, yet immediately accessible masterpieces are superbly performed by musicians from the city of Frank Martin's birth, Geneva. There is virtuosity a-plenty from this top notch chamber group, which was only formed some five years ago, and their ensemble playing in the *Passacaille* which concludes the programme is of a similar standard.

Here Martin pays homage to his original and most lasting inspiration Bach, using a form beloved of the German master, the *passacaglia*. It is a work of sustained and affecting nobility, clearly possessed of great depth of feeling - I was reminded of Richard Strauss's heart-achingly poignant *Metamorphosen* from the same period (1944-45).

This welcome and enriching introduction to the orchestral music of Frank Martin also benefits from a recording of the highest quality - wide-ranging, vivid yet atmospherically balanced. And if you want to find out how it's done, the accompanying booklet tells you how, right down to providing a diagram of Dinemec's mobile recording truck! I earnestly hope that this Swiss-based label will continue to explore the music of a composer who, alongside Arthur Honegger, brought true musical status to the land of the cuckoo clock.

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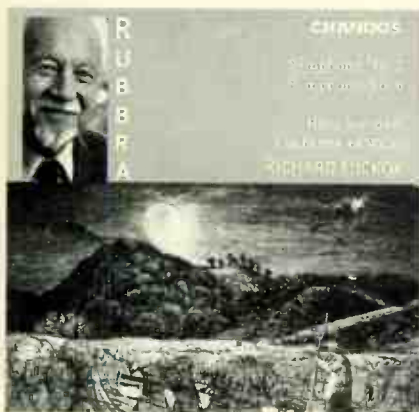
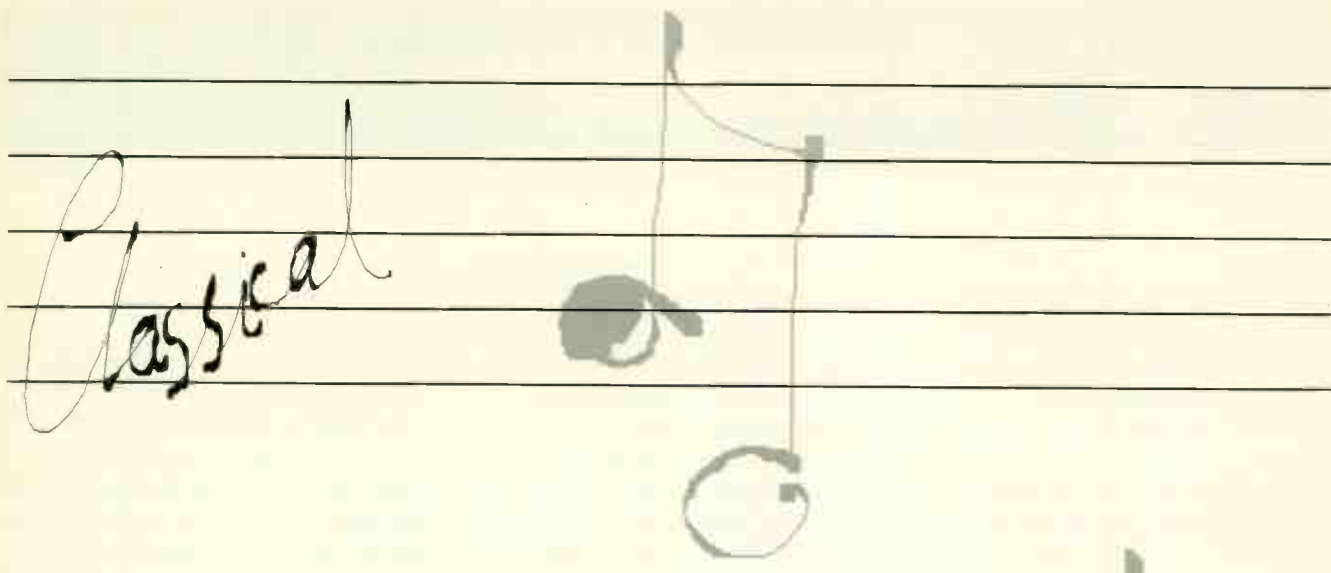
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EDMUND RUBBRA

**Symphony No2  
Op45/Symphony No6 Op80  
BBC National Orchestra of  
Wales; conductor, Richard  
Hickox**

CHANDOS CHAN9481 (DDD/67.32)

For decades, the responsibility for championing the music of Edmund Rubbra was shouldered more or less single-handedly by Richard Terrier's Lyrita label. Several of its important recordings of the symphonies conducted by the likes of Sir Adrian Boult, Vernon Handley and Norman del Mar have been reissued on CD, and very fine they still sound. Nevertheless, the appearance of a new symphonic cycle from Richard Hickox, of which this is the third instalment, has been warmly welcomed by all admirers of Rubbra's music. Moreover, to date these Chandos issues have lived up to and, in some cases, most notably the glorious Ninth Symphony, surpassed expectations.

But I may be jumping the gun; there will be those for whom Rubbra is merely an entry in the record catalogue

and his music an unknown quantity. Suffice it to say, therefore, that Edmund Rubbra was born in 1901 in Northampton but did not begin serious musical studies until the age of nineteen after some four years' employment as a railway clerk. He gained a music scholarship at Reading University and, the following year, a scholarship in composition at the Royal College of Music. Among his teachers were Gustav Holst and Ralph Vaughan Williams.

In a career spanning almost seven decades, Rubbra composed well over one hundred works including concertos, chamber music, choral compositions, songs, madrigals and a Mass for double choir. But it is his symphonies that lie at the heart of this considerable output, and justifiably so. They are works that combine craftsmanship and invention with a sublime beauty and deeply felt sincerity.

Rubbra's is English music that doesn't wear its Englishness on its sleeve; there is nothing here of the 'cowpat school', as Constant Lambert scathingly termed it. Instead, there is something of a Nordic grandeur to Rubbra's symphonies, with echoes of Sibelius and, in their robustness and forcefulness, Nielsen. Above all, though, it is Rubbra's individuality and unwavering spiritual conviction that shine through in music that, in many respects stoutly traditional, is no pastiche.

In this latest issue in his Rubbra series, Richard Hickox offers superlative performances of the Second and the Sixth Symphonies, compositions undertaken some seventeen years apart. The former

dates from 1937 (although its orchestration was substantially revised in 1950) and is a work of arresting directness and strong musical unity. Almost every detail contained in its four tightly knit movements derives from the opening unison string line, yet there is no lack of expansive lyricism - witness the serene adagio which offers repose between the tautly energetic scherzo and the dance-like rondo finale.

The Sixth Symphony, composed between 1953 and 1954, contains what many commentators believe is the finest single movement in any of Rubbra's symphonies, the song-like second movement marked *Canto: largo e sereno*. The playing here is spellbinding, demonstrating just how fine an ensemble the BBC's Welsh orchestra has become. It is equally satisfying in the other three movements of a work which, like its companion, derives virtually all its material from a single sequence, in this case a four-note (E, F, A, B) 'motto' heard on cor anglais at the opening of the finale. The reason this kernel occurs here is simply that this was the first movement Rubbra composed, intending it to open the symphony before coming round to the view that it was better suited as its conclusion.

It has been said that Rubbra's music is "not of our time, but could not have been written at any other" and, hearing Richard Hickox's eloquent and committed performances of these two symphonies, that observation falls into place. And Chandos's spacious, full sound - recorded using a 20-bit system - is ideally suited to Rubbra's richly detailed scores.

CLAUDIO MONTEVERDI

**Quinto Libro de' Madrigali  
(Fifth Book of Madrigals)  
Concerto Italiano; director,  
Rinaldo Alessandrini  
OPUS 111 30-166 (DDD/65.19)**

Claudio Monteverdi was responsible for the original operatic masterpiece, *Orfeo*, first performed at the court of Mantua in February 1607. It was in a different league from any of the six *dramma per musica* which had preceded it, beginning with Jacopo Peri's *Dafne* of 1598. But to those familiar with Monteverdi's musical progress, *Orfeo* was no 'bolt from the blue'. Rather it was the inevitable consequence of his genius as a composer of madrigals, the first collection of which had appeared in 1587 when Monteverdi was just 20.

The fifth collection (or 'book') of madrigals predates *Orfeo* by less than two years, having been published by Riccardo Amadino in Venice in July 1605. It was to prove a turning point for its composer.

Monteverdi's unorthodox style, particularly in matters of harmony, had already come in for fierce criticism from certain more conservative members of the musical establishment in Italy, most notably the theorist and composer Giovanni Maria Artusi, canon of San Salvatore in Bologna. Artusi had found much that was not to his taste in the fourth book of madrigals, which Amadino had published two years earlier.

In the dedication to the fifth volume, Monteverdi seizes the opportunity to rebut Artusi's criticisms. He comments that the modern composer, in choosing his musical devices and method of composition, above all "... builds upon the foundations of truth", concluding with the succinct exhortation, "Live happily."

Artusi's adverse remarks clearly cut little ice with the audience for

Monteverdi's music: the fifth book was reprinted by Amadino on no less than six occasions in the ensuing ten years and a seventh reprint appeared in Antwerp in 1615 (Italian merchants had strong trading links with this northern European port).

With the fifth book, arguably the most integrated and coherently assembled of the madrigal collections, Monteverdi's stature and reputation were secured. Equally importantly, it was a major turning point in his career. In this collection of nineteen miniature

translations employed in this excellent production by the French Opus 111 label are first-rate.

Alongside its bold use of harmony and strong melodic lines, the fifth book of madrigals is also distinguished by its varied instrumental accompaniment (deemed essential in the last six pieces but optional elsewhere). Coupled with the demands of the vocal parts, this would indicate strongly that this collection was not intended for amateur performance. For its aristocratic audience, appreciation would have to come from listening not, as it had been accustomed to, playing.

When it comes to the expressive nuances which permeate these madrigals, Rinaldo Alessandrini's *Concerto Italiano* start with a self-evident advantage over rival ensembles. As was displayed in their recordings of the second and fourth books of madrigals (again for Opus 111), nothing can surpass the instinctive, idiomatic response of singers for whom the sound and feel of the vocal lines is inbred. That aside, the nine soloists of *Concerto Italiano* are uniformly outstanding in their

technique, flexible, ever attentive to detail, and sensitive in their tuning.

Just as important in conveying this music to a modern audience is their dramatic understanding, bringing alive what might initially appear an archaic genre. The range of emotions - passionate, pessimistic, joyful, lachrymose, even gently ironic - with which Monteverdi puts flesh on the bones of Guarini's verse is given full rein in these scrupulously prepared but far from detached interpretations. Moreover, the warmth, intensity and fidelity of the performances is beautifully caught by the cleanly balanced recording, produced and engineered by the proven team of Yolanta Skura and Laurence Heym in the appropriate venue of the *salone della musica* of an Italian villa ★



dramas, the genre is taken to the limit of its expressive potential; the previously prescribed emotional boundaries are pushed to breaking point. Though possessing sufficient originality to indicate a new stage in the development of the madrigal, Monteverdi himself would henceforth require an altogether grander vehicle for his ideas. That vehicle was opera.

The texts for the collection are taken from the *Pastor Fido* (Faithful Shepherd) of Gian Battista Guarini, published in 1590 and one of the madrigalists' 'bibles', the other being Petrarch's *Canzoniere*. The dramatic and poetic power of Guarini's words are tellingly reflected in Monteverdi's music, which makes a familiarity with the texts essential. Thankfully, the



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HI FI NEWS / RR March 97

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HiFi World July 1996

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verdict ★★★★★

*Dan Houston*  
WHAT HI-FI May 1997

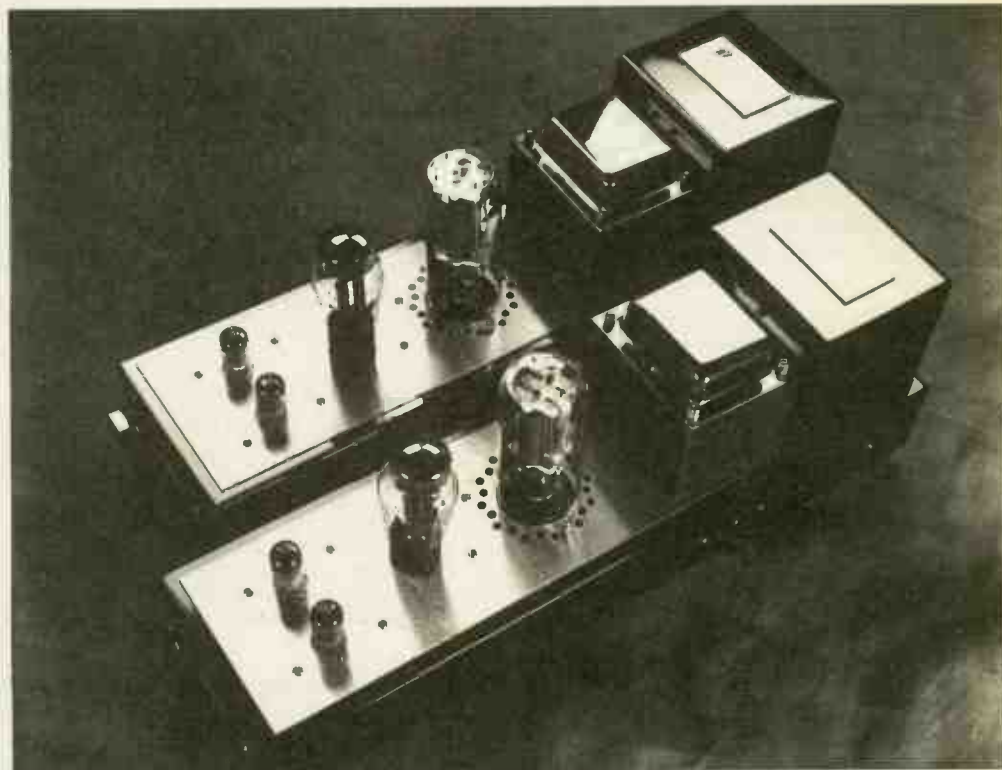
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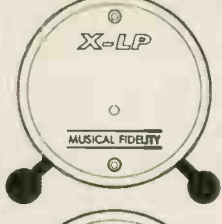
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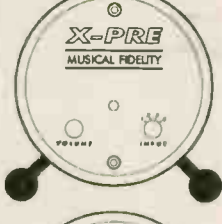
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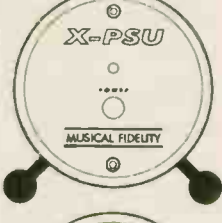
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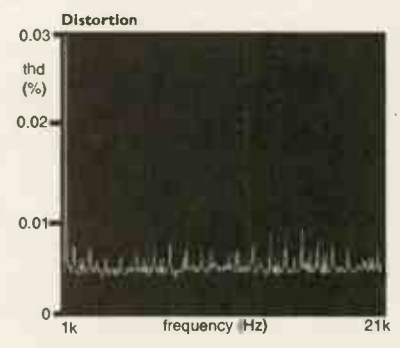
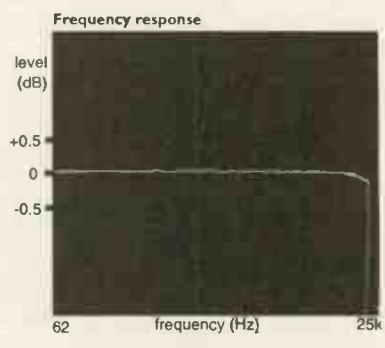
## CD

### ARCAM BLACK BOX 500

The BB500 is the latest in a long line of Arcam DACs, their experience in this field obvious from this DAC's test performance.

The BB500 has a very flat frequency response with very little roll-off at higher frequencies. Most manufacturers roll treble off more than this to ensure smoothness but as long as all else is well this won't be problematic. Distortion figures are good but at -30dB there are traces of non-harmonic distortion present which could lead to a slightly grainy or gritty quality to the sound. Dynamic range is good at 109dB and output is accurate at 2V. **KB**

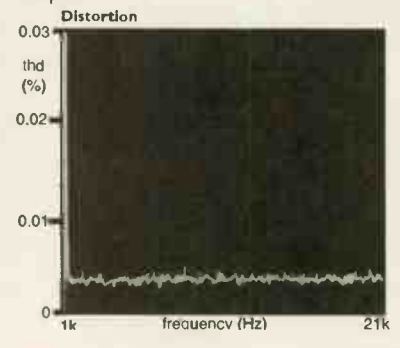
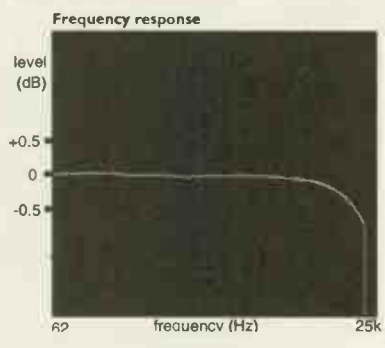
Frequency response	4Hz-21kHz		Separation (dB)	left	right
Distortion (%)	left	right	1kHz	106	109
-6dB	0.006	0.005	20kHz	81	83
-30dB	0.019	0.019	Noise		-95dB
-60dB	0.48	0.41	with emphasis		-96dB
-90dB	30.3	29.5	Dynamic range		109dB
-90dB dithered	16.6	15.5	Output		2.0V



### AUDIOLAB 8000DAC

Audiolab's latest 8000DAC produced some impressively low distortion results. At -30dB only the slightest amount of second harmonic distortion is visible which, because it is an even-order distortion, is innocuous to the ear. At such a low level it is unlikely to colour the sound. Even at -60dB the distortion figure is only 0.35% which is the lowest of the group. The frequency response shows a subtle bass lift and a gentle rolling off of at the top end, so I'd expect strong basslines and a smooth treble. Output is spot on Philips' standard at exactly 2.0V. This is a well engineered DAC. **KB**

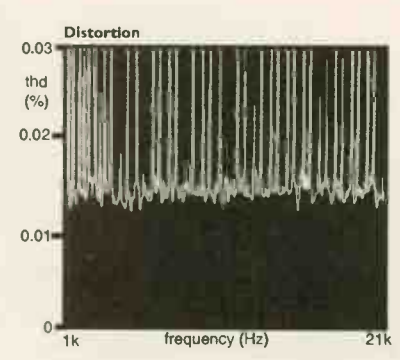
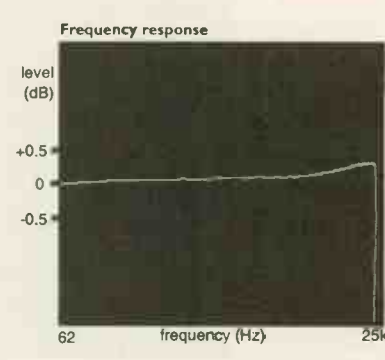
Frequency response	4Hz-21kHz		Separation (dB)	left	right
Distortion (%)	left	right	1kHz	121	120
-6dB	0.005	0.005	20kHz	99	97
-30dB	0.006	0.006	Noise		-105dB
-60dB	0.35	0.35	with emphasis		-105dB
-90dB	28.3	28.6	Dynamic range		111dB
-90dB dithered	13.2	13.8	Output		2.0V



### DPA ENLIGHTENMENT

The Enlightenment uses DPA's in-house designed dx32 one-bit digital-to-analogue convertor which gives worse than average distortion figures at all levels. At -30dB you can see that not only is the harmonic distortion figure on the high side but also present is a large amount of non-harmonic distortion. This, when combined with the rising treble in the frequency response, may well give a sharp edge to the sound. Only listening will show whether this will prove a problem or not. Having said that, previous experience of DPA's 1024 and an earlier example of the Enlightenment show that there may well be benefits to DPA's discrete design that outweigh the poorer than average distortion performance. **KB**

Frequency response	4Hz-21kHz		Separation (dB)	left	right
Distortion (%)	left	right	1kHz	85	78
-6dB	0.027	0.022	20kHz	74	77
-30dB	0.041	0.074	Noise		-96dB
-60dB	1.1	1.58	with emphasis		-101dB
-90dB	42.8	49.9	Dynamic range		100dB
-90dB dithered	41.3	54.1	Output		2.1V



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**MARSTON AUDIO RESEARCH SILHOUETTE**

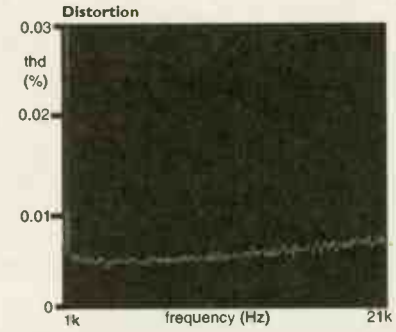
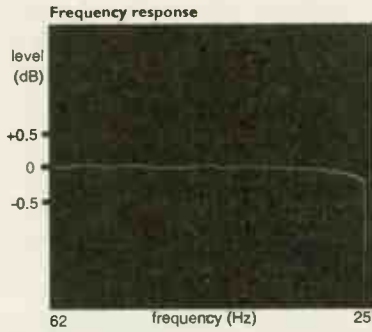
The Marston Silhouette DAC measures extremely well. It's frequency response is flat and the distortion measurements at all levels are very low. At -30dB the trace shows barely any harmonic distortion at all, a good result. Noise performance was also commendable, going down to -114dB with emphasis. Output was spot on standard at 2.0V. **KB**

Frequency response 4Hz-21.1kHz

Distortion (%)	left	right
-6dB	0.007	0.007

-30dB	0.072	0.075
-60dB	0.71	0.70
-90dB	31.6	32.0
-90dB dithered	22.3	22.4
Separation (dB)	left	right
1kHz	110	110

20kHz	89	88
Noise		-113dB
with emphasis		-114dB
Dynamic range		105dB
Output		2.0V



**MONARCHY AUDIO MODEL 18**

The Monarchy frequency response has a very shallow down turn which becomes a plateau at a lower level. The effect is probably subtle subjectively. What is likely to be noticeable are the relatively high levels of harmonic distortion present at -30dB. Fortunately these are predominantly even-order and while they may colour the sound are unlikely to have a sonically unpleasant effect. Out-of-band spurious products were not well suppressed, measuring -31dB. Output was very high at 2.7V. **KB**

Frequency response 4Hz-21kHz

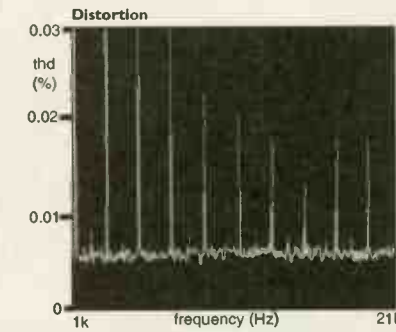
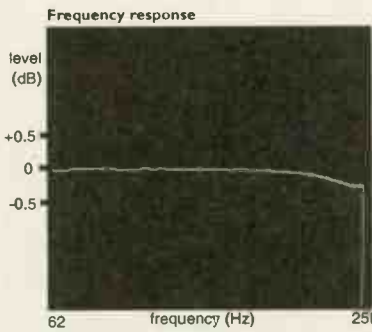
**ROKSAN CASPIAN CD**

The Roksan Caspian delivered a fine frequency response with some gentle rolling off at the top end which should help it sound smooth. The distortion figures were good, though in the -30dB trace there are higher orders of both odd and even harmonics present. As their levels are fairly low I wouldn't expect them to have a noticeable effect on the sound. Dynamic range is satisfactory at 106dB and output is close to standard at 2.1V. **KB**

Frequency response 4Hz-20kHz

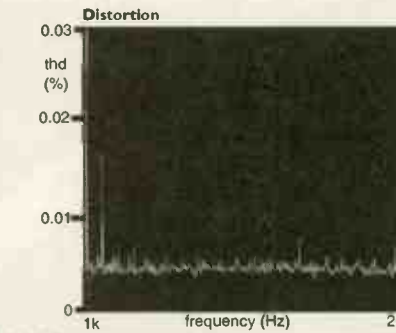
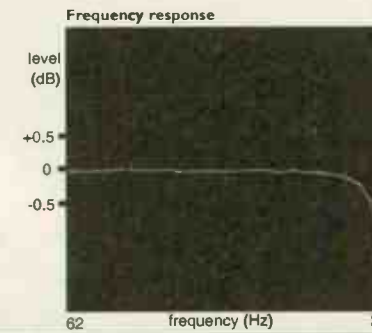
Distortion (%)	left	right
-6dB	0.009	0.010
-30dB	0.04	0.07
-60dB	1.15	1.96
-90dB	37.2	42.3
-90dB dithered	21.7	27.1

Separation (dB)	left	right
1kHz	117	119
20kHz	96	98
Noise		-98dB
with emphasis		-101dB
Dynamic range		104dB
Output		2.7V



Distortion (%)	left	right
-6dB	0.007	0.007
-30dB	0.025	0.026
-60dB	0.467	0.532
-90dB	28.7	29.1
-90dB dithered	16.8	17.5

Separation (dB)	left	right
1kHz	111	106
20kHz	89	81
Noise		-103dB
with emphasis		-104dB
Dynamic range		106dB
Output		2.0V



**TUNER**

**SONY ST-SE700**

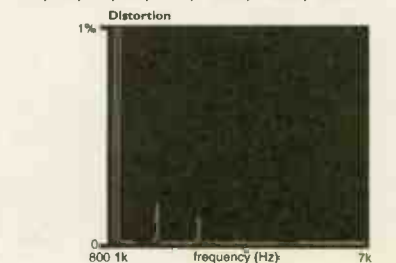
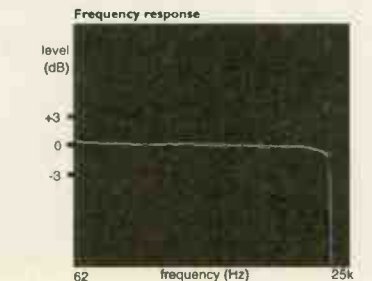
The ST-SE700 displays flat audio response from 5Hz up to 15kHz (-1dB). Lack of spurious pilot and sub-carrier ensures the Dolby system of cassette decks will not have its action blocked. Distortion was low at 0.13%, comprising a little second and third harmonic.

The extra cost of this tuner translates into lower hiss (-75dB), about 3dB better than usual, and a wide range signal strength meter with analogue indicator and digital readout (dB relative to 1µV). It has an upper readout limit of 70dB (3mV) but the highest sector on the analogue

indicator lit at 5mV, high enough to show whether full quieting has been achieved.

The ST-SE700 measured well. **NK**  
 Frequency response 5Hz-15kHz  
 Stereo separation 48dB  
 Distortion (50% mod.) 0.13%

Hiss (CCIR)	-75dB
Signal for minimum hiss	1mV
Selectivity (at 0.4MHz)	80dB
Sensitivity	
mono	2µV
stereo	25µV
Signal strength meter (µV):	
20, 50, 63, 80, 125, 1000, 4000, 5000.	





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# LOUDSPEAKERS

## MISSION 732I

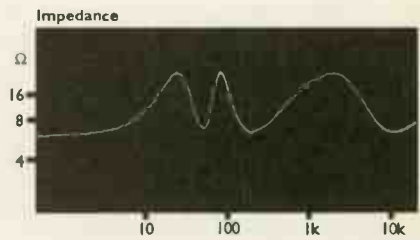
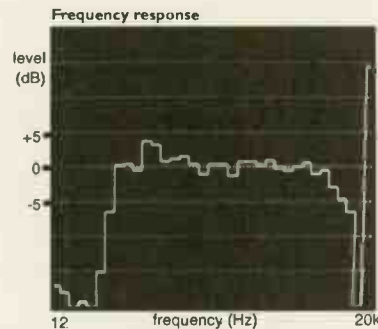
The 732i peaks a little in the bass - not unusual - to give it speed and enthusiasm. Our analysis shows the lift in output this gives around 130Hz. The bass -6dB point is a low 50Hz, but this is not the low frequency limit of the 'speaker, for the port goes down further. Across the rest of the audio band the Missions were very flat, as our analysis shows. This was the case over a wide range of forward angles, so the 732is have good dispersion and the drivers are well integrated in phase terms. The treble unit rolls off smoothly above 10kHz, but this is not necessarily a bad thing. It ensures there's no sharpness or

sting, but the 732i will not dull the sound.

Sensitivity was good at 87.5dB for one nominal watt of input (2.84V). Overall impedance measured 9ohms, the impedance curve never dropping below 6ohms across the audio band. This means

the Missions will not draw much current and, with smooth slopes indicating low values of reactance, they are an easy enough load.

The 732is are well engineered all round and will be easy to drive. **NK**



## WILMSLOW KEVLAR I

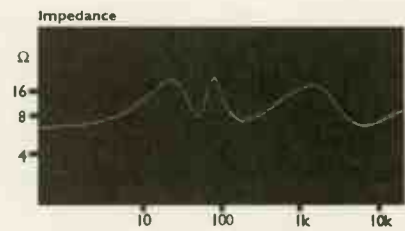
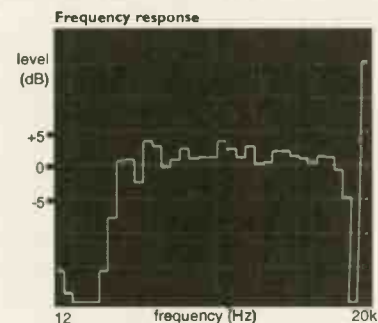
The Kevlar I uses a Kevlar bass/midrange unit and a fabric dome tweeter. Kevlar is both light and tough, forming a strong cone with controlled high frequency properties. Wilmslow have exploited it well: the Kevlar I has a smooth upper midband response and integrates with the tweeter well. The tweeter itself has a smooth response, giving the overall system an even looking characteristic right across the audio band. A small amount of lift in the midband will aid vocal projection and there is just a little humping in the bass,

enough to give a lively sound. The lower limit was 50Hz, below which the port cuts in, so the Kevlar I goes as low as commercial loudspeakers of the same size.

Sensitivity was a normal 87.5dB SPL at

1m for one nominal watt of input (2.84V). Overall impedance measured 8.6ohms and the impedance curve was smooth, showing the Kevlar Is are an easy load.

This loudspeaker has been well engineered in every respect and will give good results. **NK**



## KEF Q55

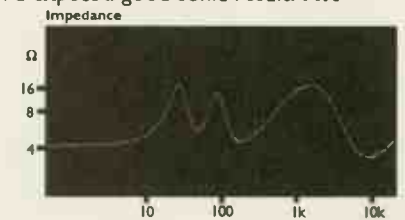
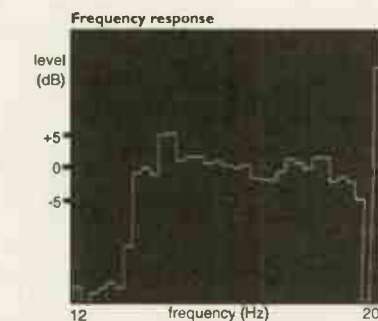
This is an unusually configured loudspeaker, comprising what looks like a Q15, complete with front port, that works over the entire frequency range. It has been allied to a bass/midrange driver in its own reflex chamber that reaches up to 800Hz. It also has a port on the rear panel. Because the uppermost Uni-Q driver comprises two units in one, this is a three-way loudspeaker. It gave a reasonably even response over the audio band, but with significant lift in output at 120Hz. This took forward radiation down to 50Hz and both ports reached down very low, so the Q55 will produce a lot of bass. Splitting

the load between two drivers increases both power handling and maximum output.

A low impedance of 5.3ohms overall caused the Q55s to draw current and hence power. I wasn't surprised therefore

to find they were sensitive at 90dB Sound Pressure Level (SPL) for one nominal watt (2.84V) of input. This will make the Q55s seem louder than most other 'speakers, but in truth they are working the amplifier harder. Ideally, they should be used with a gutsy amp.

The Q55s are bassy and strong power handlers. The Uni-Q unit sounds sweet, so I'd expect a good sonic result. **NK**



## PARADIGM MINI MONITOR

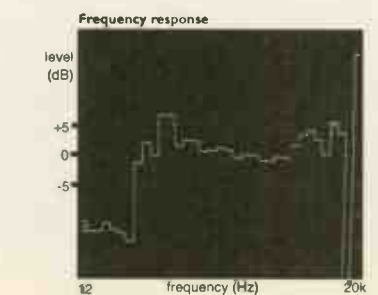
The Paradigms hail from Canada and are designed from a differing outlook. Accuracy has been balanced against effect, with both bass and treble lift characterising the frequency response. There's +6dB of bass lift at 150Hz and +5dB of treble lift at 16kHz. The tweeter is peaky in itself, so a phase plate has been fitted, which inserts a sharp dip at 12kHz, as our analysis shows. Whilst this reduces treble energy, it isn't enough to tame excessive high frequency output. Presumably, Paradigm have engineered this in to add 'sparkle'.

Listeners should beware though. With CD in particular this may be quite unpleasant.

The overall impedance was a little low at 6.6ohms, giving a standard sensitivity value of 87dB. The impedance curve was

normal enough though, as our analysis shows.

The Paradigm has been engineered for sonic effect. It is best to listen carefully with wide ranging programme material to judge its qualities. **NK**



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Wadia 3200 DAC	£650
Technics ST-9600 (one of the superb analogues, AM/FM)	£625
Audio Physic Virgo (90db, and no horns! - Ex dem, reduced!)	£2,450
Vandersteen 2CI Speakers, with stands	£550
Sound Labs Electrostatics - large, tall panels, integral bass unit	£1,550
Ensemble PL1 Reference	£1,995
Triangle Altinis (beautiful speaker, sensitive for low power valve amps)	£1,499
Lumley Reference 4s - bookshelf speaker - amazing value	£250

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# AMPLIFIERS

## PIONEER A-300R PRECISION

Distortion was a meagre 0.02%, mainly second harmonic, with a bit of third at higher levels. Have Pioneer reduced feedback, in true Brit. style, hoping to open up the sound of this amplifier?

Perhaps. Bandwidth was unusually wide though, stretching up to 138kHz (-1dB) which suggests not. Only listening tests can tell. The A-300R Precision also goes down low, to 5Hz.

Otherwise, producing 50watts into 8ohms and 80watts into 4ohms, the A-300R Precision has plenty enough grunt to handle modern loudspeakers.

The phono stage was also a wide bandwidth design, its response stretching

from 10Hz up to 110kHz. Unfortunately, this isn't too clever, since disc warps will flap the cones of a reflex loudspeaker.

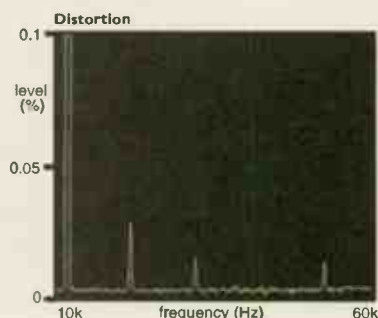
There was very little hiss and no hum.

The A-300R Precision has been well designed, showing small signs of a differing design approach, but nothing too radical.

**NK**

Power	50watts
CD/tuner/aux.	
Frequency response	5Hz-138kHz
Separation	83dB
Noise	-97dB
Distortion	0.03%
Sensitivity	250mV
DC offset	1.1/1.4mV

Disc	
Frequency response	10Hz-110kHz
Separation	68dB
Noise	-79dB
Distortion	0.04%
Sensitivity	4mV
Overload	120mV



## LINN LK240 MONOBLOC

The LK240 produced 112watts into 8ohms, increasing to 200watts into 4ohms, plenty enough power for most situations. Power supply regulation was very good, as I would hope for a monobloc. This helps give good, solid bass.

The Linn produced a distortion spectrum comprising mainly odd-order components, as our analysis shows. Third and fifth order harmonics reached almost 0.1% at high outputs. I would expect this to add some sharpness or hardness to the sound.

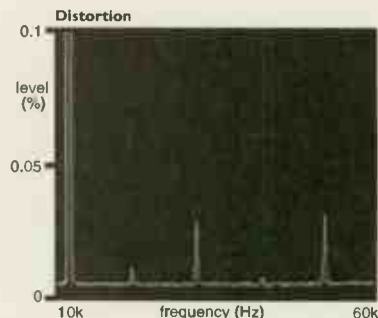
Bandwidth was sensibly set to reach

CD's lower limit of 5Hz. Higher up the LK240 rolled off smoothly above 40kHz, safely above the audio band.

At 1.2V input sensitivity was low, meaning a pre-amp with gain is needed. Noise was very low, mainly because of low gain.

The LK240 measured well, but is likely to sound a little hard or edgy. **NK**

Power	112watts
Frequency response	4Hz-40kHz
Noise	-122dB
Distortion	0.012%
Sensitivity	1.2V
DC offset	0.1mV



## MERIDIAN 505 MONOBLOC

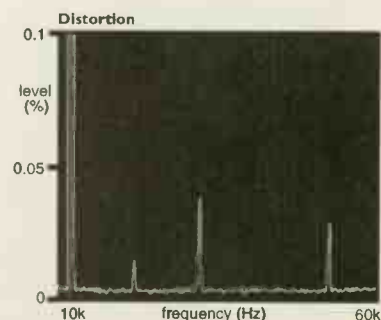
The Meridian is a real powerhouse, producing 150watts into 8ohms and no less than 256watts into 4ohms, more than enough for insensitive loudspeakers or big rooms. It has very good power line regulation, suggesting effective subjective bass control.

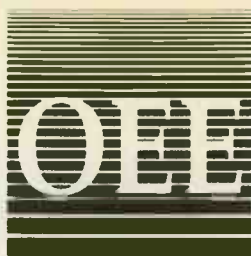
The distortion spectrum possessed extended odd-order harmonics, especially into low loads. I would expect a hard or perhaps glassy edge to the sound from this phenomenon. It was surprising to see such a characteristic, but the Linn LK240 suffered much the same.

Sensitivity was low at 1.3V, so the Meridian will need a pre-amp with gain. Bandwidth measured 4Hz-41kHz (-1dB), sensibly wide and enough for CD and other sources, whilst not accepting supersonics.

The Meridian is well engineered but is likely to sound a little glassy or hard. **NK**

Power	150watts
Frequency response	4Hz-41kHz
Noise	-110dB
Distortion	0.01%
Sensitivity	1.3V
DC offset	0.4mV





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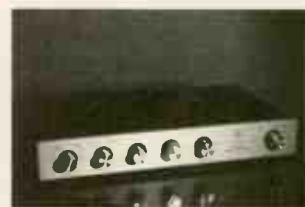
**Sequence**



**Arion**



**UKD Opera**



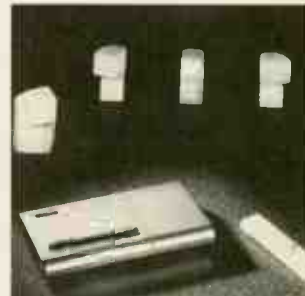
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Ear 'The Head'	450	195
Roksan L2 preamp	995	450
Roksan S1 power amp	1495	695
Roksan DSU power supply	150	75
Rotel RB965 BX 6 channel amp	279	175
DPA DSP 200 pre/power	1500	625
Audio Synthesis Pro Passion/inc Switcher	695	325
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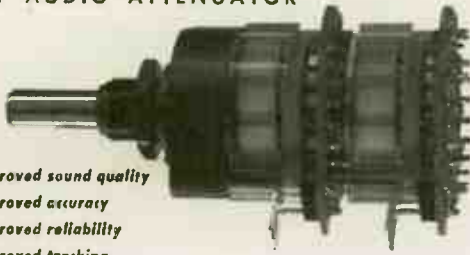
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The Roksan Caspian system has quickly established itself as one of our favourites. Both the CD player and the amplifier sound fantastic and look fabulous too! The amplifier is certainly one of the most solidly made products under £1000, and yet sells at only £695.

The similarly-priced LFD Mistral CD player and amplifier have also been making great sounds especially with the Neat Mystique speakers (remarkably good value at £650 in Cherry finish).

Despite the recent price increase, A.V.I. products remain good value, particularly the integrated amplifier (£999) and the CD player (£1400). The sound is very smooth and uncoloured and works with a wide range of loudspeakers, not least A.V.I.'s own new model, the Positron.

The remarkable Totem Model One speaker has recently undergone some revisions to its design, and now sounds even better than before. People are always surprised at the huge soundstage that these tiny boxes can produce. At £1250, they are not inexpensive, but they do sound stunning!

We still have a few ex-demonstration and second-hand items at reduced prices, including:

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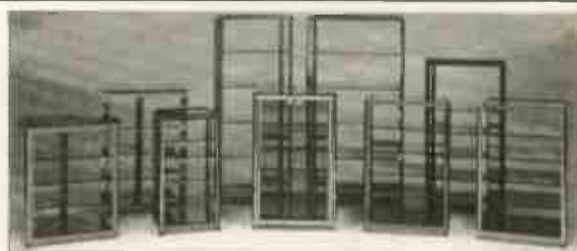
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## CD CONVERTORS

### DPA LITTLE BIT III £300

A lot more weight at frequency extremes than the II and far better control. For £300 there's nothing to beat it.

### THORENS TDA2000 £700

Used with the TCD2000 as a transport, the TDA2000 produces a sound that is focused, detailed and spacious. Good value.

### DPA ENLIGHTENMENT £795

Some believe this to be the best convertor around. A truly charismatic performer, it dives into Rock music with rare passion.

### PINK TRIANGLE DA CAPO £1450+

Offers a choice of filter modules, all up there with the best. The Da Capo is superb in many respects, but can sound a touch polite on rock.

### DPA 1024 £6000

Proof positive that today's CDs needn't sound CD-like! Uses an in-house discrete convertor, and DPA haven't skimped on the build either!

## TURNTABLES

### GARRARD 401 second-hand

In a decent plinth with an arm of SME309 calibre, the 401 has a highly authoritative overall sound with the most solid, expressive bass in the business. Very musical, but treble isn't up to modern standards.

### THORENS TD124 second-hand

One of Thorens' best-ever turntables. Needs a modern plinth to give of its best. Duly installed, it's good enough to face off the Garrard 401, swapping some of its bass power for a more delicate, incisive treble.

### SYSTEMDEK IIX900/RB250 £330

A fine all rounder and easy to upgrade. Brings more depth and breadth than a Rega 3.

### SYSTEMDEK 2X2 £499

Although tuneful, bass isn't as deep as some rivals. More than makes up for it though with neutral and precise midrange and treble.

### RESON rsI £600

A lean, yet vibrant sound quality that really draws the listener in. With good detail and rhythmic integrity this is an impressive turntable package.

### MICHELL GYRODEC £800

Stunning looks, build and engineering, and don't underestimate the sound. Standard PSU and Rega arm gives a detailed, architectural, if undynamic sound. With QC PSU and SME V, its scale and insight kills the competition at the price.

### PRO-JECT 6.1SA £999

The Pro-ject places the listener in the best seat in the control room. Outrageous dynamics and a punchy, seriously deep bass. Comes with Sumiko arm and Ortofon MC30 Supreme.

### LINN SONDEK LP12 £840 - £1530

Cirkus bearing puts it back up with the best. Superbly beguiling, rhythmic sound that plays Jazz like few others, but lacks the Gyrodec's detail or imaging. You'll forget CDs were ever invented.

### PINK TRIANGLE ANNIVERSARY £2495

One of the finest-sounding turntables around, the Anniversary takes the listener nearer the recording studio than almost any other deck. Works with Rega, Linn and SME arms alike.

### ROKSAN XERXES X £1295

DSU or XPS 3.5 power supply £150/170 extra. Excellent pitch stability from a new Swiss motor and outboard power supply. Very tight bass, fine dynamics and revealing clarity.

### MICHELL ORBE £1950

The Darth Vader of analogue, the Orbe builds on the strengths of the Gyrodec. An ultra-tuneful, expansive sound.

### SME MODEL 20 £2495

Including the excellent SME V tonearm, the Model 20 is possibly the last great turntable, unless you've got £11,000 for the Model 30, that is.

## TO NEARMS

### REGA RB300 £130

Supremely capable at the price, but not quite humankind's salvation as has been suggested. Detailed, tight, rhythmic sound but tonally rather grey and cold-sounding.

### SME 3009SII £375

This Paleolithic device doesn't bother with frequency extremes or detail, but its legendary serviceability makes it a cult in Japan. Oh death, where is thy sting?

### SME309 £570

A down-market version of the IV and V with aluminium armtube and detachable headshell. Tight, neutral sound with good tonality, but lacks the IV's pace and precision.

### SME V £1235

A masterpiece of precision engineering with a cohesive, ultra-transparent sound. A dream to set up and use.

### LINN EKOS £1400

A thunderous battleship of an arm, with a very impressive sound, masses of detail and dynamics, but lacks the SME V's cohesion and musicality.

## CARTRIDGES

### ORTOFON VMS-2E £110

Warm, full-bodied, punchy and fast. Not to be sniffed at for a tenner. Can be upgraded with a better stylus at a later date.

### GOLDRING 1012GX £60

An accomplished MM with a solid bass, slightly forward midband and clean transients. £20 buys the faster, more dynamic 1022GX.

### GOLDRING 1042 £100

The best moving magnet available. Has an extremely cohesive sound that's warm but highly involving. Deliciously delicate treble and strong, powerful bass.

### SHURE V15VXMR £295

The Shure produces a warm, dynamic sound which has great detail and impact. Far superior to earlier V15s.

# World favourites guide

## ORTOFON SUPREMES £225-£450

The MC10, MC20 and MC30 Supremes all offer superb sound and value for money, with a distinctively rich, smooth and detailed musical performance. The valve brigade love them.

## ORTOFON MC2000 £650

We came across this one in an SME IV on a Garrard 401; it duly gave one of the best results we've ever heard.

## ORTOFON ROHMANN £1000

In a way it's MC2000 meets MC7500 with the tonal strengths and dynamo sound Ortofon have been putting into their moving-coil cartridges of late.

## LYRA LYDIAN £649

A truly musical, sophisticated device that makes most other MCs sound frigid.

## VAN DEN HUL MC-10 £840

Fluid bass, finely etched treble and highly tuneful in between. The MC-10 is honey, pure and simple.

## ORTOFON MC7500 £2000

Conclusive proof that there's hope for humankind. Makes music of enormous scale and vibrancy. CD lovers would die if they heard it.

## INTEGRATED AMPLIFIERS

### NAD 3020 second-hand

Classic sweet sounding, punchy budget super-amp with strong phono stage. Able to embarrass many modern budget amps.

### NAD 310 £130

A real hi-fi amplifier at a bargain price. Forms the heart of a separates system that will murder any midi system at twenty paces. No phono stage, but you can't have everything at this price.

### NAD 312 £200

Smooth, clear and dry. Fine detailing with little to complain about at the price. Good facilities.

### ROTEL RA-970BX £250

With its smooth and powerful sound, the Rotel sings a seductive song with all types of music. Powerful enough for most 'speakers too.

### AURA VA-80 £280

The VA-80 is superb for the price with a confident, powerful sound. One of the smoothest around, it is capable of embarrassing more up-market competition.

### ARCAM ALPHA 9 £500

A detailed and open sound lends great atmosphere to music. Wide range of facilities too, including optional MM/MC phono stages.

### AUDIOLAB 8000A £500

A jack-of-all-trades whose facilities, build, power and top-rate phono input make it a steal. Sound is good, but less involving than the Naim Nait 3.

### NAIM NAIT 3 £500

A taste of high-end audio. The most involving, musical design at the price, but low power. Superb phono stage is £100 extra.

### MISSION CYRUS 3 £500

Superb engineering, a solid cast chassis and a clear, spacious sound. Phono stage could be better.

### SONNETER CAMPION £579

An amplifier that delivers near studio definition along with exemplary timing. Utterly gripping.

### DPA RENAISSANCE £595

Rich and smooth, the Renaissance is one of the sweetest amps around, if lightweight

### AUDION STERLING ETSE £600

Economically but well built single-ended valve amplifier. Wonderful clarity with vocals. £600 with 1 line input, £800 with 5.

### SUGDEN A21a £640

Class A transistor amp. Rich, crisp, deep, tight sound and it images well too. Wonderful.

### MERIDIAN 551 £795

Beautifully-built integrated with a sweeter, clearer sound than mid-price alternatives. Plenty of facilities and remote controllable.

### UNISON SIMPLY 2 £995

This single-ended valve amplifier is smooth, sweet and open. An extremely musical performer.

### UNISON SIMPLY 4 £1495

Sonically similar to the Simply 2, but with more power and control.

### AUDIONOTE OTO SE £1500

Ten watts of the sweetest sound around. Use sensitive speakers though, because it's unlikely to crack windows or trigger earthquakes.

### McINTOSH MA6800 £3735

The MA6800 not so much plays music as takes control of it, with effortless bass drive and a three-dimensional sound stage.

## PRE-AMPLIFIERS

### QED DISCSAVER £35

A true bargain that offers a cohesive, musical sound. Avoid using it in thin sounding systems though.

### ROTEL RQ-970BX £130

Superb value entry-level phono stage with audiophile quality components and clear sound.

### TECHNICS SU-C1000 £350

At its price, this battery powered pre-amp is difficult to beat. Weak points are lightweight build and average phono stage.

### DPA DSP200S £495

Not quite the 50S, but there's little to match it at this price if outright sound quality is your priority.

### ROSE RV23-S £495

This interesting valve/transistor hybrid has a smooth, rich, spacious sound.

### AUDIOLAB 8000C £520

Versatile with superb phono input. Can sound sterile, but latest version is much improved.

### MICHELL ISO/HERA £530

This phono stage has fine midband and treble detail, with taut bass. The £850 ISO/HR brings more of everything, and for many people is the last word on the subject.

### AUDIO INNOVATIONS P2 £749

Fantastic bass and super insight make this one of the best phono stages around. One for vinyl lovers.

### AUDIOLAB 8000Q £995

Excellent line-level only pre-amp, greatly improves on 8000C with a more fluid, musical sound and greater grip. Remote control.

### MERIDIAN 502 £1295

Transparent, detailed sound with good tonal range and a neutral presentation. Flexible and remote controlled too.

### MARANTZ MODEL 7 PRE-AMP £3500

A '60s reissue, the Marantz pre-amp still sounds superb. Has a great phono stage.

## POWER AMPLIFIERS

### QUAD II second-hand

Classic valve monoblock with many thousands still in use around the world. Archetypal warm, smooth valve sound, although not the last word in detail or dynamics.

### LEAK STEREO 20 second-hand

The Stereo 20 can sound impressively up-to-date, although power and detail are ultimately limited.

### QUAD 405II second-hand

Solidly built, but lifeless sounding, power amp which can be substantially improved by a Quad factory service.

### ARCAM ALPHA 9 £400

With 70watts on tap, the 9P will drive most loudspeakers with a spacious and detailed sound. Good bass drive too.

### MISSION CYRUS POWER £450

This power amplifier is a honey. Rich and smooth, but with a firm grip; a fine blend of properties.

### ROSE RP190 £495

Used with the partnering pre-amp it gives 70watts of smooth, relaxing sound.

### SUGDEN AU41P £530

Extremely competitive at the price with 100VV of unusually smooth, full-bodied sound.

### SHEARNE PHASE 3 £619

A neutral, highly dynamic and thoroughly exciting amplifier. A sonic bargain.

### QUAD 606II £675

Quad's latest 140W powerhouse is smooth and civilised, but engagingly musical. Legendary back-up service.

### DPA DPA200S £750

Better than anything else at the price. Not as dry as the 50S.

### NAIM NAPI80 £900

Partnered with a NAC82, this has classic Naim control, making for a superbly rhythmic presentation. A touch lean for some tastes.

### MICHELL ALECTO STEREO £1300

A refined transistor amplifier with valve-like transparency and a full, warm, easy-going sound. The £1800 Alecto monoblocks have rare lucidity and three dimensional realism.



# World favourites guide

## **MERIDIAN 557** £1400

Great control and dynamics allied to seductive smoothness. A rare combination of power and delicacy.

## **MARANTZ MODEL 9** £8000

Authentic reproduction monoblocs which still more than cut the sonic mustard. The sound lives up to the powerhouse appearance and combines ergonomics with great tonal colour and expressiveness.

## **TUNERS**

### **LEAK TRUGHLINE** second-hand

Our favourite way of listening to the wireless. A deliciously smooth, mellifluous sound that will have you junking your transistor radio in seconds. Ergonomics are crude, and you'll need a decent aerial and stereo decoder.

### **NAD 412** £190

The 412 is remarkably musical and natural sounding. Rich sound and full bass are a rarity. Unbeatable at the price.

### **KENWOOD KT-6050L** £300

Very, very tuneful and as clear and detailed as CD. Tuners like this have you sitting in your seat wondering at the sheer wealth of music out there.

### **MISSION CYRUS FM7** £300

Clear and lucid sound that puts it up with the best regardless of price. Superb build and superior ergonomics to the NAD.

### **ROTEL RT990BX** £500

High quality Michi-based tuner with a sophisticated, forward sound with great imaging and soundstage. Sensible facilities and remote control.

### **NAIM NAT03** £500

The NAT03 is further proof of Naim's proficiency with tuners, with a warm, easy sound and a good sense of atmosphere.

### **FANFARE FT-1** £1350

In its native US the FT-1 is no mere tuner but a 'broadcast monitor' no less, a task at which it acquires itself well, with a clear and powerful sound.

### **NAIM NAT01** £1380

The best solid-state tuner available. For better radio, live in the studio.

## **CASSETTE DECKS**

### **AIWA AD-S750** £150

Sonically a very decent machine. For the price there's nothing better. With Dolby B, C and S.

### **KENWOOD KX-3080** £160

A simple deck, but high quality head and transport give an unusually high level of performance at this price. Not to be missed.

### **DENON DRM-650S** £230

Forget metal tapes, but sound quality with ferrics and chromes makes it a bargain.

### **AIWA AD-S950** £300

A stable transport, superb head and Dolby S make this an excellent recorder.

### **PIONEER CT-S740S** £430

A great piece of engineering from Pioneer, a bit complex, but a first rate sound on playback and recording. Dolby S included.

### **NAKAMICHI DR2** £600

Where serious cassette decks start. The DR2 pushes recordings to the limit, remaining unflustered at all times.

### **NAKAMICHI DR1** £850

Better still than the DR2, with manual head azimuth adjustment to boot.

### **NAKAMICHI CR7** £1500

Kills every other cassette deck and stamps on their graves.

## **LOUDSPEAKERS**

### **MISSION 731i** £130

A truly worthwhile improvement on the old 731s, sounding faster, stronger, tighter and more subtle. Able to take on all comers.

### **MISSION 731 LE** £149

An extensive reworking of Mission's entry level 'speaker, much tighter on transients and more refined treble. Neutral and revealing.

### **KEF Q15** £199

These stand mounters offer impressive bass and excellent clarity but need a powerful amplifier to perform at their considerable best.

### **HEYBROOK HB1 S3** £269

Fine tonal resolution through midrange and a smooth and extended treble make the HB1s ideal for Classical/acoustic music. Bass is a little boxy and constrained though.

### **CELESTION IMPACT 23** £299

Smooth and even handed. Clear and well extended treble and deep, tight bass. Midrange is focused and pure with plenty of detail and speed.

### **B&W DM 602** £300

Deep and strong bass, pure, projected and uncoloured midrange. Treble quality a little metallic, but imaging precise. A lively, enjoyable sound.

### **REL Q-BASS** £350

Few subwoofers match the Q-Bass at the price. The tuning controls can be a bit of a fiddle, but once set up the rest is pleasure.

### **CASTLE EDEN** £450

Impressively vice-free 'speakers that offer great transparency and involvement. Unbeatable at the price.

### **EPOS ES12** £495

Strong, punchy bass is allied to detailed and articulate midrange and treble. Above all, these 'speakers are thoroughly musical.

### **REL STRATA** £500

The Strata is not a toy. Offers superb, true hi-fi bass depth and power.

### **MISSION 752 Freedom** £600

Use advanced High Definition Aerogel bass/midrange and silk dome tweeter. Dynamic, punchy and musical, yet refined like few others at the price. Not as soft as the original 752s.

### **TANNOY D100** £650

This small dual-concentric loudspeaker produces believable three dimensional imaging.

### **CASTLE AVON** £700

Taut, dry bass and lucid midrange from their carbon fibre driver, but need warm ancillaries to avoid sounding bright.

### **HARBETH HL-P3ES** £799

A fine example of good loudspeaker engineering. The top of the mini-monitor league.

### **HARBETH HL-K6** £975

Clean, musical and classy - Harbeth have done themselves proud again.

### **KEF REFERENCE SERIES ONE** £995

The KEFs combine pin-point imagery and detail with a smooth and polite balance. Good, agile bass too.

### **HEYBROOK SEXTET 11** £1129

Heybrook have retained the strengths of the original Sextet, improving on bass extension and smoothness. Treble and imaging still excellent.

### **MISSION 754 FREEDOM 5** £1299

Highly articulate and informative sound with fine imaging and tight, deep bass extension. Uses silk dome tweeter, HDA midrange and 8" bass driver.

### **JAMO CONCERT 8** £1500

With their inch-thick cabinets and fabulous drive units, the Concert 8s are the most transparent stand mounters around. They don't suffer poor sources gladly though.

### **EPOS ES25** £1505

Epos' best. Combines near-uncoloured tonality with characteristic fireworks in the rhythm department. Superb by any other name.

### **SPENDOR SP7/1** £1970

This big Spendor is very appealing thanks to its lucid sound and valve-friendly load.

### **TANNOY AMS8** £2700

Bold sounding professional active monitor with solid bass, clearly focused midrange and delicious treble. Built-in amplification.

### **QUAD ESL-63** £2860

A reference against all other loudspeakers, with superb imaging qualities and genuine transparency. Earlier ESL model is a fine second-hand buy.

### **KEF REFERENCE SERIES FOUR** £3099

Superb bass and near-electrostatic soundstaging make these involving loudspeakers a reference to others. Need a strong amplifier though.

### **JBL S2600** £3500

Smooth, detailed and spacious with great dynamics and fine imaging. Capable of producing a superb performance when used in a big room.

### **TANNOY WESTMINSTER ROYAL** £10,000

An incredibly dynamic, detailed full-range horn design with a rich sound. Its high sensitivity predisposes it to valve amplification.

## **MINIDISC PLAYERS**

### **SONY MDS-JE500** £300

An impressive sound and unmatched convenience make this MiniDisc player an excellent buy.

### **KENWOOD DM-7090** £500

Both replay and recording quality are superb through this Kenwood. Nakamichi owners should start getting worried - at last there's

# ▲ WILMSLOW AUDIO LTD ▼

**The name in loudspeakers for over 30 years**  
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To coincide with various acquisitions made by ourselves including **Kord Audio** (Nottingham), we have a surplus of fully finished empty loudspeaker cabinets, ideal for the DIY enthusiast wishing to obtain a high quality aesthetically appealing unit to compliment the sound of their loudspeaker kit. We are offering these cabinets whilst stocks last at these incredibly low prices!

**Kord Audio "Tornado" cabinet**  
**Fully finished in Walnut veneer**  
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The above cabinets will each take a Volt BM220.8 and Scan-speak: D2010 drive units  
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The above cabinets will each take a combination of the following drive units  
RCL 80758, Peerless 832556, Volt LS201 and Seas H202  
Special offer prices for 4 drivers for 2 way cabinets:-

**RCL 80758**  
**Seas H202**  
**£65 per set**

**Peerless 832556**  
**Seas H202**  
**£110 per set**

**Volt LS201**  
**Seas H202**  
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The 3 way uses 2 of the 8 inch bass drivers and 1 tweeter  
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**Wilmslow Audio** have a range of 25 DIY loudspeaker kits from £140 - £3800 on demonstration and are able to offer a crossover design service as well as the supply of 1000s of high quality products. These include Binding Posts, Capacitors, Cables, Connectors, Grill Cloths and Foams, Inductors, Ports, Resistors, Spikes and much, much more.

We are the UK's largest distributor of replacement drive units and accessories for the trade and DIY speaker builder. Our stock range includes

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## New arrival at Wilmslow

Wilmslow Audio are pleased to introduce the latest addition to their range of loudspeaker kits, which will approximately be called the **Elegance**.

The **Elegance** is a slim two way tower combining simple but stylish aesthetics with stunning tonal reproduction. This new speaker reflects the Wilmslow Audio philosophy of accurate, well balanced, natural sounding units without the necessity of exaggerated bass or accentuated treble.



This highly efficient 4ohm speaker has been designed with the usual care and attention to detail synonymous with the name of Wilmslow Audio. The slim cabinet styling enables the **Elegance** to be integrated in almost all living accommodations without being obtrusive or over powering and yet despite its diminutive size does not compromise on sound reproduction.

Wilmslow have used the latest drive units from Peerless, incorporating the new Composite Sandwich Cone (CSC) technology, which improves accuracy and consistency of sound reproduction over the

entire frequency range, creating a more 'musical' driver. This woofer is coupled with a Peerless 25mm dome tweeter featuring a wide angle face plate, which controls its directivity, eliminating unwanted omnidirectionality in the low end and over bearing high end directivity.



Wilmslow Audio are offering this new kit to readers of Hi-Fi World at a special introductory price of only:-

**£299.00** excluding postage and packing.

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# ELVIS IS ALIVE!

AT

## AUDIOPHILE INTERNATIONAL

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**JEFFERSON STARSHIP: RED OCTOPUS (180 GM HQ LP OR 24 KT GOLD CD)** £25

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6L6G USA	£25 ea
6L6WGB USA	£15 ea
6B4G USA	£35 ea
L63 GEC	£12 ea
HG3 GEC	£12 ea
KT61 GEC	£25 ea
A2900 GEC	£20 ea
GCC81 Mullard	£8 ea
GCC82 Mullard	£8 ea
GCC83 Mullard	£12 ea
G88CC Mullard	£10 ea
GCC88 Mullard	£8 ea
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B4 Bacolite McMurdo	£5 ea
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P.T.F.E. Silver plated wire, various

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# PERFECT TECHNIQUE

**Jon Marks tips his hi-fi hat to a classic turntable which has yet to receive its due respect - Technics SL-1000/II.**



**H**ave you ever heard the old chestnuts, "The Japanese only turn out mass market hi-fi dross" and, "I wouldn't touch a direct drive turntable with a barge pole, they're no good"? Well, Technics disproved both these statements two decades ago with their superb SL-1000/II turntable.

Selling back in 1978 for a whopping £1100 (when an LP12/Ittok cost half as much), the SL-1000/II was made up of the SP-10MKIIIP motor unit, SH-10B3 plinth (powdered obsidian in resin cast to produce a gorgeous plinth the size of a sideboard and weighing almost 20kgs) and EPA-100 tone-arm with titanium nitride arm-tube.

The SL-1000/II obviously went down well with cognoscenti because the BBC used it as their studio turntable of choice. And this is where many of the examples you can pick up come from. If you're worrying about reliability, don't. The SP-10MKIIIP's direct drive motor packs a massive 6kg torque punch, spinning the 2.9kg platter up to 33rpm in less than a

quarter of a second. And the build quality makes most modern decks look like they're made from balsa wood.

The old myths of "direct drive decks can't hold their speed" and "direct drive decks are noisy" also bite the dust when faced with the SP-10 and matching plinth. The motor unit has a claimed wow and flutter figure of 0.025% which easily betters most belt drive turntables and the plinth soaks up any noise from the motor and the outside world.

So how does it sound? Fitted with an SME Series V tone-arm and DNM Aciore MC the Technics sounded as solid as it looked. Bass is deep and well controlled, midrange open and treble free from harshness. In fact the Technics and the SME seem almost to have been made for each other.

While the Technics' standard

performance is good, it can be a little uninvolved with Rock music. There's a very easy cure for this though. Fitting inexpensive 5V regulators to the ICs in the crystal oscillator section of the power supply costs about £5 if you DIY and brings about a huge improvement

in sound quality. With this modification (which we hope to cover in a future supplement) bass becomes superbly extended and powerful, while midrange and treble have a smoothness and transparency that makes a lot of other decks sound harsh by comparison. Speed stability also benefits, and the deck becomes wonderfully taut and rhythmic regardless of the type of music it's playing.

Prices obviously vary depending on condition, ranging from about £275 up to £375 for the motor units and £150+ for the plinths. Original EPA-100 tone-arms go for about £150 as well and stand comparison well with more up-to-date arms. If you're a fan of superb engineering and like to get the most from your vinyl, Technics' SL-1000/II is definitely a golden oldie worth hunting down ●



# Hi-Fi World Classified Ads

PRIVATE

WANTED: ROTEL RB 980 power amp. Tel: 01795 430254

SPENDOR SPI/2 SPEAKERS & M.A.F. Stands £650 (£1500) or exchange for solidstate or valve amps, Audio Innovations 1st Audio, AVI SM2000MM, DPA, ART Audio, Unison Research SIMPL-4, Audionote OTE SE. Tel: 0181 531 5979

PROAC STUDIO 100's with Target RS2 stands, good condition, boxed £590. REL Strata sub as new, boxed £296. Tel: Dave 01992 628848 (Cheshunt)

DEFINITIVE TECHNOLOGY BP10 Bi Polar Reference HiFi/AV speaker. 6 months old boxed immaculate (due to upgrade) £1095. Pioneer CT93 Reference cassette deck, Dolby S, built like a battleship, hardly used £395. Meridian 263 DAC £195. Tel: 01869 278249

LINN LP12, Ittok, Asak (new cantilever and stylus) £395, Quad FM4 £200. Sony ST80F FM/AM tuner £50. Spendor BCI speakers and stands £200. Tel: 01993 883523

MISSION 753 LOUDSPEAKERS black ash £400. Arcam Delta 90.2 integrated amplifier £150. Excellent condition. Tel: 01686 626530 Dave (Mid Wales)

MORDAUNT SHORT DECODER One TV Surround sound amplifier list £300, £135ono. Mana shelf (£130) £70. B&W centre speaker DM600IFS (£180) £85. Naim SNAIC4 £15. Various interconnects half price. All equipment two years old, mint, boxed can demonstrate/post. Tel: 01702 582986 (evenings)

NAIM CD2 as new £1500. Naim NAPI80/NAC72 (latest spec) £900. Castle Harlech speakers as new £600. Mission 752 Freedom speakers as new £400. Tel: 01303 240862 (Folkestone)

TANNOY 607 LOUDSPEAKERS 50x32x23 cms 88dB sensitivity 8 ohms impedance, bi-wirable. Hexagonal cabinets, v. good condition £85 ono. Tel: 01273 676805 (Brighton)

**ARION ADONIS VALVE AMP (Chrome) £500. Trichord Genesis CD Player £350. Triangle Titus TZXe speakers £250. Stax Lamba Nova electrostatic headphones £250. All hardly used, mint condition, can demonstrate. Tel: 0181 684 0188 anytime**

LINN LP12/Lingo/Ittok LVII/K18, black, mint condition and boxed £995. Tel: 01453 758322 (6-9pm)

LINN LP12/TITOK LV II Supex SDX 1000 M/C. Excellent condition £495. Tel: 0121 628 2437

FOR SALE: NAKAMICHI CR5 cassette deck (magnificent CR7 sound quality without auto calibration remote control). Pristine condition. Also Snell J speakers on back breaking Pirate Sounds. Tel: 01753 879468 (day) 01753 529926 (eve) Steve, Berks.

CR DEVELOPMENTS Romulus integrated valve amplifier, 35 wpc, 1yr old, as new. Cost £1189, £750 ono. Tel: 01205 750314

MICHELL ARGO PRE-AMP with Hera power supply, mint condition and boxed, will demonstrate. Superb sound £450. Tel: 01732 461561 Mike (Wenlocks)

**CHARIO ACADEMY I Speakers. Solid walnut, boxed, mint 6 months old £800. Target K. Series stands. Filled and spiked. Boxed, new £100. Tel: 0181 642 6470 (Cheam, Surrey)**

HARBETH HL-K6 SPEAKERS, as new £595. ATC stands for SCM10 speakers £95. Tel: 01892 536919 (W. Kent)

AUDIO RESEARCH LS3 (black) £1000, Rowland Model Three monoblocks (black) £2000, Audio Research DAC1 £1000, Target TT4 £60, Audiotech wall shelf £60. All boxed in excellent condition. Tel: 01628 34109 (Julian)

NAIM CD3 £650. Nait 3 £425. 2x5M NACS £25. Tel: 01993 811480

FOR SALE: LINN KARIK 3 £1250. Wakonda pre-amp, LK100 power amp £450 each, boxed. World Audio Design KLS6 floor stander speakers £1000. Sell fantastic sounding system complete £3000. Tel: 0181 797 7670 after 6pm (John)

HI-FI CABLES. Various cables, some unused, still boxed including Audioquest, XLO Reference, Masterlink, Van Den Hul, all excellent condition and at bargain prices due to upgrading. Tel: 01425 477515

LOUDSPEAKERS: Italian Chario Hiper II's in light walnut on walnut stands, bi-wirable, superb! (weeks old) £450. B&W, DM3's, refurbished and regilled. Great with valves! £150. Preamp: Nytech CPI12 (MM) a classic! £75. Tuner: Sony ST70 £25. Tel: 01462 678158

MERIDIAN 506 CD Player £540, NAD 916 & 917 DPL amplifiers & tuner £525. KEF 705 speakers with KEF stands £185. All mint condition, under 2 years old, with boxes and manuals. Tel: 01245 381810 (Essex)

FOR SALE: KEF Concerto's, fitted with Canon XLR connectors and extra tweeter unit. Ex-small recording studio monitors £110. Wanted: Quad 303. Tel: 01923 212044 days (David)

PAIR OF STACKED ELECTROSTATICS beautifully constructed magnificent sound £500. Tandberg 3600xD reel to reel tape deck £100. Tel: 01279 718325 after 5.0/c weekdays

MERIDIAN DSP 5000 Active loudspeaker system, rosewood with MSR 12 months old, immaculate boxed £2450 ono. Tel: 01454 250193 after 6pm or Fax: 0117 9354115

LINN KAN 2 SPEAKERS & K2 Stands £230. Cyrus III amp, new £395. Sony SS86E speakers £35. Arcam Alpha 7 CD Player £235. Mission 760i speakers £40. All mint condition. Tel: 0171 794 3843 (Robin)

WANTED: SONY TC229SD, TCK8B, CDPX303ES, Sansui SR222, Michell Gyropower PSU, old HiFi mags. Tel: 016974 78537

CYRUS TWO Amplifier with PSX power supply, excellent condition £290. Systemdek turntable with Moth arm, Goldring G800 cartridge as new £170. Tel: 01792 369582 (evenings) 01792 703139 (day, Swansea)

WANTED: NAIM CD, amp and speakers plus Linn LP12 Ekos Lingo etc. Tel: 0121 783 8227

NAIM CD3 new Dec 96 (£970). Perfect boxed with receipt. Will accept £750. Tel: 01247 274451 (N. Ireland)

PAIR DUAL POSITION Lowther Acoustas PM7A drive units £400 ono. Can be demonstrated. Studer Revox A77 2 Track £375 ono can be demonstrated. Tel: 01705 321494 after 6pm

**RUSS ANDREWS thinks his Rata Excel Plus is one of the finest sounding CD players around. Listen to mine, judge for yourself and buy for £995 ono. Tel: 01423 528256 (Harrogate)**

DAT Sony DTC77 four head recorder £450, Revox A77HS £325, Marantz SD62 three head cassette recorder £110, B&W 620i Speakers black £250. Tel: 01787 247243 (Dick Histed, Suffolk)

2 W.B. STENTORIAN H.F. 816 Speaker units £40 pair. 1 professionally built column speaker (no unit) £40. Decca FF55 arm (minus cartridge) £40. ACOS Hi-light arm (Deram cartridge) £50. Tel: 01429 298956 (Hartlepool)

MUSICAL FIDELITY F22 pre-amplifier, phono-stage £600. Yamaha DSP-1 digital soundfield processor £125. Pioneer VSA-730 pro-logic amplifier £195. N.T.S.C. to PAL converter for PAL televisions £80. All excellent condition. Tel: 0121 705 1142 (Rod)

MARANTZ SM11 Stereo power amplifier. Fantastic build & sound £750 (1500). Marantz SC1000 pre £450 (1000). Amcron ES224 electrostatic speakers & subs. Awesome £1750. Metaxus Icarus integrated amp £400 ono. Tel: 0121 459 9616

WANTED: SNELL TYPEK Speakers. Must be Mk1, in good condition. For sale: Transcriptors Hydraulic Reference Turntable, fluid arm, sweep arm, stylus brush £300. Tel: 01935 702643 (day) 01935 432417 (eve)(Chris)

LINN KABER Loudspeakers; passive, black ash. 2x6m lengths K600. Boxed, immaculate, 3.5 years old £850 ovno. Tel: 0161 429 0963 evenings/weekend (Nick, Stockport)

ACOUSTIC ENERGY AE2 Speakers plus stands (now £2000+) superb sound and looks. Reluctant sale £750 ono. Rega Planar 3 £100. Nytech CA252 amp £90. Tel: 01633 254673 (Nick)

KRELL KSA 100 Power amplifier. One owner from new, as new £1250. Tel: 0161 904 8081 or fax 904 8082 (Manchester)

**AMERICAN POWER AMP. MUSE 160, 50 hours use. Musicality with definition, as new. £2400 new, accept £1100. Tel: 01246 590452**

J.P.W. AP3 SPEAKERS, oak veneer + JPW stands vgc £150 or swap Pioneer A400 amp. Meridian 103 power amps + power supply £60. Tel: 01765 600450 (N. Yorks)

NAIM NAPI40/NAC72 MM boards £850, Flat Cap (new), NAC72 £425, SEAS T25-001 tweeters £85 pair, MkII Talisman tweeters £25 pair, Nytech Pre/power £200, all items immaculate and boxed. Tel: 0181 668 8983

WANTED: WHARFEDALE 708 speakers. Selling Leak TL10 £150, Williamson amp £170, Garrard 301 £170. 1950s Wharfedale open baffle speaker £50, Quad mono pre and tuner £10 each GL75 £10 Ortofon Fonofilm Cartridge and linear tracking arm £25, CTC mono valve tuner £25. Large selection of new/used valves send SAE for list. A. Cavender, 288 Hexham Rd, Throckley, Northumberland NE15 9QX. Tel: 01661 852874

PINK TRIANGLE EXPORT GT1 with SME 309 and Corus Black; Perception Phono Stage; Air Pod Supports (3); VDH First interconnect 1m. All sensible offers considered. Tel: 01685 385898 eves./weekends.

ROGERS E20a Integrated amplifier, 18 Watts per channel Class A with a phono output 7 months, mint condition. £700 ono. Tel: 0161 764 8136

**I SOURCE TURNTABLE including R.P.G. One Odyssey arm and the 3 dimensional power supply, excellent condition £650 ono. Tel: 01623 646543**

KEF 107 REFERENCE Speakers, rosewood with cube £1200. Yamaha digital processor/amp DSP E1000 £300. Technics VC4 200 Watt amp £150. Nakamichi BX300E cassette deck £200. Arcam Delta stereo TV tuner £50. Thorens TD 321 turntable. Linn BSK arm, Gldrg G1042 Cart £150. Tel: 0385 791744

ATC SCM50A active loudspeakers in black ash, tri-amplified, 300W, with stands and cable. Immaculate condition, only 24 months old. Ono £2850. North London. Tel: 0181 340 3832/ 0973 313 819

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Nakamichi 700 Tr Tracer	£1750	£495
Nakamichi 583	£695	£395
Nakamichi 600	£500	£195
Stax Omega headphones inc power supply	£3000	£1695
Pioneer CT91a (Reference)	£795	£395
Revox B77 1/2 track	£2500	£695
Naim NAT101	£1250	£495

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Arcam Delta 110 / 120 Pre-power	£1250	£745
Arion Electra (New) Integrated	£1400	£875
Audiolab 8000M (X2) Ex-show stock	£1600	£1125
Audio-Note Otto phono pre-amp (Valve)	£1500	£750
Audion Sterling (Silver wired power)	£599	£495
Audio Research LS3 (Blk) Pre	£2000	£1195
AVI S2000MI (Ex-dem)	£899	£699
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Mission Cyrus 2	£395	£175
NAD 208 (THX Power)	£1100	£799
Naim 92 / Flat Cap / 90 (As new)	£1260	£900
Naim 32 / 160 (Scratched)	£1495	£495
Naim 160 (X2) (Modified)	£660	£595
Pioneer A91D (Reference)	£1250	£595
Quad 77 (Inc remote - New)	£849	£649
Quad 34 / 306	£715	£495
PS Audio IV / HCPS (Pre-amp)	£695	£295
Rappaport Pre-2 (Pre-amp)	£595	£395
Sonographe FET (Pre)	£1250	£495
Sugden A21a Integrated amp	£695	£495
Sumo Alhena (Pre) + 9 (Power)	£1900	£995
Threshold S300 Power amp	£5500	£1950
YBA 2 (Pre)	£1700	£875

CD PLAYERS		
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Audio Alchemy V3 DAC	£700	£495
Audiolab 8000 Transport & DAC (Ex-show)	£2200	£1500
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Linn Karik 3 (As new)	£1850	£1295
Meridian 206B Delta Sigma	£795	£395
MicroMega Stage 3	£900	£595
Naim CD3 (1 month old)	£997	£797
Parasound 1600 DAC	£1450	£995
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Quad ESL63 (Rosewood)	£3500	£1495
REL Sentour	£1800	£995
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Yamaha NS1000 (Black) Ex-studio	£1399	£695
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As well as virtually every justifiably 'award winning' component and system featured in the serious hi-fi press, we always keep a wide range of equipment which we consider to have outstanding or unique qualities and characteristics, regardless of budgetary constraints or that invidious 'sound for your pound' journalese espoused by 'popular' hi-fi magazines, and which so demeans the aspirations of more discriminating enthusiasts!

In fact it is obvious to us that most of our customers have quite individual and specific expectations, often not met by the 'vanilla' favourites of the popular press! For them (and hopefully, you) we keep right up-to-date with the very latest, and most interesting hi-fi components and systems available for your assessment.

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- ♦ **NAIM Credo**  
Loudspeakers £1060
- ♦ **KRELL KAV 250 P/A**  
Pre and power £5280
- ♦ **COPLAND CDA 277**  
CD Player £1799
- ♦ **MERIDIAN 565 (7.1)**  
DTS/AC3 Dig. Processor £2850
- ♦ **M&K 150 THX (5.1)**  
Studio Monitor Spkr System £5000
- ♦ **QUAD 77 Remote Control**  
CD / Tuner / Amp system £2250
- ♦ **YAMAHA DDP-2**  
AC3 Processor £350
- ♦ **MAGNEPLANAR**  
MG - 0.6 SE Speakers £1370
- ♦ **MARTIN LOGAN CLS II**  
Full Range Electrostatics £4555

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# Hi-Fi World Classified Ads

## PRIVATE

NAIM 250, old style £550. Sony TCK6115 Dolby S cassette deck, little used £120. Leak Variaslope stereo pre-amp, excellent condition £30. Quad FM1 tuner £10. Toshiba Aurex FM tuner £20. Tel: 01276 65054

SILVER SOUNDS 1/2 2x4 mtrs £150. Denon 250 MkII £60. Denon 250 MkIII £80. MAD 304 as new £85. Mullard 3 Watt Single Ended Monoblocks £150. Leak Stereo 60 (new chassis) rebuilt £200. Tel: 0114 2215271 or 2723621

ARCAM ALPHA 5 PLUS as new boxed with manual, accept £250. Quick sale. Looking for Marantz CD635E must be in good condition, boxed with manual. Tel: 0161 232 1431 after 6pm.

ROKSAN DPL5 CD Transport £600, DPA PDM 1 MkII DAC £300, both excellent condition, single-owner and recent manufacturer service; Moth Passive Pre, Audioquest Video 2 1m digital interconnect, Audion Pure Silver 0.5m, Deltec Black Slink 1m, Deltec Slink 0.75m stereo interconnects, Chord Flatline Gold 2x3m speaker cable, offers. Tel: 0151 526 5344

MARK LEVINSON 27 £1500. Apogee Centaur Minors with stands £500, mint boxed. Origin-Live table £100 (equivalent of Mana). 1-metre Cardas AES/EBU digital £100 (£190). 1/2-metre Siltech HF6 digital £60 (£110). Tel: 01442 877853

GRANT G50A valve amplifier £600. Pair Rogers Studio 3 speakers £300. Pair 22" Huygens speaker stands £100. Pair 16" Target stands £30. Akai x 2000 reel to reel tape deck £100 plus tapes. Tel: 01709 510588

LINN SONDEK, Mission 774 arm. (NOTLO) Linn Asak, low hrs, mint £450 ono. KEF Transmission Line Speakers 102x47x34cm, 3070 200 Watts, hand crafted in black, new tweeters worth £100, rewired. Superb sound, perfect condition £450 ono. Audition next to Linn, Valhalla, Circus, Ittok, KEF 105/3s, 140 Watt amp. Come and listen! Tel: 0958 210836 (B/Ham)

QUAD BRONZE ESL speakers all six driver panels renewed by Quad, 10 hours use since, £500. Beard BB 100 integrated line amp 50W+50W £600. The Cartridge Mans AKG, few hours use only £50. Tel: 0181 393 4265 day 01737 362 899 eve

SHUN MOOK CD Clamp (£600). Not one ever existed in UK. Full-bodied, detailed, sweet sound, ultimate turntable upgrade. KSA 300S (£5500). Immaculate, boxed, still so close to the FPB. Enquiries welcome. Tel: 0131 668 3389

MISSION 754 Freedom 5s black, 2 months old mint condition boxed £875. Projekt Audio Rack designed to fit Naim slim series, 80mm spacing, 8 shelf, black ash veneer, fully modular, 2 months old mint condition (new £485) accept £200. Tel: 01295 250000 evenings (Christian)

NAIM NAC 82 pre-amp, absolutely superb, mint with manuals, remote + box, receipts cost £2056, asking £1350. Also Sonus Faber Electras together with own dedicated iron/wood stands, breathtaking £1200. Tel: 0171 242 1214 day or 0181 882 8792 eves (George)

LINN NAIM ACTIVE SYSTEM, Isobariks one of last models Active/Passive. Naim 3x250s, 3 way x-over, HiCap, 32.5, 2xLK 600 cable £3250 may split. Tel: 01904 490796

WANTED: SPENDOR SP2 original Mk 1 speakers. Tel: 01274 817035

WANTED: BATTERY Power supply for Pink Triangle DAC. For sale: pair Acoustic Energy AE1s £250 ono. Tel: 0131 661 6040 (Edinburgh)

ROTEL RC970BX Mk II Pre-amp £100. RB970 BX MkII power amplifier £140. Mission- Pair 780SE speakers £140. Target HS20 stands £35. As new- boxed. Tel: 01444 413782

LINN LP12, Ittok LVIII arm, Ortofon MC10 Supreme Cartridge £650. Alphason turntable stand (grey) £75. Ruark Templar speakers, rosewood £275 (boxed). Denon UPAF10 amplifier/Denon UDRF10 cassette (remote control) £300. Tel: 01954 232056

EXPOSURE 14 Pre-amp, 9 power supply and 4 power amp all in good condition £2000. Tel: 01252 843391 (North Hampshire)

PINK TRIANGLE CARDINAL and Decap. HDCD. Re-clock, HIQleads, 3 months old £1395. Meridian 200 Transport £250. Roksan Darius MkII speakers £695. AVI 2000 Pre. +2 power amps £1095. Tel: 01582 454246 (Luton)

LINN LP12 Ekos Lingo Circus Trampolin Arkive Cartridge 3 years old £1500. Naim CD1 CD player with remote £1050. Tel: 01904 490796

KEF Q55 as new, boxed and with remainder of warranty- (8 months ) £395. Rotel RA935BX mint condition- boxed £135. Tel: 01732 355143 (Tonbridge)

FOR SALE: Nakamichi 1000ZXL computing cassette deck very rare £1595, Nakamichi 1000 Tri-Tracer, rack mounted deck £495, Nakamichi CRSE cassette deck £595. Tel: 0181 942 6553 (London, Surrey)

MERIDIAN 200 TRANSPORT, 203 DAC £485. Mod Squad, American passive pre-amp £240. All mint, boxed with manuals. Tel: 01883 349298 (Surrey)

JBL L20T Monitors £200. Rotel RA820BX2 £55. Tandberg TCD320 £125. NEAL 302 studio cassette deck £550. Rega RB250 £45. Audio Technica AT24 £60. Goldring G1042 £50. Denon DL103 £40. Tel: 01474 704382

**ROGERS STUDIO 3 Speakers, black ash with heavy custom stands. Very Good Condition, transparent sound, well reviewed. £295 or near offer. Tel: 0171 273 4436 (day) 01727 855003 (eve) (Herts)**

LINN LP12, Akito arm, K9, Valhalla, black, pristine £1100. Naim NAP90, NAC72 amp, pristine £695. Nakamichi Cassette Deck I, pristine £295. Alpha Arcam CD, pristine £130. Tel: 0115 9558603 (Matthew)

**SPEAKERS, Original B&W Black Technopods, c/w wall brackets, cost £1300, accept £600. Black 613 Tannoys with bases, cost £690 accept £250. All excellent condition, view West London. Tel: 0171 266 4781**

QUAD ELS63 (black) £1600. Gradient SW63 £700. Also Mordaunt-Short M52H £100. All as new. Tel: 0161 427 4744 evenings (Manchester)

NAIM CD3 1 month old £675. 72, 160, £795 (160 upgraded to new spec inside, + new style case). Mission 752 Freedom £375. Tel: 01293 416022 (Colin, Crawley)

LINN ISOBARIK SPEAKERS, Panelled stands, upgraded Kelik tweeters, Active/Passive, black £850 Linn Activ crossover + Dtrak £550. Linn LK280 Spark £500. Linn AY5120 Centre Speaker 2 months old £500. Cyrus AV Master 2 months old £550. Tel: 01474 833697

PASSION PASSIVE CONTROLLER latest vishay type excellent condition £350. Musical Fidelity MA 100 monobloc amps class A £500. KEF Reference 107 loudspeakers black ash with cube equaliser £1050. Tel: 01228 21533 (Carlisle Cumbria)

LINN KARIK CD player £950. KEF 104/2 Raymond Cooke specials £950. ATC Active 100 speakers £4200. Quad 34/405II Pre Pwr £350. Quad 66 Pre-Amp £480. Tel: 01977 643629

ROKSAN XERXES with Artemis Arm £595. Tel: 0181 452 1452 (eves)

MONITOR AUDIO STUDIO 505E in piano ebony half price £2495 (4950). Immaculate condition. Martin Logan SL3- light oak £2600 (3400). Tel: 01797 253673 (East Sussex)

QUAD PAIR SERIES 2 valve power amplifiers, 22 control unit, matching stereo tuner installed in period GKD cabinet with Garraad 301 turntable, SME 3009/2 £645 onvo. Further details Tel: 01842 812895

BANG AND OLUFSEN BEOMASTER 3300. Complete system. Receiver, Gram, CD, Recorder, 2037 active aerial, remote control, pair Beovox S75 speakers. Mint condition £600 Tel: 01243 552061 (West Sussex)

LINN KAIRN PRE AMP boxed as new £800 ono. DPA Bigger Bit DAC MkII £300. Arcam Alpha 6 CD 12 months old, boxed as new (600) £400 ono. AR EB101 turntable c/w AT95E £100. Denon DRS 810 cassette deck (310) £130. Meridian 200/203 DAC 7 £550. Tel: 01792 280061 (Jules)

SOW NT mini digital tape recorder. Perfect for musicians. Full kit including manual plus 20 cassettes £275. Tel: (+353) 87 230 5958 (Mick)

SPENDOR BCI SPEAKERS teak finish. Excellent condition. Plus Target stands £240. Tel: 01708 767478 (Romford)

AUDIO INNOVATIONS P2 £600 Zeta (rewired Manticore Cardas) £600 Yoyd Valdi £400 Goldring Excel YX £290 Bantor 150MM 852 x2 unused £150 Townshend Seismic Sink £75. Tel: 01942 202360 (anytime)

AUDIOLAB 8000C Pre-amp late 96 spec £375. Audiolab 8000Q £695. Musical Fidelity pre-amp II 4 line MM/MC £120. Ixos 101 new £60. Wanted: Denon POA 4400/6600 monoblocks/Pro-Ac Response 3. Tel: 01634 387686

DENON AVC 1530 Prologic amp + Canon SC10 Centre Speaker £150. Cost £600. TDL Studio 0.5 £150. Cost £500. Tel: 01203 383845 (Nick, Warw.)

WANTED: PRO-AC STUDIO TOWER speakers, may consider Response 2.5/3.5. Cash waiting for night pair. Tel: 0171 409 5789 (weekdays)

MISSION 753 SPEAKERS Rosewood £400 as new. Royd Eden speakers £120. Musical Fidelity E600 CD player £300 boxed as new. JBL MR Centre £70 new boxed. Tel: 0181 363 4963

HEYBROOK SEXTET II spks, special walnut finish, 7 months old, highly recommended in Hi-Fi World £780 ono (1200); Arcam Alpha 5 CD player, excellent condition £200 ono (500); Tel: 01689 855063

ORELLE DA188 DAC (£499) mint condition £250. Pandoras box (£180) power conditioner, DAC/Pre upgrade £90. Both for £325. Custom BNC to Phono (£120) digital lead £60. Tel: 01823 334275

MISSION ARGONAUT SPEAKERS £320 Dual 505 turntable £50, Akai 4000DS £90, Naim NAC 32 pre-amp £125. Sherwood 18 band equaliser £50. Spendor speaker stands £45. Meridian 101 pre-amp £85 Quad AM tuner £50 all vgc Tel: 0181 686 7996 (Croydon anytime)

DPA LITTLE BIT 2 DAC good cond £180 ono. Monster 400 interconnects £20- Mordaunt Short M25i spks + Cable Talk 3 Bi-wire cable £200 ono. Tel: 0161 368 4105 (Colin)

ACOUSTIC RESEARCH EB101, Mission 774, A&R C77, £145; Cyrus PSX power supply £50; mint pair Heybrook HB2 (teak) £125; Marantz PM-445E amplifier £115. All as new. Tel: 01244 335194 (Chester, evenings)

TOWNSHEND GLASTONBURY II speakers £800 ono. 150 Watt monoblock amps £450 ono. Meridian 203 DAC £190. Yamaha 710 tuner £35. Aiwa F770 cass. deck £80. Tel: 01392 874746

MICHELL ARGO HR. Superb sound. Boxed £695 ono. Moth phono preamp with 100VA power supply. Boxed. £165 ono. Tel: 0118 954 7758

"HI-FI CHOICE", 33 copies early comprehensive editions (Martin Colloms) 1976-1985 and Hi-Fi Yearbook 1978 £175. 30 1970's HiFi Magazines £50. Tel/Fax: 00 3531 4591432

**CYRUS 2 AMPLIFIER & PSX P/supply £150 each. Linn LP12B Ekos Lingo K9 £1500 & Yamaha CDX390 £80. Good condition. Oxon. Tel: 01993 850439 (evening) Andy**

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**FOR SALE:**

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Nakamichi 1000 cassette decks, £800 each.

Lecson AC1 / AP3 MK2 Mini Boxed £450, TVA 1 Amp £1500,

Conrad Dohnson £1500, Quad II Boxed POA

Decca International Box £150, Linn Sara POA, Studer B62 £400, Revox G36 £200 £350, Akai Reel to Reel POA, Magnifying Glass £5 each.

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cartridges :

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trichord, van den hul, xlo

stands :

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sound organisation, something solid,  
soundstyle, stands unique, target

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jecklin, sennheiser, stax\*

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**Rogers LS33** loudspeakers ex  
display, boxed, perfect ..... **£175**

**Naim 140** power amplifier, current  
style, as above ..... **£395**

**Denon DL304** cartridge. Only 50  
hours use, perfect, boxed ... **£110**

**Unison Research** simply two inte-  
grated single ended valve  
amplifier, perfect, (rrp £999) ... **£675**

**Royd Squire** loudspeakers.  
Compact slim floorstanders in  
walnut veneer (£390) ..... **£185**

**Pro-Ac** studio 100 loudspeakers,  
walnut, boxed, excellent (£700)  
work exceedingly well with the  
above Unison Research amplifier  
..... **£425**

**Pink Triangle** DaCapo DAC with  
HDCD filter and BNC connection  
absolutely perfect, six months old  
cost over £1800 ..... **£975**

**Pro-Ac** studio 100 loud-  
speakers, mahogany,  
boxed, slight damage,  
hense..... **£325**



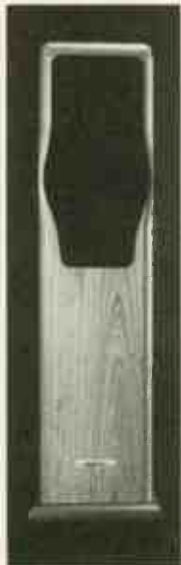
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# Hi-Fi World Classified Ads

## PRIVATE

Q.E.D. MA34 Passive Pre-amp, as new £30. For CD Campaign Audio Silurian Digital 75 ohm 1 mtr lead, as new £25. Integrex NRDC Ambisonic surround sound decoder circuit details and review, boxed, good condition £20. Quad 306 power amp, booklet, boxed, overhauled by Quad, excellent condition £165. Tel: 01903 247779 (Sussex)

QUAD ESL63 Electrostatic speakers + stands + Kimber mains cable £1200. Tel: 01843 584030. Please leave message if answerphone.

NAIM NAP250 Poweramp, new style- mint boxed £795. TEAC P-10 CD Transport (£1500)-£650. Wadia X32 20bit DAC Coax and optical I/P's (£2200)- £695. Tel: 01394 460281 (Woodbridge)

MARTIN LOGAN AERIUS speakers, bi-wire black finish. Purchased May 1995 from Absolute Sounds dealer, balance of warranty, owners manuals and purchase invoice - as new condition £1400 (2400). Tel: 01733 892228 (eve) 01733 310819 (day)

WANTED; HAFLER XL280 and XL600 poweramps, Tannoy 12" Superduals, S300s and single 15" Dual Concentric. Tel: 01203 460723

**KEF 107/2 RAYMOND COOKE Special Edition Series Ref speakers, genuine Santos rosewood, 15 hour's use extremely rare, significant upgrade to the standard 107/2 IE finish, crossovers wiring. Complete with certification manuals, boxes mint cond £3400 ono. Tel: 0121 742 2015 (Ralph)**

VALVE RECEIVER (Pioneer) 40 wpc. vgc (£195). Proac Super E.B.T. speakers (£175). Meridian 101B, MM input (£70). Denon DR171 cassette (£50). Dual S05-1 (£45) Glass platter mat (£10). Tel: 01621 772884

ROGERS LS3/5A Loudspeakers black mint condition £380. Monitor Audio R852/MD Kenyan black mint condition with stands £350. Epos ES14 walnut, mint condition with stands £400. Tel: 01634 828010 or 0181 657 2171 (evenings)

**PROAC EBSs (black ash) £1195, Counterpoint SA-100 Hybrid poweramp £995, Sony Esprit TAE901 preamp £995, Sonus Faber Electas £1295, Sony CDP333ESD £395, Krell: KSA100S £3995; KRC3 £2495; KPS30i £3995. Tel: 01628 789115(h); 01793 883299(w)**

IMPULSE H2 Horn speakers 94dB sensitivity, rosewood, vgc £1450 (£2500 new). Orelle DA 180 DAC £295. Wanted: pair of Celestion DL 8 speakers. Tel: (00 33) 320-35-91-19. 18.00-21.00 or weekend.

NAIM AUDIO CDS CD Player £1600. Tel: 01454 418997 evenings

VINTAGE FOR SALE: EMT948 Broadcast Turntable. EMT arm/Cart £700. Chapman 30S valve stereo + preamp + tuner £350. Connoisseur HQ20 valve amplifier + preamp/tuner £375. Pye HFS/8 valve monoblocks £425. Symphony Stereo £200. McIntosh MC30 monoblocks £900. Westrex valve amplifier. Western Electric Triode amp 300B + speaker. EMG valve amplifier using KT66s + preamp + tuner Goodsel, Williamson, PX25s. Tannoy double triode amplifier. Decca Triode amplifiers. Offers. Tannoy LSU speakers + Vitavox D/Concentric. Offers. Tel: 0171 262 9419 or 0958 607613

SONUS FABER ELECTAS walnut with Audio Dimensions stands (£300 new) mint, both £1150. Lumley ST70 black Triode/Pentode switch as new £1150. Audio Research SP9 Mk 2 silver mint £800. Tel: 01834 814311

LINN LP12, Valhalla, Ittok LVII, K9, mint condition £400. Tel: 0191 384 7871

IPL S3TL Mk3s Mahogany run in only £180. Musical Fidelity A1 £50. New Tannoy 625 Alf subwoofer £300. Pair boxed Seas 25 FEWRX mounted unused £60. Wanted: Quad IIs. Tel: 01494 874381 (Bucks)

MYTECH 102 Preamp/Tuner and 602 power amp £150. Tel: 01484 654309 (Huddersfield) anytime

LEAK STEREO 20, Hadan Boardman rebuild, great sound and condition £250 ovno. Concordant Exhilarant valve preamp, excellent £395 ono. Tel: 0181 670 6796 (Jim)

MUSICAL FIDELITY 180 CRPS £650. MYT III £495. Ekos II £650. Jordan Watts spkrs £275. Tandy Lineaums £80. Decca arm £45 P/Ex considered. Tel: 01323 726110

LINN LK100 (new) £450. Linn Mimik (new) £575. Linn Kabers (rosenut) £950. Linn Karik/Numerik (new) £1125/£950. Grado SR60 headphones £40. Mission 733 speakers (new). Tel: 01952 502097 (Telford)

MERIDIAN DSP 5000 Digital Active speakers (rosewood) mint boxed, very powerful dynamic sound (£3300) £2000 with MSR remote. Meridian 602 Transport also excellent boxed with remote £600 ono. Tel: 01273 601272 (Brighton)

**BLACK LP12, Lingo, Ekos, Cirkus, Blue Point Special as new (mint). 10 hours use £1950 ovno. Naim CDI (mint) £1250. Naim Hi-Cap, 140, 72 (K Boards) £1500. All boxes and instructions. Tel: 01252 518136 or 0468 791404 (Keith)**

LINN LP12 VALHALLA. Ittok LVII, Troika. Recent service £650. DPA Little Bit Mk1 (£356) £155 and associated RF Noise mains filter (£123) £45 all incos. Pioneer PD5703 CD Player 1 year £140. Package. DAC. Filter CD £300. Tel: 01526 320513

WANTED: STAX SRM1 or similar line energiser for non pro headset, also Metcalc PC crossover design software complete. Tel: 0121 777 5497 (Les)

CHORD 1200B Power, 2800 Pre. boxed with guarantee £4250. A.T.C. 20SL bi-wire monitors £1250. Sumo Nine Plus Class A power £500. Adcom Pre £150 (excellent together). Wanted: Gale 401 Chrome any condition. Tel: 01226 710605 (Yorkshire)

B&W P6 SPEAKERS and specialist stands, 18 months old and boxed £695. Arcam Black Box 2 £110; S.M.E. IIs arm plus spare carrier, boxed £115. Bolivar 18 speakers £175. Tel: 0802 717680 (John Humphreys, Birmingham)

LINN NUMERIK D to A converter- boxed, as new, latest spec £950. Linn Kairn Pro Pre Amp- boxed, with remote and interconnects, as new, latest spec £900. Tel: 01753 866042 after 8pm (Peter)

NAIM PRE-POWER 125/225 (from New Zealand) £300 ono. Walker CJ55 turntable with A/T 1120 tonearm (Ultra Low Mass) £65 ono. Wharfedale S05/11 speakers in black (boxed) £75 ono. Cambridge P40 integrated amp (a true classic) boxed £85 ono. May P/Ex. Tel: 0191 422 3415

AUDION SILVER NIGHT 300B Monobloc valve power amps, and 2 box single ended preamp with phono input, worth over £4000 for sale for £2100. Tel: 01403 711778

MISSION 752 FREEDOM speakers, black 20 hours use as new boxed £400 ono. Tel: 01444 413782

LINN SONDEK LP12 in walnut with Valhalla power supply complete with Ittok arm and Klyde cartridge (cartridge- boxed) £1000. Tel: 01206 331540

NAD 402 TUNER £100. Aiwa ADF 810 cassette £90. Sony TA-E88B pre £150. Nakamichi 582 cassette £225 TDL Studio 1 + stands £450. Technisat Tuner + dish, offers. Tel: 0181 390 8169 evenings

KEF 'CONCERTO' floor standing speakers, 3 way including renowned B139 13 inch elliptical woofer 30-20,000 Hz. 4-8 ohms. Teak with black grills. 28"Hx17Wx12D. Superb sound. Tel: 01342 301273 (East Grinstead, eves)

MISSION 753, black ash excellent, boxed £375. Michell ISO MC phono stage mint £240. Nordost Fladine Gold Bi-wire 2x4m £45 (£120 new). Tel: 01371 850665 Essex

CYRUS DAD7 CD £550. Cyrus preamp + power with system commander £700. Cyrus FM7 £200. Epos ES22 speakers £850. Interconnects, cable + stand £200. All mint and boxed still under guarantee, will not split. Tel: 01252 350582 or 01252 514535 (George)

TECHNICS SLP2000 Reference CD (1100) £425. Origin Live O.L.2 small oak floorstanders (600) £240. Orelle DA180 DAC (550) £225. Woodside ISA230 integrated line amp (1000) £440. Excellent condition. Tel: 01707 321878 (Herts)

NAIM NAP180 (93) Immaculate, boxed with manuals £575. Tel: 01545 571262 (evenings)

CLASSIC SONY Reel To Reel 7" TC-651 4 Track Auto Reversing stereo tape deck. Tape speeds 7 1/2 ips/ 3 3/4 ips, mint little use £280 (buyer collects). Celestion Ditton Speakers £80 (buyer collects) Tel: 01203 313109

**YAMAHA NS1000M Speakers A1 condition £600 ono. Tel: 01179 505836 (eve) 01179 768005 (day) Keith, Bristol area**

NAIM 42.5 + 140 AMPLIFIER, MC and MC Boards £450. Tel: 01992 444951 (evenings)

NAIM NAP180 Power amp for sale 3 years old very little used boxed £650 ono. Tel: 01202 570675 (Bournemouth)

MUSICAL FIDELITY A370 MK1 Power amp. Big heavy, effortless power, drive anything. Krell upgrade forces sale. Serious offers. California Audio Labs Aria CD player, valve output, rare import £200. Tel: 0121 628 9247

WANTED: Electric diagram of Armstrong 127 stereo tuner amplifier for Quad 22 preamp, a suitable stereo adaptor for moving coil cartridge. Rodolfo Ruvalo, Via Baleari 298, 00121 Ostia, Italy. Fax: 00 39 6 5674735

QED Digit DAC with two Positron power supplies and Coaxial interconnect £140 (cost over £300). Mission Cyrus speaker cable 2x5m terminated lengths £10 (cost £30). Tel: 01626 891950 evenings (Devon)

LINN SONDEK LP12, Ekos arm MkII Lingo, Troika (200 hours) Cirkus upgrade, excellent cond't £1250. Naim 32 pre amp £130. Shure V15 Type IV £80 new. Tel: 00 3531 2954076

AUDIO ALCHEMY DAC-IN-BOX, bargain upgrade for CD players, boxed, only £95. Tel: 01276 411328 (W), 0118 973 1958 (H)

**ROKSAN ATT-DP2/ATT-DA2/ATT-DSS wanted. Another good CD Player considered. Tel: 0171 359 3050 (day) 01992 524276 (eves) Martin**

RUARK TEMPLAR II loudspeakers. Rosewood finish. New model, 4 months old, boxed and in perfect condition £425 ono. Tel: 0171 454 3530 (days), 0181 529 9913 (eves)

MISSION 733 Floorstanding speakers mint £140, Marantz PM44SE amplifier £60. Tel: 01793 613238 (Swindon)

MERIDIAN 201 Pre-amplifier with remote £250 ono; Two Denon PNA4400A monoblock power amps. 150W £250 ono the pair; Deltac One Little Bit D/A converter £125 ono. Tel: 01234 713198 (Milton Keynes)

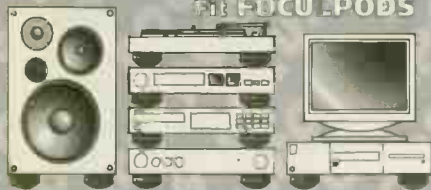
MISSION 760iSE speakers £100. Audiolab 8000A £300. Arcam Alpha 5 Plus CD £275. TDL RTL3 speakers £200. Garrard SB86 turntable £50. Tel: 01473 412823 (Ipswich)

PAIR HARBETH HL-K6 Speakers month old £530. Denon 810 CD player £95. Rotel 820BX amplifier £80. Yamaha stereo cassette deck £60. Yamaha Digital tuner £50. Haffler pre-amplifier £75. Pair Philips bookshelf speakers £15. All VGC. Tel: 0181 681 1054 (Croydon)

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Hi-Fi Choice July 1995

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WHAT HI-FI - 1996

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Off board valve rectified, choke input filter power supply for Valve Amplifiers. This upgrade reduces distortion, increases resolution and strengthens bass performance and dynamics. If you like the sound of your valve amplifier but would like to tighten the bass and strengthen the overall dynamics, this is what you need. Versions available to suit everything from vintage Leaks to modern Audio Innovations, Audio Note and Art Audio designs. If you are unsure about the suitability for your amp please telephone us.

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

"With the Border Patrol back on the music regained its composure. Instruments not only sounded more natural and realistic, but seemed much more musically coherent in many respects it was like taking the good things about transistor amps and adding them to the natural strengths of valves - a remarkable blend."

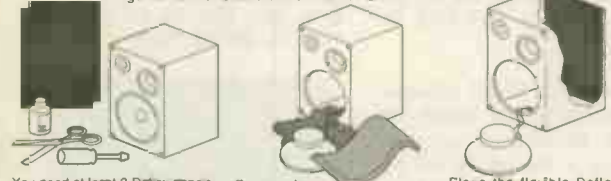
...Jason Kennedy Hi-Fi Choice April 97

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



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## DEFLEX ACOUSTIC PANELS

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

Deflex panels seemed to give greater tightness and control, improved internal clarity, and pitch definition - all without deadening the sound in any way.  
Audio Video - January 1995

...the result was sharper imaging, wider dynamics and a more natural sound...  
Hi-Fi Choice - January 1991

### CHOICE VERDICT

Sound Quality **★★★★**  
Value for money **★★★★**

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

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



New sit back and listen to the extra detail in sound, and far less distortion when played loud.

### PANEL PRICES

Standard Panel	£7.95	(28cm x 21cm)
Medium Panel	£6.95	(28cm x 18cm)
Small Panel	£5.95	(24cm x 13cm)
Sub-Woofer Panel	£14.95	(34cm diameter)
Adhesive	£3.50	Delivery £5.00

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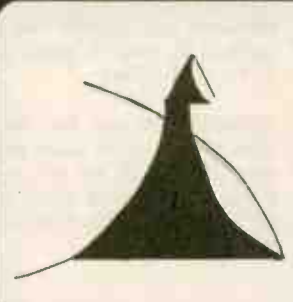
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Thorn Cobalt 307 DAC	Ex Demo £ 700	£ 475
EAD CD 1000 High Resolution CD Player with HDCD	Ex Demo £2000	£1495
Audio Research ES3B Balanced Line Preamplifier	Ex Demo £2250	£1495
Audio Research LS22 Linestage Pre-amplifier (A few hours use)	£4200	£3295
Mag Levonson No. 27.5 Power Amplifier (Still Under Warranty - A. New)	S/Hand £5400	£3495
Mirage M-290 2-way Audiophile Compact Monitor	Ex Demo £ 400	£ 250
Mirage M1-3 Reference Bipolar Radiators	1x Review £6900	£3495
Mirage M5-3i Bipolar Loudspeakers	Ex. Review £2000	£1495

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Classe Audio  
Enlightened Audio Designs

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# Hi-Fi World Classified Ads

PRIVATE

THE ELECTROCOMPANET 2 Channel Preamp with matching power amp, Class A and a classic £495. Exposure 6, 7 and 8 preamp, power supply and power amp (£1300+) offers around £550. Royd Merlin walnut speakers, very little use £220 (£300). Koetsu Black-recently retipped at cost of £225 by the Cartridge Man £350. Tel: 0171 613 0136

CD PLAYERS: Linn Karik (£595); Meridian 506 (£600); Marantz CD10 (£575). Amplifiers: Linn Wakonda/LK100 (£735); Meridian 551 (£450). Speakers: Linn Kellidhs + stands (rosenut) £450; Epos ES11 + stands (mahogany) £275. Tel: 0113 2943863

EPOS ES14 speakers, Epos stands, walnut, later type, boxed, excellent condition £325. Lovely speakers, just need something smaller. Tel: 0131 310 2144 daytime, 0131 310 2299 evenings (Edinburgh, Hugo)

QUAD 77 PREAMP, 77 power amp (new carbon finish) including remote console. Both components just 3 months old, cost new £1450 asking £800. Tel: 01296 437314 (eves) Aylesbury

M/FIDELITY F19, new £4000, asking £2700. P/Triangle Cardinal II, new £850, asking £500. P/Triangle DaCapo, new £1750, asking £1100. Meridian 518 processor, new £950, asking £550. Tel: 01296 437314 (eves) Aylesbury

CRIMSON 1708 Pre + Power amps. 170 Watts £180. Tel: 01296 22668

APOGEE STAGE loudspeakers c/w 4x2.44 metres SYMO Cable for biwiring, excellent condition, boxed £1199 o.b.o. CLASSE DR 9 Stereo Power Amplifier, mint £1000 o.b.o. Tel: 00 353 21 841576 (evenings) (Ireland)

BARGAIN HI-FI! Ortofon MC20 Supreme Cartridge £195 ono (£420 new). Ruark Talisman II speakers. Perfect in oak £300 ono (£700 new). Tel: 0121 706 0376

MARTIN LOGAN AERIUS speakers £1200, Yamaha CX2/MX2 Pre Power Amps £700, A.V.I. Pre Amp £460, Linn Index speakers £100, Sony 228ES CD Player £250, Marantz CD10 £530, Spondor SP9 speakers £1900. Tel: 01977 643629

ACT10 Speakers yew (new £1200+) £700, Quad 606 II Amp £450, Denon cassette deck DR M34 HR £200, all less than 2 years old, hardly used, mint condition - baby forces sale. Tel: 01202 487090 (Bournemouth)

TRICHORD RESEARCH Digital Turntable CD Transport inc base platform cost £800 bargain £445. Michel Argo HR with latest Tom Evans mod + Alecto Monos cost £3400 bargain £1995. Tel: 07050 095911 (NW London)

THORENS 147 JUBILEE record deck including cartridge £120 ono. Graphic Equalizer Technics SH-8066 £100 ono. Yamaha Tuner CT600 silver colour facia £30 ono. Tel: 01773 608045

WANTED: Hart Linsley Hood 80W Power Amp. Tel: 01242 820920 (Glos)

RARE ORIGINAL LEAK TL12 Point-One amp and preamp (one of each) ideal for rebuild. Best offer secures. Marantz SX-72 Scratch noise suppressor, as new £175 ono. Tel: 01474 708631 (Kent, near Brands Hatch)

**EXPOSURE XV AMPLIFIER, MM Phono stage. Valve upgrade forces sale. Very good condition £400. Tel: 0171 628 8657 (City)**

FOR SALE: Rogers Studio Sevens (slightly blemished) £500. Sonneteer Champion amp boxed as new £420. Also large Rogers speaker cabinet with 11" polypropylene driver + spare driver £200. Tel: 01546 603592

MERIDIAN 551 AMPLIFIER 18 months old mint cond can demo boxed bargain £300. Kenwood CD Player cost £240 new, £70. Tel: 01795 430254

AUDIOLAB 8000S, 6 months' old £450, Audiolab 8000P £400, Quad 606 Power amp £300, all mint condition and boxed, no offers please. Tel: 01634 365153 (Kent)

EXPOSURE MONO 8 Power Amplifiers, excellent condition £475. Tel: 01296 87191 (Bucks) after 6pm

LINN INTEK integrated amp and Powertek power amp (Bi-Amping) immaculate boxed £450. Dac-in-a-Box, with Ixos digital interconnect, again immaculate condition £130. Tel: 01908 321885

MICHAELSON AUDIO ODYSSEUS valve amplifier boxed, mint condition- 45 Watts R.M.S. (8 EL34's) cost £1000 accept £575. Tel: 01432 275203 (Hereford)

AUDIOLAB 8000A, superb sound, excellent condition, with box, can demonstrate £300. Tel: 01483 894659

LEAK STEREO 30 £30. Pair KEF T27 £30. Pair KEF T52 £50. Grundig valve radio £50. Rock Lid/Plinth £60. Armstrong 521 Int/Amp £35. Marantz Model 1530 Receiver £55. J.R. 25 Watt Amp/70 Hz X/Over for sub bass £35. Tel: 01474 708631 (Kent)

TRICHORD PULSAR DAC + PSU £950. Audiomeca Kreatura Trans £650. Meridian 518 Anti-jitter + DSP £500. Tel: 01604 766124

QUAD 63's (10483/4), rosewood/brown + low spiked stands, £1050. Quad 405 2, £190. Quad 405, £140. Tel: 0113 258 3061 (Leeds)

SPENDOR SP1/2 + M.A.F. stands quick sale £550 (£1500) or exchange for any quality valve amp, or will trade Spondor SP1/2 + cash for valve amps Copland CTA 501 ECT. Tel: 0181 531 5979

NAIM PRE-POWER-HICAP: NAC 72, NAP 140, 3 years old £1200. Naim tuner NAT 02, under 3 years old £600. Tel: 0171 415 8101 (work) or 0181 220 8527 (home)

NAIM 62/140 Pre/Power amplifier, m/c phono boards, manual, all cables and interconnects with 2x3.75m lengths NAC AS speaker cable. Mint condition £575 ono. Tel: 01639 814628 (Richards)

211 SINGLE ENDED Integrated amp, line, phono, superb £595. Magneplanar SMGA Panels, mint £270. Lecson horns £190. Musical Fidelity X10-D £90. Troughline Mono £60. Plus other small items. Tel: 01895 446713 (Paul)

FOR SALE: Conrad Johnson P.V.10AL (Special Edition) 2 yrs old, boxed as new. Major sonic gains over standard Conrad. Reason for sale upgrading (£1300 new) £995. Tel: 01886 821577

MUSICAL FIDELITY F22 Pre-Amp mint condition boxed, remote £550 ono. Tel: 01752 775887 (Plymouth) After Six P.M

MUSICAL FIDELITY E100 Amplifier, 90 WPC remote control, mint condition, boxed £400 ono. NAD 533 T/Table inc. Goldring Electra cartridge, mint, boxed £150 ono. Tel: 0191 234 2397

WANTED: AUDIO INNOVATIONS 1000S monoblock amplifiers, might consider another make. Pre-amp also required. Tel: 0171 359 3050 (Martin) Mon-Sat 9am-6pm

NAIM 72 PREAMP Moving coil boards, new style, mint £450. Tel: 01986 895631 (Suffolk)

MERIDIAN 508 20 Bit CD Player c/w MSR immaculate condition less than 6 months old £1295. I.0m Audioquest Quartz 3 Balanced £100 (£180). Siltech HF6 digital interconnects £50. Tel: 01703 283191 (So'ton)

LOOK!!! PAIR SEAS P17REX woofers and Morel MDT30 tweeters worth £200+. Superb quality as new, £125 ono. Two pairs 3/4 metre pure silver interconnects £95 ono. Excellent sound. Tel: 01492 879244 anytime (Adrian)

ARCAM 170.3 + Black Box 5 CD/DAC, new cost £1200, mint £450. Tel: 0976 918983 'Pop'

ACOUSTIC ENERGY AE1's black, bi-wire + dedicated stands, mint, genuine reason for sale £550 ono. Tel: 0113 2608656 (eves) No Dealers! Robert (Leeds)

NAKAMICHI CASSETTE DECK 2, little use, excellent condition £230. Linn LK400 bi-wire cable, 7 metre pair £90. Tel: 01455 213406

AUDIOLAB 8000Q £750 and 8000P £350 virtually unused boxed as new both for £1000. Also Kinshaw Perception phono stage with separate power supply boxed as new £250. Tel: 01708 344334 (Essex)

LOWTHER ACCOUSTA's new PM6C drive units good order £350. Also Ariston RD 80 record deck. Linn Basic Plus arm with Nagaoka MP11 plus original Linn Basic arm. All in good order and with original box and handbook £100. Tel: 01379 384043

KOETSU BLACK mint boxed and in storage last three years. Recent inspection by Absolute Sounds guarantees condition £650. Revox B710 cassette deck. Recent service beautiful build quality £450. Tel: 0171 681 7221 (Laurence)

MUSICAL FIDELITY A100 £160. NAD 402 Tuner £85. NAD 304 amp £90. Denon 250 MkII £80. Goodmans Axioms in cabinets £80. Silver Sounds 12/2 - 2x4mtr £160. Tel: 0114 2215271 or 2723621

QUAD 77CD (Mains) £500. 77Pre and System controller £450. 77 Stereo power amp £350. Quad ESL63's, as new £1800. Divorce forces very reluctant sale. Tel: 01733 51881

CASTLE CHESTER S2 Speakers, cherrywood finish, excellent condition cost £700. 3 yrs warranty, can demo £395. Tel: 01795 590227 (Kent)

**WANTED: CRIMSON ELECTRIK power amplifiers Model CK1100, any condition, also SME IV tonearm and Marantz CD-63 MkII KI-Signature. Tel: 0181 746 8103 day or 0181 746 1250 evn. (John Stewart)**

AUREX (TOSHIBA) Micro components. Magnificent build quality and performance. Cost £1000 in 1980. Amp-preamp-tape deck-Adres unit-tuner. £20 per item. Tel: 01886 880 754

QED Vector, remote control passive/active preamp £90. Rotel RQ970BX MM/MC turntable preamp £85. Both highly reviewed, in good working order, can demo. Tel: 01530 831357 (Leics) or 0831 565010 (mobile)

**WANTED: AUDIOLAB 8000Q 8000M 8000P. Cash waiting. Tel: 01747 852640**

MERIDIAN 555 AMP £550. Latest Meridian 508 (20 Bit) £1350. Both 2 months only. Meridian 551 Int. Amp £495. Meridian 504 Tuner £445. Both under G'Tee. Heybrook Quartets + stands £495. Retired owner. Tel: 01202 470789

WADIA 2000 Decoding computer. WT 3200 Transport. AT&T. Latest specification, little use, as new. Leads, manuals, boxed. Change of priority forces reluctant sale £2495. Tel: 01953 789562 (Norfolk)

CROFT SERIES 30TL Power Amp £595 as new (£1200). Pair of Wilmslow Audio Decca Volt speakers £275 (new £550). Tel: 01727 766601 (St Albans)

QUAD 2, Immaculate black rebuilt power amplifiers £300 per stereo pair. Bi-Amp with two at £575 with free matching horn speakers. Partex SME 5, Ekos/Troika, Spacedeck? Tel: 01924 870361

WADIA WT-3200 CD Transport, remote control, X-32 digital convertor, 20 bit resolution, electrical/optical I/O, 1m ST optical fibre, latest specification, superb sound, mint, boxed £1395 (£4200 new). Tel: 01449 676335

**UNUSED NAIM NAXO 3-6. Brand new fascia. List price £638, will sell for £400 ono. Tel: 00 353 1 2853860 (Dublin)**

AUDIO ALCHEMY D.I.T.B./Power Station One £140. Audio Innovations valve pre-amp £200. Thorens TD125/2, SME 3009 £175. B&W DM620 floorstanders £220. NAD 3130 amplifier £110. Yamaha CDX730E £75 cassette £65. Tel: 01424 433736

# THE EMPORIUM

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## FOR SALE

<b>CD &amp; DAC's</b>			
LUXMAN D-173 CD Player	£200	Pair with 1000 resistor	£475
MICROLOGIA Microdac	£200	TANNOI Canterbury/Ten/DM Pairs	£200
MISSION DACS	£100	LEWTECH TPI Original Type A Pair	£2000
REWOOD DP 89010 transport	£200	ACOUSTIC ENERGY AE1's Pk 1	£400
DELTEC Lites hot DAC	£150	SPRINGOR AE1's (new)	£100
MISSION DAC (5 case £200 new)	£100	WANTED: Pro-Mac, L32A, TANNY 15" + 12" EREL SUNI SONS FABER, MARTIN	£100
DESHAW OPERATIVE DAC	£100	LOGAN, QUAD, HUBBARD, VOLT ENERGISED DRIVERS, PTE DECS, WPI CANTATA	£100
HOTEL MCP 945 80	£100		
AGALY DELTA 1012	£400		
MERIDIAN 307 CD + Image	£100		
AUDIOLAB 8000 CD Player, 6 months old	£100		
WANTED: CD Transports + Good DAC's			
		<b>TURNABLES/CARTRIDGES</b>	
<b>VALVE-AMPS</b>			
AUDIO CONCEPTS Second Audio with new modified			
Octon of Golden Dragon 283	pair £1200	SPE 3012 based	£200
STERNS HULLARD 5-10 with partridge + Parrot transformer	pair £250	Black Linn LP12 (LIMGO), (LIMUS, E405	£1400
ACQUETRA 1945's with ELP7 pair 70 (Pre-QUAD 10)	£100	SPE 3009 II	£60
ROGERS CASEY III	£150	NADCOCK LIMPPOFF 210 New, new remanufactured	£110
ROGERS HGB88H	£150	Garrard 451, SPE 3009 II on SPE Phonic	£250
GAMMA BIRTHBY 211	£1400	GARRARD 301 press bearing ring	
AUDIO RESEARCH CLASSIC 30	£1200	GARRARD 401	
ROGERS CASEY IV	£100/150	PHONORS TD124 II	£200
AUDIO INNOVATIONS 200 Pre amp (phone amp)	£200	TONYBEND BOKER II with AB150	
AUDIO INNOVATIONS 500 Ph III Pre amp	£400	ALFA PLAKMA 2 & 3 turntables available secondhand	
LEAF Integrated	£150	LINN BAKUMATO	£235
COURTESY 647 valve pre with high level input	£150	PIKE TROUBLE TUNABLE with Back plus arm	£250
HELIOS 222 Tone box Tannet high and hybrid valve pre-amp,	£1400	TRICHERY TD 1600 + SPE 3009 II	£100
200mV/100mV PE input. Don't be a wimp, try it!		YQD with light phase PSU, Audiozone Arm	£1300
BEARD P100 Ph II Power amp, the big black ugly beast,		SYSTEMSOL No 900 / Linn Basic Plus	£175
100w to 100w price		GARRARD 301	£150
AUDIO RESEARCH 07H	£150	RETROSCOP T2	£200
AGALY HINCHATHURS 080 Integrated amp with PPI	£1450	WANTED: GYROSCOPE, SREZA, OLBE, SREFF, V, 3012, NAIN, AAD, DECENT PCL, LUMI	
ACQUETRA QUEST - Amazing 3000! single ended		LP12, TITON, E405, AAD	
monoblocks, massive old + 100V			
BEARD 08A 1 100 line level integrated amplifier	£650	<b>FOR SALE</b>	
CO-ORDINATE EQUIPMENT (two level only)	£900	MICROSCAN 205 Monoblocks	£500
BEARD 3003 single ended monoblock valve amp	£150	LINN LEO Preamp	£150
As a to-be price		BAILEY 101 Pre	£100
LEAF TL12 + gold very good	£1550	DECCA P55 heads	£100
A PAIR OF HULLARD 5-10 monoblocks	£250	DECCA London Heads	£100
Orange Pre Amp	£350	SPINNO BLUEPOWER (LASTING) (new)	£70
Genl Super Heats with Dr. Purpura HE Transformers	£200	MUSICAL FIDELITY 81	£100
Gamma Gamma single ended integrated	£350	YELLEMAN digital pre-amp	£75
LEAF STENO 20	£150	QUAD 33 pre-amp	£75
HIREAS SHARDON pair	£350	RELFOR LARS Machine Zero line pre + PE stage (year)	£250
MSD 1940 can 1945's, P54 gold push amp pair of monoblocks	£1000	MUSICAL FIDELITY E100 Shiny + Phonic	£400
MSD 1072 12 Signature Pre Amp	£400	LEAF THROUGHLINE STEREO	£100
LEAF TL12 12 painted black one only	£400	QUAD P11 minor working	£40
		QUAD 33/303 (used)	£150
		MICROSCOP 400/400 AMP	£160
		MURDO World small ugly (but like NAIN)	£150
		PROBAC CD 1000 Tones Amp - wooden sleeve bezel	£200
		HACATECH CLAYMORE	£100
		LEAF Throughline Stereo	£100
		MUSICAL FIDELITY TYPHOON pair	£300
		QUAD 34, 44, 44S, 304,	£200 each
		YQD DOMESTIC, COASTER BOKERS with PVEA	£2500
		NAH 72 pre with PE board	£450
		NAH Back Up Old Style	£350
		HYA 50 wst monoblocks and pre's	£300
		NAD 7150 Tannet	£120
		MUSICAL FIDELITY The Preamp (1980's one)	£100
		RADIO INNOVATIONS Passive Pre	£100
		REVAL G24 2 track	£300
		PIONEER A3000	£100
		ROCKWOOD SCALP/SL50	£200
		NAH FLATCAP	£200
		MUSICAL FIDELITY TYPHOON	pair £100
		HALKENCOR GP 345 line Pre-amp	£100
		QUAD T7 Bus Co, AMP & System	Remove all heard
			£1100

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Monaco/Peter Hook	Music For Pleasure	£10.90
Paul Weller	Heavy Soul	£11.90
Prodigy	Fat Of The Land	£9.90
Radiohead	OK Computer - 2 LP	£14.90
Spiritualized	Ladies And Gentlemen We Are	£17.90
	<b>Recent Releases</b>	
Art Blakey	Moanin-180gm	£12.50
Bentley Rhythm Ace	Bentley Rhythm Ace	£11.90
Broadcast	Work And Non Work	£6.90
Decca Classical Vinyl	180gm Reissues	£19.90
Dexter Gordon	Go-180gm	£12.50
Foo Fighters	Colour And the Shape	£12.50
Geneva	Further	£9.90
Guided By Voices	Mag Earwhig	£9.90
Horace Silver	Song For My Father-180gm	£12.50
Koko Taylor	The Earthshaker	£7.90
Lard	Pure Chewing Satisfaction	£8.90
Lee Morgan	The Sidewinder-180gm	£12.50
Misfits	American Psycho	£9.90
Nanci Griffith	Blue Roses From The Moons	£11.90
Nina Simone	Sings The Blues-180gm	£19.90
Pink Floyd	Pulse (Ltd Price)	£25.00
Rickie Lee Jones	Pop Pop 180gm	£19.90
Santana	Santana	£7.90
Seahorses	Do It Yourself	£9.90
Silver Apples	Silver Apples-Reissue	£16.90
Silver Sun	Silver Sun	£8.50
Son Volt	Straightaways	£9.90
Sukia	Contacto Espacial Con	£11.90
Sun Ra	Heliocentric World Volume 2	£7.90
Sun Ra	Nothing Is	£7.90
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Wu Tang Clan	Wu Tang Forever	£17.50
	<b>Coming Soon</b>	
Genesis	TBA - Sept	£TBC
Oasis	Be Here Now - August	£TBC
Rolling Stones	TBA - Sept	£TBC
UB40	Guns In The Ghetto - July	£TBC
Verve	TBA - Sept	£TBC

P and P £1.00 1st LP additional LP's 50p each (max £3.50)

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- Nottingham Analogue
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- Art Audio ★ Beam Echo
- Gamma Acoustics ★ Tube Technology
- Speakers
- Gamma ★ J M Labs
- Cables
- Art Audio ★ Silver Litz
- Accessories
- Sovereign Valves ★ Groove Tubes
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TAY	BOOKSHELF	£ 330.00	£
EDEN	STAND MOUNTER	£ 450.00	£ OFF
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ARCAM DELTA 290 P	POWER-AMPLIFIER	S HAND £ 400.00	£ 250.00
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CELESTION MP 1'S	LOUDSPEAKERS	EX DEM £ 200.00	£ 120.00
DENON D-77 W	MINI SYSTEM	NEW £ 700.00	£ 550.00
DENON D-99 W	MINI SYSTEM	NEW £ 900.00	£ 700.00
HEYBROOK HEYSTACK	LOUDSPEAKERS	NEW £ 500.00	£ 250.00
MARANTZ SM 500	POWER AMP	EX DEM £ 400.00	£ 200.00
MERIDIAN 500	CD TRANSPORT	EX DEM £1245.00	£ 950.00
MERIDIAN 541	PROCESSOR	EX DEM £1095.00	£ 895.00
MERIDIAN 551	AMPLIFIER	NEW £ 795.00	£ 695.00
MERIDIAN 555	POWER AMP	EX DEM £ 695.00	£ 545.00
MERIDIAN 565	PROCESSOR	EX DEM £2250.00	£1750.00
MERIDIAN 565 + AC-3	PROCESSOR	EX DEM £2750.00	£2250.00
MICROMEGA MICRODAC	DAC	S HAND £ 500.00	£ 150.00
MISSION 732	LOUDSPEAKERS	EX DEM £ 200.00	£ 150.00
MISSION 733	LOUDSPEAKERS	EX DEM £ 250.00	£ 330.00
NAD 501	CD PLAYER	EX DEM £ 190.00	£ 100.00
PHILIPS CD 960	CD PLAYER	S HAND £ 400.00	£ 120.00
PIONEER PDS 901	CD PLAYER	S HAND £ 400.00	£ 175.00
REL STORM	SUBWOOFER	EX DEM £ 695.00	£ 595.00
ROTEL RA 930 AX MKII	AMPLIFIER	EX DEM £ 150.00	£ 120.00
ROTEL RC 970 AX MKII	PRE AMPLIFIER	EX DEM £ 175.00	£ 125.00
ROTEL RB 970 BX	POWER AMPLIFIER	EX DEM £ 225.00	£ 175.00
SONY CDP 710	CD PLAYER	S HAND £ 250.00	£ 120.00
TDL NUCLEUS	CENTRE SPEAKER	EX DEM £ 150.00	£ 75.00
YAMAHA KX 580	CASSETTE DECK	NEW £ 250.00	£ 175.00
YAMAHA RXV 390 RDS	PROLOGIC RECEIVER	NEW £ 300.00	£ 150.00
YAMAHA DSPE 390	PROCESSOR	EX DEM £ 250.00	£ 150.00

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# Hi-Fi World Classified Ads

## PRIVATE

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NAGRA IVS PROFESSIONAL RECORDER. PSU case £1250. Nakamichi Tritracer cassette £325. Revox B77/2 HS2T £495. Revox B291 Turntable £295. Accuphase T100 Tuner £395. Thorens 124/2 Turntable £195. Roksan Artemiz £395. Shiraz £495. XPS3/DSV £195. Everything vgc+. Wanted: Nakamichi Dragon/S05. Tel: 01747 853372 (Dorset)

NEW 2X QUAD 67 £450 each, 66 preamp remote £450; 2x 606 £350 each; 44 preamp + MM/MC Boards best example £250. The lot £2000, or split 66/67/606 £1250; 44/67/606 £850 inc/p+p. New YBA integrate with phono, best integrated in the world? Tel: 01482 842740

**D.P.A. (DELTEC) Gortex Black Sixteen Loudspeaker cable 10ft pair terminated with W.B.T. lockable 4mm plugs, excellent condition £295 ono. Tel: 01900 826400 daytime. 0831 323111 anytime**

LINN AXIS TURNTABLE complete with Akito arm & K9 Cartridge excellent condition £250. Tannoy DC2000 speakers plus dedicated stands powerful sound £140. Tel: 01436 674507 (Glasgow)

LINN KEILIDH Loudspeakers finished in cherrywood with Linn plinths mint condition, first £495 secures, demonstration a pleasure. Tel: 01904 763157 (York)

NAIM 32.5 £195. Naim Hi-Cap £295. Naim 250 £595. Linn LP12 with Ittok LV3 2 years old £850. All boxes, manuals etc. Tel: 0121 783 8227

KRELL KSA 250, just serviced, mint £2999. Audio Research LS 2B MkII 18mths old £1999, serious bargain. Tel: 01623 871950

PRO-AC RESPONSE 2.5. Walnut, mint, 1 year old, £1700 no offers. Wanted, Martin Logan SL3. Tel: 01902 786818 (Midlands)

GARRARD 401, Two Decks, one with U.S. Motor, SME arm £175. Quad 303 amp £85, Mamiya 645, 1.9 lens camera, accessories £395. Exchange Quad Main Amp 306, 405, 606. Tel: 01384 296519

FOR SALE: REVOX B710 Mk 1 cassette deck, 3 head £350. Revox B750 Mk 1 amplifier 60 wpc £225. Wanted Revox B202 I/R remote receiver for B791/795 Turntable. Tel: 01604 762142 after 7pm (Northampton)

AUDIOLAB 8000C preamp. Very good phono stage. Mint (£280). Krell KSA300S, boxed, remote, manual. Mint, bargain (£4750). Shun Mook CD Clamp, ultimate upgrade for toploading transport (£450). Tel: 0131 668 3389

ROTEL RB970BXII- Two power amps boxed 1 year old as new £260. Linn Saras + stands £140. SME 3009 IMP £20. Tel: 01263 512815

MISSION CYRUS II Amplifier and PSX power supply £200 each. Superb quality combination in excellent condition (very late models). Tel: 01626 774564

PRO-AC RESPONSE 4, mint condition £7995. Michell Argo H.R. pre amp. Michell ISO H.R. (High Resolution) phono stage both units mint condition both with Hera P.S.U. £1250 ono. Pro-Ac Studio 50 Tablette, walnut, mint condition £450 ono. Tel: 0181 854 6738 or 0378 876116

**NAIM NAC 82 PRE-AMP wanted. £1300 cash paid for mint boxed example. Will collect. Tel: 01536 744812**

SONUS FABER REFERENCE EXTREMAS in real walnut, complete with original six pillar SVF stands, excellent condition, boxes, reviews, will demonstrate, may P/Ex smaller Sonus Faber £3700. Tel: 01895 820191 (London)

VALVE OUTPUT TRANSFORMERS, 200 Watts, superb with ultra-linear screen grid winding and super low impedance secondaries + 1KW HT Transformer + choke. £200 the lot, worth £600 easily. Tel: 01608 684694 (Eves)

AUDIO RESEARCH SP14 high end preamp black £675. Marantz CD10 Trichord O/P £450. Micromega Duo Pro2 DAC £575. All vgc boxed. Tel: 01603 633451

ARCAM 5 CD Player £200 ono. Marantz SD45II cassette player £110 ono. Both items were part of secondary system, therefore little used and in very good condition. Tel: 01934 624404

QUAD 44 recently serviced £180, Beyer DT990 headphones £90, Can Opener £30, QED disc saver £25, SME 3009/II renovated by SME £100. Wanted Quad ESL57's black grilles, Quad 67 CD, SME V. Tel: 01274 667882 (Bradford)

CASTLE CONWAY III with custom stands, sounds amazing with tremendous bass extension (£1200) £490 for very quick sale. Townsend seismic sink, makes any CD Player sound better (£170) £70. Tel: 0121 705 4859

800W CONTINUOUS can be delivered by my Chameleon Ruby power amp worth £1000. Looks and sounds stunning too. £400 for very quick sale. Sony graphic equaliser (£100) £40. Tel: 0121 705 4859

NAKAMICHI 582 CASSETTE, immaculate, rare opportunity £650. Audio Innovations Series 300 £250. Linn LP12 Cirkus, Ekos, Troika £1100. Linn Keilidh active system (latest) £2250 for details Tel: 01952 502097 (Telford)

AUDIOLAB 8000A, boxed, mint £225. Rega Planar 2, RB250, BIAS, £85. Quad 405 £160. Quad 33 £60. Albarry M408 monoblocks £350. Akai 4000D £50. Wanted: Koetsu, Lydian, Quad IIs. Tel: 01604 38961 0976 943793

**KEF Model Four, Black ash £2500, Meridian 557 Power Amplifier £990, 2x Meridian 555 Power Amps £490 each, Meridian 541 Surround sound processor £850, Meridian M60C Active centre channel £850, Pioneer CLD-925 AC-3 Laser disc player £495. All as new, boxed, manuals, guarantees, four months old. Tel: 01622 746863 or 0973 899651**

CELESTION DITTON 44- One pair of these handsome, fine sounding loudspeakers in good condition. Best offer over £150 secures. Tel: 01732 461313

KRELL KSA 100 Mk2 boxed £1100. Acoustic Energy AE1's black on Slate Audio Stands, boxed £500. Wanted: DNM amplification. Tel: 01652 636086 (North Lincs)

MERIDIAN 200/203 DAC with Tri-Chord clock mod £500. Dynaudio "Twin" speaker kit, complete £375. Tel: 01295 780363

YOYO "THE YOYO" Turntable Rega RB300, Goldring Elite MC (£2000) £1200. Sugden A21A MC/MM (£825) £580. Sugden A40MkII (recent factory service) £120. Tel: 01203 551536

PURE SILVER INTERCONNECTS with gold plated phonos, any length, eg half metre pair £55. One metre £80. Suitable for digital link, eg half metre £35. Tel: 01744 811447

ROKSAN XERKES X Turntable, DSU and XPS 3.5 PSU's, SME 309 arm, Ortofon MC25FL cartridge, new, competition prize £1600. Linn Kaber speakers, latest spec, polymer stands, absolutely mint condition £780 ono. Naim NAC 62 (modified) £85. NAC 32.5 mint condition £175. Hi-Cap PSU £275. All items boxed. Tripod spiked stand sections, the best! Various sizes including record box's, offers. Naim speaker cable 6x6m NAC 05 £85. Tel: 0116 2716132 (Leicester)

FOR SALE Quad 33 preamp, Quad 405 power amp (both boxed and mint condition) and pair of Lowther Acoustas (good condition) £475 ono. Tel: 01634 240481

**QUAD VALVE STEREO, preamp & Quad tuner, Wharfedale speakers, all housed in original solid hardwood cabinetry £495. Move forces reluctant sale. Tel: 01564 782278 (after 7pm)**

AUDIO INNOVATIONS Series 200 power amplifier £249. Series 200 phono MM preamplifier £225. Both as new with new valves. Owner upgrading. Tel: 01834 860 681

LINN WAKONDA pre-amp with MM/MC phono stage and remote, LX100 power amp. Mint, with long warranty £850. Harbeth HL4 monitors, with stands, superb sound £350. Tel: 01858 464771 (Leics)

WANTED: SONY TA-N88B Class D power amplifier for my matching TA-E88B pre-amp. Also Technics SST-1 horn speakers. Tel: Jon 0181 992 8952 eves & w/ends

LUMLEY REF ST 70 Power amp, Triode mode (£2125) £1100. Ex cond, spare tubes, boxed etc. N.Y.A. Soundpipes 4x1m pairs £50 each. Tel: 01772 314151

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ELECTROCOMPANET EC1/1 (KAY300i beater) £1350. Art Audio Quintet Mk2 £750. Orelle CD107/DA180 Mk2 £650. Mirage M890i bipolar £650. 5 mtrs Madrigal HF10C speaker cable £80. Half price records. Tel: 01902 892613 (Roy)

ROKSAN L2 & S1 pre & power amp + DS1 power supply, Roksan Attessa CD player, Linn Kaber Passive speakers tri-wired with K400 cable. Offers considered, mint condition. Tel: 01708 440947 (Essex)

MICROMEGA DRIVE I CD Transport plus Arcam Black Box 3 £425. Roksan Radius, Tabriz, ATOCs £375. Musical Fidelity A1000 Amplifier £795. Roksan Ojan loudspeakers, black £350. All items are less than 3 years old and in new condition. Tel: 0161 432 6120 (Stockport)

LUMLEY ST 70 AMP Triode/pentode switching, pearl coolers, recently overhauled hence warranty. Boxed as new £950. Conrad Johnson PV10 AL line pre-amp, as new, boxed £595 or £1500 the pair. Tel: 01734 412987

CAMBRIDGE AUDIO R50 Transmission Line speakers. Very good condition. Original boxes and users handbook. Reluctant sale due to move to smaller house £400. Tel: 01423 521705

YBA MC MOD for YBA 11 £350 mint condition. Compact cass/player Pioneer 7171 £50. Tel: 01286 678112

WANTED NON-WORKING QUAD 405/405-2 or 606/606-2 amplifier. Anything considered. Tel: 01357 520049

NAKAMICHI DR2 £385. Castle Durhams (yew) £175. Neat Peites £265. NAD 402 tuner £85. NAD 501 CD £100. Cyrus tuner £85. All mint & boxed. Tel: 01753 684887 (Slough)

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Jeff Rowland Model 3 monoblocks	Mint S/H £2395.00	Sonus Minima Amators & Ironwood Stds	Mint S/H £1395.00
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Michell Alecto Monoblocks	Mint S/H £1495.00	Sonus Faber Extrema+Stnds	Mint S/H £4250.00
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Mission Cyrus II + psx	Mint S/H £ 395.00	•••••	

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Audio Research LS3 Silver	Mint S/H £1195.00	Wadia 16	Mint S/H £5995.00
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Linn Wokanda	Mint S/H £ 495.00	EAD 9000 Series III HDCD Balanced/Gold	Mint S/H £4500.00
Michell Argo HR/HERA	Mint S/H £ 895.00	Musical Fidelity FCD	Mint S/H £ 895.00
Audio Research LS2B mk II	Mint S/H £2250.00	Acuphase DP70	Mint S/H £2250.00
Audio Research LS7	Mint S/H £1395.00	Aura CD100	Mint S/H £ 295.00
Audiolab 8000 Q	Mint S/H £ 795.00	Acuphase DP90/91	Mint S/H £995.00
Naim 42.5 Avondale	Mint S/H £ 250.00	Mark Levinson 30.5 / 31.5	Mint S/H/£14995.00
Conrad Johnson Prem 7B	Mint S/H £5995.00	Krell 30 i	Mint S/H £3250.00
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Audio Research LS2B mk II	Mint S/H £2195.00	Micromega Duo 3.1/Pro Dac	Mint S/H £1895.00

### SPEAKERS

Apogee Diva + Dax	Mint S/H £3995.00	Basis Ovation	As New £3495.00
Infinity IRS Beta	Mint S/H £4995.00	Pierre Lurme JVSLS	Mint S/H £2250.00
Apogee Scintila	Mint S/H £ 895.00	Audio Note AM-SI	Mint S/H £ 150.00
Ensemble PAI Silver - bi wire	As New £1995.00	Tesseract phono stage mm/mc	Mint S/H £ 795.00
Tannoy D700 (Definition, Rosewood)	Mint S/H £1495.00	Koetsu Urushi	Mint S/H £1295.00
Quad ESL 63 (Rosewood) & Stnds	Mint S/H £1695.00	Kuzma Stabi/ Stogi reference	Mint S/H £1495.00
Quad ESL 63 (Rosewood) & Stnds	Mint S/H £1795.00	Lynx Tuner	Mint S/H £ 295.00
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B & W Silver sig & Stnds	Mint S/H £3995.00	Pierre Lurme JJ/Sowther mk III	Mint S/H £2250.00
Apogee Caliper	Mint S/H £ 795.00	Musical Fidelity TI Tuner	Mint S/H £ 195.00
Alon IV mk II	Mint S/H £3495.00	Sony Tuner STS 261	Mint S/H £ 150.00
		AR Cambridge Cassette RD06	Mint S/H £ 150.00
		Musical Fidelity FT Tuner	Mint S/H £ 495.00
		Audio Technica ART I	Mint S/H £ 595.00
		Stax SR Omega and Stax SRM TIW Valve Energiser	Mint S/H £1995.00
		Transparent Music Link Ultra 1mr bl	As New £1200.00
		Rega Planner 3/RB 300	Mint S/H £ 295.00
		Clear AudioGamma 24 CT Gold Coil	As New £ 495.00
		Nakamichi 1000 ZXL	Mint S/H £1595.00
		Sony TCD D7 DAT/RH/B3K	As New £ 450.00

### C.D. PLAYERS & DACS

### TURNTABLES / ANALOGUE / VARIOUS



## HIGH END AUDIO BOUGHT/SOLD EXCHANGED

		Sale	List
Krell MD10 CD turntable last version	mint	£3995	s/h £7990
Krell Studio DAC balanced AT+T ect	mint	£1995	s/h £4450
Meridian 508 20 bit CD player latest	mint	£1295	e/d £1685
Meridian 506 Mk2 CD player	mint	£ 595	e/d £ 995
Linn Karik/Numeric CD/DAC latest	mint	£1695	s/h £2572
Micromega 21 CD + Duo Pro 2 DAC latest	mint	£2500	s/h £4000
Micromega T. Drive transport	mint	£ 695	s/h £1200
Audiolab 8000 CDM transport + 8000 DAC	mint	£1695	s/h £2300
Accuphase 80-81L trans/DAC digital vol. rare	vgc	£3995	s/h £10000+
Accuphase DP70 CD player bal/AT+T	vgc	£1895	s/h £6000
Meridian 208 CD preamp phono board MRS	vgc	£ 795	s/h £1665
Meridian 200/203 CD/DAC Trichord	vgc	£ 795	s/h £1660
Audio Research CDT 1 transport	mint	£1795	s/h £3290
Cal Tempest 2 CD player valve	mint	£1295	s/h £3900
Stax Lambda Signature headphones + valve energiser	mint	£ 895	s/h £1450
Teac V80305 cassette deck 3 head	mint	£ 395	s/h £ 650
Oracle Delphi Mk3 turntable/Sumiko The Arm	mint	£1595	s/h £3400
Oxford Crystal Reference turntable wall mount rare	mint	£1495	s/h £2500
Well tempered classic turntable silver wired arm	mint	£ 995	s/h £2500
Alphason Symphony turntable + arm + p/supply	mint	£1295	s/h £2700
Krell KSL Mk2 preamp balanced	mint	£1295	s/h £2300
Krell Pam 1 dual mono preamp superb	as new	£ 995	s/h £1998
Gryphon Limited Edition preamp No. 1	mint	£3500	s/h £8000
Gryphon XT preamp	mint	£2395	s/h £5500
Audio Research L55 Mk2 preamp latest	mint	£2995	s/h £5690
Audio Research LS3B preamp remote black	mint	£1895	s/h £3025
Audio Research LS7 preamp silver	mint	£1295	s/h £1698
Audio Research SP11 Mk2 preamp silver	mint	£1895	s/h £5350
Audio Research SP8 Mk2 preamp silver	mint	£ 995	s/h £2180
Audio Research SP14 preamp silver	mint	£1495	s/h £3298
Audio Research PH2 phono stage bal silver	mint	£1895	s/h £2898
Levinson 12A preamp + p/supply MM/MC	mint	£ 995	s/h £2400
Threshold FET 10E phono/line balanced	vgc	£2395	s/h £4920
Threshold FET 10 phono/line 'E' supplies	mint	£1895	s/h £4250
Burmester 838/846 phono/line chrome bal	mint	£1295	s/h £3250
Cary CAD 5500 CD preamp analogue pro	mint	£ 595	s/h £1200
Krell KSA 200S power amp balanced	mint	£4795	s/h £7987
Krell KSA 100S power amp balanced	mint	£3500	s/h £5843
Krell KSA 250 power amp balanced	vgc	£3295	s/h £6600
Krell KSA 100A power amp Class A	mint	£1695	s/h £3450
Audiolab 8000 mono power amps latest	mint	£1195	s/h £1600
Rowland Model 5 power amp balanced	vgc	£2295	s/h £5250
Goldmund Mimimis 3 power amp balanced	mint	£1995	s/h £5150
Counterpoint SA12 power amp black	vgc	£ 595	s/h £1200
Levinson ML3 Dual mono power amp 'The Best'	vgc	£3500	s/h £8500
Cary 2A3 triode stereo power amp chrome	mint	£ 895	s/h £1495
Audio research V70 power amp balanced	mint	£1995	s/h £4400
Lumley ST70 valve power amp chrome	vgc	£1495	s/h £2645
Densen Beat int amp	new	£1485	new £2300
Beard P100 Mk2 power amp KT88 valves	mint	£ 450	s/h £ 650
Tandberg A3009/Mk2 power amp monoblocks	vgc	£ 595	s/h £1430
Sonus Faber Guameri Ltd Ed speakers + stands	mint	£ 995	s/h £2195
Sonus Faber Extrema speakers + stands	mint	£4495	s/h £6200
Sonus Electra speakers	mint	£3895	s/h £6890
B+W 800 Matrix speakers Blackash rare	mint	£ 995	s/h £1790
Meridian DSP 5000 digital active speakers	vgc	£5500	s/h £10000
Ensemble Prima Donna speakers superb	as new	£2550	e/d £3460
Ensemble PA1 speakers	vgc	£3500	s/h £10000
Proac Response 3.5 Burr Oak latest	mint	£1295	s/h £2950
Monitor Audio 20SE speakers + plinths Rosewood	mint	£3500	e/d £5000
Heybrook Sextet speaker Rosewood	mint	£1695	s/h £2400
Martin Logan CLS Z2 speakers + stands	mint	£ 595	s/h £1100
Apogee Stage speakers + stands	mint	£1995	s/h £4550
Alon 4 speakers Black	mint	£1495	s/h £3450
		£1689	s/h £3800

### New This Month

B+W 801 Matrix Mk2 speakers Maughan x/overs Sound	mint	£2750	s/h £5000
Anchor stands full hoods stunning sound Black	mint	£1995	s/h £5350
Burmester 850 mono power amps rare	mint	£1495	s/h £3500
Burmester 838/846 phono/line gold plated	mint	£4500	s/h £6949
Krell KRC HR remote preamp latest	mint	£1495	s/h £2000
Naim CD2 CD player (6 weeks old)	mint	£2495	s/h £3400
Naim 82 preamp + 2 HiCaps (6 weeks old)	mint	£2495	s/h £3280
Naim 135 mono power amps (3 weeks old)	mint	£1395	s/h £3450
Krell Pam 3 preamp	mint	£ 995	s/h £2500
Nakamichi CA7 preamp remote	mint	£ 995	s/h £1800
Nakamichi PA7 poweramp (Threshold 200 watt)	mint	£1395	s/h £3277
Martin Logan Sequel 2 speakers b/w/ire	new	£ 995	new £1799
Kef 104.2 Raymond Cook special edition speakers	new	£ 495	new £ 820
Celestion SL600SI speakers + stands	mint	£ 695	s/h £1000
TDL Studio 1M speakers + stands (Rosewood)	mint	£3995	s/h £9000
TNT Mk2 turntable/Air Tangent 2B auto arm + stand	vgc	£ 695	s/h £1555
Koetsu Red Signature cartridge	vgc	£ 495	s/h £1000
Linn Achieve cartridge	mint	£ 550	s/h £1000
Nakamichi RX 505E auto reverse cassette deck	mint	£2295	s/h £4995
Snell A2 loudspeakers Walnut	mint	£ 150	s/h £ 230
Arcom Alpha 7 tuner AM/FM tuner 6 weeks	mint	£ 495	s/h £1000
Micromega Duo 3 CD transport	vgc	£ 250	s/h £ 900
Marantz CD94 DAC balanced			

### Summer Clearance

Apogee Mint Grand speakers stand subwoofers	mint	£2995	s/h £8595
Apogee DAX x/over	mint	£1095	s/h £4400
Hales Signature 2 speakers Rosewood superb	mint	£2500	s/h £6600
Muse 18 active subwoofer Walnut	vgc	£1595	s/h £4000
Primare 201P/202 pre/power amps s/steel rare	mint	£5995	e/d £13800
Sota cosmos Vacuum turntable SME arboard	mint	£1595	s/h £4400
Audiophonie Konzert speakers Black	mint	£ 595	s/h £1750
Ben Duncan Amp 01 preamp balanced (giveaway)	vgc	£ 295	s/h £ ???
Cambridge CD1 CD player (still great)	vgc	£ 500	s/h £1500
Rock original table (rare)	vgc	£ 500	s/h £ ???
Wharfedale Option 1 active speakers (very rare)	vgc	£1500	s/h loads
Spendor SP2.2 speakers + Slate stands	vgc	£ 395	s/h £ 850
Snell A3 loudspeakers Walnut (stunning)	mint	£3295	s/h £6950
Adcom GFA565 mono power amps balanced	mint	£ 995	s/h £2000

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