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# WORLD Hi-Fi



SEPTEMBER 1997 £2.30

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# KEVLAR KINGS

**B&W CDM1 LOUDSPEAKERS**

**ABC**  
fastest growing  
hi-fi magazine

**A TALE OF TWO AMPS  
FOR £600-£650**



**NEW 'GATE' TROUGH-  
LINE DECODER**



**COMPETITION**

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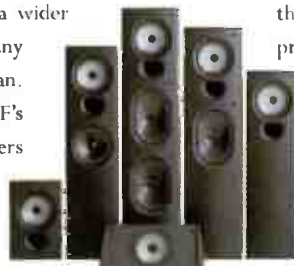
Clearly  
better.



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



Take it to the bridge



# THIS MONTH'S WORLD



● Ken Ishiwata's latest Signature CD player is the CD-17 KI-S. As usual, there's a whole list of special modifications that turn the standard CD-17 into the player that so impressed Douglas Floyd-Douglass.

● More good news for vinylists arrives in the form of LFD's Mistral phono stage. For a mere £300, Nick Tate thinks it's one of the biggest budget upgrades turntable owners can make.

● If you like your 'speakers big and bassy, Tannoy's new D900s with a 12in. dual-concentric and 12in. bass driver might hit the spot. They certainly took Eric Braithwaite's breath away, and that wasn't just when he tried to manoeuvre their 57kg cabinets into place.

● Shure's V15 III MM cartridge sold in huge numbers in the 1970s. Now Slate Audio are reviving this classic in modified form in their £185 Brazen MM.

**A**s you'll know if you've been following our Olde Worlde second-hand classics pages, there's a lot of high quality used hi-fi just waiting to be bought. But it's not only in our classifieds that you can find great value sound for your money. As we found out with Audio Analogue's storming Puccini Special Edition integrated transistor amplifier, for £600 you can net yourself an amp which offers both outstanding sound quality and stylish looks. To top it all, in these days of 'you can have any input you want as long as it's line level', the Puccini also has an MM/MC phono stage. Along with amps like Roksan's Caspian, smooth, transparent transistor integrations are changing the face of mid-price hi-fi as we know it. Partnered with a decent turntable or CD player, amps like these will impress whether they're driving £300 or £1500 'speakers like Jamo's Concert 8s. Gone are the days of the transistor's grey, hard sound - smooth and natural are the order of the day now.

This month also finds us revealing all the best places to go for vinyl, with a run-down of record shops across the country. And just to make sure your LPs live long and prosper sonically, we also explain how to set up your cartridge to get the best from it.

*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 OCTOBER ISSUE

Here's a brief list of some of the quality hi-fi we hope to bring you in the next issue:

### JAMO CONCERT 11 LOUDSPEAKERS

The Concert 11 floor stander uses the same tweeter and mid/bass units as the Concert 8s allied to a 6.5in. woofer. We find out if the 11s have the same pedigree as the 8s, but with some added bass.

### EQUIPMENT SUPPORTS

We test some of the best vibration busters to find the perfect platform for your delicate hi-fi. The guest list includes No Name Acoustics, Perfect Sound and Platform Products.

### LINN LINTO AND ROKSAN ARTAXERXES X PHONO STAGES

If you lean the vinyl way and you want to make sure you're getting the most from your plastic, a quality phono stage is a must. We sample the new Linn Linto MC and Roksan Artaxerxes X MM/MC phono stages.

### AMC CD8 CD PLAYER

AMC's CD8 sports a MASH single-bit DAC and a petite price of £150. But can it survive in the hard fought world of the budget CD player?

### HPW JUNIOR TURNTABLE

Fresh from the US of A is HPW's Junior turntable. For the princely sum of £600 you get a deck with an acrylic platter and a Rega RB300 as standard, but does this disc spinner merit your money?

### SOUNDCRAFT ABSOLUTE 4P ACTIVE LOUDSPEAKERS

Hi-Fi World gets active with a pair of powered studio monitors, the Absolute 4Ps. With their Audax Aerogel mid/bass drivers and soft dome tweeters, could these £800 stand mounters turn out to be an audiophile dream?

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## THIS MONTH'S REVIEWS

### AMPLIFIERS

#### AUDIO ANALOGUE PUCCINI SE vs PRIME DESIGN A100 13

Jon Marks finds out if either of these two new £600-£650 integrations can knock Roksan's Caspian off the transistor amp top-spot.



### CASSETTE DECK

#### YAMAHA KX-580 SE 53

In addition to its Dolby B, C and S the KX-580 now sports the Special Edition tag. Jon Marks puts the Yamaha through its paces.

### VINYL

#### LFD MISTRAL vs DENSEN DP DRIVE/DP-02 PHONO STAGES 28

As more and more integrated amps these days lack phono stages, we take a look at a pair of outboard equalisers, the £300 LFD and £350 Densen.

#### SLATE AUDIO BRAZEN MM CARTRIDGE 65



Slate Audio are already well known for their Garrard turntable plinths. Now they move into cartridge territory with the £185 Brazen, an moving magnet (MM) type based on Shure's popular vintage V15 III.

### COMPACT DISC

#### MARANTZ CD-17 KI-S 20

Douglas Floyd-Douglass reckons Ken Ishiwata's latest offering hits the audiophile target just as accurately as all his previous Signature series components.

### LOUDSPEAKERS

#### TANNOY D900 16

Fancy the sound of Tannoy's huge dual-concentric Westminster Royal horn 'speakers in a (slightly) smaller cabinet? Eric Braithwaite does. Here are the new £4000 Tannoy D900s.



#### TOTEM MODEL I SIGNATURE 41

The standard Model I's from Totem managed to build up a loyal following. But will the move up to Signature status win them more fans, Eric Braithwaite wonders?

#### B&W CDM1 59

B&W continue their trend of inventive 'speaker design with the CDM1s. David Price becomes a new admirer.

### TUNER

#### LEAK TROUGHLINE WITH GATE DECODER 31

Noel Keywood and Ketan Bharadia get to grips with the latest stereo decoder for the Troughline from GT Audio.



## 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.

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



## REGULARS

### NEXT ISSUE

Find out what's coming up next month by a consultation here.

### NEWS

If you want to hear about the newest hi-fi first, this is where you should look. Three pages full of the latest component news and trends.

### READERS' LETTERS

If your system's not sounding as good as it should, and you don't know which way to turn, stop off at our letters' pages. Help is at hand.

### HI-FI WORLD LIBRARY

Two pages of the best books on valves, 'speakers and electronics. Pay a visit to the Library and expand your knowledge in all things hi-fi.

### COLUMNS

55, 61, 67, 73

Views, comments and opinions from Hi-Fi World's men on the front line.

### SPECIALIST HI-FI DEALERS

People with experience to ensure that when it comes to buying equipment, you get the best advice.

### MEET YOUR MAKER

Names, addresses and details for hi-fi's component creators.

### HI-FI WORLD KITS

Outstanding value and sound quality go hand-in-hand with these kits from Hi-Fi World's design experts.

### DIAL-A-DEALER

Want to buy that piece of hi-fi you've just read about? These are the people you should call.

### MEASURED PERFORMANCE

This month's reviewees are subjected to a full examination. Are there any skeletons in their technical closets?

## MUSIC

### ROCK AND POP

RECORD OF THE MONTH:

K. D. Lang: Drag.

### DANCE/AMBIENT

RECORD OF THE MONTH:

Todd Terry: Ready For A New Day.

### JAZZ REVIEWS

### CLASSICAL REVIEWS

RECORD OF THE MONTH:

Beethoven piano sonatas, Op81a and Op106.

### 3 WORLD BUYING GUIDE

119

Here we list the best, not the rest. This is the equipment we'd be happy to use ourselves.

### 7 OLDE WORLDE

126

This month we highlight another past-master, Marantz's PM-94 heavyweight integrated.

### READERS' CLASSIFIEDS

127

If you know exactly what you want but just can't afford it, don't despair. Bargains are waiting in these six pages.

## FEATURES

### BURN AND BURN AGAIN

23

At last, a non-compressed re-recordable digital format is coming. Philips' new CD ReWritable discs could mark the start of a revolution.

### ARMING YOUR CARTRIDGE

37

Making sure your records sound great and enjoy a long life is down to accurate cartridge alignment and arm adjustment. Jon Marks explains.

### WIRED

57

Ketan Bharadia gets hooked up with Ixos' 102, Nordost's Black Knight and DPA's Slink Two interconnects.

### DESIGNER INTERVIEW - KEN ISHIWATA

78

Douglas Floyd-Douglass speaks with Ken Ishiwata, Marantz's world-famous designer, about the arts of hi-fi and music.

## COMPETITION - PAGE 34



This month we're on a 'speaker mission. We've a pair of 754 Freedom 5 and 753 Freedom 5 loudspeakers from Mission worth over £2000 to give away.

# STENZCO

*The alphabet according to  
Musical Fidelity.*



X10D Class A  
Tube Line Stage



X CANS Class A  
Tube Headphone Amplifier



X DAC New Technology  
HDCD DAC



XLF Low Noise  
MC/MM Phone Stage



X PRE Class A  
Tube Preamplifier



X PSU Add on Power Supply  
for all X Series



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**World Radio History**



**MOTOROLA GO INTO ORBIT**

Motorola, the US electronics giant, has just announced its third satellite venture. Called Celestri, it will consist of 66 satellites in orbit around the world, if given the go-ahead by US authorities. They will provide a global communications system for private users and small businesses, with implications for music lovers and audio buffs everywhere. Music is already being made available by satellite transmission and Motorola's new system will greatly expand the total capacity.



Their document is reported as saying the Celestri network, "could be used by residential consumers to send and receive computer files from home, as well

as for entertainment." Since capacity will be sufficient to stream video, it is almost certain that high-quality audio could be handled too. Audio-On-Demand is already available via satellite, so superficially there is little new here. However, greater capacity is needed. Rapid expansion of the Internet is already drawing attention to the power and potential of world-wide data transmission, but there are log jams on the low-capacity copper telephone cables currently being used, and fibre-optic cables are mired in other difficulties.

Satellite data transmission and collection systems are freer from political interference, local and national, and they offer enormous bandwidth right into users' homes. As a result they are likely to become increasingly popular for high-speed data transfer in future and it looks as though Motorola are determined to ensure they have as tight a grip on this technology sector as they do today on computers, pagers and mobile telephones.

Celestri is preceded by Iridium, which will provide low-bandwidth wireless voice, paging, facsimile and data services world-wide by late 1998. The first five of 66 Iridium satellites were successfully launched on May 5, 1997. Following Iridium is M-Star, another satellite system, intended for data transmission between corporations around the world.

Celestri is Motorola's most ambitious project, designed to come on line in 2002. It looks as if it could well be the moment when hi-fi buffs can expect to download an entire album in minutes from satellite, recording it onto CD, MiniDisc or DVD via a computer. Motorola are quite specific that, "families will be able to gain real-time Internet access, as well as HDTV (High Definition Television). It will provide, "Consumer customers instant access to a broadband network infrastructure and true bandwidth-on-demand."

By this they mean that consumers will have direct access to the satellite system, rather than having to go through any intermediate authorities or links, and that if high bandwidth is needed for a fast download, then it can be made available for the duration required.

The system relies upon 63 Low Earth Orbit (LEO) satellites, augmented by three Geosynchronous (GEO) satellites. As they're 900 miles up, the LEOs need less power to communicate and will carry consumer services. The GEOs sit 22,300 miles above the earth and will carry professional broadcast services. Each LEO will be 41ft long and weigh 3100kgs (3tonnes). Power consumption will average 4.6kW, drawn from solar panels. There will be 432 uplinks per satellite and 260 downlinks, working in the 20-30GHz band, plus 6 inter-satellite links. An aggregate data rate of 8.7Gbps is quoted, enough to dump down an entire CD in less than a second (pro-rata for multiple users of course).

This sort of satellite system puts up the hardware needed to realise Thomas Dolby's vision of a future where music buyers check out a Rock band on the Internet, listening to free album excerpts at home over their hi-fi. If they like what they hear, payment can be made by quoting a card number and then the entire album transmitted in a minute or two. Sleeve notes and band details can also be sent and printed out.



Sources: International Herald Tribune; Motorola.

trade winds

The perfect 'point source' has been sought for over 50 years.  
**KEF patented it.**



## MONITOR

S • E • R • I • E • S

The acoustic 'point source' has long been the Holy Grail of loudspeaker design. Ever since the early days of high fidelity, audio engineers have sought this elusive ideal. Some have come close, but none have succeeded.

Except for KEF - and KEF alone. UK patent 2 236929 and US patent 5,548,657 are the proof.

KEF's revolutionary Uni-Q® drive unit configuration is acknowledged as one of the great breakthroughs of modern high-end loudspeaker design.

The single coincident point source is achieved by placing the tweeter at the exact acoustic centre of the mid-range cone. With identical directivity and dispersion characteristics, this unique configuration creates an



immaculate stereo image over a far wider listening area than is possible with any conventional speaker.

To the listener, the difference is phenomenal. Off-axis response is superb - and undesirable crossover effects are virtually eliminated.

Progressively refined by Reference Series engineers, KEF's patented Uni-Q technology is what makes the new Monitor Series the ideal solution for studio professionals and serious audiophiles alike.

After more than 50 years the perfect point source has arrived.



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**INTEL OFFER 3D SOUND FROM TWO LOUDSPEAKERS**



Intel, who claim they are, "the world's largest chip maker" have sent us a press release claiming their 3D Realistic Sound Experience (RSX) software is the first to meet Dolby Laboratories' standards and gain their approval.

The press release was in obscure corporate and computer gobbledegook. In essence it seems, "people whose PCs run applications with 3D RSX will perceive sound in all directions, from just two loudspeakers". We assume, from a Website graphic, that the 'speakers are those on either side of an Intel based Personal Computer rather than the external loudspeakers of a hi-fi system connected up to the computer.

A bit of Internet investigation revealed the system uses perceptual cues provided by a dummy head, in this case synthesised by the computer it seems - Intel are none too clear on this. There is little new in dummy head surround



sound of course; Sensaura, used on some EMI CDs, employs a similar technique. The novel bit is getting a computer to simulate the effects

produced by a dummy head. For this it would appear that Intel have relied upon research carried out by the Massachusetts Institute of Technology and by Georgia Tech.

This type of dummy head encoding works best through headphones, but it will also work through the 'speakers of a conventional hi-fi system. For audio buffs to be able to enjoy 3D RSX they must own a PC, preferably equipped with MMX technology. If the computer has a sound output it can be connected to an amplifier's Auxiliary input. For a PC to process audio it would also need a sound card with D/A convertor, but Intel do not say whether MMX is powerful enough to provide real-time processing, or whether ordinary stereo could be successfully converted in such a fashion. And computer A/Ds and D/As are still fairly crude compared to those within hi-fi equipment, even though they work to CD's 16-bit resolution, 44.1kHz sampling rate.

All the same, it does show how computers are progressively having more influence on audio and what the future might bring.

**VIBRANT VINYL**

There's good news if you're addicted to vinyl and have plans to invest in replay components in the future. Henley Designs, which owns Ortofon, has announced a hale and hearty annual turnover for 1996 of £7.8m and a net profit of £1.2m. Henley also say that average growth per annum over the last five years amounts to a healthy 19%. Henley put this down, in part at least, to the withdrawal of a lot of the competition from the vinyl related component market as record sales shrank.

One area where Ortofon cartridges are selling particularly well is Japan, where the demand for high-end cartridges is



almost insatiable. In fact, Japan accounts for about 40% of global sales of £500+ Ortofon MCs.

Another company treading the vinyl trail and having a similarly buoyant time of it is SME, whose sales of arms and turntables rose by almost 30% last year.

Helping out with the software side of the equation is MAV, known for their arms and turntables. They're now licensed by Sony to re-press a range of all-analogue Classical titles in runs of about a thousand.

**CYMBOL STRIKES A NOTE**

A new range of components is coming from a new name to hi-fi, Cymbol. Designed by Tony Brady who was formerly with Onix Electronics, Cymbol's offerings consist of an HDCD equipped CD player at £1299 and a 50W integrated amplifier at £499. In the pipeline are two more CD players, a remote controlled amplifier and power amplifiers.

**Cymbol Electronics**  
 5 Kendal Court,  
 Railway Road,  
 Newhaven,  
 Sussex BN9 0AY  
 Tel: 01273 512750

**GARRARD LIVES AGAIN**

Terry O'Sullivan of Loricraft Audio has spent many years refurbishing Garrard 301 and 401 turntables. Owners of the Garrard brand name, the Brazilian consumer electronics company Gradiente, have now sold Terry the exclusive rights to the Garrard name. Work on a successor to the 301 and 401 is currently underway: no surprises for guessing the model number - 501. Watch this space for more information.

**Loricraft Audio**  
 4 Big Lane,  
 Lambourne,  
 Berkshire RG17 8XQ  
 Tel: 01488 72267



trade winds

**Digital**

Monrio Privilage CD	Ex-dem	(£995) <b>£700</b>
DPA T1 transport/Kinshaw DAC	2nd Hand	(£1400) <b>£700</b>
Parasound DAC 1600HD	Ex-dem	(£1449) <b>£999</b>

**Analogue**

Project 5	2nd hand	<b>£275</b>
Manticore Mantra / RB300 arm + mahogany finish	2nd hand	<b>£400</b>
Cartridge Man's Grado - brand new special offer	(£525)	<b>£325</b>

**Pre-amps**

Graaf WFB Two	Ex-dem	<b>£850</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**

Graaf 5050 stereo amplifier 50 wpc	Ex-dem	(£2150) <b>£1500</b>
Krell KSA300s mint condition	2nd hand	(£9500) <b>£6250</b>
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>
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>

**Speakers**

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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**SEISMIC ALERT**

JBL has released a new five-strong range of 'speakers called the SVA series. SVA stands for "Symmetrical Vertical Array" which involves using a horn positioned between two bass drivers. The horn has a 60degree by 40degree dispersion which JBL



claim minimises room reflections and therefore produces more accurate imaging. The twin drivers used vary in size from 5 1/4in. in the £700 SVA1500 to 10in. in the £1250 SVA2100. Choice of colour is limited to Henry Ford's favourite, black.

**JBL**  
25 Heathfield,  
Stacey Bushes,  
Milton Keynes MK12 6HR  
Tel: 01908 317707

**REVALVE AND REVAMP**

Audio Classics are re-launching their 'Perfect Phase' rebuild programme, designed to get the last ounce of performance from the Leak TL12 Plus and Stereo 20 power amplifiers. Significant improvements in clarity, openness, speed and slam are claimed. Selected high-grade components are used throughout, including gold inputs and silver loudspeaker terminals. All rebuilt amplifiers are supplied with a new set of premium valves and a full twelve-month warranty. A small quantity of ready rebuilt Stereo 20s is available. Audio Classics charge £150 to rebuild a Stereo 20 and £165 for a pair of TL12 Plus monoblocs.

**Audio Classics**  
PO Box 67,  
Wigan,  
Greater Manchester  
WN2 3AG  
Tel: 01942 257525

**trade winds**

**MYRYD-ADDED AMP**

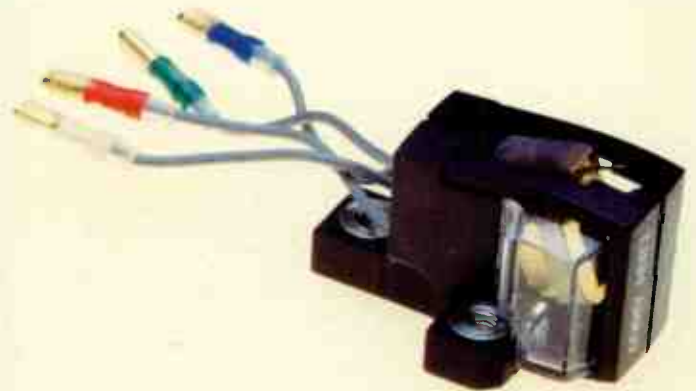
Myryad has just added the £599.95 MP100 pre-amplifier to its range of sleek components. The MP100 uses an advanced version of the MI 120 integrated's power amplifier circuit topology re-configured for lower noise, lower output and full Class A operation. Its signal path is direct-coupled to maintain signal purity and, reducing carpet wear between the sofa and the hi-fi rack is a full-function remote control. The MP100 has six line inputs, one of which can be converted to a phono stage with the optional phono module. Myryad now also offers two finishes for its equipment, the original grey and black.

**Myryad Systems**  
2 Pipers Wood,  
Waterberry  
Drive,  
Waterlooville  
PO7 7XU  
Tel: 01705 265508



**ARKIVING YOUR LPS**

Linn have just announced a modified version of their flagship moving coil, the Arkiv. This new version is claimed to track even better and have a higher output than the original. The stylus assembly has also been reworked using a revised stylus shape (now Line



Contact) and a very rigid boron cantilever. Curious audiophiles can even take a peek into the Archiv's innards thanks to the clear plastic windows on either side of the generator. The price of Linn's best is £1200 exactly.

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

trade winds

# The Beauty & THE BEAST

Looks are deceiving. There's simply no mistaking the pure elegance on the outside, yet underneath all the beauty lies an absolutely brutal beast - a no cost compromise powerhouse ! Listen once and you'll never turn back.

Please prepare yourself, as your views are about to be changed, once and for all.

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## A-100 Integrated Amplifier

The A-100 can be Configured for Pre-Amp, Power Amp, A/V & 2 Line Outputs.



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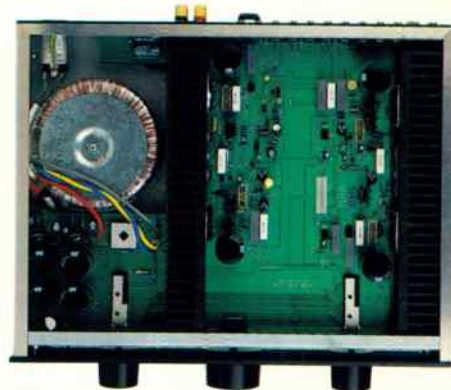
- 100 WPC into 8 Ohms from 20-20,000 Hz
- 200 WPC into 4 Ohms from 20-20,000 Hz \*
- 0.005 % Distortion at 1Khz
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**100 WPC**  
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into 4 ohms

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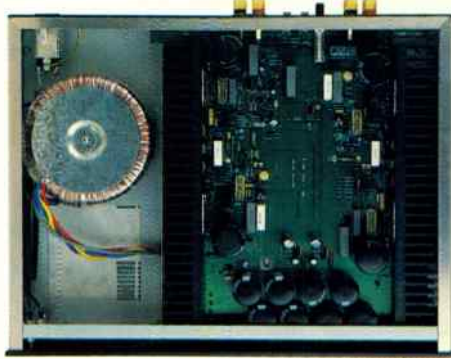
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# OPERATION INTEGRATION

**Jon Marks referees as Prime Design's A100 slugs it out with Audio Analogue's Puccini Special Edition.**



The year was 1974 and the two protagonists were Muhammad Ali and George Foreman. The event was one of the most explosive boxing matches in history, which came to be known as The Rumble in The Jungle. Hi-fi might seem a world away from a boxing ring but The Jungle is Rumbling once again. This time the arena is the highly competitive £500-£1000 integrated amplifier market and the competitors are the 50watt Audio Analogue Puccini SE at £595 and the 100watt Prime Design A100 at £650.

## THE TECHNOLOGY A100

The A100, a 100watt Class A/B design, possesses a traditional single-transformer power supply - a very sizeable 500VA toroidal. There are two sets of reservoir caps (63V, 10,000uF types from Rubycon) - four are clustered near the mains transformer and these supply power to the phono stage (an optional extra at £70, factory set to MM or MC) and line-level stages, while four more caps mounted on the main area of the PCB supply the output stages. These consist of two pairs of

carefully matched transistors (2SC2922 and 2SA1216) mounted on hefty heatsinks.

The A100 relies heavily on op amps. I was told these are custom designed, but they had ID numbers which had been blacked out. The plug-in phono stage uses polystyrene caps in its EQ, and amplification comes courtesy of two more op amps. DC blocking capacitors are only used on the line-level inputs and the input to the power amp section to minimise their effect on sound quality.

Volume control is by an Alps Blue pot. This and the source selector are mounted on the front panel, not shaft driven, so there are some fairly long PCB paths for the signal to traverse.

## THE TECHNOLOGY PUCCINI SE

One thing that immediately caught my eye when I took a look inside the Puccini SE was the pair of hefty 150VA toroidal mains transformers. Almost all integrated amps run both channels from one transformer and one set of reservoir caps. The Puccini has separate transformers and reservoir caps for

each channel though. These caps are Kendell 4700uF 50V types, with two paralleled in each of the four power rails. These caps aren't made specially for hi-fi use, but according to Audio Analogue they sounded better than many other types when used in power supplies.

Op amp fans will be glad to hear the Puccini SE uses op amps throughout, apart from the eight TIP 142/147 Darlington transistors in the output stage. The phono section uses the same IC as QED's Discsaver - the NE5532. RIAA equalisation here is set by 1% polystyrene caps and metal-film resistors. Sensitivity is user switchable between MM and MC by moving two clearly marked jumpers in each channel.

Dealing with line level inputs is a pair of Texas Instrument's TLE2072s (an IC with two TL072 low-noise, JFET-input op amps on one chip). Finally, lurking at the input of the power amp is one NE5534 in each channel. Volume is controlled by an Alps Blue pot, driven by a long shaft from the front panel to keep signal paths short. The input selector switch is connected in the same way.



### SOUND QUALITY

A stern test of spaciousness and tonal colour for any hi-fi equipment is Joni Mitchell's Miles of Aisles album. The A100 seemed to hit its stride pretty quickly in the rhythm department, leaving its musicality in little doubt. Healthy bass drive lent a helping hand here, as 'You Turn Me On, I'm A Radio' proved, although a rather amorphous bass guitar on 'Big Yellow Taxi' showed that definition in the lower registers wasn't in the same league as power. Still, the A100 kept a tight enough grip on the music to preserve its funkiness, even if it lacked the transparency and tonal colour it had coming through Roksan's Caspian integrated.

The A100 was happier with Grace Jones's Slave To The Rhythm CD. Here, the Prime Designs' drive and the album's massive synthesiser bass lines gelled to produce

an exciting rendition. Percussion was crisp and powerful, taking up position at the front of the sound stage, leaving vocals further back in the mix than they were on the Puccini SE and Caspian.

The A100 spread this CD's instruments across the front of the Jamo Concert 8s in a sound stage that had breadth up there with a lot of the better £500-£700 integrations. However, in the tradition of many of these amps, depth perspectives were limited - here the Puccini SE pulled ahead quite obviously. Also rearing its head was noise, which was audible with no music playing even when I was about 10ft away.

On another HDCD encoded track, Eric Bibb's 'Needed Time' from his Spirit and The Blues album, the A100 displayed the same character traits as before, with adept handling of rhythm, reasonable bass welly and a broad sound stage countered by a lack of detail in the bottom end along with curtailed tonal colour and stage depth next to the Audio Analogue. The Puccini SE was smoother on vocals and violins where the A100 added some roughness.

Swapping the Jamos for our own KLS3 Gold floor standers yielded a smoother, more amenable overall result, with vocals and violins sounding more natural. But given the fact that KLS3 goes about an octave lower than the Concert 8s, I was a bit disappointed the A100 wasn't capitalising on this extra bass reach - timpani weren't really any more powerful or weighty than on the Concert 8s.

Turning to the phono stage, I found

the same greying of tonal colour and lack of fine texture. This made John Lee Hooker sound akin to a cardboard cut-out on his Boom Boom album. Overall detail was fine but the sound had the same graininess as the line-level stage and stereo depth was also lacking. The phono stage basically has a very similar character to the other inputs.

### CONCLUSION

When it comes to character the Prime Design A100 has a rather 1970s' sound, with warm, weighty but indefinite bass, wide but shallow sound staging and treble that lacks some tonal colour. You might get 100watts for your money with the A100, but the Puccini has a more convincingly substantial and clear sound and costs £50 less.

**Prime Design**  
Units 2/6,  
170 Deans Lane,  
Edware,  
Middx. HA8 9NT  
Tel: 0181 906 0181

### WORLD VERDICT

A rather dated sound leaves the A100 outclassed by the best.

**Measured Performance**  
see p103







**SOUND QUALITY**

Switching to the Audio Analogue I found lurking under the Italian's self-effacing exterior a very different amp to the A100. Actually, the Puccini SE is very different to just about every sub-£1000 integrated I've come across before.

All hi-fi is really a set of compromises dictated by budget constraints. The trick is to balance these compromises or to put them in subjectively innocuous places so they don't ruin the final sonic outcome. The Audio Analogue is the least compromised integrated amp I've heard at up to £1000. OK, good integrations and pre/power combos at two or three times the Puccini's cost have more muscular bass, greater dynamic impact and improved detail - this isn't the best amp in the world bar none. But what it does have which none of the

competition do is a lucidity, a see-through transparency combined with control which makes its peers sound quite boxy and forced.

Returning to Beethoven's symphony No 1, I found confirmation of the caveat, "Estimate ye not an amp's bass depth and slam from its power rating." The 50watt Puccini SE made the A100 and even Roksan's 70watt Caspian sound slightly fuzzy and lightweight in the bass. This amp wove its spell in the same way as Marantz's CD-63 mkII KI-S does, drawing you in with an addictive mix of fine tonal colour, delicacy, power and involvement.

Revisiting Eric Bibb and 'Needed Time', I found his voice completely free from transistor grain, lyrics flowing honey-smooth instead. Double-bass was also better defined and went deeper than it had done on the Prime Designs. And where the A100 had sounded recessed across the midrange and forward in the treble, the Puccini SE was crystal clear and even-handed across the whole frequency range. This ability meant the Audio Analogue had a depth to its sound stage which leaves other integrations sounding flat. So there's no question this amp is a star when it comes to acoustic music, but could it cut the mustard with more processed fare?

Yes, with knobs on. Grace Jones finked out of the 'speakers with great conviction. Percussion was as crisp and powerful as I've ever heard it through KLS3's highly revealing Gold Dome piezo tweeter, with a transistor amp in the driving seat. The Audio Analogue was almost valve-like in its freedom from hardness and spit.

Vinyl heads rejoice too, for there's a Moving Magnet/Moving Coil phono stage fitted as standard. Most amp manufacturers these days fit a phono stage as an after-thought. But with an accomplished MM like Goldring's 1042 or MC like Ortofon's MC20 Supreme, the Puccini SE's phono section is capable of the same transparency as the line-level inputs.

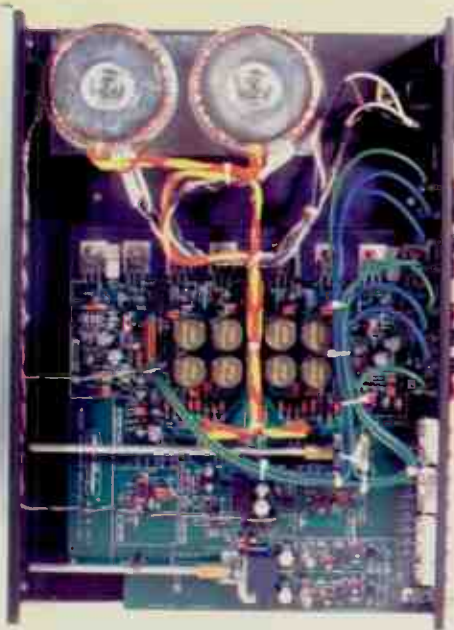
**CONCLUSION**

As Nakamichi are to cassette decks, so Audio Analogue's Puccini SE is to integrated amps - it makes most amplifier alternatives sound hard and flat. One word of warning though. If you partner the Puccini SE with a CD player like Marantz's CD-63 mkII KI-S or a turntable like DNM's rsI and 'speakers of your choice, you can kiss your social life good-bye - pulling yourself away will be near impossible ●

**Audio Analogue**  
(distributed by UKD)  
23 Richings Way,  
Iver,  
Bucks. SL0 9DA  
Tel: 01753 652669

**WORLD VERDICT** ●●●●●  
Excellent sound quality ensures the Puccini SE outstrips the competition at up to £1000.

**Measured Performance**  
see p103



# DUAL

**Eric Braithwaite finds Tannoy's huge D900s**

If the mountain won't come to the prophet. . . It wasn't a case of simply moving Tannoy's D900 loudspeakers; at 34kgs each, a couple of well trained weightlifters could do that. Not up four flights of narrow stairs and a couple of sharp corners to the Braithwaite eyrie, though. A large ground-floor studio I had my eye on to house them was constantly being filled up with paintings the size of the average living-room wall, and looked as though it would not be free for months. So, for once, instead of the 'speakers coming to the reviewer, the reviewer decided to go to the 'speakers.

These bulky but impressive affairs (they are the flagship of the Definition range and made a pair of the D300s temporarily parked next to them look like matchsticks) are a marriage of two minds, and while exploring the Tannoy factory in Glasgow I came across both.

Tannoy are not just domestic 'speaker manufacturers - they are heavily into professional gear as well. The Definition series has, to some extent, been a cross-fertilisation of the domestic and pro divisions and the D900 is its culmination. Its two drivers, in fact, are adaptations of a 12in. dual-concentric and 12in. bass driver the pro boys use. Abuse? The voice coil in its professional guise is expected to heat up to twice the temperature of boiling water and not come to harm. I can vouch for their toughness. One was run after it had been taken apart once too often and the cooling fluid had all leaked out. It ran hot enough to melt solder, but, fluid replaced, it was on the receiving end of a lot of watts again within a few minutes.

At the end of the last listening session, that spell when you wind up the volume control to 11 saying, "We'll just see how loud these can go" (the answer was "very" in the D900s' case), a Tannoy person popped his head

round the door, grimaced, and backed out hurriedly making 'follow me' gestures. "The pro boys are just about to test a prototype PA 'speaker in the car park," he said. "Thought you might be interested. Mind you, it might not be as loud as that. . ."

The point was that this prototype used not dissimilar drivers to the D900, although it had three bass drivers and one dual-concentric in an interesting configuration I'm not allowed to describe. Nor can I write about its primary purpose, except that, like anything that is possibly going to end up beaming a band at Glastonbury to an audience of thousands, it had to send a lot of sound a very long way - in this instance, fed by a Marantz CD-63 mkII K1-Signature, from one end of the Tannoy car-park to the other (the length of a football pitch).

It's an odd sensation to hear the same pure, clean, detailed treble quality and midrange you've just been listening to indoors outside at that distance, I can tell you. And this thing still sounded like a hi-fi; it would quite confound most hi-fi buffs' conception of pro 'speakers.

If it hadn't been for the fact that the school a quarter of a mile away complained about the noise, we might have been tempted to try the D900's car-park-filling abilities. On the other hand, it saved me from one logistical difficulty the pro designers at Tannoy had that hi-fi reviewers don't suffer - the length of a football pitch is a long way to have to walk to change a CD.

I'm on record as preferring no bass to bad bass. It's in the bass that the D900 lives up to its 'Definition' tag - very deep, very strong, and with an image to boot. Yes, I know theoretically low bass is non-directional, but stereo really does bring unexpected benefits in, well, definition. And not only in the quality of the bass, either. As anyone





# Personality

combine grace with power in an addictive mix.

who has used a well aligned REL subwoofer, or preferably a pair, should have heard, in some strange way, with highly detailed bass you seem to hear more detailed, better-textured treble too. That made what is a particularly fine tweeter in the D900's 12in. dual-concentric quite spectacular. I have come across the phenomenon of hearing all three sides of a triangle when it's struck, but I've never heard it located in the sound stage with such absolute precision.

Even better at the bass end was that unmistakable resinous thrum of strings on double-basses, even in hefty orchestral pieces, which is barely guessed at in bookshelf 'speakers.

There's a justifiable prejudice against large 'speakers with big drivers, dating from the days when many could be distinctly sluggish and arrhythmic. Not so the Tannoys. When it came to Nick Cave and the Bad Seeds' 'Frankie and Johnny' mock bar-room ballad, the acceleration towards the end was as breathtaking as nailing a Ferrari's accelerator to the floor. Nor are the D900s lacking in dynamics, easily capable of producing a realistic orchestral scale in the living room, although, given the sound pressure levels involved, this is really a case of 'don't try this at home'.

Yet they are just as at home with a small-club atmosphere as with an auditorium in Chicago. Realistic scale and true dynamics apply as much to small things as large. Listening to Pete Seegar live was an object lesson in the dual-concentric's point-source image precision and phase coherence. It was quite impossible to make even a guess at where the sound stage

began and ended or, with eyes closed, to gain any clue as to where either 'speaker really was. The shuffling and glass-clinking of the crowd seemed to fill all the available space, with each glass or cup and saucer something a listener could point at. Above all, a frequent soft 'thunk' of a swing door



Tannoy use a 12in. version of their dual-concentric driver in the D900.

had me turning my head in annoyance in the full belief someone had come into the listening room.

The imagery was at its best on choral works, with the picture of the BBC singers on the vocal version of Bachianas Brasileiras extraordinarily potent, and, again, life-size. Speaking of which, there really is nothing quite comparable to the pleasure of hearing a grand piano being brought into total submission by Barenboim at a position roughly where the microphones were - i.e., not very far away.

What Tannoy has concocted with the D900 is a fascinating flagship which is worth every single penny of its £4000. It's fairly efficient, though it has to be said it prefers to be fed current, so unlike the Westminster it is not necessarily a partner for some valve designs. It has the sheer scale and bass strength of the Westminster, but in

more modern clothes and without its colorations. It images as well as the best of the electrostatics, with sometimes astonishing depth and the studio-monitor detail that makes the big B&Ws recording studio favourites. If there's one thing in the slightest bit wrong, it's a slight but discernible thickening and warmth around the lower crossover point at 400Hz. To worry about that you have to be very picknickety indeed though.

Like them? Me? Course not. I hated them. Not for what they did, not for what they cost, but simply for the fact that house-prices around here are ridiculous and I just don't see how I'll ever have a listening room the right size for them. On second thoughts, could you just slip this into Classifieds for me: young(ish) male hi-fi reviewer, GSOH, seeks female who likes music with large living space, say 30ft by 20ft. Will bring superb Tannoy 'speakers to enhance long-term relationship ●

Tannoy D900

£3999.90

UK Sales: Marantz Hi-Fi  
Kingsbridge House,  
575-583 Bath Road,  
Longfield,  
Middx. UB7 0EH  
Tel: 01 753 680868

WORLD VERDICT ●●●●●

£4000 may be a lot to pay for a pair of 'speakers, but the Tannoys deliver to great effect in all areas.

Measured Performance  
see p103

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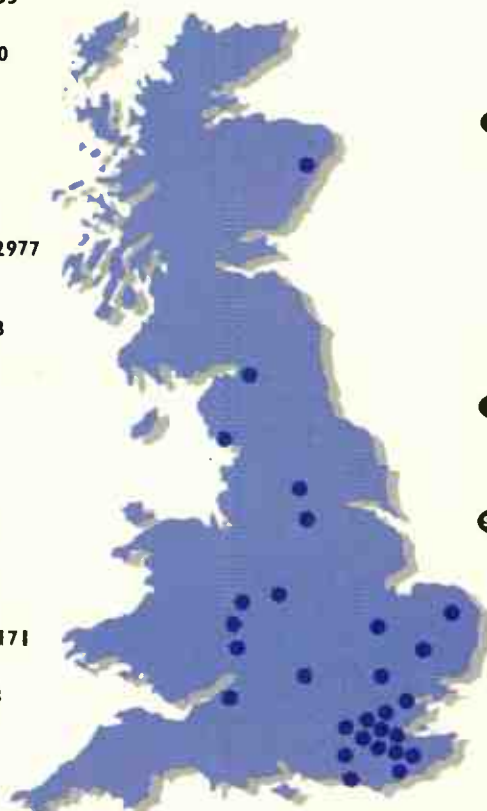
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# Sweet

Douglas Floyd-Douglass finds Ken Ishiwata's latest creation,



**T**he moment you lift Marantz's CD-17 KI-Signature from the box you can appreciate its clean design and styling. The CD-17 KI-S is a no-compromise, heavyweight music machine that is dressed to kill - Mozart in Moschino, Berlioz in Boss and Jean-Michel Jarre in Jean-Paul Gaultier. A tribute to its creator, the CD-17 KI-S is the inimitable Ken Ishiwata personified.

With the original Special Editions, Ken's brief was to make modifications that would tweak and improve the sound quality, but he says he was always restricted by price point objectives. With the KI-Signature series, however, Ken has virtual design autonomy, and an almost unlimited budget; his sensibility and understanding of the people he is building for dictate how far he will go with product development.

Marantz have taken the original CD-17 and in the true spirit of 'line extension' (marketing jargon for giving a product an extended shelf-life) have made it so much better that it is, in all respects, a different machine. But please take note: the CD-17 KI-S is not a turbo-charged version of the standard CD-17. Rather it builds on the strengths

of the CD-17, like the servo and transport, and uses these as the foundation for a super CD player.

Ken's unending quest is to 'valve' hi-fi, and the CD-17 KI-S achieves this objective effortlessly thanks to Ken's mods. The analogue output stage (consisting of Marantz's new Gold-plated Hyper Dynamic Amp Modules, which use selected discrete surface-mount components instead of op amps) is the final step in a complex series of upgrades, including component and chassis mods, acoustic damping and resonance elimination.

Adding to the list of internal changes are a new UK designed toroidal transformer, uprated end, side and rear panels, internal screening of analogue, digital, control and power supply blocks with Copper shields and an OFC mains lead. And as if all this wasn't enough, Marantz kindly run the machine in for 48 hours before use. Well!

As is presently a habit, I started off listening with Alannis Morissette's Jagged Little Pill disc, which usually belts out with high frequency vigour. On lesser CD players, the resulting square wave can scythe through your ears like

a Spice Girls' flat note. With the CD-17 KI-S, at last we have a machine that can tame the treble. Gone is the digitised squeakiness in the recording of Ms. Morissette's (otherwise fabulous) voice, and the pleasing result is that the whole mix becomes better balanced.

Bass was exceptionally good, and quite unlike that of other players. It reminded me of the equally distinctive and massive low-down power of the Focusrite 5 power amp - and what a terrific combination that would make!

Juluka, the fantastically powerful and rhythm infected African Trad/Rock band have put out some great AAD recordings. 'Scatterlings Of Africa' in particular delivered bass that was solid in attack and had a real resonance in the decay. Vocals were slightly recessed and less artificially forward than they usually are in this recording. The whole sound was lush and natural. The CD-17 KI-S has got to be the cheapest ticket to the Zulu homeland of Natal that I know of.

Ken Ishiwata talks about hi-fi "moving you"; I was transported by a whole continent. The music is so enveloping that it awakens all your senses, not just your hearing - you can



# SEVENTEEN

**the CD-17 KI-Signature, well worth its £1300 price tag.**

almost taste the coastal air and feel the intoxicating rhythm of tribal dancers. This is what real hi-fi is all about, this is the soul-moving experience that does not come free with one-box midi systems.

Maintaining an African theme, Latin Quarter's 'Radio Africa' sent a smooth, warbling fretless bass way down low. It was almost like turntable rumble revisited in the digital domain, with real, rich bass that maintained perfect control. The accompanying lead vocal was placed centre and forward of a backing female chorus that was well spread in a deep and focused sound stage. Vocals on the CD-17 KI-S were softer than on, say, the Trichord Genesis or Marantz's own CD-63SE, where the bass was also drier.

Paul Simon's 'Diamonds On The Soles Of Her Shoes' showed some evidence of high-frequency roll-off, which made the introduction sound fabulous. When the instruments joined in though, the singers' annunciation sounded slightly soft through my valve system. If you really want to blow your mind and your loudspeakers, try 'Wombo Lombo' by Angeliqe Kidjo and rattle your window frames at 25Hz with the heavily mic'd and digitised double-bass sample which cranks out serious bottom end.

Working into a valve pre and power combo, the Marantz can take smoothness a little too far. Billy Idol's brilliant Rock recordings sounded rather inoffensive considering the aggressive vocal punch of this ex-Generation Xer, turning the blonde Punk into a graceful choir boy. Again, high-frequency roll-off, especially noticeable on drums and cymbals,

effected the music's overall attack and liveliness. Switching to transistor amplification helped restore the music's raw edge. And the KI-S did an excellent job with guitar regardless of amplifier type, as confirmed by Stevie Ray Vaughn's super-Strat which produced one of the most convincing digitally recorded guitar sounds I have ever come across.

Knowing that this player has a particularly warm and valve-like sound, I

*"Ken Ishiwata talks about hi-fi  
"moving you"; I was transported  
by a whole continent."*

anticipated good results with Classical music. In Puccini's La Boheme, 'O Soave Fanciulla', the vocal was remarkably smooth even in duet where so often harshness pervades. Operatically, the CD-17 KI-S is involving and highly enjoyable.

The acoustic around a recording of Haydn's symphony No90 was authentically captured. This, along with subtle, low-level dynamics, added a transparent depth to the sound stage. Bach's Toccata and Fugue in D minor demonstrated once more a bass powerful enough to fill an aircraft hangar without sounding bloated or fuzzy. Few CD players are capable of such an excellent job on organ music. This is one of the real tests of equipment performance, as the organ has the widest dynamic range of all instruments.

Solo piano works by Chopin and Liszt sounded absolutely natural. The valve-type sound can make piano

recordings some of the most enjoyable to listen to, in contrast to the sometimes painful, brittle renditions of inferior systems.

What really got me about this player is that it performs the basics so well that all you are left with is music. There are no snags, quirks or irregularities - Ken has succeeded in raising a fine CD player to the status of a superstar. Listening to the CD-17 KI-Signature was one of my most

memorable musical encounters, ranking alongside the Berlin Philharmonic performing Beethoven and the single-note intro to 'Shine On You Crazy Diamond' at a live performance in New Jersey's enormous Nassau Coliseum. A

true audiophile is as fanatically obsessed with music as with real hi-fi, and the CD-17 KI-Signature is one of those rare components where the two are brought together.

**Marantz CD-17 KI-Signature £1299.90**

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## WORLD VERDICT

The CD-17 KI-S has a valve-like smoothness and transparency which work well with good transistor amps.

**Measured Performance  
see p103**

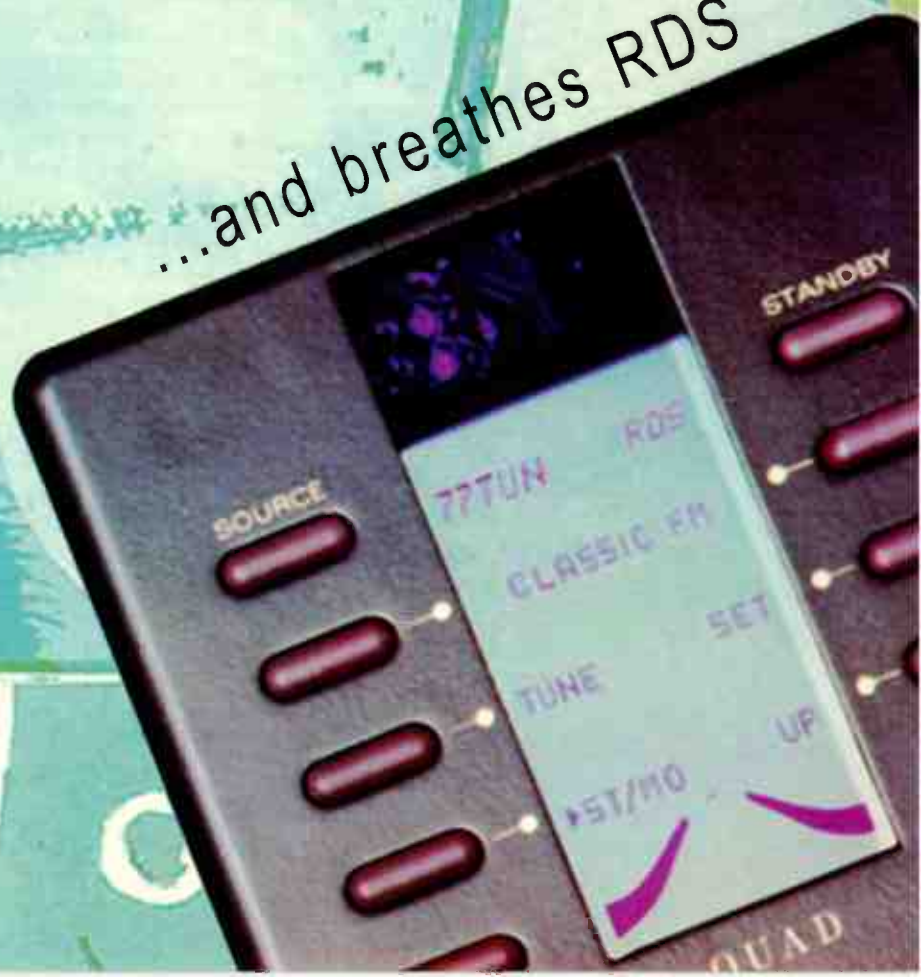
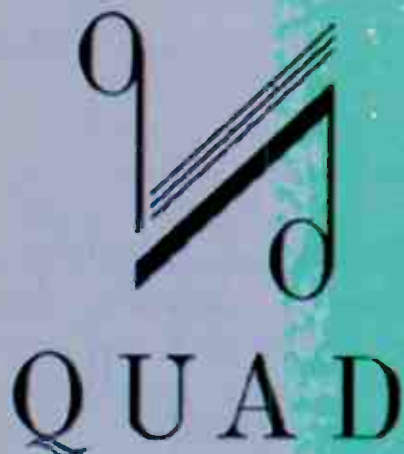
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# PHILIPS LAUNCH RE-WRITABLE

# CD



In what is likely to be one of the most significant product launches of 1997 - as much for the politics as for the product - Philips have announced the imminent release of re-recordable CD. This is not CD-R which can be written just once; it is the final stage of a logical path culminating in a CD that can be recorded as many times as a user wishes. So CD can at last replace tape systems. The price will be affordable straight away - just under £600 for a recorder, £22 for discs, but the disc price is likely to fall quickly.

With no exaggeration, Philips describe the ability to record CDs at home "something of a Holy Grail among consumers". Too true. Consumers lack a modern recording

system, having rejected tape based DCC, and appear unwilling to invest in yet another medium, like MD. Only re-recordable CD fulfils most criteria for acceptance.

There are some small snags however. Although Philips proudly declare that there is an "installed base of 500million CD audio players worldwide", CD-RWs will not be compatible with any of them. A CD-RW recorded at home will not transfer to today's car and portable CD players. The obtainable contrast ratio of the crystalline layer used in the discs is poorer than that offered by the mechanical pits of conventional CDs, so players must have uprated sensitivity to handle CD-RWs. These new generation players will be called

'Multiread'. "All major vendors are introducing this feature" we are told and from 1998 Philips say all their CD players will be compatible with CD-RW discs. Conventional CDs will play on CD-RW recorders though, so CD collections will be unaffected. DVD players will also play CD-RWs we are told.

CD-RW discs will store a full 650Mb of information, just like a conventional CD. Recordings can be overwritten directly and more than 1000 times, we are told. Philips say the discs "utilise an exceptionally stable recording material designed to allow numerous rewrites and long archival life". Ricoh recorders and discs are already being advertised in computer magazines, for CD-ROM use.

**CD-RW - THE POLITICS**

The sudden announcement of CD-ReWritable as an affordably priced consumer product comes as a surprise. It has been a well kept secret by Philips - and considering the ramifications it is probably just as well.

The demise of Philips' DCC (Digital Compact Cassette) tape system left the market free for Sony's rival MiniDisc. For Sony this must have seemed like a miracle: the world-wide tape market is worth a fortune. It has been Philips' proud boast that the analogue cassette (officially known as the Compact Cassette) is the world's second most popular domestic electrical item, behind the light bulb - and they introduced it back in 1963. This then looked like the estate MD was about to inherit and Sony, Kenwood and many other Japanese manufacturers have been preening MD to assume such a role. Who knows what could have happened? Would the marketplace, forced to take up MD for recording purposes, have found it preferable to CD? After all, it is smaller, more robust and able to

record. The release of CD-RW must surely scotch that possible outcome.

Back in the Eighties Philips were talking about the logical progression of CD: it was to be given the ability to record once only, as CD-R, then to record any number of times as erasable CD, or CD-E. Suddenly, Philips fell silent about CD-E. All discussion about

CD's future ceased in fact, and audio CD-R recorders, when finally introduced, were priced out of the reach of consumers.

Faced by a powerful and assertive music industry, Philips top management decided CD-E was too hot a potato to

IFPI, did not want was any means by which consumers could copy music digitally. Philips were forced to take note; any hardware seen to promote very high quality copying, notably CD-E, was shelved.

Meanwhile, other commercial forces have been gathering momentum. At the start of the Eighties, CD was launched as a music carrier. By the end of the Eighties it was being seen as a good way to store computer programmes. Now, the CD-ROM (Read Only Memory) has become to computers what the CD is to music - a universal carrier. And computers are big business.

Unhampered by an interventionist body like the IFPI, and relatively uncaring about standardisation too, the computer business has grabbed CD-E technology from the audio industry and run with it. Today computers have available a bewildering array of magnetic and optical discs onto which they can record - and Philips are right in there profiting from their experience

developing CD-E.

They offer a range of magneto-optical discs, protected by caddies, from 128Mb up to a massive 2.6Gb, priced from £6 to £40 (approximately, according to discount). Such has been the speed of development in computers that audio CDs, which hold 650Mb, have already been overtaken in storage

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Philips are active selling high capacity optical recording media to the computer business, where the 650Mb offered by recordable CD has long been surpassed.

Source: MacSupplies, 0181 991 5002

bear consideration. For as the company's share of the audio hardware business declined in volume and collapsed in profitability, being transferred from Holland to Singapore a few years ago, Polygram - Philips' all-powerful music business - was prospering like never before. And one thing the music business, lead by the



capacity by these erasable, recordable computer discs. So Philips have not only stayed with this technology, they have benefited from it too, becoming aware of the level of growth and profitability it offers.

In this overview of Philips and the audio CD, shaped by powerful commercial forces, we should also consider Philips Semiconductors. Whilst Polygram, the music arm of Philips, recently reported little growth in sales, Philips Semiconductors has been forging ahead. It too has seen the seemingly unlimited commercial potential of computers and is active in the field. The launch of CD-RW can only serve to increase its participation in audio as well as computers, where ReWritable CD is also a new phenomenon.

So Philips' announcement of CD-RW is a bombshell, affecting the future of both the computer business and the audio business. It will strengthen their presence in both. And as computers get rapidly more powerful they are increasingly able to process digital audio with little difficulty, bringing the two technologies together. This, however, cuts the music business adrift in terms of its influence upon either.

Philips' press



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Rewritable CD appeared in the computer press before Philips' announcement of CD-RW. The computer business will likely decide its fate too.

Source: MacSupplies, 0181 991 5002

release acknowledges its concerns by devoting an early paragraph to the presence of Serial Copy Management System (SCMS) which prevents copies

being made of copies. But, Hi-Fi World was told by a spokesman, in future the music business will have to control copyright problems by means other than the direct restriction of trade in other industries. In truth most of the IFPI's activities do now relate to combating large scale commercial bootlegging, rather than individuals copying at home, so the accent of their protest has changed. Yet their venom remains: "We may dismiss as 'nerds' people who play CDs on their computers, but we cannot ignore the things they can do with the recording industry's products", said Paul Jessop, IFPI Director of Technology. It is in the face of this sort of view from the powerful music business that CD-RW has been launched.

Philips have taken the bit between their teeth with the launch CD-RW. But whether they had any alternative is open to question. The rapid onward march of both computers and the Internet would, within no more than a year or so, have left them trailing badly in what is likely to be the overwhelming and all-embracing technology of tomorrow, for recordable DVD is around a year away. With claimed storage capacities of up to 18Gbs, x27 greater than CD, either Philips lauded CD-RW now - or never ●

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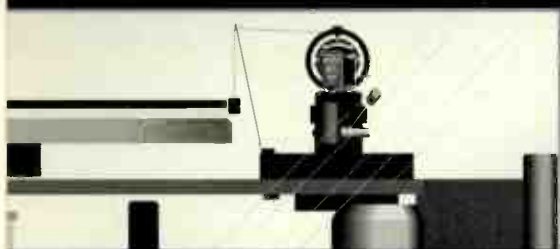
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UC238441	ReWritable Drive Bundle*	499.00

A Ricoh CD-ROM drive with CD-RW discs appeared before Philips' announcement of an audio player - and at a much lower price. However, to write audio special computer software is needed.

Source: HCS Global Industrial, 01475 500014

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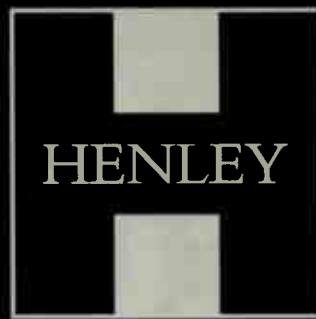
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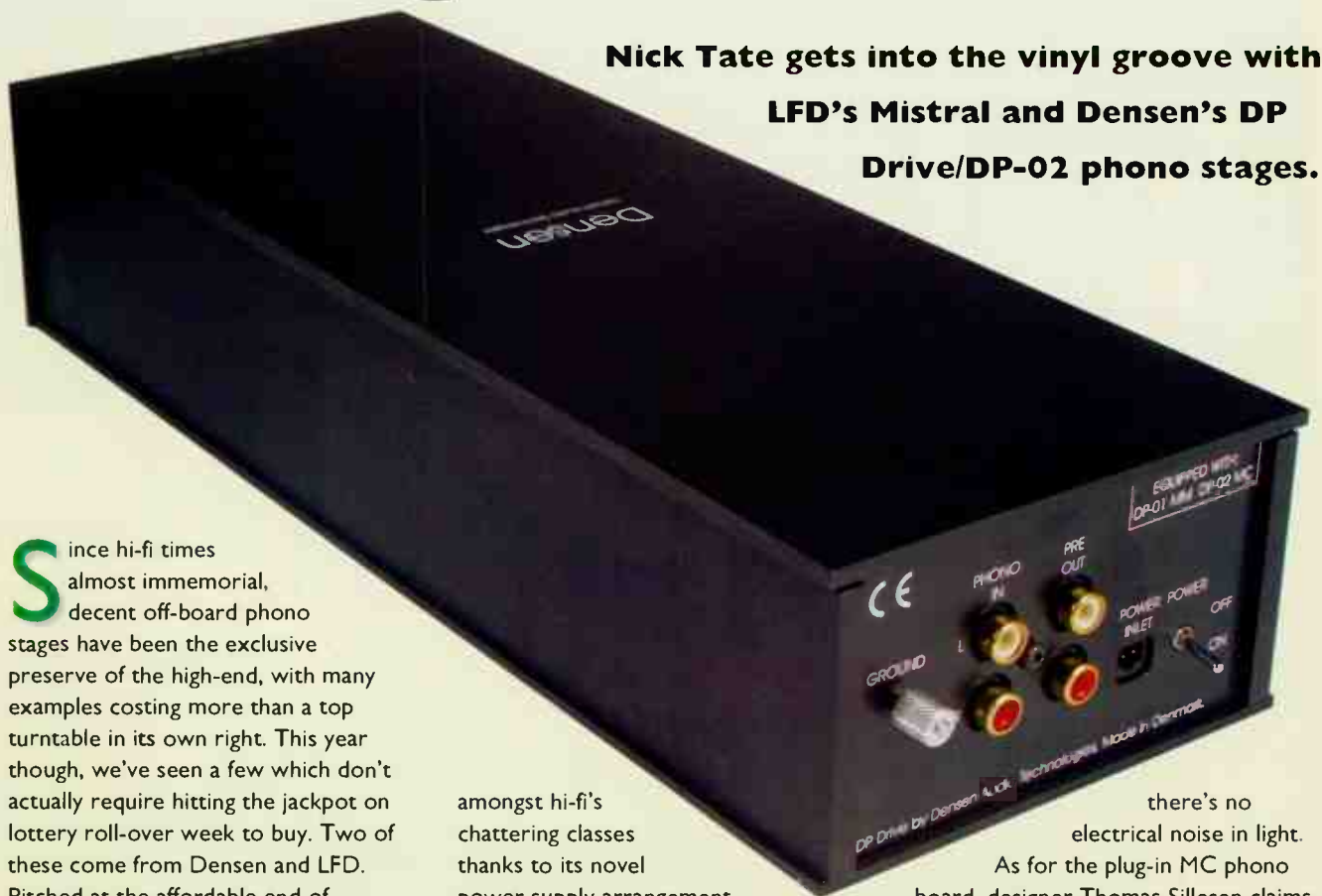
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# THE EQUALISERS

Nick Tate gets into the vinyl groove with LFD's Mistral and Densen's DP Drive/DP-02 phono stages.



Since hi-fi times almost immemorial, decent off-board phono stages have been the exclusive preserve of the high-end, with many examples costing more than a top turntable in its own right. This year though, we've seen a few which don't actually require hitting the jackpot on lottery roll-over week to buy. Two of these come from Densen and LFD. Pitched at the affordable end of audiophilia, the £350 DP Drive/DP-02 and £299 Mistral are welcome additions to any vinyl lover's demo list.

## THE TECHNOLOGY DENSEN DP DRIVE/DP-02

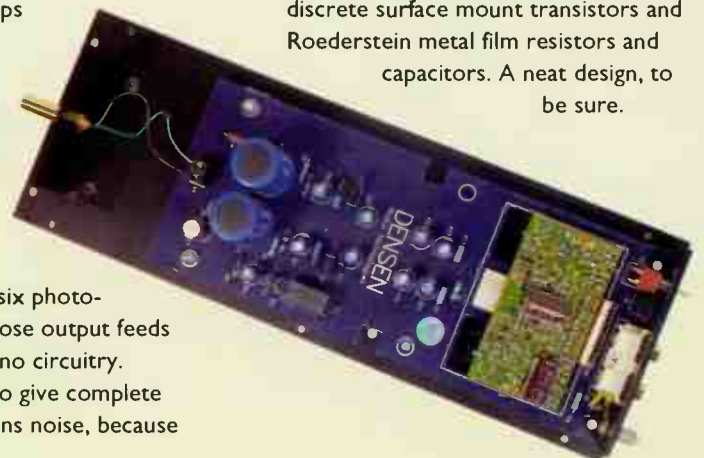
An elegant example of Danish industrial design, the Densen consists of the DP Drive docking station (which contains the power supply and input and output connectors) into which the DP-01 MM or DP-02 MC boards fit. It's beautifully finished and styled in the best tradition of Scandinavian audio electronics, but don't think it's just a pretty face - the quality is as high inside as it is outside.

Indeed it's caused quite a stir

amongst hi-fi's chattering classes thanks to its novel power supply arrangement. Power from the small off-board transformer runs through the customary rectifiers and reservoir caps before being converted into light and then back to DC. Densen accomplish this last part with two light bulbs powering six photo-electric cells whose output feeds the delicate phono circuitry.

This is said to give complete immunity to mains noise, because

there's no electrical noise in light. As for the plug-in MC phono board, designer Thomas Sillesen claims no local or global feedback is used, and says that all the components have been carefully selected, including the six discrete surface mount transistors and Roederstein metal film resistors and capacitors. A neat design, to be sure.







**THE TECHNOLOGY  
LFD MISTRAL**

Fetchingly finished in Stainless Steel with Gold detailing, Essex-based LFD's latest product looks like a slice of the high life. A true minimalist affair, the Mistral's lack of an on/off switch will warm the heart of every ageing Flat Earther. But it does mean switching between Moving Magnet and Moving Coil cartridges isn't possible - the Mistral is factory set for MM or MC.

While the Mistral may use a conventional op-amp circuit, designer Dr Richard Bews says fine tuning has earned the Mistral its audiophile credentials. Inside the solid casework you'll find selected Texas Instruments 5534 ICs and a healthy sprinkling of Wima polycarbonate capacitors and Roederstein and Beyschlag resistors. An expensive tantalum film input loading resistor is used, along with star earthing and substantial looking PC-OCC wiring.

**SOUND QUALITY**

The phono stages were hooked up to a Michell Orbe/SME V/Ortofon MC15 S2 set-up. Both benefited from the MC15's high output (0.35mV), but I fear the Mistral would struggle with less.

First on was the Densen, which proved impressively quiet and hiss-free even at high volumes. Cueing up Corduroy's 'Evolver' it proved an accomplished performer, delivering a kind of Michell Iso-like clarity. Although a pretty up-front sounding device, it never lapsed into brightness or

hardness. Vocals were clean, rhythm guitar sharply etched, bass tight and punchy and drums nicely crisp.

Switching to the Mistral, gain was lower and hiss higher, but this wasn't really intrusive. What was obvious was the dramatic change in tone, which was sweeter than the Densen, although a 1.1dB lift at 20kHz was adding some sparkle to the sound.

The Mistral's sound staging was quite different from the Densen's, images stretching from far behind the 'speakers to just in front of them. As the song's chorus kicked in, the Densen seemed more detailed, with low-level production effects effortlessly conveyed. But in truth, the Mistral was just as detailed and more subtle.

Moving to Beatmasters' 'Rok da House', the Densen's demeanour shone through. All was clean, tidy, controlled and refined. Bass was super fast and tonally quite lean, while those Roland 808 hi-hats sparkled pleasingly. Timing was good too, with a Michell Gyrodec-style 'mechanical precision' to rhythms.

The Mistral worked in a more Linn LP12-style, its subtle sense of timing capturing the drum machine's tendency to wobble around the beat rather than stay exactly on it. Meanwhile, bass lines weren't just bigger but also more fluid and musical.

Underworld's 'm.e.' was the clincher, the Mistral altogether more in control. In the way a big V8 car engine never gets flustered, the Mistral handled dynamic crescendos with ease. The

Densen was more like a tuned-up street racer - very zesty and loads of fun but slightly out of its depth when real grip was needed. This was most obvious with the

subtle drum patterns at the back of the mix where the Densen played each beat at the same volume and the LFD made it known that the first had an accent on it.

Although the Densen's an accomplished product, the Mistral wins it for me thanks to that beautifully rich tone and fluid musicality. With its clean, open sound the Densen's far better than many more expensive designs, and should work well with low output MCs, especially bassy ones. But if you've got a highish output, neutral sounding cartridge and want a taste of the high-end, buy the Mistral - it's a gem ●

**Densen DP Drive/DP-02** £350  
**LFD Mistral** £299

**Densen Audio Technologies**  
Randersvej 28,  
6700 Esbjerg,  
Denmark  
Tel: 01582 561227  
(Calls charged at local UK rates)

**LFD Audio**  
7 Lancaster Gardens West,  
Clacton-on-Sea,  
Essex CO15 3PZ  
Tel: 01255 422533



**WORLD VERDICT**

**DENSEN DP DRIVE/DP-02** ●●●●  
A beautifully made, fine sounding device and looks great too.

**LFD MISTRAL** ●●●●  
The most fluid and musical budget phono stage around - a true audiophile bargain.

**Measured Performance**  
see p103



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# GATEWAY TO THE ETHER

Noel Keywood and Ketan Bharadia hook up GT Audio's Gate stereo decoder for the Leak Troughline tuner.



There's nothing quite like the sound of a Leak Troughline all-valve tuner - it is deliciously open and spacious. The Leak uses a simple yet effective circuit, but being a 1961 design it can reproduce only mono, unless an external stereo decoder is hooked up to the MPX output. The later silver-fronted version came with a solid-state decoder that gives reasonable results - a vague form of stereo. Many attempts have been made to improve its sound.

Most modern decoders for the Troughline - and the Quad FMI if it comes to that - are built around the popular Motorola MCP1310 decoder chip. One interesting and imaginative

alternative is the ingenious decoder from Tim de Paravicini that uses a valve mono channel and a 1310 to construct the stereo 'difference' channel; availability is sporadic however. Now Graham Tricker of GT Audio has built a decoder around Philips' TDA7040T, a highly integrated chip with few external components and no user adjustments. It is available as a module for installation inside the Troughline in two forms, Standard (£175) and Audiophile (£275), with high quality components. Fitting costs another £25. The same modules are also available as stand-alone external decoders at a cost of £235 and £335 respectively. And if you're a dab hand with a soldering iron, the kit version will set you back £175.

Called the Gate stereo decoder, this

new accessory for the Troughline (and most other valve tuners) is a relatively sophisticated package. It has a smooth stereo-to-mono blend function that keeps hiss at bay with weak signals, the tuner reverting slowly to mono. This puts the Troughline on a par with the Linn Kremlin and Naim NAT 01 (ahem!) in terms of slickness.

The block diagram shows the presence of a pilot-tone phase detector, which eliminates the need for fine adjustment to optimise stereo separation and distortion. Philips also include interference suppression, mainly to reduce AM noise for in-car usage, and an input filter to eliminate unwanted rubbish above 70kHz. Again, this relates more to car use where low signal strength and car ignition interference go hand-in-hand.

The Troughline is insensitive but, as



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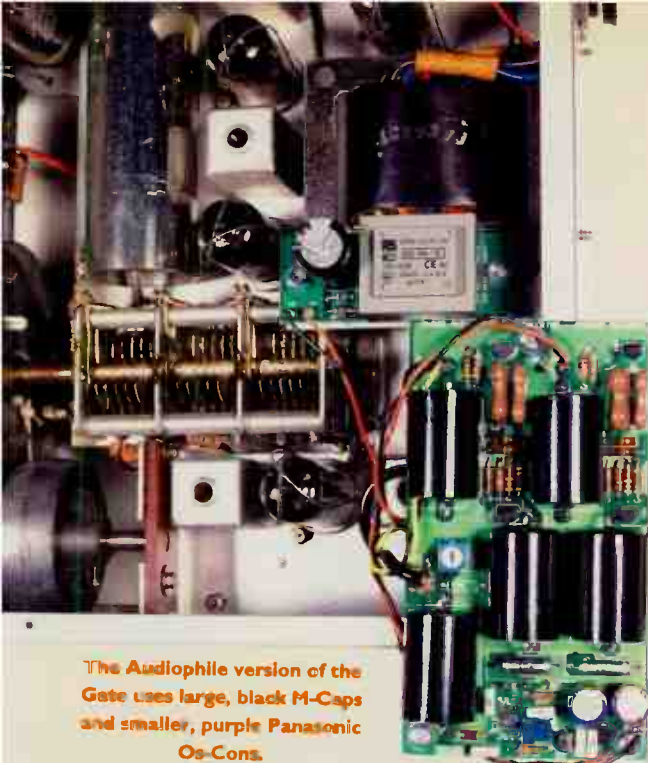
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The Audiophile version of the Gate uses large, black M-Caps and smaller, purple Panasonic Os-Cons.

a super-quality tuner, should be used operating in or close to full quieting. That means feeding it at least 2mV of aerial signal, only available from a good roof-top array in most locations. Such conditions will tend to eliminate AM noise and also put the Troughline into full limiting, again ensuring only FM gets through.

What Philips' TDA7040T chip lacks is suppression of 19kHz and 38kHz multiplex tones. The usual way of achieving this is to place a Toko MPX notch filter or similar on the output. The Gate uses a simple first-order low-pass filter built into its emitter follower output line driver. A filter with such a low rate of roll-off cannot introduce useful attenuation at 19kHz whilst preserving response flatness to 15kHz or so, the usual upper audio limit on VHF/FM. My tests showed the filter achieved little at 19kHz, but it does help suppress sub-carrier an octave above, at 38kHz. Graham Tricker said he felt that this filter effected sound quality less than the usual notch filter.

Measurement also showed the Gate was a little hissy and since the level of hiss remained steady even with strong (10mV-100mV) mono or stereo test signals I suspect its audio output stage was responsible. A Troughline is every bit as quiet as the best modern tuners, if given enough signal, so this was not especially in keeping with its strengths. However, at -63dB hiss was still low enough to be imperceptible when listening to most broadcasts, because silences are taboo on radio. Only Radio 3 listeners are allowed to 'suffer' a silence, during which hiss from this

decoder may be heard, so it is again not a big issue in practice. It's best to bear in mind that the Troughline's audio signature is so unique it will eclipse this sort of thing. Only listening tests can tell just how much or little the Gate will effect the Troughline's sound. At the end of the day it offers a good set of results and delivers 28dB of stereo channel

separation from this venerable tuner.

### SOUND QUALITY

The Leak Troughline tuner is a member of that select band of products which includes the likes of the Garrard 301/401 turntables and Quad ELS 57 'speakers, all of which can justifiably be called classics. What the Leak shares with these products is excellent build, elegant engineering and top notch sound quality.

Our new Troughline came fitted with a Gate Audiophile stereo decoder (which uses special M-Cap film-and-foil polypropylene coupling caps and Panasonic Os-Con PSU caps) and was immaculately preserved. It was connected to a high-quality aerial feed (which is essential if the tuner is to perform at its best) and slotted into our reference system alongside the Audio Analogue Puccini SE amp and Jamo Concert 8 stand mounters.

Listening began with Radio 2 and a news broadcast, always a good test as voices are difficult for any piece of hi-fi to reproduce convincingly. The Gate equipped Troughline did a fine job here, the newscaster sounding natural and unprocessed. Better than that though, his voice had great presence and body. A slight drawback was that, even with a strong signal, there was a small amount of background hiss audible.

Next item on the news bill of fare was a press conference at which Bill Clinton was making a speech. I heard one quick, low thud and then another. After looking round the room for broken masonry I realised that what I had heard was Clinton getting

emotional and thumping his podium. This level of detail retrieval is excellent.

Spinning the flywheel to Radio 3, I tuned in to Elgar's Symphony No1 played by the BBC Philharmonic Orchestra. Immediately impressive was the size of the acoustic set up by the Leak. The recording mic was obviously placed half-way up the hall, with the orchestra focused behind the 'speakers and the audience in front. Once again a small amount of background hiss was apparent, but putting that to one side the Troughline did an outstanding job and managed to convey the sense of 'being there' with ease.

Pace and musical ebb and flow were both high on the Troughline's list of abilities and transparency was first class. Tonally the tuner had an exceedingly smooth, slightly warm and very listenable sound. The only flaw was slightly compressed dynamics, so orchestral crescendos were a tad restrained. This didn't spoil things but resulted in a relaxing sound more than an exciting one.

The Leak Troughline with the Gate stereo decoder is an excellent piece of hi-fi and fully justifies its classic status. If you're looking for a stereo tuner and sound quality is your main criterion, try them; you won't be disappointed ●

#### Gate Decoder

Standard (Int./Ext.)

£175/£235

Audiophile (Int./Ext.)

£275/£335

Kit

£175

#### GT Audio

5 Upper Road,

Higher Denham,

Bucks. UB9 5EJ

Tel: 01895 833099

#### WORLD VERDICT



The Gate is a little noisy but sound quality is otherwise impressively smooth and transparent.

Measured Performance  
see p103

competition

# WIN A MISSION'S FREE LOUDSP

**Up for grabs this month are two prizes - one pair of Mission 754 Freedoms as first prize and another of Mission 753 Freedoms as second prize.**

**T**he 754 Freedom at £1298 is the flagship of Mission's 75 Series of loudspeakers. Although at a casual glance they look like a simple two-way floor stander, there is in fact some complex engineering hidden away in those tall, elegant cabinets. Starting with the drive units, the high frequencies are handled by a 1in. silk dome unit which is Ferrofluid cooled to improve linearity and power handling. This crosses over at 2kHz to a 6.5in. High Definition Aerogel (HDA) midrange driver.

HDA is a composite material which is made from an acrylic polymer gel into which Carbon and Kevlar fibres are embedded. This concoction creates an extremely light, stiff cone that possesses excellent internal damping properties. The HDA driver is housed in a sealed enclosure and crosses over to the 8in. polypropylene bass unit at 110Hz. This bass unit is mounted on the inside of the cabinet and delivers bass through a downward firing reflex port.

Mission haven't skimped in other areas either. The cabinet is made out of 25mm (1in.) thick MDF and the panels are lined internally with damping pads. And the 12-element crossover is constructed from high-quality components to ensure that none of the previous good work is undone.

In his September 1996 review of these 'speakers, Dominic Baker said, "The sweet and extended response of the silk dome tweeter marries harmoniously with the HDA unit, and

along with a well engineered and implemented crossover, makes for a near seamless tonal quality right across the frequency range. This endows the 'speakers with greater transient speed on leading edges and more delicacy in their decay, producing a convincingly organic sound".

The second prize is the latest version of Mission's long running 753, now sporting the Freedom suffix. The biggest difference between this version and earlier generations is that the old metal dome tweeter has been replaced with the same silk dome unit as used on the 754 Freedom. This change gives the 753 Freedoms a smoother balance than before. What remains, however, is the array of four mid/bass drivers placed in a line below the tweeter. The reason for using multiple drivers rather than one large driver is to do with being able to shift a large amount of air without the inertia associated with large drivers. Mission claim that this method gives a combination of bass extension and speed.

Despite the number of drive units, this is in fact a 2 1/2-way 'speaker. The first two drivers directly below the tweeter work in combination with it to take care of the midrange and treble. These three drivers are sealed off in their own sub-enclosure within the cabinet. The remaining two drive units



'fill in' the low frequencies and are tuned by front-firing ports. This arrangement gives a claimed sensitivity of 91dB and an impedance of 6ohms, so the £798 753Fs should work well with most amplifiers.

If you would like to win either one of these two 'speakers, all you have to do is answer the questions opposite and complete the tie breaker. Send in the entry form on the back of a sealed envelope or post card to reach us before September 5th to:

Mission Competition  
Hi-Fi World Magazine,  
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Maida Vale,  
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Don't forget to include your name, address and telephone number so we can contact the winner promptly ●



# PAIR OF 754 AND 753 FREEDOM SPEAKERS

competition



## COMPETITION ENTRY QUESTIONS

- 1) Which material is used in the cone of the 754 Freedom's midrange driver?  
A. Paper                      B. High Definition Aerogel                      C. Cotton                      D. Silk
- 2) At what frequency does the 754 Freedom's midrange driver cross over to the tweeter?  
A. 7GHz                      B. 40Hz                      C. 2kHz                      D. 1kHz
- 3) How many elements are there in the 754 Freedom's crossover?  
A. 10                      B. 2                      C. 12                      D. None
- 4) How many drive units does a pair of 753 Freedoms have?  
A. 5                      B. 4                      C. 10                      D. 12
- 5) How much do the 753 Freedoms cost?  
A. £1100                      B. £798                      C. £5.99                      D. £450

## TIE BREAKER (obligatory)

Complete the following in less than 30 words

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- [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.
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## COMPETITION WINNER

### JULY ISSUE COMPETITION

In our July edition one of Roksan's stylish new Caspian systems was up for grabs. And the lucky winner of the Caspian CD player, integrated amp and RokOne loudspeakers is:

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# INTO THE GROOVE

**Jon Marks looks at how to squeeze the very best sound from your cartridge, whether MM or MC.**

Over the last three months, we've looked at how LPs are made, which audiophile reissues provide top sound quality and where to buy the beloved black disc. But there's little point shelling out the folding stuff if your cartridge isn't giving its best. So here's a few handy hints on how to set your cartridge up to get it really singing.



Wilson-Benesch's classy carbon-fibre Act Two tone-arm with its unusual counterweight.

becomes firmer and more detailed and treble smoother and more natural.

Owners of some arms already know about these benefits. There is an extra-heavy counterweight available for SME's Series V, and Wilson-Benesch's carbon-fibre ACT 2 tone-arm has an ingenious counterweight which gets in very close to the arm's pivot.

## SET-UP PROCEDURE

1) After bolting the cartridge loosely into the arm's headshell, the first thing you need to do is set Vertical Tracking Force (VTF). This is usually done by setting the arm's VTF dial to zero, moving the counterweight so the arm balances parallel to the record surface, and then dialling in the necessary VTF.

You can get better sound quality and generally more accurate VTF by using a stylus pressure gauge, like Shure's SFG-2 (£20 from Veda Products, tel: 01279 501111, works from 0.5gm to 3gms) or Ortofon's Stylus Tracking Force Gauge (£4.95 from Henley Designs, tel: 01753 889949, works from 0.8gm to 3gms).

Set the arm up as before but don't use the arm's VTF dial to set tracking force. Instead, move the counterweight in towards the arm pivot and set VTF with the stylus pressure gauge. This improves sound quality because moving the counterweight closer in to the arm's pivot point reduces the counterweight's inertia. This means the arm can move to follow the record grooves more quickly and easily.

The benefits are a more solid, realistic sound with better cartridge tracking across the frequency band. Bass

2) Always align your cartridge in the arm's headshell using a quality

protractor like the one printed here (this is full size, and can be cut out and glued to a piece of thin cardboard for use). Carefully punch small holes (with a pin) in the inner and outer zero positions for more accurate stylus positioning.

Tighten the cartridge mounting bolts after alignment, and then re-check alignment. Cartridges have an annoying habit of moving in the headshell after you've spent 20mins getting them spot on! At this point VTF should also be measured again.

**ALIGNMENT PROTRACTOR**  
to minimise tracking distortion from hi-fi tonearms

Place stylus on inner zero point and adjust cartridge by moving forwards or backwards until headshell sides are parallel to 'headshell side alignment' lines.

Where headshell sides are not parallel to the axis of cartridge, align front of headshell against 'front alignment lines'.

Use outer zero as a check of arm geometry. Ideally, with stylus on outer zero point headshell will be parallel with alignment lines here too.

headshell side alignment

inner zero 64mm

headshell front alignment

headshell side alignment

outer zero 120mm

headshell front alignment

Simply cut out this alignment gauge and glue it to some thin cardboard before using it.

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Even with arms like Naim's Aro, the cartridge needs to be aligned along the headshell's centreline.

If you're using an arm like Naim's Aro or SME's Series 300/4/5, make sure the cartridge's front is at right angles to the headshell's centre line (printed on SME's own alignment gauge). This can be done by lowering the arm gently on to the gauge and holding it in position with a finger on the lift/lower lever. Then place a normal school protractor on the headshell and move the cartridge accordingly. Cartridges which have box-shaped bodies are the easiest to align - those with curved edges can be a nightmare to set-up.



SME's versatile Series V allows for easy alignment tweaking thanks to the carriage it's mounted on.

3) Bias is normally set to match VTF on arms where you can dial it in, and to manufacturer's guidelines with thread-and-pulley systems. If you've set VTF as above, you'll probably find you can use a slightly lower bias than usual. This yields a more fluid, rhythmic bass.

Generally, too high a bias gives a wooden, uninvolved sound while too little will cause mistracking. But get the bias right by changing it in small increments and music will really flow. Experimentation is the order of the day.

## TWEAKY CORNER

Even two cartridges of the same make and model will require slightly different set-ups. This is because cartridges are electro-mechanical devices built to a certain, necessarily imperfect tolerance. If you want to get top sound quality from a given cartridge, you need to find its 'sweet spot' where it operates at its best.

You can try changing alignment in VERY small increments by loosening the armboard's mounting bolts and tapping the armboard backwards and forwards

with a small piece of wood and a light hammer.

Alternatively, if you use an arm (like SME's Series 4 and 5) which is bolted into a carriage, move the carriage backwards and forwards.

Arm height is another parameter worth experimenting with - even very small changes here can make a big sonic difference. VTA should first be set to give a cantilever angle of 22-24degrees to the record's surface. With most cartridges, this will mean setting the arm close to parallel to the record before tweaking VTA. Some cartridges

though, like DNM's Aciore reviewed in July, are unusual in their VTA - over 30degrees in the DNM's case. Lowering the arm pillar to get closer to a normal VTA will give the wrong stylus rake angle, which is not a good idea, and the bottom of the cartridge will probably scrape the record on warped passages. Optimising arm height is about stylus rake angle as much as VTA.

Unfortunately, delicately tweaking VTA is a problem for owners of arms like Regas which rely on shims for setting height. In this case, just set the arm to the correct initial height for the cartridge and leave it at that.

Headphones provide the quickest and easiest means of finding the sweet spot - you can hear very subtle changes in sound quality through 'phones that would be lost on a pair of loudspeakers.

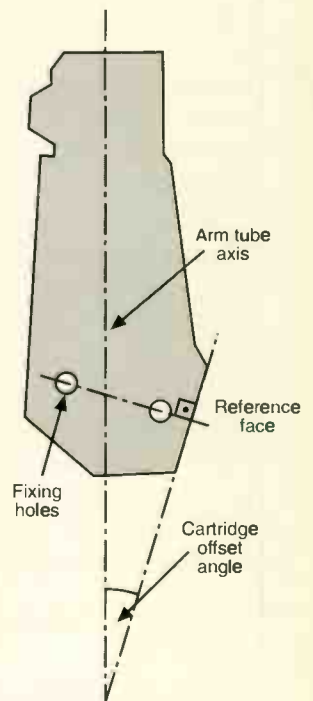
One little device which brings a surprising improvement is the Head-Q-Damper from A. R. T., an Italian company. This little beastie is a block of graphite cut across its grain (according to the Itanglish on the pack) and is

designed to reduce the effect of vibrations in the cartridge's body. This is supposed to clean up lower midrange and bass, and it does. Bass in particular becomes firmer and better defined. The Head-Q-Damper costs £18 from Audiophile International (tel: 01276 855530). The only problem is that it adds mass at the cartridge end of the arm, so the counterweight will need to be moved back, but the next trick can help here.

To get the counterweight in as close as possible to the arm's pivot point, you need to add mass to it. The best way to do this is to get a new counterweight made by a local machine shop, but there is an alternative. Simply blu-tack small change (penny pieces, for example) onto the existing counterweight. It doesn't look pretty and it takes a while, but as long as the coppers don't foul the arm's movement, it can work spectacularly well.

The main area of improvement is in the bass, which gains great punch, solidity and detail. This mod also makes the midrange and treble smoother, more transparent and more dynamic. Tracking at all frequencies is improved too. The end result is a more substantial, open sound.

If you try all these tweaks, you should find your vinyl front end sounds like a completely new turntable. It might take a while, but it doesn't cost much and the improvements are well worth it. Tweak on!



The cartridge must be aligned so that its body is parallel to the reference face, itself always at right angles to the cartridge mounting holes. Avoid skewing the cartridge in the headshell, since angular misalignment here raises tracing distortion considerably.

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Ex-dem items include Rega Planar 3, latest CD players by Arcam, Copland, Micromega, Naim, amplifiers by Arcam, Audio Research, Copland, Densen, Naim and speakers include, Epos E522, Naim Credo and Intro, Neat Critique Origin Live Resolution, Victory and Sovereign, Stax phones and most models by Castle and Mordaunt Short

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# MELLOW MODEL

**Eric Braithwaite relaxes to Totem's latest diminutive offering, the Model I Signature stand mounters.**

Nothing in the literature makes it explicit, but Canadian loudspeaker manufacturer Totem's Signature version of the original Model I loudspeaker must be some kind of tenth anniversary celebration. The Model I was not only the company's first loudspeaker, for five years it was their only one.

Like the original, the Signature uses the well-known Dynaudio main driver, with an adapted Seas tweeter and slightly altered crossover and internal wiring. Catching up with the times, it is equipped with two pairs of gold terminals for bi-amping or bi-wiring.

If you hope for a quite exceptional portrayal of stage depth from a pair of miniature loudspeakers, then the Totem Model I Signatures exceed expectations. Too frequently, the off-stage orchestra in La Traviata sounds as though it's been recorded at half-volume instead of properly off-stage. The Totems, unusually, managed to reproduce the sound of a full orchestra in the distance, while catching the detail of every instrument. Not just that, but Classical recordings with supertanker distances betwixt bridge (conductor's podium) and bows (percussion) practically needed a bike to get from one to the other.

That was also true of bands playing acoustically in a defined space, like the Kinks' To The Bone, for example. This was splendidly 'live' and realistic. Acoustic instruments, whether on the odd Radiohead track or Lynnyrd Skynnyrd, came across with a clean, note-perfect sound. Even some modern mixes, which tend to have a 'fuzzy wash' production acquired a mildly unnerving

track separation that showed up the production techniques.

So far, so very good. It was difficult to fault the tonal colour of instruments, especially on such pristine recordings as Schubert's Trout quintet on CRD, or the saxophone on Dave Brubeck's 'Take Five'. And considering they're small boxes, even the odd low synthesiser note thundered out with gratifying depth.

So why, on the Brubeck track, when the piano plays quietly for a few bars, did it seem to lose presence and weight? Why too did heavy Rock numbers seem to have a slow current flowing underneath them, diminishing the excitement?

The answer must be that this Dynaudio driver, which can be pretty fast and pushy, has somehow been tamed in the crossover. In conjunction with a smooth tweeter, the result is that somewhat laid-back but delicately detailed sound that characterises a number of American high-end designs.

This approach has many devotees, particularly around the California fault-lines. Unfortunately for Totem, next to the Jamo Concert 8's remarkable treble detail and superbly tight, clean imaging, or the BBC 5/12a's far sharper dynamics and very tough, deep bass, it



seems the Signatures are more attuned to Canada's mellow neighbour to the south than Europe's faster pulse.

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## WORLD VERDICT

Imaging and sound staging are very good, but the move from standard to Signature has taken the speed and punch out of the Model I's.

**Measured Performance  
see p103**

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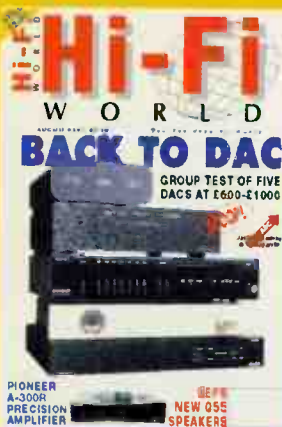
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## METAMORPHOSIS

My system is composed of a Bastin Garrard 301/RB300 (Bastin modified) with a Nottingham Analogue Tracer I cartridge, Quad 44/405-2 amplifier and Celestion Ditton 15 'speakers. Standard freebie interconnects and 79-strand 'speaker cable (5m runs) connect the above. The listening room is 18ft by 13ft and the Dittons live on either side of the

fireplace (which is on a long wall).

I listen to all sorts of music, from Gentle Giant to John Mayall to Mary Black to Baroque. I enjoy a lot of live concerts and this has made me more critical of home reproduction.

The sound of my system is generally good, providing a big sound with plenty of midrange detail, although on some more

subtle music it sounds a little 'closed in' at the top end. I am led to believe that this is due to the limitations in the pre-amp.

Like everyone else, I have my dream system, but realistically I am considering 'tweaking' the current set-up, based on the maxim, "If it ain't broke, why fix (replace) it?" But could it get better cheaply?

Please give me your reaction to the following:

## LETTER OF THE MONTH

### ALL TANGLED UP

I am confused by the test methods and recommendations given by some hi-fi magazines. Whilst I accept that 'speaker cables can make a difference I believe insufficient care is taken to match cables to 'speakers.

For example, with the arrival of relatively cheap floor standers, you could have a worst case scenario of one metre of cheap bell wire from the crossover to the drive units fed by two metres of fairly expensive 'flavour of the month' specialist cable. I believe better information on internal wiring of 'speakers should be provided by the 'speaker manufacturers. This could also ensure that their products are fairly tested in group tests where the same cable is used regardless of synergistic implications.

Another thing I cannot understand is that some bi-wire cables have different constructions in the bass and treble elements. As the cable usually runs from amplifier to crossover, how is the amplifier supposed to differentiate and send the correct signals down

the relevant cable?

This poses the question of whether the crossover should be out of the box and close coupled to the amplifier (on 'speakers at the higher end of the price range) in order to maximise the synergy between the 'speakers and cables.

I hope that you can shed some light on these comments and look forward to hearing from you. Although not a regular reader of any magazine (as an OAP I watch the cash), I do enjoy Hi-Fi World from time to time and this is the first time I have ever written to any magazine. I have been interested in hi-fi since the late Fifties, having started with a Goldring-Lenco transcription deck, Mullard 5-10 amp and home built Decca corner horn fitted with a full-range 12in Barker Duode drive unit.

**C. Angell  
Trowbridge,  
Wiltshire.**

*As you say, a lot is often made of the quality of the components used in crossovers, 'audiophile' being a word that is*

*cropping up more and more frequently these days. Again as you say, much of the internal cabling used in 'speakers is not on a par quality-wise with these components, although the situation is improving - manufacturers now realise cabling has a significant effect on the final sonic result.*

*Using the same cable in a loudspeaker group test regardless of synergy isn't really fair on those 'speakers that don't work well with that cable. We have a range of cables to hand, which we use to get the best sound from a given loudspeaker. If you use a cable which obviously doesn't suit the 'speaker you're listening to, you'll be missing out on a lot of that 'speaker's potential. And, at the end of the day, getting the best sound for your pound is all about synergy.*

*While most bi-wire loudspeaker cables have the same cable in high and low frequency sections, some rely on different cables. This is*





SEPTEMBER 1997



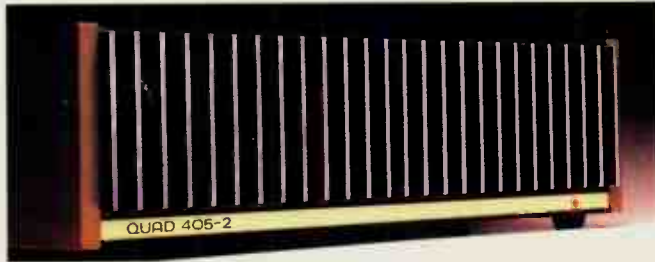
1) Would a separate phono stage help? How about the Creek OBH?  
2) If I improve the interconnects and 'speaker cable, would that bring a significant

improvement? If so, what should I change them to?  
3) Would it be worth getting a second power amp in order to bi-amp or monobloc? This will also enable me to place the power amps next to the

'speakers, thus reducing cable lengths and the amount of cable running round the room.  
4) Is it going to be worth while rebuilding the Celestions in solid wood, upgrading and splitting the crossover at the same time?

Is it worth doing all or some of these mods, or should I just wait until I can replace the whole lot?

**Peter Wagstaff**  
Skipton,  
North Yorks.



Revamp your Quad 405-2 with a factory service and upgrade your interconnects to DNM's Reson.

... 45

## LETTER OF THE MONTH (CONT.)



Ideally, the microphonic components that make up crossovers should come in their own separate boxes and not be located inside the loudspeakers' cabinets. Some 'speakers like QLN's Signature monitors and B&W's Silver Signatures do this, but they don't come cheap...

because some people claim that the type of cable which works optimally with the tweeter won't perform so well hooked up to the bass driver. Having tried out several 'mixed' cables alongside normal varieties, I have to say I haven't heard any glaring differences between the two arrangements.

Crossover components are microphonic and just about the worst (although most convenient) place to put them is inside the 'speaker's cabinet. There's a few



designs around which place the crossover outside the enclosure, in its own case - B&W's Silver Signatures and QLN's Signature monitors, for instance.

The best arrangement is to have the crossovers as close to the amplifier as possible with very short runs of cable between crossover and driver - in other words, using monoblocs as opposed to a single stereo power amp is a good idea. Longer runs of interconnect have a less deleterious effect on a system's

sound than long 'speaker cables. Unfortunately, monoblocs and loudspeakers with external crossovers aren't the bread and butter of the budget end of the hi-fi market. But then one relatively easy way around having to sign over your cheque book in the name of higher fidelity is DIY modification. JM

"How is the amplifier supposed to differentiate and send the correct signals down the relevant cable?" Good point. And an important question rarely asked. It doesn't, is the answer. The loudspeaker crossover does so, through its impedance characteristics. The high-pass section feeding the tweeter rejects

low frequency currents in the cable feeding it by nature of its high impedance at low frequencies. And vice versa for the low-pass section feeding the woofer. So you do get only low frequency currents being drawn through the low frequency conductor and, ipso facto, highs through the high frequency conductor. Consequently, it is best not to dismiss differing structures for bass and treble. Usually, large conductors are used for bass and small conductors for treble. NK

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I think the most immediate change here should take place in the cabling department. Moving from interconnects given away with new hi-fi to proper audiophile alternatives will make a BIG difference. Depending on what you want to spend, you could try SonicLink's Bonus at £15/m or DNM's Reson at £36/m.

79-strand loudspeaker cable is a bit of a golden oldie, but it's very budget stuff. At £5.50/m there's Ortofon's SPK200 bi-wire cable (yes, you should try to split the Dittons' crossovers) and, at £6.95/m, DNM's Reson. Given the small price difference, I'd go for the DNM if you can stretch your budget. These cables will stand you in good stead regardless of what your system finally metamorphoses into.

If you like the sound of the 405-2, you can have it serviced by Quad, which makes quite a difference to the sound quality. If you want to go this route, you can pick up another one second-hand, get that serviced as well, and use the two for bi-amping.

Upgrading the capacitors in the Celestions to, say, Ansar polypropylenes would be a good idea, but I think rebuilding the cabinets would probably be too much effort for too little gain.

A separate phono stage would help too, and would again slot in with any equipment upgrades you make. Take a look at the Densen and LFD on p28 in this issue or, if these take you over budget, you could try auditioning Creek's OBH - we haven't heard this phono stage yet.

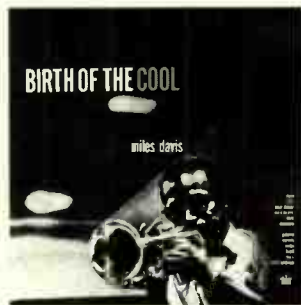
If you change your cables and upgrade the

Celestions' crossovers, you might be quite surprised at how much better your system sounds. If you're still not happy with it though, a change of equipment will be the only answer. JM

Whilst tweaking will always improve a system, to be frank the Ditton 15 is very dated and could beneficially be replaced. Try listening to the KEF Q15 for a starter. A whole swathe of good, inexpensive loudspeakers is available these days.

Also, I believe Quad replace certain capacitors in the 405-2 to improve its sound. Give them a call about this. NK

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### DAC ATTACK

My system consists of a NAD 5120 turntable with original flat ruler-type arm, AT 95E cartridge, Hi-Q phono pre-amp, CR Developments Romulus valve amp, Micromega Drive One with Audio Alchemy DDE VI.0 DAC, Yamaha KX-230 cassette deck, KLS3 'speakers, Cable Talk 3 'speaker cable (single) and DIY interconnects using XLO/PRO cable and connectors.

I am pleased with the sound of this

system, especially the 'speakers. However, I am considering building the Assemblage DAC-2 (the upgrade bug is down to your June Supplement!) Would this be any improvement over my present DAC? Also, would a better cartridge be a waste of money in the original NAD flat tone-arm? Any alternative upgrade suggestions would be appreciated (budget £300-£500). I listen mainly to CD and have a very small record collection.

Keith Allsopp  
Chesterfield,  
Derby.

If you decide on the Assemblage DAC-2, there's no doubt you'll get better sound quality than from the ageing Audio Alchemy DAC. Then there's also the fact that the DAC-2 is HDCD compatible - no bad thing now that more and more HDCD encoded discs are becoming available - and can be upgraded with a kit of special components from The Parts Connection which

we'll be reviewing soon. I'd stick with the AT 95E cartridge unless it needs replacing, in which case Goldring's 1012GX MM is a good bet. JM

That NAD arm was one of the 'great misunderstandings of our time'. Funnily, although not dynamic, it does sound quite smooth and amenable. But you would be better off with a Rega RB250 or 300 arm on an appropriate turntable. NK

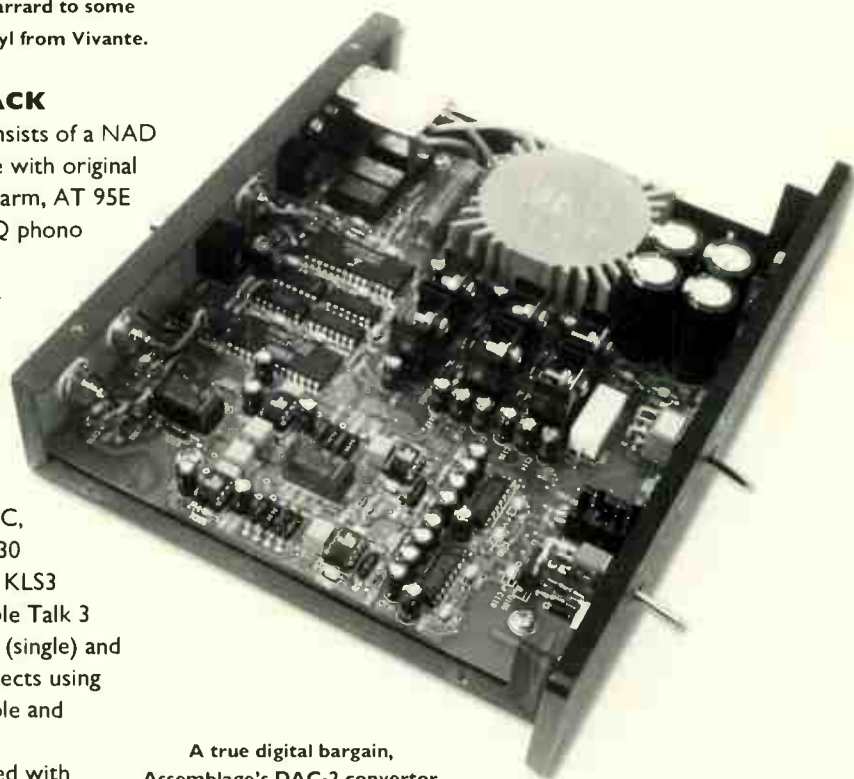
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## KEEP ON TURNING

After owning 15 turntables from 1981, the last seven years a Garrard 401, now with SME 309 tone-arm and Benz Micro cartridge, I am asking which



While SME's Model 20 has great detail and tonal colour to its credit, Michell's Orbe pulls ahead when it comes to power and authority.

turntable I should try for better neutrality and clarity of presentation without losing the authority of the music.

I already had an LP12 and Axis, various Thorens - TD124, 126, 150, 160 - some studio turntables like the EMT 930st, but they all failed to reproduce real authority. The Thorens 124 has the clarity I am looking for, but lacks bass slam and neutrality in timbre. Nevertheless, some friends of mine changed from the LP12 to TD124, while most changed from LP12 to Garrard. Only a Pink Triangle Anniversary was kept when another friend got his Garrard 301.

Of the 30 arms I tested on the Garrard, the SME 309 outclassed the Naim ARO, Linn Ekos, Breuer Dynamic, Kuzma tone-arms and many others, the Zeta coming next in overall musical satisfaction.

A much under-rated tone-arm this, maybe not good sometimes when the bearings aren't well adjusted.

I have already listened to the expensive turntables from Platine Verdier, Audio Physic (Amazon) and

dancer, while the Kuzma looks like a tank and the Verdier like a turning lathe. When I asked my girlfriend which she liked best for our living-room, she pointed at the Amazon.

My question is now, which other



Kuzma (Reference).

These three excel over the Garrard in every respect, but also have their own characters. The Verdier has the best clarity: it sounds like a more stable Garrard with the same timbre, but with a dozen curtains removed and is much more stable in timing. The Kuzma only excels over the Garrard in the bass and timing aspect. From listening, I prefer the Amazon most, with its naturalness and clarity on tones, especially on Classical music. It also beats the Garrard in timing and bass extension. I guess it comes from that 5kg acrylic platter.

The others sound almost like transistor amps against tubes when compared to the Amazon. Only on Jazz music do I prefer the Verdier, for the resolution of brass instruments. And the Amazon looks best, like a ballet

turntables should I try, preferably costing less than £5000? Should I listen to the SME20/30 or Michell Orbe? Or just buy the Amazon? By the way, the Pink 'Annie' from a friend had very good clarity but lacked that authority I got used to in the years of listening to the 401.

The rest of the system comprises a Kaneda pre-amp (a published DIY transistor design from Professor Kaneda in the Japanese magazine MJ and in the French magazine L'Audiophile. It sounds 'right' and clear, there isn't any tube or transistor signature detectable when listening), Uchida 300B single-ended tube power amp and a homebrew two-way loudspeaker built with JBL horns and Altec 15in woofers and compression drivers.

Hartmut Quaschik  
iefit@risky.mch.sni.de

*I think you've pinned it down nicely, and by and large I'm in full agreement with your views, although, us Brits being a bit insular, the Audio Physic Amazon is a new one on me. Given your requirements, I reckon the UK one you have to hear is the Michell Orbe, which has all the attributes you are looking for plus the looks. I think the SME20 might not have quite the weighty authority you are looking for by comparison, though it scores on fine detail and nuances of timbre. EB*

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Get your Orbe up to speed with one of Vivante's audiophile vinyl pressings.



## RETRAINING

Well isn't modern technology wonderful; or is it? This is the crux of my dilemma. My system is as follows: Arcam Delta 250 transport, Arcam Delta BB50 DAC, Musical Fidelity A120 amplifier, KEF Calinda 'speakers, Cable Talk 3 and Monster interconnect (#20 variety).

All of the above are on custom made stands, which make an impressive improvement to the sound. The room is 13ft by 11ft with



the 'speakers placed along the length of the room 8ft apart and toed in at 45degrees.

My question relates to the 'speakers. I have had them for 17 years now and am

a number of instruments playing at the same time, with the sound lacking body. The KEFs blend the individuals into a single musical experience, if that makes sense.



As you're used to the sound of KEF 'speakers but want to upgrade from your Calindas, have a listen to their £200 Q15 stand mounters.

generally happy with the sound. They have had spikes fitted which made little difference to the sound. The Cable Talk is soldered directly onto the crossover board which improved the detail and clarity of the bass significantly.

I find Classical music and any female vocals sound fantastic but Rock music lacks the attack and punch I would like, with the bass in particular poorly defined and smothered. Twice I have attempted to replace them and both times have found the 'speakers offered disappointing. So far I have heard the following: B&W P4, P5, Mission 752, 753, Heybrook Sextet II, Epos 14, 25, Linn Keilidh and a few others not worth mentioning.

The music seemed to be

My question is: am I just suffering from the "It doesn't sound like my KEFs" syndrome, or are my old KEFs really as good as the new technology?

If they are not then can you please suggest some 'speakers I should audition that retain the sweetness and passion of the KEFs and put some extra energy into Rock?

If there are none, would better cabling and an upgrade to crossover components be a possible solution? Thanks for a great magazine.

**Andy Garner**  
jgarner417@aol.com

*Good loudspeakers are meant to separate out individual instruments, not homogenise them into one mass. Because the 'speakers you have auditioned are all good in their own right, but quite different from each other, it would seem that you have tuned into your KEFs*

*and need to spend some time re-acclimatising to other 'speakers. It is very easy and quite normal to do this - it takes some time to re-train your ear/brain.*

*Why not lessen the apparent degree of change by listening to KEFs, but modern ones of course. I loved the small Q15s. They were fundamentally accurate, had good bass punch and - arguably most important of all - a sweet tonality. They would also suit a room of your size. NK*

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#### MINIDISC AHOY

System: Sony Cubic CD and tuner micro, Rega Brio amp, Tannoy Mercury M2 'speakers. I like the sound of my rather mish-mashed collection of components and I intend adding to it with a Sony MiniDisc player for recording.

My problem is to do with shelving the equipment. Rega admonish the stacking of components directly below their Brio amp. Is this really likely to damage the units and



The days of cassette could well be numbered with MiniDisc players as accomplished as Sony's £300 MDS-JE500 around.

seriously impair the sound, or are Rega just being overcautious? The Brio, being only half the normal depth, would surely not have a problem with ventilation?

Also, I take it that digital recordings would be best made from the Cubic CD to the MD player using the optical output on the Cubic rather than its audio outputs, despite the lower esteem optical digital connectors are held in?

**Martin J. Howes**  
hs3mjh@bath.ac.uk

*I can't say that I can see a problem with stacking the Brio on top of other components from a ventilation point of view. From a sound quality perspective, you really need to use a decent rack like one from Target, for example.*

*When you're connecting up your CD player to the MiniDisc machine, it's probably worth experimenting with the optical vs the analogue output from your CD player. Yes, the optical should sound better because it's supplying a digital signal which doesn't have to go through the CD player's DAC and output stage before being*



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converted back to digital in the MD. That said, the cheap optical outputs fitted to budget players really aren't much cop, so it's worth trying an alternative. JM

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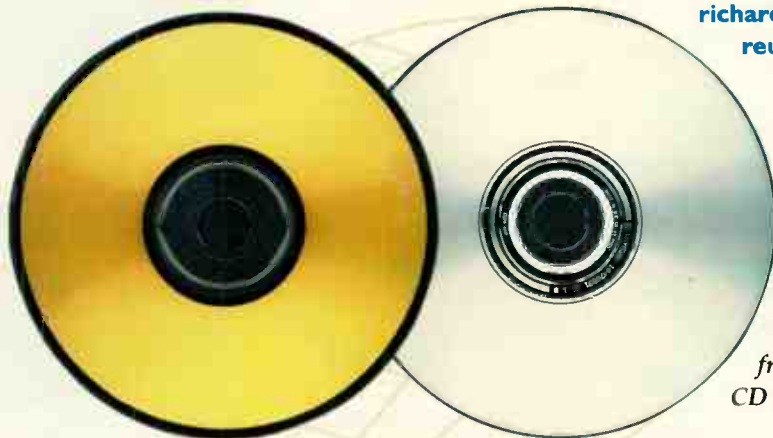


#### THE MIDAS TOUCH!

Hi there! I was wondering what the professional opinion was on the Gold CD remasters that are available for some albums? Are they really worth the money?

**Richard Walledge**  
rjw04@students.stir.ac.uk

*Me, I'm sceptical, since there's little doubt that many 'Gold CD' remasters are just that: they are remasters, however subtly done, not exact copies of the original master tape. Now Sony is carefully archiving the CBS catalogue, on*



If you like your music remastered, Gold CD remasters might be the ones to go for. If you prefer original masters, Sony's Super Bit Mapping silver CDs are a better bet.

the whole I would buy the Sony SBM silver remaster rather than a gold disc, given the choice. But that's me. If people prefer the sound of a gold disc re-issue, and are happy with paying the premium, so be it. EB

Newnes Tel: 01865 310366



Delve into digital with a copy of **Electronics Made Simple.**



#### HI-FI HOT-RODDING

I have been building my system over the last ten years or so. This has included some new equipment but has mainly consisted of second-hand items. This has allowed me to build a system that I am very satisfied with, while being good value for money.

The current iteration consists of a Musical Fidelity CDT for the source, World Audio Design KLP1 pre-amp, Beard P35 Mk II valve power amp and Heybrook Sextet Mk I 'speakers. The sound this system gives is very

Bringing your Mk1 Sextets up to MkII spec. and hot-rodding KLP1 with top-quality components are both effective ways of upgrading your system's sound.

pleasing with a wide range of music.

However, I feel that there is possibly more to be had so I'm looking to upgrade without upsetting the balance that I have worked hard to achieve. I am not especially keen on changing any of the equipment - I would like to concentrate on modifications. For example, I have toyed with the idea of upgrading the valves in the output stage of the CD player to premium grade types along with improving the clocking of the digital signal. I have also thought of implementing the changes to the KLP1 pre-amp as detailed in a previous supplement of yours. The Heybrooks may also benefit from being upgraded to Mk II specification. Please could you advise me if these are the areas that I should look at first.

**Richard Milnes.**  
richard.milnes@reuters.com

*You're certainly heading in the right direction with the mods you mention. I think you'll find the most dramatic changes will come from clocking your CD player and putting premium grade components in KLP1. Upgrading the Sextets is*



*also a good idea. If you have the funds, you could try bi-amping the Heybrooks as well - this will give a much more dynamic, spacious sound.*

*Cabling is another area where experimentation can pay dividends. We find DNM's Reson loudspeaker cable (£6.95/m, tel: 01277 227355) works well with the Heybrooks. The Heybrooks would probably also benefit, as do most loudspeakers, from being mounted on a solid base, like a concrete slab, if they aren't already. JM*

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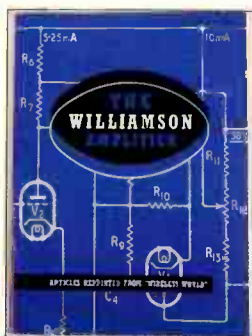
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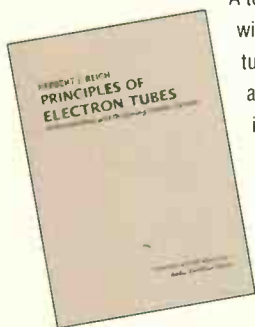
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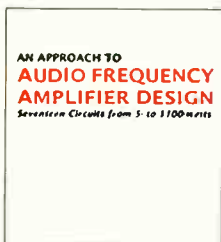
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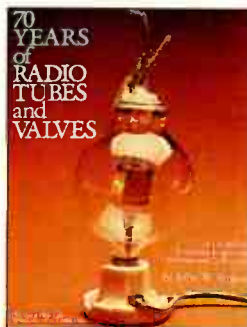
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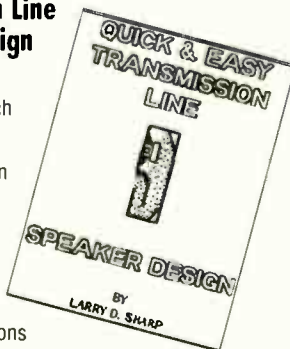
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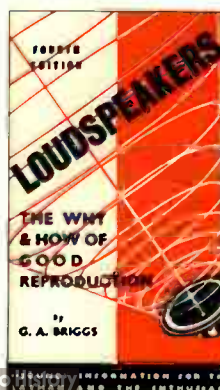
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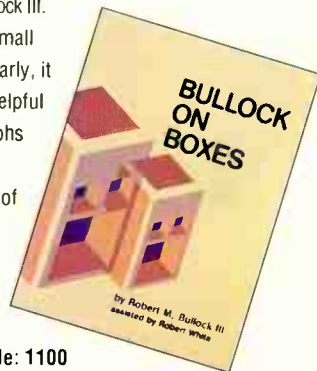
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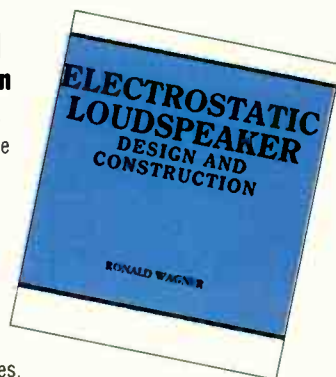
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# TOP DECK

**With its Special Edition tag, Jon Marks finds Yamaha's £250 KX-580 Special Edition is a cassette deck to be reckoned with.**



**W**ith MiniDisc looming large you might rightly expect cassette to be on the way out. Sales of blank and pre-recorded cassettes are, in fact, dropping and new audiophile tape decks are starting to get fewer and farther between. Yamaha have therefore decided it's time to join the Special Edition team, hence the KX-580 SE at £250.

In common with the other members of the Special Edition club, the '580 SE boasts specially selected components in critical circuit areas. One of the most eye-catching of these is the genuinely audiophile metallic green Nichicon Muse 4700uF 16V main reservoir cap. There's also Elna Duorex II electrolytics in the playback section, along with a couple more in the Dolby B/C noise reduction circuit.

To find out how the KX-580 SE would fare with pre-recorded cassettes, I dropped a copy of Heaven 17's *Luxury Gap* album into the Yamaha's drawer. The transport is obviously one of the better single capstan types around, because there was no hint of vocals or instruments wandering around in the sound stage as there is with transports that have poor speed stability.

All the other ingredients necessary for a hi-fi recipe were there too - bass that had weight and drive with good rhythm, clean, smooth midrange and detailed treble. With its decent front-to-back sound staging, low hiss levels and

an innately involving sound the '580 SE won me over.

Feeding the Yamaha a higher quality recording - Vladimir Ashkenazy performing Chopin's Piano works Vol VIII - produced impressive results. Pitch was sure and steady, giving the overall sound a satisfyingly solid, tidy character which made for engaging listening. Tonal quality was good too, the only flaw a slight wiriness in the upper registers, as is common to most tape decks.

Staying with Chopin (*Nocturnes*, Vlado Perlemuter) I swapped from replay to recording, with a TDK MA metal formulation tape. The KX-580 SE managed a clear, stable but noisy version of the original without Dolby S in circuit, whether tape biasing was set manually or by the deck's automatic calibration system. Switching in Dolby S to peak at -1dB yielded very good results that were completely devoid of hiss at the listening position. The sole loss with Dolby S in place was a slight constriction of the sound stage, but this was a small price to pay for realistic, hiss-free recordings.

Using chrome tapes and Dolby S gave similarly low hiss levels, although recordings on this tape type lost some of the dynamic speed and impact they had had on metal. Transparency and spaciousness also dropped a notch or two, and the chrome glossed over some of the detail that had come through clearly on the metal.

Ferric tape, though the humblest of

formulations, nonetheless worked well on the KX-580 SE, losing out to its more sophisticated IEC II and IEC IV brethren in tonal colour and dynamics. Regardless of the formulation of the cassette in its drawer, the Yamaha always sounded very natural, lacking the papery instability of low quality transports.

Yamaha's KX-580 SE is an impressive deck all round. Its sounds good with pre-recordeds, whether they're dull or bright, thanks to its Play Trim, and it makes recordings with Dolby S that are very close to the original. You couldn't ask for more at the money ●

**Yamaha KX-580SE** £249.95

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## WORLD VERDICT

The '580 SE lives up to its Special Edition tag with a fine performance in all areas.

**Measured Performance**  
see p103

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Various 6B4G valves new and used £5 to £15 each		
Rogers LS2A2 loudspeakers (work required)		£20
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The future is being shaped for us, and audio buffs have no excuses not to be there. I find the prospect of what lies ahead fascinating and exciting. I think you will too. In our news section this month you might notice a small piece on Motorola launching their third satellite system, Celestri, comprising no fewer than 66 satellites. Cost? A cool £8 billion or so. Those satellites are being sent aloft for the likes of you and me, because Motorola are out to build and perhaps monopolise the means by which huge amounts of information can be transmitted directly to end users, anywhere in the world. They seem convinced this is the place to be in a few years' time.

Spurring them on is the success of the Internet. But to hi-fi buffs it means the ability to sample and buy albums direct, as well as viewing music videos, dumping down design software, finding out about specialist services and suppliers worldwide, and a whole lot more.

This is the brave new world of the information age, being wrought by big companies like Motorola, Intel, Microsoft and, now, Philips Semiconductors, to name a few. I suspect Motorola have seen more clearly what Philips are groping to define. But let me reproduce Philips' observations, because although awkwardly written they are backed by comprehensive market research. I have had to alter some of the text slightly to turn it from Dutch-lish to digestible English.

"Emerging computer based multimedia applications require the use of advanced communications technology to allow interactions among multiple users and to allow users to consume content created by others. Video Conferencing, the combination of graphics and video technologies, a trend toward new types of games and "edutainment," the convergence of audio,

video and communications capabilities feeding into the larger trend of advanced t.v. set-top boxes: all are a critical driving force behind the need for high-speed communications.

During 1995 approximately 60 million new personal computers were sold. According to Link Resources, an IDC-

*"New, super-powerful home computers and an uprated Internet, or similar, will give us all access to high quality music".*

owned consumer research group, the majority of new consumer PC sales were driven by the need to connect to commercial on-line services or the Internet. This contrasts with sales trends during previous years that showed gaming and education to be the primary market drivers.

This means the consumer market for computers has leapfrogged from a single-user desktop focus to network use almost overnight, leading to the powerful growth of on-line services and the Internet.

As on-line services and the Internet continue to gain in importance, so too will high-speed communications. A multimedia communications channel, or a very big and fast communications pipe, will be required to give desktop users access to on-line services and the Internet."

## Mysteries from Noel Keywood



opinion

And that is just what Celestri offers: a very big and fast communications channel, being established for precisely the reasons Philips elucidate. Not that Motorola needed Philips to tell them of course, for Motorola make the PowerPC microprocessor chip that lies at the heart of Apple Macintosh and other

today's computer chips.

So what does all this have to do with hi-fi? New, super-powerful home computers and an uprated Internet, or similar, will give us all access to high quality music. In fact, Philips' observations printed above accompany their new TriMedia chip, designed to turbo-charge audio (and video) processing within computers.

Already, computers have provided a market for the recordable CD (CD-R), which audio alone could not easily do. Now we are being told rewritable CDs are due, and of course

DVD (Digital Video Disc), which will be able to store up to 18GBs of information (30 CDs), is slated to become recordable too.

This is where audio and hi-fi are going. Expect to see a new advanced audio standard, or perhaps no audio standard at all. It could well come to pass that the coding standard, which determines audio quality, will be decided in the recording studio and you will simply dump down music to that standard from your satellite receiver. Your computer will then store, record onto DVD and even replay that code, or transform it to suit your special hi-fi 24-bit D/A convertor. DPA are putting the finishing touches to just such a convertor, which uses 1/2million transistors. So the future is being created at this very second and high quality audio is very much a part of it ●

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# MUSIC LINKS

**Ketan Bharadia lends an ear to three quality interconnects at £40-£60.**

## IXOS 102

**£59.95/m.**

The Ixos has the feel of an expensive cable and is terminated with beautifully engineered WBT locking phono plugs. Listening to Stravinsky's *The Song Of The Nightingale* I found the 102 had a substantial, easy-going sound which, while it didn't have the microscopic detail that the other two cables did, was still revealing enough.

Timpani proved that the bass end was up to scratch on power and definition, although a slight lack of transparency here played its part in constricted sound staging and imaging. Tonally the Ixos did a fine balancing act - it sounded neutral but possessed a fair amount of tonal colour.

With Dave Brubeck's *Take Five*, some subtle detailing was being glossed over but this never stopped the Ixos from being entertaining to listen to thanks to the combination of natural flow and rhythmic dexterity. This isn't the best cable here but it is sufficiently well balanced to work in most systems.



**Ixos**  
**Unit 2, Desborough Industrial Park,**  
**High Wycombe, Bucks. HP12 3BG.**  
**Tel: 01494 441736**

## NORDOST BLACK KNIGHT

**£54.95/m.**

This is the most unusual looking cable in the group with its flat construction that makes it barely thicker than a credit card. There's nothing odd about its performance though - it was distinctly impressive.

Listening to Dave Brubeck highlighted the Nordost's sonic traits. Separation was fine, individual instruments being clearly delineated, and double-bass had plenty of weight, definition and power.

The level of detail this cable came up with was superb. Also rare was the way the Black Knight allied neutrality and transparency with crisp dynamics in a cohesive mix.

There was a few minor weaknesses in the Nordost's performance. Lower treble was a touch hard, which means warm partnering equipment would be a wise choice, and tonal colours, while not bleached, were rather grey, especially when compared to the DPA.

Overall, apart from its slight hardness, the Nordost is an excellent interconnect.



**Nordost**  
**Unit 7, Aber Park Industrial Estate,**  
**Aber Road, Flint, Clwyd CH6 5EX**  
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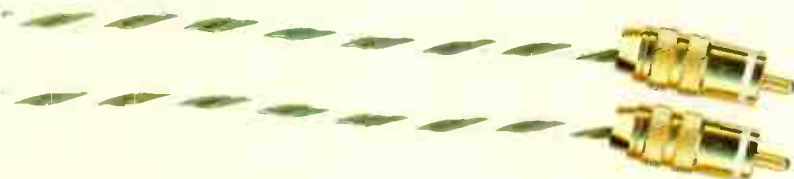
## DPA SLINK TWO

**£41/m.**

This four-strand twisted cable is the latest version of DPA's entry level Slink cable and has a characteristically clear, colourful sound. Midrange and treble were sweet, smooth and detailed, catching all the subtle vocal nuances and texture. Heavy drum machine beats and synthesised bass lines were portrayed with plenty of power and authority although they lacked the definition of the Nordost.

With Dave Brubeck the DPA proved refreshingly colourful, instruments showing a welcome tonal richness. Dynamics had a natural rather than a forced feel, and rhythmically the Slink Two was spot on.

The DPA is a very enjoyable listen, and while it might not have the control of the Nordost, it wins out over the other two cables here for its sheer musicality and involvement. Just beware using it in systems that are already bass heavy.



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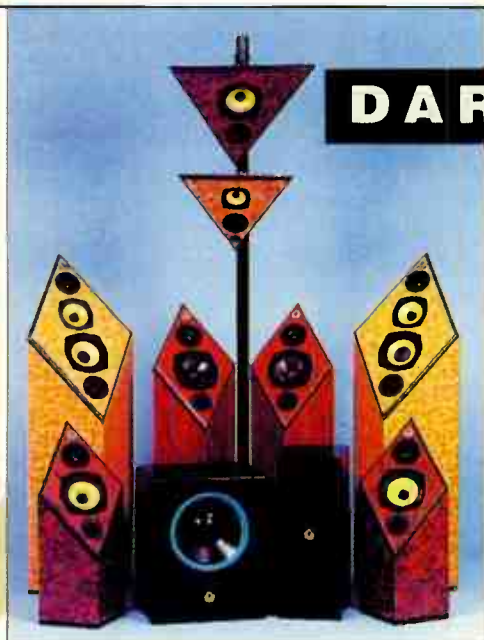
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# SPECIAL ONE

review

**Nick Tate finds B&W's unusual looking CDMI stand mounters a rare treat.**

Now here's an interesting little 'speaker. B&W, purveyors of studio monitors and budget boxes alike for several decades, haven't enjoyed the highest of profiles of late. Give the CDMI a listen and you'd wonder why. Put it this way; although it's far from perfect - what 'speakers aren't at £600 - it's one of the most musical designs I've heard for a long time.

True, it doesn't look much next to some of the latest floor standers, but it's still a lot of loudspeaker for the money. Most important is B&W's famous Kevlar coned mid/bass driver, which appears here in 165mm form. What's so special about Kevlar? Well, so strong and light is this material that it's used in British Army bullet-proof jackets! Such properties also make it ideal for loudspeaker cones, which have to be both light and highly rigid for fast, low distortion sound.

Another interesting facet of the CDMI is its separate, turret-mounted 26mm alloy dome tweeter. B&W is almost unique in using this layout, with which it's had much success in the high-end 800 series monitors. At first sight this arrangement looks a trifle odd, but you soon get used to it and the crisp, clear imaging and sound staging it brings.

The essence of the CDMI is musicality. Those light cones really respond to what's put into them, meaning they're highly adept at conveying subtle musical inflections. Even next to my reference Mission 752 Freedoms with their superb Aerogel

drivers, the B&Ws shone. Put on Power Pop like Dodgy's 'In a Room' and you'll be greeted by a huge sound stage that the B&Ws simply disappear into.



In terms of overall balance, they're spot on, with light, fast bass, a clean midband and open treble. Lee Morgan's 'The Rajah' was great fun - the CDMIs' lithe, tuneful rendition of Paul Chambers' double-bass didn't go down low, but more than compensated with real dynamics and subtlety. By contrast the Missions sounded slower and ill at ease as they struggled stoically to reproduce the lowest notes. Up the scale, piano was rich and tenor saxes

raspy but not in the least harsh. Only in the treble did the CDMIs let the side down. That metal dome tweeter, although sweeter and smoother than most, made itself conspicuous by adding a tonal greyness and metallic zing. This is a shame, because it contrasted with the bass unit's smooth neutrality.

Still, all was forgiven on driving Rock. The way the B&Ws romped through REM's 'Driver 8', capturing every last dynamic and rhythmic nuance was a joy. Likewise with Classical, where their excellent imaging, dynamics and midband clarity made my old EMI vinyl pressing of Vaughan Williams' Sinfonia Antarctica (with Bernard Haitink conducting the LPO) a captivating listen. Moving back to the Missions, it was like the musicians were on piecemeal, such was the loss of emotional intensity.

So, partner the CDMIs with a sweet sounding front end like Arcam's Alpha 8 CD player or a decent turntable tracking a Goldring 1042 MM and you could love the CDMIs. Fast and dynamic but with an exceptionally smooth, lucid midband, they've a lot going for them.

**B&W CDMI £599**

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**Measured Performance**  
see p 103

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Much water has passed under the bridge since I last wrote about the state of my system, probably because, until recently, 'state' was the word that best described it. The problem was that I broke that most golden of hi-fi rules, 'Never mess with a successful formula'.

Why? Because traditionally, I'd gone for up-front, in-your-face set-ups, inevitably involving a pair of Linn Kans playing very loud. But events transpired to leave me with an overly laid-back LP12 driving a Meridian 551 integrated - a very gentlemanly performer - and a pair of the original, easy-listening Mission 752s. Beautifully sweet, subtle and refined yes, but just a little too close to the aural equivalent of a Tamazipan trip.

So, a couple of years back I began phasing in some more macho, steroidally enhanced components. In came a brutally revealing Michell Orbe/SME V front end, a pair of bigger booted Mission 752 Freedoms, and finally a monstrously powerful Sony Esprit pre/power. Although each component was excellent in its own right, as a system the results weren't good.

With each link being about as subtle as a sledgehammer across the jaw, listening sessions fast became a Scott of the Antarctic-like exercise in human endurance. Any insects within earshot were swiftly grounded by the lethal harmonics issuing from my 'speakers.

In a desperate bid to save my ears from extinction, I changed the cartridge from Audio Technica's forthright OC9 to a nice, soft, fluffy Ortofon MC15 Super II. No luck. Window panes were still cracking at the slightest clockwise movement of the volume control, the neighbour's dog looked tortured and the local bat population upped and left. Things weren't looking good.

Next came another

# audiophilia

## David Price



cartridge swap, this time to Goldring's silky smooth 1042 MM, while my treasured silver 'speaker cable left for six metres of neutral DNM Reson solid core. The result? Ermm, a bit better - there was

was put into them. As they screeched and squawked, not even those superb, dark carbon-fibre cones could save the day. But at last there was a ray of hope in the distance. By now, the system was

stage, and enter a World Audio KLPP1 valve job.

And yes, it is true what they say about valves. Drastically smoother and sweeter, the system was transformed. Where once I'd thought my 100watt Sony V-FET power amp was the most frigid sounding amp known to humankind, now it was consummately musical, with a deep, spacious sound stage, glass clear midband and outrageous bass power. Now that's what I call an upgrade!

One of the delights of combining valves and transistors

is that each seems to complement the other. You can tune your system very successfully in this way - if you've got inefficient, hard to drive 'speakers and a problem with hardness in the upper midrange, use a valve pre-amp with a muscular tranny power amp. Or, if you want to bring a sharper, brighter sound to old-style warm and woolly valve power amps, you could do worse than try a high quality transistor pre-amp. Of course, I'm sure our esteemed publisher would say the only thing better than valves is more valves, or bigger valves, or both. Maybe so, but mixing the two technologies is a highly practical and affordable solution. Try it - even if you don't like it, you'll save on heating bills in those cold winter months ahead ●

*"After a protracted period of deep contemplation down at The Horse and Jockey, it finally dawned on me that my phono stage was at fault."*

certainly more bass, less treble and an altogether more cohesive feel to the sound. But play a forward sounding disc and it was still about as pleasant as chewing a wasp. In the immortal words of John Major, "Oh dear."

What on earth was going on? I know, I thought, I'll write to an expert at Hi-Fi World. But then I remembered I was one, or supposed to be. What should I recommend myself to do? Whatever the advice, one thing was for sure, drastic measures were needed.

To wit, a nice, shiny pair of Castle Avons arrived chez moi. Resplendent in that delicious Yew finish, they lifted my spirits, but not for long. The Castles, like the Missions before them, committed the 'crime' of faithfully rendering what

performing very nicely with everything except vinyl. Judicious application of LFD's sweet sounding Spirolink interconnect had worked wonders on my CD player, and my tuner and Elcaset weren't sounding half bad either.

Couldn't I just use CD? Unfortunately no. With 99% of my music on black plastic, I'd be confined to a few old magazine front cover freebies and the odd CD single.

It was time to get the old brain cells up and running. After a protracted period of deep contemplation down at The Horse and Jockey, it finally dawned on me that my phono stage was at fault. Exit stage left my Sony Esprit pre-amp, complete with its two phono inputs, variable impedance loading and discrete transistor disc

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# SOLID SLATE

**Jon Marks finds out how to bring Shure's classic V15 III MM cartridge up to date with Slate Audio's Brazen conversion.**

**T**hanks to its smooth, well balanced rendition and sure-footed tracking Shure's V15 III Moving Magnet cartridge sold like hot cakes in the 1970s. Time and technology march onwards though, and the original V15 III is a little long in the stylus now.

Slate Audio have come up with a modified and updated V15 III called the Brazen. Taking the standard Shure, they remove its plastic body and glue a machined aluminium mounting plate to the top of the generator can. The flip-down stylus protector and finger-grip are pared away to reduce coloration before the stylus assembly is reinserted into the cartridge body. Finally, a new Shure Micro-Ridge stylus is fitted. All of these upgrades come to a total of £185. And if you don't already have a V15 III, Slate can supply one for £20.

Asking the question, "Dixieland" and providing the answer, "Certainment" was a Golden Guinea pressing of The Left Bank Bearcats "in high fidelity". In spite of the LP's 30-year-plus vintage, the claim of high fidelity proved no idle boast, making many modern pressings sound rather flat and closed-in. With the likes of 'Muskrat Ramble' and 'Good News For Bourbon Street' the Brazen showed it could swing some frightening dynamics and still keep a grip on the record groove even when faced with trombone and trumpet blasts. This confirmed the fine tracking ability found in our measurements. Clarinet was sublimely smooth next to the throaty rasp of the brass, proof of the Brazen's lack of roughness across the midrange and treble.

Dynamics of a slightly different nature came courtesy of Mussorgsky/Ravel's Pictures At An Exhibition. Here the Brazen showed it was a dab hand at relaying the emotional thrust of music, its ability to capture small dynamic nuances lending a helping hand. Also evident was the way this moving magnet (MM) design presents detail in a relaxed, natural way, rather than in an up-front manner.

The Brazen's full tonal range meant that it did a particularly good job of telling apart the instrumental strands making up the orchestra. In this area the Brazen was similar to Shure's V15VxMR, with which it shares its Micro-Ridge stylus. Where the Brazen bettered the very warm sounding £300 V15VxMR for my money was in its more even, extended frequency response which meant it had a more neutral overall character.

Like the Shure, the Brazen also packs a fair punch in the bass, as Fun Lovin' Criminals' Come Find Yourself LP ably demonstrated, bass lines pumping along vigorously. 'Smooth' again summed up the Brazen's general outlook on music, as vocals emerged from the groove without any excessive sibilance or hardness. That said, this album for one could have done with a little more raw energy, although it was still eminently listenable.

Returning to the Classical genre found the Slate transcribing Vaughan Williams' Fantasia On A Theme By Thomas Tallis, replete with background traffic noise faithfully captured by the recording. The Brazen was more obviously at home here than it had been



with Fun Lovin' Criminals or Bob Marley.

If you prefer a firmer, slightly more open sound, albeit one with less tonal colour and smoothness, then DNM's Aciore (reviewed in July '97) at £175 is the one to go for. But, considering Slate Audio's Brazen is obviously aimed at existing owners of Shure's original V15 III who are seeking greater dynamic capability, and detail, and who will probably use the cartridge in SME's classic 3009 tone-arm on a Garrard 301/401 or Thorens TD124, I can see it going down a storm ●

**Slate Audio Brazen** £185

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## WORLD VERDICT

If you like the V15 III you'll love the Brazen. Works especially well in SME's 3009 tone-arm.

**Measured Performance**  
see p 103

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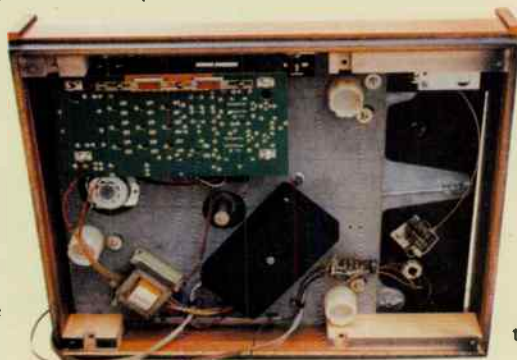
by Haden Boardman



**O**f all Thorens' turntables, the poor old TD125 has had just about the hardest time finding a new owner. The baby TD150 is small, neat and very simple, the legendary TD124 is just that, a legend, but hardly anyone had time for the deck which replaced it. This is a shame, because the belt drive '125 is a very underrated disc spinner, and capable of quite a lot more than relegation to one of hi-fi's 'has beens'.

Following the '124 was always going to be a tough act. Love it or hate it, along with one or two other decks like Garrard's 301/401, the '124 was the top turntable of the 1960s. In the TD125 Thorens created a

domestically acceptable deck, which had a die cast chassis floating on springs attached to a metal base, mounted in a wooden plinth. In addition, it could



Visible beneath the metal plate that carries the electronics is the '125's substantial cast sub-chassis.

be purchased just as a chassis, for custom installation in something like SME's 2000 plinth system.

An arm board is bolted on to the side of the cast chassis, and fitted to the deck's underside is an electronic power supply to feed the motor. As on the earlier TD150, the platter comes in two pieces, with a heavy outer platter sitting on top of the smaller sub-platter. The main bearing is made to a very high standard, much better than that of the little TD150. Under the sub-platter are stroboscopic markings, reflecting back to a little inspection window at the front of the deck to allow speed adjustment.

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The TD125's platter is a two-part affair, the smaller sub-platter carrying the markings for the stroboscope.

As far as controls go, the '125 has an electronic speed-change switch (with a rather irrelevant 16rpm setting), a pitch slider located below the window for the strobe light, a mains power switch and, on decks fitted with Thorens' own arm, a cueing control.

Sound-wise the TD125 has some very good qualities. It is a quiet deck and can reveal a lot of low-level record groove information. In stock form, with its own arm and base, the sound is neutral, although it errs on the side of 'polite'. The '125 is no fire starter - if you want ultra-dynamics, then look elsewhere. But for long-term listening it is very smooth and fatigue-free.

I find its main flaw is in the bass, which is a bit restrained. Someone who listens to a mainly Classical repertoire might not find this too much of a problem, although Techno-heads probably will. Where the '125 scores in a major way though is in the amount of detail it digs from the grooves. It can resolve the tiniest of subtleties and, for the money these decks command second-hand, must be taken seriously.

In service the Thorens is extremely reliable. Only decks that have been fiddled with should be left alone. The biggest pain is the pitch control slider. It has a habit of getting bunged up with dirt and nine times out of ten will need a good clean with a proprietary switch-

cleaning solvent (if you can get it, use the Philips cleaner in the silver/black can with the orange top). The other regular service item is the belt, and, as with every other belt drive turntable, these need cleaning/replacing pretty frequently.

I have seen TD125s 'mauled' quite badly, especially in the electronics where the presets on the printed circuit board have been maladjusted. Make sure, if buying one, to check that it is running at the right speed on both 33 and

45. Any faults are liable to be connected with the pitch control slider.

This deck really does benefit from some minor tweaking. As with all good turntables, a proper stand such as those



Thorens' TD125s rarely go wrong. The only area where faults tend to occur is in the pitch control slider.

from Mana or Sound Organisation is de rigueur. While the '125 does have pretty good isolation, the relatively high-mass sub-chassis working well against the springs, it's even better if the boat is not rocked in the first place.

The ribbed rubber mat should be relegated to the dustbin immediately.

There are three main replacement options:

1) Glass mat. Not to everyone's taste, plus it will be necessary to re-adjust arm height and suspension springs, but it can sound very good.

2) Felt mat. This is the easiest to fit, but the least satisfactory sounding.

3) Cork mat. Buy some thin cork and glue it to the platter with silicon sealant.

If you decide to stick with the original arm, you'll need to replace the lead-out cable and phono plugs. This isn't difficult - the terminal strip is located on the underside of the arm board and anyone with basic soldering skills can manage the swap.

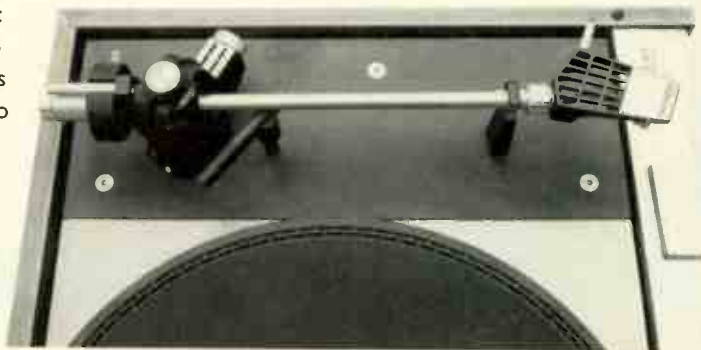
The original arm is not quite as bad as you might think from its spindly looks. Sure, it isn't the last word in rigidity or low coloration, but it is quite usable. Something like a Pickering XV-15 or Roksan Corus Black will work pretty well in it.

There is no doubt the original arm is the deck's weakest link though. But as for a good budget upgrade, it is difficult to recommend anything specific. The Rega RB250/300 don't really work in

this deck. You could try hunting down a second-hand Alphason, Helius or Linn arm. Just avoid any overly heavy items.

For the money, I can't think of another second-hand player which offers so much for so very little. Even in untouched 'plug and play' form, the '125 will beat most new decks up to the £300 mark. And with mild

tweaking, it can really compete with decks up in the high hundreds. A complete TD125 with arm and base will change hands for about £120, less armless or as an unmounted chassis. For that it just cannot be beaten ●



Thorens' own arm might not look too impressive but it can sound quite good if the lead-out cable and phono plugs are replaced.

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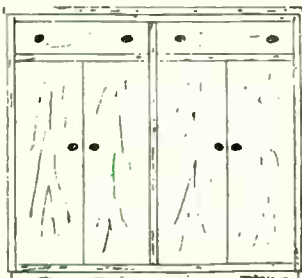
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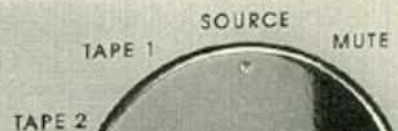
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ELECTROCOMPANIE



from  
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detail is there? This is easier to judge when there are several components to switch between. Listen for subtle detail, such as the decay time of a cymbal.

The midrange covers most of a singer's range so it's a good idea to listen for how natural vocals sound, as the human ear is most finely tuned to voices. The poorer performing sources and 'speakers are those that leave an impression of artificiality and produce a flat version of events rather than one with front-to-back depth. Also check for how well separated each individual instrument is. A good test is to see how easy following a particular instrument from start to finish is, especially during a complex passage.

Tight, tuneful bass is usually more rewarding in the long run than

something that initially impresses with its weight but turns out on closer acquaintance to be sluggish and blurred.

Next, check for realism and coloration. How realistic does a particular vocal or snare drum sound?

Two of the most important aspects of a component's performance are rhythm and timing. Does it get your foot tapping thirteen to the dozen? If it does, that's a good indication that here is a piece of hi-fi you'll want to spend a lot of time listening to.

At this stage, you should be ready to narrow the field down to two or three choices. Relax and listen to longer stretches of music. Trust your instincts, and if you're not sure, book another demo for later, giving your ears a breather.

In practice, demos are nothing like as demanding as they may appear, and a few hours spent wisely here will mean a hi-fi system that is far more than a mere appliance. Good luck!

When listening to the various options, it's important to bear in mind that most people's aural memory only lasts a few seconds. Therefore a swift listen to each component is vital - a comparator which allows quick

consider when visiting a shop is the timing. If possible, avoid busy Saturdays like the plague and aim for a quiet mid-week time. This will get things off to a relaxed start for both you and the shop staff.

*"The midrange covers most of a singer's range so it's a good idea to listen for how natural vocals sound, as the human ear is most finely tuned to voices."*

On the day itself, ensure you take a selection of music with you that you listen to regularly. It's all well and good taking the best 'test' albums in your collection, but if they're not what you usually listen to then it rather defeats the object of the demo. You could also take some of your own hi-fi components with you to check for compatibility. This isn't too critical though, as room acoustics, cables and supports will probably be different. Shop demonstrations are more useful as a means of comparison rather than a reflection of how exactly something will sound when you've got it home. And have a component short-list ready, but be receptive to suggestions.

switching can be a good way of narrowing down the field. But do remember that some components can perform poorly under these circumstances due to differing input/output levels and sensitivities.

It's best to begin listening to one-minute bursts of music on the various units. This gives an opportunity to compare and contrast whilst the music is still fresh in your mind.

At this stage, it's important to listen for specific aspects of the music without letting it simply wash over you. Break the frequency response down into treble, midrange and bass. Is treble brash and strident, or integrated with the rest of the music? How much

So, you've read the review, drawn up a short-list, and now it's decision time. You could just take the plunge and order your shiny new box of hi-fi tricks via mail-order. Or you could take the potentially less risky route of taking a little time out to visit your local hi-fi dealer for a demonstration.

A demo is the double-edged sword of the hi-fi retail industry. If done well, it can prove a satisfying and fulfilling exercise. You leave the shop confident with your new purchase. If done badly, however, you can leave the shop feeling confused and frustrated after wasting an afternoon. So how do you go about making your demo a success?

There are two main types of demonstration - home or shop. A home demo is preferable as the room acoustics, music, and ancillary equipment should be entirely familiar to you. Therefore any difference you hear at this stage is not just the result of listening to the equipment in an unfamiliar environment. Yet, many stores simply don't have the manpower or time to offer a home demo (although this is no indication of poor service). So, a shop demo may be more appropriate.

The first aspect to

# KITS HAVE NEVER

## K5881 MkII VALVE AMPLIFIER KIT

A 20watt Class A power amplifier that uses reliable Russian 5881 output valves, a military version of the American 6L6, designed for low distortion audio work.

Now with a super shunt regulated push-pull (SRPP) input stage K5881 offers amazing sound quality. It can be used with a simple passive pre-amp or one of our own pre-amplifiers, and it matches modern loudspeakers well.

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KL53 uses extremely light and stiff carbon-fibre cone drive units for a fast, accurate sound. A dedicated 4inch carbon-fibre midrange driver provides the clean, smooth and detailed midrange characterised by superb projection. 90dB sensitivity and near flat 8ohm impedance make it one of the easiest to drive. An ideal loudspeaker for amplifiers.

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### KL54 TWO WAY CARBON-FIBRE DRIVER LOUDSPEAKER

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Drive Unit Pack £120

### KL57 TWO WAY CARBON-FIBRE DRIVER FLOORSTANDER

Compact and affordable two way reflex loudspeaker. KL57's slim dimensions make it easy to accommodate, but it uses top quality

carbon fibre drivers, so performance isn't compromised. An audiophile bargain.

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Drive Unit Pack £110

### KL58 TWO WAY HIGH SENSITIVITY

With a sensitivity of 94dB, KL58 needs very little power. Its 10in professional bass driver and horn loaded tweeter give it a BIG sound. Ideal for low power amplifiers. Provides high level listening without fatigue!

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Drive Unit Pack £175



# BEEN SO GOOD!



**£495**

## KLPP1 VALVE PHONO PREAMPLIFIER

KLPP1 has five line inputs, a tape input with monitor, and a unique low noise valve MM/MC phono stage. There is a switchable subsonic filter to prevent output transformers of valve amplifiers saturating. The line stage has gain, so it will drive any power amplifier. Audio grade components are used and many parts are custom made for highest quality. KLPP1 has a super clear sound, sweet and detailed through line and phono inputs.



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## KLP1 VALVE LINE PREAMP

The KLP1 line level preamp uses one an elegant cathode follower line drive circuit to give a sound of remarkable clarity and detail. The components are all high quality and include Alps volume control, Sovtek valves, silver plated wire etc. With a gain off x1, it matches our sensitive power amplifiers. Beautifully built, with solid machined alloy fascia and gold anodised knobs, it looks compact and elegant in the home.

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### KLS3 Gold

**NEW LOW PRICE - £385**

Upgrade your KLS3s to Gold status. Includes latest oval gold dome piezo tweeter and all components.

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### KLS9 TWO WAY FLOORSTANDER

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K5881PSE 17W single-ended amplifier	K5881PSE-K240/120	<input type="checkbox"/>	£650	£555
K5881PSE Built	K5881PSE-B240/120	<input type="checkbox"/>	£850	£725
300B 28W valve power amplifier (Not inc. Valves)	300B-K240/120	<input type="checkbox"/>	£850	£725
300B Built	300B-B240/120	<input type="checkbox"/>	£1150	£950
KLP1 line level pre-amplifier	KLP1-K240/120	<input type="checkbox"/>	£345	£295
KLP1 Built	KLP1-B240/120	<input type="checkbox"/>	£545	£465
KLPP1 valve phono pre-amplifier	KLPP1-K240/120	<input type="checkbox"/>	£495	£425
KLPP1 Built	KLPP1-B240/120	<input type="checkbox"/>	£695	£595

## LOUDSPEAKER KITS

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Drive Units	KLS3-D	<input type="checkbox"/>	£230	£200
<b>NEW</b> KLS3 Gold 3-way carbon-fibre driver floorstanding loudspeaker with piezo tweeter				
Drive Units + Crossover kit etc	KLS3-C	<input type="checkbox"/>	£700	£600
Drive Units	KLS3-D	<input type="checkbox"/>	£575	£495
KLS4 2-way carbon fibre driver standmounting loudspeaker				
Drive Units + Crossover kit etc	KLS4-C	<input type="checkbox"/>	£230	£200
Drive Units	KLS4-D	<input type="checkbox"/>	£120	£105
KLS7 2-way carbon fibre driver floorstanding loudspeaker				
Drive Units + Crossover kit etc	KLS7-C	<input type="checkbox"/>	£195	£170
Drive Units	KLS7-D	<input type="checkbox"/>	£110	£95
KLS8 2-way high sensitivity standmounting loudspeaker				
Drive Units + Crossover kit etc	KLS8-C	<input type="checkbox"/>	£260	£225
Drive Units	KLS8-D	<input type="checkbox"/>	£175	£150
<b>NEW</b> KLS9 2-way HDA driver floorstanding loudspeaker				
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8inch bass, 90dB	HM210C0	<input type="checkbox"/>	£55	£50

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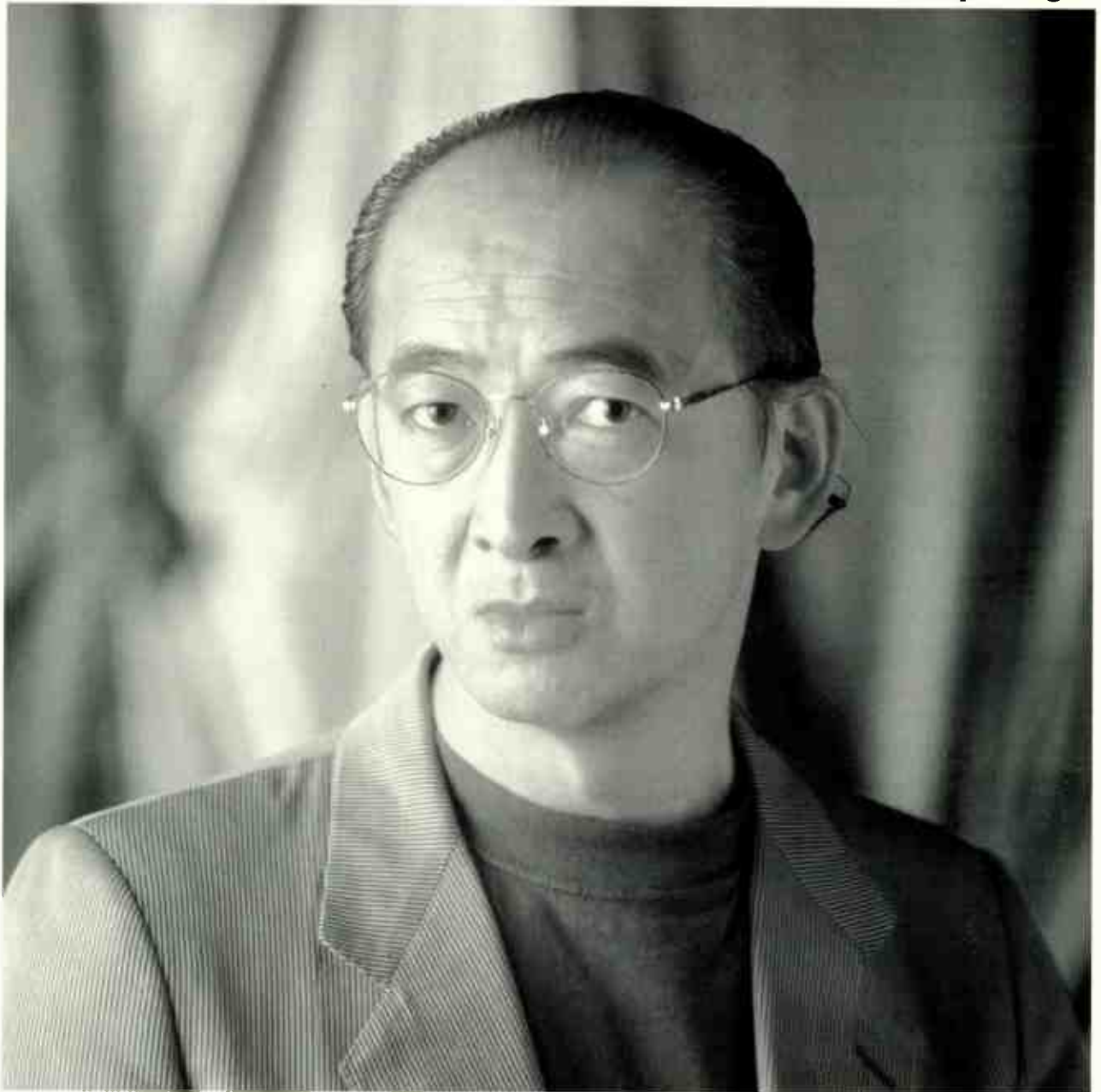
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feature

# DESIGNER

Douglas Floyd-Douglass opens a series of interviews with hi-fi's top designers



I began speaking to Ken after reviewing his new CD-17 KI-Signature CD player. Having heard a five-minute summary of what went into the player, I was agog at the creative freedom that Marantz have

afforded this talented designer - which says a huge amount for the company and their products. This investment in individuals is a company's greatest asset. This is evident, in Marantz's case, of their open-mindedness and serious

pursuit of hi-fi excellence.

Ken told me astonishing stories of how much attention to detail he puts into a product. As a matter of course, before products receive the KI makeover, the first standard component



# DEBUT

**and talks to the enthusiastic and best dressed man in hi-fi, Ken Ishiwata.**

to receive the bin treatment is the chassis. Ken cannot emphasise enough the importance of a good chassis: "Mechanical resonance affects internal components. It is important that the PCB resonate at a different frequency to the chassis."

Ken chooses different damping methods and even uses special acoustic couplings to achieve the results he wants. Sometimes he deliberately adds mass in key areas to get rid of strategic modes, especially those at 2.5kHz-6kHz which the human ear is most sensitive to.

Electrically, he has a simple philosophy: "Maths doesn't work for pure hi-fi", says Ken. "Often I use 1/10 of the calculated impedance in transformers for the performance I want."

Ken also believes in controlling current flow in the PCB to avoid it intermodulating with the music: "The higher the current flow, the higher the disturbance. -120dB can still be heard by the human ear." Ken describes how he attaches an accelerometer to the PCB and measures electrical harmonics in relation to the acoustic vibration. He can then work acoustically to treat these anomalies.

It is the combination of Ken's love of music, devoted passion to hi-fi and his freedom to experiment that led to this interview. . .

**DF-D:** "How did you become so deeply involved in hi-fi in the first place?"

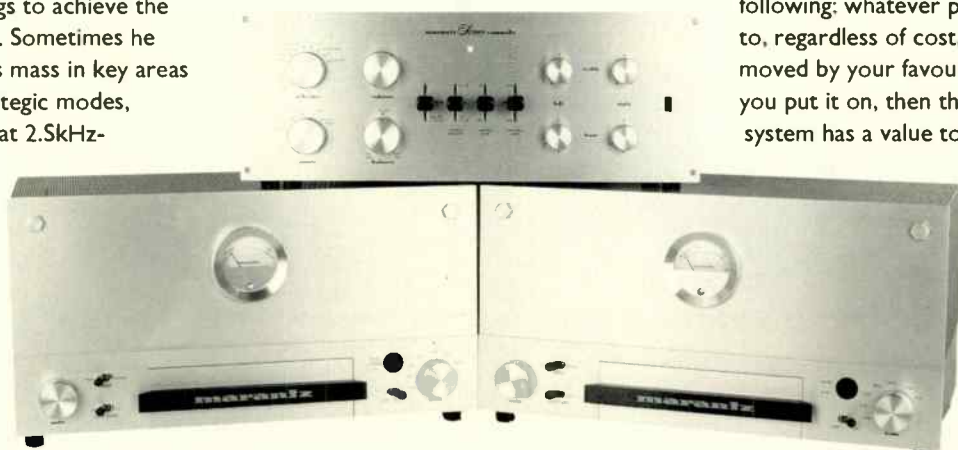
**KI:** I built my first amplifier when I was ten years old. Of course it was mono and tube! But what made me so deeply involved was, believe it or not, my first encounter with the Marantz Model 7 pre-amp. I was in Junior high school, visiting a friend of mine. His father had just bought a Model 7. I did not know of

through this experience (and I sold quite a lot of copy Model 7s to many of my friends!)

**DF-D:** What, for you, are the most important elements in music that hi-fi must reproduce?

**KI:** What I always tell people is the following: whatever product you listen to, regardless of cost, if your emotion is moved by your favourite music when you put it on, then this product or system has a value to you. But if that does not happen - even if the product is very expensive - then it has no value to you.

**DF-D:** What do you think are the most common weaknesses in hi-fi components?



Return of the Legends - Marantz's authentic re-issues of the Model 7 pre-amp and Model 9 monoblocks.

Marantz at the time, but the music reproduced by this product was something very special - so much so that I would never forget this experience. Of course I could not afford a Model 7 at the time, so I asked to borrow it. I then checked out all the details and made a copy!

**DF-D:** Ah, so you were one of the first - of many - to set the trend for 'me too' products and brand engineering then?

**KI:** Not at all! I really couldn't afford the real thing and I was confident I could build my own. As it happens, the first model didn't work. I didn't realise the circuit was so sensitive and I learned the hard way. By the end of it all, I understood what hi-fi was all about

**KI:** What I think is that the technology of today is quite high. Knowing the domestic environment, I do not see real shortcomings from this point of view. The problem is that products on the market are often so bad from both a technological and hi-fi point of view, that I simply do not understand and cannot accept those people who put such products into the market, telling people they are the best.

**DF-D:** What components does your own system consist of?

**KI:** My components are all my own, personal products. However, I do have a Koetsu Red Signature (custom made). This is the only product that I did not touch myself.

**DF-D:** Do you think Eastern and Western hi-fi designers approach their work in different ways?

**KI:** Eastern meaning Japanese? Most of those engineers are working for large companies. Technically their products are excellent, but they do not know what real hi-fi is. They design products that are technically correct, but the music reproduction quality, in most cases, indicates they have no idea.

**DF-D:** Do you view the design of hi-fi as a science or more of a black art?

**KI:** Design of hi-fi is very much science. But without understanding music, you won't be able to make good hi-fi. What I mean regarding science is not only electronics - you must also know and understand mechanical influences, acoustics, psychoacoustics and many other sciences that apply when designing hi-fi.

**DF-D:** In which areas of hi-fi do you think the most important advances will happen over the next 10-20 years?

**KI:** Very simple. It will be in the digital domain. Evolution in this area is remarkable, thus we can expect a lot of improvements here.

**DF-D:** How does music affect your life?

**KI:** For me, music is the greatest art we human beings have ever created. For me, life without music is no life at all!

**DF-D:** Are there any cheap, effective modifications you can recommend for budding hi-fi tweekers?

**KI:** One simple thing you can recommend is to wire the negative 'speaker terminals of your amplifier to the earth (real ground). This means that return current from the 'speakers is

properly grounded. This reduces the influence of the amplifier. Please note, this cannot be done on a bridged (BTL) amplifier.

**DF-D:** Why did you decide to reissue the Legend series?

**KI:** We received many requests from customers to re-issue the Legend. In the past it was not possible, but last year we finally found a way. Another

experience with the Model 7. Do you know the Ferrograph S1 'speaker system? This was the 'speaker that led me to understand stereo imaging. The Thorens TD124 also impressed me a lot and maybe the original Mark Levinson Pre and Power as well.

Ken's music tastes change all the time, but he does have some all-time favourites. He makes the point that with real hi-fi, you should be able to hear

beyond the recording and right INTO the music. He is extremely fond of Mahler and the Russian composer Sylvesterov. Commercially he enjoys female vocals, especially Toni Braxton, who Ken reliably informs me is destined to become bigger than Whitney Houston.

One of Ken's favourite pieces is

Queen's Bohemian Rhapsody. He also enjoys contemporary Jazz: Bob James and Lee Ritenour are at the top of his list. He especially enjoys works by recording engineer Roy Dunan, "who knows how to use distortion purposefully and musically".

Good ears, sound designs and oh yes, great suit ●



Already an impressive player, the basic CD-63 mkII was heavily tweaked by Ken to raise it to KI-Signature status.

reason was to let people - especially those in the industry - once again realise what hi-fi is all about.

**DF-D:** Why did you decide to introduce the KI-Signatures when you already had the SE versions?

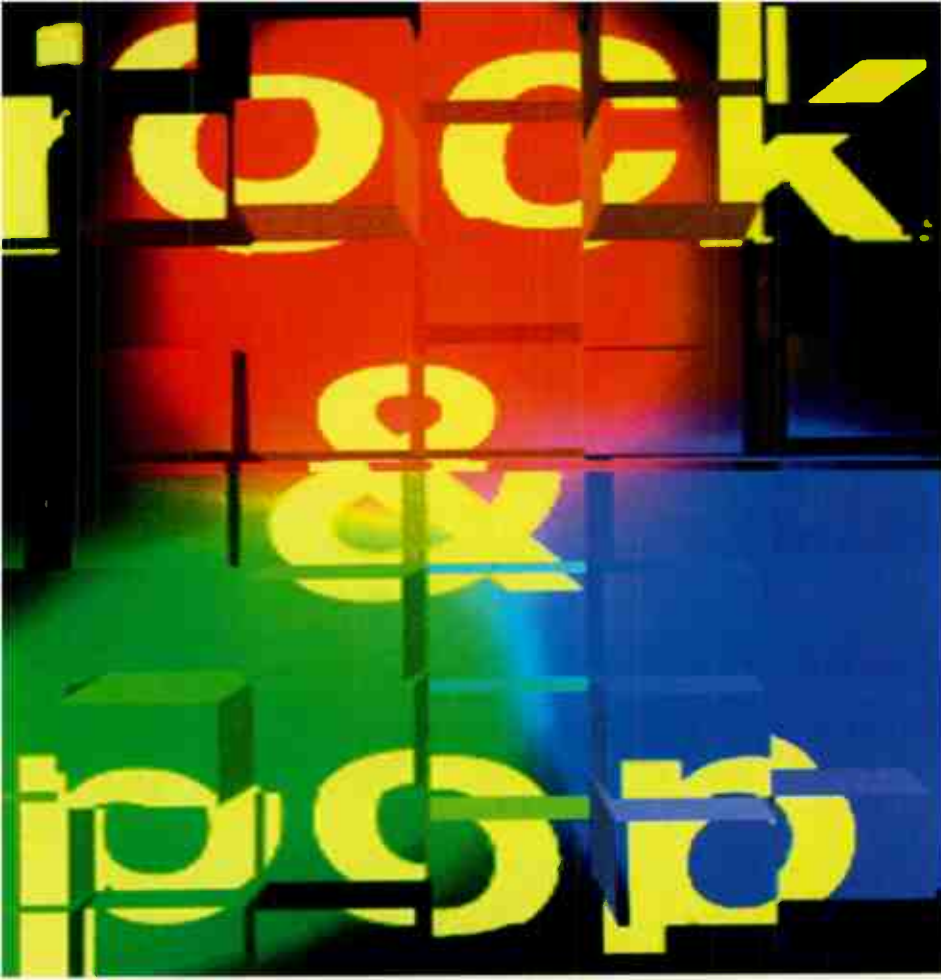
**KI:** Well, when you are working on products, you sometimes find that despite tremendous potential, due to restrictive price point pressure, you are unable to optimise them. The KI-S series components are born 'restriction-free', as it were. In other words, when I feel this potential during the development of the product, then I can decide to make it into a KI-Signature.

**DF-D:** Which equipment from other manufacturers has had the greatest impact on you?

**KI:** I have already explained my







# MUSIC REVIEWS

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## Martin Rae



JOHN FOGERTY  
**BLUE MOON SWAMP**  
WARNER BROS 9362-45426-2

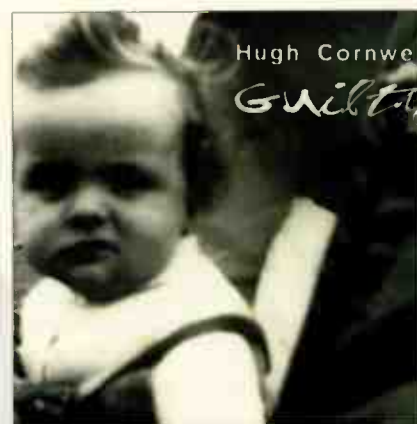
And here's another, well, revival, but it isn't quite Creedence Clearwater Revival revived, despite the sticker Warners have put on the CD. In case people don't remember, or never knew, Fogerty was "The Voice and The Songwriter" (their capitals!) of yonder band.

In the last twenty years he's not been up to much (troubles with his brother and Saul Zaentz, he of The English Patient - the usual record industry post-break-up botherations).

But in Blue Moon Swamp he's well on form, with his Rockabilly, Southern-flavoured Sun-time, basically guitar/percussion/vocal tracks. Actually, make that 'guitars', or on this album almost anything with strings to it, which Fogerty chops and changes like other people do socks, recorded with bristling clarity by Bob Clearmountain.

And read 'guitar licks' too, on which Fogerty is still the expert and where he makes so many of the American guitarists in their own dodgy current 'revival' mode (Cheap Trick, for example) sound crapulous. Nobody's foot will not tap to either 'Rambunctious Boy' or - how could they not? - the classic 'Walking In A Hurricane'. And Mellencamp drummer Kenny Aronoff and bassist Bob Glaub are well on the ball, as sharp as an alligator's ivories.

Admittedly, there's a track or three which sound as though they should have been done by Creedence before they split, but somehow I prefer them '97 style, especially with the swampy, humid backing vocals of The Fairfield Four or The Lonesome River Band. Fogerty is a guy who doesn't have to trade on the past, he's part of it, invented some of it, like 'chooglin', and it's good. Rousing.



HUGH CORNWELL  
**GUILTY**  
SNAPPER MUSIC SA CD 501P

Oops, I am guilty of nearly missing this album, due partly to it arriving in a thin card sleeve so it looked like a single, but mostly to an insane hatred of gooey baby pictures, especially in black and white. Now this isn't a Stranglers album, either, though the band here is fast, slick and trained. Ex-Stranglers fans will doubtless like good ol'-fashioned melodic and driving tracks like 'One Burning Desire', 'Endless Day, Endless Night' and the zippy 'Long Dead Train'. Music buffs can spot the derivation

of bits of the organ intro to that last one, before it bursts into glorious roaring guitar-frenzy and speed-drumming. Likewise, the traces of Iggy Pop, Bowie and Kevin Ayers, though there's nothing of the callow 'tribute' here. Callow, alas, there is though, in the silly whimsy of 'Snapper', about eating fish, which should have been removed from this album, if not for the words, for the tedious pan-potted drums. This is the real dead spot on what otherwise is a breezy affair. He'll live to regret it, I hope.

Still, our Hugh is a happier, snappier bunny now, except maybe for letting in the words, "A house of sorrow is a happy house" in the last track. He's lightened up.

So I liked the Stranglers. So I like Guilty, apart from that baby, whose only excuse for being there is a line in the

one other not-too-clever song.



LYNYRD SKYNYRD

**TWENTY**

SPV 085-14932

Suddenly resurfacing is Lynyrd Skynyrd,

20 years after the plane crash that killed Ronnie van Zandt and Steve Gaines - hence the title.

An earlier tape of one of Ronnie's vocals has been resurrected for a track with much touching humility and explanations of how the tape was 'baked' to preserve the true quality, etc, etc.

Twenty is classic, retro 70s' Southern guitar Rock, with Johnny van Zandt, the surviving brother, in good, crisp voice. No pastiche or irony, either, they play it very straight these guys, and they're a tight, competent band, you have to give them that. There's a clean, fresh sound, too, especially on the acoustic and R 'n' B bits.

I fear I rather enjoyed it. It's hardly great Rock, but it's honest. Call me old-fashioned if you like. Better still, buy me a round and this album to go with it.

## rock & pop record of the month

K. D. LANG

**DRAG**

WARNER BROS 9362-46623-2

Some pre-teen girls are going to pin up the pic of K. D. dressed up to the nines in padded-shoulder power pin stripes, cravat and centre-parting under the justifiable impression this is a boys-band heart-throb. Oh, when they find out about Kathryn Dawn... Clever pun, 'Drag', eh?

And one of the things they'll find out is she doesn't even smoke, so this new album of cover songs ostensibly about the weed - a fag in every title except The Hollies' 'The Air That I Breathe' (get an inkling of a subliminal message here, do we?) - actually isn't. Vegetarian, PETA-supporting, once-dungaree-wearing K. D. wouldn't even allow ciggy-lighting-up time at smoky Ronnie Scott's when she was there previewing some of these songs recently.

Drag's about relationships and mostly those tinged with a fear of loss, but maturely accepted, which probably says something about K. D.'s own. Listen, for example, to the yearning in the way she sings, "Thought you'd gone for good, but you'd only gone for smokes" in 'Hain't It Funny'. The voice is mature, too. As Miranda Sawyer

wrote in The Observer after the performance at Ronnie's, "It has the ache of Karen Carpenter, the warmth of Aretha Franklin, the precision of Frank Sinatra."

Not too sure about old Frank

thought to be Sir Walter Raleigh, but it isn't) answered the question with, "It is that well where pleasure - and repentance - dwell", and K. D.'s singing is a pleasure even when the song is reminding you you should repent.

This is perfect singing with lithe, almost sparse accompaniments (especially on the simply, gorgeously sung 'Don't Smoke in Bed' that any female Jazz singer would be proud of) perfect for late-night bedtime tendernesses. Some of it, like 'The Joker', is disarmingly (and very deceptively, don't be fooled) dreamy and almost Country, but that odd line about, "the pompetus of love" drizzles sex.

The backing on many tracks with anyone else but K. D. (who co-produced Drag and kept a firm grip on the proceedings) could easily have

taken another pace overboard and dropped into whatever current sampling a producer thought should be slipped in to help make one or two more numbers chartable. Instead, they are clean and fit as neatly as a non-smoker's trousers. And she doesn't sing 'Smoke Gets In Your Eyes'.

It's come out well, this album, you might say \*



though, because K. D. on this album has a range and depth that makes 'Love Is Like A Cigarette' an anthemic emotionally-purgative end to the album, especially heart-hurtingly good when it's accompanied by a sax solo swarming out of a strange, teeth-gritting electronic wail like a whale in pain. "What is love?" that song begins. A 16th-century English poet (once





**SUPERGRASS**

**IN IT FOR THE MONEY**

PARLOPHONE 7243 8 55228 2 6

It has been two years since this hairy Oxford-based trio shook our Pop sensibilities with their million-selling monster *I Should Coco*. This LP, you may remember, delivered the teenage starlets no less than three best newcomer awards (The Brits, The Brats and one from Q Magazine). Overnight they became a band to keep an eye on and they certainly didn't shun the public eye, appearing in every magazine and fanzine looking as gawpy and scruffy as the best of teenage wannabes. They could be seen at the opening of just about every new envelope in town.

Then things started to change. First of all Gaz Coombes got his hair cut. Next thing you know, Supergrass start getting into Pink Floyd and turning all philosophical and grown up. Nowadays, their wide-eyed innocence and energy has made way for a more cynical, wary edge.

So the new album is a *Dark Side Of The Moon* reprise, is it? Is it F\*\*\*! In *In It For The Money* is Rock 'n' Roll, not hippy nonsense. It's an album full of great new tunes marking a continuation of the Supergrass success story.

There is a real Seventies tinge to *In It*. . . After the heavier, more Rock oriented opening title track and subsequent 'Richard III' we enter territory first explored by the occasionally wonderful Pink Floyd.

'Late In The Day' with its acoustic build-up and fanciful melody drifts lazily back to Woodstock and Stonehenge. Next up is 'G-Song', which includes extended guitar jams in keeping with Hendrix or Neil Young. Of little similarity to G-Funk, it is a catchy singalong track, with a nasty, nasty

butt-kick of a bassline.

The second half of the disc, barring the funky adrenaline rush of 'Cheapskate', is the more contemplative. However, any danger of naval-contemplation is thwarted by the unusual assortment of instruments the boys use. There's the theremin (sounding like a Hammond on acid and oft used in Hammer horror sound tracks), a range of synthesisers and those strange motor sounds which could only have been plundered from *Dark Side Of The Moon*.

It's been a long time since an album has so brazenly used old ideas while still sounding so inspiringly new. The songs toast The Beach Boys, Neil Young, The Who, Bowie, Talking Heads and Supertramp to name but a few yet still end up sounding like none of them. Masterful.

*In It For The Money* is a cracking follow up album - just go out, buy it and hear for yourself.



**THE BRAND NEW HEAVIES**

**SHELTER**

LONDON 828 887-2

They were one of the ultimate breaths of fresh air when they breezed onto the music scene in the early Nineties. The Heavies, along with Massive Attack and the Young Disciples, were considered mavericks in a world that seemed to have been engulfed with Acid House.

The Heavies have gone through many changes since. Take the obscure *Heavy Rhyme Experience Vol 1*. That was the first time a Soul/Funk outfit had ventured into Hip-Hop territory, and it provided a range of great collaborative material, featuring amongst others The Pharcyde and Main Source.

Next up, the band were rocked by

the departure of vocalist N'dea Davenport after 1995's critically acclaimed *Brother Sister* album.

The arrival of Siedah Garrett last year and the *Shelter* album heralds a return to familiar roots, seeing the Heavies trot out what they are best at - uncomplicated funky grooves and agile riffing. And they pointedly eschew any kind of modern deviance like sequencers or sampling - remember kids, the kinds of skilled riffs that turn up here are the ones that get sampled by others.

This is most marked on songs like 'Sometimes' with its spicy 'Nuyorican' feel and 'Once Is Twice Enough', a Memphis Soul stew in the James Brown tradition.

That said, *Shelter* does sometimes err irritatingly on the bland. For all the high quality musicianship, it does at times sound like an assembly line of Soul/Funk fillers.

If a dose of orthodox, funky Soul is your thing, then *Shelter* is worth parting with the pocket money. For those who like their music a little meaner and stronger though, avert your eyes and ears ●





## Viv Craske

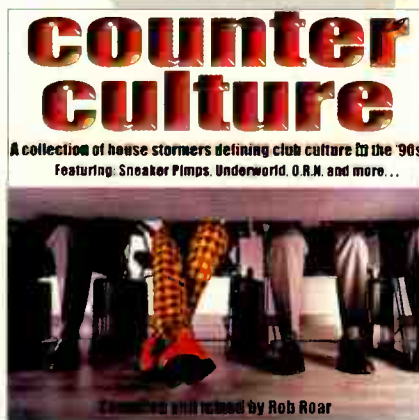


VARIOUS  
SESSIONS 8  
MINISTRY OF SOUND MINCD8

Yes, it's that man Todd Terry once again, gilding his happy House handbag. Gliding effortlessly through this two-CD set, Terry proves once again that he is virtually unmatched in the floor pumping stakes. Not that he really needs to prove himself - I think we're all on his side now.

Sessions 8 throws together newbies and dancefloor gems alike, from H20's 'Satisfied' to Jay Williams' 'Testify'. And you can add to that the likes of Ultra Nate ('Free'), Nu Yorican Soul (the fantastic 'It's Alright, I Feel It'), Rosie Gaines, Mousse T (with the remix of Kim English's 'Supernatural') and Byron Stingly.

If up-front, funkin' House is your thing, then the feel-good factor should soar with Sessions 8. Now that Todd Terry's DJing appearances are becoming less frequent, this is like having a couple of sets squeezed into one.



VARIOUS  
COUNTER CULTURE  
KICKIN' RECORDS KICKCD52

Mixed by on-the-circuit DJ Rob Roar, this album shuffles 14 tracks together with no obvious link other than that Rob likes them. Which is fine I guess, and far better than pretending to be the definitive collection of this or that when it blatantly isn't.

We kick off with Moon Man's newbie, the Trance-lite commercial offering 'Galaxia'. Next up we enter Garage/House territory with Armand van Helden's mix of the Sneaker Pimps' 'Spin Spin Sugar' and the 99 Allstars come over all vocal with 'Luv Is All You Need'. Then we move house to take up residence in Tranceville with the help of Heliotropic's enigmatic 'Walk With Me' and Cafe Del Mar's classic rush-inducing 'Energy 52'. Astra Farm adds the Funk, while Underworld contribute sinister vocals and a soft brooding melody with 'Dark And Long'.

Very nice waking up music, except

without a full-on hangover. This is music to eat toast to, something for everyone, which turns out to be very handy when you can't be arsed to change CDs.



VARIOUS  
INTERNATIONAL DJ SYNDICATE  
MIX VOL 2  
REACT CD103

The first volume saw Takkyu Ishino kicking off this series with some minimal and groovy Techno beats, Japan-stylee of course. Following on from this worldwide mix arena, DJ Cher steps up from Singapore's rated club Zouk. This CD sees React bringing a previously untried globalness to the mix, something that has definitely been a long time coming but which will perhaps broaden the club fraternity's horizons.

DJ Cher may have a rather unfortunate name, but he manages to avoid 'The Shoop Shoop Song' in this set (shame that!) Instead, he delivers a varied selection of underground and



more comfortable Trance offerings. And unlike many other Trance compilations, this one has a real energy and drive, as DJ Cher takes the music to different levels and different vibes with each track. A cliched statement this may be, but a statement rarely put into practice by even some of the top DJs in this country.

In this CD are the likes of The Electroliners' 'Loos Caboose', Art Of Trance's squelchy, fat Trance 'Kaleidoscope', Dan Shay's Techno-leaning 'The Warning' and Yekuana's pan-pipe-tastic, soft-focus anthem 'Canis Loopus'.

Out there somewhere is a rich vein of international talent, and React are the first to mine it. In a DJ market saturated with big names and big tunes it's refreshing to see a newcomer playing tunes in a new way. Good luck to them. The words 'ground' and 'breaking' should be much in use here, if the first two compos in this series are anything to go by.



VARIOUS  
**ABDUCTION V:02**  
SOLIDSTATE SOLIDCD10

This compilation contains 30 House tracks spread over two-CD's. Positiva's vocal lashed Trance/House hopefuls oblige with the mix duties.

Andy Cato (part of Beat Foundation and Skinny Malinky records) heads up Disc One, easing in

with everyone's favourite progressive House cut 'Papua New Guinea' by The Future Sound Of London. The next few tracks serve as a selected history of House. Orbital's 'Chime' slowly merges with Joey Beltram's bass and kick-drum oriented 'Energy Flash'. Rolling on into the mix is David Holmes' classic House mix of The Sabres Of Paradise's 'Smokebelch II', vibrant and vibrating with haunting keyboards and mesmeric rhythm. The vibe lightens up thereafter with the Disco Evangelist's 'De Niro' and the dream Trance of Chicane's 'Offshore'.

Alex Whitcombe is next with gems from the last few years. Leftfield's still urgent 'Not Forgotten' slides the CD through Delta Lady to the Trance heaven of Visions Of Shiva. Sasha's mix of Horse's 'Careful' leads into a remix of React To Rhythm's 'Intoxication'. Finishing up, Quattara get a mention alongside Dum Dum, Bedrock's favourite 'Set In Stone' and Energy 52's summer rush of 'Cafe Del Mar' ●

dance & ambient record of the month

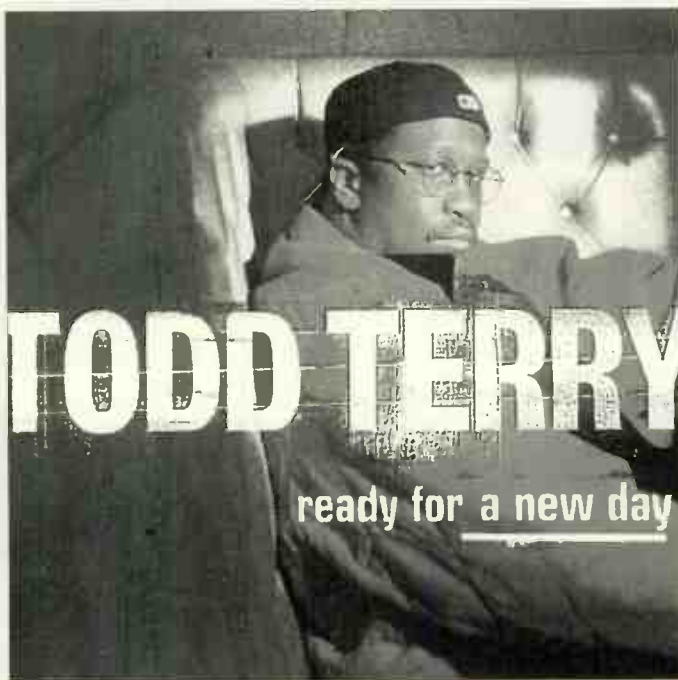
TODD TERRY

**READY FOR A NEW DAY**

MANIFESTO 5745592

Todd Terry's latest album witnesses a broadening of influences for the New York House scene. Many House aficionados consider Todd Terry to be one of the great innovators of the scene, the godfather of House. He started spinning Hip-Hop tracks in the early Eighties, following the leading edge until House broke. His skills were soon honed to perfection in the mix and the studio, turning out sets of Latino-tinged House and producing a string of smashes, notably '89's 'A Day In The Life' and '92's 'Can You Feel It'.

Now Terry has moved more away from spinning out and into remix duties, clocking up big name Pop stars



slice 'Something Goin' On', a sure-fire summer hit, with radio friendly vocals and Housey-Housey club potential. The title track is another low-slung House groover, while Todd's original stormer, 'Keep On Jumpin', still works the floor like a diva. Payout track 'The Rave' takes the mickey a tad with a hissing and squelchy down-beat slant on Techno.

If prime US vocal House is not your thing, then there might not be much to inspire here, but it's still worth checking out the master at work.

alongside Everything But The Girl's club serenade 'Missing'.

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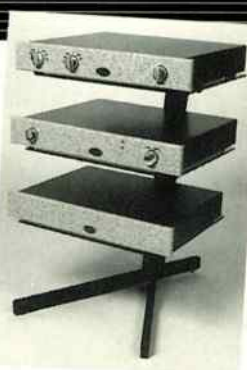
Peter J Comeaux, HiFi News

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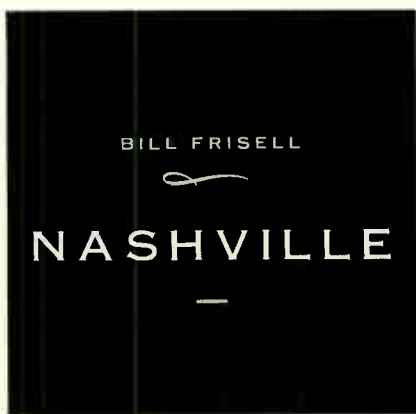
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# Jazz

## Simon Hopkins



BILL FRISELL  
**NASHVILLE**  
ELEKTRA NONESUCH 79415-2

American guitarist Bill Frisell has been, on and off, a regular in this column over the last three years. Which is fair enough; he's unquestionably one of the most important Jazz guitarists to have emerged in the last two decades. Given much of the music he's recorded as a leader in that time, Nashville is at once somehow an inevitable album and a surprise. But first, of course, a quick recap on that illustrious career. . .

I first became aware of Frisell's name in the early '80s, when his name started to appear on various ECM album sleeves. Apparently brought to the attention of ECM mainstay and drummer/composer/bandleader Paul Motian by Pat Metheny, Frisell quickly became almost an 'in-house' guitar player for the label, appearing with the likes of Motian, Jan Garbarek, Arild Andersen et al, and in doing so joined the line of ground-breaking guitarists the German label has brought to the public's attention: Metheny, Terje Rypdal, John Abercrombie, Ralph Towner, Steve Tibbetts, David Torn.

The music he made during this

period became ever more startling. Always a player to eschew the technique-as-end-in-itself approach of so many contemporary Jazz guitar players, Frisell seemed a genuine improviser. The breadth of his influences was wider than most, too, ranging from Hard Bop to Surf music, Free Improv to Country.

It was this freewheeling eclecticism and a lead guitar sound which could make paint blister that made him such a natural player to be adopted by the rabidly experimental music scene that emerged in New York in the '80s. Having already collaborated with many of that scene's finest music makers, he perhaps gained most visibility as one-fifth of John Zorn's wilfully genre-hopping super-group Naked City.

His playing with Naked City seemed to push the envelope of his sources further and further. The series of solo albums he then began work on, while less self-consciously post-modern than Zorn's, nonetheless really did give the impression that Frisell was fashioning a unique musical language out of whatever he could lay his hands on.

Frisell relocated from New York to Seattle at the end of the '80s, and while he's stayed at Nonesuch, and continued to work with many of the musicians with whom he cut his teeth, his solo work has become increasingly refined. Nashville, then, comes at the end of a series of albums which have explicitly explored American music heritage. It is, of course, his Country album.

Recorded in the Country music capital at sessions last year, Nashville demonstrates that if nowt else, Frisell knows how to put together one hell of a band. The group here represents the very finest musicianship that Country music can offer, and that's saying something.

Bassist Viktor Krauss has played for years with Lyle Lovett, the Woody Allen of New Country; legendary session player Jerry Douglas is one of the gods of the dobro; and guitarist Ron Block and mandolinist Adam Steffey both hail from Alison Krauss' Union Station, a group now bringing Bluegrass to a whole new generation. The wild card here is singer/songwriter Robin Holcomb, who, like Frisell, is known for her association with the NYC New Music underground. She contributes vocals on the three non-Frisell pieces here, including an extremely tender rendering of Neil Young's 'One Of These Days'.

For the group Frisell has written a series of pieces which run the gamut of Country styles and yet never directly quote its songbook. Unlike, say, Ry Cooder, Frisell is not a historian of this music. Instead, his pieces are almost like half-remembered impressions of the music from a country childhood. Nonetheless, these players certainly know what to do with the material, spinning spellbinding solos around his crystalline melodies. Douglas in particular will make your jaw drop - he's an awesome player.

If I have one gripe about this thoroughly enjoyable and utterly accessible record, it's that Frisell seems to be keeping himself on too tight a rein. It's as though he wants his presence here to be more that of a composer than of a guitarist. No doubt this is out of an understandable deference to the other players, but Frisell, while perhaps not the technical equal of these sessioneers, is a far more visionary musician, and I personally would like to have heard a lot more of him in evidence on these sessions.

Nevertheless, a highly recommended record ●

# Simon Cooke



**GEORGE MASSO and ROY WILLIAMS**  
with the Brian Lemon Quartet



*Shakin' The Blues Away*

GEORGE MASSO AND ROY WILLIAMS  
WITH THE BRIAN LEMON QUARTET  
**SHAKIN' THE BLUES AWAY**  
ZEPHYR ZECD6

This past year seems to have been very fruitful for Zephyr Records, judging by the amount of material I've been sent for review. On top of that their Brian Lemon/Roy Williams CD with Warren Vache, A Beautiful Friendship, won the BT Best CD award for New British Jazz.

Zephyr now continue their mission to flood the globe with high quality mainstream Jazz recordings with this trombone led release featuring George Masso and Roy Williams. This rare front-line is backed by Zephyr stalwarts Brian Lemon on piano, Dave Cliff on guitar and Dave Green on bass, with Allan Ganley and Martin Drew sharing the credits for drums.

The CD lasts for just over 62 minutes and presents a well balanced selection of 13 tracks ranging from the three-minute Youmans/Caesar 'Sometimes I'm Happy' to a take on Waller/Razaf's 'Keeping Out Of Mischief Now' which clocks in at 13 minutes. Between these two fall several gems such as Rodgers/Hart's 'My Funny Valentine', Jones/Symes' 'There Is No Greater Love' and Jenkins' 'This Is All I Ask'. There is even one track, 'By George', penned by Masso himself.

Zephyr have been making a name for themselves by producing quality recordings which let the playing shine through, and with a band such as this it is playing of a very high calibre indeed.

**LEMON LOOKS BACK**



*Just For Fun*

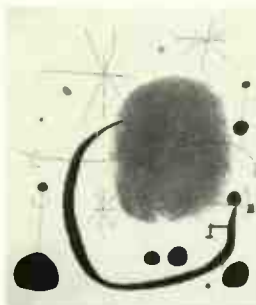
THE BRIAN LEMON QUARTET  
**JUST FOR FUN**  
ZEPHYR ZECD14

This CD from Zephyr presents the Brian Lemon Quartet as before, backing Roy Williams on trombone and Alan Barnes and Ken Peplowski on reeds.

This CD features Pitts/Egan/Marsh's 'I Never Knew', Jones/Kahn's 'On The Alamo' and Ellington's 'Cottontail'.

There is little left to say that I haven't covered in my previous Zephyr reviews, where I've enthused at length about the sound quality. Combined with music of this kind of standard, you've got an album well worth hunting down.

Tommy Smith • Azure



Kenny Wheeler • Lars Danielsson • Jon Christensen

TOMMY SMITH  
**AZURE**  
LINN AKD 059

Taking as its inspiration the painting

'L'or de l'azur' by the surrealist Miro, this album is Tommy Smith's fourth outing on the Linn label. The result is ten original tracks co-written by Smith and Jon Christensen, the drummer. The quartet is completed by Kenny Wheeler on trumpet and Lars Danielsson on bass.

Smith's fans will know what to expect - well played, powerful and dynamic modern Jazz accompanied by the reputation of Linn CDs with their undeniably sumptuous sound and absolute grip on the music. In all, highly recommended.

ROBERT PARKER'S  
JAZZ CLASSICS IN DIGITAL STEREO  
**SIDNEY BECHET**  
CENTENARY CELEBRATION - 1997



GREAT ORIGINAL PERFORMANCES 1924 TO 1943

SIDNEY BECHET  
**CENTENARY CELEBRATION**  
ROBERT PARKER'S RPCD 632

This is from a series of Robert Parker's 'Jazz Classics In Digital Stereo'. If Parker's name is ringing bells with you, it's because he is an Australian engineer renowned for his ground-breaking 'cleaning' of the sound of old 78s.

Now since Hi-Fi World is read by many who consider the silver disc to be a pale shadow of vinyl, and since I have no wish to stir the on-going debate in the letters' pages concerning past vs current recording formats, I will simply state that this CD contains 24 tracks from various Bechet bands, which makes it worth £15 of anybody's readies. Whether you like what Parker has done to the original recording is down to individual taste.



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**SURREY HIFI** 45 High Street, Godstone, Surrey, RH9 8LS. (01883) 744755. Demonstration rooms & Free parking available. "Home Cinema on Demonstration." Arcam, Audiobab, Kef, Kef Reference, Rogers, TDL, Thorens, Denon, Bose, Marantz, Yamaha, M&K Sub-woofers, Musical Fidelity, Cable Talk, Qudos, Stands Unique, Alphason, Target, Partington, Atacama Stands, Bayer Headphones, Sennheiser. 0% interest. Credit Cards, Free installation service dept. Closed all day Wednesday.

**UNILET SOUND & VISION** 35 High Street, New Malden, Surrey. Tel (0181) 942 9567 or Fax. (0181) 336 0820. Six superb dem rooms, Interest free credit on all leading brands \* Also Open Sundays 10 - 4.00pm.

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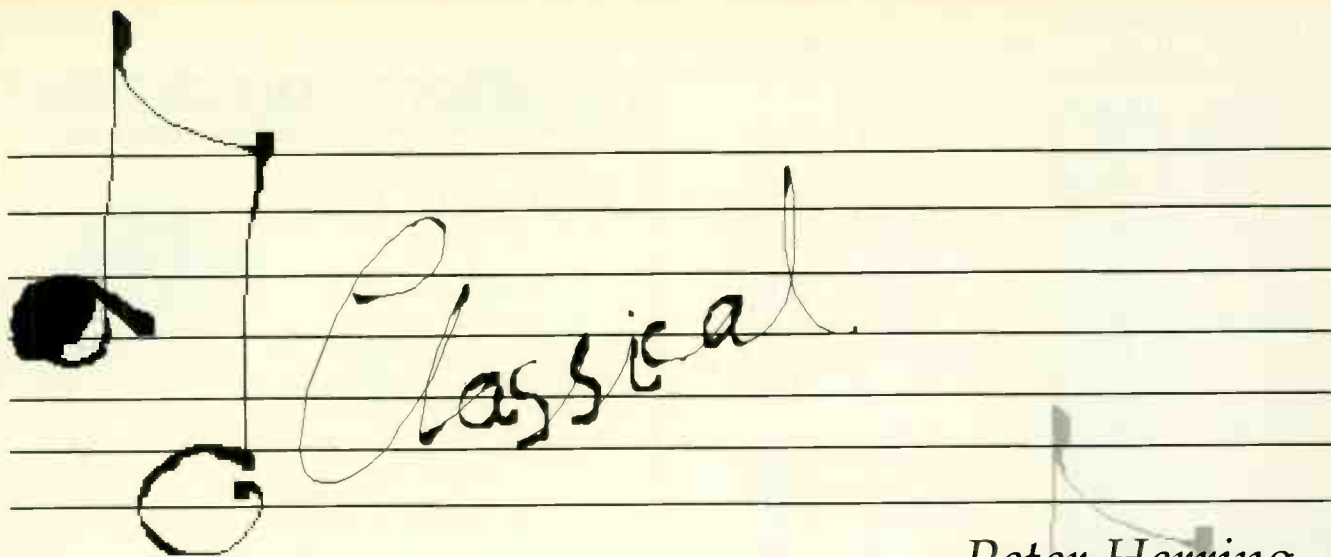
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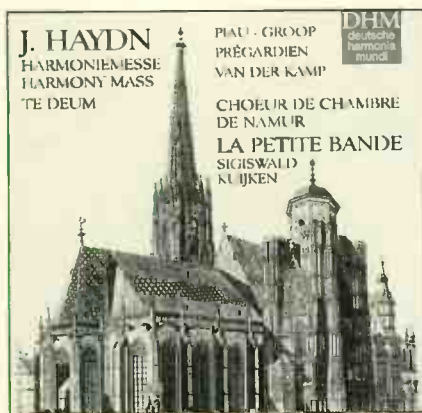
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## Peter Herring

**This month's selection is drawn predominantly from Teutonic stock, with pieces from Beethoven, Haydn, Liszt and Schumann leaving Vierne, Dupre and Widor to fly the flag for France.**



FRANZ JOSEF HAYDN

**Mass No 14 in B flat,  
Harmoniemesse  
Hob. XXII/14/Te Deum  
Hob. XXIIIc/2**

**Sandra Piau, soprano; Monika Groop, mezzo-soprano;  
Christoph Prégardien, tenor;  
Harry van der Kamp, bass;  
Chamber Choir of Namur; La Petite Bande; conductor,  
Sigiswald Kuijken.**

DEUTSCHE HARMONIA MUNDI 05472  
77337 2 (DDD/51.43)

Like his brothers, Wieland and Barthold, the Belgian-born violinist, Sigiswald Kuijken, became something of an early music specialist and a pioneer in 'period' performance - his recording of the Bach sonatas and partitas for solo violin remains in a class of its own. More recently, while remaining a member of various chamber ensembles, Kuijken has gained a growing reputation as a conductor, especially of Haydn. His

recordings of the Paris symphonies for Virgin Classics are outstanding, and those of the London symphonies for Deutsche Harmonia Mundi no less satisfying. Now Kuijken has brought the qualities that distinguished those recordings to the last of Haydn's six 'high masses', the Harmoniemesse of 1802.

In 1790, Haydn's employers, the Esterházy family, had disbanded its court orchestra, releasing its resident composer to venture forth and garner honours and acclaim throughout Europe. In 1795, however, the second Prince Nikolaus Esterházy decided the time was right to revive the orchestra and requested Haydn to undertake the task. But Haydn's new found celebrity now allowed him to call the tune, literally. His sole composing duty was to write a Mass setting each year for the name day of the Princess of Esterházy, and between 1796 and 1802 he duly delivered. Indeed, his work throughout this period was dominated by large-scale choral compositions, including the two mighty oratorios *The Creation* and *The Seasons*.

The six Mass settings were characterised by their major contributions from the orchestra, to an extent that the designation 'instrumental masses' was coined to describe them. The role of the wind band (the 'Harmoniemusik' as it was known in Austria) in the B flat setting of 1802, Haydn's last completed work, led to it acquiring the nickname of *Harmoniemesse*. The work also earned

the displeasure of some po-faced clerics who thought it too "theatrical" and liable to distract congregations from their devotions. (What on earth did they make of Beethoven's *Missa Solemnis*, which the Haydn strongly anticipates, twenty years later?)

We can simply admire the freshness and originality of the seventy-year-old Haydn; there is nothing routine or lightweight about this music. This fact is nowhere better borne out than by the glorious setting of *Dona Nobis Pacem* with which the Mass concludes, or by the brilliant fugues of the *Gloria* and *Credo*. The *Sanctus* is solemnly beautiful, lit by some wonderful orchestral writing, while the *Benedictus* is unusually lively, almost a quick march.

Sigiswald Kuijken accompanies the Mass with Haydn's second setting of the *Te Deum*, an appropriate choice since the winds of the orchestra again take a prominent role. It is one of the finest of Haydn's shorter choral compositions and, like the Mass, benefits from a smooth, cleanly balanced and well focused recording, made in the Begijnhofkerk in Gent. The airy acoustic makes for a very pleasing setting, allowing the rich instrumental detail to shine. Solo and choral singing, and the orchestral playing, are alert and polished, but above all it is the joy in the music-making, in Haydn's consummate craftsmanship, which comes across most strongly here. I am more than happy to let Sigiswald Kuijken and his colleagues distract me from my devotions!

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Chorus of Baritones; Joseph  
Cullen, Andrew Reid, organs;  
Conductor, James O'Donnell  
HYPERION CDA66898 (DDD/71.32)**

The common link here, apart from the evident Gallic origins of all the music, is the church of Saint Sulpice in Paris, an imposing Baroque edifice which enjoys the distinction of being the

official parish of the Catholic church in France. Like other notable Parisian churches (Notre Dame, La Madeleine, Sacre Coeur and the Trinite, which enjoyed the services of Olivier Messiaen as its chief organist throughout the composer's lifetime), Saint Sulpice has been home to some of the great names in French music.

Two names, however, stand out, not just for the music they wrote for the church but for the longevity of their occupancy of the organ loft.

Charles-Marie Widor reigned supreme for a remarkable sixty-four years, from 1869 until 1933, while Marcel Dupre, who succeeded him, remained in the post until his death in 1971. By comparison, Louis Vierne's time at Saint Sulpice was short. He spent eight years there from 1892 to 1900 as Widor's assistant before becoming chief organist of Notre Dame. However, Vierne's small output of choral music, represented here by his striking Messe Solennelle and by two exquisite miniatures, Tantum Ergo and Ave Maria, was a product of his Saint Sulpice years.

Widor's arrival at Saint Sulpice marked a significant upturn in the standard of French liturgical music, especially in Paris. He was helped in this not only by having a magnificent Cavaille-Coll organ on which to play his compositions but by having the likes of Gabriel Faure and Andre Messager as maitre de chapelle (choirmaster).

Widor utilised his resources well,

as the splendid Mass for two choirs and two organs amply testifies. And how well this work transfers from the Corinthian colonnades of Saint Sulpice to the quasi-Byzantine spaces of London's Westminster Cathedral.

The excellence of the cathedral choir, under the inspired direction of James O'Donnell, is once again fully evident and the performances are wholly idiomatic. Augmented by a select chorus of baritones, the choir rises to the majesty and grandeur of the writing as fluently as it responds to the more introspective and serene passages, such as the haunting Benedictus of Vierne's Messe Solennelle.

In contrast to the scale and drama of the Widor, most notably his setting of the Easter motet Surrexit A Mortuis, are the four seldom performed motets by Marcel Dupre. These are finely crafted pieces dating from the years of the First World War and embracing the lyrical, the sensual, the exultant and the sombre. The setting of the Ave Maria has a beguiling charm and simplicity without being cloying, while the Laudate Dominum is a tour-de-force for both choir and organ.

This is another immensely rewarding recording from the Westminster forces, with organists Joseph Cullen and Andrew Reid as impressive as their vocal counterparts. The versatility of this cathedral choir is remarkable and once again they benefit from a matchless recording.

RECORD OF THE MONTH

*LIUDWIG VAN BEETHOVEN*  
**Piano Sonata No29 in B flat, Op106, Hammerklavier**  
**Piano Sonata No26 in E flat, Op81a, Les Adieux**  
**Alfred Brendel, piano**  
 PHILIPS 446 093-2 (DDD/61.48)

If memory serves, this is Brendel's fourth recording of the Hammerklavier sonata, that Everest among piano compositions. He assures us this will be his last word on Beethoven's Op106.

The association began in the Sixties with a recording for the Vox Turnabout label that was full of fiery spontaneity, even if the youthful virtuoso had yet to fully appreciate the profoundly contemplative nature of the great *adagio sostenuto*.

In comparison, Brendel's first Philips recording of the work in 1972 hinted at self-consciousness, although the hushed intensity of his playing in the *adagio* was remarkable. That was followed in the early Eighties with a live recording made in London's Queen Elizabeth Hall. While this interpretation restored the powerful tension and urgency to the outer movements, not least the uncompromising fugal finale, the *adagio* lacked the transcendental quality of its predecessor.

More than a decade on, in a second live taping from a concert in

Vienna's Musikverein, it is tempting simply to say that Brendel has combined the best aspects of those previous recordings and crowned this latest of his Beethoven cycles with a recording of the Hammerklavier that will surely become the benchmark for all that follow.

The virtuosity is still there, even if the fingers don't dart across the keys with quite the speed of 30 years ago.

but into the entire cycle of the 32 piano sonatas.

In the Hammerklavier, this understanding is not allowed to diminish the sense of an epic struggle taking place - the intellectual and physical rigours of the work are not lightly dismissed. And, above all, there is Brendel's towering grasp of the work's structure which gives this performance such a satisfying unity.

The recording of the Hammerklavier was made by Austrian Radio and the result is exceptionally truthful, capturing the full weight and brilliance of the Steinway grand but with a natural presence and stereo image.

The second work on the disc (and the last sonata in Brendel's cycle) is a German studio recording. Appropriately enough it is of the Op81a sonata, the one to which the composer attached the subtitle *Das Lebewohl* (The Farewell), although,

much to Beethoven's annoyance, it became better known in the French translation as *Les Adieux*. For Beethoven, it was a farewell to his pupil, patron and friend, Archduke Rudolph. For Alfred Brendel, it seems this vibrant performance of Op81a is the culmination of his exploration of the Beethoven sonatas. If so, it's difficult to imagine a better way of signing off ★



There is, however, never any suspicion that Brendel is 'playing safe'. Quite the opposite: this is edge-of-the-seat stuff, with Brendel seemingly inspired to communicate with his attentive audience (who, incidentally, contribute remarkably few unwanted intrusions). Most significant, though, is the fact of a lifetime's association with and understanding of Beethoven being distilled not just into this recording



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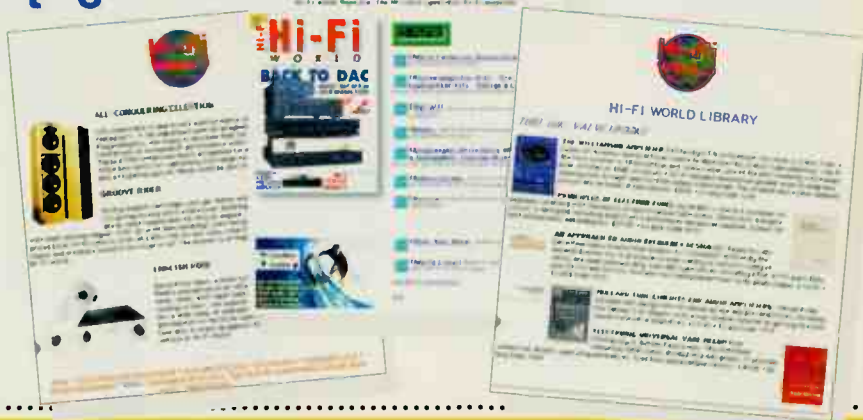
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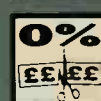
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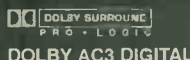


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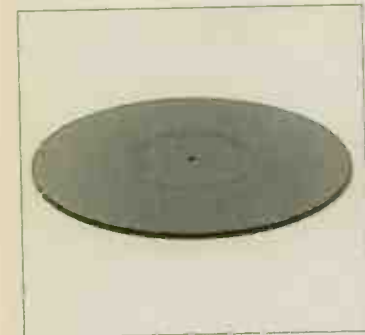
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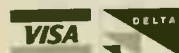
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HI FI NEWS / RR March 97

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facilities ★★★★★

build ★★★★★

verdict ★★★★★

*Dan Houston*  
WHAT HI-FI May 1997

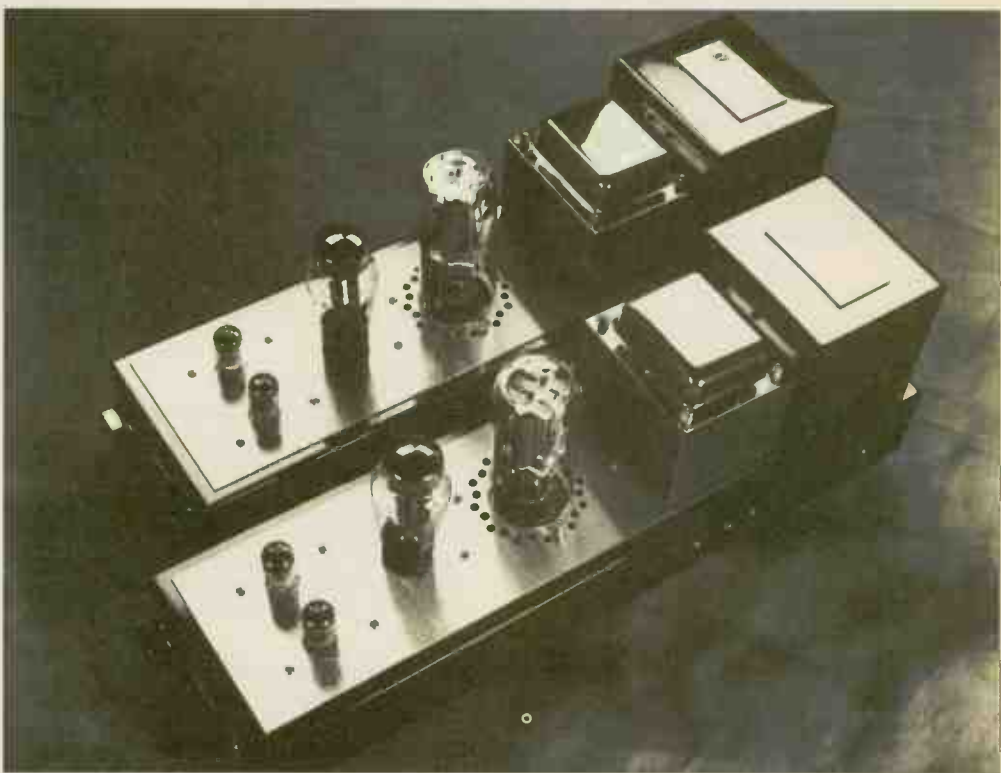
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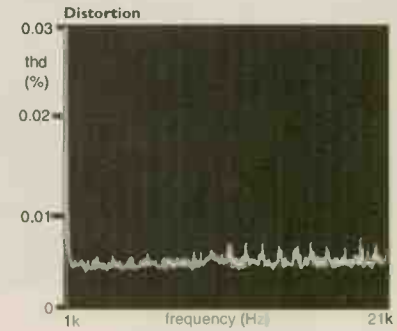
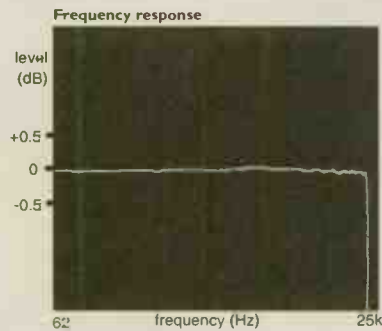
# MEASURED PERFORMANCE

## CD

### MARANTZ CD-17 KI-S

The CD-17 KI-Signature had an admirably flat frequency response with very little rolling off of the treble. Many manufacturers roll off the treble to ensure a smooth sound. The distortion measurements were fine, with good consistency between channels. The -30dB analysis shows traces of both odd and even harmonics in the player's output, but that said, they were small enough not to cause any problems. Out-of-band spuriae were well suppressed, measuring -53dB or less. Dynamic range was good at 105dB and the output of 2.3V is fine though slightly higher than standard. **KB**

Frequency response		4Hz-21kHz		Separation (dB)	
Distortion (%)	left	right	1kHz	left	right
-6dB	0.010	0.010	20kHz	103	103
-30dB	0.02	0.02		92	95
-60dB	0.6	0.6	Noise		-100dB
-90dB	29	29	with emphasis		-101dB
-90dB dithered	noise	noise	Output		2.3V
			Dynamic range		105dB



## CASSETTE DECK

### YAMAHA KX-580 SE

The KX-580 SE had an accurate replay frequency response, so it will play pre-recorded tapes well and make standard and therefore compatible recordings that will transfer without problems to other players, like a Walkman or car cassette player. Yamaha also fit replay response correction (Play Trim), so bright or dull sounding tapes can be adjusted to sound properly balanced. All tested well, although replay speed was a little fast at +1%. The KX-580 SE therefore does a better job with pre-recorded tapes than all rivals, except NADs.

The replay amplifiers were quiet and this contributed to low hiss with recordings, especially with Dolby S engaged, which drove hiss down to -79dB, a very low value which ensures inaudibility. The deck also has Dolby B and C.

Speed stability was good at 0.06% wow and flutter overall. Analysis shows a flutter peak that may add a little paperiness to the sound, but basic speed stability - meaning lack of drift - was extremely good, as indicated by the sharpness of the main test-tone peak at right.

The head was a good one and in conjunction with accurate record equalisation gave a very flat frequency response with ferric, chrome and metal tapes. Overload levels were respectably high with ferrics and chromes, if a little limited (+1dB) with metals. However, Dolby S guards against overload, so this is not too consequential.

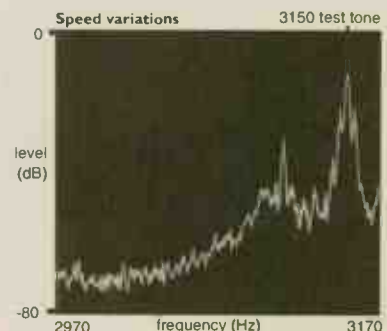
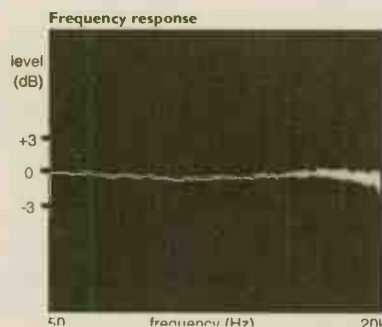
With a healthy output of 500mV and an input sensitivity of 100mV, the Yamaha measured well in every respect and has obviously been well set up. I'd expect very good recording quality, together with excellent reproduction of pre-recorded tapes. **NIK**

### REPLAY (pre-recorded tapes)

Frequency response (-2dB)	30Hz-19kHz
Speed accuracy	+1% fast
Hiss (70uS, Dolby out)	-61dB

### RECORDING (blank tapes)

Frequency response (IEC Primary Refs.)	
ferric (IEC I)	32Hz-13kHz
chrome (IEC II)	32Hz-18kHz
metal (IEC IV)	32Hz-20kHz
Separation (1kHz)	51dB
Distortion (315Hz)	1.2%
Hiss (70uS, Dolby out)	-56dB
Speed variations (DIN total)	0.06%
Flutter energy (3-3.13kHz)	-26dB
MOL/SAT (IEC Refs.)	315/10k
IEC I (ferric)	+4dB/-7dB
IEC II (chrome)	+1dB/-6dB
IEC IV (metal)	+1dB/+1dB



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# VINYL

## SLATE AUDIO BRAZEN MM

The Shure V15 III was renowned for its flat frequency response and high tracking ability. This remains with the Brazen's Micro-Ridge stylus. Frequency response was pretty flat across the audio band on outer grooves. There is a steep +3dB peak at 20kHz, but with no lift at 10kHz this should pass unnoticed.

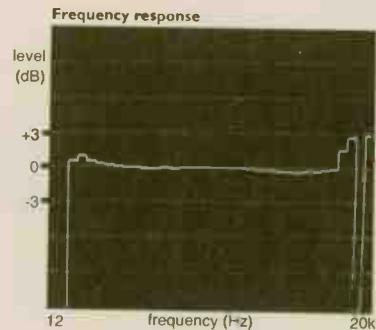
Tracing loss on inner grooves was not great and counteracted the peak whilst leaving the upper midband unaffected. The Brazen will give good results across an LP, from outer to inner grooves.

Tracking ability was very high at low frequencies and high in the midrange, if bettered now by Goldrings and Ortofons.

Channel separation was poor, unusual for a Shure, but at 20dB it was still enough to give a stereo stage lacking contraction. Output was high, channel balance good and VTA low at 24degrees. Consequently, distortion was also low. The Brazen had no real weaknesses. It retains all the V15 III's strengths. **NK**

Tracking force	1.25gms
Weight	7gms
Vertical tracking angle	24degrees
Frequency response	20Hz-16kHz
Channel separation	20dB
Tracking ability (300Hz)	
lateral	85µm
vertical	45µm
lateral (1kHz)	22cms/sec.

Distortion (45µm)	
lateral	1%
vertical	3%
Output (5cms/sec rms)	5.7mV



# TUNER

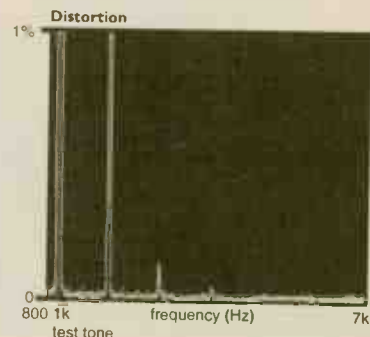
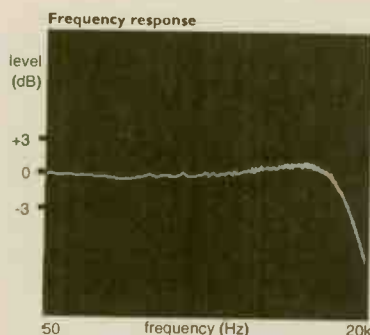
## LEAK TROUGHLINE

(with TDA7040T MPX Gate decoder)

Philips' TDA7040T IC stereo decoder is specified at -70dB noise. Most modern budget designs hit -72dB or so. The Troughline is, in itself, very quiet, but with the Gate it returned -63dB hiss. As the hiss didn't vary with aerial signal level as usual, I can only assume it is due to the audio stage. Curiously, even Philips were unable to achieve the full potential of the TDA7040T in their application diagram, claiming a mere -50dB, so there appears to be a difficulty here. Frequency response was -1dB down at 12kHz and about -8dB down at 19kHz, this being the amount of pilot-tone suppression imposed by the first-order filter. The result was a pilot-tone level of -40dB - poor by modern standards - but sub-carrier suppression was high at -70dB. I don't see any great problems here; pilot can block Dolby action when recording; on rare occasions it produces a whistle.

Distortion was a little high at about 1.5% at 50% modulation. Philips quote just 0.3% at full modulation. Luckily, because second harmonic was dominant this will not be subjectively noticeable. Full quieting was achieved at a low 0.5mV signal from the aerial. Emphasising the need for a good aerial, this Troughline returned just 36dB alternate-channel (0.4MHz) rejection of an unwanted signal, a very low selectivity figure. Both mono and stereo sensitivity values of 160µV were determined by decoder noise. Audio output from the Gate was a healthy 900mV. **NK**

Frequency response	20Hz-12kHz
Stereo separation	28dB
Distortion (50% mod.)	1.5%
Hiss (CCIR)	-63dB
Signal for minimum hiss	0.5mV
Selectivity (at 0.4MHz)	36dB
Sensitivity:	
mono	160µV
stereo	160µV



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# LOUDSPEAKERS

## TANNOY D900

The massive D900 goes down to 12Hz, providing the foam bungs in its ports are removed. In place, these bungs apply acoustical damping that rolls off response below 40Hz. In a large room these 'speakers will produce ground-shaking subsonics. But even upper-bass gets 6dB emphasis around 100Hz, an effect that should add 'speed' to the sound. The D900s have been engineered to produce big bass. Few hi-fi 'speakers display so much bass emphasis. The down-side is that this can perhaps become excessive over the long term.

Further up the range Tannoy have

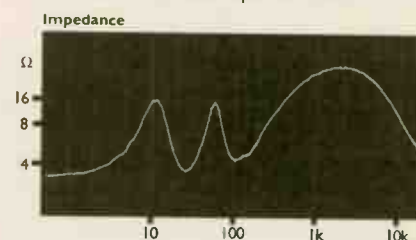
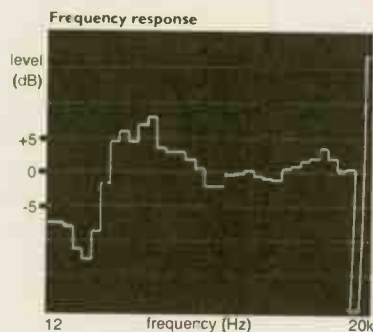
smoothed out their dual-concentric so it is less peaky than in the past. Output extends up to 20kHz reasonably smoothly.

Overall impedance measured 6.3ohms because of an enormous peak across the mid-band and low values of 4ohms at

spectrum extremes. It is possible to engineer a smoother curve than this, which is less unsettling to amplifiers.

Sensitivity was high at 93dB, so the D900s will go loud very quickly, even with fairly low powered amplifiers.

Loudspeakers like this are designed to be ground-shakers. The D900s will perform this task with aplomb. **NK**



## TOTEM MODEL I SIGNATURE

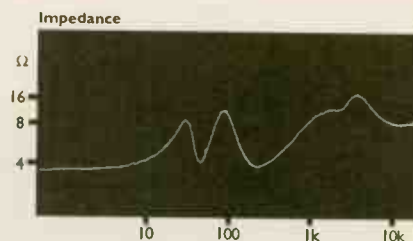
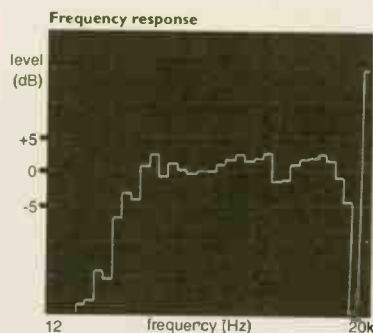
The Totem Model I Signatures show a rise in output from about 800Hz up to 10kHz which should help to highlight detail. There is, however, a 3dB-4dB dip at 3.5kHz around the crossover. This deepened above axis, suggesting driver integration could be better and that for best results, the Signatures should be on high stands. Where they differ from many stand mounters is in the bass, the usual bass peak conspicuous by its absence. The Totems should have relatively dry bass.

Like many American and Canadian 'speakers, the Totems have an overall impedance of 4ohms-5ohms. This, in

conjunction with a sensitivity of 85dB, means these little stand mounters will draw a fair amount of current, yet do not produce a lot of volume from it. Amplifiers of 100watts or above will probably make the best partners to get decent sound

pressure levels from the Model I Signatures.

The impedance plot itself is fairly normal, showing the twin peaks of reflex loading and rising impedance through midrange and treble. These Totems will need a good supply of current and high stands if they are to give of their best. **JM**



## B&W CDM I

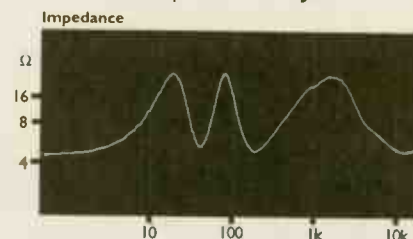
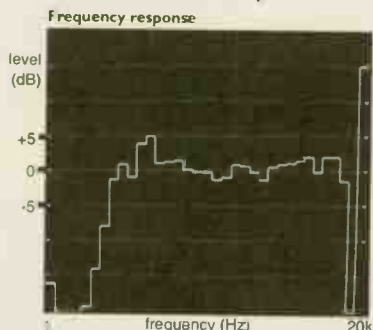
B&W's CDM I's showed good integration between the drivers both on-axis and off (horizontally and vertically), with little variation in response.

A lift in bass output helps give the CDM I's a weighty sound while their rising treble adds a bit of incisive sparkle. Sensitivity was 87.5dB, a good result for a medium size stand mounter.

The CDM I's overall impedance measured 7ohms, dipping no lower than

about 4ohms, so they won't draw excessive current from amplifiers. The plot

itself is relatively smooth and this, allied to their sensitivity, should mean most amps of 50watts and up can drive the CDM I's loud. It looks like B&W have a well engineered loudspeaker here. **JM**



# AMPLIFIERS

## AUDIO ANALOGUE PUCCINI SE

The Puccini SE delivers 40watts per channel into 8ohms and 72watts into 4ohms, enough to go loud with reasonably sensitive loudspeakers. Its CD input has a normal sensitivity of 280mV, low hiss at -99dB and a

wide bandwidth of 9Hz-123kHz. In all respects, with CD, tuner, etc, this amplifier measures well. It also produces little distortion anywhere, even at high outputs at high frequencies.

The MM disc stage was quiet but the MC stage was very hissy. Neither has a warp

filter, so both will give deep bass but flap reflex 'speaker cones with warped discs. Sensitivity and overload figures were all conventional.

The Puccini SE measured very well indeed in this test, except for its hissy MC stage. **NK**

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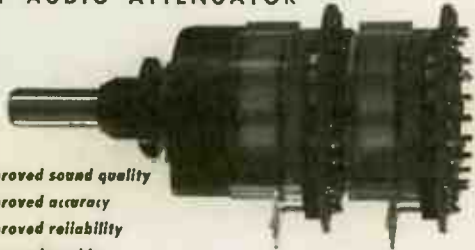
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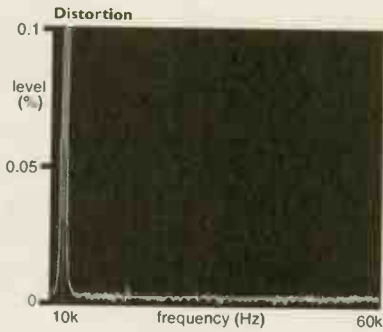
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Noise	-99dB	Frequency response	13Hz-75kHz
Distortion	0.006%	Separation	62dB
Sensitivity	280mV	Noise	-52dB
dc offset	0.04mV	Distortion	0.008%
		Sensitivity	0.3mV
		Overload	5.5mV
Disc (MM)			
Frequency response	14Hz-80kHz		
Separation	68dB		
Noise	-72dB		



## PRIME DESIGN A100

The A100 produces no less than 105watts into 8ohms and 170watts into 4ohms. The distortion performance was ragged though, suggesting the use of limited feedback. Whilst this is feasible with valves it is problematic with the variability and non-linearity of transistors. So one channel of the A100 measured 0.7% distortion at 1W/10kHz, the other measured 0.16% - a large difference. Distortion jumped from 0.7% to 1.7% on the high distortion channel when faced with a 4ohm load, whilst on the low distortion channel the rise was 0.16% to 0.5%. Distortion harmonics were extended too, another bad point. I would expect some roughness,

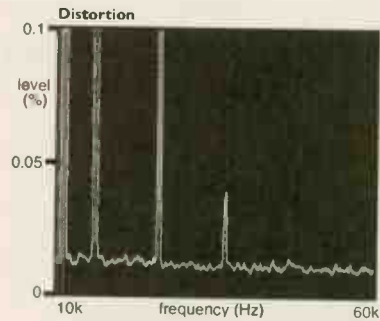
coarseness or greyness because of this.

The disc stage in this case catered only for MM cartridges. It has a warp filter, very low noise, good sensitivity and good overload headroom. It was well engineered all round.

Prime Design have generally managed well with the A100, but they seem to have a problem with distortion behaviour. **NK**

Disc (MM)	
Frequency response	33Hz-43kHz
Separation	63dB
Noise	-77dB
Distortion	0.1%
Sensitivity	2mV
Overload	110mV

Power	105watts
CD/tuner/aux.	
Frequency response	17Hz-60kHz
Separation	70dB
Noise	-85dB
Distortion	0.1%
Sensitivity	200mV
dc offset	2/0.2mV



## DENSEN DP DRIVE/DP-02 MC PHONO STAGE

The Densen moving coil phono amplifier is unusual and a bit special. It has absolutely massive gain of x5513. The highest I have measured to date has been x2750 from the EAR 834P with input transformer, so the Densen offers substantially higher gain. Obviously, this pre-amp has been designed to complement very low output MCs, meaning top quality models from Linn, Ortofon, Lyra and others. This role also demands super-low noise and low input impedance (10ohms or less). The Densen has both, equivalent input noise measuring

an exceptionally low 0.03µV, making it one of the quietest MC pre-amps available.

Very high gain comes with penalties though. Unless the pre-amp runs between very high voltage rails, say +/-30V so it can deliver a high output swing, it will suffer overload with conventional MCs. The Densen was limited in this respect, overloading at just 0.78mV in, a very low value; around 10mV is common. So this pre-amp should not be used with inexpensive MCs, including Ortofon Supremes for example, which produce 0.7mV at 5cms/sec rms.

Densen have limited bandwidth at both ends of the frequency spectrum. A warp

filter imposes a lower limit at 45Hz, output at 10Hz - where warps exist - being a healthy -20dB down. Densen also roll down the top end, imposing an upper limit at 18kHz.

The Densen is for super-high-end MCs only. It uses surface mount components and possesses a good measured performance. **NK**

Disc (MC)	
Frequency response	45Hz-18kHz
Separation	49dB
Equivalent input noise (CCIR)	0.03µV
Distortion	0.001%
Gain	x5513
Overload	0.8mV

## LFD MISTRAL MM/MC PHONO STAGE

The Mistral uses two ICs, blacked out to conceal their identity. Apparently they are selected 5534s from Texas Instruments. The internal MM/MC switch only changes gain, from x90 (MM) to x590, input impedance remaining 47k. This is not ideal for moving coil cartridges, which are designed to work into 100ohms or thereabouts. At x590 MC gain was limited; more common is x1000-x2000.

does give powerful bass and a good sense of atmosphere, but it also amplifies record warps, which upsets reflex loudspeakers. The Mistral will flap the cones of reflex loudspeakers on warped records.

The 75µS treble-cut curve was inaccurate, giving +1.1dB lift at 20kHz, enough to add some brightness. Frequency response extended to over 100kHz - unnecessarily high in my view. Input/output overload figures were adequate for both MM and MC, while noise was low for MM and high for MC. **NK**

Disc (MM)	
Frequency response	9Hz-150kHz
Separation	60dB
Equivalent input noise (CCIR)	0.26µV
Distortion	0.01%
Gain	x90
Input overload	80mV

Disc (MC)	
Frequency response	8Hz-110kHz
Separation	51dB
Equivalent input noise (CCIR)	0.25µV
Distortion	0.01%
Gain	x590
Input overload	7mV



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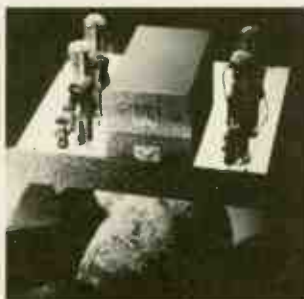
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<b>Clearance Items For September 1997</b>	<b>Was</b>	<b>Now</b>		
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Conrad Johnson PV10L/MV55 (6months old)	£3000	£1995	Linn LP12 ITTOK (Black) Valhalla	£1200 £600
Michell Alecto Stereo Power Amplifier	£1150	£795	Revox A77 1/2 Track (Domestic Use)	£795 £350
Trichord Research Pulsar One DAC	£1200	£650	Project 6.1 S.A. Turntable (New)	£850 £650
Naim Audio NAP 180 Power Amp	£1000	£650	Alchemist Kraken (Phono) Integrated	£630 £425
Roksan Attesa DP2 CD Player	£1500	£795	Yamaha KX 850 Cassette Deck	£250 £195
Roksan Attesa DS 3 Power Supply	£549	£375	Rotel RB 950 BX 6 Channel Amp	£379 £150
Roksan DS 4 Power Supply	£495	£249	Rotel RC/RB 950 Pre Power (New)	£400 £295
Roksan Xerxes / Artemiz / MC30 Sup.	£2400	£950	Rotel RZ 970 BX Integrated (New)	£250 £195
Roksan Artexerxes Head Amp	£649	£295	Heybrook HB1 Inc. Stands	£400 £125
Roksan Darius Rosewood inc. stands	£2300	£695	1 PR Dalquist DL10 Hybrid Speakers	n/a £395
Rega Research Elex Amplifier	£398	£229	Rega XEL R/Wood Speakers	£1040 £750
Rega Research Radio	£230	£160	Rega Kyte Rosewood Speakers	£200 £130
DPA 1042 The Converter (Yes!)	£6300	£3000	Roksan Hotcakes (Odd Pair)	£199 £50
DPA Renaissance Integrated Amplifier	£595	£395	Vdh The First 1M Interconnects	£240 £140
Pirre Lume Audiomeca Kreatura Transport	£1200	£600	Vdh The First 0.8M Interconnects	£199 £120
Meridian 206 CD Player	£995	£295	Vdh The Second 0.8M Interconnects	£214 £125
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ION Systems Obelisk 100 Amplifier	£300	£150	XLO Signature 0.5 Interconnects	£375 £169
ION Systems SP1/XPAK 1 Pre Amp	£695	£325		
Deva Audio DAC	£400	£195		
Audio Alchemy Pro Drive III	£699	£499		
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The new Tarantella turntable from Pink Triangle looks fabulous and brings a new level of sound quality to its price range. The new linear-tracking arm, the Brava, should also be available soon. The deck costs £579 including the 2-speed Hornet power supply, and the arm will be in the region of £600

If you'd like any further information on these or any of our products, or would like any general advice, please call us on the number below.

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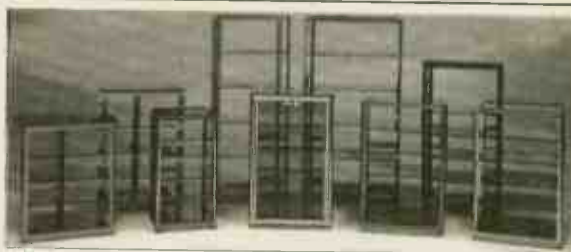
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QUALITY MODERN TRANSISTOR HI-FI EQUIPMENT, SPEAKERS,  
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99.99% PURE SILVER WIRE @ £4.95 PER METRE  
SUITABLE FOR AMPLIFIER/SPEAKER REWIRE

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ESL 57 ..... £175.00    ESL 63 ..... £275.00

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EAR 834P MOVING MAGNET ONLY PHONO STAGE WITHOUT VOLUME CONTROL - £349.00  
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RE-WOUND TO ORIGINAL LEAK SPECIFICATIONS IN EXISTING HOUSING  
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### PRE / POWER AMPLIFIERS

PAIR PVE HF25 AMPLIFIERS IN EXCELLENT CONDITION. VERY RARE	£1000
JEFF ROWLAND MODEL ONE POWER AMPLIFIER. EXCELLENT CONDITION	£1495
ROKSAN L2 PRE-AMPLIFIER WITH DSU POWER SUPPLY. MINT. BOXED. SILVER	£850
JBL SYNTHESIS 3 COMPLETE AV SYSTEM. RING FOR DETAILS.	£4000
AUDIO INNOVATIONS FIRST AUDIO 7.5 WATTS TRIODE. SOUNDS GORGEOUS. ONLY	£795
PAIR LUMLEY M75 MONO BLOCK AMPLIFIERS. HUGE POWERFUL BEAST. EX COND	£1095
PAIR RAY LUMLEY M100 VALVE MONOBLOCKS. EXCELLENT CONDITION	£1195
MUSICAL FIDELITY MA65 CLASS A AMPLIFIERS. PAIR. MINT. BOXED	£649
PAIR LEAK TL12 + AMPLIFIERS FINISHED IN GOLD. IN NEED OF OVERHAUL	£225
CLARKE + SMITH 10/10 INTEGRATED. SUGDEN A21A + PHONO STAGE. MINT	£525
LINN LK1 PRE-AMP. REMOTE CONTROL. SUGDEN P61 50W POWER AMPLIFIER	£175
SUGDEN C51 STEREO PRE-AMPLIFIER. QUAD 33 PRE-AMPLIFIER	£180
QUAD/LS VARIOUS. EPOA QUAD 303 POWER AMPLIFIER	£125
ROGERS CADET 3. EPOA ROGERS CADET POWER	£125
DNM 2A PRE-AMP + POWER SUPPLY. EPOA LEAK TL12 + AMPS VARIOUS	£125
PAIR ROGERS JUNIOR AV COND. EPOA LEAK STEREO 20s VARIOUS	£125
ROGERS CADET MONOS. PAIR. EPOA AUDIO INNOVATION S/300 POWER AMP	£275
AUDIO INNOVATIONS S/400 AMP. EPOA ROGERS JUNIOR STEREO POWER AMP	£150
AUDIO INNOVATIONS S/800 PRE-AMP. EPOA ROGERS HG88 MK3. TEAK FINISH	£150
A/INNOVATIONS S/700 7 MONTHS OLD. EPOA PAIR LEAK TL10s. NICE CONDITION	£225
DNM 2A PRE-AMP & 2 * 2A P/SUPPLY. EPOA CONCORDANT EXHILARANT PRE/AMP MINT	£450
EMI 656 VALVE PRE/POWER AMPLIFIER. E295	

### TURNTABLES

GARRARD 301/401 CHASSIS VARIOUS	EPOA	GOLDRING GL99/ALPHASON ARM/PLINTH	£150
SYSTEM/DECK X2 WITH SNE SERIES 3 ARM AND GOLDRING 1042 CARTRIDGE			£250

### SPEAKERS

PAIR B+W DM70 HYBRID LOUDSPEAKERS. GOOD CONDITION	£495
ANOTHER PAIR B+W DM70 ELECTROSTATIC LOUDSPEAKERS	£395
CELESTION 5000 + STANDS RIBBONS	£399
PAIR ROGERS LS77 SPEAKERS BLACK	£499
SPICA ANGELUS COST £1300	£399
WHARFEDALE AIREDALE CORNER UNITS	£295
MUSICAL TECHNOLOGY HARRIER G/C	£199
QUAD ESL 57s PAIR	EPOA
RADFORD STUDIO 270/50	E299

### OTHER ITEMS

NEW GEC KT66s £90 USED TESTED GEC KT66s £40 USED TESTED GEC KT88s	£80	
USED TESTED PX4 £75 LOTS OF OTHER RARE / UNUSUAL VALVES. PLEASE RING	VARIOUS	
SONY WMD-6C PROFESSIONAL WALKMAN. DOLBY B AND C. GOOD CONDITION	£150	
QUAD RACK AND PEDESTAL. FOR 66/306/66CD MINT BOXED	£100	
SUGDEN R51 STEREO TUNER. EX COND	£125	
STAX LAMBDA BASIC SYSTEM H/PHONES	£299	
SUGDEN R21 TUNER. MINT TEAK SLEEVE	£100	
REVOX G36 QUARTER TRACK	£350	
LOWTHER PM3A DRIVE UNITS MINT	£600	
EMI 658 VALVE TUNER	£75	
LEAK THROUGHLINE 2/3 VARIOUS	EPOA	
QUAD FM3 VALVE TUNER	£80	
	COMPLETE BOXED SET WAGNER THE RING	£250

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# MANTRA AUDIO

• HI-FI/VIDEO ACCESSORIES  
• MAIL ORDER DIRECT 1-10 DAYS  
• COMPETITIVE PRICES (inc P&P)

MAKE	MODEL	CARTRIDGE	STYLUS	SWISS QUALITY DIAMOND STYLI	PRICE
Arcam	C77 C7 Mg	N/A	£18.00	ADC	£9.00
	E77 E77 Mg	N/A	£36.00	R20 XE OLM 34/36 XLM	£13.50
	P77 P77 Mg	N/A	£48.00	AN 51130/60/8745	£9.00
Audio Technica	AT 95E	£21.00	£12.50	AN 25/07/07/0/4932/8743	£11.00
	AT 110 E	£25.00	£13.00	RS 33/35/38/84/85/90	£9.00
	AT 009	£280.00	£210.00*	SR 8/9/12A	£25.00
	AT 120ET	£45.00	£31.50	ST 14/15/16/17/19/21	£3.00
	AT 440 ML	£81.00	£63.00	DN 145/155/165/E DN 149 S	£13.50
Denon	AT 450 E	£63.00	£33.00	GBR00/20/850 (D110/D120/O130)	£11.00
	ATML150	£187.00	£128.00	GB00 Sup E	£13.50
	DL 110	£70.00	£55.00*	Hitachi	£9.00
Goldring	DL 304	£190.00	£160.00*	DS-ST 7/12/14/15/26/30/35/102	£9.00
	1006	£53.00	£34.00	DS-ST 5/16/23/24/25/55/103/104	£11.00
	1012 GX	£70.00	£46.00	DT 33/35/36/45/55/60/65, OT 21 S	£9.00
Grado	1022 GX	£90.00	£57.00	Kenwood	£9.00
	1042	£105.00	£70.00	N 47/48/51/53/60/61/63/66/72	£11.00
	EROLICA (LX/H)	£100.00	£65.00*	N 36/37/43/45/56/59/62/67/69	£9.00
	ELITE	£187.00	£122.00*	EPS 23/24/25/30/31/51 CS/20 D	£9.00
	Prestige black	£44.00	£24.00	EPS 43/52/75/76/ STSD, P30/33 D	£9.00
	Prestige green	£53.00	£29.00	P30 E (upgrade), EPS 205/207 E	£13.50
	Prestige Blue	£62.00	£34.00	FF 15/VMS 10/20 EII, OM/P 20	£13.50
	Prestige Red	£90.00	£49.00	GP 37/1400/780/900 II/III	£9.00
	Prestige Silver	£107.00	£59.00	GP 330/370/401/401 II/412 II	£11.00
	Prestige Gold	£134.00	£74.00	PN 210/220/240/K65/2507/2957	£9.00
Ortofon	OM/OMP 5 E	£134.00	£74.00	SN 27/28/29/33/34/37/41/50/80/101	£9.00
	OM 10	£28.00	£16.00	ST 8D/100/15J/G6/G13	£6.00
	OM 14	£20.00	£12.00	ST G 8/9/10 ST 28/29/35/37/40 D	£9.00
	510	£32.00	£22.50	STY 104/111/116/117/118/123/124	£9.00
	520	£59.00	£45.00	N 75-6/G/N 91 G, SS 35 C	£9.00
	530	£95.00	£68.00	N 44 E N 70 E J N 75 ED/EJ T2	£11.00
	MC 1 Turbo	£70.00	£59.00*	N 55 E N 95 ED/EJ N 97/105 ED	£13.50
	MC 3 Turbo	£124.00	£105.00*	VN 15E, VN 35E (V 15 IIIE)	£16.50
	MC 10 Super	£92.00	£78.00*	N 95/97 HE, VN 35 HE	£22.00
	MC 15 Super II	£120.00	£102.00*	ND 133/134/142/150/155/200 G	£9.00
MC 25 E	£62.00	£38.00*	ND 115/143/148/153/220/250 G	£11.00	
MC 25 FL	£210.00	£178.00*	N 53/55/90 DY, N 62/292, N 71/290	£9.00	
MC 10 Supreme	£263.00	£224.00*			
MC 20 Supreme	£330.00	£333.00*			
MC 30 Supreme	£392.00	£395.00*			
Rohmann	£725.00*	£645.00*			
SC 35 C	£29.00	£20.00			
V 15 III	N/A	£89.00			
V 15 V XMR	£265.00	£134.00			
500 AL Disco	£30.00	£18.00			
680 ALX Disco	£46.00	£36.00			
680 ELX Disco	£57.00	£41.00			
Trackmaster	£99.00	£41.00			

NO CREDIT CARDS PLEASE. EARLY SUPPLIER SETTLEMENT DISCOUNTS ARE REFLECTED IN OUR PRICES. WE WILL MATCH ANY CURRENTLY ADVERTISED PRICES SUBJECT TO AVAILABILITY. OVERSEAS CUSTOMERS PLEASE ADD £5.00 TO ORDERS OVER £50 IN VALUE TO COVER INSURANCE.

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FULL MANUFACTURERS GUARANTEE IS APPLICABLE TO ALL ABOVE ITEMS.  
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## What Price Perfection?

Well unfortunately, in the case of AVI equipment it is an approximate 10% price increase, but the good news is that the £1000 AVI integrated amp is still a bargain due to it's remote controllable 100 watts/ch of incredibly clean sound. The second good news is the sound produced in conjunction with the new ATC SCM 50SLs. As regular readers will know I have regularly recommended the AVI CD Player and pre-amp driving the ATC 50A active speakers, but that does now cost £7600. I wouldn't have normally felt quite so happy about the AVI CD and integrated driving the 50 passives, but now with the lower distortion and improved bass performance of the latest SL (Super Linear) versions of both the ATC 20 and 50 models, I am very happy to recommend. At a price of £6000 this system would be very hard to beat, so do call and arrange a demo if it's within your budget. Also now in stock is the latest Townsend seismic sink stand, which as well as being a brilliant design, looks great and is quite unique. Prices from £700 to £1000 depending on size and number of shelves. Do also come and hear our home cinema set-up, which is still the most musical and exciting we have heard. Harmon Kardon AVI250 and ADP303 THX amp and AC-3 decoder in stock.

Also in stock shortly will be the new AVI Positron floor standers, which expand on the excellent sound on the small neutrons. Watch this space! Then there is a new realistically priced 100 W/Ch integrated and 150 W/Ch power amp from a new company Prime Design plus an exciting £700 subwoofer from the French Triangle company!

## V'audio Hi-Fi Consultants

36 Druid Hill, Stoke Bishop, Bristol BS9 1EJ  
Tel / Fax: 0117 968 6005



## COMPACT DISC PLAYERS

**QUAD 67** second-hand

One of Quad's best products for a long time, the 67 is warmer and smoother than most, yet is highly musical and revealing.

**DENON DCD-315** £150

Real hi-fi and real music for a mere £150.

**NAD 510** £200

A competent all rounder with lifelike soundstaging and impressive treble clarity.

**ARCAM ALPHA 7** £320

This British built player is extremely good value. Upfront, punchy nature suits Techno and Rock.

**MARANTZ CD-63MKII KI-S** £500

Similar to the CD-63SE but more powerful bass and an all-round smoother sound.

**TRICHORD GENESIS** £549

Conveys music in a powerful and dramatic fashion. Smooth and sweet, with a good sense of depth. A little soft sounding though.

**DPA RENAISSANCE** £895

Words cannot describe its infinite variety, but you'll love it or hate it. Highly emotional presentation with not a hint of self-doubt.

**ROKSAN CASPIAN** £895

The Caspian has a smooth, even sound with some of the clearest treble in the business. Very engaging, dynamic character.

**LINN KARIK 3** £1600

Superb one-box player. Its supremely rhythmic, musical sound with delicacy and finesse puts it up with the best of the rest.

**NAIM CD1** £1600

This single box 16-bit player sounds very engaging compared to your average bitstreamer. Has that vital tingle factor of the larger, two-box CDS.

**MCINTOSH CDM7009** £2635

A thoroughly inspiring machine. One of the most musical CD players around; sweet, open and detailed.

## COMPACT DISC TRANSPORTS

**TEAC VDRS-T1** £550

Not as substantially built as its chunky looks suggest, the T1 is nevertheless a good entry-level transport with a warm, expansive sound.

**AUDIOLAB 8000CDM** £1300

Beautifully built and finished, the CDM is packed with sensible features and performs superbly, day-in day-out.

**TEAC P-30** £2500

Cheap it isn't, but then it sounds like a million digital dollars. Nothing short of superb.

## CD CONVERTORS

**DPA LITTLE BIT III** £300

A lot more weight at frequency extremes than the II and far better control. A bargain at £300.

**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 too. Has more depth and breadth than Rega Planar 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 rs1** £600

A lean, yet vibrant sound quality that really appeals. Good detail and rhythmic integrity too.

**MICHELL GYRODEC** £800

Stunning looks, build and fine sound. Standard PSU has detailed, architectural, if undynamic sound. With QC PSU, scale and insight kill the competition.

**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 ANNIV.** £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?

**SME 309** £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.

**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** £10

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, weighty sound that's warm but highly involving.

**SHURE VI5VXMR** £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 rich, smooth and musical performance.

## 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 put into their moving-coil cartridges.

## 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. 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.

### AURA VA-80 £280

The VA-80 is superb for the price - 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.

### NAIM NAIT 3 £500

A taste of high-end audio. The most involving, musical design at the price, but low power.

### MISSION CYRUS 3 £500

Superb engineering, a solid cast chassis and a clear, spacious sound. Phono stage could really be better though.

### 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.

## AUDIO ANALOGUE PUCCINI SE £595

This superbly made Italian integrated has a lucidity and control which leave the competition at up to £1000 standing. Sound stage depth is unequalled.

## 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.

## 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 but avoid using it in thin sounding systems.

### ROTEL RQ-970BX £130

Superb value entry-level phono stage with audiophile quality components and clear sound.

### LFD MISTRAL PHONO STAGE £300

The Mistral has a warmth and involvement that make many more expensive phono stages sound overpriced.

### 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.

### 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.

## 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.

## MARANTZ MODEL 7 £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. 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 can be improved by a 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 real 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 100WV of unusually smooth, full-bodied sound.

### SHEARNE PHASE 3 £619

A neutral, highly dynamic and thoroughly exciting amplifier. A sonic bargain.

### 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.



**MERIDIAN 557** £1400

Great control is allied to seductive smoothness. A rare combination of power and delicacy.

**MARANTZ MODEL 9** £8000

Authentic reproduction monoblocs still more than cut the sonic mustard. The sound combines grunt with great tonal colour and expressiveness.

## TUNERS

**LEAK TROUGHLINE** second-hand

Our favourite way of listening to the wireless. A deliciously mellifluous sound will have you junking your transistor radio in seconds.

**NAD 412** £190

The 412 is remarkably musical and natural sounding. Rich sound and full bass are a rarity.

**MISSION CYRUS FM7** £300

Clear and lucid sound puts it up with the best regardless of price. Superb build too.

**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's warm, atmospheric sound is further proof of Naim's proficiency with tuners.

**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

This is the best solid-state tuner available bar none. For better radio, go and live in the studio.

## CASSETTE DECKS

**AIWA AD-S750** £150

Sonically a very decent machine. For the price there's nothing better. Fitted with Dolby B, C & 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 the AD-S950 an excellent all rounder.

**PIONEER CT-S740S** £430

A great piece of engineering from Pioneer, with first rate sound on playback and recording.

**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

**KEF Q15** £199

These stand mounters offer impressive bass and excellent clarity but need a powerful amplifier to perform at their considerable best.

**HEYBROOK HBI S3** £269

Fine tonal resolution through midrange and a smooth and extended treble make the HBIs ideal for Classical/acoustic music. Bass is a little boxy and constrained though.

**CELESTION IMPACT 23** £299

A smooth and even handed loudspeaker. Has 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 subwoofer is not a toy. It offers superb, true hi-fi bass depth and power, and opens up sound stage depth in particular.

**MISSION 752 Freedom** £600

Use advanced High Definition Aerogel bass/midrange driver and silk dome tweeter. Dynamic, punchy and musical, yet refined like few others are at the price. Not as sweet or soft as the original 752s though.

**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 avoiding 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 8in woofer.

**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 which all other loudspeakers are judged, the '63s have 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 competition.

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## The Home of *Hi-Finesse*. Its not what you do, its HOW you do it that counts!

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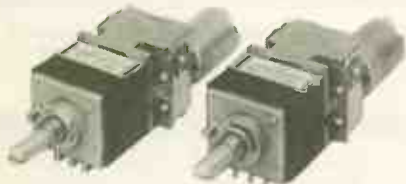
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This magnificent kit, comes complete with all parts ready to assemble inside the fully finished 228 x 134 x 63mm case. Comes with full, easy to follow, instructions as well as the Hart Guide to PCB Construction, we even throw in enough Hart Audiograde Silver Solder to construct your kit!

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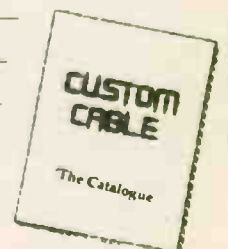
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review

# MARANTZ MARVEL



**Nick Tate looks at one of Marantz's second-hand classics, the PM-94 integrated amplifier.**

**B**eing born in 1988 made life terribly hard for Marantz's flagship PM-94 integrated amplifier. For this was the height of the Linn/Naim Flat Earth hegemony that dominated Britain's high-end scene, and most magazines and dealers just didn't want to know about Japanese esoterica, regardless of how good it sounded. A great shame, because it meant one of the best integrations ever to come out of Japan was all but ignored.

More than just another big black box, the PM-94 was a huge 25kg integrated that sold for the princely sum of £1000. It was packed with some very original thinking, much of which went on to become common practice during the Nineties.

The PM-94's primary novel feature was its successful use of MOSFET output devices. Although many amps use them nowadays, back in the late Eighties they were about as fashionable as admitting you liked ABBA - memories were still fresh in people's minds of the very mediocre sounding first generation MOSFET amps. But used properly, as the PM-94 proved, these clever new transistors had far lower distortion and a wider bandwidth, resulting in a cleaner, smoother, more valve-like sound.

The '94 also boasted Marantz's unusual 'Quarter-A' system, in which lower level signals up to a quarter of the maximum power output were handled in pure Class A. When called upon to pump higher levels, the amp switched into Class B, resulting in a not inconsiderable 140W per channel. The system was surprisingly effective in practice, and not, as many assumed, just a Japanese-style sales gimmick.

Another ace the PM-94 played was its very carefully specified, high-grade componentry chosen through in-depth listening rather than by accountants. Critical signal capacitors were damped copper styrol types, while the main power caps were damped with ceramic powder to eliminate microphony. To reduce sound-degrading eddy currents, the chassis - in true Ken Ishiwata style - was copper-plated, along with most of the power transistor and case screws. And just for good measure the transformer was a huge, centrally mounted toroid, larger than many British specialist integrated amps in their own right! Finally, rather than just chucking in a proprietary IC phono stage or even doing a quick discrete transistor jobbie, Marantz specified a superb quality LC-OFC wound transformer - a lovely touch!

So rather than being a steroidally enhanced version of your average gadget festooned Japanese amp, the PM-94 was a very finely fettled beastie indeed. Providing the Source Direct mode was used to bypass its numerous unnecessary bells and whistles, it sounded gorgeous. At normal listening levels it was an extremely sweet, clean, clear performer with an uncanny ability to let music flood forth from your 'speakers. But pressed into action with a clockwise twist of its beer-can-sized volume control, the velvet fist turned into an iron battering ram able to make mincemeat of the most inefficient loudspeakers. And even when forced out of its natural Class A operation, the big Marantz displayed as much grace, space and pace as a TWR Jaguar.

Such superb engineering means all the PM-94s that found their way into the UK should still be running sweet as a nut even today. And if you factor Marantz's excellent after-sales service into the equation, there's a lot to be said for acquiring a used PM-94. Unfortunately, the amp is already something of a cult, meaning it isn't as cheap as most of its rivals of a similar vintage - look to pay between £400 and £450 for a top example. But even at this price, it's still one hell of an amp ●



# Hi-Fi World Classified Ads

PRIVATE

**BLACK LP12**, Lingo, Ekos, Cirkus, Blue Point Special as new (mint). 10 hours use £1950 ono. 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 incosn. Pioneer POS703 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 Netcalc PC crossover design software complete. Tel: 0121 777 5497 (Les)

**CHORD 120WB** 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. IIIs arm plus spare carrier, boxed £115. Bolivar 18 speakers £175. Tel: 0602 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 CJS5 turntable with A/T 1120 tonearm (Ultra Low Mass) £65 ono. Wharfedale 505/11 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 Nlyde cartridge (cartridge- boxed) £1000. Tel: 01206 331540

**NAD 402 TUNER** £100. Aiwa ADF 810 cassette £90. Sony TA-E88B pre £150. Nakamichi S82 cassette £225 TDL Studio 1 + stands £450. Technisat Tuner + dish, offers. Tel: 0181 390 8169 eveings

**KEF 'CONCIERTO'** floor standing speakers, 3 way including renowned B139 13 inch elliptical woofer 30-20,000 Hz. 4-8 ohms. Teak with black grills. 28"Hx17"Wx12"D. Superb sound. Tel: 01342 301273 (East Grinstead, eves)

**MISSION 753**, black ash excellent, boxed £375. Michell 150 MF phono stage mint £240. Nordost Flatline Gold Bi-wire 2x4m £45 (£120 new). Tel: 01371 850665 Essex

**CYRUS DAD3Q CD** £650. 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 All 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; Deltec 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)

**THE ELECTROCOMPANIE 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 Keilidhs + 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

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**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)

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**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)

**EXPOSURE XV AMPLIFIER**, MM Phono stage. Valve upgrade forces sale. Very good condition £400. Tel: 0171 628

**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 Powerrek 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

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Audio Research LS3 (Blk) Pre	£2000 £995
Audio Research SP11Mk1 (Pre) Re-Valved/Service	£4995 £1995
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Naim 32 / 160 (Scratched)	£1495 £495
Naim 160 (X2) (Modified)	- £650
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
Conrad Johnson Sonographe FET (Pre)	£1250 £495
Sugden A21a Integrated amp	£695 £498
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Threshold S300 Power amp	£5500 £1950
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Audiolab 8000 Transport & DAC (Ex-show)	£2200 £1500
Audio Note DAC3	£1795 £998
Carver TL3220	£500 £295
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Musical Fidelity Digilog DAC	£395 £195
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Quad 77 CD (unused)	£850 £650
Teac VRDS10	£800 £595

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Acoustat Model X (Inc valve power amps)	£3500 £2295
Acoustic Energy AE1	£799 £549
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Horning Agathon Signature Bronze	£2850 £1698
Impulse H6 (Horns)	£1495 £878
KEF LS5/1A (BBC Monitors - 1960's)	- £495
Leak Sandwich (Original)	- £148
Linn Sara (Teak)	£700 £295
Meridian M30 (Active)	£1000 £578
Mission 754 (Oak) Ex-dem	£1498 £1198
Polk SDL 2TL Signature Series Monoliths	£3500 £1298
Quad ESL57 (Black)	£1500 £325
Quad ESL63 (Rosewood)	£3500 £1695
REL Sentour	£1800 £995
Spendor BC3	£1250 £495
Spica TC50 (Inc external Xovers)	£949 £495
Tannoy Lancaster 12" Gold (Circa 1960)	Offers over £395
Yamaha NS1000 (Black) Ex-studio	£1399 £695
Yamaha NS1000 (Ebony) Very rare	£1999 £895

## WHAT'S NEW?

Most of the hi-fi bargains you'll see listed on the left have come into stock when customers have chosen to up-grade components or systems at The Hi-Fi Company. Generous trade-in allowances are just one of the benefits enjoyed by our customers because - we really want your old hi-fi equipment! And, most importantly, we back up our **Easy Up-Grade** facility with the most appetising stock of hi-fi equipment at any price level.

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.

Amongst several exciting new products that have found favour in our demonstration studios in the last few weeks are the following:

- ◆ **SONUS FABER**  
Concerto Grand Piano £2299
- ◆ **MICHELL ORBE** with  
SME Series IV / Lyra Lydian £3445
- ◆ **AUDIOLAB**  
8000 CD Player £1000
- ◆ **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

Please phone now for our latest **NEWSLETTER** with full details of all these fabulous new products.

## PLEASE CALL

We are open 9.30am - 5.30pm  
Tuesdays - Saturdays (Inc)  
**CLOSED MONDAYS**  
Answerphone all other times

# The Hi-Fi Company

**TRADING STATION**

35-42 COWGATE PETERBOROUGH PE1 1LZ BUYING OR SELLING : (01733) 555514 'WHAT'S NEW': (01733) 341755 FAX: (01733) 358141



# Hi-Fi World Classified Ads

## PRIVATE

NAIM 6Z/140 Pre/Power amplifier, m/c phono boards, manual, all cables and interconnects with 2x3.75m lengths NAC A5 speaker cable. Mint condition £575 ono. Tel: 01639 814628 (Richards)

211 SINGLE ENDED Integrated amp, line, phono, superb £595. Magneplanar SMGA Panels, mint £270. Lescon 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. 1.0m 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 Aristo 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 MkIII £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 MK1 K Signature Tel: 0181 746 8003 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 converter, 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

MERIDIAN 557 Power Amp guaranteed for two years £1050 ono (£1400). Audiolab 8000M Monoblocks boxed, immaculate £950 ono (£1600). Russ Andrews silver-wired passive preamp £175 ono (£375). Silver Sounds cables. Tel: 0131 228 9070 (Salman)

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/SOS. 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 I cassette deck, 3 head £350. Revox B750 Mk I 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 (£200). 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

WANTED: 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 S/F 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 SPI4 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

# Silvernote

NEW - DIY Quarterly magazine - **Ultra High Fidelity** - covering DIY project rebuild vintage Hi-Fi etc - Out Now!

Ultra fi turntable plinths kits, Line stage kits (6 s n 7), Ultra fi phono stage kit (6 s n 7)  
Ultra fi kit single ended / 2w ECL82 or 86 switchable pentode / triode / ultralinear mode  
Handcrafted clear Perspex lids to fit Slate Audio and Loricraft turntables - £99

Also made to measure to any design or make of turntable from £99  
Coppemote leads £99 per meter  
Silvernote leads £499 per meter  
Strong Steel Chassis for your amp projects - made to measure £75  
NEW Svetlana 572 Vacuum Tube  
Coming Soon Slate, Granite, Marble and Glass Isolation supports Lowther Drive Unit

**Wanted:** Lecson amp, Speakers, Tuner  
Old Hi-Fi magazines, Hi-Fi year books

**Wanted:** Worldwide distributors and agents

**FOR SALE:**

Audionote Ongaku M7 Phono ANS 7C Silver transformer £25000,  
Voyd reference .5 with super cyaleen £2500  
Nakamichi 1000 cassette decks, £800 each.  
Decca International Box £150, Linn Sara POA, Studer B62 £400, Revox G36 £200 £350,  
Akai Reel to Reel POA, Magnifying Glass £5 each.

Tel: 01992 62945 Fax: 01992 62945

# INACCESSIBLE ACCESSORIES ~~ BY POST ~~

**cartridges:**

denon, goldring, lyra\*, ortofon, roksan, sumiko

**\*new lyra parnassus dc out now  
30% allowance for your old one**

**cables:**

audioquest, cable talk, chord company, heybrook, ixos, kimber, kontak, lfd, nordost flatline, ortofon, qed, sonic link, trichord, van den hul, xlo

**stands:**

alphason, apollo, frameworks, heybrook, sound organisation, something solid, soundstyle, stands unique, target

**headphones:**

beyer, creek, earmax, grado, jecklin, sennheiser, stax\*

**\*new stax SR0001 in ear electrostatic package £279 in stock (& really rather wonderful)**

**accessories:**



featuring cool cables from



phone, fax or write for price list / newsletter

audioquest, bib, creek, densen demagic, discwasher, goldring, hunt, ixos, kontak, michell, milty, monarchy, motn, musical fidelity, nordost, pixall, qed, rms, rata, shure, trichord, **zerostat (it's back!)**

# DEALS, DEALS, DEALS

**Unison Research Simply Two** integrated single ended line level valve amplifier, perfect, (rrp \$999) ..... **£675**

**Sequence 300** loudspeakers, black with Tri-mount stand. Perfect (RRP £300) x/d .. **£225**

**Pro-Ac Studio 100** loudspeakers, walnut, boxed, excellent (£700) work exceedingly well with the above Unison Research amplifier ..... **£425**

**Ortofon MC 30 Supreme** cartridge very few hours use (demonstration only) (RRP £525) ..... **£395**

**Pro-Ac Studio 100** loudspeakers, mahogany, boxed, slight damage, hence..... **£325**

**Royd Squire** loudspeakers, Compact slim floor-standers in REAL walnut veneer. Sound a lot like Rega ELAs but are smaller & prettier! (£390) ..... **£175**

**Mission Cyrus 2** integrated amplifier with PSX power supply s/h ..... **£275**

**Unison Research Mystery One** valve preamplifier. Perfect (£1750) .. **£1100**

**Monarchy DIP** "super-drive" mint, boxed s/h (rrp £240) ..... **£175**



hi-fi for grown-ups

**Quad 405 Mk 1**, Modified to take phono plugs ..... **£110**

**XLO Signature 1.1 0.5 m** RCA line level interconnects (£450)..... **£295**

**DEMONSTRATIONS WITH PLEASURE BUT BY APPOINTMENT PLEASE**

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L O U D S P E A K E R S

## Haden Boardman's mellotone

**Loudspeakers:**

Quad Electrostatics (ESL57s), working fine	£300
Castle Conway III, matching stands, teak, mint	£450
Tannoy IILZ Golds,	£250-£400
Tannoy Lancaster, 12" Golds	£POA
Tannoy York, 15" Golds,	£POA
Wharfedale W2, Poor Cabinet	£40

**Turntables:**

Thorens TD125/II, mint	£120
Thorens TD166, brushed aluminium plinth	£75
Thorens TD520, mint, with Ortofon MC15.	£275
Harman Kardon / Rabco ST8 turntable	£120
Decca FFSS, various in stock	please call.

**Recorders:**

Studer B62, Pro machine	£500
Revox G36, high speed, half track,	£450
Fostex E-16, 1/2", 16 track with remote & full loom, mint	£1700

**Amplifiers:**

Gaumont Kalee "DUOSONIC" GK 18, better than leak TL12.1	£800
H.H. VX1200, 600w + 600w pro power amp	£750
Quad 33, preamp	£55
Leak Stereo 20, full perfect phase modifications, stunning sounding	£350
Sugden A48, original	£65
Scott integrated valve amp	£150

**Tuners:**

Leak Troughline II, with TdP FM decoder	£300
Leak Troughline I	£50
Troughline STEREO, modified high output, serviced	£150

**Misc:**

Marantz Hifi rack, glass front & top, as new condition	£75
Alphason Atlas turntable power supply	£250
Stax Lambda Ear speakers, upgraded,	call for details
Soundtracks Topaz Project 8 desk, PC Windows automation,	£2250+VAT

**mellotone.**  
The **mellotone** Acoustics Company,  
P.O. Box 67, WIGAN, Grt. Manchester. WN2 3AG  
TEL: 01 942 25 75 25  
Fax: 01942 525861  
E Mail: mell@tone.u-net.com



# Hi-Fi World Classified Ads

## PRIVATE

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

VOYD "THE VOYD" Turntable Rega RB300, Goldring Elite MC (£2000) £1200. Sugden A21A MC/MM (£825) £580. Sugden A48MkII (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 XERXES X Turntable, DSU and XPS 3.5 PSU's, SME 309 arm, Ortofon MC2SFL 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, LK100 power amp. Mint, with long warranty £850. Harbeth HL4 monitors, with stands, superb sound £350. Tel: 01858 464771 (Leics)

WANTED: SONY TA-N88B power amplifier and TTS 8000 turntable Also Technics SST-1 horn speakers. For Sale: Philips 582 MFB spkrs £75. 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.V.A. Soundpipes 4x1m pairs £50 each. Tel: 01772 314151

AVI REFERENCE CD player £899, LFD LS2 preamp £650, NYA A80 monoblocs £550, ATC SCM 10 loudspeakers £599, Origin Live OLI loudspeakers £250. Tel: 01522 696708 (evenings)

PARASOUND. 1600HD Digital to Analogue converter latest specification. Four inputs including balanced also balanced output. Burr-Brown PCM 63-K DACs. Three transformers, silver wiring. Superb sound £1450 new will accept reasonable offer. Tel: 01208 872316 (Bodmin)

NAIM 03 TUNER in perfect condition £350 NAD 7150 Receiver £125, Garrard 401 with SME arm and Shure Stylus £150. Tel: 0181 681 6849

ELECTROCOMPANIE Eci/1 (KAV300i beater) £1350. Art Audio Quintet Mk2 £750. Orelle CD107/DA180 Mk2 £650. Mirage M890i bipolars £650. 5 mtrs Madrigal HF10C speaker cable £80. Half price records. Tel: 01902 892613 (Roy)

ROKSAN L2 & S1 pre & power amp + DSU power supply, Roksan Atessa CD player, Linn Kaber Passive speakers tri-wired with K400 cable. Offers considered, mint condition. Tel: 01708 440947 (Essex)

MICROMEGA DRIVE 1 CD Transport plus Arcam Black Box 3 £425. Roksan Radius, Tabriz, ATOC5 £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 Petites £265. NAD 402 tuner £85. NAD 501 CD £100. Cyrus tuner £85. All mint & boxed. Tel: 01753 684887 (Slough)

THORENS 160MKII Turntable, with SME 3009/III arm and Shure V15/M cartridge boxed £170. Revox A77 low speed, 4 track, Dolby G.W.O. £450. Tel: 01424 211745

HFN HEADPHONE AMP £45 (£85). MICHELL ISO phono stage £225 (£420). 5m pair Deltec Goretex Black 16 speaker cable £225 (£1000+). Jeff Rowland Consummate remote control line stage pre-amp (£5500). Serious stuff. Serious offers (£2000 plus) or high end swaps/p-ex? REL Stentor MkI £800 (£1500). Tel: 01372 468266 (Jerry)

**VALVE MONOBLOCKS matched pair of Raymond Lumley, M175 monos, balanced & line attenuable inputs. Recent service, documents & test reports £950 mint condition. Tel: 0 246 209578 day & 209578 eves (Mike);**

**KRELL KST 100 Stereo power amp, Bal & SE, twin speakers terminals, recent importers service, mint, boxed cw handbook & test reports £1700. Tel: 01246 209578 day & 280755 eves (Mike)**

AVI S2000MP Pre Amplifier £650. Technics SP-D867 5 Disc CD Player £180. Both units as new and boxed. Rogers LS4a Speakers, black finish £150. Tel: 0181 874 6262 (daytime)

B&W CDM1 speakers, unpacked competition prize, new £599.95 sell £399.00. Tel: 01903 814352

ARCAM 290 £250, Arcam 290P £200, Digit & Positron £70, all VGC. Tel: 0177 514 2122

**ME-OS SHA-GOLD preamp, brand new, few hours use only £900. Tel: 0171 928 8242 (Andy, evenings, Waterloo area)**

LEAK TL12 Point one pair £1200. TL10x 3 £200 each. Gold TL12 + £150 Stereo 20 £250. Radiard STA15 £500. Pye Mozart mono £125. Quad 2x power + pre £425. Wanted Quad CD Player. Tel: 01895 823390

ROGERS LS7 SPEAKERS, walnut with stands. Superbly dynamic and revealing sound, very efficient, mint condition £250. Tel: 0181 643 4260 (Sutton)

CONCORDANT QUAD II's £395. Leak Troughline II with studio 12 decoder £100. Hi-Fi World KLP1 line preamp hardly used £325. Rogers LS35A (rosewood) with sand-filled custom stands £325. Boxed Mullard GZ 34's £10 each. Tel: 0181 642 7931

TANNOY PROFILE 636 Speakers hardly used still in box and packing £225 ono. Also Rank Domus speakers (teak) magnificent sound £45. Tel: 0161 428 3068

AUDIOLAB 8000S integrated amplifier, 12 months old, immaculate, remote control £500 (boxed). Micromega Stage 3 CD player, 10 months old, immaculate, remote control £500 (boxed). Tel: 01253 770474 (after 6pm)

LUMLEY ST70 Triode switchable £1000, Lumley valve pre-amp £300, Audio Innovations First Audio new valves £750 Grant G100 AMS 100 Watt valve monoblocks new £2500 £750. All equipment excellent condition. Tel: 0121 784 8765

WANTED: GARRARD 401 chassis (optionally in plinth) and SME 3 (not S) arm. Both must be pristine, preferably boxed. Tel: 01344 485 418 (Berkshire)

AUDIONOTE M1 PREAMP £450, Audio Innovations Series 200 preamp £200, Mission DADS CD player £100, Snell K loudspeakers with stands £220. Wanted: Audio Innovations P2 phono stage. Tel: 0114 2431542

ACOUSTIC ENERGY AE3 speakers plus stands, awesome sound, mint, snip at £675. Beard B0100 MkII valve amp mint cond. little use brilliant review first £575. Tel: 0151 920 8471

AUDIO INNOVATIONS SERIES 300 £190. Audio Innovations First Audio (2A3) £495. REL sub-woofer unopened, unwanted. Marantz CD67 player unopened, unwanted £225. Sony S70 Hi-Fi & Dolby Surround r/c amp (boxed) £265. Tel: 0370 435952

MARANTZ PM66SE AMP 4 months old, boxed as new condition £170. Tannoy 631SE speakers, again 4 months old, boxed as new £100, or package £250. Tel: 01920 466389

AUDIOLAB 8000M's power amps, mint condition boxed (cost £1600) accept £850. Musical Fidelity P180 Power + CRPS £695. Rothwell preamp 6 line inputs + phono (£250 new) accept £95. Tel: 01634 387686

MONITOR AUDIO 703 PMC loudspeakers 1 year old, superb, genuine bargain £500. Audiolab 8000A, excellent condition, boxed £300. Expensive upgrading forces sale. Tel: 01483 894659 (Steve)

PROAC Studio 100 Monitor speakers for sale, mint condition, boxed. Excellent value at £419. Suitable Target RS2 stands also for sale in good condition for £169. Tel: 01992 628848 Dave (Cheshunt, Herts)

COLLECTORS CLASSIC VINYL: Roksan Xerxes XPS3/DSU/SME 3009 imp, black, superb £550. SME V, boxed £900. Linn LP12/Hadcock 228 £395. Pink Triangle/Ittok £395. Systemdek Transcription/RB300/ATOC5 £195. Epos ES14/stands £350. Naim NAC32 £175. All low hours. Tel: 01793 495140

DENON DL 304 CARTRIDGE £90. Kuzma ST0G1 tonearm £110. Dias Turntable (black) £90. Audio Technica 1010 tonearm £30. Audio Technica AT637 stylus cleaner £25. Tel: 0161 626 7262

MICROMEGA DUO CD2 Transport and Duo Pro DAC, all cables manuals etc mint condition cost £3000 accept £1450 ono. Tel: 0121 783 8227

LINN LP12 Valhala Circus black plinth and Ittok LVIII latest spec 2 years old boxed and mint cost £1850 accept £850 ono. Tel: 0121 783 8227

PINK TRIANGLE PT TWO rosewood plinth plus Rega 250 new lid, mint condition £275 ono. Tel: 0121 783 8227

NAIM 42-90 (90 1 year old) 42 overhauled by Naim 1 year ago. Both immaculate condition £350 no offers. Tel: 01236 873100

RUARK TALISMAN Mk2, black ash, loaded with lead shot, superb sound, excellent condition, boxed, usual reason for sale, upgrading! £380. Also various cables, phone for details. Tel: 01422 835293 eves (Heath)

**QUAD ESL63 SPKRS £1400; Micromega 'Trio' CD silver wired internally/externally (£5000 new) £1999; Audio Innovations L2 valve pre-amp £400; all boxed. Buyer of above will get 3 Target floor stands and 2 wall stands worth £550 free. Tel: 01247 461603 or leave message**

QUAD 66 CD PLAYER with Ixos 103 Interconnect. Carefully maintained, boxed, mint condition £240 ono. Tel: 01524 859898 after 7pm (Lancs)

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#### 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 Choice & Record Magazine - March 2004

But one thing for sure - the Deflex panels are no gimmick. They work.

For a V.I.C. Demo Disc 1991

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Audio Research LS22 Limstage Preamplifier	(A few hours use)	£4200
Mark Levinson No. 27.5 Power Amplifier	(Still Under Warranty - As New)	S/Hand £5400
Alchemist "The Alchemist" 200wpc Power Amplifier - Little use	As new	£4000
Martin Logan SL3 Electrostatic Hybrid speakers - A few hours use	As new	£3400
Infinity IRS Sigma Ribbon Hybrid speakers - A few hours use	As new	£6000
Mirage		£4995
M-290 2 way Audiophile Compact Monitors	Ex Demo	£ 400
M1 - si 3 Way, 6-Driver Bipolar Loudspeakers - the Ultimate	Ex Demo	£6000
M5 - si 2 Way, 4-Driver Bipolar Radiators	Ex Demo	£2000

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QUAD 405 II AMP. 34 control unit FM4 tuner Linn interconnects. Boxed, handbooks "Absolute mint" £399. Tel: 0181 668 7790

SYSTEMDEK IIX900, Rega RB250 Goldring G900IGC, vgc black £175. Mission 731i, black, new £85. Harmon Kardon PM610 amp boxed, unused £85. All "Best Buys". Mission 733 black, vgc £170. Roksan Tabriz tonearm, mint, boxed £100. Tel: 01706 345418

CHORD 12008 Power Amp and 2800 preamp black, 18 months old, boxed with guarantee £4000. ATC 20SL biwire monitors 6 months old, boxed £1250. Sumo nine plus Class A power excellent £600. Adcom pre £150. Tel: 01226 710605 (Yorkshire)

**FOR SALE: EXPOSURE VIII Amplifier £195. Two Kenwood KMX-1000 THX amplifiers £250 each or £450 for the pair. Soundstyle black triangular equipment stand plus extra add on shelf £300 new asking £95. Offers invited for all. Please be patient may be on holiday. Tel: 01423 528256 (Harrogate)**

MUSICAL FIDELITY F22 Preamplifier (phono stage) new mint condition 4 year guarantee, (genuine). Tel: 01424 431536 (E. Sussex)

MERIDIAN M30 Mark II active speakers V.D.H. £575. 207 CD preamp £295. 201 preamp £265. M.S.R £55. 209 remote £55. 104 Tuner offers. 101B offers. 504 Tuner offers. Tel: 01493 851296

LINN KEILLIDH, stands, immaculate £550. JBL L20T £220. Foundation Stands £60. Meridian MSR £45. Audio Technica ATH70 £70. Linn LK400, 5 metres £90. Audioquest Topaz £25. Wanted: Kimber Cable. Tel: 01793 526796

WHITLEY STENTORIAN SPEAKERS, Akai 4000 DB tape deck, Celestion Ditton 10 speakers, Pioneer PL1120 turntable, £50 each or £160 the lot. Also sundry tapes and classical L.P.s. Tel: 01799 530587 (Essex)

LOUDSPEAKERS from Acoustic, 125W, liquid cooled, still boxed and unopened, unwanted present. New £999. Sell them for £500 ono. Tel: 0181 993 1386 after 6pm

LINN LP12 BASIK 10 K9 boxed low hours mint £395 ono. Tel: 01403 256156 (Horsham)

PAIR of Quad II amplifiers + 22 preamp in original, unblemished condition, complete with boxes and manuals. Absolute bargain for enthusiast or genuine collector. Sensible offers invited. Tel: 01296 623762 (Gary)

TOWNSHEND ROCK with Alphason Xenon tonearm vgc £350 ono. Tel: 01424 425679 (E. Sussex)

NAIM CD1 £1250. Naim 72 pre 2 sets of CD Boards £395. Naim IBL speakers black ash £350. All above mint with boxes manuals etc. Tel: 0121 783 8227

MARANTZ CDII Limited Edition CD player one of only 350 made boxed as new with certificate. New price £2500 sell for £950. Marantz SC22 preamp plus four MA22 mono power amplifiers new price £5000 boxed as new £1750. Celestion 7000 Ribbon speakers £450 boxed. Tel: 01323 639633

TIM DE PARAVICINI, the head, moving coil step up transformer £200 ovno. Pioneer RT 1011L three head reel to reel £100. Tel: 01432 276611

HARBETH HL-P3ES Loudspeakers (walnut) 3 months old, immaculate boxed £525. Sony CDP-X77ES 17 Kg battleship CD player cost over £1000, £400. 2x Naim 140's Avondale modified £800. Tel: 01633 430036 (Mike)

LINN LP12 in rosewood, Valhalla Dynavector ruby karat, Ittok arm, boxed with manuals, little use, superb condition, sensible offer secures. Tel: 01582 573885

QUAD 66 PRE-AMP with MM & MC phono boards and control panel £450. 66FM tuner and control panel £300. Both mint and boxed with instructions. Tel: 01703 601222 (Southampton)

KEF Q10 SPEAKERS, 1 year old, mint & boxed, plus 2xSM Cable Talk 3 with gold banana plugs £110. Tel: 01296 339979 evenings (Buckinghamshire)

ACOUSTIC ENERGY AE1 Series 1 loudspeakers black finish. Excellent condition to include Monster cable with gold termination plugs. Can be demonstrated £385. Tel: 01908 672318 (Steve)

BRIGHT STAR AUDIO Big Rock J7 amplifier isolation platform. Designed for Jadis Dely 7, but will suit other big heavy-hitters (eg. Krells) perfectly. £160 ono. Tel: 0181 751 3771 or 0181 890 3302 (Gerry Hassell)

**NAIM 62 140 including MC boards boxed, excellent condition, little used last of older style cases £1300 new, want £550, with Hi-Cap £2000 new, want £860. Tel: 0171 490 8109 weekday 0181 800 8773 weekend (Chris)**

PIONEER S703 Transport-Trichord Clock 2 with power upgrade- "DAC in the box" with digital interconnect £420. A.A. DTI Plus (Jitter) £125. Kontak Link interconnect £25. All as new. Tel: 01908 566392 (Milton Keynes)

PROAC RESPONSE 2.5 Loudspeakers, mahogany finish, still running in, just 3 months old. Cost new £2750 asking £1650. Tel: 01296 437314 evenings (Aylesbury)

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AUDIOLAB 8000S boxed and guaranteed. Very little use. Excellent condition £520. Tel: 01702 341000 (evenings)

WALKER CJ55/SME/MP11 £295. Dean Alto 3's £175. Alto 2's £135. Target HJ15/3's £65. Heybrook HBS1's £35. Stereo Troughline, Innovations 800 power amp, 800 preamp. Wanted: Audio Research SP8, Elite Rock/Oracle. Tel: 0113 2559475

TDL RTL4 Rosewood (18 months old, boxed) £375. Arcam Alpha CD (manual, boxed) £140 (cost £425). Mission 780 £140, Atacama SE24 stands £50, Marantz CD52 MkII £70. Tel: 01132 824428 (3 mins M1/M62 intersection)

LP12 (VALHALLA) late Ittok, Karma £450. Naim NAC 72 inc phono boards £400. Kenwood 3020SE £100. Musical Fidelity A100 £160. Sansui T80 tuner (analogue) £20. Tel: 0114 2215271

**Complete system comprising: Gyrodeck (gold/bronze), matching power supply, Orion 2 arm (silver wired), 1042 cartridge, Audionote silver interconnect, 3-shelf isolating stand, Audionote Otto, 2x4M Audionote silver speaker cable, Snell JJI speakers on heavy 4-leg Pirate stands, 2,500+ records including Mobile Fidelity, P-Floyd, 10CC, Beatles etc. £4000.00 or best offer secures. V.P.I. record cleaner £150 ono. Tel: 01276 609028 (E&WE)**

LINN LK100 Power amp, pristine. Boxed, instruction manual, includes pair Linn phono interconnects £325. Tel: 01525 290967 (Steve; Leighton Buzzard area)

NAKAMICHI DR3 Cassette deck stored and unused boxed etc. Last chance to buy a 'new' Nakamichi £350 ovno. Walker CJ55 turntable unmarked walnut finish with LVX/K9 as new bargain £150 ono. Tel: 01535 605692 (Chris)

LINN KAIRN PRE-AMP (MC-MM) phono in mint condition, handset and manual £930. Beloved pair of black Mission 770 MkIII loudspeakers with stands. Cabinets marked hence £140. Tel: 01279 405755 (Essex)

LINN KARIK CD £925, ATC Active 100 speakers £4200, Quad 66 preamp £440, Micromega CD Transport £325, Quad 34/405II £350. Tel: 01977 643629

SENNHEISER HD580 Jubilee headphones. Mint condition, boxed, limited edition authentication certificate. One of only 300 pairs in UK. Offers invited around £175. Tel: 01702 470084 (Terry)

LINN LP12/SME 309 silver wired. Linn has 1996 non-Cirkus mechanical upgrade & Valhalla. £800- will split 50/50, but Free ringmat 330 XLR if both purchased. Tel: 01664 822648 (Melton Mowbray)

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TEAC 10" REEL TO REEL tape deck. Tascam series 32-2B 1/2 track £400. Impulse H6 horn hybrids good with valves £450. Leak Troughline Stereo tuner £85. All vgc. Tel: 0121 694 7974

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NAIM CD3 £650, Naim NAC92R £400, Naim NAP90/3 £300, Naim Flatcap £220, Naim Narcom £30, Naim NACA5 2x4m Lengths Terminated £30, Mission 753 Freedom (Primavera) £580. All items are between 3-12 months old, boxed and as new. Tel: (01295) 261166

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MERIDIAN 551 Integrated Amplifier, 18months old, immaculate, boxed, £375. Tel: 01780 764149

ARCAM ALPHA 6 CD Player. Mint and Boxed with remote and manuals. Selling to upgrade £350.00. Tel: Work 0191 374 5563 Home 0191 373 1062

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transformers	pair £250
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BEARD P100 M2 Power amp, the big black ugly beast, buy it first then tell the wife!	£550
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BEARD DBA 1 100 line level integrated monster	£700
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LOWTHER PH6A original alnico magnets, serviced	pair £250
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REVOX A77 High Speed 2 track serviced	£250
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SUGDEN B4811	£100
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QUAD 33 pre-amp	£75
KELVIN LABS Absolute Zero line pre + MC stage	(pair) £250
MUSICAL FIDELITY E100 Shiny + Very Phallic	£400
LEAK TROUGHLINE STEREO	£100
QUAD 33/303 (pair)	£150
NAD 910 Surround processor	£120
INCATECH CLAYMORE	£140
YAMAHA CR-1000 Tuner Amp - wooden sleeved beakie	£200
QUAD 34, 44, 405, 306	£200 each
YOIGT DOMESTIC CORNER HORNS with PH2A	£2500
NAIM 72 pre with MC board	£450
NAIM HiCap Old Style	£350
NAD 7130 Turntable	£120
AUDIO INNOVATIONS Passive Pre	£100
PIONEER B300K	£100
RADFORD SC24/SPASO	£200
NAIM FLATCAP	£200
ADCOH GPP 345 line Pre-amp	£100
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Maxwell	Unplugged	£9.50
Morrissey	Maladjusted 11/8	£TBC
Neil Young/Crazy Horse	Year Of The Horse-2LP	£17.90
Oasis	Be Here Now 18/8	£TBC
Pink Floyd	Piper...30th Anniversary 4/8	£TBC
Primal Scream	Vanishing Point	£12.90
Stereophonics	Word Gets Around 25/8	£9.90
Teenage Fanclub	Songs From Northern Britain	£8.50

## Audiophile Releases

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Prokofiev	Peter And The Wolf/Lillie LSO	£19.90
Santana	Abraxas	£19.90
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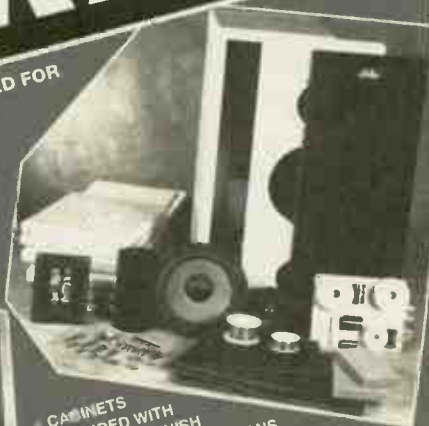
PM Components VAA-70 MkII valve power amp, volume control allows CD direct, 20W/channel. This kit amplifier was built and tested by PM. £250 (£300 new as kit). Wanted Cyrus PSX power supply (black). Tel: 01332 831 416 Derby (evening) Robbie

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