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Reference Series



MERRY CHRISTMAS FROM HI-FI WORLD

BIG WIN PAGE

If your wallet's feeling the strain of Christmas shopping already, then save your pennies and get your system sorted out with some of the great components we're giving away in this issue. Just turn to page 34 to find out how to enter.

JPW ML510 loudspeakers	£129.99
Mission 731 Pro loudspeakers	£139.90
Eltax Liberty 3+ loudspeakers	£149.99
Tannoy Mercury m2 loudspeakers	£139.90
Mordaunt-Short MS101 Pearl loudspeakers	£149.99
Kenwood DM-9090 MiniDisc recorder	£549.95
Roksan Ojan 3 loudspeakers	£1000
Musical Fidelity X-Pre/X-A50 amplifiers	£199.99/£499.99 pair
DPA White Slink interconnect	£75.00
Pentacore Plain Soft Copper interconnect	£74.95
Prowire Silver interconnect	£59.99
Statmat CD mat (10 off)	£199.50
Licon Contact Enhancer (2 off)	£60.00
GATE Troughline Stereo Decoder	£335
Philips CDR 870 CD-R/CD-RW recorder	£499.99
GRAND TOTAL	£4264.13

IN THE FEBRUARY ISSUE

Here are some of the superb products we hope to bring you in our February issue:

£180-£220 CD PLAYER GROUP TEST

With so many budget CD players on sale, it's a veritable minefield out there for the first time buyer. We look at five new models from Marantz, Technics, Denon, Kenwood and Yamaha to see just how good CD players at around £200 have become.

LP LAUNDERING

If you have a big record collection and want to keep it in pristine condition, find out about the best ways to look after

your cherished vinyl and make it last for years to come.

ETALON PREAMPLI PRE AND AMPLI POWER AMPS

They may not be a household name in this country but the Hungarian company Etalon is making a splash across Europe. We take a listen to the Preampli/Ampli combination to find out why.

B&W CDM7 LOUDSPEAKERS

After reviewing the stylish B&W CDM1 stand mounters in September we

couldn't resist having a listen to their new big brothers, the floor standing CDM7s. Will the Kevlar mid/bass and metal-dome tweeter combination work as well in the CDM7s as it did in the CDM1s?

PINK TRIANGLE LITAUROL CD PLAYER

We bring you the first review of Pink Triangle's £2000 flagship one-box CD player. Can it live up to the high standards set by PT's previous digital components?

AUDIO PUBLISHING LTD
64 CASTELLAIN ROAD,
MAIDA VALE,
LONDON W9 1EX.

CONTACT NUMBERS

10am - 6pm
Tel: 0171-289 3533
Fax: 0171-289 5620

Email: edit@hi-fiworld.co.uk
Individual queries cannot
be answered by telephone.

MAIL ORDER

Tel: 0171-266 0461
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SUBSCRIPTIONS

See page 97 or our web
site: www.hi-fiworld.co.uk
for details.

Editor

Jon Marks

Assistant Editor
Ketan Bharadia

Contributors

David Price
Douglas Floyd-
Douglass
Dominic Todd
Leo Lam

Music Reviewers

Peter Herring
Simon Hopkins
Jon Clarke
Simon Cooke
Sara Davis
Leon Palmer

Production Editor

Designer
Lynne Ross

Advertising

Designer
Faiza Chunara

Photography

David Noble

Advertising Manager

Caroline Knott
Tel: 01 245 443555

Sales Advertising manager

Stef Jakeman

Marketing Manager

Amanda Sweeney

Technician

Nick Lucas

Accounts

Ken Heath

Publisher

Noel Keywood

Distributed by:
Marketforce Ltd, 245
Tottenham Court Road,
London, W1P 0AU
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THIS MONTH'S REVIEWS

AMPLIFIERS

MUSICAL FIDELITY X-PRE AND X-A50 MONOBLOCKS

37

Can valves and transistors live in harmony? Dominic Todd thinks so after listening to Musical Fidelity's new valve/solid-state line-level X-Pre pre-amp and matching 50watt monoblocs, the X-A50s.



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At last, after years of opposition from the music industry, audiophiles have a high-grade digital format that can be recorded onto time after time - CD-ReWritable. Ketan Bharadia and Jon Marks test Philips £500 CDR 870 which can burn CD-Rs as well as CD-RWs to find out what the future holds for digital recording.



LOUDSPEAKERS

SUB-£150 LOUDSPEAKER GROUP TEST

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Five top contenders battle it out for the mantle of best stand mounter under £150. Taking to the field are Tannoy's Mercury m2s, JPW's Millennium 510s, Mordaunt-Short's MS10i Pearls, Eltax's Liberty 3+s and Mission's 731 Pros.

ROKSAN OJAN 3

33

Proving that loudspeakers don't all come in rectangular boxes is the Ojan 3 with its radically-shaped floor standing cabinet and tweeter mounted on a sprung paddle. Ketan Bharadia joins Roksan's 'speaker fanclub.



MINIDISC

KENWOOD DM-9090

65

With CD-RW about to hit the highstreets, MiniDisc, with its lack of pre-recorded MDs, looks to have its work cut out. As Jon Marks discovers though, Kenwood's £500 DM-9090 MD recorder makes a strong case for CD's smaller relative.



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.

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You don't have to wait until next month to find out about the goodies we have on offer - take a look here and all will be revealed.

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Leo Lam tells you everything you need to know to turn your Personal Computer into a CD recorder with a CD-R drive and Adaptec's Easy CD Creator Deluxe software.

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Ketan Bharadia gets wired with three £60-£75 interconnects.

STATMAT AND LICON**53**

Not, it's not some new crime-busting detective duo but two ways to get more out of your system with Ringmat's anti-static Statmat for CDs and DNM's Licon contact enhancer.

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Hi-Fi World was in Chesterfield on October 25th and 26th along with a whole host of other exhibitors. Turn to page 57 for the highlights.

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While almost a whole generation has grown up listening to CD alone, there are still new audiophiles wanting to go the LP route. David Price explains how, without breaking the bank.

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RECORD OF THE MONTH:
Queen Of Heavenly Virtue, Concertare

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Santa's smiling this month as we're giving away literally every component reviewed in this issue with over £4000 of prizes.

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QUICKSILVER SPEED ON

Valve-amplifier specialists Quicksilver have announced the release of a new monobloc power amplifier called the V4 Monaural. This power amp uses KT88 valves in the output stage, but if required EL34s, 6550s or 6L6s can be substituted. Either way, power output is claimed to be a healthy 120W into 8 ohms. The V4 also offers a chassis-mounted bias meter and individual adjustment of the output valves' bias. Price for a pair of these monoblocs is \$3800.

Quicksilver Audio
 5635 Riggins Court No15,
 Reno,
 Nevada 89502,
 USA
 Tel: (001) 702 825 1514



GREENING HI-FI

On Saturday 25th October, Friends of the Earth called for the UK electrical industry to pay for the collection of waste electrical goods for reuse or recycling. They also called for manufacturers to label products with expected life spans and retailers to offer free extended warranties.

FOE have held demonstrations outside Dixons (the UK's leading electronics retailer) in order to influence discussions on a new European law which could ensure that manufacturers take responsibility for their products from birth to grave. This, FOE claim, will give the industry incentives to make electrical components which are designed for durability, repair, reuse and recycling. REL, known for their subwoofers, already recycle some of their components' internals.

Extended warranties would further encourage manufacturers to make products which are more reliable and easily repairable. Anna Thomas of FOE said, "Throwaway products have a major impact on the natural environment. Precious resources are squandered to make new products, mountains of waste are created during mining, and the manufacturing process pumps out pollution and wastes energy".

Of course, one of the easiest ways to reuse hi-fi is to buy second-hand or upgrade the system you already have with audiophile-grade components.

A FIRM FOUNDATION

British hi-fi manufacturer Myryad have moved upmarket with the introduction of the new MCD 500 CD player. Retailing for £1299.95 this player features a 20-bit Delta-Sigma dual-differential DAC which has a master clock running off its own dedicated power supply.

All the audio stages in the MCD 500 are direct coupled, any residual DC voltage on the output removed by manual adjustment of each channel during production. Myryad say that doing things this way removes the need for sound-degrading DC servos. Power supply design has been a major priority too with no less than 13 separate regulated supplies in the MCD 500.

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



Trade winds

The Caspian System by Roksan



ROKSAN

tel: 07000 Roksan
fax: 070001 Roksan
email: info@roksan.co.uk

NEATLY DONE

Neat Acoustics have been hard at work improving their range of loudspeakers. The stand mounting Petites gain a circular Emit ribbon tweeter in place of the previous Tonigen and a modified crossover. Neat say these changes result in a smoother, more extended treble which in turn improves sound staging and tonal colour. Price for a standard black pair is £745 with a £50 premium for the Cherry veneer.

The Mystique and Critique 'speakers have also been revised to take a new tweeter, in this case a 25mm fabric-dome unit. With their realigned crossovers apparently both now have better transparency, presence and timing. The standard Mystique is £575 and the Critique is £385, with Cherry veneer an option.

Neat Acoustics
Unit 17A
Sutton Grove Industrial Estate
Bernard Castle,
Co. Durham DL12 8UJ
Tel: 01033 631021



FOUR BITS MORE

Meridian has upgraded its 508 integrated CD player which first saw the light of day in 1995 by swapping the standard 20-bit DAC for a 24-bit one from Crystal. The 508.24 features balanced outputs and sports a price of £1995. Existing owners of the 508.20 can have their players upgraded to the latest specification at a cost of £395.

Meridian Audio
Stonhill,
Stakeley Meadows,
Huntingdon,
Cambridgeshire PE18 6ED
Tel: 01480 52144



SONNETEER SWELL

Sonneteer have decided to complement their range of line-level integrated amplifiers with the Sedley phono stage for vinyl heads. Cartridge loading and gain are adjustable without removing the lid and there's a warp filter for those with crinkle-cut LPs and reflex loudspeakers. This £399.99 phono stage makes use of a discrete, low-noise differential input stage and an active grounding system fed from a power supply using staggered-value reservoir capacitors.

FTM Marketing
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TEL/FAX
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replay@dial.pipex.com

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Amplifiers:

In the December issue of Hi-Fi World, Ketan and Jon reviewed five of the best integrated amplifiers in the £700 bracket. As agents for three of the five products reviewed, we have to say that we broadly concur with the conclusion that the two writers arrived at, the excellent Audio Analogue Pucchi SE is very lucid and transparent and sounds much more refined than it has the right to at this price level! The Sonneteer amplifiers have been favourites of ours for a while now, and it is good to see this company doing so well in the Hi-Fi Press. The Roksan Caspian is a very consistent amplifier that sounds superb from system to system and from disc to disc. It is also very well built and features full remote control. Although not featured in this particular review the LFD Mistral integrated is also worth a mention for its involving and detailed sound. LFD also make a lesser known but, in some aspects, superior integrated amplifier, the Zero, for £550.

Loudspeakers:

The new BluePrint Point One loudspeaker (£1000) from Keswick Audio is a refreshing and distinctive design available in three very attractive finishes (cherry, ash or purpleheart). The Point One is a tall floorstander with, unusually, a rear-firing tweeter. The soundstage produced by this speaker is very lifelike with real scale and height. They are very easy to drive and sound good with the Audio Analogue amplifier or a good valve amplifier. The Pink Triangle Vertical (£990) is still one of our favourite speakers as it offers a quality in the mid range that is un-equalled in its price bracket. It is system and room dependent and does not have massive power handling, but it is capable of stunning results. AVI's new Positron loudspeaker is one of those rare hi-fi products that seem to do nearly everything right! Decent bass extension, lots of detail, outstanding imaging and clarity. For a very reasonable £899, they offer an overall sound that many more expensive boxes cannot approach.

Digital Replay:

The LFD DAC 3 (£3000) is still our reference Digital to Analogue converter, you have to spend a lot more than this to better it. The mid range of this DAC is of true reference quality and stands comparison with even the most expensive converters. It works extremely well with Teac, Trichord or Meracur transports. Trichord have recently improved the Genesis and Revelation CD players and they now sound even further ahead of their rivals. Also new from Trichord is the Clock 3 modification which will literally transform your existing CD player for only £172. If you haven't had a Clock update, you really are missing out on the true potential of your player.

EX Dem and Second Hand Items

Throughout January, we shall be having a massive clearance of dem stock at very good prices. If you would like a copy of the full list of sale stock, call, fax or email on the numbers above and you will receive it in the first week of January. In the meantime, if there is anything we can help you with, we are available from 9.30am-7pm each day.

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BALANCE OF FORCES

If you've been hankering after an electronic stylus gauge like Technics' famous but extremely rare unit, you can now relax. The Moth group is offering a digital electronic stylus balance from 'The Cartridge Man', Len Gregory. This £185 beastie is housed in a 4in. diameter moulding that contains the strain-gauge mechanism, digital read-out and rechargeable battery. A battery charger is also supplied. The stylus balance is claimed to be accurate to 1/50 gramme over a range of 0-4gms and can be used on all turntables.

Moth Group
10 Dacie Lane,
Wilstead,
Bedford MK45 3HT
Tel: 01234 741152



WELL CONNECTED

Qnect 2 and Qnect 4 are two new interconnects from QED. Both have been designed according to the conclusions reached in QED's own cable-research report, 'Genesis'. As you might expect, the £27 Qnect 2 uses a pair of 99.999% oxygen-free copper conductors twisted together to cancel out noise and interference while the £54 Qnect 4 uses two twisted pairs. High-quality gold-plated phono plugs are fitted as standard.

QED Audio Products
Ridgeway House,
Ridgeway Close,
Lightwater,
Surrey GU18 5XU
Tel: 01276 451166



Trade winds

GOAT ALERT

A box of natural-fibre record brushes was stolen at the recent Chesterfield show from Loricraft Audio's van. These brushes aren't yet available in the shops and should be easy to identify due to the use of goat's hair and a natural Beech wood handle. If you're offered one of these brushes or have any idea as to their whereabouts, Terry O'Sullivan from Loricraft would be pleased to hear from you. There is a reward on offer, so if you have any information please call 01488 72267.

YET MORE UPGRADES

Mordaunt-Short continue to update their range of loudspeakers with two new introductions. The first is the Pearl version of the MS25i floor standers. These sell for £329.99 and now feature a new mica-filled, polypropylene polymer mid/bass cone said to improve efficiency and piston motion in the low and mid-frequencies.

The crossover has been reworked because of the new driver, cabinet volume has been increased and the reflex loading features a revised alignment to give better bass performance. The MS25is are available in Black Ash and Rosewood finishes.

The other arrival joins the Classic range. The MS30i Classic comes wrapped in a real Rosewood veneer and carries a price tag of £599.99. The mid/bass cone uses the same technology as the MS25i Pearl and is allied to Mordaunt-Short's long-lived 25mm aluminium gold-dome tweeter through a minimalist first-order crossover.

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



Trade winds

TOP TRANSDUCERS

Ketan Bharadia and Jon Marks find out that you can buy true high-fidelity in a loudspeaker for less than £150 with Tannoy's Mercury m2s, Mission's 731 Pros, Mordaunt-Short's MS10i Pearls, JPW's Millennium 510s and Eltax's Liberty 3+s.



When you're a budding audiophile with your sights set on the sort of hi-fi nirvana that comes with a hefty price tag, it can be all too easy to dismiss the budget end of the market. But that would be a shame and a mistake. After a fair stretch of time when the words "budget box" meant boofy bass, high-power, armour-piercing treble and more radiation from the cabinet than from the cones of the drivers, things have changed.

A new generation of small, inexpensive loudspeakers, spearheaded by the likes of Tannoy's Mercury m2s, is being born. The cream of this crop boasts superior drivers, crossovers and cabinets to their predecessors and wouldn't be embarrassed sitting on the end of a source and amp costing many times more than themselves. We actually decided to use Roksan's class-

leading Caspian CD, Ringmat's new Strarmat (which gives smoother treble and a generally cleaner sound from CD, as we discovered on page 53), Roksan's Caspian amplifier and interconnects and 'speaker cables from DNM.

All the loudspeakers in our test here rely on reflex loading to get the most bass from their cabinets. The laws of physics dictate that a small volume will give limited bass, but an experienced designer can tailor the frequency response to give more apparent weight by putting a 2dB-3dB lift in the upper bass: the Tannoy m2s and Mission 731 Pros, for example, showed this trait when we measured them.

Balancing out the bass limits are the traditional benefits of a loudspeaker with relatively small dimensions. Imaging, the way individual members in

a band are 'pictured', is almost always more precise than it is with floor standers, which often have a rather diffuse view of imaging. Cabinet boom, where the walls of the enclosure start to add their own sound to the music, is less too.

One vital piece of equipment you'll need to go with these 'speakers is a decent set of stands - Atacama's SE24s at £70 are a good bet. And if you really want to get the considerable best from our contenders this month, spend some time setting them up. Try not to push any of these loudspeakers right up against a side or rear wall - it can ruin imaging and makes the bass boomy - and make sure each one is the same distance away from the listening position. After that, fire up your system and settle back for some musical delight.

MISSION 731 PROS

THE TECHNOLOGY

The 731 Pros differ from earlier versions of Mission's famous 731 loudspeakers in two main ways. They use the same new 25mm silk-dome tweeter which has sweetened the sound of the rest of the 73 range in place of previous, less polished drivers. Second, they are bi-wireable. The benefits of bi-wiring are well known but two pairs of binding posts on budget 'speakers are a rarity, so this is the first time Mission's entry-level model has been fitted with them.

The little Pros' cabinets are constructed along lines many of Mission's budget loudspeakers have followed. Moulded plastic front and rear baffles are fitted together to sandwich the particle board sides and top and held them rigidly in place. These are the smallest speakers on test at just 320mm by 180mm by 200mm.

SOUND QUALITY

As you might imagine from their small enclosures, the 731 Pros operated best close to a rear wall - ideally around 30cms away - and pointing very slightly inwards towards the listening position. Unlike the other 'speakers on test, toeing-in wasn't essential for crisply-defined imaging.

I set the Missions rolling with Paul Young's *No Parlez* album, which showed the 731 Pros possess quite a strong sonic signature. They have a very sweet, smooth balance with a gentle roll-off in the treble, as our measurements show. This has no doubt been done to compensate for the many bright, often brash budget amplifiers and CD players around. Thankfully, Mission have finely judged this roll-off and the result would complement most systems.

On 'Come Back And Stay', Paul Young's vocals, though lacking the last ounce of detail and projection, were



enjoyably expressive and easy to follow. The Pros made this CD fun to listen to and always managed to sound lively and enthusiastic thanks to their low-mass mid/bass cone.

As I moved on to Choral music in the form of Robert White's *Sacred Music For Choir* the Pros continued to shine. The voices of individual choristers were kept nicely separated and had a believable texture and presence. Thanks to the small frontal area of their cabinets (which reduces the amount of sound reflected off the front baffle) imaging was very good, if not the most tightly focused I've heard. In terms of character the drive units are seamlessly integrated, giving a cohesive, transparent sound.

In an attempt to stretch the 731 Pros I turned to Wagner's *Rienzi*. The dinky Missions passed this test, if not with flying colours, then at least pretty close. They did a fine job of capturing the menacing mood of the piece, the orchestra was accurately laid out and the various sections were easily identifiable. Dynamic range was good,

and even at high volumes with the musicians working hard these 'speakers never sounded out of their depth. In fact, this was the most impressive thing about the 731 Pros - they were always musical, composed and in control, no matter how demanding the music.

Having said that there were some shortcomings. The orchestra was rather small scale and, as mentioned above, detail wasn't a forte. Sound stages weren't especially deep, which is often down to a limited bass output that doesn't relay the spatial clues contained in the lowest octaves. Finally, the Missions can't match 'speakers with larger mid/bass cones for ultimate loudness, though in small to medium sized rooms they should be more than acceptable.

The 731 Pros have an even overall balance suited to all types of music in budget systems. Their strengths are many and include a sweet, smooth sound, great dynamics and a cohesive character. Weaknesses are few, and as an all-rounder the 731 Pros are difficult to beat.

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JPW MILLENNIUM 510

THE TECHNOLOGY

Like Tannoy with the Mercury m24, JPW have decided not to build their cabinets with plastic front and rear baffles. Instead, it's a 25mm combination of MDF and particle board for the front and particle board elsewhere.

The mid/bass unit has a 105mm doped-paper cone mounted on a cast-polymer chassis. JPW claim this has the kind of stiffness associated with cast metal chassis without the rattle they can suffer from. The tweeter is a 19mm fabric-dome type complete with ferrofluid cooling to boost power handling. The 510s measure a domestically non-conflicting 330mm high by 195mm wide and 222mm deep.

SOUND QUALITY

The JPWs' frequency response had looked impressively flat so I was expecting a well-balanced performance from these attractive baby boxes. The measurements were borne out in the listening sessions - Eric Bibb and Taj Mahal's vocals were smooth and even on the former's Me To You album. Occupying the top plate of a pair of Atacama SE24 sand-filled stands the 510s spread the music across the breadth of our listening room although they couldn't quite manage to capture the full depth of the band and acoustic. What helped here was positioning the JPWs a fair distance apart (at least six or seven feet) - even though they look as isolated as the two ends of a suspension bridge without a roadway, they need a bit of space and a 20-25-degree toe-in to hit their stride.

Sampling the JPWs arranged in this way with sparser numbers from this album (like 'You're The One') found these 'speakers in their element with a smooth, involving and slightly warm presentation perfect for these Bluesy tunes. The only bars to top marks were a lack of transparency and a sense of slowness to the rhythm that sapped a little of the excitement from the music.

With an HDCD recording of



Schubert's Trio in B-flat major by Opus 3 (fans of HDCD, whose recordings are available from Pentacore, tel. 01924 445039) the 510s' warmth sweetened violin and cello and softened their natural bite to give a sound that was amenable if not particularly detailed. But this is preferable to the kind of ear-bashing you can get from close-mic'd strings through brighter, harsher sounding 'speakers. On the other hand, it is possible to get just as easy-going a rendition with more clarity from some of the 510s' peers.

Many cabinets little larger than a brace of fruit-juice cartons tend to hamstring their drivers due to the fact that small boxes mean small bass. The JPWs, however, squeeze most of the available low octaves out of their enclosure, avoiding thin, weedy orchestras with extended bass, if you can pump a few watts into their voice

coils. Stravinski's Firebird (on a Reference Recordings' HDCD CD) with its thunderous timpani proved the JPWs won't run and hide at the first sign of any signal lower than 100Hz and could keep their head on some heavy-duty crescendos at high levels.

John Cale's Eat/Kiss (music for the films of Andy Warhol) gave the 510s their sternest test. 'Movement 01' (there must have been much pondering on that title) has deep synthesiser notes sitting below a scabbling violin and these have floored many loudspeakers. The JPWs kept a firm grasp on this track instead of turning it into the hi-fi equivalent of mashed potato.

The JPWs have a character as even as their frequency response which will endear them to any genre you care to mention. With greater transparency and a bit more get up and go the 510s could aspire to be the leaders of the pack.

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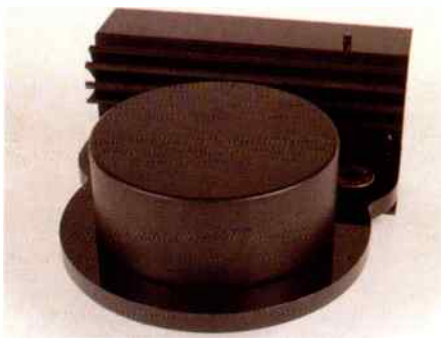
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TANNOY MERCURY M2

THE TECHNOLOGY

Recessed into the m2s' 15mm MDF front baffle (the rest of the cabinet is made from 15mm particle board) is a 1in. plastic-dome tweeter. Bass duty falls to a mid/bass driver with a 6.5in. coated-paper cone that's larger than the norm (often 4in.-5in.) and boasts an inverted dust cap. This gives smoother and more extended high frequencies than the standard dome dustcap, whose edges can cause standing waves within the cone itself which show up as a lumpy driver response. The tweeter and mid/bass are linked by a second-order low-pass and second-order high-pass crossover. Bi-wiring has yet to reach the m2s as the single pair of gold-plated terminals testifies. Size-wise the m2s come in at 380mm high by 203mm wide and 270mm deep.

SOUND QUALITY

The Mercury m2s made a bit of a name for themselves back in May 1997. It wasn't difficult to understand why when you saw their relatively large cabinets and chunky mid/bass drivers hooked up to a quality tweeter. By comparison, many inexpensive 'speakers with their lightweight build and small, cheap drivers feel like biscuit boxes. You can also hear the 2s' solidity in a lack of enclosure coloration - OK, there's some blurring across the midrange and bass, but many of the competition come up with a veritable orchestra of honks and quacks.

John Cale's *Eat/Kiss* CD with its thick wash of synthesiser backgrounds underlying strings and vocals can quickly get out of hand unless the 'speaker playing it has a real grip on the sound, as do the Mercury m2s. They separated out the various synth lines and gave drum beats power and extension, never leaving this album sounding anaemic. It took some welly to open up the Tannoys fully (partly because of their well-damped lower bass) but with the volume control in



the right position they really sang, delivering contemplative or aggressive in whatever amounts were called for.

The sound staging abilities of this second pair of m2s will win as many friends as that of the first, with cleanly-recorded Jazz and Classical pieces producing a hallmark acoustic signature. Tonal colour with unprocessed music was just that - colourful. Guitar had a harmonic richness to it while brass was throaty and raw without giving the impression it was being sonically sandpapered by a rough tweeter.

The Reference Recordings HDCD of Stravinski's *Firebird* was a prime example, with its great swathe of an orchestra reaching back behind the rear wall of our listening room. The obvious musical elbow grease of the third movement must have had the instrumentalists reaching to undo collar buttons and cool down. This fiery energy certainly came through the

Tannoys with massive, taut timpani and a tangible tension as the orchestra headed inexorably towards the crescendo. That said, the Tannoys still sounded as if they could have been a touch freer dynamically.

I couldn't resist a quick dip into the waters of heavy-duty Techno with the Chemical Brothers' *'Setting Sun'*. I found that even with a recording as dirty and harsh as this, the Tannoys wouldn't be knocking out the local canine and bat populations with ear-piercing treble. And the depth-charge electronic bass of this single failed to panic the Mercurys into mid/bass driver overload.

The Tannoys have an air of enjoyability and control about them that mirrors their measured performance. Partner them with an amp like Denon's PMA-250SE and a CD player like Kenwood's DP-3080 and your system will be sorted.

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MORDAUNT-SHORT MS-10i PEARL

THE TECHNOLOGY

The MS-10i Pearls are the latest version of Mordaunt-Short's long-running budget competitor and feature a host of improvements over their predecessors: the 10i. First, the 130mm injection moulded midbass cone now uses the new version of Mordaunt-Short's MCS (Moulded Cone and Surround) technology. This is claimed to produce a smoother roll-off in the driver's upper response and thus improved integration with the 25mm aluminium gold-dome tweeter. The second change is that the 'speakers are now bi-wireable via a first-order, hard-wired crossover. The reflex loading of the cabinet has also been tweaked to extend bass response. The cabinet itself measures 305mm high by 185mm wide and 212mm deep.



SOUND QUALITY

Experimenting with positioning I found the Pearls sounded best at around 50cms from the rear wall. This is double what M-S recommend but I found that this set-up gave the best compromise in our room as regards tonal balance, bass depth and imaging precision.

Gabrielle's eponymous second album was loaded into the Caspian CD player and evidently suited the little Mordaunts down to the ground. These are true rhythm transducers - if there's even a hint of rhythm around, the M-S10i Pearls will latch on to it and exploit it for every bit of enjoyment it contains. The speed and attack they are capable of brought many of the songs on this album alive. Tracks like 'Forget About The World' and 'Give Me A Little Time' rocked along with a fresh vitality.

No loudspeaker this size is going to give you seismic lows and the Pearls are obviously limited in this respect. Still, the bass they are capable of is solid, powerful and well defined, so unless you've heard the same piece of music

on a 'speaker with a heavier bottom end, you probably won't miss much. Drawbacks? There was a hint of a 'cuppy' coloration on vocals and a slight veiling of fine detail but compared to what the Pearls were doing right it was a more than acceptable trade-off.

Hunting for an Achilles heel I plied the Mordaunts with Wagner's Rienzi. Where there should have been a large acoustic unfortunately there wasn't - that swift but light bass lead to the loss of subtle low-frequency acoustic clues, diminishing the size of the sound. What I was left with was a small-scale, slightly dry presentation which lacked the majesty and imposing presence that this recording has.

Moving on to less demanding works had the Mordaunts sounding more comfortable and enjoyable, their ability of getting to the heart of the music once more to the fore. Imaging, for example, was very precisely focused and located

in a broad, deep sound stage.

Handling the Pop of Paul Young's No Parlez, the 10i Pearls retained their deft touch. This album's typically early-Eighties drum machine rhythms were reproduced with admirable verve. The mood of 'Wherever I Lay My Hat' was superbly conveyed, Paul Young's vocals dripping with emotion - the Pearls were involving enough for me to sing along, a rather scary experience for anyone within earshot.

Mordaunt-Short's 10i Pearls are swift 'speakers that love everything but bass-heavy works. As long as you don't demand Dub Reggae basslines from their small, lightweight mid/bass drivers and you partner them with smooth, warm components, they won't fail to please. They have their flaws but at their best the Mordaunts make listening to music a joy and they possess that rare ability of being able to involve you with ease.

ELTAX LIBERTY 3+

THE TECHNOLOGY

Eltax are certainly not alone in their reliance on drivers from Vifa - the Swedish tweeters and woofers turn up in many a company's loudspeakers. In the Liberty Vifa are represented by a 26mm soft-dome tweeter and a 165mm mid/bass, its cone moulded from NRSC - Non-Resonant Suspension Coupling.

Eltax are certainly not bucking the trend for reflex loading, as the rear-mounted ports (flared at both ends to reduce turbulence) proves. They've also opted for quite a deep cabinet which endows them with a volume of nearly 18litres (380mm high by 205mm wide and 330mm deep). A deeper cabinet like this is theoretically a good idea as it lowers the frequency of reflections off the cabinet's rear wall and reduces the energy of these waves as they have further to travel.

SOUND QUALITY

The Danish company Eltax is relatively unknown in the UK, but as I looked over their new Liberty 3+ stand mounters I had a feeling that this will change soon. Unpacking the loudspeakers I thought there had been some sort of pricing error - these stand mounters looked like they ought to cost at least £100 more than their £150 thanks to their large cabinet and classy Cherry finish.

Before the serious listening started I experimented with positioning and found the best balance when the Liberties were positioned about a metre or so from the rear wall and strongly toed in towards the listening position. In our room they also worked best on heavy sand-filled Atacama SE24 stands as opposed to open-frame types.

'House Of The Rising Sun' by Cyndee (yep, that's Cyndee) Peters kicked things off. Cleanly-recorded, dark and bitter, this song lost little of its anger and sadness through the Eltaxes. Images were tightly focused in a wide, deep sound stage the 'speakers just

disappeared into, so that, closing my eyes, I couldn't pinpoint their location.

One word of warning: the Liberties' presentation errs a little on the bright side even when working with the Roksan Caspian CD/Audio Analogue Puccini SE amplifier. Make sure these 'speakers are partnered with warm, smooth components if this aspect of their sound is not to overshadow everything else they do so competently.

With Wagner's *Rienzi* (played by the Philharmonia Orchestra and conducted by Otto Klemperer), once again the Eltaxes captured the essence of the music, its dark majesty combined with a very real sense of power and menace. Horn sections through the Eltaxes were clear and possessed an attractive brassy rasp which refused to turn harsh and rough even during orchestral crescendos. Another plus point was the way delicate parts of the orchestra like triangles weren't swamped by the more powerful instruments. Dynamics were faithfully tracked and never sounded

strained or compressed. These qualities, together with the Liberties' cohesive nature, kept me listening to this CD far longer than normal.

A change of genre and tack found me spinning Gabrielle's CD to see how the 3+s would cope with more contemporary, up-tempo Pop recordings. Seeing as they're rhythmically adept, the Eltaxes made easy work of the barrage of synthesiser and drum machines on this album and assembled a truly involving performance. There was sufficient punch and slam in the lower frequencies to keep bass-heads happy too. A slight flaw that surfaced was some excessive sharpness and thinness in the treble. Fortunately this wasn't so intrusive it would keep you from lengthy listens to your music collection.

There's no two ways about it, the Liberty 3+s are a lot of loudspeaker for the money. They're musically involving, well built and look classy - what more could you want?



CONCLUSION

It was a close run thing between these five contenders but emerging victorious to carry off the laurels once more were Tannoy's Mercury m2s.



The m2s, clad in their grey or natural wood veneers (which make a refreshing change to the standard Henry Ford black vinyl wrap) are the best all-rounders in the group. They have a bottom end which goes deep given some volume and never loses control.

Matched to the accomplished mid/bass is an equally skilful tweeter that prefers crisp but colourful to hard and aggressive. Our measurements showed an almost imperceptible join between the two drivers which lends the m2s a sense of harmonious integration. Only Mission's 731 Pros, which boast similarly transparent crossovers, came close in this respect.

Tannoy have rustled up a revealing, weighty loudspeaker in the m2 that looks like it will be the budget benchmark for some time to come.

Noting that of the Mervals, and second place were the Eltax Liberty 3+ in closely measured terms, the Eltax Liberty 3+ then came next. Spearheaded by a massive 100W mid/bass unit, accompanied by a pair of elegantly styled tweeters, it gave a measured performance. Eltax's identical Mercury 1500 was the least



of sonic tailoring has resulted in a bright, forward sound with boofy bass. But the Liberty 3+s have a smoother tweeter and tauter bass and manage to stay the right side of the fidelity line with a solid, dynamic sound. As with the m2s, their large mid/bass driver has an easier time of large dynamic swings than the smaller units on the Missions and Mordaunt-Shorts.

The Eltaxes also put their deep cabinets to good use to yield a fair dose of transparency. And they had a speed and rhythm to their presentation that left even the Tannoys a little slow-footed at times.

Mission's tiny 731 Pros come next. Mission's experience and knowledge when it comes to loudspeaker design are obvious from the way they measure - there's the tiniest dip in their response at the crossover point and they have a well-judged gentle roll-down at the top end that will flatter brasher budget sources and amps.



The 731 Pros have a consistency and smoothness that makes them worth their price at any musical genre - they'll happily play the job. Their ability to handle a wide range of input signals, the lack of any major peaks and a lack of deadening dynamic range, meant that they were a very good choice for our measurements. We'd have to say that the 731 Pros are worth the

price. Much more was thought about the Liberty 3+ than the Eltax Liberty 3+ and the Liberty 3+ response was consistent with what we heard. A large dip around the crossover point was visible as the tweeter sounded separate from the mid/bass unit. There was also a general rise in output across the midband and into the treble, which gave the Pearls a slightly

forward character. At least their metal-dome tweeter is smooth and colourful in contrast to many of the hard and clinical units of yore.

Where the Pearls really made a splash was with their pace and dynamics. Here, they were second to none in this group. They possessed a vitality and speed which made music edge-of-the-



seat exciting. Transparency was another of their strengths. If Mordaunt-Short could only add more bass weight and iron out the lumpy response the 10i Pearls might become group leaders.

Last but definitely not least are JPW's ML 510s. These newcomers actually produced a superb measured response that's genuinely ruler-flat. You can hear this as an even balance which allows the JPWs to handle whatever music you throw at them. They also have a smooth warmth akin to the 731 Pros which should again make them a good match for some of the less polished budget amplifiers out there. Their bass was sufficiently extended to flesh out the dynamics of a lot of



With respect to JPW's other offerings, we'd say they should look on their own terms. In many ways, in both of these aspects they were the middle of the road Pearls - although they were made music a chore to listen to. With enhanced clarity and wider dynamics the 510s would be winners. ●

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CD-REVOLUTION

Leo Lam, our man with the Personal Computer, ventures out to burn his own CDs.

With all the hype around the launch of DVD (Digital Versatile Disc), the giants in the hi-fi industry seem to have ignored a group which may silently usurp their supremacy - the computer manufacturers. Intel have dipped their toe into the waters of multimedia with the MMX processors, and on the high street there's already software in abundance which can do virtually anything that a hi-fi system can, albeit with lower sound quality.

Personal Computers (PCs) can replay all sorts of media, and now this flexibility is being extended to recording formats, including CD-R (Recordable). By comparison, the audio industry has failed to come up with a high-quality digital recording medium due to protests from the music business, although Philips' CDR 870 CD-R (Recordable) and CD-RW (ReWritable) recorder on p28 could change that. Still, a cheap and easy way to make your own CDs, if you have a PC, is to buy a CD-R drive and the necessary software.

CD-R is not new. Its big brother, CD-Erasable, was successfully developed by Philips back in the Eighties, but under pressure from the IFPI (International Federation of the Phonographic Industry) who feared consumers being able to record digitally would damage record sales, Philips decided not to market CD-E. However, since they're outside the ambit of the IFPI, the computer industry went for the idea and implemented it as a storage medium.

THE TECHNOLOGY

Basically, the CD-R disc is a WORM



Easy CD Creator's title screen greets you as the programme loads from its CD.

What's on offer with Easy CD Creator, including CD Spin Doctor, which removes scratches and clicks from recordings of LPs.



Easy CD Creator's Wizard helps you through the creation of your own CDs.

(Write Once Read Many) recordable CD. It consists of a plastic disc with a reflective layer, usually made out of gold, an organic dye layer and a protective polymer layer. Burning the dye layer with the laser inside a CD recorder creates a non-reflective 'scar' which mimics the pit on a CD. After the recording process, the disc is identical to a normal CD as far as a CD drive or player is concerned.

So, how do you go about turning your PC into a CD-R recorder?

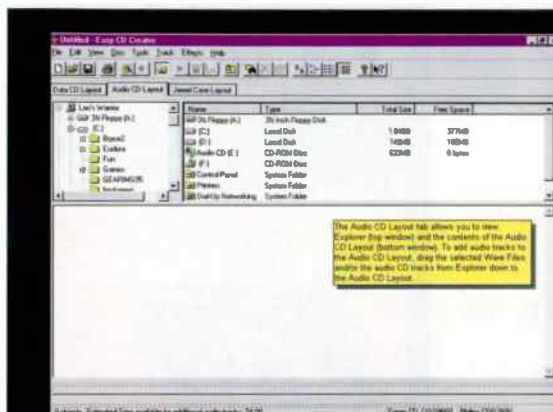
INSTALLATION

I opted for one of Philips' CD-R drives, the CDD2600 together with a SCSI adapter. The software side of things was dealt with by Adaptec's Easy CD Creator Deluxe software.

I had no difficulty fitting the CD-R drive, although a working knowledge of your computer's innards helps. The CDD2600 is a 'plug-and-play' unit that slips into an empty drive bay. There were no system requirements mentioned in the literature but a 120MHz Pentium processor with around 32Mb of RAM should set a reasonable bottom line. A SCSI hard drive is a bonus.

This was how I did it. First, I carefully fitted the SCSI card into the PCI slot. Make sure you earth yourself before doing so because all the components mentioned here are very static sensitive. You can do this by touching the casework of the computer (which is plugged into the wall socket but switched off) before you start installing the various bits. Check and remember the jumper settings on the CD-R drive before slipping it into the bay as well. Don't fix it yet because getting the wires into its socket takes a bit of fiddling, especially if the wiring inside your computer is quite messy.

After this, dig out all the required wires - the power, the SCSI and the analogue audio outputs - for connection to your soundcard. After all the socket handiwork, you can finally secure the drive using all the four screws for stability and secure earthing. Now, put the case of the computer back on and off you go!



Before you can start filling a CD-R with recordings, you need to access 'Audio CD Layout'.

Once you're in the layout screen, you can listen to the tracks you're recording by clicking on them twice and pressing 'Play'.



THE SOFTWARE

Easy CD Creator Deluxe from Adaptec actually comes with 'AutoPlay': that is, it fires up automatically and gives you a graphic interface as the disc loads in the drive. The graphics were eye-catching and contained a multimedia demonstration of the software which, providing you can remember everything you've just seen, allows you to spin out a new CD immediately after the programme has loaded.

As its name suggested, this program was very easy to use. The Deluxe package that we had was bundled with other programmes which facilitated immensely the copying process. Easy CD Creator had a comprehensive user manual which was written in very precise wording.

BURNING YOUR OWN CD

The procedure for recording a CD is carried out through a friendly interface that makes the process very simple.

When you're composing a compilation CD of music from other CDs, first select 'New CD Layout' from the menu and then click on the 'Audio CD Layout' tab. This allows you to build up the list of tracks that you want to record onto your CD-R. To do this, simply drag and drop the required tracks from the Windows Explorer window where the music CD currently in the computer's CD drive is displayed.

A word of warning though. It really is a slow process if you make a copy from one music CD at a time to the CD-R drive. You can speed the process up a lot if you copy the tracks first onto your

hard disk and then make the recording from there. A friend of mine did it this way and managed to finish his compilation off in 45 minutes.

Once you've sorted out the track listing, select 'Create CD' and the 'CD Creation Setup Settings' box will appear. Here you can choose the speed at which you want the CD to be written, the number of copies you want to burn, etc. Finally, click 'OK' to start the recording.

Unfortunately, when I clicked 'OK' I was greeted by the message 'Error, buffer underrun'. The writing process needs a strictly continuous data stream and, although there was a memory buffer, an external programme, such as a sophisticated screensaver in my case, could draw too much processing time from the processor and force the buffer to 'run out of steam'. This would render the disc totally useless. Switching off the screensaver was the answer and my second disc popped perfectly formed out of the CD-R drive.

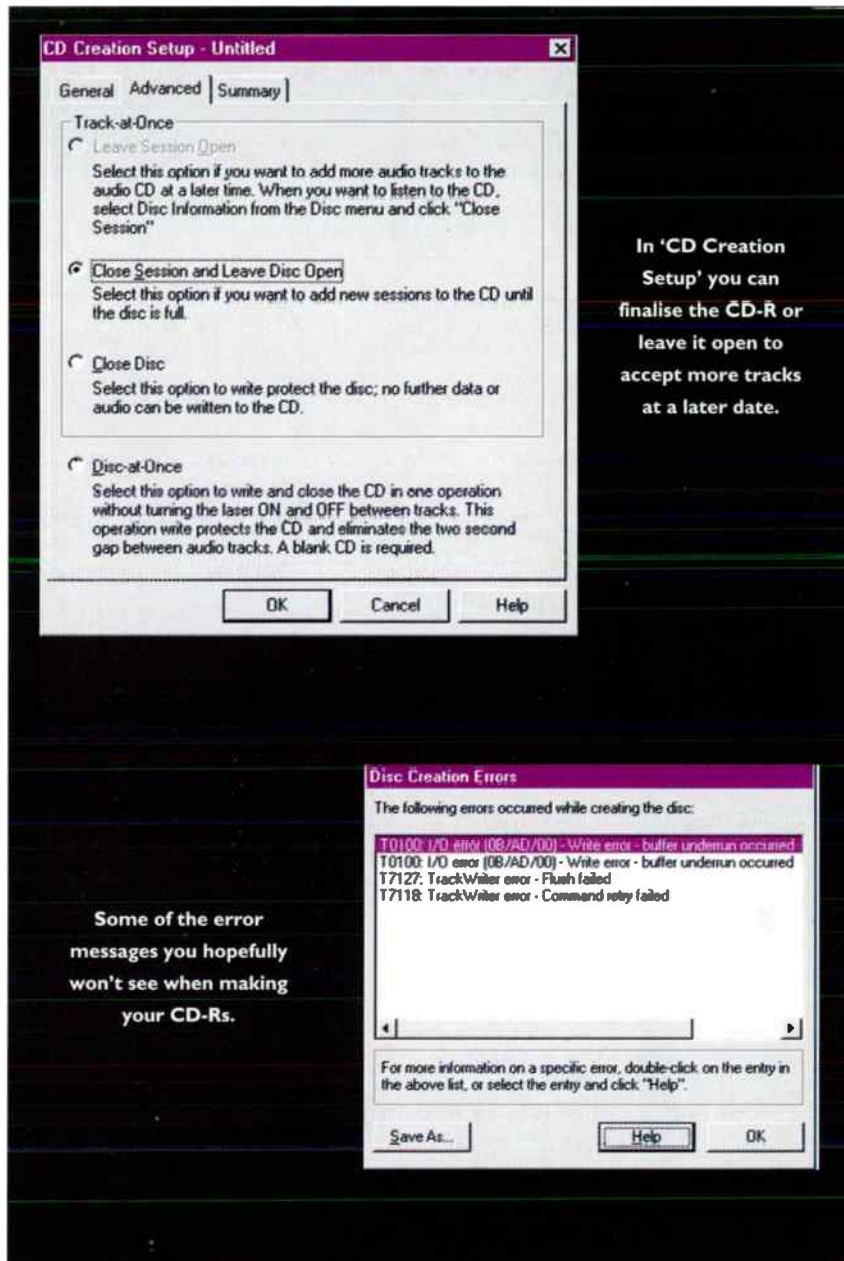
VIRTUAL VINYL

For all you vinyl fans, Easy CD Creator Deluxe comes with 'CD Spin Doctor' which you can use to archive your precious records. Spin Doctor is a software-based signal processor that reduces hiss, clicks and pops. All you have to do is plug the output of your pre-amp into your computer's soundcard (whose Analogue-to-Digital Converter will digitise your turntable's output), select Spin Doctor from the Adaptec menu, choose your source and press 'Record'. The software will automatically record the music onto the hard drive as a Windows sound file as long as you have enough memory.

Next, you can drag the resultant sound file into the CD track listing just like recording the tracks from a CD. The Spin Doctor can also automatically equalise the volume of individual tracks if you are recording from different sources like a cassette deck or microphone.

SOUND QUALITY

There were differences between the original CD and the copy, but I had to



In 'CD Creation Setup' you can finalise the CD-R or leave it open to accept more tracks at a later date.

Some of the error messages you hopefully won't see when making your CD-Rs.

listen hard to find them. The copy generally sounded softer, lacking the punch of the original, and the sound staging and imaging shrunk slightly.

Tonal quality between the two discs was very similar, as was the amount of detail. The bianzhong (ancient Chinese bells the size of a car) in 'Symphony 1997' by Tan Dun sounded extremely convincing on the copy although there was a loss of ambient detail. In spite of the fact that the feeling of size and shape in a recording venue was diminished, it would be churlish to complain considering that a blank CD-R costs around £3.

There's a whole host of computer shops selling CD-Rs, so getting hold of blanks should be as simple as a call to your local supplier. If archiving or compilation making is your goal and you want sound quality better than cassette can offer, £69 spent on Adaptec's Easy CD Creator to go with your PC could be a fine investment ●

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- BEDFORD
01234 272779
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Livery Street
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01273 733338
55 Preston Street
- new BRISTOL
0117 974 3727
92B White Ladies Road,
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- BURY ST EDMUNDS
01284 753776
47 Churchgate Street
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01222 472899
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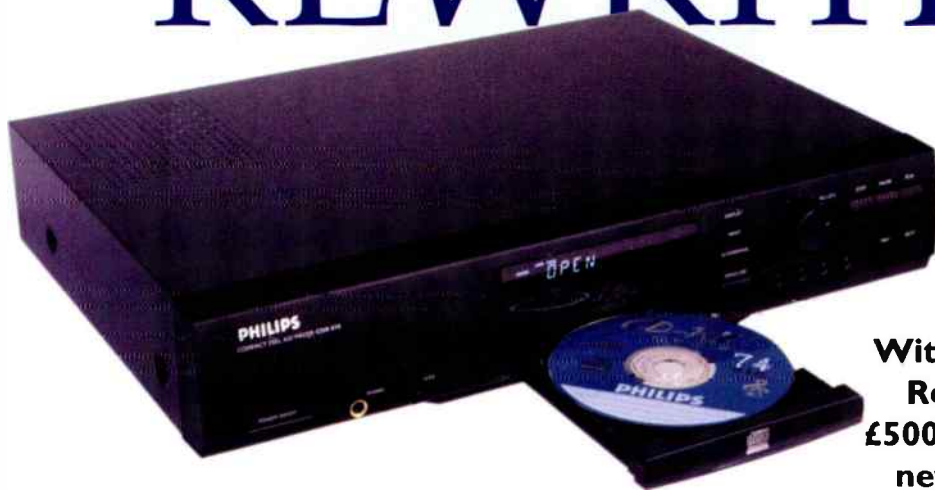
- KINGSTON
(LATE NIGHT THURSDAY)
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- LEEDS
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0113 245 2775
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REWRITE THE RULES



With the release of a combined CD ReWritable/CD-R recorder in the £500 CDR 870, Philips are opening a new chapter in home recording. Is this the recorder of the future?

People have stubbornly refused to buy DAT, then DCC and MD. All the signs are that technology in the home is now so commonplace - even intrusive - that no one wants multiple formats. Buyers are happy enough with CD and appear little interested in getting another box of tricks just for recording purposes.

Philips proposed recordable CD-E (CD-Erasable) in the late 1980s but under pressure from the music industry, especially its own Polygram label, quietly dropped the idea. Afraid that any recordable digital format would lead to rampant piracy the music business has done its best to prevent such technology entering the home.

But times change. Whilst piracy remains an issue, home taping does not. Also, Philips are now doing well in many areas of computing and CD-R - a CD that can be recorded only once - has really taken off. Polygram's many objections to recordable CD now have far less influence upon company policy, we have been told by an internal source. So the company has decided to revive CD-E in the shape of CD-ReWritable (CD-RW).

Meanwhile, CD-R prices have fallen thanks to strong demand from the computer industry and the discs are now going for around £2-£4, making the format a much more attractive

proposition for home recordists, albeit an inflexible one because CD-Rs cannot be erased.

Philips first CD-RW recorder, the CDR 870, records not only erasable CD-RW discs, currently priced at around £12, but less expensive non-erasable CD-R discs as well, which is good news. This is important, because there's another complication for you to consider. The new CD-RW discs have low reflectivity so they won't play on most CD players, only on new Multi-read players that possess a more sensitive read mechanism. So CD-RW discs recorded on the CDR 870 will play on it, but at present on little else until Multi-read players become more widespread. Luckily, CD-R discs have much the same reflectivity as a conventional CD, so anyone wanting to record CDs for the car or a portable will have to record on CD-R discs.

When it comes down to actually making those recordings, the CDR 870 is a breeze to use. Slip into the tray a CD-R or CD-RW (the procedure is the same for both). You then have to select either a digital or analogue input - pressing the Input button toggles between analogue, co-axial digital and optical digital. The only time you won't be able to make a copy is if you're trying to make a digital copy of a digital copy of copyrighted material (!), in

which case the Serial Copyright Management System kicks in to prohibit the process and stop Copyright infringement. To explain this malarkey, you CAN make a perfect digital copy of a commercial (i.e. copyrighted) CD, say for use in your car. But you CANNOT make a further copy from that copy. You can make multiple copies of your own recordings of course - say the dog howling - because you (or the dog) own the copyright and no S.M.C.S. flag will be inserted (unless you have an extremely clever dog).

For analogue recordings, first make sure you're working from the analogue input. Next, hit the button marked Auto/Manual to set track numbering. Once you've started recording, Auto inserts a new track number after a three-second silence in the music, while manual allows you to put one in wherever you choose - simply press Rec on the CDR 870 itself or Track Incr on the remote control. On copyright again, no S.C.M.S. flag can be transferred via analogue, so copies from the first copy are possible.

Pressing Rec for the first time puts the player into Record Standby mode which lets you set the recording level prior to recording. Now get your source playing and turn the Rec Level knob so that as many of the blue segments on the level meter light up

without any of the red (overload) ones lighting up. All that remains is to press Play and start the recording.

Recording from a digital source is even easier. Choose the input then press Rec and Play and start your source, or press CD Sync, which will set the CDR 870 recording as soon as it senses a signal from the source.

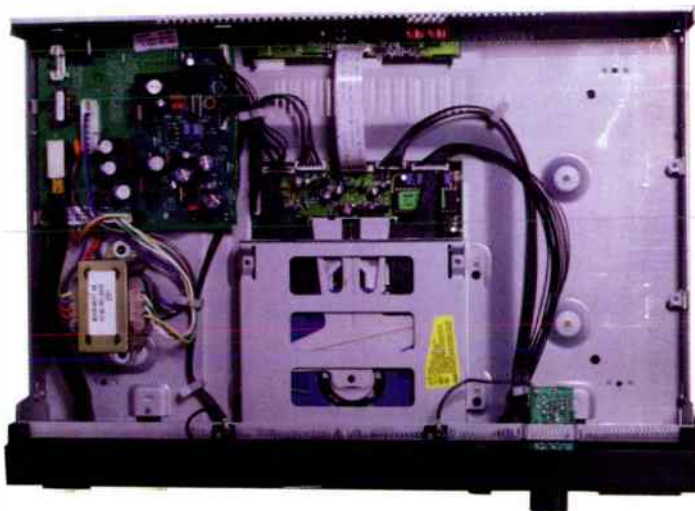
Whenever you stop recording, the display will show Update as the player updates its temporary Table Of Contents (TOC). This TOC contains information such as the number of tracks and recording time left (out of a maximum of 74mins). With a temporary TOC, you'll only be able to replay the disc on a CD-R/CD-RW recorder. To make the disc playable on a normal replay-only CD machine, its TOC needs to be made permanent. All you need to do is press Finalize and Rec and in about 2 mins time the permanent TOC will be set.

One thing to bear in mind is when a CD-R has been Finalized you can't record anything else onto it, even if there's spare capacity. The same goes for a CD-RW, although it can be totally erased and will then accept new recordings.

REPLAY

Björk's new album, Homogenic, with its barrage of sequenced drum machines neatly interlinked with numerous weird samples slipped into the Philips. The CDR 870 was evidently at home with the fast beats, showing fine attack and articulation, although the deepest notes were slightly blurred and lacked real slam. Björk's idiosyncratic and expressive vocals hung clearly between the 'speakers and there was sufficient texture and warmth to them to make for a compelling listen. The CDR 870 possesses an attractive smoothness which is very well judged and never spills over into being dull or bland because speed and bite remain good - a difficult balance to strike.

Switching over to the father and son team of Bucky and John Pizzarelli playing their version of 'Stompin' At The Savoy' (on Chesky's Sampler Vol 1) proved engrossing. Both men play seven-string guitars without



amplification and this gives the piece an incredibly natural feel which the Philips did a good job of conveying.

In playback terms, the CDR 870 acquitted itself well - it's equivalent to the best players at around £250-£300. But the main idea behind this machine is recording rather than replay.

PERFECT RECORDINGS FOREVER?

Listening to Daboa's From The Gekko album as a recording made through the CDR 870's Analogue to Digital Convertors (Philips own SAA7366) from the analogue outputs of Roksan's Caspian CD player, I found it had a fuller, softer sound than the original. Dynamics were more relaxed, which took some of the excitement out of the performance. Subtle detail was also lost and the sense of drive and pace this CD has was reduced, although recordings were still better than on cassette.

Recordings made via the digital input were, unsurprisingly, far closer to the original. With the digital input there were small losses in transparency, dynamics and detail but these would only show up through components costing more than the CDR 870's £500.

So much for differences between original and recording. What about between CD-R and CD-RW? On 'The House Of The Rising Sun' sung by Cyndee Peters the differences were again small. CD-R had a more vivid, dynamic sound and the sense of space around Cyndee's vocals was better. CD-RW countered this by having a

smoother, more controlled presentation which made the double-bass easier to follow. Bells and cymbals had their leading edges rounded off very slightly too.

As a way of putting together compilation discs the CDR 870 looks like a stone cold bargain. After contenders like DAT and MiniDisc have failed to take off because of their non-existent pre-recorded catalogues and opposition from the music business, there is now an affordable rerecordable digital format backed up by the biggest catalogue around.

But what about recordable DVD, you may be thinking? Well, until the wrangling over standards is settled, DVD isn't really relevant. CD-RW alongside CD-R is going to be ruling the roost for quite a while. Nice one, Philips.

Philips CDR 870 £499.99

Philips
420-430 London Road,
Croydon,
Surrey CR9 3QR
Tel: 0181 689 4444

WORLD VERDICT

At its price, the CDR 870 is a bargain sonically and financially.

Measured Performance
see P111



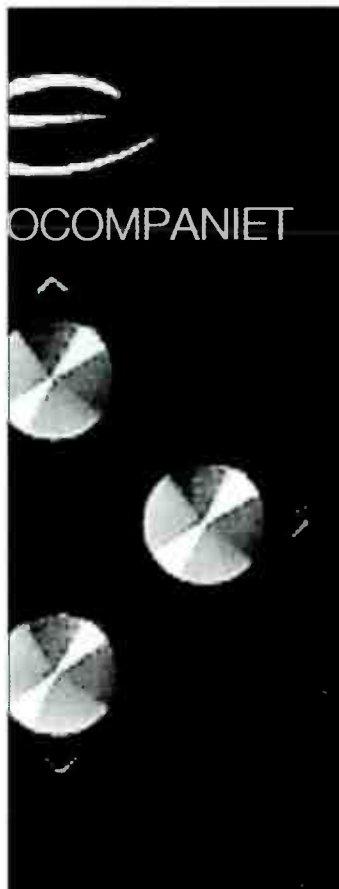
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UK Distributor -

Midland Radio Supplies, Maypole Lane,
Birmingham B14 4PE.

TECHNICAL DETAILS

Though CD-RW is a new technology as far as domestic audio goes its roots are very much in CD-R which was introduced back in 1991. So to understand how it works let's have a brief look at CD-R first.

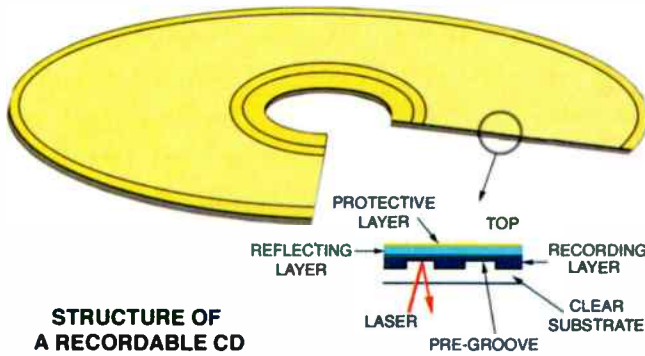
The CD-RW disc is very similar in construction to existing CD-R discs, the main difference between the two lies in the material used for the recording layer. CD-R uses an organic cyanine dye coating which is applied over a substrate that contains a tracking groove (called the pre-groove). The pre-groove has a 22.05 kHz analogue signal mechanically imprinted onto it (lateral modulation), frequency modulated by plus or minus 1kHz to record time code and other disc information. The 22.05kHz frequency is used to control the turntable motor speed, while the time code information is used to position the recordings on the disc.

To record, the organic dye coating is heated by the laser beam. Once the intensity of the laser passes a certain threshold (approximately 250 degrees C), the recording layer melts, creating a bump. This is an irreversible process which drastically alters the optical characteristics of the disc. Using this technique, a bump pattern is written on to the flat top of the tracking groove, producing a digital recording.

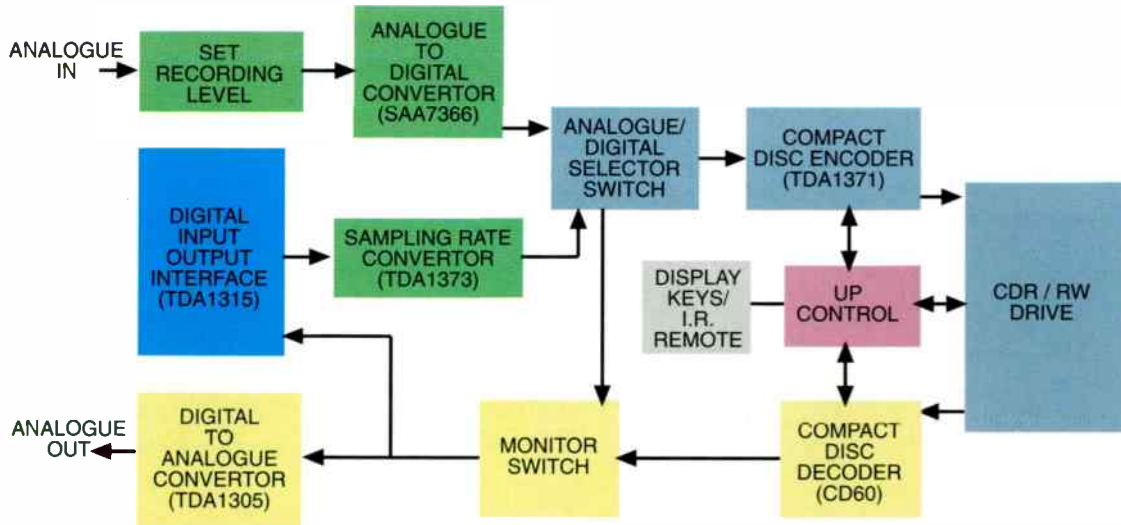
With CD-RW, there are two main differences. The

reflecting layer is silver. The recording layer consists of silver, indium, antimony and tellurium. It can have two states (phases): low reflectivity and high reflectivity. They are equivalent to a conventional CD's pits and lands. Whereas conventional CD and CD-R have reflectance specifications of 70% minimum for lands and 28% maximum for pits, because of the nature of CD-RW these fall to 8% for the pits and 20% for the lands. These lower reflectance values mean that playback on existing CD players is not guaranteed. Philips claim that only 30% of the machines out there can actually play recorded CD-RWs but they are also not sure which machines are compatible. Compatibility will be ensured in the future as all forthcoming Philips CD players, known as Multi-read players, will be able to read recorded CD-RWs.

The actual CD-RW recording process is as follows. The low reflectivity phase is produced when the laser heats the recording layer rapidly above its melting point of 500-700 degrees. Cooling very quickly, the low reflectivity domain 'freezes'. The high reflectivity phase is caused by the laser heating the recording layer to a lower temperature for a longer time. The life of a CD-RW under this heat treatment is at present claimed to be about 1000 write/erase cycles, though with more development it is expected to increase.



STRUCTURE OF A RECORDABLE CD



Philips use many of their own silicon chips in this new recorder, including the specialised SAA7366 A/D convertor. Note the Sampling Rate Convertor, TDA 1373, another Philips chip. This accepts input sampling rates between 15kHz and 56kHz, including standard rates of 32kHz (satellite), 44.1kHz (CD replay), 48kHz (DAT replay). For chip details go to: <http://www.semiconductors.philips.com/>

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UNCONVENTIONAL WISDOM

Ketan Bharadia samples Roksan's £1000 Ojan 3 loudspeakers and finds a refreshing mix of unique styling and innovative design.

If there was ever a competition for the manufacturer who picks the most unusual product names, Roksan would surely be the winner. After all, Xerxes, Artemiz and Darius are hardly run of the mill. This tradition is continued in the Ojan 3s which, in line with their name, are hardly 'speakers of standard design.

Loudspeaker manufacturers like rectangular cabinets because they are easy and cheap to make - that's why 99% of all enclosures are built in this shape. But barring a cube, a rectangular box is the worst choice from the point of view of standing waves so Roksan have decided to forget convention and plump for a squat, sloped-back design in the reflex-loaded Ojan 3s.

And that's not the only bit of original thinking in these 'speakers. There's also the tweeter mounted on an MDF 'paddle' which is attached at the base of the front baffle on a curved metal bracket. This decouples the tweeter from the vibration of the mid/bass unit and yields clearer, more focused treble.

Returning to the norm, the Ojan 3s can be mass loaded but Roksan only recommend this if the 'speaker is placed away from a rear wall in a large room. In ours, the best results were achieved with the unloaded Ojans 1.5m from the back wall and toed very slightly inward.

I fired the Roksans up with Tchaikovsky's Pathetique as performed by the Royal Philharmonic Orchestra. This piece opens with double-basses and here the Ojans revealed one of their major strengths by reproducing the deep thrum of these notes with their full weight. The rest of the orchestra wasn't lost in an amorphous mass but came through with great definition and detail.

Sound staging was good, even if, regardless of toe-in, width wasn't as great on this piece as I've heard it from something like the Jamo Concert 8s. Depth was excellent though, as was the focus of individual instruments.

Dynamically the Ojans are hard to fault too - even during full-blooded crescendos, transients were given their full impact and instrumental images didn't blur. Tonally the verdict was slightly lean and crisp, the tweeter having a tendency to sound a little too vivid for its own good.

Unusually, considering the forwardness of the 25mm fabric-dome tweeter, the midrange had a shut-in character which curtailed projection of vocals. Our measurements show two dips in the Roksan's frequency response where the 8in. mid/bass driver has difficulty in reaching high enough to integrate with the tweeter properly.

Moving on to Donna Summer's 'She Works Hard For The Money', the Ojans were revealing enough to show that the production wasn't the best without drawing my attention away from the music. Playing their parts here were the excellent rhythm and timing that make these 'speakers genuinely fun to listen to.

The Ojan 3s remained consistent whatever the music - they were never less than involving and they possess a



rare ability to reproduce bass with real power and rhythm. True, they have a couple of foibles and, in areas like openness and transparency, they're outshone by the competition. But looked at as a whole the Ojan 3s are well worth putting on your shopping list.

Roksan Ojan 3 £899

**Roksan
Stonehill,
Huntingdon,
Cams. PE18 6ED
Tel: 01480 451777**

WORLD VERDICT

Unusual 'speakers with excellent rhythmic capabilities and great bass. Could be more transparent though.

**Measured Performance
see p111**



In our Christmas competition all this month's reviewees are up for grabs.

It's January bonanza time as we maintain a Hi-Fi World competition tradition and offer every component reviewed in the magazine this month as a prize. All 15 items are up for grabs - that's £4200 of

equipment to be won.

It's important that you state your order of preference for the prizes as we will be grading the winners on the quality of their tie breakers and allocating the highest selected prize

available. So winner No1 will get their first choice, winner No2 theirs and so on. Only if a prize has already been selected by someone else will a winner get a prize that isn't their first choice.

COMPETITION ENTRY QUESTIONS

- 1) How many pairs of 'speakers are on offer in this competition?
A. 5 B. 6 C. 7 D. 8
- 2) How much are this month's prizes worth?
A. £500 B. £1000 C. £7000 D. £4200
- 3) Which is the most expensive item on offer?
A. Musical Fidelity X-A50 monoblocs
B. Roksan Ojan 3 loudspeakers
C. Ringmat Statmat
D. DNM Licon
- 4) How many Statmats are being given away?
A. 4 B. 8 C. 13 D. 10
- 5) Which recordable digital formats are represented in the competition?
A. CD-Recordable, CD-ReWritable and MiniDisc
B. Digital Audio Tape
C. Digital Compact Cassette
D. Sony U-matic

TIE BREAKER (obligatory)

Complete the following in less than 30 words

The time is Christmas and Santa is here,
With a prize from World you'll be in good cheer,
Just answer the questions and write your tie breaker,
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PREFERENCES:

- JPW ML510 loudspeakers
- Mission 731 Pro loudspeakers
- Eltax Liberty 3+ loudspeakers
- Tannoy Mercury m2 loudspeakers
- Mordaunt-Short MS10i Pearl loudspeakers
- Kenwood DM-9090 MiniDisc recorder
- Roksan Ojan 3 loudspeakers
- Musical Fidelity X-Pre/X-A50 amplifiers
- DPA White Slink interconnect
- Pentacore Plain Soft Copper interconnect
- Prowire Silver interconnect
- Statmat anti-static CD mat (10 off)
- Licon contact enhancer
- GATE Troughline Decoder
- Philips CDR 870 CD recorder

If you'd like to enter this corking Christmas competition, just answer the questions opposite and complete the tie breaker. Then send in your entry form on the back of a postcard or sealed envelope to reach us before January 7th to:

Hi-Fi World Christmas Competition
Hi-Fi World Magazine,
64 Castellain Road,
Maida Vale,
London W9 1EX

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

COMPETITION WINNERS

NOVEMBER ISSUE COMPETITION

In November we had a Mistral integrated amp, CD player and phono stage to give away to three lucky winners. And those winners are:

Peter Ash of Hengoed
wins the Mistral amplifier

Mick Page of Birmingham
wins the Mistral phono stage

Patrick breaden of Lewisham
wins the Mistral CD player

Congratulations!

COMPETITION RULES AND CONDITIONS

[1] Only one entry per household. Multiple entries will be automatically disqualified.

[2] In the event of more than one entrant submitting all-correct answers, the winner will be picked from the tie-breaker by the editor. We will endeavour to publish the results in the second issue following the closing date.

[3] Purchase of the magazine is not a precondition of entry

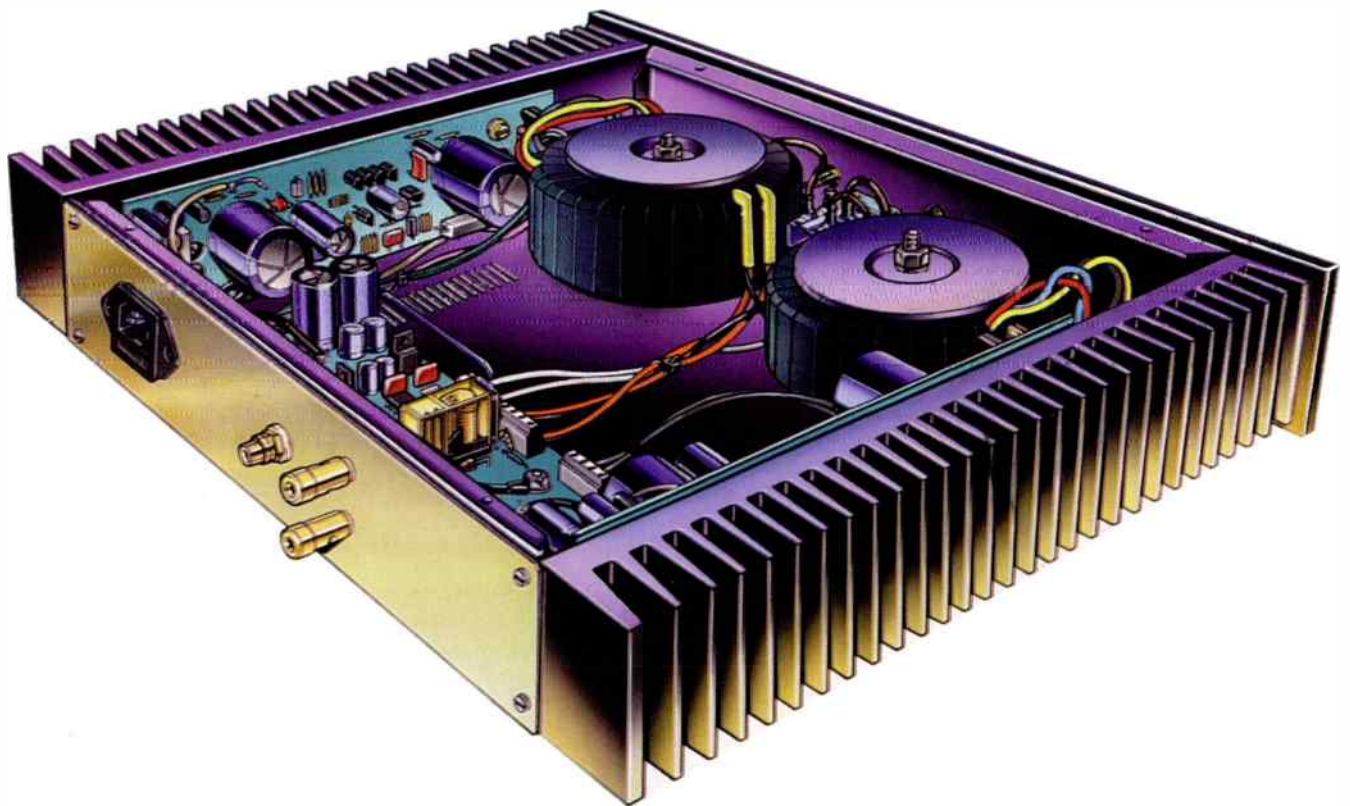
[4] No correspondence will be entered into; the Editor's decision is final.

[5] No employees of Audio Publishing Ltd. or of any companies associated with the production or distribution of the prizes may enter

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World Radio History



Dominic Todd finds Musical Fidelity's new X-Pre pre-amp and X-A50 monoblocs have that vital X-factor.

In the beginning there was the Musical Fidelity X-10D buffer, designed to sit between CD player and amp. I must admit I was rather sceptical about its chances at first; the same sonic tricks, aimed at warming up and smoothing out CD's sound, have been tried before - remember the Francinestien? My fears proved unfounded though and the valve-based X-10D, reviewed last month, has proved a great success. Hoping to build on this, Musical Fidelity have produced a whole range of X components, including a couple of DACs, a phono stage, a headphone amp and a pre-amp, all of which follow the same 'hi-fi in a can' styling theme.

Now, step forward the X-A50 monobloc power amps, with their extra-long cases stretched to accommodate a toroidal transformer. Each X-A50 offers 50watts of power from its Class A/B biasing - unlike many other MF amplifiers, these don't

operate in egg-fryingly hot pure Class A. Cooling wouldn't be a problem even if they did as the output transistors use the whole of the casing as a heatsink, form following function with attractive results. The drawback with Class A is its low efficiency (around 25%), which often means much punier output power than the X-A50s' healthy 50watts.

In an attempt to mimic the richness of sound apparent in most Class A amps, the matching X-Pre line-level pre-amp sports a valve output stage. Even with only four inputs, the Pre, like the X-A50s, offers great value for money. I do, however, have a couple of gripes. The first is that the tiny volume and source selector knobs are fiddly in the extreme. The other is that the pre-amp has no On/Off button - fine if the unit can be left on all the time, but as it has a plug-mounted PSU this makes it rather impractical otherwise. Still, the build quality is solid and you can guarantee the threesome will be

noticed by even the most hi-fi illiterate of guests.

The units were linked together with Musical Fidelity's own X-Link 'no nonsense' interconnects and fed from a Cyrus dAD7 CD player. At the other end of the hi-fi chain sat a pair of Celestion SL6s and Mission's 750 LE loudspeakers.

The influence of the pre-amp's valve was immediately apparent. The guitar sounded sweet and mellifluous while still showing realistic definition. Likewise the percussion, which was crisp and spacious thanks to treble that sparkled without resorting to fierceness. Bass weight was good, if not exceptional, but then from a 50watt amp you can't expect thundering subsonics. It's just that after the incisiveness shown by the midrange and treble I had hoped for more.

Where the benefits of going the monobloc route really came to the fore was with sound stage depth and width.

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WHAT HI-FI? October 1997 ★★★★★

A Little Gem

"Standmounters that sound simply huge - the most complete speakers you can get at the price."

WHAT HI-FI? Awards 1997

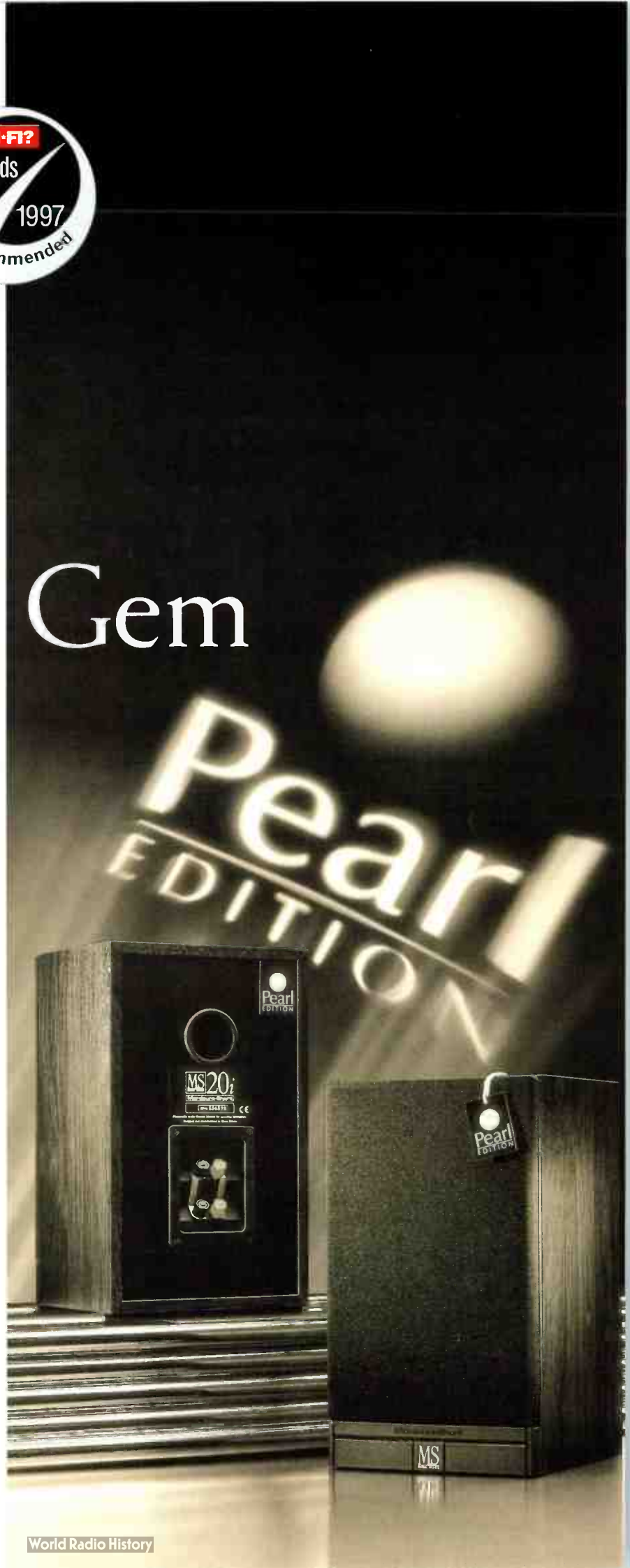
The MS20i Pearl is a further celebration of Mordaunt-Short's 30th Birthday and, like the MS10i Pearl and the MS25i Pearl, has been born from a lasting dedication towards new technology and a fearless, open-minded approach towards original thinking and innovation. In short, the Pearl Series encapsulates all the ideals that have ensured Mordaunt-Short's success over the last 30 years.

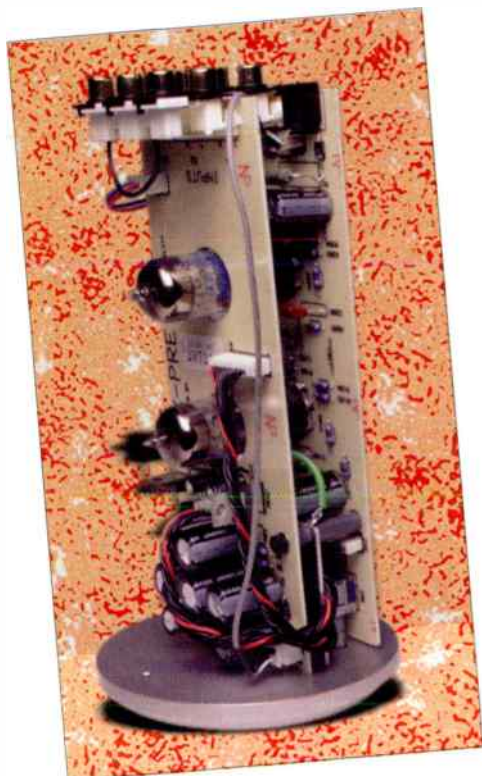
Worthy of the 'Highly Recommended' accolade at the 1997 What Hi-Fi Awards, the MS20i Pearl features a painstakingly developed moulded cone and surround using patented MCS₂ technology to ensure a clean, seamless transition to our acclaimed gold anodised aluminium tweeter. This provides the listener with stunning clarity and detail in both the mid-band and treble. The inclusion of a new, bi-wireable crossover with distributed component resonances reduces signal cross-talk and colouration at the normally troublesome cross-over frequencies, resulting in an impeccably realistic sound-stage image. In addition, the cabinet has been retuned to provide a deeper, cleaner, more forceful bass.

All this translates into a speaker that What Hi-Fi? describes as being "Taut, clean, weighty and above all highly musical", we like to describe it as "A Little Gem".

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There was a level of openness and instrumental separation that even the best integrated amps struggle to achieve.

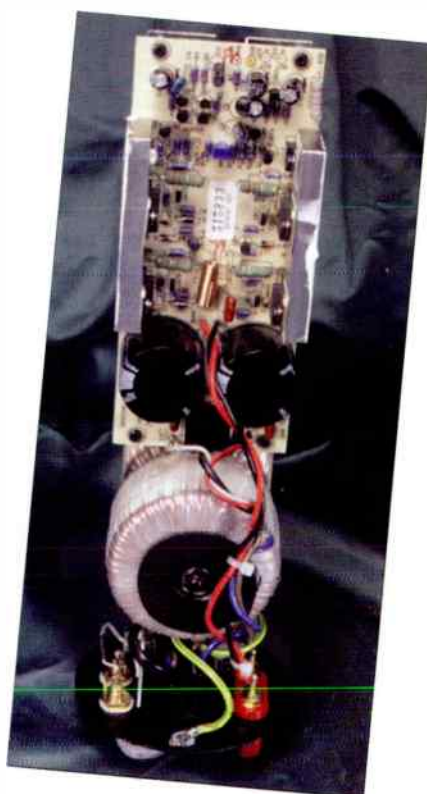
A sparse, melancholic backdrop was offered by The Blue Nile's 'Heatwave'. On this track, vocals were not quite as forward as they have been through some of the amplifiers I've heard but the X-Pre/X-A50s still captured the music's sense of weariness. And the smoothness in the upper registers translated into hours of fatigue-free listening.

Moving considerably up-tempo, I rendezvoused with Bobbi Humphrey's Jasper Country Man CD on the Blue Note label. This album's funky bassline has got to come across with its drive and slam intact if it's going to keep you involved. The X-A50s managed this feat, but only just. There was a softness at lower frequencies that reminded me very much of previous Musical Fidelity amps - it actually seems to be something of a company trait. This and a rather lightweight piano sound apart, the rest of the performance was exceptionally good. Flute soared above

the rest of mix, the X-Pre and X-A50s showing off their midrange prowess. Ditto the sound stage, populated with tangible images all the way out to far left and right. And where some competitors trade in a touch of control to broaden their sound stage, the X-A50s kept their cohesion with what is a complex and demanding piece of music.

They provided a similar balance on Mendelssohn's The Hebrides, Op26. There was a little veiling during the introduction and the kettle drum wasn't quite as dynamic as it could have been, but that's splitting very small hairs considering the outlay.

The MFs obviously have a soft spot for strings, with a fluidity and total lack of transistor grain worthy of more exotic designs. The way these amps concentrate more on emotion than analysis doesn't make them a natural choice, if you're interested in every last detail and texture in a Classical piece. As a means of enjoying music they rate very highly at the price because of a combination of



seamlessness and tonal colour.

Michelle Shocked's 'Hello Hopeville' showed the Xs could bop with the best of them. Her vocals were passionate, vivid and smooth, lacking the hardness common to transistor amps. When the guitars let rip, the raw energy was still there - it hadn't been smothered by the gloss that can afflict lesser Class A and valve amps.

A taste of the high end: it's become something of a cliché, I know, but this really does sum up the X-A50 and X-Pre combination. High end in that the styling is eye-catching and, at the same time, practical and solidly constructed. As with the Michell Gyrodek, I can see people being tempted by the X-Pre and X-A50s on the basis of looks, engineering and value alone. Fortunately, again like the Gyrodek, they pull ahead of the crowd in sound quality too. Their even-handed approach and musical fluidity add up to the type of sound that'll have you going through your entire record collection for the first time in months.

There's no such thing as perfection though. The soft bass could cause problems, if partnered with loose sounding 'speakers, so match carefully. These are also not the most revealing and analytical of amps. But if you value involvement over accuracy and match your ancillaries carefully, you'll find the X-Pre and X-A50s simply X-cellent!

X-Pre £199.99
X-A50 £499.99

Musical Fidelity
15-16 Olympic Trading Estate,
Fulton Road,
Wembley,
Middx. HA9 0TF
Tel: 0181 900 2866

WORLD VERDICT ⓄⓄⓄⓄ

Both X-Pre and X-A50s are smooth, sweet and musical performer.

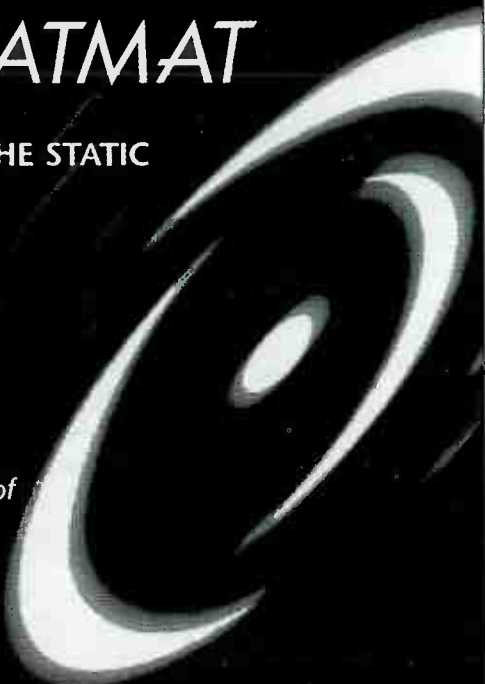
Measured Performance
see p103

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WIRE WINNERS

If you have £65-£75 to spend on interconnects, where should you invest? Ketan Bharadia reckons DPA, Pentacone and Prowire are three to consider

PENTACONE PLAIN SOFT COPPER £74.95/m



Looking very Christmassy in its chocolate-brown sheathing, the Pentacone boasts some of the best fitting phono plugs I've come across. They made a tight connection without being so tight as to require Arnold Schwarzenegger-type strength to remove them from the sockets.

Sound-wise, this cable is the most dynamic of this group, with transients faster than a speeding bullet even on laid-back songs like Eric Bibb's 'Look Over Yonder'. Bibb's rich voice was well conveyed tonally but sounded a little dry, as did cymbals which were a touch sharp.

The Stockholm Arts Trio playing Schubert's Trio, Op99 once again benefited from swift dynamics, both small and large scale. There was a pleasing immediacy to the sound and instrumental harmonics were well captured. The Pentacone is a hard-hitting, rhythmic cable which can capture the subtlety in music too

Pentacone
4 Cross Bank Road,
Batley,
West Yorkshire
WF17 8PJ
Tel: 01924 445039

PROWIRE SILVER £59.99/m

Just by examining the Prowire's build you'd never guess it's the cheapest interconnect here. It's immaculately finished and has some of the best-engineered connectors I've seen.

This cable has a very different character to the Pentacone. The Stockholm Trio had a smooth, spacious sound, albeit without the level of detail of the Pentacone and DPA. Piano notes flowed well but had their leading edges rounded off and lacked the final degree of attack. Similarly, violins were clear



and precise but also overly sweet.

Moving onto something yellow and soothing I slipped Isaac Hayes' Branded into the CD tray. This album suited the Silver down to the ground, its rich, full basslines carrying plenty of weight but staying tight enough not to sound loose or blurred. Some subtleties of his voice were overlooked and transients didn't quite have the oomph they should have, but overall this cable is pleasant and easy to listen to and good value as well.

Vivanco (Prowire)
Maxted Court,
Maxted Road,
Hemel Hempstead,
Herts. HP2 7BY
Tel: 01442 403020

DPA WHITE SLINK £75/m

To be honest, compared to the other two cables in terms of construction the White Slink is nothing special. Luckily for DPA the Slink sounded excellent. Isaac Hayes' album starts with a series of loud heartbeats and the DPA conjured up impressive weight and definition. Isaac's vocals came across with a great deal of subtlety and detail, making their emotional impact stronger and small accents revealed in the percussion let the music flow that much more convincingly. This is a fast, dynamic cable but it delivers the music with true smoothness.

The Stockholm Trio CD showed the DPA had copious detail retrieval, obvious from the ease with which cello resonances could be heard and piano harmonics made out. It's true that leading edges were slightly softened but this didn't really affect my musical enjoyment. The White Slink never becomes stressed or confused and always sounds musical. What more can you ask for from an interconnect!



DPA Digital
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St Mellons,
Cardiff CF3 0E1
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World

COMPLIANCE COMPLICATIONS

I have a problem. Your excellent magazine has enlightened me on many subjects to do with audio - valve amps, 'speakers, turntables to name a few - but in many of your readers' letters regarding cartridges this particular word pops up as part of an answer and yet goes unexplained. Without wanting to sound naïve, exactly what is 'compliance'?

You use it to describe

moving coils (low compliance) and moving magnets (high compliance) but what is it in a cartridge the high or low compliance refers to?

Some tone-arms such as SME's 3009 are suited to high-compliance cartridges whilst others like Rega's RB300 are happy with both types. What is it about a moving coil that makes it unsuitable in some arms?

I've been trying to work this one out for quite a while now but I just can't seem to understand it at all. Chris Webb
Chatham,
Kent.

The stylus at the tip of a cartridge's cantilever is moved from side to side and up and down by the signal cut as a groove in the record's surface. To allow it to move thus the cantilever is usually mounted on some kind of rubber block. Compliance is a measure of how far the stylus is deflected for a given amount of force, and is normally expressed in terms of millionths of a centimetre per dyne (1dyne = 1thousandth of a gramme). If you describe a cartridge as having 'high compliance' that means it does not take much force to deflect the cantilever. A 'low-compliance' cartridge

LETTER OF THE MONTH

MY BOYFRIEND IS AN ALIEN

I read the feature "Going for a Spin" in the Supplement to your November 1997 edition with a mixture of concern and relief - relief that there are others out there as obsessive as my boyfriend and concern that such persons may not entirely be of this world. My boyfriend could yet prove to be an alien.

For months I have looked forward to relaxing in the evening with a glass of wine, accompanied by a soothing melody. But no.

Instead I return to find - oh joy of joys - yet another beige-coloured concrete slab in the living room. Balanced delicately on tip-toe on one such slab have been a variety of objects; currently it's a black tripod from Roksan. Above this

precariously hovers a solid slab of marble bearing - you've guessed it - three more marble slabs each sitting on three independently adjustable padded feet.

In fact there are three separate slabs, each meticulously levelled (and re-levelled every night to prevent distortion caused by subsidence or earth tremor).

One slab bears a Rega RB300 tone-arm (which I was compelled to purchase as a "joint" Christmas present after Slate Audio's advertisement kept appearing, mysteriously, wherever I went). Another slab bears the motor and



If your boyfriend or husband looks like this, you know he's a hi-fi addict.

the final one supports the bearing/platter. I am informed that these bits began life quite innocently in the form of a Planar 3.

I know you're thinking that living with concrete and marble slabs is a small price to pay. I might agree



dMail

on the other hand requires more force to deflect it over the same distance.

High-compliance cartridges tend to work best in low-mass arms and low-compliance cartridges in high-mass arms. When a spring (which is basically the way in which the rubber cantilever mount acts) interacts with a mass (the effective mass of the arm and the mass of the cartridge itself) they will resonate at a particular frequency.

If you combine a low compliance with a low mass you end up with a relatively high resonant frequency which, in the

case of an arm and cartridge on a turntable, would be clearly audible as an over-emphasis of that particular frequency, a bit like reflex loudspeakers can 'boom' if they're put in the corner of a room so they excite one of the room's main resonant modes (see October's Supplement and the review of the Visual Ears room analysis software for more on this).

If you partner high compliance with high mass you get a very low resonant frequency. This puts the resonance outside of the audible range but means that, if your

turntable bounces slowly as you walk across the room, the stylus might jump out of the groove because its resonant frequency coincides with the frequency of your footsteps.

The equation that allows you to calculate resonant frequency from known mass and compliance is: $f=1/2\pi\sqrt{MC}$ where M =mass and C =compliance. A reasonable resonant frequency to aim for is about 12Hz-20Hz as this won't make its presence felt sonically while also avoiding problems when

you're walking around the room. JM

The compliance of a cartridge hinge works in conjunction with the effective mass of the tone-arm to produce a resonance. Warps cluster around 5Hz, floors bounce a little lower in frequency, but the audio band starts at 20Hz (nominally). Ideally, the arm/cartridge resonance should be placed between them at around 12Hz, according to Shure's research.

Also, low-compliance moving coils (MCs) usually have greater damping ... 45

LETTER OF THE MONTH (CONT.)

if that were the end to it.

First came the Blu-tack - little globules everywhere adorning the turntable and gratuitously decorating my most precious records. Then came the cork era. This began with little slices and advanced to a flying saucer known affectionately as a "Ringmat" - yet another expense for me. Apparently I caused the first one to warp when I spilt a drop of coffee on it.

More recently, my precious tone-arm has been given a Frankenstein makeover including a bolt painfully thrust through its delicate limb. This proved only to be an excuse for the return of the Blu-tack which was positioned as a counterbalance. The Blu-tack was, of course, weighed and moulded to precise dimensions - although to the uneducated it may look like any old lump of Blu-tack.

Finally (not!) there is the continual pursuit of the "perfect" needle (currently a Sumiko Bluepoint Special) and the isolation of the power supply which has now been delegated to Mr Val Hallah.

And that is just the record player. I shall not even begin to describe what lurks on the other three concrete slabs or the two five-foot by three-foot monoliths dominating the horizon.

Does anyone know where I can get a marble-coloured spirit level before Christmas? Or, alternatively, a new boyfriend?

Yours in desperation

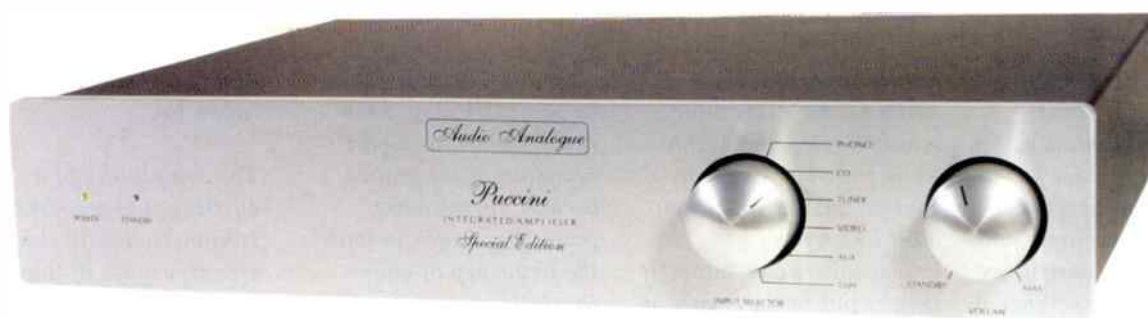
Catherine Milton
London.

Well, it sounds like your boyfriend is suffering from a condition known as 'audii addictus miserabilis' which, strangely enough, seems to infect only the male of the species. The consequences of contracting this bug can be terrible, causing devastation to bank accounts, decor and untold mental and aesthetic woe for spouses and girlfriends as they are dragged mercilessly around hi-fi dealerships and shows. In fact, as you probably know, the term "hi-fi widow" is often used.

Unfortunately, as far as I'm aware, modern medical science has yet to come up with a cure for this affliction. Ear-plugs and electro-shock therapy (at 240VAC, usually delivered when the sufferer is messing around with the innards of a power amplifier) have thus far proved unsuccessful. You could, of course, try sealing the door to the hi-fi room with Blu-Tack to force your boyfriend into cold turkey (Latin name: *roadrunna frigida*). I hate to have to say it though, but when the sufferer is in such an advanced stage of the bug as your boyfriend (concrete slabs, Blu-Tack), I don't actually think there is a cure.

For a marble-coloured spirit level, try a local stone mason who should be more than happy to assist. On your second question, as my old granny used to say, there's other fish in the sea - go fishing! JM

AUDIO ANALOGUE PUCCINI S.E.



"outstrips the competition at up to £1000"

-Hi Fi World, Sept. 97

That may sound like an outrageous claim for an amplifier that costs just £595. But Hi Fi World were spot on in their judgement. The Audio Analogue Puccini S.E. is indeed a very special amplifier.

Special in the way it's designed and built, with full dual mono-construction, top quality internal components (including built-in MM/MC phono stage) and an absolutely superb finish. As Jon Marks correctly noted: "The Puccini S.E. is very different to just about every sub-£1000 integrated I've come across before".

Special too in the way it sounds. "An addictive mix of fine tonal colour, delicacy, power and involvement" (Hi Fi World's words again). Of course, that's the way a good amplifier should sound, but in reality transistor amps very rarely do. A hard, bright, uninvolved sound is what you usually get at this price level. The Puccini S.E. however is "completely free from transistor grain" with "a depth to its sound stage which leaves other integrations sounding flat". And to emphasise the gulf that separates the Puccini S.E. from the rest Jon Marks pointed to perhaps its most attractive quality: "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".

Praise indeed. But fully merited, even if we do say so ourselves. And if that sounds like your kind of amplifier, you won't be disappointed. For more details and the name of your nearest stockist, please contact:

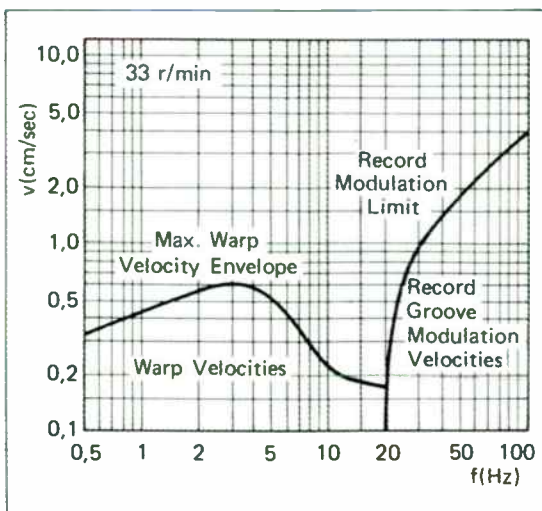
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Research into mechanical resonance in record players by Bruel and Kjaer showed 12Hz is a good figure to set arm/cartridge resonance at.

and as a result put more audio energy into an arm. As Garrard first pointed out aeons ago, arm tubes also have a resonance, at around 200Hz. MCs excite this, which induces further coloration. Garrard's solution was to produce the Lab80 rosewood and aluminium sandwich tone-arm, quite a clever solution. However, the ideal solution always was to taper the arm tube, since this not only frustrates ringing but also results in great rigidity and low effective mass. Rega were the first to do this and the RB300 arm is a classic. SME followed with the magnesium Series V and the rolled aluminium 309/312.

So don't get confused by these two 'arm resonances'. The first once dominated audio thinking because of research papers by Shure and Bruel & Kjaer, leading to the low-mass tone-arm craze. I always thought this was a

misunderstanding however, feeling the pipe resonances identified by Garrard had a greater influence upon sound quality, as opposed to warp tracking. Once the RB300 showed this to be the case, low mass ceased to be pursued for its own sake and arm design became more balanced in its objectives. NK

VIVANTE: 0181 977 6600



Once you've got your arm and cartridge sorted out, do the same for your records with a Decca 2+2 brush from Vivante.

PERFECTING MY PLAYER

My present system consists of a Roksan Xerxes turntable with XPS 3.5 power supply, Tabriz zi arm and Denon 304 moving coil cartridge. This front end drives an Audiolab 8000C/P pre/power combination and Rogers LS7t 'speakers which are mounted on Heybrook HBI stands.

Ancillary equipment comprises a Denon DCD-1520 CD player.

I am an unashamed vinyl addict but occasionally use the CD player for more than just background music. To this end I wonder, would I notice a significant improvement, if I installed a DPA Little Bit III DAC and

new Clock 3, digital output board and power supply including fitting.

Alternatively, the Clock 3 and PSU on their own will set you back £132 and £55 respectively.

Another company who can help you out are Technical Wizardry (0378 048188) whose clock



Outboard DACs may improve the sound of old CD players but an upgrade to the player itself can really pay dividends.

used the Denon as a transport?

I'd like to approach the sound from LPs without spending a fortune as the limited use I put CD to hardly warrants such expense.

E. Garrett Hartley Vale, Plymouth.

The DCD-1520 is built very solidly, as were a lot of Eighties CD players. The main problems with its use as a transport given its vintage are its master clock and digital output board - the Denon was designed in the days before the effect of jitter on digital signals was widely understood. If you go ahead and use the Denon unmodified in conjunction with an outboard DAC, you might actually be disappointed.

A couple of companies can carry out these modifications for you - Trichord (01684 573524) who charge £385 for their

upgrade and digital output board will set you back £168.75 and £93.75.

I think you'll actually find that a new master clock on its own will make the Denon a much more enjoyable listen, and if you buy the digital output board after splashing out on something like the DPA, the sound will get even better. JM

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edit@hi-fiworld.co.uk



ORIENTAL EXCESS

I will soon be acquiring a Michell Iso HR/Argo HR/Alecto stereo amplification system to partner my Linn LP12/Armageddon/Aro turntable front end. The system points down the main length of my L-shaped listening room, this being a mere 8.5ft. by 11.5ft. A 3ft. by 5ft. area completes the 'L'. My musical tastes are mainly Jazz, Soul, Funk, Reggae, Brazilian and African, and I like a detailed, dynamic and involving sound.

Here in Japan, my chances of getting a good listen to the equipment I would like to hear are slim indeed. Choice is relatively limited and prices are very high. Not only that, but buying hi-fi here is a task made next to impossible by my limited knowledge of Japanese. Your advice will therefore be so much more appreciated and my questions are necessarily quite specific.

What ProAc 'speakers and accompanying stands would you recommend? Would I be limited to something the size of the Response IS Crystals due to my small listening room? To what extent would I have to forego reproduction of real deep bass in this context? Budget is around £1200 (fairly flexible) but the 'speakers can't be more than a foot or so out from the rear or side walls. What others might I consider?

My Sumiko Blue Point Special cartridge is getting on

a bit now and, as I presume the pre-amp must be somehow configured to the cartridge, this may be a good time for an upgrade. I have the Lyra Lydian on my list and it's certainly readily available here. What would you recommend?

Trevor Carty
Trevor_Carty@ringo.net

Whether you forego deep bass depends on how much living room you want left after you've installed your loudspeakers! Option one is, as you say, the ProAcs,



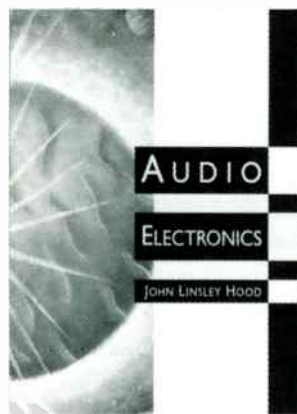
Lyra's Lydian MC cartridge is one of the best around at under £1000 and it's easy to get hold of in its native Japan.

which are a good choice and a proven synergetic match with Michell amplification, but I'd go for Harbeth's HL-P3ES which are the best small 'speakers around, bar none. Unfortunately, they're not ideal for Reggae, but you could always add a small REL subwoofer later for serious low frequencies. For stands use Atacama SE24s or SE16s if you have a Japanese-style apartment with tatami mats.

Alternatively, if you want real bass with less space, Yamaha NS100X

loudspeakers would be superb. With near electrostatic speed and clarity in the mid and treble, and mega bass, they're tops for Reggae and Funk. And although they're big they work great in small spaces, close to walls and at low volumes (as well as at high volumes in clubs).

If you're in Tokyo, try Laox in Akihabara, Audio Union in Minami-Shimokitazawa or Yodobashi Camera in Nishi-Shinjuku (New Keio Line). Don't worry about the language problems, as lots of Japanese hi-fi salesmen suddenly become bi-lingual when there's a potential sale involved! Otherwise, point to what you want demonstrated and say "So re o mi se te, ku da sai" (please show me this). As for cartridges, the Lyra is my absolute fave, but the brighter Audio Technica ART-1 is great and much cheaper. Otherwise, an Ortofon MC30 Supreme would be nice, with its bright, open sound. Good luck. DP



Here's some bed-time reading to accompany a cup of warm sake - John Linsley Hood's Audio Electronics.



UPGRADE ADVISABILITY

I would like to make an upgrade. My system is built from a Rotel RCD-970BX CD player, Rotel RT-940BX tuner, Aura VA 80 amplifier and a pair of B&W 603 loudspeakers. The cables are Wireworld Oasis and Audioquest Indigo 2.

I listen mainly to Jazz, Pop and Classical and want to improve my amplifier. With a budget of £3500 I was considering the Krell KAV300i. Any other suggestions would be welcome. Would it be worth upgrading the cables at the same time?

Arismar Léon Pereira
arismar@br.homeshoppi ng.com.br

Sinking your entire budget into a £3500 amp fronted by sub-£500 sources and backed up by sub-£500 loudspeakers is a recipe for disappointment. You'd be better off spreading your budget over amp, source, 'speakers and cables, if you want to get the biggest sonic improvement.

Roksan's Caspian CD player at £760 (without UK VAT for export, as are the other prices here) would be a good start, followed by Audio Analogue's Bellini pre-amp at £490 and a pair of the matching Donizetti power amps at £405 a piece. You could then round the system out with Roksan's small floorstanders, the Ojan 3X at £850. This would give you a sound far superior to the Krell in combination with such inexpensive partnering

equipment, especially in terms of clout, sound staging and musicality. JM

which pass both tests are Monitor Audio Studio 20s. Whether they sound OK is a

mounters that will gel nicely with your present amps. There are B&W's £600 CDM1s as well. These smart 'speakers impressed us all with their musical and dynamic sound when we heard them back in September. KB

Or how about KEF Q15s. I know they're inexpensive, but they are fundamentally accurate and very sweet, with good bass for their small size. NK



Bi-amping your system with two of Audio Analogue's Donizetti power amplifiers and a Bellini pre-amp is one way to impressive sound quality.

Chord Co. Tel: 01722 331674



Bring your set-up a step closer to completion with the Chord Company's Cobra 2 interconnects.

different matter. The obvious choices (Naim Intros or Credos) are probably just too big/ugly.

Do 'speaker companies not employ style consultants? Not everyone has a barn in which to put their precious hi-fi. Maybe we should go for a good pair of discreet stand mounters? Or even, dare I say it, wall-mounted 'speakers? I'm not going to sacrifice sound quality but I can see my wife's point of view. What should I be auditioning?

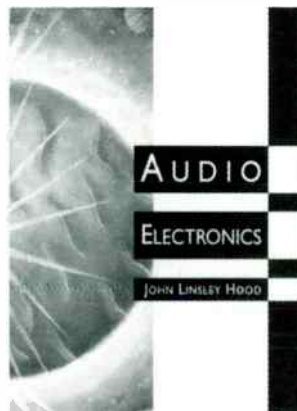
Nick Peacock
(e-mail address withheld by request)

The Monitor Audio Studio 20SEs are well over £2000, so unless you have access to a second-hand pair or are willing to really stretch your budget, these 'speakers aren't an option. The most obvious choice for a smallish floor stander at about £1000 is the Epos ES22. Though slightly over-budget at £1185, these would fit your requirements very well and perform even better should you move further up the Naim range of amplifiers.

If these are too expensive don't forget the Epos ES12s at £500 which are compact stand



At £600 B&W's small CDM1 stand mounters are one of the best loudspeakers around at the price.



Get stuck into a copy of John Linsley Hood's Audio Electronics and find answers to all your hi-fi questions.

SHINY SHELLACS

I've been happily listening to LPs & CDs via a Linn active Kaber system for several years, but recently my mother died and I now have a collection of 78s in my possession. I've just picked up a Rega Planar 78 to sit alongside my LPI2, and I'm very pleased with the sound. Unfortunately some of the

discs are extremely dirty. Do you have any recommendations for cleaning them, bearing in mind they are considerably heavier and more fragile than the standard LP?

Mick Curtis
mickc@dircon.co.uk

Milty's Permaclean, distributed by Goldring (01284 701101), is the best light-duty cleaner I've used, but with mega-dirty discs Audio Technica's AT6012 kit would be more effective.

But the best solution would be to find somewhere - such as a record shop or hi-fi dealer - with a Keith Monks machine. This would really do the trick. DP

I'd suggest you rub any cleaner on a bare area of shellac first, to see if any chemical component, like Isopropyl alcohol, has a damaging effect. Shellac is a "natural thermoplastic resin derived from the secretions of the Lac beetle (found in India, Thailand and Brazil). 78s comprised "65% slate powder, up to 27% shellac resin, and small amounts of manilla copal, wood resin, carnauba wax, and carbon black." (source: EMI's Hayes On Record book).

SPEAKER SEEKER

I need new 'speakers and my budget is up to about £1000. My old Wharfedale 506s (bless 'em) just aren't up to it any more. I have a Linn LPI2/Lingo/Naim Aro/Dynavector Karat 17D2 and Naim 92/90/Flatcap. I listen to Rock and Pop (especially buzzing guitars), Dance and Classical (mainly choral).

The real problem is that my wife, quite naturally, will only accept 'speakers which (i) look acceptable, and (ii) don't take up too much of our precious floor space. To date the only floorstanders

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Alan Sircom, Hi-Fi World

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pops and hisses" (are hisses like sheeps?) Adaptec tell us in their lucid product data. A great price of £69 is no joke though. Surf into www.adaptec.com or fax their UK ops. at 01276 854500 (Camberley, Surrey). NK



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Get more from your system with a pair of the Chord Company's Cobra 2 interconnects.

QUO VADIS DIGITALIS?

I am on the verge of upgrading my hi-fi system and would appreciate any advice you have to give. My current system is an ageing Rotel RCD-965BX CD player, Arcam Alpha 3 amp, Technics cassette deck and JPW Sonata loudspeakers Blu-Tack'd to sand-filled Target stands. I wish to upgrade my CD player and, possibly, my loudspeakers.

My budget is around £650 and I have come up with the

following two possibilities: a Marantz CD-63 mkII KI-Signature and Mission 750 LE 'speakers. The other possibility is to leave the 'speaker upgrade for the time being and go for a Teac TI transport and Musical Fidelity X-ACT DAC. I am not sure which route would give me the best quality sound - the CD player is going to get a great deal of use and will need to be very well built.

I have a diverse taste in music and favour a sound which has a sparkly treble (though not sharp), natural sounding midband and a fast, tuneful bass (quality is more important to me here than sheer depth).

I find the situation regarding interconnect cables very confusing - there are just so many, quite often with ridiculous prices! I have around £50 to spend on a cable to link the CD to the amp and would value any suggestions.

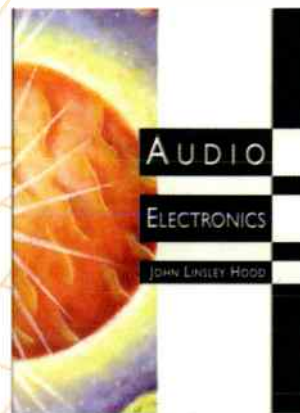
John May
j.may@macmillan.co.uk

I'd tend to go for the Marantz CD-63 mkII KI-S/Mission 750 LE option. The Marantz is a definite classic (especially now that its price has come down to £400). We've yet to formally review the 750 LEs but first impressions are rather promising thanks to their

silk-dome tweeter and Aerogel mid/bass units.

Another component sitting in our set-up here which will hopefully be featured in next month's issue is Kimber's PBJ interconnect which has a very spacious, transparent sound. This clarity would help to open up the sound of your Arcam amp and give music more dynamism and drive. At £59 for a 50cm pair, they should also just about fit your budget.

After these changes you could swap the Arcam for an Audio Analogue Puccini SE integrated amp at £595 when you're due for the next upgrade. JM



Find out about the inner workings of all those black hi-fi boxes with a copy of Audio Electronics.



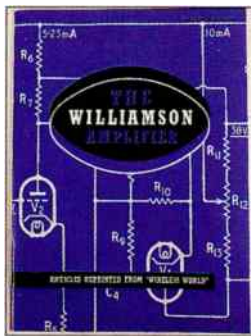
Kimber's PBJ interconnects have a very revealing, natural sound that works a treat with capable electronics.

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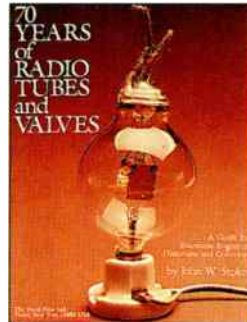
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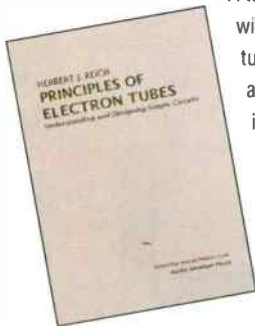
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Principles of Electron Tubes - Herbert J. Reich.

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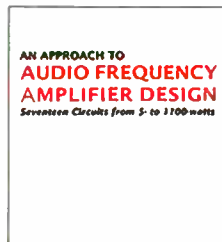
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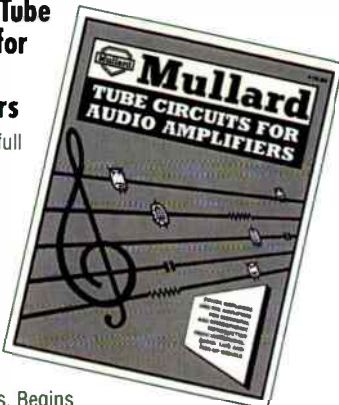


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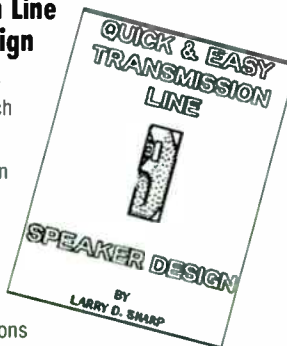
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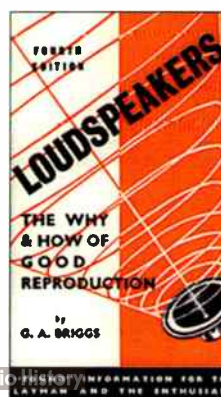
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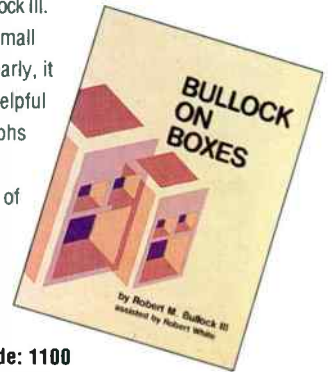
Bullock On Boxes

- Robert M. Bullock III.

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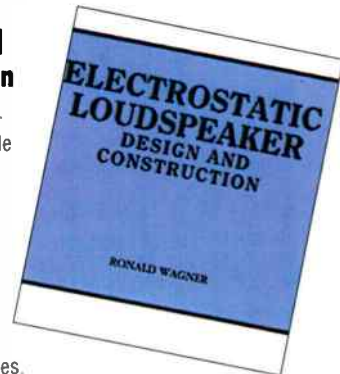
- Ronald Wagner.

Step by step guide to the design and construction of a full range electrostatic loudspeaker, including basic operating principles.

Strongly recommended for those wanting to either build, repair and/or restore or who are just interested in electrostatics.

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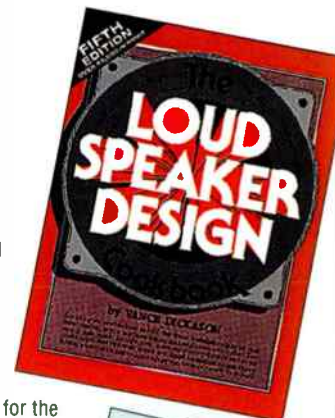
The Loudspeaker Design Cookbook, 5th edition -

Vance Dickason.

This best seller offers up-to-date design information for the home constructor. It uses modern Thiele-Small theory and parameters.

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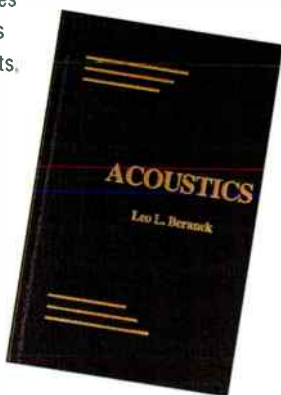


baffle, reflex, passive radiator etc. in great detail with a highly mathematical approach making it unsuitable for beginners but highly authoritative to experienced designers.

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Acoustics - Leo L. Beranek.

This book ranges from analogous electrical circuits, (important for modelling) to microphones, then loudspeakers (sealed, ported and horn) showing how theory influences practice in drive units. In addition it describes the behaviour of sound in rooms.

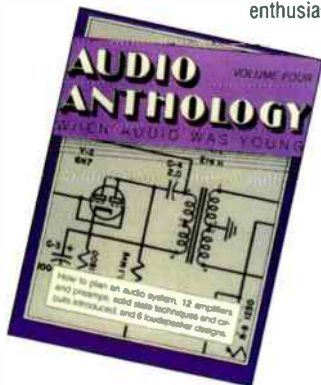


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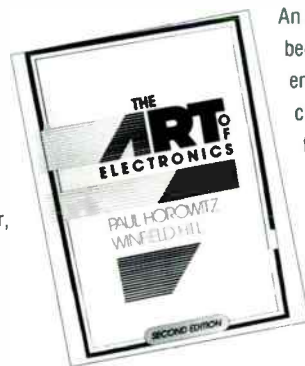
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SOUND IDEAS

Ketan Bharadia and Jon Marks find out how to upgrade your system with Ringmat's Statmat for CDs and DNM's Licon contact enhancer.

RINGMAT STATMAT £19.95

The Compact Disc has enjoyed a lot of tweaking attention with varying and often small degrees of success. There have been green pens, CD refrigeration, disc stabilisers and various cleaners and sprays.

I have to admit I was sceptical when I came across the Statmat as it looks like no more than a thin piece of plastic with a strange pattern printed on it. How could this alter the sound of a CD?

When a CD is played, it revolves at high speed in a closed environment where the air is relatively dry and hot - the drive motor and electronic circuitry generate quite a lot of heat. Over time this combination of spinning and a dry atmosphere builds up electrostatic charges on the surface of the CD. These aren't evenly spread but form low-voltage hotspots randomly distributed over the disc's surface.

Ringmat say these charges rapidly intensify as the CD is played and interfere with the CD player's ability to interpret the digital information coming off the disc, causing phase problems. What the Statmat apparently does is disperse the hot spots and thus eliminate static-induced phase distortions. Well, as they say, the proof's in the pudding. . .

The Statmat actually works rather well. Using it is very simple - just place it on top of the disc the correct way up (This Way Up is helpfully written on the plastic to help you) and play the CD as normal.

The effect the Statmat has on the sound varies in degree from disc to disc

but the biggest change is in the treble, which becomes clearer and more detailed while the rest of the sound gets more dynamic. The bass end firms up a tad too and the sense of rhythm improves.

If you use the Statmat and the sound loses some of its rhythm, Ringmat advise you to try reversing the phase on your CD player or 'speakers as the disc is probably not recorded in absolute phase.

£19.95 for a piece of plastic film may look expensive materially but the sonic changes are well worth the money.

DNM LICON (1 bottle) £30

At £30 for what looks like a perfume sampler bottle DNM is also lagging in the perceived value stakes. Fortunately, like the Statmat, once you've put the contents of this little bottle to work you know your money has been wisely spent.

DNM describe Licon as a kind of 'liquid metal'. It fills in the tiny holes and cracks on the surfaces of conductors and gives a more intimate connection. DNM were necessarily a little vague as to the ingredients that go into Licon because it's subject to patent.

To give your set-up the Licon treatment all you do is spread a drop onto the connector's surface with the applicator built into the bottle's lid, having first cleaned the connection with either isopropyl alcohol (available from chemists like Boots) or a contact cleaner like Kontak. Then put plug back into socket and listen.

The improvements aren't small.

Cleaning and Liconing all the interconnect plugs and amp and source sockets in my system boosted performance quite a way. The sound became more dynamic, spacious and controlled, as well as losing a mild graininess that had previously afflicted the



midrange. The biggest step forward came when I treated my cartridge pins and tags. DNM confirm it's on low-voltage connections like this that Licon works most audibly. They also say that mains plugs and fuses are least affected. This may be true for standard mains cables but I was surprised at the extent to which it enhanced the sound of specialist mains leads like Kimber's PowerKords (see last month's review).

Considering you only need go back to the bottle every six months to reLicon your connections and that a £30 bottle will last for at least four or five treatments unless you splash it on like Henry Cooper, Licon is one of the most cost-effective upgrades around ●

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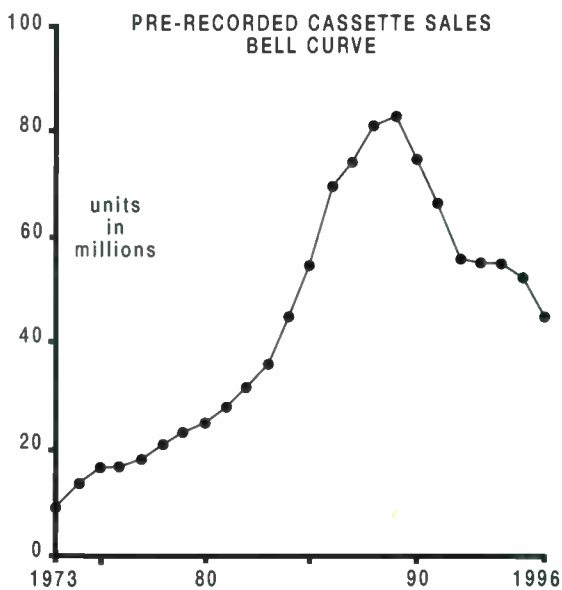
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The Sunday Times ran a piece recently accusing the music business of killing off the cassette, contrary to the wishes of the music buyers. Well, of course they're right: there are millions of cassette recorders out there, so there must be plenty of demand. Or must there? Products have lifetimes and once sales start to decay it doesn't stop until there's nothing left but a few hardy collectors mourning the passing of an era.

Much of what the Sunday Times said was both interesting and true, but at heart the most baffling fact they hinted at but didn't quite nail is that the cassette is being killed off by the 'bell curve', not by any retail conspiracy. What seemed like the most

popular electrical item in the world, beaten only by the light bulb?

It seems not. Having now watched the bell curve take its toll first on the LP and now the



facile comment in the whole piece was in fact the opposite: a retailer said, "The cassette isn't sexy any more".

As a serious-minded engineer I just used to get irritated by this sort of comment - it seems to say little of any practical consequence. Where's an analysis based on a plausible theoretical model, I'd think? Surely we know a bit more about how people react to products? There must be some slightly more useful and profound observation to make about a product that is the second most

cassette I am beginning to realise that there's more to this thing than anyone fully understands. The industry's best marketing men are unable to explain precisely what lies behind the bell curve; it just has to be accepted as a fait accompli. Once products cease to be sexy, they just die - poof! And the cassette is dying on us.

So what's the bell curve? It is the shape a sales graph takes over time - the shape of a bell. When a product comes to market initial sales volumes are low. Then they rise steeply, plateau out and - here's the

Mysteries from Noel Keywood



tough bit - go into terminal decline. No amount of marketing and sprucing up can stop this it seems. Once the rot sets in there's no turning back. Even nasty old retailers and the evil empire of the music business can do little about such a cosmic inevitability.

Why an inanimate product is destined to die like this is the baffling bit. If it works well and satisfies people's needs, then why doesn't it at least bumble along a little? On this I can offer no insight at all. I didn't want to believe it, but just look at the cassette's sales graph. It's a classic bell curve.

Launched back in 1963 for dictation purposes the cassette really didn't catch on until 1980 or thereabouts, when sales crept through 20million. Ironically, it took off after CD was launched (1983) and seemed to go ballistic through the go-go part of

the 1980s. Perhaps it would have enjoyed a few pleasant mid-life years were it not for the recession which turned a gentle roll-over in sales around 1990 into a precipitous fall. You might be interested to know that the recession did not affect the more expensive CD similarly, so this isn't the reason for the compact cassette's demise.

There's no doubt that retailers would prefer to stock just one format and doubtless they have been destocking cassette and perhaps contributing to its decline, as the Sunday Times suggested. But the graph shows quite clearly that the rot set in some time ago, catching even Philips by surprise (they invented the Compact Cassette). The cassette was destined to die I'm afraid to say. It's a simple as that. It got old and just wasn't sexy any more ●

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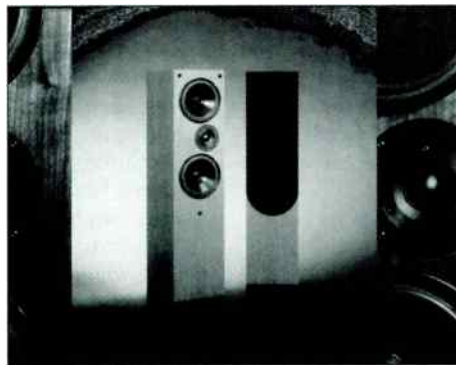
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CHESTERFIELD

1997

Jon Marks takes you round the highlights of 1997's Chesterfield Hi-Fi Show.

1997's Chesterfield Hi-Fi show turned October 25th and 26th into two days to remember for many a dedicated hi-fi enthusiast, whether an analogue or digital devotee.

Hi-Fi World's hardy touring team of Editor Jon Marks, Assistant Editor Ketan Bharadia and Technician Nick Lucas were on hand in the HFW room to help out with answers to queries and to demonstrate our range of valve amps and 'speakers.



Graham Tricker's Tron valve amps. In the foreground are the line and phono pre-amps with the 211 SE amp to their right.

We certainly weren't the only room to be bristling with warm valves though. Graham Tricker of GT Audio (tel: 01895 833099) was proudly showing off the new Tron Nucleus valve phono and line-level amplifiers backed up by the monstrously heavy (108lbs) 12W Tron 211 single-ended valve power amp. This was lightly loaded by a pair of Avantgarde Acoustic's Duo horn loudspeakers and fronted by a Nottingham Analogue Spacedeck turntable.



Terry O'Sullivan's gorgeous Garrard 501 turntable sporting an SNE Series V tone-arm.



Martin Bastin's Garrard 301 was happily ensconced in his new plinth. The prototype 301/401 power supply is sitting on the rack's bottom shelf.

Vinyl put in another eye-catching appearance in Terry O'Sullivan's Loricraft (tel: 01488 72267) room in the form of his superb Garrard 501 turntable. This beautifully-engineered deck will sell for around £5000 (the price has yet to be finalised) and was sounding worth every penny. Thanks to its long, tightly toleranced main bearing and re-engineered Canadian-sourced motor it was producing some very solid, dynamic and three-dimensional music from the old LP.

The name Garrard was being spoken in Martin Bastin's Black Plastic (tel: 01902 842489) room as well. Martin was putting his new 301/401 plinth through its paces. In his design (£300 for the 9in. arm version and £325 for the 12in.), the motor cage is bolted to the bottom of the plinth to reduce the amount of noise transmitted into the top-plate and on into the record. Also visible below the Croft valve pre-amp is his prototype Garrard power supply, which gave a 301, equipped with Nottingham Analogue's 12in. 'Foot' tone-arm, a smooth, weighty sound.

Flying the flag for the digital brigade were Audio Synthesis (tel: 0115 922 4138) with their awesome looking DAX decoder, packed with audiophile components. There are three toroidal transformers, one for the analogue and two for the digital stages.

Going against the Bitstream grain were the Burr-Brown PCM63PK multi-bit DACs fitted to the DAX. This £2795 decoder was sounding very sweet and spacious. Sitting behind it in the picture is the Passion 8M remote-controlled passive pre-amp with its six inputs and Vishay bulk-foil stepped

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The handsome DAX converter from Audio Synthesis. The power supply consists of no fewer than three high-quality toroidal mains transformers.



In GATE's room a 300B single-ended amplifier (bottom right hand) took its signal from the line-level pre-amp to the left which was plugged into a Leak Troughline tuner.

attenuators for £1695.

The silver disc was also spinning alongside the black in Vinyl Demand's (tel: 01425 654545) room, where CD players Model 1 (£1250), 2 (£950) and 3 (£650) from the American company Helios were working to good effect. Helios have a background in digital logic and data processing which has allowed them to develop their own digital electronics for these players. Like many other companies they rely on transports from Philips - the 12.4 mechanism here - but these are totally rebuilt using materials like carbon fibre. The results were very rhythmic working through a system built around Trilogy valve pre and power amps and Audioplan 'speakers.

GATE (01895 833099), the manufacturers of the

audiophile stereo decoder for the Leak Troughline tuner on offer in this month's competition, had a tasty valve system up and running. Fronted by said Leak, decoder and a line-level valve pre-amp, and powered by their 300B single-ended amplifier into a pair of large Posselte loudspeakers there were some airy and open sounds coming from the room.

It was a case of vinyl galore in the main hall where picture discs as well as standard LPs were on sale.

Chesterfield 1997 showed the strong support amongst hi-fi enthusiasts for the LP and quality turntables backed up by capable valve pre and power amplifiers. Digital and solid-state were almost equally well represented with some very natural sounding systems. Hopefully Chesterfield 1998 will prove to be every bit as worthwhile a visit. It's a great show ●



Taking top spot on the rack to the left is VPI's junior turntable with its Sorbothane suspension. In the rack to the right are the three Helios CD players, with Model 1 on the top shelf and Model 3 on the bottom.



Picture this - vinyl enjoyed a very high profile at the show. About 50% of the exhibitors were using turntables as their primary sources.

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David Price



Remember that skit from Not The Nine O'clock News - the one with Mel and Griff having a laugh at the customer's expense in a hi-fi shop? Well, watch it again these days and it just doesn't ring quite so true. Since the early Eighties most of Britain's hi-fi retail fraternity have cleaned up their act. Dealers are no longer prone to jargon-packed soliloquies about some or other product, and most show a worrying tendency to let customers make up their own minds.

Unfortunately the same can't be said of car audio. Note that I've omitted to use the term 'hi-fi' in the same sentence, because nine times out of ten it's nowhere near fi, let alone high. In-car entertainment (to use its original nomenclature, circa 1977) is, as Arthur Daley would say, "A nice little earner, Terence". As a £250m industry, sales are measured in truck-loads rather than units, and unlike real hi-fi, selling requires little from dealers. Where real hi-fi retailers toil to sell £130 bookshelf 'speakers (bi-wiring them up to buyers' systems in single-'speaker dem rooms, etc.), most in-car audio gets no such attention to detail.

Recently, after the passing of my car's original Pioneer car radio cassette,

I've experienced this firsthand. Out to buy some new music for me motor, I've been little short of appalled at the complete lack of knowledge and commitment shown by most dealers I visited.

Picture the scene. Yours truly enters an impressive

noise.

I head towards the cheapies from Sony, Pioneer and Kenwood. Matey boy switches each one on in turn, cranks up the bass, treble and volume to maximum and searches for a loudness button to complete the job. We're

"Wading past acres of mobile phones, I finally realise I've reached the car section thanks to the strangely distorted low-frequency rasps coming from a small tin can with 'subwoofer' writ large on its front."

looking (from the outside at least) retail establishment. Wading past acres of mobile phones, I finally realise I've reached the car section thanks to the strangely distorted low-frequency rasps coming from a small tin can with 'subwoofer' writ large on its front. "Can I 'elp you, mate?", mutters our man. Judging by what I've just seen I doubt that very much.

Anyway, I say I want a good, basic radio cassette for around 300 notes, including a pair of decent small 'speakers. Funny then that the first thing he demonstrates is an £800 Alpine CD system with a flatulent subwoofer and four 'speakers bigger than my car wheels. I guess he can't have heard me right - not surprising with all that

greeted by the sound of a 40W op-amp being overdriven - not as loud as Motorhead, but no less distorted. The dem consists of hearing each stereo played at '11', proving no more than how gracefully each amplifier clips.

I turn them down to half volume and set the tone controls to off. That's better - now I can actually hear how they sound. Not bad is the answer - the cassette decks are good, and the radios adequately clean and clear, if a touch synthesiser-ish. Unfortunately I get about ten seconds to listen before the guy starts up about the remotes, how many 'speakers they'll drive, whether you can use 'a graphic', etc, etc. Oh well, never mind.

After doing the rounds

of all West London's dealers, I eventually plumped for a Sony XR-4750RDS radio cassette and XS-7303 loudspeakers. Still without a real feel for how it would sound, I set about installing it in my car. The results were fairly impressive. The clean, high-current power from a battery that car audio uses is every hi-fi designer's dream, so at least it's off to a good start - but I still question whether it's hi-fi.

Naturally, I did some experimentation while installing everything, and ended up with a real improvement to the sound. Spectra Dynamics' Foculpods and Deflex panels were used to isolate the stereo from vibration, and more Deflex was applied to the insides of the door skins to deaden the loudspeakers' environment. Finally, the dreadful supplied 'speaker wires were replaced by a few metres of DNM solid core.

The result? A secure, stable sound from the cassette with low wow, flutter and hiss. And pleasant FM stereo too, if not as smooth as the analogue tuner of my 1978 Pioneer. The

'4x35W' amp section is clean, if a little chrome-plated, but an improvement on my Pioneer's five watts of discrete transistor power nonetheless. But the Sony polypropylene coned three-way 'speakers were the best surprise - far superior to the soggy paper Pioneer co-axials I prised from my door panels.

So now it's back to the familiar smells of my trusty Triumph two-seater - Castrol GTX seeping from the rocker gasket, ATF from the diff and the odd splash of anti-freeze leaking from the radiator. Not an ideal environment for my new in-car entertainment, but short of becoming a car hi-fi dealer, I doubt I'll ever be able to afford better!

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MINI MAGIC?



Do Kenwood have a MiniDisc success on their hands with the DM-9090 recorder, wonders Jon Marks?

Can Kenwood's new £550 DM-9090, with the latest ATRAC 4.5 processing, keep the torch burning for MiniDisc now that CD-RW has arrived?

Like the DM-7090 (reviewed in April '97) it boasts Kenwood's proprietary D.R.I.V.E. (Dynamic Resolution Intensive Vector Enhancement) to smooth low-level waveforms. This should add up to a more atmospheric sound with better sound staging.

Tina Turner's *Simply The Best* compilation managed a fully-formed sound stage with fine depth as well as width. It also had its share of low-down bump and grind rhythm thanks to chunky basslines like those on 'I Can't Stand The Rain'. The Kenwood surprised me with the sheer funkiness of the music it was playing - this was real living-room danceable stuff.

The same drive and pace came through with The Fugees' *The Score* album. Upper bass was taut and hard

while lower bass had a bit of a boost to it that added weight and slam without it booming loosely around the room. That characteristic spaciousness also put in a second appearance.

Now it was time to try recording an analogue signal through the 20-bit D.R.I.V.E. analogue to digital convertor. On Stravinsky's *Firebird* I was greeted by the same kind of atmospheric, involving sound I'd heard with Tina Turner and The Fugees. Dynamically the copy was only a shade slower than the original across most frequencies, a lack of punch and definition in the lower bass stopping the '9090 scoring higher. The sound stage was smaller than the original's too, but the images within it were solid as a rock.

If it's digital copies as opposed to analogue you're after, simply select one of the three digital inputs (two co-axial and one optical) with the Rec Input button then press Rec twice.

Comparing two copies, one analogue and one digital, of the Stravinsky piece, I found the digital version obviously better - it was crisper, more transparent and had more slam as well.

The DM-9090 is one of the best MiniDisc players I've come across, but how would it fare against Philips' CDR 870, especially bearing in mind basic MiniDiscs cost about £4, better sounding ones like Sony's 60min ES about £6?

CD-Rs, which can be burned once only, can be had for £2-£4.

With a copy of the Stravinsky made through exactly the same equipment and cables I have to say the Philips was generally superior. It might not have been as involving as the DM-9090 but it was cleaner, more detailed and more controlled on both analogue and digital recordings. By comparison the Kenwood was rather blurred and fuzzy, although it had a wider range of tonal colour and weightier bass.

Kenwood's DM-9090 is an excellent MiniDisc recorder, whether it's replay or recording in question. It has a smooth, engaging presentation that will make it a lot of MiniDisc friends. As a digital recorder though, it is outstripped by Philips' CDR 870, which happens to be £50 cheaper to boot ●

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WORLD VERDICT

One of the best MD machines to date, but CD-R has the sonic edge.

VINTAGE VIRTUES

by Haden Boardman

Horn loudspeakers are one of those subjects which can raise the heart-beat of dedicated enthusiasts. Problem is, there are so many different kinds of horns, with so many different applications, not all of which are really hi-fi. However, Lowther is a name which has become synonymous with horn loudspeakers, some of which are truly excellent.

Lowther started producing hi-fi amplifiers and tuners in the early 1930s in the large wooden radiogram-style cabinet that was ubiquitous at the time. What was unusual was that the better quality sets did not generally have built-in loudspeakers. The natural partner was the Paul Voigt Corner Horn loudspeaker, and the two items were generally sold together.



The PM4 had such a large magnet assembly it came with a handle to make it easier to lift.

This loudspeaker was an amazing unit, with its small, six-inch full-range cone and very large, powerful electromagnet. Later modifications included fitting a 'whizzer' cone to the centre of the main cone to improve high frequencies and produce a response that extended past 13kHz. Remember, we're talking mid-1930s here, and this kind of specification was ground-breaking at the time.

After the Second World War, Paul Voigt left England, having been almost driven out because of his German name, and eventually settled in Canada, leaving his loudspeaker designs in the hands of Lowther. By the early 1950s the range of 'speakers had progressed to a handful of different models, although the original Voigt Corner Horn remained.

Lowther had done a lot of work on permanent magnets as replacements for mains-energised types - the original Voigt mains-energised units required 42watts of power at 200volts DC to work! So the new PM1 driver retained the same performance as the original Voigt but was easier to use and marked a new era for Lowther.

The American designer Stewart Hegeman then became involved and



produced a new flagship horn known simply as 'The Hegeman'. This relied on the same basic twin-cone driver allied to the new PM4 magnet unit, which has the most unbelievably powerful gap-flux of 24,000Gauss - stronger than anything else I have ever seen.

The Hegeman has a huge monster of a cabinet, four feet tall, four feet wide and two feet deep. It has a folded bass horn to the rear (or, more correctly, underneath) the driver and a plaster-of-Paris midrange and treble horn. I am lucky enough to have picked up one of these and I cannot tell you how much I would give to make a stereo pair - it is a truly awesome loudspeaker.

By the late 1950s stereo was becoming popular, and most of Lowther's models were huge. As a result, the constant-width rear-horn Acousta, built to work with the PM6

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and PM7 units, was born. These two drivers had physically smaller magnets than the earlier PM1 but, through the use of new materials such as Ticonal, these were actually much more powerful, especially in the PM7 model.

The Acousta cabinet is simple enough in terms of construction. It isn't exactly small or attractively-proportioned by modern standards but it isn't so big a pair won't fit in a modern room. One advantage it does have over more modern loudspeakers is that it often works better situated in a corner - it is not the kind of 'speaker that appreciates sitting in open space. This is basically because its horn mouth is designed to work in conjunction with the wall and floor to effectively increase its size and lower its bass cut-off frequency.

I find the sound of the Lowthers beguiling. They are very efficient - in a cabinet, the PM7 hits over 103dB/watt. A good, clean valve amplifier is the best way of driving Acoustas. Lowther make some rather optimistic claims about power handling which, in reality, is about 15watts. Mind you, that translates into more than 111dB in-room, and that's LOUD! A 'speaker of 83dB/watt



The Acousta's horn mouth is set low so that side walls and floor act to increase its area and so extend bass downwards.

would require in excess of 1kW per channel to go that loud, if it could handle so much power.

The Lowthers' frequency response is hardly ruler flat, but the older the unit is, the smoother it gets. A new drive unit or one freshly repaired will take around three years to run in. This is because the cone is so very light its sound is heavily influenced by the age of the roll surround and spider.

The treble is very directional so you have to sit fully on axis to get the best out of it. When you do, you'll find its quality is excellent, similar to an electrostatic, only more dynamic.

On first audition, a pair of Acoustas may sound flat, lacking in definition and bass-light. The longer you listen though, the more you become aware of just how much there is going on in the music that lesser moving coil

magnets fitted from the early 1980s are not as good as their Alnico counterparts.

Never use Lowther drivers with any transistor amps that have a switch-on 'thud' - the thin, delicate voice-coil wire will fall off the coil former. This can happen more easily than you might think because Lowther wind on the inside of the coil former as well as the outside to obtain maximum efficiency.

Despite their faults, like a slightly boxy sound, the Acoustas are a very enjoyable listen. The fact they're efficient is an added bonus. They are an easy load too (early ones are rated at 15ohms, later black-chassis versions at 8ohms) but have a high average impedance curve. This makes it hard for a low-power amplifier with high output impedance to drive them correctly.



Alnico and ceramic magnets are distinguished by their different shapes. The Alnico on the left is small and bulbous while the ceramic on the right is flatter and larger in diameter.

loudspeakers miss out on. I recently made a recording of a drummer for sampling purposes and playing it back over the Lowthers was a scary experience it was so life-like.

Lowther drivers do have their problems - they are very easily damaged and cost a small fortune to put right. When buying second-hand, unless you have documentary evidence they have been replaced, budget on the foam surrounds being rotten. Even if they look okay, they may still be past their best. Newer units (recognisable for a black chassis) have updated surrounds that do not suffer this but the cones are not as well made in my opinion. Also look out for magnets that have been swapped over - the late ceramic

Steer clear of later MDF Acoustas and the narrow dual-position or corner types which have the driver pointing up at 45degrees. Stick to the pre-1970 plywood incarnations and 'A' (Alnico: aluminium/nickel/cobalt) magnets on either PM6s or PM7s. Also check out the rare PM1 and Audiovector models. Lowther made some impressive valve power amplifiers as well although these are rarer than hens' teeth. Avoid Lowther's early experiments with transistors; like many amps from solid-state's infancy they're not particularly good.

A good pair of Acoustas with PM6As or PM7As will command a price of around £300-£500 and that's money well spent ●

Live music - there's nothing quite like it. Not even the very best, most expensive hi-fi systems can offer quite the same emotion, atmosphere and involvement as a good live performance. Whether the gig you've just been to was acoustic or electric, coming home to your hi-fi is always a bit of a disappointment. As reader Nicholas Davis said in the Letter Of The Month, Nov 1997, hi-fi is 'only a means to an end'. Jon Marks agreed, and I think it is a sentiment that most of us can relate to. There's nothing more pitiful than someone with a system worth thousands of pounds and only a dozen or so 'test discs' deemed worthy of a listen. Get too carried away with the equipment and it's frighteningly easy to wake up one day and find yourself listening to the hi-fi rather than the music.

Yet, as Jon Marks also stated, the point is that many people see music as a means of relaxation rather than a social event. For this reason, the comfort of your own home can be preferable to the possible discomfort and often questionable acoustics of a live event. A very different sound is required, one that is beguiling and soothing rather than one that leaves your ears ringing long after you return home. In short, many home hi-fi systems are deliberately sugary and coloured to aid long-term listening pleasure. But this isn't everyone's concept of good hi-fi. Some manufacturers would rather get as close to a live performance as possible, and the methods used can be quite intriguing.

Loudspeakers are the only part of the hi-fi system whose performance relies heavily on a room's acoustic. Hence it's here we see the most effort being made to create a greater sense of realism of

Fair Views

from
Dominic Todd,
our man in
retailing



sound. Central to the design rationale of several manufacturers is the fact that when attending a live performance, or in everyday life, we hear a mix of both direct and reflected sound. To create a full picture of the acoustic, our brains need

from the front but peek around the rear and rather than finding the customary port hole and binding posts, you'll find another tweeter and maybe a woofer. Again, the idea is to reflect the sound off the rear and side walls, creating a more spacious

living rooms of the UK, however, remains to be seen.

Life-like realism comes in more flavours than expansive sound staging. Many audiophiles are addicted to rhythm above all else. Linn and Naim have built something of a reputation for just such a rhythmic foot-tapping quality from their electronics and loudspeakers.

Another name to look out for, if you're seeking thrills, is Rehdeko. To look at, these transducers appear to be little

more than a pair of 6in. by 4in. in-car drive units slapped into a cheap cabinet. A first listen will also be rather disconcerting, questioning all your assumptions as to how hi-fi should sound. But leave the room and listen from the outside and you could easily be fooled, with smaller scale music at least, into thinking real musicians were in the room. Listen some more and it's not hard to see why Rehdeko, like Naim, have such a loyal following.

Hi-fi that thrills is great, but then so is a system that soothes after a hard day at work. The only real answer is to have a house with at least two or three different hi-fi systems to cater for all your different moods! Oh, and don't forget live music either. Now, where did I leave that lottery ticket?

"Life-like realism comes in more flavours than expansive sound staging. Many audiophiles are addicted to rhythm above all else."

both kinds of sound. Without reflected signals we would be left with an anechoic chamber-style presentation which sounds acoustically 'dead'.

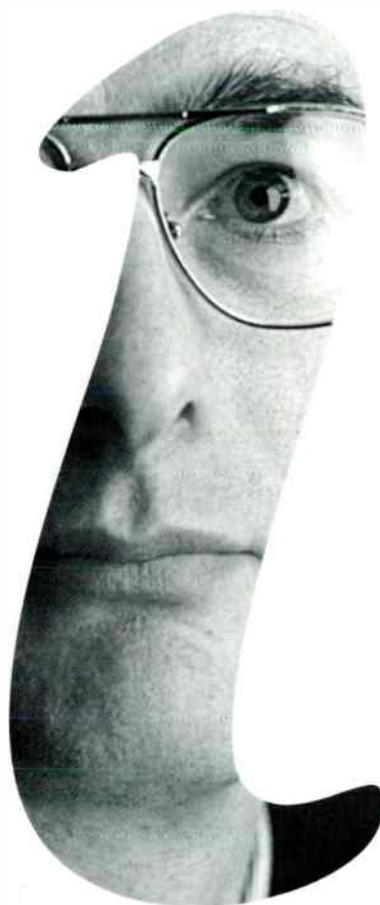
Obviously, in most listening environments there is a certain amount of reflected sound. Some manufacturers, one of the best known being Bose, take this idea one stage further by deliberately bouncing the sound off rear and side walls. This can be done in a variety of ways like placing midrange drive units and tweeters at the side or rear of the loudspeaker cabinets.

With the increasing interest in audio-visual products, bipolar loudspeakers are making something of a comeback; a tepid one mind, but a comeback nonetheless. A bipolar 'speaker usually looks fairly conventional

and less 'boxy' sound. It's the thing to have for rear 'speakers in a home cinema system, so there are plenty of bipolars around from mass-market manufacturers.

You'll also find some of the more esoteric companies, such as Mirage, following the same kind of formula. As with many areas of hi-fi, it's the mid-price area which makes or breaks technologies that dare to be different. I was therefore keen to hear Canadian Paradigm's floor standing bipolar loudspeaker, the Esprit. How did it sound? Well, provided it was sited in a largish room away from the rear wall, there was a sense of scale, and what can only be described as a 'wall of sound', that few 'speakers could match. Whether the design will catch on in the dimensionally-challenged

This man can't
believe what he's
hearing...





...But it's true.

Peter J Comeau is no ordinary reviewer. As designer of the only product to win the coveted What Hi-fi Best Loudspeaker Award three times in succession, he's generally regarded as the guru of small speakers. With 30 years' experience as a specialist hi-fi retailer, co-founder of a highly respected UK hi-fi manufacturer and one of the 'terrible three' who pioneered subjective reviewing in the staid hi-fi press of the 1970s, his opinion carries formidable weight.

“Percussion is firm and practically floor shaking in its intensity - just a few bars and you are already reaching for your wallet.”

Hi-Fi News & Record Review

“...The 12i marks the baseline performance above which all other speakers should rise. But do they? Do they hell!”

Seasoned hi-fi critics are notoriously hard to impress.

So how come we weren't surprised when Peter J Comeau enthused so fulsomely about our new 12i?

“They sound like a grand's worth of exotic compact,” he wrote in October's Hi-Fi News. “If Celestion can achieve this sort of performance for a miserly figure, why are most of the speakers that arrive on the market so poor in comparison?”

Well, we can't speak for anyone else - but we know what makes the 12i such a remarkable performer.

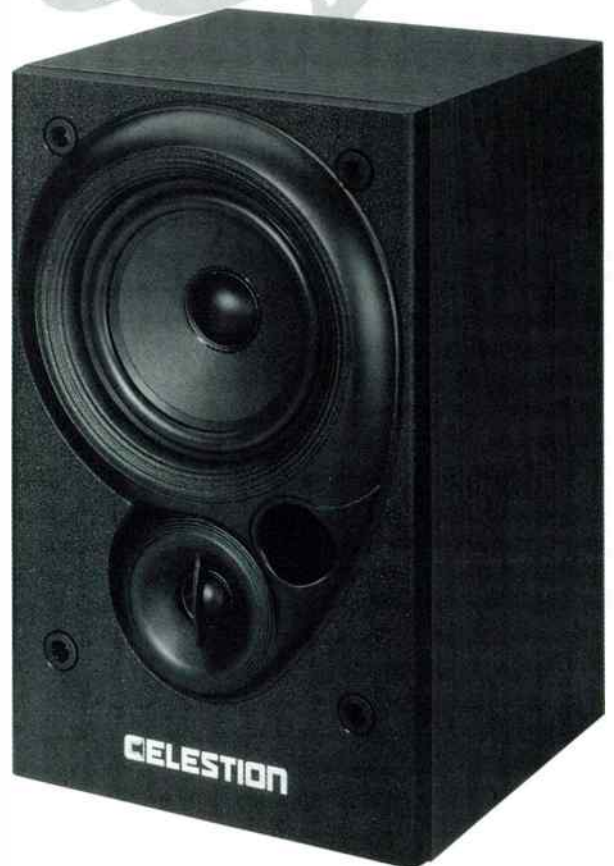
The smooth, natural-sounding vocals? Celestion's 19mm tweeter, whose neodymium magnet is ferrofluid-cooled for improved power handling.

The phenomenal bass response? 130mm long throw bass drivers, which allow the cone extended movement without removing the HF coil from the magnetic gap where energy is most concentrated.

The acoustic purity and lack of distortion? The use of laser interferometry to tune out the response peaks of conventional speakers. Celestion crossovers to ensure seamlessly smooth transitions. Mounting the drivers and reflex port in a dense one-piece composite baffle to minimise resonance. Cabinets computer-designed to eliminate box coloration.

In the words of the Hi-Fi News lab report, “the horizontal off-axis trace is brilliantly managed.” To the listener, that means the same seductive audio experience wherever you sit in the room.

No wonder the 12i reproduces the most demanding material with such accuracy ▷



i Series



and emotional depth.
 "The coherence is extraordinary,"
 Peter J Comeau remarks. "That each
 note is so well defined is remarkable
 for a speaker of this class."

Peter concludes "When you
 close your eyes, they (the artists)
 might just as well be in the room
 with you."

That's the ultimate accolade for
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At only £119, no wonder he
 couldn't believe his ears.

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**...At only £119, no wonder he
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BEEN SO GOOD!



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Upgrade your pre November 1996 K5881 amplifier to MkII status for just £35. Includes new 7025 double triode input stage in place of the original EF86 pentode.

KLS3 Gold

NEW! LOW LOW PRICE £330

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

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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.



£345

Audax HD-3P Gold dome piezo-electric tweeter NEW LOW PRICE!

£130

Beginners - Go for this one and blow your mind!!

NEW!

KLS9 TWO WAY FLOORSTANDER

Here's a storm for you - KLS9, with its BB4 alignment bass cabinet and Audax High Definition Aerogel 8in bass/midrange unit. Designed by Noel Keywood to possess optimal bass damping and a clean step response. Aided by a teensy bit of bass lift, KLS9 really thunders, it will re-arrange your furniture. But it does not waffle, falling silent when there's no bass in the music.

Aided by a high power 1in fabric dome tweeter, KLS9 is detailed, evenly balanced and images superbly. It is an easy 12ohm load and is 88dB sensitive. For amps up to 60W. Easy to build and great for beginners. 93cms high.

Drive units, crossover parts, wool, etc

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£160

KLS3 Gold Mk II ADVANCED TECHNOLOGY THREE WAY LOUDSPEAKER

KLS3 Gold uses the latest version of Audax's innovative oval gold dome piezo electric tweeter, giving it the sweetest and most extended treble. Married to a 4in. carbon fibre cone midrange driver for neutral and clear reproduction, and a powerful 8in. bass driver for superb depth, this is our top-of-the-line reference 'speaker.

Drive Unit & Crossover kit etc £575

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KIMBER KABLE DIRECT

Jon Marks plugs into Kimber PowerKords

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"So far, so good, and £73 very well spent.

"...if you wanted to shake a stick at the rhythm, it would now be the size of a telegraph pole.

"Last was a six-foot 8TCM - Kimber say the longer the better with these cables, as RF attenuation increases with length. Now the music coming from the Concert 8s had an addictively natural, organic feel to it. Switching back to normal leads, the sound was still enjoyable but had a hard mid and treble and soggy bass.

"I only hope Russ doesn't want these back, as they're now taken up permanent residence in our system!"



Jon Marks, Mains Maintenance review, Hi-Fi World, Dec 1997

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KLS7 2-way carbon fibre driver floorstanding loudspeaker				
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KLS8 2-way high sensitivity standmounting loudspeaker				
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PRO-JECT .5 £159

Very much a starter turntable, the Project .5 comes complete with an Ortofon OM10 Moving Magnet cartridge (worth £30) and basic automation - the deck starts revolving when you move the tone-arm over the record. Although a touch rough around the edges, the Pro-ject manages an enjoyably musical performance and represents excellent value for vinyl virgins.



PRO-JECT 1 £199

A proper hi-fi deck, the 1 is completely devoid of facilities, preferring to put the emphasis on sound. Features include a precision bearing supporting a dynamically-balanced alloy platter and a good basic arm with adjustable height - an unusual but highly worthwhile feature. The sound is fast and punchy, with more life and sparkle than its more expensive Rega rival. Factor in the fitted Ortofon 510 cartridge and it's a tempting proposition.



REGA PLANAR 2 £214

Despite fierce competition from Pro-ject, this evergreen remains highly competitive. Cunningly simple, it consists of a black fibreboard plinth into which a decent motor and bearing are set, with a thin glass platter and felt mat on top. The RB250 arm is a remarkably polished performer for the money with decent bearings and a quality, one-piece cast arm tube.

A refined and musical design, the Planar 2 sounds more mature than the Pro-ject 1 but lacks a little of its brio. By absolute standards the 2's rather limited at frequency extremes and has mediocre speed stability but you'd be surprised at how good it can still sound. The 2 has also appeared slightly modified under Akai and NAD 533 guises.

VINYLD

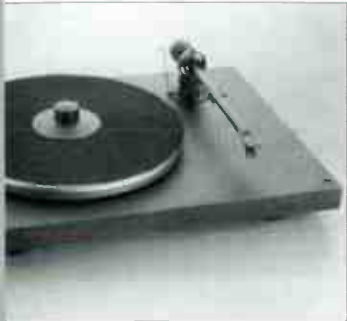
David Price points the cheapest

People who've grown up with CD could be forgiven for not wanting to get with more money than sense? Well, no. There are still plenty of affordable, their clicks, pops and dirty styli, they'll give you more passion, more life, more Vinyl guide, a no-nonsense look at the best budget vinyl hardware. Go on, ge

REGA PLANAR 3 £274

A grown-up version of the Planar 2, this classic deck has sold in vast quantities since its inception way back in 1978. Although it gets an improved plinth, platter and bearing, its most distinguishing feature is the RB300 arm - a budget classic if ever there was one. Given a good cartridge and proper siting on a vibration-free support, the Planar 3 will embarrass many far more expensive CD players. Its civilised yet musical performance is soft and subtle yet detailed and engaging. Although bettered by slightly more expensive separate turntable/arm combinations, as a 'plug in and play' solution it's superb. And it's also the only turntable available in purple - an extra £15 buys you a choice of seven pretty colours!



PRO-JECT 2**£299**

A souped-up Pro-ject 1, the 2 has an improved alloy, glass and felt platter and a standard record clamp - usually the province of high-end Michells and SMEs. The tone-arm also gets a few mods, but it still can't really match the Rega RB300.

The sound gains refinement and poise, sounding faster, cleaner and better focused, making the deck a truly enjoyable listen. The cartridge is improved too, with either an Ortofon 520 or an MCI moving coil for those with suitable phono stages. A lot of turntable for very little money.

MICHELL MYCRO **£435**

An unconventional design, the Mycro is basically a palmed-down GyroDec, itself one of the best sub-£1000 turntables. Hand-built from the best materials, it features a sprung sub-chassis on which sits a superb inverted-bearing and heavy acrylic platter, driven by a long rubber belt from a low-noise motor. The base is also acrylic, chosen for its excellent resonance damping properties as much as its striking looks. Numerous armboards are available but the Mycro

usually comes with the ubiquitous Rega for £577.

Sound is very solid, detailed and open with particularly strong stereo imaging. Bass is deep and controlled, if a little dry. Although more cerebral sounding than most, the Mycro is a truly

accomplished budget design and looks superb to boot.

**PRO-JECT 6****£459**

This is value - a three-point suspended sub-chassis deck with a decent arm and groove-tastic Ortofon MC15 Super 2 moving coil for under £500! It's also hard to argue with its alloy and glass platter, icon arm damping and highly adjustable suspension. Sound is strong and musically confident, with real bass and smooth treble - a major step up from the Rega class. The Project isn't quite up there with the Michell and Systemdek, but then it's far cheaper when you remember you need an arm and cartridge for the latter pair. This is the one to go for if you want a top notch, fuss-free turntable package.

DEMAND

Way to high-quality vinyl replay.

vinyl. After all, isn't it the preserve of snobbish, backward-looking old fogeys, £500 turntables on sale that will eat most CD players for breakfast. Despite music than any silver-disc spinner. So we thought we'd give you a Get Going In yourself a turntable, you know you want to!

**ROKSAN RADIUS****£470**

An unusual but attractive deck, the Radius brings some exotic features to the budget end of the market. An independently-sprung sub-chassis does a good job of isolating the deck from its surroundings, while a decent bearing, motor and belt drive give a stable ride for the record.

The Radius comes without an arm, but when partnered with Roksan's excellent £320 Tabriz it gives an impressively fast and dynamic sound. Best used with warm ancillaries, this deck is for those who prefer power and involvement to subtlety and warmth.

SYSTEMDEK 2X2

£500

The 2X2 straddles the gap between budget and high end. Its independently sprung sub-chassis offers near immunity to acoustic feedback, while the expensive acrylic platter is a superb way to support records. Although usually sold with the Rega RB300 arm, various armboards are available and the 2X2 is quite capable of accepting arm designs costing twice its price. Sonically it's one of the best affordable turntables - clean and detailed yet highly musical and dynamic. Bass isn't particularly deep but it's fast and fluent, and the upper midrange and treble are pin-sharp - for the money it's little short of a bargain.



CARTRIDGES

ORTOFON OM10

£29.95

A quality budget cartridge with a smooth, refined, if slightly bass-light sound. Stylus can be easily upgraded to OM20 status, bringing bags of extra detail and polish.



GOLDRING 1042

Beautifully deep, dark, rich analogue sound goes down a treat in Regas and super-decks alike. Secure tracking makes for excellent detail and poise.



PHONO STAGES

QED DISCAVER

£35

Cheap and cheerful starter powered by a mains adapter or direct from a PP3 battery - the latter brings a smoother, cleaner sound. Either way it's a fast, rhythmic performer that will extract plenty of music from inexpensive turntables and cartridges.



ROTEL RQ-970BX

£129

The cheapest serious design, this full-width black box offers a fast and musical sound with a surprising amount of detail - for not much money. Also has a good moving coil input.



LFD MISTRAL PHONO STAGE

£300

The Mistral is a super device with a rich, detailed and rhythmic sound that makes it the best at the price. It's also an excellent upgrade to virtually any integrated amp's internal phono stage, although the switchable Moving Coil stage can be a bit on the hissy side.



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Rock and Pop

rock & pop reviews

Jon Clarke



In many ways he is on the same ground as *Blood On The Tracks* though there is nothing here to really compare with 'Tangled Up In Blue'.

What we have in spades here is the Blues. Clever lyrical trickery is out of the window. He's not singing about Captain Ahab and the whale, he's out to expose the worthlessness of his own soul and sing about broken hearts and damaged lives - there's a lot of those about, after all.

This much is clear from the opener, 'Love Sick' where Bob's vocals seem very spooky, crying out the pain of disappointment. The eeriness is more than matched by the later 'Standing In The Doorway' in which he mourns, "Yesterday everything was going too fast, Today it's moving too slow."

This theme continues through 'Million Miles' and 'Tryin' To Get To Heaven' until perhaps the finest chapter in this documented despair, 'Not Dark Yet'. If the song wasn't so tuneful and the voice not so strong and forceful, you'd be forgiven for reaching for the next litre of sourmash.

'Cold Irons Bound', another high-point of the album, reels again with the force of the Blues and boy, can't he do it well.

Towards the end of this assortment Bob slips slightly downhill, giving us the thankfully brief 'Make You Feel My Love' and the lacklustre 'Can't Wait', a loose, Bluesy ballad which makes you think you can.

The last number, 'Highlands', is a rambling sixteen-minute affair in which Bob amusingly sketches out a trip to a Boston diner where he discusses eggs and art with a waitress. Could only have been delivered in a fit of pique! These weak and eccentric moments aside, it is plain to see that the bard is back and bleedin'.

BOB DYLAN
TIME OUT OF MIND
COLUMBIA COL 486936 2

Bob Dylan is unwell and has become a musical Jeffrey Barnard (RIP). We are not talking about the airborne-chicken infection he contracted earlier this year, we're talking the rancour embattling his very soul. But that's OK - the one thing you learn from Dylan is that the more up desolation row he is, the better the quality of his music.

Like its maker, *Time Out Of Mind* is grizzled and mean, and a thankful return to form after years of mediocre output and pointless Willbury travellin'. It also sees him back with old sparring partner Daniel Lanois, producer of his last good album, 1989's *Oh Mercy* which saw him rail against environmental neglect.

It's easy to see what's eating Bob - age, cynicism and the lack of a true love.



THEMELOGY
THE BEST OF JOHN BARRY
SONY 488582 2

It's summer again, you're driving down the King's Road in a convertible E-type, you're wearing an open-necked shirt and a leggy blonde pussycat is sitting beside you. Life is grand and you're part of the scene - the Sixties scene.

At a time like this the natural inclination is to put on a bit of Barry; not the walrus of love, Mr Barry White, but

John Barry, natch.

In terms of stature, the man and his music are legendary. You may not know this, but buy the album and you'll be sitting there going: "Yeah, yeah, yeah - I know this" all the way through.

Responsible for many of the numerous '60s film soundtracks, John

Barry defined a musical generation and was as much a musical icon as Serge Gainsbourg and Burt Bacharach. The reason no one remembers him is his quest to stay out of the public eye. The man was always much quieter and less attention-grabbing than either Bacharach or Gainsbourg.

As soon as you hear the lazy opening beats of The Persuaders theme tune though, you start on a fantastic voyage of self-discovery, with almost no exceptions. Each song is quickly remembered in glorious cinematic scale as the particular film scene jumps to mind. Not only are all the rip-roaring

rock & pop record of the month

THE VERVE
URBAN HYMNS
 HUT CDHUT 45

Only two things have traditionally come from Wigan - piers and rugby hardmen. From now on there is something else - The Verve, who have, with *Urban Hymns*, just made the album of their lives. George Orwell once took the road to Wigan pier. The Verve took the M1 straight down to the capital, where a month ago they blew Oasis off the stage at Earl's Court.

Now completely established in the UK, *Urban Hymns* is definitely in the draw along with Radiohead's *OK Computer* for Album Of The Year. And this comes only two years after vocalist Richard Ashcroft's dissolute lifestyle and tortuous relationship with guitarist and songwriter Nick McCabe led to a breakdown and practically the demise of the group.

Suddenly the tide turned and the band was resurrected in full force with their troubles put behind them. Somehow, out of nowhere they managed to conjure up this juggernaut of an album.

Kicking off with 'Bitter Sweet Symphony', a peach of a song which has already done the rounds and climbed to the top of the charts, we have a classic anthem, in, say, the mode of Massive Attack's sweeping 'Unfinished Sympathy'. It's more complete and gloriously full-bodied than even that though - in fact it's so good there's the danger that it might engulf the rest of the album.

We need not fear. The next few tracks hold their own convincingly enough. You don't have to know the iambic pentameter to realise that the

country-tinged 'Sonnet' is pure poetry. At its core is a strummed acoustic which is picked up and finally carried off in a crescendo of strings, a pattern also used successfully later in their No1 single, 'The Drugs Don't Work' and 'Lucky Man', the album's best track.

As you travel through *Urban Hymns* it becomes increasingly apparent that the Verve are big Stones fans. And, like Primal Scream,

interesting interludes but show The Verve to have a rounded understanding of how Rock music should operate in the '90s. Like Radiohead they can play with the ambient, the dreamy and the heavy and brutal equally to make music which literally soars (above the competition). It's a case of using '60s and '70s Rock sensibilities and blending them in an original format for the modern era. Often it's a spot of quirkiness or a new instrument that serves to change the mood. Often it's just a switch in vocal styles.

At times The Verve sound very Jamesish in feel. Take 'This Time' - all jaunty vocals and funky little beats - Richard does an amazing impersonation of Tim Booth.

Later on, in 'Velvet Morning' we have an almost Neil Diamond sound - but a grumpy, bad tempered Diamond who has got out of the wrong side of the bed. This is a great track which has the wonderful lyric, "If Life was a game, you tried." - the ultimate put-down for you to try out on your flatmates.

The album ends defiantly with 'Come On' which sees



The Verve spoiling for a fight - an immense track which like the Stone Roses' brilliant 'I Am The Resurrection' literally blows you away. It makes the perfect last track.

Urban Hymns fulfils wildly all the promise of their two past albums *A Storm In Heaven* and *A Northern Soul*, and will no doubt represent a great leap forward.

In a distinct contrast to *OK Computer* which is conceived in the ethereal, *Urban Hymns* is of the street. It is positive, lairy and downright dirty. Overall what it offers is anything but a bleak outlook on life. Wigan has never been this pretty ●

especially like Primal Scream, they have a shameless tendency to churn out those famous chunky riffs as if they had exclusive rights. Take the bruising 'Rolling People' - it is never more than a breath away from Mick's mouth and there is also a very distinctly Stones feel in the mellower 'One Day' and indeed 'The Drugs Don't Work'.

Unlike The Primals, however, the results are original and not *Exile On Main Street II*; despite many of the tracks wearing Stones clothing, they are not strait-jacketed by them.

Songs such as 'Catching The Butterfly', 'Neon Wilderness' and 'Weeping Willow' are not just

Bond themes here, from Shirley Bassey's sultry 'Diamonds Are Forever' to Matt Munro's 'From Russia With Love', but there are also those other Bondesque interludes like 'Space March' which are as much JB as his array of life-saving gadgets. Lesser-known gems like 'Wednesday's Child' from The Quiller Memorandum and 'The Ipcress File' will get you reaching for your Walther PPK just as surely.

For my money, however, the inclusion of 'Midnight Cowboy' sends the collection into the realms of the must-buy category.

On the whole John Barry's intriguing collection conjures up an elegance and grandeur in music now sadly long gone. And yes, in an ideal world everyone drives a British-made sports car with leather upholstery, convertible roof and chick to match. Vintage stuff!



BUGGY
HOMOGENIC
ONE LITTLE INDIAN TPLP71CD

Oh strange one, how you entertain!

Less heralded than earlier efforts, stranger, sadder and slower, nonetheless Homogenic still captures that moody, spine-tingling emotional feel so often associated with the little one herself.

With kiss and tells, violent airport outbursts and maniac stalker escapades clearly beginning to take their toll on the Icelandic beauty, she wisely opted for the quiet, secluded life in Southern Spain to record her latest LP. Away from the pressures of life in London high up in the Andalucian mountains her famously eccentric spirit was able to soar once again. Balearic beats didn't come into it, however, and Homogenic has a much more rugged, ice-cold Icelandic feel to it. More appropriately it has that twisted, tragic meandering of a Flamenco singer in full swing. Yes, this is quite a haunted

work of art.

Those happy purchasers of earlier works Debut and the more complex Post will find her latest work less commercial than the first but more digestible than the second. It may be sombre but it is also intimate, intuitive and powerfully emotional.

When she excels, particularly in the flamenco-style 'Hunting', in 'Joga' (a love song for her best friend) and 'Immature', it is because her primal vocals are honed to perfectly match the often complex orchestral arrangements. In terms of grandeur, 'Joga' is probably the best thing she has done since 'Play Dead'.

The music is rich indeed and the ideas typically madcap as you would expect. 'Bachelorette', another highlight, is a demented dream sequence where she envelops her lover in various elemental guises, as water, as a tree and, incredibly, as a path of cinders. Read in this what you will but the imagination cannot be underestimated. Like Dali, one of the most colourful and complex artists of the 20th century, she must be left to rant and ramble.

There are violins all over the shop (most played by her coterie of Icelandic friends with unpronounceable names) and even a touch of harp ('Immature'). The overall effect, however, is a landscape of fairly austere sound, reminiscent of David Sylvian's solo work and, at times, Portishead. There is little of the Poppy commercial humour that bathed Debut (eg, 'Big Time Sensuality') and occasionally Homogenic feels rather cruel and leaden and like a lump of granite, truly monolithic.

Homogenic misfires completely on a couple of tracks; on the dirgey and dreadful 'Pluto' and the experimentally ambitious '5 Years'. The latter fails because it attempts to marry Bjork's voice with a backdrop of what sounds like interrupted radio signals or someone chewing cardboard. In spite of these tracks, this LP is generally a definite '97 classic. Sure, it's an acquired taste, but wasn't her first and very haunting single 'Birthday' with the Sugarcubes? If you are a fan of the Icelandic growls and screeches and hanker for left-field originality this is definitely one for you.

Bjork has had her share of bad times of late and this album is very much tinged with sadness and pain. It marks a return to her anarchic best and should be listened to alone. For this is not the party album of the year, but one for sufferers the world over.



PHOTEK
MODUS OPERANDI
VIRGIN CDJQED 1

Hailing from the North London/Hertfordshire fringes, Rupert Parkes (aka Photek) was getting into Kraftwerk and Tangerine Dream when every kid aspired to be the new George Michael. The legacy of robots hunched over bleepy home computers with their rigid, tinny rhythms is spectacularly brought back to life by Photek.

The concept: a seminal, non-Dance Drum 'n' Bass album. Instead of breakbeats galore, samples and occasional songs with vocals, Photek has plumped for shifting Ambient textures with little in the way of division between tracks.

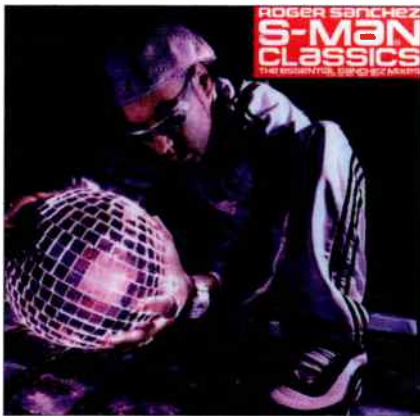
The android warms up with a whole series of fairly commonplace machine-based rhythms, sparse floating loops and flurries of drums until we finally find a lease of life with title track 'Modus Operandi', and this only because he uses piano, guitar and double-bass for a melodic Acid Jazz blend. The frantic and much more Drum 'n' Bass-inspired 'KJZ' is also good but begs the question, why did we have to wait so long before the energy was found?

Much of this is reminiscent of Bowie and Eno's 'Low'/'Heroes' collaborations from the '70s. It boldly tries to be innovative and dream-like but increasingly ends up like Tangerine Dream's Warsaw Concerts album - ie, a dull album served up in a place you have no desire to be.

Modus Operandi is OK as far as it goes but it could have been so much better. Photek's piece on LTJ Bukem's Logical Progressions compilation, 'Pharaoh', was one of the centrepieces on an album of worthy tracks. Which makes the offering here more than a little disappointing ●

Dance and Ambient

Sara
Davis
&
Leon
Palmer



S-MAN CLASSICS
HARMLESS HURTCO 004

Whether you know him better as Roger S, the slick sounding S-Man or simply Sanchez, you'll certainly recognise his tunes. The manic Hispanic from New York has had a prodigious output over the last ten years which have seen him remix and produce some of the greatest House/Garage tracks this side of 1990. Unlike the trademark piano sounds of Frankie Knuckles or the unforgettable Hard Funk of Todd Terry's overworked drum patterns, Roger Sanchez has managed to remain flexible, diverse and happening in his own special way.

The latest compilation to feature him has nothing to do with the Radio One show of the same name but it does boast the renowned personal remixes and productions of some of the biggest names in Dance music plus some creations of his own. The tracks Harmless Recordings have chosen for this compilation reflect their own and Sanchez's Techno diversity. After all, the

labels last smash was with some of Sanchez's mates, Kenny Dope Gonzalez and Lil' Louis Vega, aka 'Masters At Work', the DJs who put the Latin into Latin House.

They have since progressed successfully into the lucrative market of more mainstream Dance, leaving the murky world of the underground scene to artists like Todd Terry and Sanchez.

The album is split into two parts, one disc of 'Ultimate Anthems', a more uplifting collection of jumpy basslines and Garage vocals, and a second of 'Underground Classics', with slightly harder but still amenable music.

For me, this album starts off firing on all 'speakers, gets better, briefly satisfies and then flattens out slightly. The tracks on the first disc, the 'Ultimate Anthems' are very familiar - they're the sort of tunes you pray they'll play to prevent your fair-weather clubbing mates from leaving early. Once they've heard the likes of Incognito's 'Givin' It Up' and Brand New Heavies' 'Midnight At The Oasis' they should be begging for more.

Admittedly Sanchez has to share the glory here with the Acid Jazz bands' supremely groove-packed songs but the mixes are great. No such qualifications for the fabulous vocal moments of 'Take Me Back To Love' by Kathy Sledge. However, after the Garage-drenched version of M People's 'Movin' on Up', the peak of Sanchez's indulgence of the Pop world, we go progressively darker, although seamlessly of course.

Here we're in the acceptable part of the 'underground', a kind of deep and Dubby House, until we arrive, almost full circle at one point during the side,

(the part when your friends start complaining again) at 'Get Hi', a song which seemed to come out under different guises every month at one point during 1996.



**SOUND IN THE EIGHTH
DIMENSION VOL 2**
ASTRALWERKS 44674 2 5

Surfer/designer looking types without shades but exuding relaxed elegance appear too nice to be involved in the Florida beats scene. After all, the sunshine state's only other exports of note have been Murk's funky Garage and hard cops Crocket and Tubbs. But that's OK because the music constructed by the trio of Q-Burns Abstract Message, DJ BMF, Pimp Daddy Nash and friends contains no nastiness whatsoever.

Nicely flipped out somewhere between Trip-Hop and Electronica, Sound In The Eighth Dimension is more

Hip than Trip and gives a cool, if somewhat tame view of a genre where Funk is more important than Pump. The main treats in this selection are memorable for their head-stretching melodies rather than their beats.

Healthily musical without being too out there, Sounds is a lively assortment of the best moments from Florida's answer to the Blue Note Club in London. Unlike the planned chaos prevalent there, this album draws its energy from neat arrangements, simmering landscapes and strong, saturating vocals.

'Shelter' by Lickerish Quartet gently tests the listener's taste buds with some sweet and Trancey Drum 'n' Bass while Q-Burns 'Total Maza' - up-front, up-tempo and beatsey - squeaks its way quickly into the brain. Just when you think you know what these dudes from Florida are trying to do they come up with 'Illadin', a masterful collaboration of Q-Burn and DJ BMF designed to slow you right back down again.

Just to prove they're really up to date the boys and girls of Eighth Dimension pop in a sumptuous Drum 'n' Bass number, 'Listening (I Promise)' near the end complete with psychoactive samples from something out of Buck

Rogers with groovy sax, and sexy vocals. This is a real party stomper that hints for better things to come from Lickerish Quartet.



LARRY HEARD
DANCE 2000
DISTANCE RECORDS

Soulful and chilled-out, Dance 2000 marks the sad departure of one of House music's pioneers, Larry Heard, also known as 'Mr Fingers'. Legend has it that this digit reference stemmed from Larry's talent for, er, swift hand movements during his early days of

synth meddling and fanatical mixing.

Now it seems a digital reference would be more appropriate. After years of production work with the biggest names - Virgin, FFRR and Mercury to name but a few - Larry's giving up the music biz for the less hectic world of computer programming.

Unsurprisingly, Dance 2000 is a slickly-produced slice of mature Chicago House and a fitting close to a great career. Mr Heard is responsible for all compositions, engineering, keyboard improvisation, mixing and computer, synthesiser and drum programming, so this really is the definitive album for fans of the master.

Musically, Dance 2000 blends mellow, refined basslines with haunting melodic chimes, flawlessly mixed to a dinner-party level of sophistication. The conversation goes like this: 'Saga Of The Evil Queen' for a jazzy schmooze with infectious sampling; 'Pleasure Island', if you're feeling like a funk; or 'Dancefloor Seduction' and its subtle acidic touch when it's time for after-dinner mints.

Best kept for grown-ups and special occasions is this album. Mr Fingers' Dance 2000 should be treated like a good bottle of whisky and appreciated for its purity and maturity.

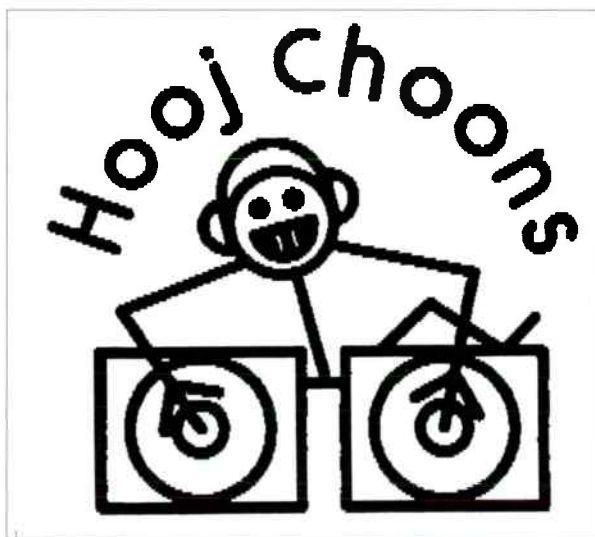
dance & ambient record of the month

LSG

COLLECTED WORKS HOJ CHOONS

Is your record collection cool? Only if your K-L section includes an Oliver Lieb release. Mine was sadly deficient and I was mourning that unfilled gap deeply until this LSG album turned up. Here's a tip; if any of Oliver Lieb's aliases - Spicelab, Ambush, LSG, Paragliders or Arte Bionico - ever come your way in the trusty local record shop, BUY THEM. The same goes for this special release too.

LSG, Collected Works takes tracks from the first two Lieb albums which date back to the late '80s/early '90s, a time of flourishing German



underground Techno. As neither of the original albums were released in the UK back then, Hooj Choons really are offering a gift of an album here which you can't afford to miss (unless you're Christmas skint, of

course).

Sound-wise, Lieb's style has been described as 'skirting the borders between Techno and hard Trance' and 'an exploration across light and dark and all points between'. Both are so true but neither says it all.

Lieb's work is always characterised by a certain 'je ne sais quoi', a natural tunefulness which comes alive through minimal Industrial Trance. Nearly a decade on his music still sounds 100% fresh - the melodic charm of opener 'Fragile Part 2' elevates the album straight to Dance Anthem status. 'Netherworld' puts a strong case for keeping it there: even if you've never heard Lieb before, you'll remember this track from somewhere.

How can I put it? I want to grow dreadlocks and bounce around in a field on LSG's for the rest of my life.

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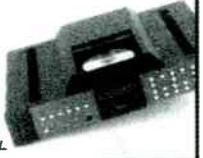


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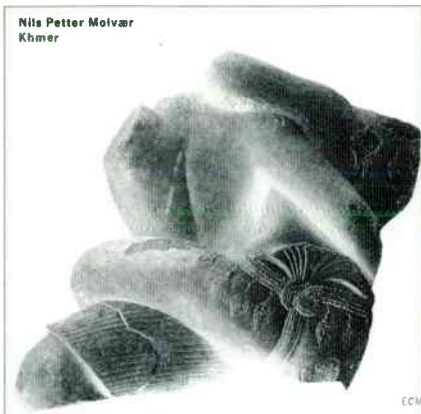
MONITOR-AUDIO



Jazz

Simon Hopkins

Nils Petter Molvaer
Khmer



NILS PETTER MOLVAER

KHMER

ECM ECMI 560

Here's a record I've been hoping for from the German Jazz and New Music label ECM for quite some time. The whole notion of electric Jazz has received such a drubbing since the late '70s that, for far too long, it was nigh-on impossible to admit to having ever blissed-out to the likes of the Mahavishnu Orchestra et al. We haven't had those kinds of reservations here, needless to say. Still, it's nice at last to see long-forgotten work from the '70s by Herbie Hancock and Eddie Henderson and even Miles Davis finally getting the respect it's due.

It would be all too easy to think that a label like ECM stood for everything that electric Jazz was categorically not about. Instead it's always been about flawless recordings of almost entirely acoustic performances, a certain Folkish lyricism that absolutely eschews grandstanding (always the chief gripe many had with a lot of Jazz Rock) and minimalist, typographically superb packaging.

But this view of the label's development overlooks certain key records in its repertoire that remain

among Jazz Rock's finest moments, including Julian Priester's *Love, Love and Polarization* and Bernie Maupin's *Jewel In The Lotus*.

These records, and *Love, Love* in particular, represent all that Jazz Rock was at its best, combining oblique sonorities and angular rhythms with ferocious group-improvising: in short, all that should have followed in the wake of Miles' first forays into electric territory, but so rarely did. If these records remain overlooked in any telling of the ECM story, it must be, in part, a deliberate move on the label's part, for these records remain untouched in the label's considerable reissue programme. One wonders, will they ever see the light of day?

The release of this new set by trumpeter Nils Petter Molvaer suggests that maybe they will. For *Khmer*, in many ways, taps into a certain Jazz Rock zeitgeist in that it wilfully combines acoustic and electric instruments with 'ethnic' Folk melodies, long solo and group improvisations and, occasionally, some really fierce noise making in ways that manage to avoid the pitfalls of Fusion's empty gestures. It also, for a lot of the time, works very, very well indeed.

Molvaer, who also contributes guitar, bass, percussion and samples, is ably abetted by a group of rather fine Scandinavian musicians: guitarists Elvind Aarset, Roger Ludvigsen and Morten Molster; drummer Rune Arnesen; samples manipulator Ulf Holand; and, contributing 'sound treatments', Reider Skar.

Now, I'll come clean, only Molvaer is known to me of this lot, but whatever, one look at that line-up gives quite a few clues as to what's going on here. First up, the presence of four guitar players.

The guitar is, of course, the iconic Jazz Rock instrument and has been

responsible for some of the music's finest and most disastrous work (er, say, John McLaughlin and Al Di Meola respectively). Miles Davis himself would regularly deploy two full-on improvising guitar players in his '70s groups.

The guitars here never really deliver quite the ferocity that I'd hoped for, but they add a huge depth of colour and power to the music.

The other point to note is the presence of so much programming. *Khmer* doesn't simply resurrect Jazz Rock tropes, but rather combines them with contemporary, post-Ambient soundscaping technologies. This is something going on elsewhere, in the work of, among others, Bill Laswell, Dave Douglas, Paul Schutze and Rhys Chatham, and this should not come as a surprise. Certain musical ideas introduced to the music in the early '70s have, over the course of the last ten years, started to show overtly in the work of many music makers who came to light in Ambient's wake.

I have to say there are some moments when I really don't think this works, not because it can't but because certain choices being made in the rhythm programming are, frankly, a little hokey for my tastes - just a little too Camden Market, tie-dye New-Age gypsy. But these are more than made up for by some fantastic passages which see Molvaer's blistering trumpet cutting a course through swathes of distorted guitar, clattering percussion and unplaceable electric guitar textures.

The album is accompanied by a 12in. single of mixes from the album by various London-based music-makers on the fringes of the Dance scene, which might give you a clue as to where both ECM and Molvaer want to take this music. It's a bold step for the label, and one with which I hope they stick. I for one eagerly await *Khmer's* follow-up.

Simon Cooke

♪ jazz



VARIOUS ARTISTS
**SWINGIN' JAZZ FOR HIPSTERS
 VOLUME ONE**
 CONCORD CCD-4791

Well, due to the pressure of work and other such matters, it looks as though this will be my last review for these hallowed pages, so I've been rummaging around for something really pyrotechnic; go out with a bang and all that.

Those of you who have seen previous reviews of mine will recall remarks that I've made about the quality of Concord releases, and these CDs are no exception. Despite being compilation albums, all of the tracks are presented with Concord's standard crystal-clear sound and voluminous presence. Unlike other high-quality recordings, these are so well balanced that they will give their best no matter what system they are

played on.

The package itself has the kind of tongue-in-cheek (I hope!) pretentiously hip image reminiscent of times when serious hip meant owning a black beret and conversing in soundbite out-takes from a Top Cat script (Daddy-O!) Not only that but the CD itself is printed to resemble that good old black vinyl stuff. Never mind, if the style isn't your thing, you can throw the inserts away and just enjoy the music, because it really doesn't need anything to support it.

So what is the music? What makes it so hip? Well, it really is all you need to instantly become disgustingly hip in one easy lesson; none of your fly-by-night one-hit wonders here! You get some of the best musicians on Concord (sorry Concord, but there are some good musicians out there that you haven't yet signed) playing some of the greatest jazz around.

Volume One is a twelve-track selection including Mel Torme singing Fagen's 'Walk Between Raindrops', Stephane Grapelli and Martin Taylor on Wonder's 'Isn't She Lovely', Ruby Braff, Scott Hamilton, Dave McKenna and Howard Alden performing Mancini/Mercer's 'Days Of Wine And Roses', and Charlie Byrd playing Jobim/Gimbel/Moraes' 'Girl From Ipanema'. Those are just the highlights and remember, it doesn't cover all the other little gems in here.



VARIOUS ARTISTS
**SWINGIN' JAZZ FOR HIPSTERS
 VOLUME TWO**
 CONCORD CCD-4792

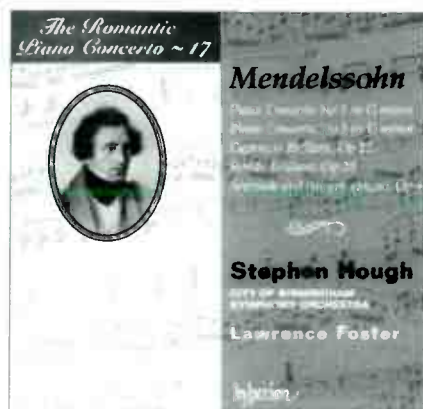
The second album in the set, unlike some sets where a simple idea is spun out for too long, works as well as the first, if not slightly better. Again you get twelve tracks for your hard-earned cash, including Baker/Ellington's 'Mr Gentle And Mr Cool' played by the Ken Peplowski Quintet, Rado/MacDermot/Ragni's 'The Age Of Aquarius' from Brother Jack McDuff's Hammond Organ, and Howard's 'Fly Me To The Moon' played by Monty Alexander.

These two CDs would be excellent for anyone you know who's hip or just throwing a party. In this season for giving, take my advice and put them at the top of your presents list.

Classical

Peter Herring

Romance - and the Romantics: discover the music that gave solace to a lonely, love-struck Catholic queen during her King's darkest hour; and the far-from-dark concertos and symphonic poems of two of the 19th century's early Romantic composers, Felix Mendelssohn and Franz Liszt.



FELIX MENDELSSOHN
Piano Concerto No1 in G minor, Op25/Piano Concerto No2 in D minor, Op40/Capriccio Brilliant in B minor, Op22/Serenade and Allegro giocoso in B minor, Op43
Stephen Hough, piano; City of Birmingham Symphony Orchestra; conductor, Lawrence Foster
HYPERION CDA66969 (DDD/75.13)

Since his famously successful coupling of two concertos by Johann Nepomuk Hummel for the Chandos label back in the Eighties, piano concertos of the early-to-mid Romantic period have provided rich pickings for Stephen Hough - witness his 1996 award-winning recording, this time for Hyperion, of works by the hitherto obscure Franz Xaver Scharwenka and Emil von Sauer.

The name of Felix Mendelssohn is rather better known, but his piano concertos have remained among the most neglected of his major orchestral works. While they may not be in the class of the ever-popular E minor Violin

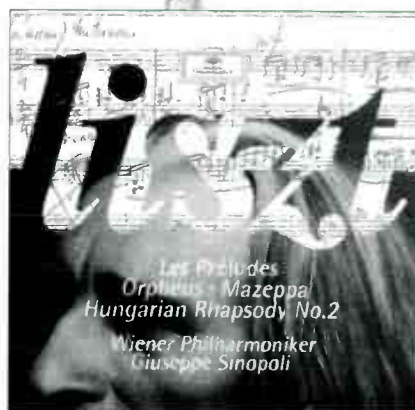
Concerto, they are never less than engaging and, with a soloist of the quality of Stephen Hough, frequently utterly captivating.

Of the two concertos, the Second in D minor, first performed in Birmingham in 1837 with the composer as soloist, is the more substantial. Its outer movements are reminiscent of Chopin, while the heart-felt adagio has something of the devotional quality of the slow movement of Beethoven's 'Emperor' concerto. Both works, though, are principally distinguished by their pianistic fireworks, with the soloist often required to play at an electrifying speed. Hough clearly relishes the challenge, his fingers dancing through the glittering torrent of notes, and his entire approach to the concertos has a vitality, freshness, delicacy and wit which comes across as exactly right. It is all very persuasive.

In addition to the two concertos, Hyperion generously include three other pieces for piano and orchestra, such as the breath-taking Capriccio Brilliant and Rondo Brilliant, which alone establish Mendelssohn's credentials as a virtuoso in the class of his contemporaries Chopin and Liszt. Unlike the latter, however, Mendelssohn was never one for showmanship and self-glorification, which probably explains his relatively limited output of piano music and its comparative neglect.

This recording does much to redress the balance, with Stephen Hough's dazzling playing nicely complemented by the CBSO under Lawrence Foster, and by a refined and coherent sound from the ever-dependable team of Tony Faulkner and Andrew Keener. At times I thought the

orchestral contribution could have done with a little more projection, but then this very much is Stephen Hough's show.



FRANZ LISZT
Symphonic Poems: Les Preludes/Orpheus/Mazeppa/Hungarian Rhapsody No2
Vienna Philharmonic Orchestra; conductor, Giuseppe Sinopoli
DEUTSCHE GRAMMOPHON 453 444-2 (DDD/57.59)

Giuseppe Sinopoli is the most frustrating of conductors, triumphs and 'turkeys' appearing in roughly equal measure. This Liszt programme - unlike his more recent recording of Mahler's *Das Lied von der Erde* - undoubtedly merits inclusion in the first category.

What particularly distinguishes these performances by the Vienna Philharmonic is the grasp of structure that Sinopoli displays - no mean achievement in works that in less secure hands can appear meandering and shapeless. The control displayed



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Classical

here is impressive, the build-up of tension and its ultimate release - as in the climax of *Les Preludes* - superbly handled. For once this best-known of Liszt's symphonic poems, which suffered the misfortune of being adopted as the musical embodiment of Nazi triumphalism, has genuine nobility as well as excitement, and the 'pastoral interlude' is beautifully played.

Les Preludes, its title inspired by the Lamartine poem of the same name, was originally intended to become the overture to a four-movement choral work, *Les Quatres Elements*, but Liszt abandoned this project and revised the piece to become one of the series of symphonic poems on which he 'cut his teeth' as an orchestral composer prior to embarking on such large-scale works as the *Faust* and *Dante Symphonies*.

Mazeppa is cast in the same heroic and colourful mould as *Les Preludes* and, again, Sinopoli's command of the score produces a performance that is both exciting and convincing.

The playing of the Viennese orchestra is outstanding in this evocation of the story of the Polish aristocrat, Ivan Mazeppa, who - as punishment for an illicit liaison - is tied to a wild horse which is driven across the steppes to the Ukraine. Here he is rescued by Cossacks and eventually becomes their warrior leader. Liszt depicts the action in great orchestral colour, right down to the crack of the whip that sets the horse careering on its turbulent ride. It's terrific stuff.

In contrast, *Orpheus* is a gentle hymn to the mythical creator of music, with his traditional instrument, the lyre, represented by harps. Liszt wrote it to preface a performance of Gluck's *Orfeo et Euridice* in Weimar in 1854, a role for which it was well worthy. Here, too, Sinopoli's attention to every nuance of the score, his careful regulation of dynamics, brings its rewards.

These qualities are also evident in

the *Hungarian Rhapsody No2* which supplies a rousing conclusion to the programme. I can guess at the commercial reasons for including this war-horse, and it is splendidly played by the VPO, but how much more valuable the CD would have been for including another of the symphonic poems: *Tasso*, for example. And, unlike the other works on the disc, Sinopoli seems less committed here, for once exhibiting a little too much control. Still, with Liszt's orchestral music conspicuously out-of-fashion at the moment, this issue, recorded with appropriate spaciousness and sumptuousness in the *Großer Saal* of Vienna's *Musikverein*, has to be enthusiastically welcomed.



FRANZ SCHUBERT

Symphony No2 in B flat major, D125/Symphony No3 in D major, D200/Symphony No5 in B flat major, D485
Orchestra of the 18th Century;
conductor, Frans Bruggen
PHILIPS CLASSICS 446 100-2 (DDD/78.04)

This generous coupling of three youthful symphonies by Schubert, all composed between 1815 and 1816 when he was nineteen and twenty years of age, is drawn from concert performances given in The Netherlands

between 1990 and 1995. Despite the time gap, Frans Bruggen's approach to these far-from-immature works is wholly consistent: tempos are brisk and buoyant, sustaining the breezy, invigorating freshness so characteristic of early Schubert, and his precocious mastery of orchestral colour can seldom have been better portrayed than by the period instruments of the *Orchestra of the 18th Century*. Take, for example, the delicious wind solos in the third and fourth movements of the *Second Symphony*.

However, when it comes to authenticity, Bruggen is no straight-laced puritan and one of the joys of these performances is the expressive freedom he allows his players. With the rhythmic precision comes an alluring warmth and charm and a genuine feeling of the emotional breadth that underpins these outwardly care-free compositions.

The balance struck between recreating a 'period' feel and allowing the kind of individual interpretative insights that give any performance its special character seems entirely right, not least in the beguiling and endlessly tuneful *Fifth Symphony*. Here, Bruggen charts a course between the Haydn-esque, the Italianate and the early Romantic to magical effect. I found myself appreciating anew the sheer vitality of this music, and the clarity of line afforded by both the recorded sound and the inner balances of the ensemble allows every finely-spun orchestral strand to be savoured.

Despite the five-year span of the recordings (and the inevitable changes in personnel over that period) the performances have a satisfying consistency. Thirty years ago I came to love the Third and Fifth Symphonies through the infectious ebullience of Beecham's historic HMV recording; now Bruggen has not only reinforced that affection but enriched it ●

Record of the month

QUEEN OF HEAVENLY VIRTUE

Sacred music for Queen Henrietta Maria's chapel in Oxford

Music by **Alessandro Grandi, Francesco Maria Marini, Giovanni Battista Aloisi, Giovanni Rovetta, Tarquinio Merula and Anonymous**
Lynda Sayce, chitarone; Concertare; Jonathan Wainwright, chamber organ and director

ISIS CD023 (DDD/78.42)

'Young girl enters into loveless royal marriage' has a familiar ring to it, except that this particular wedding took place in the 17th century and the bridegroom - King Charles I of England - didn't even bother to turn up for the ceremony (which took place in the cathedral of Notre Dame in Paris). Despite this unpromising start, the King and his French bride, Henrietta Maria, came to fall deeply in love. Unfortunately, this blossoming relationship was rudely upstaged by the English Civil War which saw the Queen - a Catholic - exiled to Holland for her own safety. After seventeen months abroad, Henrietta Maria returned to England in July 1643 and was reunited with her husband who, forced out of London, had set up court - together with his army - in Oxford.

The young Queen did not join Charles I at Christ Church but instead took up residence in the Warden's lodgings at Merton College. She remained there for nine months before the worsening situation forced her to flee to France in April 1644. Charles I held out for another two years until, with Oxford besieged, he escaped under cover of darkness on April 27, 1646.

It is probable that, during her

sojourn at Merton College, Henrietta Maria was permitted to hold Roman Catholic services in the Chapel, and that the music to accompany these services was derived from the large collection of printed music books held by the prominent Royalist Sir Christopher Hatton who, in December 1643, was appointed to the position of Comptroller of the King's Household.

Hatton's household musician, George Jeffreys - a notable composer in his own right - had accompanied him to Oxford and brought with him a quantity of manuscripts of Italian music which he - Jeffreys - had copied in his own hand. The manuscripts contained masses and motets by several of the major

double-edged significance, with the devotional refrains in Marian motets such as O Dulcis Virgo and O Maria Quam Pulchra Es easily interpreted as referring to Oxford's queen as well as the Queen of Heaven. Given that Henrietta Maria was seen as a symbol of hope for the Royalist cause, the line "reparatorum saeculi" (restorer of the world) in O Dulcis Virgo would have had a direct appeal. Many other texts suggest clear parallels between the divinity and the monarchy.

Musically, the research undertaken by Concertare's director, Jonathan Wainwright, into this brief but extraordinary period in the history of music-making at Oxford is more than

justified. The contrasts between the solemnity of the mass movements and the ripely sensuous motets and songs with their often overt eroticism make for seductive listening.

The six voices of Concertare - all ex-Oxford or Cambridge scholars - capture the varying moods of this fascinating music quite beautifully, passionate and plaintive as required. First recording this may be, but the quality of ensemble and the clarity of line suggest a choir rich in experience and confidence.

The voices are skilfully underpinned by instrumental contributions from

chitarone (a form of lute) and chamber organ, and the whole ensemble has been excellently recorded by Edward Horn, appropriately enough in the Chapel of Merton College which, regardless of its historical associations, has the ideal acoustic for this music anyway. The perspectives are natural and the voices firmly focused with precisely the right degree of ambience. And how satisfying it is not to have to struggle to hear the texts. A first from Oxford - and with distinction ●



composers of the time including Alessandro Grandi, sometime deputy to Claudio Monteverdi at St Mark's, Venice. Thus the historical basis for this, the first commercial recording by Concertare, and the predominance of Grandi's music in the programme.

And a well-conceived programme it is, with a selection of sumptuous songs and motets incorporated into the contrastingly sparer setting of mass. Several of the former have a plainly

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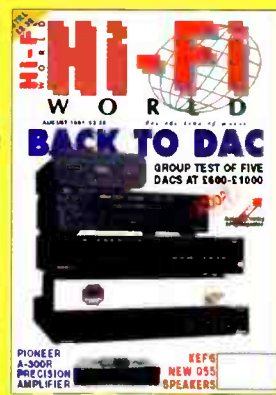
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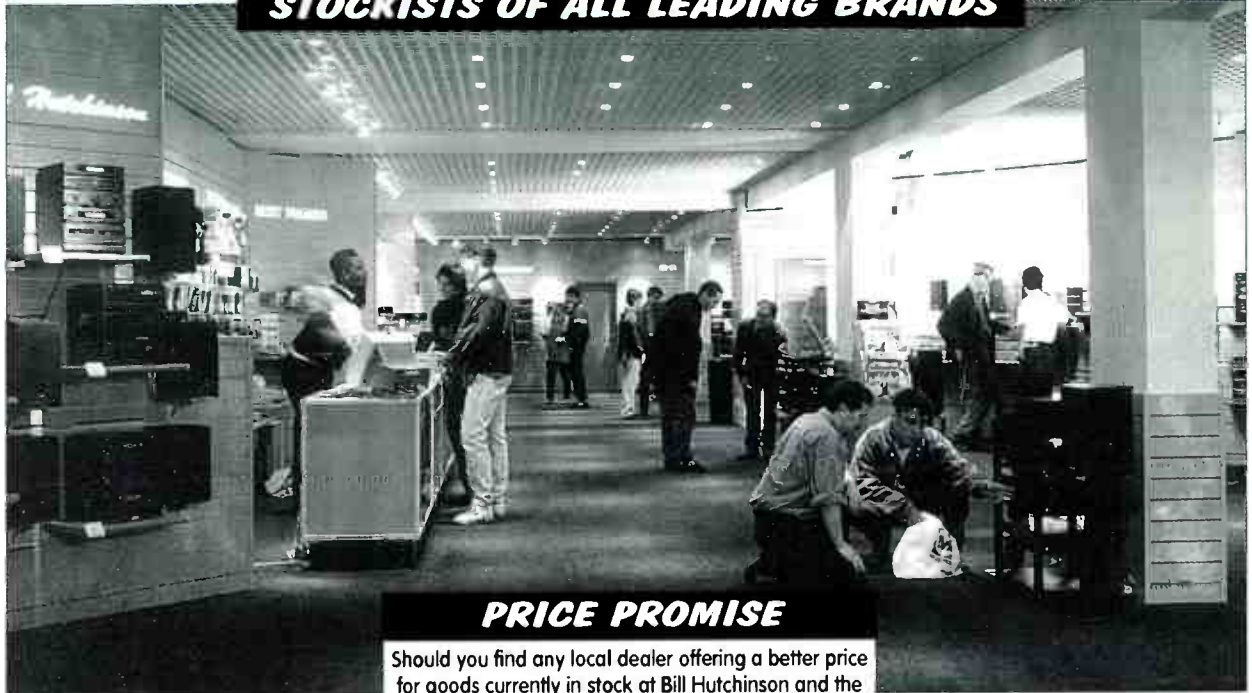
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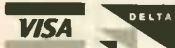
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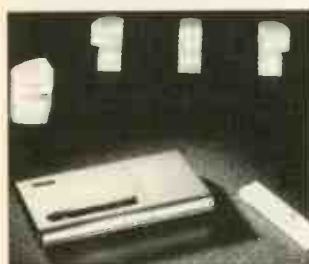
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Audio Analogue : **Puccini & Puccini SE** integrated amps, **Bellini** pre and **Donizetti** power amps. You should be familiar with these very, and we mean very classy Italian products by now. The **Puccini SE** recently had a storming review in **Hi-Fi World**, the **Bellini** and **Donizetti** will be equally as well received. Available in both silver and high gloss black finishes, these products are destined to become future classics. We strongly urge you to book your demonstration now. Priced from only **£ 450.00** for the **Puccini** integrated, the range represents unbelievable value in the sound per pound stakes. Another Italian import heading for the Premier League !!



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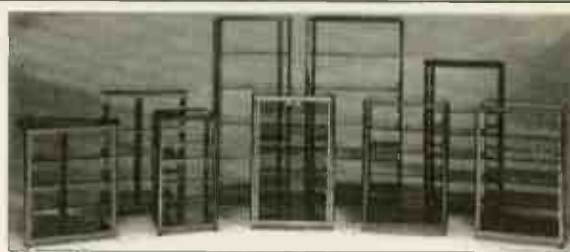
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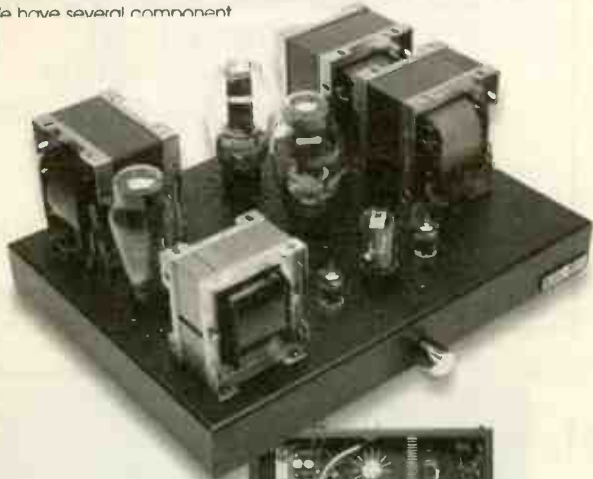
Audio Note Kit Amplifiers

Power-Amp Kit

The Audio Note Kit One (Illustrated)

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

Kit One has one 300B per channel running at 420 volts with 75mA current giving 8-9 watts of the cleanest power you will ever hear, the input stage consists of a 6SN7GT with a 5687 double triode driver stage running in SRPP. The power supply is capacitor-choke-capacitor configuration with a 5U4G HT rectifier, the 300B's have a DC filament supply for hum-free operation whilst the other valves are AC heated. Component quality is similar to our Level 2 finished products, **Audio Note** paper in oil signal capacitors, Beyschlag 1 watt 1% metal film resistors, good quality electrolytics (sorry NO Black Gates!) and a simple, attractive stereo chassis in black paintwork. We have several component and cosine for **Kit One**, for details.



The **Kit One** has recently been awarded the title "The G Audio Barg" by *Twentieth C Dick Osher* in a review. It is just one of many rave reviews, copies of which we can supply on request.

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

KIT ONE ORDER CODE: AN-KIT-001

The Audio Note Kit Two

Kit Two features a single 6550 tetrode running in Single-Ended mode, yielding some 12 watts of pure Class A. With a valve rectified HT for the output stage, stereo chassis, and 6SN7GT input and 12AX7/ECC83 SRPP driver stage, componentry and chassis as **Kit One**.

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

KIT TWO ORDER CODE: AN-KIT-002

The Audio Note Kit Three

Kit Three features 2 x 300B's per channel running in single-ended parallel yielding 16/17 watts in pure Class A. This kit is on two mono chassis with valve rectified HT supplies, no signal feedback, it uses a 6SN7GT double triode as input valve and a pair of 5687 double triodes running in SRPP as drivers. The **Kit Three** is essentially a mono version of the **Kit One** with double the power, the same component choices and on two chassis' instead of one.

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

KIT THREE ORDER CODE: AN-KIT-003

The Audio Note Kit Four

The **Kit Four** is really our introduction to valve amplifier kit building, the circuit and power supply being mounted on a single printed circuit board. The high-quality push-pull output and mains transformers are all mounted in a small aluminium chassis covering everything so nobody will be able to see that you have succumbed to the lure of the valve amplifier which is sweeping the world. The circuit consists of two 6V6GT tetrodes running in Push-Pull class A, yielding about 10 watts, driven by a 6SN7GT and a 12AX7/ECC83 input stage. Easy to build, even for the beginner. Visually **Kit Four** matches the **Audio Note** Pre-amplifier shown here but with a single chrome-plated volume control. As with all **Audio Note** kits everything (except solder) is included.

The **Kit Four** costs: £279 incl. VAT but not delivery.

KIT FOUR ORDER CODE: AN-KIT-004

Pre-Amp Kit

The Audio Note Pre-Amplifier Kit (Illustrated)

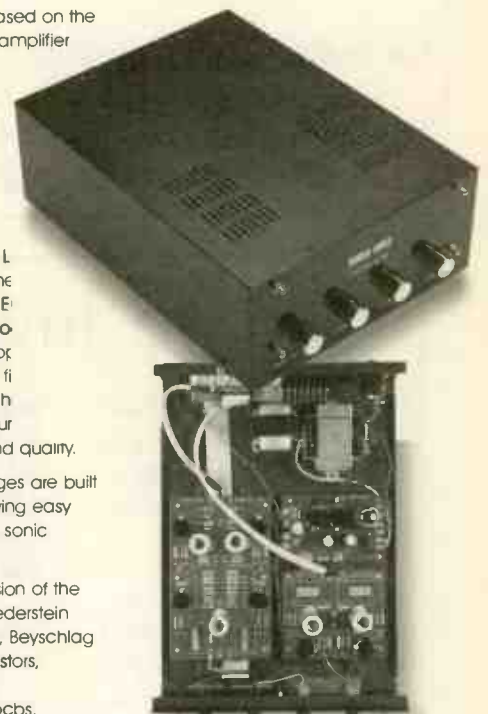
A complete kit loosely based on the **Audio Note** M7Tube pre-amplifier circuit is now available.

The moving-magnet compatible phono stage consists of a cascode input, with passive RIAA equalisation and anode-follower output using the 12AX7/ECC83. L buffer/amplification for the line inputs consists of an E configured in parallel anode mode. For the power supply rectifier and choke-input filter employed. All circuitry is housed in a non-magnetic aluminium giving the very best sound quality.

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

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

Cost of The Pre-Amplifier Kit is: £299 incl. VAT but not delivery.



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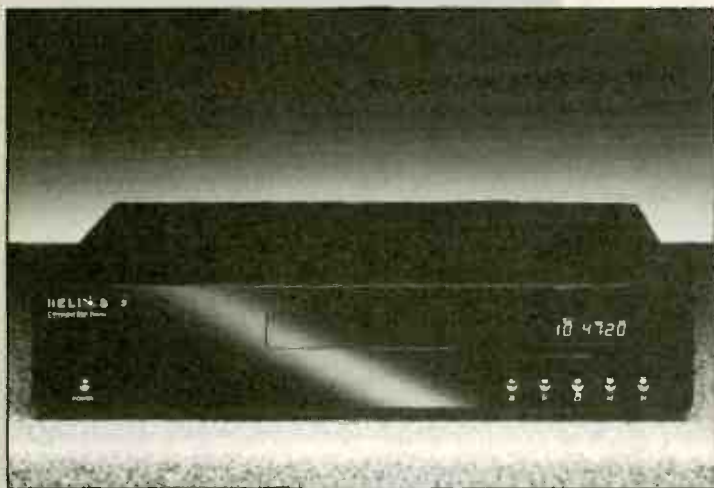
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HW 19 Jr Available in Black Oak, Light Oak, or Piano Black lacquer at extra cost.



VPI HW 16-5 Record cleaning machine £399

The HW16-5 has been the benchmark record cleaner since its introduction. Stereophile's Analogue accessory of the year for more years than I can remember, the 16-5 is much more than a luxury - it is essential to protect your valuable investment in vinyl. It also opens huge vistas of gloriously cheap second hand records!

Nobody with a serious interest in vinyl record replay can afford to be without one.

We stock a full compliment of spares and accessories, as well as the professional grade HW 17F, intended for archival and serious audiophile use.

Vinyl Demand import and distribute a huge range of audiophile vinyl as well as analogue replay system and accessories from VPI, Rockport Technologies and Audioplar

Please phone for further information and catalogue of Records (VOL1) and Analogue Equipment and Accessories (VOL2)

★★★★★ What Hi-Fi July 1997

VINYL DEMAND PO Box 1532 Fordingbridge SP6 15B Tel 01425 654545 Fax 01425 65440

"Music is more than a bunch of sine waves"

ORCHID

PRECISION AUDIO

It was in 1822 when Jean Baptiste Joseph Baron De Fourier invented the Fourier transform, the powerful and elegant mathematics which can describe a complex signal such as music in terms of a collection of simple sine waves, and in so doing laid the foundations for the way we now measure the fidelity of a hi-fi component in terms of its 'frequency response'.

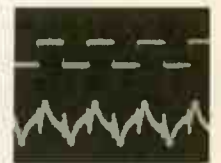
But there was always more to the Baron's theory than that, there is the phase response, the forgotten part. And leaving out the phase response provides just half a description. Perhaps nowhere more so than with loudspeakers.

THE PHASE LINKED LOUDSPEAKER
23 Hz - 24 Khz, 117 dB SPL peak, 300W

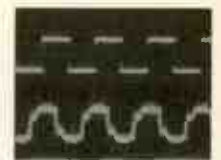


ORCHID PRECISION AUDIO - THE PHASE LINKED LOUDSPEAKER

So here's the test that nobody shows you, the square wave test. A square wave contains a very rich spectrum of harmonics. If a loudspeaker can reproduce these harmonics without altering either their amplitude or phase, a square wave will be obtained at the microphone. The first photograph is the response of a respected American loudspeaker trying to reproduce a 300 Hz square wave. You could be forgiven for remarking that the output (on the lower trace) looks nothing like the input (on the upper trace). This is phase distortion. If this measurement was of an amplifier, it wouldn't even merit a review.



Surprisingly, some manufacturers actually state that loudspeakers are generally incapable of reproducing a square wave, due to all sorts of reasons. We don't feel that way, as the lower photograph shows. With enough care, which we have, this higher level of fidelity can be obtained.



300 Hz TEST PLOTS

But what does it all mean? It means that these loudspeakers reproduce music on a grand scale and preserve all the subtle nuances that contribute to a realistic stereo image, both in width and depth. These loudspeakers are passionate, demanding, and addictive. They fulfil the only criterion left at the high end, that you can just forget about them, be convinced by the music, and not have to work at it. If you would like to know more, write to us at our address below, better yet listen to them at our distributor's and hear real music.

Freq resp: +/- 3dB,
24Hz - 22 Khz
Sensitivity: 90 dB/watt/1M
Impedance: 4 ohms, nom
Min power: 100 watts
Size (inch): 39 x 14 x 15
Price: £5900.00

Dealers:
ZOUCH AUDIO
Ashby De La Zouch, Leics
01530 414128
SOUNDS OF MUSIC
Tunbridge Wells, Kent
01892 547003

AUDIO MASTERS
near Oxford, Oxfordshire
01608 644954
OR CALL US:
01608 684 694

HART

The Home of *Hi-Finesse.*

Hart Audio Kits and factory assembled units use the unique combination of circuit designs by the renowned John Linsley Hood, the very best audiolophile components, and our own engineering expertise, to give you unbeatable performance and unbelievable value for money.

We have always led the field for easy home construction to professional standards, even in the sixties we were using easily assembled printed circuits when Heathkit in America were still using tagboards! Many years of experience and innovation, going back to the early Dinsdale and Bailey classics gives us incomparable design background in the needs of the home constructor. This simply means that building a Hart kit is a real pleasure, resulting in a piece of equipment that not only saves you money but you will be proud to own.

Why not buy the reprints and construction manual for the kit you are interested in to see how easy it is to build your own equipment the HART way. The FULL cost can be credited against your subsequent kit purchase.

'AUDIO DESIGN' 80 WATT POWER AMPLIFIER.



Our John Linsley Hood designed 80 watt Power Amplifier continues to amaze all who listen to it, and it is now finding new friends among speaker manufacturers who use it to show their own products to their best advantage. Its flawless performance is a result of the combination of inspired circuit design and the very best components, specified by the designer. Such innovations as the six rail fully stabilised power supply make great contributions to the overall reproduction quality yet are not found on even the most expensive run-of-the-mill designs in the High St shop window.

We have long known that the delicacy and transparency of sound from this amplifier placed it in the world class and side-by-side comparisons with amplifiers costing five times as much still show small performance advantages, which suggests that even the most expensive amplifiers will only equal rather than exceed, its sound quality. All amplifiers in the range have the same basic quality and the decision about whether to use a preamplifier is governed by the facilities you need. The STANDARD amplifier has switching for up to three inputs, if you need more than this then a preamplifier feeding a SLAVE power amplifier will give you up to seven inputs.

If you would like to hear this incredible amplifier in action then arrange a visit to Wilmslow Audio's new premises at Broughton Astley, near Leicester. Their phone number is 01455 286603, speak to Shaun or Terry.

All amplifiers are available in kit or factory assembled form.

K1100 Complete STANDARD Amplifier Kit	£415.21
A1100 Factory Assembled version	£515.21
K1100S Complete stereo SLAVE Kit	£353.62
A1100S Factory Assembled	£522.22
K1100M MONOBLOC Amplifier Kit	£271.20
A1100M Factory Assembled	£351.20

Super Audiophile (SA) Versions of all the above come with selected audiophile components at an extra cost of only £39.30 per channel. All HART kits are designed for easy home construction to the very highest standards, and can be built by anyone of average manual ability. If you are still not convinced how easy it is to build it yourself with a HART kit you can order the Instruction Manual to read for yourself and we will refund the cost when you buy your kit!

JOHN LINSLEY HOOD 15W SINGLE ENDED CLASS 'A' POWER AMPLIFIER

A design for the experimenter who wants to try and re-create the warmth and purity of sound given by valve amplifiers from the vintage years, without the problems of cost, deterioration and danger associated with trying to use valves today.

It employs the newly re-discovered single-ended circuit configuration to give total freedom from crossover artifacts and to give a sound that is indistinguishable from the famous 'Williamson' design, the undisputed leader of the field, with its triode connected KT66s and all-tin oxide drivers. See our list for full details.

Reprint of Article	£2.50
CM4000 Construction Manual	£5.00

MAINS LEADS & POWER DISTRIBUTION.

All our kits use standard IEC mains leads and these are available for a range of countries. We also stock distribution boxes with IEC sockets to minimise the space needed for power leads. See our lists for details.

"CHIARA" HEADPHONE AMPLIFIER.

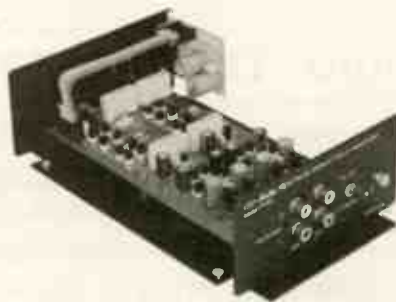


Highest quality, purpose designed, 'single ended' class 'A' headphone amplifier for 'stand alone' use or to supplement those many power amplifiers that do not have a headphone facility. Easy installation with special signal link-through feature, the unit uses our 'Andante' Ultra High Quality power supply.

Housed in the neat, black finished, Hart minibox it features the wide frequency response, low-distortion and 'musicality' that one associates with designs from the renowned John Linsley Hood. Volume and balance controls are Alps 'Blue Velvet' components. Very easy to build, or available factory assembled, the kit has very detailed instructions, and comes with Hart audiograde silver solder. A valuable personal listening option and an attractive and harmonious addition to any hi-fi system.

K2100 Complete Standard Kit	£112.50
K2100SA 'Series Audiophile' Kit with selected audiophile components	£115.46
A2100SA 'Series Audiophile', Factory Assembled	£115.46
CM2100 Construction Manual	£2.50

SHUNT FEEDBACK PICKUP PREAMPLIFIER



If you want the very best sound out of vinyl discs then you need our high quality preamplifier with Shunt Feedback equalisation. The K1450 also has an advanced front end, specially optimised for low impedance moving coil cartridges as well as moving magnet types. Selected discrete components are used throughout for ultimate sound quality. The combination of John Linsley Hood design, high quality components and an advanced double sided printed circuit board layout make this a product at the leading edge of technology that you will be proud to own. A recent review in "Gramophone" magazine endorsing this view. Bought in kit form our step by step instructions it is very easy and satisfying to assemble, or you can buy a factory assembled version if you wish.

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!

K1450 Complete Kit	£116.58
K1450SA Audiophile Kit	£138.94
A1450SA Factory assembled Audiophile unit	£188.94

"Andante" Linear Technology AUDIOPHILE POWER SUPPLIES



The HART "Andante" series power supplies are specially designed for exacting audio use requiring absolute minimum noise, low hum field and total freedom from mechanical noise.

Utilising linear technology throughout for smoothness and musicality makes it the perfect partner for the above units, or any equipment requiring fully stabilised $\pm 15v$ supplies.

There are two versions, K3550 has 2 $\pm 15v$ supplies and a single 15v for relays etc. K3565 is identical in appearance and has one $\pm 15v$. Both are in cases to match our 'Chiara' Headphone Amplifier and our K1450 'Shunt Feedback' Pickup preamp.	
K3550 Full Supply with all outputs	£94.75
K3565 Power Supply for K1450 or K2100	£84.42
A3550 Factory Assembled Full Supply	£147.25

ALPS "Blue Velvet" PRECISION AUDIO CONTROLS



Now you can throw out those noisy ill-matched carbon pots and replace with the famous Hart exclusive ALPS 'Blue Velvet' range components only used selectively in the very top flight of World class amplifiers. The improvement in track accuracy and matching really is incredible giving better tonal balance between channels and rock solid image stability. Motorised versions have 5v DC motor.

MANUAL POTENTIOMETERS

2-Gang 100K Lin	£15.67
2-Gang 10K, 50K or 100K Log	£16.40
2-Gang 10K Special Balance, zero crosstalk & zero centre loss	£17.48

MOTORISED POTENTIOMETERS

2-Gang 20K Log Volume Control	£26.20
2-Gang 10K RD Special Balance, zero crosstalk and less than 10% loss in centre position	£26.98

ALPS PRECISION SWITCHES.

At long last, switches to match the quality of our Alps pots. These switches not only solve the quality gap but also have features facilitating their use in real audio applications. The "Flex" version having a panel mounting control coupled to a rear mountable switch unit by a 190mm Flex Link. Also available is a motor driven option which, like the pots, can also be operated with its control knob.

HC5520. 4P 4W. Manual Control	£16.73
HC519. 4P 6W Manual	£17.95
HC5545. 8P 5W Flex Switch	£21.60
HC5560. 4P 6W Motorised	£29.80

SOLDERING

The size of modern components makes the right soldering equipment essential for good results. Everything we offer we actually use in our own workshops! See our Lists for the full range.

845-820 XS240 ANTEX 240v 25w Soldering Iron. This is the ideal Multi-purpose iron as the bit is designed to totally surround the element giving the best heat transfer. This excellent design also means that although it is small and handy enough for modern components its heating capacity is better than larger irons of conventional construction. Excellent Value.	£12.43
845-080 ST4 Lightweight Soldering Iron Stand. This has provision for the classic damp sponge for bit wiping.	£3.95

HART SUPER AUDIOGRADE SILVER SOLDER.

Hart Super Audiograde Silver Solder has been specially formulated for the serious audiophile. Not only does it give beautiful easy-to-make joints but it is designed to melt at normal soldering temperatures avoiding the possibility of thermal damage to components or the need for special high temperature irons. A very low residue flux makes perfect joints easy but eliminates the need for board cleaning after assembly.

845-007 3mtrs 22SWG in Hart Mini Tube	£3.90
845-008 100g. Reel Special Valve Grade, 20swg	£12.90
845-009 100g. Precision PCB Grade, 22swg	£14.75
845-110 100g Reel Superfine 24swg for ultra precise control and easy working	£21.45

PRINTED CIRCUIT BOARD SOLDERING PRACTICE KIT.

Unsure whether you can construct a HART kit?, this is your chance to try! Your HART Printed Circuit Board Soldering Practice Kit comes with a range of modern components, a typical Hart quality PCB, a roll of the correct grade of solder and full instructions. It enables the enthusiast who is uncertain of his, or indeed her, ability to put together and solder a printed circuit to try their hand at minimum cost. The instructions explain the right technique and guide even an absolute beginner through the seemingly daunting, but in fact very simple, art of making a good soldered joint. Excellent value for money at only

Super Version with Hart Silver Solder	£6.95
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LINSLEY-HOOD 400 SERIES SUPER HIGH QUALITY FM TUNER.

This ultra high quality analogue tuner system is the ideal companion to the 80W Audio Design Amplifier in any ultimate hi fi setup, with case size, front plate layout and even control pitches unified for stacking. Like the 80W Audio Design Amplifier this is your route to ultimate performance at incredibly modest cost! Novel circuit features include ready built pre-aligned front end, phase locked loop demodulator with a response down to DC and advanced sample and hold stereo decoder together making a tuner which sounds better than the best of the high-priced exotica but, thanks to HART engineering, remains very easy to build and set up. Since all components are selected by the designer to give the very best sound this tuner is not cheap, but in terms of its sheer sound quality it is incredible value for money.

K400 Complete Kit.	£256.82
RLH8 Reprints of 3 articles covering the FM tuner.	£3.70
CM400 Construction Manual	£4.95

Send for Your FREE copy of our LISTS

All Prices include UK/EC VAT.

Its not what you do, its HOW you do it that counts!

ASM100 ACTIVE SUBWOOFER MODULE



This attractive module consists of a low pass filter and power amplifier ready for you to mount in a suitable sub-woofer cabinet. The combined unit can then be combined with any new or existing hi fi or home cinema speaker system to add in the real bass punch missing from most setups.

The ASM 100 module comes as a ready-to-mount unit on a solid diecast aluminium frame/heat-sink. Input signal can be at line or speaker level for easy system integration. There are three separate stereo inputs at line level and the unit will use any signal presented or mix all inputs to add bass to any signal. The speaker level inputs are used by simply wiring the unit in parallel with the existing speakers to provide them with strong bass support. Crossover frequency can be selected to 50, 100 or 200Hz and the bass level can be adjusted by a front panel control. The 'Green' power supply switches the unit to standby if no signal is present. Drawings are included free for the compact 418 x 380 x 303mm cabinet.

With its powerful 125 watt output and versatile filtering the ASM 100 is the ideal universal active driver module for all subwoofer requirements.

ASM 100 Module, complete with IEC mains lead, instructions and ASM - W20 cabinet drawings. Pt. No. V7000 **£185.29**
 W 200 S 20cm Long Throw Drive unit for use in ASM - W20 cabinet **£36.68**

VISATON HI TOWER SPEAKER KIT



A speaker kit from the VISATON range that really fits the modern idiom, giving a full uncoloured, and highly defined, sound stage combined with unobtrusive elegance that does not look out of place, even in a smaller room. A frequency response from 38-20,000Hz and a power rating of 100W make it easy to drive. The novel arrangement of five high/mid tweeters angled at 45 degrees, creates a really dynamic sound stage with sharply defined sound staging. With its compact 200mm square section it can also be used as ultra high quality main speakers for home cinema applications. The kit includes all drive units, crossovers, terminal blocks and damping materials for you to make a stereo pair of speakers.

LK5961 Kit **£392.42**

EXPERIENCE V20



A real heavyweight performer with a total of no less than five drive units in each cabinet. Together these produce a satisfyingly smooth and wide frequency response. The single tweeter is a special 25mm high-end unit with a double coated fabric dome and ferrofluid for cooling and damping. There are two 13cm mid-range speakers and two 20cm long throw woofers for extended bass.

Nominal Power Rating	180W
Max. Music Power	300W
Impedance	4Ω
Freq. Response	29 - 30,000Hz
Crossover Frequency	450Hz, 3KHz
Mean Sound Pressure	88dB
Box Volume	100Ltr. & 7Ltr.
Size/Height	1,300mm
Width	300mm
Depth	360mm

LK5965 Per Pair **£538.70**

ASM - T20 SUBWOOFER

An easy to build, but very effective, bass reflex cabinet design using the ASM 100 Active Sub-woofer Module and the W200S, high compliance, 8" driver, with its 20mm maximum cone displacement. Easy to incorporate into a modern living environment the size of the cabinet has been kept as small as possible at 418 mm high, 303 mm wide, and 380 mm long. To aid its ease of positioning in the room both the drive unit and the vent are situated on the front of the cabinet. Despite these compact dimensions, and with a volume of only 31Ltrs, the ASM T20 gives up to 106dB with an acoustical cut-off frequency of 25 Hz. The cabinet is made from 19mm MDF, and needs about 8 sq.ft.

W200S 20cm. Long Throw Drive unit. Part No. 9030 **£36.68**



COUPLED CAVITY SUBWOOFER.

An alternative design by David Purton, from his little "Coupled Cavity Handbook", using the same drive unit but requiring a bit more woodwork skill as the speaker is set on a baffle in the middle of the box. The total box size is even smaller than the ASM T20 at only 418 mm high, 303 mm wide, and 344 mm long. Construction Drawing. **£1.50**

SPEAKER DESIGN SOFTWARE

All programs are for IBM or compatible computers.

VISATON SPEAKER PRO 6. Software (PC) for cabinet and crossover design and calculation with full extendable data bank of drive unit parameters with performance curves acquired in tests in VISATON's own anechoic chamber. This is the essential tool that turns you into a speaker designer. Full Version (3") **£45.51**

BASSBOX 5.0 for WINDOWS. Harris Technologies.

This program aids the design of bass enclosures by allowing you to model how a speaker will sound in a variety of boxes and then modelling the maximum loudness of the speaker/box combination. It then helps to calculate the dimensions of the box and port, if vented. Needs Windows 3.1+, DOS 5.0+, 386 or better, 4MB RAM and 44MB hard disk space. With easy-to-use printed manual. Shipping Wt. 450g SOF-BAS **£87.50**

BASS HORN DESIGN. A.L.Senson.

This program, patterned after Brian Smith's tractrix horn design program, calculates dimensions for a catenoid, exponential or hyperbolic bass horn and prints out in less than a minute. Provides mouth and throat areas, back chamber volume, and dimensions to design your enclosure. SOF-HOR **£17.95**

X'OVER 2.0 for WINDOWS. Harris Technologies.

This package helps in the design of two and three way passive dividing networks as well as load compensating circuits and calculates values for first, second, third and fourth order networks. Same computer requirements as above but only needs 1.5MB disk space. SOF-XOV **£27.90**

"QUICK & EASY TRANSMISSION LINE LOUDSPEAKER DESIGN"

Larry D. Sharp. Explanatory booklet plus computer disk that requires Lotus 123, or equivalent spreadsheet software on your machine. 1993. 22pp. 215 x 280. Spiralbound. SOF-QET **£8.95**

REPLACEMENT CASSETTE HEADS.



The excellent performance of modern cassette recorders depends totally on the quality of the R/P head. Even the slightest amount of wear can impair the frequency response and distortion levels. Our HC80 is a top quality head from one of the foremost manufacturers in Japan.

It is easily fitted to most standard stereo recorders (except Sony) and will transform the performance over a worn head. The fact that we buy these in vast quantities enables us to offer them at the amazing price.

HC80 R/P Head, Std Mtg **£11.70**
 Special Offer. 2 for **£17.60**

HRP373 Downstream monitor combi head.

SPECIAL OFFER HALF PRICE **£29.50**
 HQ551A 4-Track R/P **£14.60**
 HQ551S Sony Mount 4-Tr. R/P **£14.90**

REEL TO REEL HEAD 999R 2/4 R/P 110mH **£16.84**

PRECISION DIGITAL Triple Purpose TEST CASSETTE TC1D.

Are you sure your tape recorder is set up to give its best? Our latest triple purpose test cassette checks tape speed, head azimuth and VU level without test equipment. Ideal for machine testing or when fitting new heads. A professional quality, digitally mastered test tape at a price anyone can afford.

TC1D Test Cassette. Our price only. **£9.99.**

CD3 "Stereophile" TEST CD. 27 Tracks for testing loudspeakers and rooms. CDSTPH3 **£8.75**

PROFESSIONAL PHONO AUDIO LEADS



Super High Quality stereo phono to phono audio lead featuring gold plated screened phono plugs with split outer contact shell ensuring positive connection to phono sockets. Plugs have red and black polarity bands. Sky blue multi-strand oxygen free copper cables with independent braided screens give minimum signal loss and crosstalk with maximum musicality at a sensible price. Directional arrows indicate preferred signal direction.

An excellent high quality lead ideal for interconnection between professional audio equipment or for use in high end domestic hi-fi systems. 4ft long **£14.98**

MAKE YOUR OWN AUDIO INTERCONNECTS.

Using our High Quality Audiophile Grade double screened signal cable. Linear crystal oxygen free copper with outside diameter to match our T711G Teflon insulated plugs.

T780-911 Audiophile Signal Cable. Per metre **£3.98**
 T711G Plugs, Red or Black ring **£3.25**
 T711G 10 or more, mixed OK **£2.75**

T780-803 Speaker Cable. 322 x 0.1 OFC. Mtr. **£5.42**
 T780-804 Speaker Cable. 511 x 0.1 OFC. Mtr. **£8.90**

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New Titles.

"A BEGINNER'S GUIDE TO TUBE AUDIO DESIGN" Bruce Rozenblit. A practical book that does exactly what its title says and takes a modern look at valve amplifier construction. 132pp. ISBN 1-88280-13-3. **£18.20**

"HIGH PERFORMANCE LOUDSPEAKERS" Edn.5. Martin Colloms. Latest edition, just out. A really in-depth coverage of the whole World of speakers and high quality sound reproduction, but entirely readable in style. Just reviewed in "HiFi World". 478pp. ISBN 0-4719-7089-1 **£24.95***

NORMAL STOCK RANGE

"AUDIO ELECTRONICS" John Linsley Hood. **£18.99***

"THE ART OF LINEAR ELECTRONICS." John Linsley Hood **£16.95***

"THE ART OF ELECTRONICS" Horowitz & Hill **£35.00***

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"THE ART OF SOLDERING" 0-85935-324-3 0 **£3.95**

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"ELECTROSTATIC LOUDSPEAKER DESIGN AND CONSTRUCTION" Ronald Wagner BKT6 **£15.95**

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"VISATON. CABINET PROPOSALS" Book 1. In GERMAN **£6.50**

"VISATON. CABINET PROPOSALS" Book 2. In GERMAN **£6.50**

"VALVE AMPLIFIERS" Morgan Jones. 1995/6 **£24.50**

"THE VTL BOOK" David Manley 1994. BkVT1. **£17.95**

"MULLARD TUBE CIRCUITS FOR AUDIO AMPLIFIERS" BKAA27. **£11.95**

"THE WILLIAMSON AMPLIFIER" 0-9624-1918-4 **£6.95**

"AN APPROACH TO AUDIO FREQUENCY AMPLIFIER DESIGN" GEC 1957. **£13.95**

"AUDIO ANTHOLOGIES", articles from Audio Engineering. Six volumes covering the days when audio was young and valves were king! BKAA3/1 to 6. Price Each All **£12.95**

"THE RADIOTRON DESIGNERS HANDBOOK" (CD) **£49.00**

"PRINCIPLES OF ELECTRON TUBES" H.D.Reich PH.D **£25.95**

"POWER AMP PROJECTS" Anthology. 1970-1989 **£15.50**

"WORLD TUBE DIRECTORY" 1996-7 Sourcebook **£5.95**

Don't forget, No waiting at HARTI. All listed books are normally in stock! Postage, unless started, only £2 per book, maximum £4.50 for any number, any size! Starred items are heavy books costing £3.50 to send.

Postage for kits and other items is £2 for orders up to £20, orders over £20, post £4.50, Courier £10. We accept all major credit and debit cards, including Switch Diners and Amex.

DEMONSTRATIONS

The ASM 100 and our 80W Power Amplifier Range can be heard at Wilmslow Audio's new premises at Broughton Astley near Leicester. Tel 01455 286603



HARTI ELECTRONIC KITS LTD.
 2 Penylan Mill, OSWESTRY, Shrops. SY10 9AF, UK

24 Hr. ORDERLINE 01691 652894 Fax. 01691 662864

GAMMA ACOUSTICS

GAMMA ACOUSTICS have created a range of products utilising avant-garde technology, but still adhering to traditional principles, despite inevitable change. Creating a balanced interaction between components and design.

We have produced a range of loudspeakers second to none, with one major difference **AFFORDABILITY.**

There is always a price to pay for high performance but using components manufactured for us to our exact standard and bought in vast quantity, gives the customer an uncompromising product at the right price...

EPOCH REFERENCE FIVE LOUDSPEAKER

All enclosures are constructed from 24mm solid M.D.F. Very extensive cross bracing at minimum intervals to give tremendous rigidity. All cabinets are damped with deflex panels to minimise any box colouration and resonance. All drive units are time aligned on a sloping baffle for an excellent phase response, the use of poly-glass cross bonded with two layers of kevlar produces a sandwich of great structural strength yet only two thirds the mass of comparable units. This gives the design overall the sensitivity required for use with ultra-high quality linear single-ended amplifiers, yet the control of other well damped equivalents without the gross drop in sensitivity and impedance fluctuations.

Tel: 01753 526939
Fax: 01753 532262



EPOCH REFERENCE 5 LOUDSPEAKERS

This makes the Epoch at home in the most demanding of applications and yet suitable with even modest equipment. All this from a very conservative sized enclosure offering truly unbelievable control as yet unattainable from small cabinets. Dynamic range, Natural timber, timing agility, transparency and a total lack of colouration are all presented. They are finished in piano-black lacquer, Wild Cherry and Oak. With an unimposing appearance allows the Reference Five to fit into any domestic environment.

SPECIFICATION

CROSSOVER
1% polypropylene capacitors
air-cored inductors
encapsulated in silicone
99.99% silver litz internal
cable used throughout

IMPEDANCE
8 ohms nominal
heavy-duty gold-plated
scorpion binding posts
4mm bi-wire/bi-amp facility

HIGH FREQUENCY
1in polykevlar dome inverted

BASE MIDRANGE
8in polykevlar unit

SENSITIVITY
90db for 1 watt 1 metre

SIZE
H 945mm W 265mm
D 355mm

BASE ALIGNMENT
bass reflex optimum damped

POWER HANDLING
100 Watt r.m.s.

RECOMMENDED PLACEMENT
working range: 200mm—1 m
optimum depending on
room acoustics & ancillary
equipment

PRICE £2999.00

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	RRP	XD	S/M		RRP	XD	S/M
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MEASURED PERFORMANCE

LOUDSPEAKERS

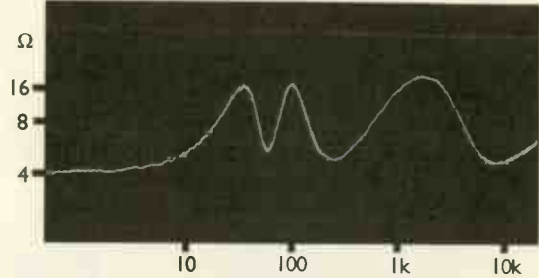
JPW MILLENNIUM 510

JPW obviously consider flat response an important criterion; our analysis shows an impressive result in which the ML 510 stays within 1dB limits from 20kHz down to 125Hz, below which output rolls off slowly and smoothly. Lacking any bass peak, the ML 510 is quite well damped and may well sound reticent in its bass delivery unless placed close to a rear wall. My experience is that most people subjectively prefer the emphasis on 'rhythm' that a little peaking produces; see Tannoy and Mission also.

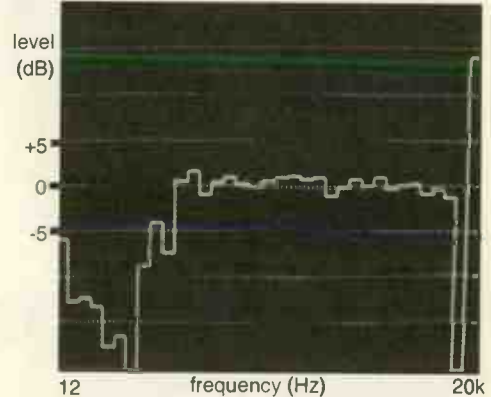
The JPW's impedance curve gyrates in level from 4ohms to 14ohms through the audio band, measuring 6.3ohms overall. Although reactive and not the easiest load, the 'speaker is sensitive at 88dB, so it does not need to be driven hard. About 50watts should be enough for most situations.

This is a well engineered 'speaker, but it will highlight amplifier differences, so audition first. **NK**

Impedance



Frequency response



MISSION 731 Pro

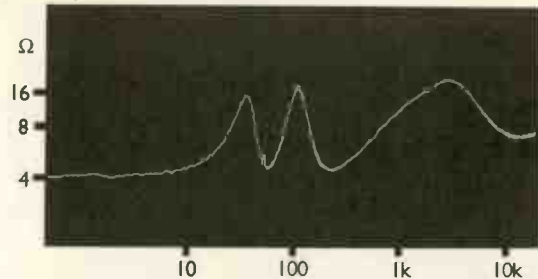
With the 731 Pro Mission have adopted our preferred response pattern of a slow downward tilt toward high frequencies. This gives a full-bodied sound, but not one short of detail or clear treble.

Drive unit integration was excellent over a wide frontal angle. Some bass peaking around 150Hz is evident, an effect that will improve bass speed and presence. With healthy output down to 60Hz the little Pro can also deliver wallop, but a rear wall may be needed to make the most of this.

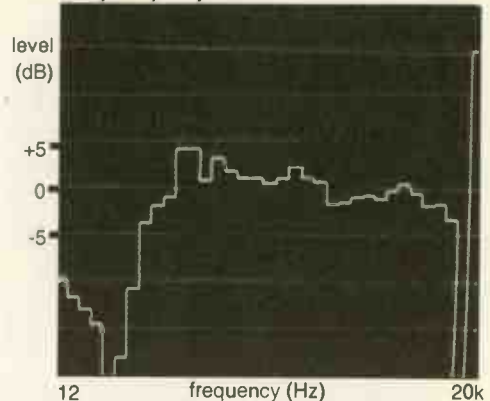
The Missions swing from 4ohms to 30ohms, displaying an overall impedance of 6.3ohms. They will need a bit of driving, producing just 86.5dB SPL from one nominal watt (2.84V), so a powerful amplifier of 60watts or more is best.

As long as a good amplifier is used the small Pros should give a good account of themselves. **NK**

Impedance



Frequency response



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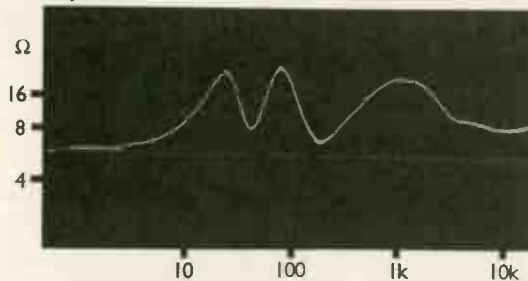
TANNOY MERCURY M2

Much like the Mission 731 Pro, the Tannoy m2 displays a smooth frequency response over a wide frontal angle, indicative of good driver integration. It also has a smooth response with a downward trend toward high frequencies, an absence of crossover suckout ensuring good detailing. A bass peak at 150Hz will emphasise upper bass and make the bass sound speedy. The steady fall in lower bass output suggests strong damping and the probability that a position a foot or two in front of a rear wall may help.

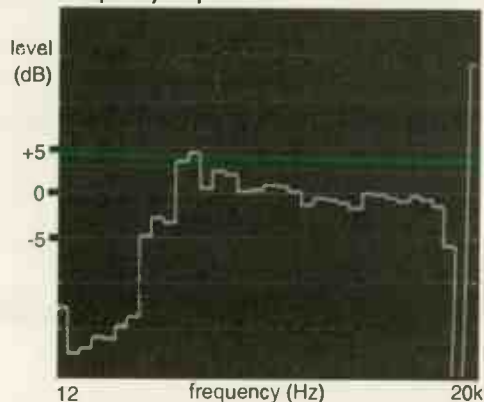
Overall impedance was high at 10ohms, limiting power draw. As a result the m2s were insensitive, giving just 85.5dB SPL for one nominal watt (2.84V) of input, so they will need a powerful amplifier of around 60watts for voltage swing, low current-draw making the most of any driving amplifier. The m2s will be easy on amplifiers as a result.

Tannoy's m2s were well engineered all round, but they will need a powerful amplifier to go loud, even though the power will not be drawn. **NK**

Impedance



Frequency response



ELTAX LIBERTY 3+

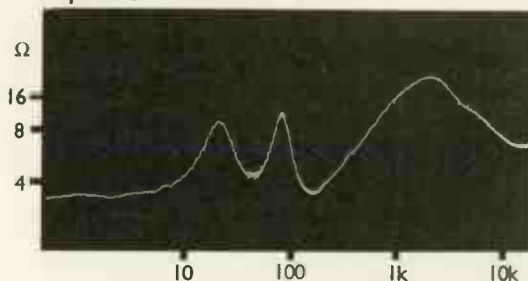
Dominating the Liberty 3+'s response trace are bass and treble peaks, both larger in amplitude than usual. This is a somewhat antiquated 'boom 'n' ting' approach to loudspeaker engineering that will emphasise 'speed' and 'timing' by hardening up wavefronts, albeit artificially.

Drive unit integration was mediocre, a suckout at the crossover frequency (3kHz) appearing above the tweeter axis during measurement. Our analysis shows the integrated forward response, lessening the visual impact of this phenomenon. The treble peak is extreme and will produce an obviously bright sound, likely to square badly with innately bright recordings. Careful auditioning is recommended.

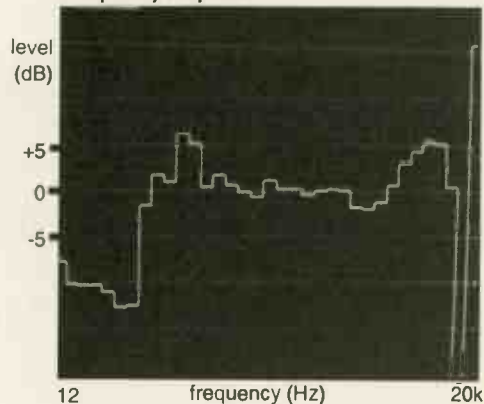
The impedance curve swung massively from a very low 3.6ohms at DC and 200Hz, up to a high 30ohms at 1kHz. There was plenty of reactance in the load and a lot of current-draw at low frequencies, so the Liberty 3+'s need a beefy amplifier and will highlight amplifier differences. Overall impedance measured 5.7ohms and sensitivity a good 87.5dB, so they will go loud easily.

The engineering of these loudspeakers is not especially impressive. **NK**

Impedance



Frequency response



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MORDAUNT-SHORT MS10i

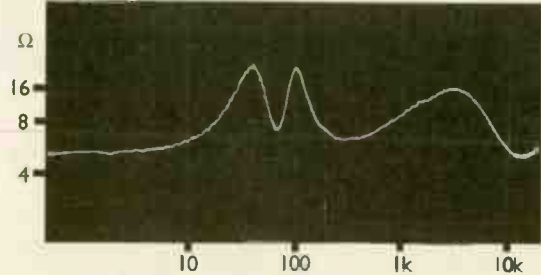
The tweeter of both MS10is was out of phase with the bass/mid unit. We reversed the tweeter connections and the situation improved greatly, although not above the tweeter axis. Using the 'speaker upside down to put the tweeter below the bass/mid, Mission-style, gave the best on-axis integration. Mordaunt-Short could well improve driver integration even with the tweeter connected correctly.

Response was not especially flat, steadily falling bass output suggesting an over-damped arrangement. This gives good downward bass extension, but should be used with wall mounting to avoid a bass-light sound. Our analysis shows results as delivered and (at bottom) results with tweeter in-phase and 'speaker upside down.

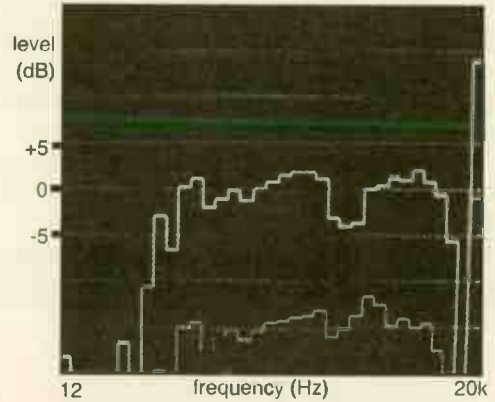
The impedance curve was fairly gentle over most of the audio band, hitting a minimum of 5ohms. An overall value of 7ohms was delivered, sensitivity measuring a reasonable 86.5dB sound pressure level from one watt.

Obviously, Mordaunt-Short could usefully spend a little more time developing these 'speakers. **NK**

Impedance



Frequency response



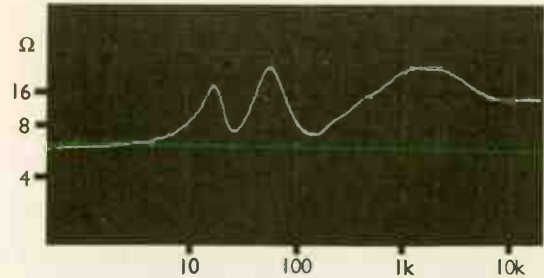
ROKSAN OJAN 3

Although the Ojan 3 displays a flat overall response trend, it suffers a few suckouts and looks ragged as a result. The large cabinet runs flat down to 60Hz and should give weighty bass. Some slight softening of projection and detail is likely from the suckouts, but since these were less below axis, hard-floored rooms may well lessen the effect. The Ojan 3 is basically accurate in its balance though.

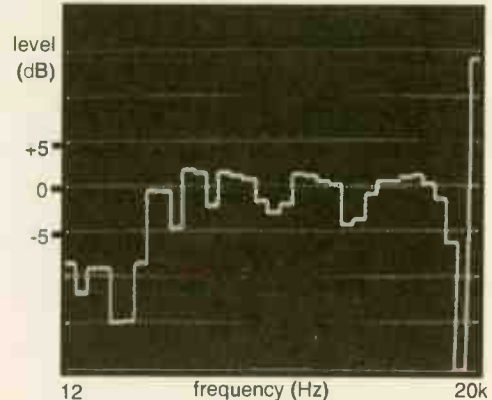
A very high impedance of 11.4ohms overall results in a poor sensitivity of 85dB SPL from one nominal watt (2.84V), meaning the Ojan 3s need a powerful amplifier of 60watts or more to go loud. This apart, they are an easy load and will make the most of any amplifier they are partnered with.

Although bettered in measurement by some of the budget 'speakers in our group test, the Ojan 3s measured respectably well. **NK**

Impedance



Frequency response



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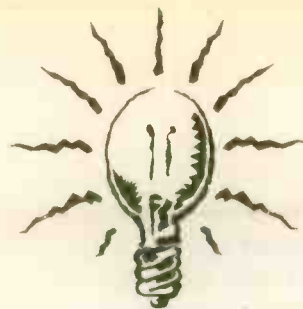
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The measured performance of the CDR 870 is determined by the analogue to digital convertor between input and disc, and the digital to analogue convertor between disc and output. Of the two, the ADC is the more difficult and expensive technology.

I checked to see whether the disc altered the performance of the convertors, assessed in record/pause mode, and found that - surprisingly - it did. The distortion spectrum changed very slightly. Otherwise, Philips' CDR 870 returned the sort of performance typical of CD, with a bit more distortion at peak level - 0.18% against a common value of 0.003% - and also more down through the available dynamic range.

However, although distortion levels were approximately double normal down to -80dB or so, below this the system became more linear, perhaps because of the dithering effect of noise from the input circuits and ADC. Whatever, the CDR 870 still turned in a pretty respectable result in absolute terms and it's interesting to see that at normal music levels (-30dB) our spectrum analysis clearly shows a useful absence of high-order harmonics. That almost puts the

CDR 870 on par with a good valve amp!

Frequency response was flat, although there is just a small emphasis on the midband our analysis reveals. This will push vocals forward just a tad, whilst ensuring bass stays in check and treble doesn't rip.

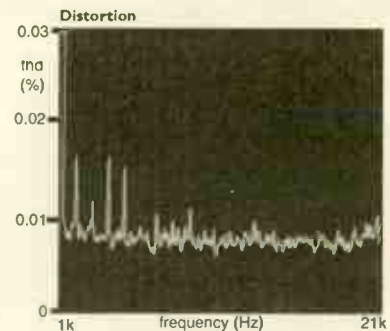
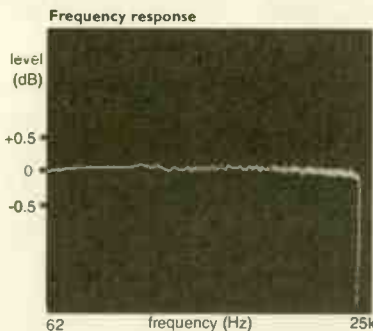
Out-of-band spurious were barely in evidence and there was little sign of the 22.05kHz motor speed control signal.

Whilst the output meets Philips' standard of 2V maximum (0dB) input sensitivity was 700mV - quite high. Most cassette decks manage 200mV. Don't expect to hook up a Troughline (30mV output) direct. Noise was a little higher than usual but still very low at -93dB. The CDR 870 measured extremely well, showing no major weaknesses or peculiarities. Philips have a good grip on their technologies and the CDR 870

reflects this fact. It's very well engineered.

NK

Frequency response	4Hz-21kHz	
Distortion (%)	left	right
-6dB	0.176	0.184
-30dB	0.04	0.04
-60dB	0.8	0.82
-90dB	30	32
-90dB dithered	2	3
Separation (dB)	left	right
1kHz	98	99
20kHz	91	90
Noise	-93dB	
Output	2V	



AMPLIFIER

MUSICAL FIDELITY X-PRE AND X-A50

Although small Musical Fidelity's X-A50 turns out plenty of power, producing 55watts into 8ohms and no less than 90watts into 4ohms. That's more than enough to make a modern sensitive loudspeaker go loud.

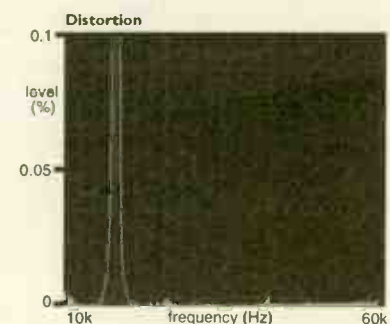
Frequency response extended from a low 8Hz up to 56kHz, giving good coverage of the audio band, plenty of downward extension promoting good bass. Noise was low at -101dB but this was mainly because sensitivity was low as well at 325mV. Most amplifiers nowadays have 200mV sensitivities, in order to match older tuners and cassette decks that would turn out just 300mV maximum.

Output DC offset measured a low

4mV, which was encouraging. Distortion was minimal at low levels, even at high frequencies - a good sign. A wide spread of harmonics appeared at high output levels but their overall level remained in check, total harmonic distortion measuring a respectable 0.017% in the midband and 0.025% at high frequencies. There may be just the slightest edginess if the amp is pushed hard. Otherwise, the X-A50 and X-Pre are well engineered and will give a smoother sound than competitors with rising high frequency distortion, something this design usefully lacks. **NK**

Power	55watts
CD/tuner/aux.	
Frequency response	8Hz-56kHz

Separation	90dB
Noise	-101dB
Distortion	0.004%
Sensitivity	325mV
DC offset	4mV



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- S.M.E. 3009 Prototype £100

- Garrard 301 (mint) £250
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- Wharfedale W15RS D/Unit (Single) £15
- Ferranti M1 Plus D/Unit (1930's) £25
- Lowther TP1 (single) dark oak, original PM3 £550
- Lowther corner acoustas (pair) original PM6 1 drive unit open circuit £400
- Lowther acoustas (pair) rosewood PM6C drivers £300
- Decca deccola corner speakers (Pair) £350

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CD s

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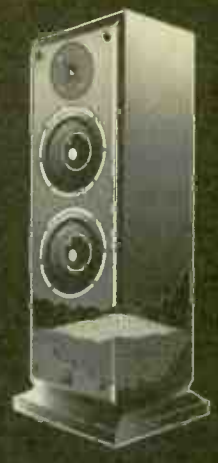
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SECOND COMING

**David Price thinks
Linn's Axis turntable
is a sharp used buy.**



Billed as 'Son of Sondek', Linn's second turntable design, the Axis, always had much to live up to. Launched in 1987 when Compact Disc was finally taking hold, it was Linn's attempt to lure silver-disc purchasers back to vinyl. This meant it had to outperform decent CD players, be easy to set up and use and look good. By any yardstick it succeeded on all three counts.

Its problem was its big brother, which was still held in a kind of reverential awe at that time. Why, said magazine reviewers, bother with an Axis when The Best Turntable In The World was "only" £300 more? This aside, the Axis was a fine piece of kit with many interesting features - some of which actually improved on its much-hyped bigger brother.

For example, its intelligent active power supply not only gave Linnies push-button 45rpm for the first time but varied the power going into the motor depending on the load. Clever stuff - so clever that it appeared on Linn's top Lingo PSU three years later. The other trick was its novel, non-adjustable rubber suspension system, which meant the Axis worked straight out of the box. Unfortunately, for those schooled in the Cult of Linn, this was most uncool, depriving the Axis of a number of Flat Earth brownie points.

Elsewhere, the Axis borrowed a lot from its bigger brother, with the same - albeit less highly specified -

bearing, aluminium platter and felt mat. The plinth was a cheaper affair than the LPI2's but handsome nonetheless, and, together with the brushed satin top plate, it gave the Axis a fresher and more contemporary look than the Sondek.

The original Axis came complete with an LVX+ plus arm for £299 - a modest sum considering the armless Valhalla LPI2 cost over twice that. Unfortunately, since it was a distant relative of the ADC ALTI, the LVX wasn't up to much, being just about capable of tracking a mid-price Moving Magnet. The Akito which replaced it in 1989 was an altogether sturdier design, but still no match for Rega's giant-killing RB300.

Strictly speaking, the Axis was never the best sounding turntable in its price range - the Manticore Mantra lay claim to that mantle - but it was a damn good second. Properly set up with a decent cartridge it still sounds surprisingly good by today's standards. Curiously, its presentation is much closer to Roksan's Xerxes than its big brother, being tight, lean and punchy with no trace of that bass bloom and 'woody' lower midrange coloration that characterises the LPI2. Speed stability is very good too, as are dynamics, and it still has that

quintessentially Linn rhythmic bounce. True, it isn't in the super-deck league, but it's still a significant step up from a Rega Planar 3.

Drawbacks? PSU problems have been known, with stories of mains surges spontaneously starting the motor and cooking the active power supply - the answer is to unplug the deck when not in use. Also, the rubber suspension sometimes goes out of alignment, making it hard to level the deck. Overall though, the Axis is a good design well built.

It makes a great second-hand buy, particularly if you're that strange brand of vinyl junkie who actually wants to listen to music rather than tweak your turntable. Pay between £150 and £250, go for a one-owner example with the original box and chuck the K9 (which it'll inevitably come with) for a Goldring 1042.

Tweak-wise, the news isn't so good. True, you could fit an Ittok or an Ekos, but you'd be a fool to try - the Axis just isn't up to it. Early LVX-fitted decks would benefit from the later Akito arm, but it really isn't worth losing sleep over, especially considering Linn's rather optimistic pricing of the latest Akito III! No, turntable fettlers look elsewhere, the Axis is happiest simply playing music, something it does rather well, and with the absolute minimum of fuss ●

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SIMPLY THE BEST



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.

MARANTZ CD-17 KI-S £1300

The Marantz excels in all areas. Without doubt this is one of the most involving CD players on the planet. Build quality is also exemplary.

NAIM CDI £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.

MARSTON SILHOUETTE £795

With Crystal Semiconductors' 18-bit DAC the Marston produces clean-cut images and a transparent sound stage. Very rhythmic too.

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 I024 £6000

Proof positive that today's CDs needn't sound CD-like! Uses an in-house discrete convertor, and DPA haven't skimmed 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.

PINK TRIANGLE TARANTELLA £575

Not only does the Tarantella have more style than a catwalk full of models, it also combines PT's usual clarity with real authority. The biz.

VPI HW 19 JUNIOR/RB300 £599

With its control and grip on music the Junior never fails to engage. Set-up is a piece of cake and there's a whole range of upgrades on offer 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.

tone-arms

REGA RB300 £130

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

SME 3009SII £375

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

SME309 £570

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

SME V £1235

A masterpiece of precision engineering with a cohesive, ultra-transparent sound.

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 I012GX £60

An accomplished MM with a solid bass, slightly forward midband and clean transients £20 buys the faster, more dynamic I022GX.

GOLDRING I042 £100

The best moving magnet available. Has an extremely cohesive, weighty sound that's warm but highly involving.

SHURE V15VXMR £295

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

World favourites guide

ORTOFON SUPREMES £225-£450

The MC10, MC20 and MC30 Supremes all offer superb sound and value for money, with a 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 ROIIMANN £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.

PIONEER A-300R PRECISION £299

This is the cooking A-300 tweaked with special components and it shows. Rhythm and detail are first-class and the phono stage isn't far behind.

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 be better.

SÖNNETEER 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.

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 transparency and involvement are your priorities.

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.

ROKSAN ARTAXERXES X £950

With the Atessa PSU the Artaxerxes X MM/MC stage still shines. Its fortes are great stage depth, neutrality and tonal colour. Musical too.

MARANTZ MODEL 7 PRE-AMP £3500

A '60s reissue, the Marantz pre-amp still sounds superb. Has a great phono stage.

POWER AMPLIFIERS

QUAD II *second-hand*

Classic valve monoblock with many thousands still in use. 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 substantially improved by a Quad 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 100W 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 NAP180 £900

Partnered with a NAC82, this has classic Naim control, making for a superbly rhythmic presentation. A touch lean for some tastes.

MICHELL ALECTO STEREO £1300

A refined transistor amplifier with valve-like transparency and a full, warm, easy-going sound. The £1800 Alecto monoblocks have rare lucidity and three dimensional realism.

World favourites guide

MERIDIAN 557 £1400

Great control 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 acquits 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. Comes fitted with Dolby B, C and S.

KENWOOD KX-3080 £160

A simple deck, but high quality head and transport give an unusually high level of performance at this price. Not to be missed.

YAMAHA KX-580SE £250

The 'Special Edition' tag is more than a marketing gimmick. Sound is solid and clear with Dolby S.

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 HBI's 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 avoid sounding bright.

HARBETH HL-P3ES £799

A fine example of good loudspeaker engineering. The top of the mini-monitor league.

HARBETH HL-K6 £975

Clean, musical and classy - Harbeth have done themselves proud again.

KEF REFERENCE SERIES ONE £995

The KEFs combine pin-point imagery and detail with a smooth and polite balance. Good, agile bass too.

HEYBROOK SEXTET 11 £1129

Heybrook have retained the strengths of the original Sextet, improving on bass extension and smoothness. Treble and imaging still excellent.

MISSION 754 FREEDOM 5 £1299

The 754 Freedom 5 has a 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/I £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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Meridian 563 DAC				£800	£395
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Quad 66 Pre + Remote				£678	£395
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Musical Fidelity F22				£1000	£495
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Naim 110				£N/A	£195
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Naim Nait Mk1				£N/A	£145
Naim 92 + MM				£550	£345
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Naim Flat Cap				£340	£225
Naim 32				£N/A	£145
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Linn Tukans Rosewood				£600	£295
Linn Kabers Rosewood				£2500	£1195
Linn Kabers Black				£2000	£495
Linn Isobarick Walnut + Stands				£3300	£495
Linn Tune Box Active X Over				£450	£195
Meridian DSP 600 Digital					
Active Speakers Rosewood				£3000	£1495
TDL Studio 1M Rosewood + Stands				£1000	£495
TURNTABLES					
Linn LP12 + Ekos	£2800	£795	Yamaha 590	£350	£145
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Linn Ekos Full Report	£1500	£695			
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Linn Akito	£500	£175	Meridian 204	£450	£245
Roksan Xerxes + Artemiz	£N/A	£795	Quad 66 FM	£575	£295
+ ATOC9 + Roksan Table			Quad FM3	£N/A	£95
Linn Basik + Akito + K5	£N/A	£195			

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...Jason Kennedy Hi-Fi Choice April 97

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Garrard™

The Phoenix rises..... The first new high-end Garrard turntable for 25 years is unveiled by Loricraft Audio, licencees of the Garrard name and trademark. The Garrard 501 is a classic idler-wheel turntable that continues the design philosophy of the original firm.



Also launched are a new range of Garrard turntable accessories. A unique new "Natural Fibre" record brush evolved during research for the Loricraft record cleaner, "the world's finest vinyl cleaning machine".

The Garrard "SoundStage" turntable support platform was developed with the help of a leading materials company. The entire structure works to damp vibration and pull the best from any vinyl player or other equipment.

Loricraft also offer the Garrard improved power supply, originally developed for the 501. This is now available for all Garrard and other fine turntables.

The Legend Continues....

Garrard products are on demonstration at **Byworth Music Farnham, Surrey 01 252-710910** and **Audible Elegance Hernebay, Kent 01 227-742928**

For further information contact:

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Monarchy DIP Jitterbuster	£125	(£250)
Voyd turntable/SME V (AudioNote silver wired)/Goldring 1040	£1600	(£3250)
Amplification:		
Border Patrol 300B SE single-ended power amp (ex-dem, black and chrome)	£1750	(£2500)
Audio Innovations 2nd Audio mono-blocks (latest spec, new valves throughout)	£1200	(£3250)
Audio Innovations L2 (new valves)	£375	(£750)
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Audio Innovations S200 pre-amp	£250	(£350)
Naim NAC 42	offers	
Loudspeakers:		
Snell type E loudspeakers with Pirate stands	£850	(£1500)
Snell type K loudspeakers with Pirate stands	£375	(£750)
Cables:		
Transparent MusicWave Plus 4.5 bi-wire set	£350	(£750)
Audio Note AN-SPx silver speaker cable (Two 3m sets)	£1000	(£2750)
Transparent Music Link Plus interconnect (Three 1m pieces)	£125	(£199)
Silteck HF8 digital interconnect (1/2m set)	£175	(£300)
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Metallica	Reload	£12.90
Moby	I Like To Score	£9.90
R L Burnside	Too Bad Jim - Reissue	£8.90
Royal Trux	Single Live Unreleased	£15.90

Current And Recent Releases

Adam F	Colours	£15.90
Bryan Maclean - ex Love	Ifyoubelievein (Fancub issue)	£27.90
Cassandra Wilson	New Moon Daughter - 2 LP	£17.90
Cure	Galore - Singles 1987-1997	£11.90
Dave Brubeck	Jazz Goes To College	£6.90
Duke Ellington	Blues In Orbit	£6.90
Duke Ellington	Uptown	£6.90
Gilby Clarke	The Hangover	£9.90
Green Day	Nimrod	£14.90
John Scofield	Still Warm	£8.90
M People	Fresco	£9.90
Ozric Tentacles	Curious Corn	£12.50
Patti Smith	Peace And Noise	£9.90
Pere Ubu	Modern Dance	£8.90
Richard/Linda Thompson	Shoot Out The Lights	£7.90
Rickie Lee Jones	Firewalker - import 12"	£6.90
Scott Walker	Tilt	£10.90
Spice Girls	Spiceworld	£12.50
Widhearts	Endless Nameless	£9.90

All The Staff At Diverse (Mark John Kevin And Paul)
Wish All Our Customers A Happy Turntable Christmas

P and P £1.00 1st LP additional LPs 50p each (max £3.50)



DREAM SYSTEMS: WE MAKE

CYRUS GETS SERIOUS WITH MICRO SYSTEMS

FROM AS LITTLE AS
£72.90
PER MONTH

While some customers can be attracted to the appearance of many mainstream mini and micro systems, they are quickly won over by a demonstration of the sheer musical superiority of these diminutive Cyrus components.

As beautifully constructed as anything on the market, this superb Cyrus and Mission line-up provides an exquisite system for anyone looking for legitimate hi-fi performance but with the minimum impact on their domestic decor.

The system offers a stylish and genuinely sophisticated quality of reproduction with all types of music that is likely to satisfy its owners for many years to come.

Call in for a demonstration and find out about our unbeatable trade-up offers.

CYRUS 111i Amplifier	£598
CYRUS PSX-R Power Supply	£328
CYRUS daD3Q CD Player	£898
Mission 752F	£578

TOTAL £2402

PART-EXCHANGE (example) or Deposit	£602
BALANCE	£1800*

INTEREST FREE PAYMENTS 12 X £150

***OR DEFER PAYMENT
90 DAYS THEN 3YEARS AT
JUST £16.82 PER WEEK**

WE MAKE IT EASY!

With 0% Finance available on all **NEW and USED HI-FI and Audio-Visual Purchases**

THE ULTIMATE INNOVATIVE TRADITIONALISTS

FROM AS LITTLE AS
£81.00
PER MONTH

No hi-fi manufacturer can claim to have a more significant history of innovation than Quad, and this latest system continues that tradition, offering both exceptional sound quality and outstanding value.

Judging by demand for older Quad equipment through our own 'second user' store, we would guess that Quad offers the best 'investment' potential amongst hi-fi products, and owners of older Quad equipment will be pleased to know that because of the demand through our 'Trading Station' we always offer exceptionally generous part-exchange allowances against Quad hi-fi of any vintage when you up-grade to the wonderful Quad 77 system.

QUAD 77 Control Amplifier	£849
QUAD 77 CD Player	£699
QUAD 77 Tuner	£699
Quad 10i Speakers	£599

TOTAL £2846

PART-EXCHANGE (example) or Deposit	£846
BALANCE	£2000*

INTEREST FREE PAYMENTS 12 X £167

***OR DEFER PAYMENT
90 DAYS THEN 3YEARS AT
JUST £18.69 PER WEEK**

TRADE-IN YOUR HI-FI

Generous allowances for your carefully used hi-fi equipment plus a **'CASH-IN-HAND'** facility.

FOR MANY OF US VINYL STILL RULES!

FROM AS LITTLE AS
£89.91
PER MONTH

There is still something so beguiling about the quality of vinyl that even now, some fifteen years after the introduction of digital sound, many of us treasure our LPs more than ever. You know that old saying "you don't know what you've got until you lose it!"

If you're no longer playing your old albums, or if you've replaced your collection with CDs, it's worth knowing that we have a high demand for quality used turntables - so whatever you do, talk to us - please don't throw it away! But, if you're a 'vinyl junkie' you'll want to speak with kindred spirits.

So this is our recommended 'Re-start System' for anyone with a dominant collection of the beautiful black stuff!

PINK TRIANGLE TARANTELLA With Rega RB300 & Grado	£795
COPLAND CSA 14 Amplifier	£1199
SONUS FABER Concertino Spkrs	£599
SONUS FABER Speaker Stands	£290

TOTAL £2883

PART-EX (Example) or Deposit	£663
BALANCE	£2220*

INTEREST FREE PAYMENTS 12 X £185

***OR DEFER PAYMENT
90 DAYS THEN 3YEARS AT
JUST £20.75 PER WEEK**

WE'LL BUY YOUR HI-FI

Instant Cash offered for Used and Vintage hi-fi equipment. Complete systems always wanted.

WHEN IT'S RIGHT YOU KNOW IT'S RIGHT!

FROM AS LITTLE AS
£91.53
PER MONTH

There's little we can say about Audiolab and Monitor Audio that isn't already well known. Other than that they are near neighbours of ours in a concentration of top-name manufacturers in the hi-fi hotbed that is Cambridgeshire.

We have brought the two companies even closer in this highly recommended system to demonstrate how bi-amping a superb two-way speaker creates a soundstage of amazing scale and precision.

We can commend Audiolab and Monitor Audio, not only for such obvious sonic qualities (achieved within 'sensible' budgets) but also for their outstanding engineering as well as the cosmetic finish which enhances the sheer desirability of all their award winning components.

AUDIOLAB 8000CD CD player	£999
AUDIOLAB 8000LX Pre amp	£469
AUDIOLAB 8000SX Pwr amp	£549
MONITOR AUDIO Studio 12 Floorstanding Speakers	£999

TOTAL £3016

PART-EX (Example) or Deposit	£756
BALANCE	£2260*

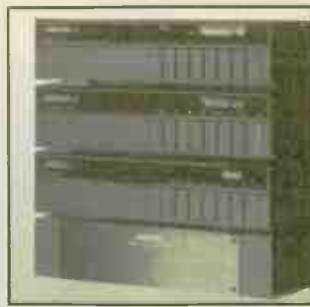
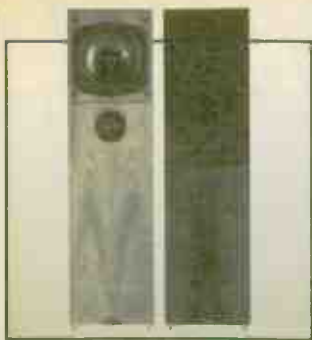
INTEREST FREE PAYMENTS 12 X £188

***OR DEFER PAYMENT
90 DAYS THEN 3YEARS AT
JUST £21.12 PER WEEK**

WE'LL SELL YOUR HI-FI

Let us help you get **THE BEST PRICE** for your old hi-fi by selling it for you on a commission basis.

ARCAM ♦ ARION ♦ AUDIOLAB ♦ AUDIO RESEARCH ♦ AVI ♦ BOWERS & WILKIN ♦ CASTLE ♦ CERWIN VEGA ♦ COPLAND ♦ CYRUS ♦ MICHELL ♦ MISSION ♦ MONITOR AUDIO ♦ MUSICAL FIDELITY ♦ NAIM ♦ PINK TRIANGLE ♦ PIONEER ♦ PRO-AC ♦ QUAD ♦ REGA



THEM A FINANCIAL REALITY

NAIM THAT TUNE IN ONE!

FROM AS LITTLE AS
£128.79
PER MONTH

If you're after that 'toe-tappin', 'finger poppin', 'hand clappin', 'thigh slappin', sound experience - simply call in and listen! We'll demonstrate Naim, a company that places a convincing emphasis on the value of true system synergy. For a growing number of our customers, Naim reproduces music the way they like it, and we'll place a bet that when you listen, you'll probably discover that you do too! A complete Naim system starts from around £2,300 which you can build incrementally to a staggering £30,000! What's more, if you'd like a personal endorsement, we can tell you that some of our people have chosen to spend their own 'hard-earned' on complete Naim systems. We can't say fairer than that!

NAIM CD2 CD Player	£2000
NAIM 102 Pre-amp	£1050
NAIM 180 Power amp	£1060
NAIM Credo Speakers	£1060
TOTAL	£5170
PART-EXCHANGE (example)	
or Deposit	£1990
BALANCE	£3180*
INTEREST FREE PAYMENTS 12 X	£265

***OR DEFER PAYMENT 90 DAYS THEN THREE YEARS AT JUST £29.72 PER WEEK**

VALVE & SOLID STATE - BEST OF BOTH WORLDS?

FROM AS LITTLE AS
£324.00
PER MONTH

No dogma here! While different technologies provide different solutions to achieving state-of-the-art sound reproduction, The Hi-Fi Company will always provide an appropriately wide choice of top quality equipment for your personal assessment. Audio Research have earned a global reputation with their highly sophisticated vacuum-tube amplifiers which, with the help of their new CD player in this system, produce an utterly convincing portrayal of all types of music. Add the ProAc Response 2.5 loudspeakers and, in our view, these rare devices help this system create the transparent sound of electrostatics with the sheer power that only superior cabinet speakers can achieve.

AUDIO RESEARCH CD2	
CD player	£3399
AUDIO RESEARCH LS9 Pre	£1949
AUDIO RESEARCH VT50 Pwr	£2895
PRO-AC RESPONSE 2.5	£2700
TOTAL	£10,943
PART-EX (Example) or Deposit	£2943
BALANCE	£8000*
INTEREST FREE PAYMENTS 12 X	£667

***OR DEFER PAYMENT 90 DAYS THEN 3 YEARS AT JUST £74.77 PER WEEK**

KRELL CLASS A POWER DRIVES MARTIN LOGAN

FROM AS LITTLE AS
£364.50
PER MONTH

For many years we have delighted in the transparency of electrostatic speakers, but never more than when driven by hugely powerful Class A amps. Electrostatics really open up to Krell amplifiers, enhancing their clarity with a three dimensionality which can be eerily real in some instances. With well recorded discs one can feel as if it's possible to walk right through a literally transparent soundstage to mingle with the musicians in your own living room! Any system offering this level of performance usually deserves a home demonstration and if that is something you would like to experience for yourself, please contact us and we will be delighted to make the arrangements for you. The system is of course on dem in store.

KRELL KAV300CD CD player	£3549
KRELL KAV250P Pre amp	£1999
KRELL KAV250A Pwr amp	£3195
MARTIN LOGAN CLS11	£4555
TOTAL	£13,298
PART-EX (Example) or Deposit	£4298
BALANCE	£9000*
INTEREST FREE PAYMENTS 12 X	£750

***OR DEFER PAYMENT 90 DAYS THEN 3 YEARS AT JUST £84.12 PER WEEK**

MULTI-CHANNEL EXPERTISE IS HARD TO FIND

FROM AS LITTLE AS
£405.00
PER MONTH

Digital technology which leads the way in audio-visual systems and there's no doubt that Meridian of Cambridgeshire are world leaders in the design of state-of-the-art multi-channel sound equipment. With our own extensive expertise in home-cinema installations at all budget levels, we have to place this system as perhaps offering the perfect combination of hi-fi pedigree and sonic performance with genuine up-to-the-minute audio-visual compatibility. If you are serious about creating a multi-channel 'home cinema' and hi-fi system, this is the ultimate installation.

MERIDIAN 500 CD Transport	£1245
MERIDIAN 518 Processor	£925
MERIDIAN 519 RF Demod	£450
MERIDIAN 562V Dig Control	£995
MERIDIAN 565-7.1	
S/S Decoder with AC3/DTS	£2850
MERIDIAN DSP 5000	
Digital spkrs Rosewood (2 pairs)	£6920
TOTAL	£13,385
PART-EX (Example) or Deposit	£3385
BALANCE	£10,000*
INTEREST FREE PAYMENTS 12 X	£833

***OR DEFER PAYMENT 90 DAYS THEN 3 YEARS AT JUST £93.46 PER WEEK**

All Systems Guaranteed for Three Years

The HiFi Company

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THE HI-FI COMPANY 35 - 42 COWGATE PETERBOROUGH PE1 1LZ Tel: (01733) 341755 Fax: (01733) 358141

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WANTED

TOP QUALITY HI-FI

We urgently require all types of hi-fi equipment, classic and modern.

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Unbeatable 'Buy-Back' GUARANTEED on any future up-grade!

THE FINEST SELECTION OF USED HI-FI IN THE COUNTRY - GUARANTEED!

TURNABLES / ARMS

Akai APB21 (Rega) RB200	£169	£99
Dual CS505		£80
Grado tonearm		£498
Goldring Lenco (78sl)		£75
Heybrook TT2 / Linn LVX / Grado MT+		£248
Linn Axis / K9	£425	£298
Linn LP12 (Afr)		
Zeta/Koetsu Silver Onyx	£2500	£995
Linn LP12 Akito / Lingo	£2200	£995
Linn LP12 Afrosomia / Valhalla		£500
Linn LP12/Ekos/ Troika	£3000	£1298
Logic Tempo / RB300		£198
Manticore Mantra / Magician		
+ MBP6 pwr sup / Ort MC3000		£1198
Pink Triangle Export c/w 250 GTI	£900	£597
Rega 9 / Exact / Mint	£1750	£948
Rega Planet / Acos Lustre		£120
Revolver / Helius Scorpion / P77		£299
The Head MC Transformer	£500	£295
Thorens TD160 S + Mission Arm		£120
The Voyd Turntable (Incl Reference external power supply	£2800	£1298
Voyd 0.5 c/w SMEV (Silver wired)	£5300	£3250

NO MORE LPs?

We always require Enthusiast Quality **TURNABLES**

AMPLIFIERS - SOLID STATE

Albany AP4 Pre	£350	£227
Alchemist Kraken Pre	£395	£288
Arcam Delta 90 (Int)	£500	£268
Arcam Delta 290 (Int)		£375
Audiolab 8000M (X2) ExD£1600		£1125
Audiolab PPA (Phono stage)	£1100	£798
Audio Research D200 Power - 200 wpc	£3250	£2257
BGW 202 (Control/Pre)		£275
Burmester 846 Line Stage		£695
Classe Audio 3D Pre	£1320	£695
C J Sonographe FET (Pre)	£1250	£495
Counterpoint Solid 1 Pwr	£1495	£795
Counterpoint SA20 Pwr	£3000	£1398
Creek CAS4040 Integrated	£225	£144
Cyrus I (Integrated)	£395	£195
Cyrus II / PSX		£395
Cyrus Straight Line	£398	£298
Cyrus PSX R (As new)	£328	£248
DPA 200S Pre/Power	£1250	£875
DPA Renaissance Intgrtd	£595	£477
DPA DSP200 Line Pre	£499	£397
DPA 50S Power	£1500	£895
Finestra EC (Inc mains filter)		£795

TRADING STATION

35 Cowgate Peterborough
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FAX (01733) 358141

Jeff Rowland Consumate Pre	£5500	£2798
Kinshaw Overture Integrated	£435	£294
Krell Ref KR5BP (6 component balanced pre)		£3995
Krell KSA100S	£5843	£3997
Lecson AC1/AP1 (Circa 1975)		£295
Lentek (Design Award)	£784	£398
Linn LK1 / 280 Pre/Pwr	£1300	£698
LFD LSB + PA2 (Pre/Pwr)	£3800	£1798
Meridian 603 Digital Pre	£1750	£754
Musical Fidelity A200	£800	£425
Musical Fidelity A120	£549	£345
Musical Fidelity F18 (Pwr)	£4000	£1998
Musical Fidelity F22 Pre	£995	£697
Naim 42 Pre		£195
Naim 180 Power	£1095	£798
Naim 160 (Old style)		£495
Naim 250 (Old style - late)	£1655	£895
NVA AP30 (Integrated)	£350	£228
Nytech CP122 / CPA602	£700	£325
OCM 500 Power amp	£2750	£1698
QED C300/P300	£675	£378
Quad 405 Selection From just		£195
Rappaport Pre 2 (Pre)		£295
Rega Elex	£398	£248
Sugden A48 (Circa 1976)		£128
Sumo Athena (Pre) & 9 (Pwr)		£995
Tornado 1/ Hurricane 1	£995	£828
Thorens TTP2000 Mk1 Pre	£499	£397
Thorens TTA2000 Pwr (35w)	£599	£477
Threshold S300 (pwr)	£5500	
£1950 Yamaha A970 (New)	£800	£507
YBA 2 (Pre)	£1700	£878

VALVE AMPLIFIERS

Arion Electra Integrated	£1400	£875
Audio Alchemy Vac-In-The-Box Phono/Pre	£249	£197
Audio Innovations 1st Audio (7.5watt heated triode)	£1700	£695
Audio Research SP11 Mk1 (Revalvd & Serviced)	£4995	£1798
Audio Research SP11Mk 2		£1998
Audio Research BLI Cntr	£888	£587
Audio Research V70 Pwr	£4480	£2487
Audio Research LS15 Line Pre	£3199	£2497
Audio Research LS5 Mk1 Line Pre	£5295	£3997
Avantlc SPA II Vintage valves		£188
Croft Series V Power	£555	£357
Croft Micro Pre / V Pwr	£1400	£704
Dynaco ST120 (Classic ower amp circa 1976)		£328
Golida SG-502	£950	£698
Graaf 5050 Power	£2150	£1657
Graaf WFB 2 Pre	£1195	£897
Grant G100 (3 box MC / Pre / Pwr)	£2200	£998
Papworth Audio TVA50	£1950	£998
PM Components MPL1 Pre plus		
2 x Mp211 Power amps	£5000	£2507
Sonic Frontiers SFM160 (Mono's)	£5495	£2498

CD PLAYERS / DACS

Arcam Alpha 1	£320	£195
Arcam Alpha 6	£500	£354
Arcam Delta 270CD	£800	£447
Arcam Delta 70 /Black Box 3		£675
Arcam Black Box 5 DAC		£295
Acoustic Prec Eikos (New)	£1850	£1448
Audio Alchemy DACMAN	£149	£117
Audio Alchemy DAC-IN-THE-BOX	£229	£177
Audio Alchemy Digital Encoding Engine V1.1	£399	£297
Audio Alchemy DTI Plus	£249	£197
Audio Alchemy ACD2 Plyr	£490	£397
Audiolab 8000 Trans/DAC	£2200	£1500
DPA Renaissance DAC	£569	£395
DPA Renaissance CD Plyr	£950	£757
Kinshaw Overture DAC	£235	£147
Krell SBP64X DAC (1991)		£2998
Marantz SD 35		£75
Marantz CD65 MkII		£100
Meridian 602/606 Trans/DAC	£3350	£1498
Meridian 508CD Mk1	£1685	£1187
Micromega Stage 4 CD	£600	£397
Micromega Duo (2 box)	£2299	£1198
Micromega Stage 5 CD	£750	£597
Micromega Stage 6 CD	£950	£747
Mission dad 7000		£195
Monarchy DIP Jitterbuster	£245	£197
Musical Fidelity Diglog		£195
Musical Fidelity Tubalog	£500	£368
Musical Fidelity E600	£600	£428
NAD 5220		£90
Parasound DAC-1000	£795	£528
Pink Triangle Ordinal DAC	£995	£578
Pioneer PD7700	£250	£187
Pioneer PDS901 (Silver)		£250
Pioneer PD9700	£450	£254
Proceed PDT1 / PDP1	£3490	£1690
Rotel RCD 945		£125
Sony CDP2700 (balanced)	£995	£395
Technics SL-PS 770A	£250	£155
Theta TLC Jitter Buster	£229	£177

TAPE DECKS / TUNERS

Avantlc BM611 Valve Tuner		
Circa 1960 (no decoder)		£148
Braun 301 Tuner		£125
Creek T40	£199	£125
Cyrus Tuner	£399	£268
Marantz SD55 3 hd / 2 mtr	£400	£195
Nakamichi CR2	£495	£298
Nakamichi 680ZX	£600	£398
Revox A77 1/4 track 3 ³ / ₄ & 7 ¹ / ₂		£495
Pioneer CT70R 3 head (Silver)		£150
Revox B215	£1950	£658
Rotel RT850L tuner		£100
Sugden T48 tuner (Circa 1976)		£95
Teac / Tascam 3220 1/2 t- 7 ¹ / ₂ /15		£595
Teac B700	£860	£628
Uher 4200 / PSU / Service Manual		£698
Yamaha KX530	£125	
Yamaha KXW282 Twinmini	£260	£168
Yamaha KX480 mint	£200	£138

LOUDSPEAKERS

Acoustat Model X (valve amps)		£1498
Acoustic Energy AE1	£799	£549
Apogee Caliper Signature (Marked)	£4000	£1508
Apogee Centaur Minor		£1345
Castle Howard Mk2	£1200	£947
Carver Silver Signature	£2200	£1498
Celestion 300 (Rosewood)		£1095
DCM Time Windows		£495
Epos ES22	£1185	£987
Gale 301 (Black)		£165
Harbeth HL4 + Stands	£1000	£398
Harbeth HL Compact 7	£1499	£1197
Harbeth HL K6		£1049
Impulse H6 (Horns)		£878
Impulse H7	£799	£497
KEF 103/4	£1195	£595
KEF 103/4	£1295	£694
KEF 104/2 (Teak)	£1495	£795
KEF 70s (Surrounds)		£299
KEF LS5/1a (BBC Monitors.1960's)		£495
Leak Sandwich (Originals)		£148
Lentek Monitors		£400
Linn Kan II (Inc stands)	£650	£395
Linn Kelidh (Walnut)	£750	£598
Linn Kaber (marked)	£2200	£998
Linn Isobarik (Active)		£1250
Magnaplanar SMG-A		£498
Martin Logan Aerius (Blk)	£2200	£1650
Meridian M30 (Active)		£578
Meridian M2500 Active Sub	£1595	£1297
Mission 753F		£798
Mission 754F		£1498
Mission 754F (Oak) Ex-dem		£1198
Monitor Audio R352 (Teak)	£395	£248
Monitor Audio MA800 (Rose)	£795	£395
Mordaunt Short MS737 with Decca Ribbon Tweater	£500	£175
Musical Fidelity MC2		£295
Nalm Intro (Ex-dem/Black)	£660	£580
Note Perfect Virtuoso	£2750	£1497
Note Perfect Concert	£2450	£1297
Pink Triangle Ventrical	£896	£597
ProAc Response 2	£1700	£998
Quad ESL63 (Brown)	£3500	£1695
Quad ESL63 Afro/black	£3450	£2447
Quad fit Gradient SW63		
Subwoofer system	£1750	£1247
Rogers Studio 3 (Black)	£495	£348
Rogers LS-4 (Black)		£185
Royd Coniston	£249	£120
Royd Minstrel (Black)	£260	£185
Ruark Templar 2	£559	£395
Sonus Faber Electa Amator Mk1	£3293	£2497
Spendor SP1		£549
Spendor BCIII (Teak)		£495
Tangent RS2 + Stands	£400	£225
Tannoy 637 Profile	£575	£450
Tannoy Devon (12" drivers)	£795	£348
Thiel CS1.2	£1100	£645
Townsend Glastonbury	£1700	£854
Wilson Witt Mk1	£8888	£6887

TRADING STATION

The HiFi Company

ESTABLISHED 1974

PRIVATE CLASSIFIED ADS

Six pages of great bargains !!



Dealers must not advertise in the Private Classified section. Monthly consecutive insertions will be considered Trade advertising. The Publisher reserves the right to judge submissions

ARCAM DELTA 170.2 CD transport and Black Box 2, with interconnects and remote control. Excellent condition, boxed, manuals, £400. Tel: 01908 615 305 (home), 01908 653 634 (work) (Milton Keynes) (Jan)

LINN EKOS Mk1 tonearm, mint and boxed £475. NYA 3 box set - P80/A60/Phono 1. Excellent condition £375. Wanted: Naim Armageddon + Mana amp stand. Tel: 0181 871 0424 (SW London) (Jan)

LINN MAJIK I integrated amplifier with MM/MC phono stage. Brand new condition, boxed etc £370 ono. Tel: 01285 652 649 (Cirencester, Gloucestershire) (Jan)

KRELL KC100 cartridge retipped by Van den Hul £450. Musical Fidelity 3A pre-amp, 1 pair MA50 power amps £400. Oracle Alexandria Mk IV turntable, piano black £495. Naim Snaps power supply £50. Tel: 0410 275 149 anytime (Jan)

AKAI 4000D reel to reel £110. Target TTW2 wall stand £45. Target 2 x 1 1/2 equipment table £40. Linn K9 c/w extra stylus 10 hours use £55, QED 200 cable 4 x 6m £36. Tel: 01484 864 962 (Jan)

LEAK SYSTEM. Delta 75 receiver, Delta turntable and Sandwich 600 speakers. Owner from new, still used. Excellent condition. All instruction books and registration cards! £200 ono. Tel: 01253 395 784 (Jan)

MERIDIAN 551 & 209 remote £475. Meridian 555 power amp £425. £850 together. Great bi-amped. Meridian 208 CD player £1100. Transcriptors Hyd. Ref. Helius arm £250. Wanted: Lecson amps and pre-amp. Tel: 01226 710 605 (Jan)

SAGE AUDIO Supermos 250 power amp (2 monoblocks) £600. With pre-amp and separate phono stage £200 and spare Supermos 500 power module (compatible with Supermos £250) All pure Class A to full power. Is this the ultimate amp? Tel: 0141 578 1205 (Glasgow) (Jan)

SONNETER CAMPION amplifier, boxed as new £380 ono. Rotel phono amp RQ 970BX £65, boxed. Sale due to upgrading. Tel: 01546 603 592 evenings (Jan)

AUDIOLAB 8000M monoblock pair, only 9 months old. As new, perfect condition. Incompatible upgrade forces sale. Boxes, manuals, guarantee £500 saving on new! Bargain £1100. Tel: Peter 0121 706 6658 (Birmingham) (Jan)

ROGERS E40A valve amp. 40 watts per channel. Unused, boxed, current model new price £1800. Only £950. Rogers LS55 speakers, as new condition £275. Tel: Day 0181 771 7350. Eves 0973 320 252 (Jan)

MONITOR AUDIO speakers 703 PMC. Black ash £600. Epos speakers ES22, light cherry £850. Both 6 months old and in immaculate condition. Tel: John 01425 628 064 daytime. 01202 516 289 evenings and weekends (Jan)

MAGNEPLANAR SMGA speakers black upgraded x-overs spiked stands £350. Arcam Black Box 5 DAC £279 ono. Wanted: Technics U205CMK3 cartridge, AR P/C/E/ 77 MG/Stilton bodied cartridge any condition. Tel: 01209 613 733 (Jan)

LINN KEILIDH Loudspeakers (black) bases £400. Two Linn LK100 poweramps, each £350, both £625. Linn Pretek preamp £120. DPA TI transport + Bigger Bit 2 £650. Teac KT3133 flywheel tuner £30. JVC KD-D35 cassette £30. Together £1600. Bargain. All boxes, instructions. Tel: Ken 0121 353 7627 evenings (Birmingham) (Jan)

ROGERS LS6 Black ash speakers, superb sound (no space in new location) mint, boxed £175 inc. 24 hour carriage UK. Target iT2, mint £25. Target TT3, mint £30. Tel: Joanne 01889 582 688 daytime (Jan)

LINN LP12/Aro/MC10 Supreme £900. Linn Kairn (phono) £600. Dynavecator 17D2 £225. Audion valve phono stage, hardly used £200. Audionote transformer AN S2 £150. Tel: 0115 972 4161 (Jan)

NAIM CD3 12 months old, mint condition, boxed £600. Chord Company Cobra 5 pin DIN to 2 phono, 1 metre £20. Leak Truspeed MkII turntable. Perfect working order. Mint condition £75 Tel: 01295 261 166 (Jan)

ATC ACTIVE 100 speakers £4200, Quad 66 pre amp £440, Teac P500/D500 CD player £700. Exposure 15 amp £350, Yamaha CX2/MX2 pre pwr amp £675. Tel: 01977 643 629 (Jan)

LINN LP12, Cirkus bearing, Akiko, K9, Lingo power supply, Alfiro finish £750 ono. CD player considered for exchange. Naim 42.5 pre £50. Tel: 01689 827 572 (Kent, SE London)(Ans/Ph Hixon) (Jan)

AUDIOLAB SILVER Night 300B monobloc valve power amps and Audion Premier 2 box preamp with phono stage £2000 ono. Roksan DPI CD transport and DSD Decode 1 DAC £650 Tel: 01403 711 778 (Jan)

RUARK TALISMAN MkII, dark walnut, excellent all rounder, £400. Sony 561E CD player, excellent with valves £120. Tel: 0161 437 5819 eves (Jan)

CROFT SERIES 3 OTL power amp £650. Audiolab 8000A amp MkII £300. Nakamichi CR-3E tapedeck £350. Marantz CD-6SDX £150. Manicore Mantra TT, Alphason Opel arm, Audio Technica ATC OS cartridge £450. Pioneer F656 tuner £120. Tel: 01507 463 917 (Jan)

NAKAMICHI TAPE Deck wanted, only tidy examples considered. Tel: 01462 653 567 (M.F. England) (Jan)

ION NEXUS SP1 pre amplifier with X-PAK2 power supply, moving coil phono input £250. Tel: 01244 345 461 (Chester) (Jan)

NAIM 32-55 (Naim serviced) MC and 2 x CD boards. NAP 90 power (dealers guarantee) All traditional style and boxed. NA 24 interconnect. Naim speaker cable £495 ono. Money back guarantee. Tel: 01202 481 386 (Jan)

FOR SALE Systemdek IIXE, walnut veneer, acrylic platter, Helius Scorpio arm, Roksan Chorus, Black cartridge. Excellent combination £250 ovo. Arcam Delta 70.2 CD player plus Sorbothane feet, box, manuals, good condition £175 ono. Tel: 01256 476 060 (Jan)

QUAD ELECTROSTATICS EL557. Good condition, wonderful sound £300. B&W DM610 loudspeakers £125. AR Legend turntable with RB250 & Ortofon S10 £150. Thorens TD150 without arm £25. Tel: Mike 01248 681 602 (Jan)

LINN KLOUT power amplifier, 160 watts per channel. 1 year old, with maker's guarantee. Supplied with box. Will demonstrate. As new. To buy now £2400. Bargain at £1200. Tel: 01992 460 831 (Jan)

AUDIOLAB 8000Q £600. Boxed, 18 months low level use, remote control, two pre-amp outputs. Tel: Peter 0181 294 1340 daytime (London, Eltham SE9) (Jan)

QUAD ELS 57 with MAF stands £395, JPW P.I. light oak with Atarama 24" stands £140. Cambridge CD4 and DacMagic 2i £175. Troughline Stereo £80. Tel: 01455 558 426 (Leicester) (Jan)

QUAD FM4 tuner, brown, with switched DX filter, original spec in 'Wide', £250. Single Optimus Pro LX5 speaker (with Lineaum tweeter; identical to Tandy Genex Pro LX5) £60. Tel: 01751 432 656 (Jan)

A HI-FI CLASSIC for £600. Pink Triangle PT Two (serviced by Pink) in black plinth with Helius Orion arm (silver wired) and PSU. Tel: 01252 715 031 (Surrey) (Jan)

LINN SONDEK LP12 turntable 1983. Unused, still in box. Unwanted gift £200 ono. Tel: 0115 943 8005 (Jan)

NAIM 72/180 Pre/Power amp £995. 2 x 5m Naim speaker cable £25. Tel: 01992 578 964 (Epping) (Jan)

LUMLEY ST 70 triode switchable, mint, boxed, bargain £875. Grant G100 AMS 100 watt valve monoblocks, boxed £695. Audio Innovations First Audio new 2A3 valves, mint, boxed £675. Swap or exchange for interesting equipment. Tel: 0121 784 8765 (Jan)

MICHAELSON AUDIO Odysseus integrated valve amplifier, 45 watts p/c. Superb sound quality. Boxed, mint, cost £1000. Accept £525. Sony S570ES tuner, boxed, mint £90. Tel: 01432 275 203 (Hereford) (Jan)

HADCOCK GH228 Super arm with Uni-lift and damping fluid. Excellent condition. Boxed £70. Entre-1 moving coil cartridge. Little stylus wear. Boxed £20. Tel: 01228 44398 (evenings) (Jan)

QUAD II's SPARE KT66 valves £400. Quad 44 £150. Quad AM3 & FM2 valve tuners. These are hybrids with independent power supplies. Offers. Quad 303 £90. Wanted Quad 606 Mk2. Tel: 012258 52271 (Jan)

AVI S2000MI integrated amplifier. 100 watts per channel. Complete with remote control. 15 months old. Excellent condition £500. Tel: 01256 461 453 (Basingstoke) (Jan)

SYSTEMDEK SYSTEMS 93Is speakers in walnut. Mint condition £160. Tel: 01633 667 346 (Jan)

SPENDOR SPI/2 speakers with M.A.F. stands (£1500) £550 for a very quick sale. Phone anytime day or night. Tel: 0181 531 5979 (Jan)

MERIDIAN 566 DAC. Latest, 20 bit version, boxed, instructions & digital interconnect. As new, cost £1090. Sell for £700. Tel: 01285 862 564 daytime. (Jan)

AUDIO SYNTHESIS Passion. All Vishay (£795) £240. Woodside ISA230 line amp (£1000) £445. Neat Critiques (£325) £175. Granite speaker stands, 18" high £65. Tel: 01707 891 974 (Herts) (Jan)

RUARK ACCOLADE Loudspeakers. Dynaudio low, mid and high drivers. In dark walnut. 'Soundbytes' filled, each speaker weighs 70 kgs. Effortless dynamic presentation. £2750 new, asking £1750. Tel: 01296 437 314 (Aylesbury) (Jan)

CLASSIC VINYL: Early Roksan Xerxes Artemiz AT OC9 (new) can be upgraded to latest spec. Black, vgc, little use. Naim NAC 42-5 (MC) Hi-Cap. NAP 110, MS20 speakers NAC-5 cables. Soundorg tables. Mini forces sale! Sensible offers. Tel: 01326 319 626 (Cornwall) (Jan)

RUARK EQUINOXES £990: Crusader II £895. consider P/Ex for ATC 10 or AVI Neutrons. AVI 2000 MM 150W monoblock power amps £750. Tel: 01092 536 919 (W. Kent) (Jan)

DPA ENLIGHTMENT DAC + 'Power' mains filter and Slink mains lead for sale. Immaculate, boxed, manual and run-in with manufacturers warranty £640 ono (£950 new) Tel: 01934 813 666 (Nr Bristol) (Jan)

WANTED LINN Powertek power amplifier. Demo working if possible. Tel: Mike 01708 726 403 (Ans-phone) (Essex, E. London) (Jan)

NAIM 72 PRE-AMP, with M/M boards, boxed as new £425, no offers. Tel: 01635 40242 (Newbury/Berks) (Jan)

CASTLE HOWARD S2 loudspeakers in natural oak £750. B&W CDM1's in red ash with Kudos stands £500. Exposure XV Super, moving mag £500. Marantz CD-63 Kl Signature £325. Cyrus FM7 £200. Nordost Flatline, bi-wire £160. Between 12-18 months old, with boxes. Tel: 0976 241 713 (Blackburn) (Jan)

BRAND NEW untouched equipment for sale. Proac Response ISC speakers (ebony) with Target R1 stands, new £1720, asking £1375. Theta Pearl CD transport, new £1450, asking £1175. Audio Technica ATOC9 cartridge £200. Tel: 01924 290 749 (Jan)

classified ads

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FOR SALE

CD & DAC's

MICROMEGA Microdac	£200
KEWWOOD DP-K9000 transport	£200
ARCAM ALPHA PLUS	£200
MICROMEGA Stage one	£275
ROKSAN DAC 1	£200
AUDIO ALPHENY 11 OF MISSION DAC S	£180
MERIDIAN 506 88 bit stereo reloaded	£550
PINK TRIANGLE OA CAPO 18 bit CD + DACs	£850/1007/£925
MERIDIAN 200 TRANSPORT/203 DAC CD + DACs	£650

WANTED: CD Transports + Good DAC's

VALVE-AMPS

AUDIO REFERENCE Pre-amp	£450
GAMMA RHYTHM 211 Single Ended	£1250
AUDIO INNOVATIONS Second Audios with new matched Octet of Golden Dragon 243 pair	£1100
STEREO HOLLAND 510 with parallel + Parallel transformers	£1200
AUDIO RESEARCH CLASSIC 30	£1200
ADGERS CADET / HG88	£1000/£1500
COUNTERPOINT SA7 valve pre with high level input	£400
MELOS 222 Two box Vankee high end valve pre-amp, awesomely dynamic MC input.	£1200
BEARD P100 MK2 Power amp, the big black ugly beast, buy it first then tell the wife!	£550
AUDIO RESEARCH D70	£900
CONCORDANT EXHILIRANT (line level only)	£400
HEART 300B single ended monoblocks 1/2 price	£1100
LEAK TL12+ gold very good	£150
Orange Pre Amp	£350
Gamma Gemini single ended integrated	£350
LEAK STEREO 20 Excellent	£250
AUDIO INNOVATIONS Triode Monoblocks 604g Push Pull on old 900 series chassis often called list	£600
AUDIO Mono	£600
CROTT SUPER MICRO/V PRE/POWER	£400
AUDIO NOTE CONQUEROR 300B Stereo	£1000
Beard P35 II power amp	£550
Audio Icomatocast III II	£300

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LOUDSPEAKERS

VOIGT DOMESTIC COAXIAL HORNS with LOWTHER PH2A	£2500
QUAD ELECTROSTATICS ESL 63 Black with stands 5 years old	£1350 pair
TDL Studio 3's	£500
CASTLE CHESTERS	£300
TANNOT CHATSWORTH RT with 12" Monitor	£450
THIEL ES 1.2	£550
LOWTHER PH6A original alnico magnets, serviced, pair	£250
QUAD ELECTROSTATICS good used pair	£400
LINN KELEIDON spiked floor standing speakers	£400
TANNOT Easterbury/Tork/GRF. Pairs	POA
LOWTHER TPI Original Type A Pair	£2000
HETROOX Quartets	£375
PROAC Response 1's*	£550
SOUNDLAB DVNSTAT	£3600 new only £1000*

Linn L4100 black based high	£3000
Thorn Boe Active Crossover	£150
TOL ATL 2 Transmisson line small/footstander	£1400
Linn Kallers Active with Tune Box	£1400

WANTED: Pro-Ac, LS3a, TANNOT 15" + 12" MONS, FABEA, MARTIN LOGAN, QUAD, IONOFANE, VOIGT ENERGOIZED DRIVERS, PIZ HE25, HIIFI LARFITA

TURNTABLES/CARTRIDGES

SME 3009 II	£40
VOYD with split phase PSU, Audionote Arm	£1200
HETROOX T12	£175
Denon 103	£50
LINN ASAR MC	£500
WANTED: GYRODECK, SME20, ORBE, SHEIV, V, 3012, NAIM ARO, DECENT MC's, LINN LP12, ITTDX, EKOS ARO	

FOR SALE

LINN KARAN WITH BRILLIANT P.S.U.	£900
LINN LR200 / Spark	£450
LINN 6000 tri-wire cable 2x5.5 metres	£75
MICHEL Argon HX/HERA/ALECTO Monoblocks	£2400
HUMBLE French Pre-amp with mm phono + separate pass.	£450
Naim Mini 2	£250
MARAKICHI 700 Tritracer	£200
QUAD 606 1/II	£325/£425
MUSICAL FIDELITY Pre-amp 8	£200
SUGDEN A8BII	£100
LINN LK1 Preamp ELLA's no leads hence	£190
QUAD 33 pre-amp	£75
REVIN LABS Absolute Zero line pre + MC stage (pair)	£250
MUSICAL FIDELITY E100, Shiny + Very Phallic.	£400
LEAR TAUGHLIN STEARO	£100
QUAD 33/303 (pair)	£150
INTEGRATED CLAYMORE	£140
YAMAHA CR-1000 Tuner Amp - wooden sleeved beastie	£200
QUAD 34, 44, 405, 306	£200 each
Naim 72 pre with MC board	£450
AUDIO INNOVATIONS Passive Pre	£100
RADFORD SC24/SPASO	£200
MISSION CYRUS Pre/Power	£400
AVI Pre + 2 Monoblocks	£900
Naim 72/140 new style with phono	£900
Naim NAT 02 Tuner	£500
MARAKICHI 600 tatty but serviced	£100
MARAKICHI RX 302 unidirectional tweets cassette around	£300
MARAKICHI 480 2x	£200
ALPHASON ATLAS PSU	£150
ALPHASON SONATA TURNTABLE with Atlas pmu & HA100 MCs Arm	£550
ROGTSU black	£250
AEYEX A77 2 track 33/4, 71/2 ips with NAB adaptors	£275

VINTAGE

Quad QCI	£40
Quad 22 Totally Rebuilt	POA
Quad 4 pair original valves	£500
Leak Stereo 20 + Vardolico Stereo	

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ALON & LOW POWERED VALVES AMPS

Regular readers will know that I am not a great fan of low powered valve amps because they are generally incapable of driving real world speakers. But there are a lot out there and a recent experience with an A.I. 500 and the Alon 1 speakers showed a remarkable synergy and some amazing bass that astounded everyone. Alon are now also producing a new range of speakers specifically for valve amplifiers, of which the Lotus at £2750 is the first and now available in the UK. Two more new items worth investigating are the AVI CDII CD player at £900 and the ATC A7 Bookshelf and Tower speakers at £750 and £1200 respectively, so that with the AVI Integrated at £1000 and the AVI Positron speakers at £900 it is now possible to buy these superb systems for between £2650 and £3100

SALE OF EX-DEMO (X) / P.E. EQUIPMENT

	NEW	SALE
AUDIO INNOVATIONS S800 ANNIVERSARY POWER		
AMP + BORDER PATROL POWER SUPPLY	£2000	£1000
DALI 104 MS FLOORSTANDERS (MODIFIED)	£650	£350
HORNING AGATHON SIGNATURE BRONZE (OAK)	£2800	£1400
X CELESTION KINGSTONS + STANDS	£2500	£1800
LFD MC2 PHONO STAGE	£1500	£700
AUDIOPLAN KONTRAPUNCT SPEAKERS (BL)	£N/A	£500
AUDIO INNOVATIONS 1000 VALVE PHONO PRE	£1500	£700
DENON DP3000 D/D TURNTABLE + SME 3009	£N/A	£250
ROKSAN XERXES + SME 3009 S/2 + 1022	£1200	£550
BEARD BB101 (SEPARATE P.SUPPLY) 50W/CH INTEGRATED	£2500	£1200

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MANTRA AUDIO

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Audio Technica			Audio ATN 95 E, ATN 110E	£13*
AT 95 E	£21		Arcam PN7	£48
AT 110 E	£25		Technical ATN 450 E	£33*
AT OC 9	£280	£210	ADC XLM Mk III	£13.50
Denon			Akai AN 5, AN 60	£9
DL 304	£190	£160	AN2, AN 70	£11
Goldring			Dual DN 145 E, DN 165 E	£13.50
1012 GX	£70		Goldring G800 Super E	£13.50
1022 GX	£90		D 12 GX (for 1000 Series)	£46*
1042	£105		D 42 (for 1042)	£70*
Eroica (LX or H)	£100	£65	JVC DT 55, DT 60	£9
Elite	£187	£122	National EPS 24 CS, P 30 D, P 33 D	£9
Excel VX	£446	£360	Ortofon FF 15 E II, VMS 20 E II, OM 20 510	£13.50
Grado			Pioneer PN 210, PN 220, PN 240	£9
Prestige Black	£44	£134	Shure N 75 C, SC 35 C,	£9
Prestige Gold	£134		N 75 ED T2, N 75 EJ T2	£11
Ortofon			N 95 ED, N 95 EJ, N 75 3 (78)	£13.50
510	£32		VN 35 E	£16.50
MC 15 Super II	£120	£102	N 95 HE, N 97 HE, VN 35 HE	£22
MC 25 FL	£210	£178	Sony ND 142 G, ND 150 G, ND 155 G	£9
MC 10 Supreme	£263	£224	CN234	£11
MC 20 Supreme	£330	£280		
MC 30 Supreme	£392	£333		
Rohmann	£725	£645		
Shure				
V 15 V XMR	£265			

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PRIVATE

VALVE AMPS, Dynaco Stereo 70, rare S.T.D. 381 Stereo, matched pair gold Leak TL12 plus, Stereo 20, Rogers Cadets, Luxman LX33. All lovely condition. Wanted: Sound Sales triode amp. Tel: 01364 72153 (Jan)

FOR SALE: Leak Troughline 3 stereo tuner £100, Williamson amp (pair KT66's) £150, GL68 + arm £25, ARI9B speakers £30, Wharfedale panel speaker £40, Hacker VHF Herald radio £20, Phase Linear model 330 pre amp £50, Hi-Fi Year book 1976 £5, Quad mono preamp £5, Chapman valve tuner £20, Vortexion power amp £25. Tel: 01661 852 874. New/used valves for sale. Send SAE to: A. Cavender, 288 Hexham Road, Throckley, Northumberland, NE15 9QX (Jan)

THORENS TD105 turntable, with SME 111S arm and Shure V15V/MR cartridge, immaculate condition £160. Target TTS stand £40. JVC A1 turntable with Shure cartridge £20. Tel: 01245 442 052 (Chelmsford) (Jan)

WANTED: I.A.S. 811 1/4 wave horn loudspeakers. Demonstration essential. Will collect. Tel: John 0181 452 0053 (Jan)

POSSELT ALBATROSS horn loaded speakers. 6 ohm, 91dB. Black finish £1500. Buyer collects. Tel: 01423 536 692 (Jan)

ZETA TONEARM, VDH, S/wired £650. 'Gold Bug Briar' MC cartridge £450. Both items recently rebuilt by 'The Cartridge Man' and still need to be run in. Perfect condition. Tel: 0181 688 6656 (Jan)

AUDIO ALCHEMY DITB: Theta TLC Jitter-Buster £145 each. Flatline bi-wire speaker cable, plugs, 2x4M £125. Sound Organisation 3 shell cable £45. Pair B&W P4 speakers, plinths £495. Tel: 01908 510 852 (Jan)

TEAC TI CD Transport, 6 months old, immaculate £400. Wanted: SME 309 tonearm, Cambridge CD3 and Kelly ribbon tweeters with transformers. Tel: 01780 764 149 anytime. Can deliver/collect. (Jan)

GARRARD 401 Chassis in excellent condition. Includes manual, test certificate and cutting template. Also includes incomplete SME 52 arm £150. Tel: 01727 761 908 (Jan)

ARCAM BLACK Box 2 DAC £150. JRI49 loudspeakers £100. Leak Troughline 3, overhauled by G.T. £200. Maplin Millenium amplifier monoblocks £180. Tel: 0121 427 8810 (Jan)

NAIM PRE-POWER Amplifiers, 32.5-140 (140 new circuitry by Naim) Snaic cable, 2x4 1/2 metres A5 speaker cable, Chord Cobra interconnect £525. Epos 14 speakers bi-wirable + stands £350 ono. Tel: Roy 01444 241 472 (Sussex) (Jan)

ONITOR AUDIO Studio 20SE (black ash) £1400. Harman Kardon AYP1a THX Dolby surround sound processor £1200. Kef 100 centre speaker £150. Marantz PM60 power amplifiers (3 for sale) £120 each. All in immaculate condition, manuals and boxed. Tel: Tony 0370 48 45 44 (day) or 01905 723 396 (evenings) Worcester (Jan)

NAIM WANTED: NAC 52 Supercap, CDS, DBL speakers. Tel: 0171 371 5497, 0385 315 550. Fax: 0171 371 5842 (Jan)

NEAT PETITE Speakers £300, Slate Audio stands for Neat Petite £179. Linn Sara speakers with stands £300. Musical Fidelity MYT Mark 3 pre amp £450. Tel: 01132 621 383 (Jan)

MERIDIAN 201 Pre-amplifier (boxed with manual) with Meridian M2 active loudspeakers in rosewood, with Meridian stands. All in excellent condition £525. Tel: 01234 711 657 (North Bucks) (Jan)

LINN LP12 Turntable, walnut. Valhalla, armboard & springs upgrade (unused 2 years) boxed. Black (rare) Ittok II, K18 (25 hours) Excellent condition £500 ovno. Tel: 01933 680 245 (Finedon, Northants) (Jan)

AUDIOLAB 8000T Tuner. As new, boxed. £395. Tel: 01884 259 637 (Devon) (Jan)

QUAD GRADIENT Crossover £700 each. Two available, both as new. Tel: 0171 257 6384 or 0956 338 103 (North London) (Jan)

AUDIONOTE AN-R Speaker cable, 4 metres bi-wired £80, single £40. Military spec interconnect cable, silver plated CD to DAC £25. Speaker stands 2ft tall, 4" steel box, top plates 8" x 9", stainless spikes, solid high mass, sand filled, built for Proac Studio 100 £80. Tel: 0161 928 1158 or 0161 929 6620 after 5pm (Jan)

NAIM CD 3 CD player, excellent sound, full of detail, has vital tingle factor. 2 x 4 metres Naim Nac 5, 1 Chord Company interconnect. £675. Tel: 01992 718 406 after 5pm (Jan)

LINN AXIS/Akito/K9. Dealer set up. Includes extras £225. NAD 402 tuner under guarantee. Includes expensive interconnects £95. Both mint. Also speaker cables and connector bargains. Wanted: Lingo. Tel: 01772 791 147 (Jan)

T-YAC LINE Level integrated stereo valve amplifier. 50 watts per channel, Class A from KT88 output valves. As new £500. Tel: 01795 536 269 (Jan)

QUAD SYSTEM, comprises 44 control unit, 2 x 405 Mk1 power amps. Configured for bi-amp operation. FM4 tuner. All in classic bronze finish. Boxes, manuals, all in good condition with pedestal stand £500. Tel: 0161 688 0152 after 7pm (Jan)

HEADROOM HEADPHONE amp with More Power unit, image processor, one of the best £230. Tannoy DS00, rosewood £750; 3 Seismic Sinks £80 each. Sony CD-Player 337 ES, huge and heavy £80, 4 pairs of Cable Talk Monitor 2 interconnects £25 each. Naim NAC 5, 4 x 5m £50. Tel: Michael 0171 937 7935 (Jan)

VINTAGE QUAD Electrostatic speaker. Quad twin amplifiers. Quad control unit. Quad FM tuner. Quad AM tuner. Garrard 401 with SME tone arm complete in cabinet. Offers. Tel: 01483 503 154 (Jan)

ROYD PRIOR speakers in walnut. Unmarked condition. Tel: 01908 510 838 (Milton Keynes) (Jan)

QUAD ESL63 (1988) £1500. Quad CD77 (grey) £650. Quad FM4 £275. Quad 44 (grey) £250. Quad 306 £350. Linn Keilidh active system, complete (new & guaranteed) £2250. Revox B77 high speed 1/2 track £650. Arcam Alpha 8 (unused) £290. Naim 72/140 (very latest) £900. Tel: 01952 502 097 (Jan)

QUAD ESL 57's, rebuilt with new internal wiring, components and new dust covers, on good quality stands. Superb sound, audition essential to appreciate £500. Tel: 01780 764 149 anytime (Jan)

XLO 4.1 DIGITAL leads .5 and .75 metre. XLO 1.1 analogue interconnects .5 metre. Nutrik Profi analogue interconnect .75 metre. Meridian 562 D-A converter, plus others Tel: 01865 450 822 (Oxford) (Jan)

QUAD 34 303 as new in boxes + books and cables £200. Thorens TD 160 Mk4 with SME 3009 arm and Shure ML 140 HE cartridge as new £165. Tel: Steve 01203 544 626 (Jan)

SONUS FABER Grand Piano's, brand new, £1750. Concerto's with stands £850. LPI2 Valhala/Syrinx PU2 £475. Hafler DH200 power amp £350. Leak Troughline Stereo 30 + console £200. Luxman T88R tuner £100. Audio Alchemy DDE v1.0/Power Station 2 £350. All 'spot on'. Tel: 01273 607 068 (Jan)

QUAD 77 Carbon amp mint £450 ono. Linn Sondek black ash, Ekos MkII, Lingo, Karma, boxed, new lid, bargain £1500. Acoustic Energy AEI's, new drivers, gloss black, dedicated stands £650. Linn Kabers, black ash, mint £600. Atacama SE 24's £45. Tel: Jules 01792 280 061 (Jan)

MARTIN BASTIN Garrard 301, Tim de Paravicini 'H-bracket', beautiful cherry, SME 3009/II serviced, rewired with vdl tone arm leads, SME FD200 fluid damper. Pickering XV15/625E cartridge spare styli. Superb sound and looks. Cost £1055. Price £575. Tel: 01203 713 501 eves (Jan)

QUAD COMPLETE valve stereo system. Quad 11/22/FM1 w. decoder/ESL in mint condition. Very late ESL's ca. 1979. Tuner and ESL recently serviced by Quad. Very pleasant system. Price £895. Very heavy, spiked MAF stands for ESL and spare new GEC KT66 valves also available. Tel: 01203 713 501 eves (Jan)

GARRARD 301 chassis. Mint to very good condition. Greased bearings: Silver Grey £350, Cream £250. Oiled bearings: Cream £150-175. SME 3009 and 3012 arms £50-75 & £175 respectively. Shure V15II £35. Garrard 401/Decca FFS5 in teak plinth £150. Tel: 01203 713 501 eves (Jan)

LEAK STEREO 20 gold as new and in collectable condition £350. Leak TL12+ gold pair, almost original condition and with Leak preamp £195. Leak Troughline 3 stereo £50. Garrard 401 chassis as new £105. Tel: 01203 713 501 eves (Jan)

COMPLETE QUAD valve based stereo system comprising of Quad 11/22/FM1 (no decoder)/ESL (bronze). Very good condition and sound. Price £755. Tel: 01203 713 501 eves. (Jan)

REGA 9, Exact cartridge, immaculate £1000. Teac YRDS 10 SE £600. Exposure Super 15 MM £600. Epos ES12's, light cherry, with stands £470. Record storage rack, holds 675 LP's £100. Tel: 0385 765 727 (Jan)

MICROMEGA STAGE 1 £270. DPA Little Bit Three £230. Pioneer Laser Disc player 1950 £300. DPA integrated amp £350. Creek T40 tuner £120. Tel: 0385 765 727 (Jan)

EPOS ES25's, Black £1100. Marantz CD63SE £250. Audio Alchemy D.I.T.B. £140. Rogers Studio 3's, rosewood with stands £300. Five tier custom design rack, glass shelves £125. Tel: 0181 311 8986 (Jan)

QUAD FM4, silver fascia, mint and boxed with manual £250. Stax Lambda Nova Basic, mint and boxed £300. Meridian MSR remote £40. JBL L20T monitors with Foundation stands £170. Tel: 01793 526 796 (Jan)

MISSION 752F Speakers, boxed as new £385 ono. Arcam Alpha 5 Plus CD player £240 ono. Tel: Yusuf on (Mobile) 0976 233 994 or (home) 01293 530 254 (Jan)

WADIA 8/15 Transport/DAC, digital volume control, mint, boxed £2995 (£7500 new). Jeff Rowland Model SSE balanced, Kimber Silver wired, latest TZ spec, mint, crated £2450 (£7500 new) Tel: 01449 676 335 (Jan)

NAIM NAC 72K, Hi-Cap, NAP 250 £1600. NAP 140 £400. All vgc new style, boxed. Tel: P. Allen 01903 893 352 (W. Sussex) (Jan)

B&W CDM2 Loudspeakers. Absolutely mint condition £220. Atacama stands, 21 inch, mint £40. Tel: 01494 525 618 (Jan)

AUDIO INNOVATIONS Series 200 separates, ideal introduction to valve amplification, EL84 output stage, quality MM phono stage, new valves, mint condition £470. Quad 22 with stereo cables £50. Tel: 01834 860 681 (Jan)

MARANTZ CD 10, cost £1250, sell £700 ono. Stemmfort/Sugden SF100 amplifier, cost £850, sell £600 ono. ProAc Response One's (special finish - Burr Oak) cost £1200, sell £800. Target stands, cost £350, sell £175 ono. Target 'TS' stand with solid marble shelving, cost £375, sell £175. All units are immaculate with original packing and boxes. Tel: 0131 228 9501 (Jan)

MUSICAL FIDELITY 3A pre-amp £250. Arcam Alpha 5 Plus CD & amp £330. Thorens TD160-Super £150. 2 Nakamichi c/deck £275 & £225. Audiolab 8000-DAC £450. All in excellent condition (instruction manuals) KEF 104/2 or 105/3 rosewood speaker wanted. Tel: 0121 326 8083 (Birmingham) (Jan)

ARCAM POWER amplifier £280. 4 months old. Tannoy M20 speakers + JPW MS2 Epos style stands £60 immaculate, very clean deep bass. Albarry AP3 pre-amp £70. Tel: Martin 0171 690 9445 (Jan)

PINK TRIANGLE Anniversary, SME V, mint £1750. Sonus Faber Minima Amators, iron wood stands, mint £1600. Copland CS14 integrated amp, 1 yr old, mint £800. Audio Innovations 500 integrated amp £400 ono. Tel: 01937 725 089 after 6pm. Mobile 0976 241 092 (Jan)

NAKAMICHI CASSETTE Decks. 582/581/480 £300/200/120. Aiwa 6900 c/deck £150. Power amp NAD 902 new £150. Russian valve amp new £500. Luxman L-3 amp/T-112 tuner £180, Trio KT-1000 tuner £300. Tel: 01494 721 274 (Amersham, Bucks) (Jan)

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

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ProAc Studio 250 Loudspeakers (Cherry)	£2249	£1995
Rega EL8 Loudspeakers (Black)	£298	£219
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LEAK TROUGHLINE II with Tim Paravacini HFV decoder. Both aligned by Leak time served tuner specialist. £325 for this distinguished equipment. Tel: 01203 679 165 (Jan)

ARCAM 5 CD Player £130 ono mint condition. Marantz SD4511 cassette player £90 ono. Audio Innovation Alto amplifier £130 ono. Both little used. Tel: 01934 624 404 (Jan)

LINN/NAIM; Black LP12, Cirkus, Naim Armageddon, Ekos, Klyde (£3650), recently serviced £1550, NAC 82 £1300; Hi-Cap £450; NAP 250 £950; SBL's, black, passive £1050. All mint, boxed. Tel: Jon 0131 226 2279 evenings, 0131 650 2920 days. (Jan)

PINK TRIANGLE Da Capo DAC with 1307 filter (Analoguey). Tremendous bass and detail. Very good condition, boxed. Bargain at £595 ono. Tel/Message John 01865 862 745 (Oxon) anytime (Jan)

LOWTHER ACOUSTAS with PM6A drive units £395 QLN Splitfield Signature speakers and stands, less than 12 months old £800. Sony CD101 Compact Disc player with remote, boxed, offers. Tel: 01332 875 828 (Jan)

NAIM AUDIO Nair3 £350, Nair3R remote £500, 92/90.3 £550, 92R/90.3 remote £750. HiCap unused £550, Nap250 new style £900, old style £600, Credo cherry £650, mostly boxed as new. Tel: 0181 995 6451 (Jan)

CASTLE/EPOS. Howard S2, mahogany, cost £1200, boxed, mint, £650. Avon rosewood, cost £850, boxed, virtually unused £550. ES22, light cherry, cost £1100, boxed mint £690. Tel: 0181 995 6451 (Jan)

WANTED: AUDIO Synthesis DAX II. For Sale: Very rare Quad I amplifier, circa 1948 with matching preamp. Quad mono preamp with Quad II amplifier. Mono FM tuner. Leak Troughline II tuner, Sugden Connoisseur 3 speed variable deck. Garrard 401 SME 5009 V15, 2 Goodmans Axiom 300's. Sensible offers. Tel: 01745 331 681 (Jan)

FOR SALE: Garrard 301 'Lockwood' plinth/cover, SME 3009/Denon 110, original instructions, perfect £250. Target PSW1 shelf to suit Garrard £30. Wanted: Mana wall shelf. Tel: 0151 632 3790 (Wirral) (Jan)

WANTED: QUAD 67 CD Player. Tel: 0181 529 3930 (Jan)

MONITOR AUDIO R852 MD speakers, walnut finish, little used, immaculate condition, boxed with manual £200. Can demonstrate. Tel: 01282 450 471 (Jan)

NAKAMICHI CR3E Cassette deck. Recently serviced. Excellent condition. Still the best! £150. Meridian 500/563. Mint, boxed with manuals. Cost £2050, accept £1195. Tel: Paul 01733 892 261 (Jan)

PROCEED CD Drive transport. Proceed DAP DAC with HDCD filter (by Mark Levinson) £1600 each. Earmax valve h/phone amp £295. Sennheiser HD 580 Jubilee phnnes £100. HD 535 phnnes £50. All mint/boxed. No offers. Tel: 0181 367 9738 (Jan)

THORENS TD 160B SME Arm £150. Quad 33 pre-amp £50. Tel: 01603 810 904 (Norwich) (Jan)

SNELL TYPE K Loudspeakers. The originals. One of the world's most amazing small speakers. Ultra transparent. Highly efficient and stupidly loud. £200. Tel: 01608 684 694 eves. (Jan)

LINN MIMIK CD Player, over 3 years manufacturers warranty remaining. Best selling player in its class. Mint. boxed £600 (£875) Dual CS505 record deck £80 ono. Both £640. Tel: 01904 627 437 (Jan)

CHORD CPA 2200 SPM600, new, boxed £2900. Yan den Hul The First, The Second (balanced), The Wind. All new £450. Tel: Dave 0171 209 1468 (Jan)

LINN ITTOK With Karma cartridge £150. Large quantity of valves. Some very old, includes KT88, GZ34, EL34, EF86, E88CC, KT61 etc. £200 the lot. Tel: 01794 516 910 Romsley (Jan)

EPOS ES 11 (walnut) matching stands mint boxed £300. Celestion Ditton 15XR new HF units, vgc £60. Wanted: Monitor Audio MA4 speakers. Tel: 0116 273 6676 (Leic) after 6pm (Jan)

LUMLEY REFERENCE 70 Valve amplifier £1200. Audio Research LS3 preamp £1100. Troughline stereo tuner £75. Quad valve FM2 £50. Studio 12 decoder £20. Quad 303 £80. Tandberg TCD 440A cassette £75. Tel: 01279 832 883 (Jan)

NAKAMICHI BX300 3 head, dual capstan, pitch control, mint condition, recent Nakamichi service £350. Audio Alchemy DDEV 1.1/Power Station Two/DST (£820 new) £400. Pioneer PD9700 mint £250. Tel: 0171 286 3841 evenings (Jan)

QUAD ESL 57 Electrostatic speakers. Bronze, manual, Quad serviced, unmarked mint condition £375. Quad 33, 303, FM3 boxed, manuals, recent Quad service, mint condition £250. Tel: 01639 641 043 (Jan)

LINN SONDEK LP12 with Linn Akito arm, Linn K18 MK2 stylus. Mission 751 speakers & Aura Evaluation VA 100 MK2 amplifier. Price £1200 No offers, all to be sold as one unit. Tel: 03788 44413 day, 01604 402 856 evenings (Jan)

NAIM HI-CAP New style, boxed, perfect £450. Tel: 01675 442 567 (Jan)

ARCAM ALPHA CD Player £150. Mission CD DAC full differential bistream converter £120. Naim NAC 32 pre-amp £100. Quad FM2 £60. Creek 4140 S2 amplifier £80. Revolver turntable, Mission arm, Shure cartridge £100. Canon 550 speakers £150. Above as new. Tel: 0181 406 4460 (Croydon) (Jan)

PM COMPONENTS VAA-70 MkII Valve power amp, volume control allows CD direct, 20W/channel. This kit amplifier was built and tested by PM. Was £250. Now £220 due to timewaster (£300 new as kit) Tel: Robbie 01332 831 416 (evening) (Derby) (Jan)

AUDIONOTE 'OTO' Integrated valve amp, MM phono £525 ono. TDL 0.75m speakers, walnut with floor plinths £425 ono (£825 new). Both mint, upgrading. Tel: Bob 01420 544 962 (Hants) (Jan)

ENSEMBLE REFERENCE Silver loudspeakers, Superb sound and imaging. Mint condition, barely 6 months old. Reason for sale: upgrading to Primadonnas. RRP £4500, £2250. Tel: Chris 01892 824 651 eves or 0370 920 040 anytime (Jan)

SUGDEN AU41C Preamp and AU41P poweramp £450. AU48A Class A/B 50W amp £50, DT48 tuner £50. ProAc Super Tablette bookshelf speakers with custom Target stands £300. Tel: 0171 372 3650 after 7pm (Jan)

MICROMEGA STAGE 2 CD player £350, Shearne Phase 2 Mk2 Int amplifier £375, Rogers Studio 1A loudspeakers £350, Nec AV271 surround sound processor £100. All very good condition. Tel: 01225 790 620 (Wilts) (Jan)

COUNTERPOINT SA220 Power amp, hybrid valve/mosfet, 220 watts per channel and rated deep, deep down to 1 ohm and will drive any speaker without fuss & nonsense. Just re-valved, manuals, boxed, superb £1195 (£3200) Tel: 01733 310 819 (day) 01733 892 228 (eve) (Jan)

NAIM NAC 92.3 pre amp £300. DPA Renaissance CD player, as new £750 boxed etc. Marston Audio Silhouette DAC, new £600. XLO Type 0.1 interconnect 1 mtr (rrp £180) £100 as new. XLO Type 1 interconnect 1 mtr (rrp £275) £190 as new. Black Sixteen seven foot 6" £180. ATC SCM 280's mint on stands £800. Tel: Jules 01792 280 061 (Jan)

FOR SALE, Sugden AU41P power amp 100wch, mint boxed £390. Mission 753 black ash, excellent, boxed £350. Tel: 01371 850 665 (Essex) (Jan)

PINK TRIANGLE PT00 with outboard power supply, superb Alphason Delta tonearm and several quality unused cartridges, with Sound Organisation table only £395 for quick sale. Tel: 0171 730 1614 daytime (Jan)

AUDIO RESEARCH Pre-amp SP8 MkII boxed, mint £900 ono. Leak Stereo 20 amplifier, mint condition dark grey £285. Tel: 0181 946 8179 (Jan)

WILSON WATT III, Puppy II's £7000, Martyn Logan CLS II's £2200, AR CL120's £3750, Transparent Music Wave Ultra SC £1100. All first owner, mint condition. Tel: 0171 495 1220 (Jan)

KRELL KSA505 £2000 (£3800) KRC2 £2200 (£4200). Theta Data Basic transport £1000 (£2000). Theta Pro Prime 2 DAC £1000 (£1800). Monitor Audio Studio 50 special finish £2250 (£5000). All immaculate condition. Tel: 01797 253 073 (East Sussex) (Jan)

MANA ACOUSTICS Sound Shelf, boxed and in Al condition £120. Tel: 01904 490796 (York) (Jan)

BILL BEARD BB101 remote control line level valve amplifier. Beautiful two box design, finished in wood and brass. Very desirable and in pristine condition. Boxed. Tel: 01443 685 492 (Jan)

CHORD COMPANY Flatline Gold 2 x 5m twin bi-wire speaker cables £75. (Less than half price). Tel: Paul 01603 261 358 (Jan)

ACOUSTIC PRECISION 'EIKOS' CD player, 4 months old £1400. Mordaunt Short Performance 860 speakers, brand new £1480. Avondale Naim 140's £700 pair. Tel: Mike 01633 430 036 (Jan)

LINN SONDEK LP12 (walnut), Lingo, Cirkus, Ekos II, OC7. Absolutely mint £1400 or sensible offer. Full active Linn Kaber system. Interested? Ring for details, may split. Tel: 01787 462 940 (N. Essex) (Jan)

HITACHI DA-1000 CD Player wanted. Service manual and similar upright players will also be of interest. Tel: 01582 419 154 (Luton) (Jan)

NAIM NAC 72 Pre-amp, NAP 140 power amp, N & K phonoboards (all boxed) £700. Royd Abbot speakers, immaculate condition £350. Tel: 01282 439 334 (Jan)

WANTED: MISSION Cyrus II or SL integrated amplifiers. Metal cased versions. Must be in good condition and perfect working order. Cyrus III's also considered. Tel: 0181 452 1452 (evenings) (Jan)

FOR SALE: Technics SL-1000 MkII turntable with Technics plinth (original heavy version). Modifications include high-grade regulators, Cerafine and Nichicon PSU caps. Comes with SME and Technics armboards. Superb sound, £650. Wanted: Kenwood LOZA integrated, Sony TA-N88B power amp and Technics SST-1 speakers. Tel: Jon 0181 992 8952 (Jan)

QUAD ELECTROSTATICS, ESL 57, bronze, 1979, serial numbers 47630 and 47631. Good condition, instruction booklets, original boxes and invoice. Unsuitable for new house. History for £250. Tel: 01635 46312 evenings (Newbury) (Feb)

NAIM 250 x 3 Hi-Cap, Naxo 3/6, 72 - 32.5, Linn Isobariks, latest spec, external crossovers, panel stands, Linn Ekos, Linn Lingo, Linn Arkiv. All mint, mostly boxed. Also Rega 3. Tel: 0114 248 6493 (Feb)

QUAD 33/303 overhauled by Quad, converted to phono by Academy Sound. Superb sound quality. Vgc, manuals, boxes £295. Tel: 01903 247 779 (Sussex) (Feb)

QUAD 22 MONO Blocks rebuilt with many new parts, new valves, EL34 outputs. Two tone colour, crimson base, original grey top. Super sound quality. Some spare valves. £495 cash. Buyer collects. Tel: 01903 247 779 (Feb)

NAKAMICHI DRI Perfect condition. Only 25 hours use. I would like it to go to someone who will use and appreciate it! £500 ono. Tel: 0161 718 8135 (Feb)

NAIM CLASSIC Silver edged 32.5 (upgraded 72), Hi-Cap and 250 power amp. Immaculate condition £1000 ono. Tel: 01443 405 347 (Mid Glam) (Feb)

HEYBROOK QUARTETS, Walnut, 90dB £280. Upgrading. Tel: 0161 247 5365 office hours, ask for Tony (Feb)

WANTED: LEAK Stereo '70' amplifier and Stereofetic tuner, must be in mint condition throughout with original boxes and instruction leaflets. Tel: Peter 01273 583 675 before 7pm (Feb)

H.F.A. SPEAKERS T.L. B139 bass, B110 mid, T27 tweeter, STC 4001 super. Finished in rosewood formica, black grills £225 ono. Monitor Audio R852 MD speakers with 25" stands (all black) £200 ono. Tel: 01992 576 533 (Essex) (Feb)

AUDIOLAB 8000M Monoblocks, two pairs, 1996 spec, perfect condition, fully boxed and documented. £995 per pair (£1600), both pairs £1900 (£3200). Tel: 01225 777 367 ext 3223 (work); 0850 792 927 (mobile) anytime, ask for John (Feb)

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Quad 405/2 power amplifier	£220	Sugden C51 pre-amplifier	£100
Quad 606	£400	Dnm 2A pre-amp & power supply	£400
Quad 306 power amplifier	£200	Dnm 2A pre-amp & 2 power supplies	£500
Quad 66 pre-amplifier.	£450	Roksan L2 pre amp & Dsu power supply	£600
Quad 44 pre-amplifier	£250	Jeff Rowland model one power amplifier	£1500

SPEAKERS

Rogers Ls1.boxed	£80	Musical technology Harrier in black	£160
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Kef 101/2 in rosewood.Boxed.	£295	Origin Live Conqueror in rosewood.	£700
Triangle comete in blackboxed	£300	Spendor Bc1s & stands	£250
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Musical fidelity F22 Valve pre-amplifier,with phono	£ 695	Radford MA50 amplifiers. Pair	
Ray Lumley M100 amplifiers Kt88s	£1099	Pair Ray Lumley M75 amplifiers Kt88s	£ 999
Matched pair Leak TL10s	£ 500	Matched pair Leak TL12+ amplifiers	£ 500
Matched pair Rogers Junior amplifiers	£ 350	Pair Quad 1s Scruffy condition	£ 300
Rogers Junior stereo power amplifier	£ 350	Pair Rogers cadet monos	£ 200
Rogers Cadet 2 Pre/power amplifier	£ 150	Rogers cadet 3 pre/power amplifiers	£ 100
Single Leak TL10 amplifier	£ 225	Single Leak TL12+ amplifier	£ 150
Leak Stereo 20 power amplifier.serviced	£ 350	Clarke + Smith HV10 intergrated amplifier	£ 150
Audio Innovations First Audio amplifier	£ 700	Audio Innovations s/RID 2 box pre-amplifier	£ 250
Rogers Cadet 3 power amp Needs service	£ 50	Rogers Cadet 2 power amp Mains transformer gone	£ 25
Quad 22 pre-amplifier	£ 50	Audio innovations s/200 power amplifier	£ 275
Leak point one stereo pre amplifier	£ 40	Leak Variotlope stereo pre-amplifier	£ 50
Quad 33 pre-amplifier good condition	£ 75	Quad 303 power amplifier good condition	£ 125
Quad 44 pre-amplifier ex cond. Boxed	£250	Quad 405/2 amplifier ex condition	£ 225
Quad 50E. Pair	£250	Quad 405/1 amplifier good condition	£ 175

TURNTABLES

Garrard 301/401s. price Varies on condition	EPOA	Thorens 124. Various prices and condition	EPOA
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SPEAKERS

Snell J2 loudspeakers	£300	Quad Electrostatic ev157s Several in stock	
EPOA		Tannoy Ardens in walnut	£ 600 Pair
B&W DM170 Electrostatic / hybrid speakers	£ 300	Pair B&W DM170 Electrostatic / hybrid speakers	£ 400
Pair IMF TLS80 transmission line speakers	£ 250	Pair Radford studio 270/50 loudspeakers	£ 450
scruffy Lowther cabinets	£ 50	Pair Lowther Accouta Loudspeakers	£ 450
		Single Lowther dual positon	£ 300

OTHER ITEMS

SME 3009 tonearms. Various	£60	Quad fm3 tuner. Excellent condition	£75
Leak Troughline 2 and 3 tuners. mopno	£75	Leak Troughline 2 stereo	£100
Quad rack & pedestal for 66/30/66 pre-amp	£100	Audio Note MC step up transformer	£200
Lowther PM3A drive units Half Lowther price	£600	Pair Lowther PM3C drive units Half Lowther price	£300

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FOR SALE: Pioneer PDS703 CD £135, Sugden A21-9 amp £425, Sugden SDA-1 DAC £450, Monarchy 'DIP' super drive £145. Wanted: Mana Soundframes, Target R2 stands, Kimber BTC cables. Tel: 0411 316 586 or 0181 521 0843 (Feb)

PINK TRIANGLE 22 Bit filter £80. Beyer DT531 headphones and HFN amp £90. Audioquest Diamond 0.5m £150. VdH The First 1.0m £100, 0.6m £70. VdH CS12 4x5m £120. Aiwa AD810 £90. Tel: 01592 772 806 (Feb)

LEAK TL12.1 BBC version. Rare collectors items. Used by BBC as amps for monitor speakers hence natural broadcast quality sound. Best offer over £1500 secures. Tel: 01423 536 692 (Feb)

AUDIO INNOVATIONS Series 300 £190, Edison 18 line valve amp (built by Audion) £190. Audion Phono Stage (2 box) £145. Evolution Audio Single Ended transistor amp £295. REL Sub-woofer unopened, unwanted, Marantz CD67 player unopened, unwanted £220. Tel: 0370 435 952 (Feb)

MUSICAL FIDELITY A1000, Marantz CD10, Pioneer PD75, Meridian 606 DAC, Kef 103/4, Kef 104, Cambridge Audio R50's, Reference speakers, Leak Sandwich, (all boxed/mint) Kef Carltons, Ditton 25's. Tel: 01992 718 265 (Feb)

WANTED: PICK-UP arm, unipivot type, required for London Gold cartridge. Tel: 01208 821 394 (Cornwall) (Feb)

INFINITY RS III A speakers, free standing oak cabinets, twin 10 inch bass drivers, 'Emir' electrostatic tweeters. Bargain at £650 (new price £2500) due to house moving. Tel: 01922 479 034 (Bloxwich, West Midlands) (Feb)

CYRUS PRE & PSX-R + Cyrus power & PSX-R for sale, approx 1 year old. Excellent sound & condition. Will not split. Genuine reason for sale £1000 ono. Cost £1800. Tel: 01582 826 528 (Feb)

MISSION 753 (rosewood) £425. 2 x Cyrus II amplifiers (both boxed with manuals) £175 and £150 or £300 the pair. Quad 606 II (boxed, 18 months) £425. Ruark Talisman II (walnut, mint) £425. Tel: 01132 824 428 (3 mins M1/M62 intersection) (Feb)

RUARK TALISMAN II (walnut, mint, 16 months) £425. Quad 606 II (boxed, 18 months) £425. Denon DCD 1500 Mk II (mint, cost £500) £150, Mission DAC 5 (mint, cost £300) £100. Marantz CO63SE (mint) £195. Tel: 01132 824 428 (3 mins M1/M62 intersection) (Feb)

TRIANGLE TE60 Class A integrated amp. Smooth yet powerful Vgc £250 (£700 new) Harman Kardon HK6550 amp, LS200 Kevlar speakers, stands and Audioquest cable (20m) £295 (£810 new). Tel: 0117 9246 297 (Feb)

FOR SALE: Conrad Johnson PV10 AL (Special Edition) pre amp. Improvement over standard PV10 easily heard (£1300 new) £885. Tel: 01886 821 577 (Feb)

CELESTION DITTON 66 speakers, re-wired, new cones by Celestion, excellent condition £325. 2 metre pair transparent speaker cable c/w spades/plugs £79. For details Tel: Paul Allen 0115 981 7814 (work) (Feb)

CASTLE HOWARD Speakers, dark oak, upgraded by Rata, mint £525, Chord SPM 800 power amp £850. Quad 66 pre (upgraded) remote and tuner £725. Tel: 01803 855 321 (South Devon) (Feb)

LOWTHER. PAIR of original Lowther PM6 drive units, good condition but need re-coning. £100 or best offer. Please Tel: 0191 273 8827 (Feb)

LINN LP12 Motor unit with 1996 mechanical upgrade, motor & Valhalla £375. Ringmat 330 XLR £20. Tel: 01664 822 648 (Melton Mowbray) (Feb)

EPOS ESII + Dedicated stands. Good condition £250 ono. Various speaker cables, Linn, Naim, Ortofon. Phone for details. Tel: Neil Hughes (Home) 01744 600 639 (Work) 01695 577 123 (mobile) 0468 898 979 (Feb)

CLEAR OUT: Linn Kan 2 speakers (free stands) £225. Polk LS/FX speakers (surround dipoles) £300. Pioneer 3 head cassette deck £75. Rappaport pre amplifier (separate power supply) £100. Tel: 01292 441 544 Weekends (Feb)

LINN KEILDHMS With Kli-Stone plinths and 8m of K-400 bi-wire cable (£1000) £495. Chameleon Ruby power amp (£1000) £395. Will sell both for £695 for very quick sale. Tel: 0121 705 4859 (Feb)

MAGNAPLANAR MGIC Panel speakers, true audiophile speakers, big but they produce a beautiful soundstage £450. Quad 3/4/405.2 pre/power amps, excellent condition £325. Tel: Geoff 01222 (Cardiff) 891 314 or 0802 183 240 (Feb)

RADFORD MONITOR Loudspeakers, mint condition, wood unmarked, excellent bass. Will sell reluctantly due to space problems. Good offer secures. Ex. working order Quad tuner £30. Tel: 0131 661 5427 (Feb)

JOLIDA SJ-502A Int amp. extra tube, Teac P-700 CD transport, Cambridge Dac Magic II (fully modified), Tara Prism digital cable, Audioquest power cord. All £1100 (cost £1800) Tel: 0181 364 5687 (Feb)

LINN AXIS Turntable, Akito tonearm, K9 cartridge, ex. condition £280. Other cartridges available - offers. Wanted: Conrad Johnson pre-amp (phono) PV10A or similar. Also Linn Lingo PSU. Tel: 0121 353 1286 (Sutton Coldfield) (Feb)

CELESTION SL600Si speakers with DLP 600 and Kudos Lead filled stands £550. Rotel Michi RHT10 tuner £450. Theta TLC 1115. Goliath PSU for TLC £100. Sony Minidisc recorders MS30/MS37 £150 each. Cables: VdH First pairs 0.8m £85, 0.6m £70, Digital 470, Versalabs Wood Block £50. Tel: 0181 871 2345 evenings (Feb)

SNELL TYPE K Speakers, excellent condition, boxed, black ash £225 ono. Stands available. Also possibly for sale, Nakamichi Tri-Tracer 1000: Offers. Tel: James 01865 728 938 (Oxford/London) (Feb)

CYRUS 2 AMPLIFIER £200. Harbeth HL MkII monitors £350. B&W DM110 monitors, Apollo stands £100. Wharfedale 504 speakers, Partington stands £120. Marantz CD65 MkII SE CD player £195. A&R HA10 head-amp, offers. Tel: 0181 818 4492 (Guildford) (Feb)

MARANTZ CD12 Limited Edition CD player for sale. As new condition, excellent sound, learning remote control, very high end transport and DAC. Cost £3000 when new. Sell for only £1400. Rotel RB-10 Michi power amplifier, very high quality power amplifier, excellent sound, cost £2300 when new, 200 watts RMS. Sell for only £1000. Tel: 01275 333 020 or 0467 234 218 (Bristol) (Feb)

MACKINTOSH MC60 (1962) valve monoblocks - offers. Meridian 208 CD/Pre-amp £595 ono. (new £1350) Quad 44/405 MkII pre/power amps £355, may split. Quad 306 power amp £155. Croft valve pre-amp £170. Tel: 01746 764 984 (Feb)

COLLECTORS ITEMS: QUAD 22 amp £75, Revox G36 tape recorder in case, excellent condition but noisy output stage £85. Ferrograph Logic 7 tape recorder, good condition, playback only, used for editing £75. Also Dual CS 505-4 turntable plus Audio Technica cartridge. Excellent, boxed with manual £60. £250 for the lot. Buyer collects. Tel: 01222 617 767 (Cardiff) (Feb)

KLIPSCH CHORUS Speakers, excellent condition £900 ono. Tel: 0171 790 3404 or 0468 362 087 (Feb)

AUDIOLAB 8000S Amp. 6 months old, boxed, clear transparent sound £529. Audioquest Quartz 2 analogue interconnect £60. Tel: 0115 952 1820 (Feb)

ORACLE ALEXANDRA Mk3, SME309, ATOCS, Mana Soundframe £750. Fons Mk1 3 speed, Rega RB250, OM10-78 stylus £100. Tel: 0181 554 6199 (Feb)

ORIGINAL DIRECT Cut vinyl disc, 'Thelma Houston' 'I've Got The Music In Me'. Serious offers invited. Collectors item. Other direct cut/supercut records available, i.e. Beatles Abbey Road. Tel: 01227 360452 (Feb/1)

AUDIO INNOVATIONS 2nd Audio amps L2 pre PI phono, Alto CD, perfect condition, downsizing hence reluctant sale £1700. Consider exchange for smaller high-end system. Tel: 01460 72545 (Somerset) (Feb/1)

ROKSAN XERXES (Walnut) turntable, Rega RB300 arm, Audio Technica OCS cartridge plus XPS3 & DSU power supply. Excellent condition, with box £525. Tel: 01299 271 266 eves (West Midlands) (Feb/1)

MUSICAL FIDELITY F-19 Poweramp, 9 months old, 2 x 300 watts RMS. Cost new £4000, asking £2200. Tel: 01296 437 314 eves (Aylesbury) (Feb)

LEAK STEREO 20, completely rebuilt £250. Leak TL12 Plus gold monoblocks, 3 available £150 each. Varislope Stereo pre-amp £40, Mono £20. Leak TLSO plus (GEC KT88's) £250. Leak Troughline 3, spotless condition £100. Tel: 01633 422 559 (Feb)

GARRARD 401, excellent £110. Lowther FM Mk2 tuner £65. Tannoy units, LSU/HF 12, one 'Silver', one 'Red' £100 each. Quad 2 monoblocks, completely rebuilt £350 pair. Leak Stereo 30, pristine £40, Stereo 70 £50, Delta 30 £25. Tel: 01633 422 559 (Feb)

MERIDIAN 518 Processor. As new, boxed £600. Silurian, high end, silver screened digital cable, 1m, £60. Tel: Gerry Hassell 0181 751 3771 or 0181 890 3302 (business hours) (Feb)

COUNTERPOINT DA10a/DAI 1a combo. Latest spec, high-end 20 bit DAC & transport. HDCD, JAC anti-jitter board etc. Black/silver finish. Half price - both items as new, boxed. DAC £1000. Transport £800. Siltech digital cables, 1m £100, 0.5m £65. Tel: Gerry Hassell 0181 751 3771 or 0181 890 3302 (business hours) (Feb)

B&W MATRIX 804 speakers. Superb sound £895. Naim Nait 3 amp £375. Sony CD X222ES £225 ono. All in excellent condition. P/X considered. Tel: 01225 404 431 (Feb)

AUDIO INNOVATIONS Series 800 Anniversary power amp with Border Patrol power supply £1300, new. Audio Note ANJ speakers £600. Little Pink Triangle turntable, Rega RB300 arm/Grace cartridge £300. Tel: 01903 731 646 (Feb)

DPA 2 x 200S stereo power amps. Can be bridged for mono operation. £350 or as a pair £650. DPA Enlightenment drive with Deltran £350. Tel: 01724 710 547 (Lincs) (Feb)

MANA 5 TIER Stand inc 1 ref top & 2 soundstages £1100. Pioneer Precision CD player inc. Acoustic Precision base support £425. Neat Mystique floor standers £395. Trichord Pulsewire I/C 2 pairs 1/2 mtr and 1 mtr £145. Flatline speaker cable 2 x 4 mtr 4 soldered banana plugs at each end £120. Tel: Paul 0181 205 3264 or Paul.I@virgin.net (Feb)

NAIM 62/140 Amplifiers. New style, mint condition, boxed £600. SNAPS power supply £100. Tel: 01638 668 299 (Newmarket) (Feb)

CHARIO ACADEMY speakers. Solid walnut curved edges. Stunning looks and sound. 12 months old. Boxed with instructions. Can demonstrate. Cost £1400. Sold complete with Target 'K' Series sandfilled stands for £800. Tel: 0181 642 6470 eves, 0831 163 784 day. (Surrey) (Feb)

LINN ISOBARIKS (panel stands) SM6233, black, upgraded tweeters £775 excellent condition; Sony Walkman Professional £120; Target AER4TV table £50. DAT 120m tapes £2. Tel: 01622 858 085 (Feb/1)

AUDIOLAB 8000S £480. Meridian 551/MC board + MSR £550. Meridian 200 transport £350 + 203 DAC7 £250. Shahinian Arc speakers £800. Tel: 01703 345 188 after 6pm. (Hants) (Feb)

LINN LP12 walnut, Ittok LVIII arm, Ortofon MC10 supreme cartridge vgc £550. Alphason turntable stand (grey) £50. Ruark Templar speakers, rosewood £225 (boxed). Tel: 01223 360 313 (Feb)

QUAD 33/303 and FM in perfect working order in original packing with manuals. Soundcraftman 10 octave sound equaliser. Rogers matched pair Studio I speakers in teak. Would sell separately. Offers Cash. Buyer collects. Tel: 01206 32 3327 (Colchester) (Feb)

QUAD 606 Power amplifier, pre-amplifier, FM tuner and control panel with original boxes and instruction booklets. £1100 ono. Tel: 01274 814 231 (Feb)

EXPOSURE VII (Dual) pre-amp with two VI psu's. Absolutely mint but old style cases hence only £250. Also Linn Klyde M/C cartridge. 24 months light use £75. 01942 818 752 (Feb)

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M C Cormack DAC-1	Mint	S/H£ 695.00
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EAD 9000 Series III HDDC	Mint	S/H£ 4500.00
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Forsell Air Force One	As New	£11995.00
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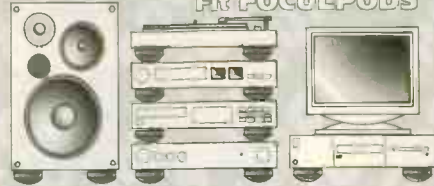
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Hi-Fi Choice
 July 1995

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WHAT HI-FI - 1996

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 Value for money ■■■■■

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SONUS FABER Minima Amator speakers, brand new, still boxed with full guarantee. Never used. Unwanted gift! £1150 ono. Tel: 01753 681 912 or 0973 333 145 (Feb)

AUDIOLAB 8000Q amp £650. Audiolab 8000P power amp £450. Audiolab 8000CDM £650. DPA Enlightenment DAC £550. Rotel R-T990BX tuner £350. Makamichi DR-1 tape deck £450. Project 6.15 record deck with Ortofon MC30 Supreme £450. Pace M551000 satellite receiver £150. JVC HR-S5500EK S-VHS video recorder £250. Tel: 01296 398 166 (Feb)

RUARK SABRE loudspeakers in unmarked condition and walnut veneer £195 ono. Exposure loudspeaker cable. Two 8m lengths £30 ono. Tel: 01502 716 197 (Feb)

NAIM O2 TUNER (new) Linn Pretek, 2 Powerteks, Keilidh speakers (new), Meridian 200 CD player, 203 DAC, Nakamichi cassette deck 2, Target stand. All excellent condition. Offers. Tel: 01794 523 746 (Feb)

PROAC STUDIO 100 speakers with Target R1 stands. Both in excellent condition. (£980 new for pair) Selling for £595 ono the pair. Tel: 01780 764 149 (Feb)

NAIM CD3.5 £700. NAC 102, NAP 180 £1350 (£2110). Epos ES11 £230 (mah.) SoundStyle rack £100 (£220). May split. Tel: Colin 01293 416 022 (Feb)

MISSION 752 Freedom (rosewood) Mint condition £430. Marantz CD63 KI Signature, mint condition £275. Arcam 6+ amp vgc £140. All boxed and instructions. Tel: 01508 499 586 after 4pm (Norfolk) (Feb)

MAGNAPLANAR MG1Cs £650. Quality monoblocs (prototypes) £350. Rega Planet CD + remote, boxed as new £375. MacIntosh MC 2100 power amp + power supply £700. Musical Fidelity XLP, boxed as new £100. Linn LP12 Valhalla/Syrinx PU2/Rega Flys £500. All vgc. Tel: 01273 607 068 (Feb)

MUSICAL FIDELITY M.Y.X. pre-amp, 4 line + MM/MC phono stage, mini, boxed, cost £2300 new. Accept £695. Musical Fidelity P180 power amp £450. M.F. P270 MkII £695. Pink Triangle Da Capo DAC 22 bit and 1307 filters £695. Tel: 01634 387 686 (Feb)

SPENDORS SPI 001270/1 boxed perfect £250 or XC. Philips Motional F/B L5541 £65. Thorens 125, plinth, 3009, v15 £120. Revox Mint 791 tangential £175. Quad FM4 mint boxed Charcoal No. 018246 £225. 5m remote for Teac R/R £25. Sony auto rev TC-V7 vgc £40. Sony MC XL55 Pro boxed, mint. Tel: 01392 860 182 (Feb)

GAMMA AEON 211/VT4C valve monoblock silver amplifiers (£5000) Class A single ended £2195 ono. May P/X. Marantz CD-10 £495. (others) Tel: 01225 480 990 (Feb/1)

PINK TRIANGLE Pip2 pre-amp battery PSU MC stage, superb (£4000) £1150. Audio Synthesis DAX2 AT&T as new (£2100) £1450. Sonus Faber Amator speakers with slate stands (£3600) £1850. Avondale VI power-amp (£1250) £550. Naim 62 Avondale 6 channel PSU £650. Lowther Acousta speakers PM6 original re-coned £225. Meridian M2 active speakers, stands, cables and pre-amp £400. All mint and boxed. Tel: 01274 426 103 (Feb)

QUAD 63 ELECTROSTATIC speakers £1100. Quad 66 pre amp £440. Teac P2 DAC £800. Kef 104/2 Raymond Cooke Special speakers £850. Yamaha CX2/MX2 pre pwr amp £675. Tel: 01977 643 629 (Feb)

NAIM DBL's (Active/Passive) £3000. 6 tier Target stand X2 £350. Linn LP12 turntable £500. Naim Aro £500. Naim Prefix £195. Naim Hi-Cap £400. Lyra Parnassus £1100. Linn Lingo £350. Mana Reference/Mini Mana £250. Naim CDS £2750. Naim S2/Supercap £3500. Naim NAP 135 X2 £2000. Tel: 0171 801 0905 or 0385 575 643 (Feb)

BBC L55/12A Monitors, new, boxed, half price £600. Stands £50. Scopex dual beam scope + manual £75. Fluke 8024A digital multimeter + temp. probe + manual £65. Lowther PM6 drive unit £45. Tel: 01303 258 961 (Feb)

SYSTEMDEK HIXE 900, Acrylic platter, metal armboard, RB300/Goldring 1020GX cartridge. Nice condition £350 ono. Sony Pro Walkman, leather case, cables, boxed, nice condition £150 ono. Tel: 0114 272 7969 day, 0114 233 5413 eve. (Feb)

NAIM NAC 42 £90 ono. Brand new Marantz CD 67 £180. Quad 77 Int. amp, carbon £450. Acoustic Energy AE1's, new drivers, gloss black cabs, dedicated stands £650. Denon DNS 810 cass deck £140. DPA Enlightenment drive DAC, 6 months old £950. Tel: Jules 01792 280 061 (Jan/1)

MERIDIAN 263 Delta Sigma DAC plus Ixos 105 digital interconnect £225. Denon DRM 510 tape deck £80 ono. DCD 960 CD £125 ono. All boxed and mint. Tel: 0171 739 2659 or 0850 088 434 (Feb)

QUAD QA12P (1948/51), actual one photographed for 'Audio Audio' book, plus matching Quad HR1 tuner. Both in excellent original condition, serious offers only. 2 Avo Mk3 valve testers, offers. Tel: 01550 777 336 (Feb)

ART AUDIO Tempos Class A triode monoblocks 30W, new £2700, £1200 ono. Ruark Accolades, top of the range tri-wireable new £2700, £1200 ono. Silver Seven interconnect one metre £95. Canare speaker cable, two 3.5 metre tri-wire lengths £70. Tel: Chris 0181 993 2006 (Feb)

QUICK SILVER valve monoblocks GEC KT88 100wpc (£3500) £1175. Quick Silver valve pre-amp MC phono (£2200) £725. Naim 42 with Avondale PSU £450. Radford Woodside WSCD2 CD player Trichord Clock2 (£1100 + £176) £450. Audio Synthesis Silverblue 2.5m £185. Oracal Delphi turntable Helius Scorpio arm Onix PSU £550. Mitchell Hydrolic Reference turntable Linn arm and cartridge £250. All mint and boxed. Tel: 01274 428 170 (Feb)

QUAD 77 CD (mains) £600. 77 pre & system controller £550. 77 Stereo power amp £400. All grey Nextel. Tel: 01733 551 881 (Feb)

NAIM NAXO 3-6 Crossover, new style, boxed, never used, currently located at a house in Guildford. List price £676. Will sell for £400. Tel: Ireland 01 285 3860 (Feb)

NAIM NACS2 and Supercap power supply, one year old but good as new. Unusual reason for sale. £3250 Tel: 01635 866 004 (Feb)

SURROUND SOUND System (separates) high quality, boxed as new, mint. Sale due to bereavement. Denon, Rotel, Kenwood, Monitor, Celestion, Target, TV cables. Cost £2500, accept £1500. Details Tel: Charles 01398 323 406 - 01823 324 811 (Somerset/Devon) (Feb)

THORENS 155 Mk II turntable with ADC cartridge, two Mordaunt Short M5600 mahogany speakers (Decca ribbon tweeter, Celestion 10" woofer), Akai GCX320D cassette deck. Best offer accepted. Tel: 01491 612 521 (Feb)

PINK TRIANGLE LPT (Blue Nextel/Black Plinth) - RB300 arm - Roksan Corus Black (low hours) All excellent. Tel: Gregory 0181 981 6195. E.Mail:Hugoshouse@compuserve.com (Feb/1)

AKAI GX-4000DB, reel to reel tape deck wanted in good condition (or for spares) Willing to pay up to £200 in cash. Tel: 01925 822 897 (Feb)

NAIM 82 £1350, 3 x Hi Caps £400 each. Naxo 2/4 X-over £300. All new style. 2 x NAP 250 serviced & matched, old style £650 each. Avondale 42 preamp with CD input & power supply £300. All perfect c/w boxes & manuals. Tel: 01527 401 954 (Feb)

FOR SALE: PT Two, RB250, boxed, excellent £350 ovno. Linn Basik, Akito, K6, boxed, excellent £175. RB300 silver wired by Audio Synthesis on Linn board £110 ovno. Tel: 0191 226 0174 (Feb/1)

TECHNICS SLP1200 CD player as in November 97 Hi-Fi World, page 47. Complete boxed £375 ono. Tel: Lyn 01302 321 066 (Doncaster) (Feb)

NAIM 140 Power amp £400. Audiolab 8000T tuner £395. Wanted: Naim 250 power amp. Tel: 01884 259 637 (Devon) (Feb)

MUSICAL FIDELITY T1 Tuner £80. Linn Valhalla PSU board for LP12 £55 (with 4S adaptor). Tel: 01522 694 871 (Lincoln) (Feb)

AUDIO ALCHEMY DUS3 transport with £350 Trichord mods £550, SD1E speakers just run in new £2950, £1800, Zeta Vdh tonearm and recapped Kneissl Red Signature £800, old style SD1 speakers £450. All mint, any demo. Tel: 01734 611 918 after 7pm (Feb/1)

NEW VALVE Amplifiers using classis Mullard 5-20 circuit with modern high-quality components. Tesla/Sovtek valves, 25 watts per channel. Monobloc pair £250, single-chassis dual mono £300 Tel: 0181 427 1378 (Harrow) (Feb)

WANTED: QUAD 66 Pre amp with remote, Quad 66 tuner, Quad 67 CD. Must be mint. Also ELS 63's Tel: 01453 764 734 (Feb)

XTC PRE 1, pre amplifier, lacquer black, remote control, superb performer, highly reviewed, 3 months old, boxed, as new, cost £1250, sell £800. Tel: 01634 365 153 (Kent) (Feb)

REGA ELA Loudspeakers (black) 12 months old. Immaculate condition. Five years warranty remaining, only £400. Also Soundstyle 4 shelf rack blue/black marble effect £200. Tel: 01253 884 023 (Blackpool) (Feb/1)

TANNOY CHATSWORTH Speakers 12" Monitor Gold, in mint condition £375. Tel: 01829 782 115 Evenings (Cheshire) (Feb)

QUAD ESL 63 with MAF stands. Black grilles, rosewood finish. Mint condition, boxed as new. Reluctant sale due to recent move £1500. Tel: 01772 315 723 (Feb)

QUAD EQUIPMENT stand, designed to house Quad 66 series, cost new £240, as new will accept £120. Mint condition. Tel: 01903 750 962 (W. Sussex) (Jan)

CELESTION SL600 speakers, grey, excellent condition, boxed £250. Also Meridian 203 DAC £200. Tel: 01793 490 597 after 5pm (Jan)

CELESTION SL65 Speakers, walnut finish, with Celestion stands, immaculate condition, original box, manual and test certificates £275. Tel: 01623 27974 (Mansfield) (Jan)

AUDIOLAB 8000M Monoblocs (3). Two are 5 months old, one is 3 months old. Boxed, paperwork, immaculate! £550 each. Tel: 01794 830 111 (days) 01703 769 175 (evenings) Ask for Alex (Jan)

QUAD ELS pair 1960s bronze grilles, with cables & GFD stands £450, also Blaupunkt 'Florenz' 20350 4-band 3-speaker table radio 1962, offers, buyer collects, East London. Tel: 0181 989 4251 (Jan)

FOR SALE: A hi-fi system, which includes Naim-NAP 250 power supply, 2 Hi-Caps, NAC82 preamplifier, NACD2 compact disc player, 2 SBL speakers (latest models), 1 Nakamichi DR1 cassette player, 1 Rotel stereo tuner, 1 Linn Sondek record deck + Ittok arm. Price £5000. Tel: 01454 419 157 (Jan)

ROSE RV-235 valve pre-amp £300. Audion Sterling valve power amp £350. Buyer collects. Tel: 01529 460 016 (Lincs) (Feb/1)

WANTED: E.M.I. TR90 tape recorder. Someone must have one! Will collect. Tel: 01580 830 558 (Feb)

TANNOY III LZ £200. Moving coil pre pre-amps, QED £15, Lentek £25. Wharfedale Super 8/F5/AL drivers in cabinets £30. Rogers Junior single monoblock £80. Akai 4000D £90. Tel: 01705 839 809 (Hants) (Jan)

MARANTZ CD63 MKII CD player £135. Naim Nair 3 amplifier £400. Both mint, boxed etc, 18 months old. Tel: 01904 690 222 daytime (York) (Jan)

APOGEE DUETTA Signatures full range ribbon speakers. Mint condition incl boxes & manual £1950. Symo speaker cable 2 pairs of 2.5m £225 a pair. Meridian 566 20-bit DAC £500. Meridian 518 digital pre-amp/jitterbuster £600. Tel: 0171 281 0821 (Jan)

IMPULSE H2 Loudspeakers. Ultra-sensitive (95dB) ideal partners for low output valve amplifiers. Beautiful condition, black finish. A bargain at £1700. Tel: Mark 01252 845 128 (Fleet, Hampshire) (Jan)

KEF Q55 loudspeakers, amazing imaging, 6 months old £375 (£500 new). NAD 3020A amplifier £50. Rega RB250 £50. Quad 33 £40. Quad 303 (damaged channel) £30. Tel: 01403 264 517 after 6pm (Jan)

LINN KAN Mk1 speaker in immaculate rosewood finish £150. Tel: 01258 450 503 (weekends only) (Jan)

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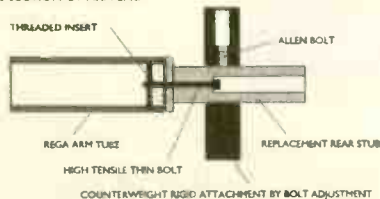
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	Still under warranty - As new -	S/Hand	£5400
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Alchemist "The Alchemist" 200wpc Power Amplifier			£2995
Infinity IRS Sigma Ribbon Hybrid Loudspeakers -	A few hours use -	As new	£6800
Mirage:-			
M-290 2-Way Audiophile Compact Monitors		Ex. Demo	£ 400
M-1090h 2-Way, 4 Driver Bipolar Radiators	As New	S/Hand	£1300
M1-si 3-Way, 6-Driver Bipolar Loudspeakers - the Ultimate		As New	£6800
M5-si 2-Way, 4-Driver Bipolar Radiators		Ex. Demo	£2000
BPS-150 Active 150w Bipolar Subwoofer (Piano black)	As New	S/Hand	£ 800
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AES 1.0M Balanced Digital Interconnect		Ex. Demo	£ 300
BM1P 1.0M Balanced Interconnect		Ex. Demo	£ 430
MWP 6.0M Speaker Cable (2 pairs available - price per pair)		Ex. Demo	£ 712
TW 3.3M Speaker Cable		Ex. Demo	£ 130
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HF8 0.5M 75 ohm Digital Interconnect		Ex. Demo	£ 100
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SENSIBLE OFFERS For enthusiasts clear out. Quad FM1 tuner. Braun 510 receiver. Akai 4000DB tape deck. Leak TL 12.1 valve amp. Akai CR80DS 8 track player/recorder. All excellent condition. Tel: 01472 870 367 (Jan)

UHER CR240 Stereo recorder, Uher 4000 Report C, 1960's models. Sale to best offer. Tel: 0181 903 6188. Email: handmade_paper_co@compuserve.com (Jan/1)

MUSICAL FIDELITY A120 integrated amplifier, very fine sound quality, boxed, as new £210 ono. Tel: 01562 710 850 (W.Mids) (Jan)

REL STORM active subwoofer. A superb bass playing instrument for hi-fi/audio visual. Brand new & full warranty. Half price £350. Tel: 01702 421 304 (Jan)

KEF 103/4 Reference Series (rosewood) Cost £1300. Bargain £600. Yamaha stereo cassette deck TC-800GL, special wedge shape design. Collectors item £100. Both mint condition. Spendors BCI teak, perfect £200. Tel: 01708 767 478 (Romford) (Feb)

NAKAMICHI DR3 10 hours use £199. ProAc Super Tablettes inc Target stands, vgc £350. Meridian 204 tuner £249. Quad 306, vgc £190. Yamaha E200 Dolby Pro Logic processor, vgc £149. Tel: 01293 886 205 (evenings) Sussex (Feb)

LINN CD and active crossover. Linn Karik 3 CD player, 9 months old £1350. Active electronic crossover for Isobarik £500 ono. Tel: 01753 851 429 (Feb)

WANTED: REVOX Pre-amp, equaliser, timer for B77. W.H.Y. Tel: 01923 443 490 (Feb)
NAIM SUPERCAP 3 months old, for use with 52 pre-amp, 82, pre-amp or Super Naxo £1500. Tel: 01767 317 166 (Feb)

PAIR DENON 6600A Monoblock power amplifiers. Excellent with Isobariks or similar hard to drive loudspeakers. 260W into 8 ohms, 450W into 4 ohms. Spare pair boxed £500. Tel: 01455 233 017 (Feb)

SYSTEM FOR Sale. Arcam 250 Delta transport, Pink Triangle Da Capo DAC, DPA 200S pre amp, 2 x DPA 200S power amps, Magnaplanar 1.4 loudspeakers. £2100. Tel: Andy 01708 732 850 (Jan/1)

PAIR UNISON Research Smart 845 monoblocks. Superb sound. Mint condition, hardly used. Boxed. Upgrade necessitates sale. Demonstration, and delivery may be possible. £2300. Tel: 01666 504 550 (weekend) or 01772 853 658 (work) (Feb/1)

REGA KYTE Speakers, virtually new, hardly ever used £130. Stands available too. Tel: 01623 871 950 (Jan)

LP12 (BLACK). Cirkus, Lingo, Tramalin, Aro, Arkiv, spare Klyde, Naim 82, two Flatcaps, 180, Kabers, Mana Six shelf, Arcam Alpha Five CD. Excellent condition. Offers for the lot. Tel: 01706 828 294 or 0402 180 652 (Jan)

ORIGINAL LEAK Sandwich speakers. Black grills, 12 inch Sound Organisation stands £90. Moth record deck, Mission arm, Shure cartridge £40. Meridian 103 Pwr amps, 3 box £60. Tel: 01765 600 450 (N. Yorks) (Jan)

ROTEL RCD965BK, Micromega Microdac, Linn Intek, Tannoy 609's, Target stands, quality interconnects, bi-wired (cost £1500), boxed, mint £600. Tel: 01282 817 143 (Lancs) (Feb)

MUST SELL Highest offer secures. Neat Petite II, new, unopened. Mark Levinson MLI preamp. Studer A725 CD Fisher valves FM200B tuner, AC280 monoblocks, Grado Signature. Low hours. Tel/Fax: 01642 649 702 (Jan)

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NAKAMICHI BX2, Cassette deck £200. Meridian 200-203 CD £630. Thorens TD160 Super turntable complete £140. Creek 4140 S2 amplifier £80. Linn Index speakers £100. Mission DAC3 CD digital converter £110. Quad FM3 £80. Meridian 101 pre-amp £80. All new condition. Tel: 0181 681 1054 (Croydon) (Jan)

DPA 200S Pre power, boxed, just serviced £600. Roksan Caspian integrated amp, boxed £500. Soundstyle x100 5 glass stand £100. 2 x DPA. The Power mains filters £50 each. Tel: 0181 654 9850 (Croydon) (Jan)

NAIM GEAR (New style) - CDS £2200, NACS2 £3300, NAP250 £1000, NAT01 £900, LP12 Lingo, Ekos, Arkiv £1200, Nakamichi CR7 £1100, Marantz CD10 £400. Two Rotel Dolby units £100. All mint. Tel: 01473 610 434 (Ipswich) (Feb)

CLASSE AUDIO DR6 preamplifier, boxed in very good condition £1100. Theta Pro Basic III DAC (upgradeable). Boxed in mint condition £1300. Townshend Seismic Sink (2). Small size, for supporting Meridian sized components. £50 each. XLO Signature balanced interconnect, 1 1/2m £400. Tel: 01502 724 251 (Feb)

MILLER & KREISFL Solid walnut 'Volkswooler' and satellite loudspeakers £700 ono. Recently serviced and very rare original. Cost \$1800. Tel: Sushi 0171 602 3822 (Jan/1)

ROGERS STUDIO Ones and Threes with stands £250 each. KEF Reference Ones £750 Guaranteed. AEI's £250. All boxed mint. Rogers Cadet pre/power £50. Top kit, bottom prices! Tel: 01332 200 495 (Jan)

REVOX A77 4 track recorder. Couple of hours use after £800 overhaul. Selling due to illness £400 ono. Quad mono tuner £35. Phone 0181 893 4650 (Jan)

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