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NAD'S NEW 414 RDS TUNER

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This Month's World

● Audio Innovations' all-valve phono stage is real hi-fi magic. It's been heavily 'tuned' using special high quality components. LP has never sounded so atmospheric and engaging. See page 23.

● Harbeth's HL-P3ES has leapt upward in cost, yet at the same time we feel it is one of the best small loudspeakers available and, simply by being so good, justifies its price. See page 18.

● NAD's 414 tuner is a delight to use and sweet to listen to - not so common in modern tuners. NAD mass manufacture, but their UK design department gets the sound just right, unlike so many rivals. See page 29.

● Mission continue to show just how neatly packaged and clean sounding a modern amplifier can be, with their new *Cyrus pre* and *power*, reviewed on page 26.

● Wild and wacky - that's American hi-fi! We spoke to some of their eccentrics. See page 36.

Some hi-fi products stand out as jewels and, often as not, behind them lies a vast fund of knowledge and experience. In this issue we've been surprised and delighted - not easy! - to encounter quite a few. It's a tribute to their designers, whom we know have invested a lot of personal effort. Real hi-fi cannot be churned out, production line style, a new model every year. Jewels take longer to burnish.

There's a difficult trade off to be made between electronic engineering and sound quality, and that's where the black art behind modern hi-fi lies.

It wasn't always so. In times not so long gone, the measured performance of products was obviously wanting. But by the early eighties silicon chips had been perfected. The outcome has been apparent perfection in many areas, especially amplifiers. Yet this has only shown us that there appear to be other factors, ones we do not understand, let alone are able to measure, that significantly influence sound quality. That's why it's nice to see products that reflect the abilities and dedication of their designers, showing that it takes more than a few silicon chips casually thrown together to produce a jewel.

Noel Keywood, Editor

IN THE MARCH ISSUE

The month of March blows in with a wintry storm, beaten by the March issue of Hi-Fi World! It's packed full of the latest equipment reviews, news, readers' letters, a super competition, classified ads where you can pick up a bargain, music reviews of new releases and more. By the time you've read it, you'll be feeling the warmth of spring creeping in. Here's just some of what we hope to bring you:

CASTLE HOWARD SII
Finished in rich Cherry wood veneer and using 1/4 wave horn loading for deep and tuneful bass, the Howards certainly are King of the Castles. Noel Keywood sits on the listening throne.



UNISON SIMPLY PHONO

The Unison range of valve amplifiers have found praise with the World staff. Now there's a dedicated phono stage to match the Simply 2 and 4, called Simply Phono.

ALCHEMIST MAXIM v AURA VA-80SE

Two of our favourite line level integrated amplifiers, the Alchemist Axiom and Aura VA-80 now have talented cousins in the form of the Ma and VA-80SE, each equipped with an in-built p stage. We are first to test both.

QLN SIGNATURE

With meticulous attention to build and design quality, the QLN Signature loudspeakers promise top class reproduction. We investigate.

Hi-Fi World is still only £2, but with more editorial than most rivals. With the most enthusiastic and expert editorial team in hi-fi journalism, can you afford to miss it? Make sure you don't by filling in this order form and handing it to your newsagent.

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see page 68 for details

AUDIO

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THIS MONTH'S REVIEWS

AMPLIFIERS

FOCUSRITE RED 4/5 13

Douglas Floyd-Douglass discovers whether the fabulous Focusrite Red 4/5 pre/power amplifier sounds as good as it looks.

AUDIO INNOVATIONS P2 23

Noel Keywood puts the spotlight on the P2 valve phono stage from Audio Innovations.

MISSION PRE/POWER 26

Dominic Baker gets to grips with Mission's fascinating new pre and power combo.



LOUDSPEAKERS

HARBETH HL-P3ES 18

Dominic Baker explains why Harbeth's HL-P3ES loudspeakers are hard to beat.



SYSTEMDEK SYSTEM 165 41

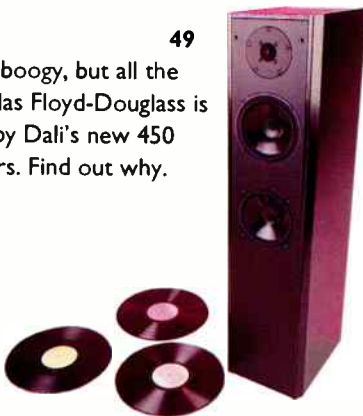
Laura Martin plays the Systym 165s for all they're worth, but what was it worth?

ROGERS LSI 65

With their new LSIs, Rogers take on the budget loudspeaker competition. Laura Martin takes a closer look.

DALI 450 49

They don't boogy, but all the same Douglas Floyd-Douglass is impressed by Dali's new 450 loudspeakers. Find out why.



CASSETTE DECK

DENON DRW-580 20

Dominic Todd hits the deck to comment upon the DRW-580 twin-deck from Denon.



COMPACT DISC

PHILIPS CD721 57

Noel Keywood takes a spin with Philips' latest CD player, the CD721.

MERIDIAN 518 33

Dominic Baker meets the Meridian 518 - a strange animal that is neither fish nor fowl, amp nor CD player, yet fine all the same!



TUNERS

NAD 414 29

Noel Keywood explains why he is NAD about the 414 tuner.

WORLD VERDICT



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



GOOD - Has strong merit. Well worth an audition.



ADEQUATE - Mediocre in vital areas. May be worth auditioning.



POOR - Seriously flawed. Not worth considering.

REGULARS

- NEWS** 7 This product information is so hot it will cut your central heating bills.
- READERS LETTERS** 42 Our readers tell the World their problems and views.
- COLUMNS** 53, 56, 61, 63, 71 For the latest opinions and hi-fi rows read our columns.
- NEXT ISSUE** 3 March into the spring with the next edition of Hi-Fi World.
- COMPETITION** 66 Be king of your own Castles through this month's competition.
- SUBSCRIPTIONS** 69 Join our campaign to introduce compulsory subscription.
- SPECIALIST HI-FI DEALERS** 85 Special is the word, as we share our contacts.
- MEET YOUR MAKER** 89 The answer to that awkward question "Daddy, where does hi-fi come from?"
- WORLD AUDIO DESIGN** 90 The place to come for designer kit.
- DIAL A DEALER** 81 It's good to talk - especially to a hi-fi dealer.
- HI-FI WORLD LIBRARY** 95 There's more to life than books you know - but not much more.
- MEASURED PERFORMANCE** 105 We offer you the hard evidence.
- READERS' CLASSIFIED** 120 Read our highly classified information for a match potentially made in heaven.
- ADVERTISERS INDEX** 130

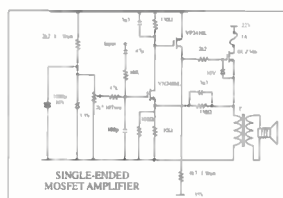
FEATURES

HI-FI USA 36
Noel Keywood discovers an underground hi-fi movement in the land of Hollywood and glitz.



DIY SUPPLEMENT No20

In this month's FREE DIY Supplement you'll find a unique design for a 15watt single-ended MOSFET amplifier, a review of TL BoxModel - a CAD package for transmission line loudspeakers, book reviews, news from the world of DIY hi-fi and more.



MUSIC

Some excellent new releases for your perusal.

ROCK RECORD OF THE MONTH:

Golden Smog: Down By The Old Mainstream

CLASSICAL RECORD OF THE MONTH:

Iona Brown and the Norwegian Chamber Music.

ROCK AND POP 73

JAZZ 75

CLASSICAL 77

COMPETITION

This month we offer you the chance to win one of three pairs of Castle loudspeakers worth over £1,800 in total.

1st prize	Castle Howard SII	£1090.90
2nd prize	Castle Severn	£499.90
3rd prize	Castle Isis	£229.90



CASTLE SPEAKERS WORTH MONEY

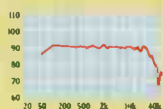
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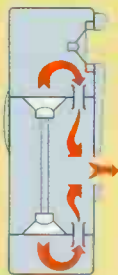
The fact is that if you want the purest sound and the most uncompromising specification, it simply has to be New KEF Reference.



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bass performance. With KEF's famous 'coupled cavity' bass system, now further improved with interports, you get it. We go to similar extremes in perfecting every detail.

Some you can't see, like Oxygen-Free Copper internal wiring or magnetic shielding (vital in Home Theatre). Some you can - sumptuously veneered cabinets with heavily gold-plated feet and terminals, for example.

In other words, each pair of Reference speakers is as close to perfection as KEF can make it.

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KEF AUDIO (UK) LIMITED, ECCLESTON ROAD,
TOVIL, MAIDSTONE, KENT ME15 6QP.
TELEPHONE (01622) 672261.

HOWARD HAS A LITTLE BROTHER

New from Castle are the Harlech loudspeakers. These, they claim, provide most of the performance of the Howards, but in a slightly smaller and more cost-effective package. They employ a twin bass tuning system, developed to enable the new speaker to provide the same bass performance.

Harlech has a forward facing, two-way drive system, with parallel upward facing bass/mid units similar to those used in the Howard, but slightly smaller. Unlike the Howard, the Harlech has a vertical division up the middle of the cabinet's interior, dividing the enclosure into two entirely separate horn enclosures, each tuned to a different frequency. The tuning frequencies are 54Hz for the front and 78Hz for the rear pipe.

The bass/mid units employ 130mm injection moulded polypropylene cones and the tweeters use 25mm metal alloy domes. Offering 150watt handling they retail at £799 per pair.

Castle Acoustics
Park Mill,
Shortbank Road,
Skipton,
North Yorkshire. BD23 2TT
Tel: 01756 795333

THORENS GO CD

Thorens have announced the introduction of their first CD player. The Consequence TCD 2000 matches the current Consequence amplifiers in style (by the Academy of Art & Design in Lodz) and has inherited the adjustable 3-point transport suspension featured on Thorens' turntables. Other features are: top loading with motor driven acrylic lid, heavy gold-plated brass CD clamp, Philips CDM12-Pro transport with hex-key level adjustment, adjustable headphone output, mains phase indicator, 110/240 multi-voltage plus remote control which will also control their forthcoming RDS tuner. All this at an RRP of £899.95.

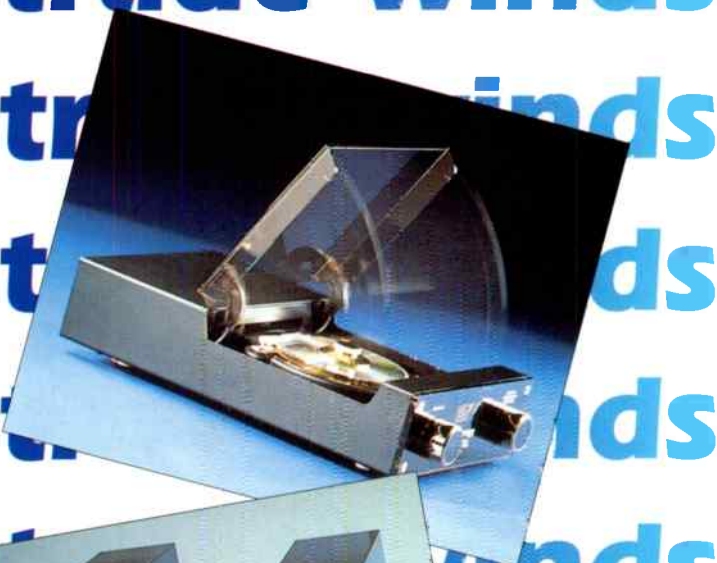
Portfolio Marketing
PO Box 442,
Great Missenden,
Bucks. HP16 0JB.
Tel: 01494 890 277

SUPER MODEL

NHT have a new loudspeaker, the 2.5 model. It is a tower design featuring a side loaded woofer.

The 2.5 has a separate sealed enclosure for the 1" soft dome tweeter and 6.5" midrange driver used. The Focused Image Geometry design of the front baffle is said to enhance clarity, tonal balance and stereo separation. The 8" woofer is vented to produce low frequencies down to 33Hz. The 2.5s are in the shops at £929.00 a pair.

Sound Dept.
33 Beaumont Street,
Oxford. OX1 2PN
Tel: 01865 516800





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GOING FOR GOLD

That centre of hi-fi activity, Cambridge, is now the home of yet another range of loudspeakers from Monitor Audio: the Gold System Series 900 MAG.

The gold tweeter, which is common to the whole family, is formed from an aluminium/magnesium alloy, anodised to a



thickness that produces ideal stiffness and damping. Monitor Audio claim the dome exhibits perfect rigidity and is self damping. The outer surround is made of rubber, which is impervious to temperature change.

The crossover is designed to be bi-wireable. The cabinets are all veneered on the inside as well, for stiffness, and the large floorstanders can be lead shot or sand filled. The loudspeakers range from £399 for the CC 900 Centre Channel, to £1299 for the MAG 903 (Tower).

Monitor Audio
Unit 34, Clifton Road,
Cambridge. CB1 4ZW
Tel: 0223 246344

COMING MORDAUNT SHORTLY

Mordaunt-Short announce the addition of a new model, the MS25i, to their Music Series 'i' range of loudspeakers. This floorstanding model has a suggested retail price of £300 per pair. Features include a 6.5" MCS technology bass/mid-driver and a gold anodised aluminium dome tweeter. The MS25i complements the recently launched MS10i, MS20i, MS40i, and MS50i loudspeakers and features many of the improvements of these other models.

Mordant Short Ltd.
3 Ridgway,
Havant,
Hampshire. PO9 1JS
Tel: 01705 407722

ROGERS HELP LENNOX'S MUSIC STUDENTS

On 18 September 1995 the Lennox Lewis College opened in North London. Its students, aged between 15 and 19, are referred to the college by agencies such as Hackney Education and the Social Services.

They are offered a range of courses including art, sport and information technology, as well as music and sound courses which Rogers are supporting. They provide loudspeaker kits for the students to build.

Discussion groups and workshops led by members of Rogers' technical staff are also planned, to ensure that the young people end up producing loudspeakers that are influenced by the Rogers tradition.

Rogers admit that their motives for the scheme aren't entirely pure! A watchful eye, they say, will be kept on the students' progress and work experience placements may be made available to those who are interested.



Rogers International
Unit 3, Common Side East,
Mitcham,
Surrey. CR4 1HX
Tel: 0181 640 2172

DEARER HORNS

Bravura has announced that from 1 January 1996 the company's corner horn loudspeakers, the Accelerandos and the Brios, will go up in price to £6600 and £5950 per pair respectively, including VAT. Changes to the shape and volume of the compression chamber, and the damping materials used, have enhanced performance, say Bravura. It is these improvements, together with other increased costs, that have made the price rise necessary.



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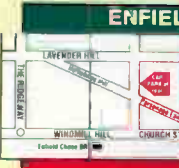
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Cheltenham

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AURA VA80 Amplifier	Ex-dem	279 229
B&W Passive Sub Sub-woofer	S/hand	150 79
DENON DCD 1700 CD Player	S/hand	500 295
MISSION 770/HJ10 Spks/stands	S/hand	570 350
YAMAHA TX540 Tuner	S/hand	175 80
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SEPARATES STARTER SYSTEM

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Gants Hill

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MUSICAL FIDELITY Synthesis Amplifier	S/hand	389 89
ROTEL RCD965discrete CD Player	Ex-dem	350 299
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TECHNICS SAGX370L Pro logic rec.	Ex-dem	280 239
YAMAHA AX470 Amplifier	Ex-dem	250 200

Swindon

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LK1/Dirak/LK100 Pre/power	Ex-dem	2038 799
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NAIM CDI CD Player	Ex-dem	1997 1697
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All shops are closed on Mondays

GOODBYE TO MCs

Audio Technica UK have announced the company's exit from the Moving Coil cartridge market. The parent company, Audio Technica Japan, have now ceased production; there were only three skilled workers remaining who could build these delicate Moving Coil cartridges. The situation was compounded by the increasing difficulty in sourcing high quality diamonds.

There are still modest stocks remaining of the ATOC7, ATOC9, ATOC10 and ATOC30, but these are expected to be fully cleared in the early part of 1996. However, good supplies of Moving Magnet cartridges continue to be available.

Accordingly, the ever popular A.T. exchange programme, amounting to 30% off the original prices, will cease when remaining Moving Coil cartridges are exhausted. This sadly closes a chapter of some 33 years of Audio Technica cartridges.

Audio Technica
Technica House,
Royal London Ind. Estate,
Old Lane,
Leeds.
Tel: 0113 277 1441

HI-FI DEPICTS ART

Hi-fi has finally been acknowledged as an art form, well, aesthetically at least. The product designer David Whitfield Lewis, responsible for the distinctive look of Bang & Olufsen audio and visual equipment, has been elected to the Faculty of Royal Designers for Industry. He will be joining an elite club encompassing designers from such diverse fields as Grand Prix cars, ceramics and space launchers.

The distinction of Royal Designer for Industry (RDI) is regarded as the highest honour in the UK in the field of creative design for industry. The awards were presented at the Royal Society for the Encouragement of Arts, Manufactures and Commerce (RSA).

CO-MINGLING MOLECULES

The Audio Truth Opal x 3 and Audio Truth Emerald x 3 are two new 'top quality' interconnects recently introduced to the UK by AudioQuest and distributed by Arcam. Both cables use AudioQuest's Triple Balanced Air-Hyperlitz construction, with FPC-6 solid copper conductors and resistance welded FPC copper plugs. This is done by sending a pulse of some 8000

amperes of current through the connection between the cable and the plug causing the molecules of the cable and the plug to co-mingle, giving an audibly superior connection. The Opals retail at £159 and £189 per pair and the Emeralds at £189 and £249 per pair for 0.5m and 1m lengths respectively.

A&R Cambridge
Pembroke Avenue,
Denny Industrial Centre,
Waterbeach,
Cambridge. CB5 9PB
Tel: 01223 861550

POLK MUSIC

Polk Audio have produced three new loudspeakers, the RT3, the RT5 and the RT7. All three use a dynamic balance driver component, which is designed to eliminate speaker cone resonances and enhance neutrality. The RT7 features a tri-laminated dome tweeter of polyamide, aluminium and stainless steel. This construction, they claim, contributes to treble extension and smooth response.

The drive units are mounted on 25mm MDF baffles to eliminate cabinet resonances. All models feature dual ports of different lengths which are tuned to a different frequency to provide extended bass response. They also possess an overall impedance compatible with 8ohm outputs and boast a high efficiency of 89dB. The new speakers match music or audio visual systems and range in price from £189 to £299.90 per pair.

Polk Audio
Tyttenhanger House,
Coursers Road,
St Albans. AL4 0PG.
Tel: 01727 827311

INFRA-RED HEADS

Harman have announced the availability of a new range of IR headphones from AKG. The three headphones in the range include the K222IR, K333IR and K444IR, retailing at £99.99, £149.99 and £179.99 respectively.

The K222IR is an OEM product of AKG specification. Up to 25 hours operating time is available via AAA batteries, and a recharge facility is offered. Audio transmission to within a range of 11 metres is provided. The package comes with an extensive range of accessories including interconnects, adapters and batteries.

The K333IR and K444IR however are completely AKG conceived and built. These two have the receiving diodes positioned on each earphone, which apparently ensures a direct line-of-sight to the transmitter from any position, affording maximum mobility to a range of 12 metres. Both headphones are powered by compact rechargeable batteries. A 'charge-while-you-listen' feature allows one to be charged while the other is used.

Harman Audio
Unit 2, Borehamwood Ind. Pk.,
Rowley Lane,
Borehamwood,
Herts. WD6 5PZ
Tel: 0181 207 5050



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- XLO
- Yamaha
- and many more

INTO THE RED



In no uncertain terms, the Focusrite Red range of components are the Ferrari F50s of British Audio. They are visually stunning, extremely fast - and far beyond the wallet of the average mortal reviewer! Despite that, there are, no doubt, hundreds of drooling beings suffering the same covetous condition as me, before I secured them for review, asking themselves: what do they really sound like?

The Focusrite distinguishes itself in

appearance by having a deep red, brushed aluminium fascia, which gives it the much needed strong visual identity required in the competitive pro-audio market, where the pace is furious and the standard of studio equipment extremely high.

Unlike the low-end of hi fi, where sonic

Douglas Floyd-Douglass pursues power, at a price, with the astonishing Focusrite professional amplifier. Can his bank account stand it - and can the neighbours too?

INTRODUCING THE NEW 600 SERIES

Don't believe all that
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just this bit:

B&W has pulled the stops well and truly out for these speakers, and boy does the result sound good... the 601's sound like the voice coils of God. Up-to-the-minute design, gold-plated biwirable sockets: they're a bargain - magnificent for £200.



What Hi-Fi, November 1995



L I S T E N A N D Y O U ' L L S E E

For details and stockists of the 600 range of loudspeakers, phone B&W UK on 01903-750750

and build compromises are commonplace, the pro audio market is not so forgiving. In fact studio owners have been known to take out second mortgages just to procure the 'right equipment for the right sound' in the quest to produce exceptional sounding albums. The Focusrite 4 and 5 pre/power amp combo are expensive by domestic hi-fi standards, whose pricing is these days determined by Japanese mass production. However, the Focusrite is no black box and there's little like it in the audiophile market. The pedigree, reputation and sound honours from the pro-audio market precede the Focusrite range, and at last we are seeing a real crossover product, which should work really well in both industries.

The Focusrite sound is very distinctive - not in a 'take it or leave it' sort of way, but more in an obsessional 'love it or like it very much' way,

“ The Focusrite distinguishes itself in appearance by having a deep red, brushed aluminium fascia, which gives it strong visual identity. ”

because the electronics are of a very high standard indeed, and the finish, well - I loved it.

Take for example, Seal's first album and in particular the track 'Crazy'. I noted sweetness in his vocal and, despite the distinct separation of all the musical sounds, there was no apparent colouration or strong, attacking equalisation. In the recording industry, many have attributed the 'Seal Sound' not only to Trevor Horn's masterful art of music production, but also to the inherent electroacoustic tweaking abilities of the Focusrite 2 dual-mono parametric. I first heard the Focusrite when engineers at 1993's Re-Pro (Guild of British Record Producer and

Engineers) were going 'ape' about the pre-line level quality of the RED2 dual mono equalisers, which they found gave superb transients and high frequency sibilance. So Focusrite built a pre/power amplifier combo that would be as much at home in Sarm Studios, as it would be in your listening room.

The build quality is evident as soon as you unpack the duo. Heavy, precise engineering and only deliberate and necessary controls. All signal inputs and outputs are professionally balanced XLRs. In studios, cables are balanced to provide immunity from external noise, and this idea is used throughout the Focusrite 4.

The power amp is embossed with a bold 'S', is cosmetically clean and has a discrete on/off, supplementary standby, and operation switches

The '4' pre-amp has a digitally displayed 'alphanumeric' selector switch - which I mistook for an infra-red receiver! The dimmable display kindly reminds you in no uncertain terms which source you are using, and you can also customise the selection order. The round, recessed VU meters are a sort of 'retro' finish, which I found visually arresting - a blend of new technology and

tried and trusted tradition. The VUs display the input sensitivity, which is adjustable from +4 to -10dB, allowing for optimal compatibility with almost anything.

There are no 'tone controls' - given Focusrite's reputation in this area, it would have been nice to have one of their famous bypassable parametrics included, but I guess this has been cost-prohibitive. Instead, we have bypassable high and low frequency roll-off filters. Not as useful, or flexible as frequency variable controls, these filters afford effective noise removal at set frequencies, from 8.2 to 22kHz and a low frequency roll off at 50Hz. This feature hails from the recording studio

where installed monitors may need LF attenuation and the amp-loudspeaker combo a possible removal of bandwidth noise in the mid-high region.

So - on with the music. I was blown away! Even at the lowest levels, probably around 1 watt continuous on a pair of 89db floorstanders, the bass was really impressive. Tight, bubbly and so controlled - like a restrained cavalry. Rated at 250watts, we measured the 5 at 288 continuous at 8ohms! The power amp has the horses to drive a village pub for the evening, let alone a pair of hi-fi loudspeakers portraying a harpsichord.

Pattitucci's bass line in Paul Young's 'Playhouse' is fast, fat and furious, and again the vocal dynamics and separation were commendable. I did not get the chance to try, but I am convinced that for anyone wanting to kick-start difficult-to-drive systems, the Focusrites are it. They could turn your Quad electrostatics into a Pink Floyd P.A.

While the Focusrite 4 and 5 will continue to grow in the pro-market, this company's bold step into the audiophile world has yielded a muscular yet refined product with individuality, style and superb build and sound quality. The sound is very friendly in that it makes sources and 'speakers sound good, if a trifle colourful, but in all the right places ●

Focusrite Red 4/5

£2345/2057

Focusrite Audio

**Unit 2, Bourne End Business Centre,
Cores End Road,
Bourne End,
Bucks. SL8 5AS
☎ 01628 819456**

WORLD VERDICT



Powerful, smooth and detailed sound. Not as clinical as some professional amplifiers can be.

**Measured Performance
see p105-111**

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ALPHA 6 CD

Arcam's reputation has long been established for class leading performance with their remarkable **ALPHA 1** and **5+** CD Players. The new **ALPHA 6** carries on from these.

The secret is Arcam's new 20 bit digital audio board, which delivers a musical presentation with more detail, clarity and depth than ever before.

The **ALPHA 6** offers slimline styling and a minimalist layout, ensuring ease of operation as well as making it an ideal aesthetic match for Arcam's own Alpha series of amplifiers, especially the new **ALPHA 6+**. These two models combine to provide the convenience of full remote control operation and outstanding sound quality. However, the astounding sonic performance of the **ALPHA 6** means that it will also complement more expensive ancillary products like the superb Delta series from Arcam. At every Sevenoaks Hi Fi branch you will discover the Arcam Alpha and Delta series of products.

meridian

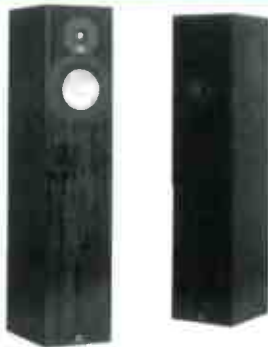


508

All Meridian components, from the simplest to the most complex, are designed to be operated by the touch of a single button. The **508** integrated CD Player is no exception.

Utilising a high mass drawer mechanism and a steel chassis means that CD transportation is remarkable. With an upgraded 20 bit Delta Sigma conversion stage ensuring realistic reproduction of all music, the **508** is a very fine CD Player. However, the real benefits of the **508** are only realised when it is used with other Meridian components, creating a flexible remote control system.

monitor audio



STUDIO 20SE

The breathtaking Studio series of loudspeakers from Monitor Audio, offer a no compromise approach to design and construction. This is obvious the first moment that you see them. Whether they are finished in a standard satin veneer or a luscious grand piano lacquer, the **STUDIO 20SE** are stunning. All the models within the Studio series offer a combination of a gold anodised tweeter and an aluminium alloy bass/mid range driver. When they are partnered with suitable amplification the **STUDIO 20SE's** will offer remarkable transparency and the necessary focus to reproduce complex passages of music with glorious accuracy. To experience the Monitor Audio Studio series contact your local Sevenoaks Hi Fi branch.

audiolab



8000Q

With the introduction of the **8000Q** pre amplifier, Audiolab are able to offer an audiophile product, capable of working within any quality ancillary combination.

New Zq technology ensures ultra low noise and distortion, while a printed circuit layout realises the optimum signal path.

The **8000Q** is best described as a purist design. Six line and three tape inputs mean it is an ideal partner for Audiolab's own **8000P** or **8000M** power amplifiers. Yet, the convenience of remote control operation does not detract from the **8000Q's** outstanding performance.

Every Audiolab product offers a logical upgrade path, ensuring every model purchased today will perform for many years. For more information on the complete Audiolab range, including the **8000A**, **8000C**, **8000T**, **8000CDM**, **8000DAC**, **8000PPA** and the new **8000S**, then contact your local Sevenoaks Hi Fi branch.

quad



77 CD

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EXPRESSION

for hi fi connoisseurs and music lovers

The introduction of the new **77** CD Player enables Quad to offer a system with almost limitless expansion capabilities. Available in two guises, either as a conventional mains powered CD Player, which offers all the hallmarks of performance and style you associate with Quad or a bus powered CD Player which must be connected to the revolutionary new **77** integrated amplifier and operated by the new intelligent remote control. With the addition of a **77** digital tuner this exciting family of products will soon be complete. Thus, ensuring Quad continue to master the art of combining innovation and tradition.

castle



SEVERN

Each model in the superb Castle range is engineered to look good and sound great. The new **SEVERN** are Castle Acoustic's two-way, reflex floorstanding loudspeakers. Their hand crafted enclosures incorporate newly developed drive units. A long throw bass/mid range driver and a soft dome ferro fluid tweeter, with off-set configuration, ensures outstanding stereo imagery, making them adept at handling all types of music, like the bigger Castle **HOWARD II**. Although the **SEVERN** has a slim profile and a very small 'footprint' it generates a surprising level of controlled bass. A matching veneered spiked plinth in one of Castle's extensive finishes provides extra stability and style.

marantz



CD63SE

The **CD63SE** offers the kind of sparkling performance normally associated with audiophile CD Players.

Marantz are one of the few dedicated manufacturers that aim to make recorded sound as realistic and enjoyable as is possible. This development of hifidelity has led the Hi Fi press to bestow numerous Best Buys and Recommendations upon models within their range. The most recent being the award of Best Buy status upon the **CD63SE** from What Hi Fi? At the heart of the **CD63SE** a high mass drawer mechanism provides precise transportation with accurate tracking and retrieval of the information stored upon the CD.

The **CD63SE** also offers a logical upgrade path with its optical or coaxial digital outputs. With this pedigree the **CD63SE** represents exceptional value for money.

For a demonstration on the Marantz **SE** series, including the new **CD63II** Ken Ishiwata Signature, visit your local store.

rotel



RA970BX

Designed and developed in the UK, like all of their models, the **RA970BX** integrated amplifier offers the same solid build quality and delivers the type of performance you expect from this discerning manufacturer. Four line inputs, a tone defeat switch and a split volume knob provides finite adjustment. When partnered with suitable loudspeaker's the **RA970BX** delivers music with a close attention to detail. For further details on the Rotel range, including the superb **RCD970BX** CD Player and the **RC/RB970BXMKII** pre and power amplifiers, then visit your local Sevenoaks Hi Fi.

mission



753

Mission have been at the forefront of quality loudspeaker production for many years. However, until they launched the **753**'s the market for slim floorstanding loudspeaker's was very small indeed. The **753**'s changed that almost overnight. From the day of their launch they received critical acclaim from the Hi Fi press. The four identical bass/mid driver and tweeter array offers a fine balance and a lively open performance, which ensures that all music is delivered with stunning realism, especially when combined with quality amplification like the Cyrus range of electronics. At Sevenoaks Hi Fi you can audition the Mission **753**'s, **752**'s and **751**'s in all of our branches.



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HARBETH MASTER

Harbeth have just launched the new HL-P3ES mini-monitor loudspeaker. Dominic Baker checks its seaworthiness.



Of all the high quality miniatures around, Harbeth's HL-P3s are the ones I hold in highest regard. Capable of providing a thoroughly coherent and musical performance, they have always stood out as being a little special. Now the five year old HL-P3 has been updated. In its new ES guise the cabinet is slightly deeper and it uses a new driver and crossover complement. It is also magnetically shielded for AV compatibility. Why, I don't know. The thought of a pair of P3s sitting on a TV cabinet either side of the screen makes me wince; these 'speakers are a serious hi-fi product, and as such deserve more purist attention.

So, with due regard for their status, I first selected a pair of heavy Target R2

• The HL-P3ESs steer a clear path through productions like this, tightly locating each and every instrument and vocalist in space. •

stands, but finally settled on a pair of open frame ES11 stands. With these a touch of bass weight was lost, and they needed to be slid back a few inches towards the corners of the room to compensate, but extra openness gained through the midrange more than justified this.

Worth a mention at this point is the kind of power amplifier you'll need to drive the P3ESs. I used a DPA50S, which although only rated at 60watts can supply massive current into low impedance loads. Our Audiolab 8000M monoblocks struggled and weren't really happy. I'd recommend something along the lines of Chord's SPM1200, or one of the bigger Sugden power amplifiers; it really is a case of the bigger the better when driving the HL-P3s.

It was nice to be back in front of a pair of Harbeth HL-P3s again, and I was looking forward to seeing what the developments made with the new ES model would mean in terms of sonic performance.

The P3s have always had a rightness about the way they produce music. Instantly convincing, they draw you into the music, revealing its inner structure. First track on was 'I'm Hungry' by the Sugarcubes, an intricate track loaded with complex percussion and a vocal that cuts sharply through the mix. The HL-P3ESs steer a clear path through productions like this, tightly locating each and every instrument and vocalist in space.

Harbeth claim to have squeezed more bass out of the new ES loudspeakers, but even after several days running in, I couldn't hear it. The dynamic punch as the intro of Senser's 'States of Mind' kicked in was certainly impressive, but the 'speaker now has a dryer upper bass and the low subsonic rumble wasn't really portrayed as fully as I would have hoped. The original HL-P3s had fuller bass, I recall, being more mellifluous in their character. The new ESs certainly pack a more controlled punch, especially with bass guitar led tracks like REM's 'Low', but they didn't sound as full bodied.

'Mellow Doubt' was a real eye opener. This Teenage Fanclub album, Grand Prix, had a dry acoustic balance, but was super clean, with vocals which had great projection and natural presence. Percussion was so crisp and lifelike that I felt I could reach out and touch it. The vocal harmonies on 'Say No' were so smooth and focused, each vocalist clearly separable, yet beautifully grouped, and accompanied by incisive strumming of acoustic guitar.

'Tears' was superbly projected on to a wide and deep stage, imaging was unquestionable in its correctness. The HL-P3s got it right. This track started with a simple vocal accompanied by piano, both showed richness and presence. Then violin, viola and cello swelled up from the right and glided onto the sound stage, whilst percussion and brittle, staccato guitar chords punctuated the melody from the left. Trumpets sang out the instrumental chorus with brassy hardness, along with violin which rose smoothly and with a

great sense of acoustic space above other strings. I suspect that this album owes a lot of its clarity and smoothness to the valve equipment used in its recording and the HL-P3ESs were able to take full advantage of this quality.

Pressing some vinyl into action, The Doors' L. A. Woman sounded fantastic, capitalising on the coherent nature of the P3s to create a temptingly realistic sound. The atmosphere of the recording studio came across well, the signature of the clatter from the studio walls describing their reflective nature and its compact size. It is surprising how good this 1971 recording is. If you ignore the limited bandwidth and dynamic range, what comes across is an extremely natural and live acoustic, the instruments' tone superbly captured.

With the new HL-P3ES Harbeth have ensured that they stay top of the mini monitor league. Although slightly colder sounding than the original HL-P3, which had a softer balance, they are now very direct and precise in what they produce.

It is a great shame that the price has risen so much though. At £479 they were extremely competitive. Now, at £799, they are expensive. But all the same, in my view they are still the finest mini-monitor available for under £1000, and with the addition of a REL Strata subwoofer, I doubt there'd be much competition. They're a fine example of good loudspeaker engineering ●

Harbeth HL-P3ES

£799

**Harbeth Acoustics
Unit 1, Bridge Road,
Haywards Heath,
W.Sussex. RH16 1UA
☎ 01444 440995**

WORLD VERDICT 

Superb quality monitor with few rivals, but pricey and difficult to drive.

**Measured Performance
see p105-111**

A new twin cassette deck isn't exactly the kind of thing that will normally have hi-fi enthusiasts queuing round the block. But, for many people, their flexibility and dubbing facilities make them an invaluable part of the hi-fi system. There are some decent machines out there too. Denon have always had an excellent reputation for their twin decks, which have tended to major on sound quality rather than flashing lights and buttons. Their latest model, the DRW-580, has a lot to live up to, even when its reasonable £200 price tag has been taken into consideration.

The styling is something of a disappointment. Just a little too cluttered and plastic. The build quality seemed solid enough, though. Feature wise, it's like just about any other Japanese twin deck at this price. Auto-reverse, bias control, logic controls and a timer setting are all there. Fortunately, the 580 doesn't light up with a "hello" message when powered up. It has been known!



My trusty pre-recorded Dire Straits 'Money for Nothing' was first into the (rather noisy) transport. The Denon immediately provided a bright and crisp balance that meant it was prone to a fair amount of tape hiss, even with Dolby B. It was, however, blissfully free from the wooden, heavy handed bass response of many competitors at this price point. There was a slight emphasis on vocal sibilance, but it wasn't really off-putting. Pitch stability with guitar wasn't the most rock solid, but again, it couldn't really be faulted against competing players (a Kenwood 6060 I briefly tested against the Denon was notably weaker here). The light and breezy balance could make vocals sound a little insubstantial, but the imaging was fine, creating a decent impression of transparency.

A Joels Holland pre-recorded tape tested the 'decks stability with piano music (one of the most difficult instruments for tape decks to reproduce accurately). Again, the percussion sounded crisp and spacious. The piano was mercifully free from excessive pitch instability. The only real problem came from brass, whose dynamic outbursts were somewhat smeared. The bass weight was just right,

DUPLICITY! - by Denon

Dominic Todd checks out a good recorder for duplicating, Denon's new DRW-580 twin cassette deck. Will he congratulate Denon for their duplicity?



though, leading to a pleasing result in all.

Turning to a Type I tape (a Maxell XL-1S in this case) produced mixed results. Although there was fine detail shown with percussion, and more vocal solidity than with pre-recorded tapes, recordings were disappointingly hissy and softened in balance. A switch to TDK AR improved things, but only marginally. Using the same Cranberries and June Tabour CDs to record from, I switched to a Type II tape. Again it was a Maxell (XLI), but this time the results were far more favourable. The music benefited from better definition between instruments and was crisper overall.

Although the Type I tape had been good in picking out percussion detail, the chrome tape had the edge, reproducing subtle cymbal decay. Hiss levels were lower, allowing the listener to completely abandon Dolby with louder music. Vocals were well projected from the 'speakers, and piano took on a more substantial tone than it had previously with ferric tapes.

Although metal tape and a £200 twin cassette deck are an unlikely combination, I decided to go the whole

hog and test the Denon's abilities with a super metal - That's Suono tape (£9!) - as well as the more common TDK MA. To my surprise, the DRW-580 handled both without disgracing itself in the least. However, improvements made over the Type II tapes were marginal, leading me to recommend chrome tapes as the best all-rounders. Still, the Denon didn't shy from the huge dynamic range available on metal tape. Indeed, with particularly dynamic

“ Blissfully free from the wooden, heavy handed bass response of many competitors at this point. ”

sections of music there was less compression and smearing, at high recording levels, than had been the case with cheaper tapes. The harshness and excessive sibilance that can afflict certain cassette decks when recording with metal tapes was also absent.

In summing up the Denon's abilities I'd say it's a solid, capable deck and good value too. However, don't go away with the idea that this is as good as cassette gets for the money. There are many single decks, including

Denon's own DRM-640, which will give a noticeable improvement in sound quality. So this isn't really one for the audiophile. There's too much smearing and not quite enough bass definition or pitch stability. However, as far as £200 twin 'decks go, it's about as good as you get. There's a clean, crisp balance, reasonable stability and a good frequency response that's not dominated by woolly bass. It's happy with most types of tape, and has all the features you'd expect from a twin cassette deck. I have to say, Denon have done it again: the latest DRW-580 can quite proudly take the mantle from its distinguished forebears. Recommended ●

Denon DRW-580 £199.99

Hayden Laboratories Ltd,
Hayden House,
Chiltern Hill,
Chalfont St. Peter,
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WORLD VERDICT



Good value and performance, but bettered by Denon's own single decks at the price.

**Measured Performance
see p105-111**

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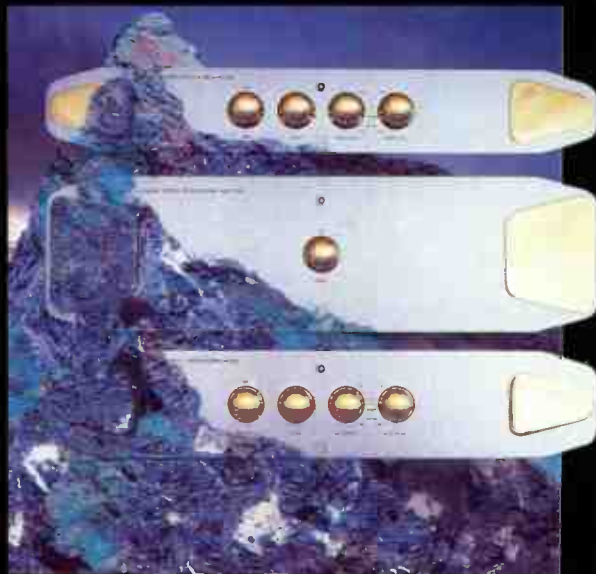
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TODAY'S INNOVATION

Audio Innovations' P2 all-valve phono stage is one of today's best upgrades for the LP, says Noel Keywood.



Nowhere are the wonders of thermionic amplification more apparent than in valve phono stages. Pickup cartridges develop a weak signal from a very high quality source that cries out to be treated well, but is easily ruined. Solid-state preamps too often bring a hard, glassy sound to the LP that makes it sound like a CD clone. By way of contrast, a good valve phono stage brings wonderful clarity, dimensionality and vibrancy to the LP, free from that hardness and flatness of tone that so limits solid-state. With this in mind, I looked forward to reviewing

Audio Innovations' all-valve P2 phono stage.

The P2 is as large as a normal amplifier. Its grey steel case houses a shunt regulated (all valve of course) power supply, plus a brace of ECC83

double triodes for amplification. The front panel has a volume control and a power switch. Placed beside the turntable, the volume control is especially handy. The rear carries an earth lift switch, high quality phono input and output sockets, an earth terminal and an IEC mains input socket. This unit caters only for Moving Magnet cartridges. A transformer is available for Moving Coils and I tested this too.



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Audio Innovations have populated the P2 with special parts such as paper-and-oil (dielectric) capacitors. Designer Guy Seargent emphasised the point that he has equipped the P2 Phono with a regulated power supply most would consider unnecessarily sophisticated. But there you are, there are plenty of special touches in this unit.

With my favourite Moving Magnet cartridge, a Goldring 1042, installed in our 12in 3012 SME arm and my Garrard 401's strobe markings holding rock steady, I lowered the arm onto 'Graveyard Train', from Creedence Clearwater's Bayou Country. This is a simple but dramatic old (1969) recording, rich in the flavour of America's deep south. Fogerty's gravelly voice jumped out at me - a surprise, even a shock, after the flatter perspectives of CD.

The P2 resolved his vocals superbly, catching the intonations and inflections Fogerty used so forcefully on this haunting track. Stu Cook's simple, repetitive bass line sounded tight as a



drum, the twang of the strings vibrating clearly as he maintained a melancholy tempo. I felt guitar chords were just a bit sharpened, a trace too hard in their leading edge, and indeed measurement suggested this would be likely. Harmonica absolutely burst from the speakers, so rich in texture and tonal colour it was difficult to believe, but again just a little hardened. However, the sheer degree of insight, the resolution of detail, the atmosphere and that rock solid, insistent bass line with its resonating strings was mesmerising.

Jackie Leven was in fine form on 'Call Mother a Lonely Field', his voice as rich and melodic as I've ever heard it, its great range and control coming across beautifully. The male backing chorus was clearer than ever, its individual members quite distinct, the character of each well conveyed. There was perhaps just a little spitch at times, and a trifle extra sharpness, but I couldn't be certain this wasn't in the recording. A solid bass line plugged away in the background, underpinning the song well. Again, the P2 pulled vocalists and instruments right off a record and threw them out, full bodied and alive into the room.

Tina Turner's 'Steamy Windows' offered proof positive of powerful and unusually tight, yet supple and expressive bass; the P2 has an impressive low frequency performance. It probably offers the best bass quality from a source that I've ever heard. Yet again, though, guitar chords were just a trifle chrome plated and hard. This preamp undoubtedly delivers utterly superb bass quality, with deep insight.

Stereo images were pin sharp on the sound stage and reverb was captured with an alacrity that defies CD. John Lee Hooker's 'Boom Boom' held together wonderfully. With 'Bad Like Jesse James', the reverb bounced between the speakers, an effect not so obvious on CD. I'd noticed the solidity and certainty of panned images through the P2, Fogerty suddenly moving from one side of the stage over to the other. Big Youth's 'Lightning Flash (Weak Heart Drop)', with its intriguing dub mixing was vividly reproduced, although the hi-hat had possibly just a little more shimmer than usual. The innate midrange brightness of the P2 again became apparent on the Texas album, Ricks Road, where cymbals, hi-hats and other percussion instruments stood out a little more than usual.

Performance with moving coil cartridges, dependent upon the quality of Audio Innovations' T2 transformer, proved a little more difficult to assess. I fancy our Ortofon MC30 Supreme sounded a little richer and more detailed through the T2 transformer than through Ortofon's own £230 T20

MkII, but there was little in it. Both seemed to introduce little degradation, since the MC30 has enough output to drive the Audio Innovations' preamplifier direct, albeit with some hum. I also used a Linn Arkiv/Ekos/LP12 Lingo through the Audio Innovations transformer. Even though the Arkiv has very low output, there was no hum, providing the transformer was kept well away from the P2 power supply. Treble was sweet, bass large and solid. There were no problems here either so the MC transformer that can be bought to accompany the P2 is a good one.

The sheer sense of atmosphere and spaciousness this preamplifier generates is extraordinary. The P2 has the finest bass I've ever heard, characterised by power, suppleness and expression, and probably the best resolution of textures and tonal colour too.

Without reservation, this must be one of the best phono preamplifiers available, and by a big margin. Vinyl became a new experience for me. I only recommend you choose your cartridge carefully, because of this preamplifier's extraordinary insight. In my case, Goldring's 1042 came through this test with flying colours. It seemed to benefit more from the P2's searching gaze than the moving coils; funny I know, but true ●

Audio Innovations P2	£749
T2 transformer	£425
P2 MC (in-built transformer)	£949

Audio Components
Albany Court, Albany Road,
Granby Ind. Est., Weymouth,
Dorset. DT4 9TH
☎ 01305761017

WORLD VERDICT ●●●●●

Fantastic bass and super insight make this one of the best phono stages around.

Measured Performance
see p105-111

REGAL CHANGES

Mission's Cyrus range has a new top amplifier, the *pre* and *power*. Dominic Baker checks their credentials for kingship.



The new Cyrus £649.90 *pre* and £449.90 *power* reviewed here have a completely different circuit topology to earlier models, even though the units share the same solid and smartly finished cast chassis used with the rest of their range of electronics. Mission told us they are applying for patents.

Similarities don't end there. The *pre* and *power* also have high tech microprocessor control and surface mount components - both key features. Microprocessor control provides the user

with some valuable benefits. The *pre* is remote controllable, volume having 512 separate positions. And by holding down the input selector buttons on the front panel for a couple of seconds, the *pre* will allow you to set input sensitivity + or - 4dB, using the volume control. This ensures all inputs come through at similar volume levels, so you won't get blasted across the room when switching from tuner to CD.

Most interestingly, the *pre* comes with a plug in Moving Magnet (MM) phono card, and there is an optional Moving Coil (MC) version too, so vinyl lovers are well catered for. These cards can be usefully unplugged and turned around to act as an extra line input if you don't use vinyl. It is good to see that Mission recognise that most of us still have hundreds of LPs we're determined to play.

Our tests showed the *power* can deliver a healthy 66watts in stereo guise but with the addition of a PSX power supply, it can be used as a 100watt monoblock. If you short the outputs of the *power* amplifier by accident, don't worry - the *power* will protect itself. If you do it a second time, it decides enough is enough and shuts down until you turn the main power off and then on again to allow you to clear any short safely.

I was glad to find that Mission's new *pre/power* combo had a smooth and rich balance, noticeable from the first track I played, which gave it a full and rounded sound. Nirvana's 'Oh Me' from the MTV unplugged recording had guitars bursting with woody resonance and strings with a powerful thrum swelling to fill the room. This amplifier certainly couldn't be described as dry or cold, in fact it was quite the opposite, and very different from Mission's previous integrated designs, which have had a much lighter balance.

It makes a lot of sense to engineer an amplifier to sound like this nowadays, with CD having an inherent cleanliness quite unlike the more euphonic sound of vinyl. A little warmth is often more than welcome. This is not to say that the *Cyrus pre* and *power* in combination are soft or dull, so much as gentle natured. Acoustic strings were clearly spotlighted on a wide stage, with a crisp edge to transients clearly depicting the plasticky click of plectrum against strings, followed by a smooth and natural decay.

The power-funk rock of the Chemical Brothers' 'Leave Home' upped the tempo, revealing the tight grip this power amplifier maintains on proceedings. Although full in the bass,

the *Cyrus* leapt into life, kicking out the beat with a solid punch.

Compared with the vice like grip of some larger and more esoteric power amps, the *Cyrus* could linger on notes a touch too long; the initial leading edge transient was always spot on, but the note itself didn't fall into such a tightly defined envelope. The tuneful *Cyrus*, and a lot of Britain's smaller power amplifiers, come into their own, through the subtlety and deftness with which upper bass lines are played.

This was enforced when I tried the *Cyrus* phono stage, fed from a Goldring 1042 cartridge. The Stone Roses' 'Straight to the Man' had a rich and melodic upper bass, firm drive revealing the articulate bass playing. But there was no real weight below the upper bass, the phono stage cutting low bass to prevent record warps causing cone flap with reflex loudspeakers. The rest

• *The Cyrus leapt into life, kicking out the beat with a solid punch.* •

of the mix was clear and open, if a little fuzzy around the edges.

This effect was even more noticeable with Texas' Sharleen Spiteri, whose vocals weren't as tightly focused and projected as they can be. Strong cymbals on the B-52's 'Planet Claire' caused some slight discomfort, powdery in texture but fierce with it. Having said this, the general clarity and lack of noise makes the phono input more than listenable.

Of the pairing, the *power* is the stronger; surprisingly smooth, and responsible for a lot of the body in the sound. The *pre* has a clean, neutral sound free from grain, but not quite the low level detail and atmospheric qualities of a Michell Argo, for example. Fed from an Ensemble Dichrono, a CD convertor with a high quality volume control in-built, the *power* amplifier was capable of resolving more of the acoustic space around performers. With this set up,

P. J. Harvey pulled forward on the stage, each note from a plucked viola behind her sounding like a droplet of water spreading out across the set. With the *pre* back in place some of the subtleties were lost and the stage narrowed in its spread and depth.

With larger orchestral pieces, such as the RCA Symphony Orchestra's Der Rosen Kavalier suite, the *pre* and *power* bestowed impressive scale on the production, kettle drums thundering in from the back of the stage whilst violins soared sweetly, accompanied by full bodied cellos on the opposite side of the stage.

The sound stage was a bit limited in width though. Bass didn't sound as far right as it should and wind instruments were hemmed in on all sides. Again, driving the *power* direct gave a more complete picture, opening up the stage.

If you want a sweet and pure sound, free from grain, the *pre* is definitely worth an audition. It's not the last word in spaciousness of sound, but there are only a handful of alternatives in its class that improve on its weaknesses whilst equalling its strengths. The *power*, however, is something of a honey. Rich and smooth, but with a firm grip on timing and control, it possesses a fine blend of properties. Really silky solid-state power amplifiers like this one are still rare, even more so at under £500 ●

Cyrus pre £649.90
Cyrus power £449.90

Mission Electronics
Stonehill,
Huntingdon,
Cambs. PE18 6ED
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WORLD VERDICT

Pre
Power
Preamplifier has plenty of facilities, but conventional enough sound.
Power amplifier was impressive in all respects.

Measured Performance
see p105-111

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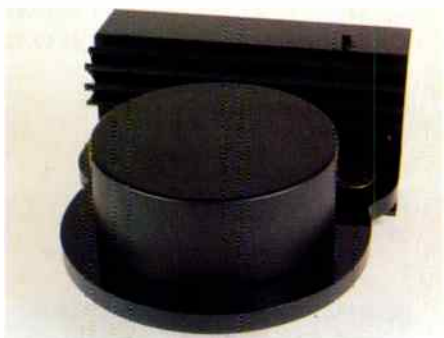
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Unassuming is the best description of this tuner's style. NAD use the simplest of control layouts, but always a sensible one, with buttons grouped according to function, precedence given to those which find most use. Since the 414 incorporates the Radio Data System (RDS) which can give a wealth of information, providing it is being transmitted, it has a large alpha-numeric display panel capable of showing station names, frequencies and

other data, associated selection buttons being grouped below this panel. On the right lie all the usual functions found on a modern synthesiser tuner, the main departure from normal practice being use of the rotary tuning control as a selector for preset station numbers. It changes function when a button marked Preset is pressed.

NAD fit Medium Wave and VHF

FM, covering the usual frequency bands of 522kHz-1611kHz and 87.5MHz - 108MHz respectively. Medium wave tunes in discrete steps of 9kHz, as usual, but FM manually tunes in relatively fine steps of 0.025MHz, so stations with a small frequency displacement can be tuned accurately. This is also very useful for minimising interference from a nearby station. Noise muting can be

lifted manually by selecting Mono mode, to allow weak stations to be captured.

TUNED IN



Although tuned in, Noel Keywood decides that NAD's 414 RDS tuner definitely doesn't opt out.

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Alternative Wide/Narrow selectivity modes are provided, but as with most modern designs, Wide was pretty narrow I found from tests, offering 76dB selectivity overall, a very high value. Narrow mode is really for very difficult conditions, where strong stations are separated by just 0.2MHz.

The tuner automatically switches in an RF attenuator if a powerful input is sensed, causing a Local legend to light. This is most likely to be needed when working from a cable, rather than a terrestrial aerial. The NAD does not have twin switched inputs to accept two RF sources, however. NAD provide auto tuning as well as manual tuning, but in practice most people will use the presets, of which there are thirty in all, ten per bank.

The 414 tunes through its pre-sets, which is an interesting and effective way of doing things. I found it easy to use, the only problem being the usual one that our outdoor aerial swamps a tuner like this with stations, distant Radio 2 transmissions looking strong enough to be mistaken for our 'local' transmitter (Wrotham). Here, the signal strength meter proved its worth, as only the locals could get it past 1.25mV. The first three sectors of this indicator light with minuscule signals of 8µV or less, which isn't a lot of use. Then there's a jump to 250µV - a healthy signal - to light the fourth sector and finally to 1.25mV to light the fifth sector. This last sector does show when the tuner is receiving enough signal to give minimum noise and maximum clarity.

Both build quality and finish were good. The tuning knob spun smoothly and the buttons had a firm feel to them. Our measurements showed that, like the excellent 402, it has been very well aligned and offers a fine measured performance, right up with the best.

SOUND QUALITY

The 414 proved as smooth and mild mannered to listen to as the excellent 402 which we've raved about. Too many tuners have treble lift and a thin, often harsh sound. This is where the NADs are consistently different and better. Without tailoring the sound by introducing response inaccuracy, NAD have managed to ensure the 414 offers a smooth and clear upper midrange. This was especially kind to strings, I noticed, listening to Vivaldi on Classic FM, up at 100.9MHz. There was a gratifying lack of harshness that allowed me to relax into the music. There is, undeniably, a little warmth and softness in the treble, but if the 414 errs, it is in the right direction.

Earlier in the day, nursing a sore head from the night before, I'd been relaxing to Radio 3's gentle

“ the 414 proved a faithful friend in offering a delightfully smooth, open and atmospheric sound. It images strongly and reproduces the stereo sound stage with convincing dimensionality. ”

programming and again I found the 414 proved a faithful friend in offering a delightfully smooth, open and atmospheric sound. It images as strongly as the 402 and reproduces the stereo sound stage with convincing dimensionality. I did become aware, with Capital, Kiss and Radio 1, that bass drive wasn't all it could be, especially in comparison to the might of our Leak Troughline, which served to make the 414 sound gentle in its delivery, rather than thin or lightweight.

A seemingly complete absence of hiss or hum and - especially - mush, gave the NAD an almost uncanny cleanliness to its sound when on station. With Radio 3, the only station not afraid of silences, we all noticed how

deeply silent the 414 seemed, an area where it excels. Like most tuners though, it was blasted by our aerial, which delivers such strong signals that noise and distant transmitters opened its noise muting and confused its auto-tuning. It was a tribute to the tuner that French stations came in clearly, but so did distant Radio 1 and Classic FM transmissions on 98.5MHz and 100.6MHz respectively. I pressed PTY TP AF three times to get AF (Alternative Frequencies) and RDS duly re-tuned to the proper local transmissions on 98.8MHz and 100.9MHz respectively. It was handy to have programme details and time from RDS, and the 414 will find stations transmitting Traffic Information too.

RDS leaves me in two minds. Designed by radio engineers, its user unfriendly acronyms and procedures make programming a video recorder seem like Noddy's first arithmetic lesson. But it is undeniably useful at times. The 414 offers plenty of useful extras to RDS, including a great preset selection 'tuning' system that's really fast, a useful signal strength meter and an invitingly soft and smooth sound quality. It's certainly one of the best tuners I've recently had the pleasure of listening to. Yet again, NAD have done well ●

NAD 414

£249.95

Audioclub

**401-405 Nether Street,
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WORLD VERDICT ●●●●●

Clear, smooth sound and very low noise makes this tuner stand out from the crowd.

**Measured Performance
see p105-111**

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PLAYING WITH NUMBERS

Meridian's new 518 processor buffs up the digits to get a better sound from CD.

Dominic Baker finds better bits can sound more attractive.



It isn't often that you come across a totally new concept in audio, but Meridian's new 518 is certainly that. Imagine being able to replace your existing preamplifier, which by its very nature degrades the sound, with something that can actually improve the signal. Let me explain further.

The Meridian 518 is a clever box of digital electronics. Its basic function is to remove the jitter in the digital signal between transport and CD convertor, typically heard as coarseness through the

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Temple Meads Station is a short distance from the Marriott and is accessible by bus, foot or taxi. By car, from the M4 (Wales to London) take J19 (M32 Bristol) at J3 the M32 becomes a conventional dual carriageway. Follow signs for City Centre.



TIMES

Fri 23 February	11.00 – 6.00
Sat 24 February	10.00 – 6.00
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WHAT HI-FI?

Sound & Vision Bristol

midrange and treble. A CD convertor relies upon the transport's master clock to stay in time; the digital data arrives at precisely the right moment.

Jitter makes the digital transport signal arrive at the convertor a fraction too early or late, putting it out of sync. The 518 de-jitters a signal by using two phase-locked loops. These act like progressive flywheels, following the average sample rate exactly, but removing short term signal unevenness. The PLLs lock onto the signal and regulate it so that its timing is consistent.

The price of £895 seems a lot for a jitter buster, so it's just as well the 518 takes things a whole step further. It can also act as a digital preamplifier, varying the volume of the signal before it gets to the CD convertor. This means that you no longer need a preamplifier; the CD transport feeds the 518 which de-jitters the signal and sets the volume level, the digital signal is then passed on to the CD convertor which is connected directly to a power amplifier. This removes a whole analogue section in the reproduction chain, and any associated degradation, replacing it with something that is actually improving the quality from your CD player. Not bad eh?

There are some precautions to observe when using the 518 in this manner though. Take a glance at the measured performance of any CD player or convertor in the back of Hi-Fi World and you will see that distortion rises strongly as level drops, simply because there's a loss of resolution. As volume is turned down on the 518, less and less of the full 16-bit word describing the signal is used, so the CD convertor sees a lower resolution signal.

In practice this means that if you have a sensitive power amplifier and loudspeakers, it may be possible to hear some distortion and noise when using the 518. The digital signal fed to the CD convertor will be so low that it is producing an audible amount of noise and distortion. This was the case with a power amplifier of 280mV input sensitivity and loudspeakers of 94dB SPL sensitivity which I tried. Distortion was clearly audible, making the sound fuzzy and vague, so the 518 cannot be used in all systems.

The 518 does have real strengths though. Coupled to a power amplifier with an input sensitivity of around 1V, and using Harbeth's 83dB sensitive HL-P3ES loudspeakers, the 518 was working high up its volume range, driving the CD convertor where it is most linear. Here, the results were breathtaking, its clarity and dynamics overwhelming. What a contrast between the two situations!

This difference came as a bit of a shock; driving the power amplifier direct from the CD convertor made such a difference to the solidity and attack of every transient. The Chemical Brothers were really funky, deep bass lines crisply captured with super timing and resolution. At first, it all sounded a bit much, somewhat akin to an active system, where every beat is that much more direct and forthright, yet at the same time brutally stark. But after living with the 518 for several weeks, I realised just how much extra resolution and detail it offers without becoming fatiguing.

Vocals were smoother and clearer, improved focus giving them a superb sense of realism. PJ Harvey grew on the stage to give a life size rendition of 'C'mon Billy', raw with emotion, which seared from the speakers. I felt the clarity was exceptional; Polly was as loud and rasping as she should be, yet the recording struck me as smooth and

uncompressed; a display of easy power.

Meridian have made a brave move with the 518, a move that really is ahead of its time, at least in terms of audio. In decades to come I suspect that a lot of our digital sources will be controlled in this way, but at the moment such powerful technology must be used with care. It really is a device for those who only use digital sources, unless you are

• I realised just how much extra resolution and detail it offers without becoming fatiguing. •

prepared to go as far as converting all of your analogue sources to digital with Meridian's 562 A/D convertor, as they suggest (what? convert the signal from my £500 MC cartridge to digital? I think not!).

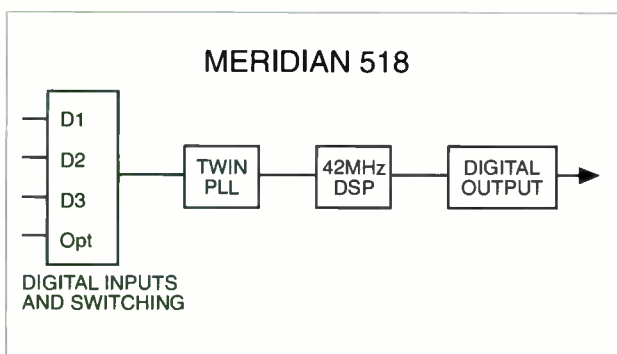
Used in a simple system with, say, CD and DAT as sources, and the 518 feeding CD convertor then power amp., its advantages are unrivalled. That makes Meridian's 518 impossible to ignore. But you'd also need a good dealer to explain, guide and help set up the system, because everything must be carefully chosen - and I found setting up the 518 properly is no mean feat. The instruction manual is far from straightforward, with different settings needed for word lengths, dither modes, emphasis, etc.

It's all clever stuff - and very effective in the right system. If it suits, then for £895 this is one of the best CD upgrades you could make. I was impressed ●

Meridian 518

£895

**Meridian Audio Ltd.
Stonehill,
Huntingdon,
Cambridgeshire. PE18 6ED
☎ 01480 434334**



Inside the 518 are twin phase locked-loops to reduce jitter.

WORLD VERDICT ●●●●●
Superb sound from CD, providing it is used in the right sort of system. Very specialised.

AND GOD

Noel Keywood finds DIY hi-fi as much a part of the American way as apple pie.

ONLY IN AMERICA!

Where in the world can you find a Cookbook telling you how to build an electrostatic loudspeaker? America. Where do you find a Quad Owners' Club, a Triode Society and - how's this - the Southeastern Michigan Woofer and Tweeter Marching Society!! Only America.

Varied and vast, it seems to me, as a bemused and slightly envious observer, the U.S. hi-fi scene is fascinating. It's unlike our own and has a lot to offer Brits. You can 'phone for a few bob nowadays and if you mail order, say, a cartridge from Jerry Raskin's Needle Doctor on Monday, paying by Visa, you should have it by Friday. These days America is next door and they speak the same language - sort of. Don't do what I did in an absent minded moment. There was a thoughtful silence from the Western Electric switchboard operator when I asked to speak to somebody about valves: "We don't manufacture water valves sir" came the reply.

What America does manufacture, however, is definitely worth inspecting. And although you might think U.S. products are already here big-time, from Ford cars to Kellogg's Corn Flakes, you'd be wrong. Their gems they keep to themselves. Do you know that much of the Hi-Fi World library comes from the States - even our British books. And we get books quicker from the U.S. than from U.K. suppliers. Here's a quick look at what else America's got to offer.

PUBLICATIONS

The Quad Owners' Club would issue tomes on Quad products, often with an eye to modifying them. I realised just how far Yanks take all this when I spotted valve direct-drive for the ESL-63. That's something of an achievement in all areas of hi-fi endeavour, a bit like building your own space shuttle. Alas, the Quad Owners' club is no more, which is hardly surprising if that's what turned them on. This is when hi-fi becomes a self-extinguishing hobby!

CLUBS

If you are interested in joining a club or forming one in your area, contact the following:

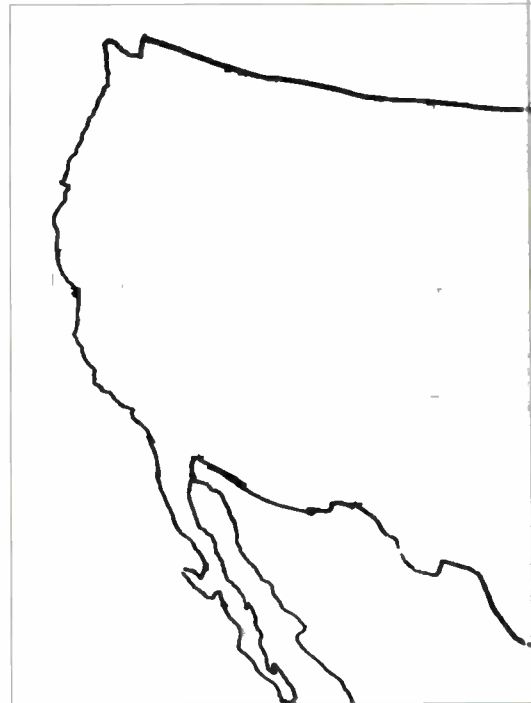
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From Speaker Builder

That's one great feature of many U.S. publications and companies: they're hands-on and nothing seems to deter them. The U.S. supports the practical in parallel to the cerebral, rather than in exclusion of it, as nearly happened in Britain until we helped reverse the ebb of this tide with our DIY Supplement.

OVERGROUND PUBLICATIONS

Curiously though, in spite of this, America has its hands-off hi-fi magazines that avoid anything practical. Audio and



Hi-Fidelity, both from Hatchett Publications, based in New York, are their mainstream 'overgrounds', whilst Stereophile is a more specialist 'enthusiast' publication. There's Absolute Sound too. In basic approach these mags aren't so different from Britain's, even if they inevitably differ in the detail.

Whilst their overgrounds are editorially conventional and the publishing side determinedly commercial, the hands-on underground is a cauldron of ideas and activity.

UNDERGROUND PUBLICATIONS

Life gets interesting in the swathe of hands-on titles that exist quite apart from the mainstream. They are very different, very entertaining and very American. Audio Amateur, Glass Audio (all about Tubes - not valves!) and Speaker Builder have no parallels in Britain, and they can be absorbing. All three are strictly about understanding and building your hi-fi. They carry theory and build information, assuming that the reader will have some basic understanding of electronics and associated skills, like soldering.

One of the delights of these mags is their ad hoc nature. One minute they'll



BLESS HI-FI!

"I know it well!"

This article is a tongue in cheek, non-PC rant straight from the heartland, and a lot of harmless fun. You won't find Europeans shooting from the hip like this, a pity in some ways. Being the publication of a society, fellow societies around the U.S. are listed in Positive Feedback. So if you fancy subscribing to the Southeastern Michigan Woofer and Tweeter Marching Society, this publication is for you.

U.S. PRODUCTS

It's America's range of suppliers that intrigue me. Imagine British Telecom going into the manufacture of valves. Seems ridiculous, doesn't it?

Yes, and that illustrates one important difference between Britain and the U.S. Their industry serves a home market of 220 million with as much or more disposable income than most others on the planet, and this is a commonly quoted reason for their companies being more adventurous.

VALVES (ER, TUBES)

AT&T, America's equivalent to B.T., but a trifle larger, has restarted manufacture of the 300B tube and the monstrous 212E. Their headquarters lie in Atlanta, Georgia, famous for being burnt down by the Yankees in the American Civil War. Then there's Svetlana, also tube manufacturers, with headquarters in Huntsville, Alabama, marketing and engineering in California and a factory in St Petersburg, Russia.

LOUDSPEAKERS

Some of you may have noticed that I stumbled across the ESL Clearinghouse when reviewing The Electrostatic Cookbook last month. Run by a Roger R. Sanders, a doctor and inventor, he can supply crucial parts for electrostatic loudspeakers like the necessary DuPont

mylar film, audio transformers and power supply components. He runs the Clearinghouse, he told me, as a free service for enthusiasts (Tel: (505) 759-3822).

I know a lot of Hi-Fi World readers would like to build a horn speaker and bemoan the fact that we have never printed scale plans. Done properly, horn design is a highly specialised business. Special drive units are needed too. The Acoustical Society of America has published numerous research papers over the years and the magazine Speaker Builder has carried many practical articles. One of America's gurus on this subject is Dr Bruce Edgar. He's built many different types and told me that the Tractrix is about the best. Good news for Hi-Fi World readers is that, in his opinion, a complete knowledge of horn theory is

show a few silicon chips hooked together to form an active filter, the next a complete horn loudspeaker. Their articles come from enthusiasts, rather than in-house staff, so they vary wildly in style and content.

Another underground title is Sound Practices, a delightful magazine about tubes. This is intense stuff, very specialised, valuable too, and it's got no parallel elsewhere. There isn't a big enough pool of knowledgeable constructors to draw from in Europe, so similar German and British mags are more reliant on in-house projects and writers.

America's specialist mags act as a window to an even bigger world all but invisible to us, and this is where the real entertainment starts. Beside me I've got a weighty tome called Positive Feedback, from the Oregon Triode Society, price \$6 (in the U.S.). "Blame the baby boomers" says S.N. Seven in an article titled: 'Under The Test Bench (with uncle Eric and Cj) - Dealin' with the Trash and Sleaze!'. "Greediest generation in history. A vast mob of 45 year old brats. Hippies with grey hair! Peace and love and got any weed? Corporate executives throwing tantrums because their company won't give them chauffeured limos!"

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From Glass Audio

unnecessary to determine flare rate and contour, as are computer programmes. It can be done manually with a calculator. Reprints of his articles are available at \$5 a piece, as are plans for bass and midrange horns. So all you

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*Review of PASSION - Martin Colloms
HiFi News April '93 and November '94*

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potential horn builders now know where to get plans for a pukka horn speaker - America.

Horn loudspeakers need special drivers and you may have to use Electrovoice or JBL drivers, both made in the U.S. and not widely available elsewhere.

THE PARTS WAREHOUSE

This leads me onto the next subject that again is very American - the warehouse. These are specialised parts suppliers, usually with a catalogue and a well organised mail order service. Again, loudspeaker construction gets plenty of coverage, but valve amplifier parts are catching up. The U.S. supports lots of specialist suppliers who stock real esoteric bits, including those horn drivers. The list is long: A&S Speakers, Madisound Speaker Components, MCM Electronics, Parts Express, Zalytron, Speaker City, Speaker Works, Speakers, Mahogany Sound (transmission line specialists), Mouser, Sound Products, are just a few.

Vinyl enthusiasts are well served by Jerry Raskin's Needle Doctor, who specialise in cartridges, turntables and LP accessories. They've got Denon turntables, Stanton, Benz Micro and Bang & Olufsen cartridges, plus many other goodies not commonly seen in the U.K.

come in all shapes and sizes, as you might imagine, and the same sort of debate about single-ended versus push-pull you see occasionally in the U.K. is taking place in earnest.

TUBE REVIVAL

America is the home of the 300B triode and the later 6550 beam-tetrode, not to mention the 6L6, so these feature widely in amplifiers of various outputs. There's the Novacron output transformerless (capacitor coupled) kit using the Russian 6C33C triode, which looks really hairy.

UNDER THE TECH BENCH (WITH UNCLE ERIC AND CJ) Dealin' With The Trash 'n Sleaze!

S.N. Seven

This is the sort of thing Boris Karloff might own. Kate Moss would probably be more interested in the Ear Max valve headphone amplifier, altogether a more delicate item, even if their slogan "Out of the tubes into your ears" Britons are likely to associate with London Transport. As they say, Britain and America are separated only by their common language.

The valve revival offers magic opportunities to transformer manufacturers everywhere, or so they hope. Since hope springs eternal, new ones pop up regularly and the U.S.A. has no shortage of them. Plitron offer a range of wide-bandwidth toroidals, Magnequest can provide pure silver windings, Electra-Print specialise in Single-Ended output trannies and Audio Transformers zero in on the British Williamson amplifier, these days seen by many as one of the first true hi-fi designs, a seminal classic.

Angela Instruments offer a galaxy of super-special valve amp parts and Welborne Labs offer kits and parts. A trawl through their parts list unearths extraordinary items like U.S. military surplus parts. How's about this from Angela Instruments: "Need Heavy Duty

Power Iron? Here's a real Mutha for Ya!!! Massive military power transformer 115/230 dual primary and 980V at 250mA secondary (etc) Build an 80W 6146 amp! This is one SERIOUS piece of iron. \$55 each!"

CAPACITOR WARS

Down at base component level, there's also a brace of capacitor manufacturers whose products we get only a glimpse of in the U.K. They're fighting it out amongst themselves using some of the most obscure theories I've ever seen. The New

Wonder InfiniCap cures a myriad of problems, we are told. They face competition though. Howland make the Musicap, MIT the Multicap, then there's the WonderCap, not to mention traditional brands like Wima and Sprague. America's suffering capacitor wars it seems to me. With IRC-Shallcross claiming that popular audiophile metal-foil resistors sound sterile

compared to their bobbin-wound types, resistor wars may break out any minute!

THE CLUB SCENE

Then there are the Clubs and Societies. Apart from Michigan's wonderfully named Marching Society, there are others scattered all over the States. Some declare specialisation, such as Speaker Building, or Valve listening. Friends of the Cathode Follower and the Oregon Triode Society fall into the latter.

America hosts a living 'underground' culture and it's the wellhead of audio as an absorbing and enjoyable hobby ●

**Speaker Builder/Glass Audio
Audio Amateur Publications
Post Office Box 576
305 Union Street
Peterborough
NH 03458-0576 USA
☎ (603) 924 9464**

**Oregon Triode Society
4106 N.E. Glisan
Portland
Oregon, OR 97232
☎ (503) 235 9068**

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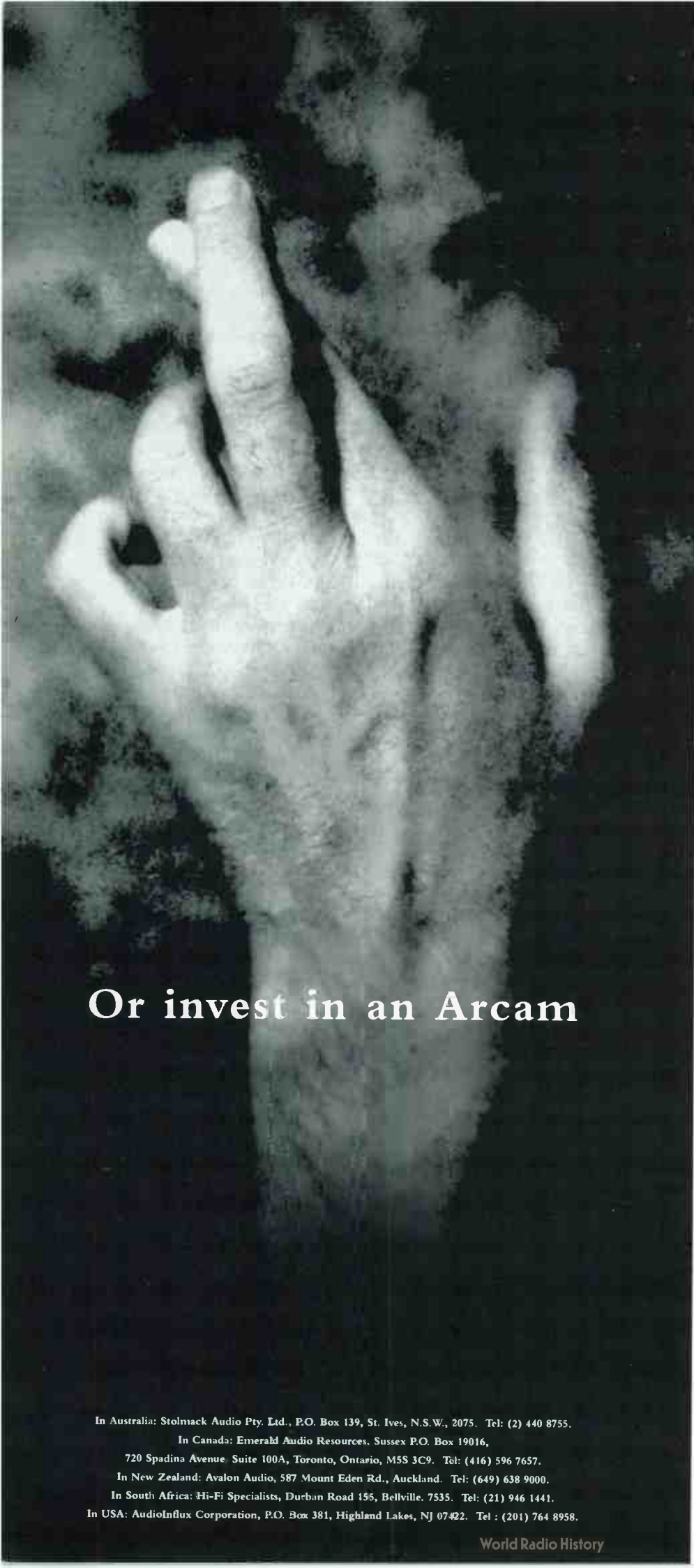
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For details, contact:
Dr. Bruce Edgar
Box 1515
Redondo Beach, CA 90278
(V) 310-370-1302
(F) 310-371-8065

From Glass Audio

THE UNDERGROUND SCENE

Although valve amplifiers are nearly invisible in America's overground press, where they're still mesmerised by the technology and fretting about its imaginary problems, the underground scene is vigorous. Fully built designs



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With a price tag of £300, Systemdek's Systym 165s look ready for action. Laura Martin goes along for the ride.

ALL SYSTEMS GO!

Putting the Systemdek Systym 165s through their paces, I found that they had a very different character from the soft smoochiness of the Mission 752s I used as references. These budget floorstanders are more forward and also more direct in their presentation than the 752s, but also less pricey.

The first album I listened to was Oasis' *Definitely Maybe*. 'Married With Children' sounded okay, with its lively acoustic set; these speakers handle strings competently. Gallagher's vocals were suitably naked and honest in expression.

However, when I skipped back to 'Diggy's Dinner' a thudding bass and general messiness spoilt my listening

pleasure. The extra pace and rawness merely served to make this track aggressive. Although this is a poor recording, it was not helped by the 165s' bass, which had an ill defined thud that did not seem to help propel it along.

Although this drawback was evident when listening to Santana's 'Evil Ways' it was less obtrusive and compensated for by a smoother and more temperate midrange. The sound was dry and the sound stage perhaps a little pinched, but percussion was detailed and had a hollowness that gave it an atmospheric quality. The whirling keyboards were hard, but involving and dramatic with it. I enjoyed their clean cut edge.

I really liked the way these 'speakers

portrayed Harry James' Sheffield Recordings. The Systemdeks conveyed a far greater sense of the trumpets actually being blown than the 752s, with a brassy forwardness that powered out at me. The trumpet is a rousing instrument and this equipment did a good job creating the right sense of vibrancy.

A Brenda Lee recording also made pleasant listening; the distinctive giggle in her voice and its richness were successfully captured. Again, it was the swinging brass that brought the songs to life. I concluded the Systemdeks are best suited to portraying upbeat, but not heavily guitar based music - and they're certainly not mellow enough for after-midnight jazz.

The Decca recording of Ashkenazy's Rachmaninov piano concertos was carried well due to the competence of the midrange and treble. The piano was detailed, its tone clear and bright, if not outstandingly natural. The strings rose without sharpness or fuzziness and the woodwind sounded clear and well integrated into the overall scheme of things. Imaging was good enough to make me think about which instrument I was listening to, creating an awareness of the orchestra behind the music.

When an expert does something well it looks easy. The Systemdeks lost the plot and got confused too often to give this impression. I'd take the Systemdek 165 loudspeakers home with me, but it would be a short term affair. I found their charms resistable ●

Systemdek Systym 165 **£300**

**Systemdek,
34 Kyle Road,
Irvine Industrial Estate,
Irvine,
Scotland. KA12 8LD
☎ 01294 271251**

WORLD VERDICT



Dry and clean sound, but can become hard and confused when pushed.

**Measured Performance
see p105-111**



W



QUICKSILVER MODIFICATIONS

With reference to the letter on page 61 of the October '95 issue titled HI HO (QUICKSILVER) I have some information for Mr. Andrews of Wolverhampton which may assist him and any other Quicksilver owners.

The Quicksilvers were originally designed to run the Philips ECG 8417 valve, not the General Electric 8417 equivalent which is only currently available in small numbers. Although listed as an equivalent, it is nowhere near as robust as the original Philips version which is now totally obsolete. The Quicksilvers eat the GE version quicker than Arnold Schwarzenegger can gulp a hamburger.

The optimum bias setting listed for the Quicksilver's running a pair of Philips 8417s is 120mA. The maximum you can run a pair of GE 8417s is no more than 100mA - and even that's pushing it. The trouble with winding down the bias is that the H.T. voltage rises above 500volts with the PSU electrolytic capacitors only rated at 475volts. Mike Sanders at Quicksilver may have a few Philips 8417s left but I doubt it. That is why Quicksilver designed a new version using KT88s.

I owned a pair for seven years still running the original supplied valves, not bad for 120mA of fixed bias. That's how good the Philips version was. Incidentally, the 8417 was one of the last audio valves to be designed. It was not a very popular valve for audio as it consumes quite a lot of grid

current in operation.

I was the original service agent to the UK for Quicksilver after they were imported into the UK by Vital Systems in the 1980s and I carry all the servicing information on them. Because of this valve problem I redesigned the Quicksilver to run a pair of GE 6550s. This not only improves the reliability but also makes big improvements to the sound quality. There were about sixty pairs sold in the UK and we must have converted about thirty. There is reference to this conversion in issue 14 (April 1995) of the DIY supplement - KIT NEWS page 5 "New Services from GT Audio".

A note about the Quicksilver amplifiers: they came in monoblock form and were completely hardwired throughout using silver solder. They were well made and internally well laid out, using good quality components and outstanding output transformers delivering sixty glorious watts of power. Valve line-up was a 12AX7 driver DC coupled to a 12BH7A phase splitter, RC connected to a pair of Philips 8417s running in fixed bias configuration. Rectification was achieved by two 5AR4 (GZ 34) rectifying valves. The Quicksilvers competed very favourably against the Audio Research D70 at that time, having a very open, smooth and euphonic sound. A lot of owners used them with Quad ESL 63s with great success.

Mr Footman's amplifiers must have been "got at", as in the original version the

HT does not run anywhere near the chassis. In fact, it's a pity that more manufacturers don't construct their equipment as well as the Quicksilver.

**Graham Tricker
GT Audio,
Higher Denham,
Bucks.**

Thank you for the information, I'm sure a lot of Quicksilver owners will be pleased to know that there is a future for their amplifiers. You can contact GT Audio on Tel: 01895 833099. DB

VALVE TUNERS - AND ALL THAT

Following on from the comments you made about the unexpectedly good results you obtained from the Pye Mozart tuner, I have some findings of my own on valve tuners in general that you may find interesting. I

Letter of

FINDING THE SOURCE

System: Audiolab 8000A, Marantz CD-63, Cambridge DacMagic, IPL Acoustics A2 (kit) speakers, Cambridge Arctic interconnects, Cable Talk 3 bi-wire cables. Listening room 5.5 x 3.5m.

Problem: I want a more punchy bass as my system can sound a little harsh with rock music. Would the addition of an Audiolab 8000P, bi-amped, give me what I desire?

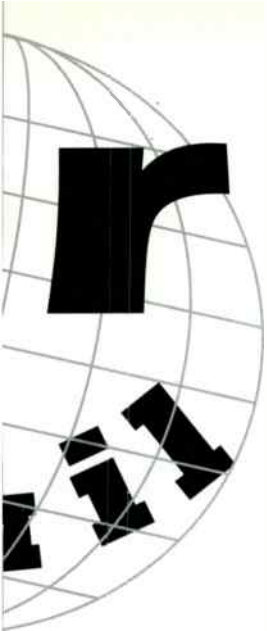
Secondly, can you recommend a suitable cartridge for a Dual 505/1 turntable that will give me a full rounded sound with decent bass.

Lastly, what are the

gold balanced outputs for on the DacMagic? Thanking you in anticipation.
**Mike Redwood,
Cheshire.**

Adding an 8000P to your system wouldn't make matters any better. In fact, it could make things worse by revealing more of the harshness you are experiencing. You seem to have gone exactly along the route we advised against when reviewing the Cambridge DacMagic. Although it is certainly good value at £150, it isn't the same calibre as the rest of your system, which is neutral and

Send your letters to Hi-Fi World Postbag,



World



recently converted a very basic (four valves only) Jason FM tuner, to give a multiplex output and like you, didn't expect too much in the way of audio quality. How wrong I was. The audio was absolutely first class, with an airy spaciousness to it that was a joy to listen to.

On the down side, selectivity was below par by modern standards, although on strong local stations there was no problem with breakthrough. I had noticed before with a number of other vintage tuners that this strange combination of poorish selectivity and good audio was too common to be just coincidental and have since put a fair bit of time into studying the phenomena. My conclusion is that most of the vintage tuners that I had available do tend to support my thinking. Of course, all these tuners, being valve, are

completely discrete in their circuit topology, a situation that doesn't exist these days. Integrated circuits being the order of the day, ceramic filters and so on.

It is interesting to note that Quad used to tailor their tuners for audio quality and I do remember some past reviews mildly criticising these same tuners for their possible unsuitability for use in countries with more congested band conditions than existed in the UK at that time.

Even the highly regarded Leak Troughline doesn't possess the same level of adjacent channel rejection as a well designed modern offering. And we all know how good the Troughline sounds.

The Troughline is getting a bit pricey these days because of its deserved popularity, but as I have said before, there are a lot of other vintage tuners out there still, sometimes going for a song.

It's a fascinating and not expensive area for experimentation that can yield some rewarding results. Given a live or studio broadcast, the results to be had from VHF FM have an easy going naturalness that compares very favourably with either CD or vinyl disc. And it's all free!

**Stan Halfyard
Studio 12,
St. Ives,
Cornwall.**

I couldn't agree more. With modern synthesiser tuners all being much of a muchness, NAD 402 and Kenwood KT6050L excepted, using similar

chipsets and all sounding pretty much the same, the vintage valve tuner is a welcome departure from their dry and sterile balance. Most of the vintage designs are extremely well built, and the styling far more attractive than modern black boxes. Most are very simple designs too, using a handful of valves, and can be easily serviced and an MPX output wired in so that a decoder can be added for stereo. Once serviced and wired to a good decoder, the results are superb, and it's an excellent way to get to all of the free music on FM. DB

the Month

revealing enough to make its weaknesses clearly audible.

What you have is a very detailed and analytical system, that's revealing the characteristics of your front end. You need to direct your attention here first and foremost. Try and audition a Quad CD67 in your system. I suspect that this will give it the warmth and fullness it needs.

For a full and rounded sound from LP look no further than Goldring's 1000 series. The balanced outputs on the DacMagic provide a balanced output signal which is normally used in profession applications

to reduce noise. DB

You say "I want a more punchy bass as my system can sound a little harsh". I wasn't especially happy with DACMagic treble quality or mediocre bass drive, but then it is a very low price convertor. I would have thought it a dubious upgrade for a CD-63 and believe you really need to spend more. However, really punchy bass would probably require a change of loudspeaker too. Mordaunt Short offer 'speakers with real kick - definitely suitable for rockers. Try for an audition. NK

64, Castellain Road, Maida Vale, London W9 1EX.

TEN STEPS TO HI-FI HEAVEN

Hi-fi reviewers often write about "Hi-Fi Heaven" as if it were some vague, inaccessible state of nirvana which earthly systems can only hint at. In a moment of sudden enlightenment, I think I have identified ten concrete steps that will actually take us closer to that elusive place:

(1) Buy a good earwax solution: even the most haunting Siren song cannot get through a painstakingly built-up layer of mashed spud look-alike.

(2) Keep your boss (and that includes your wife) happy: nothing is more distracting in front of a hi-fi set than a job badly done.

(3) Read a book on music theory or performance: you'll understand why your

system works (or doesn't). For example, you'll discover that "rhythm" is actually made up of musical accents, which is best reproduced when a system has good dynamic and transient response.

(4) Get a comfortable chair: the best system cannot compete with the insistent complaining of an ill-treated butt.

(5) Attend at least two live concerts a year. Listening to a classical symphony orchestra, for example, will fine-tune your critical faculties so that you'll know what to listen out for in your own home.

(6) Dim the lights: let the music take you away, and give the performers the respect they deserve. The idea is to try and do nothing else while listening.

(7) Keep an open mind: artists have different musical ideas, so don't beggar yourself musically. Listen to as many different types of music as you can comfortably handle.

(8) Be contented: it's the best insecticide to ward off that upgrading bug. If you have already reached the limit of your overdraft, relax and allow the system to settle into its environment.

(9) Read as widely as you can about audio electronics: the magazine you're now holding is a step in the right direction. Knowing something about what you're listening to can be amazingly beneficial.

(10) Believe in yourself: your powers of discernment are greater than you think. So if you think your system sounds good, it is good.

K.W.S. Yan
Singapore.

Good advice, the only one

I'd take issue with you over is No. 5. Two live performances a year? I've been to two in the last week! There's nothing more satisfying than hearing a good live performance and then coming home to a good hi-fi system. After hearing something live, you get a far better feel for the character and presentation of a piece, and this can help you enjoy the recorded version so much more. It strengthens the link between the real and the reproduced.

Your best point is No. 10. We see a large number of letters from readers wanting advice on what to upgrade next, when they already have a very good system that they enjoy. I agree that more enjoyment can be had from a better system, but at some point you have to stop thinking about the equipment and listen to the music. An upgrade is only worthwhile if you are absolutely convinced that the change is a worthwhile one, and will increase your enjoyment. DB

A CASE FOR NAIM

In reply to the letter from Mr Thomas Fox published in your December issue. He might like to know that he can have the cases of his NAP 250 and HI-CAP updated to the current style, without having to buy new. The cost is £105.00 for the HI-CAP and £165.00 for the 250, plus V.A.T. and return carriage.

Surely this, coupled with the fact that he can add extra equipment to further improve his system, means that ours fairly constitutes an upgradeable product?

I wonder if it will be possible for him to do the same with his midi-system in six months time, when it may be replaced by a new model.

His comments regarding

too many boxes and wires I would entirely agree with, but unfortunately the technology to do away with all of this whilst maintaining sound quality does not yet exist. We at Naim will be amongst the first to celebrate when it does; we are interested in music, not hi-fi.

I'd also like to mention that Mr Fox's arrangement of distribution boards to provide power is actually not a very good method at all. He would be far better off having an electrician add a few extra 13 amp sockets to those already on the wall. This will greatly improve the sound of his system as well as being a lot tidier, and may even be safer.

I hope you can pass this information on to him, and perhaps publish it in your next issue. It may be helpful to other Naim owners.

Mark Tucker
Training Manager,
Naim Audio,
Salisbury.

Thank you for your correspondence. We, and many of our readers, didn't know that it was

possible to have the casework of older style Naim equipment replaced so that it matches the new.
DB

A NEW TYPE OF LOUDSPEAKER

With the release of the Technics SB-M300 'speaker, as reviewed in your November issue, I wonder if we are witnessing what future cultural and design historians may come to call a 'defining moment' in our hobby.

Why? Because this particular 'speaker has two attributes which are seldom, if ever, combined in the audio world, or for that matter, anywhere else. They could be described as being both technologically sophisticated and (at £350 a pair) a relatively mass market product. Moreover, they are from a Japanese manufacturer not normally noted here for audiophile products.

This matters because no British company could have designed, built and marketed the SB-M300s at the price. If they were British, they



Technics' SB-M300s could be the first Japanese loudspeaker to worry British manufacturers.

would be at least £1000, guaranteeing relatively small sales, and helping to maintain the exclusivity that embodies the British hi-fi industry. Indeed, I sometimes wonder if we would enjoy our hobby so much if everyone had access to the quality of musical reproduction at home that so many of us enjoy, as if exclusivity is somehow the point.

Evidently the Japanese have no such scruples. Recognising the demand for such a product, they have produced a hi-tech speaker that fits in a small room and sounds good. The fact that, as far as I know, no British company has been able to perceive that same need, speaks volumes. Technics deserve to do well with this 'speaker.

I can hardly see the fact that the prospective purchaser is unlikely to be able to get a comparison demonstration against Systym 931s or a pair of Harbeth HL-P3s as being likely to stop them. As Noel says, perhaps the most interesting thing is how will the British audio industry respond? My guess is that it won't, because at this price, it can't. In our class-ridden culture, innovation only happens at the top of the market.

And the big picture? It looks as if the market-sensitive Japanese conglomerates and the emerging 'Tiger' economies of South East Asia will continue to build innovative products sometimes based ironically, as in this case, on British 'knowledge engineering'. But there is evidence that the Japanese are becoming more than capable of performing their own knowledge engineering with their massive research budgets and computing power. The British, meanwhile, will be trading on so-called upmarket Old World values of the type exhibited by the 'gentleman's club' interior of any Rover

car. Not for us the innovation of Honda's VTEC engine.

Personally I am surprised that British audio companies have continued to compete at the lower end of the market for as long as they have. Perhaps the Technics SB-M300 will concentrate minds and force the industry unashamedly upmarket where it can compete. I am not particularly comfortable with the charges of elitism that will follow, but I feel sure that in the long run, we will all enjoy our music more.

Chris Moorhouse
Sheffield.

EQ FOR 78s

About: Query of Mr. Ralf Lauer, Idstein, Germany in November issue of Hi-Fi World.

Marantz has a PH22 model (can still be bought) that has RIAA, Europe SP1, Europe SP2 and OLD SP equalisation.

I use it for a year now with a Michell Gyrodec, and it sounds smooth, crystal clear and is a perfect match to all the cartridges I have.

Wim Dierickx
Belgium

LONG LIVE CASSETTE

I hope that your article on the decline of cassette tape will not hasten its demise.

During the twenty years that I have relied entirely upon recordings from Radio 3, mostly of live performances since I abandoned LP, I have attended numerous demonstrations of LP and CD by dealers and manufacturers, e.g. Quad, Mission, Linn etc. and have never heard a sound quality which would induce me to abandon analogue tape. Although this may have had something to do with the equipment, I have always walked away disappointed, and wondering why CD devotees obtain enjoyment from a sound that I have perceived as unnatural. It

reminded me of one writer who once wrote that "There is realism, and there is hi-fi". I do not suggest that everyone should give up their CD and follow my example; but I do dispute the commonly expounded allegation that cassette tape is suitable only for in-car use and is incapable of further development.

I have long been convinced that analogue tape has been deliberately under-used by the industry in order to divert public attention to newer and, for the industry, more lucrative replacements, regardless of sound quality. I regard commercially pre-recorded tapes as pathetic and far below the potential of the medium.

I am also suspicious of journalists who follow fashion by denigrating cassette tape when others, who are more honest or experienced, admit that recordings made on current high quality tape, when used in suitable machines e.g. Nakamichi, are indistinguishable from the (CD) originals. Surely that confirms that analogue tape is capable of much higher quality than is commonly heard from even the best commercial (pre)recordings. I believe my recordings are more natural and realistic, musical, dramatic, spacious, accurate and generally more enjoyable than CD, while conceding nothing in terms of dynamics and clarity.

As with commercial CD recordings, the result depends much upon the acoustics of the venue and (although the BBC would probably deny it) the engineer. If this is not familiar to you since I understand that rock is your musical preference, I suggest you use your ZX9 to record a live musical performance, with maximum input and minus Dolby. Alternatively, I would be happy to send you examples of my recordings.

Who knows? You may be sufficiently impressed to be inclined to encourage the

industry to reconsider future developments. If, as I believe, recordings of classical music via a good radio are more enjoyable than CD, one wonders what the limits could be by direct recordings through highly sophisticated commercial equipment.

G. A. Jolly
Hockley,
Essex.

We have always maintained that cassette is a viable hi-fi medium, but it is unamenable to mass production. It was designed as a dictation medium, not for music. The problem of azimuth error in particular has proved intractable. NK

VINTAGE RADIO REVISITED

I was very interested to read your series of articles on vintage tuners; so much so that I bought the very same Pye Mozart tuner from Classique Sounds in Leicester that Dominic Baker used in one of his articles.

I then proceeded to construct a stereo decoder - not the one from Studio 12 but a similar "home-brewed" design based around the LM4500A chip. After removing the de-emphasis capacitor, the tiny 40mV of multiplex pilot tone was too small to activate my decoder. A few output resistors were changed (it seems to have been popular for apparatus to produce low output levels in those days) to give a healthy 250mV output.

My first impressions were rather disappointing. The treble and mid range were sweet enough, but stereo imaging was ill defined, and the bass was distorted. I then proceeded to re-align the IF stages of the tuner to 10.7MHz. The discriminator coil was off, and this is critical to fidelity. The result was a complete transformation of

continued on page 47

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The Sound Organisation London

New for Spring 96!

The latest Project 6.1S record player is now available, with the superb Sumiko arm and a choice of cartridges; stunning value at under £1000. The stylish new Copland CDA288 Hi-definition CD player, joins the new drawer loading Naim CD2 and the Micromega Drive 2/DAC as the best sounding units under £2000. Arcam's latest Alpha 6 CD player tops the new improved Alpha range. The new and affordable integrated amplifier from Densen sets high standards for value and their bigger models offer a powerful solid-state alternative to the delightful range of valve and valve hybrid designs from Copland. These include the latest version of the integrated CSA14 and ultra minimalist CTA501. Also look out for the very latest CSA303/CTA505 pre-power combo, an incredible performer for about £3000. Not to be outdone, Naim Audio have many new products to please their fans; as well as the CD2 mentioned above, the stunningly successful NAIT3 and NAC92 models are now available with a remote control option. The brand new SNAXO crossover is a very effective upgrade for all active systems and the upgraded bass drivers are a must for all SBL users. New floor-standing speakers include the Heybrook Heylo, great value at under £400, and the Neat Mystique, a superb performer for under £600. At just over £1000 the latest Castle Howard, Epos ES22 and the revised Heybrook Sextet offer real choice of larger models. For top class compact speakers the Sonus Faber range remains beyond compare and the all new SL3 from electrostatic specialists Martin-Logan is possibly their best ever design, combining the speed and integration of the smaller Aeries with the scale and power of the bigger hybrids.

Real Hi-Fi in the City

4 Pickfords Wharf
Clink Street
London
0171 403 2255

this tuner, with excellent stereo imaging and very clean bass. I can now easily hear the difference in sound quality between the transmitters at Wrotham and the IOW on Radio 3. Indeed, this tuner does not disgrace itself next to my Audiolab 8000T, and in some ways the sound is more natural.

WHERE NEXT?

My system: Pink Triangle Cardinal/DaCapo (1307 filter), Rega Planar 3 turntable, Audiolab 8000A/8000P, Pink Triangle Ventricle speakers.

Over the last year I've upgraded to the above system, keeping the Rega due to my relatively small vinyl collection. I now have the money to upgrade the pre-amp to something along the lines of the Audiolab 8000Q, but I have two main concerns.

My first worry is that I'm still using my original cables. Although they are of reasonable quality (£30 per pair interconnects, Linn K20 speaker cable, and home-made digital/clock cables) I wonder whether I'm doing full justice to my new system. Would an upgrade in this area be a better first step? If so, which cables would you recommend I replace first to

give me the biggest initial improvement? Am I correct in assuming the same quality cable should be used between the amps as between the source and pre-amp?

Secondly, the fact that many good pre-amps, including the 8000Q, have no phono stage means I want to keep the 8000A for this purpose. I also occasionally 'dabble' in home cinema (nothing more than a Marantz SP50, using the 8000As power section, which is disconnected internally, to drive a centre channel). Since my 8000P has only one set of inputs, if I did buy a new pre-amp, how should I best connect the 8000A into the system to make use of its phono stage? Given that my current requirements are 2 line-level inputs (CD/tuner), 1 MM phono input and 3 tape loops (Cassette/video/pro-logic) perhaps you have a better suggestion?

**Tim Brand
Old Harlow,
Essex.**

First of all, it is definitely worth auditioning a few good interconnects and loudspeaker cables with a system of this calibre. The problem is, you may well be better off waiting until you have decided which pre-amplifier to go for, and then fine tune the system with the cables. To start with, I'd try Ortofon's

SPK300, which is a very high purity copper cable annealed to prevent it oxidising over time. This has a very clear and detailed sound, and should help make the most out of the superb midrange of the Ventricles.

Once this is in place I'd start auditioning pre-amplifiers alongside interconnects. Needing three tape loops really limits your choices, Audiolab being one of the few who provide this. If you can get away with two tape loops, Linn's Kairn is worth an audition, having a clean and detailed sound and the bonus of a super phono stage.

It looks as though the 8000Q will fit into your system best though, offering all of the facilities you need. If you do opt for this, connect it between the 8000A and the 8000P. The record deck can be plugged into the phono stage of the 8000A, and an output taken to the 8000Q from the tape output, which is a fixed line level signal.

Other options worth an audition, but not as neat as the above: 1. Swap the 8000A for another 8000P which you could then use to bi-amp your Ventricles and as an amplifier for your centre channel 'speaker. 2. Use these with a Linn Kairn or 8000Q and an external phono stage; the Michell Iso is ideal here. 3. Get rid of the 8000A, P, centre channel 'speaker and SP50 and buy a McIntosh MA6800 integrated - try one, you'll see what I mean. DB

EXPANDING INPUTS

My system comprises a Tandberg TR2075 receiver, a Technics SL-PS620A CD player, KEF Reference 102/2 speakers, a Technics RS-BX646 cassette deck and an Akai NICAM video.

I have recently acquired the Tandberg from my father and I am quite impressed with its sound despite its age. I was previously using an Arcam Alpha 3 amplifier which didn't have the power or presence of the Tandberg. The problem is that I don't have enough inputs as there are only two tape inputs and two phono inputs. Also, my tape deck does not seem to match the amplifier when connected via the DIN inputs. Do you think that it would be possible to have the Tandberg modified so that I could use one of the phono inputs which are not being used at all. If not do you have any other suggestions?

I was also wondering about attaching a separate pre-amplifier to the Tandberg as it does have both pre-out and power-in sockets. This would presumably solve the above problem. However, I tried this using the pre-amplifier section of an Arcam Delta 290 but this seemed to overload the Tandberg power-amplifier.

To conclude, I would be interested to hear your comments on how the Tandberg would compare to modern amplifiers and how much I would need to spend to better it.

**Ashley Canning
Wrecclesham,
Surrey.**

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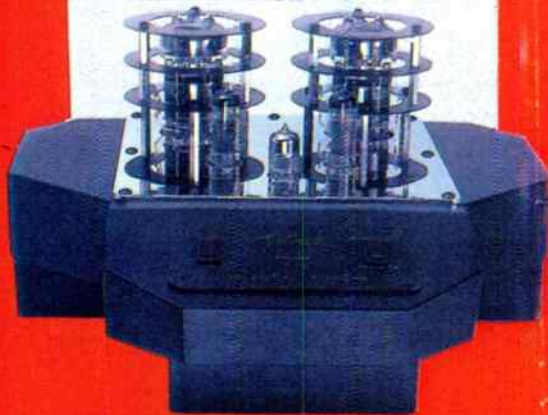
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Using a brace of custom built 6.5inch doped paper cone bass/mid drivers, each reflex loaded in a large, floorstanding cabinet, it was clear from the start that the Dali 450 loudspeakers meant business. Low bass, subsonic bass, mid bass, deep bass - they have it all in abundance. And this was musical bass, and thoroughly engaging too; 64 foot Church organ stuff.

So on with the toccatas, fugues and voluntaries from Bach and Widor and Telemann. Bach's toccata and fugue in D minor held promise after the first note, when the reverb was noticeably long, with notes remaining intact and linear and really churchy. Separation was excellent throughout the triplets, which often end up confused and marred. Such was not the case with the Dali 450. Superb control and an obvious predisposition to organ and choral music are very much their greatest strengths.

Trumpets in the voluntary by Telemann really blasted through impressively. Again not a 'treble blast' or sudden midrange peak - but a real, brassy, rich and juicily real trumpet sound. Power handling at all times with this demanding material seemed virtually limitless. There was never any break up in the midrange, or elsewhere for that matter, and even in the lowest

performance deserving of all the ceremony that its name promises. The sound stage was deep, and imaging holographic, with all the sections in the right place. Horns sounded brassy, raspy and low in the right spots. Strings were

“Horns sounded brassy, raspy and low in the right spots. Strings were smooth, and when plucked, jumped out over the wealth of orchestration.”

smooth, and when plucked, jumped out over the wealth of orchestration. The snare intro in the finale was clearly separated and defined. Cymbals resounded and decayed long into the distance. Superb for full orchestra.

Cindy Lauper's 'Time After Time' has a superb, flowing bass line. Neil Jason's bass guitar slides up and down the scale with ease, and the Dalis translate this accurately into equal energy. This is really impressive stuff - like having a bass combo in your listening room.

There is extremely good integration below 2kHz. Above this area, I suspect, almost all the work is handled by the noble tweeter. It does a great job of sustaining a believable sound stage, but its task is arduous, and noticeably so, to match the exceptional smoothness of the bottom end.

The Dalis do need power, and lots of it. They like valves, and certainly loved the fatness of the Focusrite combo. They do not really marry well with high power Class A/B switching transistor amps, where the sound can be hard, its phasing confused and treble integration poor.

Location of this loudspeaker is extremely important, as is usually the case with a cabinet of high volume and complex loading. In a small to medium sized room, placed a suitable distance away from the walls and corners, decent tightness of bass can be achieved. I also toed them in very slightly - the sound stage was almost

too big when they are at zero degrees. Do check this out before you commit your ears and wallet - designs like this in the wrong room can have serious bass problems.

For the progressive Jazzist, the bottom end may be a bit 'acoustic', but this is ideal for traditionalists who long for the sustain and warmth of an upright acoustic bass. The 450s are not rockers - they're too sophisticated, and thoroughly unpretentious too. Whilst these 'speakers have good power handling and a thunderous bottom end, digitally recorded guitars are stripped of their gilded sound quality and actually sounded bad! (Joe Satriani, Yngwie Malmsteen, etc.)

On the other hand, the classic unretouched sounds of Santana and Clapton were delicious, and made for the Dalis. Dance and Techno fans will have to dream on though - these Dalis just don't dance. The 450s favour music as opposed to effects and overblown bass lines.

The Dali 450s are a great accomplishment: uncompromising and distinguished Danish styling, undeniable musicality and an engaging and distinctive personality. What more could the classical listener want from an elegant floorstander? A sweet pastry and a cup of coffee would do me, as I settle down to the openings of Faure's Requiem ●

Dali 450

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WORLD VERDICT



A powerful and rich sound from these competitively priced floorstanders makes them worth recommendation.

Measured Performance
see p105-111



frequency extremes the cabinets delivered favourably - they seemed to be preloaded with air.

Elgar's 'Pomp and Circumstance' was as triumphant as it sounds, a



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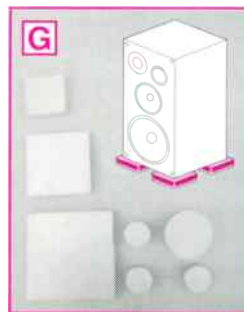
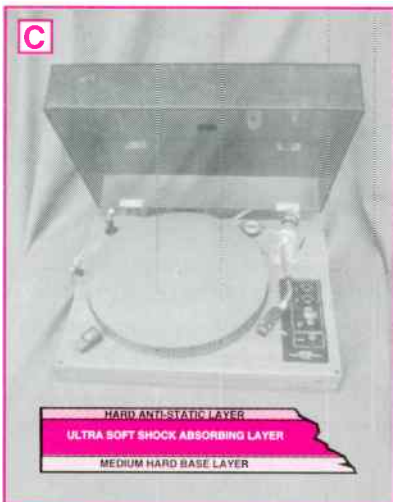
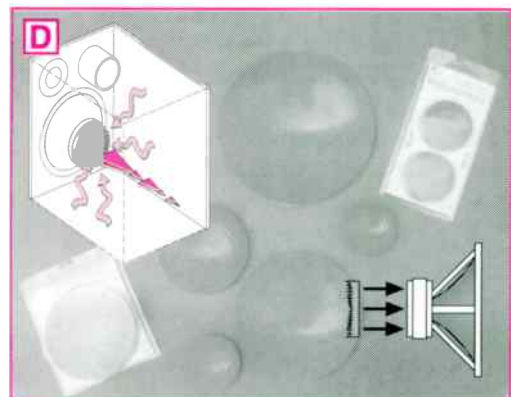
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When I breezed in through the yawning entrances of Britain's Virgin and HMV music mega-stores on London's Oxford Street recently I was confronted by long wall displays of all the latest chart releases, nearly every one accompanied by a large, colourful LP. What a heart warming sight! The LP has been reinstated and is being given equal billing alongside CD and cassette.

How the situation has suddenly changed. As the sales graphs for vinyl hit rock bottom, suggesting only residual demand remains, the stores have suddenly changed their minds. The irony of this won't be lost on Hi-Fi World readers, who have complained long and loud - and rightfully so - about being robbed of freedom of choice and denied the right to continue using something they have invested in.

In every way, except its raison de être, CD has been a winner. The LP is a pig of a medium to produce, transport, stock and sell. Yet, practical problems aside, it remains a great medium to listen to. It lacks the hard glare of CD, it has better imaging and dynamics and unbelievably natural atmosphere and ambience. Just as it looked as if all of this was going to be thrown to the wind, mainly because the silver disc is so convenient, the LP has started to claw its way back into the daylight.

Are we seeing a slight return, a short term trend, or a full scale re-awakening? Is it just a fashion or not? Not so long ago, I would have put any return down to simple fashion or a fad. Now, I'm not so sure. Too many people tell me that LP is better than CD and, perhaps most surprising of all, a lot of them grew up on CD then got the shock of their life upon hearing the archaic black disc

kaleidoscope

Mysteries from Noel Keywood



opinion

played on a half-decent record deck. This discounts any slight return being attributable down to foguey power (me included!).

People in marketing now agree that consumers have become very cynical and difficult to reach with new products like DCC and MD. It is a dilemma of today, moaned about in organs such as Campaign, a magazine for ad. men (and women). How do we reach our target punter? Where has he gone? Why does he reject our message?

That 'the market', which means you and I, rejects new technologies is becoming a big problem.

“Just as it looked as if all of this was going to be thrown to the wind.... the LP has started to claw its way back into the daylight.”

Large scale manufacturers like Matsushita (Technics, Panasonic), Philips and Sony, innovate to generate sales. Seems reasonable enough until you inspect the idea. It presupposes there will always be something new to be invented and, by its very nature, it must downgrade the value of yesterday's and today's products, irrespective of their value

to consumers.

The big boys always claim there is 'a need' for what they produce, but is this true? I believe they may be fooling themselves. Look at the cassette. Sales went into decline, showing, we are told, that users were falling out of love with the medium. This always struck me as a very odd conclusion, but it's common enough in marketing. Directly this view took flight, every major electronics manufacturer started pedalling to produce cassette's replacement.

That's because the cassette is the world's second most common household electrical item, after the light bulb; potential sales for its successor look fantastic.

But try as they may, they have failed to find the market those falling sales graphs predicted must exist. I suspect there are many reasons for this, and the resilience of the

LP is proof of one of them. People may have reservations about the cassette, but that does not necessarily mean they wish to abandon it completely. Perhaps Philips should have upgraded the cassette as it stands by revising the old standards, launching a totally compatible updated system, or they should have made DCC a fully compatible follow on.

Then users could be have been slowly traded over to the updated system, happy in the knowledge that they need not rip out the car cassette nor throw away the Walkman simply because it suited Philips.

Then there is the small matter of credibility. New media must offer an improvement in basic function, which means better sound quality, not just smaller size. This is where the return of the LP may herald new difficulties for future technologies and for their innovators. If people now start to discover that LP is, in terms of quality, a viable medium at least comparable to CD it will only serve to further stiffen resistance to new products. And what will people think when super-CD comes along? After all the hype surrounding CD's apparent perfection, the realisation that it really was little better than the archaic LP in basic quality is not going to do any good at all.

I don't believe the LP is about to make a massive comeback but I do believe its re-appearance is symptomatic of technology fatigue in hi-fi. We need and must continue to improve what we have. The days when everyone would throw away their entire music collection because Sony or Philips say so are over. The medium must serve the message, not the other way around. Big business will have to learn this ●



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 World Radio History

This month, I'd like to try and clear up one of the biggest misunderstandings people have about loudspeakers, certainly the area of their design we receive most correspondence on, the crossover-driver interface. First some basics.

DRIVE UNITS

BASS - Bass drivers are large so that they can move the large volume of air required to reproduce low frequencies accurately. A typical bass driver will handle bass below 500Hz and is in the region of 8-12" in diameter.

MIDRANGE - Midrange drivers fill in the gap between bass and treble, being small enough to reproduce upper frequencies smoothly, but large enough to reach down to the bass driver. They are normally 3-5" cones or 3" domes.

BASS/MIDRANGE - This kind of driver is used in a twin-driver system, handling both low bass and midrange frequencies. These are favoured for more compact loudspeakers and are normally 4-8" in diameter.

TWEETER - Nearly always a dome for good dispersion, around 1" in size. A tweeter handles treble, normally from around 3kHz upwards.

Most commercial systems either use a woofer, midrange and tweeter in a 3-way system, or a bass/mid and tweeter in a 2-way system to cover the whole audio band smoothly.

THE CROSSOVER

The crossover is a simple passive circuit comprising resistors, capacitors and inductors. It divides the incoming audio signal to feed each individual driver. So in a 3-way system, the crossover will take the full-range audio signal and divide it up into bass for the bass driver, midrange for the midrange driver and treble for the tweeter.

THE MISCONCEPTION

All this seems pretty simple so far, but there is one misconception that seems

dB on the level

common to anyone new to loudspeakers. A logical conclusion to draw from the above is that to make a loudspeaker all you need do is find a crossover that directs the right frequencies to the right driver and wire it up.

We get numerous enquiries about ours and other manufacturers' loudspeakers from readers who want to upgrade the drivers, e.g. replace the existing tweeter with a higher quality unit. It seems sensible, there's a crossover to make sure that only treble frequencies get to the tweeter so why shouldn't you be able to simply try different tweeters? Sadly, it's not that simple and here's why.

SENSITIVITY MATCHING

The first problem you will come across is that of differing sensitivities. Some drivers are more efficient than others, going louder for a given input. If you replace, say, a tweeter with one that is less or more sensitive, the loudspeaker will sound duller or brighter respectively. Before you rush out looking for a more sensitive tweeter so that you can brighten up your dull old 'speakers, read on.

A DRIVE UNIT IS AN INTEGRAL PART OF THE CROSSOVER

A crossover uses resistors, capacitors and inductors to perform its filtering. A drive unit itself has resistance, capacitance and inductance

Dominic Baker



that will interact with the crossover components. The components in the crossover and the electrical characteristics of the drive unit have to be tuned to each other to get the frequency response you want. Changing the driver for one with different characteristics - and every driver is different - will mistune the crossover and unbalance the response.

At best you will either cause a peak or trough in the response as it overlaps or pulls away from the other drivers it is supposed to be integrating with. At worst, the change of driver will re-tune the filter severely, affecting both the frequency response and impedance curve, which may have implications for your amplifier and hearing!

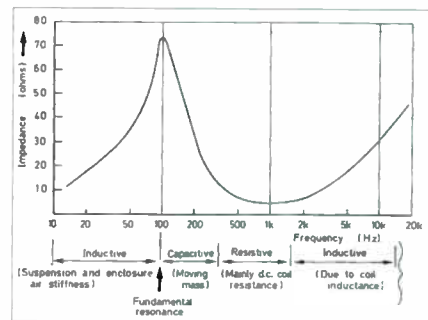
A DRIVE UNIT IS NOT AN 8OHM RESISTOR

This view is bred from the over simplistic view of crossovers taken by many authors on the subject. To simplify the maths a drive unit is substituted by a single 8Ω resistor having no reactive component.

This does not work in practice. It's best seen as a simple theoretical tool for teaching basic principles. In fact, a drive unit has a varying impedance, normally between 4-50Ω across its frequency range. If you simply

insert 8Ω into your equations, you are likely to be a long way off. Also, as the impedance changes it will affect the crossover alignment. You may design a crossover to work at 3kHz, but as the impedance will either be rising or falling at this point, the intended crossover point will shift either upwards or downwards with it. These equations give you a rough starting point, that is all. They always need a lot of tuning with the aid of test equipment before they work properly.

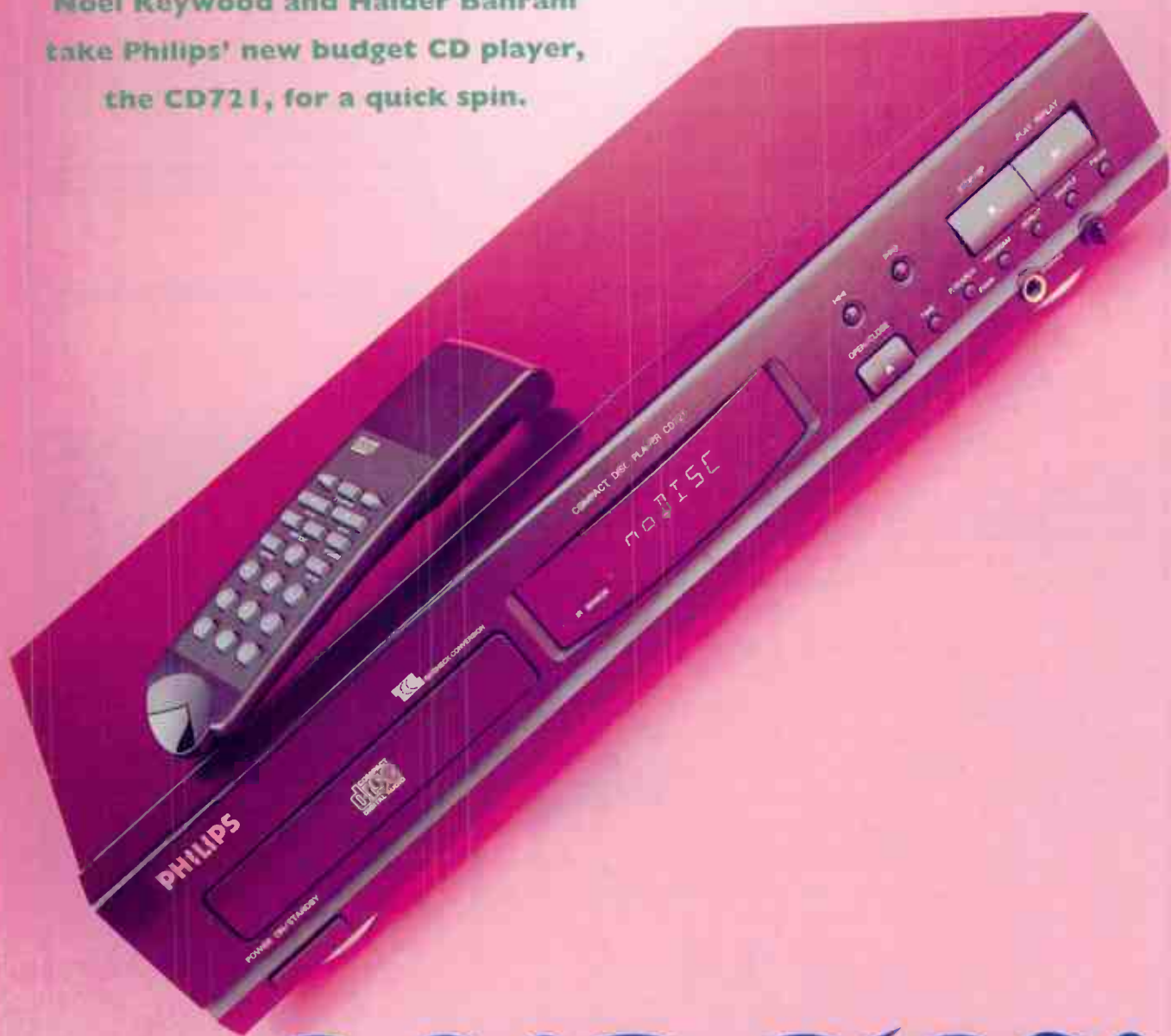
I hope the above is enough to give those new to the subject of loudspeakers an insight into the complexities of their design. It is not a simple case of wiring a crossover to a drive unit; the two form a critically tuned electronic circuit that needs to be carefully optimised. And replacing the driver in an optimised loudspeaker is like fitting a tractor wheel to your Ford Escort - it will cause a strong imbalance ●



A drive unit's impedance is made up of inductance, capacitance and resistance. It is not an 8Ω resistive load.

Loudspeakers by Martin Colloms

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- Hi-Fi World. October 1995

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Our review CD721 remained determinedly inert when I pressed the draw Open button. "Oh dear", I thought. "It must have had a bumpy journey from Singapore". For that's where Philips now have the headquarters of their Audio Division, and it is where the CD721 is manufactured. A label underneath does make the point that it was "Designed and developed in Europe" though, for those to whom such things matter. It's got a foot in both worlds.

And it had also put its foot in it, as far as I was concerned! Armed with a Torx screwdriver I whipped its flimsy metal cover off, looking for a discarded drive belt from the motor drawer. This sort of thing is not uncommon. I saw the belt but ended up removing the entire fascia trying to get at it - and still I couldn't! Eventually, I found that a cover above the belt could simply be flipped off and this was how the belt is replaced. Although covered in grease, it worked well enough when put back and we were in business.

It's always interesting to see how Philips and others build modern CD players. This one had amazingly little

• There were lots of guitars and a hanging melody - and no shortage of action at spectrum extremes. But there was more crisp here than smooth chocolate. •

inside, considering how complex CD really is. There's no digital output, for future upgrading, which is a pity. Philips do fit remote control of volume though, which tests showed worked in the digital domain. In spite of this, it did not produce much extra distortion, levels reaching 0.1% maximum.

Despite its very low price, the CD721 has plenty of facilities, including a 30 track memory and a direct access keypad on the small remote control

unit. The blue display flashes short error messages and there's even a headphone output with volume control.

Having tested this player and noted its peculiarly 'engineered' response I just had to find out what Philips were aiming for in sound quality.

To check out treble quality, take one record with ringing harmonics to 20kHz, namely Steve Earle's *Guitar Town*. The strings came over well enough, but after a while it became apparent that the CD721 is grey and harsh. Orchestral strings fared poorly too, as expected.

Down at the other end of the spectrum, The Beatmasters' 'Hey D.J. I Can't Dance To That Music You're Playing' had inflated bass with great bounce, but it was hardly accurate.

I guess the CD721 is better off for these little subjective tweaks, but they don't turn it into a giant killer by any means. **NK**

Haider says -

I started the journey through my CD collection with a couple of tracks from Polly Jean Harvey's most recent offering, *To Bring You My Love*. My first stop, 'Tecló', was well controlled in the

bass, if somewhat over pronounced. P. J.'s voice was a little too raw perhaps, as if she'd had too many cigarettes before coming on stage. Flipping to the last track on the album, 'The Dancer' there were lots of guitars, a hanging melody - and no shortage of action

at spectrum extremes. But there was more crisp here than smooth chocolate.

Dynamically, there was good pace - a fair whack of it in fact. The sound stage was well-filled too. All too often recently I've come across systems that confine the whole sound stage to a boxed area between the speakers. The Philips CD721 does better than this - a lot better, so that's a point in its favour.

Piano can be revealing of a recording. When this instrument

distorts you don't need a trained ear to know that there's something wrong. Tori Amos' ode to battered women 'Silent All These Years' has a piano that's as dynamic as it is subtle, and as heart-felt as it is disturbing. The thuds of the pedals were solid and clear, but perhaps too eager to decay swiftly. The actual piano, however, was quite a different story. It rang and echoed as though off the walls of a cold cave. This was a tough test to pass, but the result was not encouraging.

Jimi Hendrix's 'Are You Experienced' is something I've lived with for most of my teenage and all my adult years. Every guitar lick, bass riff and drum break is ingrained deeply into my memory. As before, the bass was well controlled, but over the top. The Toms on Mitch Mitchell's drums thudded rather than bonged, and the snare cut so harshly through the image that it rode on Jimi's strings. Hendrix must have forgotten his Marshalls and borrowed a 10" practice amp. to lay down 'Manic Depression'.

The punchy TR-909 drum machine behind 'Who's In The House?' from the Beatmasters and The Artist Formerly Known As Prince's funky 'Get Off' are more the kind of thing that would make you appreciate this CD player. It's a fun party animal, but it's not for relaxing with favourite classics ●

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WORLD VERDICT

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Measured Performance
see p105-111

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In the past, hi-fi shops have had a pretty good reputation for customer service. After all, with how many other products do you get the chance to thoroughly test the goods actually in the shop and then, quite often, the opportunity to bring them back within two weeks or so if they're not right? It's not unusual for a hi-fi demonstration to last far longer than a new car test drive, even though the hi-fi item may cost a tenth of the price of a car.

Don't for one minute think, though, that the following is simply an endorsement and pat on the back for all those hi-fi retailers out there. Last month I discussed the efforts of the industry to increase public awareness of hi-fi separates. This month I'm going to focus on retailing, the problems it faces, and some solutions already in action.

We've just been through one of the busiest times for nearly all retailers, and hi-fi is no exception. If a hi-fi retailer isn't successful during the Christmas season then the following year will usually prove somewhat grim. Also, bear in mind that during the summer months most people are thinking of holidays and mountain bikes rather than staying indoors to listen to hi-fi. This makes the summer months especially lean.

Couple this with the fact that hi-fi sales are remaining fairly static and there's increased competition from the larger electrical stores and it's no wonder that some retailers are giving up the fight. Along with a few of the smaller hobby shops, we've seen the demise of the fairly large Cleartone chain this year. For the hi-fi retailer this means that simply continuing with things the way they are may not be enough. And it's interesting to see how different types of retailer are already coping.

Fair Views

- from Dominic
Todd, our man in
retailing



opinion

One group of hi-fi retailers feeling the pinch is the elitist high end dealer. Buying hi-fi should be fun and there's no reason why a shop should be prohibitive, expensive and condescending towards potential customers just because it sells high end hi-fi. At times I've been intimidated at the prospect of entering a shop due to factors such as the door being locked and barrages of NO signs. No children, food, drink,

find stores that used to restrict themselves to the cheaper stuff providing a greater range of high end equipment. This is one way stores are surviving.

Departure from the pile 'em high sell 'em cheap policy is a fairly shrewd move on two counts. The first is that once a store has been around for a number of years a degree of customer loyalty often builds up. The very nature of hi-fi separates encourages the enthusiast to upgrade.

consideration of customers' families. A hi-fi purchase needs careful thought, yet many will come into the shop with the family during a day's shopping. If the entire family has an interest in hi-fi (sometimes the case) then there's no problem, but more often than not there are tired children and bored husbands/wives in tow. It's hard to concentrate under these circumstances and what's more, it takes the fun out of the occasion.

The answer is simple and has already been put into practise by many car garages as well as a few hi-fi shops. They provide video games and toys for children, and coffee and general interest magazines for spouses. It's surprising how many shops I've been into where there isn't even the most basic of fold-away seats to sit down on. With just a little thought the atmosphere of a shop can become far more convivial and inviting, and it need not necessarily cost a fortune.

The best news is that the customer benefits from increased competition. Perhaps not in terms of retail price, but definitely in terms of customer service. And it's here that the future of hi-fi retailing lies. Retailers will ignore the welfare of their customers at their peril ●

One area which needs addressing is customer service and in particular consideration of customers' families. ●

smoking, change given etc. The list of petty rules is endless and off-putting. Often when I've finally made it into the shop the assistant is surly and sometimes downright rude.

This is an experience I am sure I'm not alone in enduring. Indeed, I've known certain dealers to gain customers due to the non co-operation of rivals. I am pleased to see many of today's high-end dealers becoming increasingly approachable and also to

Discount stores run into problems when the needs of past customers grow beyond budget material. Secondly, the high-street boys are seeking to colonise budget separates and it's not hard to see why many individual and group retailers are moving upmarket. Yet ultimately, I believe retailers need to do far more than simply shift the emphasis of the stock they sell to survive. One area which needs addressing is customer service and in particular

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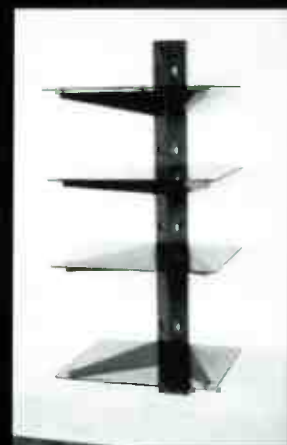
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Despite my intention to be the last man off the vinyl train, to stick with black plastic until the last scratched Abba record changes hands for 25p at an Eastbourne Oxfam, I'm in no doubt that CD has turned out to be a good thing for the British hi-fi industry. It's pushed people back into dealers, upset the old hi-fi world order, and inspired all manner of unlikely manufacturers into the digital domain, from Quad to Pink Triangle.

That's not how it looked in the early days. Philips' little 'evasion of the actualite' became a stick with which analogue die-hards tried to beat the digital audio disc to death. Catchy one-liners can go off like fireworks in a child's hand, shooting up only to boomerang back and explode in your face. Just ask Honest John Major, for whom 'back to basics' took on a whole new inflection. Philips

“people who feel strongly about The Great Debate invariably hold passionate - nay, extreme - views; it's always analogue or digital and never the twain shall meet”

must still suffer the occasional corporate shiver as they remember their famous factual faux pas, something about Compact Disc being - well, you know how it goes.

This was seized upon by the vinyl brigade, but try as they did to send CD to an early grave, the digital audio disc clung on until it was Philips who were laughing. To make matters worse for the turntable brigade, the tide turned firmly against them, almost in retribution. The prospect of vinyl disappearing from the High Street became a reality. Their treasured format, they thought, was being replaced by something that sounded

like a dog, played on machines bearing an uncanny physical resemblance to its dinner. That's not quite how it's turned out yet though.

Even today, the CD issue attracts more column inches than anyone would've thought possible, as a casual glance at the World letters pages will show. The problem is that people who feel strongly enough about The

Great Debate to put pen to paper invariably hold passionate - nay, extreme - views; it's always analogue or digital and never the twain shall meet.

Cast your mind back to a time when sandpapery surface noise on your dog-eared copy of 'Ant Music' was a constant source of frustration, rather than nostalgia, when men were men and turntables were the only sound source worth bothering with - the early Eighties. Glorious as it all seemed then, in truth hi-fi was well on the way out, as the brave new consumer electronics world of microcomputers began to embrace the High Street. Suddenly a Dual CS505 from Laskys looked

a lot less appetising than that black Sinclair calculator thing from Boots that plugged into your telly. What could be better then, than a new hi-fi format that suddenly made everyone sit up and listen once more?

CD certainly managed this, putting the all-important issue of sound quality firmly back on the public agenda. True, it was ironic that something that sounded (in its earliest incarnation) like a dentist's drill after a bad hangover was putting hi-fi back at the top of the shopping list, but there you go.

The gauntlet was well and truly down for the industry to grab these new buyers and show them the error of their ways. And of course, the thrusting corporate visionaries of Britain's cottage hi-fi industry positively seized the opportunity, didn't they?

Well, all right, they didn't. British Hi-Fi plc could have played it better. By the early-to-mid Eighties, the upstart manufacturers of the previous decade had begun to have it all their own way. They weren't exactly ecstatic when a user-friendly, easy to install challenger to the LP arrived from 'the continent', like a Siberian wind.

For a while, most British companies spurned CD, preferring to sell over-sensitive kit that needed a

philosophy lesson to get the best from it - interesting to you and I perhaps, but not to most people wanting to play the latest U2 epic. Instead of giving people what they wanted, they chose to retrench and snipe and sneer from the sidelines. Their anti-digital talk was as much about keeping their interests well and truly vested as it was about sound quality - an unfortunate, and dare I say, characteristically British response.

Happily though, by the end of the decade attitudes had changed and Britain was at the forefront of digital audio. Suddenly the bickering stopped. Nowadays, one of CD's once most ardent critics, Ivor Tiefenbrun, is uncharacteristically mute on the evils of the medium, now Linn produce one of the best CD players around and, of course, make money for doing so. Funny that.

Interestingly, for a nation with such a fine turntable making pedigree, arguably unsurpassed the world over, we're now proving ourselves good at the digital art. One or two sound quality reservations aside, I'm sure CD's been a blessing in disguise. This is one position that I'm certain won't prove compromising to British manufacturers. Nor will it stop me searching for plastic classics in Eastbourne ●

audiophilia

David Price



opinion



V'audio

Ian C. Vaudin
36 Druid Hill, Stoke Bishop,
Bristol BS9 1EJ
Tel/Fax: Bristol
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Hi-Fi Consultants

A) Speakers with forked tongues

I have always felt that Linn did a dis-service to the hi-fi speaker manufacturers, all those years ago when they started the 'muck in , muck out' philosophy. Although there was much truth in what they said, it shifted the emphasis away from speakers and in the end, speakers are still generally the weakest link in most systems, and the biggest improvements can usually be made by a speaker change. That is why I still find speakers the most fascinating item in the hi-fi chain, and thoroughly enjoy extracting the most from them with the amplification at hand. That is one reason why it is particularly impressive that an amplifier manufacturer, Electrocompaniet, has succeeded in producing such a well balanced small speaker, at their first attempt.

B) The 'Qube'

The Qube was launched in the UK at the recent Ramada Show, together with the new 50wpc.EC1-2 integrated amplifier. At £1265 and £990 respectively, both items are reasonably priced and represent excellent value, though the Qube is good enough to warrant the E/C pre-powers! Reaction at the Ramada to the Qube was generally very favourable with constant enquiries such as 'where is the sub-woofer?'. Nevertheless, although the bass is excellent for such small drivers, it does lack

extreme bass, but this can be nicely filled in with a sub-woofer. Having now used the speaker for some weeks now, I can report that it is also an excellent speaker for classical music, having very good integration and a nice airy, open sound.

We haven't had time yet to try all our integrated amplifiers, but certainly the above EC1-2 and the AV1 integrated, drive the Qube very well. It's always interesting to see how musicians immediately react favourably to the ATC speakers, particularly the SCM 50A's, and in a similar way a musician who heard the Qube's this week, was immediately impressed by them, after hearing other larger and more expensive speakers.

C) The Alon Petite

Another small speaker, The Alon Petite, has also been here and has again much to commend it, but I am waiting for my own units to spend more time with them. A recent review in a Hong Kong audio magazine raved about them.

D) Stands

None of these small speakers produce their best without a good stand, and the **Foundation Designer** (also recommended in the Hong Kong review) was found to produce superb results.

E) Naim

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JOLLY ROGERS

Laura Martin finds Rogers' new baby loudspeaker, the LSI, sweet competition for her Missions.

Rogers' new LSIs cost just £150, so they are a direct challenge to my beloved Mission 731LEs. It's not that I didn't want to consider the LSIs in their own right, but it was necessary to directly compare them with the 731LEs, because that's how many people are likely to judge them.

The two speakers are similar in design. They both use a small 4" doped paper driver, reflex loaded by a compact enclosure, working in conjunction with a polymer dome tweeter to handle high frequencies. The biggest difference between them is in the cabinet. Whereas Mission favour high tech. plastic moulded front and rear baffles, fitted with gold plated bi-wire terminals, the LSIs have a more traditional build. They are finished in black vinyl and feature a single pair of nickel plated binding posts.

The forward firing reflex port of the LSIs makes them a fine candidate for wall or bookshelf mounting. However, for the most neutral balance, I used them against a wall on a pair of rigid stands, with grilles in place, in conjunction with the smooth sounding Aura VA-80 amplifier.

The LSIs were undoubtedly clean and clear, no area of their performance succumbing to splashiness or sloppiness. Their chief crime was indistinct bass. It was there, but it wasn't clear. It didn't rumble and there was a lack of conviction; I had to listen too hard to catch bass lines. In an uncluttered piece of music like Janis Joplin's 'Cry Baby', the bass was more evident, but still it didn't seem to be as much part of the performance as the



rest of the band and there was little force behind it.

Treble was the exact opposite. It sang out sweetly above music, obvious and nicely defined, without sounding sharp. Joplin's vocals were not as raucous as usual, but the LSIs picked up the delicate nuances of her voice's fluctuation and made it sound as bluesy as it should, if not as startling as it can be. I appreciated these treble strengths when listening to Oasis' *Definitely Maybe*, a good album, if not the best recording. Cymbals were cleanly separated

and beautifully defined, emphasizing the mess other speakers often make of them, an ability in the LSIs I found impressive.

Guitar had bite and electric strings were vibrant, but without synthetic brightness. Piano lacked magnificence in dramatic pieces, but clarity and sweetness made up for lack of weight.

Woodwind and brass were as smooth as cream, and more forward than through the Missions. The midrange offered all this effortlessly.

Although you can't be an Arsenal and Spurs fan at the same time, I have decided that it is possible to support both Rogers' LSIs and Mission's 731LEs in the price war. Particularly as it emerges that their strengths lie in different areas. The LSIs don't have a strong bass, but a gloriously clear and sweet midrange and treble. Of the two models they are softer and have a tendency to civilize. Their gentleness was persuasive and gave them a winning quality.

Rogers LSI

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WORLD VERDICT



Clear, bright and open, but with weak bass. Best used close to, or against a wall.

Measured Performance
see p105-111

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pair of £499.90 Castle Severns, and for 3rd, a pair of the recently launched £229.90 Isis 'speakers.

We reviewed the Isis loudspeakers in our January '96 issue, finding the powerful and exciting balance of these small bookshelf/stand mounters captivating. The Isis loudspeakers are named after the Thames at Oxford, and use Castle's newly developed 130mm injection moulded cone, first seen in the more upmarket Severns. This is

combined with a 25mm composite dome tweeter in a real wood veneered cabinet, giving it an extremely high quality feel at the price.

The same driver complement is found in the Severns, albeit in a larger floorstanding enclosure. This enclosure is divided 2/3 of the way down with an angled shelf to set the correct internal volume. This also braces the cabinet walls to reduce vibration and helps to reduce the effect of standing waves that

introduce colouration. This gives the Severns a fast and clean sound, along with good bass from their elegantly proportioned cabinets.

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To enter this super competition, simply complete the questions and tie-breaker opposite.

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**DECEMBER ISSUE
COMPETITION - THREE
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AND SEVEN PAIRS OF
MISSION 731
LOUDSPEAKERS**

In the December issue of Hi-Fi World we were offering ten superb pairs of Mission loudspeakers. The lucky winners were:

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- Mission 731 loudspeakers
1. J.Hawthornthwaite of Reading.
2. R.W.Farrow of Manningtree.
3. P.Jackson of Reading.
4. A.P.Tollett of Addlestone.
5. N.Manukulasuriya of Aylesbury.
6. W.H.Ingram of Walsall.
7. J.Williams of Bournemouth.

Congratulations.

COMPETITION ENTRY QUESTIONS

Cut out and affix to the back of a sealed envelope

- 1) What isn't the Isis?
A. An Egyptian Goddess
B. The Thames at Oxford
C. A famous composer
D. A Castle loudspeaker
- 2) Where are Castle Acoustics based?
A. North Yorkshire
B. South Glamorgan
C. East Sussex
D. West Midlands
- 3) The angled shelf in Castle's Severns doesn't. . .
A. Set the internal volume
B. Brace the cabinet
C. Help reduce standing waves
D. Horn load the bass
- 4) Which of the following does Castle's Howard use ?
A. 1/4 wave bass loading
B. Reflex loading
C. Isobarik loading
D. Transmission line loading

TIE BREAKER (obligatory)

Complete the poem.

There was a young goddess called Isis
Whose 'speakers created a crisis

.....
.....
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.....
.....

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Please do not add my name to your mailing list.

COMPETITION RULES AND CONDITIONS OF ENTRY

- [1] Only one entry per household will be accepted. 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 March 1996 issue. Purchase of the magazine is not a precondition to entry.
- [3] No correspondence about this competition will be entered into and the editor's decision is final.
- [4] No employees of Audio Publishing Ltd. or any companies associated with production or distribution of the prizes may enter.

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

Your name and address may be added to our mailing list only.
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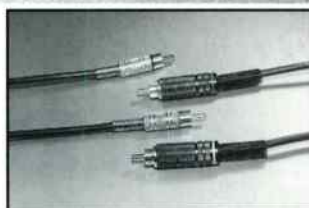
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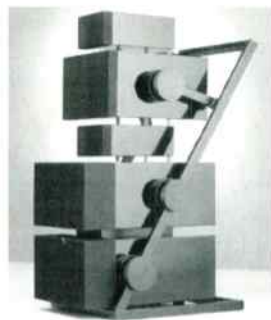
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It is interesting the difference a venue makes to the enjoyment of live music. I went to see Paul Weller at the Brixton Academy this week (27th of November) and was struck how different an experience this was to seeing him at Manchester's G-Mex almost a year before. It is always wonderful to be in his presence, but his music is too intimate and personal to adapt well to such a big place.

The only groups I can imagine matching somewhere as large and warehouse-like as G-Mex are stadium bands, or teen groups like Take That, whose concerts are more a convention of thousands of fans than about the music itself. When I saw the Cure there a couple of years ago I was struck by how impersonal and detached the whole event seemed, due to the

The fairer view

...of

Laura
Martin



complete sound. Although it is exciting to see how the band work together, all of the vocals get lost when you're so close. Nevertheless, open air sound is especially atmospheric due its free, floating quality.

Anyway, the Brixton Academy is the place to

profound and haunting tunes I have ever heard. Moments like that are always created by the stunned hush of the audience. There is something very strange about a large number of people ceasing to breathe simultaneously.

Anyway, standing close to Paul Weller was a brilliant experience.

The sensation of bass physically pounding you is unmistakable and really inimitable. The other wonderful thing about live music is

the slap in the face from drums that has a unique violence which compels movement.

One unquantifiable aspect of live performance comes from the audience you are standing shoulder to shoulder with. They were a really unresponsive crowd on the Monday night, not bothering to cheer or even really clap. This was not because they didn't appreciate the music but because they were basically arrogant and very cool in both senses of the word. This had no effect on the quality of the music, but it did create a subdued atmosphere. This didn't matter to me because I was close enough to the stage to dismiss everyone

except the band. Tuesday night was a different story. People were feeling more upbeat and were more demonstrative - chants of "Oh Ah Paul Well-er" permeated the performance.

Paul Weller is a rare artist who manages to infuse his recorded material with passion and immediacy and his live performance with slickness. This does not mean that he resembles bands like INXS who are very polished, but as two dimensional as a video, even when they are standing in front of you. I was constantly aware of Weller's presence and his excitement at being on-stage.

Having said that, there is also something wonderful about a much loved CD that offers no surprises but possesses moments that catch you every time. For a performer like Weller, spontaneity and interaction with fellow musicians is like breathing. I would hate never to have seen him live and I would surely have missed something if I had not.

However, having listened to his albums over the last few years has helped me appreciate how good he actually is live. And if anybody tried to get me to give these CDs up in exchange for one inspiring night in front of a stage, it would be a tough decision, but the answer would be negative ●

“Anyway, the Brixton Academy is the place to experience an intimate sound that is enveloping without being overwhelming. There really is something magical about a live performance that forces you to break personal musical rules”

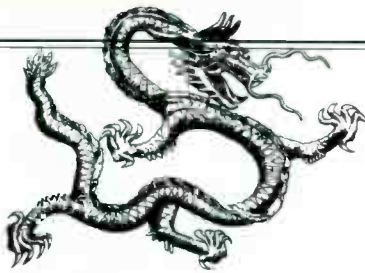
distance between myself and the band and the sheer space the sound had to fill.

The Brixton Academy was a completely different experience. An old converted cinema, the building has a distinctive personality that creates anticipation, which in this case was justified. Once inside, the sound is amazing. There is room to stand all over the building but this was the first time I had been so close to a stage without a special guest pass.

I actually sat on the stage at Glastonbury this year - a strange experience. That close, you have to wear ear plugs for protection, so obviously you don't get a

experience an intimate sound that is enveloping without being overwhelming. There really is something magical about a live performance that forces you to break personal musical rules. I'm very ambivalent about the quality of Oasis' writing and when I feel they are being unnecessarily hyped by friends I always use 'Live Forever' as an example of substandard lyrics.

A man called Simon Fowler stood on the stage of the Brixton Academy and sang the self same song accompanied only by the guitar in his arms and the harmonica in his mouth (not while he was singing, though) and it was one of the most



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forgotten Lyceum Ballroom. These were the real thing, having somehow managed to avoid Mods, Rockers, Hippies, Glam and so on, they still got together - many with their kids in tow - to carry the torch of teen rebellion first lit by Sun Records and the early work of Elvis, Eddie Cochran, Roy Orbison and other trail-blazers. It wasn't long before The Clash, then at their peak, grew sideburns and adopted crepe-soled brothel creepers, drape jackets and put Brylcreem back on the bathroom shelf. Rockabilly was king for a day or two, and New York trio The Stray Cats were as hot as they came. Deviationists The Cramps lasted longer and were more influential (whence Goths without the nutty combo's help?) but for a while it looked as if the Cats were as hip as it could get.

They may be bargain bin material/rare collectors' faves now, but crazy upright bassman Lee Rocker is still pounding out the devil's music. This is his second solo outing and alongside guitar man Mike Eldred and the stomping drums of Henree Debaum, Mr. Rocker proves he can still cut a rug. Rocker is in his element with solid staples such as Chuck Berry's 'Beautiful Delilah', or his own typically breathless originals. Throw in the ever dependable Memphis Horns and the lissom keyboard work of Riley Osborne and you're headed for an enjoyably bumpy ride in a bopping time machine that'll drop you somewhere in the mid-Fifties. Of course it goes without saying that this is primarily body music, best taken on one's feet and jiving like there's no tomorrow. Watch your local billboards for live appearances, which is no doubt where Lee and his chums are probably most easily appreciated. Meanwhile, this is a more than passable hors d'oeuvre, the expected rockabilly bops blending entertainingly alongside beefed-up Blues and Latino Soul. Hotcha!

THE ROLLING STONES

Stripped
VIRGIN CDV 2801

● Yes, yes, yes and again yes - only a fool or a fanatic would argue that The Beatles' 'Free As A Bird' was/is an undeniable piece of crap. But what about the Fab Four's old sparring partners, the Stones? Well, even if the latter's song-writing commercial success remains constant - and their recent world tour was apparently Guinness Book of Records stuff as far as ticket sales go - all but the most pea-brained fanatic knows that it's been nearly twenty years since they put out a half-

Giovanni D'adamo

INDEX

RECORD REVIEWS

ROCK & POP73

Giovanni D'adamo
 Jon Clarke
 David Price

JAZZ75

Simon Hopkins
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CLASSICAL77

Peter Herring



LEE ROCKER
Atomic Boogie Hour
BLACK TOPCD 1121

● One of this lad's best nights out ever was spent in the company of several hundred Teddy Boys and their pony-tailed belles in the now all but

GOLDEN SMOGDown By The Old Mainstream
RYKO RCD/RAC 10325

● Ask any true vinyl addict worth his/her salt and they'll tell you scores of tales of rock'n'roll apocrypha. Of bootlegs of the Sex Pistols when they were billed as The Spots; of pseudonymous guest appearances by Paul McCartney on some dusty old Steve Miller LP (as Paul Ramon); even of one best forgotten piece of crapola that sold by the lorry-load when the whisper got around that it was the Moptops in disguise. Hence thirty years of subterfuge and plain unmasked deception later it's no surprise that a record which pops up with a line-up That Dare Not Speak Its Name should arouse misgivings and suspicious twitching of eyebrow, nostril and other sceptical parts of one's anatomy. Could it be that Bob Mould, Morrissey and Michael Stipe have got together and performed alongside a snippet of home-made tape "laid down" by George Formby in 1929? Could they finally have come up with the ultimate Indie Super group?

Thankfully this is not the case. I scratched my head for so long I could now stand in for Telly Savalas. Stone Roses merging with Metallica? Abba jamming with Herman's Hermits? Pat

Boone duelling with Sid Vicious? After many tears Ryko's press office finally spilled the beans and saved me a



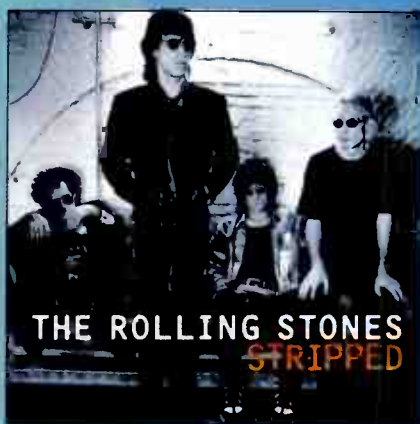
fortune in Kleenex and the price of a new syrup. Because under that daft name lurked none other than - Tarraaa!! - several people I'd never heard of. This prestigious gathering come from several groups I'd also never heard of. Singer Dan Murphy came fresh from not conquering the globe with Soul Asylum. Co-vocaliser Jeff Tweedy cut his teeth with Wylco, while Marc Pearlman and Gary Loumis were with the Jayhawks, and drummer Noah Levy was probably in other groups too but only he seems to know

for sure. The Jayhawks actually cut a couple of LPs and may or may not still be together and signed to a major label. Meanwhile Golden Smog do a more than passable jog around the hybrid once known as Country Rock as pioneered by the likes of The Byrds and The Flying Burrito Brothers. The genre achieved its apotheosis with Gram Parsons' solo work and its nadir (but, ironically, greatest commercial success) with those weedy pillocks, The Eagles.

Golden Smog rarely veer into the cheesier territory that made Hotel California the LP that thousands of ex-hippies rolled their final spiff on prior to getting a haircut and a job in Dad's office. They seem to prefer the jauntier approach of Country Rock's more rough'n'ready originators. And while their lyrics sometimes made me cringe - "yesterday's just the day before today" - you can't help but know they'd be a hoot to watch in a hot sweaty cellar bar, accompanied by a couple of ice cold beers. But before they give up their day jobs they really ought to give that awful name the elbow - pronto. That aside, this is an entertaining romp through familiar territory. It may not be ground-breaking but it's a heck of a load of fun. Yee-ha! and stuff like that. And no Roy Rogers jokes, thank you very much.

way decent record, circa Black and Blue or Some Girls. Since then, the odd glint apart, neither the combo itself nor the solo forays of Messrs Jagger and Richard have exactly set the planet on fire. But then, like The Beatles, this is no longer a group, it's an event.

That is why 'Stripped' will sell by the



million. Like the desultory and totally unnecessary cover of Dylan's 'Like A Rolling Stone' that preceded it, assisted

no end by its accompanying video, Stripped relies almost totally on state of the art technology, and precious little on creativity and imagination. The songs hail largely from way back in the group's back catalogue, from chart hits like 'Not Fade Away' (the young Stones rip off Buddy Holly ripping off Bo Diddley, yawn) and such proven favourites as 'Wild Horses', 'Let It Bleed'. Old hat? Well, maybe. But hey, get this kids - The Stones have gone interactive. Yes! Provided you own several hundred quids worth of equipment, you can actually stick the CD into your computer! Just check the extensive sleeve notes or, failing that, get your E-mail out or simply slip into your Internet stockings - cobblers or what?

Funny, but I always thought the music came first. And perhaps it did. Basically this is a record of the Voodoo Lounge tour. It is of course capably performed and cleanly produced and cunningly titled so as to con nobody in their right mind that it's an 'Unplugged' session. And while it's true that there are a few acoustic bits,

for example 'Angie' (but wasn't it always a bit that way?), for the most part this is the same old stuff trotted out by some considerably older geezers. It wouldn't be fair to knock this disc when John Lee Hooker's still doing basically the same thing at age 107, and doubtless Jagger and company will weave their ragged way into the next millennium too. If they'll ever make another great record remains to be seen. For the time being 'Stripped' is little more than a barefaced marketing ploy. Be honest, could you really see these millionaires peeing against a garage wall? Only if they owned the franchise I reckon. It's only occasionally, as on the closing Willie Dixon song 'Little Baby', that one gets a whiff of the glory days. Sadly, much of the rest might just as well be silence. Definitely not groovy.

Rock + Pop

David Toop

Simon Hopkins

DAVID TOOP
Screen Ceremonies
 THE WIRE EDITIONS WIRE9001



We mentioned David Toop a couple of months back for his part in the reissued *Deadly Weapons* album (on Nato), a collaboration with singer Tonie Marshall and fellow improvisers and genre-trashers Steve Beresford and John Zorn. That album, recorded back in the late 80s, while not wholly successful,

nonetheless offered some pretty serious ideas about the fusion of jazz - or perhaps, improvisation in a wider sense. Since ravers rediscovered Brian Eno's term, we've all come to know this as Ambient.

But *Deadly Weapons*, for Toop, was just one step in over twenty years of making music. It's a career which has seen Toop embrace Free Improvisation, Techno, Thrash, Ambient and Fourth World hybridisation along the way deploying a host of musical tools - guitar, flutes, pedal steel, and a whole heap of music computers (drum machines, synthesisers, sequencers and samplers) - in some pretty startling ways. It's also a career which has seen Toop collaborate with some of the more astonishing musicians in contemporary music.

Ironically though, until very recently, Toop remained best known in the music community for his contributions to *The Times*, *The Wire* and, perhaps most significantly, *The Face*. He introduced

readers to a sound world in which Rap (on which Toop wrote the indispensable book *Rap Attack*) rubs shoulders with Free Jazz, Thrash Metal with World Music (whatever that is), and Soul balladry with (h)ard k/core Tech/kno.

But Toop as a musician came to people's attention once again last year with the album *Buried Dreams*, a collaboration with sculptor and sound installation specialist Max Eastley, with whom Toop has performed off-and-on since their mid-70s album *New and Rediscovered Musical Instruments*. The critical reaction to *Buried Dreams* was phenomenal. The rise of Ambient in the wake of Rave has quite unexpectedly provided perhaps the most receptive environment for experimental music since the early 70s. But five years or more of Ambient, with its psychedelic meandering and inherent feel-good factor, had worn pretty thin by last year. With its dense textures and morbid claustrophobia *Buried Dreams* - along with the work of just a handful of

musicians pushing back the envelope of possible musical directions - filled a gaping hole left by Ambient.

Unbelievably, Screen Ceremonies is Toop's first solo album and, I should point out, the launch release for The Wire magazine's own label Wire Editions. Neither party could have had a more outstanding or diverse debut.

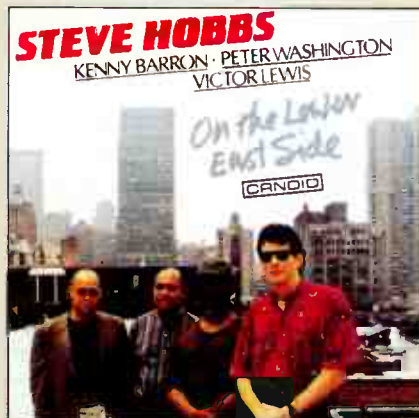
Toop is a musician and writer dedicated to preserving the individual identity of separate musical movements and, at the same time, the integration of some of their facets into a larger musical picture. He has laid his cards on the table with Screen Ceremonies. With guitars, percussion, flutes, synthesisers, drum machines programs and vinyl samples, Toop has built up a collage of songs which move effortlessly from the spooky techno of *The Psychic* to the jazznoir of *Reverse World*, from the spectral ambience of *Dream Fluid* to the imaginary rituals of *Butoh Porno*.

Truly, not enough space here to do this album justice; one of the albums of the year unquestionably.



Simon Cooke

STEVE HOBBS
On The Lower East Side
 CACD 79704



This is one of a stack of CDs launched recently under the Candid banner (distributed by ZYX) done out in really sexy black label print. I assume that's for all you tech-heads out there worrying about stray laser reflections ruining your hard won sound. They look good, anyway.

The recording quality here is well worth the attention to detail that is being lavished in manufacture. The sound is clear and spacious, creating atmosphere which surrounds the players. It also does justice to the sparkling cymbal and vibraphone tones which fill this recording. My one quibble with it would be the slight hiss noticeable in the quieter passages (which does not occur often) despite this being a fully-digital 'DDD' recording.

Really though, I have to wonder at the chutzpah of a vibraphonist leading a band in this manner. It's a beautiful sound, but it quickly becomes wearing (to my ears anyway) as it lacks the body and substance required for a lead instrument. Dropping Steve Hobbs further back into the mix would in my opinion have paid dividends in terms of involvement.

The band, now Kenny Barron on piano (marvellously supportive yet exuberant in the solos), Peter Washington on bass and Victor Lewis on Drums, form excellent backing which plays with the energy and industry of a broken anthill. A more pedestrian band would have deadened Hobbs' impact, but this line-up fairly cracks through eleven tracks including 'Birds', 'Au Prifave', Porter's 'What is This Thing Called Love?', Kern /Hammersteins'

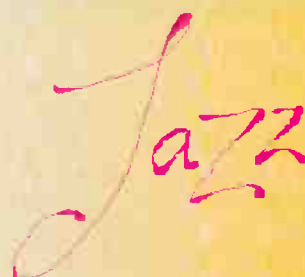
'The Song is You' and Trad's 'Amazing Grace', with a few tracks by Hobbs for good measure. These latter number work best in the 65 odd minutes of excellent jazz.

CLARE HIRST QUARTET
Tough and Tender
 33 JAZZ 025



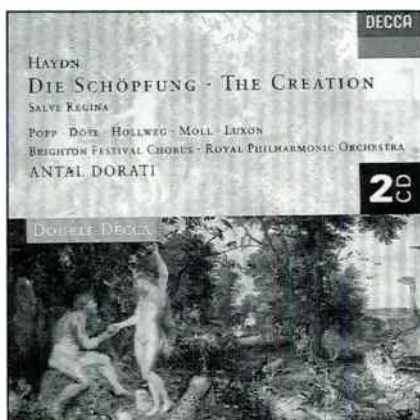
Hirst leads the band on tenor and soprano saxes, but it's really Davide Giovanni's drum work which is the fuel for this drive. Phil Scragg's lyrical but punchy bass lines also play an important part in underpinning the work when it threatens to slip in to something more fluid. The fourth hand - hands really - is provided here by Hilary Cameron's keyboards.

The first three of these tracks - all written by Hirst - are rather pedestrian, but four's the lucky number here. Hirst starts with a sound like the muezzin to a secret cabal or the hawkers' cries from some exotic soukh, then the whole band takes off - takes flight - before settling with the steadying sound of Cameron's keyboards. Although it's a long way from scaling the heights of the greatest jazz tracks, the players are clearly having fun just tossing phrases around between themselves, and there's more than a little electricity in the air. There a few minor errors too, crackles and pops (although that could just be pressing on this one disc) and the occasional bit of hasty pan potting which has the musicians moving in mysterious ways. Still, these are forgivable in an impressive CD of modern swinging jazz.



Peter Herring

With one of Norway's finest orchestras and one of its finest virtuoso instrumentalists, plus a generous helping of the music of Edvard Grieg, it's something of a fjord fiesta this month. In terms of recording though, it is two of southern England's magnificent cathedrals that take centre stage.



**DIE SCHOPFUNG: THE CREATION
JOSEPH HAYDN**

Oratorio: Die Schöpfung (The Creation)/ Brighton Festival Chorus, chorus master Laszlo Heltay; The London Chamber Choir, Royal Philharmonic Orchestra, conductor and harpsichord continuo, Antal Dorati; The Argo Chamber Orchestra, conductor Laszlo Heltay
DECCA 443 027-2 (2 CD SET) (129.07)

● This is another highly desirable two-disc reissue in the 'two-for-the-price-of-one' Double Decca series, as worthy of an enthusiastic recommendation as Ashkenazy's set of the Rachmaninov Preludes (reviewed in the December issue). The late Antal Dorati was always one of the great champions of the music of Joseph Haydn and, despite the plethora of period instrument performances, his interpretations of the symphonies on Decca (the first complete recording) still possess an appealing mix of authority and enthusiasm.

Enthusiasm was certainly something Dorati brought to his 1977 recording of

Haydn's oratorio, *The Creation*, a work which was a triumph for its composer from the very first performance, in Vienna in March 1799. Dorati's account is lively, with well-sprung rhythms and generally first-rate playing from the RPO. The Brighton Festival Chorus - as you would expect from any choir trained by Laszlo Heltay - is in superb voice, and would have benefitted from greater definition in the recording. Otherwise, the sound - a Kingsway Hall production engineered by the legendary Kenneth Wilkinson - has worn its years well, although current tastes would probably have placed the excellent quintet of soloists a little less to the fore.

But these are minor caveats when considering this joyful, compelling performance in its entirety. And, in this new reissue format, it comes with the bonus of a fine performance of the rarely heard *Salve Regina* under the direction of Laszlo Heltay.

PULLING OUT THE STOPS!

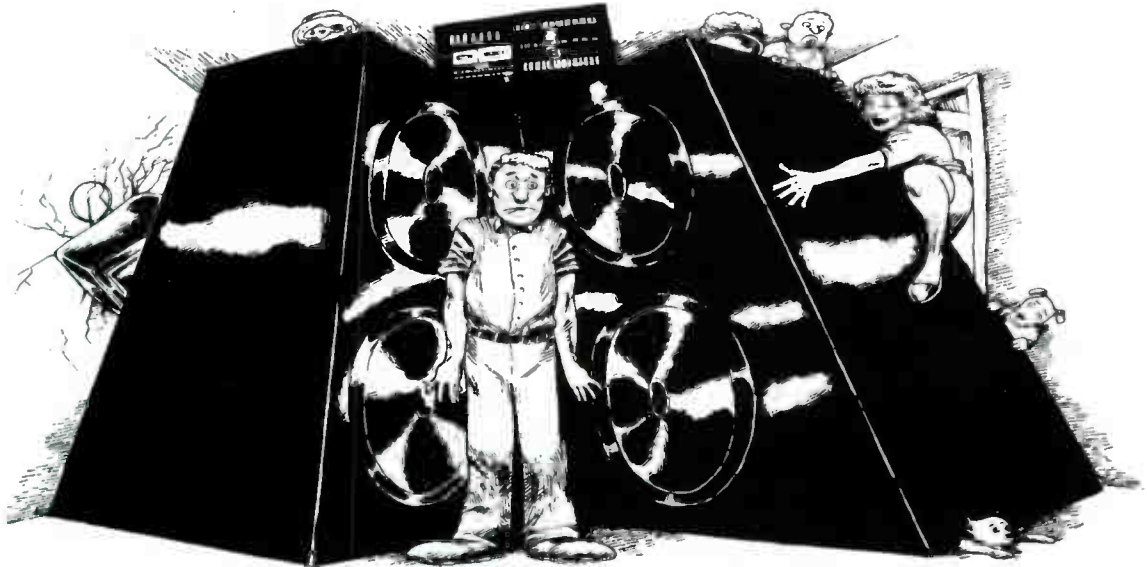
Popular pieces for trumpet and organ. Ole Edvard Antonsen, trumpet; Wayne Marshall, organ
EMI CLASSICS 5 55048 2 (DDD/63.09)

● As that most erudite and meticulous of music commentators, Robert Dearling, points out in his accompanying note, trumpet and organ recitals almost certainly have a firm historic basis. To their credit, the Norwegian trumpet virtuoso, Ole Edvard Antonsen, and the highly-regarded English organist, Wayne Marshall, do venture away from the well-trodden musical path usually taken in such recitals. True, we do get old favourites such as Jeremiah Clarke's 'Trumpet Voluntary', and Bach's 'Jesu, Joy of Man's Desiring', along with the Eurovision signature tune otherwise known as the Prelude to the Te Deum of Marc-Antoine Charpentier, but the

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IONA BROWN AND THE NORWEGIAN CHAMBER ORCHESTRA
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Two Elegaic Melodies Op34/Two Norwegian Melodies Op63

MICHAEL TIPPETT

Fantasia Concertante on a theme of Corelli

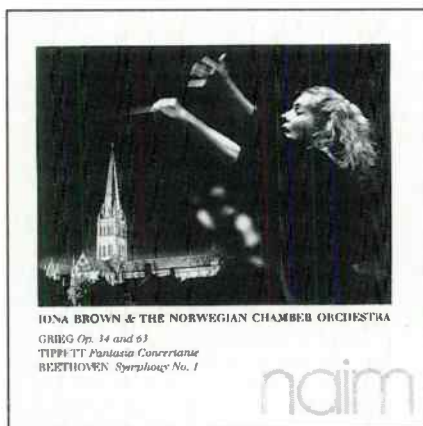
LUDWIG VAN BEETHOVEN
Symphony No1 in C Major
Op21

The Norwegian Chamber Orchestra; conductor and soloist, Iona Brown
NAIM AUDIO NAIMCD009 (DDD/58.49)

● This 1994 live concert recording was made at the cathedral in Naim Audio's home city of Salisbury. The recording engineer is Ken Christianson of Chicago's Pro Musica, and he achieves excellent results from an acoustic that, for whatever reason, has been largely bypassed by the recording world.

Most importantly, as well as capturing the rich timbres of the

orchestra within that acoustic, Christianson maintains the compelling immediacy of a live occasion. For example, audiences are in the habit of



clapping after performances, so why, as some live tapings do, pretend that they don't and insert an unreal silence after the last note has faded into the ether? The balance has been finely judged here: not close enough to lose the

atmosphere of the venue; not distant enough to become detached from the proceedings.

Musically, there is a satisfying 'completeness' to this new Naim CD, a true concert, of which the highlight for me was a wonderfully sympathetic performance of Tippett's Fantasia Concertante, a work in which the composer pays homage to Arcangelo Corelli and the Italian Concerto Grosso tradition, and one which forty years after its premiere, still astonishes with its wealth of invention and craftsmanship.

Here, Iona Brown, artistic director of the Norwegian Chamber Orchestra, is joined by two of the orchestra's other string players in the three-voice concertante group. Elsewhere on this CD she takes the conductor's podium, conducting eloquent performances of some of Grieg's most famous short pieces, and a well judged, unmannered rendition of Beethoven's First Symphony. Altogether, I enjoyed being 'under the spire'.



Musique Heroique of Bach's contemporary, Georg Philipp Telemann proved a delightful discovery. This sequence of twelve marches dates from 1728 and was written for two unspecified instruments and continuo, but the melodies are completely suited to the trumpet.

There are other Bach items, too, which are less familiar in versions for these instruments. Messrs Antonsen and Marshall's faithful, yet imaginative arrangements of the 'Badinerie' from the Orchestral Suit No2, and the Air from Suite No3 (the evergreen 'Air on a G string') have an unexpected freshness. And the playing in the Chorale Prelude 'Nun komm der Heiden Heiland' is both beautiful and affecting. The arrangement of Rachmaninov's lovely 'Vocalise' is similarly satisfying.

The Rachmaninov supplies the link

between the 'traditional' Baroque half of this programme and the unexpected delights of four arrangements of music from Ole Edvard Antonsen's native Norway, including Grieg's wistful 'Last Spring', which went on to become the second of his Elegaic Melodies Op34. As with all the other pieces here it is not only graced with superlative musicianship, but with exemplary sound quality.

ORGAN SPECTACULAR

Transcriptions of works by Dvorak, Elgar, Grieg, Guilmant, Handel, Mendelssohn, Rossini, Sibelius, Verdi, Vierne, Wagner and traditional Martin Souter, organ
ISIS RECORDS CD009 (DDD/75.59)

● I'm tempted to say "They don't make 'em like this any more", and in these times of musical correctness, there are those who frown upon this kind of programme of popular lollipops transcribed, in this instance, for organ. But, Martin Souter has paid his scholarly dues with outstanding recitals of Bach and Handel, and is surely entitled to a little self-indulgence.

Not all of the transcriptions work - Sibelius's Finlandia doesn't take off. But pieces such as the 'Grand March' from Verdi's Aida and E. Lemare's reworking of Elgar's Pomp and Circumstance



March No1 come over splendidly on the organ of Winchester Cathedral, as does Mendelssohn's 'War March of the Priests'. The finale of Rossini's William Tell overture and Grieg's 'In the Hall of the Mountain King', from Peer Gynt, are thrilling, although 'Nimrod', from Elgar's Enigma Variations sits uneasily in the middle.

This generous programme concludes with one work that was intended for organ from the outset, Louis Vierne's charming Carillon de Westminster (complete with the chimes of Big Ben). The recording, like others in this series engineered by Geoffrey Horn, captures the magnificent Harrison & Harrison organ in all its 4,000-pipe glory. The sound is as spectacular as the title of the CD suggests and will no doubt be much appreciated by the sponsors, Quad, as a demonstration disc!

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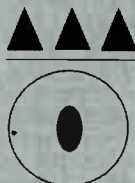
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PAGE 81

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PAGE 82

HUMBERSIDE, KENT, LANCASHIRE, LEICESTER, LINCOLNSHIRE, LONDON, GREATER MANCHESTER,

MERSEYSIDE

PAGE 83

MIDDLESEX, NORFOLK, NORTHAMPTON, NOTTINGHAMSHIRE, OXFORDSHIRE, SHROPSHIRE, STAFFORDSHIRE, SUFFOLK, SURREY, SUSSEX (EAST), SUSSEX (WEST), TYNE & WEAR, WARWICKSHIRE, WEST MIDLANDS

PAGE 84

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K6L6 - A high performance 35watt integrated valve amplifier using 6L6 beam tetrode valves. It has four line inputs and a tape output. It is a compact design that will fit into any system, bringing valve transparency, warmth and detail. See p7 in this month's supplement for further details.



CHRISTMAS SPECIAL OFFER
£100.00 OFF
IF YOU ORDER
300B WITH EITHER KLP1 OR
KLPP1 PREAMPLIFIERS
OFFER ENDS 29/2/96

300B VALVE AMPLIFIER



300B VALVE AMPLIFIER KIT

£850

This is a specialised 28watt amplifier based on the highly linear 300B triode valve. Our 300B runs in Class A, giving one of the most sweet, open and neutral sounds possible today. Matched with good loudspeakers, it is unsurpassed. All parts are included in the kit, except valves since different 300B makes are available.

KLP1/KLPP1 PREAMPLIFIERS



KLP1 VALVE LINE PREAMPLIFIER

£345

The KLP1 line level preamplifier uses one of the simplest and most elegant circuits to give a sound with remarkable clarity and detail. The components are all high quality and include Military Spec. Russian valves, Alps potentiometer, polypropylene signal capacitors, silver plated copper wire etc.

KLPP1 VALVE PHONO PREAMPLIFIER

£495

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



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WARNING

THESE ARE EXPERT KITS, NOT FOR THE INEXPERIENCED. [World Radio History](#)



4W SINGLE-ENDED VALVE AMP KIT £385

The 4W Single-Ended amplifier kit is a line level integrated amplifier. It comes with three line level inputs and a tape output. High quality components are used throughout, including polypropylene signal capacitors, Alps volume control, custom C&K gold plated selector switch etc. Valves are included.



K5881 KIT £395

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

Designed for long life, low running costs and excellent sound quality, K5881 is sensitive enough to be used with a simple passive pre-amp. or our own line-drive pre-amp, and it matches modern loudspeakers well.

KLS3 THREE WAY CARBON-FIBRE DRIVER LOUDSPEAKER

KLS3 uses extremely light and stiff carbon fibre cone drive units for a fast and accurate sound. A dedicated 4inch carbon fibre midrange drive unit provides the cleanest, smoothest and most detailed midrange characterised by superb projection. Its high 90dB sensitivity and near flat 8Ω impedance make it one of the easiest loudspeakers to drive.

Drive Unit & Crossover kit etc £350
Drive Unit Pack £230

KLS4 TWO WAY CARBON-FIBRE DRIVER LOUDSPEAKER

A two way standmounter using stagger-tuned reflex loading for good bass, plus light and fast carbon fibre drivers.

Drive Unit & Crossover kit etc £230
Drive Unit Pack £120

KLS6 ADVANCED TECHNOLOGY THREE WAY LOUDSPEAKER

KLS6 is our most advanced loudspeaker to date. It uses a combination of Audax's HD-3P gold piezo-electric dome tweeter and High Definition Aerogel (HDA) midrange and bass drivers. To provide super bass depth and dynamics, an 8" HDA bass driver is used in a large, efficient reflex enclosure. With 89dB sensitivity, and a smooth impedance curve, KLS6 can be easily driven with amplifiers capable of producing 20watts or more.

Drive Unit Pack £640
Drive Units & Crossover kit etc. £825

KLS 7 TWO WAY CARBON FIBRE DRIVER FLOORSTANDER

A compact and affordable two way reflex loudspeaker. KLS7's slim dimensions make it easy to accommodate, but it uses light and fast carbon fibre drivers, so performance isn't compromised. An audiophile bargain.

Drive Unit Pack £110
Drive Units & Crossover kit etc. £195



K5881PSE KIT £650

An audiophile parallel-single-ended valve amplifier at an affordable price. K5881PSE uses the reliable Russian 5881 output valve in parallel-single-ended mode for outstanding detail and atmosphere. It produces 17watts, enough to drive most loudspeakers, making high-end sound quality and design available to everyone. Can be easily monoblocked to give 32watts.



HIGH TECH AUDAX DRIVE UNITS

This range of Audax drive units sees many modern high tech materials and technologies that would normally be unavailable to the home constructor. We offer a small range of the highest quality drivers, including High Definition Aerogel (HDA) units, carbon fibre and three superb soft dome tweeters.

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	3inch mid	4 inch mid	6.5inch bass/mid	8inch bass
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TW034X0 (34mm 93dB a large dome with powerful sound)
OVAL GOLD DOME TWEETER HD-3P (complete with crossover. Works extremely well with HM100Z0 - ultra flat response from 400Hz to 20kHz.)

DEMONSTRATIONS!!

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Harboro Rd,
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Tel: Andy on
0161-969-0460

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Horsham,
W. Sussex.
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WARNING

World Radio History

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Getting a better more involving sound often means spending a lot of hard earned money. It's such a waste, because every system can benefit from our cables and accessories, at a fraction of the cost of some new "black box". Here are some of the ways we can help.

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Valves, capacitors and transistors are all microphonic, they cannot perform optimally if vibrated. Our set of three Brass Isolation cones (£5.00) are worth their weight in gold - revealing low level resolution and dynamics hither to hidden beneath electronic noise. We also have a cure for your noisy fridge or central heating motor (£3.50), enabling you to throw away your big mains noise suppressor, which has been giving you that "sat upon sound" for years.

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Robert Deutsch (*Stereophile*, Vol. 17 No. 5, May 1994)

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Sam Tellig (*Stereophile*, Vol. 18 No. 1, January 1995)

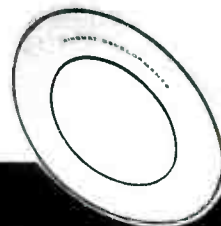
"Essentially, RINGMAT helps give LPs the kind of firmness and stability normally only available from master tapes... Given the excellence of the original RINGMAT, I was a bit sceptical about whether or not the MkII would provide a worthwhile improvement - it did!"

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"This product really does have to be heard to be believed. On most turntables the bass seems to instantly reach down an octave lower, with noticeably better control and extension too... What's more, none of these improvements are ones you'd have to listen hard for and, as yet, I've found no adverse effects."

Dominic Todd (*Hi-Fi World*, January 1995)

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1x JADIS DEFY 7	£3,700.00
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1pr IMPULSE H7	£600.00
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SUGDEN A25B, A28, A48 FROM	£199.00
1pr MARTIN LOGAN AERIUS	£1,650.00

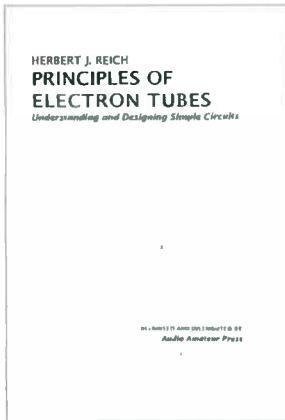
N.B. All products are in very good i.e. new condition, unless otherwise stated.

Hi-Fi World WORLD LIBRARY

NEW VALVE BOOKS

PRINCIPLES OF ELECTRON TUBES, by Herbert J. Reich

£29.95



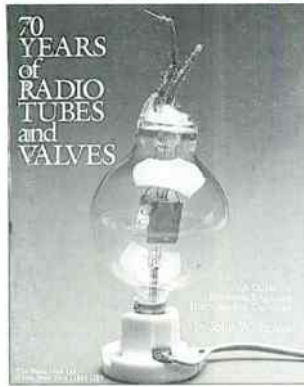
Principles of Electron Tubes first appeared in 1941 as a textbook for beginners studying valves for the first time. The book starts with the basics of how a vacuum tube actually works, including how construction and materials effect performance. Once this basic understanding is in place, Herbert Reich goes on to explain the principles of the simple diode valve, the triode and multi-grid valves. Familiar with the various valve types and their operating principles, the book continues to show how a simple circuit is designed and on to amplifiers, transformers and power supplies. A must for budding valve enthusiasts and an invaluable reference for hobbyists.

70 YEARS OF RADIO TUBES AND VALVES, by John W. Stokes

£19.95

New Zealand author John Stokes, with over fifty years experience, outlines the evolution of radio receiving tubes and the part they played in the domestic radio

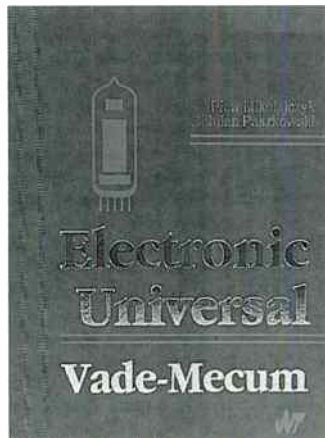
receiver in this beautifully illustrated (B&W) book. An ideal reference for those interested in the history and development of valves and for collectors alike.



ELECTRONIC UNIVERSAL VADE-MECUM, by Piotr Mikolajczyk & Bohdan Paszkowski

£49.95

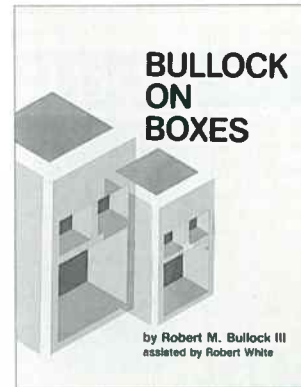
This sizeable data book contains no fewer than 5693 valves divided into 442 groups. It contains connection details, operating parameters, load lines, example circuits and more making it one of the most comprehensive reference books we've seen, although there are some omissions, such as 300B and 211 valves.



LOUDSPEAKER BOOKS

BULLOCK ON BOXES, by Robert M. Bullock

£12.95

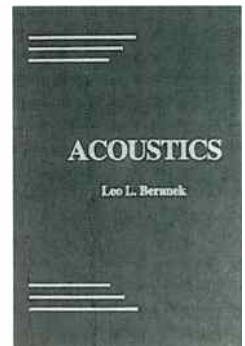


This book relies on manipulation of Thiele-Small parameters (supplied with all drive units) to optimise reflex box design, but with a calculator and at high school level. With lots of helpful tables and graphs, this straightforward book is every beginners best bet for getting to grips with sizing the box and port of a reflex loudspeaker.

ACOUSTICS, by Leo L. Beranek

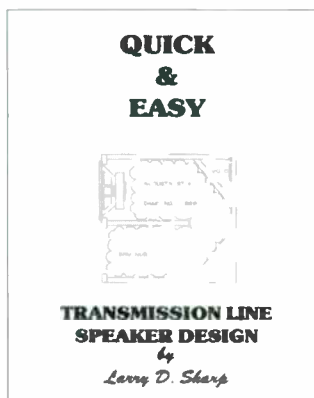
£39.95

From analogous electrical circuits important for modelling, the author moves through to microphones then loudspeakers. He covers design factors, showing how theory influences practice in drive units. Loudspeaker enclosure types covered include sealed, ported and horn. The behaviour of sound in rooms, very important for hi-fi, is also covered extremely well here.



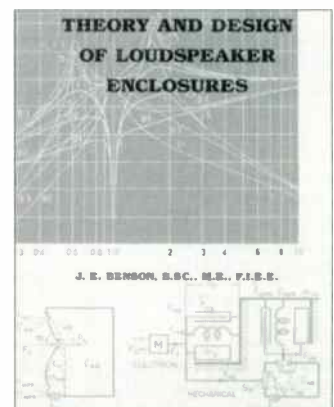
QUICK & EASY TRANSMISSION LINE SPEAKER DESIGN by Larry D. Sharp. £10.95

A practical approach to designing and building your own transmission line loudspeaker. Covers the background theory, but is very practical in approach. Design examples and equations, even a computer package to run under Lotus 123 which takes care of the maths.



THEORY AND DESIGN OF LOUSPEAKER ENCLOSURES by J. E. Benson. £23.95

This book covers loudspeaker enclosure design; infinite baffle, reflex, passive radiator etc in great detail, with a highly mathematical approach, making it unsuitable for beginners, but highly authoritative to experienced designers with a good foundation in acoustics.



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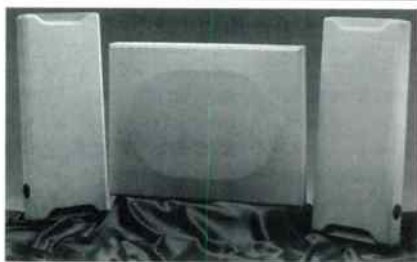
"...this subwoofer is remarkably self-effacing in appearance and easily accommodated in any room situation."

Gramophone

"...a natural sounding system that impressed from first listening and continued to provide musical enjoyment over an extended listening."

"...the Sequence 400s thus gain an enthusiastic recommendation."

HI-FI NEWS & RECORD REVIEW



MODEL 200£200.00 MODEL 400£330.00
MODEL 300£250.00 SUBWOOFER£250.00
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LFD Amplifiers

"It's a diamond necklace in a world of plastic - but without the Tiffany price tag."

Eric Braithwaite, HiFi World

"Clearly then, these LFD components are of an outstanding quality."

Jimmy Hughes, Audiophile

"The result was music making without the Hi-Fi intruding."

Peter J Comeaux, HiFi News

"Spirolink I, Spirolink II and Digilink Copper"

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"Airoflex, ★★★★★ rating" What HiFi

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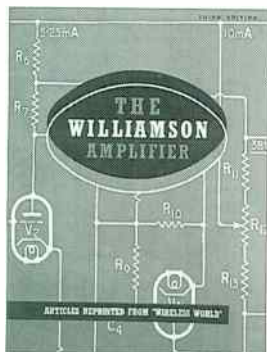
"Campion is one of those very rare amplifiers that puts everything together and a tingle in all the vertebrae, especially the ones that keep a listener fully upright on the edge of the seat" HI-FI WORLD January 1996

ERGO HEADPHONES...
"Swiss precision made in sound"
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ERGO AMT...£POA

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THE WILLIAMSON AMPLIFIER, by D. T. N. Williamson. £9.95

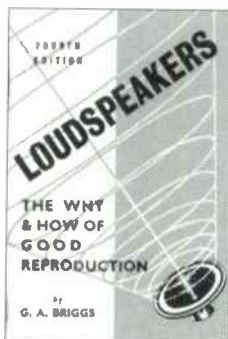
In April 1947, Williamson's valve power amplifier became an overnight success. The author takes you deep into his design decisions and offers practical advice on how to build the amplifier and set it up for best performance.



LOUDSPEAKERS

**LOUDSPEAKERS: THE WHY
AND HOW OF GOOD
REPRODUCTION, by G. A.
Briggs. £10.95**

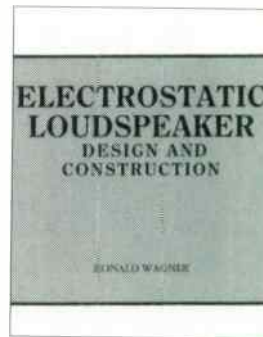
A popular and easy to understand book on building loudspeakers, using empirical techniques that pre-date computer analysis. A fine grounding, written by a manufacturer with first hand experience - recommended for beginners.



**ELECTROSTATIC
LOUDSPEAKER DESIGN AND
CONSTRUCTION, by Ronald
Wagner. £19.95**

This book takes you step by step through the design and construction of a full range electrostatic loudspeaker, including the basic operating principles behind electrostatics. Whether you intend to build your own electrostatic, repair and restore

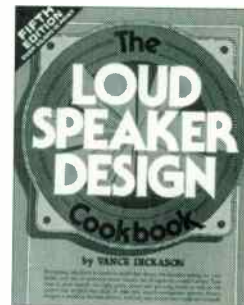
a vintage electrostatic or are just interested in the principles behind electrostatics, this book is a must.



NEW 5TH EDITION

**THE LOUDSPEAKER DESIGN
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Vance Dickason.
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What do the critics say:

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The Art Audio gives you music with a sense of rightness that you don't really question but just get on and enjoy. Sweet open and lucid, the music is produced with an easy sense of naturalness which makes long term listening fatigue free and especially rewarding.

Roy Gregory Hi-Fi Choice

TEMPO

I feel that the Art Tempo amplifiers are among the finest valve power amplifiers currently available. The imagery that the Tempos create is vivid, lifelike and full of space and air.

Alan Sircom, Hi-Fi World

MAESTRO

.....they are just so stunningly gorgeous and open to listen to, I can barely imagine anything more alluring.

Noel Keywood, Hi-Fi World

.....the Maestro is part of that rare breed of Hi-Fi that makes you forget about the equipment and think about the music. In all, unlike the car, the Maestro lives up to its name

Alan Sircom, Hi-Fi World

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Berrimon, Hi-Fi News, Dec. 1995

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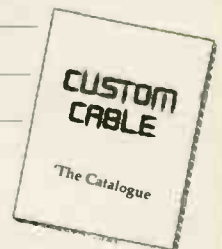
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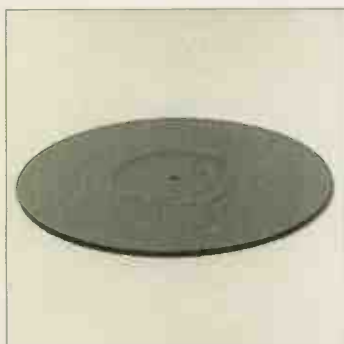
Dear Mr. Soper,

Thanks for sending me the plinth for my Garrard 401. I must confess, that I was a bit sceptical about it, when I ordered one - after all, I bought it, without the possibility of listening to it first. But the results I get are really unbelievable. There is no rumbling, instead deep, deep bass and an authority, I never heard before from my records. And believe me, I tried some of the best turntables around (Linn LP 12, Roksan Xerxes). Now I'm waiting for the forthcoming power-supply. The day I place my order for it, I will do so without being a bit sceptical. Thanks again for a marvellous piece of art.

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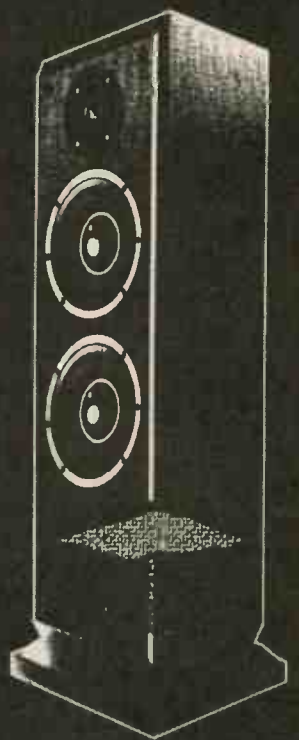
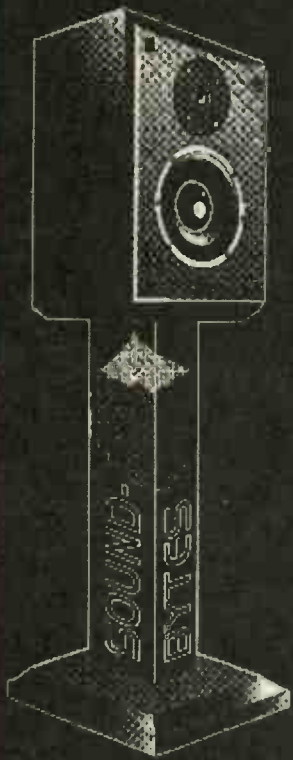
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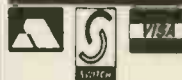
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MEASURED PERFORMANCE

It's important to measure products to assess performance, find explanations of sound quality and warn of peculiarities or faults. Only Hi-Fi World has an advanced in-house laboratory with digital signal analysis for this purpose. In conjunction with this facility we assess sound quality in our own acoustically treated listening room. We measure most products reviewed. Here's a simple guide on our test results.

LOUDSPEAKERS

Smooth, flat frequency response is important to ensure a balanced sound. Look carefully at overall trends; rising treble will give a bright sound, falling treble a dull sound. A rise through the midrange normally corresponds with good projection.

High sensitivity (better than 86dB) means less power is needed for a certain volume, meaning a low power amp. can be used.

The impedance curve tells us how easy loudspeakers are to drive. Low or wildly varying impedance is bad; a flat impedance around 8Ω is good.

CD PLAYERS

Even small trends in frequency response of CD players can affect their subjective balance. Generally, those with a gently rolled off treble and, more rarely, a rising bass will sound best. Rising treble can produce a sharp sound.

The distortion plot we show is taken at -30dB, to represent a typical music signal. High distortion at this level, combined with rising treble, can result in a harsh sound. Yet other effects have to be considered, especially low level linearity, which we also test for, including -90dB signals with dither applied.

AMPLIFIERS

Distortion from solid state amplifiers should be no more than around 0.2%. Even order (2nd, 4th, 6th etc) distortion is aurally innocuous, but odd order (3rd, 5th, 7th etc) distortion makes for a glassy, hard sound, or grittiness.

Frequency response can be band limited, with bass and treble rolled off just out of the ear's range, or wideband. Each has its own characteristics. Small wideband response variations colour tonal balance.

Power output is easy to understand: the higher the figure, the louder it will go. Just make sure there's enough power output to drive any loudspeakers you intend to use.

TUNERS

Frequency response, as always, says much about tonal balance and character traits, like peaky treble (due to a mismatched MPX filter). Distortion and channel separation need to be less than 0.3% (according to harmonic structure)

and better than 25dB.

Hiss level must be lower than -70dB for Radio 3 silences to be just that - silent. And full quieting, the strength of aerial signal needed for optimum results, should be around 1mV or less

Selectivity, the ability to separate stations under the most difficult conditions should be better than 60dB and sensitivity better than 30μV on stereo.

CASSETTE DECKS

Replay performance is measured to IEC 94 Standards using IEC test tapes. This ensures that recordings made on a machine transfer to a car player, personal stereo or another domestic recorder properly, as well as ensuring optimum results with commercially prerecorded tapes. Look for a quoted replay response of 40Hz-10kHz, no more than 1% speed error and hiss in the replay amps lower than -58dB.

Recording quality considers frequency response, bias variation, head performance and alignment. Frequency response should stretch from 40Hz-15kHz or so. Head overload (MOL315) must be above 0dB, reaching around +4dB for good results.

From the transport mechanism look for less than 0.15% wow or flutter. Overall (DIN weighted) wow and flutter should be no more than 0.1% or so.

AMPLIFIERS

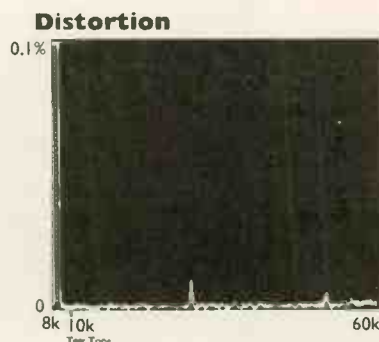
MISSION CYRUS AMPLIFIER

The new Cyrus power amplifier produces 66watts into 8ohms. This increased healthily under test to 100watts into 4ohms. With modern, sensitive loudspeakers (86-90dB from 3V in) this is more than enough to go loud in a majority of homes.

Bandwidth of the CD/tuner inputs was wide a 9Hz-48kHz, and sensitivity of all inputs except CD variable from a normal 220mV to an insensitive 420mV. Whilst this is a useful for level matching, the highest sensitivity is merely normal. Naim offer 70mV for example and, for some, this can be useful. Distortion was low at 0.003% in the midband and 0.006% at high frequencies, although level rose to 0.04% at low volume, extended harmonics appearing. However, they were low enough not to be subjectively consequential.

The disc stage was sensitive, had a high overload and has a built-in warp filter. This introduces a slow bass roll-off that can make the Cyrus amps sound a little lean in my experience. Hiss was very low at -79dB.

The Cyrus measured well in all areas. **NK**



Power 66watts

CD/tuner/aux.

Frequency response 9Hz-48kHz
Separation 70dB
Noise -90dB
Distortion 0.003%
Sensitivity 220-420mV
dc offset 5/3mV

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Noise -79dB
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ROKSAN. Once again, Roksan are not sitting on their laurels, with three new products introduced to fortify their existing superb range of products.

- i. ROKSAN XERXES X Reference Turntable. £1295.00
Turntable available in black or rosewood. Excluding power supply.
- ii. ROKSAN XPS V Reference Turntable Power Supply. £325.00
Style to match the range of amplifiers.
- iii. ROKSAN ATTESSA ATT-DP3/DP3-P New CD Transport and CD Player finished in Champagne. £995.00 and £1495.00 for CD Player

Just a few special offers from ROKSAN this month:

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- ROKSAN OJAN 3 (ex demo) Black £549.00
- ROKSAN Xerxes Walnut XPs3.DSU £595.00
- ROKSAN L2 Pre Amp (Black) ex demo £599.00
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AURA. This British Amplifier manufacturers have now a complete new range for '96:

- VA 80 se including phono stage £249.00
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- TU 80 Tuner £349.00
- VA 150 Integrated Amplifier £799.00
- CA 200 Remote pre-amp £T.B.A
- PA 200 Power Amplifier £T.B.A

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AMPLIFIERS

FOCUSRITE RED 4/5

Being aimed primarily at studios, the Focusrite combo was predictably powerful. It turned out no less than 288watts into 8Ω and considerably more - 460watts - into a low 4Ω load. This is an amplifier for inefficient loudspeakers and big rooms.

Distortion was low, reaching 0.2% maximum (10V/10kHz) but extended harmonics were present at all power levels and frequencies, which is not a good sign. This suggests that some roughness or sharpness might be evident, a phenomenon to be judged finally by listening tests. Frequency response extended from a low 7Hz right up to 42kHz, not as wide as some amps, but plenty wide enough.

There was more d.c. offset at the

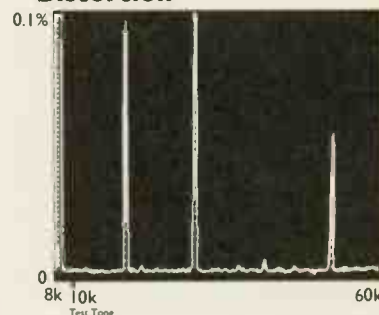
loudspeaker terminals than is common with hi-fi amps, which usually manage 3mV or so, against this amp's 45mV. Not unmanageable by any means, but not too tight either. Sensitivity is switchable from a high 150mV to a low 550mV (CD), enough range to match any source.

This is a well engineered amplifier, free from problems. It has only XLR line inputs, but it can be used in the home. **NK**

Power	288watts
CD/tuner/aux.	
Frequency response	7Hz-42kHz
Separation	88dB
Noise	-100dB

Distortion	0.12%
Sensitivity	150/550mV
dc offset	45/21mV

Distortion



AUDIO INNOVATIONS P2 PHONO STAGE

The P2 has an upward tilt in its response curve that favours treble a little, so it will have a brighter midband. However, upper treble roll-off limits response to 22kHz and will ensure there's no sharpness in the sound. Deep bass below 40Hz has been rolled off to prevent warps getting through. However, the simple first order filter used will lighten bass a trifle.

As expected the P2 was a little (around 4dB) hissier than many solid-state phono stages, because it uses the ECC82 as an input valve. It isn't so bad all the same, producing 1μV equivalent input hiss (CCIR weighted noise).

For moving coil cartridges the x21 gain offered by Audio Innovations' step-up

transformer, with little (thermal) noise from the wire (yes, wire produces noise), results in a very respectable equivalent input noise figure of 0.07μV. So hiss will not be a problem with most MCs, but all the same, with very low output types (Linn, Lyra) it will still be just-audible.

Putting an MC transformer with x21 voltage step-up in front of the normal x280 gain of the MM stage gives a massive overall gain of x6000. There's enough gain with MM and MC to drive most power amplifiers (1V input sensitivity) direct. Then the P2's gain control can be used for volume.

As expected, because the P2 uses valves, there's plenty of input overload headroom. Output overload occurs at a massive 25V swing, which will never be encountered in practice. **NK**

TEST RESULTS

Disc (MM)	
Frequency response	40Hz-22kHz
Separation	65dB
Input noise	1μV
Distortion	0.02%
Gain	x280
Overload	500mV

Disc (MC)	
Frequency response	55Hz-16kHz
Separation	55dB
Input noise	0.07μV
Distortion	0.02%
Gain	x6000
Overload	25mV

TUNER

NAD 414

Frequency response measured flat to 7kHz, after which the mpX filter has been terminated to give just a slight loss of treble, as our analysis shows. All the same, frequency response hits 15kHz (-1dB). I'd expect this to result in a smooth sound, free from treble spitch. Filtering was good, pilot and mpX being suppressed below -70dB.

The 414 produced little distortion and hiss was satisfactorily low at -72dB, providing an aerial signal of 630μV or more was applied. The signal strength meter interestingly could identify a suitably strong signal, its top segment lighting up at 1.25mV. Not many aerials can supply this, so it is not likely to light very often. The 414 was of normal sensitivity and had very high selectivity, even in Wide mode. Switching to Narrow improved adjacent channel rejection most, but it also suppressed strong signals further away, a good feature. Audio output was high at 700mV, enough to drive any

amplifier.

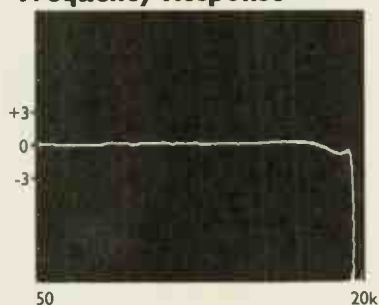
As expected, the NAD 414 measured very well in all areas, much like its predecessors. **NK**

TEST RESULTS

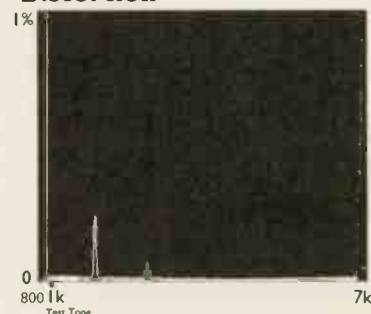
Frequency response	3Hz-15kHz
Stereo separation	55dB

Distortion (50% mod.)	0.1%
Hiss (CCIR)	-72dB
Signal for minimum hiss	0.63mV
Selectivity (at 0.4MHz)	80dB
Sensitivity	
mono	2.5μV
stereo	35μV
signal strength meter:	
(μV) 0.5, 1, 8, 250, 1250	

Frequency Response



Distortion



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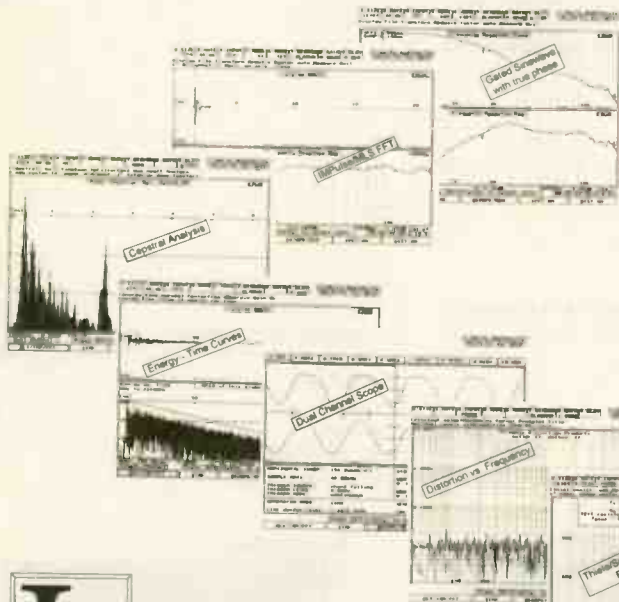
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CD PLAYERS

PHILIPS CD721 COMPACT DISC

The CD721 has a weird response, certainly tailored for subjective effect, which is interesting. Philips have traditionally not bothered with audiophile tinkering, but the CD721 has bass lift to add low end power to its sound. It also has upper treble roll off - a very British practice. This softens out the hard treble of CD, making it more amenable on the ear. I'm surprised that a budget product should have had such a make over.

Distortion wasn't especially low, certainly not up to that of more expensive Bitstream players. The figure of 0.08% at -30dB is disappointingly high, especially since it comprises 7th, 9th and 11th harmonics. This is liable to introduce some harshness. Also, low level signals at -90dB were not resolved, unless dithered.

Otherwise, the CD721 measured well enough, with a normal output of 2V, plenty of channel separation, but some spurious output above 22kHz.

The CD721 may not sound sweet, but it could well be entertaining enough for the price. **NK**

Frequency response 4Hz-21.2kHz

Distortion (%)

-6dB	0.004	0.004
-30dB	0.08	0.08
-60dB	0.80	0.80
-90dB	96	84
-90dB dithered	24	22

Separation dB

	left	right
1kHz	130	128
20kHz	118	117

Noise

	-102dB
with emphasis	-101dB

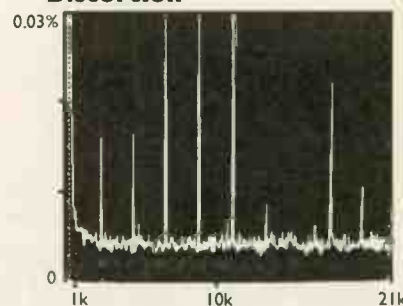
Dynamic range

103dB

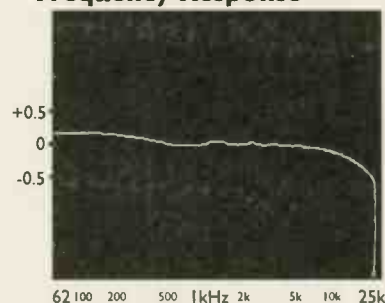
Output

2V

Distortion



Frequency Response



CASSETTE

DENON DRW-580

Both A and B transports replayed tapes properly, lack of head azimuth error giving response to 16kHz. There was no reverse azimuth error on either transport, but transport A, giving only replay, was +1.3% fast, which would be just noticeable as fast tempo. Replay hiss and hum were also low on A and B.

The auto-reverse transport mechanisms were identical and neither was especially speed stable. I'd expect wow to be audible on piano and papery colouration from flutter.

The record head of transport B was surprisingly good in many respects. Although bumpier than a camels back below 150Hz, it was otherwise flat to 20kHz with metal tape, as our analysis shows. Bias varied on all tape types, so even metal tapes can be tuned in. Head overload figures were surprisingly good, and Denon have set 0VU high to exploit this.

The DRW-580 measured as well as could be expected, considering how much is offered at the price. As twin decks go, it offers a good performance, even if in hi-fi terms it has weaknesses. **NK**

TEST RESULTS

REPLAY (pre-recorded tapes)

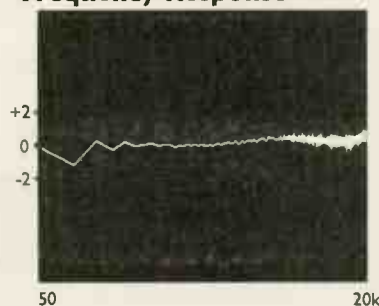
Frequency response (-2dB)	35Hz-17kHz
Speed accuracy	+1.3%
Hiss (70uS, Dolby out)	-58dB

RECORDING (blank tapes)

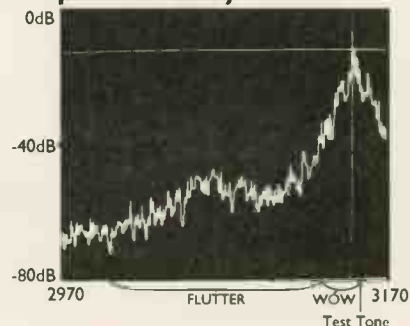
Frequency response (IEC Primary Refs.)	
ferric (IECI)	20Hz-16kHz
chrome (IECII)	20Hz-16.5kHz
metal (IECIV)	20Hz-20kHz

Separation (1kHz)	-60dB
Distortion (315H)	1.6%
Hiss (70uS, Dolby out)	-55dB
Speed variations (DIN total)	0.2%
Flutter energy (3-3.13kHz)	-26dB
MOL/SAT (IEC Refs)	315/10k
IEC I (ferric)	4dB/-10dB
IECII (chrome)	3dB/-3.5dB
IECIV (metal)	1dB/+3dB

Frequency Response



Speed Stability



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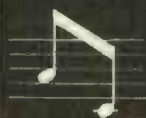
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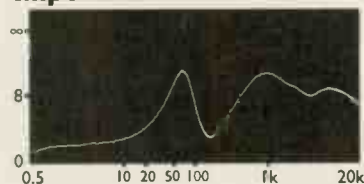
HARBETH HL-P3ES

The newly revised HL-P3ES loudspeakers have a very smooth response through the midrange and treble, which should ensure a clean and neutral balance. Crossover integration was superb, the response staying flat over a wide range of microphone positions, indicating good phase alignment between the two drivers. Around 500Hz there is a shallow dip which may remove some warmth from the sound, but below this the bass lift should give them a solid bottom-end for their size.

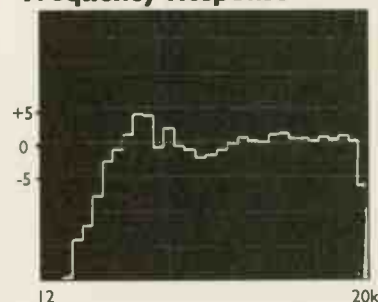
In similar fashion to the original HL-P3s, the new ES version is not the easiest load. A low overall impedance of 6.5Ω and low

sensitivity of 82.5dB means they will need a lot of power to get them going. Making matters worse, the impedance curve falls below 3Ω around 150Hz, so an amplifier with good current delivery into 4Ω will be necessary for best results. **DB**

Impedance



Frequency Response



DALI 450

Dali have engineered their 450s with a plateau lift through the treble, which should give them a detailed and insightful balance. Below this there is a shallow dip which may remove some projection from vocals, but should ensure that they don't become too hard. Bass output is healthy, extending smoothly downwards. The Dalis should have an exciting and engaging balance as a result.

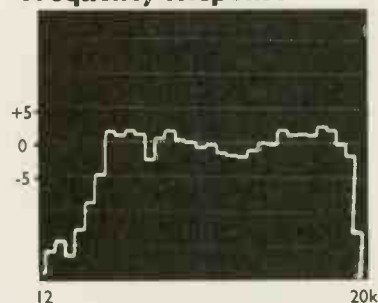
The 450s are quite sensitive, producing 89dB at 1m for a nominal watt (2.83V) pink noise signal. Overall sensitivity was low

though, measuring 5.9Ω. The impedance curve was smooth, but sits low, dipping below 5Ω for the majority of the audio band. This means they will draw current. **DB**

Impedance



Frequency Response



ROGERS LSI

The LSIs are a miniature reflex loaded design intended for positioning near a wall, either on a stand or bookshelf. So although bass rolls off quite early after a gentle peak, this low bass will be bolstered by wall reinforcement. As is common with miniatures, the LSIs have been engineered with a bass peak to give the impression of powerful bass and a corresponding treble peak, needed for balance. There is a lift around 5kHz, which I normally find gives a pleasant sparkle to the sound, adding clarity without harshness. Below this there is a wide and shallow dip which may be heard as a lack

of vocal projection.

At 85.5dB the LSIs are quite sensitive for a miniature, and with an overall impedance of 8.4Ω they won't demand too much current either. I'd recommend amplifiers capable of 30watts or so for best results. **DB**

Impedance



Frequency Response



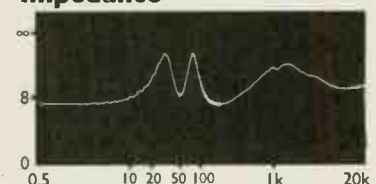
SYSTEMDEK SYSTM 165

The Systym 165s have quite an evenly balanced response, but one with several trends that will add character to the sound. The lift in the midrange will help project vocals well, but could produce some harshness. In a similar vein, the lift high up in the treble should ensure good insight and detail, but may also add sharpness. Both of these factors will depend on the quality of the drivers used. There is also a lift in the bass which should ensure a full and powerful bottom end.

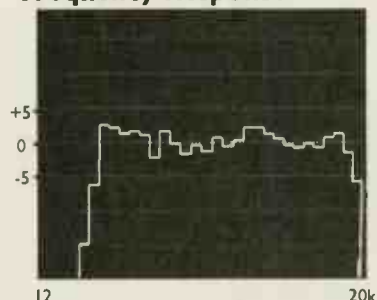
The impedance curve of the 165s was very smooth, suggesting they are mainly resistive as a load. Combined with a high

overall sensitivity of 88dB, and an overall impedance of 8.9Ω, this makes them a prime candidate for zero feedback amplifiers. I'd recommend amplifiers capable of producing around 20watts or so for best results. **DB**

Impedance



Frequency Response



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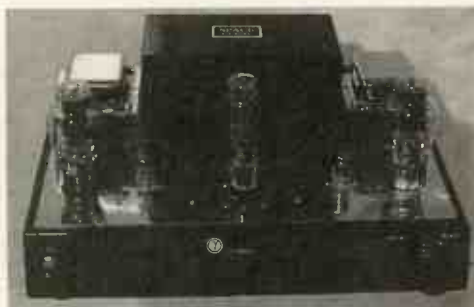
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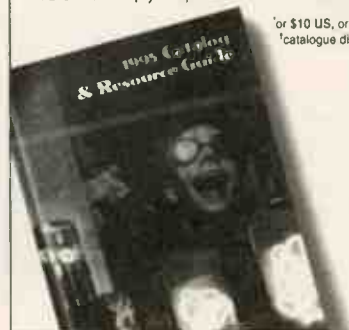


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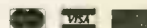
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TECHNICAL INFORMATION BULLETIN No. 1

MANTICORE TURNTABLE POWER SUPPLIES

Manticore Audio Visual's range of power supplies suit all turntables fitted with the Philips Impex range of AC synchronous motors. This includes Manticore (of course!). Linn, Rega, Logic, Ariston (not all models), Systemdek and many more. Our power supplies can also be adapted to other AC synchronous motors and we have built up a lot of experience over the years in this area.

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A detailed specification sheet is available for both current models.

We believe the MB6 to be the finest turntable power supply on the market. Our customers agree, and we have many testimonials to that effect. A sample of these is contained in the product information pack.

Our products are very reliable. At the time of placing this advert, no production MB6s have ever gone wrong in the field.

All Manticore Audio visual products come with a lifetime guarantee. This is qualified in the following way - electronic components, such as transistors, are guaranteed until the end of their reasonable working lifetime. Mechanical assemblies for the most part manufactured by us are guaranteed until the reasonable end of their specified design life. The first Mantra was produced 12 years ago and is still in fine shape.

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NEWS LETTER NO.8

I am happy to report that Serious Kit's philosophy of class "A" amplification is making new friends all over the UK and abroad. SUGDEN are currently selling more of their Symmetra Mono-Blok amplifiers than they can make, this is obviously keeping them very busy indeed. If you haven't yet heard these 40 w devices I strongly suggest that you book a demonstration as soon as possible. You may have to wait a week or so to own a pair, but I'm sure that it will be time wisely invested (not to mention the money!) Although they are only 40w.p.c. do not underestimate their ability to drive real loudspeakers to more than adequate levels. At SERIOUS KIT we have used these amps with great success partnering them with any PRO-AC range. This is one of those marriages that is made in heaven, and you will find it very difficult to better a system using this combination at any price! The new PRO-AC RESPONSE 2.5 loudspeaker is a particular good match, as is the RESPONSE 1

Get in the queue immediately to book your audition, either here or at home, this is an affordable combination to take on and beat all the other more expensive alternatives! AUDIONOTE continue to cause shock waves where ever they are auditioned (I have now installed AUDIONOTE equipment in Italy , Budapest, Frankfurt and Hong Kong!) Their new CONTACT SERIES continues to dominate the low power triode scene, as I predicted it would! (smart alec, me) This is a range of amps that use the now infamous 300B output tube styled with drop dead gorgeous (by eck, Petal...)looks, this is a product range that if you don't manage to hear, you will want to own anyway as soon as you see it! Fortunately they do sound as good as they look. It never ceases to amaze me how loud a 9w.p.c. valve amp can go! but in my humble opinion it is a much surer sign of quality to see (hear) how quietly it will play! This is an important issue, as I'm sure most of us have occasion when low sound pressure level is required. This is where true class "A" amplification comes into it's own. QUESTION: Does your system only sound right at a specific volume setting? by this does the bass disappear below this setting? consequently, does the sound get hard and glassy above this "magic" setting? Can you listen to the system for more than a

couple of hours? If you are recognising these symptoms it is definitely time to try a class "A" amplifier. SERIOUS KIT has the best available to demonstrate. Please do not under estimate this type of amplifier, you must hear it for yourself, all I will say (stress) is that the differences are radical.

One of the comments that ai keep hearing from clients, concerns the fact that for years they have been chasing their tails looking for the right system. Often they account for all the equipment they have owned, it would purchase a most respectable system today. This is why I always say it costs less to get it right the first time, rather than spending hard earned cash on sideways moves or on tweak products that work for all of five minutes. A matched and carefully optimised system is an all too often rare finding these days! perhaps it is because there is so much equipment available! Certainly working your way through the jungle will cost a fortune, if there is an absolute sound, there may be more than one way of obtaining it. That is why SERIOUS KIT only deals with a handful of suppliers. SERIOUS KIT can supply a properly calibrated system that unlike most hi-fi, will create the illusion of music reproduction in your home!

The initial cost may be higher than alternative hi-fi (that does not play music!) but you will benefit from long term satisfaction. Indeed a SERIOUS KIT system always works out cheaper in the end (cos we get it right!)

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Till next time

May the music be with you.

David W. Speirs
(PROPRIETOR)

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JOAN BAEZ

Diamonds & Rust

Considered an 'audiophile' recording since its release in 1975, this record is fantastic, Joan Baez executes to perfection songs from Dylan as well as her own originals. The album opens with the beautiful "Diamonds & Rust", which one would never tire of hearing, she is joined throughout the album by Larry Carlton, Joe Sample and guest vocals on one track from Joni Mitchell.

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Sonny & Brownie

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PHILADELPHIA JERRY RICKS

Empty Bottle Blues

There are a few terms that could describe the sound of this album, one of them would be 'in the room'. If you like that relaxed traditional blues, one man, his guitar, and the bare acoustics of a room, then this is for you. For such a simple arrangement there is so much in this recording, but it is the subtlety of air resonating in the body of his guitar the shape of his lyrics this make this simple Radioton pressing, an equal to any audiophile release. LP only £12



PINK FLOYD

Pulse (4LP Deluxe Box Set)

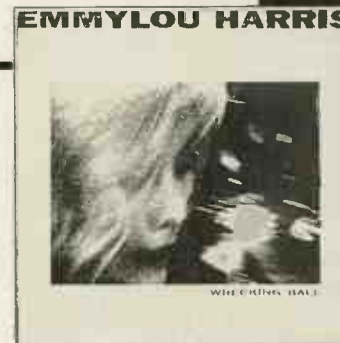
It was worth the wait, way better than I thought EMI were capable of achieving. Recorded in 'Q-sound' with an all analogue chain and pressed on 4x165gm vinyl with a fantastic full colour hard back book, this set embodies Floyd's latest concert. From 'Wish You Were Here' to their latest album 'Division Bell' to the complete rendition of the 'Dark Side Of The Moon' album this is a must have. 4LP Box set £44



EMMYLOU HARRIS

Wrecking Ball

I would not class this record as country although Emmylou's vocal does sometimes lean more toward that genre. It is a very distinctive album with songs having an ethereal quality, the bass is superb and the arrangements put together perfectly. LP £10
CD £13



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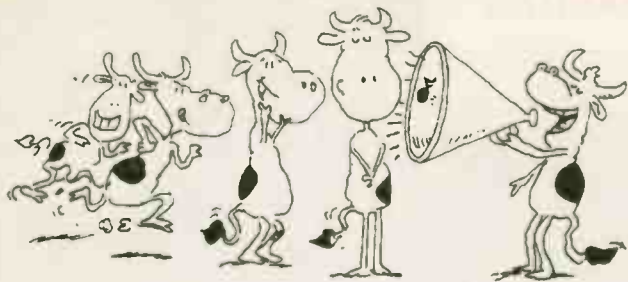
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mad cow hi-fi link scare



Made you look. It's only another Signals ad.

Over the last couple of months I have been extolling the virtues of Sugden class A amplification. Now allow me to introduce you to their "grade A" digital equipment.

Starting at £699 for the Optima integrated player and rising to over £3200 for the PDT 10 transport / AU 51 DAC combination, the Sugden range is larger than many people appreciate.

The Optima CD player received a glowing review in last month's HI-FI World yet has already undergone an upgrade to the analogue circuits. There has been no alteration to the price. It says much about Sugden that they did not use the review to "trumpet" a new product. This lack of opportunism perhaps goes some way towards explaining why so much of their range remains a secret! Suffice it to say that the improvements are not subtle (unlike the player itself) and that the Optima represents an entry point for serious digital reproduction. It is an almost-budget player that an audiophile can live with.

It gets better, though!

The £1600 SDA-1 / SDD-1 two box player has impressed many listeners with its "vinyl-like" quality. As those who have heard a good turntable appreciate, the dynamics and sound stage of an analogue system are at least as impressive as any lack of "glare" or hardness. The Sugden combination offers a wealth of musical information without resorting to the rather self-conscious style of "digital detail retrieval devices" that impress many. The sound stage is vast (and deep), the dynamics breathtaking and the lack of aggression a revelation.

Both the transport and DAC are superb products in their own right but the combination most definitely offers more than the sum of the parts.

For £1100 the SDT-1 integrated player offers the same basic electronics in one box. It misses out the undoubted benefits of separate power supplies but offers a peerless performance at the price.

These products represent the entry level for serious music reproduction. They come from a specialist manufacturer who actually designs and builds from scratch (many don't). There is the option of cost-effective upgradability from the Optima to beyond the SDA / SDD level. This is not via plug-in boards but through "proper" circuit board and transport replacement.

Come and have a listen. Please feel free to give me, Alastair Gardner, a call.

Oh, and since this is effectively the new year issue, have a happy 1996.



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TEL BOB 01382 819732**

LINN: EKOS (Full rebuild with new arm and bearings 6/95 MkII) £700; Klyde (3/95) £200; LP12 Black (Cirkus 3/95) £330. Naim: Prefix (6/95) £225; Armageddon (8/95) £410. All mint/excellent condition. Tel: 01761 410625 (Avon)

MAGNEPLANER MG1.5 QR mint condition £650, cost £1600 new. REL Strata subwoofer £280 cost new £500 Tel: 01582 573477

OLD BUT LOVINGLY cared for Linn Isobariks (Walnut-DMS) on Russ Andrews Tolyte stands with Naim A5 cable. Baby and imminent house force sale. £450. Tel: 01525 851508 (Beds)

FURUKAWA FA-2010 interconnect cables £75, Pioneer F-401L tuner £95. Both items boxed and in perfect condition. Tel: 0973 245508 (days) 01952 883490 (eves)

TWO NAIM NAP250s, 1994, £1100 each including postage. SBLs (black, passive) £1050 o.n.o. Tel: 0191 4166866 (Washington Tyne & Wear eves or weekends)

WESTERN ELECTRIC 594A microphonic HF driver, spare DIA £450. Pair RCA LMI-9458 HF X throats £220. Pair BT-H ESA HF X throats £90. Buyer Collects. Tel: Martin 0121 476 0071 (7-7.30 pm)

WANTED. SONUS FABER loudspeaker stands Walnut/Marble type. Good price paid. Tel: 0181 5053851

TRIODE MONO-BLOCKS based on 1st Audio £750. Quad ELS57 bronze, protection, £325. Valve line pre-amp £220. EL84 power amp extensively modernised £220. Tel: 01403 891349 (Sussex)

BEARD CA35 VALVE pre-amp. Recent service, excellent, boxed, £250. Croft 45A power amplifier, 6550 output valves, recent service, excellent £375. Tel: 0161 283 1689

VINYL LOVERS dream pre-amplifier, the world famous Primare Series 928, user adjustable for any cartridge, absolute phase and cartridge channel balance £1850 o.n.o. (£3750) Receipts, reviews, manuals, boxed as new. Tel: 01943 466381 (now!)

LINN LK1 pre-amp with remote control, boxed. £200. Tel: 01734 730379 (Wokington)

B&W P4 Compact floorstanders in Rosenut, complete with plinths. 2 months old. Boxed. £500. Tel: John 0171 278 9396 (day) 0181 848 4967 (eves)

AUDIO ALCHEMY DDE VI.0 DAC still under warranty, former Hi-Fi Choice best buy. Sell £170 o.n.o. (new £400) Tel: David 01908 678628 (home) 01908 342552 (work) Milton Keynes

WANTED: RADFORD STA15, STA25 series 3 + SC22 control unit. Will pay an excellent price and collect for mint amp, pre-amp. Private buyer. Tel: 01302 724384

NAIM 140 and Walnut IBLs. Marantz CD-94 and CDA-94 DAC. Offers i.r.o. £400 each. Audiotech table £85. 2 Target TT2 tables £40 each. Tel: 0181 668 9040 (Croydon) or 0836 696096 (mobile)

ROKSAN XERXES P.S.U 3, Artemis, Shiraz (2 years old) plus Roksan stand. Walnut, new condition £900. Mission Cyrus One, latest £150. Arcam black box 3 £150. Quad 34/405-2 £350. Tel: 01952 502097 (Telford)

MERIDIAN 563 DAC mint condition, 9 months old, boxed with owners manual and receipt of purchase £550. Tel: 01970 627583 (eves) (Mid Wales)

AUDIO INNOVATIONS 800 II power amp, mint, boxed, just serviced £425. Sony Professional Walkman WM-D6C, boxed, little used, power supply and leather case, £165 o.n.o. Tel: Tim 01629 733634 or 0378 165764

DENON TU260L tuner £100 o.n.o. Denon DCD 810 CD player £200 o.n.o. Denon DRS 810 tape player £200 o.n.o. Denon PMA 520 amp £250 o.n.o. Excellent condition. Tel: 01252 811978

COLLECTORS ITEM - HMY Meistersinger stereophonic radiogram (1950s) Model 1645. Very good burr Walnut case and separate speakers £150 o.n.o. Tel: 01582 760050 (Harpenden)

LINN PRETEK pre-amplifier, boxed with Linn extended warranty £155. Linn K18 II moving coil cartridge £50. Tel: 01744 614562 (Merseyside)

TAPE RECORDERS Brenell TR Mk 5 c/w Reslo RBHT mic £150. Tandberg model 75b stereo c/w mini-lab £125. Philips DCC 600 digital cassette recorder £150. Hanlmer 2040 AV slide synchronizer, new £50. Tel: 01922 691553

MAGNEPLANAR 1.4 panel ribbon speakers. These have excellent sound quality. The wife says exchange for Ribbon Hybrid wood finish floor standers "Heybrook", "SD" etc. Wanted: old 100 watt plus amps. Tel: 01626 774 246

AUDIO INNOVATIONS L2 valve pre-amp. Serviced and boxed, excellent condition £420. Tel: Simon 01484 429844 or 534890 (West Yorks)

MICHELL GYRODEC Rega RB300. 7 months old, used twice, boxed since, receipts etc. Genuine reluctant sale. £700 o.v.n.o. Mitchell Gyro power supply mint £85. Wanted: Quad 405 Mk2 late model. Tel: 01582 573286 (Luton)

B&W MPA 1 monobloc power amps 120 wpc, as used in recording studios. Good condition £425 o.n.o. Tel: 0131 229 4739 (answerphone before 6pm)

ROTEL 850 STEREO tuner (fm/mw/lw) and owners manual; excellent condition and sound £50. Tel: 01929 551 338 (Wareham Dorset)

NAIM NAIT 2 integrated amplifier, boxed as new £130. Tel: 01234 215598 (Beds)

TDL MONITOR SPEAKERS (new £3,600) £1,800. Finestra pre-amp (new £1,200) £500. NAD tuner 4300 (new £360) £120. Time Window model 1A speakers (new £1,000) £500. All perfect condition. Tel: 01766 523342

LEAK STEREO 20 with Varislope stereo pre-amp and Troughline II tuner. All working and in clean condition. With some spare valves. £180. Tel: 0161 483 8409 (eves) (Stockport)

TREAT YOURSELF THIS XMAS Revox G36 2T 15ips. Just serviced, recalibrated. Brand new heads! with 2 studio capacitor mics (inc psu) Cables and 10 blank tapes £800. Tel: 01243 553531

LINN HELIX speakers, in black Ash, perfect condition, boxed £175 Tel: 0121 681 1224

FOR YOUR XMAS SOCK Art Audio VPI pre £300; Incatech 50w amp ex-con £130; Naim Nait 2 mint £350; Garrard 301, plinth, trough, RB300, K9, good example £250. Tel: 01243 553531

SON OF SANTA Rare American HK valve integrated UK transformer, superb for £250. Leak Troughline 3 v.g.c. £120. Stereofetic £80. Orton MC transformer £80. TD166, grunge, armless £20 Tel: 01243 553531

TANNOY PAIR G.R.F. Memory loudspeakers in excellent condition £1 595 Tel: Paul 0181 6603170

LINN INTEK AMP £200; Linn Helix speakers with Rogers stands £200 Both items o.n.o. Tel: Steve 0181 684 9815 (Croydon)

TEAC P500/D500 CD transport & DAC VRDS, mint, champagne finish, audiophile equipment, upgrade forces sale, cost new £1,050 sell for £600 Tel: 0161 626 0879

LOGIC DM101 MkII Helios arm, Elite cartridge £150. Quantum 102 pre-amp/402 power supply, 207DA 80w power amp, numerous leads £170, Audiomaster LS3/5A with stands £175. All o.n.o. Tel: 01773 826170 (Derbys)

RARE OPPORTUNITY: CROFT Series X OTL power amp, 20 watt output, also Croft Charisma valve pre-amp, MM plus 3 line inputs. Both boxed as new with spare valves £950. Tel: 01905 641 385

AUDIO RESEARCH VALVE Pre SP8, mint £695. STD 305 deck, 774 arm, Shure, v.g.c. £155. Valve phono stage £120. Arcam speakers £125. Goodmans panel speakers £75. Tel: Paul 01895 446 713

MARK LEVINSON preamplifier No. 38 and D/A converter No. 36. Both in perfect condition. The No. 38 preamplifier features full remote control and balanced inputs and outputs. The No. 36 D/A converter has 6 inputs, balanced outputs and HDCD. Superb value at £2000 each. Krell KSA 50 Mk2 Class A stereo power amplifier in very good condition only £850. Tel: 01943 603 493

QUAD ESL-63 speakers, 4 yrs old, latest spec, brown, mint condition, reluctant sale, £1450 (new £2970) Garrard 401/3009/SME type plinth, excellent condition £225 Tel: 0121 602 2591 (Birmingham)

FOR SALE, EPOS ES14 speakers with EPOS stands to match in perfect condition. Boxed, instructions, genuine sale due to upgrading £455 Tel: 01886 821 577

PROAC RESPONSE 3 speakers, Mahogany finish £1,950 Tel: 01274 817 035

MANTICORE MANTRA turntable, Musician arm and ATOCs cartridge. ION Obelisk 2 amplifier. Monitor Audio R300MD speakers with stands. Five shelf tripod stand. All in excellent condition. £750 o.n.o. Tel: 01908 506 400

CROFT MEGA MICRO 2 box valve pre-amp with single ended outputs £750. Recently serviced. Tel: 01305 263 702

LINN MIMIK 2 CD latest spec, surface mount. 10 months old, over 4 years Linn warranty, mint boxed £595. Original Linn Kan 2 stand, good condition £200 Tel: 0113 262 9661

TANNOY DC2000 £195; Systemdek IIX (w/o arm) £60. (RB300 if required) All boxed. QED Digiflex £9 Tel: 01843 593 958

GRANT PRE-AMP; NAIM 82; 62; Hi-Cap; 250; 135s; QUAD 33; FM2; FM4; CROFT 3R power; Audio Research LSI pre-amplifier; Royd Abbott loudspeakers; Marantz CD 94. May swap or p/x Tel: 0114 248 6493

TURNTABLES: Ariston RDIIIS; Systemdek; Rega 3; Garrard 301 & 401;

Various arms & cartridges; Naim IBL speakers; Nytech amp & matching tuner; Nytech active crossovers. Wanted Naim, Linn or Quad Tel: 01990 550 534 or 01909 550 534

PS AUDIO PHONO pre-amp, switchable loading £95. Jecklin Float headphones £55. Teac PD3200 CD £90. All mint, boxed. Wanted: early Revox; Manual for Mozart tuner; Beyer ET1000 headphones. Tel: 01280 706 488

KEF REFERENCE 104aB, Teak finish, complete with Target stands. Sand filled and fitted with spikes. Classic speakers in excellent condition for £150. Tel: 0181 660 1148 (Surrey)

P.S. AUDIO 4.6 pre-amp. Active/Passive MC/MM. Better than an Argo/ISO. V. good condition, boxed £494 (£1000) AT-OC30 cartridge pair worn £85 (£619) Save £100 traded in against a new one! Tel: 01342 712 653 (Gatwick)

WADIA 3200 CD transport. Excellent condition £675 Tel: 01604 766124

AUDIO RESEARCH SP10 MkII pre-amplifier. Groove tubes in output stage and power supply. Modified to give "bypass" CD input (similar to phono bypass) £800 Tel: 0161 432 6120 (Stockport)

LINN EQUIPMENT: Kaim (phono) £925, Kremlin £1100, Klouts £1300 each, Kaber Aktiv cards £495, Majik (phono) £420. Possibly deliver/install. WANTED: LK100 power amps, LK400 speaker cable Tel: 01622 858 085

MUSICAL FIDELITY F22/15 pre/power amplifiers as new and guaranteed with phono input. Cost £3000, accept £1995 o.v.n.o. Siltech and Translucent silver cables for sale - 0.5m to 2.5m lengths. Tel: 0181 949 6723

QUAD II amp, 22 pre-amp, FM tuner, ELS speaker, Garrard 301 deck, all in good working order. £650 may split Tel: 0121 745 4283

PIONEER STEREO amplifier £40; Goldring GL85 turntable £30; Panasonic top loading stereo cassette deck £20; Fisher stereo tuner £30; Kenwood CD player £55. Wanted KEF speaker units vgc Tel: 0181 681 1054 anytime

UKD CALLAS SPEAKERS superb sound cost £750 sell for £380. Mint and boxed. Target 4 pillar type stands £90. Arcam Delta 70-3 CD player boxed as new £350. Tel: 01978 860 332 (Cwtyd)

CHORD SPM 1000B power amp 250 wpc/8 ohms. 8 months old. Transferable 28 month guarantee. Boxed, mint (new £2600) £1250 o.n.o. Concordant Excelsior pre-amp mm/4 x line inputs ex-condition (new £1150) £550 o.n.o. Tel: David 0181 741 3119 days or 0181 348 0612 eves/ans

MUSICAL FIDELITY 'pre-amp 8' limited edition as new boxed (Chrome facia) £200 Tel: Bill 01738 635 968

KRELL KSA 150 £2200. Krell KSA 80 £1895; ATC 20T rosewood speaker £1750; Infinity reference 2B speaker with crossover £1500 Tel: 01344 777 516

KEF Q30 £369 sell £299; TDL RTL 2 £299 sell £220; Mission 761 £129 sell £90. All boxed as new will demo. No time-wasters please Tel: Steve - 01865 59737 (Oxford)

MAGNEPLANER MG1C panel speakers, white, excellent condition, superb soundstage £550. Also Hitachi FT5500 Mk2 stereo tuner, hardly ever used £90. Tel: 01222 891 314 (Cardiff)

SPENDOR SP2/2 Walnut speakers, full Deflex treatment including Heybrook HBS1 stands £400 no offers. Tel: 01565 733 525 (Cheshire)

Dynamics

HIGH END AUDIO BOUGHT/SOLD EXCHANGED

	SALE		LIST
MARK LEVINSON ML7A PREAMP - MINT	2995	S/HAND	£6800
CAMBRIDGE CD1 CD PLAYER HEAVILY MODIFIED WITH MASSIVE POWER SUPPLY SUPERB	£1,295	S/HAND	PHONE
METAXIUS ICARUS INTEGRATED AMPLIFIER CHROME - MINT	£595	EX/DEMO	£895
PINK TRIANGLE PIP 2 MK2 VISHAY MODIFIED PREAMP - MINT	£1,795	S/HAND	£4,500
MARK LEVINSON ML3 POWER AMP - MINT	£3,995	S/HAND	£9,250
CONRAD JOHNSON MV75 VALUE POWER AMP - MINT	£1,295	S/HAND	£2,500
CELLO AMATI SPEAKERS TWIN MOUNTED PAIR IN OAK ON GRANITE STANDS SUPERB V.G.C	£5,500	S/HAND	£20,000
MERIDIAN ARGENT 3 SPEAKERS ROSEWOOD - MINT	£995	NEW	£1,495
PROAC PROSTATIC ELECTROSTATIC SPEAKERS RARE V.G.C	£1,995	S/HAND	PHONE
SNELL A3 SPEAKERS WALNUT V.G.C	£4,495	S/HAND	£6,995
METAXIUS IRAKLIS MK2 POWER AMP CHROME - MINT	£895	EX/DEMO	£1,500
METAXIUS CHARISMA PREAMP CHROME - MINT	£895	EX/DEMO	£1,500
EQUATION ZERO SPEAKERS PIANO BLACK - MINT	£695	S/HAND	£1,300
CARY 300B VALVE MONO POWER AMPS 40 WATT TRIODE	£2,995	EX/DEMO	£4,800
HELVIS CYALENE ARM - MINT	£795	S/HAND	£1,400
CABSSE IROISE MC SPEAKERS CHERRYWOOD - MINT	£1,995	EX/DEMO	£2,700

NEW IN THIS MONTH

REXTEK CHALLENGER INTEGRATED AMP - MINT NEW	£799		
CITATION 18 TUNER ORIGINAL ATERICAN V.G.C	£295	S/HAND	£650
SUGDEN AU51C PREAMP 2 BOC MODIFIED BY AVONDALE V.G.C	£895	S/HAND	£1800
SOTA COSMOS VACUUM PLATTER - MINT	£1995	S/HAND	£4400
CRYSTAL REFERENCE TURNTABLE (WALLMOUNT)	£1495	S/HAND	£2500
GRYPHON LTD EDITION PREAMP BALANCED - MINT	£3995	S/HAND	£8000
CRYSTAL SIGNATURE TABLE TOP TURNTABLE BRUAR 8 ARM	£2995	S/H	£6450
MERIDIAN 606 DAC 7 MK2 DAC - MINT	£795	E/D	£1450
AUDIO RESEARCH V70 HYBRID VALUE AMP - MINT	£2495	S/H	£4480
ARAGON 2004 POWER AMP - MINT	£695	S/H	£1295
DYNAUDIO SPECIAL ONES SPEAKERS ROSEWOOD - MINT	£795	E/D	£1249
MERIDIAN 605 MONO POWER AMPS BALANCED MINT	£1550	E/D	£1900
KRELL KR5BP REFERENCE PREAMP BALANCED MINT	£4995	S/HAND	£11500
GOLDMUND MIMESIS 3 POWER AMP BALANCED MINT	£1995	S/HAND	£5000
TANDBERG TPA 3009A MU2 MONO POWER AMP MINT	£10955	S/HAND	£2195
WILSON WATT 3 PUPPY2 & PAWS MINT	£7495	S/HAND	£13645
MAGNUM DYNALAB ETUDE TUNER GOLD MINT	£995	E/D	£1350
MERIDIAN 506 CD PLAYER MINT	£680	E/D	£875
CREEK 6060 INTEGRATED AMP MINT	£275	S/H	£500
MARK LEVINSON ML12A PREAMP PLS 124 SUPPLY	£995	S/H	£2400
CAT SL1 SIGNATURE PREAMP & PHONO MINT	£2995	S/H	£6000
PS AUDIO 4 PREAMP & SUPPLY V.G.C	£295	S/H	£950
EXPOSURE 7 PRE 9 PRO SUPPLY 4 REG AMP MINT	£1250	S/H	£2750
NAD 214 POWER AMPS LATEST 2 AVAILABLE MINT	£295	S/H	£370
MARK LEVINSON ML II POWER AMP MINT	£395	S/H	£2700
LUMLEY REFERENCE M120 VALVE MONOS MINT	£1795	E/D	£3200
MERIDIAN A500 SPEAKERS BLACK ASH MINT	£450	E/D	£695
SONY 337 ESD CD PLAYER MINT	£295	S/H	£600
GRYPHON BEL CANTO PREAMP LATEST MINT	£2495	S/H	£3500
JADIS DEFY 7 MK3 VALVE POWER AMP MINT	£3495	S/H	£5290
KEF 102 2 SPEAKERS ROSEWOOD + KUBE + STANDS	£595	S/H	£1150
APOGEE STAGE SPEAKERS + STANDS MINT	£1695	S/H	£3454
ACOUSTIC ENERGY AE3 SPEAKERS & STANDS MINT	£995	E/D	£2075
COUNTERPOINT SA 3000 VALVE PREAMP MINT	£995	S/H	£2169
ADCOM GFA 565 MONO AMPS BALANCED VGC	£1250	S/H	£2000
MERIDIAN D800B ACTIVE SPEAKERS BLACK MINT	£1795	E/D	£2995
WHARFDALE OPTION 1 4 WAY ACTIVE SPEAKERS GREY & WHITE 1 OF ONLY 5 PAIRS SUPERB VGC	£1995	S/H	PHONE
CARVER AMAZING SPEAKERS PIANO BLACK VGC	£895	S/H	£2300
CELESTION SL600 S1 SL6000 SUBWOOFER	£1295	S/H	£2400
MARK LEVINSON ML2 MONO POWER AMPS G.C	£2995	S/H	£15000
LUMLEY MEGAVOX M150 SIGNATURE VALVE AMPS V.G.C	£1595	S/H	£3800
MERIDIAN M1 ACTIVE SPEAKERS WALNUT LAST TYPE	£795	S/H	£1700
HALES SIGNATURE 2 SPEAKERS ROSEWOOD MINT	£3495	S/H	£6600
MUSE 18 ACTIVE SUBWOOFER ROSEWOOD BALANCED MINT	£2495	S/H	£4000
PROAC SUPERTOWERS SPEAKERS MAHOGANY MINT	£695	S/H	£1226
PIONEER PD75 CD PLAYER MINT	£395	S/H	£900
MERIDIAN 506 SUPER CD PLAYER BALANCED MINT	£995	E/D	£1475
MARANTZ CD 65 MK 2 SE CD PLAYER MINT	£175	S/H	£350
VOYD 5 REFERENCE TURNTABLE ROSEWOOD CYALEVE ARM & POD SUPPORT MINT	£3250	S/H	£5590
KRELL KSP 75 PREAMP BALANCED MINT	£1295	S/H	£3200
MICHELL 150 HR PHONO STAGE MINT	£495	S/H	£879
ROWLAND MODEL 3 MONO AMPS BLACK BAL MINT	£2250	S/H	£4000
MARK LEVINSON N020 REF MONO AMPS BAL MINT	£4995	S/H	£1100
CHORD 1200 POWER AMP MINT	£1595	S/H	£3000
PIONEER C73 PRE & M73 POWER AMP MINT	£795	S/H	£1300
MARK LEVINSON N0 23 POWER AMP BALANCED MINT	£2750	S/H	£5295
APOGEE CENTAUR MINORS SPEAKERS MINT	£895	S/H	£1345
QUAD ESL 63 PROFESSIONAL SERIES SPEAKERS BLACK MINT	£2500	S/H	£3358
GRADIENT SUBWOOFERS FOR ESL 63 BLACK MINT	£1295	S/H	£1995
GALE 302 SPEAKERS BLACK ASH MINT	£275	S/H	£440
THIEL CSS1 SPEAKERS PIANO BLACK MINT	£7995	S/H	£12300
GRYPHON XT PREAMP PLUS MC MINT	£2250	S/H	£5485
ELECTROCOMPANIE AW100DMB BAL AMP MINT	£1295	S/H	£2018
MERIDIAN DSP 5000 DIGITAL SPEAKERS ROSEWOOD MINT	£2250	S/H	£3450
ALON IV SPEAKERS OAK MINT	£1995	S/H	£3800
SPENDOR SP91 SPEAKERS CHERRYWOOD MINT	£2395	S/H	£3300

JANUARY SALE

CAL TEMPEST 2 CE VALVE PLAYER MINT	£1500	S/H	£3900
MICHELL ARGO HR PREAMP LATEST & SUPPLY MINT	£895	S/H	£1340
MARK LEVINSON ML10A PREAMP MINT	£1250	S/H	£3800
ROWLAND MODEL 5 POWER AMP BALANCED MINT	£2500	S/H	£5250
QUAD 606 POWER AMP MINT	£395	S/H	£679
CLASSE AUDIO DR15 POWER AMP BALANCED MINT	£1695	S/H	£3400
CONRAD JOHNSON PREAMP 4 VALVE AMP MINT	£1795	S/H	£500
SOTA STAR SAPHIRE 3 TURNTABLE - MINT	£995	E/D	£2500
MARK LEVINSON ML7 PREAMP - MINT	£1995	S/H	£5800
NRG A201S STEREO AMP 200W CLASS A - MINT	£2995	S/H	£6800
AUDIO PLAN KONTRAST 2 SPEAKERS ROSEWOOD - MINT	£1295	S/H	£2800
SUMO ARIA PANEL SPEAKERS OAK VGC	£795	S/H	£3000
GENESIS 8300 SPEAKERS & STANDS PIANO BLACK - MINT	£995	E/D	£1895
BURMEISTER B38 PHONO STAGE BALANCED - MINT	£495	S/H	£1500
DYNAUDIO KRAFT SPEAKERS & STANDS V.G.C	£1295	S/H	£2720
VESTROVIC A1 VALVE MONO AMPS BALANCED - MINT	£1595	S/H	£6600
MARK LEVINSON ML2 REFERENCE MONO AMPS	£3750	S/H	£15000
DYNAUDIO CONSEQUENCE MK2 SPEAKERS FINISHED IN CHERRYWOOD LOOKS & PERFORMANCE	£9250	E/D	£15275
CONRAD JOHNSON SYTHESIS REFERENCE 4 TOWER SPEAKERS SYSTEM FINISHED IN OAK	£2995	S/H	£8000
DUNTECH CROWN PRINCE SPEAKERS BLACK VGC	£2500	S/H	£8900
APOGEE MINI GRAND GS SPEAKERS PIANO BLACK MINT	£4500	S/H	£8595

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DPA PDM2 mint boxed £995; DPA Bigger Bit mint boxed £350; DPA mains filter £95; Pioneer 2950 LD player as new £595, REL subwoofer unwanted unopened box
Tel: 0370 435 952 anytime

NAIM SBL loudspeakers and 18" cables not 3 years old £700
Tel: 01686 413782

AUDIO INNOVATIONS S1000 monos & L2 pre at £1500. Its a belter.
Tel: Ralph Tyneside 2724180 or leave your name & number so I can get in touch.

NITTY GRITTY Automatic record cleaner. This is the top model. The mint pro. Cleans both side at once. Rarely used and half price at £350
Tel: 0181 325 2585

QUAD 22 FM TUNER and control unit with multiplex decoder. 2 Quad II power amplifiers sell complete £350 o.n.o. Plus Pioneer PL120 turntable any reasonable offer.
Tel: 01438 362 027

TURNTABLE MICRO SEKI DD-20; Yamaha Quadraser amp UD-500; Harmon Kardon 430 twin powered receiver; Sansui SC 3000 stereo cassette tape deck; 4 - AR16 speakers, need att. £150 o.n.o.
Tel: 0181 737 9950 eves

NAIM IBLs, Walnut finish £450
Tel: 01509 215 622 (Loughborough)

PROAC RESPONSE 2 speakers in Mahogany, with silver Van den Hul internal wiring (dealer upgrade) £1090; Target R2 stands for above £159; Counterpoint DA-11E CD transport with masterclock upgrade, latest model £1325.
Tel: 01284 769 985 (Suffolk)

MAGNEPAN SMGb speakers £500; Classe 30 pre-amp £750; Classe 70 power amp £750; Croft Super Micro and pre £275. All boxed and perfect.
Tel: 01252 311 016

WANTED PRIVATELY: NAIM NAC 72, Hi Cap, NAP 180 or 250.
Tel: 01598 760 247 after 6pm

EPOS ES14s and stands, 2 months old £500; Naim NAC72 (new style) £350; Mana Reference table £250.
Tel: 01234 341 943 evenings

NAIM NAIT 2 intergrated amplifier £275. Excellent condition and sound (Genuine) Two years old, upgrade causes sale.
Tel: Jon 0117 973 9004 (Bristol)

MACDONALD HFN Transmission line speakers. Real wood Mahogany finish, brown grill cloth "Room Tuneable" £300 o.n.o. Luxman analogue tuner £20 o.n.o. Buyer collects.
Tel: 01203 310 343 (evenings only)

LINN LK280 AMP; Linn LK1 pre-amp with remote. Both mint condition £500 pair. Linn Keilidh speakers with stands and bi-cable. Mint condition (warranty) £500 pair. Can demonstrate.
Tel: Gary 01494 715 673 (Bucks)

ALL NEW, UNUSED, BOXED. Haif current retail price plus postage. Beyer DT911 headphones; Linn K5 cartridge; Sony semi auto turntable (45/33) QED switching boxes (various)
Tel: 0114 245 4586 (Sheffield)

HEYBROOK HBI loudspeakers including dedicated stands £150. Linn Akito tonearm and K9 cartridge £120.
Tel: 01737 241 675

ACOUSTIC ENERGY AE1 speakers, black, boxed with AE1 stands, excellent condition £500. Carriage extra.
Tel: Mike 0121 430 3416 (Birmingham)

GARRARD 401 turntable. This deck is in pristine condition. Due to occasional years of non-use due to absence it is thus in an excellent mechanical state. £100 o.n.o.
Tel: 01785 823 204 (Stafford)

ROGERS BBC Studio monitors (3 units) as new in original package including stands. £300. Goodmans Axiom 80 (9 1/2"), Audiom 70 bass (12 1/2") 15 ohms. Sensible offer.
Tel: 01424 844 932 (Bexhill)

LUMLEY REFERENCE 120 monoblocks, latest spec, mint condition with triode switching facility plus Pearl tube coolers £1750 o.n.o.
Tel: 01403 733 055

AUDIO ALCHEMY CD transport 2 box - top loading, remote, mint £400 (£1099). Tripod wall mounted hi-fi stand, tinted glass spiked support, beautiful new + boxed £60 (£140). Senheiser HD545 reference new £70 (£120)
Tel: 0181 372 2584

APOGEE SCINTILLA panel speakers, Antracite vgc, boxed £1600. Krell KMA100 MkII monoblock amplifiers, vgc, boxed £1900. If both items bought together £3,300.
Tel: 0181 840 1471 or 0973 323 169

NAIM 72/140 HICAP £1300 new style, may separate. Radford SC25 pre amp £450. Audio Alchemy DST digital cable £150. P/exchange?
Tel: 0181 0595 or 0181 559 9562

LINN LK1/280 £400; Linn Intek £350; Quad 67 £475; Musical Fidelity pre 3A £175; plus T1 tuner £175. Epos ESII (black) Foundation Audio Designer stands (£324) £450
Tel: 01952 502 097 (Telford)

DIAMOND ACOUSTICS Reference 2 speakers, mint condition, unusual design. Volts, Audax, Bandor drive units £2250 new £990 cash and part-ex considered. Leak TL12+ monoblocks modified. Regulated power supplies, revalved £350 for quick sale.
Tel: 01709 851 993 (Rotherham)

QUAD 606 power amp mint £295; Quad 34 pre-amp mint £175. Both boxed. Thorens turntable - offers
Tel: 01942 718 366 (Lancashire)

MISSION 752 Rosewood, 8 months old, excellent condition, boxed £390. Sansui AUX-911 intergrated amp, on board DAC, remote control, 100 wpc, breathtaking sound for the money. Cost £900 asking £200
Tel: John 01480 463 938

PIONEER A400 amplifier. 85 watts per/ch. Bargain at £140. Mint condition. Also: Marantz CD-52 mint condition £125. Please allow £7.20 (inc. insurance) to cover each item if posted.
Tel: 01491 825 534

NAIM CD3 compact disc player 18 months old little used, as new complete with box and lead. £600
Tel: 01256 461 453 (Hants)

MERIDIAN 601 DSP pre amp, Meridian 602 transport CD, Meridian 605 mono amps. All mint condition with a remote. £3750 for all or nearest reasonable offer.
Tel: 01527 543 442

AMC CVT 3030 intergrated valve amp, unused, boxed £450. Sugden A25, as new, boxed £100. New lid for LP12 £25. Leak Delta tuner £50. Target TT2 shelf £35
Tel: 0181 386 0935 (Watford)

LINN MAJIK phono £400, LK100 £375, free Linn interconnects and LK400 cables if bought together. Naim 72 (S,K,V, boards) £400, immaculate, boxed, manuals.
Tel: 01705 690 093 (Portsmouth)

LINN LP12 (Valhalla, Nirvana) Ittok and Asaka £525. Naim 32.5/110 amplifier £475, Arcam Delta 80 tuner £150. Soundstyle 4 shelf, record storage etc £105. Mission 737 speakers £60.
Tel: 01233 611 171 (Kent)

NAKAMICHI Soundspace 7 includes multi CD player, tuner, amplifier, speakers £1500. New. Casework needs respray or £150 for new parts from Nakamichi hence £250.
Tel: 0302 782 722 (Doncaster)

SPENDOR SPI loudspeakers "An exceptional all rounder" (Hi-Fi Choice) Excellent condition £450.
Tel: 01621 778 859

EXPOSURE XX integrated amp £325 o.n.o.; Arcam Alpha 3 integrated amp £100 o.n.o. Both immaculate and boxed.
Tel: 0121 357 9561

QUAD 44/405-2/FM3 with manuals, leads and boxes £330; Thorens TD 125-2/SME 3009-2 DH with plinth, cover, cartridge, leads, manuals and box £175; Leak Sandwich speakers £85.
Tel: 01582 715 560 (Herts)

SYSTEMDEK IIX Acrylic platter, metal armboard, Rega RB250 silver wired; Goldring 1022 £240 o.n.o. Audio Innovations series 300 Mk I valve amp £150. Snell type K IIs black Ash with Pirate stands £250. 4 x 2.5 metres of Audionote AYWB speaker cable £35. 2 x 5ft lengths of Cogan Hall speaker cable cost £345 - £45. Audionote ANV pure silver interconnect cost £225 - £75
Tel: Andy 01323 841 472

KEF 104/2 Speakers. Walnut, biwired £600. Quad 34/606 (Mark 1) £500. Thorens TD125/2, SME 3009/2, A & R P77 cartridge £200. Sony TC-K 1010 computer controlled Dolby C cassette deck £50.
Tel: 01895 271 953 (Uxbridge)

KITS BUILT AND RESCUED. Intimidated? Frustrated? Valve amp problems solved to get you up and running. Performance report or completed kit will be provided.
Tel: 01322 386 560 (Gravesend Area)

ARCAM 170.3/BB5 combo for £700 in very condition.
Tel: Jon 0181 348 9535

AUDIO INNOVATIONS L2 pre-amp. Absolutely mint £400. A400 Trichord mod £150. 2 x 5m Audionote ANB speaker cable £65, sound Factory tripod base unit and record box £50.
Tel: 01242 577 060

HFW 4WSE (performance checked by HFW) £425. Leak Troughline 3 stereo (GT Audio) £250 Troughline 3 mono £50. Leak Stereo 30 £30
Tel: 01834 860 681 (Dyfed)

COLLECTORS ITEM - Garrard 401/SME 3009 II in SME 2000 plinth, excellent condition, complete with original instruction manuals £350 o.n.o. Pair Goodmans Magnum K-2 speakers £100
Tel: 01279 871 461 (Essex)

KEF REFERENCE Model 3 in Rosetta Burr. Just run in. Superb but too big for my room. £1750. Naim NAT 101 + Snaps £400. Townshend Glastonbury II £500.
Tel: 01286 871 629 (day) or 870 246 (eve)

AUDIO RESEARCH SP14 pre-amp/classic 60 power amp silver £2900, may split. Impulse H6 horn speakers, burr Oak late model £750
Tel: 01384 265 058

MERIDIAN 206B mint condition little use £299. Also Mordaunt Short MS30 black mint boxed with stands only £95. Can happily demonstrate.
Tel: 01256 463 539 after 6pm

REVOX HS 7.5 & 15 ips, 2 track. Suitcase model with built in amplifiers and speakers. Excellent condition, light use only. Ideal Christmas present
Tel: 01425 653 623 (Hampshire)

BEAUTIFULLY CONSTRUCTED passive pre-amp. Alps "Black Beauty" volume pot, silver plated selector switch, silver plated cable/silver solder, gold/PTFE phonos, 5 inputs £135.
Tel: Mark 01224 210 875

MICHELL GYRODECK, Zeta black arm, Supex cartridge £675
Tel: 01235 769 603

DELTEC WANTED: DPA 50S or 100S pre/power amplifier required. Early model preferred, with phono input.
Tel: 01442 396 761

EAR 859 intergrated valve amplifier £950. Single-ended heaven! Hi-Fi News kit, deluxe version built to a high standard. Upgraded with Alps pots. A fantastic bargain.
Tel: 01923 247 197 (Eves) Watford

EXPERIMENTAL RIBBON loudspeaker with crossover network Ortofon type C pickup with transformer. Eson JTV tuner. Pye HF25A (25 watt) valve amplifier £60, all manuals
Tel: 01522 531 243 (Lincoln)

AUDIO PRO B120 subwoofer. Black Ash, built in amplifier and crossover. Few hours use. Immaculate, boxed with manual £275
Tel: 01903 750 962 (Sussex)

IMPULSE H6 Horn speakers, black, fair condition & serviced £550. Audio Innovations S500, mint & boxed £425.
Tel: Paul 01702 467 757 or 0589 807 375 (mobile) Essex

LINN KEILIDH speakers (walnut) & ceramic plinth £450, Kenwood 9010 CD transport (upgraded) £250, QED Digit DAC & power supply £100. Marantz 50 SE CD player £135
Tel: 0114 243 5651 (Sheffield)

DPA BIGGER BIT DAC-7 and Kenwood DPX-9010 CD transport (boxed) mint condition £500
Tel: 01225 833 473 (Bath)

PINK TRIANGLE Da Capo £890, P10 CD transport (Trichord Clock) £690. Marantz CD94 II (Trichord Clock) £450. Michell Argo pre-amp £310. QED Digit DAC £70. Proac Tablette II speakers £230. Target speaker stands £50. Standsign equipment stand, 5 shelves £80. All in excellent condition.
Tel: 01483 503 618 (Surrey)

BRAND NEW ATOC9 cartridges £180. Naim NAC 42.5 NAP 90 £450. Deltec DPA 50S pre amp three box set mint cond £800. Heybrook HB1s brand new sealed box £220
Tel: Jules 01792 280 061

TANNOY 609 Mk I loudspeakers with fitted Atacama stands £170; also NAD monitor series 5000 CD player £110. All boxed as new
Tel: 01543 274 674 (Birmingham area)

AUDION 300B SE Stereo, Silver Night, power amplifier, immaculate, genuine reason for sale, bargain at £695. Rose RV23 valve pre-amp, excellent £350, Dynaco SCA 35 valve integrated with the original instruction book £180
Tel: 0171 281 1208 eves

EPOS ESII loudspeakers, with stands £250. Naim 32 pre-amp (choice of phono boards) £150. Mission 774 tonearm, on Linn LP12 arm board £44
Tel: 0113 279 1337 (Leeds)

KOETSU URUSHI Immaculate accept £1100 o.n.o. Koetsu Black unused, accept £300 o.n.o. Michell Transcription Reference with SME III's - pristine accept £375 o.n.o. Meridian 103Ds with pre-amp only £275 o.n.o. Sonus Faber Electas unused £1100 o.n.o. Philips 37" home cinema immaculate £1250 o.n.o.
Tel: 01280 824 517

CELESTION 7 MkII speakers excellent budget speaker. See What Hi-Fi and Hi-Fi News buyers guides. £240. 5 months ago, still under warranty £140. Also Target stands £20
Tel: 01780 64149 (Stamford Lincs)

AUDIONOTE OTO intergrated valve amplifier, push pull version, excellent first valve amp, perfect condition, boxed £650. Naim NAT101 FM analogue tuner, it's weird but works brilliantly £350
Tel: 01730 263 473

TRIANGLE ALCANTE floor-standing speakers 91dB sensitivity, Audio Note silver wired internally. Big fluid sound, a perfect valve match. Would cost £1600 new, asking £799
Tel: 01296 437 314 eves (Aylesbury)

LINN KABER passive loudspeakers. Black. 4 years old, little use. Boxed. £525
Tel: 01785 850 535

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TEAC VRDS 20 Integrated cd player. 12 months	£700	£1399
PINK TRIANGLE Anniversary, oak. 12 months	£900	£1750
SME SERIES IV. New, unused	*£790	£1250
CROFT SUPER MICRO	£190	
MICROMEGA DUO CD2. Transport.	*£1375	£2750
MICROMEGA DUO PRO. DAC.	*£1500	£700
STAX LAMBDA NOVA SIG. PRO. Headphone. New	*£380	£450
SNELL A II Loudspeaker system. Mahogany. Boxed	£1750	£4500
SNELL JII Loudspeaker system. Walnut	£450	£800
AUDIO INNOVATIONS S,500 Integrated X2	*£500 & *£650	£1200
AUDIO INNOVATIONS S.800 Mk.1. Stereo.	*£450	---
AUDIO INNOVATIONS S.1000 Silver Passive Pre	*£270	£150
REGA RB300 Tonearm. Boxed	*£95	£140
HELIUS SCORPIO II	£75	£190
HELIUS SCORPIO I	£50	£150
AUDIO NOTE ANB Speaker cable 4 metre bi-wire set	£150	£304
AUDIO NOTE ANV silver i/c .4metre/.7metre/.9metre	POA	---
NVA mc. phono stage	£100	---
ROGERS FM Valve tuner. Needs attention	£35	---
IMPULSE H5 Ash	*£1400	£1850
VARIOUS I/C CABLES AND EQ> SUPPORTS TO CLEAR.	POA	

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Winter sale of ex demonstration equipment

Loudspeaker		CD	
Origin Live OL2(Black)	£425	Orelle CD-102 Transport	£595
Monitor Audio Studio 6	£500	Orelle DA 180 DAC	£395
(Piano Black Laquer)	£895	Micromega Duo BS DAC	£400
Ruark Crusader (Walnut)	£1075	Kinshaw Perception DAC	
Ruark Broadsword (Walnut)	£495	(Twin case)	£595
Soundlab (Black)	£1725		
Acoustat Spectra 11 (Black)	£450	Turntables	
Acoustat Spectra 1100 (Beige)	£500	Alphason Sonata + Atlas	
Spica TC50 (Black)	£250	Power Supply (Black)	£795
Impulse H7	£395	VPI HPW 19 Mk III	
Alon I (Light Oak)	£995	(Piano black)	£1250
Audiostatic HS100 Electrostatics	£2150	Voyd with reference bearing + platter plus splitphase P/S (Black)	£1795
Snell "E"s	£800	Eminent Technology tonearm + Weisa pump	£750
Snell "J" s	£550	Decca Super Gold Cartridge (Unused)	£195
Amplifiers		Secondhand	
Sonographe SA 135 power amp	£750	SME Series V	£750
Sonographe SC22 Pre (Phono)	£650	Micromega Stage 1CD	
Conrad Johnson PFI Pre (Phono)	£1150	Player (2 weeks old)	£400
Mark Levinson 28 Pre amp	£2350	Aura V100 II Amp (2 weeks old)	£250
(Hi gain phono)			
Conrad Johnson Premier	£2500	Agencies	
Ten Line Stage		Audionote, Audio Innovations, Sugden, unison Research, Conrad Johnson, Audio Alchemy, ProAc, TDL, Origin Live, Impulse, Audion, Densen, Morel, SME, VPI, Chord, Tube Technology, Quantum Audio, Alon, Mark Levinson, Van Den Hul, SD Acoustics, Ortofon, Systemdek,, Audiomeca, Anion, Trichord Research,, Voyd, Audioquest, Stax, Cable Talk, Target, Soundstyle, Grado, Lyra, Silversounds, Audiostatic, Moth, Stemfort, Goldring etc.	
Audio innovations 200 Pre (MC phono)	£400		
Audio Innovations S200 Power	£275		
Audio Innovations S200 Power (2)	£295 Each		
Audio Innovations 1st Audio	£1250		
Moth Series 30 Stereo Power	£160		
Moth Series 30 40W Monos	£350 Pr		
Moth Series 30100W Monos	£625 Pr		
LFD LSI Linestage (White)	£525		
LFD PA2 Power amp (White)	£825		
Kinshaw Perception Pre amp (Twin case)	£550		
Conrad Johnson MF-80			
Power amp	£1250		

Unless otherwise stated all the above items are virtually mint condition, boxed and warranted. Telephone (01634) 389004, anytime. Demonstrations strictly by appointment. Please call for details of full itinerary of brands stocked.

PRIVATE

REGA PLANAR 3 turntable £150, NAD 3020E amplifier £50, Denon DRM07 cassette deck £50, Yamaha T09 tuner £35. All items boxed in mint condition
Tel: 01708 523 545 anytime

AUDIO RESEARCH SP8 valve pre-amp £550. Yamaha NS-1000 speakers plus stands £600. Yamaha CT7000 classic tuner £350. Sonic Frontiers Golder amp plus spare valves (£3000) £995. Gold Gyrodec plus Souther Parallel tracking arm (£1700) £500
Tel: 01386 446 756

BRAND NEW AUDIO Technica OC9s £180. Quad 34/606 mint cond £670. DPA Little Bit MkIII new £285. Naim 42.5 NAP 90 £450. Roxsan Xerses T.T. Artimiz Shiraz mint cond £1200
Tel: Jules 01792 280 061

TUBE TECHNOLOGY Genesis monoblocks 100 wpc, recently serviced, re-valved with gold standard Gold Aero tubes, now black grilles, boxed, guarantee 7 years. Warm powerful open sound, excellent condition £1600
Tel: 0181 309 5644

SONUS FABER Minima Amators with Target R/3 stands £1100. Musical Fidelity A1000 amplifier £780. Linn Trampolin Base £70
Tel: Richard 0171 586 2390 eves/w/ends or ansaphone

WANTED: AUDIO AB 8000P power amplifier, must be in good condition
Tel: 01491 825 534 (evenings)

FULL RANGE Ribbons, floor standing speaker panels, Hi Fi Liner Field Transducers III, H-56" x W-26" x D-2". Cost £5000. Will sell for £2350. Poss p/x W.H.Y.
Tel: 01843 850 263

NOTTINGHAM Space Acoustics analogue record deck, Nottingham pick up with Mission 773 m/c cartridge. Mint condition, worth £2000, will sell for £1000. Poss p/x W.H.Y.
Tel: 01843 850 263

CHRIS ROGERS PRO 9 transmission line speaker £250, willing to part exchange or swap. KEF Concertos nice condition £120 o.n.o.. Rega RB250 arm £40, Pioneer A400 boxed etc £150, AR60 amp £75, Stax Lambda Pro, SR6 energiser £300
Tel: 0114 273 8153 or 0114 272 3621

CELEF DOMESTIC 2 speakers, Teak veneer finish, Seas drive units, mint condition, boxed c/w 16" Partington open frame stands £90
Tel: Mark 01543 414 936 (Staffs)

ELITE ROCK, EXCALIBUR, Merlin, Seismic. Totally serviced, upgraded, valeted by Townshend. Extras, armboards, spare power supply, silicone clamps, outriggers, mint, hardly used. £895 the lot. Ortofon MC7500 5 hrs use £895. Both £1450
Tel: 01482 842 740

NAIM AUDIO Active system, NAC 72 £395, Naxo 2-4 £250, Hi Cap £325 (2 No.), NAP 250 £750 (2 No.) SBLs £850, can demonstrate.
Tel: 01734 588 251

WORLD AUDIO DESIGN phono stage with passive preamp and power supply £200. Clearaudio battery powered phono preamp £100, Neat Petite speakers on Atacama SE24 stands £400
Tel: 01244 660 946

TECHNICS ST-G90L tuner, excellent sound, sensitivity and selectivity, ideal for difficult reception areas £150 o.n.o. Can demonstrate in high quality system. Drive units and crossovers for TDL Studio 2 £25 o.n.o.
Tel: 01962 851 802

QUAD ESL-63 mint condition £1150 (£2860) C R Developments Kalypso valve amp beautiful mirror finish, exceptional performance & value, as new £369 (£535) Audio Note ANJ/D speakers, superlative sound, superb with valves £449 (£899)
Tel: 0181 372 2584

B&W MODEL 70 speakers. Teak. Bass units rebuilt by B&W 1990, 701 Electrostatic units in excellent condition. Ideally suited to classical music. Will demonstrate £200
Tel: 0117 924 3210 after 9pm

VPI TNT superb, ring. CAT SLI preamp superb. Just serviced. £2295. Musical Fidelity 370.2 amplifier £895. Revox B77.2 4 track Dolby mint boxed £725. Quad FM4 tuner, boxed £200. Leak Troughline Paravincl decoder superb £300. Voyd Vald split phase PSU, Lexan Platter, Tabriz. Superb £695. Linn Klyde 20 hours use mint boxed £200. Denon 3300, SME 3009, Denon Superb £295. Wanted: Nakamachi Dragon amplifier, Koetsu cartridge
Tel: 01747 853 372 (Shaftesbury, Dorset)

KEF REFERENCE 104/2 floorstanding speakers in rosewood, excellent condition £1700 new. Accept £750
Tel: 01903 716 275 (West Sussex)

QUAD ELECTROSTATIC speakers, Leak Troughline II tuner & Tim de Paravincl de-coder.
Tel: 01299 402 022

GARRARD 301 Leak Variscope control TL12+ power amplifier, custom Oak cabinet with matching enclosure containing Goodmans Axiom 201; Offers. Also numerous technical reports, articles for early Hi-Fi equipment
Tel: 01842 812 895

ELS 57s BRONZE, completely re-built by Quad this year, new covers, original wooden feet and 15" Quadropod stands. Reluctant sale £550.
Tel: 01865 63160

WANTED NAIM ARO ARM - may consider with Sondek. Wanted Naim CDS/CDI - CD player. Wanted: Naim 250 - old type. For sale: Naim SBL new factory matched units complete with crossovers £885
Tel: 019 242 74887 day or 019 242 71043 eves

SWISS REFERENCE power amplifier, dual mono, 100 wpc, cost £4400 in 1990. Rolex quality, mint condition. Fault on one channel will cost £250 to repair. Service manual provided £600
Tel: 0181 883 5618

MERIDIAN 602 transport 606 DAC £1395, 201 MkIII pre, 209, £450, 204 tuner £375. Both latest specification. 206B £375, 263 DAC £275. 555 amp £400. Michealson Audio Chronos valve pre/psu (Hi-Fi News Feb 91) £1395, Linn Theta tuner £200, EAR 834P £300, VPI TNT III offers or p/x
Tel: 01734 313 032

PENTACHORD SPEAKERS and stands with passive subwoofer and active crossover cost £1100 accept £400. Naim preamp 100 poweramp Avondale 3 channel power supply £400
Tel: 01803 297 691 (Devon)

ROKSAN XERXES Rega RB300 arm Linn K9 cartridge. Excellent condition, boxed £500 o.n.o.
Tel: 01223 510 453 (Cambridge)

EXPOSURE XX amplifier £295. Marantz CD-65IIE £75. Arcam Black Box (with TDA 1541A/N2/S1 converter chip) £60. Pioneer TX301 FM tuner £25. DAC in the Box £100
Tel: 01734 473 266 (Reading)

NAIM NAC82 pre-amp, 7 months old £1390, HiCap £450, both new style, boxed and in mint condition. Mission 770 MkII, vgc £110, Target stands (suit Missions) £40 (cost £113)
Tel: 01622 820 716

WANTED: NAIM CDI and Naim amps (new style) plus Ruark Tallsman II speakers. Must be vgc. Collection can be arranged
Tel: 01705 788 694

TANNOY III L2s (Gold units) £165, Tandberg TCD310 cassette deck (poss attention required) £30; Armstrong 625 FM tuner £25. £200 the lot. WANTED: Mordant Short 442 loudspeakers
Tel: 01452 750 242 (Glos)

LP12 VALHALLA/Basik Plus/Ortofon S10 £249, NVA three box pre-processor £299. Linn Intek £199. Arcam 170/Balk box £349. Beyer DT 311s £20. Mostly mint, boxed, swaps! p/x
Tel: 0191 414 1852

LINN LP12/Lingo/ARO/Troika (Cartridge under 100 hrs use). Naim 32-5 (72spec)/HiCap/250. NAT101 tuner / Snaps. EPOS ESII + Foundation stands + NAC5 bi-wired cables. Little used. Boxed. Superb condition £2500
Tel: 0121 453 4023

Impulse H6 loudspeakers. Latest spec (pre Lali) approx 60 hrs use £850. Also PLA45D record deck. Good condition. Sitting in the attic for 5 years! £50
Tel: 01628 476 836

PHILIPS CD850 MkII bitstream player. Excellent condition. Boxed with instructions Cost £400 Sell £175
Tel: 01275 835 172 after 7pm

BOWERS & WILKINS Series P2/H updated monitor loudspeakers £450. Tandberg series 6X tape recorder £150. Garrard 201 turntable with Rothermel arm in original J + A Margolin Plus-A-Gram cabinet £75
Tel: 0171 435 4177

AUDIOLAB 8000A II intergrated amplifier in excellent (as new) condition. Purchased Oct 1993, boxed with mains lead £295
Tel: 01369 703077

MUSICAL FIDELITY complete Audiophile Amplification. 2 P180 stereo power amps, switchable for mono block application 160w., 2 external power supplies. Choke regulated power supply. P173 pre amp with separate power supply. Solid state dependability with traditional Antony Michaelson valve sound. Mint £1500
Tel: 01785 850 535

TOWNSHEND ELITE Rock Rega RB 300 Decca Gold Pod. Townshend Merlin power supply. All in mint condition. Offers invited.
Tel: 01707 372 652

G.E.C. KT88 Gold Lion valves very limited supply. Mullard CV1377 (Mil Spez GZ34) Audio Innovations 2nd Audio Monoblocks S1000 pre, S1000 transformer, Audioplan Konzepts, Era turntable. Wanted Lowther speakers.
Tel: 01642 559 543

NAIM 72 pre-amp and 140 power amp 10 months old as new, boxed, plus cables. Cost £1300 - sell for £800.
Tel: 01753 554 635 eves/w/ends (Slough)

RADFORD SC22+STA25/3 £600. STA25/3 £450. Leak: ST-50 £450, ST-20 £250, TL-12+ 2xVarislope/3 mint £500. 3xTL-10.1 3xpreamps £400. Troughline/3: Mono £80, Stereo £130. Mullard 4xEL-37(KT-66) £140
Tel: 0171 372 3724

ROGERS EXPORT Monitors £175 Lowther PM-6 Acoustas £350. Quad 33/303/FM3, £250 2xELS Bronze £290. Garrard 401 chassis £140. Mission 774LC arm £40. Sugden A-48 £145. 2 off C-51/P-51 £185 each. T-51 tuner £95
Tel: 0171 372 3724

WANTED: Goodmans 12" Axiom 300. 8" Axiette 3 ohms. Thomson Houston 18" dual concentric. Pair Tannoy x-overs. Quad II near Ser.No. 2727. Leak TL-10. Leak TL 12.1. SME 3012
Tel: 0171 372 3734

BURMESTER 785A preamp, Black £645. Nakamichi 620 poweramp 2x100Wrms £345. Technics SL-110/SME III/Eroica £345. Rogers LS-6, Black £275 pair. JBL L-100 Century £395 pair. Yamaha NS-1000M monitors £550 pair. Quad FM4 £250
Tel: 0171 625 8966

HEALS CABINETS For wall mounting Quad valve systems £70. Matching cabinet with Thorens TD-124/Shure M212 arm £230. Sugden Connoisseur Craftsman 3 turntable chassis £70. KEF Kantor ultra slim 2 way £75 pair
Tel: 0171 625 8966

AUDIOLAB 8000CDM and 8000DAC - 10 months old, mint £1630 (£2100 new) Cabeltalk Pro 2 and Audioquest Quartz at about 2/3 RRP.
Tel: 01472 253 475 (pre 4:20pm)

LEAK TROUGHLINE II (mono) tuner, immaculate condition £80 o.n.o.
Tel: 01782 744 875 (Staffs)

QUANTUM MINSTRAL integrated hybrid valve amplifier (EL34s), two months old (mismatch with speakers) £495 (RRP £900) Linn Basik LVX tonearm, mint, Goldring G900IGC free £45. Royd Abbott floorstanding speakers, black, very articulate v.g.c. £395 (RRP £665) Trichord Clock 2 (11.289 MHz), exchangeable £45. Wanted: Ortofon T5/Sony HA-T10 MC step-ups.
Tel: 01706 345 418

AUDIO VALVE Electronics specialist. Amplifiers & power supplies, design, construction, repair, restoration.
Tel: Theo 0181 673 3276 10-6pm non-sat

LINN KARIK CD Linn Numerik DAC boxed with remote £1495 o.n.o. Naim 92 + 90 Flatcap new style £800 o.n.o. Epos ESII in black, boxed £250 o.n.o.
Tel: 0151 200 2536

QUAD 405-2 AMP with 44 pre-amp and MCA board £495. Technics ST-G70L tuner (FM/MW/LW) £150. KEF C95 (Uni-Q) speakers - Oak £245. All items boxed with instructions.
Tel: 01908 260 112

TANNOY BERKELEYS. 15" dual concentrics in Rosewood cabinets, excellent £550 o.n.o. Lowther corner Acoustas, new PM6Cs. Folded horn, Mahogany plywood £295 o.n.o. Pair PM7Cs £200 o.n.o. Garrard 301 £85. Quad 33/303 £100
Tel: 01709 555 403 (Rotherham)

APOGEE CALIPERS Full range ribbons, boxed £795. Quad 66 pre-amp + remote £325. Dynavector 507 tonearm (£1,300) £275. Nakamichi PA7E Stasis power amp 200+200w (£1800) £625. Tandberg studio monitors £195
Tel: 01604 584 630 eves

LINN SARA 9 SPEAKERS, black Ash, plus Linn stands, as new, unmarked £395
Tel: 0171 729 5066 (Bethnal Green, London)

MERIDIAN 200 TRANSPORT £500. Naim 32.5/250/Hi-Cap (silver edged) £1,000. QED Digi/Positron/Sonic Link Interlink £150. Apollo 5 tier rack £90. £1,600 the lot. Excellent condition.
Tel: 9121 605 5218

MICHELL GYRODEC oblique PSU. SME 309 (special all black finish with gold lettering, very rare) Goldring Elite 200 hrs. Boxed as new condition. £790
Tel: Ben 01904 670 393

AUDIO INNOVATIONS 2nd audio triode valve mono blocks, 1 year old, fast dynamic sound, suits speakers 90dB plus sensitivity, cost new £3000, asking £1199.
Tel: 01296 437 314 (eve)

PROAC RESPONSE IS speakers with Target R1 stands, latest spec, excellent condition, new £1350, bargain at £795. Nakamichi CASE Mk2 pre-amp, high quality unit, good condition. New £750, a steal at £100.
Tel: Adil 0171 222 5600 ext 39452 daytime / 0181 677 6272 eves/weekend (London)

MOTH THIRTY SERIES Passive pre and 100VA phono stage. Black Ash finish £225. Matching original 100 watt monoblocks £375 or £500 for the combination. All boxed and in excellent condition.
Tel: Julian 01628 34109

LINN KAIRN MkII CD player £700; Linn Numerik MkII DAC £400; Linn Ekos tonearm £750
Tel: Steve 01625 877 628

CELESTION 3000 Ribbon loudspeakers, excellent condition, with boxes and manual. One owner, original cost £700. Bargain price £325
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Wadia X32 DigiMaster DAC.....	S/Hand	£795
Audio Research LS7 Linestage (£1,600).....	S/Hand	£1250
Densen DM10 Integrated Amplifier 70w.(£1,300).....	Ex Demo	£995
Classe 30 Remote Preamp Bal. (£1,370).....	Ex Demo	£850
Audion 300B Silver Knight Export, Gold Mono Blocs (£2,500).....	S/Hand	£1850
Magnaplanar MG 1.4.....	S/Hand	£595
Mirage M-290 Audiophile Monitor (£399).....	Ex Demo	£275
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	WAS	NOW
TOCA class A single ended amplifier (last one)	(£2000)	£595
Audio Innovations L2 preamp (boxed unused)	(£749)	£450
Audio Innovations 2nd Audio triode monoblock		
Amps (ex dem as new)		£1295
Leak Troughline 3 tuner with Studio 12 decoder (totally original, unmarked)		£149
Dali 103 Loudspeakers Stand Mounted 2 way Black		£275
Oracle Delphi Turntable (excellent condition)		£495
Castle Durham Loudspeakers (Mint condition) Black		£150
Alphason HS 100 Tonearm VDHul Wired (Mint condition)(£595)		£375
Leak Stereo 20 Valve Amplifier (excellent condition)		£149
E.A.R. 519 Monoblock Power Amplifiers (V. Good Cond)(£3500)		£1595
E.A.R. 802 Pre Amplifier (V. Good Cond)	(£1200)	£695
Meridian Tuner 100 Series		£149
Meridian 203 DAC		£199

Large Range of Records and CDs in stock. Next list available January 96.
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CELLO PERFORMANCE monoblocks (4 chassis)mint S/H	£7500	NEAT PETITE	mint S/H	£395	
AUDIO RESEARCH M300 monoblocks	mint S/H	SONUS FABER EXTREMAS + stds	mint S/H	£4495	
MUSICAL FIDELITY P270 mkII	mint S/H	KEF 103.4	mint S/H	£750	
BEARO P100 mkII	mint s/h	RUARK CRUSADER II	mint S/H	£895	
BOULDER 500M	P.O.A	WILSON WATT 3 PUPPY 2 + PAWS	mint S/H	£6995	
JADIS OEFY 7	mint S/H	APOGEE CALIPER SIG	mint S/H	£1495	
CHORO SPM 1000	mint S/H	DYNAUDIO AUDIENCE 10	mint S/H	£325	
JADIS JA 30 monoblocks	mint S/H	SONUS FABER MINIMA FM2	mint S/H	£495	
ELECTROCOMPANET AW1100	as new	APOGEE STAGE + STAND	mint S/H	£2250	
PROCEED AMP 2	as new	ATC SCM 100 passive	vgc	£1795	
JADIS JA 500 monoblocks	mint S/H	MERIDIAN OSP 6000	mint S/H	£5495	
KRELL KSA 100S	as new	PROAC RESPONSE II	as new	£1495	
JEFF ROWLAND Model 3	mint S/H	MAGNEPLANAR 1.4	mint S/H	£495	
TUBE TECH GENESIS monoblocks	mint S/H	SONUS FABER AMATORS	mint S/H	£1795	
Mc CORMAC ONA 1	P.O.A	AUDIO PRO SUBWOOFER	mint S/H	£350	
KRELL KSA 50S	as new	MUSE 18 SUBWOOFER (300W)	as new	£1995	
AUDIO NOTE Ongaku	mint S/H	LINN KABERS +PLINTH	mint S/H	£750	
NAIM NAP 250 (new case)	mint S/H	TAINNOY CHEVIOTS	mint S/H	£295	
NAIM HI-CAP (new case)	mint S/H	STAX FB1X	mint S/H	£4995	
GOLMUND MIMESIS 3	mint S/H	RUARK ACCOLADES passive/active	mint S/H	£1495	
CONRAD JOHNSON MV50	mint S/H	ACCUSTIC ENERGY AE2 + stands	mint S/H	£795	
EXPOSURE VIII monoblocks	mint S/H				
AUDIO INNOVATIONS 2nd AUDIO	mint S/H	ACCUAPHASE OP80 transport	mint S/H	£2995	
CADENCE M2/MA2	x-dem	DENON OCO S1	mint S/H	£3250	
LFO PA/LS1	mint s/h	MARK LEVINSON No 31 transport	mint S/H	£4750	
TROLOGY 901/958	mint S/H	MERIDIAN 602/606	mint S/H	£1495	
MUSICAL FIDELITY F15	mint S/H	MERIDIAN 508	as new	£960	
EXPOSURE dual IV (x3)	mint S/H	SONY X333 ES	mint S/H	£305	
QUAD 33/303	mint S/H	CAMBRIDGE C03	mint S/H	£395	
MERIDIAN 605 monoblocks	mint S/H	WADIA 22 transport	as new	£1650	
COPLAND CTA 501	mint S/H	WADIA 26 dac	as new	£1995	
MERIDIAN 555	mint S/H	WADIA 12 dac	as new	£1195	
AUDIOLAB 8000 C/P (old case)	mint S/H	£395	AUDIOLAB 8000 dac	mint S/H	£495
AUDIO SYNTHESIS Passion	mint S/H	£350	OPA T1 transport	mint S/H	£450
AUDIO RESEARCH SP9 MKII	mint S/H	£285	OPA POM2 dac	mint S/H	£995
AUDIO RESEARCH SP15 MKII	mint S/H	£2895	MICROMEGA C02	mint S/H	£635
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JADIS JPL	as new	£2495	AUDIO RESEARCH DAC 1	mint S/H	£985
CLASSE DR6	mint S/H	£2295	WADIA 64 dac	mint S/H	£1995
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TESSERAC TALA Line	x-dem	£895	P.S. AUDIO ULTRALINK	mint S/H	£1195
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MERIDIAN 201/209	mint S/H	£395	VPI TNT mkIII	as new	POA
HEYBROOK SIGNATURE (pre)	mint S/H	£395	ALPHASON SYMPHONY/ATLAS	mint S/H	£1295
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£80. Sony TC-K35 cassette deck £100.
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Arcam checked £250. Orelle DAC 180
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Nicam sound tuner £140.
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Pre Amp £350, A.V.S. Mono Block Power
Amps £550, Keswick Audio ARIA
Speakers £180, Professional Monitor Co
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£425, Rotel 980BX Pre/Power £480,
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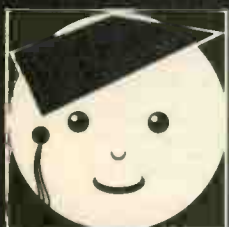
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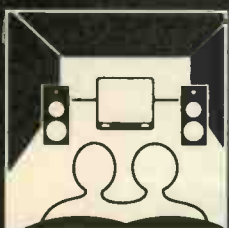
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Advertisers' Index

MAIN ISSUE					
ALCHEMIST PRODUCTIONS	22/38	INNOVATIVE	62	TAPE HAND	112
ALPHASON	114	JEM DISTRIBUTION	58	TEAC	IFC
APOLLO	94	KEF	6	THE AUDIO CONSULTANTS	48
ARCAM	40	KLIPSCH	110	THE AUDIO GALLERY	116
ART AUDIO	100	L.F.D.	100	THE CHORD CO.	22
AUDIO ARTS	108	LINN	8	THE GREAT BRITISH HI-FI SHOW	106
AUDIO BY DEVELOPMENT	124	LINN RECORDS	68	THE POWER PLANT	116
AUDIO ECLAT	64	LORICRAFT	88	THE SOUND ACCADEMY	78
AUDIO ILLUSION	50/124	M.A.X.	106	THE SOUND FOUNDATION	113
AUDIO SYNTHESIS	38	MANA ACOUSTICS	122	THE SOUND ORGANISATION	46
AUDIO T	10/24	MANTICORE	117	TOP EVENTS	46
AUDIOPHILE CLUB	110	MANTRA AUDIO	115	TRICHORD RESEARCH	88
AUDIOPHILE FURNITURE	24	MARTON	108	TRY ME & SEE	99
AUDIOPHILE INTERNATIONAL	118/119	MAY AUDIO MKTG	96	TWELVE LTD.	92
B & W	14	MICHELL ENGINEERING	28	UKD.	58
C.A.D.	92	MISSION	BC/30/32	V'AUDIO	64
CABLE TALK	108	MUSICAL IMAGES	12	VINTAGE AUDIO	38
CHOICE HI-FI	124	ORANGES & LEMONS	100	WESTWOOD & MASON	113
CLASSIQUE SOUNDS	113/114	ORIGIN LIVE	102	WILSON STEREO LIBRARY	115
COTTAGE AUDIO	116	ORTOFON	50/60/68/92		
CR DEVELOPMENTS	60	OXFORD AUDIO CONS.	114	SUPPLEMENT	
CREATIVE AUDIO	125	PHASE III HI-FI		ALLISON TECHNICA	22
CREEK AUDIO	102	PINK TRIANGLE	98	AP ELECTRONICS	18
CUSTOM CABLES	101	PM COMPONENTS	72	AUDIO LINKS	22
DAN DULEY/GRAMEX	106	PROGRESSIVE AUDIO	123	AUDIO NOTE	14/15
DBF ACOUSTICS	70	PURE SOUNDS	100	BILLINGTON EXPORT	IFC
DEFINITIVE AUDIO NOTTINGHAM	123	RAYLEIGH HI-FI	54/55	CHELMER VALVE CO.	IBC
DIVERSE VINYL	115	RECITAL	80	DEFINITIVE AUDIO BRIGHTON	12
DYNAMICS	122	RICHARDS AV	48	FALCON	8
ELECTRONIC ENGINEER	108	RINGMAT	94	FOXELL & JAMES	10
EMPORIUM	101	RJF AUDIO VISUAL	22	GLASS AUDIO	24
GAMMA ACOUSTICS	112	ROGERS INTERNATIONAL	24	HART ELECTRONICS	4
GLOTTA	70	ROOM ACOUSTIC SOLUTIONS	116	IPL ACOUSTICS	10
GOODS DIRECT	28	SAMBELL ENGINEERING	68	KESWICK AUDIO	10
GROOVE TUBES	106	SDAV	62	KIT & COMPONENT SUPPLIERS	26
HARBETH	70	SELECT AUDIO	88	LANGREX	20
HEATHERDALE	101	SERIOUS KIT	94/117	N.V.A.	24
HEYBROOK	62	SEVENOAKS	16/17	RIVERSIDE AUDIO	22
HI-FI CONFIDENTIAL	101	SIGNALS	120	RUSS ANDREWS	BC
HI-FI CORNER	104	SJS	80	SONIC FRONTIERS	8/12
HI-FI EXCHANGE	62	SLATE AUDIO	103	SOWTER TRANSFORMERS	24
HI-FI SHOW BRISTOL	34	SONIC FRONTIERS	112	STUDIO 12	8
IAN EDWARDS	64	SOUND CONNECTIONS	58/110	TECHNICAL & GENERAL	8
IAN HARRISON	123	SPALDINGS	102	THE AUDIO ENGINEER	8
IMPULSE LOUDSPEAKERS	48	SPECTRA DYNAMICS	52	VINTAGE AUDIO	12/20/22
INFIDELITY	38	STUDIO ONE	50	WILMSLOW AUDIO	20
		SUGDEN	IBC		
		SUSSEX SURPLUS	80		
		SYSTEMDEK	88		



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