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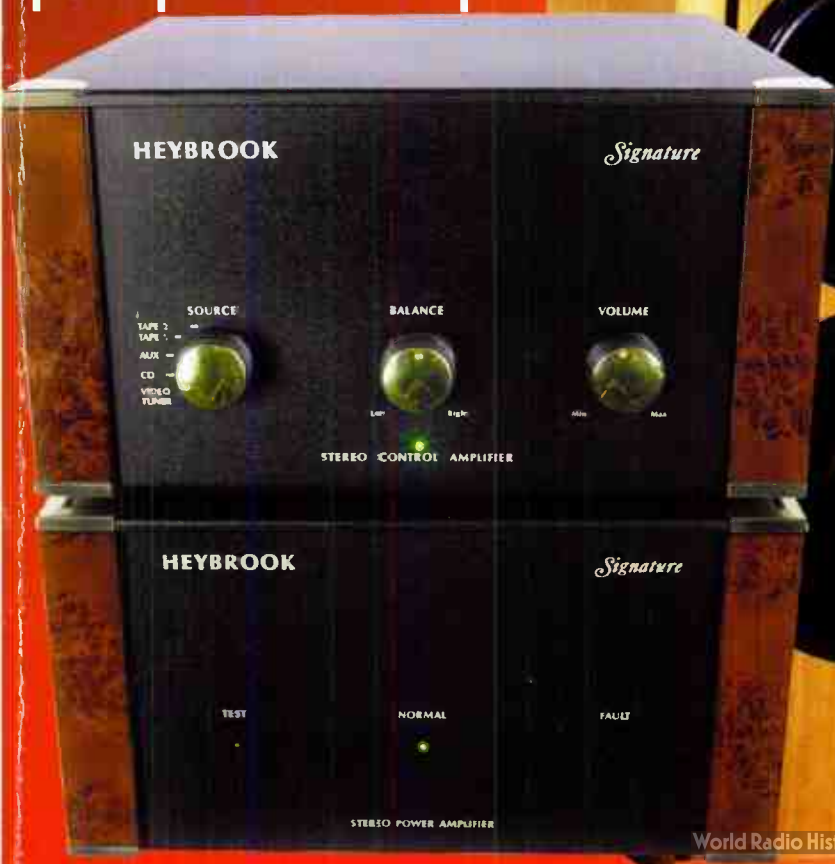
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Heybrook's new
pre/power amps



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World Radio History

THIS MONTH'S WORLD



- Heybrook return to the amplifier arena with their second generation Signature pre/power combination. Eschewing the usual hi-fi black box, the Heybrooks are smartly clad in veneer trim and gold controls. And listening showed they are equally smart sonically.

- I found myself foot-tapping happily to Tannoy's new Mercury m2 budget loudspeakers. With a price tag of £140 the m2s find themselves pitched into the hardest fought area of the 'speaker market. They sound clean and confident. The competition have got something to worry about.

- Trichord's latest Biblically named CD player, the Revelation, is packed with the company's modifications. And it looks as though Trichord might have succeeded in creating that elusive CD player which has the warmth and involvement many lack.

- Rose Industries' Scion two-box amp takes a rather different approach to the standard pre/power arrangement. In fact, the Scion is a sweet, open sounding integrated which David Price takes a shine to.

As you might have noticed from our staff list overleaf, Hi-Fi World now has a new editor. Noel Keywood is stepping out of the editorial office to pursue a life of leisure (!?) as a publisher. I'm taking over as editor from this month to continue the Hi-Fi World tradition of tracking down the best and most innovative components.

In this month's issue, for example, we have Heybrook's impressive new Signature II pre/power amps. And as you'll find in our show report from Bristol Sound and Vision 1997, there's no shortage of innovation with the likes of flat panel piezo electric 'speakers from Noise Cancellation Technologies. Happy reading!

Jon Marks, Editor

As publisher I'll be trying to sort out how this John Bull printing set works, as well as creating regular explosions (I joke not!) in the editorial office fiddling with valve amps, whilst turning the listening room into a spider's web of wires testing KLS9. That's wot publishers do. NK

TEST EQUIPMENT



- Hi-Fi World has its own advanced test laboratory and acoustically treated listening room. No other hi-fi magazine has the benefit of such facilities.

- Hi-Fi World has a dedicated in-house team of experienced listeners, and uses selected freelance professionals. We review thoroughly by extensive auditioning, rather than by quick-fire group listening tests.

- Hi-Fi World's engineering team designs a wide range of products in-house. No other hi-fi magazine is so expert and dedicated.

LISTENING ROOM

(TREATED BY RPG ACOUSTIC TOOLS)



IN THE JUNE ISSUE

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

QUAD 707 POWER AMPLIFIER

This 707 doesn't fly - physically at least. A much anticipated replacement for the 606 power amp., this powerhouse has an output of 120watts per channel so grunt shouldn't be a problem. At £800, will it fly - metaphorically?

SPENDOR SP3/IP

Spendor has a fine tradition of making classy 'speakers. We find out if the £800 SP3/IP, an update of the SP3/I, can continue that tradition.

ROKSAN CASPIAN INTEGRATED AMPLIFIER

Roksan burst back into the hi-fi limelight with the smart Caspian amp, first component of a new range. Is it going to be a firm foundation to build your system on? We find out in the June issue.

MID-PRICE INTERCONNECTS

Our on-going search to find the best interconnects shifts up a gear and a price point as we listen to the cream of the cable crop between £40 and £80.

TEAC P-30 AND PARASOUND CDP-2000 CD TRANSPORTS

We investigate two very different ways of reading your cherished CDs. While the Parasound relies on belt-drive to isolate the CD from vibration, the TEAC grips the disc firmly with its VRDS mechanism.

NAD 801 MINI MONITOR

Looking for boxes on a budget? For £100 NAD's petite 801 Mini Monitors could be yours, but can they conquer the competition?

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

CONTACT NUMBERS

10am - 5pm
Tel: 0171-289 3533
Fax: 0171-289 5620
Individual queries cannot
be answered by telephone.

MAIL ORDER

Tel: 0171-266 0461
(24 hour answerphone)

SUBSCRIPTIONS

See page 97 for details

Editor
Jon Marks

Assistant Editor
Ketan Bnaradia

Contributors
David Price
Eric Braithwaite
Douglas Floyd-Douglass
Dominic Todd

Music Reviewers
Peter Herring
Simon Hopkins
Giovanni Dadomo
Jon Clarke
Simon Cooke
Viv Craske

Production Editor
Designer
Joe Fernandes

Production co-ordinator
Photography
David Noble

Advertising Manager
Caroline Knott
Tel: 01245 443555

Marketing Manager
Jon Dolan

Technician
Nick Lucas

Accounts
Kevin Huggett
Ken Heath

Publisher
Noel Keywood

Distributed by:
Marketforce Ltd, 245
Tottenham Court Road,
London, W1P 0AU
Tel: 0171 262 5555

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THIS MONTH'S REVIEWS

AMPLIFIERS

HEYBROOK SIGNATURE II PRE AND POWER AMPLIFIERS 20

Jon Marks and Ketan Bharadia warm to the smooth, involving sound of Heybrook's new amplifier pairing.

ROSE SCION 28

David Price reckons two boxes are better than one with Rose Industries' trend-bucking new integrated amplifier, the £615 Scion.



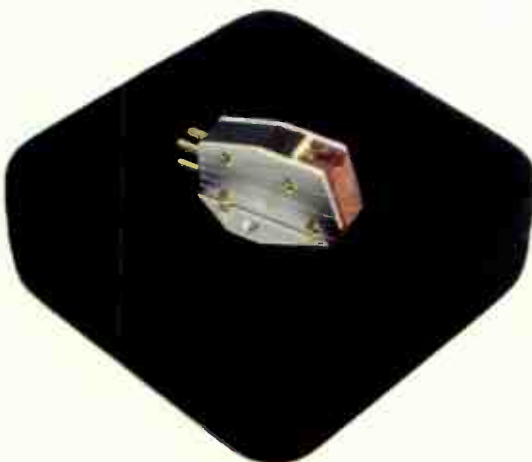
NAD 317 55

NAD have a long-established tradition of building high-quality budget amplifiers, but what of their costlier designs? Eric Braithwaite samples the £470 317 to test its mettle.

VINYL

GOLDRING EXCEL VX MC CARTRIDGE 33

Do you have £500 with the words "New MC" written on it? Perhaps Goldring's latest, the Excel VX, is one to try.



SLATE AUDIO TURNTABLE POWER SUPPLY 37

If you'd prefer not to leave your turntable's motor to the vagaries of the mains, Slate Audio offer the alternative of a clean, stable supply to keep your record deck happy.

LOUDSPEAKERS

CELESTION A3 13

Douglas Floyd-Douglass takes home a pair of Celestion's £1800 A3 loudspeakers to find out what five drivers a side and a pair of massive cabinets add up to.

TDL NFM I 35

TDL may be best known for their transmission line designs but they also produce slightly more petite loudspeakers. Dominic Todd liases with the NFM 1s.



TANNOY MERCURY M2 39

Tannoy's last foray into the budget loudspeaker market, the 631SE, created a bit of a stir. Will the new £140 Mercury m2s have the same impact?

TUNER

DENON TU-425RD 41

Eric Braithwaite, ever tuning his dial for free music, finds out if Denon can build on the success of the respected TU-260L with their new TU-425RD tuner.

COMPACT DISC

TRICHORD REVELATION 17

Like the £550 Genesis player, Trichord's new £800 Revelation is based on Pioneer's PD-S504 player. Jon Marks finds out what an extra £250 investment buys.

TEAC CD-P3450SE 31

Teac join the Special Edition fray with their latest budget CD player. Dominic Todd wonders if it is a worthy new member of the SE club.

WORLD VERDICT



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



GOOD - Has strong merit. Well worth an audition.



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



POOR - Seriously flawed. Not worth considering.

REGULARS

NEXT ISSUE

Next month we have more great news, views and reviews for you. Find out exactly what's in store in our June issue.

NEWS

This news is so fresh it's still in its hermetically sealed polythene bag.

READERS' LETTERS

If you've got a problem, and nobody else can help you, contact the World team by post or e-mail.

COLUMNS

Words of wisdom from HFW's men in the know.

HI-FI WORLD LIBRARY

If Indiana Jones was looking for the Holy Grail of hi-fi knowledge, he wouldn't find it in some secret Biblical cave because we've got it here.

WORLD BUYING GUIDE

These are the components that were real music to our ears.

MEET YOUR MAKER

If you need to talk to the nice people that make all that hi-fi equipment, you'll find them here.

HI-FI WORLD KITS

Want the satisfaction of building an amplifier or 'speaker yourself? Then try one of our high quality kits.

SPECIALIST HI-FI DEALERS

Whether you're looking to change your system or just going for that small upgrade, these are the people you can trust with your aspirations and hard-earned cash.

DIAL-A-DEALER

Want to convert your money into hi-fi? Have a look here and find out where your closest dealer is.

3 MEASURED PERFORMANCE 103

People may be fooled by their ears once in a while, but nothing gets past Hi-Fi World's sophisticated measurement procedures. See how this month's reviewees fared.

READERS' CLASSIFIED 119

Found the perfect amp, but just can't afford it? Look in here, you might get lucky in the best classified hi-fi ads around.

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RETURN TO THE FLAT EARTH 23

David Price takes to the archives to reveal a 'unique' approach to hi-fi magazines - The Flat Response. Find out what happened to reviewing when the earth was flat and only Linn and Naim made real hi-fi.

BRISTOL HI-FI SHOW 50

Hi-Fi World's team of dedicated audiophiles head off to Bristol, the scene of one of Britain's most famous hi-fi shows, to bring back all the latest news.

CABLE CAPERS 57

Ketan Bharadia and Jon Marks get hooked up with four more affordable loudspeaker cable candidates.

COMPETITION - PAGE 66



Last month was a digit-fest, with superb Audiolab CD players up for grabs. This month it's the turn of all you analogue fans, with a Systemdek 2X2, SME 309, Ortofon MC 25FL and Rose Scion connected with DNM cable to UKD's Callas II loudspeakers in a £3100 vinyl system.

MUSIC

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RECORD OF THE MONTH:
Hydra, Spooky Weirdness

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CLASSICAL REVIEWS 93

RECORD OF THE MONTH:
Tomas Luis De Victoria, Officium
Defunctorum 1605

CONTESTS

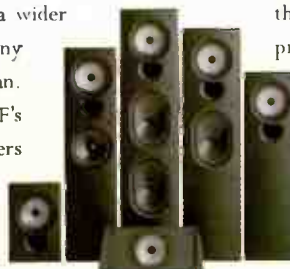
Clearly
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When one of the best loudspeaker engineering teams in the world advances its state-of-the-art technology, you'd expect the result to outperform the competition.

It does.

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



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

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

The difference is clear.

Q
SERIES



The experience
of sound

THAT FRONTIER SPIRIT

Sonic Frontiers, the Canadian high-end hi-fi manufacturer, is bringing out a new range of 'affordable' components. Making up the Anthem roster is an all-valve pre/power pairing (Pre 1 and Amp 1), an integrated amp (imaginatively labelled Integrated 1) and an HDCD-equipped CD player with a valve output stage, the CD 1.

The Integrated 1 is a 25w amp built around an input which uses the 12AU7 valve and an ultra-linear push-pull output stage consisting of four EL84 pentodes per channel. The input circuitry itself is fed from no fewer than three voltage regulators to lower noise levels. And upgrading is catered for with separate pre-amp out and power amp in sockets to allow bi-amping.

While the line-level Integrated 1 carries a price tag of £1295, vinylphiles can shell out £1495 for the amp with an optional valve MM stage fitted. The Pre 1 will also sell for £1495, and the matching Amp 1 for £1195. The CD 1's price has yet to be finalised.

Picture The Sound
13 Weston Road,
Guildford,
Surrey GU2 6AU
Tel: 01483 454991



BRAVO BRAVURA

Bravura, the horn specialists, have just announced the Virtuoso Gold. This is an uprated version of the standard Virtuoso, itself only introduced last September. Internal modifications mean Bravura can now use Lowther's PM2C twin-cone driver, apparently yielding performance gains in terms of transparency, openness and dynamics. The 'speaker is finished in a cherry wood veneer as standard but a variety of other real wood veneers are available at extra cost. With a claimed sensitivity of 106dB, owners of even the lowest-powered valve amps should have no trouble rearranging their furniture with the £3395 Virtuoso Gold.

Bravura
Thomas Transducers,
White House Hall,
Hadlow Road,
Tonbridge,
Kent TN11 0AJ
Tel: 01732 851408



Predictable start.



Spectacular finish.



Every loudspeaker manufacturer has the basics. The cones, coils, crossovers and cabinets. The woofers, tweeters, magnets and faceplates. But only one really knows how to put them together. The proof, Celestion's new i Series.

Built with 70 years experience of pioneering development in loudspeaker technology, this range blows your mind. It combines the highest level of audio fidelity with outstanding dynamic range. So you fully enjoy the true power of contemporary music and film recordings. Time and time again.

But don't just take our word for it. Take it from Hi-fi World. "Powerful, dynamic, musical and convincing", the i Series "shows just how strong British loudspeaker engineering really is".

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



Celestion Consumer Division, Eccleston Road, Tovil, Maidstone, Kent, ME15 6QP U.K. Tel: 01622 687442. Fax: 01622 687981.
Celestion Industries Inc., 89 Doug Brown Way, Holliston, MA 01476, USA. Tel: 508 429 6706. Fax: 508 429 2426.

CELESTION

ROTEL RIDE AGAIN

Bringing glad tidings to all hi-fi lovers seeking budget amplification is Rotel - they've just announced the release of the £149.95 RA931 integrated amp. A development of the



popular RA930 BX and AX MkII models, the '931 offers 30W of power per channel, supplied by a new, Rotel-designed toroidal transformer. The back panel sports five input sockets, and the sound can be tweaked with defeatable tone controls.

Rotel UK
25 Heathfield,
Stacey Buses,
Milton Keynes
MK12 6HR

Tel: 01908 317707



CREEK CAN AMP

If you're having trouble swinging a gnat in your listening room, then Creek's new OBH-11 Compact Headphone Amplifier might help solve the problem. The

OBH-11 is designed to drive low to medium impedance 'phones like those from Grado and Sennheiser. Helping keep the signal intact are a close tolerance volume potentiometer and a bi-FET input op amp, apparently chosen for its low noise and distortion. The OBH-11 can be used with either the OBH-1 or OBH-2 power supplies and sells for £129.

Also swelling the Creek ranks is a passive pre-amp with remote control, called (no prizes for guessing) the OBH-12. With its three inputs, muting, a tape monitoring facility and high grade motorised volume control, the OBH-12 will set you back £199.

Creek Audio
2 Bellevue Road,
Friern Barnet,
London N11 3ER
Tel: 0181 361 4133

THE GRADO INTRODUCTION SERVICE

Grado, famous for their headphones and cartridges, are hoping to introduce budget headphone buyers to high-end performance with their new SR40. These open-backed



'phones come fitted with the standard 3.5mm jack although for people who like music on the move, an adaptor is included in the SR40's asking price of £45.

Grado
8 Greyfriars Road,
Bury St Edmunds,
Suffolk IP32 7DX
Tel: 01284 767755

RINGING THE CHANGES AT PHILIPS

Heaven knows what it was thinking when agreeing to underwrite losses sustained by the German company Grundig. But this is what Philips did and it has cost the company dearly - no less than 725million Guilders (£235m) to buy itself out of the agreement. The one-off charge contributed to a fourth-quarter loss for 1996 and the company posted an overall loss of 590million guilders (£191m) for the whole year. However, since it made four times as much profit in the previous year, the company's situation doesn't appear as dangerous as it did before Jan Timmer took over.

Announcing the imminence of future re-organisation, to start the end of 1997, Philips' new chief executive, Cor Boonstra, may well have upset Timmer with his enthusiastic pruning of non-profit-making activities. Timmer recently resigned from his role as non-executive director after a tenure of just four months.

Surprisingly, Philips' television business is up for sale. There's little profit to be had in this hard-fought sector of the CE market, but Philips sets have traditionally offered superb picture quality, even if the company hasn't done much to make people aware of the fact.

Perhaps now that the poorly performing audio division has moved to Singapore, Boonstra has overlooked it.

Philips' performance has been judged satisfactory by analysts and there's confidence that future re-organisation will improve the company's situation still further.



77 Carbon



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fax: 01480 431767

1936
QUAD
1996

MORDAUNT-SHORT TURN 30 AND CELEBRATE WITH PEARLS

To celebrate their 30th anniversary this year, Mordaunt-Short have just released the MS10i Pearl loudspeaker. With a price



of £149.99, the Pearl is another modified version of Mordaunt-Short's highly successful MS10 'speaker. Improvements include an injection moulded mid/bass cone which is made of a new material and claimed to give a smoother roll off. This makes for better integration with the aluminium gold-dome tweeter, giving a smoother, cleaner sound. The cone surround, cabinet tuning and crossover have also been

tweaked to improve performance and the 'speaker is available in two finishes, Black Ash and Rosewood.

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



then is connect a power amp to the new pre-amp terminals, leaving it to handle the bass drivers while the integrated takes care of the tweeters.

Arcam
Pembroke Avenue,
Denny Ind. Centre,
Waterbeach,
Cambridge
CB5 9PB
Tel: 01223 203203

MOREL CLOSE UK FACTORY

Morel, manufacturer of loudspeaker drive units, has announced the closure of its Ipswich factory. Morel say the plant's operations, which concentrated on the production of drive units for in-car use, have been moved to the main factory in Israel where, until now, the hi-fi drivers have been made. Trade (OEM) buyers should contact Russel Kauffman for further details (mobile: 0831 481827) and retail enquiries should be directed to Wilmslow Audio (tel: 01455 286603; fax: 01455-286605).



Hi-Fi World used Morel drive units in its first loudspeaker, KLS1. We found it difficult to buy the drivers in quantity from Morel, who didn't seem to be particularly well organised. As a result, a large batch of purpose-built cabinets had to be disposed of and KLS1 disappeared shortly after.

So it comes as no surprise to us that the car-driver operation - and there is fierce competition in this field - has been shut.

RETRO POWER

If you've been keeping your finger on the hi-fi pulse over the last few years, you'll probably have noticed the idea of bi-amping building up a strong following. Now, owners of older Arcam integrated amplifiers can join in the fun with an upgrade kit for Alpha 5, 5 plus, 6 and 6 plus amps which lack bi-amp output sockets.

The kit, a piggy-back circuit board which sits on top of the amp's main PCB, sells for £50 including installation. Fitting the board allows the amp's second set of tape sockets to be converted into buffered pre-amp outputs. All that's left to do

LFD GET CONNECTED

LFD Audio have just announced the introduction of several new analogue and digital cables, available in 0.7m lengths. The £49.95 Mistral interconnect utilises oxygen-free silver-plated copper insulated in polythene. Its outer braid ensures good screening, making it suitable for both single-ended and balanced operation.

The £79.95 Spirolink III has multi-strand PC-OCC conductors surrounded by a unique dual dielectric insulator which is based on a mix of polythene and PTFE. LFD claim that this dielectric gives a more transparent, open sound.

Then there's Reference Silver, LFD's top interconnect for the well-heeled. This £359.95 cable is constructed from 99.9999% pure silver conductors of differing diameters in a sleeve of silicon rubber bound up in a polythene jacket.

For fans of digital LFD provide the Digilink Copper II. This £44.95 digital cable (consisting of grain-oriented, large-crystal copper conductors sleeved in PTFE) is optimised to produce a wide bandwidth link, thus reducing bandwidth jitter.

For a £45 premium, there is also the Digilink Silver II and its two 99.9999% pure, single-strand silver conductors in their custom silicon rubber insulator.

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



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E mail: info@roksan.co.uk

World Radio History

ALL-CONQUERING CELESTION

Review



Douglas Floyd- Douglass talks about earthquakes - and Celestion's new A3 loudspeakers.

I was surreptitiously sneaking down a hotel corridor at the Edinburgh Hi-Fi show in an attempt to avoid being assaulted by yet another over-loud AV demo. Suddenly, evidence of a serious subsonic wavelength suggested to me that the San Andreas fault had shifted from Los Angeles to bonny Scotland. The source of this hotel-moving tone was none other than Celestion's new A3 loudspeaker. It seemed to have a bass presentation second to none.

As both a reviewer and sound engineer, I work with what I've been given, quite often taking equipment for granted. Much of it is good kit, but 'good' isn't the same as 'great'. It is a rare occasion when the quality of an item makes me listen more deeply and really become engrossed in the music. I wish everyone had the chance to hear a loudspeaker as accomplished as the A3, but there are some difficulties. One is a price label of £1799, another the need, we found, for a big room. They just didn't work properly at Hi-Fi World towers.

Apart from listening at home, the only other time you really get to musically indulge yourself is whilst simultaneously attached to a beer glass at live venues. Music can be almost as enjoyable in the home as it is live, I discovered with Celestion's A3s.

SOUND QUALITY

Over the past eight days I have indulged myself in the sheer pleasure of a system that reproduces music so well that I have been listening to entire symphonies and albums from beginning to end without interruption. The first time I did this was when I was supposed to be studying for my A levels and had just discovered Max Bruch and 'Hectic Hector' Berlioz. It's addictive and enormous fun, especially with the A3s.

Their cabinet design is thoroughly effective, proving once again there is no substitute for mass and volume when real acoustic bass is required. The A3s are modelled in a conservative coffin style: they're functional rather than convenient in terms of their size - you will need a large room to get the best out of them. They weigh as much as a small piano too, and are just as difficult to navigate around a living room on your own. Good-bye carpet, hello hernia.

Fortunately, my listening room extends well beyond 11 metres in length. I could therefore clearly hear that as I walked further away from the A3s at one end of the room, bass became deeper and even more pronounced. This was not a 'modal anomaly' (artificial room enhancement). Rather it was hard evidence of the A3s' genuine ability to achieve frequencies almost beyond human hearing.

By my calculation I was hearing (and feeling) frequencies between 25 and 30Hz! This sort of acoustic realism and slam is usually created by big, expensive 'speakers or grade 1 studio monitors like B&W's 801/802 and Tannoy's Big Reds. The only other design that currently manages this level and quality of bass is

the KEF Reference 4, which is in a different price league altogether.

I currently use the 801s and Big Reds at home and in the studio, and I have to say that I am considerably impressed with the A3s. Whilst they don't compare to the Big Red in terms of gross power handling and volume deliverance, the A3s conquer in terms of sheer musicality, accuracy and

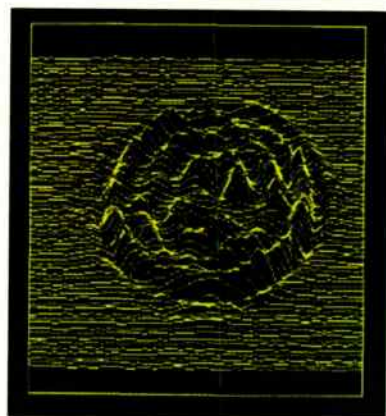
"I found myself breaking out in a cold sweat... such tremendous impact."

absolute value for money. These are true audiophile loudspeakers at a tenth of the cost of good studio monitors.

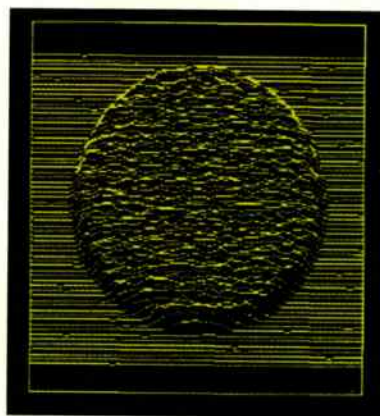
If you haven't yet heard Alan Parson's On Air, it's time you added it to your collection. The recording is astonishing. 'Too Close To The Sun' and 'One Day To Fly' are excellent examples of studio production at its

recordings in their album City Movement, the track being 'Transatlantic Echoes'. Timbre in its raspiest, most tangible form is made light work of here by the A3s' integration and separation. The last note of the intro (low B, I think) is heard not only as a harmonic - as most 'speakers deliver - but as a fully substantial note in its own right. In fact, the bass is airy, natural and powerful all at the same time, even when delivered by a modest Class A amp.

I found myself breaking out in a cold sweat after Puccini's Nessun Dorma, the atmospheric of the piece were delivered with such tremendous impact. Tenor voice was also reproduced faithfully, without the barest hint of break-up or strain. A superb recording of Carl Orff's Carmina Burana (not just the aftershave advert bit) was most enjoyable. The lightly struck timpani echoed around my living room, resonating so realistically that even the paintings on the wall vibrated in sympathy. This is a musical experience most mortal hi-fi misses.



Before



After

In an ideal world, loudspeaker cones would behave as perfect pistons, free from the resonance and break-up which colours sound. Practice tends to be rather different from theory though, as the picture on the left shows. Celestion claim to have pinpointed the problems causing non-piston motion by using laser interferometry. This has allowed them to produce cones which are closer to the ideal in operation (picture on the right), to give a sweeter, smoother sound.

best. The dynamics are impressively wide-ranging and the A3s thrived on their challenge. Stereo imaging was excellent, with vocals appearing full and throaty, spot on at stage centre.

The Winton Marsalis Septet has one of the all-time great double bass

Firing up my professional amp (Yamaha 5002M, 1kW into 8Ω), I did some serious experimentation with the Ministry of Sound's latest platinum package, sparking up the titanium tweeter with analogue hi hats and synthesised bass lines. A piece of cake for the Celestions. And Billy Idol's 'Flesh For Fantasy' would do guitar junkies proud, with its power and impact.

The Celestion A3 is a loudspeaker that does credit to a great British brand that has always supported the general music industry. They go loud, yes sir they do, but they are equally refined when being played sensibly. I'm sure the A3s will find a happy home with those who have the space to love their music.

TECHNOLOGY

The A3s come equipped with a serious amount of kit, including some of the most advanced cone and cabinet designs around. Despite trials with new laminated materials, Celestion have opted for tried and tested MDF for the cabinet. Furthermore, the cabinet utilises laser-optimised internal bracing, both for structural reinforcement and for the damping of internal resonances. The superb 'out of box' imaging qualities are testament to the quality of this design.

Each cabinet has a complement of three 8in. bass units in a twin reflex enclosure which occupies 90% of the entire volume. The 7in. mid/bass driver, which crosses over at around 700Hz, is one of the most natural I have heard. It has stability and control allied to a projection that is natural and accurate. Cone break-up is controlled up to the 2-3kHz region, where the system then crosses over seamlessly to a titanium tweeter, showing superb driver integration.

Other than the obvious benefits of low mass and high rigidity, titanium has a characteristic sound. If crossed over and profiled correctly, it can give percussive instruments (many of which are made of metal - cymbals, bells, triangles and xylophones for instance) an extremely life-like sound. The bell of a cymbal (the raised, round part in the middle) which is often used for rhythmic timing had the most impressive attack and natural presence through the A3s' high frequency section.

The mid/bass and bass cones of the A Series have been designed to reduce break-up and its consequent distortion. Consisting of polypropylene loaded with flaked mica, the cone material has the useful property that the flakes align in the direction of flow in the cone moulding process. This gives a cone profile that is relatively unaffected by flexing, which often occurs at crucial frequencies.

It is common knowledge that light, rigid materials are deemed most



guitar amplifiers are designed not to flex, and have rigid, even semi-solid, surrounds. These exhibit high distortion levels but have the power required to deliver ear-destroying sound pressure levels.

What Celestion have done in the A Series is not new theory. Rather they are the first to have put theory into practice successfully, in my view. The A Series drivers are exceptional. Audibly free of coloration, their flat frequency response at all levels is further evidence of a refined and highly musical design. In fact, the driver is so effective that the usual anomalies associated with less compatible cone materials/surrounds are virtually eliminated. Furthermore, all the drivers are ferrofluid cooled for increased power handling.

The final attention to detail is the use of Faraday rings. This ingenious device is simply a shorted, low impedance turn of extruded copper fixed to the rear of the pole piece. It opposes induced currents, thereby improving performance. This technique is particularly useful where high levels of magnetism and energy are produced by large cone excursions.

The crossover, which is extremely important in a three-way, five-unit design like this, is built from the highest grade polypropylene capacitors and can cope with 200W ●

Celestion A3 **£1799**

Celestion International
 Foxhall Road,
 Ipswich IP3 8JP
 Tel: 01473 322222

suitable for speed and accuracy but in loudspeaker design there is always a trade-off. For example, woven materials like carbon fibre and kevlar - whilst rigid and lightweight - tend to exhibit bell modes due to the variations induced by the weave. Ultra-lightweight cones, e.g. Aerogel, suffer when the cone edges break up from flexing at high levels. Stiff cones like those of PA systems and

WORLD VERDICT

The A3s are quite simply superb. All you'll need to enjoy them is a large enough listening room.

Measured Performance
 see p103

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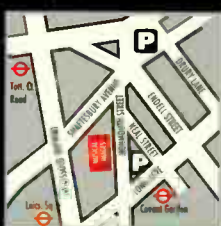
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MUSIC from HEAVEN

review

Jon Marks finds out if Trichord's new Revelation CD player can live up to its name.

Last year witnessed the birth of Trichord's Genesis, a £550 CD player based on Pioneer's PD-S504. While the Genesis was generally a fine player, it could sound inconsistent at times. We suspect this is due to the basic player's Legato Link processing, Pioneer's attempt to give CD a more natural sound by 'filling in' frequencies above its normal 22.05kHz cut-off.

Trichord have decided to stick with the 'S504 for their latest player, though. Setting the £799 Revelation apart from the Genesis are four modifications. First is a twin power supply for the Clock 2 master clock, to improve imaging and bass. Then the display's clock has been synchronised to the Clock 2, reducing interference between the two through power supply lines. Finally, there's a redesigned Class A analogue output stage and a lower output impedance to make driving long cables easier.

Remembering the rich, atmospheric sound the Genesis impressed me with (in Sept '96), I slipped a CD of Magnificat's polyphony onto the Revelation's stable platter (memories of vinyl here for a turntable fan like me). As expected considering the Revelation and Genesis are based on the same basic player, there was that warm, engaging character again.

What the Revelation has gained is greater detail and subtlety, allowing it to open up the sound stage and fill it with more sharply defined images. The voices of Magnificat's choristers were more solid and substantial, their delicate expressiveness better captured by the Revelation. This new player's richness went hand in hand with a tonal resolution that makes most CD players sound sterile by comparison.

While the Trichord was obviously at home with unprocessed, relatively small-scale recordings, I wondered if it

would get on so well with something more electronic. The ultra-dense mixes of the Chemical Brothers' 'Setting Sun' for instance lost their ear-piercing upper registers. With bright violins, a trait like this might be welcome, but here it sapped the music's impact and blurred imaging instead.

Skunk Anansie shed more light on the player's behaviour. 'She's My Heroine' had most of its expletive-laden drive intact. The Revelation did, however, sound slightly thick and confused with this track compared to the way it handled sparser numbers like 'Infidelity (only you)'. Here, vocals were better separated in the mix and bass guitar more substantial and controlled.

To find out how the Revelation stands up to the best of the competition, I fired up Marantz's CD-63mkII KI-Signature (£500) and Audiolab's 8000CD (£1000).

The '63mkII KI-S lacks the Trichord's overt warmth, possessing a more even balance and sounding less muddled on busy mixes. The Revelation scored highly in most other areas, with a broader, deeper sound stage and a presentation which had a weight and impact the Marantz couldn't muster. The Trichord was the more subtle of the two players as well, doing a better job of relaying delicate vocal inflections and instrumental resonance.

Raising the stakes I switched to the Audiolab 8000CD. In terms of imaging the 8000CD was the winner, with weightier, more detailed instruments that were better outlined. Low-level detail again saw the Audiolab pull ahead,



although not as far as its £200 premium

might suggest. The 8000CD also sounded open and ordered with the kind of large-scale pieces where the Revelation tended to become confused.

Trichord's Revelation should definitely be at the top of the list for sub-£1000 CD players - it makes music in a way you can't fail to be taken by. One word of advice though - if you listen to Rock music sitting on a Harley instead of a sofa, you might find the Revelation doesn't quite light your fire.

Trichord Revelation

£799

**Trichord Research
73 Church Street,
Malvern,
Worcs. WR14 2AE
Tel: 01684 573524**

WORLD VERDICT



When it's good, it's very good indeed. Can sound a little confused with heavy mixes though.

**Measured Performance
see p103**

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Signature of quality

Where many amplifiers can lack involvement, Ketan Bharadia and Jon Marks find a refreshing alternative in Heybrook's new Signature II pre and power combo.

Being a bit of an aesthete, I've got to admit I'm not too keen on the look of these amps. And their appearance polarised opinion here at Hi-Fi World Towers. I find the words "biscuit box" springing to mind. To me the veneer side strips and gold-plated metal corners do not sit well with the front panel. I've also got a gripe with the insubstantial operational feel of the controls. Having said that, Jon Marks, our esteemed Editor, disagreed with me!

Many of you may well remember the original series I Signature amps (reviewed in Feb 1992 by Noel Keywood). Although at first sight the two generations look similar, they are in fact rather different. The external heatsinks which lined both sides of the series I have migrated inside in this latest version, as have the external power supplies that used to feed both the pre and power amps individually.

Looking inside the casework, you'll find a 100w power amp with class AB output stage and built-in protection which monitors for a short circuit at the output terminals. There's also a DC servo to prevent DC output offset, this being an all-direct coupled amplifier.

Inside the pre-amp, the volume potentiometer is slightly unusual in the

way it works. It's not actually directly in the signal path but instead forms part of the feedback circuitry, varying the gain to increase or decrease volume, apparently to the benefit of sound quality. And signal paths are kept short by mounting the input terminals directly onto the circuit board.

The Signature amps were linked up to our resident Sextet 'speakers at one

and more detailed.

Dave Brubeck's 'Strange Meadow Lark' provides a stern test of midrange and treble detail as well as stereo imaging. The first thing I noticed was the opening piano solo, which imaged well clear of the 'speakers, the timbre of its notes impressively realistic. Every time a key was hit the initial impact, subsequent resonances and decay were accurately reproduced; there was only the slightest hint of hardness on the heaviest notes.

No part of the frequency spectrum was highlighted to the detriment of any other. These amps had the enviable ability to pick out detail and present it in a natural and unforced manner.

Next up was Magnificat, directed by Philip Cave. This is beautiful, atmospheric choral music you can lose yourself in, if the system allows it. This system did. Even when the choir was in full swing, individual voices were still apparent and weren't lost in some kind of confused mass as often happens. The church's ambience was immediately obvious as well, the choir firmly

positioned within this setting. I'm not normally a choral fan but this was turning out to be an engrossing listen.

Chaka Demus and his good mate the tool man Pliers then followed, revealing a few chinks in the Heybrooks' armour. Although Mr Demus et al. were in the room with me,



end and our Audiolab 8000CDM transport/Da Capo DAC at the other. As well as recommending the Sextets, Heybrook also suggest their Heywire loudspeaker cable be used. We got better results substituting DNM's solid core Reson cable, which was smoother



they were holding back a bit compared to normal, vocals sounding slightly dry.

The Chemical Brothers pushed the music up a gear with 'Setting Sun'. Although the slight sense of holding back was still present, I could easily imagine I was in some massive, sweaty warehouse with thousands of semi-intoxicated ravers dancing the night away.

Wagner's Traume for violin and orchestra reaffirmed my opinion of these amplifiers. A fine sense of scale complemented an unforced presentation of detail, and violin, which can so often sound flat and dull, was reproduced with colour and life.

For the price this combination is really rather good. The Heybrooks do a fine impression of a musical chameleon by not restricting the variety of music you can play through them. There are many amplifiers out there which seem to prefer certain types of music, so it's refreshing to come across a versatile performer such as this.

JON SAYS

I swiftly found with Wagner's Traume for violin and orchestra that the Heybrooks working together produced a smoother, sweeter sound than the bulk of their transistorised brethren. Endowing the orchestra with scale was a broad sound stage, albeit one which

didn't quite come up to the standard of my favourite Meridian 502 pre/557 power combo in terms of depth.

Where the Signature IIs impressed me particularly was with their handling of piano. The instrument's upper registers were free of the oft-heard transistor graininess, sounding instead smooth and coherent. And at the bottom end there was real definition and control, even if bass power was slightly lacking.

This came as a bit of a disappointment considering the Signature IIs are direct coupled. This should allow them to reproduce frequencies lower than those a capacitor coupled amp can manage. The reason for this is that the caps act as high-pass filters, rolling off the lowest octaves of the bass.

In spite of this, I found myself engrossed in the piano playing of Jeremy Menuhin as he performed Schubert's Six Moments Musicaux. The inflections of his playing were transferred almost in full by the Signatures, only a slight glossing over of detail preventing the amp from relaying every last detail.

A switch to John Lee Hooker found the Heybrooks showing off their abilities again, capturing the Blues of Boom Boom without difficulty. Here, cymbals and guitar had power without harshness, and timing was appealingly

precise, helping the Signatures to relay the funkiness of this CD. Heard through many amps, John Lee Hooker can sound almost as if he's merely going through the motions on this recording. With the Heybrooks, there was true life and drive.

Lest you think these amplifiers are the best thing since sliced bread, there's the bass that lacks the last bit of extension to consider, along with a slight hardness in the upper midrange and vocals that could do with coming closer to the front of the sound stage. But again, it's the Heybrooks' price which puts these comments into perspective - this is an impressive pre/power combo.

Swapping first the Signature pre and then the power amp for our own modified KLP1 and K5881 showed that the power amp is the slightly weaker of the two components. The pre has greater clarity and bass extension than the power, which sounded a little shut-in by comparison. Plugging in a DPA phono stage with DC on its output, Noel found the Signatures have a very low servo correction rate, the amplifiers pumping the Sextet cones out dangerously. In the real world DC offset in sources is not uncommon. We believe the servo's rate/L.F. break point needs raising in frequency. But if a home demo to check source compatibility is a success, I suspect the Signature IIs could build up a following ●

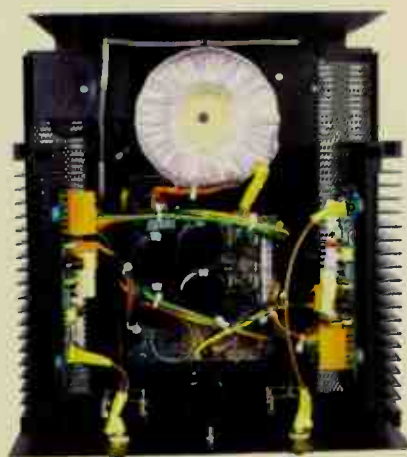
Signature II pre-amp £549
Signature II power amp £1051

Heybrook Hi-Fi
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WORLD VERDICT

Both pre and power impress with their smoothness and tonal colour. The power isn't quite as transparent

Measured Performance
 see p103



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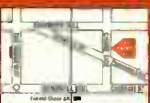
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MOURNING GLORY

Nick Tate laments the loss of the greatest hi-fi magazine the (flat) earth has ever known.



The central tenet of hi-fi writing is 'objectivity' - after all, no magazine wants to appear to be in the pocket of hi-fi manufacturers, do they? So editors strive to ensure they're not biased, partisan or prejudiced in any way. But there was once a publication that broke the mould completely, showing religious devotion to a few companies and extreme prejudice against everyone else. As responsible journalism it was questionable, but it was a hilarious read nonetheless. It was, just in case you didn't know, The Flat Response.

Eleven issues of this bi-monthly magazine were published between March 1984 and December 1985, printed in Finland and sold through a select group of dealers and a few London newsagents. Although totally obscure, TFR managed to out-punch the entire 'overground' hi-fi press put together, and made itself a real thorn in the side of the hi-fi industry.

THE FLAT EARTH

Back in the late 1970s, a number of hi-fi writers ceased to regard the Linn Sondek LP12 as a mere turntable and made it a religion instead. The high priest of the Sondek Sect was one Chris 'Christ' Frankland, editor of Popular Hi-Fi and arch proponent of the Linn lifestyle.

By the early 1980s, agnostic observers of the hi-fi scene became very worried by the unduly high profile the 'Linnies' had achieved and started to fight back. Labelling devotees of the cult 'Flat Earthers' the agnostics thought they'd reclaimed the middle ground. Unfortunately for them, such a contemptuous phrase did little to dissuade Chris Frankland, who duly redefined it as, "a description used by the manufacturers and users of inferior products to describe those who make and use products superior to theirs."

The powers that be at Popular Hi-Fi became concerned with Chris's

uncompromising stance. Saying everyone else's products were rubbish wasn't helping advertising revenue or readership figures. Duly, Chris was relieved of his typewriter and the magazine was relaunched as New Hi-Fi Sound under the stewardship of the more catholic Neville Farmer.

Not one to thrive without the oxygen of publicity, Chris launched his own magazine, The Flat Response. Unusually, he didn't pretend it was impartial and objective, instead declaring it, "totally prejudiced in favour of equipment that works." Now, as editor and publisher, he had the vehicle he needed to let rip against his enemies.

The first TFR was a slim volume only thirty-odd pages thick. In his introductory editorial, Chris made his intentions clear. His was an underground hi-fi mag designed to 'tell it like it is' with no punches pulled. Just as well really, because there were almost no advertisers to offend.

'SEEDY CD'

With all the freedom that comes with publishing something in which no one advertises, Chris soon made his magazine the supreme statement of flat-earth philosophy. His first target was the recently introduced Compact Disc. With the help of latter-day Hi-Fi World supremo Noel Keywood, TFR produced some of the most convincing arguments against digital audio to appear in print.

The striking cover of the May/June



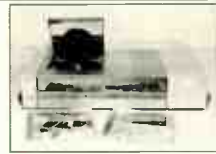
CD's bubble burst - TFR and Noel Keywood revealed the truth behind digital claims of "Perfect sound forever".

1985 issue featured Noel's HP3561A FFT signal analyser with the immortal caption, "40% THD - Compact Disc - we explode the low distortion myth". As most people were treating CD as the new Messiah, this caused much consternation among the big Japanese manufacturers committed to the digital disc. Unfortunately though, they couldn't pull their advertising because they didn't have any - Flat Response 1, Rest of the Industry 0.

With the help of analogue junkies like Malcolm Steward, Derek Whittington and Chris Thomas, no stone was left unturned to slate - sorry,



Vinyl rides again to face the digital menace. If it was a poor old CD player, it didn't stand a chance in the flat-earth pages of TFR.



Left: Dual CS505-1 - typical price £89
Above top: Philips CD200 - price £99
Above: Sony CDP-701 - typical price £199
Which would seem best value for money.

'review' - the latest digital delight. Everything from Sony's flagship £800 CDP-701ES to Philips' £500 svelte CD200 was declared inferior to 'any analogue turntable that isn't so old that it rumbles and wows'.

A typical CD player review would consist of Chris's preamble about how terrible digital was, a bit about sound quality where a dusty old Dual CS505 turntable was declared far superior to whatever digital disc spinner was on trial, and then a conclusion that typically read, "I still have not found an analogue record deck, irrespective of how cheap it is, which does not significantly outperform ANY CD player".

HI-FI XENOPHOBIA?

But it wasn't enough for Chris to rail against CD. There was an even more mortal enemy to vanquish, the dreaded American high-end hi-fi scene. Audio Research, Krell and Magnepan were the malevolent foreign invaders, imported by that enemy of every God-fearing flat earther, Absolute Sounds.

Rightly fearing 'bad press', Absolute Sounds refused to supply any review kit. Not to be put off, Chris turned to friends and readers to get hold of these esoteric imports. They'd duly be set against the latest Naim and, well you can guess the rest. . . Better still, in his review of Audio Research's £1800 SP-8 pre-amp, Chris decided it wasn't in the Naim 32.5's league at all, and produced an old £120 NAD 3020 for comparative purposes. And like every good fairy story, the American Goliath was slain by little David from Watford. He concluded that, "there was indeed not one area in which the NAD could not be said to have outperformed the

warm, woolly and grossly coloured SP-8."

DON'T MENTION VALVES

As the flat-earth sound was all about fast, powerful, transistor amps made in deepest Salisbury, the thermionic valve didn't stand a chance. Anyone who

plumped for glowing bottles was the enemy of humankind - and asking for a good editorial kicking.

At the time, Hi-Fi News staffer and contributor to US high-end mag The Absolute Sound, Ken Kessler was doing a lot of sterling work trying to reacquaint British buyers with valve technology. For Chris, saying valve amps were worth listening to was an act tantamount to treachery. In Autumn 1985's TAS, Ken wrote an article entitled 'Understanding the Hi-fi Scene in the UK', lamenting the dominance of flat-earth journalism in Britain's hi-fi press, and citing TFR as the worst culprit. He concluded that, "the Flat Response, by offering Linn, Naim or nothing, denies people who want different things from their hi-fis the right to exist. This is psychological fascism."



Bettered by a £120 Rega? If it was high-end Americana, TFR thought so.

Thus began an almighty war of words in print between the two scribes. Frankland went ballistic and Ken and his 'tubes' became the object of as much

bile as Chris could contrive. After calling Kessler's not-so-wide-of-the-mark essay, "quite the most juvenile piece of hi-fi journalism I have ever encountered", Frankland went on to ensure that anything Ken liked got a real drubbing in his magazine. Duly, £1000 Sota turntables would be proclaimed inferior to £120 Regas, Oracles to Duals, and so on and so forth.

THE ENEMIES OVERGROUND

After CD, valves and American high-end, Chris's most despised thing in life was New Hi-Fi Sound, the Haymarket title that replaced his beloved flat-earth Popular Hi-Fi. Not that he was bitter and twisted, but if Chris ever gave himself the chance to voice his opinions on NHS, he couldn't stop himself slinging the odd clump of mud. In 'Curse of the Claw', TFR's media gossip column, he called it, "boring pap, irrelevant and condescending to its readers, advertisers and manufacturers".

Frankland, being a man of principle, saw that doing down one of his rival publications wasn't fair, so he set about all the other mags as well. First was What Hi-Fi, which he called an, "excellent Haymarket magazine which under the guise of a directory actually brings the new punters in. . . It doesn't pretend to know what it's talking about which is endearing and a positive advantage".

Never missing a chance to editorialise on the joys of Linn and Naim, Chris's verdict on Hi-Fi News (which he summarily labelled 'Hi-Fi Snooze'), was equally curt: "Strengths are Ken Kessler and an indefatigable lobby for expensive American junk (bringing it to the attention of the discerning public shows what excellent value the British stuff is)".

In a rare moment of restraint, Chris showed the milk of human kindness in his judgement of Hi-Fi Answers, calling it, "still bloody

readable even though it's wrong about everything that matters". The only magazine he could find undiluted praise for was his very own The Flat Response, of course.

FLAT ON ITS BACK

Ironically, The Flat Response became a victim of its own success, and was forced to grow up and go out into the real world as Hi-Fi Review. An altogether bigger, slicker product, HFR retained TFR's anarchic streak, but put things across in a less guerrilla warfare way.



Noel Keyword testing for The Flat Response.

As things progressed though, it became more and more sensible. New staffers like Ian Rankin joined, and Chris eventually handed over the editorial reins to Malcolm Steward. 'Technology guru' Noel, still the only team member



Linn and Naim fervour made the flat earth turn, so does Chris 'LP12' Frankland now have a CD player. . . ?

who knew what a multimeter was for, was given the inglorious task of having to review and measure all those early CD players.

In 1990, six years on from the beginnings of TFR, Hi-Fi Review folded and no one's seen or heard from Chris Frankland since. What I'd like to know more than anything is, as Linn and Naim both now make them, after everything he said, has Chris now got a CD player?

Noel Keyword says:

I first met and worked for Chris as a freelance when he was editor of Popular Hi-Fi magazine.

On leaving he immediately started The Flat Response. I was impressed by his courage against heavy odds. He struggled to produce it at home with distribution through hi-fi dealers. The articles were uproarious; it was required reading, even if you didn't agree with a word (but there were a lot of truths in it too). Chris asked me to contribute and I couldn't say no. I was promptly blacked by the other mags.

A Taurean, Chris was a bull in a china shop. Visiting KEF's newly built acoustically treated listening room, he promptly declared it a disaster, sending MD Raymond Cooke into a state of apoplexy. But Chris was right; it didn't sound anything like a normal room and, recently, KEF ripped it out.

Chris railed against CD - and I helped stoke the flames! The '40% distortion' front cover was my idea and I'm still proud it. We wanted to alert people to the real distortion levels on CD - Philips' 0.004% figure was totally misleading.

For having the audacity to start The Flat Response and for sticking to his guns Chris should be congratulated. NK.



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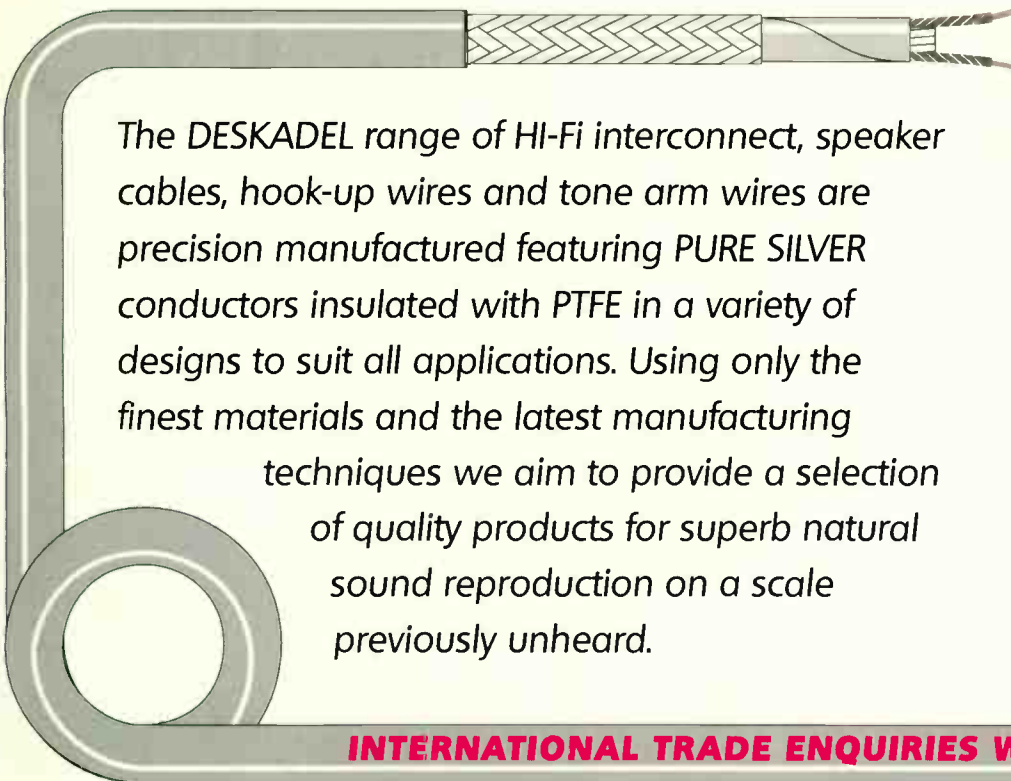
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review

ENGLIS

David Price auditions a beautiful new bloom from the garden of England, Rose's Scion integrated amplifier.



Rose's conception of an 'integrated' amp is a little different, what with 'Input Selector Unit' and 'Output Amplifier' coming in their own separate cases. But Rose's whole design philosophy is rather 'leftfield', as the Scion's many little Citroenesque touches prove. For example, the fascias are silver anodised with chamfered edges, making them

unusual yet elegant. The separate source and record selectors, along with the volume control, are a novel design with green LEDs inset to show the positions selected. And instead of the inputs being labelled 'CD', 'AUX', etc, they're just given a number - a simple, albeit initially slightly confusing arrangement.

Considering its £615 purchase price

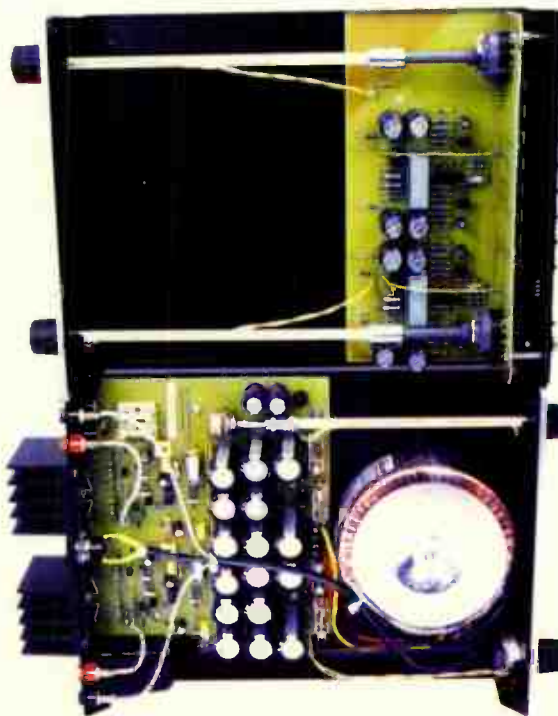
the Scion is superbly built. The pre-amp has five passive line stages and switchable MM/MC phono as standard. Inside, selector switch tracks are gold-plated, Rose believing this improves sound and longevity. The power amp has the Alps volume control and system power switch on the front.

The circuit layout eschews the MOSFETs of Rose's bigger power amp

H R O S E

for normal bipolar transistors, but has similarly high quality components (1% metal film resistors, selected and matched transistors, low loss polystyrene and polypropylene capacitors, etc), star earthing and dual mono power supplies from a large toroidal transformer. The amp's phono circuitry and toroidal transformer are also carefully shielded from one another, meaning the units can be safely placed on top of each other as well as side by side, where they add up to the standard 430mm width.

Installed between my Michell Orbe turntable and Mission 752 Freedom loudspeakers, it didn't take long to see that the Rose wasn't just a pretty face. For a transistor amp, its rendition of Miles Davis' 'So What' was smooth and musically involving. Miles' trumpet was beautifully realistic, with a deep, delicate rasp that's rarely heard with amps of this price. Double bass was strong and powerful, the Scion keeping a tight grip on the subtle finger work where lesser amps would just boom it out. The gentle tap-tapping of cymbals was also deftly conveyed, with a sweet tone and real rhythmic subtlety - unlike some of its rivals, the Rose didn't turn the drummer into a drum machine.



Moving to Alex Reece's drum 'n' bass reworking of United Future Organisation's 'Loud Minority', the Rose continued to beguile. Sound staging in front of and behind the 'speakers was rock solid, basslines really powerful (as only vinyl can deliver), and the usually brash drum work velvety smooth. Interestingly, this track normally has a rather artificial sound - all spectacular booms and crashes - but the Scion seemed able to get beyond this into the song's inner textures. Indeed, it was very Naim Nait 3-like in its ability to put together the music's intricate rhythms and pull you in.

For example, Jamiroquai's Space Cowboy CD normally has integrated amps screaming for mercy, its overblown acoustic bass guitar line wiping out the rest of the song. But not the Scion, which really caught the bassist's odd syncopations rather than drifting out of time. Meanwhile, singer Jay Kay's voice projected holographically out from the 'speakers when it often wallows at the back of the mix. Bread's 'Guitar Man' also had a

surprisingly clear acoustic, strong imaging and beautiful detailing of the sound of fingernails on acoustic guitar strings. Very subtle, and at this price, most unexpected.

For a mid-price amp, the Scion had plenty of welly. Driving my amp-killing Linn Kan IIs, it managed to punch out swingeing dynamics at high volumes without turning sharp or gritty. Indeed, it's hard to criticise the Rose at all considering its price tag, but in absolute terms it's a little veiled, rather like a heat haze on a summer day. Unfortunately this is a trait of all amps at this price, and at least it's benign - often this can become hardness, as with Audiolab's 8000S.

All in all though, I liked the Scion a lot. It's a refreshingly original design that looks far more expensive than it is, and, more importantly, sounds it too. Yes it's a little unconventional, but it isn't fussy or tweaky in any way, its only operational disadvantage being no remote control. If this doesn't matter to you, as it doesn't to me, you'll find it a charming alternative to more run-of-the-mill contenders.

Rose Scion £615

Rose Industries Ltd
PO Box 13,
Abingdon,
Oxon. OX14 4XE
Tel: 01235 847023

ROSE WHO?

Rose are a specialist company based in Abingdon, Oxfordshire, established in 1986. They're expanding steadily and currently employ eleven people. In Britain they've had quiet success with the RV23S valve pre-amp and RP190 MOSFET transistor power amp, although their main markets are Taiwan and Germany.

WORLD VERDICT

Great packaging and super sound make the Scion a winner.

Measured Performance see p103



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CD

WITH SOMETHING EXTRA?

Dominic Todd puts Teac's new £200 CD-P3450SE CD player through its paces and finds a surprisingly elegant performer.



“If you can't beat 'em, join 'em”, as the saying goes.

Almost since the advent of CD itself, companies like Marantz have been producing Special Editions of their machines to appeal to the more discerning listener. And with their continued success, you can't blame others for having a go too. The latest manufacturer to apply the SE icing are Teac, with their new £200 CD-P3450SE.

Like others of the genre, the Teac is designed in the UK. Short signal paths are made possible by the use of direct coupling between stages (hence no coupling caps to corrupt sound quality). In theory, this should endow the 1-bit Teac with a transparency unusual at this price point. Unfortunately, the SE package doesn't include changes to the rather dated aesthetics.

If the styling of the CD-P3450SE can seem a little dowdy, the sound quality is anything but. While Elvis Costello's 'Ship Building' may have been a little short on impact and emotion (this was due to a rather lightweight and insubstantial piano), what the Teac lacked in sheer welly it made up for in other areas.

Costello's vocals were blessed with a projection and body rare in a machine of this price. And the Teac achieved this without resorting to the harshness or excessively nasal pitch some CD players succumb to. Bass, which was a touch soft, lacked a little weight although its speed was fine. Another rarity for a budget player was a string tone smooth and well integrated with the midrange so that it never became too prominent. The sound stage impressed as well, with a depth and width that steered the Teac clear of sounding flat or boxy.

Sinead O'Connor's vocals on 'Why Don't You Do Right?' were clearly depicted against a complex big-band

back drop - a real test for any hi-fi. While the CD-P3450SE lacked the sheer presence of something like a NAD 510, it still proved elegant and quite up to the task of unravelling the finest details.

Muddle and smearing simply didn't come into the picture as the Teac cruised through this track - it had a sense of control that allowed me to experience subtle nuances much of the competition miss. Deep breaths, movements between strings and the like were all delicately portrayed.

I was pleased to find the Teac maintained this balance with a range of music too. The Brand New Heavies' 'Gimme One of Those' upped the tempo and gave the CD-P3450SE the opportunity to demonstrate its sharp transient control.

This is not a player to go to pieces with Classical music either. Corelli's 12 Concerto Grossi Op 6 proved the newcomer has an excellent sense of timing and integration amongst the competing instruments. By absolute standards the presentation was a little veiled and grey in texture, but then that's par for the price. Being able to relay the seemingly simple difference between violin and viola is proof of what marks the Teac out here.


Teac's CD-P3450SE comes across as a surprisingly unshakeable yet elegant performer. With all types of music, it's quite happy to peel the instrumental

layers back and express them articulately. At this level it offers a delicate yet incisive insight into the music that's quite refreshing. What it doesn't offer, however, is that magic X-factor of raw emotion that entices you to go through your entire CD collection until late in the night. Perhaps this is asking a lot of a £200 machine, but to my mind the NAD 510 offers a more colourful and involving sound. That said, the Teac still gets a thumbs up.

Teac CD-P3450SE

£199.95

Teac UK
5 Marlin House,
The Croxley Centre,
Watford,
Herts. WD1 8YA
Tel: 01923 819630

WORLD VERDICT 
The Teac refuses to be flustered regardless of genre. The downside of this is a presentation that can lack emotion.

Measured Performance
see p103



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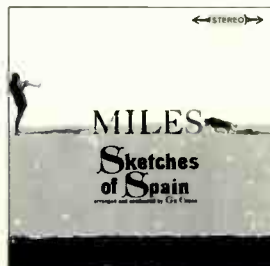
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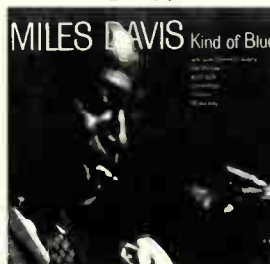
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GROOVE RIDER

review

Noel Keywood takes to the turntable to test Goldring's latest moving coil cartridge, the Excel VX.

Moving magnet cartridges just get better, and it's giving moving coils a hard time in my view. Goldring are as much responsible for this as anyone. The moving magnet 1042, which I'm embarrassed to mention yet again, is a hard act to beat. So what does Goldring's own Excel VX have to offer at £495?

Traditionally, moving coil cartridges have offered a clearer, sweeter sound than moving magnets. There have been many different attempts to explain this. Mine is that the miniature, lightweight generator that sits on the upper end of an MC's cantilever uses less wire than the big coils housed in the body of an MM. This not only reduces the influence of the wire itself, but also lowers generator impedance drastically, giving the generator an innately flat frequency response. Cantilever behaviour must then be well damped and controlled to stop an horrendous treble peak appearing.

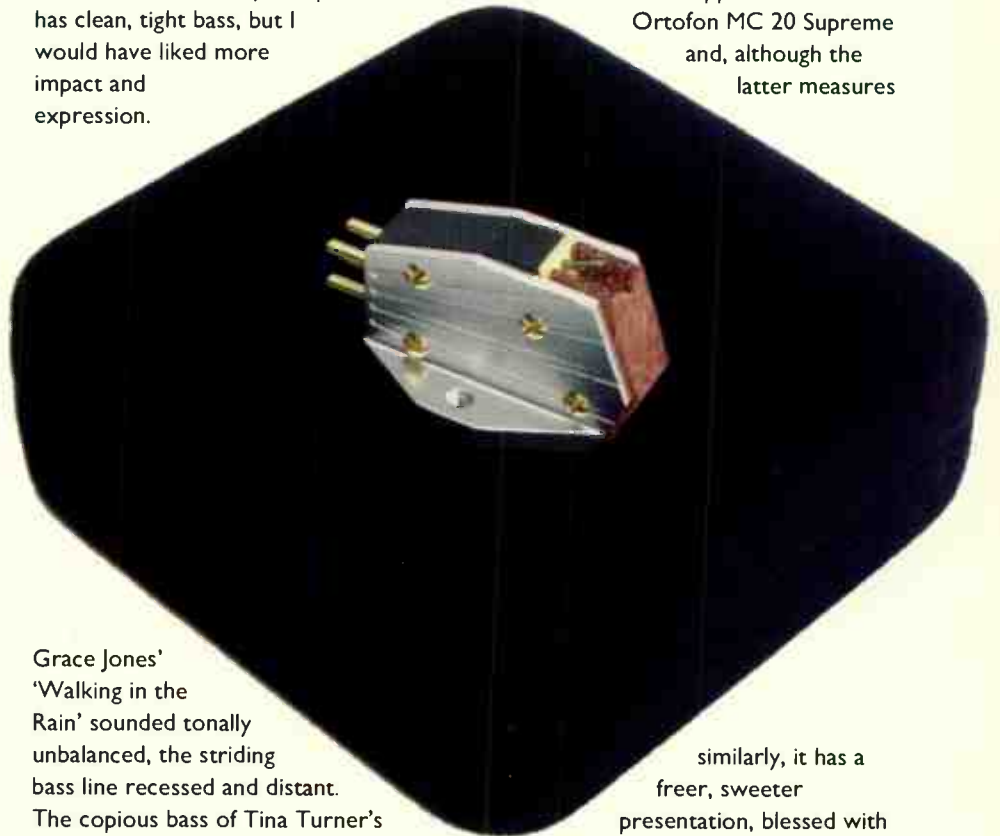
There are downsides though. Output is minuscule, making amplifier hiss a potential problem. And step-up transformers put extra wire in the signal path, which is why, I'd suggest, they're viewed as inferior to good pre-amps. And really good pre-amps are hard to come by. Finally, if you bounce your MC, damaging the cantilever, it has to be sent back to the manufacturer for stylus replacement. This can cost lots, in the case of the Excel VX £322.

At 8.5gms the cartridge is heavy, but most arms accept up to 10gms. Output is high-ish at 0.5mV at 5cms/sec rms, about double that of Linns and Lyras, but the same as van den Huls and Ortofon.

Our own measured response, made with a modern FFT spectrum analyser, yielded fair results. The important point is that the Excel VX possesses no upper midrange dip of the sort that makes so many MMs sound warm and full bodied. And the VX has no treble peak either, so it won't sound sharp and sibilant. From the gentle down-sloping trend in the cartridge's frequency response I was expecting to hear quite a warm sound

with plenty of bass.

That isn't what I heard though. Having lived with the thunderous Shure V15VxMR recently the Excel VX sounded restrained by comparison. It has clean, tight bass, but I would have liked more impact and expression.



Grace Jones' 'Walking in the Rain' sounded tonally unbalanced, the striding bass line recessed and distant. The copious bass of Tina Turner's 'Steamy Windows' was in keeping with the rest of the performance, whereas the Shure nearly turned it into 'Broken Windows'.

Only when the Excel VX was pushed did its bass quality become obvious. Spinning a few 45s, like Carol Kenyon's pounding 'Dance With Me', the VX came over as super-tight in its bottom-end thwack.

It was across the midband that the Excel started to show what it could do. A glass-like clarity painted Sharleen Spiteri solid and stable between the 'speakers. Fine detail was also delivered without the euphonic warmth of the Shure. But as the LPs span I got the feeling the VX sounds a little hard in its treble.

There's no doubt this is a superb cartridge in that it's wonderfully damped at high frequencies, sounding clean and spit-free. The trouble is,

there's precious little euphony. Try a relatively hard sounding album like Grace Jones' Nightclubbing and it becomes very hard.

I swapped over to an Ortofon MC 20 Supreme and, although the latter measures

similarly, it has a freer, sweeter presentation, blessed with copious amounts of fine detail.

Aware of this, I find it hard to recommend the Excel VX. It's good, but £495 is a lot of money. For that sort of outlay I expect more ●

Goldring Excel VX £495

**Goldring Products Ltd.,
8 Greyfriars Road,
Bury St. Edmunds,
Suffolk IP32 7DX.
Tel: 01705 492777**

WORLD VERDICT

The Excel VX has fine midrange clarity, but is bettered in other areas by cheaper competitors.

**Measured Performance
see p103**

TOP-DOG LOUDSPEAKER?

review

Bearing in mind their Near Field Monitor initials, we decided to partner TDL's new NFM I loudspeakers with Dominic Todd, our man in the studio.

Three and a half years ago, TDL made the unprecedented move of taking the major players on at their own game. Formerly a specialist 'speaker manufacturer, they decided to go for market share by launching a range of budget 'speakers. The gamble seems to have paid off, as NFM and RTL ranges received critical acclaim.

In August 1994, I reviewed the £120 NFM and came to the conclusion it was, "in the premier division". But time moves on, and the highly competitive budget 'speaker market won't allow manufacturers to rest on their laurels. So TDL have launched a new, improved model.

Like the original design it's a compact, bass-reflex 'speaker finished in black or Rosewood vinyl. Revisions include a new grille, bi-wiring facility, and a switch to a soft dome tweeter from the hard dome variety of old.

Christy Moore, with 'Welcome To The Cabaret', showed familiar traits but also some unexpected ones. Treble, for instance, was extremely bright - far more so than the previous NFM's. This led to some confusion and harshness with brass instruments, especially at higher volumes.

Vocals were also accurately and powerfully portrayed. As with their predecessors, these 'speakers really live up to their 'monitor' tag. Sound staging was expansive, with all the width and depth one could reasonably expect from this class of 'speaker. A little weight seems to have been sacrificed in the name of a new-found bass integration, but the benefits in tautness and agility more than make up for this.

The Beautiful South and 'Artificial Flowers' showed up similar characteristics. Bass was solid, although missing that last degree of 'oomph'



present in a few slightly larger rivals. Whilst vocals were strongly projected, the NFMs did take exception to Paul Heaton, whose vocals had a rather obvious sibilance.

With Miles Davis, timing was excellent. This was helped by the fine integration between bass and mid-range frequencies. The treble performance once again let proceedings down, though, with a blurring of detail noticeable with cymbals, and a somewhat wearing alto sax rendition.

A full orchestra (Berlioz, *Symphonie Fantastique* in this case) exposed the limitations of such small 'speakers, but this is a problem of the genre more than this particular individual. Despite sounding a little compressed when things got tough, the TDLs remained controlled in the bass and lively enough to give a sense of tension to the music.

Whilst bass has become better integrated, treble performance has headed in the other direction. In softer sounding systems this may be OK, but with many other budget amplifiers it could cause problems. The major strength of the NFMs remains a strong presence and sense of accuracy. JPW's

Gold Monitors, though, manage a similar sound for £40 less. And for just a few pounds more there are the darlings of the budget sector, led by Mission's 731i and Mordaunt-Short's MS10i. In today's market the NFM can no longer be considered first division, but finds itself squeezed between a rock and a hard place.

TDL NFM I £119.95

TDL Electronics
Chiltern House,
Knaves Beech Bus. Centre,
High Wycombe,
Bucks. HP10 9QR
Tel: 01628 850111

WORLD VERDICT

Bright treble is partially balanced by taut, well integrated bass, but outclassed by the competition.

Measured Performance
see p103

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the inventive guitarist certainly sparkled in a club setting.

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Subtle Power House

Vinylphile Ketan Bharadia finds out what vintage Garrard and Thorens turntable owners can expect from Slate Audio's Powerhouse power supply.

The idea of using a high quality external power supply to improve the performance of hi-fi components is nothing new - many companies have travelled down this road. And there's no denying the upgrade approach makes a lot of sense, enabling people to keep a component they like while improving its performance.

When I first heard the name Powerhouse I imagined a gigawatt solid-state power amplifier. Instead, it's the grand name given by Slate Audio to their turntable power supply. The Powerhouse is a quartz-referenced AC generator which runs off the mains supply with all its pollution from fridges, washing machines and the like. Inside its innocuous black case, the Powerhouse takes the mains, converts it into DC, and then produces a clean AC output for driving Garrard's 301 and 401 turntables, the Thorens TD124 and, with adjustment, most turntables with AC motors. In theory, using a clean, stable supply like this should yield all sorts of sound quality benefits.

Unusually Slate Audio recommend turning the supply on only during listening sessions rather than keeping it powered permanently. It does get warm during use but nowhere near hot enough to suggest meltdown is nigh. The Powerhouse was duly hooked up to our very own Garrard 401/SME 312/Shure VI5VxMR.

The first record on was 'Billie Jean', classic Michael Jackson. Initially I was a little disappointed - making comparisons with and without the supply I'd

expected there to be more obvious differences.

The Powerhouse works more



subtly than that though.

Gradually I became aware that the affect this supply has is appreciated in the long term rather than the short. With the Powerhouse in circuit, the intricate flowing bass line which is so vital to 'Billie Jean' was deeper, stronger and better defined. Midrange clarity was also improved, helping me to hear more clearly Jackson's finger clicks and their echo. The sense of power and dynamics were superior to the standard 401 as well - the repetitive drum beat had plenty of force and attack.

Next on was the Dave Brubeck Quartet. Once again a stronger, better defined bass was the first thing I noticed. On 'Blue Rondo a la Turk' there was better separation between the instruments making their interplay more engaging, and timing was tighter, although not to a particularly large degree. Thanks to greater insight and substance, piano was especially easy to follow.

Record after record went on, the music varying from Texas to the

Stranglers. The longer I listened to the Powerhouse, the more clearly its traits manifested themselves. With it in use, the sound was consistently richer and more substantial. The standard 401 in comparison seemed to have a brighter mid., treble and bass had been cut in both level and depth. As a consequence of the better bass, stereo width and depth improved, although not perhaps to a great extent. Vocals came across more realistically with an increased sense of presence and focus courtesy of an extra midrange clarity.

There's no doubt that the Powerhouse improves the 401's performance, making almost every aspect of its sound better. But these improvements are relatively subtle and require a long, relaxed demonstration to pick them up. I was left with the impression that good though the Powerhouse is, at £475 it looks a little expensive.

Slate Audio Powerhouse £475

Slate Audio
47 Gemini Close,
Leighton Buzzard,
Beds. LU7 8UD
Tel: 01525 384174

WORLD VERDICT



While the Powerhouse boosts turntable performance, it does so at a rather high cost.

Measured Performance
see p103

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MUSIC MESSENGER

Jon Marks reckons that Tannoy's new Mercury m2 loudspeakers could be about to take over as king of the budget boxes.

After sticking to their stylistic guns over the last few years, it looks as though Tannoy have decided it's back to 'the box'. The eye-catching shape of the Profile and Definition Series is making way for more familiar right-angles in the new Mercury m2. The parallelogram enclosures did have certain advantages - radiused edges to reduce diffraction, non-parallel sides to cut down on standing waves, and the fact that they broke the box mould.

The Mercury m2 has its own set of strengths though. It uses a chunky 6.5in bass/midrange driver with concave dust cap, alongside a 1in plastic dome tweeter. The enclosure is a bass reflex type with rear firing port and, for the price, it is big, measuring 380mm high, 203mm wide and 270mm deep.

Tannoy claim the m2 will handle up to 80watts. The box carcass is black, but the fascia comes in either cherry or grey 'bird's eye' pattern finishes. The m2s need to be stand mounted, at least Bin in front of a rear wall.

To find out how the Mercury m2s would acquit themselves, I perched them atop a pair of Heybrook's HSB1 stands and opened the proceedings with Kula Shaker's K CD.

While this album doesn't really rate as an audiophile production, it's laced with an infectious funkiness throughout, which the Tannoys picked up without difficulty. A blend of nimble upper bass and confidently controlled lower bass carried off rhythms with ease, while a clarity born of fine dynamic contrast helped prise Crispian Mills' non-stop

vocals on 'Hey Dude' out of the rest of the mix and into intelligibility. Backing off the pace, it was time to pass the beanbags and caftans for the tablas and sitar of "Govinda". Again, the Tannoys' upper midrange sparkle helped bring some clarity to this track.

A spell with the Spice Girls gave the Tannoys a better chance to show what they were capable of. Basslines were firm and punchy,

£250 to even have a stab at this, so the Mercurys certainly weren't disgracing themselves. And their transparency got a big thumbs up, disentangling the individual vocal strands forming the choir and placing them in a broad spread across the sound stage.

Brahms' concerto for violin and orchestra in D major, Op. 77, found solo violin sweet and smooth apart from its highest registers, where a hint of wiriness crept in. But considering

the deep, broad sound stage, firm imaging and communicativeness of the Tannoys, I was more than happy to forgive them a few minor foibles.

The simple fact is that these Tannoys make music fun, and they do this with music of any genre you care to name. This is a rare quality indeed at £140. If you were looking to start off on the system-building road, you could do a lot

worse than partner the amp and source of your choice with the Mercury m2s.


Tannoy Mercury m2 £139.90

**UK Sales: Marantz
Padbury Oaks,
575-583 Bath Road,
Longfield,
Middx. UB7 0EH
Tel: 01753 680868**



vocals smooth and surprisingly detailed and percussion crisp. Only on a couple of points did the m2s lag slightly. Vocals showed some sibilance, and the loudspeakers' overall balance was slightly analytical, with a dry lower bass and an upper midrange that gave cymbals in particular a bit of extra projection. That said, the Tannoys were still party-perfect thanks to the way they handled rhythms.

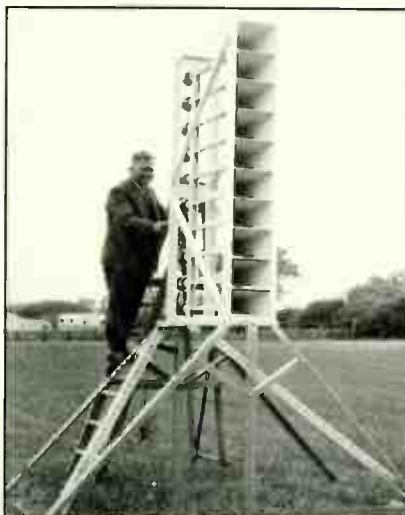
Taking a different musical approach, I plied the Tannoys with some choral music. Magnificat, directed by Philip Cave, is always a good test of tonal range and sound staging. Here, the m2s' dry bass was confirmed by an acoustic which lacked the space provided by the cues contained in the lowest octaves. Mind you, it takes a 'speaker of at least

WORLD VERDICT 
For £140, you get a 'speaker with transparency and enjoyability unmatched at the price.

Measured Performance see p103

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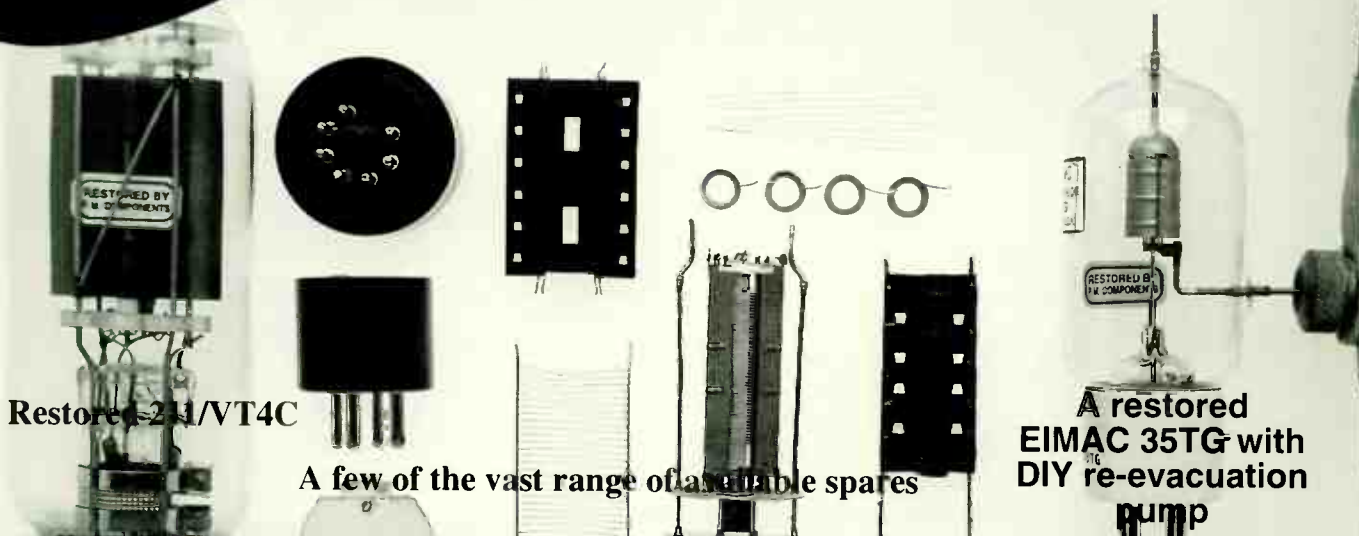
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ETHER EXPERT



Eric Braithwaite takes to the air to put Denon's new RDS tuner, the TU-425 RD, to the test.

Well, it was an awful noise. First thing in the morning, too. That coffee-grinder must have been a bass viol. The bitter, glassy clanking racket can't have been the washing-up; surely it was a harpsichord continuo? Given that Denon have had a really good run of tuners over the last few years, had they finally blown it? Or had Radio 3 at last taken leave of its senses?

Thank heavens for RDS. Yes, we'd tuned in R3 to preset No3, but the forty presets are divided up into four 'banks'. And though this was preset 3, it was Bank B instead of A. So there was the Radiotext coming up: "Classic FM". Dear oh dear. If Classic FM uses Denon CD and MiniDisc players like many others, Denon ought to send in a hit team to show 'em how they should sound.

Pressing the Down tuning button to sneak up on Radio 3 brought sighs of relief. Ten minutes of the English Concert playing Haydn's *Le Matin* proved Denon hadn't blown it. The TU-425 RD is yet another good tuner from Nippon Columbia. And this despite the fact that tuners generally have been getting terribly good these last twelve months.

What the Haydn and, later, a superb recording of the Endellion playing Beethoven's *Op59* quartet showed was that the Denon has a lovely warm tone, especially for cellos, with plenty of midrange detail. Slightly too much, maybe, since some mechanical clackings

from the English Concert's woodwind and the Endellion's violinist's breathing were a tad over-emphasised. It was good for the cockles of the heart though; if the Beethoven hadn't been a live BBC recording, I would have rushed out and bought it immediately.

In fact 'live' is very much the TU-425's watchword. A spell of big band Jazz was all fresh air and a bracing spring breeze. As with most tuners at this price there was a degree of fuzziness in the upper midband in Harry James's 'Caravan', on Sheffield Lab, no less. The Quad FM4 stripped this out so you could have said with more certainty "Ah yes, definitely the Sheffield Lab sound".

A few minutes later, Ray Charles sang, with a ringing reverb around his voice which had startling near-CD focus, "If you wanna let the good tunes roll, you gotta spend more cash." Wrong. As a quick spell with George Michael on GLR made abundantly clear. For a good strong, crisp tune and a firm beat you don't really need to spend more than the £200 the TU-425 costs.

As is becoming common these days, there's enough midrange emphasis to ward off the worst side-effects of Rock station compression without unbalancing the overall tonal quality. The Denon has a powerful, musical bass that keeps even the drum machine thud and thump going strong. Like the Sony ST-SA3ES reviewed in April, the front-to-rear perspective is a touch on the slim side and, with the Endellion quartet or a full orchestra the Denon is a little

narrower and less spacious than the source would be. The top end doesn't quite sing — and cymbals don't quite zing — as brightly and sharply as you get at around the £400 mark. But overall this is yet another fundamentally well-balanced FM sound that wasn't in the least shamed heard through a £4000-odd system.

And AM? Better than average, although heaven knows the average ain't that brilliant. Still, well worth having for Radio 5 Live, itself far more interesting than the thoroughly dead R4.

Denon has a share of the tuner market quite disproportionate to its size. They cleaned up with the TU-260, and tell me the average spend on a tuner in the UK has gone up from £120 to £190. The '425 is just a tenner more and it deserves to clean up in that sector now, too.

Denon TU-425 RD £199.99

Hayden Laboratories
Chiltern Hill,
Chalfont St Peter,
Bucks. SL9 9UG
Tel 01753 8 88447

WORLD VERDICT

The TU-425 RD looks set to shine at £200, with its warm, detailed sound.

Measured Performance
see p103

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BREAK THE BANK

Thanks for a great magazine every month. I am looking for your help in choosing a new system to last me into the next millennium.

I have a budget of around £7000 and I would probably prefer to have a 'one make' system if possible. It must have full remote control and the 'speakers must be floorstanders.

My current system comprises: Marantz CD10/Audiolab 8000C/Musical Fidelity PI80/Tannoy 611 with



In a mainly Meridian set-up, the superb 502 pre and 557 power would form the heart of the system.

LETTER OF THE MONTH

SPEAKER SPECIES

Having followed your magazine for about a year now, I have taken to the idea of building my own set of loudspeaker enclosures and have just bought a book on audio systems entitled 'Basic Audio Systems' by Norman H. Crowhurst (1973). In a chapter regarding loudspeakers, I came across four different kinds of loudspeaker enclosures: the open baffle, closed box or infinite baffle, acoustic suspension and ported. I have always imagined that acoustic suspension and infinite baffle were one and the same.

I then consulted a 'wise-man of hi-fi' and he explained as follows:

OPEN BAFFLE TYPE: This is self-explanatory and could be considered similar to your subwoofer made to partner the Quad electrostatics published some time back.

CLOSED BOX/INFINITE BAFFLE:

This is the common type where the drive units are in a

sealed enclosure and are best used close to the wall. I auditioned a pair of Harbeth LS3/5as partnering a Quad 34/306 pre/power amplifier and they sounded simply wonderful when about three feet away from walls though.

ACOUSTIC SUSPENSION: This is something new to me as he mentioned that this design encompasses a 'dummy' 'speaker mounted either in the front or the back of a sealed enclosure. With this the lower frequencies will be projected better and will produce somewhat of a 'drag'. Is this true?

PORTED DESIGN: I can understand this design as I own a pair of Epos ES11s. Does a port work better in front or at the back of an enclosure?

I have considered turning the Epos into slim floorstanders while retaining the port but will this sound a little too 'boomy'? I can't really put the drivers in a sealed box

as the air will escape through the gaps between the voice coil and the phase plug (I discovered this by doing CPR on the port!) If I do try this, will the sound be compromised? I mean, the pressurised air will act against the cone and could produce limited lower frequencies not to mention chuffing from such a small gap.

I will soon be changing the amp in my system (it comprises a rewired Lenco L70 turntable with Shure M75EJ cartridge, Sony CD player, Harman/Kardon 730 receiver and Epos 'speakers). I have the Lecson Quattra and a Creek 4140 to consider and would like your opinion on them.

I listen to a lot of Jazz, Funk, Fusion and the occasional bit of Classical and Heavy Metal. Thanks for a wonderful magazine and hope to see some of you guys in KL later this year.

**Wong Wen-T'sou
Perak Darul Ridzuan,
Malaysia.**



The writer of the
'Letter of the Month'
wins a free subscription
to Hi-Fi World

Deflex panels. Interconnects are Audioquest Ruby with Audioquest Crystal 'speaker cables, bi-wired. I enjoy the sonic balance of these components, however I would like more detail from my new set-up with less 'splasy' treble.

I have short-listed electronics from Meridian/Linn/Naim/Audiolab and Audio Synthesis, but as no one dealer has all those together it is hard to compare like with like. My musical tastes are Beatles/Stones/Pink Floyd/Neil Young/Bowie/Steely Dan, etc. Could you recommend which of the above (or any other) is my best bet to start with and

also which 'speakers would match.

Thank you in anticipation.

E. Laird Glasgow.

If you decided to follow the Meridian road, then you could try something along the lines of the new 506 CD player (£1100), 502 pre (£1300), 557 power amp (£1400) and finally KEF's Reference Four loudspeakers (£3100). This line-up should give a revealing, open sound, nicely balanced between analysis and involvement, although it would need a large room to work properly.

Linn and Naim both have fairly standard recipes for the kind of money you're thinking about spending and arranging an audition of one of their set-ups shouldn't really be a problem.

If you were after a system with real transparency and could stretch your budget, you could try: Audiolab 8000CDM transport (£1400) and 8000DAC (£900), Michell Argo/Hera pre and Alecto power amplifiers (£2800), and Quad's ESL-63s (£3500) partnered with a REL Strata subwoofer (£500). This loudspeaker

combination would give a very large sound stage with great insight and involvement, and pack real bass punch thanks to the sub. JM

Chord Co. Tel: 01722 331674



A pair of Chord's Siren interconnects should work well in whatever new system you decide on.

... 45 ▶

LETTER OF THE MONTH (CONT.)

Your wise man has his knickers in a twist (old British expression). As you thought, "acoustic suspension" refers to a specific form of closed box loading, one where box volume is low enough to make air compliance dominate the loudspeaker drive unit's compliance. Vance Dickason attributes its development to Ed Villchur of Acoustic Research, circa 1954, but Harry Olson patented the idea it seems. But then he seemed to have every idea going when it came to loudspeakers.

Your wise man is confusing Acoustic Suspension with Isobaric loading. Again, Olson spotted this possibility very early on, picturing a special twin-cone driver in which the rear cone pressurised the cabinet, leaving the front cone to work under isobaric (constant pressure) conditions. Nowadays, people probably link

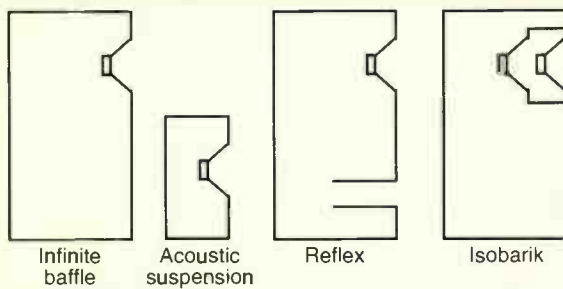
Isobaric with Linn, since it was they who used it so effectively in a loudspeaker of the same name.

Basically, a 'slave' driver keeps cabinet pressure constant, but it can only do this whilst it is working linearly. In practice Isobarics give deeper bass than ordinary

performance of the ES11s - almost certainly for the worse - by changing the enclosure volume. The mass and compliance of the cone are reactive parameters that interact with the air mass and compliance in the cabinet. Acoustic, electrical and magnetic damping modify the basic resonant behaviour of such a system. A bigger enclosure will reduce air compliance, increase air mass and change acoustic damping. NK

Making a decision as to which amp to go for depends very much in this case on room size and the kind of volume levels you're looking for. We reviewed the Lecson Quattra back in the Jan '92 issue. When running in bi-amp mode, the Quattra produced a very open, sweet sound. The only problem was the fact that when bi-amping, power output is only 18w/channel.

The Epos ES11s would match the Quattra well sonically but only give low to medium volume listening in a smallish room. If you're looking for higher levels in a bigger room, the Creek with its 40w power output would be the one to go for. JM



Acoustic suspension is a variant of the infinite baffle, using a small cabinet so that air compliance dominates. Reflex relies on a port that acts like an organ pipe (resonator) to counteract drive unit resonance. Isobarik uses a rear 'slave' driver to compress air in the cabinet, presenting constant pressure loading conditions to the main driver.

loudspeakers - around one octave more - but they draw more amplifier power doing so and are expensive to make.

You will alter the bass

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From left to right: Diapason Adamantes, Diapason Prelude, Opera Terza, Resolution Epic, Resolution Quark. The Diapason, Opera and Resolution speakers not only sound excellent; but look good, fitting comfortably into any domestic environment. All are sensitive, a genuine 91-93.5 dB, coupling well with most valve amplifiers and will reveal low-level detail with ease. Imaging is exceptional with all these speakers.



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A FAREWELL TO CASSETTE

System owned; Arcam D270 CD, Denon DRM 740 cassette, Sony MiniDisc MDS-JE500, Kairn pre, tri-amped active Keilidh 'speakers. All cables and interconnects are Linn.

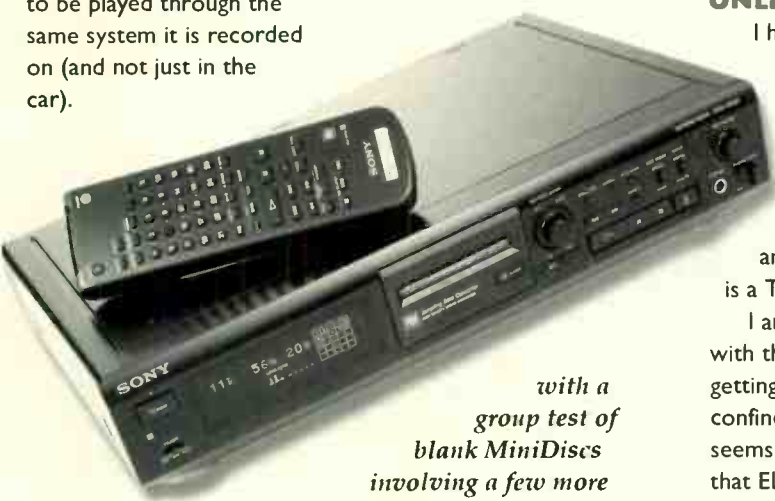
For the first time I have purchased an item on the strength of an article in a magazine (yours) on the Sony MiniDisc JE500 in the Feb issue, and everything said is spot on. Well done.

At last a recording medium that is good enough to be played through the same system it is recorded on (and not just in the car).

possible to audition all the alternatives in your own system, of course. I hope you also found interesting our review of Kenwood's DM-7090 and the different sounds of blank MiniDiscs in our April Issue. We're hoping to follow this up in the not too distant future



One of the contenders for a high quality CD source - Marantz's CD-63mkII KI-S CD player.



with a group test of blank MiniDiscs involving a few more brands.

The only thing stopping MiniDisc from really taking off is its paltry catalogue of pre-recorded MDs, which is a shame, as there's no doubt that pre-recorded MDs stomp on pre-recorded cassettes. JM

The MiniDisc system is so well thought out that anyone who uses it will have to have one. It's the future of home recording.

The Arcam D270 is a very good CD, and the MiniDisc is hard to separate when played head to head. All I can say is, thanks for pointing me in the right direction. I'm delighted with my latest buy. PS. Anyone want a Denon DRM 740 cassette player cheap? Mr S. Taylor Guiseley, Leeds.

It's always nice to hear that a review has helped someone make the right component choice. In an ideal world, it would be

ELECTROSTATICS UNLEASHED

I have recently bought a pair of refurbished Quad ELS 57 'speakers and I am driving them with a Quad 34 pre-amp and 405 MkI power amplifier. My CD player is a Technics SL-PS700.

I am rather disappointed with the sound that I'm getting at the moment - it's confined to the 'speakers and seems rather dull. I am sure that ELS 'speakers can do better than this. Could you suggest an amplifier and CD player to improve my system. I listen mainly to Classical music.

Mr Morgan Sutton Coldfield, Birmingham.

You don't mention what your budget is, but whatever you have available to spend, you're going to need an amp with plenty of watts and amps on tap - the '57 is an extremely difficult loudspeaker to drive, with a very low sensitivity of 82dB/w/m and an impedance curve that's full of peaks and troughs. One pre/power combination whose sweet, transparent sound should suit the Quads well is Technics' £350 SU-C1000

battery-powered pre-amp and £400 SE-A1000 power amp (reviewed in Feb '97). This has 90watts on tap into 8ohms and 156watts into 4ohms, so it handles difficult loads quite well and shouldn't have any problem producing reasonable volume levels and quality sound from the ELS 57s.

As far as CD players go, it's a case of the superbly musical £500 Marantz CD-63mkII KI-Signature, Trichord's warm and involving (if occasionally inconsistent) £550 Genesis or the new Revelation reviewed in this very issue, DPA's exciting and vivid Renaissance (£900), and the transparent, smooth £1000 Audiolab 8000CD. JM

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IAN SINCLAIR

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LIVING IN A BOX

I have been a subscriber of your magazine for two or three years now and I am very happy with it. It gives me features on real-world equipment and some of the enthusiasm that I remember from my early hi-fi days (late '50s, early '60s).

I have a modestly decent set-up: Rotel 980BX pre and power amps, Mycro turntable with Rega RB300 arm and AT OCS cartridge, Marantz CD-60SE and KEF 104/2 'speakers, plus assorted cassette decks and decent interconnects and 'speaker cables.

Unfortunately

I must get new 'speakers due to the fact that my new flat is not too big, and it's either the KEFs or me. Not only that, but the new 'speakers must go on the wall, with good wall stands. I have been thinking of ProAc Tablettes, AVI Neutrons or Sonus Faber Concertinos. I managed to hear both the ProAcs and the Neutrons last year and preferred the ProAcs, insofar as it was possible to choose when they were in different rooms, connected to different equipment and playing different music.

Any suggestions? I am also considering getting a subwoofer for whichever 'speakers I purchase. How about 'speaker cables? If it's any help, I listen mostly to Classical music and mainstream Jazz.

I had been thinking of going the valve way, i.e.

selling my Rotels and getting some sweet-sounding valve amplifier (like one of your kits). My present KEFs would have been perfect, since they are very sensitive, but I suspect that whatever small 'speaker I get now will need several trillion watts to drive it.

I wonder whether my old



If you suspect an outboard DAC will bring your CD-60SE up to scratch, one worth trying is Rotel's RDP-980.

Marantz CD-60SE would show any improvement with a DAC. I like the way it sounds but maybe a DAC would make it even nicer.

And finally, a silly question: I have been using a Nitty Gritty record cleaning machine for some time and am very happy with it (it makes a hell of a difference!) Where does all the dirt go? There is no obvious way to open it and clean its innards, which makes me suspect that one day it'll stop working, once it's chock-full of record dust and stuff. Is this planned obsolescence?

Sebastian Lopez:
trans@dircon.co.uk

On the subject of records, all the muck should come out of the Nitty Gritty along with the used liquid when you drain it. The

only parts that are subject to wear and may need replacement sometime are the velvet pads.

Oh Lord, I do hope you mean "on stands near the wall" rather than "on brackets fixed to the wall", which I couldn't recommend to anyone serious about hi-fi. None of

the 'speakers you mention - and most especially the Sonus Fabers - should go near a rear wall, let alone on one. Pity about the KEFs. Are you absolutely sure there isn't enough space? We all have to suffer for our

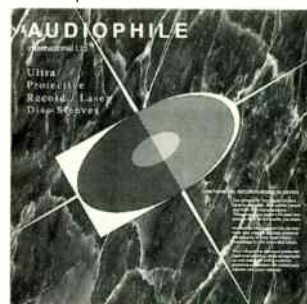
art I suppose.

Back-to-the-wall loudspeaker designs I cannot say I have ever particularly liked, about the only exception being the little Rogers Studio 3s, which have splendid midrange detail and competent apparent bass if driven with top-quality amplification. But their sensitivity (low) needs watts, as you correctly surmise.

Real subwoofers (like a REL or Tannoy ALFi) will repossess the floorspace you are trying to free up. Apart from which, in a small room, a subwoofer is going to excite room modes more readily and may well end up having to be placed in the most inconvenient bit of carpet to integrate properly.

If you like the CD-60SE, don't muck about with it. Differences in add-on DACs are a matter of flavour and subtlety. It is, he says very cautiously, worth a try, if you can get a demonstration. For the obvious differences, I'd recommend first a DPA Little Bit Mk3 and a Rotel RDP-980. These have different digital implementations and quite different sonic approaches. But also examine the Marantz CD-63mkII KI-Signature as a good upgrade, or if £500 is a bit too hefty a price, the Denon DCD-825. Then again, you might find either a Select Systems Francinstein add-on or an MF X-10 between the CD player and amplifier do as much for you as a DAC. EB

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Now that you've treated the digital parts of your system to an upgrade, do the same for your LPs with some Audiophile International record inner sleeves.



HARSHNESS

I would be most grateful if you could point me in the right direction as to which component may be causing the problem of midrange

harshness, particularly at high levels. If I run the system in active mode it becomes unbearably harsh, especially on CD. I have tried various cables and now have a mental block. Please help - I have searched all my back issues and cannot find anything relevant.

My system comprises: Arcam 170.3 with Trichord Clock 2 mod, DPA Enlightenment DAC, two Cambridge Audio C70 power amps for bi-amping (one for each 'speaker), Cambridge Audio C100 pre-amp (in passive mode), Tannoy 611 Mk2 on heavy custom-made plinths, REL Strata Mk2, Linn Basik, Akito, and a K9 which will be changed in the near future for a Goldring 1042.



Speaker alternatives to consider as replacements for your Tannoys include models from KEF's Q Series, like the £500 Q55.

This is used for my existing '70s-'80s vinyl collection.

The amps are connected with three metre Chord Cobra mono which were modified by Chord for bi-

amp use (Y configuration at amp end) and one metre lengths of Chord Rumour bi-wired. The digital interconnect is from DPA Digital (supplied optical seems harsher!) and analogue cables are Chord Cobra.

The amps have been re-wired internally with Rumour on the output for continuity and all units are well isolated using air cushions. Copious amounts of Sorbothane have been used to isolate and damp the cases as well as plenty of blu-tak on most caps internally.

The problem seems worse on female vocals and is generally tiring to listen to especially at high volume. I have a budget of £500-£600 if necessary as I obviously have a mis-match which has come about by being unable to visit dem rooms (due to health problems). Your advice would be gratefully received as the system is trying to involve but failing at highish levels.

I am fairly competent with a soldering iron and Fluke meter but not of the standard required to build amps and the like but would consider changing key components if necessary, providing this is the way to go.

Keith@
landsend.demon.co.uk

I would have put harshness down to the K9 cartridge, but you suffer it on CD as well. I notice that you say it occurs at high levels - and the Cambridge C70 amplifier certainly produces them, but it's a smooth sounding amplifier. I suspect the bright and somewhat hard metallic nature of Tannoy's dual-concentric drive unit is not to your taste. I wouldn't call it 'harsh' but it isn't a sonic wonder, especially now



You can squeeze more performance out of your 'speakers with a change of crossover capacitors.

KEF have tidied up their rival Uni-Q tweeter, to the point where it is sweet sounding. Try and listen to some alternative loudspeakers and, dare I say it, KEF Q Series loudspeakers are probably the best bet. They absorb and deliver power well, whilst remaining very easy on the ear. You could also try DNM's Reson 'speaker cable, which has a warmer sound than the Chord Rumour. NK

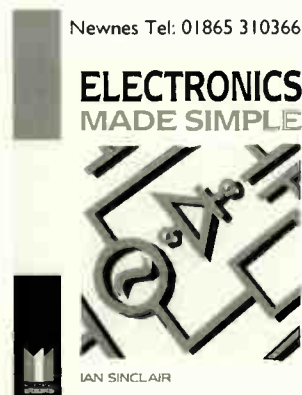
'speakers are the weak link. I don't actually know anything about ARC or whether they are still in business, so any information at all will be of interest to me.

Tom Monaghan
Tamonaghan@aol.com

We don't have detailed information on file for these 'speakers, so we can't comment on their design.

Generally, replacing bipolar electrolytic types, usually Alcaps, with film capacitors, like audio-grade polypropylene (Solens, for example) improves clarity markedly. You could also try adjusting component values incrementally to see if this produces any improvement.

Sound staging you cannot improve easily. Make sure the 'speakers are mounted on rigid stands, at least 1ft in front of a rear wall, since this improves sound stage openness. Ensure you use good cables; Chord Rumour is fine for imaging. NK



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A copy of Electronics Made Simple should sit nicely alongside your Fluke.



ARC OVER

Can you give me a little information on two topics. First, is it possible to improve the sound quality of a pair of fairly old 'speakers (possibly 1980)? I have a pair of ARC 101s and can't justify dumping them and buying a new set of 'speakers at this point. I wondered if there are things I can actually do to the 'speakers to improve the sound stage. Perhaps mess with the crossover?

The other gear I have consists of QUAD 34/405-2/FM4, all of which I am more than happy with, but I believe

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TURN ON, TUNE IN

Great to be able to speak to you after reading the mag for 2 or 3 years now. Always a great read but please be careful not to become too populist. Remember the engineering tradition. That's

channel and solid-state difference channel. For an all-solid-state design you could try the Studio 12, reviewed in Supplement 15, June '95 and costing £34.50 as a kit and £54.50 built. You can contact Studio 12



Inside the E. A. R. decoder. Here you can clearly see the valves which handle the mono signal.

What attracted me to the mag in the first place, amongst thousands of others I dare say.

Now I need some help, please. I have just acquired a Leak Troughline and it is every bit as good as you always say. Currently I have an EAR decoder on loan which seems very good but I may have to give it back. What else can you recommend? I think you have mentioned a Studio 12 in the past, or a similar name. Where can I get one of these? Is it better than the EAR or should I try to buy one of these. Your help will be gratefully received.

Doug Brown
Douglas_Brown
@compuserve.com

There's a number of options open to you here. The first, as you say, is the E. A. R. decoder. This costs about £250 and includes alignment and tuning of the Troughline it is to be used with (price varies depending on the condition of the Troughline supplied). The E. A. R. features a valve mono

on tel: 01736 798393. As to sound quality, the E. A. R. betters the Studio 12, although for its price, the '12 is very good value. Another person well worth speaking to about Troughlines and decoders is Graham Tricker of GT Audio, tel: 01895 833099. JM

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Find out all about the workings of radio with a copy of Electronics Made Simple.



LUCKY TALISMANS

Last month you published a letter from a Mr Howarth who felt he was not getting

the most from his system, especially in terms of bass quality, using an LPI2 with Denon 304 cartridge feeding Exposure amps and Ruark Talisman 'speakers. As someone who has had the same 'speakers and similar equipment, I have some suggestions as alternatives to bolting on a subwoofer.

I would urge Mr Howarth not to replace the Talismans unless he is positive they won't deliver. They are fine 'speakers and are capable of surprising bass for their size - fast and deep - but to achieve this takes careful system matching. Their main deficiency is not the bass but a tendency to 'shout' at high levels.

Try removing the sand from the 'speakers and using lead shot instead. Ruark advise against overfilling and they are right. As you will hear, the bass will now be more tuneful and better focused. If yours are Talisman IIs, the on-axis frequency response will rise from about 5kHz to a plateau. This can be ameliorated by toeing in the 'speakers. The smoothest response is at about 45 degrees off-axis.

I found the Talismans underwent a sea change with optimised 'speaker cable. The best I found is made by Harmonix. The only drawback is the price - about £60 a metre. The bass is now very powerful and deep, vocals are clear and exceptionally well focused.

By the way, congratulations on the web site. I've looked at a few hi-fi sites and this one seems to have a lot going for it.

John Auckland
john-jam@dircon.co.uk

Thanks for the tips. Here's another worth trying. You could spike your Talismans onto paving slabs. These slabs can be either spiked or unspiked, depending on whether or not you're a fan of holes in your floorboards. This generally provides better bass depth and control.

By toeing in the 'speakers at 45 degrees, you'll also be minimising the amount of reflected



Squeeze some extra bass out of your Ruark Talismans with a little judicious tweaking and repositioning.

sound by directing midrange and treble away from walls. This should help imaging precision and clarity and is something worth trying with any loudspeaker. JM

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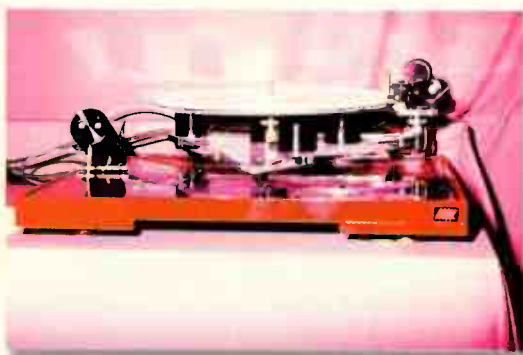
SHOW

Noel Keywood and Jon Marks head off to Bristol to bring you the low-down on

Strolling into Bristol's Marriott hotel, it was obvious from the throngs of audiophiles that there were some real crowd-pulling components awaiting us. That said, overall numbers didn't look as high as they have been in the past, although wall-to-wall spectators were obvious in rooms like Marantz's, Mission's and Pink Triangle's for example.

All things digital were well represented, with CD players, DACs and transports sitting alongside MiniDisc machines and DAT decks. Vinyl's presence was rather low-profile though, which was a bit of a shame. Amongst the many loudspeakers on show were Celestion's new heavyweight A3 floorstanders, Tannoy's Mercury m2s and NCT's innovative piezo-electric loudspeakers. And amplification of all sizes was well catered for, with dinky eye-catching mini separates from the likes of Onkyo and Teac sitting next to hefty pre/power combos from Meridian and Denon in particular.

THE SHOW STOPPERS



PRETTY AS A PICTURE - sharing a room with Noise Cancellation Technology's radical loudspeakers were Pink Triangle. They were proudly showing off their gorgeous new

Tarantella turntable, partnered with wilson benesch's ACT 2 tonearm. Hewn from PT's customary acrylic, the £590 Tarantella caters for both 33.3 and 45rpm with its DC motor and black, cylindrical power supply.

Hanging on the wall behind the turntable were NCT's 'picture' loudspeakers. These use multiple piezo-electric drivers to move a posterboard diaphragm (which can be printed to look like a picture). The 'speakers were working down to about 150Hz, bass handled by a moving-coil driver subwoofer, and sounding enjoyably crisp and ribbon-like.



THE KEN ISHIWATA TREATMENT - resplendent in its copper-plated chassis was Marantz's PM-66 KI-S amplifier. Weighing in at about £500 (price has yet to be finalised), the '66 boasts Elna power supply caps and a mains transformer made to Ken's own specification. We hope to bring you a review on the PM-66 KI-S in a forthcoming issue.

TOP OF THE DIGITS - sporting the kind of battleship build quality that makes your



average component look like a match box were Meridian's 800 Reference "CD Machine" and 861 Reference Surround Processor. The latter is a £7000 "full-system controller pre-amp" which can deal with analogue as well as digital inputs thanks to a 20-bit Delta-Sigma Analogue to Digital Converter.

Like the 861, the 800 Reference CD Machine (which will sell for around £4000) features plug-in cards to allow owners to customise and upgrade. CDs are read from a CD-ROM drive (a CD-R drive can also be fitted to turn the unit into a CD Recorder) and the data stored in a large buffer memory before being sent to the output. Expect to see the 800 Series on sale in June. Arriving earlier will be the 586 DVD player. This caters for normal CDs as well as DVDs with a two-lens system, and relies on low-jitter



oscillators and an anti-vibration disc-clamp to boost sound quality.

TIME!

the latest arrivals to the world of hi-fi at Sound and Vision 1997.



TRANSPORT OF DELIGHT - another newcomer to the show was Teac's superbly constructed £2500 P-30 transport. Built around the CMK-3 Vibration-free Rigid Disc-clamping System, the P-30 uses separate transformers to feed digital and analogue sections. To reduce electrical interference, these transformers are potted in metal cases and mounted on the back panel away from sensitive electronics.



ON A MISSION - tucked away amongst the plants and 'speakers filling Mission's room was the new Cyrus Straight Line integrated amp. At £400, the SL is a stripped down version of the more expensive Cyrus IIIi.



AUDIOPHILE DOWNSIZING - Onkyo were displaying their Separates Collection, another winner in the aesthetic stakes. With components including an amp, a receiver, a CD player, three tape decks and two tuners, only MiniDisc was conspicuous by its absence.



ROCK THE HOUSE - Roksan were happily showing off their Caspian system. Sitting on the top shelf is the CD player, with the integrated amplifier and tuner on the shelves below. With the RokOne 'speakers connected up, this was one of the better systems at the show, with a clear, controlled and dynamic sound.



DENON ALL AGLOW - praise be, hi-fi doesn't have to be a black box as Denon prove with their champagne-anodised components. From top to bottom: PMA-S10 50w integrated amp, DCD-S10 one-box CD player with 20-bit 4-DAC Lambda convertor, AVP-A1 home-cinema pre-amp and POA-T2 stereo power amp.



MELLOW MD - Ross Walker, managing director of Quad, obviously happy with the progress of the show. To his left are the carbon-fibre finish 77 components and the new 707 power amp, which we hope to review in the June issue.

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Quite a few people, both in the hi-fi business and outside it, find our mixing of the old and new peculiar. Rating the Leak Troughline, a 30-year-old valve tuner, as the best tuner available irrespective of price or technology is one example. And placing valve amps above their transistor counterparts in terms of sound quality is another. Trouble is, these recommendations often aren't taken at face value. Some people think we're just being nostalgic, others think it's all down to our liking a soft, warm or 'old-fashioned' sound.

Nothing could be further from the truth. We are searching for much the same fast, clean, dynamic sound as everyone else. And the simple fact is that many old items can produce it, if they are in good working nick. They can also deliver other benefits rapidly becoming lost, it seems, by the onward march of consumer electronics and the tastes it supports. By this I mean that the somewhat hard, clinical and grey tonality of so many transistor amplifiers is accepted as 'right' and passes unquestioned. Often their paper-flat stereo imaging passes without question too. It's wrong to think that valve amps all sound slow and warm. Let me explain how these misconceptions arise.

The overwhelming reason for a valve amp to sound dull and slow is poor output transformers. Audio transformers are complex beasts that must be wound in sections. Transformer manufacturers by and large have little understanding of this. If they attempt to wind an output transformer it will possess excessive distributed capacitance or leakage inductance and frequency response will roll off around 8kHz or so. Transformer manufacturers are not equipped to make audio measurements, so the customer - the amplifier manufacturer - must do it. So why don't they?

Too many of today's valve amplifier manufacturers are convinced they can turn a quick buck by copying, say, the much used GEC 70watt circuit and charging a grand or two for it. I've come across a few examples of this and they've all been disastrous. GEC used compensation components that doubtless matched the transformers they used at the time, but these rarely match a modern transformer, especially when it is improperly designed with too few sections.

There's a lot of fairly complex issues involved

You'll notice that we have an e-mail letters section this month. It's been great to receive a torrent of e-mail letters, about a wide range of subjects. There have been a lot of interesting suggestions, one being a forum for discussion. When Joe, our designer, sorts out the web from the spiders, we'll have one. Additionally though, in the e-mail section we are publishing your e-mail address so others can respond direct. If you don't want your address published, or your letter perhaps, please state this clearly on your e-mail to us. Thanks for writing! *Noel Keywood*

here, and they rarely get the sort of understanding needed. The result is a limited audio bandwidth that produces dullness, quite severe third harmonic distortion (as the output valves struggle to drive heavy capacitance) and severe low frequency distortion as the transformer cores saturate (magnetic overload). This makes bass wallow.

A good output

Mysteries from Noel Keywood

transformer is a complex, multi-section beast that takes skill to wind and then care in connection. But, designed, wound and connected up properly, it will allow a valve amplifier to sound as clean, fast and dynamic as a solid-state amplifier - more so in fact.

Valve amplifiers to us are not soggy, warm, soft sounding things at all. Good ones have a sweet, liquid treble that lacks the graininess of solid-state. They can have superb resolution of timbral content, so a cello has a deep fruity resonance, quite unlike a violin, which has an altogether different and lighter

character. A good valve amplifier resolves this information beautifully; solid-state bleaches the life from instruments by comparison.

Enough of valves, what about the LP? Archaic and out of date? I think not. Again, it can and perhaps too often does sound messy and flat. But a good record playing system leaves CD standing in subjective terms, even if this is difficult to

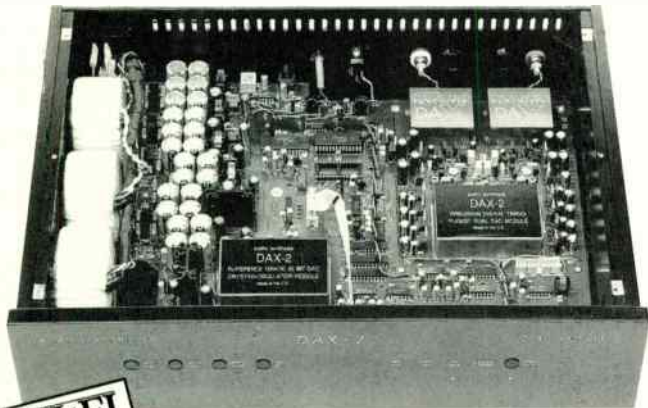


comprehend technically. My view is that what CD does badly it does very badly. The filtering needed to limit bandwidth to 21kHz constricts treble character and airiness. Quantisation distortion, being uncorrelated, sounds completely horrid and unnatural. It measures a whopping 30% at -90dB, by the way, and 1% or so at -60dB.

Then there are lots of less well known problems with word length truncation in the recording and mastering process. I accept that CD is wonderfully convenient, wear-free (if not scratch-free) and consistent too, all of which LP is not. But I can construct a technical argument to show that LP generates little more distortion than CD at normal music levels, and what it does produce is subjectively benign. Also, many modern pickup cartridges offer a very flat frequency response (e.g. all Ortofons and many Goldring's). Finally and crucially, you must have a good pressing. Funnily enough, I've bought loads of these recently. And when I play them alongside their CD versions by way of comparison, the LP invariably wins hands down.

I like to think we aren't misguided by prejudice at Hi-Fi World - quite the opposite, actually. We take a dispassionate view of hi-fi. If it sounds good, little else matters ●

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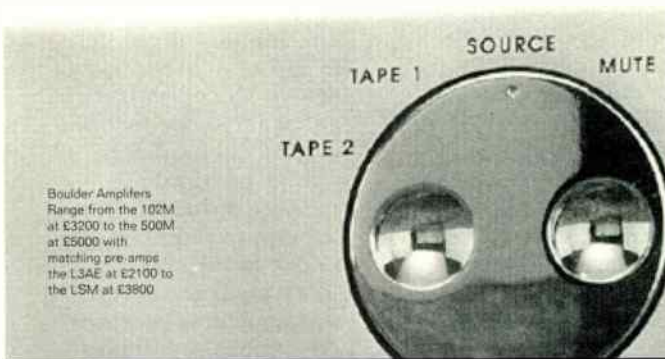
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Boulder

MELLOW N.A.D.

Eric Braithwaite weighs up NAD's latest integrated, the hefty 317, to find out if passion balances power.



Obviously whoever at NAD designed the big 317 integrated amp is not a fan of Alvin Toffler. That's the Toffler who made 'Small is Beautiful' a cliché, not the man who invented triangular chocolate.

If it's size you're after, and in these laddish days who isn't, it's bulky enough for men who behave badly. Plenty of watts, plenty of bass and a system remote control for lounging back legless with a tinny in one hand.

As for value for money, like Republican Newt Gingrich (who the Tofflers also espoused last year) it carries on NAD's own contract with the people: decent build, decent size, for about a fiver a watt. The 317 even has tone controls, although those of us who prefer bass and treble as God or the recording engineer made them can switch them out.

Soundwise, well, it's decent too. There's nothing much wrong with its imaging, which produces a reasonable 3-D picture at this sort of price. A warm bass gives the impression of going down into the basement, though it's not the most detailed of its kind. There's a smooth midrange and a treble which is competently detailed without being sharp or fierce.

That's fine so far as it goes, but when Blondie sings 'Dépêche-toi' in the French version of 'Sunday Girl', a listener is liable to sing-along with it more as a bit of wishful thinking. But the 317 ends up making background music for an evening of passion with La Harry rather than instigating the proceedings.

Female vocals are a bit short on crispness - there's a kind of gentle slurring instead of on-the-ball sharpness. The 317 is at its best with naturally lazier music. When it faced up to the Proclaimers' 'The Light', the guitars and lilting Scots accents were very sweet, cosy even.

As far as classical music goes, the NAD is competent but not particularly hair-raising. Plenty of warmish bass did give a good, rich sound to Bach's Cello Suites, true, and a seemingly powerful bottom end to the lower notes of Chopin's Nocturnes. But bass lines often sounded sluggish, slowing down a lively performance. There's also a touch of curiously metallic, 'zingy' tone to second violins, which occasionally

sounded as though the strings were being rattled rather than plucked. It's the subjective slowness, however, which just fails to take the NAD into the fast lane.

Try the Adagio of Mahler's Ninth or the more romantic richness of Bruckner and the NAD just maintains the same dynamics. There are no startling spurts of sound, no sense of the players having sharp wits and playing the notes right on the edge. For all its purported power, that leaves the NAD down among the budget amplifiers, short of equalling the Audiolab 8000A or Sonneteer Champion.

It's nicely behaved, like Eric Cantona these days, if not much more inspiring than his breed of philosophical meandering on board the Eurostar. For a bit more fire, try some of the more dynamic amplifiers from JVC, Kenwood and Technics. The lads would probably like them better.

NAD 317

£469.95

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WORLD VERDICT



With 80watts on tap, the NAD has power aplenty but is rather dynamically limited and ultimately uninvolving.

**Measured Performance
see p103**

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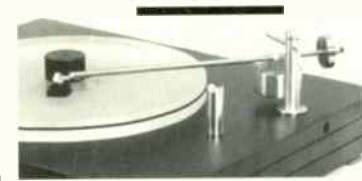
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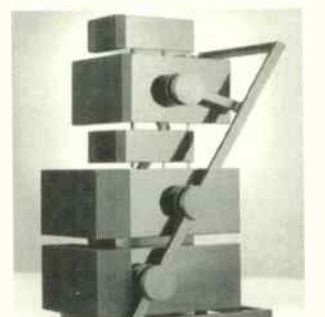
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DOWN TO THE WIRE...

**Ketan Bharadia and Jon Marks check out more
loudspeaker cable contenders with four bi-wire hopefuls.**

CABLE TALK CONCERT 2.1 BI-WIRE £14/m.

Cable Talk's chunky Concert 2.1 looks impressive with its four multi-strand cables sleeved in a dark green outer sheath. Swapping sonics for aesthetics found the saxophone on 'Take Five' by the Dave Brubeck Quartet flowing sweetly, but some of the detail was obviously being smoothed over. This wasn't an unpleasant effect - it just took the edge off an otherwise fine performance.



Cymbals were reproduced with a pleasing sparkle, though at the other end of the spectrum bass, while strong, wasn't quite on a par with either the DNM or the Sonic Link. Schubert's Six Moments Musicaux, D780, confirmed the impression of a smooth, spacious, easy-going sound which does, however, lack the last word in punch and detail. Worth considering though.

HEYBROOK HEYWIRE £3.20/m.

This, the cheapest cable in the group, consists of four thin solid-core wires set in a flat black webbing. Its sound contrasted strongly with the Cable Talk's. With Phil Collins, the Heywire put together a tight, almost stark

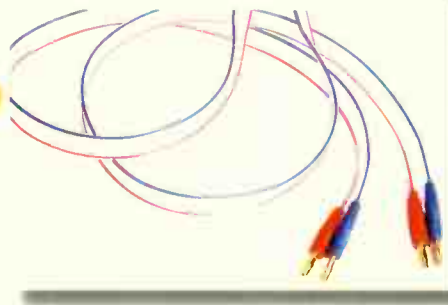
rendition. Compared to the other cables in the group, the Heywire came across as slightly grainy and rather grey tonally. Treble was fine but bass lacked power and was a shade lumpy.



Atmospheric cues with the Schubert piece were masked and dynamic contrasts compressed. All this may sound damning but the Heywire was up against cables two to four times more expensive. Given its price, it looks like fair value.

DNM RESON £6.95/m.

This unusual cable looks like some kind of blue and red liquorice and we quickly discovered it has a very sweet sound. We suspected this might be due to a rolling off of the higher frequencies but prolonged listening showed this wasn't the case. In fact both ends of the



spectrum were beautifully extended, the bass especially rich and powerful.

No matter what I listened to, a wealth of unforced detail, which never got in the way of the overall picture, was always apparent. This is an impressive cable, which possesses all of the Chord Rumour's transparency allied to greater sweetness and better tonal resolution.

SONIC LINK AST 200 £9.95/m.

The Sonic Link is another serious looking cable, resembling the Cable Talk. Its sound was very different though, characterised as it was by a strong, forceful presentation. Listening to Phil Collins, the full power of the drums was evident, with a bass that had depth but lacked definition. While the midrange was clear and detailed, lower treble showed itself to be quite hard and had a bit of a sting to it.

Moving on to Dave Brubeck found



impressive dynamics once again, but bass was still a touch fluffy and the lower treble hardness persisted. The AST 200 is a clear, powerful sounding cable which could well brighten up a system which is overly warm or unexciting but it won't suit neutral or bright components.

Cable Talk
Unit 12,
Farnborough Bus. Centre,
Farnborough GU14 7XA
Tel: 01252 373434

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

DNM
PO Box 383,
Brentwood,
Essex CM14 4GB
Tel: 01277 227355

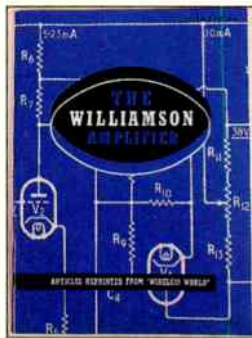
Sonic Link
Derwent Business Centre,
Clark Street,
Derby DE1 2BU
Tel: 01332 674929

VALVE BOOKS

The Williamson Amplifier -

D.T.N. Williamson. Offers practical advice on how to build and set up the amplifier for best results.

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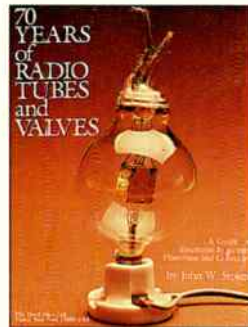


70 Years of Radio Tubes and Valves

- John W. Stokes. Outlines the evolution of radio receiving tubes and the part they played in the domestic radio receiver. A reference for those

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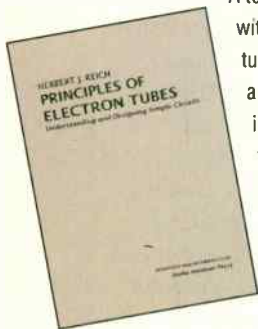
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Principles of Electron Tubes - Herbert J. Reich.

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LOUDSPEAKER BOOKS

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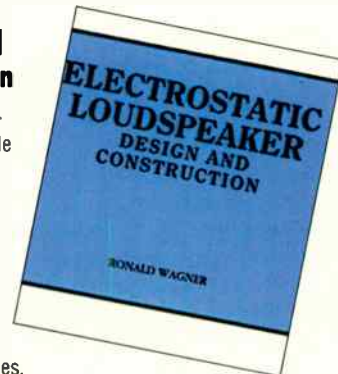


Electrostatic Loudspeaker Design and Construction

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

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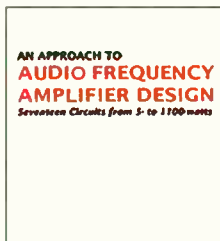


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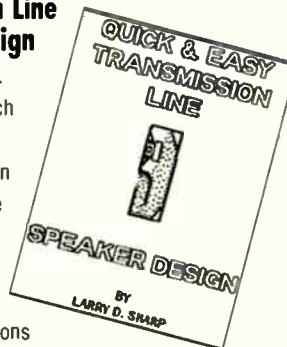
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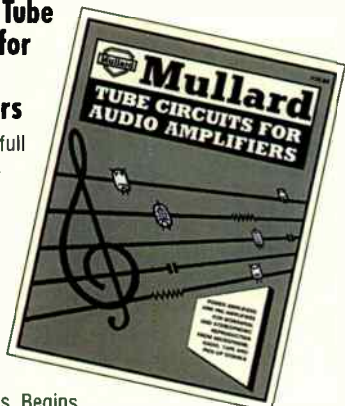
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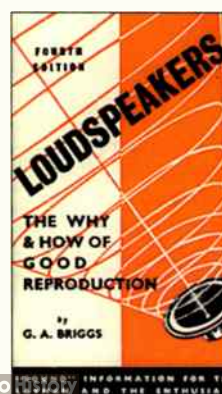
- Includes full designs for eleven power and control amps, including 5-20, using valves. Begins with a four chapter tutorial on getting the best sound from valve amplifiers.

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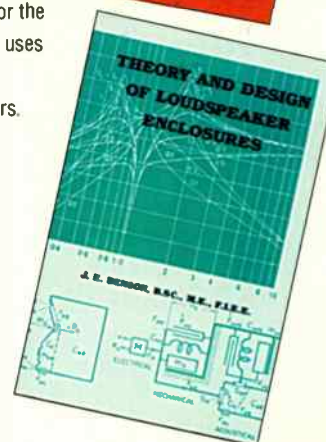
Loudspeakers: The Why and How of Good Reproduction -

G.A. Briggs. An easy to understand book on building loudspeakers, using



Theory and Design of Loudspeaker Enclosures -

J. E. Benson. Covers infinite

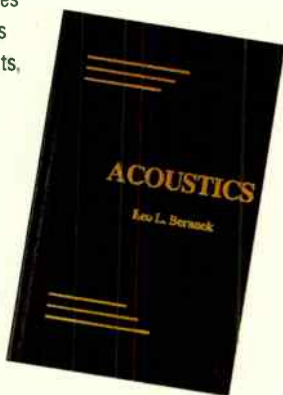


baffle, reflex, passive radiator etc. in great detail with a highly mathematical approach making it unsuitable for beginners but highly authoritative to experienced designers.

£23.95 + £4 p&p Code: 1140

Acoustics - Leo L. Beranek.

This book ranges from analogous electrical circuits, (important for modelling) to microphones, then loudspeakers (sealed, ported and horn) showing how theory influences practice in drive units.



In addition it describes the behaviour of sound in rooms.

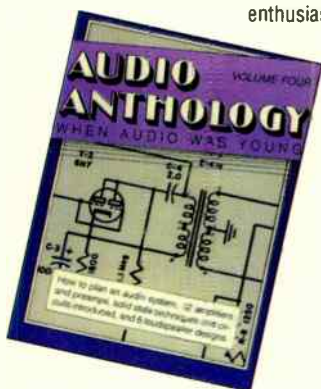
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Contents: Simple valve phono stage, transformerless amplifier using 6082, 20W 5881 amp., 10W 6V6 amp., stereo valve pre-amp., high quality valve phono stage, a pre-amp for the Williamson, low distortion tone control pre-amp., binaural or stereophonic, transistor phono amp., corner horn loudspeaker, concrete horn loudspeaker.

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Volume Four: Jul'55 to Dec'57

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Volume Five: Jan'58 to Dec'59

Contents: Stereo valve multiplex decoder, 7W EL84 amp., valve active crossover and 20W treble amp/50W bass amp., monaural, binaural,

monophonic and stereophonic explained, heterodyne FM multiplex adapter, transistor pre-amp., 60W EL34 amp., high power audio amps, hi-fi loudspeaker enclosure.

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Contents: Transistor pre-amps., feedback techniques, the coming of FM stereo, FM multiplex adapters, Tape recorders; distortion, frequency response and noise, 120W 6550 amp., loudspeaker efficiency.

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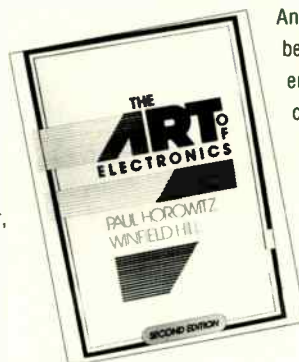
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As the saying goes, if you want to hurt a man, don't kick his wife, kick his car. There's a parallel in hi-fi too - if anyone so much as sniffs at my system I invariably go into a long, protracted sulk. It's ironic of course, because I'm only too aware of my system's limitations and am hardly short of expletives when it's gone off song.

Still, the supreme taboo, the ultimate conversation-stopper and sure-fire way of ending a friendship is criticising my music taste. Unfortunately for me, I'm still living a sort of extended adolescence when it comes to my record collection. You see, I have scrupulous standards - strict guidelines imprinted in my deepest psyche - about what's right to like and what's not. And my treasured record collection stands as a sort of physical embodiment of this, practised since I was first old enough to see over the local record shop counter.

I know full well that music taste is one of the most subjective things you'll ever come across, but I still can't seem to lose my puritanical streak. And it's got me into a few too many scrapes in the past. Many's the time I've spotted a Dire Straits record in someone's record collection, only to be reduced to fits of hysterical laughter. And I know it's sad, but I just can't stop making silly vomiting noises on encountering an Enya album. Worst of all though are Phil Collins CDs, ownership of which, if I were Prime Minister, would result in instant impairment on a very large spike.

So, even though my record collection's far from perfect, I guess I'm a raving music fascist, liable to offend other people's sensibilities at the merest mention of Alanis Morissette. Maybe this is why there's so little talk about music in hi-fi magazines - ironically it's one of the great taboos of reviewing. You spend ages

audiophilia

David Price



listening to music in the process of testing new equipment, but when it comes to writing the review, you can't really talk about it because you don't want to bore your readers. After all, there's nothing as annoying as getting a potted history of the reviewer's music tastes

Still, maybe it isn't too bad if the reviewer's enthusiasm shines through once in a while. After all, it's vastly preferable to the pseudo-scientific gobbledygook that reviewers of yore used to spout. Looking at musty old hi-fi magazines from the Sixties is a real eye-

something like, 'The unit produced a pleasant tone' - hardly a definitive exposition of how a product works in the real world! It seems as though 1960s' hi-fi journalists were so wrapped up in an image of themselves as 'objective observers' that they were scared stiff to venture an opinion. Completely ridiculous, of course.

But for me the best thing about old hi-fi mags (or should that be 'high fidelity journals of yesteryear') is reading the letters. Tragically, the poor old reviewers who'd bend over backwards to appear 'scientific' would be berated for wild, unfettered subjectivity. Usually, the charge was justified because they dared to use 'Popular'

music, as opposed to the proper variety with orchestra, conductor and a hall with a known acoustic. After all, how could these so-called reviewers possibly evaluate the subjective performance of phonographic transducers with lowly, lumpen Pop? Disgusting! What a travesty! Bring back National Service!

So maybe today's more laid-back approach to periodical prose is something to be thankful for after all, even if readers have to suffer a little too much of Ken Kessler's Keb Mo, Noel's Angelique Kidjo or my beloved Isaac Hayes. As long as no reviewer digs up his old copy of 'Sultans of Swing', I'll be happy!

"So, even though my record collection's far from perfect, I guess I'm a raving music fascist liable to offend other people's sensibilities at the merest mention of Alanis Morissette."

when you just want to find out about hi-fi.

Like many scribes I'm afraid I have to put my hands up here and plead "guilty as charged". Maybe it's just enthusiasm, or my wretched guilty past as an NME contributor, but if I'm not careful, I find myself reviewing the music rather than the system. Still, I've a lot of time for writers like Chris Frankland and Malcolm Steward, who in The Flat Response incessantly went on about their favourite pieces of plastic. If I had a pound for every time Chris extolled the virtues of Ben Sidran's 'Bop City' or Alphonse Mouzon's 'Love Fantasy', I'd have a brace of Marantz T1s by now.

opener. Read a review of say, a turntable, and the language used sounds awfully false and affected - rather like the small print at the bottom of insurance documents, or anything that issues from a politician's mouth.

The writers laced their copy with 'notwithstanding' and 'it could be said that', making them sound terribly pompous and overbearing. But what always amuses me is how they'd finish the review. With the article almost over they'd suddenly add the phrase, 'subjectively speaking'. What followed would be the most timid, non-committal verdict on how the thing sounded, usually

WILMSLOW

Wilmslow Audio are known throughout the industry for their high quality self assembly loudspeaker kits, which have been sold for over 30 years to demanding institutions such as Broadcasting companies, Ford Motor Co and the Royal Opera House as well as to the general public. But this is only a small part of their business with the main stay of trading coming from the sales of Drive units and Components to OEMs, Hi-Fi Traders and enthusiastic DIYers. **Wilmslow Audio** stock a vast range of replacement drive units and are usually able to offer suitable alternatives even if the original manufacturer has long gone out of business. They are the UK stockists for imported drive units from **Dynaudio**, **Morel**, **Peerless** and **Scan-speak** along with British manufactured units from **ATC**, **Coles** and **Volt**. This range of drive units is complimented by an extensive array of high quality components such as **Ansar** polypropylene capacitors, **Volt** air cored inductors, **Puresonic** cables and **Bennic** connectors. All orders for drive units are dispatched via a national carrier and addresses in the UK should receive their goods within 48 hours.



VOLT

Wilmslow Audio are pleased to be associated with the sales of **Volt Loudspeakers** whose range of loudspeaker chassis are designed to offer clean uncoloured sound with smooth frequency response characteristics that allow simplified system design. Their Pro and Studio ranges have such features as dual rear suspensions and symmetrical field magnets with an extended centre pole. Manufacture is rigorously controlled to ensure consistency of construction and performance. **Volt's** extensive research and development has generated high performance products that are reliable in applications worldwide. One of their innovations is the unique Radial chassis loudspeaker as used in **Wilmslow Audio's** new 3 way system, the **Prestige**, which typifies how well established techniques are intelligently re-engineered to provide better loudspeakers. This concept addresses the biggest problem for high power loudspeaker manufacturers in the prevention of excessive voice coil temperatures. Lower temperatures mean better output, better bass performance and more reliability. As well a stocking **Volt** loudspeakers **Wilmslow Audio** also carry a large range of high powered air cored inductors manufactured by **Volt** to professional standards.



AUDIO

MOREL

Morel are one of the newer names in loudspeaker drive units within the UK market, their consistent quality in sound and design have ensured a growing presence with loudspeaker manufacturers throughout Britain. In January of this year Morel decided to close their Ipswich factory, which mainly produced car audio drive units, and appoint **Wilmslow Audio** as the sole distributor for their products in the UK. Whilst some would think this a strange move for a company whose sales are growing in Britain, it should in fact improve and strengthen their position and market share. This move has enabled Morel to concentrate their efforts in Israel on the production of Hi-Fi drive units and control the world-wide distribution from one source, thus ultimately giving a better service to the end user. In the past drive units were produced in Israel and then sent to Ipswich to be redistributed around the UK, often meaning delays in dispatch to the manufacturers. Now the larger manufacturers will receive their deliveries direct from Israel with all retail, samples and smaller trade sales being serviced by **Wilmslow Audio**, and co-ordinated by Morel's UK sales manager **Russel Kaufmann**. This decision to utilise **Wilmslow Audio** was in part due to the realisation that they were experts at distributing smaller consignments on a daily basis throughout Britain and were a company determined to bring a new style of professionalism to the industry.



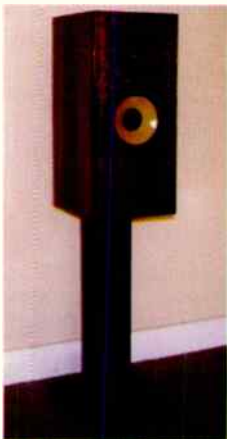
PEERLESS

Wilmslow Audio, the UK stockists for **Peerless**, have now included drive units from the new range of CSC woofers within their stock profile. **Peerless'** Composite Sandwich Cone improves accuracy and consistency of sound reproduction over the entire frequency range, creating a more 'musical' driver. These units have extra thick, rattle-free stamped steel baskets allowing woofers to be more easily mounted - with no countersinking necessary. The basket windows have been enlarged to minimise rear deflection interference. They also include a new 'Linear Restoring Force' spider which maintains consistent frequency response over the entire power range - even at the lowest volumes. The inverted, non-reflecting dustcaps minimise

distortion created from edge interference. **Peerless** began by reinventing woofer cone material from the ground up, by laminating multiple material layers of differing physical characteristics, **Peerless** engineers created a combination that reinforces the best qualities of each material. Thus the 'Composite Sandwich Cone was born.

ATC

ATC studio drive units, stocked by **Wilmslow Audio**, are built for people who want nothing less than the finest quality and the highest performance. Because ATC use state of the art design, and are subject to very tough quality control, their studio drivers have a reputation for reliability second to none. The ATC SM75-150 soft dome mid-range driver has established new performance limits for such units, although only a 3 inch unit, it combines high sensitivity with extremely low distortion and has a usable frequency response from 300Hz to 4kHz. There is no doubt that ATC's mid-range has an unrivalled combination of efficiency, compactness and power handling capability.



SCAN-SPEAK

The **Scan-speak** product philosophy includes a single goal that transcends all others: to produce the highest quality drive units that can be used in loudspeaker systems to reproduce music with the highest fidelity to the original source material. One element in their product philosophy is to use technical sound methods and equipment in their production, using expert engineering capacity, the finest raw materials, the most advanced measuring techniques and equipment, and a thorough testing and quality control system.

Another part of their production philosophy is good design work, striving to seek better sound rather than better response curves. Ensuring the sound has integrity and a natural balance among the elements; detailed and clear definition; realistic imaging from left to right, up and down and front to back. Good sound represents every instrument and all types of voices with their own unique characteristics.

The **Scan-speak** philosophy is also reflected in their choice of materials and components used in the production of their drive units, along with the choice of distributor to service the sales market. This is confirmed by the continued use of **Wilmslow Audio** as their UK distributor, enabling the company to concentrate on the production whilst knowing that the distribution and sales are in safe hands.

THE DYNAUDIO FOCCUS

Foccus is seen to be the most successful High-End Compact Do-it-yourself-speaker in recent years. The only moderate sized Foccus renders an optimum of dynamic bass and music quality in total. Since its introduction Foccus has proven in many comparing tests that it does not require voluminous crates to deliver impressive and realistic music reproduction. The front firing reflex opening allows to place Foccus on bookshelves. Should occasionally the bass response be boosted by adding of a damping pad to the reflex pipe. Some owners of big systems have employed Foccus in their smaller room with great pleasure.

Total Kit including MDF flatpack cabinet £275 Boxed Kit excluding cabinet £222.90
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Last month I looked at the winners and losers in the CD and recording format markets. As well as noting the season's successes, I took the opportunity to analyse trends and predict next season's movers and shakers. This time around, it's amplifiers, loudspeakers and tuners that come under the spotlight.

In the budget amplifier market, it seemed to be the same old names at the forefront. Between them NAD, Rotel, Technics and Sony all took the lion's share. Unlike other budget markets, there was no one company here that really led the way. The relaunch of Cambridge under the Audio Partnership umbrella gave us a NADesque budget amp for under £100, but didn't upset the status quo too much. One company that wasn't as prominent as it had been in this sector was Denon. This, however, was before the release of the highly acclaimed PMA-250SE and '350SE amps.

Further up the scale, Kenwood and Sony continued to enjoy prominence. Kenwood, though, are now faced with the same problem as Pioneer a few years ago. The KA3020SE was a great success, but now leaves Kenwood with the task of replacing it with something just as good.

While Pioneer partially pulled this feat off with the switch from A-400 to A-400X, they now find themselves in a similar position. The new A-300R wasn't quite the strong seller it could have been, due to pricing that placed it amongst the British heavyweights. And as Pioneer have discovered in the East, regardless of how good components are, there's a snobbish mistrust of Oriental products in some sectors of the industry.



from
Dominic Todd,
our man in
retailing

Fair Views

Sony made inroads into the market with amps such as the TA-F448, and stalwarts from Arcam and Rotel proved as popular as ever. The new Alpha series helped the former, while an impressive range of budget pre/power amps did the business for the latter. Rotel didn't have it all its own way,

the valve breed in many hi-fi outlets.

Pity also any manufacturer who attempts to crack the budget 'speaker market. Last year it was the turn of Mission, Mordaunt-Short and B&W, who with the 731i, MS10i and DM601 had the sector all but sewn up. This year I wouldn't be surprised to

KEF continue to be the one to beat when it comes to a good choice of capable high-end loudspeakers, despite the best efforts of Castle, Ruark and Mission. Mission in particular impressed last season with the new 75 range. The 752 was already something of a reference in its price bracket (£600), and the new Freedom model looks set to continue this tradition. Higher up the scale, the 754 Freedom 5 at £1300 could do for the company's image what the high-profile 753 did four years ago.

The advent of digital radio has done little to increase interest in what is still a neglected field of hi-fi separates. Many customers simply buy a tuner to match the rest of their electronics, and above £200 there's not much going on. This didn't stop Denon, Sony and NAD from cashing in on the budget sector. Despite the fact that Denon's TU-260L is nearly seven years old, it is still a deservedly popular tuner. Likewise, Sony's ST-S261 and NAD's 412 also deserve their success. If anyone challenges next season, it will probably be Rotel.

So there you have a brief insight into the successes of 1996. If you want the best view of the new season unfolding, watch this space!

"The advent of digital radio has done little to increase interest in what is still a neglected field of hi-fi separates."

however, what with Technics' 1000 series pre/power amps receiving critical acclaim and selling well.

In the high-end amplifier market, Naim, Quad, Audiolab, Meridian, Linn and Mission remained the front runners, none of them able to rest on their laurels. With all six companies launching new amps in '96, the market place is unlikely to change this year. Even Quad, a company not renowned for fanciful alterations, spruced up their image with a new 7 Series, sporting carbon fibre look-alike fascias. A sad fatality of such ruthless competition was Audio Innovations. This was a great pity, as their A1 amp was often the only representative of

see Tannoy's m2s making a name for themselves, although it's not going to be an easy ride if Mission, M-S and B&W have anything to do with it. And let's not rule out Celestion, JPW, KEF and Wharfedale, who have all been winners in previous years.

Further up the ladder, TDL's new RTL range ensured they were still a force to be reckoned with when it comes to affordable floorstanders. This didn't stop Mordaunt-Short from eclipsing the RTL2 with the runaway success of the MS25i. I suspect that by September it may have lost its momentum though, and a new Tannoy floorstander or Mission's greatly improved 733 will be setting the pace.

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competition

A SUPERB £3100 VINYL

This month gives lovers of the fair turntable a chance to give their record collection the present of a lifetime with a top notch all-analogue system.



Heading up this month's competition collection is Systemdek's svelte 2X2 turntable. This £500 LP spinner is based on the popular IIX, but features several crucial changes in the drive train. The 2X2's motor is now mounted in isolation from the sub-chassis and plinth, and the drive hub and sub-platter are constructed with a different geometry. The icing on the cake is provided by an acrylic platter, with its typically neutral sonic character.

Back in August 1996, Dominic Baker was taken by the 2X2's clarity and precision, feeling it confidently stood comparison with more expensive decks. In addition, it had the kind of dynamics and rhythm that make for truly enjoyable listening.

Partnering the 2X2 back in August '96 was a masterpiece of engineering we at Hi-Fi World first encountered in January 1993 - SME's £660 309 tonearm. Based upon the awesome SME V, the 309 sports a tapered aluminium alloy arm tube. The shape helps to reduce resonances which would otherwise colour the sound. Where the 309 differs from both the model IV and the model V is in its headshell. While the latter models use a fixed headshell for maximum rigidity, the 309's can be removed, which makes swapping cartridges quick and easy.

And we decided not to skimp on the

cartridge either. The final member of August 1996's synergistic trio was Ortofon's excellent £249.95 MC 25FL. Possessing the same body and cantilever as its cheaper stablemate, the MC 25E, the FL (Fine Line) version gains a higher quality stylus. David Price, in his original review of September 1995 thought the MC 25FL was, "snapping at the heels of the big boys in the £500 class. If there'd been a cartridge like this around at that critical moment in audio history, CD might have been 'just another Elcaset'."

Taking care of turning the Ortofon's tiny output into a signal powerful enough to drive loudspeakers is Rose Industries' impressive new £615 Scion integrated amplifier. Where most integrateds come in a single box painted an inspiring shade of hi-fi black, the Rose's two cases wear aluminium fascias. In one case sits the delicate phono (switchable MM and MC) and line level circuitry, while the other houses the power supply and output stage. This keeps interference to a minimum, as David Price found. He concluded: "It's a refreshingly original design that looks far more expensive than it is, and, more importantly, sounds it too."

Helping make sure the system never sounds less than sweet is a 5m bi-wire set of DNM's Reson cable. As Ketan Bharadia and Jon Marks found this month, the Reson is more than capable of taking on cables beyond its own £6.95

price bracket. And with great detailing and extension at both ends of the spectrum, the DNM can make the most of our vinyl front end's quality.

Last link in the chain is a pair of UKD's gorgeous Callas II loudspeakers. Hewn from 1.4in. mahogany slabs (logged in managed sustainable forests), these £950 two-way stand mounters make most other loudspeakers look like biscuit boxes. Reviewing the Callas 'speakers in August 1994, Dominic Baker decided they were, "a lovely package." What made the Callas a winning loudspeaker, he thought was the fact, "They give the listener a very rewarding insight into the music and the manner in which it was recorded."

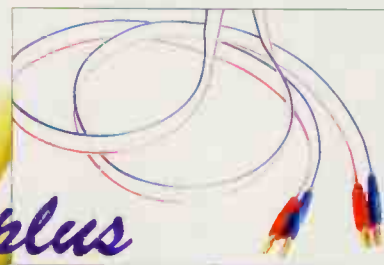
If you want the chance to win this superb system, all you have to do is answer the questions opposite and complete the tie breaker. Send in the entry form on the back of a sealed envelope or postcard to reach us before May 6th to:

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

SYSTEM MUST BE WON

competition



COMPETITION ENTRY QUESTIONS

- 1) What is the Systemdek 2X2's platter made from?
A. MDF B. Steel C. Acrylic D. Concrete
- 2) Why is the SME 309's arm tube tapered?
A. To reduce resonance C. To make it look good
B. To make it easier to hold D. So washing can be hung on it
- 3) What do the initials 'FL' stand for?
A. Fine Line B. Fancy Learning C. Flap Limit D. Fully Linear
- 4) How many cases make up the Rose Scion amp?
A. 1 B. 4 C. 25 D. 2
- 5) What kind of wood are the Callas 'speakers made from?
A. Pine B. Mahogany C. Walnut D. Ash

TIE BREAKER (obligatory)

Complete the following in less than 30 words

Systemdek's 2X2 and 309 from SME,
Will have you smiling to music from Ortofon's MC,
And with power from Rose through DNM Reson,
The Callas IIs will play on and on,

.....
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.....

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Please do not add my name to your mailing list.

COMPETITION WINNERS

MARCH ISSUE COMPETITION

In our March issue we gave two lucky people the chance to win a pair of superb CD players from Audiolab, their 8000CD one-box player and 8000DAC/CDM transport and DAC combination.

And the winners are:

Deidre Munday
of Goring-By-Sea in West Sussex,
who wins the 8000CD
and

Darryn Galloway
of Ferndown in Dorset,
who wins the 8000DAC and 8000CDM.

Congratulations!

COMPETITION RULES AND CONDITIONS

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

If you would prefer *not* to receive details of new products or special offers please tick the box.

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World favourites guide

COMPACT DISC PLAYERS

QUAD 67 **second-hand**
One of Quad's best products for a long time, the 67 is warmer and smoother than most, yet is highly musical and revealing. Good enough to frighten many rivals.

DENON DCD-315 **£150**
Real hi-fi and real music for a mere £150. Achieves a good semblance of orchestral dynamics and acoustic space.

NAD 510 **£200**
A competent all rounder with lifelike soundstaging and impressive treble clarity.

NAD 512 **£250**
Its smooth sound and fine treble extension make the 512 something of a rarity at the price. For the money rivals are few.

ARCAM ALPHA 7 **£320**
This British built player is extremely good value. An upfront, punchy nature suits Techno and Rock particularly well.

MARANTZ CD-63 Special Edition **£350**
A superb budget buy. Addressing the problems of the CD-52II SE, its detailed and musical sound embarrasses many expensive players.

MARANTZ CD-63MKII KI-SIGNATURE **£500**
Similar to the CD-63SE but more powerful bass and an all-round smoother sound.

TRICHORD GENESIS **£549**
Conveys music in a powerful and dramatic fashion. Smooth and sweet, with a good sense of depth. A little soft sounding though.

DPA RENAISSANCE **£895**
Words cannot describe its infinite variety, but suffice to say you'll love it or hate it. Highly emotional, involving presentation with not a hint of self-doubt.

AUDIOLAB 8000CD **£1000**
Great presence and body through midrange along with good stage depth give this player a seductive and musical sound. A real charmer.

LINN KARIK 3 **£1600**
Superb one-box player. Its supremely rhythmic, musical sound with delicacy and finesse puts it up with the best of the rest.

NAIM CDI **£1600**
This single box 16-bit player sounds very engaging compared to your average bitstreamer. Has that vital tingle factor of the larger, two-box CDs.

MCINTOSH CDM7009 **£2635**
A thoroughly inspiring machine. One of the most musical CD players around; sweet, open and detailed.

COMPACT DISC TRANSPORTS

TEAC VDRS-T1 **£550**
Not as substantially built as its chunky looks suggest, the T1 is nevertheless a good entry-level transport with a warm, expansive sound.

AUDIOLAB 8000CDM **£1300**
Beautifully built and finished, the CDM is packed with sensible features and performs superbly, day-in day-out.

CD CONVERTORS

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

THORENS TDA2000 **£700**
Used with the TCD2000 as a transport, the TDA2000 produces a sound that is focused, detailed and spacious. Good value.

DPA ENLIGHTENMENT **£795**
Some believe this to be the best convertor around. A truly charismatic performer, it dives into Rock music with rare passion

PINK TRIANGLE ORDINAL **£837**
Pure, smooth sound free from hardness. One of the best at any price, losing little to the big guns.

PINK TRIANGLE DA CAPO **£1450+**
Offers a choice of filter modules, all up there with the best. The Da Capo is superb in many respects, but can sound a touch polite on rock.

DPA 1024 **£6000**
Proof positive that today's CDs needn't sound CD-like! Uses an in-house discrete convertor, and DPA haven't skimped on the build either!

TURNTABLES

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

THORENS TD124 **second-hand**
One of Thorens' best-ever turntables. Needs a modern plinth to give of its best. Duly installed, it's good enough to face off the Garrard 401, swapping some of its bass power for a more delicate, incisive treble.

SYSTEMDEK IIX900/RB250 **£330**
A fine all rounder and easy to upgrade. Brings more depth and breadth than a Rega 3.

SYSTEMDEK 2X2 **£499**
Although tuneful, bass isn't as deep as some rivals. More than makes up for it though with neutral and precise midrange and treble.

RESON rs1 **£600**
A lean, yet vibrant sound quality that really draws the listener in. With good detail and rhythmic integrity this is an impressive turntable package.

MICHELL GYRODEC **£800**
Stunning looks, build and engineering, and don't underestimate the sound. Standard PSU and Rega arm gives a detailed, architectural, if undynamic sound. With QC PSU and SME V, its scale and insight kills the competition at the price.

PRO-JECT 6.1SA **£999**
The Pro-ject places the listener in the best seat in the control room. Outrageous dynamics and a punchy, seriously deep bass. Comes with Sumiko arm and Ortofon MC30 Supreme.

LINN SONDEK LP12 **£840 - £1530**
Cirkus bearing puts it back up with the best. Superbly beguiling, rhythmic sound that plays Jazz like few others, but lacks the Gyrodec's detail or imaging. You'll forget CDs were ever invented.

PINK TRIANGLE ANNIVERSARY **£1200**
One of the finest-sounding turntables around, the Anniversary takes the listener nearer the recording studio than almost any other deck. Works with Rega, Linn and SME arms alike.

ROKSAN XERXES X **£1295**
DSU or XPS 3.5 power supply £150/170 extra. Excellent pitch stability from a new Swiss motor and outboard power supply. Very tight bass, fine dynamics and revealing clarity.

MICHELL ORBE **£1950**
The Darth Vader of analogue, the Orbe builds on the strengths of the Gyrodec. An ultra-tuneful, expansive sound.

SME MODEL 20 **£2495**
Including the excellent SME V tonearm, the Model 20 is possibly the last great turntable, unless you've got £11,000 for the Model 30, that is.

TONEARMS

REGA RB300 **£130**
Supremely capable at the price, but not quite humankind's salvation as has been suggested. Detailed, tight, rhythmic sound but tonally rather grey and cold-sounding.

SME 3009SII **£375**
This Paleolithic device doesn't bother with frequency extremes or detail, but its legendary serviceability makes it a cult in Japan. Oh death, where is thy sting?

SME309 **£570**
A down-market version of the IV and V with aluminium armtube and detachable headshell. Tight, neutral sound with good tonality, but lacks the IV's pace and precision.

SME IV **£850**
A Series V with lower toleranced bearings, cheaper cables and no damper. Still vastly over-engineered and almost capable of its bigger brother's sonic fireworks. SME's best value product.

SME V **£1235**
A masterpiece of precision engineering with a cohesive, ultra-transparent sound. A dream to set up and use.

LINN EKOS **£1400**
A thunderous battleship of an arm, with a very impressive sound, masses of detail and dynamics, but lacks the SME V's cohesion and musicality.

CARTRIDGES

ORTOFON VMS-2E **£110**
Warm, full-bodied, punchy and fast. Not to be sniffed at for a tenner. Can be upgraded with a better stylus at a later date.

World favourites guide

GOLDRING 1012GX £60

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

GOLDRING 1042 £100

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

ORTOFON MC15 SUPER II £110

An excellent budget moving coil with a smooth, polished, detailed sound. Tracks superbly but verges on the analytical at times. A bargain.

ORTOFON SUPREMES £225-£450

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

ORTOFON MC2000 £650

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

ORTOFON ROHMANN £1000

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

LYRA LYDIAN £649

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

VAN DEN HUL MC-10 £840

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

ORTOFON MC7500 £2000

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

INTEGRATED AMPLIFIERS

NAD 3020 second-hand

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

NAD 310 £130

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

NAD 312 £200

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

ROTEL RA-970BX £250

With its smooth and powerful sound, the Rotel sings a seductive song with all types of music. Powerful enough for most 'speakers too.

AURA VA-80 £280

The VA-80 is superb for the price with a confident, powerful sound. One of the smoothest around, it is capable of embarrassing more up-market competition.

ORELLE SA-100 £449

Clean, open, active sound. Smooth and detailed with good punch too. One of the best at the price.

ARCAM ALPHA 9 £500

A detailed and open sound lends great atmosphere to music. Wide range of facilities too, including optional MM/MC phono stages.

AUDIOLAB 8000A £500

A jack-of-all-trades whose facilities, build, power and top-rate phono input make it a steal. Sound is good, but less involving than the Naim Nait 3.

NAIM NAIT 3 £500

A taste of high-end audio. The most involving, musical design at the price, but low power. Superb phono stage is £100 extra.

MISSION CYRUS 3 £500

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

SONNETEER CAMPION £579

An amplifier that delivers near studio definition along with exemplary timing. Utterly gripping.

DPA RENAISSANCE £595

Rich and smooth, the Renaissance is one of the sweetest amps around, if lightweight.

AUDION STERLING ETSE £600

Economically but well built single-ended valve amplifier. Wonderful clarity with vocals. £600 with 1 line input, £800 with 5.

SUGDEN A21a £640

Class A transistor amp. Rich, crisp, deep, tight sound and it images well too. Wonderful.

AUDIOLAB 8000S £650

Fast, clear, crisp sound with a wide-open sound stage. One of the best at the price.

MERIDIAN 551 £795

Beautifully-built integrated with a sweeter, clearer sound than mid-price alternatives. Plenty of facilities and remote controllable.

UNISON SIMPLY 2 £995

This single-ended valve amplifier is smooth, sweet and open. An extremely musical performer.

UNISON SIMPLY 4 £1495

Sonically similar to the Simply 2, but with more power and control.

AUDIONOTE OTO SE £1500

Ten watts of the sweetest sound around. Use sensitive speakers though, because it's unlikely to crack windows or trigger earthquakes.

McINTOSH MA6800 £3735

The MA6800 not so much plays music as takes control of it, with effortless bass drive and a three-dimensional sound stage.

PRE-AMPLIFIERS

NAIM NAC32.5 second-hand

Naim's one-time top pre-amp is still a force to be reckoned with thanks to its precise, fast sound and excellent phono stage.

ROTEL RQ-970BX £130

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

DPA DSP200S £495

Not quite the 50S, but there's little to match it at this price if outright sound quality is your priority.

ROSE RV23-S £495

This interesting valve/transistor hybrid has a smooth, rich, spacious sound.

AUDIOLAB 8000C £520

Versatile with superb phono input. Can sound sterile, but latest version is much improved.

MICHELL ISO/HERA £530

This phono stage has fine midband and treble detail, with taut bass. The £850 ISO/HR brings more of everything, and for many people is the last word on the subject.

AUDIO INNOVATIONS P2 £749

Fantastic bass and super insight make this one of the best phono stages around. One for vinyl lovers.

AUDIOLAB 8000Q £995

Excellent line-level only pre-amp, greatly improves on 8000C with a more fluid, musical sound and greater grip. Remote control.

MERIDIAN 502 £1295

Transparent, detailed sound with good tonal range and a neutral presentation. Flexible and remote controlled too.

NAIM NAC82 £1945

This remote control pre-amp thrusts detail forth in true Naim fashion.

POWER AMPLIFIERS

QUAD II second-hand

Classic valve monoblock with many thousands still in use around the world. Archetypal warm, smooth valve sound, although not the last word in detail or dynamics.

LEAK STEREO 20 second-hand

The Stereo 20 can sound impressively up-to-date, although power and detail are ultimately limited.

QUAD 405II second-hand

Solidly built, but lifeless sounding, power amp which can be substantially improved by a Quad factory service.

ARCAM ALPHA 9 £400

With 70watts on tap, the 9P will drive most loudspeakers with a spacious and detailed sound. Good bass drive too.

MISSION CYRUS POWER £450

This power amplifier is a honey. Rich and smooth, but with a firm grip; a fine blend of properties.

ROSE RP190 £495

Used with the partnering pre-amp it gives 70watts of smooth, relaxing sound.

SUGDEN AU41P £530

Extremely competitive at the price with 100W of unusually smooth, full-bodied sound.

SHEARNE PHASE 3 £619

A neutral, highly dynamic and thoroughly exciting amplifier. A sonic bargain.

World favourites guide

QUAD 606II £675

Quad's latest 140W powerhouse is smooth and civilised, but engagingly musical. Legendary back-up service.

DPA DPA200S £750

Better than anything else at the price. Not as dry as the 50S.

NAIM NAP180 £900

Partnered with a NAC82, this has classic Naim control, making for a superbly rhythmic presentation. A touch lean for some tastes.

MICHELL ALECTO STEREO £1300

A refined transistor amplifier with valve-like transparency and a full, warm, easy-going sound. The £1800 Alecto monoblocks have rare lucidity and three dimensional realism.

MERIDIAN 557 £1400

Great control and dynamics allied to seductive smoothness. A rare combination of power and delicacy.

AUDIOLAB 8000M £1500

Beautifully built, powerful amps that will drive anything you care to throw at them. Detailed, analytical sound, but a touch grey compared to valve rivals.

TUNERS

LEAK TROUGHLINE second-hand

Our favourite way of listening to the wireless. A deliciously smooth, mellifluous sound that will have you junking your transistor radio in seconds. Ergonomics are crude, and you'll need a decent aerial and stereo decoder.

NAD 412 £190

The 412 is remarkably musical and natural sounding. Rich sound and full bass are a rarity. Unbeatable at the price.

KENWOOD KT-6050L £300

Very, very tuneful and as clear and detailed as CD. Tuners like this have you sitting in your seat wondering at the sheer wealth of music out there.

MISSION CYRUS FM7 £300

Clear and lucid sound that puts it up with the best regardless of price. Superb build and superior ergonomics to the NAD.

ROTEL RT990BX £500

High quality Michi-based tuner with a sophisticated, forward sound with great imaging and soundstage. Sensible facilities and remote control.

NAIM NAT03 £500

The NAT03 is further proof of Naim's proficiency with tuners, with a warm, easy sound and a good sense of atmosphere.

FANFARE FT-1 £1350

In its native US the FT-1 is no mere tuner but a 'broadcast monitor' no less, a task at which it acquits itself well, with a clear and powerful sound.

NAIM NAT01 £1380

The best solid-state tuner available. For better radio, live in the studio.

CASSETTE DECKS

AIWA AD-S750 £150

Sonically a very decent machine. For the price there's nothing better. With Dolby B, C and S.

KENWOOD KX-3080 £160

A simple deck, but high quality head and transport give an unusually high level of performance at this price. Not to be missed.

DENON DRM-650S £230

Forget metal tapes, but sound quality with ferrics and chromes makes it a bargain.

AIWA AD-S950 £300

A stable transport, superb head and Dolby S make this an excellent recorder.

PIONEER CT-S740S £430

A great piece of engineering from Pioneer, a bit complex, but a first rate sound on playback and recording. Dolby S included.

NAKAMICHI DR2 £600

Where serious cassette decks start. The DR2 pushes recordings to the limit, remaining unflustered at all times.

NAKAMICHI DRI £850

Better still than the DR2, with manual head azimuth adjustment to boot.

NAKAMICHI CR7 £1500

Kills every other cassette deck and stamps on their graves.

LOUDSPEAKERS

MISSION 731i £130

A truly worthwhile improvement on the old 731s, sounding faster, stronger, tighter and more subtle. Able to take on all comers.

MISSION 731 LE £149

An extensive reworking of Mission's entry level 'speaker, much tighter on transients and more refined treble. Neutral and revealing.

TANNOY 631 SE £170

Great bass extension, super open and focused midrange and fine detail up-top. Work best on filled dedicated stands; unmatched at the price.

HEYBROOK HB1 S3 £269

Fine tonal resolution through midrange and a smooth and extended treble make the HB1s ideal for Classical/acoustic music. Bass is a little boxy and constrained though.

CELESTION IMPACT 23 £299

Smooth and even handed. Clear and well extended treble and deep, tight bass. Midrange is focused and pure with plenty of detail and speed.

B&W DM 602 £300

Deep and strong bass, pure, projected and uncoloured midrange. Treble quality a little metallic, but imaging precise. A lively, enjoyable sound.

REL Q-BASS £350

Few subwoofers match the Q-Bass at the price. The tuning controls can be a bit of a fiddle, but once set up the rest is pleasure.

EPOS ES12 £495

Strong, punchy bass is allied to detailed and articulate midrange and treble. Above all, these 'speakers are thoroughly musical.

REL STRATA £500

The Strata is not a toy. Offers superb, true hi-fi bass depth and power.

MISSION 752 Freedom £600

Use advanced High Definition Aerogel bass/midrange and silk dome tweeter. Dynamic, punchy and musical, yet refined like few others at the price. Not as soft as the original 752s.

TANNOY D100 £650

This small dual-concentric loudspeaker produces believable three dimensional imaging.

CASTLE AVON £700

Taut, dry bass and lucid midrange from their carbon fibre driver, but need warm ancillaries to avoiding sounding bright.

HARBETH HL-P3ES £799

A fine example of good loudspeaker engineering. The top of the mini-monitor league.

HARBETH HL-K6 £975

Clean, musical and classy - Harbeth have done themselves proud again.

KEF REFERENCE SERIES ONE £995

The KEFs combine pin-point imagery and detail with a smooth and polite balance. Good, agile bass too.

HEYBROOK SEXTET 11 £1129

Heybrook have retained the strengths of the original Sextet, whilst improving on bass extension and smoothness. Treble and imaging still up with the very best.

MISSION 754 FREEDOM 5 £1299

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HARBETH HL COMPACT 7 £1329

Dry and analytical, but truthful and uncoloured with it. A cohesive sounding top class monitor.

EPOS ES25 £1505

Epos' best. Combines near-uncoloured tonality with characteristic fireworks in the rhythm department. Superb by any other name.

SPENDOR SP7/I £1970

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TANNOY AMS8 £2700

Bold sounding professional active monitor with solid bass, clearly focused midrange and delicious treble. Built-in amplification.

QUAD ESL-63 £2860

A reference against all other loudspeakers, with superb imaging qualities and genuine transparency. Earlier ESL model is an excellent second-hand buy; both enjoy legendary Quad service back-up.

KEF REFERENCE SERIES FOUR £3099

Superb bass and near-electrostatic soundstaging make these involving loudspeakers a reference to others. Need a strong amplifier though.

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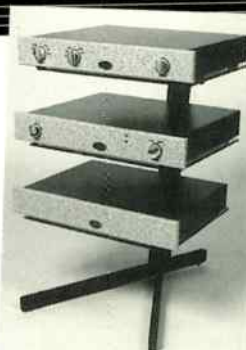
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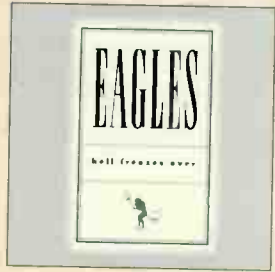
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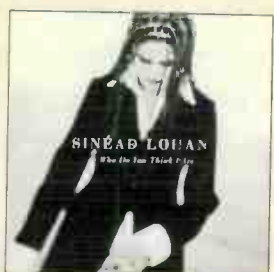
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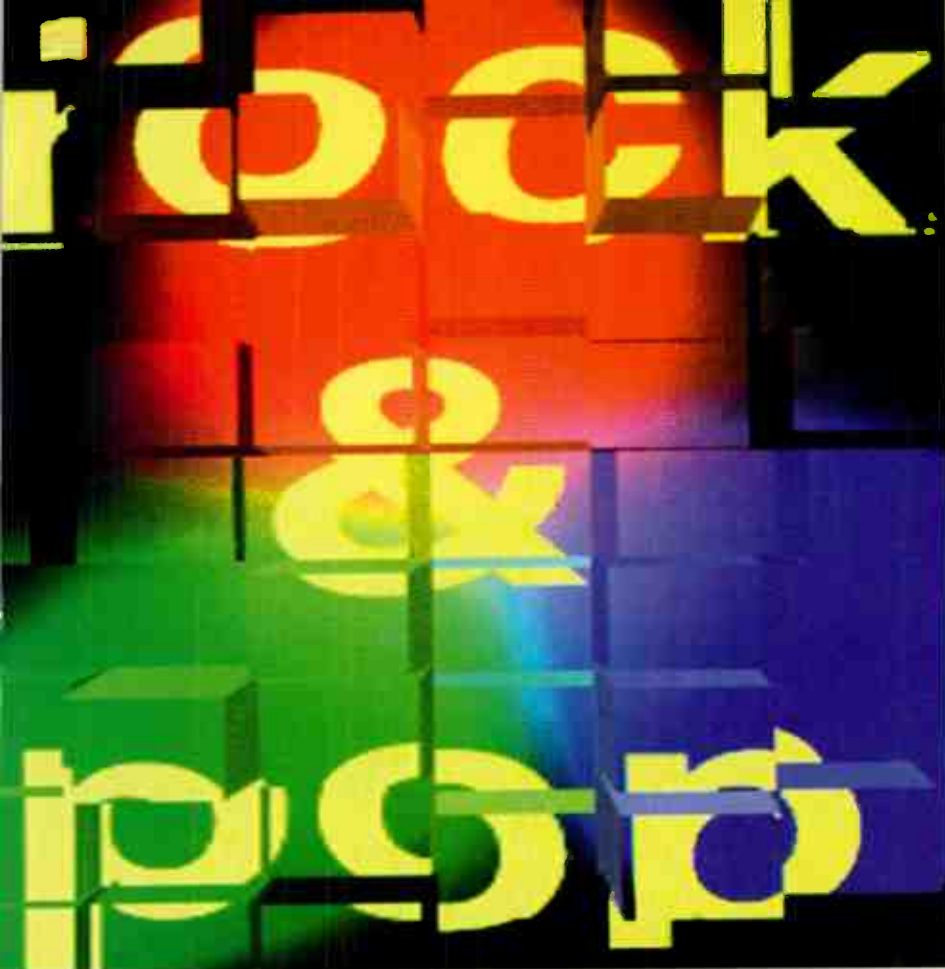
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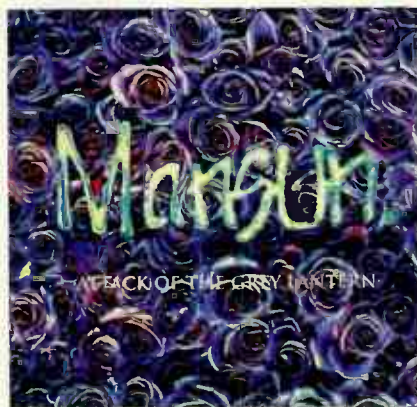
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MANSUN

ATTACK OF THE GREY LANTERN

EMI 7243 855791 2 7

Hard to swallow maybe but it really is getting on for thirty years since The Beatles set the template for much of the music that's being made today. At the same time they gave up the notion of playing live simply because they knew they couldn't reproduce their studio sounds in front of a live audience. Things have changed considerably over the years and live and studio work are now no longer divided by technological limits.

This may go some way to explaining why the Moptops' allure is so binding. After all, it's nigh on impossible to imagine John, Paul and so on playing the music of George Formby or Hollywood

musicals. Not without tongues firmly in cheeks, that is.

But the fact remains that the present - let alone the intervening three decades - is literally scattered with scores of Beatles wannabees from early Bee Gees to Oasis. These groups fired, inspired and/or sired by the Fab Four are never hard to track down. It seems only weeks (probably because it is only weeks) since I bathed in the post-Sgt. Pepper psychedelic soup of the latest Wishplants album. And so - mere weeks later - we have the long-playing debut from Mansun, whose Beatlish leanings are about as well kept a secret as Prince Charles' bald patch.

But what's wrong with being a Beatles' fan? (or having a bald patch for that matter - you'll get yours eventually, my son). Nowt is the answer. Particularly as, unimpaired by the technological shortcomings of their ancestors, the band have been able to hone their music on the live circuit while at the same time polishing their studio gen with no less than five sets of what used to be called EPs. Rather than merely padding out their product with endless unnecessary re-mixes, Mansun have preferred to issue once-only recordings, the bulk of which are not available anywhere else.

UK fanbase established, reliable record deal in hand, Mansun are in the far from unenviable position of being

about to crack it. Why, even the bulk of critics love 'em. So what's the problem, sonny? Maybe there isn't one. Unless you're well long in the tooth or an inconvertible Beatlemaniac then much of Attack Of The Grey Lantern will sound fresh, effervescent, even inspired.

The double-header opening salvoes are heavily in debt, surprise, surprise, to 'I Am The Walrus' and 'Tomorrow Never Knows', with fizzy vocals buried in a dense minestrone of strings and guitars above a dense backbeat.

The opening section of the tellingly titled 'The Chad Who Loved Me' does, yes indeed, sound like a vintage Bond movie soundtrack. This and the tricky ending all emphasise the deliberately Sixties ambience. By 'Mansun's Only Love Song' the band seem to have made a few leaps in time, a shameless Lennon/Harrison vocal pastiche finding itself mired in what could be a wrestling clinch between old 10cc and ELO out-takes. Then it's back to Abbey Road for 'Taxloss', a more blatant re-run of George's 'Taxman' than Paul Weller's 'Start' ever dreamed of.

Now all this may well be extremely novel and cheering for newcomers to what is, it must be admitted, a well established pop sub-genre. Critics and Rock historians will certainly have a whale of a time unravelling the separate strands - touch of Beach Boys here, dollop of Todd Rundgren there. But it

can get on your wick at times. Personally, the self-referential lyricising (characters from one song resurrected in another, in jokes, etc.) are a pain in the butt. I'll go along with "the centre of the universe is up for sale" but naming your first cut after a band member (yes, that's who Chad is) and then mentioning the group in its successor is a bit much to take. As, for these ears, are the protracted studio trickeries and doodlings.

It's maybe telling that easily the catchiest and most structured song here is 'Wide Open Space', which has a cleanly delicate vocal and a far from cluttered arrangement. It's not a bad record by a long chalk but maybe it treads on the edge of being too clever and self-conscious a tad too often for its own good. Then again, if the next Oasis LP turns out to be a blend of Revolver and Sgt. Pepper then Mansun will have pipped the new moptops to the post. Somehow this seems doubtful.



SUZANNE VEGA
NINE OBJECTS OF DESIRE

A&M 540 583 2

Hard to believe that it's a good decade since Suzanne Vega came out of the leftfield and promptly delivered a brace of classics with 'Marlene On The Wall' and the poignant 'Luka'. Furthermore, she stepped out of the limelight altogether after giving birth to a daughter a couple of years past.

Vega's early work was redolent of dusty folk cellars and coffee bars but in reaching wider audiences she sensibly chose to beef it up with modest Rock infusions. It worked and continues to do so here, Vega's vocals and guitar backed by drums, keyboards and the usual crew. This doesn't obscure but rather enhances her talents, with the various arrangements and playing veering frequently towards Jazz rather than Rock.

The delicious samba 'Caramel' is perfect for Vega's luxurious vocals, while elsewhere there are welcome nods to the spirit of the great Steely Dan among others. It's telling that a more up-front Rock-style track like 'No Cheap Thrill' doesn't come over half so well on record as it can live. But that's a small quibble with gems like the quirky 'Headshots' or 'Thin Man' with its oodles of mystery and rich colourings. Yes, grown women can be spicy too ♪

rock & pop record of the month

JAMES
WHIPLASH

FONTANA 534 354-2

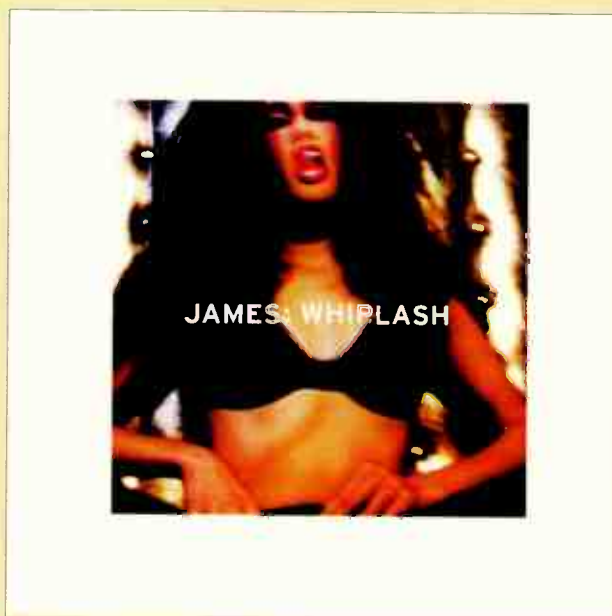
With more than ten years in the saddle behind them it's no real surprise to hear James have reached the Rock 'n' Roll equivalent of mid-life crisis recently. After years of intensive touring and recording they were apparently on the brink of collapse.

They'd already tried the Bowie/Iggy/U2/Talking Heads remedy of roping in Brian Eno as producer (the perhaps too quirky 'Laid') and when founder member Larry Gott quit, the group were ready to call it a day.

Instead, a sabbatical occurred during which singer Tim Booth collaborated on an album with film maker David Lynch and composer Angelo Badalamenti while the rest of the group started off what was to evolve into the current record.

The return of a happily refreshed front-person put things back on the rails and after much blood, sweat and tears comes Whiplash, which turns out to be an intriguing blend of James

old and new. Old in no pejorative sense by any means, but James' ease with (for want of a better term) classic Rock formulae is more than apparent in the likes of 'Lost A Friend', its



strong melodies carried on solid backings with Booth's strong, clean vocals well up front. This and, in particular, the sparsely augmented closing ballad 'Blue Pastures' echo what many may well think as the band at their most typical.

But Eno's still knocking about, albeit as friendly advice giver, with 'proper' production chores being undertaken by the reliable clean-sounds-provider Stephen Hague. Eno's input is, as ever, vague but he's always encouraged people to take on challenges so his presence doubtless helped bolster the album's rather adventurous central raft.

Therefore we have the likes of 'Avalanche', with its ghostly harmonies and driven percussion, or the fascinating twists of 'Watering Hole' where initial delicacy and suspense-filled keyboards give way to meandering rhythmic twists and an unsuspected coda. But it's not entirely off-the-wall by any means - the bottom-solid 'Homeboy' rattles along like nobody's business and is a sure-fire

live stadium rocker.

All of which adds up to a more than interesting and welcome come-back. As long as James can continue to make such provoking yet still accessible music their place in the major league is by no means at risk ★



BLUR
BLUR
7243 8 55562 2 7

Round two has opened. With Oasis only weeks away from releasing their third LP, London's own Rock darlings Blur enter the fray with their fifth album.

Clearly trying to distance themselves from the now-famous "Battle of Brit Pop" of last year, Blur have found a new direction. This represents no mellowing out: au contraire, the group return to their days as a student band with a series of basic but nonetheless useful numbers.

Rather than taking a swipe at American Grunge bands as they have been prone to do in the past, Blur have instead embraced the Stateside slacker style. Indeed, they've even made it their own.

Distinctly basic in production and stylistically anarchic, Blur owes little to the path trodden by Parklife and The Great Escape. Thus the suburban references focusing on such loveable characters as Tracy Jacks and Ernold Same have been binned in favour of newer, rawer sounds.

Have the foursome simply tired of their how's-ya-father, meet-you-down-the-old-Balls-Pond-Road antics and reverted to their affected middle-class selves? While all this may be the case, it is undeniable that Blur have come up with a very strange album indeed.

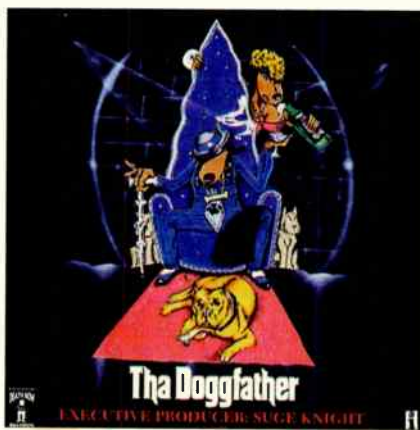
It's a real surprise, possessing a distinct split personality. The first half is perhaps the more instantly likeable, starting as it does with the single 'Beetlebum'. This is followed by a rather curious medley of songs, all of which are tributes in their own way. The thrashy Nirvana-ish 'Song 2' jumps to a primitive, rustic interpretation of Folk music with 'Country Sad Ballad Man',

built around a catchy if somewhat lazy riff, while 'MOR' can only be described as grand larceny of Bowie's 'Boys Keep Swinging'.

After these curios the album gets, how can I put it, messy. Consider the tracks 'Killer For Your Love' and 'Chinese Bombs'. They are, in a word, Pony.

The most striking thing about Blur is the sense that Damon's lyrical contributions have been usurped by Graham Coxon's jarring guitarwork. While the guitar was always eminent in Blur's earlier work, it has suddenly gone haywire, in a sort of Sonic Youth wall-of-sound way. Heavy on feedback, interference and bare studio noise, much of Blur is reminiscent of late '70s Iggy and Bowie (again).

Sorry to say kids there are no terrace singalongs here. Instead the album is a brave and deliberate attempt to confound the fans. And while it succeeds on a creative level, some of the group's younger followers may feel cheated by what could arguably have been a collection of Blur B-sides.



SNOOP DOGGY DOGG
THE DOGGFATHER
INTERSCOPE IND-90038

The dogg has returned. Strangely, this time with a wife and child in the fold. Could this herald a new horizon or ideology for America's most odious musician? Nope, is the short answer.

With nothing to measure against Doggystyle's powerful G Funk Intro - the bite that heralded the G Funk era of three summers ago - Snoop has gone for the next best thing, more nonsense about "biaatches" and "homeboys" on the doggpound.

It's liable to make you gag and discerning listeners will be found scampering away to foul the pavement in protest. Clearly revelling in his role as the 'Doggfather', Snoop opens the album with self-serving news cuttings from his own trial before moving into the title track whence he begins his customary vain, misogynistic odyssey. It gets no worse than 'You Thought', a song decorated with such florid gems as: "You thought you had my cash, until I turned around and whipped your ass."

The Doggfather is, as you would expect, littered with references to the Corleone blood saga, business, death and cash. Cautionary words to young kids who try to emulate him in 'When I Grow Up' seem painfully throwaway.

All this may be a little harsh given that there is a handful of songs that stand up on their own - 'Doggfather' itself, 'Vapors' and 'Doggystyle'. But though there's plenty of great Death Row production, the album on the whole lacks melodic invention.

This is sloth at its mostest - half of the tracks can only be termed album-fillers and could only have been recorded with Snoop slouched in a cloud of sweet smoke on his sofa. While still using sampling techniques to great effect, the cleverness is absent, and he often resorts to simply lifting classic melodies wholesale, the not-so-subtly named 'Snoops Up Inside Your Head' being a good example.

There was a time when the easy, laconic style of Snoop Doggy Dogg's tunes seemed so fresh. These days, someone ought to tell him that Gin and Juice is something his mother-in-law might drink.





VARIOUS
JDJ - AFTER HOURS VOL 2

MUSIC UNITES JDJAHZ

Chill-out albums are growing on trees these days, but it's still easier to track down a bus running on time than a really stonking mix tape. Like pretty much all Dance genres now, you'll find ten mainstream label fakes for every quality release.

Now I don't know about the rest of you, but I'm on a permanent quest to discover the perfect soundtrack to crash out to. You need a clever combination of content and style, lots of everything hypnotic but not too much of any one ingredient. So far contenders are few and far between. Obviously there's Pink Floyd's 'Dark Side of the Moon' (if you ignore the alarm clocks), KLF's 'Chill Out', The Big Chill's 'Eyelid Movies', two out of three Cafe Del Mar compos, the occasional DJ Harvey Late Night Session and some Sabres of Paradise.

There may be contenders, but true winners are harder to find. One that came close, however, was JDJ's After Hours Vol 1. Unfortunately, Volume 2 doesn't quite get there (which isn't really a cuss if you look at how high the stakes are).

The emphasis here is on all things funky-arsed, on just about being awake

and still dancing. There's Fade 2 End's 'Sundance', Forthright's 'Happiness', Lenny Williams' 'Gotta Lotta Love'. All stirred together, mashed up and smoothed down again by JDJ's Jay Chappell.

The prerequisites are all there - seamless mixing, the soul and gurning, lobe-fried Disco-Funk, the good (if not mind-blowing) track selection. The thing is, I just wanted it to be so much more. Still, it'll probably sound better after a smoke.



VARIOUS
THIS IS TRIP HOP 2

BEECHWOOD BEBOXCD5

King of compos Beechwood re-unite with their version of Trip Hop, and a weird one it is too. Perhaps the album needs to be re-titled This Is Trip Hop (Oh, and a lot of other tracks you'll like to push up the sales). Try as hard as I might, I can't picture The Prodigy or Leftfield or Garbage as Trip Hop. Come to think of it, this album doesn't really say Trip Hop at all to me.

OK, to be fair there is some Trip Hop on this triple CD set, but it's not exactly the pure club variety. It's more a kind of post-Trip Hop thing, a collection

Viv Craske

of pretty cool tracks released between '94 and '97, a period of increasingly anything-goes attitude to Dance, when the rave boys started to sit down and chill out to some heavy beats.

Despite the criticism, Beechwood have done a pretty good job here. There are the classics - Bomb the Bass's 'Bug Powder Dust', Red Snapper's 'Snapper' and the Chemical Brothers' vocal mix of the Manic Street Preachers' 'La Tristesse Durerera'. Backing up is Howie B's insurance-advert music 'Cry' and Morcheeba's lullaby 'Trigger Hippie'. Add to that a smattering of Ruby, Submarine, The Orb and Black Dog and you're not doing badly.

So forget the album title and pretend it's called Neville's Yellow Dog Bowl or whatever. If you're short of cash this month and want to check out some different sounds, you could do a lot worse than this.



VARIOUS
CREAM SEPARATES

DECONSTRUCTION 74321 46200

Cream have already won the odd design award, and I think it's about time they won something for marketing too. They are the dog's knackers when it comes to

strategic selling. For starters, there's that logo. Then, last summer, along came the seductively titled *White Album*, complete with a re-release in rubber casing.

Now they've done their homework and discovered that not everyone wants a triple set compo. What if you want your glammed-up House, but don't fancy the CD of funky, swinging tunes? Well, Cream would tell you that *Separates* is for you. Like the name says, you can buy the set, or each CD on its own. And the winner for inspired marketing goes to...

So this time around, your team leaders are Deep Dish, Darren Emerson and Les Ryder/Paul Bleasdale. Warming up the crowd are Bleasdale and Ryder, offering a funky rub-down with everyone from the Ragga Twins and The Dub Pistols to DJ Sneak and Armand Van Helden, all with liberal scratching and an amyl injection.

Next up is Darren Emerson going off on that whole spiritual journey kind of tip. Featuring prominently are 51 Days' 'Paper Moon', Blue Maxx's 'Unicorn' and a slice of Underworld themselves with the Balearic classic 'Sueno Latino'.

And Deep Dish? Well, they play deep into your psyche, mixing up top-class House from Summer Daze ('Samba

Magic'), Garth and ETI ('20 Minutes of Disco Glory'), Basement Jaxx and Two Lone Swordsmen.

The *Separates* are far better than the *White Album* for quality control with this fab trio at the controls. White rubber? *Separates*? So when are we going to see the Cream bosses in white rubber separates?



VARIOUS

MISS MONEYPENNY'S - THE GLAMOROUS ONE

MPENNY CDI

So the glitzy club Miss Money Penny's

has finally lunged into the special edition digipack arena of the club compilation - in a fancy dress, kitschy Disco kind of way.

From the outside things look fairly standard. You've got three CDs and the usual "each DJ offering up his own unique style" blurb. However, the differences here are the lack of an obvious formula and the fact that the DJs seem to have thought about the selection of tracks rather than about what big club tracks of the year would sell the CD. And with a DJ line-up of Tony de Vit, Mark Moore and Jim 'Shaft' Ryan, you know you're going to get quality.

Ryan packs in the numbers with the likes of Jean Phillip's 'Sexy Thing', Fluke's 'Atom Bomb' and UCC's 'Dodo Best Burger Dub'. Mark Moore then takes over, winding up the crowd to fever pitch. Other prime slices to get a look in are 'Theme from S-Express', Space's 'Female of the Species' (!) and Outrage's corker 'Tall and Handsome'.

De Vit's mix is a kind of trade-lite affair, kicking high-energy arse with DJ Eclipse, East 17 and S.J.'s 'Fever'.

Altogether, surprisingly good compared to your average club compo. Three sets of surreal beat souffles and plastic dreams, all faultless in construction, can't be bad ●

dance & ambient record of the month

HYDRA

SPOOKY WEIRDNESS

POLYDOR 5331262

When you listen to music all the time, sometimes the good just isn't good enough. You're always on the lookout for something which isn't simply the pinnacle of its particular niche. You want the definitive article, or an album that heads off in a new direction, or in this case an album that doesn't easily fit into journal niches.

You see, this is one of those albums where each time you listen, you're reminded of a different set of tracks - it's almost as if you heard the album while you were asleep and a daylight thought has triggered off the old memory again.

Snatches of synth here are

reminiscent of Sunscreen's House-like Pop, melodies straight from some slo-mo West Coast psychedelic Trance



tune. You've got a mix of Massive Attack, Trip-Hoppy vibes and simple, childish perceptions of Pop. 'Custer's Last Stand' sounds like the track that Deep Forest will never make and 'Comfort' hits you deep, like the emotive soundtrack to *Betty Blue*.

New single 'Let Me Be Your Worm' defines the sound of the album, although each track has its own identity. There are the girly, dreamy vocals, the sand castles and the Victorian merry-go-round. Imagine a sunny early morning at Glastonbury, sunburnt, frazzled, loved-up and you're part way there.

Like all good House, the emotions you bring to the track yourself are the essence of the music's power ★

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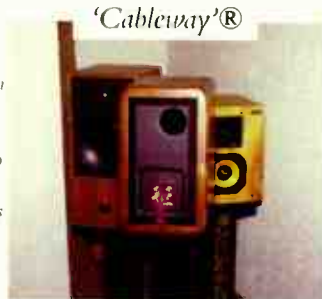
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Simon Hopkins



PAT METHENY GROUP
QUARTET
Geffen GED24978

For those of you who read this column every month, with its ragged assortment of misfit improvisers, Japanese noiseniks and unpigeonholable experimenters, it might come as something of a surprise to learn that the first time this hack even became aware of jazz as something other than a music played by incalculably old geezers in even more ancient boozers was when I happened across the Pat Metheny Group's eponymous debut.

In the subsequent years, guitarist Metheny - particularly in the context of the 'Group' - has become synonymous with a certain kind of tricky sophistication. While this avoids the pointless technical extravagances of most post-1975 Jazz Rock, it still often gets bogged down in overly complicated arrangements and slightly too rich textures. That said, throughout the '80s, a period during which Metheny went on to become almost certainly the most bankable contemporary jazz musician alive, he continued to take part in projects which revealed his long-standing love of the jazz avant-garde, and in

particular the music of alto saxophonist Ornette Coleman.

Even his most popular albums have featured extravagant freeform improvisations right alongside latin ballads and Coplandesque folk songs. You can also pretty much guarantee that any PMG show (the group have toured extensively for the best part of two decades, always to substantial and sold-out audiences) will showcase one of Metheny's solo guitar synthesiser freakouts.

However, it's been outside the context of the group that he's done some much more interesting work. This ranges from full-on Hard Bop sets - on record and live - with Roy Haynes and Dave Holland to his landmark collaboration with Ornette Coleman, *Song X*; or from 1995's solo guitar noise-fest *Zero Tolerance for Silence* to recent live dates in New York with British Free Jazz guitar god(father) Derek Bailey.

Overall I have to say that one overriding facet remains with both his mainstream and left-field projects: that he is, above all else, a supreme melodist, able to find melodic substance in both the most cloyingly pretty and most obscurely prickly of musical contexts. It's an ability which, in truth, too few jazz musicians possess. Ornette, for my money, remains the paradigm of this kind of melodic improvising, and Metheny has plainly basked in his influence.

Which brings us, in a typically roundabout way, to the PMG's current release, *Quartet*. The odd thing about the album is that in many ways it gainsays everything I've said above. It is most emphatically a 'Group' record rather than some left-field side-project. Yet in mood it's somehow very different from its predecessors.

Since that 1978 debut, the PMG has mutated beyond recognition. The

quartet here, on the other hand, has been the group's core since the early '80s: Metheny, keyboardist Lyle Mays, bassist Steve Rodby and drummer Paul Wertico. Previous incarnations have witnessed the contributions of sundry percussionists, guitarists, keyboardists and singers, but here the quartet is all, something which unquestionably contributes to the album's change of direction.

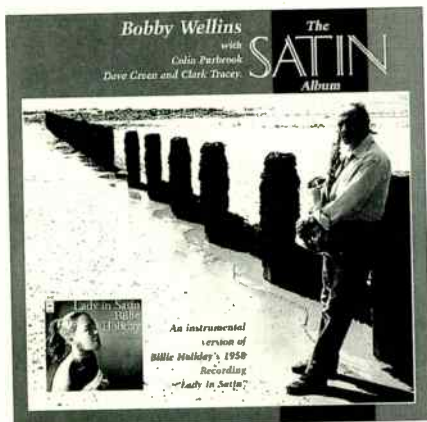
The set's sleeve note gives away something of its origins. At the end of a year-long tour, Metheny and Mays wanted to record an album quickly, spontaneously, and for the most part acoustically (despite an ongoing admiration of Keith Jarrett, I have no time for acoustic purists). The music here came together as improvisations based on - if any - the briefest of sketched melodies and arrangements. The results speak for themselves.

The working conditions of most gigging jazz musicians mean that very few have the chance to work as closely as this group has done, for any length of time, let alone for over fifteen years. The intuitive interplay here, then, is a rare thing indeed. So is the diversity of the music's reference points.

Without so much as a glimmer of needless post-modernist irony, the group take in Grateful Dead Blue-on-Mars riffs, deft Brazilian syncopations, Free Jazz, Spag-Western soundtracks, breezy post-Bop, and on and on. . .

What remains remarkable is that Metheny and his colleagues so easily make such listenable music of all this. Ordinarily, I'm quite happy, in this column, to bring to your attention the continuing exploits of the music's lunatic fringe. It's nice to see one of jazz's most perennially popular figures still pushing the envelope, bringing new sounds to a very wide audience indeed. But next month, back to the usual suspects. Promise.

Simon Cooke



BOBBY WELLINS
THE SATIN ALBUM
JITCD 9607

Billie Holiday remains one of the most popular Jazz vocalists and a definitive voice for many people. With the continuing popularity of her recordings I would think that this situation is unlikely to change, especially when people are bringing out tribute CDs like this.

Wellins is simply replaying Holiday's Lady In Satin album on tenor sax supported by an equally high-calibre trio; Dave Green on bass, Clark Tracey on drums and Colin Purbrook on piano. Of course, it's a completely different album from the original, where the frailty of Holiday's voice touched a chord with many. This is something Wellins cannot mimic; it's part of the allure of the legend.

Nevertheless it is an exceptional new take on the original, showing a superb player in his prime leading a fine, understated band. The tracks for those who don't know the original include

Carmichael's 'I Get Along Without You Very Well' and Wilder's 'I'll Be Around'. The latter would probably have been a more fitting final track than Redding's 'The End Of A Love Affair', since it is virtually guaranteed that you'll be hitting the Repeat button while the final notes are still hanging in the air.

It's difficult to wholeheartedly recommend an album like this because Billie Holiday was so much a part of the original. Dedicated fans of hers may find this one hard to take, but on its own merits - and it has plenty - it's a must-have ballad album. The recording quality is excellent and the performance is faultless. Enjoy it.



MARI NAKAMOTO WITH CEDAR WALTO TRIO
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JVC 9008-2

The world-wide appeal of Jazz is undeniable, and it extends not only to the global partiality for American Jazz greats, but increasingly to a cross-fertilisation of Jazz cultures extraneous

to the US. One result of this cultural exchange is the availability of this album by one of Japan's finest Jazz vocalists.

Nakamoto's recording career stretches back to the mid-Seventies, but she is far from a household name over here. On the evidence of this release I have to say that this is our loss, not hers.

Backing Nakamoto's vocals are Cedar Walton on piano, David Williams on bass and Kenny Washington on drums, with Jon Hendricks guesting on vocals on one track.

You get ten tracks of mainstream Jazz for your money, including Weill/Nash's 'Speak Low' and Raye/DePaul's 'You don't know what love is'.

Last year I reviewed a couple of JVC's CDs which were recorded using their K2 Interface in a 20-bit A/D converter and I was a little less than complimentary about them. On this CD however, the rough, gritty edge which the K2 system appears to possess works with - and possibly even enhances - Nakamoto's voice by highlighting her Oriental pronunciation and the soft, slightly coarse tone of her vocal chords.

The spatial relationships within the band are a little strange and variable to my ears. This is only really enough to worry a dyed-in-the-wool imaging freak such as myself though. And even I'm starting to lose my reservations on this topic after a number of CDs I've heard recently where the performance was so good I found myself just sitting back to concentrate on the music. This is one of those releases which has got me doing just that.

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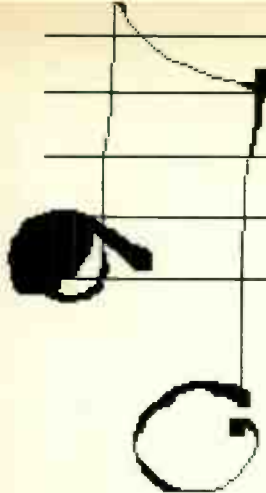
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SERGEI PROKOFIEV
Symphony No1 in D Major Op25 'Classical'/Symphony No7 in C sharp minor Op131/Dreams Op6*/Autumn Op8 USSR Radio and TV Large Symphony Orchestra; USSR Ministry of Culture Symphony Orchestra*; conductor, Gennady Rozhdestvensky
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Sergei Prokofiev was a precocious talent who had scant regard for most of his teachers at the St Petersburg Conservatoire, who included no less than Rimsky Korsakov. The one tutor who did have some influence on the less-than-respectful undergraduate was Nicolai Tcherepnin whose task was to teach Prokofiev conducting. In that role, Tcherepnin was only moderately successful, but he was also a composer in the lush, intensely atmospheric, sensuous style of Debussy or Scriabin, and it was here that the young Prokofiev began to find his true voice.

In 1910 he composed two short but wonderfully crafted symphonic poems entitled *Dreams* and *Autumn*, the latter displaying an obvious debt to Rachmaninov's *Isle of the Dead*. Both works were panned by uncomprehending critics, more out of a dislike of the composer than the music

it would seem, and the inner tension and emotion of *Autumn* eluded them altogether. This sombre, thoughtful, yet compelling piece evokes far more than falling leaves.

Both of these early tone poems receive sympathetic performances here from Rozhdestvensky on a disc that chiefly consists of recordings from the Sixties (that of *Dreams* dates from 1985). He offers a brisk, lively interpretation of the 'Classical' Symphony of 1917, underlining its breezy, tongue-in-cheek humour, and an equally perceptive performance of the Seventh Symphony, Prokofiev's last. The concert, on October 11, 1952 where the Seventh premiered was destined to be the last the composer attended of his own music. He died the following year, on the same day as the man who, albeit indirectly, had been the scourge of his last years in the former Soviet Union, Josef Stalin. The irony would have been appreciated by Prokofiev.

Though separated over three decades, the two symphonies have much in common, not least exuberant, joyful conclusions. The First Symphony, a brilliant pastiche of the Eighteenth century Viennese style but with a strongly-defined individuality, benefits here from some lively string playing and delicious woodwind contributions, both clearly depicted in the open, if bright acoustic. The recording of the Seventh Symphony, which was commissioned as a work for children but - as exemplified by the song-like opening *moderato* - is no lightweight piece, with more mellow, pleasing perspectives (even if the engineers cannot resist some spotlighting).

Rozhdestvensky's interpretations may be on the idiosyncratic side, but his feel for this music, and his evident fondness for it are beyond dispute. With the bonus of the youthful tone poems, there is much to enjoy here.



ALEXANDER ZEMLINSKY
Die Seejungfrau (The Mermaid)/Psalm XIII*/Psalm XXIII*
Radio-Symphonie-Orchester Berlin; Kammerchor Ernst Senff*; conductor, Riccardo Chailly
 DECCA 'ENTARTETE MUSIK' 444 969-2 (DDD/65.09)

The audience at a concert in Vienna on January 25, 1905 had the privilege of hearing the first performances of major works by two native Austrian composers, Arnold Schoenberg and his tutor (and future brother-in-law) Alexander Zemlinsky. The Schoenberg composition, his tone poem *Pelleas and Melisande*, subsequently garnered considerable popularity. A very different fate awaited the Zemlinsky, a three-movement symphonic fantasy inspired by Hans Christian Andersen's most famous tale, that of the mermaid.

No one knows why Zemlinsky withdrew *Die Seejungfrau* after its premiere - another performance had already been scheduled - but it was to be almost another eighty years before the work resurfaced, and that only after the three parts of the score had been reunited.

Born in 1871, Zemlinsky grew up and was educated in Vienna. He assumed the post of Kapellmeister at

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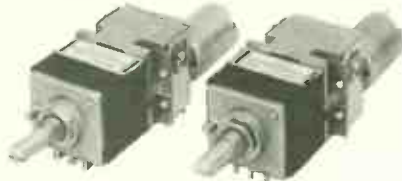
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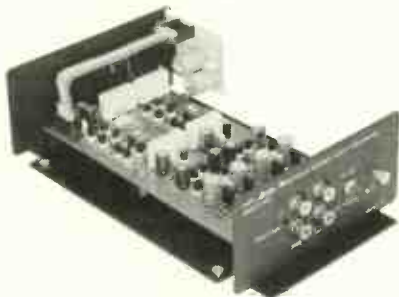
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the city's Volksoper and became renowned as a teacher of composition. Then, in 1933, Zemlinsky became one of the many artistic figures to fall foul of the Nazis. His opera, *Der Kinderkreis*, was suppressed and Zemlinsky returned to the relative safety of his native Vienna.

Then came the Anschluss - the 'union' of Germany and Austria - and Zemlinsky joined many of his compatriots, including Schoenberg, in emigrating to the United States. Sadly, unlike his pupil, Zemlinsky was not embraced by the American musical establishment and he died impoverished and in obscurity in New York in 1942.

Among the scores which Zemlinsky took with him to America were those of the second and third parts of *Die Seejungfrau*; that of part one, which included the title page, was left in Vienna. For almost four decades after the composer's death, it was believed - based upon the evidence of Zemlinsky's widow - that the American scores were the middle movements of a symphony. In the early Eighties, however, thanks to the efforts of the musicologist Peter Gulke, the score of the long-lost first movement was tracked down and in 1984 *Die Seejungfrau* finally received its much-overdue second performance.

It was subsequently recorded by the Berlin Radio Symphony Orchestra under the baton of that great champion of Zemlinsky's music, Riccardo Chailly. It is this performance which Decca has reissued here as part of its 'Entartete Musik' series - literally 'degenerate music' - which is devoted to composers who have suffered under this century's repressive political regimes, chiefly the Third Reich.

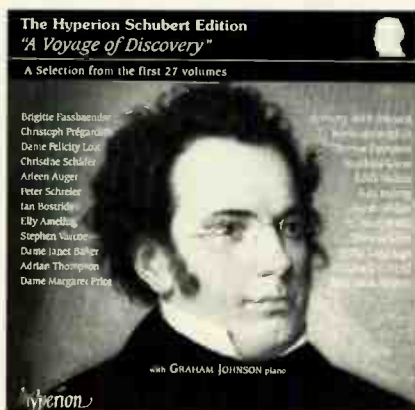
Musically, *Die Seejungfrau* inhabits a similar late-romantic sound world to Schoenberg's *Pelleas*, with its clear debt to Wagner, Brahms, Liszt and Richard Strauss. And, like Schoenberg, Zemlinsky set out to demonstrate that it was possible to combine 'programme music' - as typified by Wagner and the tone poems of Strauss - with the classical tradition of 'absolute' music, as represented by Brahms. At the turn of the century, this was a debate which continued to divide musical opinion.

In *Die Seejungfrau*, Zemlinsky

mirrors the essential elements of the story without establishing any specific programmatic relationship. The result is a sumptuous feast of orchestral colour and melody. And it is difficult to imagine a finer performance - or recording - than it receives here.

Chailly also offers glowing performances of two of Zemlinsky's three psalm settings, although the choral sound here is less full-bodied in comparison with the orchestral textures. Nevertheless, both works are rewarding, the exquisite decoration of the 1910 setting of Psalm XXIII echoing the richness of *Die Seejungfrau*, and the comparative austerity of Psalm XIII illustrating how Zemlinsky's musical language became simpler, sparer and more direct in his later years.

In 1949, seven years after Zemlinsky's death, Arnold Schoenberg said of his former tutor: "I owe almost everything I know about composing and its problems to Alexander Zemlinsky. I always thought he was a great composer, and still think so." Recordings such as this are finally bearing out Schoenberg's judgement, even if Zemlinsky's time has come later rather than sooner.



FRANZ SCHUBERT

A Voyage of Discovery - a selection of twenty-six Lieder from the Hyperion Schubert Edition

Various artists; Graham Johnson, piano

HYPERION HYP200 (DDD/77.54)

If any record label is entitled to capitalise upon the bicentenary of Franz Schubert, who was born in Vienna on

January 31, 1797, it is surely Hyperion. Some seven years ago, Hyperion's Ted Perry took the bold decision to record all seven hundred-odd of Schubert's songs, part-songs and ensembles with piano accompaniment. It was an epic project, comparable only, say, to recording all of Bach's church cantatas (as undertaken by Teldec) or Philips' complete Mozart edition.

Ten years on, Ted Perry's commitment has been richly rewarded. The twenty-seven volumes issued to date have been showered with plaudits and awards, beginning with the very first: Dame Janet Baker singing Goethe and Schiller settings. It was voted best song record of 1987 by the critics of *Gramophone* magazine. Last year, the twenty-fifth volume in the series, tenor Ian Bostridge's powerful interpretation of the song cycle *Die Schöne Müllerin* was similarly honoured.

That rather sums up the consistently high standard of the series, which has now embraced some twenty-odd of the world's finest voices, all in collaboration with pianist Graham Johnson, who has also been responsible for the imaginative programming of the series.

Indeed, among the glittering array of names involved in the project - Peter Schreier, Dame Felicity Lott, Brigitte Fassbaender, Thomas Hampson, Dame Margaret Price, Sarah Walker and Anthony Rolfe Johnson to name just a few - there might be a tendency to underestimate Johnson's contribution. But if one thing becomes apparent from listening to this generously-filled bicentenary 'sampler', it is that his finely-judged accompaniments have been, and remain, an indispensable ingredient in the success of this monumental project.

The selection of Lieder assembled by Lucy Hayward-Warburton for this disc is an exceptionally attractive one, including as it does several of the most famous songs alongside some less-well-known gem. Equally importantly, there are no awkward transitions - the impression is of a recital not a compilation - and the sound balance is consistently truthful. A taster that I predict will only heighten the appetite to explore Hyperion's Schubert further.

RECORD OF THE MONTH

TÓMAS LUIS DE VICTORIA

**Officium Defunctorum 1605
(Requiem Mass a 6vv/motets:
Taedet animam meam; Versa
est in luctum/chant: Ego sum
resurrectio)
Magnificat; director, Philip
Cave**

LINN RECORDS CKD060 (DDD/51.53)

Some thirty years have passed since I first encountered this glorious and remarkable music in a radio broadcast and repeated hearings over the intervening decades have never blunted its impact or diluted its astonishing beauty. But then, this is not the stuff of everyday listening, although neither do you have to be a devout Catholic to appreciate and be moved by its sublime aura of transcendence.

In 1587, after some twenty years in Rome, Victoria returned to his native Spain to take up a post as organist and choirmaster to the Dowager Empress Maria of Austria, sister of King Philip II of Spain and widow of Emperor Maximilian II. The Empress had returned to Spain seven years beforehand and had withdrawn to the Convent of the Barefoot Nuns of St Clare in Madrid. The order had been founded by her sister, Juana, and her daughter, Margaret, was a member.

Victoria remained in the Empress's employ until her death in February 1603, and it was for the "obsequies of your revered mother" (as he wrote when dedicating the work to Princess Margaret) that he composed his most famous work, the *Officium Defunctorum*.

Consisting of a setting of the Requiem Mass, the Responsory *Libera Me* and two motets, this was the form in which the work was published - with some revisions from the 1603 original - in 1605. It was promptly recognised as Victoria's finest work, a

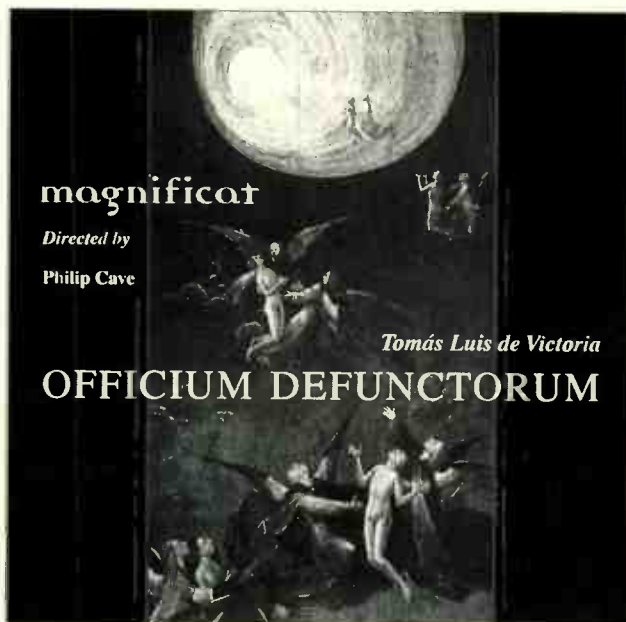
masterpiece of its time and, as history was to prove, an enduring monument of western music.

There is no shortage of fine recordings of the Requiem but what particularly distinguishes this new recording by Magnificat - the choir's second on the Linn label - is that it attempts to present the Mass in its original context. This means including other relevant sections from the complete Office of the Dead and the Great Absolution which Victoria and his fellow choristers would almost certainly have sung in honour of their departed patroness.

the Requiem, that of 1583, Victoria had placed the plainsong cantus firmus in the top part and in long notes. By then this was a somewhat archaic device, so in the 1603 setting the plainsong occurs in the second soprano part (except in the Offertory where it is in the alto), thus adding a first soprano part of much higher pitch as a counterpointing voice above the plainsong. The effect of this is to wonderfully lighten the texture, and to radically influence the character of the work.

What sets this Requiem apart from other settings composed around this period, aside from its unparalleled musical inspiration, is that while maintaining the necessary solemnity and serenity, it is also imbued with hope. The melodic phrases constantly strive upwards: the clear, simple but expressive cadences suggest consolation and reconciliation. True, not all the movements radiate these sublime sonorities - the *Libera Me* is full of drama, with fearful visions of the day of judgement - but the overwhelming, lasting impression is of a sureness of faith and an inner peace.

The uniqueness of Victoria's vision is vividly conveyed by the voices of Magnificat. Not only is their singing technically impressive, with a spellbinding purity of line and tone, it is also richly expressive. The nuances of Victoria's word-painting are not lost on them, nor the ecstatic fervour which is never far below the surface of this music. Add to that a suitably spacious and transparent recording (engineered by Philip Hobbs and Ben Turner in St Jude's-on-the-Hill, Hampstead, London), and an illuminating booklet note by Timothy Morris, and you have pretty much the ideal means to comprehend why, after three hundred and sixty years, this extraordinary music continues to exert such power.



After the body was received in church (on the night before the funeral), Vespers and Matins of the Dead were sung around the bier. On this occasion - April 22 and 23, 1603 (some sources quote March 17-20) - the corpse had already been buried but the same ceremony would have been carried out around an empty catafalque draped in black. The four-part motet *Taedet animam meam* and the chant *Ego sum resurrectio*, together with the *Benedictus*, are parts of this office and are used here very effectively to set the scene for the Mass itself.

In his earlier four-part setting of

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Dear Mr. Soper,

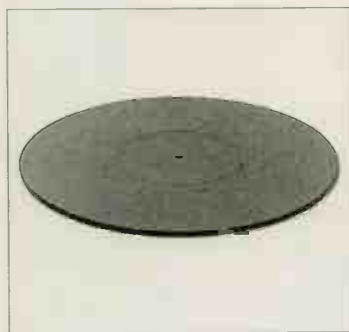
Thanks for sending me the plinth for my Garrard 401. I must confess, that I was a bit sceptical about it, when I ordered one - after all, I bought it, without the possibility of listening to it first. But the results I get are really unbelievable. There is no rumbling, instead deep, deep bass and an 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.

Yours

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"It sounded quick, direct, uncomplicated, with an ability to resolve subtle textures in instrumental scoring. Taken overall, the sound quality score (on my usual subjective listening test scale) was an impressive 23 points.

Martin Colloms Hi Fi NEWS/RR
March 97

The Rhythm presentation as a whole could be described as clean and powerful, in an appealing natural way..." "Whether it was the string quartets of Ravel or Debussy, Alanis Morissette or Joni Mitchell being fed into the Rhythm, what emerged always impressed with its natural, easy power and control. For those in search of an alternative to the 300B, one which couples the organic feel of valve amplification with a rather un-valve-like ear-opening bass extension and control, the rhythm is definitely worth audition."

John Marks Hi Fi World July 96

WORLD VERDICT

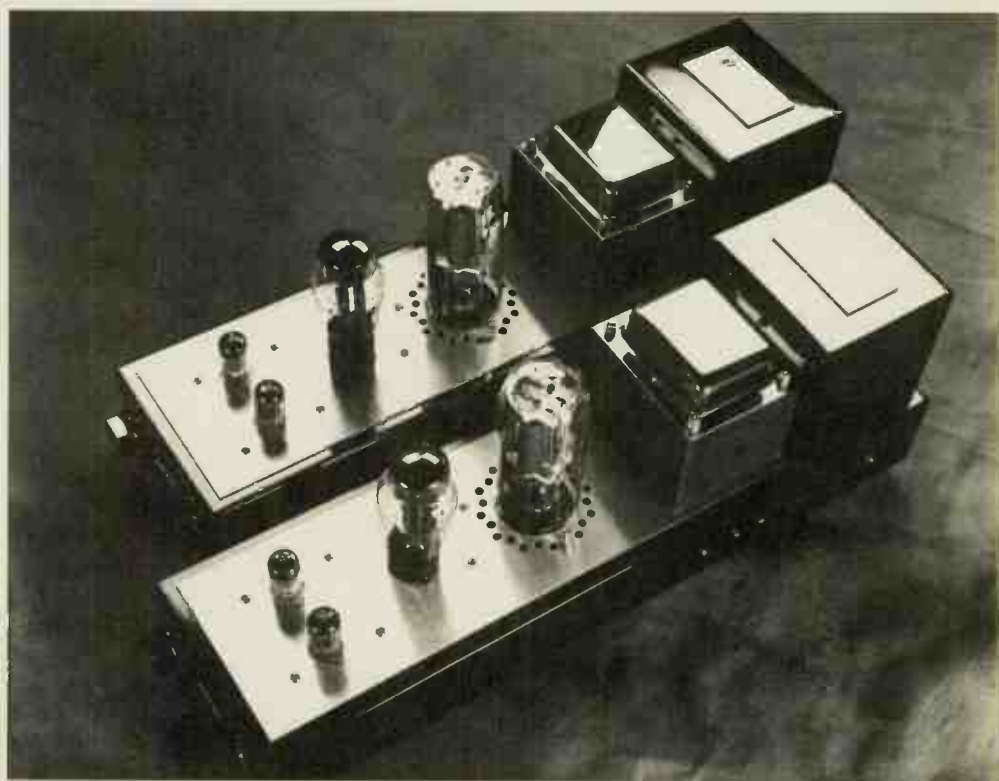


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Hi-Fi World July 1996



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MEASURED PERFORMANCE

AMPLIFIERS

ROSE SCION AMPLIFIER

The Rose power amplifier produced 66watts into 8ohms and 100watts into 4ohms, displaying good regulation and load tolerance. It has enough power to make most loudspeakers go loud in small-to-medium sized rooms.

Input sensitivity was a little low at 300mV on line (CD/Tuner/Aux, etc, numbered as 1, 2, 3, etc), meaning that with some budget sources like cassette decks and tuners the volume control will have to be set high, although this is not actually a problem.

Distortion was low at 0.013% in the midband, rising to 0.1% - a low value - at 10kHz, low or high output. This is a good result. I'd expect smooth treble.

Output offset was a bit high at 26mV on one channel, 3mV or so being a

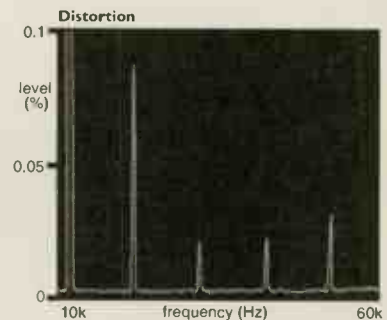
common value. All the same, it should not produce significant cone offset.

Disc frequency response was flat, due to good equalisation accuracy. There is no warp filter as such, output being -3dB at 12Hz. There will be good bass heft on phono as a result, but warps are likely to cause cone flap with reflex loudspeakers. Hiss and hum were low and sensitivity quite high at 2mV. The disc stage had a good overload margin too.

This is a well engineered amplifier, free from problems. NK

Power	66watts
CD/tuner/aux.	
Frequency response	9Hz-30kHz
Separation	93dB
Noise	-97dB
Distortion	0.013%
Sensitivity	300mV
dc offset	26/14mV

Disc	
Frequency response	22Hz-35kHz
Separation	70dB
Noise	-72dB
Distortion	0.02%
Sensitivity	2mV
Overload	80mV



HEYBROOK SIGNATURE II AMPLIFIER

The Signature power amplifier produced no less than 136watts under test, when feeding a normal 8ohm load. Power supply regulation was good, allowing this to rise to a whopping 210watts into 4ohms. This is enough to fry small 'speakers if misused, so big 'speakers are the safest match, a comment that applies to all powerful amplifiers.

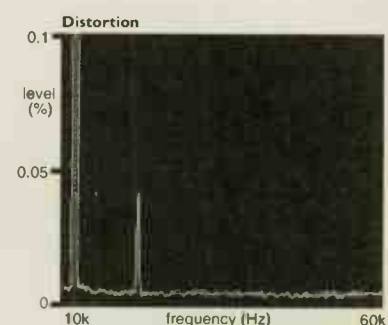
Frequency response was wide, measuring 3Hz-50kHz. Channel separation was high and noise satisfactorily low, although there were hum components that ideally should not have been there. Either a bit more smoothing or some attention to grounding wouldn't go amiss. The pre-amp possesses only unequalised inputs (i.e. CD, tuner, aux, etc) and no

phono stage. Sensitivity was very low at 500mV, giving an overall gain of x66. Most power amps possess x100 gain (200mV up to 20V), so the pre/power combo is errant in this respect. DC offset was a bit unbalanced at 5mV on one channel and 28mV on the other. Hopefully, the dc feedback/servo circuits are better sorted than they have been in the past.

Distortion was low at all outputs and frequencies, not rising above 0.05% (10kHz/3W & 100W). With second harmonic dominating under all conditions I'd expect the Signature to remain smooth sounding and exhibit no residual coarseness.

The Signature II amplifiers measured well enough. This looks like an in-house design rather than an application note or chip based solution, and it could well sound different as a result. NK

Power	136watts
CD/tuner/aux.	
Frequency response	3Hz-50kHz
Separation	71dB
Noise	-96dB
Distortion	0.014%
Sensitivity	500mV
dc offset	5/28mV
Disc	none



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 World and Hi-Fi News and Record Reviews Jan '96, Sept '96 and Dec '95.

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NAD 317

The 317 turns out a massive 120watts into 8ohms. The figure nearly doubled into 4ohms, reaching 196watts. The NAD certainly has welly, especially for those using low impedance loudspeakers. It will go very loud in any room.

At just 0.005% in the midband distortion was very low. Analysis showed it comprised second harmonic only and this characteristic remained at high frequencies, a good sign. Distortion at 10kHz rose little, measuring 0.02%, making this a low distortion amplifier.

Frequency response was wide at 10Hz-50kHz (-1dB), the first figure being low

enough to give good subsonics but not so low as to compromise DC stability. DC output offset was minimal, as expected.

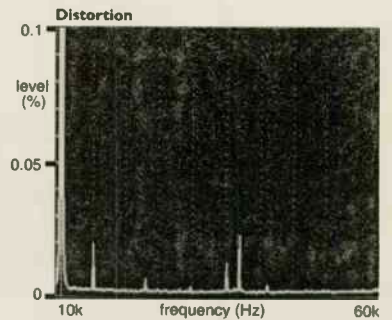
Sensitivity was normal at 250mV, sufficient to match in most sources and noise low at -98dB.

The NAD is massively powerful and should sound smooth, second harmonic distortion only being dominant. Good for big 'speakers in a large room, or for headbanging. NK

Power	120watts
CD/tuner/aux.	
Frequency response	10Hz-50kHz
Separation	63dB

Noise	-98dB
Distortion	0.02%
Sensitivity	250mV
dc offset	0.2/0mV

Disc none



TUNER

DENON TU425RD tuner

The TU425RD has a little upper midrange lift in its frequency response which is likely to emphasise detailing. It might also make the tuner sound a little bass light. There is a small roll away above 10kHz, to the mpX notch filter.

Stereo channel separation was good and distortion very low on mono and stereo signals, measuring less than 0.1%. Denon have incorporated effective pilot tone and sub-carrier filtering, to eliminate unwanted outputs.

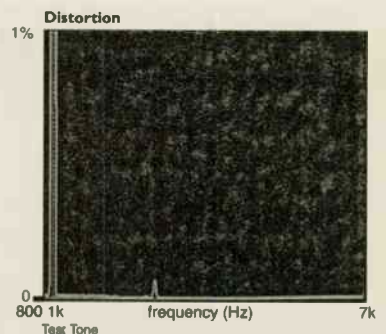
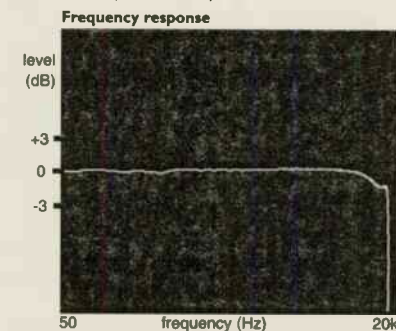
Hiss measured a normal -73dB, low enough not to be a nuisance. Output was high at 1 volt (100% mod.) and full quieting was, as usual, achieved at 1mV from the aerial. At this signal level or above the

tuner is working optimally. Sensitivity was high at 25µV on stereo and 2µV on mono.

The TU425RD worked well in all areas. NK

Frequency response	8Hz-13kHz
Stereo separation	44dB
Distortion (50% mod.)	0.05%

Hiss (CCIR)	-73dB
Signal for minimum hiss	1mV
Selectivity (at 0.4MHz)	73dB
Sensitivity	
mono	2µV
stereo	25µV
signal strength meter	none



LOUDSPEAKERS

TANNOY m2

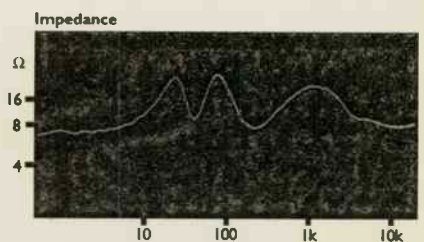
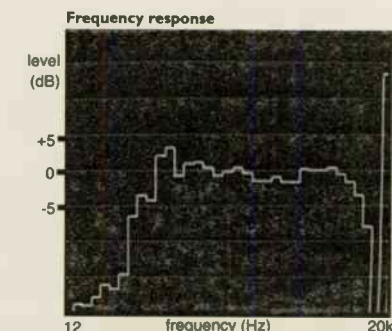
The Tannoy m2 possessed very good drive unit integration, displaying no off-axis suckouts. It also has little in the way of a crossover dip, so there should be good rendition of detail, cleanly outlined images and effective vocal projection. The tweeter rolls off slowly above 8kHz, becoming -5dB down at 20kHz. This will provide smooth treble with no hint of stinging.

Down at the other end of the audio spectrum the m2s reach 60Hz smoothly, a +2dB or so peak at 125Hz adding some speed to the sound of percussion.

The overall impedance of these

'speakers was high, measuring 10ohms. As a result, sensitivity was low-ish at 86dB, so an amplifier with power is needed, say 40watts-100watts, just to swing volts. It will have an easy time though.

The m2 is tidily engineered. It has no funnies and is strong in all areas of measured performance. I'd expect good sonic results. NK



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LOUDSPEAKERS

CELESTION A3

The Celestion A3 has two massive ports at rear and, in our room, these returned an out-of-phase signal that cancelled the forward response around 40Hz, producing a sudden loss of output, hence the step in our response analysis. In a big room though, which these 'speakers must have, the ports' contribution should return in-phase and add to the forward response. It was obvious that the A3s went down further than most 'speakers all the same, producing real output down to 20Hz.

In line with Celestion's claims, frequency response measured flat up to 20kHz. This isn't difficult to achieve nowadays and whether it is ideal is open to argument. I found the metal dome tweeter somewhat 'obvious' in its contribution and would have rolled it off. All the same, with good driver integration (i.e. phase) and a narrow cabinet with

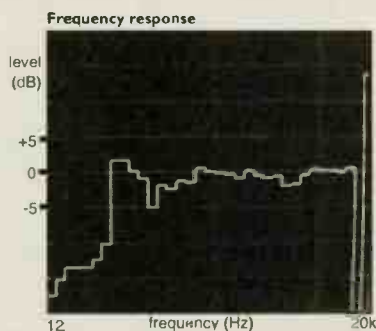
TDL NFM I

The frequency response of this 'speaker shows the tweeter peaking at a low 6kHz and rolling away above and below this frequency. This forms a small suckout around 2kHz and, below this frequency, some peaking will push vocals forward. Bass output extended down to 80Hz, good for such a small box.

Impedance measured 7Ω and the modulus, shown in our analysis, dips to 5Ω at 10kHz and at points below 500Hz, so current will be drawn when heavy bass

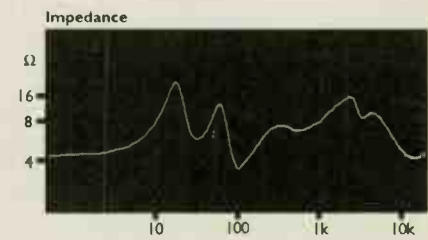
rounded corners I'd expect the A3s to image sharply and cleanly.

The impedance characteristic was as expected for a complex 'speaker: mountainous. The ports work at 100Hz and 35Hz. inserting sharp V/I phase reversals and strong reactance from 10Hz up to 200Hz due to motional impedance. Treble rolls down too. Some heavy feedback amplifiers might not like all this, and they will see 6.5ohms overall, with dips to 3ohms - not the nicest of loads.



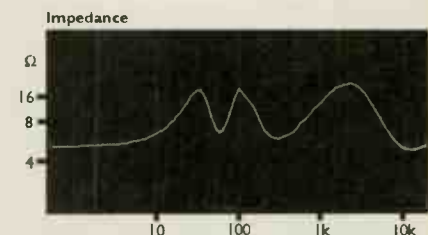
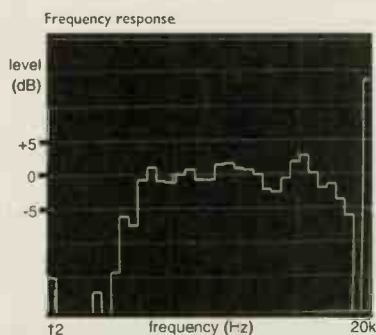
However, large size, low-ish impedance and, probably, efficient drivers, add up to a massive sensitivity of 92dB, meaning the A3s will fill a large room with 60-100watts at most, and will need a lot less most of the time.

The A3 is for big rooms. It needs to be amplifier matched carefully, because of its reactance and because of its strong upper treble. Otherwise it is an interesting loudspeaker likely to give a good account of itself. NK



is put through the loudspeaker. This means a reasonably strong amplifier will be needed to keep control of the

loudspeaker and, since 85.5dB sensitivity is mediocre, some power will be needed. Around 40watts minimum should be suitable. NK



CARTRIDGE

GOLDRING EXCEL VX

Moving coil cartridges do not have the inherent bandwidth limitation of conventional moving magnet types and I see that Goldring claim the Excel VX hits 30kHz within 2dB limits. That's somewhat better than CD (21kHz), so is it true?

LP gets more than a little approximate above 10kHz so measurement cannot be precise, but from JVC and B&K discs I made the Excel VX about -2.5dB down at 20kHz and sinking steadily after that. However, the descent in output was slow, so at 40kHz the Excel was still only -7dB down.

More important though is its smooth, peak-free in-band response that, on both channels and all mod. directions, descended slowly above 1kHz. I made it -2dB at 16kHz, a small amount but enough to ensure the cartridge sounds full bodied and avoids sharpness, brightness, spit or sibilance. Better still, the Vital PH tip

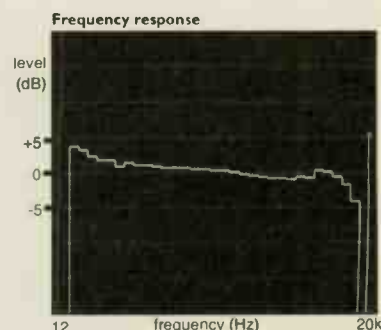
proved its ability by losing just 1dB on inner grooves - a very low amount. Goldring use some of the best styli in the business these days and the Excel VX hasn't been left out. I'd expect superb treble differentiation and clarity.

Tracking ability was satisfactory, if not class beating. There was some third harmonic distortion too, which might add sheen. Vertical tracking angle proved reasonably accurate at 25degrees and the cartridge rode fairly low as a result of this and its short cantilever. Output was reasonably healthy as MCs go, measuring 0.4mV at 23.54cms/sec or 0.56mV at 5cms/sec rms.

Goldrings are consistently strong performers these days. The Excel VX looks very interesting, showing some great abilities. NK

Tracking force 1.7gms
Weight 8.5gms
Vertical tracking angle 25degrees

Frequency response	20Hz-20kHz
Channel separation	22dB
Tracking ability (300Hz)	
lateral	63μm
vertical	45μm
lateral (1kHz)	15cms/sec.
Distortion (45μm)	
lateral	1.7%
vertical	3%
Output (5cms/sec rms)	0.56mV



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CD

TEAC CD-P3450 SE

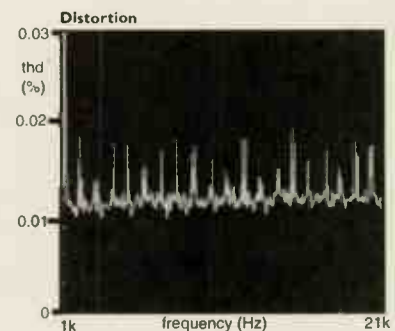
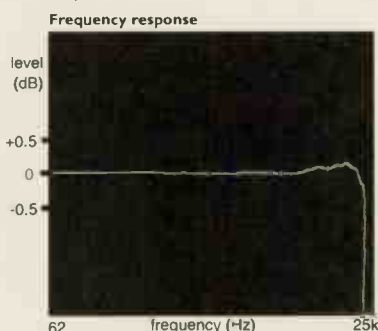
Frequency response shows an upward lift above 5kHz, likely to add some brightness to the Teac's sound. The channels were well matched, unlike our first sample.

The converter was satisfactorily linear, but whilst distortion was low there was strong in-harmonic quantisation noise. The spectrum analyser sums only harmonics (i.e. multiples of the fundamental) so these do not influence the distortion figures, even though they are likely to be audible as either roughness, hardness or coarseness, especially with accompanying treble lift.

Channel separation was good, but noise higher than usual, measuring -93dB. Spurious outputs (above 22kHz) were reasonably well suppressed.

The measured performance of this player was mediocre. NK

Frequency response	5Hz-20.7kHz		Dynamic range	104dB
			Output	2.07V
Distortion (%)	left	right		
-6dB	0.004	0.004		
-30dB	0.05	0.06		
-60dB	1.5	1.6		
-90	51	52		
-90dB dithered	-	-		
Separation (dB)	left	right		
1kHz	101	104		
20kHz	76	84		
Noise		-93dB		
with emphasis		-93dB		



TRICHORD REVELATION

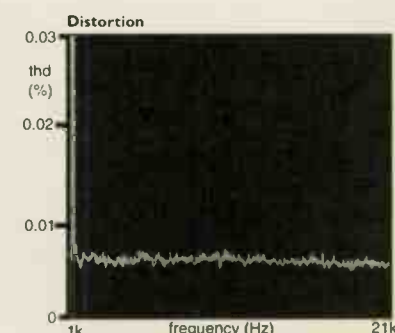
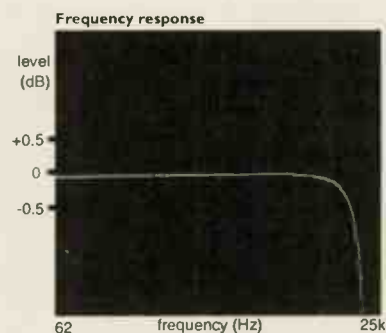
This player is a modified Pioneer Legato Link of the older variety, whose frequency response rolled down above 12kHz. The result was a peculiarly warm sound for CD. Pioneer's latest models measure flat and sound brighter as a result, but this player reached 15.7kHz (-1dB), a low value for CD, so it will have a warm tonal balance.

In line with Pioneer's questionable design philosophy, the Legato Link players, including this one, generate a lot of aliasing products, which are supposed to add an analogue flavour to the sound. Trouble is, they are not directly correlated harmonics, so whilst the signal form might be similar the content is not.

Whilst spurious outputs were significant as sidebands around the sampling frequency (44.1kHz) and as difference products too, harmonic distortion was well suppressed. Channel separation and noise were correct too. Output was a healthy 2.45V.

The Trichord measures much as the Legato Link player upon which it is based and will sound very different from the norm. as a result. It isn't especially accurate, but some find it more amenable than conventional CD. NK

Frequency response	4Hz-15.7kHz		Dynamic range	106dB
			Output	2.45V
Distortion (%)	left	right		
-6dB	0.006	0.005		
-30dB	0.006	0.006		
-60dB	0.5	0.5		
-90dB	30	31		
-90dB dithered	1.6	2		
Separation (dB)	left	right		
1kHz	112	111		
20kHz	87	86		
Noise		-116dB		
with emphasis		-116dB		



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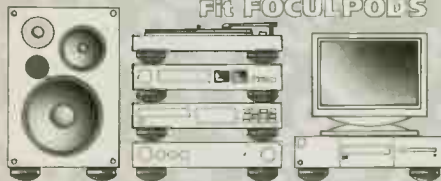
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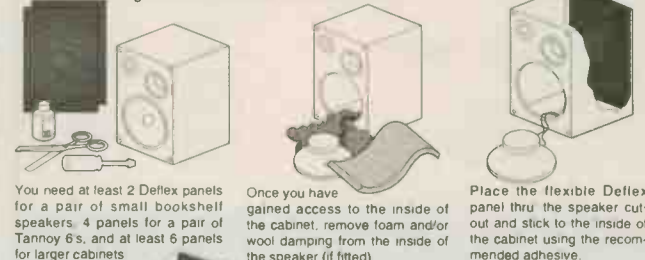
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Hi-Fi News & Record Review - March 1994

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Well if it didn't you probably didn't have the subwoofer turned up enough! But seriously, the other factor we haven't touched upon is the need for a subwoofer, preferably an active one. Subwoofers are about moving air and this takes a big driver and at least a 100 watt amplifier. It's not easy to fit TV's and large speakers into the average living room for home cinema, so the main speakers are not usually large enough to produce really deep bass as experienced in the cinema. A good subwoofer provides the answer, and two of our favourites at realistic prices are the Jamo SW505e at £400 and the larger SWV 600e at £530. Above that there are a number of models from the name synonymous with subwoofers, namely REL, with models such as the Storm, Stadium, Stentor and Studio. A comparative newcomer we are investigating is the 'Bag End' ELF range (extended low frequency) which includes subs with 10 inch, 12 inch and 18 inch drivers. These are passive units in enclosures not much larger than the drivers. The secret lies in the electronic crossover units employed. The mix-down for Braveheart was done using 'Bag End' studio monitors and Hollywood's Todd A-0 post production facility have replaced their 'THX' approved subwoofer system with 'Bag End' systems. Speaks for itself! Do give us a ring.

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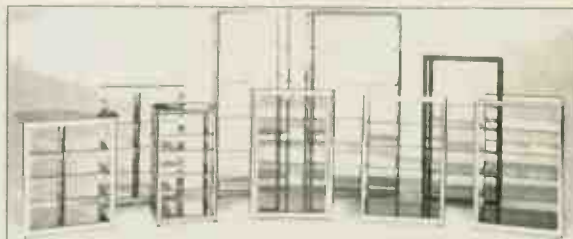
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Nakamichi 700 (Cassette)	£1700 £650
Revox A77 1/2 track 7.5 & 15 ips	£395
Revox A77 1/2 track 3.75 & 7.5 ips	£425
Revox B77 1/2 track	£2500 £695

AMPLIFIERS - VALVE	
Arion Electra (New) Integrated	£1400 £1075
Art Audio VP1 (Pre)	£952 £595
Audio Innovations 1000 Pre / 200 Power	£1300 £695
Audio Sterling (Silver wired power)	£599 £495
Concordant Excelsior	£1295 £795
Tubetech Prophet Pre-amp with	
2 X Genesis 100w pwr amps	£4500 £1950

AMPLIFIERS - SOLID STATE	
Albarray APS1 / PSU / DMP 1 (Pre) with M408 (Power)	£1400 £700
Arcam Delta 90.2 Integrated	£500 £295
Audio Innovations Alto (Chrome)	£379 £275
Cyrus Pre / PSX & 2 x Pwr amps (2 months old)	£2304 £1894
Denon AVR600RD (AV Amp)	£599 £479
Haffer DH200 (Power)	£675 £375
Heybrook Integra	£555 £395
Kenwood KAV 8500	£795 £475
LFD Integrated Zerc	£500 £375
Linn Majik 1 (Inc MM Phono stage)	£890 £500
Micromega Minium (New)	£349 £279
Musical Fidelity MVT	£1400 £700
Musical Fidelity P140 Power Amp	£400 £250
Naim Prefix (Phono Stage) (New)	£335 £268
Naim 72 / Hi-Cap / 180 (4 months old)	£2937 £2299
Naim Nait 2 (New style)	£595 £295
PS Audio IV. HCPS (Pre-amp)	£695 £295
Quad 606 Mk1 (Power amp)	£718 £600
Rappaport Pre-2 (Pre-amp)	£595 £395
Rega Elicit (New)	£730 £584
Rega Exo (Power Amp) (New)	£598 £478
Sonographe FET (Pre)	£1250 £545
Sugden A41 (Power amp)	£400 £250
Tresham Audio DR2 Pre / SR202 Pwr	£795 £395
Yamaha DSPA2070	£1100 £675

CD PLAYERS	
Arcam Delta 70.2	£595 £349
Arcam 170 Transport Black Box 5 DAC	£1250 £775
Arcam Black Box 5 DAC	£450 £295
Arlston CD3	£429 £295
Cyrus 30 (2 months old)	£898 £748
Cyrus Disc/DAC Master	£1499 £1199
Copland CDA288HG	£2199 £1699
Meridian 206	£895 £495
Rotel RCD #70 BX	£350 £225
Sony CDP557ESD	£800 £400
Teac VRDS10	£800 £625

LOUDSPEAKERS	
Acoustic Energy AE2 + Stands	£1545 £1050
A&R Rowan R1 (Black)	£1299 £695
ATC SCM10 (Black)	£1100 £650
Bose 901 Series VI	£1995 £895
B&W Matrix (Centre Speakers)	£600 £395
Castle Durham 900 (Yew Wood Finish)	£380 £269
Celestion SL700	£1495 £950
Epos ES11 (With Stands)	£560 £445
Epos ES14 (New)	£675 £525
KEF 101 Reference (Teak)	£495 £195
Linn Kans (Bi-wireable)	£595 £375
Linn Kaber LS500 inc Stands (New)	£2000 £1495
Micromega Minium	£899 £699
M&K THX Cinema System - Amazing	£5000 £3999
Nalm SBL (inc PXO)	£1877 £1577
Pro-Ac Response 3	£3250 £1495
Quad ESL57 (Black)	£1500 £495
Quad ESL63 (Brown)	£3500 £1800
Quad ESL63 (Black inc Stands)	£3750 £1700
Rega XE1 (New)	£1040 £832
Rega EL8	£300 £240
REL Sentour	£700 £395
Royd Doublet (New)	£448 £329
Ruark Talisman	£700 £395
Spendor S100 (Mahogany)	£2125 £1200
Spica TC50 SEX External Crossover	£950 £650
Time Window 1A	£999 £499

Classified Ads

For details on how to place a Classified Advertisement, please refer to page 129

The Hi-Fi Company

TRADING STATION

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PRIVATE

NAIM/LINN BUY/SELL. 52, CDS, 250, 135, 140, HICAP, ARO, 72, 82 ETC. TEL: BOB 01382 819732

TACHU DIRECT Drive turntable, not awesome but not bad £25. Technics SP-MK2P Direct Drive motor unit and power supply Seriously awesome. £325. Tel: Jon 0181 992 8952 eves & w/ends

HO (1984) BEOMASTER 2000, Beogram, Beocord 4 Beovox x 35 speakers. Beosink system. Unmarked condition. £140. Sorry, no offers. Tel: 01562 861391 (Lidminster)

INN ISOBARIKS, panelled stands, black £75. Acoustic Energy AE2s (bi-wire) matching stands £675. Mission 733s (black) brand new £225. Alchemist Forsetti podisa with phono £650. Possible P/ex. Tel: 01952 502097 (Telford)

AIM AUDIO : NAC 72 Pre NAP 14C new style as new with cables phono leads and boxes £1500 new, will accept 800. Tel: 01705 644754 (Phil)

JARK TEMPLAR LOUDSPEAKERS, black, boxed, as new £230 for quick sale will P/ex for quality miniatures/bookshelf speakers. Tel: 0151 933 2688 (Mark Lyhane, work)

EF 197 Mk2 speakers, mint condition £450. Linn Karik CD transport Numerik AC £1350. Tel: 01323 842227 (anytime, Sussex)

NAIM HI-CAP, NAC 62 and NAP 90, all in beautiful condition. Happy to demonstrate. All boxes, cables and instructions £750. Tel: 01202 730398 (Nick)

MUSICAL FIDELITY F25 Preamp, latest specification with remote, cost new £1500, King £750. Michell Alecto monoblock amps, 9 months old, cost new £1900 King £1250. Tel: 01296 437314 (ylesbury) evenings

ORDAUNT-SHORT PERFORMANCE 0, high sensitivity, massive understating, great midband transparency. Highly recommended in F.N.R.R. by Martin Colloms. Cost new £999 asking £1300. Tel: 01296 437314 (ylesbury) evenings

AD 34 £200, Quad FM4 £200. Most recent two-tone dark grey colour scheme. Both boxed in v.g.c. with instructions and accessories. Tel: 01604 832862 (orthants)

MAHA E1000 PROLOGIC PROCESSOR, 7 channels with your amplifier £300 (£700). Meridian 101B preamp, classic MC input - £75. Celestion MC Centre speaker - £40 (£129) Tel: 016 2780123 weekdays, other 01788 3384 (Kevin Blogg)

ERDIAN 200 CD Transport, 203 DAC, 1 pre-amp, 204 tuner, 209 remote, mint, boxed, £1100 or may split. Meridian 101/105s pre/power amp, £300. Tel: 0973 7358 (London South West), leave message on answerphone.

CYRUS DISC & DAC MASTER 6 months old, free Van Den Hul The 2nd digital interconnect worth £130 cost £1500, bargain £950 ono. Michell Orbe turntable/RB300 arm/Ortofon Rohman cartridge (Christmas present/unopened) cost £3150, bargain £2450 no offers. Van Den Hul The Wind carbon fibre speaker cable & 5 metres (40 metres) terminated cost £900. Sell for £500. Tel: 0171 538 8209 & ABIAKIN@aol.com

STUDER REVOX PR99 Pro tape machine, recent full service, domestic use only. 1 careful owner. Tandberg 3002 preamp, Tandberg 30011 tuner, superb sound & reception. All mint, may P.X.Swap. Tel: 01642 250267

NVA P80.7 INPUT Passive pre-amplifier. Recently upgraded by NVA with new potentiometer, wiring and gold-plated phono sockets. Audiophile bargain, £140 ono Tel: 01793 790311 evenings (Wiltshire)

WANTED RM15 Remote control for Nakamichi RX303E cassette deck. Tel: 01494 677628 (Beaconsfield)
VAN DEN HUL MC10 (Improved) moving coil cartridge. Light use. £400 (£850). Michell ISO phono stage £275 (£420). Beyer Dynamic DT911 headphones £120 (£235). Deltac Goretex Black Slink interconnects. One metre and half metre pairs. £100 and £80. 5m pair Deltac Goretex Black 16 speaker cable £375 (£1000+). 5m pair Campaign Audio Design silver plated speaker cable £85 (£140). Siltech HF8 digital interconnect £85 (£140). Tel: 01372 468266 (Jerry)

LUXMAN 507X integrated amplifier, immaculate £120. Albarry AP3 passive pre-amp £120. Tannoy M20 speakers. £120. JPW MS2 open frame stands £40. All O.N.O. Tel: 0171 221 3583 Martin (home)

LINN KABER AKTIV Speakers with stands and cable, new £1800, sell for £795 ono. Musical Fidelity F22 pre amp £695 ono. A.T.C. Speakers Tel: 01225 404431

SUPERB PAIR QUAD ELS 57 black grilles complete with gradient sub woofers £975. Black Linn Isobariks, unmarked with stands £600. Linn Arkiv cartridge £450. Smith, 23 Mulberry Close Shoreham SX Tel: 01273 594605 Fax 01273 412992

KEF 105A REFERENCE SPEAKERS, teak base, black cloth. Superb sound, excellent condition, bargain £475. Tel: 01242 260852 (Cheltenham)

LINN SARA SPEAKERS, stands, cables £200. Crimson 1708 pre + power amp 170 Watts £200. Tel: 01296 22668

MARANTZ MA-24 Class A mono-blocks £1600 (£3600). Matching SC-22 pre-amp £400 (£1000) gold finish. Wanted - Marantz PM-15 integrated amp. Tel: 01703 774914 (evenings)

WANTED - AKAI GX-4000DB reel to reel tape deck with Dolby B, in good condition (or for spares). Willing to pay up to £200 Tel: 01925 822897 (Warrington)

KEF REFERENCE MODEL ONE speakers (black ash) excellent condition £700 Tel: 01604 753391 (after 5pm)

NAIM SBL LOUDSPEAKERS, black, 18 months old. Immaculate. (£1900) £850. Gale GS402 loudspeakers, black immaculate. (£1100) £250. Nakamichi DR3 cassette deck, hardly used, absolutely mint (£500) £300 Tel: 01789 262889 (Stratford)

LINN LP12 (Black) Valhalla, Cirkus, Trampolin, 45 RPM adaptor (boxed) £390 ono. Hafler IRIS pre-amp & remote £290 ono Tel: 01273 870007 after 6pm (Brighton area)

ION X-PAC 2. Immaculate, a rare opportunity at £70. Also enhanced MM card for 3X or SP1, likewise at £15. Tel: 01829 260208 (Cheshire)

HEYBROOK C2 and P2 pre-amplifier and power amplifier. Also Tannoy 615 loudspeakers, the biggest of the sixes range. Both as new and boxed. Tel: 01502 537900

KEF REFERENCE MODEL 3 speakers. Boxed and hardly used £1200. Tel: 01286 871629 (day) 870246 (eve)

SUGDEN AU41P POWER AMPLIFIER, seven months old, boxed mint £360. Wanted : Rose RP190 power amp. Tel: 0121 427 8810 (Birmingham)

MARANTZ CD 12 L.E Transport and D.A.C. boxed pristine cont'd £1650. Naim 32 pre-amp £135, Linn Troika boxed VGC £250. Shure V15 IV as new boxed £75. Tel: 00 3531 2954076 (home)

MELOS SHA-GOLD pre-amp, few hours use only, £1200. Audio Synthesis/Passion (Pro) balanced £250. Half metre pair balanced XLO Signature interconnect £200. Tel: 0171 928 8242 Andy (evenings)

FOR SALE. QUAD 33 pre-amp & 303 Amp, Quad serviced with many new parts V.G.C. Boxed with booklets & cables and invoices £220. Quad 34 pre-amp, 2 years old, mint, boxed with booklet £200. Linn LP 12, teak base smoke cover, SME 111 arm serviced by makers. Grace F-9E, arm damper. All good condition, Buyer Collects, £200 cash. Tel: 01903 247779

PT EXPORT £450 SME IV (3 months old) £650, Ortofon Rohman (new) £850, Audio Research SP9 £750, REL Strata £300, Rega RB300 £75. All in excellent condition. Tel: 01628 34109 (Julian)

WANTED - AUDIO INNOVATIONS Series 300 or Musical Fidelity A120 amplifier. Must be in good working order and unmodified. Tel: 0114 2765675

NAIM AUDIO - Matched set of four new style NAP135 amps, original unmarked condition boxed with instructions £3800 may split. Tel: 01924 271043 (Paul)

TECHNICS SL-150 Mk2 DIRECT DRIVE, SME 3009-Graphite (FHS), Shure V15 Mk4, plinth + cover etc. One owner, as new £325. Tel: 01582 460565

WANTED - MICHELL FOCUS or Reference turntable, JVC KD720 or Aiwa AD1250 cassette decks, SME Series 3 Carrying Arm, AT Electronic Stylus cleaner, old HiFi mags. Tel: 016974 78537

LEAK TL12--. One pair of these superb amplifiers is offered for sale in good working and physical condition. Reluctant sale so genuine enquiries only. Tel: 01702 351936 Tony (Southend)

MCINTOSH 2205 200 wpc amp £500. Linn LP12 1987 model with Zeta arm Briar Gold Bug cartridge £500. Gale 401's walnut speakers with stands £300. All excellent condition. Tel: 0181 679 9770

QUAD IIs Matched pair with GEC KT66s GT Audio Tech Restoration £380. 100 Watt Highend Design Valve Dualblock with GEC KT88s/massive Beard Transformers £720 Robertson 40/10 Dual Block Krell like sound £360. Tel: 01895 252007 (Uxbridge)

LEAK TROUGHLINE. FM stereo tuner and stereo 30 amplifier with original leads and manuals. Lovely condition, little used. £100. Tel or Fax: 01483 504466 (Guildford)

RUARK TALISMAN II SPEAKERS. Rosewood, boxed, excellent condition £450. Genexa LX5 Pro Loudspeakers (Kessler's favourite upto £200), boxed and used £120. Tel: 0161 430 8472 (Eves)

NAIM 32.5 PRE-AMP (MC/CD) & Naim 140 Power-amp (new style) £600. Naim Hicap Supply £350. Naim Naxo (SBL/BL) £250. V.G.C. cables. Tel: 01270 60393 & 0385 757450

EXPOSURE 11 PRE-AMP, 12 Power supply and Mono 8 Power amplifiers. All in excellent condition plus 10m of Exposure cable with gold plugs. £1200 ono. Baby forces sale. Tel: 01932 402780

MERIDIAN 203 DAC 7 converter £190; Theta TLC £90 owned from new. All packaging etc. Tel: 0171 736 6193

STAX ELS-F81 ELECTROSTATIC SPEAKERS. Good working order, compact and smart looking. Insensitive, so needs powerful amplifier £995 ono. Tel: 0181 693 6279 (South London)

AUDIO INNOVATIONS 500 S integrated amp, 1990, Triode Coupled, General Electric (USA) Output valves, Selection 83's, spare valves, mint & boxed £575. Tel: 0115 928 6710

QED DIGIT DAC, Positron power supply, Digiflex Interconnect £140 the lot. Mission Cyrus 781 speakers, biwireable £100. Two Target Two Tier equipment racks £25 each. All VGC. Tel: 01932 564996 Richard (Surrey)

WANTED OLD STYLE NAIM GEAR:- One two or three NAP 250s, two four or six NAP 135s, Naxo 2-4, old Sondeck - Ekos - Troika, may consider system, cash waiting, will collect. Tel: 01924 271043

BANG AND OLUFSEN 3300 System CD Manuals no speakers £395. Sony STS100LFM/MW/LW Tuner £50. STD305 Turntable SME3009S2 arm Shure V15III cartridge sparemotor belt hardly used £375. Can demonstrate London area. Tel: 01291 672669

MICROMEGA STAGE 1 CD Player, boxed, VGC, 2 years old, sale due to upgrade £290 ono. Tel: 0181 810 0488 (West London)

LEAK STEREO 02 £300, boxed; Troughline tuner £150. Both bronze finish and in immaculate condition. Serviced and restored to original condition by Quad Engineer. Tel: 01487 824418 (after 6.30pm)

NAIM SBL SPEAKERS. Walnut 2 years old excellent condition. Hardly used £950 ono. Linn Sondek, Lingo, Cirkus, ARO, Arkiv. Perfect condition rarely used as new superb sound £1900 ovno. Tel: 0121 603 4643

PINK TRIANGLE ANNIVERSARY, SME 5 (silver wired) OC 30 mint £2000. Apogee Centaur Speakers (£2300) 1.5 yrs, mint £950. Exposure 11, 12 + 8 Super Pre Pwr amps. Mint with all boxes & leads £850. Tel: 0181 523 1134

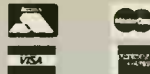
MERIDIAN 563 DAC as new £350. Linn Kan IIs (bi-wireable) in teak, little used, cost new £530 accept £225. Both items boxed. Tel: 01243 773814 (Sussex)

SONY TA1000ES DIGITAL PRO-LOGIC PRE-AMP Massive facilities, excellent D/A converter, programmable remote £450. Sony TAN55ES Power-amp 130w x 2 or 300w bridged £195. Sony CDP228ES CD Coaxial/optical outputs, remote £140. Meridian M30 Active Speakers Black ash, stands £450. Sony TAN220 M/Channel Power-amp 50w x 4, 100w x 2, 50w x 2 + 100w £150 Mission 73PS Sub-Woofers Pair, black £95. B&W Team's black £80 B&W Solid's black £120 Meridian 101B Pre-amp M/C and rare M/M phono modules £90. Will trade/P/X for AE1's or AE2's plus stands, Musical Fidelity A100. Tel: 01661 822564 after 6.30pm (Mark, Newcastle)

MISSION CYRUS PRE-AMP, 2 monoblocks, 2 power supplies, 3 months old cost £2200, sell £1300. Walnut Alphason Sonata, Xenon MCS arm, Goldring 1042, 3 months old £590. Neat Petite speaker & stands £350. Tel: 01633 430036

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BARGAIN OF THE MONTH

Audio Research LS3B Balanced Line Preamp

Ex. Demonstration Unit Cost New £2250 Sale Price £1495***

		NEW	SALE
Theta Cobalt 307 DAC	Ex-Demo	£ 700	£ 475
Classe 70 Balanced 70w Power Amplifier	S/Hand (Mint)	£1400	£ 850
Graham 1.5T State of Art unipivot tonearm - the best arm I've heard! Few hours use only - my own arm supplied boxed	AS New	£3000	£2350
Mirage:			
M-290 2-way Audiophile Compact Monitor	Ex-Demo	£ 400	£ 250
M1-si 3-Way, 6-Driver Bipolar Loudspeakers	Ex-Demo	£6000	£3250
M3-si 3-Way, 6-Driver Bipolar Loudspeakers	Ex-Demo	£3300	£2395
Dinaudio Kraft Reference Monitors including Stands	S/Hand (Mint)	£2600	£1495

For further information on any of the following products please give us a call-

acurus

Classe Audio : Enlightened Audio Designs :

KORA : MIRAGE



Border Patrol

**Valve Amplifier
Power Supply Upgrade**

Improve the **Dynamics, Bass Control and Low Level Resolution** your valve power-amp integrated with the addition of a **Valve Rectified Choke Input Filter Power Supply** (Uncover previously hidden detail in recording), together with greatly improved solidity and control. This conversion makes the amplifiers sound like significantly more powerful and expensive models.

Originally designed to work with Audio Innovations EL34 and 2A3 amplifiers the supply is suitable for a wide range of amplifiers from vintage Leaks to modern designs - please call if you are unsure about the suitability for your amplifier.

The conversion is reversible, does not devalue your amplifier and is transferable to other models. The PSU is switched on and off from your existing amplifier and incorporates fail-safe circuitry to prevent damage to the valves and accidental electric shocks. The slow start characteristics of this supply will usefully increase valve life.

Priced at £595.00 (£1100.00 for mono-blocks) including fitting the conversion represents excellent value for money. For those competent in electric's/electronics the units are also available by mail order and comprehensive instructions are provided. (if you have any doubt about your ability to do this modification safely, please consult us first.)

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alphason, apollo, atacama, heybrook, sound organisation, something solid, soundstyle, stands unique, target

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beyer, earmax, grado, jecklin, sennheiser, stax

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SR325	(were £300)	£225.00

* In some cases, the packaging may have been opened but these phones are in pristine condition and carry a full manufacturers warranty above prices include carriage

second hand & ex dem

Audiovector 5 loudspeakers (mint) boxed superb efficient dynamic stunning s/h (£2000) **£1475**

Audiovector 3 loudspeakers black ash s/d (£1400) very nice - minty **£875**

Conver TL3220 CD player exc. boxed s/h **£215**

Meridian 500 CD Transport current specification absolutely mint & boxed (£1245) **£600**

Unison Research Mystery One pre-amplifier Absolutely perfect (£1750) ex display **£1450**

Unison Research Simply Two integrated single ended valve amplifier Ex-display (£995) **£775**

Quad 34 pre amplifier (Grey / RCA) excellent s/h **£190**

Quad 40b // one of the very best built perfect (grey / RCA) s/h **£210**

Quad 44 pre blege DIN MC mint condition boxed **£190**

Quad 40s // II blege DIN matching above mint boxed **£190**

HL-K 6 loudspeakers 25 % off

Award - winning, well - reviewed (four of those globe things in this magazine), compact stand - mount British monitor loudspeakers with a little more "attitude" than you might expect

These outstanding transducers excel in mid range purity, clarity, dynamics, timing, sound staging, and scale. They reward first rate ancillaries but don't punish lesser equipment.

Due to a frustrated export order we have a **limited number** available in natural cherry veneer at **25% below the normal retail price : £785** versus £1050.

Supplied in sealed boxes, they are **not seconds**, and they carry a full warranty. The price includes courier delivery (Amtrak) to the UK mainland.

signals

Matching veneered mass loadable stands are

hi-fi for grown-ups available.

demonstrations by appointment

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PRIVATE

POS 14 SPEAKERS. Mahogany finish, 3 years old, biwireable in mint condition with stands £450. Tel: 0116 2705149

PRO-AC STUDIO 100 MONITORS with target 4 Pillar stands £700 (cost £1000). 6x LS/FX Dipole Surround Speakers with e-stands £350 (cost £525). All recently bought, various cables. Tel: 01292 441544

ORFON SILVER NIGHT 300B stereo amplifier. Stunning single-ended triode sound. Recent service by Audion. Immaculate condition £675. Tel: 01834 60681 (Pembrokeshire)

INN PRE-POWER Amplifiers LK1-LK280 with interconnect cables, excellent sound. Quick sale hence £430 ono. Tel: 01282 04995 (Mick)

LOWTHER ACOUSTA HORN SPEAKERS, new PM6A silver-wound units, superb £595. Epos ES14, matching stands, as new, boxed £350. Dynaco Stereo 70 valve amp, lovely £475. Wanted Euphonics Minicomic cartridge and power supply. Pye PF91 amp. Tel: 01364 72153

RICHARD RESEARCH PULSAR DAC 1 New Digital Turntable Transport inc Pulsewire Digital cable (cost £2300) Bargain £1595. Michel Aletto Monos + Argo HR inc latest Tom Evans Mod (cost £3500) £2595. Tel: 0956 169161 (Paul, NW London)

AIM AUDIO NAC 72 Pre-amp. Boxed in excellent condition £350. Tel: 01767 417166 after 6pm

PINK TRIANGLE EXPORT Turntable (new motor fitted Aug 96). Rega RB250 tone arm Audio Technica AT03C cartridge £400 ono (excellent condition). Tel: 01224 026219 (evenings)

INN EKOS MK II Perfect condition; can be professionally fitted. £650. Tel: 0113 682617

PAIR DUAL POSITION LOWTHER ACOUSTAS refurbished, black finish, rewired, new PM6A drive units (£425), 98 dB, High Dynamics £560. Ruark Swordsman Plus speakers black finish with Target Stands £180. Tel: 01392 437907 (Exeter)

AUDIOLAB CDM TRANSPORT £600 Audionote OTO SE £500. Audio Alchemy DAC in the Box £50. Alchemist Kraken integrated amp £200. Tel: 01827 62981 (Day)

MUSICAL FIDELITY MC4 Speakers, mint condition and boxed £275. Heybrook HB1 stands also available. Cambridge Audio CD2, segment of display w/s otherwise mint and boxed, offers? Tel: 01734 840340 (Near Reading)

PINK TRIANGLE DACAPO CD Converter with both 22Bit and 1307 filter modules, which offer a sound according to preference. (£1700 new). Will provide a major upgrade for CD players with a digital output and transports alike. £795 ono. Tel: 0121 422 0340

NAKAMICHI DR1 cassette deck £550, Audiolab 8000A amp £300, Rega Planar 3 deck + A&R P77 cartridge £200. All mint condition. Tel: 01949 836894 (Notts)

KRELL KSA 250, just serviced, mint £2999 a bargain & Audio Research LS 2B Mk II 11 mths old £2395 ono - sad sale. Tel: 01629 822995 or 01623 871950

INN KEILIDH speakers, Ku-Stone Polymer Plinths, adjustable spikes, Bi-wire, excellent sound, mint condition £520 ono. Tel: 01705 594 096 (Rob, after 6pm)

EXCHANGE NEW SHAHINIAN ARCS (Mk 2) for recent Naim S.B.L.s. Tel: 01849 479385

MAGNUM MP300 Reference Pre-amp £210. Tel: 01992 467159

ATC SCM10 SPEAKERS £675. B&W CDM1s £390. SME III arm £85. Wanted: Denon DP2500 Series turntable, SME 309 or IV arm, Proac Mini Towers. Tel: 01892 536919 (W. Kent)

TANDBERG 3015A CD Player mint (was £1250) £150. Ortofon M/C Battery amp £20. Tel: 01482 666313

BOSE 901 Direct Reflecting domestic speakers with active equalizer. Unlimited power output for any non commercial amp. Extreme bass! £650. Tel: 01228 75357 (Lake District)

BEARD B.B.100 Integrated line amp, hardly used £650. Revox G36 1/4 track 7 1/2 - 3 3/4. Very fine example £350. Tel: 0181 393 4265 (day) 0181 393 4147 (eves)

OMNI-AUDIO 12.3 Speakers (£1800) £900. Sony Pro-Walkman £150. Audio Alchemy DAC-in-a-box £140 inc. power-station 1. Pace MSS1000 Receiver/Decoder. boxed, unused £200. Rotel RA920AX amp £100. Mission 760ISE boxed-unused £95-780 £85. Tel: 0181 655 2733

PROJECT 6 1 TURNTABLE with Ortofon MC15 Super II. Very little use, excellent condition. £295 ono. Rotel RQ-970 BX phono stage £80. Tel: 01604 661052

NAIM/LINN SIX-PACK. Complete system. 6x NAP 135, latest NAC 52 with Supercap. Supernaxo 3-6 with Supercap. Nat 01 tuner. LP12, Lingo, Ekos, Troika (latest spec.) Prefix with Hi-Cap. Isobariks all cables, interconnects and stands. All recently serviced and updated at Naim Factory. Phone for prices. Tel: 0171 370 3675 (Charles)

AUDIO SYNTHESIS PASSION passive pre-amplifier, uses all Vishay resistors. Three inputs. Excellent condition. £275 ono. Tel: 01962 851802

PRO-AC RESPONCE 3 Speakers, mint boxed £1575 ono. Sugden SDD1 CD Transport and SDA1 DAC mint boxed £775 ono. 24 Metres DNM Speaker cable offers. Tel: 01332 521518

WANTED - CELESTION DITTON 25/66 LOUSPEAKERS. Tel: 01482 561021 (evenings)

COLLECTOR'S ITEM NAKAMICHI 1000ZXL £2500. Pair Denon Mono Blocks POA4400A Optical Class A 160 Watts minimum RMS into 8 Ohms each. £595. Nakamichi CA5E pre-amp £195. Tel: 01923 442210 (Watford)

ACTIVE FLOOR STANDING Speakers. Dynaudio drive units. 200 WPC power amps. Meridian 101 pre-amp with PSU. Alphason Sonata, Atlas PSU. HR100S MCS arm. Decca Gold. Rotel RT622 tuner. Alpherson Table. Kimber power cords etc. Demo. £3900. Tel: 01933 678251 (Wellingborough)

YAMAHA DSPA 2070 Pro logic amp, mint, boxed £700 ono. Will take Yamaha DSPA 590 in part exchange. Wanted Chord interconnects Cobra/Siren/Solid. Tel: 01482 871498 after 6pm

JEFF ROWLAND MODEL 5 Poweramp, 150 WPC, silver faceplate, superb sound, mint £1995 (£5500 new). Wadia WT-3200 CD Transport, X-32 Converter, latest spec, mint, boxed £1495 (£4200 new). Tel: 01449 676335

IPL M3 TRANSMISSION LINE Speakers - Superb Morel units, Kimber wired in oak veneered cabinets, spiked Granite bases. Outdoor crossovers with RATA Components, smooth impedance £200. Tel: 01483 798081 (work) Chambers

NAIM NAC42 / NAP110 PRISTINE, factory checked Jan 97- £250. Pioneer A400 Original, mint, boxed with instructions- £140. NAD 1000s Pre THX rated, XLR outputs Superb - £130. Tel: 01980 654583 (Salisbury)

ACOUSTIC 3311 MONITORS. 125 Watt, 3 way. High and midrange frequency controls, liquid cooled. 12" woofer. New, boxed. Black ash finish. Retail £1700. Sell at £850. Tel: 01703 672421 (Southampton)

LINN LP12 CIRCUS Naim Armageddon PSU SME IV Tonearm Ortofon Rohman cartridge £2650 with Audiolab support. Exposure Pre 'XL', 'VI', Power 'IV' £1550. Naim IBL's £550. Arcam Black Box 50 DAC £350. Wanted - Naim SBL's. Tel: 01934 522635

SONUS FABER MINIMA AMATOR speakers & Sonus Faber ironwood stands. 3 weeks old £1250. Krell KAV-3001 remote integrated amplifier. 3 months old. Warranty. £1700. Tel: 0181 952 6514 (Home) & 01442 297310 (Work)

QUAD ESL's with black and red wood caps, excellent condition £1500 ono. Tel: 01487 843671

CONCORDANT EXEMPLAR Power amp 100 WPC, built by Les Wolstenholme £500 or offers (new price £1200). Tel: 01295 257175 (Chris, Banbury)

AUDIOLAB SYSTEM. 8000C, 8000P, 8000T, still the best system from Audiolab, new condition, below average usage £1250 ono. Will demonstrate by appointment. Tel: 01780 53781 (Stamford, Lincs)

AUDIO INNOVATION 2nd Audio Monoblocks (2A3 ECC82) £1200. Oslo L2 Pre amplifier £450. Both boxed and in excellent condition. Tel: 01706 876377 (ask for Eric)

WANTED - ARCAM DELTA 290p Power amp. Must be in A1 condition. Tel: 01502 716504

LUXMAN L30 AMP. Excellent condition. Boxed. Realistic offers invited. Tel: 0171 585 2233

CYRUS DAD7 CD £550. Cyrus 3 amplifier £295 pristine condition still under guarantee and boxed. Also pristine B&W P4 rosewood speakers cost £675 3 months old £375, boxed. Tel: 01484 546436

QUAD INTEGRATED 77 under warranty £399. Quad 33/405/FM3 recent Quad service, boxed £285. T.D.L. T-Line 2 speakers in rosewood, immaculate under warranty £425. Tel: 01903 785264 NAIM 32.5 PRE-AMP & Avondale 3 channel P.S.U. 2x110 Mono Block power amps. All Avondale modified. Litz interconnects, superb sound £900 ono. Tel: 01773 715406 (Nottingham)

FOR SALE. PAIR ROGERS LS3/5A Loudspeakers. BBC spec. XLR connectors, black ash, cost new £700. Bargain at £300. Tel: 0181 746 1275

IMPULSE H6's, special finish, excellent condition, boxed, manual, can demonstrate. £600. Tel: 01732 461561 (Severnorks)

RUARK ACCOLADE SPEAKERS £1500. Mod squad line drive £250. Sony amp TA-N7 & Sony pre amp TA E7 £110 pair. Tel: 01322 220202

FOR SALE: LINN SONDEK LP12 Walnut. Valhalla, Cirkus, Akito/K9. Mint, £550 ono. Audio Design KLPP1 valve phono pre-amp factory tested £350. Tel: 01235 850156 (Oxford)

LINN MIMIK CD Player - boxed + mint condition £500. Rotel RCD965 CD Player - boxed + mint condition - £150. Wanted - Naim NAT03 Tuner. Tel: 01242 515373 (Cheltenham)

GARRARD 301 SME 3009 II V15 III £150. Leak Stereo 70 + Stereofetic Tuner £60. Leak Sandwich Speakers £70. Nakamichi 480Z cassette deck £80. Mission Mechanic arm £80. Tel: 01765 600450 (N. Yorks)

LINN LP12, 1 year old, ARO, Armageddon £1250. Naim SBL loudspeakers, piano black, one of only two pairs made £1400. Naim 135s, new style £1600. Single Naim 135, old style £350. Naim NAIT2 £170. Tel: 01244 671883

LINN KARIK with remote, boxed, excellent condition, superb CD £750 ono. Tel: 01268 415736

SUPERB TECHNICS SP-10 MKIIP Direct Drive turntable motor unit. Battleship build quality and excellent engineering put the SP-10 on a level with the LP12/Lingo and new Xerxes X. Need money for SME IV, hence sale. £350 ono. Also Garrard 401, fully serviced, as new £150 ono. Tel: 0181 992 8952 (Jon)

SUPERIOR DOLBY PRO-LOGIC Surround sound system. Meridian 541 Processor, Russ Andrews Pioneer CD/Laser Disc player, two THX amplifiers Linn Keilidh and Centrix front loudspeakers AR rears £2650 OBO Tel: 01423 528256 (Harrogate)

GYRODEC QC P.S.U. £850. Sugden SDT-1 £850. Ortofon MC10 Supreme £180. All only 3 months old absolutely as new, boxed with manuals etc. Quad FM4 Grey £200. Tel: 0141 647 5364

ROGERS AB33 (Subwoofers for LS33) black, unmarked £190. DPA 50/S poweramp with cables, like new £350. Teac T1 Transport unmarked £350 all boxed. Tel: 0181 660 8147

ION NEXUS SP1 Pre-amplifier/X-PAK2 power supply £600. Audioquest Ruby interconnect £30. Tel: 01244 345461 (Chester)

ROKSAN ATTESSA ATT DP2 Mk2. Transport. Grey cased with latest mechanism and P/S. Mint. Bargain £695. Matching AtteSSa DA2 Dac/DSS5 Power Supply. £600 pair. Mint. All 2 months old. Audionote P1 line level Power Amp based on "Oto". Push/Pull. Mint. As new (£750 new) £395. Business considerations force very reluctant sale. Tel: 01302 349901 (Chris)

LINN LINGO, complete £350. Pioneer SD-T5000 rear projection TV £2500. Linn Basik turntable Akito arm, new K18 cartridge £330. Mission 733 speakers, new, £225. Arcam Alpha One £175. Tel: 01952 502097 (Telford)

LEAK TROUGHLINE 3 Stereo tuner, black case in totally immaculate condition £150 ono. Tel: 01722 334694

QUAD ELECTROSTATICS £250. Leak Sandwich's £80. Garrard 401(x5) £450. Quad 33/303/FM3 £220, Quad QCIII/FM1 £180. Quad QA12P £ offers. Decca Decola (stereo) £ offers. SME 3009/S2 £60, Leak TL10.1 £130, Leak Troughline II £40, Leak Troughline £60, Leak LW/SW/MW £75, Mullard EL34 £25, GZ32 £12, KT66 £70, G.E.6550A £25. Tel: 01428 651554

NAIM CDS £2200, Naim 52 pre-amp plus supercap £2800. Both excellent condition boxed. Tel: 01333 424642 after 6pm (Scotland)

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QUAD ESL 63 (R'wood) & Stnds	Mint s/h	£1795	MUSICAL FIDELITY FT TUNER	Mint s/h	£495
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SPENDOR SP1/2 Speakers + stands £550 or exchange for valve, solidstate amp. Turntable Spacedeck, Space arm, cartridge mans Grado £600. Focal speakers pair 7V313 units 5.5.95.5 DB £80. Tel: 0181 531 5979

ATC SCM50 ACTIVE SPEAKERS, piano black (new price £6418), £3895. Linn LP12 black, Cirkus, Lingo, Ekos, Arkiv, £2200. AVI pre-amp S2000MP, £350. AVI S2000MC CD player £550. All mint condition. Tel: 01367 85043 (evenings)

WANTED - ROTEL RB-850 Power amplifier and RT850 tuner. Celestion 600 speakers. Tel: 01522 510653

NAIM NAIT 2 AMPLIFIER, EXCELLENT CONDITION £270 ONO. Wanted: Rega KYTE speakers, Naim 12.5 preamp with snaps. Will swap for backswing. Tel: 01422 370206

WANTED - MUSICAL FIDELITY Typhoon power amplifier. Tel: 01855 711015 (Warren) Answerphone turned on weekdays.

NAKAMICHI RX-505E Unidirectional auto-reverse cassette deck. The famed "ballet dancer." Excellent condition. Just serviced by B&W Original packaging. Offers about £400 (£1000 new). Tel: 01382 582423 (Dundee)

MISSION 752 FREEDOMS, new used only few hours £450, Meridian 203 DAC mint £150, Musical fidelity Reference 3 loudspeakers £140. Tel: 0131 315 3258 (Ecinbaugh)

THORENS TD160BC Turntable with SME Series III arm and Shure V15 Mk V cartridge. All in original boxes. Stylus had less than 5 hours use since replaced - £160. Tel: 01424 436516 evenings or w/winds (Hastings)

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FOR SALE - 2x pairs of Quad ESL 57s, excel cond. can demonstrate. £225 and £345 respectively. Tel: 01752 266753 (Plymouth)

MARANTZ DD92 DCC (digital cassette deck), new, £350. NAD 902 power amps x 2, new, £150 each. Aiwa 6900 cassette deck, mint, £150. Nakamichi BX 125, vgc, fully serviced, £175. Tel: 01494 721274 (Amersham, Bucks)

STAD SIGMA Reference Turntable Linn and Naim equipment, too much to list, please enquire. Nakamichi receiver Onix OA21S amplifier, Systemdeck turntable, Lyra Lydian little use boxed S.P. cable and interconnects. Tel: 0114 2486493

FOR SALE - AUDIO SYNTHESIS Pro Passion vishay - silver - WBT £250. Roksan Tabriz Zi tone arm upgraded cable £100. Linn Sondek LP12 Valhalla 2 armboards SME & Roksan £250. Ringmat 330 Mk II £15. Ringmat 330 Mk II X.L.R. £25. Tel: 01246 209578 day 280755 eves (Mike)

QUAD 606 POWER AMP Mk II mint, boxed £475. Denon 1560 CD player flagship model, mint, boxed £250. IXOS 101 Silver Bullit interconnect new £75. Wanted - Audiolab 8000M's. Tel: 01634 387686

WANTED - QUAD 1 power amps. Quad 22 pre-amps. Quad ESL 57 Loudspeakers in perfect working order and good condition. Private purchaser, willing to travel. Fair prices paid in cash. Tel: 01256 20202 daytime, 01252 626856 evening (Hampshire)

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NAKAMICHI CASSETTE DECKS DR1 £595 BX300N £400. Snell loudspeakers Type k11 + stands £340. Arcam Alpha 5 CD £240. Sony TC366 tape deck £125. All in excellent condition. Tel: 0860 515528 (Gary, SW London)

WANTED - WADIA 6 OR 21 integrated CD Player, Acostat Spectra Electrostatic loudspeakers, must be good condition, private purchaser, cash settlement, distance no object. Tel: 01449 676335

AUDIO INNOVATIONS S200 power amp, mint, boxed £295. Lowther Bicolor 200/2, new PM7 drive units £450. Snell J11's, boxed £450. Hergest Hili integrated valve amp 25W p/c £350. Tel: 01432 275203

TDL RTL 3 SPEAKERS for sale, 2 yrs old, good condition £200 ono. Tel: 0181 889 6793 eves

MICROMEGA LOGIC CD, clock 2 mod £225. Acoustic Research AD7 amp £110. Arcam Black Box 2 DAC £100. Monitor Audio R352 MD speakers £150. Systemdek IIX, Linn LVX and Audio Technica ATF3 £175 All on or £700 the lot. Tel: 01253 391453 (Blackpool)

MICHELL ISO/ARGO/2X HERA/ALECTO Monoblocks, excellent condition £1650 ono. Proac Response One £450. Tel: 0181 452 1452 eves

MERIDIAN 501 (Phono): £425; 555: £475, incl. all-silver I/C, new £70. Beat the dealers! Boxed etc. Tel: 0181 429 1788 (Trevor)

WADIA X-32 Digimaster DAC - 20 bit 32 times oversampling, phase invert, optical and twin coax inputs, superb sound, cost £2200 - asking £845. Tel: 01394 460281

KRELL KSA 100. Eight years old. Mint. Just serviced by Absolute Sounds - £1250. Stax Lambda Professional Electrostatic Earspeakers - £750. SME V Tonearm. Almost unused - £750. Tel: 0161 904 8081 (Manchester)

NAIM 32/HICAP/250 mint £1000, Linn LP12/Iitok/Karma 91 spec mint £475, Epos ES11 & stands mint £275, Pink Triangle PT1 mint £250, Audio Innovations Series 300 mint £250, Meridian 500 Transport mint £600. Tel: 0121 783 8227

DALQUIST DQ12 (American) Phase Array three way speakers. Open tweeter, cylinder Mid, box bass. Panal type sound. Bi-wireable, as new (£1350 new) £750. Genuine reason for sale Tel: 0171 277 5194 or 0956 833074

BANG AND OLUFSEN White finished wooden display plinths 750mm x 600mm x 50mm. 4 new 2 used. £100 the lot. Tel: 0161 998 3432

NAIM NAIT 2 AMPLIFIER £220, Royd Eden loudspeakers £130, Ion Obelisk 2 amplifier £135, Marantz CD65 II SE CD player with Trichord 1 modification £100. Tel: 01925 727243 (evenings & weekends)

DPA 50s Pre/power excellent condition, boxed & Deltec cables £800, original Pink Triangle PTT00 £300, Moth arm £50, original (S7s?) Quad electrostatics £350 for the pair. Ask for Tristan Tel: 0121 377 8469

ROKSAN XERXES 10. Tabriz tonearm Corus Black cartridge XPS 3.5 and DSU power supplies. Beautiful Rosewood finish. Also ATTD55 power supply. S1.5 power amplifier (silver) Tel: 01245 356325 for details

1x NAIM NAC 92 new style mint, £330 ono. Naim Nait 3, as new £380. Linn Sondek, V'lhaia, Akito, Black Ash, superb cond, £550. Quad 66 pre amp inc remote, boxed etc £400. Denon DRS 810 cassette deck. 3 head eck £150. UKD Callias Gold speakers., Brand new £860 Tel: 01792 380061 (Jules)

VENDETTA RESEARCH SCP-2C dual mono MC phono stage. The best in the world - £1500 ono. Concordant Exquisite pre-amplifier with built in phono stage and external PSU. Virtually brand new with beautiful cherry wood finished case, £1650 ono. Tel: 01403 733055

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GOODMAN'S ONE-TEN 1 tuner amplifier, Thorens Deck, pair Wharfedale speakers Linton 2, Wharfedale headphones DD1, leads Tel: 01923 265320

QUAD II AMPS, 22 pre amp, FM1 tuner with stereo decoder, original, no mods, original GEC KT66's £325. Sony TCK 611S Dolby S cassette deck, mint £150. Tel: 01780 64149

GARRARD 401, SME plinth, SME 3009 arm, plus AT1005 II arm, £160. Rega Planar 3, £140. Goldring Lenco GL75P (plinth & cover plus spare headshell) £50. Garrard AP76, original box and book (no plinth) £25. Tel: 01969 650569 (North Yorks)

PIONEER REFERENCE SERIES CD and tape decks, PD-91/CT-91a £825. Celestion SL600 and CDVC subwoofer £475. Sugden T48 II tuner £95. All original boxes and manuals. Tel: 0115 9298301 (Nottingham)

STUDER REVOX 3.77. Good condition £350. Akai GX77 reel to reel (needs drive belt) £200. Two Technics M8S cassette decks (need attention) £120. Three Spendor BC1 speakers (two working) £250. Tel: 01276 34863

MICHELL ALECTO STEREO Power amplifier - one year old. Immaculate condition £750. Trichord Pulsar DAC with outboard power supply. Tom Evans design. High end performance at affordable cost £800. Tel: 0181 852 1238 (London SE3)

FOR SALE. NAIM Audio CDS CD player £2000. Naim NAC 72 Naim NAP 180 - £995, if sold complete price to include Tripod four shelf support table - black No offers. Tel: 01202 570675 (Bournemouth)

CHORD 1200B Power amp and 2800 CPA pre-amp, six months old, boxed & mint £4500. May split or part exchange Meridian 502/557 pre/power ATC 20 S.L. biwire speakers, 1 month old, boxed £1250. Sumo nine plus power, class A £650 Adcom pre £200. Tel: 01226 710605 (Yorkshire)

WANTED - The following compact-disc players: Philips CD 304 and Philips CD 104. Also wanted: Tannoy Canterbury 15' Presige Series loudspeakers Tel: 01 1705 1142 (Rod)

REGA PLANAR 3 (split/split conversion), plus original plinth. Ortofon MC15 Super II, Sumiko blue point cartridge, Ortofon moving coil amplifier, Sound Organisation turntable wall bracket. All in very good condition. £260 ovno's. Tel: 01273 676805

KEF MODEL 100 Centre Speaker £185. NAD 916 and 917 Pro logic processor / tuner and amplifiers £595. All mint condition with manuals. Tel: 01245 381810 (Essex)

FOR SALE - ARMSTRONG A20 Stereo power amp & control unit. Upgraded by Russ Andrews, very good condition but includes some modifications £300. No offers. Tel: 01226 745901 (S. Yorks)

FOR SALE - A Pair of Spendor BC3 loudspeakers with trolleys £500. Tel: 01903 77231

CASTLE SEVERN LOUDSPEAKERS, approx 9 months old, minimal use, boxed, £330 or swap, p/x, decent CD player, W.H.Y. Pioneer Tuner TX130L: £20 Wanted: Linn Powtek. Tel: 01229 583371 Simon (S. Lakes)

MUSICAL FIDELITY E500 R/C tuner £250 (£500). 6 months old. Mission Cyrus One £115 (£250) and 789 speakers £80 (£200) hardly used, all as new and boxed. Tel: 01892 336846

CROFT SUPER MICRO III valve preamp with nice MM phono stage. Audiophile sound on a budget! Excellent condition, about one year's use £180. Tel: 01703 774041 Alex (Southampton)

AUDION STERLING valve power amp £400. Rose RV-23S pre amp £400. Arcam Alpha 5 Plus CD Player £350. All ONO. Will consider exchange Arcam and either component for Quad CD67 CD Player. Wanted photocopy of World review Quad 405 Mk 2. Tel: 01529 460016 (Lincs)

THETA CHROMA 196 D.A.C. Most new-over £900, only £495. Amazing sound. Audio Alchemy DAC in the Box only £95. Tel: 0171 436 1365 or 0973 278216

NAIM NAC92R, NAP90/3, NACA5 Terminated £675, Naim NA529K M/C phono boards fit 52,82,92, Nait 3 £45, Naim NARCOM preamp/CD handset £25. All boxed, 8 months old and mint. Tel: 01295 250000 evenings (Christian)

NAIM 82 £1395, 2x HI-CAP £395 each (new style) NAD 402 tuner £100, Linn Kans (inc. stands) £240. Micromega 3.1 £995. Duo B52 £295 (both 18 months old). Yamaha 580 E pro logic £300, JBL 355 speaker (centre) £100. Poss part ex to Naim 52 or 01 tuner? Tel: 01703 673055 (day) 0181 579 5710 (eve)

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ARCAM ALPHA 6 CD UNDER ONE YEAR OLD			£295.00	
AUDIOLAB 8000C PRE-AMP	EX DEMO		£450.00	£520.00
AUDIOLAB 8000P POWER AMP	EX DEMO		£660.00	£750.00
QUAD 34 PRE-AMP MINT CONITION	S/HAND		£180.00	
MUSICAL FIDELITY E600 CD PLAYER	EX OEMO		£395.00	£599.00
LINN KABER SPEAKERS BLACK LATEST SPEC	S/HAND		£695.00	
LINN PRETEK/POWERTEK	S/HAND		£350.00	
MAGNEPLANAR MG2.5R PANEL SPEAKERS	S/HAND		£820.00	
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B&W AS6 ACTIVE SUBWOOFER	EX DEMO		£399.00	£499.00
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B&W P6 FL STANDING MONITORS (BL)	EX DEMO		£850.00	£1100.00
DALI 450 FL STANDING (MAHOAGANY)	EX DEMO		£450.00	£700.00
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MONITOR AUDIO MA201 SPEAKERS (BL)	EX DEMO		£240.00	£300.00
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MUSICAL FIDELITY A1000, as new £1000. Superb sound, genuine reason for sale. Tel: 01296 713311

LEAK STEREO 20, restored but not "improved" (£245) Croft Super Micro III £195. Both excellent. Wanted: A&R P77 Mg cartridge, any condition. Tel: 0114 272 9967 Chris (Sheffield)

NAIM SBL's Latest Base Units, black ash, mint boxed, two years old with receipts £1150 ono. Tel: 01865 792020 (day) or 01993 851508 (evening) Bill

ARCAM DELTA Black box 5 DAC plus leads £190 ono. (North Kent) Tel: 01474 873248

ARCAM XETA 2: £395, Nakamichi DR-2: £395. Quad FM-4: £195, Quad 306: £145, KEF Model-100: £195, KEF Model 70S: £175, Aura CA-200 Pre: £495, Aura PA-200 Power: £795. Tel: 0181 464 9149

QUAD ESL 63s £1700. Gradient SW 63s £750, both mint. Tel: 01703 345188 after six (Hants)

NAIM 72, 180, Hi-CAP, MC Boards excellent condition, 18 months old £1450 or will split. Tel: 01222 693922 (Cardiff)

MICROMEGA DUO CD2 Transport, cost £2000 new, boxed with Sterling Interconnect, sell for £900. Tel: 01455 558426 (Leicester)

NAIM NAC 82 PREAMP £1250. Hi-Cap £425. 250 power amp £925. NAT 02 tuner £575. Lyra Lydian as new £325. All new style, boxed, mint. Tel: 01743 821298 (eve)

GARRARD 401, SME 3009/II, SME Teak veneer plinth with cover, Shure M75ED/2 cartridge and stylus, original boxes manuals templates etc. Excellent condition £150. Tel: 01483 575156 (Guildford) eve/weekends.

AUDIO-NOTE ANSPX Speaker cable 2 1/2 meter Stereo Bi-wire set (00 meter total) Audio-note price £382 per mono meter would cost £3820. Bargain £1900 ono. Tel: 01932 349314

PROJECT 6.1S with Sumiko Ortofon MC30 Supreme cartridge £500. Pace MSS1300 receiver/decoder, fully motorised 80cm dish £500. Monarch D/P (Jitter Buster) £130. Cambridge DACMagic 1 £85. Msrion 760SE £75/780 £85. Tel: 0181 655 2733

QED DIGIT (DAC) and QED Positron power supply, as new. £110 ono. Tel: 01474 853446 (S'Oaks)

NAIM AUDIO NAP 135 Mono amplifier wanted. Has anyone got a single 135 for sale?? Any age or condition considered, old or new style case. Cash is waiting. Tel: 0171 373 1204

PAIR TANNOY LANCASTERS in good condition. Teak enclosures containing 15" Dual Concentric Monitor Golds. Treble energy & roll off controls - £400. Tel: 0115 9140362 (Nottm)

MARANTZ CD 63SE and Sonneteer Champion amp, magic combo, very little use £700. Pair Spendor S100 speakers with matching furniture stands (Walnut) £950. Tel: 01977 620555

RARE COMBINATION: GARRARD 401, SME 3012, Ortofon SPU Gold, plinth, cover £475. Radford STA 15 £395. Lowther Mahogany PM6C Acoustas £395 or £1100 combined. Decca London Blue cartridge, boxed £65. Tel: 01709 555403

SME V - as new, 300 hours use, latest spec, boxed £900. Lydian, 100 hours £300. Tel: 01743 860671

NAKAMICHI - Mobile TD700E, very careful owner, superb performance, VG condition £500. Tel: 01743 860671

QUAD ESL 63 SPEAKERS £990. Quad 405 power amp £250. Quad FM4 tuner £200. Quad 34 control uni; £200. All in excellent condition, instruction booklets; one owner; Tel: 01691 690342 (Shropshire)

FOUNDATION SPEAKER STANDS £35. 2x Naim 110 power amps £200. Thorens TD160, Rega 250 arm £90. KEF Concertos £120. 2x Mullard 3 watt single ended mono blocks £200. 2x 5K output transformers £30. Townshend Isolda cable 2x5 mtrs £130. NAD 304 amp £90. Garrard 401 + manual (mint) £100. Rotel RQ 970 BX phono stage £70. Tel: 0114 2215271

BOPLAND CSA 14 hybrid Integrated amplifier £700. 60 W/ch. Superb sound; valve-like clarity, but with power of solid-state. Excellent build. Mint condition. Tel: 01923 247197 (evenings) Watford.

MERIDIAN 200 TRANSPORT, 203 DAC £500. All mint, boxed, with manuals. Mod Squad passive pre-amp £250. Tel: 01883 349298 (Surrey)

LYRA CLAVIS DC new and unused £750. NAD 414 RDS Tuner purchased November 96 £185. Tel: George, Watford 01923 230214

QUAD 66PRE/FM66 (new) £850. Linn Keilidh- Chery (new) £650. B+O Beocord 9000 (Excon) £225. B&W DM2 Speakers (Excon) £175. Quad 34Pre £150. Genexxa "Linacoe" Pro LX5 Speakers £80. Tel: 0121 602 2591 (Birmingham)

RUARK BROADSWORD II Speakers, piano black with Foundation Stands, mint condition £380 (£990 new). Tel: 0181 641 4859

EPOS ES 14 SPEAKERS- Black ash finish, including spiked stands and original boxes £250 (new cost £675). Tel: 0121 354 6752

2 LEAK TL10 0.1 & pre-amps £450. Leak Stereo 20 £280. Variisole stereo pre-amp £50. 2 Leak TL12+ Charcoal £375. Radford STA15MK3 + SC11 £625. Garrard 401 SME plinth & cover SME3009 arm £235. All excellent condition. Tel: 01332 792515

NAIM 32.5 PREAMP. MC/MM £195. Naim Hicap, old style £325. Linn Troika, some wear £185. A.V.I. Monoblocks, 150 WPC 1 year old, as new £750 ono. All boxed. Tel: 0161 928 8464

AUDIOLAB 8000 C/P excellent condition £600 ovno. Tel: 0131 661 5002 (Archie, Edinburgh) after 6pm.

EPOS ES14 speakers and stands £445; SME IV arm £475; Exposure 17/18 amps £850 the pair; Mana Reference table £150, Seismic Sink £45. All mint. Tel: 01234 309970 evenings, weekends

LUMLEY REF ST70 Power amp, triode pentode mode (£2125) £1150 ex cond, spare tubes, boxed, manual. Tel: 01772 314151 (Preston)

KRELL KSA 50/KRC2 £4500 (7900). Theta Data Basic Trans/Pro Prime 2 DAC £2500 (3800). Monitor Audio Studio 50. Piano Ebony £2950 (4950). Stands Unique support tower in ash, six shelves plus T/Platform £250 (400). Tel: 01797 253073

ROGERS LS6a speakers, teak with Rogers black stands. Can be bi-wired. Excellent condition with original packing £250. Tel: 0181 675 2837

WANTED DESPERATELY DIY Supplements no. 2, 3, 4 and 6. A high price is paid for issues in good condition. Please phone/fax to 00-31 70 364 2280 or write to E. Koenderink, 196 Sirtemastraat, NL-2513 ST The Hague, The Netherlands

RUARK TALISMAN II Speakers (black) 8 months old £495, NAD 514 CD player 11 months old £175, both boxed and in excellent condition. Tel: 01703 556035

NAIM 72 PRE AMP. K-Type MC boards. Bought Sept 94. Boxed, as new £450. Also Linn Kan2 frame stands only £40. Tel: 01273 305524 Mick (Brighton)

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FOR SALE: QED MA34 CD Pre-amp, Phones, as new £35. QED 3 way tape switching unit, type 23/2, phonos £10. Campaign Audio Design. Silurian Digital interconnect, true 75 ohm, one metre, as new £30. Tel: 01903 247779

LINN SYSTEM Comprising LP12/AR0/MC10 with Kairn (phono), LK104, Kabers with stands £2950. Tel: 01636 702131

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CHORD 1200 AMP £1400, Martin Logan Aeriis speakers £1250, Musical Fidelity P180 Pwr MX Pre CRPS P.S.U. £900, Mission Cyrus 3 with PSX £500, KEF Q80 speakers £320. Tel: 01977 643629

LINN SYSTEM Comprising Karik CD player, Kairn Pro Preamplifier, LK100 power amplifier, Keilidh speakers, plinths, 14m LK400 bi-wire cable. Less than 100 hours used £2950 (save £2000). Tel: 0141 638 4691 (evenings)

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SNELL JI SPEAKERS 91dB/m/w. vgc £420. Interconnects: Audio Quest Quartz 0.5 metre pair £40, Nordost Blue Heaven 0.7 metre pair £45, Chord Chrysalis 1 metre pair £15 (phono to DIN). Tel: 0117 9731377

DENON DCD-820 CD player with remote control boxed £100, Dual CS506 turntable boxed £45, B&W D4 speakers £75. Tel: 01954 260137 (Willingham, Cambs)

WANTED:- MICHELL GYRODECK with arm. Must be mint. Tel: 01565 873727 (Cheshire)

NAIM 72-140-HI-CAP £1050 ono. Audiolab 8000 C+P £700 ono. Epos ES11 £250 ono. All excellent + boxed. (Neil Hughes). Tel: 01744 600639 eve 01925 650001 day 0468 898979 mobile. (Gladly demonstrate)

LINN LP12, ITTOK LV2, Ortofon MC10S (new), Alromosia plinth £450. Royd "The Abbot" speakers, black, immaculate £395. NAD 304 amplifier, unused, boxed £125 (1/2 price). Marantz CD63 Mk1 6 mths old £125. Tel: 01706 345418

A PAIR of New Transmission Line Speakers using Dynaudio units in solid elm enclosures. External crossovers, beautiful appearance and sound £750. Meridian 502 preamp. Latest model including new m/c modules and MSR, used for comparison only, boxed £950 (£1480). Tel: 01621 860630

ACOUSTIC ENERGY AE1 Mk IIs rosewood on AE dedicated stands £700. Linn Karik Mk III CD, boxed, instructions as new £1000 ono. Quad 66 preamp, boxed, as new etc £400 ono. ATC SCM 20s on stands, boxed, mint £1000 ono. Pink Triangle Ordinal DAC 18 Bit, as new £590 ono. Tel: 01792 280061 (Jules)

QUAD VALVE SET, lovely condition £450. B&W 801 studio monitors, stunning sound, immaculate £950. Leak TL12+ monoblocks £350. Garrard 401, boxed, manuals vgc £150. Rogers valve amps, various. Tel: 01364 72153

TRANSMISSION LINE SPEAKERS custom built 4 way KEF/Coles units, air cored inductors etc. 1270 x 520 x 300, Teak veneer, 50 Kg each, awesome bass, can demo £300, delivery possible. Tel: 01634 869102 (Medway)

MUSICAL FIDELITY PREAMP 8 MM/MC £135, Linn Valhalla PSU and 45 adaptor for LP12 £65, all excellent. Tel: 01522 694871 (Lincoln)

PROAC SUPER TOWERS (Mk1) walnut, brown grills and sonic stabilisers, good condition with original packaging £425 (£1150). Tel: 01703 445090 (work) 01489 780865 (home) Ian (Southampton)

TEKTRONIX 7704 OSCILLOSCOPE, 200MHz 4 channel, dual timebase, delay. Bargain £450 ono. Tel: 01483 765907 (Woking) evenings and weekends

TRIANGLE COMETE TZE speakers (non-biwire) black, 8 months old, boxed as new, lifetime guarantee £300. Tel: 01296 393605

YAMAHA DSP-A2070 6 months old boxed £700. B&W DM602 speakers £180. Atacama SE24 speaker stands (filled) £40. Cambridge Audio DACMagic 2 £90. Tel: 0181 316 1033 (Paul)

RUARK TALISMAN 2 SPEAKERS walnut 2 years old c/w soundbytes £350. Tel: 01256 461076 (Brian, Basingstoke) after 6 'o clock.

LINN / ARCAM SYSTEM. Linn Keilidh speakers and bases plus Intek amp; Arcam Delta Series 170.3 CD Transport, Black Box 5 and 280 Tuner. Linn cabling. All absolutely mint, boxed with manuals and little used. £1495 (cost £3000). Tel: 01423 860998

ROTEL RB970Q phono stage £70. Nakamichi IA4S amplifier £75. Denon TU260L tuner £60. Aiwa ADF450 cassette deck £50. Ortofon MC15 Super II cartridge (less than 70 hours) £55. Tel: 01234 853959 (Bedford)

KEF 104/2 LOUDSPEAKERS, teak. Perfect condition, dynamic, high sensitivity, powerful, articulate £675, also. TDL RTL 3 in rosewood. First class condition, boxed £250. Can demonstrate. Tel: 01308 868044

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B&W DM 620	Loudspeakers	S'Hand	£399.00	£249.00
Castle Howards (Yew)	Loudspeakers	Ex Dem	£1200.00	£900.00
Castle Avons (Yew)	Loudspeakers	New	£840.00	£700.00
Celestion SL 300's	Loudspeakers	New	£1100.00	£545.00
Celestion 7000's	Loudspeakers	Ex Dem	£1200.00	£550.00
Celestion CS 8i's	Loudspeakers	New	£500.00	£300.00
Celestion 9's	Loudspeakers	Ex Dem	£289.00	£200.00
Celestion CSW	Subwoofer	Ex Dem	£300.00	£200.00
Cyrus 2	Amplifier	S'Hand	£500.00	£150.00
Heybrook Heystack	Loudspeakers	New	£500.00	£300.00
Kenwood KRV 5570	AV Amplifier	Ex Dem	£300.00	£175.00
Marantz AC 500	CD/Preamp/Tun	Ex Dem	£700.00	£300.00
Marantz SM500	Power amp	Ex Dem	£400.00	£200.00
Meridian 501	Pre Amplifier	Ex Dem	£695.00	£549.00
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Meridian 551	Amplifier	New	£795.00	£695.00
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Mission 734	Loudspeakers	Ex Dem	£500.00	£400.00
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NAD 910	Processor	Ex Dem	£400.00	£199.00
Pioneer A 400	Amplifier	Ex Dem	£300.00	£175.00
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REL Stadium 2	Subwoofer	Ex Dem	£995.00	£895.00
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Ruark Sabre	Loudspeakers	Ex Dem	£449.00	£249.00
Tannoy 625 ALF	Subwoofer	New	£500.00	£249.00
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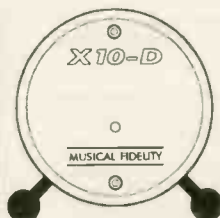
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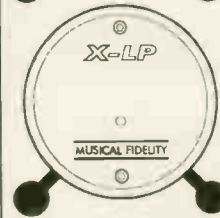
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DPA LITTLE BIT 3 DAC £150. Technics SLP770 CD Player £150. Sony CDP761 CD Player £150. JBL L1 speakers £230. George, Bndlington E. Yorks Tel: 01262 505451

MICROMEGA STAGE 6, six months old, upgrade forces sale £695 ovno. Tel: 01302 840753 (Doncaster)

WANTED: MERIDIAN 101B Pre-amp plus Meridian 105 mono-blocks, will collect. Cash waiting. Tel: 01633 254673 (Nick)

AUDIO SYNTHESIS DAX D/A converter 20 bit Burr Brown DAC. Perfect condition £750. Wanted: Marantz CDA 94 DAC must be in excellent condition. Tel: 0802 333295 (daytime) 01780 54694 (evenings) (Paul)

MERIDIAN M30 active speakers/stands £560. Acoustic studio monitors 2 x 150W, 12" woofers, as new boxed (£1750) sell £350. Tel: 0385 771819

KLO-Phono-Interconnect Reference One, 2x0.5m and 1x1m, one of the best, new £600. Let's talk. Tel: 0171 937 7935 (Michael)

"ANNOY CHEVIOT 12" dual concentric loudspeakers. Very sensitive, excellent sound. Good condition. Teak finish with brown grills. Reluctant sale, too big for house £275. Tel: 0181 994 1025 (Middlessex)

FOR SALE: Arcam amplifier Delta 90.2 Arcam tuner Delta 80 £220 for the pair, good condition. Tel: 01372 276366 (evenings)

NAIM 72 Preamp moving coil boards, new style £450 ono. Linn Linga power supply £370 ono. Tel: 01923 448265 (Watford)

WANTED: QUAD 67 CD Player. Must be mint and boxed with manual. Tel: 01730 23255 (Stephen)

YAMAHA ACTIVE 70 Watt subwoofer £160 (cost £260) Linnshaw phono amp £160 (cost £260) original boxes, carriage free Tel: 01249 812565 any time

CASTLE ACOUSTICS AVON cornerstanders, brand new, never used, unwanted gift with five year warranty and in realtalking Rosewood. £840 new, asking price £650. Tel: 01952 411480 (evenings) ask for Laurence.

OFFERS ACCEPTED on the following Hi-Fi: Sugden AU51 CD Transport and D-A converter (£2650 new). Sugden Symetra 0W pure Class A monoblock power amps £1550/pr new). Sugden SDD D-A converter (£800 new) Tel: 01922 640737

OFFERS ACCEPTED on the following Hi-Fi: Croft OTL IIIr (£2500 new). Klipch Heresy II (£1000 new). JM Lab Carat Micron (KK's favourite budget speaker-500 new). Linn Klyde (£450 new). Tel: 1922 640737

PENDOR SP9 speakers £2000, Mission Cyrus 3 amp £350, Kef Q80 speakers £350, Mirage MBS speakers £275, Quad 4/4051I Pre Pwr £380, Pioneer A400 amp £140. Tel: 01977 643629

NAIM 72 PRE-AMP With MM boards, boxed, excellent condition £495. Payment by Visa/Mastercard possible. Tel: 01635 0242

MONITOR AUDIO STUDIO 20 Speakers £1200, Musical Fidelity FCD £700, Quad 6 Pre amp £525, Musical Fidelity Electra amp £165, Art Audio Quintet Pwr Amp £600, Meridian 201 Pre Amp £300. Tel: 1977 643629

PINK TRIANGLE ORDINAL with 22 bit converter £495, Naim NAP 250 power amp, old style £825, Sony Walkman Professional WM-D6C £175, all mint condition and boxed. Tel: 01734 584045 (Reading)

NAIM 42 PRE AMP @VONDALE modified with CD input and power supply, Moving Coil phono boards £399. Quad FM3 tuner, serviced by Quad £50. Tel: 01527 550944/401954 or 0831 095680 (Redditch Worcestershire)

LINN HELIX LS150 Black ash Linn stands unmarked £175. LP12 black arm Ittok K9 mint £395. K400 cable 4x7 meters £160. Wanted Linn Karhk Numerik, LK100 and Klouts. Cash waiting. Tel: 01702 353777 (Jerry)

FOR SALE: Naim NAC72, K Board £425. Naim Hi-Cap £425. Naim NAP250, 1989, £750 ono. Quad FM4 tuner £325. Audio Technica ATH-70 Electret Headphones £95. Audioquest Video-Z Lead (ideal for DACs) £30. All mint condition and boxed. Tel: 01793 526796

KRELL KSA 100 Power amp £1600. Krell KSP7B pre amp £750. Linn Isobariks rosewood £650. All mint. Tel: 01276 475735 evs

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LINN LP12 TURNTABLE in walnut, complete with Ittok arm and K9 cartridge, all in absolutely mint condition £450. Tel: 01562 515901 (Worcestershire)

MERIDIAN 200/263 CD Player £595. LP12 turntable (Ittok/Karma) £595. Finestra Pre-amp £595. Linn Pulsar Power amp (2) £395 each. Soundstyle table (black) £85. All boxed, mint ono. Tel: 0171 722 3748 (Hampstead)

FOR SALE: WADIA DAC DIGIMASTER x 32. Mint boxed manuals, bargain £495. Wanted: Nitty Gritty record cleaner. Good price paid. Tel: 01487 814015

SUPERB- Very late (45900) black Quad ESL57s. Mint, little use £750. Spondor BC1s, vgc £190, Luxman LX33 valve amp, preamp, mint £750. Pair Vortexion valve monoblocks, lovely sound £395. Tel: 01364 72153

PIONEER PD 91 Reference CD player, mint condition cost £900, accept £350. Denon 1560 CD player, mint condition boxed with manual, cost £600, accept £250 ono. Tel: 01634 387686

FOR SALE: Russ Andrews special CD interconnect Kimberable to prevent pre-amp overload. 1 pair 300mV input, 1 pair 100mV input. As new £40 each. Tel: 01903 247779

CLEAROUT: TRIPOS HiFi racks 3 shelf £80, 4 shelf £100. Quad 44/405 £200. Musical Fidelity MC1s £100. Selection of budget and grunge HiFi equipment, cheap. Tel: 01224 646473 for details

FOR SALE- SUGDEN A21a amplifier £550. Sugden SDA-1 DAC £500. Micromega Leader CD £125. All ono or £1075 the lot. Wanted- Mana Soundframes equipment rack. Kimber Powerchords. Tel: 0181 802 3190

KLIPSCH LA SCALA horn speakers, top specification, boxed as new £1250. Rare Rappaport Pre 1A preamp with separate power supply (solid state but valve sound) £325. Spondor LS3/5A speakers £275. Technics EPC 205 Mk III cult MM cartridge, including new spare stylus £120. Tel: 01803 714528 before 10pm

E.A.R. 859 VALVE AMPLIFIER One year old, mint, boxed (£1850 new) 1995. Also Van Den Hul The First carbon interconnect £100. Tel: 01900 826400 day 0831 323111 anytime

SNELL ACOUSTICS TYPE E Mk II walnut, as new, comes with Mana Acoustic speaker stands £795. Tel: 01923 822354

CROFT INTEGRATED Valve amp £400. Pair Decca London Enclosures, need new ribbons for horns and reassembling- hence £150. Tel: 01743 362343 (Shrewsbury)

NAIM CREDO LOUDSPEAKERS, cherry, 1 month old, boxed as new £695. Denon D99 mini system, 3 months old, mint boxed £600. Soundstyle x120 Audio rack classic black as new £150. Tel: 01295 250000 after 6 pm (Chris)

C.R. DEVELOPMENTS KALYPSO 18W valve amp £350. Atacama SE24 stands £50. Tandy Genexxa LX5PRO speakers modified superb £80. Alphason 20" speaker stands £50. Technics RXBX404 cassette deck £40. Tel: 01522 680068

CLASSIC SONY ES Integrated amp TAF444ES £150. FM/AM Tuner STS444ES £60. Casratte deck TCK444ES £150. CD Player CDP552ESD with D/A Converter DAS 702 ES £450. Speakers APM 22 ES £50. Sony FM Stereo Receiver STR 6120 £80. Sony Reel to Reel TC 651 Auto Reversing 4 Track tape deck £500. Celestion Ditton Speakers £100. Plus Digital Audio Video Cassette Recorder 8MM EVS 700 UB PAL £250. All items mint. Tel: 01203 313109

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MERIDIAN 508 CD £700 Pink Triangle Decapo 1307 + 22 Bit filters £700. Pink Triangle PTT00 Rega 250 Ortofon MC20s £400. Linn Keldids black £400 all mint. Tel: 1121 783 8227

NAIM HI-CAP; SBL's (black); Boxed and immaculate. 2x7m NACA5; 72/62 K Boards. Tel: 01843 593958

MERIDIAN 555 POWER AMP, new, boxed £450. Mission 764j floor standers, unmarked, boxed (£470 new) £250. Anston Q-Deck + Rega Bias £60. Tel: 01253 407040 Simon (Blackpool, daytime)

RARE OPPORTUNITY Phillips N4522 open reel recorder regarded as the best by Angus McKensie £950 mint. Nakamichi 550 portable, virtually unused case etc mint £500. Wanted Marantz DCC 92. Tel: 0114 2662900

TEAC A3340S Tape Recorder + tapes. A&R A60 amp. Pioneer SA9800 amp. Offers. Wanted: Pioneer SA606 amp. Tel: 01228 74537 (Cumbria)

APOGEE SCINTILLA SPEAKERS, Taupe colour, one owner excellent condition £500. Tel: 0181 530 3961 (South Woodford, East London)

A system consists of Rogers E-40a valve amps, matching Rogers LS3/5a & AB-1 spkr/subw, and Meridian 508-Mk2 18-bit w/remote £3000. All mint condition. Wanted KEF 105/3 spkrs. Tel: 0121 242 0570 (Birmingham)

WILSON BENESCH ACT2 Tong arm Cardas wired, few hours use cost £1200, sell at £750. World Audio KLS8 loudspeakers fully built with stands £300. Teac A370 cassette deck, little use £45. Tel: 01483 534795

QUAD ESL57's, bronze, 2 pairs, £295 pair. Musical Fidelity MA50 monoblocks and Pre-3A pre-amp £650. Naim 110 monoblocks, 42.5 pre-amp, Hi-Cap equivalent power supply, Avondale upgraded £650. All excellent. Also pair ESL57's needing attention £100. Tel: 01872 261280

QUAD 77 CD Player 6 months old- grey finish. Exc. cond. £495 (£875 new). Linn Intek amp 50W 6 inputs, Exc. cond. boxed £225. Micromega Stage 5 CD 5 months old, mint, boxed, receipts £450 (£750 new). Tel: 01225 339841 (Bath)

QUAD ESL63's in black, 2 months old, house move forces reluctant sale £2600 ono (£3500 new). Tel: 01487 824418 after 6.30pm

ARCAM ALPHA ONE CD Player, boxed with remote and cable-talk Monitor 2 cables. Mint, hear hn AI system if required. Owner upgrading. £150. Tel: 01280 705088 (Oxon)

LINN: KARIK CD £900, LK1 Pre amp £200. LK280 and Spark £650, Sara Speakers £300. Complete system including stands and cables £2000 Tel: 01926 613957

ACOUSTIC ENERGY AE2's (rosewood), STAE2 stands £650 (now £1600). REL Stadium Subwoofer £500. Transcriptors Hydraulic Reference turntable (now Michell) and accessories; Looks and performance! £350. Early Lowthers wanted. Tel: 0181 991 0762 (Richard)

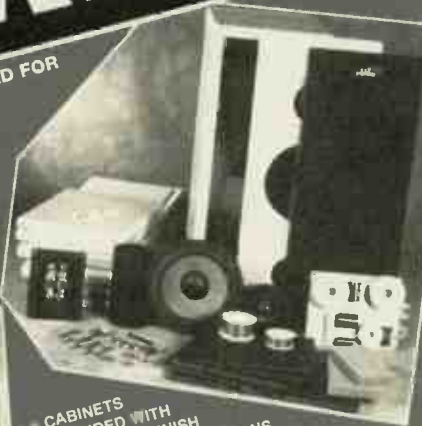
MERIDIAN 200 TRANSPORT & Meridian 263 DAC £500. Leak Point One Stereo Pre amp & Leak Stereo 20 power amp £225. Tel: 01603 261358

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SPENDOR BC1 Walnut Loudspeakers		£200
QUAD 77 Integrated Amplifier (6 weeks old)	£700	£550
YAMAHA DSP-A970 DSP Amplifier	£900	£595

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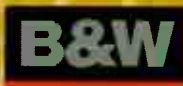
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