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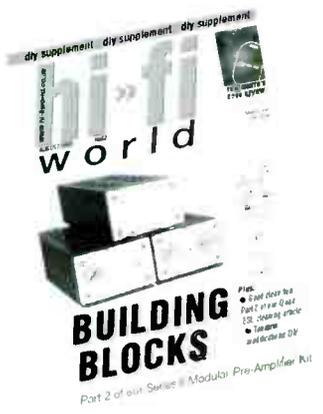
# hi-fi

AUGUST 2000

£2.75

# World

# RADIO DAYS



**DIY SUPPLEMENT  
No.52 FREE WITH  
THIS ISSUE!**



- **O'Heocha D1S speakers**
- **Magnat Vintage 710 speakers**
- **Mission 782 speakers**
- **Castle Pembroke speakers**
- **Cyrus 5 amplifier**
- **Primare A10 amplifier**
- **Naim System**
- **Clearaudio Victory MC cartridge**
- **LG ADR-620 CD-RW**
- **Philips CDR775 CD-RW**
- **Teac RW-800 CD-RW**

**We test DAB tuners from  
Arcam, Cymbol and  
Technics**

● **Computer Audio World Section**

**6 pages of classified ads full of secondhand bargains!!!**



**AUGUST 2000**



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creators of definitive premium audio



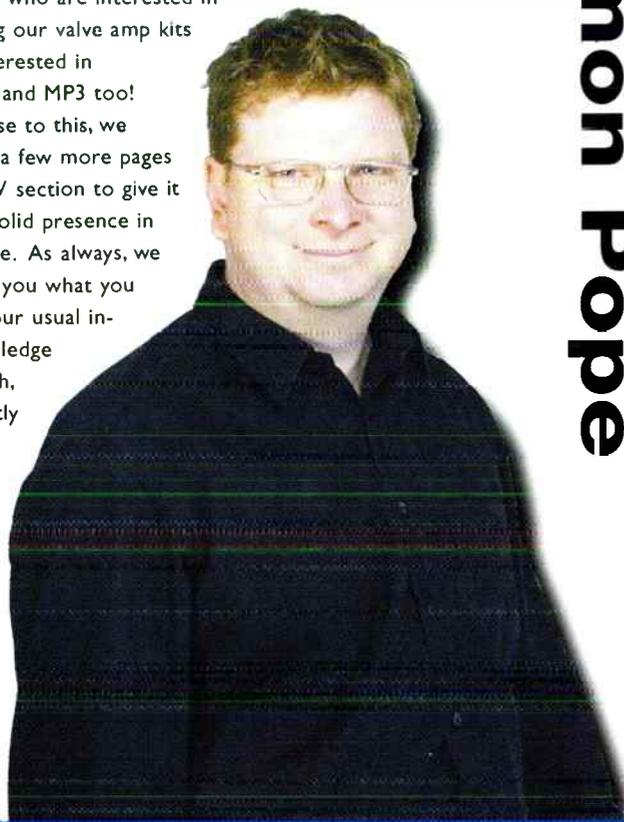
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Simon Pope



It's fair to say that no-one can get it right all the time! For every innovation which sets the echoes ringing with its praises there is another, and another, which doesn't quite fit the bill. In World Editorial we have this up and down business all time, with readers' letter alternatively praising or damning the same thing - very often for different reasons!

One of the most frequently expressed opinions, however, concerned the scrapping of our World Favourites in favour of a more widespread Buying Guide. We have decided to re-instate our World Favourites section to give us that slightly more individual outlook on the consumer audio business that we've always been proud of. Our regularly up-dated full listing will still be available on our web-site at [www.hi-fiworld.co.uk](http://www.hi-fiworld.co.uk)

Another area which drums up plenty of correspondence is Computer Audio World. It may come as a surprise to some hi-fi

purists, but the majority of you who express an opinion seem to like it. Maybe it has something to do with the DIY-ish nature of the genre: many who are interested in constructing our valve amp kits are also interested in soundcards and MP3 too!

In response to this, we have added a few more pages to the CAW section to give it more of a solid presence in the magazine. As always, we try to give you what you want with our usual in-depth knowledge and research, with a slightly different outlook on the industry and its products. Ancient or modern - come one, come all!

## How we test the products

- Hi-Fi World has its own advanced test laboratory and acoustically treated listening room.

- Hi-Fi World has a dedicated in-house team of experienced listeners. 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.



**NICE PRICE** - Represents excellent value for money.



**EXCELLENT** - Superb sound, among the best available.



**VERY GOOD** - Well worth a listen.



**ADEQUATE** - Room for improvement.



**POOR** - Seriously flawed. Forget it!



Half globes are added for those products that we feel are between categories



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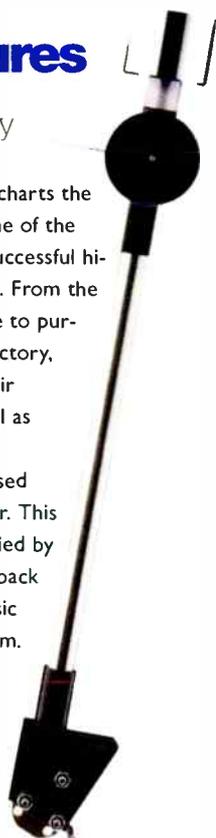
Richard White encounters the latest tweak from the makers of the Statmat, and some quality source material in the shape of Eric Bibb's



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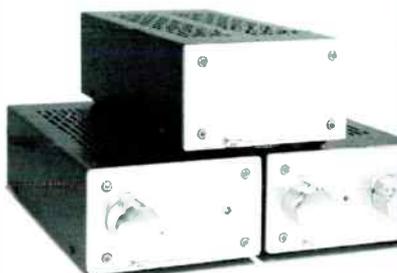
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Nick Lucas concludes his survey of the new World Audio Series II pre-amplifier system. In addition to describing the circuit basics, he discusses some of the criteria which led to the 'three box' layout.

Mike Gerrard takes a second bite at cleaning a Quad electrostatic loudspeaker. Continuing from his contribution in issue 51, Mike describes all the pertinent points for restoring these grand old masters to the very best condition.

Pursuing an alternative line in tonearms, Jonathan Espley finds new uses for an old Hadcock 228.



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# WORLD NEWS

## JAMO GET PERSONAL!

The Danish loudspeaker manufacturer Jamo have announced details of a total relaunch of their products into the UK market which incorporates new ranges within a whole new sphere of marketing in the shape of their SoundGuide format. Headed with the banner "Let's Get Personal", this is not only a new way of marketing for Jamo, it's a whole new way of marketing, selling and buying loudspeakers that hasn't been seen in such comprehensive detail before.

The idea of the SoundGuide is that the 'speakers won't be in ranges, as such, but rather in four 'universes', the idea being that each universe serves a certain type of person and their particular lifestyle. The difference comes with the fact that each universe isn't necessarily separated



by price, but rather characteristics that a prospective buyer would look for in 'speaker. Each product will have a model number (more like a code) which will signify the universe it belongs to and where it fits, price and size-wise in that universe. Sounds confusing? It can be at first but on further investigation it fits very nicely together.

The four universes consist of the Dedicated, Essential, Aesthetic and Xtreme. New products are in constant development, but the latest series of



'speakers is for the Essential universe, targeted at the majority of consumer electronics buyers. The E8 range features six loudspeakers - one standmount model, two floorstanders, a centre, a surround model a sub.

There's also a new subwoofer in the Dedicated (D) universe to join the existing Concert models (renamed under the new Dedicated title). Prices for the new E products range from £149 for the E8centre to £549 per pair for the E870 larger

floorstanders. Also new is the

D8Series of Audio-Visual loudspeakers, including the D8 centre (£549 each), featuring two 6" high-tech woofers and a midrange unit featuring highly efficient neodymium magnets. This can be matched with the D8 surround (£550 per pair) featuring two 5" fibreglass diaphragm woofer/midrange units plus two 1" dome tweeters. To finish off there is the D8 subwoofer at £950. This features an electrical woofer phase shift for Extended Bass Response (XBR), a "high-power 12" side firing woofer with a 12" slave unit (port noise cancellation) powered by a 400 W RMS Class D amplifier. All of the D8 surround range is available finished in Cherry veneer, with the sub having a glass top.

## MICHELL AND TRICHORD LINK UP FOR AMPLIFICATION!

As of 1st May 2000 the complete range of amplification products produced by Michell Engineering will be transferred to Trichord Research. This follows as a progression in the collaboration between Graham Fowler of Trichord and John Michell over the past several years, and allows John Michell to now concentrate his time more fully on the design and manufacture of his well established range of turntables. As a shareholder John Michell will retain an interest in Trichord Research and continue to have a major input with his unique styling capabilities.

The product identity will remain the same, the only thing changing in appearance will be the silk screen logos on each item. Prices will remain the same for the whole of the range for the time being and all warranties and servicing for existing customers will be fully honoured.

Products include Delphini Phono stages, Orca pre-amplifier and

Stereo and Mono Alecto power amplifiers. Successful products for Trichord that will remain are the Clock 3 range of upgrades for CD players, Pulsewire 75 digital and analogue interconnect cables, Powerlead mains cables, Powerblock Mains Conditioners, Genesis Mk 3 CD player, Digital Turntable CD Transport and Pulsar Series One DAC.



Michell Alecto Power Amp

# Volks Plattenspeiler

New  
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## Debut : From around £110

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There's real wood finish  
and  
there's real wood finish  
Hi-Fi Choice, April 2000 (Mozart)



## Vienna

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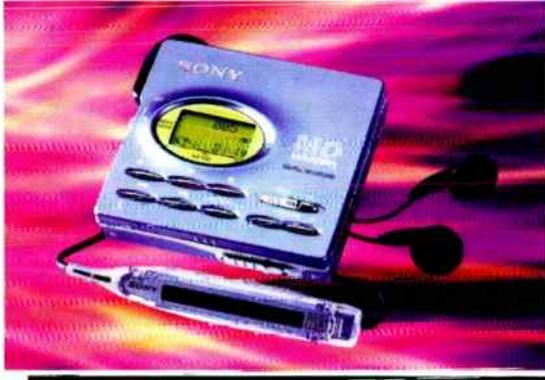
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World Radio History

MINI MARVELS  
FROM SONY

Sony are the latest in the quick-fire world of portable MiniDisc to release the world's smallest recorder and player. The MZ R91

recorder is intended "to appeal to the style conscious". It comes finished in blue aluminium and weighs 110g without batteries. From the supplied rechargeable battery it claims 29 hours life. The remote control features a back-lit LCD and edit functions and the recorder itself features a Name Bank function as well as Join Text, where CD text data information will be carried over



during recording to MD. It comes with a 40 second shock memory, mains adaptor, optical cable and carry case.

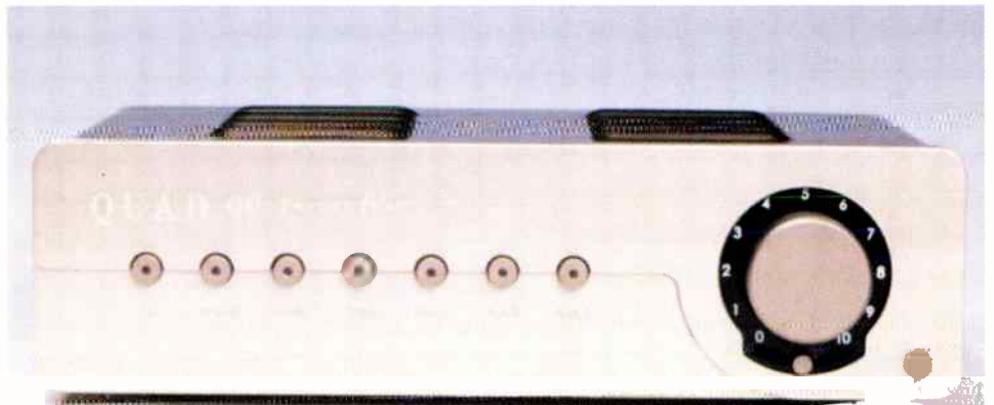
The MZ-E90 -player, which weighs only 70g without batteries, features the same shock control function and remote control. It comes finished a magnesium, Champagne gold casing. Both are available now.

QUAD LAUNCH VALVE AMP SOON

Quad have finally confirmed the price of their new valve pre/power amplifier, the QC-Twenty Four and II-Forty, as "close to £4000". A company spokesman said it offered an astonishing sound, superior to solid-state amplifiers, and partnered their new electrostatics well. Configured like the famous 22/II, it comprises valve preamplifier with twin 40W monobloc power amplifiers equipped with KT88 output valves.

Production of Quad's new electrostatic loudspeakers - the 988 priced at £2999 and the 989 priced at £3999 - started two months ago in Bradford. There was rumour that design and development of Quad products would move to China, but IAG confirmed that this was not going to happen. The electrostatics are all new, with special attention paid to the isolation/driver transformers, a weak component in earlier electrostatics.

Regarding the revival of the Leak brand, IAG said it is currently on hold as they reconsider, as sales of the new Quad valve amplifier would likely affect this decision.

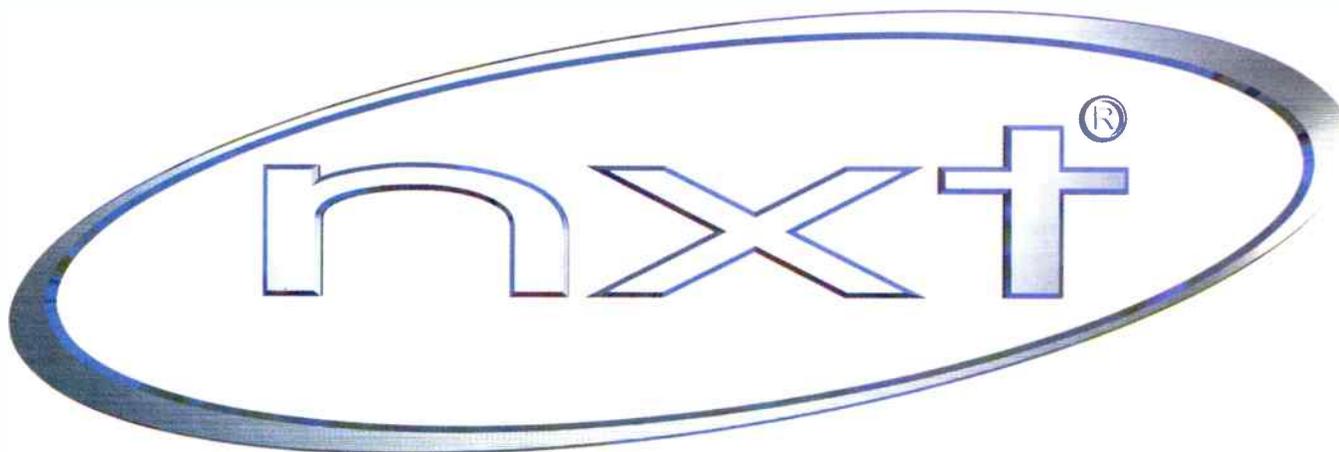




### ONKYO'S BUDGET SURROUND RECEIVER

Onkyo have launched their most affordable ever surround receiver for the sum of £299.95. The TX-DS484 has a DTS decoder as well as Dolby Digital and a 24/96 DAC for DVD-A and SACD surround formats. It uses

Onkyo's own Wide Range Amplifier Technology (WRAT) and an external decoder can be used via the use of 5.1 channel external inputs



### NEW HOME FOR NXT

As Tories in Huntingdon struggled to nominate a new candidate for their constituency, outgoing MP John Major was treating guests at NXT's new technology centre to a few interesting peeks into a politician's world.

Thanking Farad Azima for bringing world beating NXT technology to his Huntingdon constituency he told one hundred assembled guests that technology was leaving politics behind, bringing about changes that governments struggled to understand and control. It wasn't the sort of admission a serving MP could easily make.

The growth of rapid global communica-

tion was likely on John Major's mind, after seeing an impressive working mock-up of an NXT mobile phone, demonstrated by hi-fi engineer Graham Bank. Transmitting sound from a small, transparent screen the phone offered an impressive demonstration of what we might all be using tomorrow. The idea is to transmit and receive sound from a display panel. Speech recognition technology will be used to interpret spoken instructions, eliminating the need for a keypad. This opens up the possibility of mobiles becoming videophones.

A team of 50 top scientists and engineers, experts in the fields of audio, sound transmission, panel vibration and other related technologies, work in NXT's

new facilities. Many are life long hi-fi experts, brought in for their unrivalled knowledge of loudspeakers and audio theory. The company was formed by Mission founder, Farad Azima, to exploit new insights into panel behaviour by DERA, Britain's Defence Evaluation Research Agency.

NXT panel loudspeaker technology is being licensed out for further development into specific applications. To date the company has nearly 200 licensees around the world, including Wharfedale, Mission and Cyrus. Cyrus are due to launch their NXT hi-fi loudspeakers shortly.

NEW ENTRY  
FOR ACOUSTIC  
RESEARCH



Available from June, AR have announced details of their new S10, entry level bookshelf model loudspeaker. The smallest model in the Status range, it's a two-way reflex design using a 5" mid/bass unit and a 1" silk dome tweeter that claims a fairly-impressive sensitivity of 89dB. Measuring just 178x340x268mm (HxWxD), they're available in either a cherry or black finish for £129.99 per pair.

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SHOANNE'S LITTLE SISTER

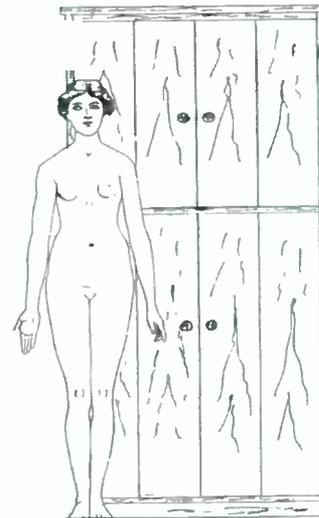
Ian Edwards, whose chaste-but-freezing Shoanne (right) graces our main magazine advertisement pages, has announced a budget addition to his range of quality hi-fi furniture. Rubbing shoulders with the real oak and mahogany custom-made items is a new six tier LP unit in white or 'mahogany' melamine finish.

As DIYers may have discovered to their cost, most chain-store paper-covered bookshelves are simply incapable of reliably supporting the considerable weight of a row

of LPs.

Mr Edwards' new unit is designed to hold 750 records and measures approx. 89" x 20" x 14" (hwd). The price in either finish is £500.

The Old Chape  
282 S...n Ro...  
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next issue

Here's a little taster of what we hope to bring you next issue.

MARANTZ CD7 CD PLAYER

We get a chance to try out Marantz's flagship CD player. Will its sound match the battleship build and striking looks. Find out in just four weeks time.

MISSION FS2 SPEAKER

This new 'speaker package promises big things. It features NXT's flat panel technology in an innovative user-friendly system.

TAG McLAREN 60i AMPLIFIER

The 60i integrated has been updated, and the price reduced. We get first crack at the new boy.

QUAD 988 & 989

ELECTROSTATIC SPEAKERS.

They're here at last, and we have both of them! The two new eagerly awaited Quad electrostatics pass through Hi-Fi World's portals next issue.

# DAB HANDS



It seems that Digital Radio is really establishing itself as a serious proposition in the world of broadcasting with the emergence of a crop of new tuners. We try out three models and give you our verdict.

When we first touched on DAB, or Digital Audio Broadcasting, the technology was very much in its infancy, with minimal geographical coverage, but high hopes. Few receivers were available to the public (or magazines, for that matter) but despite this, all had a meaty price tag! Next came the major breakthrough by Arcam with their Alpha 10, the world's first domestic DAB tuner, although in-

car models were available prior to this.

Once Arcam had stuck out their necks and launched the Alpha 10, those who had waited to see what would happen subsequently launched their assault (of sorts). Cymbol, a close rival in the race for the first tuner, came out with their model and Technics became the first 'big' name to release a product. Meridian are apparently still working on their long-awaited

DAB tuner, whilst Tag McLaren are also in the market. Add to this the fact that Roberts are set to introduce the first DAB portable in the near future and we suddenly have enough products around to tempt some higher end consumers - the cheapest model available is the Technics at £500. We take a look at this receiver, along with the Cymbol C-DAB1 and Arcam's new digital tuner from their high-end FMJ series. Now listen carefully...

### DAB compression in a nutshell!

DAB uses a compression system known as MUSICAM, which 'discards' the low level sounds masked by sounds at a higher level and 'packages together' the remaining information. The other major contributor is Coded Orthogonal Frequency Division Multiplex (COFDM), this uses a mathematical relationship to carry the MUSICAM across 1,536 frequency carriers and across time. So, if interference results in some information being lost in transit, the receiver can still transmit the original sound.

# TECHNICS ST-GT1000 £500



As well as having the longest title, this is the cheapest specialist digital receiver currently on the market. For your money, you get quite a lot more than you do with the other models tested here - namely FM and AM. In other words it's a "hybrid"; an analogue and digital beast in one handy package. Actually, the idea isn't as potty as it first appears. If anything, it's the most versatile unit available and being both FM and DAB, it could coax a purchase from some consumers still not yet DAB-ready (it still only gets to 66% of us in the UK), but who are eager to try it as soon as development allows. Although we doubt this was a major design factor, it also gives an opportunity to compare the two mediums without too much hassle!

Without doubt this is the most busy-looking fascia of the three. Whereas with the others you could actually get them out of their boxes and listen to music with merely a glimpse of the instructions, the Technics requires some ground-work, rather than aimless button-pressing.

It also differs from the others in that it uses an analogue-standard 75Ω DAB aerial as opposed to the 50Ω of other models. The supplied indoor aerial (which must be placed in a vertical 'T' shape) is of the bootlace variety, and not as chunky as those supplied with the other two, but it seemed to work equally well. The

listening was done in an area of excellent reception in South London, so the indoor aerial was all that was needed. Interference isn't a problem with digital radio - you either get a perfect signal or nothing at all.

Once your 'band' is selected from DAB, FM or AM, turning the tuning knob selects the frequency or "ensemble" (multiplex). In DAB mode, the outer band of the knob will select the other services in the multiplex. The small display button under the plastic flip-up protector selects 'TEXT' for radio text display, 'PTY' for program type (ie, news, classical, sport, etc.) and "Ensemble" which shows the multiplex label and frequency block.

In addition to usual features such as the signal strength meter and search by program type, there are features on the Technics that are absent from other models. For example, in DAB mode you can set the tuner to automatically play announcements, rather like the 'Traffic News' service on in-car sets. Various subjects can be selected, as well as the language. In DAB mode there are a total of 49 presets (29 in FM) of which only 'primary' audio stations can be stored.

Overall the sound was very impressive. With the local commercial stations such as Kiss, Capital or Classic FM (all found on the same multiplex) there was none of the

overt compression of the sound that occurred in FM broadcasts. That's not to say that these stations sound as unprocessed as Radio 4 with a digital broadcast - they don't, and there's still studio compression and 'gating' present at climaxes but the improvement is good and welcome to all of us who value their tooth fillings!

Where digital radio and the Technics really came into their own was with live broadcasts on Radio 3 or speech on Radio 4. Here there was a well-balanced and neutral sound. Instruments and voices were very realistic and, of course, hiss or crackle free. Maybe a top quality tuner with a top quality outside aerial will sound a little warmer, but overall the Technics in DAB mode took some beating, the FM sounding brighter and more coloured than DAB broadcasts.

This is as good an introduction to DAB as you're going to get at present, and the price makes it a very attractive option. I must admit, it's helped to sway my opinion. It's possibly the most appealing option for the majority of people at the moment. ►►

Panasonic UK Ltd  
Panasonic House  
Willoughby Road  
Bracknell  
Berks. RG12 4PF  
01344 862447

## dacs & dabs

All of the DAB tuners we tested have digital outputs, so you have the option of connecting them to an external DAC for optimum performance. We used Creek's OBH-14 'mini' DAC to test out the capability of such usage and were duly impressed by the results. We encountered a cleaner and more enhanced sound. Live BBC Radio 3 broadcasts were more realistic, with an improved depth of sound stage and slightly better dynamics.

## WORLD VERDICT



A versatile tuner. Sound quality is very good with both FM and digital broadcasts. Excellent value compared to the digital competition.



## CYMBOL C-DAB1 £1000

◀▶▶▶ **T**he semantics of digital tuner/radios/receivers will take a little while to settle down I guess. Whilst the BBC seem to have abandoned 'DAB' in favour of the descriptive mouthful 'Digital Radio', there is as yet no consensus as to what the gadgets themselves are to be called. There are shades of the old gramophone/turntable/motor-unit about this. Like Arcam, Cymbol unashamedly calls the C-DAB 1 a Digital Radio Tuner. It provides DAB reception only and not vhf/fm. There is no tuning dial but instead an array of twelve neat buttons enables all functions except mains ON/OFF.

On the back panel, simplicity is again paramount. One aerial input occupies the available space together with two plain phono sockets for analogue output and one for digital.

Push button tuning is no mystery to anyone who has bought a car radio in the last few years. It's a system that needs learning but is in essence no more complex than the dial spinning which it has not supplanted for domestic use (see Arcam!). Cymbol provide for eight pre-set stations; these are set up in much the same way as on a modern analogue tuner: a series of menu prompts enables as many of the eight to be set as required with minimal difficulty. At present there's a limited number of channels on digital so the process of scrolling through them all to choose the one you want is not too

arduous. What will happen if/when everything is digital, and the wavebands are as crowded as FM, remains to be seen.

Like the Arcam, the Cymbol provides for a check to be kept on signal quality. The instructions cite a 0.000000% error rate as ideal(!) so the closer to this fabulous figure the better. Cymbol say that constant errors in the .005% to .01% rate are usually acceptable although this may indicate that an outside aerial is desirable. With Digital Radio there are no half measures; once the error rate increases to the point where the information can no longer be processed, the signal disappears altogether, rather like Stereo FM in a bad reception area. In the shadow of Crystal Palace we had no difficulty in attaining minimal error, with the fabled 0% on display much of the time.

One of the difficulties with Digital Radio as a concept is the much-vaunted 'CD quality' tag but it is true that much of the sound quality of a digital tuner is dependent on the choices made concerning DAC processing afterwards. In this respect, Cymbol have obviously striven for a sound which mirrors the very best analogue tuners and the perceived quality is consequently high.

Radio 3's excellent Music Restored programme offered a convenient measure of the smoothness of this tuner. With the jingle-jangle harpsichord and

pre-Romanic string tones, 'digital sound' is the last thing you need! The usual crop of Baroque obscurities, with their near-jarring tonalities became a genuine pleasure to listen to; the nasty digital sheen, which is the 'raw' broadcast had been given the most sympathetic treatment.

The tuner's smoothness did not smear over detail; pop channels were not by any means over-polished - the Cymbol tuner is more subtle than that. With some very back-bedroom mixes the sound was still whole and complete, but without any added tizzle and jaggedness; the Cymbol at no time sounded like a cheap CD player!

Spoken word broadcasts, such as stereo Radio 4 or mono 5 Live were presented exceptionally well, without the chestiness many associate with radio generally. Much like a first-class FM tuner, the Cymbol allowed one to hear both natural voices - and the all too prevalent faulty microphone technique of certain presenters!

The Cymbol tuner is the least distinguishable from top-class FM we've heard to date - that's a very high recommendation. ▶▶

Cymbol Electronics Ltd.  
2 Manor Farm Cottages  
Herriard  
Hants. RG25 2PH  
01256 381 569

### who can use it?

According to the Beeb, approximately 70% of households are able to receive DAB broadcasts. Those within sensible distance of a transmitter will be able to use a supplied 'bootlace' indoor aerial. Otherwise a specialist DAB aerial is required. Broadcasts are transmitted on Band III, which requires an aerial designed for use within 217.5 and 230 MHz. For relevant aerial information and prices you can contact Triax UK on 01628 488246, who have two models, or alternatively Antiference, a supplier, on 01543 267160

### WORLD VERDICT



A competent sounding tuner that shows the best that DAB sound quality can offer. Delivers the goods at a price.

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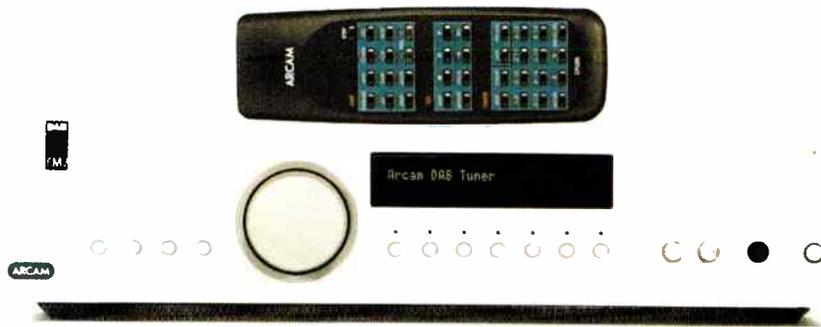
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Q  
SERIES  
Point Two





## ARCAM FMJ DT23 £1000

◀▶▶▶ **A**rcam were amongst the first to wet their feet in the pool of digital radio with the pioneering Arcam Alpha 10. The latest FMJ DT26, which offers DAB reception only, is similar, but with a heavier build and less mundane look.

Aerial input is by locking BNC plug. Two pairs of analogue outputs are provided along with both coaxial and optical digital sockets. A handy extra is the input for another tuner, which can be switched in by the bypass switch on the front. This enables either an FM set or MW/LW outfit to be used in tandem, without the nuisance needing two tuner inputs on the pre-amplifier. A controlled headphone socket is provided; this is connected to the unit's output - it is not possible to monitor the extra tuner whilst playing the Arcam unit.

Eschewing the push-button arrangements found on the Cymbol, the Arcam has a very easy to use dial. When this is turned, the available stations are scrolled through; on reaching the desired channel, the select button is pressed and there you are!

According to the instructions, it is recommended that a station search (which takes a maximum of about three minutes) be carried out. This allows the tuner to adjust to its new surroundings and avoids it trying to tune to a beacon possibly hundreds of miles away from where it now

stands! This procedure is common to all digital tuners and reflects the more specific nature of digital tuning.

Setting the preset buttons is a simple matter, although you need to be quick: once the required channel is found, you have only two seconds to make up your mind. To my mind a better system would leave the display on the last-found station for at least ten seconds; it's surprising how long it takes to choose which button you want for which service.

Digital broadcasting is still in its infancy, yet I was pleasantly surprised to find that already there is a 'talking book' service in addition to the usual BBC and national independent stations.

I remained mindful of the fact that my current FM tuner with its modern One Thing decoder is definitely not to be sneezed at as regards sound quality. What I was not able to assume is that it would make an appropriate reference for comparing with digital tuners.

On setting the Arcam on the go, it was swiftly apparent that the tuner had little reticence about presenting its case: music flowed outward with a full-bloodedness at odds with many people's conceptions of digital sound. As with all of these things, the answer lies with the digital-analogue interface. Rather than risk the tin-pot shine of unadulterated digital, Arcam

have apparently opted for a monumental approach.

The week's composer, Grieg, is not the first to come to mind when the word grandeur is spoken, but the Arcam presented his delicate works with a full rather four-square sound with plenty of prominence given to the lower strings. Force there was in spades, but I couldn't help feeling that the exquisite filigree of the upper strings, although present and correct, was sounding a little dry.

With the more muddled mixes common on rock radio, the Arcam did very well, sorting out enigmas which had no doubt sounded alright at the mixing desk but were pretty muddled by the time they are dragged through the broadcasting process. A very generous width of sound stage lent an unexpected dignity to some surprising tracks - rock recording demands very little ambience, so the Arcam's slight dryness was of no consequence here. Overall, the Arcam is a very easy to use and competent tuner, but hardly the sweetest sound ever. ▶▶

Arcam Ltd.  
Pembroke Avenue  
Waterbeach  
Cambs. CB5 9PB  
01223 203200

### multiplexes - how they work

The UK Government has allocated seven Multiplexes across the DAB bandwidth of 217.5 - 230 MHz. Each Multiplex of 2.3million-bits carries a mix of stereo, mono and data information, dependant on sound quality - the higher the quality, the less info on each Multiplex.. At present multiplexes are divided into BBC national stations and local BBC and commercial broadcasts. The number of broadcasts is improving constantly as more and more stations go digital.

### WORLD VERDICT



A stylish and well-built tuner, very user-friendly with a detailed sound.

# A lot of changes - and still rather a lot of money.



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Like all the best things in life, they still don't come cheap - but to anyone who really appreciates sound, they're better value than ever.



REFERENCE SERIES



# is it the end for fm?

Does radio still appeal to the general public? And if not, is DAB its saviour?

Simon Pope ponders anew whether FM's days are literally numbered!



Future Shock - Later this year the Classic 2000 from Roberts will be the first DAB portable on the market

Statistics show that sales of FM tuners in Europe are down by approximately 17% over the last three years, but sales of portable units are steady. This shows that specialist one-box tuners are decreasing in popularity as the popularity of one-box systems continues to rise. Sales-figure wise, for DAB to work, manufacturers realise the need to adapt and market products and media used by the majority of the populace, such as midi and micro systems, portable audio systems, TVs and even PCs.

As yet there is only one manufacturer that we know of working on production of a portable DAB receiver - that reactionary bastion of the airwaves, Roberts! This Roberts product - mixing classic retro looks with up-to-date technology - is being used by the BBC for "research purposes" and a launch date has still yet to be revealed. Technics, being the first big name maker to release a DAB product, are also toying with prototypes in the guise of integrated micro systems. Indeed these were first viewed by Hi-Fi World at a press conference back in May '99, but again there is no set UK release date.

The future of FM it would seem, is definitely doomed, but just how long it will take to roll over and die is another matter. For stations to pull the plug on FM broadcasts before everybody is ready is plain madness, so how will they go about convincing Joe Public to go digital?

Maybe the appeal of TV is one of the crucial ways in which DAB can make itself heard. The way that most current users are becoming aware of digital radio is through digital TV.

Although the BBC were, as recent as last year, vague about digital radio applications in digital TV, it's now available with Sky Digital packages! For the average mono radio listener this is a vast improvement on what they have at the moment, and could scupper most manufacturers intentions on making a DAB receiver. One quick connection to your hi-fi from your stereo telly and Bob's your uncle, or rather, Beeb's your auntie! This way we could eventually have the listening figures that the BBC predicted back in 1995 - 40% of households by 2006

Otherwise, especially for those interested in audio only, maybe the Technics route is the best. Like SACD and DVD-A audio, DAB will eventually be a replacement format and consequently, both DVD-A and SACD are known as migratory. In order to get the public actually buying product, both the hardware and software have to be compatible with existing technology. An SACD player will play a CD, and a CD will play a double layer SACD, for example. Digital Radio has to be treated likewise; tuners will need to receive FM broadcasts as well as DAB ones. It is this path that will be taken by Meridian, in the shape of their high-end DAB/FM tuner, hopefully available later this

year or early next year. It's also the route that needs to be taken by any other possible manufacturer.

The other inevitable way into DAB is through your home PC. Like all other things audio, radio broadcasting isn't exempt from the global takeover of the computer. A simple Roke Manor (the company that developed the DAB microchip) application in the works, with aerial connection would be enough to deliver crystal clear, uninterrupted DAB broadcasts to your home courtesy of your PC!

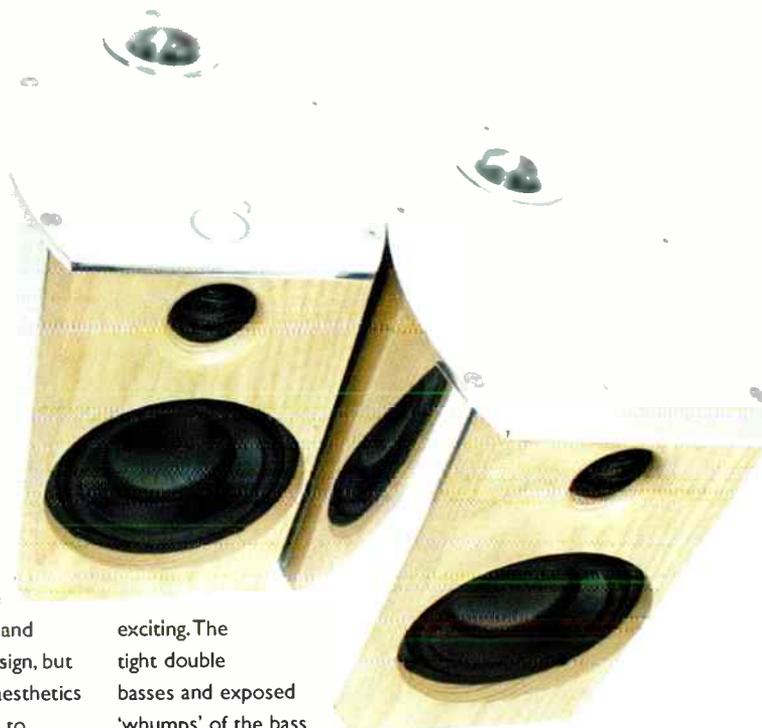
Further future advancement of DAB could lie in its use as an advanced information carrier. A new system of traffic information known as TPEG (Transport Protocol Experts Group) is waiting in the wings. This will give highly detailed traffic information that is relevant to the individual listener, a "personal travel service" as Glyn Johns, Managing Editor of BBC Digital Radio puts it. DAB is a viable format, make no mistake. And the rest of the world, apart from America and Japan seems to think so too. The sound quality of products is improving greatly and receivers are getting cheaper as more are being produced.

But when push really comes to shove, there's one thing people will really like about it. Digital radio solves the one problem that most people have with radio - interference, of it, and this could ultimately be its saving grace. ■

# mtl grs

New boys O' Heocha Designs aim to add a little spice to the mundane life of the loudspeaker.

Simon Pope takes a look at the DIS.



**A**ngus O' Heocha undoubtedly has impeccable timing. Not so long ago he was a designer in the automobile industry working for a certain British car manufacturer in the Midlands (I think you can guess just who) and now he isn't, but at least it was his own choice! So, after sweating over his design desk ploughing through ideas for front grills of the '75', he now ponders over loudspeakers for a living, rather than as a hobby (he used to build sound transmitters for buddies!)

O' Heocha have entered the loudspeaker market with clearly set out intentions. They see the growing desire for 'lifestyle' products and feel that they can combine quality sound with quality style. Consequently we have a style-conscious futuristic look to all of the models culminating in the ultra-wacky styling of the D2 series with their 'Cyclops on a tripod' look

What can often happen with this kind of product though is style eventually takes over and the product sounds like a Dansette that's been draped with a wet towel. However, with O' Heocha it appears Angus kept one eye on the hi-fi market whilst his hands were on the wheel, as there's some very good stuff going on beneath the shiny exterior. The cabinets are constructed from 6mm thick ribbed aluminium which is partnered with a solid wood front fascia available in three types of wood, or metal should you wish.

The drive units are a high sensitivity soft dome tweeter, protected by two curved metal strips, and a Hexatech 142mm mid/bass unit which employs a 3" voice coil. The DIS is a

bass reflex design and uses an unusual upwards firing port built in to the top of the cabinet. You get the feeling that many hours work and research has gone into the design, but once the initial appeal of the aesthetics has worn off, will they be able to match sound for looks?

Placing them on their matching stands, I started the ball rolling with some low down blues courtesy of Mr. John Lee Hooker. His 'Boom Boom' album starts off with a blisteringly quick version of the title track that can rock the rafters when played through a decent sound carrier. It was here that the advantages of metal cabinets were shown. The DIS models responded in a tight and fast manner, the Morel Hexatech unit delivering real punch and timing. Although there was little very low bass, it was nonetheless tight and tuneful and as meaty as you could expect from such cabinet dimensions. In the upper band, the treble could sound a tad nasal with vocals - taking into account that the ol' fella sings (or rather grunts) through his nose anyway. I noticed a pleasantly open midband, however, that carried the guitars with detail and finesse and refrained from the hardness that the upper treble could bring through the metal surround.

With the orchestral music of Hoedown from Copland's Rodeo, speed and attack were once again emphasised. These cabinets carry very little resonance, and consequently a good recording such as this version on Decca with the Detroit Symphony Orchestra will sound neutral, fast and

exciting. The tight double basses and exposed 'whumps' of the bass drum drove the music very rhythmically. The one downside to this excitement was, again, the upper treble. Violins, always the acid test, sounded slightly scratchy and thin, lacking the cohesion of a complete string section. However, woodwind was light and airy and a good depth of orchestral field was portrayed, so there's few problems with sound staging.

The DIS 'speakers are undeniably impressive in their looks, making a refreshing change from your average MDF box, and the build is very solid indeed for the price. In the sound stakes the metal cabinet has a little coloration and a controlled, if slightly light, bass response.

One small gripe I have about them is the edgy treble which could be a little trying after prolonged listening, and they lack that one last ounce of sophistication that integrates the sound as a whole. Overall, though, these are quality 'speakers with much to recommend them, especially if you like your hi-fi with Star Wars style!

WORLD VERDICT



Very promising stuff. Unusual, outlandish looks and a controlled but bright sound.

Measured  
Performance see  
page 111

# battle of the



One of the pivotal parts of a hi-fi system is the amplifier; apart from fourth-form gags about not hearing much without one, the choice of amplifier dictates the parameters of the loudspeaker to be used and the possibilities for input devices. Although there is a strong groundswell of opinion at present in favour of separate pre-amplifiers, this month we have selected two integrated amplifiers which we believe typify the building block of the average enthusiast, both of which boast what would be termed as 'medium' power rating.

Mission's cast heat-sink casing must rate as one of the audio world's most versatile designs. It is a matter of mild astonishment as to what the company can secrete within the slim confines of this very functional box. In this instance the back panel of necessity is pretty well swamped with input sockets but this hasn't prevented the accommodation of two pairs of loudspeaker outputs for easy bi-wiring. These sockets are of the 'safety banana' type (non-slip skins?)

but Mission's own adaptor plug enables either ordinary plugs or bare wire connections to be made with ease. Given that there are two pairs of sockets, the provision of just one pair of plugs seems a little ungenerous. As if to compensate for this, both continental and GB 13A mains leads are provided as standard.

What the package lacks in 'speaker adaptor plugs, it more than makes up with inputs and outputs for tape and recording facilities: this requires a little care in setting up if full advantage is to be taken. Two sets of input and output sockets plus a useful 'third head' monitor input could lead to confusion, particularly as dubbing facilities are dependent on the correct set-up. Aside from this, lacing up the Mission proved to be reasonably common-sense.

Primare's A10 is a much more conventional box and in truth does not seek to offer quite so many facilities. One pair of rugged banana-cum-screw terminals suffices for output, and the recording monitor is by way of the tape deck's own output amplifier, controlled on the amplifier by a simple on-off

toggle. Where the Mission has the ability to record one thing while listening to another, the Primare is both more limited and less prone to mistakes.

More contrasts between the two are found in the volume and balance arrangements. Very much to its credit, the Cyrus has the facility to pre-set the input levels, taking the CD input as the reference point. This is a godsend if your tuner habitually blows your head off on switching over, for example. Even more refined is the pre-set balance control; this function is coupled with the volume knob and permits level outputs to be adjusted for room compensation, or for more specific one-off arrangements. Neither of these refinements is to be found on the Primare, indeed this amplifier inescapably sets its volume to 10/80 on starting, whereas the Cyrus permits pre-setting to any level.

Sometimes the A10's simplicity seems entirely sensible; the six inputs are controlled by just three switches (not counting the tape monitor) in sharp contrast with the Mission's row of black teeth.

# World Favourite

I chose to try each of these amplifiers with the same selection of CDs plus a pot-luck earful of the radio and a trial was made of each amplifier's recording output/monitor provision. To avoid referring to this again, I say here that both amplifiers gave a clean and correct signal to their recording outputs, with sufficient power to load a standard modern recorder perfectly well.

The late Benny Waters was recorded in Stockholm's Pawnshop jazz venue in a series of tracks which remain an object lesson in recording technique. Like many Opus 3 CDs, the beauty of the sound engineering is somewhat ahead of the playing, but never mind! The Cyrus 5 determined to offer a startling clarity on this recording: Waters' very breathy saxophone sound sounded very close at hand - almost over the shoulder - and enabled me to re-live this exceedingly live recording once again. The background sound of glasses clinking and matches striking were given appropriate but not excessive prominence; stereo placing was good too, with the Cyrus' clarity contributing largely to this success. But for all the immediacy, there was an edginess which did not quite suit the relaxed musical occasion.

The Primare played a contrasting hand, with partials and breathiness again to the fore but with the added benefit of a sweetness which the Mission seemed not to coax from the recording. Whereas the Cyrus took your breath away with its sharp focus, the Primare put a glass in your hand and made you welcome. Again, stereo placing was excellent, with a very realistic sound picture of soloist, backing band and punters all in their proper places, but the A10 was content to let you hear these for yourself.

Staying with the Primare, I turned to a well-established World Favourite, Eiji Oue's marvellous HDCD of Stravinsky's Firebird Suite. What we

require here is power, not so much in watts as in fullness of sound. Many super-detail amplifiers fall down here, giving a too spiky sound to any glint of treble which pushes to the front of the music. The A10 avoided this trap well; although the sudden stings of bass drum and the extended double bass passages issued from the 'speakers like the musical 'bricks' that they are, the exquisite middle texture of the woodwind had a fair hearing too.

On this recording, the Mission showed a good deal of apparent power and, like the Primare, avoided over-emphasising the treble. For this sort of record, the forwardness of the amp's sound proved no substantial drawback, indeed for excitement the Mission had the slightest edge on the A10. Unfortunately, once the dust had settled, the question of sweetness once again weighed on the Primare side; the Mission is fractionally unforgiving here. If you have sluggish loudspeakers this would be beneficial - horses for courses again.

Commercial rock radio's output proved to be so severely compressed as to prove nothing either way about the amplifiers. Both had power and speed to spare. Radio Three, with its better balanced output gave both amps a chance to shine. There was little to choose between them here: most differences in sound were traceable to the very wide quality variation of the source CDs.

As a matter of personal preference, I enjoyed the Primare more than the Cyrus. It has a sweeter, almost triode sound which suits my musical tastes more nearly, despite the limitations of its specification. Cyrus Electronics have put together a very versatile and well-equipped instrument in the Cyrus 5; with 'heavier' loudspeakers the sharp approach would be appropriate for many people's ears. ■



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**WORLD VERDICT**  
 Cyrus 5  
  
 Good value and well built, with an exciting and very solid-state sound. Could be a little bright for some.  
*Measured*  
 Performance see page 111

**WORLD VERDICT**  
 Primare A10  
  
 A very sweet sounding and musical amplifier. May not suit those with 'heavier' tastes, though.  
*Measured*  
 Performance see page 111

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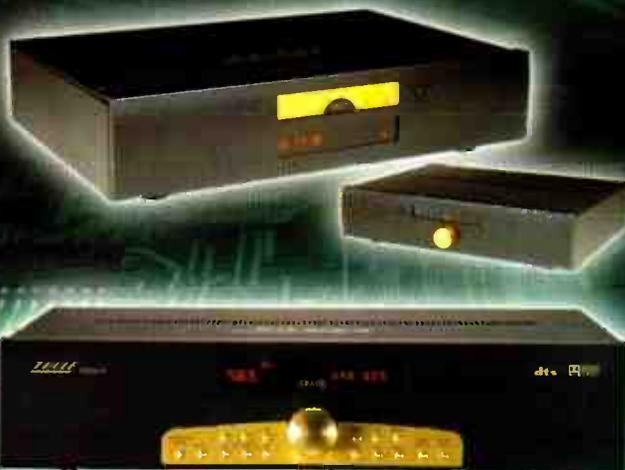
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# crocker rockery

It looks like a two-way floorstander - neat and unobtrusive but, well, not exactly radical. Mission's new 782 has some hidden tricks in its bag though. For a start, it isn't a two-way at all, but a three-way! Hidden inside lies a 6.5in bass unit, firing out through a side port close to the base of the cabinet. The forward facing midrange unit uses a new ceramic cone, more Royal Doulton than Armitage Shanks in ability, as our measurements confirmed.

At £699 the 782 isn't cheap, but there are some justifiable reasons for the price. The cabinet is a complex affair with a 19litre reflex loaded bass chamber that vents close to the floor. The panels are machined and braced asymmetrically to distribute resonant modes. A knuckle-rap test brought forth an interesting variety of sounds from the side panels, I found, but nothing rich or thrummy. Cabinets such as this are expensive.

Then there's the new Keraform ceramic matrix midrange cone from supplier Audax. They've been working on this for some time and as first taker Mission pay a premium. It lowers cone coloration and improves detailing, Mission claim.

The viscous-laminated dome tweeter is isolated from the front panel to minimise disturbance from front panel vibration, a trick that should sharpen imagery and make transients more solid and impactful.

So there's a lot in the 782, but will it fit your home? The footprint is 165mm wide and 295mm deep. A cabinet height of 795mm won't challenge the domestic skyline either. Bi-wiring is possible and there are three finishes: Beech, Rosewood or Teak.

An unusually civilised impedance curve means the 782s will stress amplifiers much less than any other loudspeaker we have measured and again this should improve not only bass quality but consistency of amplifier matching.

So although the new 782 may look like many other loudspeakers, it is in fact an innovative piece of engineering. NK

Mission's new 782 floorstander employs some innovative technology.

Noel Keywood and Simon Pope check out its credentials.

## SOUND QUALITY

The most noticeable trait of the 782s is their speed. This is where Mission's new Keraform cone comes into its own - it delivers a tight, fast sound that's coupled with a detailed and sophisticated sheen you'd expect for the price range. A budget sound it is not.

These aspects were best shown by the current, high-level CD sound of Supergrass's latest, self-titled album. The excellent opening single, Moving, showed the detail present in the 782s with the opening acoustic guitar strums, which were crystal clear and well-positioned between the 'speakers. When the rest of the mix joined in - bass guitar, drumkit and the kitchen sink - there was an addictive drive to the sound, and every instrument was positioned exactly as intended by the engineer within the sound stage. Although there's quite a lot going on here, music-wise, the Missions managed to keep a cohesion to the mix - you could hear everything that was going on. High frequencies were pleasantly lacking in edginess, and although the 782's overall sound is generally quite bright, it's smooth and sweet, making prolonged listening pain-free.

When it comes to the bass, you can sense that the side firing drive unit is definitely doing its job. With the right material these 'speakers can go deceptively low. When in optimum listening position (above mid/bass unit height) I got a well-balanced and tuneful bass, with attack and depth.

I found the best bass results came with the side drivers firing inwards, outward placement resulted in some unwanted boom as the corners of the



room were found. Classical and acoustic music, though, sometimes benefited from the wider spread of sound that 'outside' placement brought.

The 782s are well-engineered 'speakers that take well to all types of music, even though you may have to play around with positioning to gain optimum results from different recordings if you're fussy. This is probably the only thing that slightly raises an eyebrow. Otherwise they're controlled and sophisticated sounding, with punch, verve and excellent sound staging and imaging. SP

**Mission 782** £699.90  
**Symphonix Ltd**  
**Stonehill**  
**Huntingdon**  
**Cambs**  
**Tel: 01480 451777**

### WORLD VERDICT



Solid cabinets and good engineering result in a detailed and punchy sound with deceptively deep bass. Great imaging.

Measured Performance see page 111



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# bulldog spirit

After over thirty years in the loudspeaker business, Magnat are still going strong. Simon Pope gets retro with the Vintage 710s.



The introduction to this review may sound like you're about to read one of our "Olde Worlde" features, but the 'Vintage' 701 is a current model from Magnat. The company have a 30 year history, throughout which there's been a steady stream of high quality products, as well as specials like their 'Plasma' ion loudspeaker and the 'All-Ribbon', plus a staple budget of boom-boxes.

The company is now under the large umbrella of Recoton and is keen to exploit its engineering history in products such as this.

## SPLENDID BEASTS

The 710s are truly splendid beasts as far as the eye is concerned. There's a deliberate look of 'retro' about them but it's understated so that although the whole package appears to harken back to days of yore, it will fit easily into a modern living environment. This is rare in the world of hi-fi, as a look at any drinks-cabinet Tannoy from the Turnberry upwards will testify!

The 710s have an unusual, asymmetrical cabinet designed to cut down standing waves. It tapers in to the rear - a strange yet attractive shape.

On the front baffle are two high-quality Magnat drive units. The tweeter is a Vintage 7 ceramic dome and the

mid/bass unit a striking Vintage reference 6" die-cast aluminium cone, featuring a die cast aluminium basket with aluminium phase plug. For a touch of luxury, the cabinets are available in a choice of five real wood finishes

On the sound side of things, the Vintage 710s are no slouches either. Forward and beefy, yet with that certain sophistication which should be inherent in high-end equipment. This was confirmed when I ploughed straight in with My Hero by top rockers, the Foo Fighters. The track has some supremely fast, complicated drumming, complemented by wall-of-sound guitar work - a real 'neighbours favourite'! The 710s responded with eminently suitable drive. As the drums charged like a wounded buffalo the 'speakers had no trouble in keeping up with them; tight and fast, with amazingly low bass for a stand mounter.

## RODS OF STEEL

Bass guitar lines powered through the mix like rods of steel without any flabbiness or one-note effects! Dave Grohl's full-throated vocal lines were delivered clearly and smoothly, with a correct emphasis on phrasing, adding dramatically to the 'musicality' of the speakers.

Similarly impressive results were obtained with classical music in the

form of Copland's Rodeo ballet. Sharp and incisive rhythms were the order of the day, with the percussion and bass drum creating enough space to give a genuinely panoramic sound. Strings didn't suffer from the restraints a box can all too often bring, but were fluid and detailed with the violins commendably smooth. Where the 710s faltered slightly was with unaccompanied choral music and string quartets. Although these high-ish sensitivity 'speakers will make small groups sound detailed and alive, I got the feeling they were happier with larger forces.

The Vintage 710s have a lot to recommend them; they are controlled, powerful and they go very low for a standmount design. Our measurements showed that there is a slight lift at both ends of the frequency spectrum, which helps to explain their forward and involving sound with orchestral music, for example. If neutrality is your prime consideration, they may not be for you. For all this, a listen would be well worth the effort. ■

Magnat Vintage 701

£799

Recoton UK Ltd  
Lowngate Business Centre  
Walkden, Manchester.

M38 OPT

Tel: 0161 702 5000

### WORLD VERDICT



Spankingly good 'speakers with a lot of attraction. They are suited better to big rooms and big sounds.

Measured Performance see page 111

# BASS-IC

David Price found a certain kind of magic from Naim's CDX/NAC82/NAP250/ HI-CAP CD player and pre-power combination.



My initiation into the weird and wonderful world of hi-fi began in the late seventies, when Linn and Naim dominated. Virtually every specialist dealer in the UK stocked them, and you couldn't open a hi-fi magazine without seeing a Sondek paired up to a NAC32/ NAC250 pre-power amplifier combination. Since then the hi-fi market has changed dramatically, but it's good to know Naim is still going strong. Reviewing this system was quite a poignant moment for me then, mixing as it does illustrious products of my formative years with the company's latest digital know-how.

Naim's £2335 CDX CD player couldn't be from any other stable, such are its quirky styling and ergonomics. Featuring a front loading glass reinforced drawer mechanism, the transport is Philips' latest CD7/VAM 1205. This is a special version of the ubiquitous CDM12 with a Hall motor disc drive and Philips SAA 7376 servo controller. The digits then go to a Pacific Microsonics' PMD-100 HDCD decoder/ digital filter and end up in twin Burr Brown PCM1702-K 20-bit

converters. A discrete, high precision master clock takes care of time-keeping, and a seven-pole analogue filter follows the DAC to remove spurious noise.

As per usual with Naim gear, meticulous attention is paid to mains electricity, with twenty low-noise, regulated power supplies on the main circuit board, plus a separate supply on the servo control board and another on the display board. And if that wasn't enough, you can always add an additional £1980 XPS out-board supply at a later date. Naim say that paths between critical components are kept to a minimum, and that correct earthing is used throughout. Controversially, there's no digital output. Facilities are sparse but you do get 'display off' and 'program cancel', the latter an inspired feature where tracks you don't want to hear can be ignored.

One look at the £2360 NAC82 and you realise the days of Naim preamps coming with a couple of line ins and a tape monitor are gone forever. It sports no less than six line level inputs, one of which is configurable for phono cartridges using plug-in modules. All have separate

listen and record facilities, letting you monitor one source while recording another, and you get switchable mono and mute to boot. True to tradition, this preamp also offers a variety of power supply options. You can feed it from one of Naim's smaller power amps (NAP90 or NAP140), hook it up to a £760 HI-CAP (which is what I did) or turbo charge it with a £2250 SUPER-CAP. The latter uses chunky toroidal transformers connected to generous smoothing capacitors and a series of hand selected and tested regulators.

The £1805 NAP250 is now in its twenty fifth year without major modification. It's one heavy power amplifier despite its slimline dimensions - it doesn't feel like there's any empty space under the hood. Housed in a non-magnetic extruded aluminium case, it features a beefy toroidal transformer with separate windings providing dedicated left and right rectified power supplies, each sporting two smoothing caps per channel. As expected, it's DIN sockets all round on the rear panel, while conventional binding posts are eschewed for Naim NAC05-friendly banana sockets. ▶▶

# INSTINCT

## ▶▶▶ NAIM OF THE GAME

**N**aim separates are solidly built - and damned annoying to connect up. Wrestling with a welter of different DIN cables and power leads is best left to your friendly Naim dealer. When I'd finally got everything going, the slow process of burn-in began. Finally, with my Yamaha NS1000M speakers ready, it was time to use the volume control in anger.

Stereolab's 'Turn On' sounded quite different. Through my reference valve amp and LFD passive pre, I often luxuriate in this analogue recording's warmth, but rarely get the feeling of musicians pushing their instruments to the limit. But the Naims transformed it, separating out the different strands with forensic precision, yet sounding startlingly urgent and engaging.

## BASS

Bass in particular was a revelation - fantastically powerful and well articulated, it pushed the song far faster than I've heard before.

The drum kit assumed a new importance too, with rim shots scything through the mix to hit me in the chest. Best of all though was the way the spaces between the notes were carried, the NAP250 stopping and starting at breathtaking speed. Suddenly I could home in on tiny rhythmic nuances - like the interplay between the hi-hats and snare drums - and delight in the drummer's technical dexterity.

The Naim system gave a rousing rendition of Carole King's 'It's Too Late', with foot-tapping rhythms and oodles of drive and determination. Again the bass

playing shone through - driving everything along so resolutely, it was a delight to behold. Also impressive was the way the system forged such an expansive soundstage, with the instruments stretching well outside the speakers.

But this track also showed the Naim's downsides in a starker light. King's voice came over as anaemic and lacking in body, and her acoustic piano was just a touch too thin and weedy to be faithful to what was originally a sweet analogue recording. Guitars too were raw but over-forward - strummed acoustics sounding steely when they should have been smoother.

The Naim proved a fascinating combination. It's disarmingly good at diving into anything you care to feed it and ferreting out the rhythms, the basslines, the hard hit snare and bass drums. You sometimes wonder if you're listening to the same piece of music you've been playing all these years. At doing what it does best, it's totally unmatched.

## CHINKS

And yet the wider the diversity of music you play, the more you find little chinks in its armour. Its lack of tonal colour isn't immediately apparent, but you do eventually realise every recording from every studio sounds tonally pretty similar. It also has a tendency to over-play things - it almost enhances music whether it's appropriate or not in the circumstances.

So sure, it has its faults, but what hi-fi system hasn't? As for its telephone number price tag, I've heard systems at twenty times the price (a mixture of US and Swiss esoterica - no names,

no pack drill) with less than a twentieth of the Naim's ability to engage on an emotional level.

After a month of intensive listening, I must confess that I adore this system and don't want to give it back. Even accounting for its megabuck price ticket, I genuinely think there's nothing else that comes close if you like the sound - and you should! ▶▶▶

Naim CDX/NAC 82/Hi-CAP/NAP250  
£7260  
Naim Audio  
Southampton Road  
Salisbury  
Wilts SP1 2LN  
Tel: 01722 332266



Hi-CAP power supply: £760



CDX CD player: £2335



NAC82 pre-amplifier: £2360



NAP250 power amplifier: £1805

### WORLD VERDICT

A beautifully built and wonderfully charismatic package with a totally unique sound. Rhythmically and dynamically it's peerless but it's far from tonally neutral.

Measured Performance see page 111

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*\*When purchased together with the X-A2 Amplifier*

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**Please Note:** Advertisement valid until at least 2nd August 2000, E&OE  
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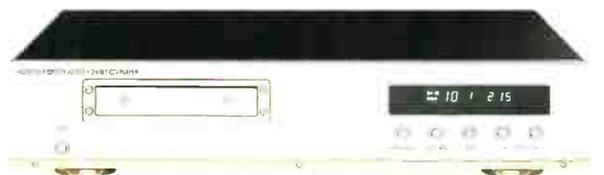


**ROKSAN Kandy KC1 CD Player**

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**MUSICAL FIDELITY A3 CD Player**

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**ARCAM FMJ CD23 CD Player**

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Musical Fidelity X-Plora	Tuner	£599.95
Musical Fidelity A3	Tuner	£599.95
Project Debut (OM5)	Turntable	£109.95
Roksan Kandy KT1	Tuner	£374.95
Sony STSE500	Tuner	£99.95

*Please Note: Some products are not available at all outlets*

also available at **selected outlets**

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### J A Michell Gyro SE Turntable



**WHAT HI-FI?**  
JUNE 1999



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### PRO-JECT Debut Turntable



**WHAT HI-FI?**  
SEPTEMBER 1999

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Roksan Kandy KA1	£474.95
Roksan Caspian	£799.95

*Please Note: Some products are not available at all outlets*

also available at **selected outlets**

Marantz PM17Ki Signature, Musical Fidelity A3 Pre/Power,  
Naim Nait 3R and Tag McLaren F3-60i RV.

*Please Note: Advertisement valid until at least 2nd August 2000, E&OE  
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## ROKSAN Kandy KA1 Amplifier

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WHAT HI-FI?  
APRIL 2000



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WHAT HI-FI?  
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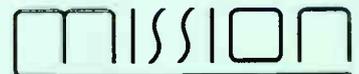
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# Naim that tune

David Price looks at the British company that's enjoyed making music for over a quarter of a century, Naim Audio.



**T**he Naim story is remarkable. Julian Vereker founded Naim Audio Visual in 1969, with a sound-to-light unit which he hired out to film production companies. He became disappointed with the sound of professional recording equipment after recording live performances of friends. This led him to design his own power amplifier. Thus was born Naim Audio of today.

The first Naim power amp was sold in 1971. Julian built a number for friends and acquaintances, creating quite a buzz in the process. In 1973 however, he was asked to quote for supplying loudspeakers to one of Britain's first commercial radio stations, Capital Radio. Combining a slimmed-down version of his power amp with his speakers, and built to IBA specifications, the new monitor won the contract for him and Naim Audio Ltd. was incorporated in July 1973.

In 1974 the company moved from the basement of a Salisbury house to a shop in the middle of the city. That same year Julian met Ivor Tiefenbrun of Linn, with whom he discovered he had much in common. Both had grown up in a world that privileged loudspeakers over the sources that fed them. The accepted wisdom of the time was that all turntables did was revolve at a precise speed with no rumble, while amplifiers were, in the words of Quad's Peter Walker, simply 'a piece of wire with gain'. Ivor and Julian duly spent the mid-seventies attempting to debunk these myths. Their new system hierarchy model argued that the source was all-important. They turned the way hi-fi enthusiasts looked at system building upside down.

In 1980 the company moved to Southampton Rd., Salisbury and launched a raft of new products,



Sleek and stylish: The now-famous look of Naim

including the new entry-level NAC42 preamp, NAPI 10 power amp, HI-CAP and SNAPS power supplies, plus a revised NAC32.5 preamp, NAP250 and NAXO active crossovers soon filled the order books. Exports started kicking off, with over twenty six countries including the USA, Canada and Japan hungry for Naim kit. The upshot was the Queen's Award for Export Achievement in 1985, and the factory being extended to 20,000 square feet.

Naim had always been a sharply focussed brand with the emphasis on rhythm and dynamics, but the trouble was that sections of the UK hi-fi press tried to pigeonhole the brand. Flat earthers, as they were called, were into Linn turntables and Naim electronics, and to hell with anything else. It came as a great surprise to many then that Naim announced the ARO tonearm and FLI electrostatic loudspeaker, thus treading on Linn's toes. Suddenly the old Linn-Naim symbiosis dissolved and the two went their separate ways.

In 1989 the company stunned the hi-fi world by announcing plans for a CD player - the CDS was a heroic sounding silver disc spinner with the

power and involvement of the best analogue. The new NAC52 proved a worthy flagship preamplifier, and the subsequent DBL loudspeakers were particularly able in all-Naim systems. Meanwhile Naim revamped the delightful but totally impractical NAIT integrated amp as the NAIT 2, offering a tantalising taste of the high end at a budget price.

Throughout the nineties Naim continued to hone their product range, moving away from their seventies hair-shirt approach to blend system-friendly features with the company's traditional no-compromise attitude to sound. Tragically though, earlier this year news came that Naim's founder Julian Vereker MBE had died. It has saddened many, from ardent Naim devotees to casual observers of Britain's hi-fi industry. Under Julian's able stewardship Naim Audio went from being a hobby horse to a great British manufacturing company making charismatic products. Today Naim employs over ninety staff and sells to eighty specialist hi-fi shops in the UK alone - testament to Julian's genius, and the enduring talents of his company's employees. ■▶▶

# straight talking

Linn's 5000 earned a title that would be a nod to the classic Linn Frodo arm. It's time to start talking to the new one.

It is 1988 and the best tonearm in the world is the Linn Ekos, if you believe one half of Britain's hi-fi press, that is. If you don't, it's the SME Series V. Either way, both arms are ostensibly very eighties - the SME is a technological tour de force with a super-analytical sound, while the Linn has the big, bouncy, powerful character of its Ittok precursor, only more so.

Either way, back in the days of Maggie Thatcher there seemed little room in the world for a pickup arm with the far more nineteen seventies qualities of gentle, beguiling musicality and woolly frequency extremes. With this in mind, it is to Naim Audio's eternal credit that they launched the ARO when they did. Even more so if you remember how at the time every major UK manufacturer was falling over itself to launch its first silver disc spinner.

## STYLISH

Everything about the ARO was so damned stylish. From its deliciously defiant name (Analogue Rules Okay!), which raised two fingers to the format everyone feared would soon kill vinyl, to its stark engineering minimalism. Here was a pickup designed to work with only a handful of cartridges. Even better was the three point fixing, drilled expressly for Linn's Troika MC, from the very company who made the ARO's closest rival!

Best of all was the fact that Naim's new baby was a unipivot. At the time, this arrangement was about as fashionable as an orange Austin

Allegro with furry dice. The term conjured up memories of old blokes tinkering with ancient Thorens 150s, trying to get their V15s to track Perry Como records. In the thrusting world of Bros and Curiosity Killed the Cat, this was hardly street cred!

Indeed Naim had previously argued that unipivots 'could never work', but on launching the ARO said they'd finally 'found a way to make one properly'. It certainly raised some eyebrows.

Making unipivots 'properly' meant very high construction quality, with a beautifully finished arm tube and light alloy headshell, top class jewelled unipivot bearing and high precision counterweight. To the delight of manual cueers there wasn't an oil damped lift/lower device to be seen, with bias applied by an old style thread and weight.

## TRACKING ALIGNMENT

Then of course there was the absence of lateral tracking alignment slots in the headshell - with just three Troika shaped holes taking their place - and zilch in the way of calibrated tracking force adjustment.

All this doubtless caused SME Series V fans to argue how crude the ARO was, but anyone who's ever experimented with tonearms will know how dramatically cueing devices, wobbly headshell mountings and bias and

tracking force springs can degrade the sound!

Whereas the SME has cosmic frequency extremes and the Linn Ekos fantastic bravado, the ARO shines in its wonderfully fluid rhythmic abilities. Put simply, it's supremely good at conveying 'micro dynamics' - the tiny nuances of inflection and rhythmic accents of a musical performance. This makes for an almost hypnotically engaging listen that just draws you into the music on an extremely emotional level. Funnily enough, this talent seems to work equally well on whatever music you care to play - from The Cranberries to Kraftwerk, it's always a compelling listen.

Although designed expressly for the Sondek, the ARO actually works in a number of modern decks, including Michells for which mounting plates can be made to order. It also aligns with a number of modern cartridges (including, for example, various Ortofons and Regas) - check with your cartridge supplier for mounting geometry data. Properly set up in a decent deck the ARO is still something special, and second only to very few in the foot tapping department. Thanks to its excellent build it's a durable piece of kit and a fine second-hand buy for around £500 - if you can find one. Unsurprisingly, most Naim ARO owners simply never feel the need to upgrade! ■

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# clear cut

David Price waxes over Clearaudio's Victory Gold moving coil cartridge.

Clearaudio's £800 Victory bears an uncanny visual resemblance to Audio Technica's late eighties OC-series of moving coils, albeit with the output terminal pins relocated to either side of the cartridge body. For fans of the MC breed, these sure look the part but are awkward to use. Several arms I attempted to fit the Clearaudio into simply didn't have long enough headshell wiring to stretch on to the tags. In the end though, my trusty Origin Live rewired Rega RB250 came to the rescue and worked just fine.

Setting up was a pain. It never gave the impression of being a happy tracker, and certainly didn't have the nonchalant disdain for heavily modulated end-of-sides that Ortofon's MC30 Super, for example, displays. It also sounded far more at ease having played several LP sides, whereas the MC30S warms up after just a couple of tracks.

This pickup's fussiness extended to phono stages. Even though Michell's Delphini gives super-flexible cartridge loading and gain options, it always sounded edgy. With LFD's Phono Stage things just about got into the groove. After ages spent coaxing the best from this cartridge, I finally cued up my Michell Orbe and got down to serious listening.

Again reminiscent of Audio Technica's late eighties OC series of moving coils, this cartridge had a forward, topky, sometimes hard and mechanical character. The Clearaudio seemed constantly unhappy about the state of record surfaces, the cleanliness of its stylus and the dubious recording processes used to cut the discs it played. Terse and to-the-point, it never really got into the swing of things.

Even warmer recordings like Randy Crawford's 'One Day I'll Fly Away' weren't quite right. The Victory certainly seemed happier,

but Randy's deep, dusky voice was still brittle and broken, while the backing band felt more like German synthesiser pioneers than laid-back, weed-smoking LA session men.

The sublime modern rock of Mercury Rev's 'Goddess on a Highway' saw the Victory's strengths beginning to glimmer through. It proved extremely good at setting up an accurately proportioned recorded acoustic. While not especially detailed (compared to the likes of Ortofon's MC30 Super), it really excelled at separating out layers in the mix and positioning them accurately in relation to one another. This made for fine stage depth and stereo images located with riflebolt precision.

Rhythmically the Victory's a bit of an oddball. Its rigid, mechanical swing is sometimes useful, taking chaotic recordings like Crosby, Still Nash and Young's 'Wooden Ships' and ordering them into tight, punchy packages. Yet the obverse is that everything gets the treatment and duly loses its uniqueness - the Victory can't really communicate rhythmic nuances and inflections anywhere near as well as the Dynavector 17D2II. Dynamically it's another story though, because the Clearaudio really knows how and when to go loud, and where not to.

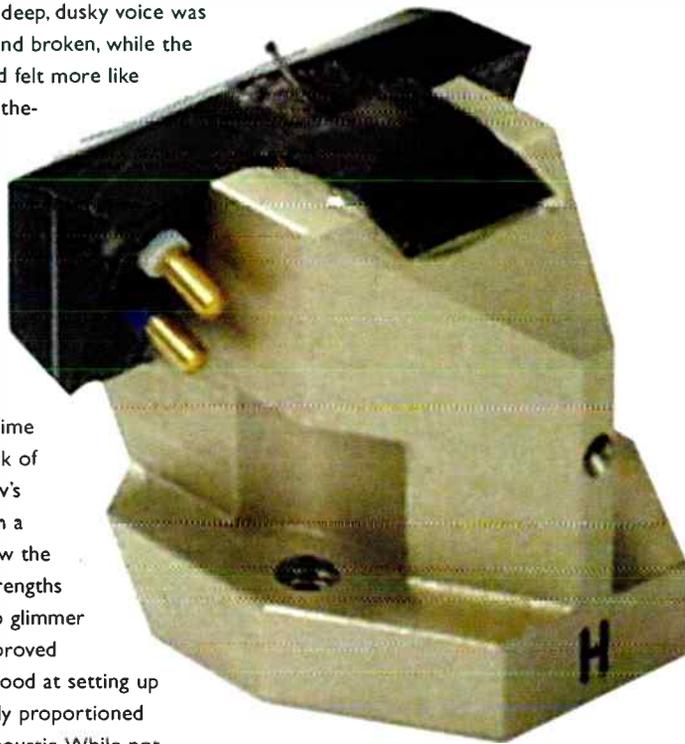
Overall then, it's a bright, forward and dynamic sounding device that really knows a thing or two about soundstaging and imaging. But it's

also a bit cold and mechanical and imposes this character on everything it plays.

If you're into dry, cerebral transducers then you may like its analytical rigour, but lovers of what analogue does best - sweet music - will be unimpressed. £800 is a lot of money to pay for a cartridge and I'm afraid the Victory doesn't approach the class of the field. ■

Clearaudio's Victory Gold £960

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#### WORLD VERDICT



Dry, fast and forward sound, but lacks the neutrality and even-handedness you'd expect from a mid-price moving coil.

Measured  
Performance see  
page 111



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**T**he Ringmat Developments firm is no stranger to these pages. With a series of innovative products to their credit, including the famous turntable Ringmat and the handy CD Statmat, it is no surprise to find them taking a dive into the pool of hi-fi feet.

Placing hi-fi separates on supports other than those supplied is a well-established practise; a quick glance at the number of sorbothane, polished wood or turned metal alternatives shows just how seriously the industry, and buying public, treats the subject.

Rather than pursue a path already trod, Ringmat have typically blazed their own trail. Instead of the usual conical arrangement of some rigid material, Ringmat Feet comprise three tiers of sandwich-type material interspersed with two different 'fillings', one of which resembles the well-known Ringmat 'cork'. A double ring of high tech foam

completes the arrangement.

The intention with all this is to decouple the hi-fi component from whatever it is standing on while retaining a firm underpinning. Additionally, the sandwich construction with its low (and self-cancelling) resonances is intended to damp extraneous vibrations in the equipment itself. Ringmat say that significant improvements in coherence and phase integrity are attainable under optimum conditions, and that, since the effects are cumulative, the more parts of your system treated, the better the result.

Ringmat Feet are currently offered in two 'strengths', dependant on whether your equipment weighs either less or more than about 13kg/28lb. The feet are sold in sets of four at £75 per set.

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# COOL 4

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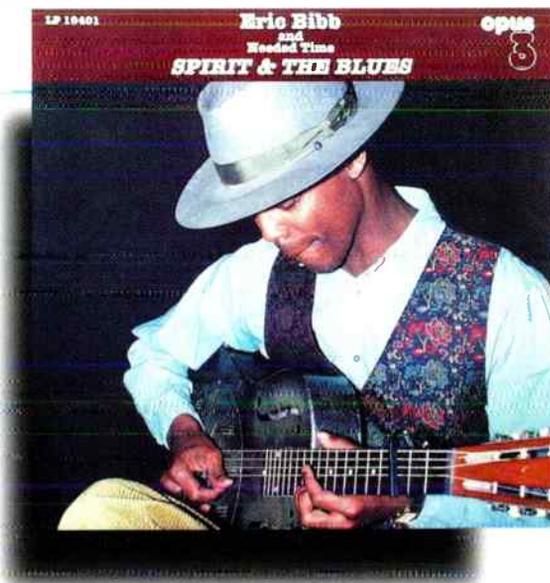
**4** 5rpm 12in discs are a fact of life on the club scene but are something of a rarity in private life. Opus 3, the well-regarded Swedish label with an esoteric catalogue of beautifully recorded albums, have given American blues artist Eric Bibb the black champagne treatment. Unwilling to squash eight tracks per side onto one LP, they have issued Bibb's Spirit And The Blues as a double album at 45rpm. In addition to the benefits of increased groove speed, Opus 3 have pulled out all the stops to make a real audiophile treat.

Recordings are acoustic throughout; no PA boosts the vocals for example. Recording, mastering and cutting are by non-digital means, so these records are a surprising throw-

back to vinyl 'as it was', before DAC, digital-delay and all that paraphernalia made the last offerings of full-scale commercial vinyl into 'CD with scratches'.

Eric Bibb is by way of being Sweden's favourite American. His early Taj Mahal influenced style has matured into a confident and distinctive one of his own. While his Euro-blues and modern spirituals are perhaps just a little too easy on the ear, they never fall into the pit of insincerity.

Bibb's band, Needed Time is a collection of mostly Scandinavian instrumentalists. All have a fine ear for style and fine instrumental techniques. Double-bass, National guitars, mandolin, mouth organ and drums are all played with sparkle and drive. Such



is the acoustic nature of the recordings that if the backing at times slightly overcomes the vocal line, so be it - this is what happens in real life, after all.

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# KING OF THE CASTLES

Scurvy knave Richard White storms the battlements of Castle's £499 Pembroke floorstanders

**A**lthough appearing to be just another floorstanding reflex, there is more to the Pembrokes than meets the eye. Instead of the conventional port-loaded bass driver, Castle have chosen what amounts to a 'distributed port'; sound from a large vent in the bottom of the cabinet leaves by way of the space between the main cabinet and its integral plinth. The improved efficiency and bass response of a reflex is retained; the port is not sharply tuned and thus provides a more natural spread of bass accentuation than is possible with the usual boom-box layout.

As regards construction, the Pembrokes are a solid job. There are no surprises in the choice of drivers: a 1" soft dome tweeter supplies treble while a woven Carbon Fibre cone 5" unit deals with all lower frequencies. It boasts a bullet phase plug mounted on the magnet core with an unavoidable gap between coil and core. It's a good idea to keep dust away from this type of arrangement by using the grille.

Bi-wiring is provided for by the two pairs of sturdy sockets mounted on the back. The Castles are supplied with plinths unattached, but a few minutes with a screwdriver and the spacing washers supplied are all that's needed to set things up. Brass inserts are fitted to take the spikes supplied.

The Castles sounded at the beginning much as they did when I'd finished reviewing them.

Because of the less resonant porting arrangement the Pembrokes, although moderately efficient at 88dB/W/m, don't sound that blistering. For a start there are none of the 'oomph' sounds which a conventional reflex port is inclined to utter. Similarly the soft-dome treble con-

tributed to a very relaxed sound 'fresh out the box'. Perhaps a little wary of a 'speaker which so swiftly made itself at home, I turned to a drop of Rock radio to check that they weren't taking things just a bit too easy.

Steve Wright was offering non-stop Golden Oldies, in particular the label-stretching *This Town Ain't Big Enough For The Both Of Us*. The old fashioned ping-pong stereo mix gave a good clue to the Pembroke's approach: despite my worries about drive and speed, the 'speakers coped with it all - but courteously! If you drive a white Escort with the 'bass' blowing the windows out, you might not be so impressed, though.

## HE IS SO GOOD

Current top tune *Feels So Good* by Sonique has better detailed mixing work than the old Sparks track. The Pembrokes put over this modern mix convincingly. The important upper partials of the vocal made for a very clear sound. At no point did the mix cause the 'speakers to sound muddled. The tamed bass had something to do with this.

Throughout listening the Pembrokes gave strong hints as to the sort of repertoire with which they'd excel. A digitally mastered LP of one of Handel's solo Sonatas for recorder bore this out in spades. These records are prone to glassy treble with a harsh loudspeaker, but the Pembroke's soft dome stood them in good stead. Harpsichord tinklings sounded musical rather than irritating and the sonorous notes of the bass viol sawed through in correct measure. Any 'hoots' present were from the instrument itself, not the 'speakers.



Even hardened Rockers could learn a thing or two about their favourite tracks from these Castles, although the two aren't an ideal match.

It's difficult to rave about such an able and polite 'speaker but in the mid-price range, the Pembrokes offer exceptional musicality, especially with classical repertoire. ■

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 A very musical 'speaker inside an unassuming cabinet. Basically accurate, ideal for classical and all acoustic music.  
 Measured Performance see page 111

# burning

With CD-R's rise in popularity it seems all the world and his wife are keen to come in on the act. Simon Pope puts three of the latest models to the test.

Recordable CD is taking off. With the emergence of CD-R/RW, we've seen a flooding of the market from all-comers. A one-box solution attracts buyers; why buy a player when you can buy a player that also records?

Few CD recorders match the audiophile standards of their hi-fi playback-only brethren, but the sound's good enough for the majority. Budget models are getting better all the time, but flaws still exist, we found (see measured performance).

The recorders from LG and Philips reviewed here are twin-decks. They have a replay section and a record/replay section.

Twin decks can make a high speed (typically x4) digital copy of a CD, good for a car or portable. The Teac cannot do this, although it can digital copy in real time (x1) from another player, if you have one.

Today's CD recorders all handle low reflectivity erasable CD-RW discs, recording and replaying reliably. We used quality TDK CD-RW XG discs in all tests.

If you are thinking of buying a recordable CD to replace a cassette deck, bear in mind that they laboriously 'finalise' a disc after recording, making casual recording tedious in comparison. Also, cassette decks are sensitive enough to match sources like tuners, whereas CD-R/RWs commonly are not.

## CHANGING TEAC

TEAC aren't recent converts to CD recorders, as they've been knocking out CD recording drives for quite some time. In fact, they were

apparently early pioneers in CD-R drive technology and continue to involve themselves in the computer CD-ROM business. The RW-800 is, however, their first full-sized domestic recorder. First: it looks like a traditional bit of hi-fi - not all products that come under that vague title do these days! £350 buys you a solidly-built and attractive machine (at 12lb, it's not far off my reference NAD S500 £1000 CD player). It has a busy fascia, swathed in buttons, knobs

the looks competition, resembling a bit of hi-fi rather than just another CD recorder. As mentioned, it is easy to use, but lacks that last ounce of sound sophistication to give it top marks.

## DOUBLE TOP

LG Electronics are another mega-electronics manufacturer from the Far East - Korea to be precise. Once known as Goldstar, LG are involved in most aspects of consumer electronics,

from Flatron TVs to an MP3 player with built-in cassette and FM radio. Keen to turn their hand to current market trends and to utilise their R&D dept. to the best of its ability, they've entered the CD recording market

with the twin-deck ADR-620. This smart but functional looking model boasts plenty of

special features, including 4x dub speed when recording from the playing deck to the recording drive. This is a handy feature, and one that I'd use a lot. It makes recording a whole CD a doddle and, with a bit of deft finger work, you can even use it for compiling tracks. Remember to turn your amp's volume down if monitoring during dubbing - you will either wreck your beloved tweeters for good, or else believe that you're recording the Best of Pinky and Perky!

As far as digital connections go, there are both coaxial and optical inputs and outputs round the back, plus a handy coaxial digital input on the front panel for connecting up a portable device; a nice user-friendly touch. Being twin-deck it naturally has dual-playback facility - just right for



and sockets and a clear and informative display window. Round the back are the necessary coaxial and digital ins and outs. The supplied remote control ensures that you can do everything from your armchair that you can on bended (and creaking) knees!

Performance wise, the RW-800 is very good. The copies I made, both digital and analogue, were clean and well-balanced. An esoteric mixture of different tracks gave me the opportunity to test out the digital recording level control to give as uniform a level as one could wish for. Playback, though, isn't perhaps the best around, with full-sounding recordings lacking a bit of weight but the overall sound is rhythmic and punchy. Of the three tested here, the TEAC easily wins in

# sensation

those house parties where changing the CD every hour becomes a chore!

A quick glance through the instruction manual ensures that the control of the two drives isn't as complicated as it first appears. Jumping in at the deep end to try out the speed dubbing facility, I found that it worked perfectly at the first attempt (a CD-RW was employed, just in case!) with a track from the Foo Fighters second album. The copy was spot-on for attack and sounded as rhythmic and beefy as the original. Unfortunately the sound could be a little thin in tonality compared to a similarly-priced player, so playback, again, isn't brilliant. To be fair, that's not really what you would primarily buy this machine for - audiophiles especially. The ADR-620 is a strong contender for good recording quality - especially with the dubbing facility - and that's what I'd recommend it for. The looks don't particularly inspire and the sound doesn't grab you by the jacket, but LG's recorder is very good value and does its specified job very well.

## LATEST GENERATION

Pioneer claim they were the first manufacturer to invent a CD recorder, but it's undoubtedly Philips that springs to mind as the true pioneers (excuse the pun) of domestic CD recording. After a string of recorders that each sold surprisingly well, Philips now regularly revamp their CD recorders, improving both performance and technology. The CDR-775 is the latest generation replacement for the twin-deck 765. Cosmetically, there's little change from its predecessor. It retains a good and clear display window with the greyish surround and the same array of buttons and chunky remote.

Where it does improve is in performance and facilities. Like the LG

Electronics machine, twin deck capability for playback operates in either changer or 'DJ' mode. Selecting 'DJ Mode' will result in both decks playing at the same time, whilst 'changer' will switch between the two - as one ends the others begins. Other features include 99 track programming for either recording or playback, high speed dubbing, text editing and digital recording and balance levels.

Whilst the 775 isn't always the easiest of recorders to use, recordings from both high-speed dubbing and external digital sources were excellent, and playback was equally impressive. Whilst the TEAC has the looks and feel of a good audiophile player, it doesn't quite match up to its promise in the sound stakes. The Philips has a more mundane, although not unattractive, appearance but the new generation technology manages to sound like a very good mid-priced CD player. Once again Philips have brought out a recorder that continues to justify their lion's share of the CD recording market, keeping the price low and the performance high. ■

**PHILIPS CDR 775** £330  
Philips Electronics UK Ltd.  
420-430 London Road  
Croydon  
Surrey CR9 3QR  
020 8689 4444

**TEAC RW-800** £350  
TEAC UK Ltd.  
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The Croxley Centre  
Watford  
Herts. WD1 8YA  
01923 819630

**LG ELECTRONICS ADR-620** £350  
LG Electronics UK Ltd.  
0870 607 5544

### WORLD VERDICT



Philips lead the way yet again with a good value option that can't be bettered at the price.

Measured Performance see page 111



PHILIPS CDR 775 £330

### WORLD VERDICT



The RW-800 offers excellent build and looks with equally impressive recording capability. Playback could be a little better.

Measured Performance see page 111



TEAC RW-800 £350

### WORLD VERDICT



A good attempt at hi-fi from a major player in electronics. Not the best sounding machine available, though.

Measured Performance see page 111



LG ELECTRONICS ADR-620 £350



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Give your new system a run with the Kef Crestas.



A more-than-decent first system could consist of the following: As little as £100 buys you a pair of musical KEF Cresta 1s or Tannoy mX1s. Sony's CDP-XE530 CD player at £130 takes some beating, as does Technics' SL-PG490A at the price of £100. To whittle down a couple of amps, Denon's perennially popular PMA-250SE at £140 and Marantz's PM4000

at £150 are perhaps the best at the price. Chuck in QED's QNECT 1 at £20 a metre pair and Cable Talk's 3.1 'speaker cable at £2.50 per metre and you have the leg-up you need to get onto the audiophile ladder for under £500!

As for the MiniDisc, Sony's MZ-R55 portable at around £250 (shop around) should do everything you need it to - including, with a few connections, play through your new hi-fi! **SP**

*ing. I now have around £1500 plus any trade-in with which to improve the system and would like to get more out of CD. The shortage of new vinyl suggests it's not worth doing anything to the LP12. The Linn dealer says keep the Linn amps, change the Kans for Tukans and add a Linn Genki. The Naim man says keep the Kans, throw out the amps and get a Nait and CD3.5.*

*The wife says get a Linn Classik and a greenhouse.*

*What do you suggest?*

*Alan Thorn*

It looks as if you have to decide against a future of slightly-more-inspired listening or a happy retirement nurturing tomato plants!

As for the CD side of things, we can't comment on the Linn Genki as we haven't heard it yet, but we hope to give our opinion of it next month, as for the Naim CD3.5, we gave it a listen recently and were impressed by its immediacy and sure grip on rhythm. If you listen to mainly dance music or rock, this is a strong option. Alternatively, for something a little more 'user friendly' you'll find the NAD S500 (my reference, at present) at £1000 will play anything you chuck at it with finesse and control. Other options are the Roksan Caspian at £900 (a firm HFW favourite) or perhaps Musical Fidelity's £850 X-Ray - much the same as the NAD, a good all rounder. Also, another close contender is the Rotel RCD991, at £750, which gives you the option of HDCD as well. We wish you the ultimate in inspiration! **SP**

## SEPARATE LIVES

*I'm in the market for my first "separates" hi-fi. How much do I need to spend to get something decent and what sort of brands should I be looking for? Also, where is a good place to buy it to avoid being ripped off? And one other thing, best current mini-disc on the market?*

*Cheers,*

*Simon Fahy*

This is a tough, but interesting, one to answer as it raises the ugly question of how much you need to spend for a decent sound, and we could take up many more pages than the total of this whole mag answering it. Of course, it all depends on how much you can spare and what kind of sound you're after, but here goes!

Firstly, let's point out that if you genuinely like the sound you hear in a demo (and don't budge on this, it's your money) and you're prepared to pay the asking price, the chances of getting ripped off are slim, as you'll find dealers' prices are largely uniform. The image of the dealer as a Not The Nine O'Clock News-sketch-style, patronising money grabber is largely a myth!

## LETTER OF THE MONTH

### THOSE CD BLUES AGAIN

*My present system is: LP12/Ittok/Lyra Lydian/Lingo, Linn LK1, Linn LK 100, Kan IIs and a Marantz CD65II SE. This last item rarely gets used. I buy CDs, play them once or twice but invariably find them uninspir-*

*Rotel RCD991 - worth searching out HDCDs for . . .*



**Wadia – a digital giant at the leading edge of technical change – does not follow fashion. They set trends. So why are they still making CD players? Should you wait to change yours?**

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Don't wait. CD will be with us for years yet and it will be ages before any new format has built up a **LIBRARY OF RECORDINGS**. Some analogue recordings have never appeared even on CD.

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The **MAGIC** of good digital sound is more in the player than the format. Fewer bits done well sound **BETTER** than more bits done poorly. Really.

Or come and listen to some CDs **UPSAMPLED** on dCS equipment – very much like SACD, but here **NOW**.

Digital sound is a **MINFIELD**. Beware seductive numbers like 24/96 – they do not guarantee Nirvana. Some processors with this label will sound **WORSE** than a good 16-bit CD DAC.

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Two for the price of less than one.



Dear Hi-Fi World,

You are always going on about how CD quality can be bettered but surely we all have to use it. What would you advise for someone with up to £500 to spend on a CD player?

P. Marshall, Herts.

Fair point - CD is pretty inescapable! Of the players which have impressed us over the last year or two, there are plenty which fall into your price range.

Probably first choice would be the £300 Rotel RCD-951 which we looked at in August 1999. One of our principle reasons for favouring this player is that it will also decode HDCDs which, if you can find them, give a definitely superior sound to CD ordinaire.

Although perhaps not the audiophile's first stop, Goodman's Delta CMD at under £200 offers amazing value, being both CD player and MD player/recorder in one handy package.

For all-round musical ability, you may find that your £500 is a bit between categories - the markedly more able players tend to be at least a couple of hundreds dearer. **RMW**



## GOOD THINGS IN SMALL PACKAGES

Dear Sirs

Some advice and guidance would be most appreciated. I have recently bought a Sony 930E CD player to replace my Technics effort. It is true what they say, that the source is the most important link in the chain? My next upgrade will be a rack for all the bits and pieces which I have already picked but the main problem is what bit to change next. I am currently

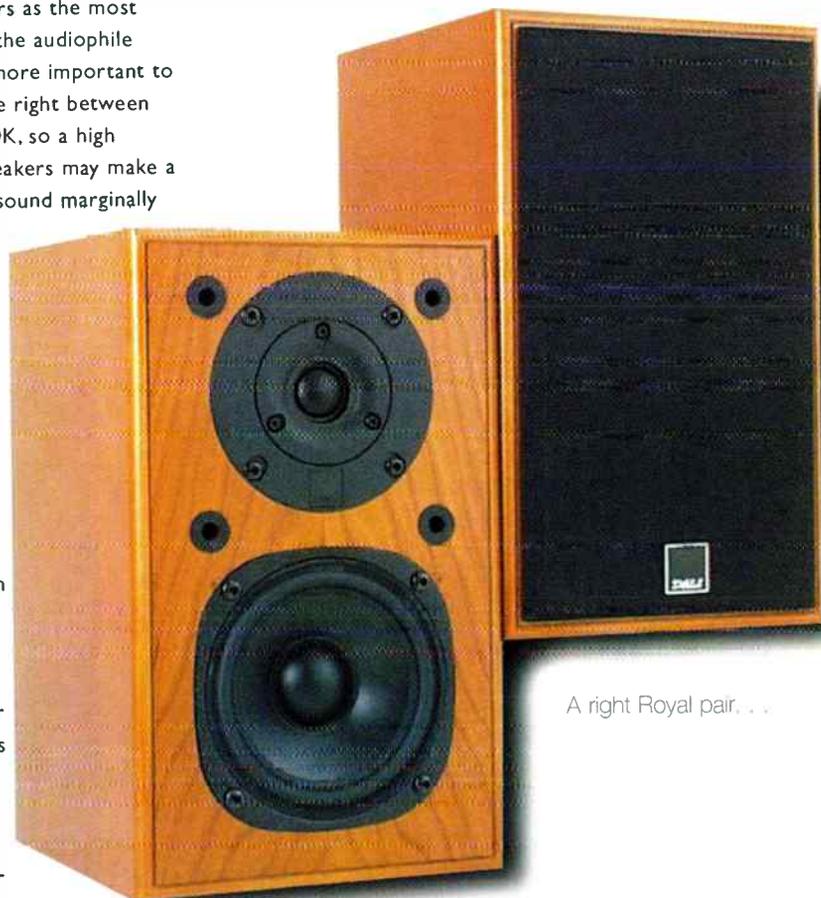
using a NAD C320 with Tannoy Mercury m2s and I am happy with the amp, but I feel it is time for a more cultured speaker. My listening room is 4mx3m so size is an issue. I like the appeal of floorstanders but understand it's overkill to put these in such a wee room. I had my eyes on the Tannoy Revolution 2s as I think these are pretty much the best for the money, i.e. 300-500 quid region, but would appreciate your thoughts. Maybe smaller 'speakers would be more appropriate, especially considering my tastes in music, i.e. Paul Weller, Dr John, Beastie Boys and lots in between.

Regards,  
Mark Downie

Rather than citing either front end players or 'speakers as the most important link in the audiophile chain, I think it's more important to get a good balance right between all components. OK, so a high quality pair of 'speakers may make a ropey CD player sound marginally better, but your not getting the best from them. Likewise, an excellent CD player is somewhat wasted on potting-shed 'speakers.

The Sony and NAD CD and amp that you own is a good match for sound and price, and your choice of 'speaker price range seems a sensible one. Your room size screams out for good quality, well-

built bookshelf models, of which there are plenty at your chosen price. Right bang in the middle of your budget at £400 are the excellent Royal Menuets from Dali, which will match the sound from the C320 (Dali and NAD are stablemates from Denmark). They have an excellent, heavy, hardwood cabinet and a sophisticated sound, one step up from the Tannoys you currently own. There's clean and powerful bass from the small cabinets, due to solid construction and high quality drive units, and have a smooth and especially sweet treble. Similarly, a pair of £400 solid hardwood Opera Duettos will give a sophisticated sound but they could prove a little too laid back for your listening tastes. **SP**



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**b**

## R.E.S.P.E.C.T

By Grahams



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## SHOEBOX SOLUTIONS

Dear Hi-Fi World,

I have a very confined listening room (10' x 11'6") which with its lowish ceiling probably rules out large speakers.

Can you suggest which budget models would be suitable, or should I go for bigger ones and make the space?

Patrick Wavell, Glamorgan.

Er. . no.

Unless you are intending to move soon - or else knock through your walls - there is not much point in being extravagant with big loudspeakers. It is for space-pressed people like yourself that the book-shelf 'speaker really comes into its own and there is a very wide choice to suit all budgets and tastes.

For a variety of uses, a personal favourite of mine is the Eltax Liberty 1+ at £100, which we reviewed in our May 2000 issue. Granted that my musical taste is not very rock orientated, but the Eltaxes performed exceptionally naturally on acoustic music, which should be a good touchstone for all-round ability. In addition, the Eltaxes measured as well as they sounded - very many small/budget units display anomalies in frequency balance in order to increase perceived bass extension, for example. Although no slouch in the lower regions, the Liberty 1+ appeared to be substantially free of this sort of excess.

For a slightly more subtle, some would say musical sound, we'd recommend the KEF Cresta 1s at the same price as the Liberty 1+, which play anything you throw at them with

*All those records I have had for years and purchased both new and used all need regular cleaning. All that static attracts the household dust made up of a large proportion of human skin flakes which must have minute particles of acid within them. So not only does the dust form a barrier between the stylus and the record groove it must corrode the record surface as well. I have no scientific proof of the latter but believe that regular cleaning is essential to get and maintain the best vinyl.*

*As I haven't got the room or inclination to have a record cleaning turntable I opted for a Disco Antistat record cleaner. This works by manually turning the disc though a bath of cleaning solution and two brushes sweep the grooves. Providing that the solution is filtered and changed regularly it does an excellent job; and that is where I have a problem. I have run low on the fluid and am finding it difficult to replace. The mail order company that I purchased it from seem to have gone out of business and the maker, Knosti, have not responded to e-mail enquiries. Do you know where I can buy this fluid or suggest an alternative? Would isopropyl alcohol do the job and if so should it be diluted? I would be very grateful for your help with this.*

David Woods

Since vinegar is commonly sold by the gallon in plastic containers, I am not convinced that we need worry too much about corrosion due to skin acid traces in the dust on our records. I do however agree about the benefit of regular cleaning.

Your Knosti gadget sounds as if it is

intended to de-staticise the records as well as clean them. It is difficult to do both with fluids: antistatic fluid works by holding moisture which leaks away the static; it is also quite good at holding dust and dirt in solution as well!

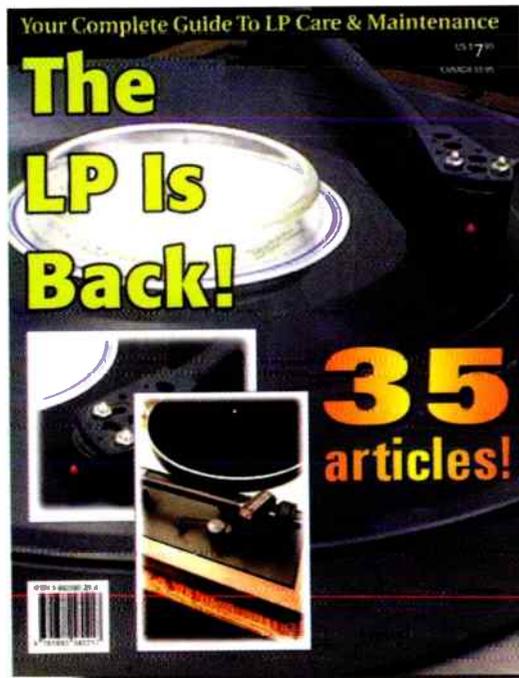
A dilute solution of ethyl glycol, as used in anti-freeze mixtures, can act as an antistatic agent but because the stuff is very resistant to drying, you tend to find records stick to their sleeves etc. Not really recommended.

Isopropyl alcohol diluted 1:1 with purified (not just distilled) water is ideal for record cleaning, so long as care is taken to avoid simply chasing the muck round the grooves. This is the principle benefit of vacuum-type record cleaners.

If you are looking for alternative methods, our World Library book *The LP Is Back* has some extraordinary techniques described. Some of them are so unlikely that I feel sure that, even if it is back, the LP won't be staying long! **RMW**



The LP is Back, albeit briefly . . .



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*Classic*

# computer audio world



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The latest news and views from the brave new world of online music distribution.

## syntrillium cool edit pro feature 52, 53, 55

David Price does a spot of vinyl archiving with this top hard disk recording package.

## pine d'music MP3 portable 57

Nick Tate looks at Pine's bargain basement D'music MP3 walkie.

## gmt J-box MP3 software 58

The first MP3 player styled like a nineteen fifties jukebox gets the once-over here.

### MP3.COM TAKE A HIT

Major music industry players are suing MP3.com for damages between \$75 million and \$100 million, after a US judge ruled that it had infringed music publishing copyrights. Universal, EMI, Sony, BMG and Warners are all trying to settle with MP3.com over its My MP3.com service, which involved the copying and distribution of these labels' CDs without authorisation.

The judge said it did not have the right to stream the CD tracks to listeners as part of its service. MP3.com now faces a long and costly period of settling with all the labels individually. A spokesman said that no agreements had so far been reached. [[www.mp3.com](http://www.mp3.com)]

### EMI GOES ONLINE!

EMI Recorded Music has announced its plans to sell over 100 downloadable albums and 40 associated singles, from artists including the Spice Girls, Tina Turner, D'Angelo and Frank Sinatra, in the US from July 1st. Unlike Sony Music and Warner Music's plans to sell songs online in Sony's ATRAC3 format, EMI intends to use Microsoft's Windows Media format, one many believe to be sonically inferior.

In a move likely to cause howls of derision from music buyers, EMI has said it will price its downloadable music similarly to conventional CDs and singles. This means a full album download will cost around £12, and a single around £2. This pricing structure is similar to Sony's, which began selling a limited catalogue of around 25 songs from its website for £1.50 each, with plans to increase the price to £2. This compares poorly to specialist Internet music portals like iCrunch or Mudhut, which charge 99p per download. Even this is optimistic considering the distribution costs are slashed by around 80%, according to Factory Records' Tony Wilson.

### SONY'S QUIET REVOLUTION

After quietly beginning to sell music through its own online music store in the States last month, Sony Music Entertainment has now begun distributing downloadable songs through outside retailers too. For just £2.49 tracks by the likes of Mariah Carey and Pearl Jam are available through a digital interface called 'Store24', developed by a division of Alliance.

The company's strategy appears to be to start with 'bricks-and-mortar' retailers and then move to online music sellers like CDnow and Amazon. Tower Records and Hastings Entertainment are also said to be gearing up to sell Sony tracks online. The music uses the company's ATRAC3 CODEC, found inside MiniDisc decks like 1997's MDS-JA3ES. This also happens to be the core format of Sony's new Memory Stick Walkman and VAIO Music Clip. PC users can also hear the songs by using a Windows Media player plug-in.

### SONY PLAY AWAY

It's official - Sony's new PlayStation 2 gets its European and North American launch on October 26th. Sony's staying mum about its European pricing plans, but the US price will be \$299. At the customary dollar-for-pound exchange rates, expect to pay a shade under £300 here. Sony are boasting that week one sales in the US could generate \$500 million, or \$1.5 billion by the end of the calendar year! Audio is one of the new PlayStation's major applications. Coming as it does with a built-in DVD player and optional 30 gigabyte hard disk, it's no big secret that Sony sees the PS2 as a conduit to Internet music, using both MP3 and

Sony's ATRAC3-based format. Expect also to see compatibility with Sony's Memory Stick Walkman - indeed it's said that the Japanese giant only ditched a memory card reader from the new PlayStation's specification at the last minute thanks to technical difficulties. With massive sales predicted and hugely expanded multimedia capabilities, Sony's new console is likely to speed the migration of the recording industry to online music distribution at an ever faster pace.





Playin' the wave: the entire recording in all its glory...

## cool edit



David Price bins his razor blade and chinograph pencil for Syntrillium's Cool Edit Pro, the twenty-first century equivalent of a multitrack tape recorder.



It's a sobering fact that today's entry level PCs are more powerful than those found in state-of-the-art digital recording studios just five years ago. Go back another five to the start of the nineties and a hard disk recording set-up would have set you back £10,000! With this in mind, your bog standard Pentium II over there in the corner is actually a powerful audio resource. All you need to get it doing something useful is some serious software.

This is where Syntrillium's Cool Edit Pro comes in. Whereas a decade ago you'd have willingly spent £300 on a middling cassette deck, if you fork out the same amount today for

your (already bought and paid for) PC, you'll get yourself a hard disk recording set-up that Trevor Horn would have given his right arm for just a few years back.

Cool Edit Pro is such a package, and lets you store music from an analogue or digital source (depending on your computer soundcard) on your PC and manipulate it in the digital domain. To use it, you just need a PC with a soundcard (the higher quality the better) and a CD writer for storing the results of your handiwork on digital audio disc. As far as specs are concerned, CEP will work with virtually anything on the evolutionary scale above a 486, but to give of its best needs a PIII 500 with

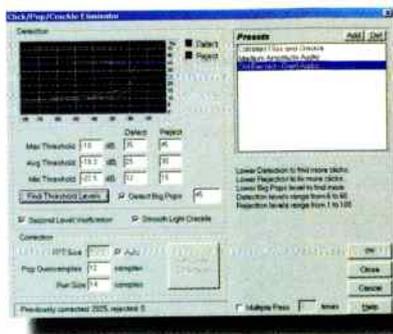
128MB and a decent sized (10+GB) hard drive.

So what does it do, and how do its features differ to a hi-fi CD recorder like Pioneer's PDR-509? Simply put, it lets you record digital audio onto your hard drive and then modify it with complex built-in digital signal processing (DSP) effects. And make no mistake, they're not toys. Rather, they're amazingly powerful professional audio processing algorithms which require vast amounts of number crunching to work.

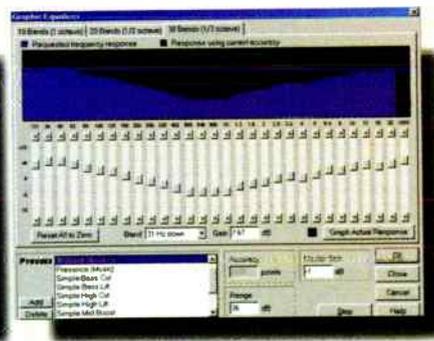
They include noise reduction, click and pop elimination, clip restoration, compression, convolution, delay, sustain, echo, chorus, expanding, FFT,



...editing out the inter-track noise is easy as 1-2-3...



...mind blowing array of de-click and de-scratch options...



...awesome EQ options - how does '30 band classic' sound?

distortion, normalisation, phasing, vocoding, sample rate conversion, time stretching, tempo compression, parametric equalisation and DC bias adjustment. Cool Edit also generates tones (sine waves, square, saw), noise (white, brown, pink) and even DTMF tones for phone systems. It also works like an oscilloscope or FFT, analysing musical data giving a spectral view, real time frequency analysis and even statistics (i.e. minimum and maximum RMS power, etc.) Rather more than Windows' Sound Recorder, then.

### HOLDING BACK THE YEARS

Rather than run through Cool Edit's vast shopping list of features one by one, to demonstrate this amazing package's power I decided to make a compilation of my old punk and new wave singles with it. This meant I'd first have to record them onto my hard drive, cut out the lead in and lead out noise, then de-scratch and de-hiss everything and re-equalise it for burning to CD. It sounds a formidable task, but it's testament to CEP's design and ergonomics that it proved so easy.

After installing and loading Cool Edit, the first thing I had to do was to set it up for my PC. This involved going into the OPTIONS/SETTINGS menu to select the record and playback devices from a menu of the ones CEP detects as present on your system. I simply selected my Yamaha WF-192XG soundcard as my Recording and Playback device and was ready to go. Had I chose, I could also have had some fun with its DATA settings. For example, you can

tell it to record at 32bit internal resolution and truncate to 16bit, applying dither if desired (said to give better sound from 16bit, akin to Sony's Super Bit Mapping).

It was now time to start my 'session', which is simply a case of selecting sampling frequency and word depth for the particular recording you're about to make. For the purposes of CD it's best to work at CD's native 16/44 resolution, so you don't need to do any sample rate conversion or truncation later. Session started, I simply clicked on the RECORD button and we were off, the large central time display (reading down to thousandths of a second) buzzing along before my eyes. I then cued up the first of some fifteen bits of dirty, scratched seven inch vinyl and didn't touch the STOP button until I'd recorded the last.

While recording CEP displays the amplitude graphically, along with two long bargraph level meters. Right clicking on these lets you select range (they'll read down to -120dB if you like), peak hold options and clip indication. It's important to remember these meters are for post-editing only - you set the levels via the Windows Mixer before you start recording. When I'd finished, Cool Edit displayed the entire recording graphically as a wave (x=time, y=amplitude), giving visual confirmation that everything had been recorded properly. Then it was time to save it by going into the FILE menu, selecting SAVE and specifying a filename and format (in this case .WAV, which is Windows' word for PCM audio). Cool Edit duly started writing the file to my hard drive,

which took around 6 minutes for my 700MB file.

### EDITING

Next it was time to tidy the recording up by using its extensive editing functions. This was a simply a case of locating the start and stop points of the bits I wanted to remove (i.e. lead in and run out groove noise), highlighting them on the display and clicking on the CUT button on the toolbar (represented graphically by a pair of scissors) to chop the unwanted bits out. By using the ZOOM IN and ZOOM OUT buttons, you can see the start and stop points of your edit down to thousands of a second, which makes for complete accuracy - far tighter and more reliable than with an old open reel splicing block and coloured pencil!

### SIGNAL PROCESSING

After chopping out the bits I didn't want, it was time to start playing with the DSP facilities to restore the sound to its original late seventies freshness. Cool Edit's TRANSFORM/ NOISE REDUCTION / CLICK+POP ELIMINATOR option was duly summoned, and the program suggested -16.9dB suggested filtering level, to which I agreed. (If this level is too high, processing will take too long a time, too low and it's fast but ineffective). The results were amazing. Obviously the more filtering you choose, the more the sound is going to be altered, but even with quite powerful scratch and hiss removal the sound quality was remarkably good, with very little corruption of the original music and virtually all the rubbish removed. ►►

### features

- 32-bit signal processing and file support
- top quality sample rate conversion
- Powerful DSP plug-ins.
- multitrack capability with amplitude and pan envelope controls for each track
- beat finder
- CD player controls
- cue/play Lists
- favourites menu for commonly-used functions
- horizontal and Vertical Zoom
- full MIDI triggering
- multi-level Undo
- punch-in recording
- scripts and batch processing
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\*models illustrated: S6. £1600. SR1. £1250

Next it was time for some of re-equalisation, for which Cool Edit offers 10, 20 or 30-band graphic or parametric equalisation. The danger here is that its DSP is so powerful and so precisely defined, you can find yourself making unwelcome tonal changes. Luckily you can preview your chosen EQ settings, which is where having a very good set of multimedia loudspeakers (or connection to your main hi-fi system) comes in handy. Select +6dB of bass boost at 90Hz and you find things get very boomy and leaden indeed through proper full-range monitors.

My problem was that the sound was pretty anaemic with a mid forward bias, and little treble or low bass, thanks to me playing my singles on a Garrard SP25 with worn out Shure M75/6 cartridge as a kid! Cool Edit came to the rescue with a gentle cushion of bass lift and a touch of extra zing at the top, administered across no less than 30 different audio frequencies! Remember that tweaking the bass will raise the overall level of the sound - too much lift will overshoot your 0dB limit and digital distortion will occur, which doesn't exactly make for easy listening.

### NORMALISING

Another of Cool Edit's powerful features is NORMALISE, which up moves the signal level up to the volume you desire. This is useful for when the level of either your entire recording, or just one section, is noticeably low. In the case of my recording, a couple of the singles I recorded were cut at significantly lower levels than the others, which means they'll sound unnaturally quiet when played back. To compensate for this, I used the STATISTICS option to run through the entire file and report the level of the loudest point, which was -0.92dB on both channels. I then highlighted the quietest song and found it peaked at -4.8dB.

Equalising the level of this was simply a case of going into the TRANSFORM menu and selecting AMPLITUDE/ NORMALISE and specifying the level I wanted the song boosted to. I specified -1dB, to make it roughly equivalent to the loudest point and CEP set to work. The result was almost no difference of playback volume between tracks after normalisation, which further improved the

listenability of my compilation.

### RESULTS

It was time to re-save my completed .WAV file, now down some 80MB after my travails on the cutting room floor (so to speak), which took another ten minutes. I then quit Cool Edit Pro, went into Easy CD Creator and burned the whole thing onto CD. The results were superb, sounding warmer, smoother and more engaging than my dog-eared old singles, and more importantly, playable in my car or out and about in a Discman.

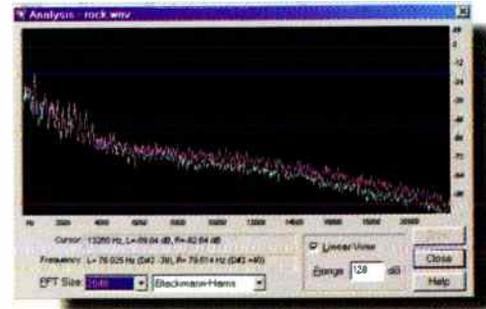
Any gripes? Yes - it currently doesn't support DAE or MP3. Although CD-ROM controls are provided, letting you start and stop your PC CD drive for recording purposes from within this program, it would be useful if you could just press a button and watch it make direct digital copies of the tracks you want automatically, a la the latest Music Match Jukebox. Nor does Cool Edit offer onboard MP3 conversion either, which is ironic considering its very high quality integral sample rate converter which will, for example, down convert 48kHz DAT recordings to CD's 44.1kHz with virtually no detectable loss of fidelity. Finally quibble is the lack of CD authoring facilities built in - it does so much complex stuff, so why omit this relatively simple facility?

### CONCLUSION

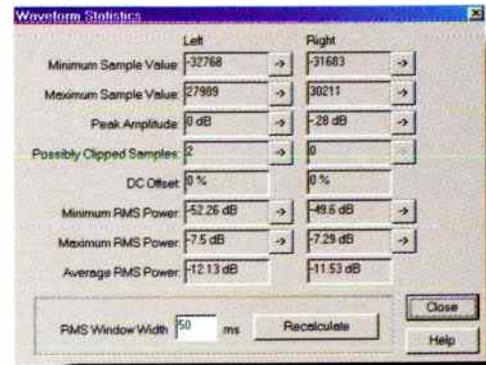
We've tested both Sonic Foundry's Sound Forge XP and Steinberg's Clean/WaveLab, and found them both to be excellent entry level products. But the difference between these and Cool Edit Pro is chalk and cheese. At £299 it's expensive, but I continue to be gobsmacked by its facilities, reliability and the sound quality of its myriad DSP routines. Quite simply, Cool Edit Pro will do practically anything with audio you can think of, without so much as a glitch or a hiccup. As far as computer audio goes, it's an awesome bit of code. ■

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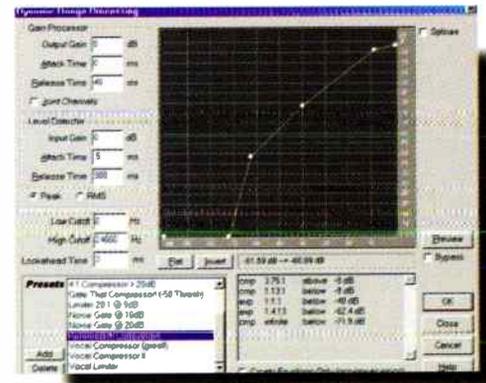
...Cool Edit even does real time soundwave analysis - anyone for an FFT?...



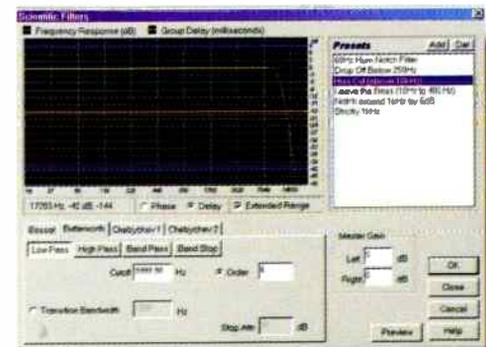
...statistics option useful for tracking levels, to help set signal processing variables...



...signal processing includes compression, companding, normalising and limiting...



...filters include Bessel, Butterworth, Band Pass and Chebychevs. ...fantastic!!



**WORLD VERDICT**  
 An astounding piece of software for hi-fi enthusiasts and audio professionals alike. Despite a high price it's superb value for money.

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# just play d'music

Nick Tate gets into the groove with Pine's D'music SM320V MP3 portable.

The D'music is one of those first generation MP3 portables I thought they'd have replaced by now. Instead, like Schneider's F20, Pine are selling it at a bargain basement price of under £100, which suddenly makes it look particularly good value and therefore worth reviewing.

I don't really go a bundle on its looks, but at just 63x85x17.5mm and 62g it's actually remarkably small and light. Better still, the D'music has a slightly rubberised case, which gives it an air of quality compared to some of the plastic-fantastic stuff around at the lower end of the market. Lovers of colour will be happy to hear that as well as boring old black, the Pine comes in silver, pink, iMac Blue, and Green too.

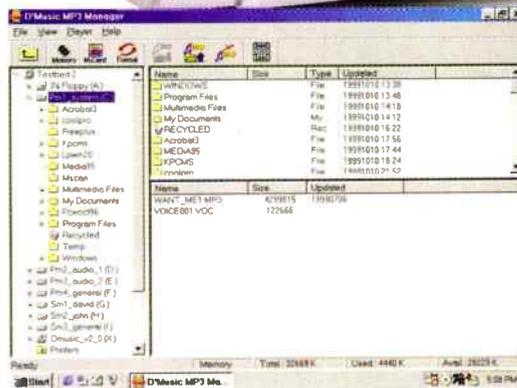
Despite its miserly 32MB onboard flashcard memory (with an additional 32MB optional), facilities are actually pretty comprehensive. The player's front is dominated by a large silver central button offering play/pause, forward and back track search and stop controls. Below are four smaller buttons for Menu (display memory status and serial number), Mode (toggling between MP3 playback and Voice recording), Select (giving repeat options) and EQ (giving pop, classic, jazz, 'ex-bass' and flat presets). The side carries the 30-step volume control and the recording button for the voice recorder function. Hitting this starts the display counting in seconds and lights up a little red LED.

The package comprises the D'music player itself, an installation CD, parallel port cable, set of in-ear headphones, batteries (2xAAA), a thick and comprehensive six-language

manual and a pouch. Software installation was easy enough, and the D'music manager found its way onto my system with out a glitch. If you want to make use of the player's voice recording function on your computer, you also have to load the voice driver - the D'music records voice stuff perfectly by itself, but won't upload to your PC for storing the recordings on hard drive if you don't. In use, the D'music manager is extremely straightforward and fuss-free, permitting drag and drop style file transfer. Downloading is fairly swift, but don't expect state-of-the-art speeds from any parallel port based system.

Bundled software is from the Xing stable, in the shape of the XingMP3 player and AudioCatalyst ripper. Although well presented, the ripper is a 'lite' version that only rips at 128kbps, using Xing's far from state-of-the-art sounding engine. True, it certainly codes MP3s quickly, but regular Computer Audio World readers will know how much more we prefer the Fraunhofer CODEC found in the likes of MusicMatch Jukebox 5.0. If you do buy the Pine, best buy MMJ or download the Fraunhofer CODEC direct from their website ([www.iis.fhg.de/](http://www.iis.fhg.de/)) and then install it from Windows Control Panel/Multimedia/Audio Compression Codecs section. This done, you'll find the Pine sounds far better - it's like the difference between using a cheap Ferric tape and a good Metal!

On audition the D'music seems a good performer, especially considering the cheapo price, but hardly likely to change the face of MP3 music. Feeding a high quality valve pre-



power driving Yamaha NS1000M speakers, it sounded clean and articulate replaying 256kbps MP3s, with a detailed mid-band, good soundstaging and fine treble. The bass was a tad light, but thanks to the fairly smooth highs it didn't really unbalance the sound. Best of all was the cohesive rhythmic feel the D'music had - playing everything from Lee Morgan's 'The Rajah' to David Bowie's 'Loving the Alien', the D'music proved engaging in an unpretentious sort of way.

You can pick up Frontier Labs' sweet sounding NEX for similar money, and although its build is quite a way behind, you do get 64MB thrown in. It's a tough call, but at the price the D'music still makes a good case for itself.

Pine D'music SM320V

£95

[www.pine-dmusic.com](http://www.pine-dmusic.com)

#### WORLD VERDICT



Fine build and facilities allied to decent sound make it a worthwhile buy, but it could do with a better ripper and more memory.

# Just In Time

▶ You've heard all about WinAmp, Sonique, Xing and MusicMatch Jukebox, but have to confess I'd never heard of Greenwich Mean Time before a copy of their J Box landed on my doormat. They're actually a British company founded in 1996 that makes desktop management software, including products to splat the much vaunted millennium bug. It came about as a sideline for the company's music loving president Karl Feilder, who decided to do it, "because we could. we're a young company, we love music, we love PCs, and we love the Internet. It was fun and, with the talent we have in the company, it was easy". Can't say fairer than that.

The princely sum of £29.95 buys you this MP3 encoder, organiser and player complete with its unique selling point, the fact that it's styled like a classic, late fifties jukebox. Being a child of the seventies, I can't say this did much for me at all, aside from reminding me of how I used to watch the Fonz on Happy Days. Now if GMT did one styled like a Space Hopper or Raleigh Chopper, that would be a different story. Anyway, not to worry, once you've used the J Box's clever features, you can always minimise it, so it sits discretely in the corner of the screen!

The J Box brings together a number of once disparate MP3 applications in one package. As well as letting you record MP3s from your computer CD-ROM drive, then play them at the click of a mouse, it's also a clever filing system for your music - offering very

extensive - what used to be called in old money - playlisting options.

First, you can filter your MP3 collection based on genres, so if you've got 500 MP3 songs on your hard drive and fancy listening to pop, rock and folk only, you can easily access them to the exclusion of anything else if so desired. You can also select Random Play and let The J Box automatically pick tracks for you, either from chosen genres or right across your whole collection. You can immediately locate specific tracks even if you can only remember part of the album title, artist or track name, using a powerful search facility. There's even a 'Guess The Track' game in which you have 15 seconds to name that tune from a random selection of your MP3s!

The J Box automatically retrieves track, artist and album information from GMT's website - just tell it which CDs you're ripping and it goes onto the Net and downloads all the artist and track information automatically. Its import feature scans your hard drive for existing MP3 files and adds them to your music playlists. You can also save playlists as virtual albums, giving immense scope for making compilations.

When you remember that just 1Gb of hard disk space holds around twenty full length CDs or around 300 songs, MP3 playlisting becomes a really powerful feature, and the J Box

We've been waiting for one slick MP3 software package for ages, and then suddenly two arrive at the same time. After MusicMatch Jukebox comes the J Box 2.5 from Greenwich Mean Time. Nick Tate clocks on.



its best exponent so far. You can even designate up to four different locations to store music, meaning you can store MP3s on network drives, secondary hard drives or even ZIPs, in addition to your default drive.

Downsides? Well it doesn't have the flexibility its rival MusicMatch Jukebox offers for 'power users'. For example, if you're ripping MP3s with it, you get a choice of just three recording bitrates (96, 128 and 192kbps), with no advanced error correction and digital audio extraction fine tuning. Most people won't really need this anyway, but avid MP3 nuts will object to its absence.

Overall, the J Box is a powerful package that sets out to turn computers into user-friendly music centres and succeeds. Considering you can store an entire music collection in high (better than MD) quality on a single notebook PC, ambitious MP3 organisers suddenly seem to make a lot of sense, especially to mobile music fans who can't take their prized record or CD collections with them. For non-specialist users it's a bargain at under thirty pounds. ■

Greenwich Mean Time J Box 2.5 £29.95  
[free 30 day trial version] download  
able from [www.thejbox.net](http://www.thejbox.net)

WORLD VERDICT



Great user interface and powerful playlisting features bring computers and audio one step closer. Top value for casual users.

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## Kit88 VALVE INTEGRATED AMPLIFIER KIT & KaT88 VALVE POWER AMPLIFIER KIT

Here is the amazing Kit88. The circuit is similar to that of the ever popular KEL34 with a few changes to incorporate the Tesla, JJ branded KT88 power tetrode. This is a pure Class A push-pull design providing 36 watts into an 8ohm load. Gary Devon has come up with a gem of an output transformer (E/I). Combined with the KT88 it offers a virtually unmatched result for a valve amplifier. Frequency response measured 111Hz to 75kHz, separation 71dB, noise 98dB, sensitivity 400mV and distortion 0.03%. "As valve amplifiers go, the Kit88 is one of the best measured performances I have ever come across", says Noel Keywood. Jon Marks says, "The Kit88 pulled a series of surprisingly fast, meaty basslines out of its trickbag when dealing with Suzanne Vega's Nine Objects Of Desire album. As if this wasn't enough, the mid and treble were nice too -

### THE KaT88, THE POWER AMPLIFIER VERSION OF THE KIT88



£425

NEW!

cymbals had a deliciously natural, golden shimmer without sounding soft, and vocals were extremely transparent and crisply defined. Kit88 didn't hang around when it came to exploiting the virtues of its four output valves on numbers such as 'Leaves' and 'Suspect Sustain' from Cirrus' Land's End Jazz CD. Saxophone had a wonderfully smooth, realistic character, and acoustic guitar mixed speed with harmonic richness to very impressive effect. Asian Dub Foundation and Moloko showed no sign at all of the sluggish, woolly bottom-end and poorly-delineated bass beats that most valve amps are to blame for. Which makes the Kit88 an all-round, high-end bargain." Weight 16kg, external dimensions with valves are 30mm(w) x 300mm(d) x 190mm (h).



£440

## KEL34 E&I VALVE INTEGRATED AMPLIFIER KIT

The KEL34 E&I version is our second generation budget stereo integrated valve amplifier, providing a massive 40 watts of pure valve sound. With 4 line level inputs and one tape output. The KEL34 E&I is a simple and elegant circuit design using a 6AU6 pentode input valve, an ECC82 double-triode phase splitter and a push-pull pair of Tesla, JJ branded EL34s. The result is a typically sweet, open valve sound with atypical bass control and power. The KEL34 E&I will work its magic into 'speakers of average sensitivity too. Jon Marks says, "tonally the KEL34 E&I is a bit of a smoothie. It has a fast, dynamic sound, plucked guitar strings and bass drum enjoy crisp

leading edges and great impact. Clear imaging and spacious sound staging meant voices and instruments really jumped out of the loudspeaker boxes. Overall the KEL34 E&I is a beautiful power amp." At the price, this kit is second to none and will open up the benefits of valve amplification to a whole new class of audio nuts! Weight 12kg. External dimensions with valves: 33cm(w) x 27.5cm(d) x 18cm(h).

**KEL34 Facelift** - if you want your KEL34 to look like the Kit88 this is what you need - £75.00



£315

**KEL34 Upgrade Kit**- with a superb Panasonic volume control, stargate electrolytics & paper in oil capacitors and fast recovery diodes.

## HD83 VALVE HEADPHONE AMPLIFIER KIT

The HD83 is our new headphone amplifier, a beautifully simple design using Mullard EC183 valves, a triode and power pentode housed in the same envelope. It works directly from any source, be it CD, tape, tuner etc., or from an amplifier's tape out or pre-amp sockets. The circuit utilises high specification output E/I output transformers that will drive any headphone load from 16 ohms to over 300 ohms depending on how the secondaries are wired up. The HD83 is a single-ended design with the power pentode wired up in triode configuration for that added purity and is as quiet as a mouse. For sound quality Jon Marks says, "The bass is punchy and controlled without becoming artificial, while treble has the crispness of the best solid-state, with the tonal purity, delicacy and speed associated with valves. External dimensions 18cm(w) x 30cm(l) x 8cm(h) weight 4kg.

£175



## KEL80 MONOBLOCK AMPLIFIER KIT

Following the success of our budget KEL34 40watt kit amplifier, we have come up with a 'bigger brother' design. The output stage utilises two pairs of TESLA EL34 pentodes in parallel-push-pull mode, allowing KEL80 to turn out 80 watts into an 8ohm load. Heading up the input stage we have the wonderfully linear Russian 6AU6 working into an American 5687 phase-splitter. KEL80's output transformers are 4ohm and 8ohm tapped. With an input sensitivity at around 380mV for full output, it will happily partner both passive and active pre-amplifiers. It is easy to assemble. Simon Pope says, "The proof of the pudding is in the eating and the KEL80 is a feast for the ears, with solid bass attack, lightening fast reactions, that emphasises musicality as well as power, at 590.00 GBP a pair, a definite valve winner. Each monobloc weighs 12kgs., external dimensions with valves: 14cm(w) x 8cm(h) x 43.5cm(d).

£590  
A PAIR



## K5881 MkII VALVE AMPLIFIER KIT

A 20watt, Class A power amplifier that uses reliable Russian 5881 output valves, a military version of the American 6L6, designed for low distortion audio work. Now with a super shunt regulated push-pull (SRPP) input stage K5881 offers amazing sound quality. It can be used with a simple passive pre-amp or one of our own pre-amplifiers, and it matches modern loudspeakers well. Weight 15kg external dimensions with valves 40cm(w) x 32.5cm(d) x 17cm(h).

£395



MkII with SRPP input stage!

World Radio History

# BEEN SO GOOD!

## KLS10 HIGH TECHNOLOGY COMPACT MONITOR



Our mini-marvel uses an Audax carbon fibre bass/midrange unit, married to the world's most advanced tweeter, the piezo-electric gold dome HD3P from Audax. KLS10 offers high performance from a small package. The main speakers are designed to work alone, or with a dedicated subwoofer to extend their bass. Alone, they are suited to near-wall mounting and can be tuned by port adjustment to suit personal taste and location.

They are easy to drive and need just 30-60watts. KLS10 is unique. Technically advanced, yet compact and relatively inexpensive. There is little to match it.

Sensitivity 89dB 1W/1m, 15mm MDF, internal volume 9Ltrs, external dimensions 19cm(w) x 31cm(h) x 23cm(d).

**DRIVE UNITS & CROSSOVER KIT** £394.00  
**DRIVE UNITS ONLY** £358.00

£394

## KLS12 TWO WAY FLOORSTANDER/STANDMOUNTER



£175

KLS12 is a versatile budget loudspeaker that delivers fine sound quality at a low low price. It utilises Audax's HT210F0 woven fibre glass cone, mid/bass unit, beautifully married with the TW034X0, 34mm diameter doped fabric dome tweeter. Noel Keywood says, 'The KLS12 is a transparent, vividly detailed transducer with fine projection. It has tight well defined bass, which means it is best positioned close to a rear wall. Vocals possess a clean outline with an intense clarity.' At 89dB the KLS12 is easy to drive, thus, it is suitable for 20W and upward power amps. Internal volume = 34.1 litres  
 standmounter external dimensions = 58cm(h) x 24.2cm(w) x 34cm(d) floor stander external dimensions (with sand filled space cavity) = 58cm(h) x 24.2cm(w) x 34cm(d)

**DRIVE UNITS & CROSSOVER KIT** £175.00  
**DRIVE UNIT PACK** £100.00

## KLS10 GOLD SUBWOOFER



£149.95

Designed to compliment KLS10 Gold stand mounters by providing a deep and open bass. The subwoofer is inexpensive, easy to build,

comprising a simple crossover network to a high quality 8 inch Aerogel dual voice coil unit. A must for all KLS10 Gold customers. Sens. 89dB, volume 25 litres, external dimensions 28cm(w) x 43cm(h) x 34cm(d).

**DRIVE UNIT & CROSSOVER KIT** £149.95  
**DRIVE UNIT ONLY** £71.00

## KLS9 TWO WAY FLOORSTANDER



£230

Here's a storm for you - KLS9, with its BB4 alignment bass cabinet and Audax High Definition Aerogel 8in bass/midrange unit. Designed by Noel Keywood to possess optimal bass damping and a clean step response. Aided by a teensy bit of bass lift, KLS9 really thunders; it will re-arrange your furniture. But it does not waffle, falling silent when there's no bass in the music. Aided by a high power 1in fabric dome tweeter, KLS9 is detailed, evenly balanced and images superbly. It is an easy 12ohm load and is 88dB sensitive. For amps up to 60W. Easy to build and great for beginners. Internal volume 70Ltrs, 18m MDF external dimensions 25cm(w) x 93cm(h) x 40cm(d).

**DRIVE UNITS & CROSSOVER KIT** £230.00  
**DRIVE UNIT PACK** £160.00

## ALL NEW SERIES II MODULAR PRE-AMP KIT

NEW



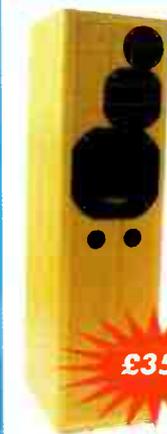
The PRE-II is a valve pre-amplifier with six inputs, tape monitor and two sets of output sockets. It utilises a high quality line driver transformer and x5 gain.

The PHONO-II is a dedicated valve phono stage that incorporates a step up transformer for MC users.

Finally, PSU-II is a power supply unit that feeds both the PRE-II and PHONO-II.

**POWER SUPPLY UNIT (PSU-II)** £175.00  
**PRE-AMPLIFIER (PRE-II)** £175.00  
**PHONO STAGE (PHONO-II)** £100.00  
**MOVING COIL STEP-UP TRANSFORMER** £49.00

## KLS3 3 WAY CARBON-FIBRE DRIVER LOUDSPEAKER



£350

KLS3 uses extremely light and stiff carbon-fibre cone drive units for a fast, accurate sound. A dedicated 4inch carbon-fibre midrange drive unit provides the clean, smooth and detailed midrange characterised by superb projection. Its high 90dB sensitivity and near flat 8ohm impedance make it one of the easiest loudspeakers to drive. An ideal loudspeaker for high-end valve amplifiers. 25mm MDF, internal volume 60Ltrs, external dimensions 26cm(w) x 100cm(h) x 35cm(d).

**DRIVE UNIT & CROSSOVER KIT** £350.00  
**DRIVE UNIT PACK** £230.00

## KLS8 TWO WAY HIGH SENSITIVITY

With a sensitivity of 94dB, KLS8 needs very little power. Its 10in. professional bass driver and horn loaded tweeter give it a BIG sound. Ideal for low power amplifiers. Internal volume 50.5Ltrs, external dimensions 29cm(w) x 65cm(h) x 36cm(d).

**DRIVE UNIT & CROSSOVER KIT** £260.00  
**DRIVE UNIT PACK** £175.00

## KLS3 GOLD MK II



£575

## ADVANCED TECHNOLOGY THREE WAY LOUDSPEAKER

KLS3 Gold uses the latest version of Audax's innovative oval gold dome piezo electric tweeter, giving it the sweetest and most extended treble. Married to a 4in. carbon fibre cone midrange driver for neutral and clear reproduction, and a powerful 8in. bass driver for superb depth, this is our top-of-the-line reference 'speaker. Sensitivity 90dB at 1W/1m, 25mm MDF, internal volume 60Ltrs, external dimensions 26cm(w) x 100cm(h) x 35cm(d).

**DRIVE UNIT & CROSSOVER KIT** £575.00  
**DRIVE UNIT PACK** £450.00

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

£330

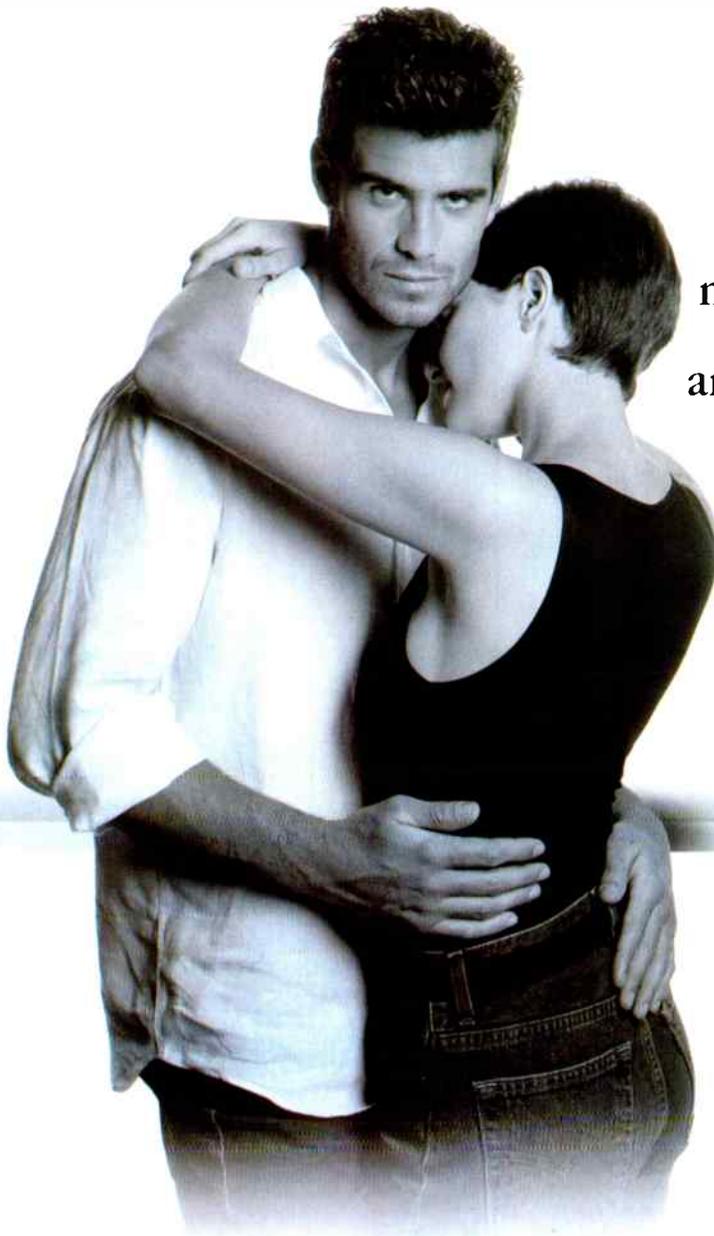
## KLS7 2 WAY CARBON-FIBRE DRIVER FLOORSTANDER

Compact and affordable two way reflex loudspeaker. KLS7's slim dimensions make it easy to accommodate, but it uses top quality carbon-fibre drivers, so performance isn't compromised. An audiophile bargain. Sensitivity 86dB at 1W/1m 12mm MDF, internal volume 18Ltrs, external dimensions 15cm(w) x 80cm(h) x 22cm(d).

**DRIVE UNIT & CROSSOVER KIT** £195.00  
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World Radio History **NOW IN THE UK FOR THE 1ST TIME**

“Home Taping is Killing Music” it says on many now-yellowing sleeves in my LP collection. Home taping is now OK; digital copying is the new menace about which arguments are breaking out all over. I couldn't help but wonder, whilst testing the TEAC, LG and Philips CD recorders reviewed in this issue, whether they might be outlawed in their lifetime. New legislation before the European Parliament, sponsored by the music business of course, seeks to ban all digital copying throughout Europe. We will enter a new dark age, say Philips.

Home Taping didn't kill music. Quite the reverse. When LP sales peaked in 1975 91.6million units were sold, plus 20.2million pre-recorded tapes, totalling 112million units. By 1999 pre-recorded music sales had exceeded 210million units in the UK. So in 25years sales almost doubled. This is not to say home taping had no effect of course. Perhaps they would have tripled if it had been banned. Who knows?

The counter-argument is that poor quality copies are an effective marketing tool, if an unintended one. Music is distributed more widely by home taping, as I'll call it for the time being, introducing people to music they might otherwise never have heard. The highly competitive U.S. computer industry distributes its software free, in one month trial or limited functionality versions, so people can sample the goods as an inducement to buy, so the technique is used elsewhere to good effect.

I have some sympathy for the core argument held by the music business. I see no good reason why artists should be denied an income from the sale of their music. I know too many musicians who have dedicated their lives to their art to want them to be denied reasonable remuneration for it.

However, to the music business Home Taping has receded as a threat. Digital Copying is the new menace. In the EU at least, the European Parliament is being effectively lobbied and seems sympathetic

to the idea that it should be banned. High speed copiers like the LG ADR-620 and Philips CDR775 reviewed in this issue would cease to exist. Digital inputs would be removed from CD and MiniDisc recorders. Digital outputs would be likely remain for connection of external converters.

Analogue recording would be allowed, so all is not lost. The idea is that repeated copying of an analogue signal degrades it, discouraging the production of multiple copies. The music business is trying to distinguish between home taping and commercial piracy here. People would be inconvenienced by this, but not denied the right to record music, nor copy from one disc to another for private use.

The large electronic companies, Philips

MP3.com streams music from an archive of at least 40,000 CDs, notionally to people who already own CDs of the music they wish to hear. In this case the music industry claims it is their right to sell music in this fashion, no one else's.

Finally, there's a storm brewing over a new watermarking technology from Verance Corporation of California ([www.verance.com](http://www.verance.com)). They claim to be able to place inaudible watermarks into digital and even analogue(?) music. Their system has been adopted for use as a worldwide industry standard in DVD Audio and for the Secure Digital Music Initiative (SDMI) by the major worldwide record companies, as well as music sites as [license.music.com](http://license.music.com), [musicmaker.com](http://musicmaker.com) and [Mjuice.com](http://Mjuice.com). Verance claim their system is inaudible; artists and recording engineers doubt this and are working up a froth over it.

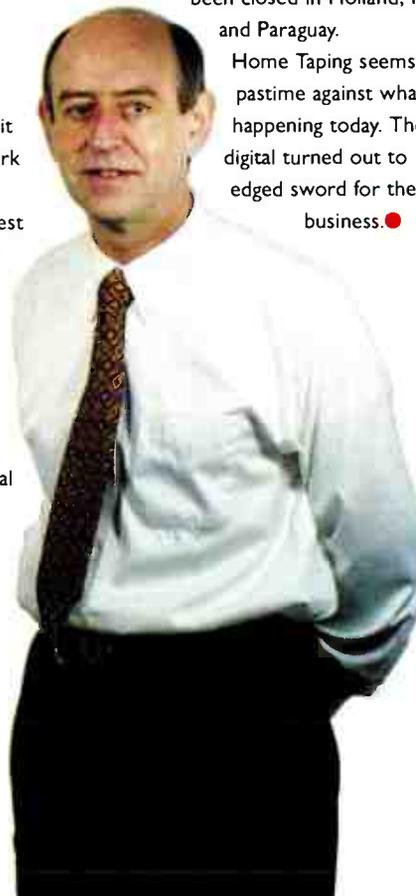
In a report that has just landed on my desk, the IFPI count Napster and MP3.com as internet pirates. Both companies offer a defence and have supporters. That's not the case with illegal CD manufacture. No fewer than 60million CDs were seized last year, showing another, more sinister, side to this issue. Underground plants have been closed in Holland, Philippines and Paraguay.

Home Taping seems an innocent pastime against what is happening today. The birth of digital turned out to be a two edged sword for the music business. ●

...to the music business home taping has receded as a threat. Digital copying is the new menace.

being foremost amongst them, oppose this legislation. They say it will plunge Europe into a new dark age technologically, since digital copying will remain legal in the rest of the world. This is over-playing it a bit. They will have to produce special models, but I see no real technological threat.

Whilst the music business pursues its campaign against digital copying in Europe it is fighting what it deems to be illegal distribution of music on the internet by Napster and MP3.com. Napster offers software ([www.napster.com](http://www.napster.com)) that allows people to search for and swop MP3 music files, distributing music in violation of copyright. The Recording Industries Association of America (RIAA) is suing Napster for "contributory and vicarious" copyright infringement.

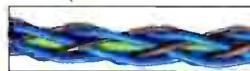


Noel Keywood

# More Bass More Volume More Music



Internal section showing the unique woven cable construction which effectively removes mains interference



*"These products are quite simply bargains at the price. As for my upgrading plans, I don't have any. There is simply no need".*

Mr N Gill, London.

*"Your mains cables are excellent and have done exactly what you claim of them. So much so that my intended purchase of new loudspeakers has been put off! Indeed to anyone thinking of purchasing or replacing a piece of Hi-Fi equipment I would say: See Russ Andrews first!"*

Mr K Brian, Stoke-on Trent.

## The Importance Of Mains Quality

Mains quality is absolutely fundamental to the the quality of sound you get from your system. The problem is radio frequency interference (RFI). It causes loss of information, leading to less detail, reduced bass, and increased distortion. TV and radio, domestic appliances and factories all emit RFI.

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To be perfectly frank, when I attended a 'look what DAB can do for you' launch eighteen months or so ago, I was not exactly bowled over. Having in any case a healthy scepticism regarding technological improvements fostered by a near-monopoly - in this case the BBC - I had a deal of difficulty in discerning what the real benefits for mankind at large would be.

Years ago, when 625-line television came in, the improvement over the 405-line standard was there for all to see, quite literally. Persuasion was inherent in the product itself, with very few questions to be asked. Perhaps the only negative comment concerned visual effects: Quatermass author Nigel Kneale attributed the terrifying success of some very simple effects to the poor definition of the old 405 system. With viewers unable to be categorically sure of what they were seeing, imagination took over; the fearsome creature in Westminster Abbey was achieved by Kneale's own hands inside suitably decorated rubber gloves, poked through holes in a photograph of the Abbey's interior!

So much for television - radio demands suspension of disbelief as a first principle. Take your average episode of *The Archers*:

Jennifer: *Eoh! Brian! Look at that mushroom clide on Lakey Hill ...*

Brian: *This time those Grundies have gone too far ...*

Bert: *Aaarn, faarn nee-oah, urgle moi oi oo-aaaargh ...*

Brian: *Well, never mind, Bert; it'll scrape off when it's dry ...*

You see - it's radio and automatically we believe every word. This is more than I can say for the BBC's rather bludgeoning marketing for DAB. With no comparison offered, various members of 'the public' have obligingly supplied quotes for the advertising leaflets which, I'm afraid, seem irrelevant to the superiority of Digital Radio as a coming must-have - at least as far as hi-fi is concerned. For a start, any mention of in-car radio puts the ball into an entirely different court; unless, of course, you habitually listen with about a quarter of your attention, with

a petrol engine banging away two feet in front of your nose.

Despite the advertisers' "well...it's digital isn't it?..." sound-bites, I managed to remain unconvinced. Listening to my share of the contestants in our group test this month, I was more than a little re-assured. With a careful design, the DAC processing which is necessary to turn all those yeses and nos into sound can do wonders for the sound quality - of digital. I cannot say that the sound of a good FM analogue tuner is categorically bettered, but why should it be? Both machines are dealing with the same broadcast material - or are they?

During my researches for the group test, I put the digital tuners in a spare input and left my trusty Leak fired up for comparison. Imagine my surprise on discovering that

” Perhaps our attitudes towards radio stem from the fact that no listener directly pays for it.

digital and analogue broadcasts are not simultaneous. Something like about half a second separates them. This is handy if you missed the last couple of words which were said ... which were said, but it makes a mockery of the time signal which is broadcast in different versions too. Nice of them to offer a choice of exact times, depending on which broadcast-medium you're listening through. Since the digital signal is the one which lags, I suppose it could be fairly said that paying out for digital radio gives you more time; albeit only half a second's worth.

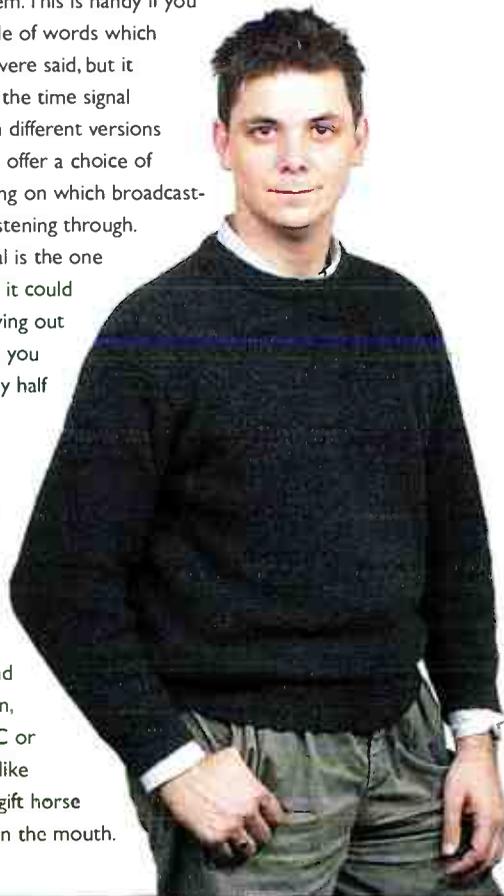
Perhaps our attitudes towards radio stem from the fact that no listener directly pays for it. Since there is not a separate radio license any longer, and I don't have television, grumbling about BBC or commercial radio is like looking at an expensive gift horse rather painstakingly in the mouth.

Force me to shell out my hard-earned for a new tuner because mine won't have anything to receive in a few years' time and my quiescence might evaporate, however.

Betamax lost a straightforward commercial battle with an alternative system which had, for all its shortcomings, the advantage of cheapness. Shellac records were superseded by vinyl; vinyl has been superseded by CD which will in turn be shunted by higher resolution formats; cassette is dying a natural and peaceful death: what's the difference between these and digital radio?

When a 'fixed' medium is superseded, it does not disappear. As I've remarked before, archive and cherished performances remain available though a variety of outlets. If you don't want the fuss of setting up to play 78s or famous LP recordings, you can buy the remastered CD. If you can't bear to lose the side-splitting 'comic' cassettes you recorded in your childhood, you can transfer them to MiniDisc before you throw your cassette machine into the dustbin.

When FM radio goes off the air, every one of the millions of FM tuners and radio sets will be fit only for the same dustbin, because digital is 'convenient'. "Convenient for whom...?" is a question we don't ask. ●



Richard White

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**W**hen assessing the contribution Naim Audio has made to Britain's hi-fi industry, it's all too easy to focus on the company's products. Of course, this is perfectly understandable. From the original NAC12 preamp and NAP250 power amp, through the NAIT integrated and ARO tonearm, to today's electronics and speakers, they've produced a stream of highly individual and charismatic designs.

So it's easy then to forget that audiophiles have another reason to thank Naim - the contribution its founder Julian Vereker made to the philosophical debate that dominated hi-fi some twenty five years ago. As the twenty first century starts in earnest, how many people remember what the hi-fi world was like back then?

Lest we forget, the seventies was a tremendous boom time for audio. Hi-fi was finally making the transition from the province of soldering iron wielding hobbyists to the status of mainstream consumer durable.

Falling prices, thanks to the massive cost savings from using transistors and integrated circuits, made audio electronics accessible to 'ordinary' consumers for the first time. This meant that large numbers of virgin hi-fi buyers - people who wanted to play their Beatles albums and disco singles on something better than a Dansette portable - suddenly found themselves in High Street hi-fi retailers. Those with long memories will recall how these emporia were organised, with vast rows of speakers from the likes of Wharfedale, Celestion and KEF dominating shop floors. This embodied the assumption that, as the sound came out of loudspeakers then loudspeakers were what determined the sound. Early seventies hi-fi magazines did little to challenge this seemingly commonsense idea. Indeed, journalists of the day would counsel their readers to spend high proportions of a system's overall cost on great big boxes packing vast quantities of drive units.

By contrast, turntables were almost an afterthought. Indeed, with the advent of decks like Technics' SL1200 there seemed

little reason to ever buy anything else. After all, it rotated at an extremely accurate 33.333 RPM and made no rumble at all, so what more could you want? As for amplifiers, they simply had to be 'a piece of wire with gain' as Quad's founder once famously said. Given the advent of transistor amps with their supremely low distortion figures, the only choice that faced buyers was watts-per-channel and the feature count.

It was in this context that Naim's Julian Vereker (together with Linn's Ivor Tiefenbrun) asserted that the entire industry had got it wrong. Rather than speakers being the critical determinants of a system's sound quality, they argued that there was a hierarchy at work, starting with the turntable, then the amplification,

What followed was the spectacle of two charismatic young industry upstarts giving buyers, salesmen and journalists severe 'GBH on the ear hole'. They started a debate about system hierarchy that totally dominated the hi-fi press for nearly a decade. In true Cold War fashion, dealers, punters and hacks divided up into two opposing factions - one arguing the source was everything, the other that it was all one giant con and a 'sensibly balanced' system was the way to it.

Huge amounts of industry politicking ensued and things got absurdly reductive - you were either Linn/Naim 'disciples' or thought they were con tricksters, and never the twain did meet. In hindsight Naim probably suffered from this, the upshot being that they were branded by some as 'flat earther' extremists.

In the 'post flat earth', valve friendly, multi format nineties, I fear many British audiophiles unfairly overlooked the brand, associating it with all the media wrangling of the seventies and eighties. Having just parted with Hi-Fi World's CDX/ NAC82/ NAP250/ HI-CAP review system, this a shame because in some respects it's the best I've ever heard - and further proof that Julian Vereker was absolutely right to say what he once said. ●

” Naim's Julian Vereker asserted that the entire industry had got it wrong.

and finally the speakers. Using the computer industry's 'garbage in, garbage out' adage they preached the importance of turntables and amplification above loudspeakers, attempting to turn conventional wisdom completely on its head.

To say they were greeted with disdain is an understatement. Cynics remarked upon what a surprise it was to find manufacturers of expensive turntables and amps arguing that people should spend their money on expensive turntables and amps, as opposed to expensive loudspeakers. Linn and Naim were duly dismissed as opportunists by certain quarters of the industry, not least much of the established hi-fi press. Of course, it was absolutely right and true to point out the two companies' vested interests, but this didn't make their argument wrong. Indeed, they were both absolutely, demonstrably right.



David Price



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It's been nearly a year now, and friends still think I'm quite mad. A year, that is, since I voluntarily ditched my television set, deciding instead to rely upon music, radio, books, magazines and the internet for my in-house entertainment. You may or may not be surprised that, apart from the odd Grand Prix and drama, I've not missed it once. It also means that when I do occasionally come across TV, as I did the other week on holiday, then certain programs catch my attention far more than they ever did before. One such program was a typical Sunday evening money/financial offering that caught my eye as it featured "the revolution in the recording industry".

The revolution, of course, being the effect of being able to download MP3 music files from the Internet, free of charge. As readers of this magazine, I'm sure most of you are fully aware of the process and the possible consequences to the record industry, so I won't go into detail here. However, one

interview that I did find astounding was with a group of American college students. They openly admitted to the interviewer that they hardly ever bought CDs any more as they simply downloaded everything they needed, in MP3 format, from Internet sites. One even boasted of a collection of over 3000 music files. When asked if they would pay, even just 50c a track, for the music, the interviewer was met with derision.

The idea of paying record companies for music downloads seemed absurd to these folks. Furthermore, when asked if they had any concerns about the long-term effect to musicians and record producers, the interviewer was met with blank faces and apathy. As a music lover, the attitude struck by these students I found abominable for two reasons. The first, and most obvious, is that if no one pays musicians then there's little incentive for them to produce music in the first place. The second, and less obvious, is the lack of discernment shown in respect to music format. College is usually the

time when most students will acquire their first decent hi-fi system.

Again, as someone who appreciates music and what it's played on, I find the idea of a party featuring MP3 files played through a computer based audio system abhorrent. Perhaps I'm being condescending in my attitude, but I couldn't help but think that if this is the world's single remaining superpowers youth's idea of music, then the future of hi-fi reproduction looks pretty grim. Rather than progressing, hi-fi formats appear to regress by the day. MP3, MiniDisc, Digital Audio Broadcasting, and even CD, for that matter, all work by compressing music signals. Ambience, detail and the very breath of music all seem to be compromised for the sake of

**” I was struck by just how many students, some even still at school, are still as excited about hi-fi separates as ever.**

convenience and supposed perfection from hiss, crackles and pops.

Let's just hope that this is one fashion that we don't adopt from our stateside cousins. But before this particular young fogey lapses into a malaise of pessimism, please allow me to indulge in some optimism! On returning to work at the hi-fi store I manage, I was struck by just how many students, some even still at school, are still as excited about hi-fi separates as ever. It's not just particular technologies, such as portable MiniDisc and MP3 players that they are interested in, either. Many are still buying full hi-fi separate systems (thank heavens for student loans). One such guy started student life with a classic system from ten or so

years ago: A NAD 5120 record deck, Cambridge P25 amp and Mission 760 'speakers. Over the years I've seen him become well and truly smitten by the hi-fi "bug", upgrading to a Pioneer Precision amp and CD player, KEF floorstanders, and a Project 2 turntable. Alas he is no longer a customer, but then that's because I've nothing in the store that would improve upon his present system: Nottingham Analogue turntable, twin Musical Fidelity power amps and Mission 754 Freedom 'speakers. Quite an upgrade path from such a basic start! While he may be in the minority, I know he's not alone and there are plenty of others out there rediscovering their record and CD collections every time they upgrade. As a self confessed vinyl freak it also pleases me that the mixing/DJ-ing phenomenon that began five or six years ago, has yet to relent. Vinyl is still 'cool', and sales of mixing decks are as strong as they've ever been over the past decade.

So, as I sit back in front of the radio at night, pipe in hand, slippers on feet, I can rest assured that we've some way to go before the enthusiasm for decent musical reproduction is swapped by Information Technology values.  
Happy listening! ●



**Dominic Todd**

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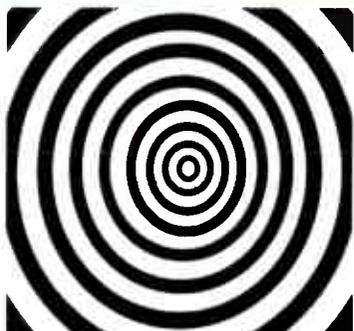
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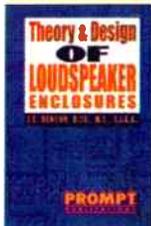
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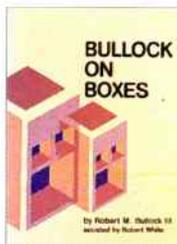
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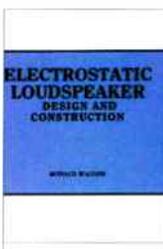
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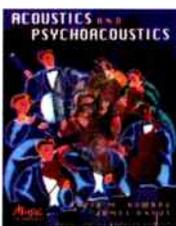
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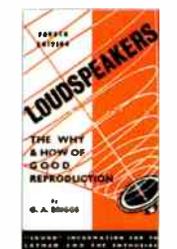
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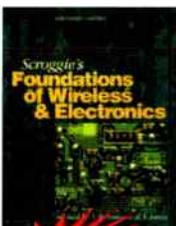
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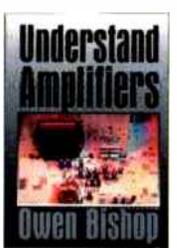
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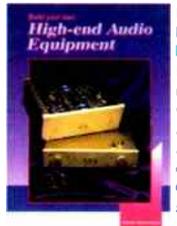
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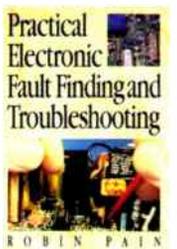
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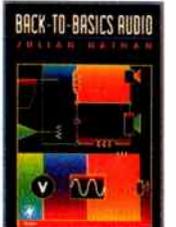
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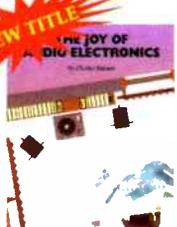
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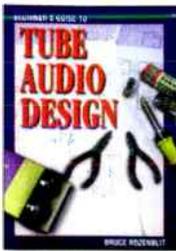


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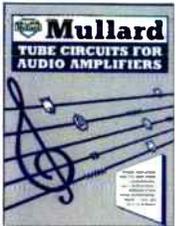


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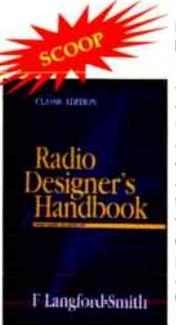
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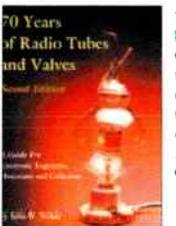
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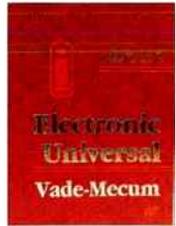
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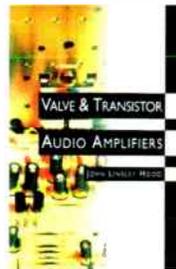
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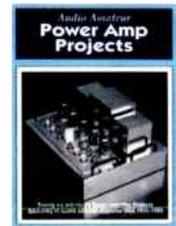
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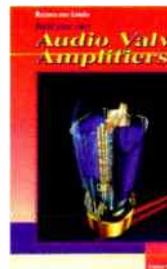
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**THE LISTENING ROOMS** 161 Old Brompton Road, London SW5 0LJ. (0171) 244 7750/59. Fax (0171) 370 0192. Linn, Quad, Meridian, Nakamichi, Arcam, Audiobab, Acoustic Energy, SME, Audio Research, Krell, Wadia, Theta, Apogee, Marun Logan, Pioneer, Tannoy, Systemdek, Stax, Pink Triangle, Michell, Monitor Audio, Yamaha, Marantz, KEF, Bose, Celestion, Epos, Mission, Denon, Neat Petite. Mon-Sat 10-6pm.

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**SWIFT OF WILMSLOW** 4-8 St. Annes Parade Wilmslow, Tel: (01625) 526213. Aura, B&W, Denon, Kenwood, Marantz, NAD, Pioneer, Rotel, Tannoy, Revolver, JPV, Open 9.30-6.00pm. 2 dem rooms. No pressure!

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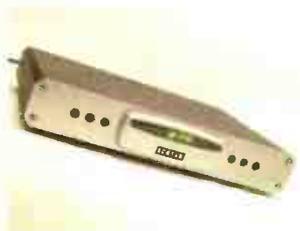
DIAL A DEALER



# WORLD FAVOURITES

Here's a list of products that are a good buy. We've tried to cater for a range of tastes, identifying strong products in every area. We're agnostic so you'll find a wide range of products, from valve pre-amps through to MiniDisc players. Products marked \* are recently out of production but make good second-hand buys.

Prices shown are those at the time of the review



Solid as a ROK - The Roksan Caspian CD player

## COMPACT DISC

### ARCAM FMJ CD23 £1100

This British-built player is extremely versatile. Controlled and detailed with a musical insight that few match. (Jul 2000)

### CAMBRIDGE CD4SE\* £200

A touch soft in the treble but outstanding in every other respect. (Feb 98)

### KENWOOD DP-3080/II\* £180

Has great clarity and presence for the price. Not as naturally expressive as the CD4SE though. (Feb 98)

### LINN KARIK III\* £1775

Under rated and overlooked, the final Karik was a gem. Superb transport gives a brilliantly tight, grippy dynamic sound, albeit tonally rather dry.

### MARANTZ CD-17 KI-S £1100

The Marantz excels in all areas. Without doubt this is one of the most involving CD players on the planet. Build quality is also exemplary. (Sep 97)

### MARANTZ CD-63 MKII KI-S\* £400

Similar to the CD-63SE but more powerful bass and an all-round smoother sound. The famous KI tweaks pay off again. Whether or not it is still pre-eminent against the vastly improved competition is a matter of opinion.

### MERIDIAN 506 20-BIT\* £1100

Very detailed and revealing player. More cerebral than visceral sounding, however. (May 95)

### MUSICAL FIDELITY X-RAY £800

Commonsense sturdy CD player of exceptional ability. Clear and detailed with high quality internal processing system. The X-Ray is inclined to show up poor recordings, but it's only doing its job! (Feb 99)

### NAD S500 £1000

This dynamic top of the range Silverline spinner delights with any type of music. Highly recommended. (Jun 2000)

### ROKSAN CASPIAN £895

The Caspian has a smooth, slightly bright sound with some of the clearest treble in the business. Very engaging, dynamic character. (Aug 97)

### ROTEL RCD 951 £300

HDCD capability at a midrange price. Plain Jane looks but solid construction. There is some higher than average measured distortion which may take the edge off this otherwise tempting product. (Aug 99)

## COMPACT DISC TRANSPORTS

### SONIC FRONTIERS TRANSPORT £6999

Cutting-edge design and technology combine to make this one very desirable product. The only problem is the fantasy hi-fi price. (Sep 98)

### TEAC P-30 £2500

Cheap it isn't, but then it sounds like a million digital dollars. Nothing short of superb. (Jun 97)

### TEAC VRDS-TI £600

Excellent mid-price silver disc spinner with a powerful, expansive and warm sound. Easily beats most sub-£1000 designs. A good choice for the budget conscious who want the best. (Feb 95)

## CD TRANSPORTS

### CAMBRIDGE AUDIO DACMAGIC 3\* £99

Superb value for money with extensive facilities and solid, detailed sonics. Upgrades any sub-£300 player.

### DCS ELGAR £8500

Future-proof convertor which will handle 24/96 and 24/192. Extremely open and natural performer. (Nov 97)

### DPA LITTLE BIT 3\* £299

A taste of the high end on a budget. Rich, clean, punchy sound transforms budget CD players.

### MIDIMAN FLYING COW £299.9

Excellent as a DAC and doubles as an ADC for archiving to CDR. (Jun 98) Great value, as is junior version Flying Calf at £109. (Feb 99)

### MUSICAL FIDELITY X-DAC\* £300

A bargain for normal CDs and even better with HDCDs. (Nov 97)

### SONIC FRONTIERS PROCESSOR 3 £6999

Quality never comes cheap! This DAC oozes class and when matched with the Transport 3 is certainly up with the best. (Sep 98)

## TURNTABLES

### LINN SONDEK LP12 BASIK £1100

Off the pace these days in many respects but still an extremely sweet and engaging listen with a quintessentially analogue sound.

### MICHELL GYRODEC SE £775

Exquisitely built, infinitely upgradeable deck that gives true high end sound at mid-fi prices.

### MICHELL ORBE £2000

Fantastically capable all rounder with commanding, powerful, detailed sound that gets the best from almost any arm and cartridge. Supreme build, brilliant value. (Apr 95)

### ORIGIN LIVE STANDARD (KIT) £145

Good in standard form with AC motor; frighteningly good with a DC motor and battery PSU.

### PINK TRIANGLE TARANTELLA £680

Not only does the Tarantella have more style than a catwalk full of models, it also combines PT's usual clarity with real authority. (Oct 97)

### PRO-JECT DEBUT £110

Straight out of the box and onto the shelf! Nothing short of a bargain. Vinyl's never had it so good, so cheaply!

### REGA PLANAR 2 £214

Brilliant starter deck with extremely polished manner. Better built £274 Planar 3 is a great all-in-one package that eats mid-price CD players for breakfast.

### 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. (Jan 97)

### SYSTEMDEK IIX900\*/RB250 £330

A fine all-rounder and easy to upgrade too. More depth and breadth than Rega Planar 3. (Sep 94)

### VESTAX BDT-2000 £225

A stylish looking deck with infinitely variable speed 16-90 rpm, DC belt drive and built-in MM phono stage. Good value, with plenty of chassis room for alternative arms, ir required. (Sep 99)

## TONE-ARMS

### HADCOCK 242 SE £649

Latest of a long line of unipivot arms. Added mass makes the 242 suitable for both low compliance MCs and straw-in-the-wind high compliance types. Revised geometry and chromium plating completes a first-class job. (Jun 2000)

### NAIM ARO\* £975

Truly endearing and charismatic performer - wonderfully engaging mid-band makes up for softened frequency extremes

### REGA RB300 £180

Supremely capable at the price, but not quite mankind's salvation. Some may prefer the simpler RB250 at £130. Detailed, tight, rhythmic sound but tonally rather grey and cold-sounding. Several firms make improvements for these arms, Origin Live being a prime example.

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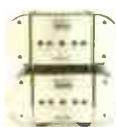
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Audio Analogue's Puccini SE - well integrated

**SME 3009SII £309**  
Once state of the art, but no longer. Weak at frequency extremes and detail, but its legendary serviceability makes it a cult in Japan. Can be picked up for peanuts second-hand. (Jan 93)

**SME 309 £689**  
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. Like the older SME 3009 series, this arm is also available in 10" and 12" versions. (Jan 93)

**CARTRIDGES**

**AUDIO TECHNICA AT-110E £30**  
Great starter cartridge that's refined, detailed and musical beyond its price. Best value MM under £50

**GOLDRING 1012GX £74**  
An accomplished MM with a solid bass, slightly forward midband

and clean transients. Very reasonable price for such an able performer. (Jul 93)

**DNM MICA £185**  
Better's Goldring's 1042 and costs only £135 on trade-in. An assured and transparent MM. (Feb 98)

**DYNAVECTOR DV20X-H £299**  
The best modern budget MC combines deliciously sweet sound with fantastic get-up-and-go. High output version works a treat with valve phono stages too.  
**MUSIC MAKER £575**  
When mated with a good quality arm, this hand finished high-output pick-up gives an ear-boggling account of itself. Very high compliance ensures maximum information retrieval. An absolute (grain orientated) gem. (Feb 99)

**ORTOFON MC 7500 £2000**  
Conclusive proof that there's hope for the world. It's a long time ago now but this high-priced favourite still earns its niche - CD lovers would die if they heard it. (May 94)

**ORTOFON MC 15 SUPER II £140**  
Not quite as good as the dearer Supremes but the Super II is a splendid introduction to the joys of moving-coil cartridges.

**GOLDRING 1042 £130**  
One of the best Moving Magnet cartridges going, with beautiful treble and muscular bass. New low price makes it a bargain.  
**ORTOFON ROHMANN £1000**  
In a way it's MC 2000 meets MC 7500 with great tonal strengths and a dynamo sound. (Apr 96)

**INTEGRATED AMPLIFIERS**

**AUDIO ANALOGUE PUCCINI SE £595**  
This superbly-built Italian integrated has a lucidity and control which leaves others nowhere. Sound stage a wow. (Dec 97)

**AUDIOLAB 8000a \* £495**  
Well rounded integrated with smooth and detailed sound plus a huge feature count. Great build makes later versions a top used buy.

**DENON PMA-250SE £160**  
It might not have bags of grunt but the Denon can sound exceedingly natural and open. (Feb 97)

**McINTOSH MA6800\* £3735**  
The MA6800 not so much plays music as takes control of it, with effortless bass drive. (Sep 95)

**MISSION CYRUS 2 \* £299**  
Classic eighties minimalism combines arresting styling with clean, open, lively sound. Further upgradable with PSX power supply.

**MUSICAL FIDELITY X-CANS2 £160**  
Warm, sumptuous, sweet sound h/phone amp. gives startling results with a decent set of headphones.

**NAIM NAIT 3 \* £575**  
Superb rhythms and dynamics make for great music making, but tonally monochromatic. Super optional phono stage makes it ideal for vinyl junkies.

**ROKSAN CASPIAN £695**  
Smooth, warm integrated with remote control that works happily into most 'speakers. (Dec 97)

**SONNETEER ALABASTER £995**  
Builds on the strengths of the Champion with ample control, colour and drive. (Oct 97)

**PHONOSTAGES**

**CREEK OBH-8 SE £180**  
Punchy, rhythmic character with oodles of detail makes this a great budget audiophile product.

**LFD MISTRAL PHONO STAGE \* £300**  
The Mistral has a warmth and involvement that make many pricier stages sound overpriced.

**MICHELL DELPHINI MONOBLOCKS £1995**  
Analogue tour-de-force gives supremely clean, detailed and finely resolved sound with breathtaking dynamics. Great value, even at this price.

**MUSICAL FIDELITY X-LP £125**  
One of the famous MF X series. Full marks throughout for clarity and detail. Switchable between MM and MC. Indestructible build! (May 99)

**PRO-JECT PHONO BOX £39**  
Not the last word in many respects but a thoroughly honest piece of work. Inexpensive introduction to all that vinyl has to offer. MM and MC provision plus choice of two impedances.

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Arcam Alpha 9 Amp* (2Yr G/tee)	.....(499.00)	<b>£369.00</b>	Naim NAT 03 Tuner (1Yr G/tee)	.....(633.00) <b>£475.00</b>
Arcam Alpha 9P Power Amp* (2Yr G/tee)	..(399.00)	<b>£299.00</b>	Naim NAP180 Power amp S/H	.....(1155.00) <b>£750.00</b>
Arcam Alpha 8 Tuner* (2Yr G/tee)	.....(279.00)	<b>£199.00</b>	Naim NAP140 Power Amp (1Yr G/tee)	... (815.00) <b>£595.00</b>
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Linn Kudos Tuner (2Yr G/tee)	.....(775.00)	<b>£489.00</b>	Quad ESL63 Electrostatic Speakers S/H	.(2500.00) <b>£995.00</b>
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Linn Kaber Aktiv (Walnut/Grey) inc cards	.(2850.00)	<b>£1095.00</b>	TAG T20 Tuner (2YR warranty)	.....(1099.00) <b>£749.00</b>
Linn Wakonda Preamp S/H(1Yr G/tee)	... (750.00)	<b>£399.00</b>	TAG PA10 Pre Amp (2YR G/tee)	.....(899.00) <b>£499.00</b>
Linn Wakonda/Kudos Phono S/H	.....(1400.00)	<b>£799.00</b>	TAG 60P Power Amp (2YR warranty)	.....(899.00) <b>£579.00</b>
Linn LK140 Power Amp (2Yr G/tee)	.....(750.00)	<b>£469.00</b>	TAG 125 Mono P/Amps pair (2Yr G/tee)	..(2398.00) <b>£1695.00</b>

Prices shown are those at the time of the review

shines. Great stage depth, neutrality and tonal colour. (Oct 97)

**SONNETEER SEDLEY** £399  
Combines transparency and fine dynamics with excellent rhythmic ability. (May 98)

## PRE-AMPLIFIERS

**AMC 1100** £150  
Suffers from un-defeatable tone controls but an extremely good value piece of kit. Partners the similarly budget level AMC 2200 power amplifier, also at £150. Comfortable beginners' choice. (Mar 99)

**AUDIO ANALOGUE BELLINI** £475  
Showcases AA's characteristic mix of clarity and musicality and blasts the competition. (Apr 98)

**CHORD CPA1800** £1800  
Clarity, insight and control are second to none - an addictive mixture. (Mar 98)

**CROFT VITALE** £350  
A modestly priced valve pre-amp with exceptionally transparent performance. MM phono stage plus three line stages are standard. Volume controls are separate for each channel, thus giving balance adjustment. A remarkable item in all respects. (Feb 2000)

**XTC PRE-1 \*** £1000  
Almost valve-like in its smoothness, the line-level Pre-1 is warm and seductively clear. (Nov 96)

## POWER AMPLIFIERS

**ARCAM 9 \*** £400  
With 70W on tap, the 9P will drive most loudspeakers with a spacious and detailed sound. Good bass welly too. (Dec 96)

**CHORD SPM400** £1400  
There's a sense of effortless power to the Chord that gives music real scale and presence. (Mar 98)

**MARANTZ MODEL 9 \*** £8000  
Authentic reproduction monoblocs still more than cut the sonic mustard. (Mar 97)

**MICHELL ALECTO** £1989  
Crisp, clean and beautifully controlled. Partnered with the £1650 Orca a winning combo. (Oct 98)

**MUSICAL FIDELITY X-A200** £1000/pair  
200W of high-end monobloc power in a grooved tube. (Aug 98)

**NAIM NAPI80** £1060  
Partnered with a NAC82, this has classic Naim control, and a superbly rhythmic presentation.

## TUNERS

**CAMBRIDGE T500** £180  
An extremely engaging tuner with a performance at odds with its low price. Not exactly a Troughline, but you may not notice... (Feb 99)

**CREEK T43** £399  
Excellent detail, separation and dynamics. A great little tuner and unbeatable at this price. (May 98)

**MARANTZ ST17** £600  
A positive dreadnought of a tuner. Sweet and refined but with a heavy punch when needed. Poor-reception mute can be over-enthusiastic but a tuner of this quality demands a decent aerial (Jul 99)

**MISSION CYRUS FM7\*** £300  
Clear and lucid sound puts it up with the best. Superb build too. (Apr 94)

**NAIM NAT03** £595  
The NAT03's warm, atmospheric sound is further proof of Naim's proficiency with tuners. (Sep 93)

**SONY ST-SA3ES\*** £250  
Beguiling RDS tuner for the sonically discerning. Good ergonomics and sensitive too. (Apr 97)

## CASSETTE DECKS

**AIWA AD-S750\*** £200  
Sonically a very decent machine at the price. Comes fitted with Dolby B, C and the dead handy Dolby S. (Apr 96)

**AIWA AD-S950\*** £300  
A stable transport, superb head and Dolby S make the AD-S950 an excellent all-rounder. (Feb 95)

**KENWOOD KX-3080\*** £160  
A simple deck, but excellent-quality head and transport give top quality sound. (Oct 96)

**PIONEER CT-S740S** £430  
A great piece of engineering from Pioneer, with first-rate sound. (Jun 96)

**YAMAHA KX-580SE\*** £250  
The 'SE' tag is more than a marketing gimmick. Sound is solid and clear with Dolby S. (Sep 97)

## LOUDSPEAKERS

**CASTLE EDEN** £469  
Impressively vice-free 'speakers that offer great transparency and involvement. One of a select band that simply makes music regardless. (Mar 97)

**EPOS ES12 \*** £495  
Strong, punchy bass is allied to finely detailed, articulate midrange and sparkling treble. (Oct 96)

**KEF CRESTA I** £100  
Delightfully sophisticated presentation for the price. Won't blow the roof off, but will deliver a very musical sound. (April 2000)

**KLIPSCH HERESY II** £1100  
An outstanding high sensitivity loudspeaker with midrange and treble horns coupled with infinite baffle 12" bass driver. Effortless, fast and accurate. No bass wobble, pin-point stereo and very loud. Need running in for initial briness to mellow. (May 99)

**MISSION 752 \*** £495  
Cracking mid-price mini towers combined HDA drive units and metal dome tweeters with surprisingly warm results. Benign load characteristics makes them great for valves.

**MISSION 771** £170  
Characteristically fast, punchy Mission sound from the Aerogel mid/bass and silk-dome tweeter. (Jul 98)

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Prices shown are those at the time of review

**QUAD ESL 63 \*** £3450  
A reference against which all other loudspeakers are judged, the '63s have superb imaging and genuine transparency.

**TANNOY AMS8 \*** £2700  
Bold sounding pro active monitor with solid bass, clear midrange and delicious treble. (Aug 96)

**TANNOY MERCURY m2 \*** £140  
A true audiophile bargain which embarrasses many more expensive boxes. Never mind the price, let your ears decide. (May 97)

**MINIDISC PLAYERS**

**KENWOOD DM-9090** £500  
One of the best MD players yet. ATRAC 4.5 gives clean and very musical recordings from this

Kenwood. (Jan 98)

**SONY MDS-JB930Q** £250  
Great mid-price machine that adds better build and facilities to the '530's already excellent sonics.

**SONY MDS-JA50ES \*** £1300  
This Sony can put the wind up Nakamichi cassette decks when used with better blank MDs. (Apr 98)

**SONY MDS-JE55ES**  
**MINIDISC RECORDER** £520  
The best sounding MD deck made so far, thanks to awesome build and heroic ATRAC-DSP Type R coding.

**SONY MDS-JE510** £300  
An impressive sound and unmatched convenience make this MiniDisc player an excellent buy.

**DIGITAL RECORDERS**

**ALESIS MASTERDISK** £1400  
A groundbreaking hard disc recorder with a built-in CD drive. Edit your four hours of music and then burn onto a CD! An amazing bit of kit, and a glimpse of the future. (July 2000)

**KENWOOD DMF-9020** £500  
An excellent tool for home recording, combines convenience, superb sound and a fair price. (Aug 99)

**MARANTZ DR-17** £1100  
Probably the best sounding CD recoder on the market. Built like a brick out house with a true audiophile sound. HDCD compatible. (July 2000)

**PHILIPS CDR-765** £360  
One of the first twin deck recoders/players that boasts high speed dub facility. Playback could be warmer, but all that, a bargain. (Oct 99)

**PIONEER PDR-555RW** £480  
Excellent mid-priced CD recorder that both plays and records with equal panache. (Oct 99)

**SONY TCD-8 DATMAN \*** £599  
Super clean and detailed sound makes this an amazing portable. Not as robust as it should be though.

**DVD PLAYERS**

**DENON DVD-5000** £1600  
Monster build, as you'd expect at this price. Facilities and gadgets galore and drop-dead high end looks. A very smooth and sophisticated sound, although not as good as similarly-priced CD players. (Mar 99)

**PIONEER DV-717** £700  
Well built and a solid performer, with a 'true' 24/96 digital output. Facilities in abundance and a controlled, exciting way with CD replay. Shame it lacks a Dolby Digital decoder! (Sep 99)

**SONY DVP-S725** £490  
One of the best buys in the DVD market. Available in a dodgy white case, but the facilities and performance more than make up for this. Excellent with both music and visuals, and a whole host of up to the minute facilities to keep you occupied. (Mar 2000)

**HEADPHONES**

**JECKLIN FLOAT MODEL TWO** £99  
Wonderful panel-like and open sound from these esoteric-looking headclamps. Do not wear in public unless you like being made a fool of!

**SENHEISSER HD-490** £50  
Good value cans with an exciting and bassy sound. Everything one should look for in headphones at a sensible price.

**INTERCONNECTS**

**CHORD COMPANY CHAMELEON 2** £90/m  
One of our favourite favourites, the Chameleons are musical performers with a smooth yet open sound.

**DNM RESON** £40/m  
Neutral and transparent, and a steal at forty quid!

**NORDOST BLUE HEAVEN** £150/m  
Some of the fastest and most transparent cable around. A simple and effective upgrade.

**VAN DEN HUL ULTIMATE THE FIRST** £260/0.6m  
Carbon interconnects that help you forget the electronics and concentrate on the music. Miraculous transparency.

**LOUDSPEAKER CABLE**

**CHORD COMPANY RUMOUR** £9.95/m  
The Rumour is our reference at the price. Tight and tuneful bass mixed with air and space results in a cracking cable for the money.

**DNM RESON** £6.95/m  
This cable has a transparency of sound that's rarely heard at the price. Excellent value for money.

**NORDOST BLUE HEAVEN** £375/3m pair  
This isn't cheap, but it sound absolutely fab. An open and spacious sound that simply carries music.

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# WORLD CLASSICS

## CASSETTE

### NAKAMICHI DR-2

A great machine with Nakamichi's legendary heads. The lowest cost 'true' Nakamichi at the time, retailing for £600.

### NAKAMICHI CR-7

The last of the great ones, and definitely the best Nakamichi ever (yes, better than a Dragon)

### YAMAHA TC-800G

Early classic in serious cassette. Its ski-slope looks got it a cult following once it had ceased to be simply ugly.

## CD PLAYERS

### MERIDIAN 207

Beautifully-built two-box with pre-amp stage. Very musical although not as refined as modern Bitstream gear. No digital output.

### PIONEER PD-91

Built-to-last player with easy upgrade routes for modifiers. Not knockout as it stands but get one cheap and have a go!

### CAMBRIDGE CD1

The first two box player with weighted mechanics and even an optional Dropout/error counter. Radical and effective at the time - a classic.

### LEAK POINT ONE, TL12 & TL10

Ancestors of hi-fi, consequently expensive nowadays. As with all vintage valve stuff, overhauling is de rigueur before use, using original parts if possible.

### LEAK PRE-AMPS

Line of 'good for their time' pre-amps. Use of EF86 pentode valve for high gain rules out ultra performance. Not the highest-fi.

### LEAK STEREO 20

Excellent workaday classic valve amp. In good order the 20 will not disgrace itself. Various upgrades are available from specialist repairers.



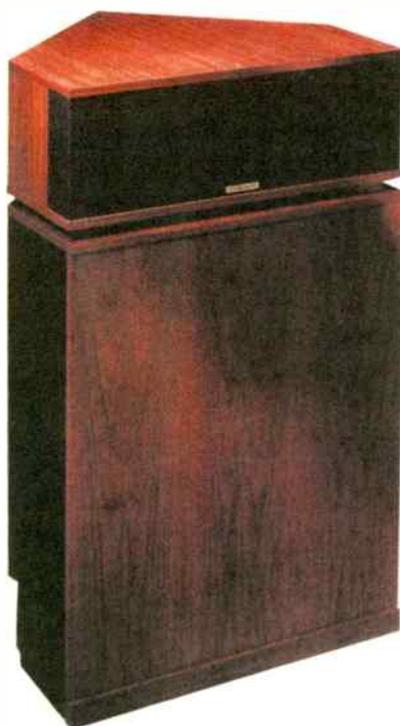
Affordable and easily upgraded - Leak TL12 Plus

### LEAK TL12+

Plentiful monobloc equivalent of Stereo 20. Reasonably inexpensive and a tweakers' dream. Genuine valve hi-fi on a budget.

### QUAD 33/303 PRE/ POWER

Great style and construction, also bullet proof. Warm and wooly sound, but easy going. Makes a good introduction to early transistor audio classics.



Horn of plenty - the awesome Klipschorn

### NAD 3020

You can't argue with success! NAD's budget transistor integrated gave thousands their first taste of hi-fi and remains great value.

### QUAD 22/II PRE/POWER

One of the all-time classic valve amplifiers. Unusual circuit but it works beautifully. 22 pre-amp not up to today's standards.

### SUGDEN A21

Seventies transistor integrated has an eminently likeable smoothness and musicality. Limited inputs via DIN sockets.

### TECHNICS SE-A5 MK2

Nice transformer and electronics, shame about the casework. With tweaking, this 150watter can sound sweet.

## LOUDSPEAKERS

### KLIPSCHORN

Not exactly plentiful or cheap but a splendid beast. For efficiency they have seldom been equalled. Space hungry!

### LEAK SANDWICH

Rather warm sounding big infinite baffle but cheap with it. With reasonably powerful amp can sound quite satisfying.

### LOWTHER PM6A

High quality full-range driver; still manufactured. High sensitivity, as fitted to many classic horn designs.

### MAGNEPLANAR SMGA

Touch dry in the bass but a technological 'speaker with genuinely musical abilities.

### MISSION 770

Father of the 77 range which continues to this day. Well mannered with a warm sound and a kind load to amplifiers.

### QUAD ESL57

Unrivalled. Properly serviced there is nothing like 'em. Their natural presentation may make them caviar to the general.

### TANNOY GRF & AUTOGRAPH

Folded horn monsters which certainly sound good if you have the space. For Tannoy vintage see HFW November 1998.

### WHARFEDALE SUPER 8 RS DD

Ideal experimenters' driver. High sensitivity ~14,000 Gauss magnet and extended frequency range. Inexpensive too!

**YAMAHA NS1000M**

Hi-tech favourites of the Japanese and Americans. Viewed more warily in the UK but can give excellent results.

**TANNOY YORK, LANCASTER ETC.**

Many similar models of infinite baffle or reflex design. Not the last word in tautness but the drivers work well in modern cabinets.

**VINYL**

**ACOS LUSTRE**

Very honest piece of kit, well made and easily adjusted. Vinyl beginners could do very much worse.

**ALPHASON HRI005**

First class arm, up to present-day standards. Buy carefully, though, as there's no service available now.

**ARISTON RD11**

A one-time king of turntables very similar to the Linn LP12. Now deposed but worth a look at the right price.

**GARRARD 301 & 401**

Legendary turntables, once fairly plentiful. Excellent back-up available; many different custom plinths available. High quality.

**GOLDRING LENCO 88 & 99**

Great deck for the kitchen table enthusiast. Garrard fans won't look at 'em but cheap and capable. Servicing available.

**HADCOCK 228**

Recently out-classed by

Hadcock's updated 228 Special Edition but a proper hi-fi arm for all that. Makers still service.

**LINN AXIS**

Uncomplicated, lower-price version of the famous Sondek. Considerably less expensive than some of its stablemates.

turntable cycle with a first class arm. Factory servicing available.

**SHURE M75**

Recent line-contact improvements have left the M75 behind but the wide range of needles make it a handy tool.



Blast from the past - the Garrard 301



Raid the airwaves with a classic Leak Troughline II

word but peanuts second-hand.

**THORENS TD124**

Best classic deck ever? Judging by the prices they fetch it's possible - 78rpm too!

**THORENS TD150**

Mid-price deck with a keen following. No real difficulty with servicing - novices may find the suspension system unnerving.

**TRIO L-07D** Knockout heavy-weight from 1980 with stainless bearing and 11lb platter! Not a give-away and beware! - spares scarce.

**TUNERS**

**LEAK TROUGHLINE (ORIGINAL)**

Interesting ornament but no longer hi-fi. Limited coverage of 88MHz to 100MHz only.

**LEAK TROUGHLINE II & III MONO**

Arguably the best-sounding tuners ever. Adaptation for stereo easy via phono multiplex socket.

**LEAK TROUGHLINE III STEREO**

Excellent tuner with indifferent stereo decoding circuit. Best when adapted to use modern outboard decoder.

**MARANTZ ST-8**

Possibly the ultimate Tardis console, including an oscilloscope for checking the strength of signal. Expensive even now.

**SME 3009 IIS**

Everlasting classic tone-arm. Spares permanently available from SME. No longer the last

**MICHELL FOCUS ONE**

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Meridian 101B/105S 2 x 100 Watts Pre-/Power GC/Manuals (M.C. Boards)	N/A 399.95
Audiolab 8000C Pre. With Phono-Stage Etc: VGC	325.00 179.95
Myst G-Chm. Pre-Amp./Phono-Stage / Power Supply VGC / Boxed	N/A 129.95
Naim Nait II High-Current Int. With Phono MINT	N/A 249.95
Musical Fidelity MVT III Pre-Amp / Power-Supply MINT / Boxed	1200.00 + 595.00
Musical Fidelity A-1 Class A Int. VGC	300.00 169.95
Musical Fidelity B-1 2 x 40 Watts Int. VGC	300.00 149.95
Musical Fidelity B-2 2 x 40 Watts Int. VGC (Another One)	300.00 149.95
Papworth Audio M-100 Valve Mono-Blocs MINT / Boxed / 2 x 100 Watts EL-34's	3800.00 1995.00
Audion Premier Night (2-Box Valve Pre. with Phono-Stage) MINT	1500.00 795.00
Audion Silver Nights Valve Mono-Blocs MINT/Boxed New 300B's Fitted	2300.00 1195.00
Revox B-750. 2x75 Watts Int. VGC	800.00 299.95
Revox A-78. 2x50 Watts MINT / Boxed /Int. Manuals Etc:	N/A 199.95
Marantz PM-801 SE. 2x25 Watts Class A / 2x100 Watts Class B / M.M./M.C. Phono-Stage Etc Int/MINT/Boxed/Manuals Etc:	700.00 369.95
Marantz PM-66 K1 Signature MINT / Boxed Etc.Remote Etc:	400.00 249.95
AMC 3050A 2 x 45 Watts /Full Remote Etc: MINT / Boxed Etc.	300.00 + 169.95
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Technics SU-VX700. 2 x 80 Watts Int. MINT	280.00 159.95
Technics SU-A800 Rem. Int. Amp. MINT	350.00 189.95
Pioneer A-400 (Original) 2 x 50 Watts Int. VGC	280.00 149.95
Pioneer A-656 Int. (2 x VGC 100 Watts / M.M. / M.C. Phono Etc (Inexpensive Power-House Amp.)	N/A 225.00
Sony TA-FB 930R. (2 x 65 Watts/Full Remote/Phono-Stage Etc MINT/AS NEW/Boxed/Manuals	500.00 169.95
Mission Cyrus One (Steel Version) (Resprayed Black)	300.00 199.95
Arcam Delta 60. 60 Watts Int./Phono-Stage /GC	300.00 + 99.95
A&R (Arcam) A-60.2 x 30 Watts Int.VGC Manuals (Classic Integrated)	N/A 79.95
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Mission DAD-5 Remote / DAC-5 VGC	600.00 219.95
Mission Query PCM II GC	500.00 + 129.95
Q.E.D. Digit / P.S.U. VGC	350.00 179.95
AMC CD-9 Remote MINT / Manuals / Digital Out	250.00 129.95
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Arcam Alpha GC / Digital Out Etc: / No Remote	350.00 159.95
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DPA Little Bit DAC Digital To Analogue Converter MINT	520.00 229.95
Audiolab 8000 DAC MINT / AS NEW	900.00 549.95
Harman Kardon HD-7500 Remote VGC	350.00 149.95
Musical Fidelity X-Ray (24/96) (Superb Player) NEW Ex-Dem	799.00 699.00
Sony CDP-337 E.S. (Digital-Out Etc.) VGC	550.00 249.95
Sony CDP-XE 900 E Remote MINT / AS NEW	350.00 169.95
Philips CD-830 Remote VGC / Digital Out (Suprisingly Musical)	400.00 129.95
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VINYL	
Oracle Delphi III (Canadian Masterpiece)S.M.E. Armboard, MINT / Manuals /Accessories Etc:(Superb) 9An Absolute Bargain)	3000.00 995.00
Notts. Analogue Hyperspace / Paragon-One Linear Tracking Tonearm, (Fitted With Nagaoka MP-11 Boron Cartridge) VGC(This Combination Sounds Incredible)	3100.00 1495.00
London (Decca) Jubilee Cartridge (Just Back From J Wright Re-Tip / Service) MINT/Boxed Etc:	1000.00 550.00
London (Decca) Super Gold / DeccaPod VGC / Boxed Etc:	520.00 200.00
London (Decca) Blue (Mono / 78) MINT / Boxed Etc: (Very Rare)	300.00 125.00

## PRODUCT OF THE MONTH

### Musical Fidelity MC-5

These Loudspeakers Are A 3-Way / 5-Driver Reflex System With A Sensitivity Of 92dB And Will Handle 300 Watts Ideal For Use With Low-Powered Valve Amps

**Original Price. £800.00 + AA Price. £395.00**

Rega III / RB-300 / Linn K-9 MINT	399.00 229.95
Rega RB-250 Tonearm MINT	110.00 70.00
Project 0.5 / Ortofon OM-10 G / C	170.00 85.00
The Source Turntable c/w 3-D Power-Supply /Odyssey Gold-Plated	Loads 695.00
Tonearm VGC (Superb Sound / Looks	500.00 179.95
Linn Basik Turntable/Basik LVX Arm/Basik Cartridge VGC/But Tatty Lid	250.00 159.95
Linn Basik Plus Tonearm MINT	500.00 135.00
Linn Akito Tonearm MINT / Boxed ( I Know, Ludicrous...But at This Price!	N/A 50.00
Connoisseur Craftsman Motor-Unit (Early 70's) VGC (Idle-Drive)	500.00 135.00
Mission 775 SM / 774 Arm / Ortofon VM5-20EII M.M. Cartridge	N/A 319.95
VGC Sale Price (Absolute Bargain) £229.95	N/A 26.95
Monacor SPP-6 M.M. Phono-Stage / P.S.U. (Excellent Value) NEW	N/A 319.95
Musical Fidelity XL-P2 Mono-Bloc Phono-Stage /X-PSU NEW and Superb (M.M. / M.C.) (Switchable Impedence)	N/A 26.95
Revolver Rebel c/w Arm / A.T. M.M. Cartridge MINT (Sale Price 89.95)	N/A 499.90
Audio Technica AT 1005 II Tonearm VGC / Boxed Etc.	N/A 129.95
	N/A 59.95

OTHER ITEMS	
Yamaha DSP-E1000 Remote Pro-Logic Processor / DSP VGC	700.00 199.95
Sony TA-E1000 Full Remote Dolby-Pro-Logic Pre-Amp. MINT / AS NEW	600.00 399.95
Technics SA-EX 310 Dolby Pro-Logic R.D.S. Receiver VGC / Boxed	300.00 149.95
Sony TA-N220 4-Channel Power Amp. MINT / AS NEW	240.00 149.95
Parasound HCA-1205 Power-Amp. ( 5 x150 Watts A.V. Amplifier) (Awesome) MINT	1800.00 + 995.00
E.A. Labs Shielded Centre-Speaker NEW / Boxed	139.95 99.95
TDL CBS Shielded Centre-Speaker MINT	150.00 79.95
Jamo Shielded Centre-Speaker VGC	80.00 29.95
Golden Dragon 300B Valves (3 Of / All Good)	90.00 ea 30.00 ea
Audio Synthesis Silver-Wired 2-Way Switch-Box MINT	90.00 59.95
Q.E.D. SDR Passive Pre/C.D. Control Unit Line-Expander/Volume Control/VGC	N/A 25.00
Musical Fidelity X-Cans Valve Headphone-Amp. MINT /Boxed / Manuals	130.00 79.95
Sony SRS-57 Active Speaker System /P.S.U. VGC	N/A 25.00
Target VR-4 Gloss Silver Stand / Glass Shelves NEW / Slight Second	230.00 199.95
Apollo 5-Tier Rack VGC	200.00 + 99.95
Apollo 2-Shelf Trolley Stand GC	N/A 39.95
Atacama 18" L.S. Stands GC	70.00 30.00
Sound Organisation L.S. Wall Brackets MINT	N/A 40.00
Marble Bases (Green-Flec) 19" x 14" x 2" For Amplifier/Loudspeaker Isolation Etc: VGC 2 In Stock	N/A 75.00 ea
Roni IS4W Input Expander (4-Way Line-Level Expander) NEW	15.00
Roni 4 m.m. Banana Plugs (Gold Plated)(Screw-Type,Don't Require Soldering) NEW Per Four	6.95
Roni Optical Link Cables (C.D. / Minidisc to D.A.C. Etc.) NEW	30.00 10.00
Monacor SPS-20 Anodised Adjustable Polished Cone Equipment Supports NEW (Superb Spike System at a very good price) Set of 4	19.95
Parastatic Disc Preerener 3 In Stock	N/A 5.00 ea
Reel to Reel Tapes (7 1/2 & 10 1/2 NAB) Please Phone for details! N/A Various.	
Prices on application	
Monacor DC-100 Carbon-Fibre Brush NEW (A Must)	N/A 5.95
Garrard Horse-Hair Brush For Your Records VGC	N/A 12.00
Monitor Audio Pod Record-Clamp VGC	N/A 15.00

TUNERS	
Quad FM-3 GC	N/A 79.95
Revox B260 FM MINT /As New	1000.00 595.00
Revox A-76 FM (Excellent Tuner) MINT/Boxed/Manuals	N/A 199.95
Sugden FM VGC	N/A 90.00
Sugden R-51 VGC	N/A 95.00
Lecson FM1 F.M. Tuner (Very Rare) VGC	N/A 449.95
Q.E.D. T-231 VGC	N/A 89.95
Meridian 104 VGC	N/A 149.95
Musical Fidelity T-1 VGC	N/A 229.95
Technics ST-500L. Pre-Sets /Digital Display MINT	120.00 79.95

TAPE DECKS	
Revox A-77 2-Track Reel To Reel NAB's / Alloy Tape Reels Etc:VGC / Boxed/Manuals Etc (Matching Amp. / Tuner Available)	Loads 199.95
Denon DRM 10. HX 3 Motor Etc VGC	N/A 119.95
Denon DRM 550. HX-PRO Etc: MINT/AS NEW	160.00 129.95
Marantz DCC-802 Digital Recorder MINT/ Boxed / Some Tapes	650.00 229.95
Nakamichi 581 VGC	N/A 199.95
Teac V-900X (3-Head / DBX Etc.) VGC	N/A 139.95
Sony TC-KE 4005 Dolby S Etc: MINT / AS NEW	250.00 139.95
Aiwa ADF-640 3-Head / 2-Motor Etc: MINT	300.00 119.95
Technics RSB-555. Direct-Drive /HX-Pro Etc: MINT	250.00 129.95
Technics RSB-555. Direct-Drive /HX-Pro Etc: (Another One) MINT	250.00 129.95
Technics RSB-565 Direct-Drive /HX-Pro Etc: G/C	250.00 99.95

LOUDSPEAKERS	
Epos ES-300 MINT / AS NEW (Reduced)	2385.00 1595.00
S.D. Acoustics OBS-3-Way / Open-Baffle /Ribbon TweeterVGC	700.00 + 369.95
Martin Logan Arius Electrostatic / Dynamic 200 Watts MINT / Boxed Manuals/ (Reduced)	2300.00 1295.00
Kef Concerto Two (New Model) Brand New"	800.00 629.95
Kef Coda 9.2 Floorstanders	169.95
Heybrook Trio MINT / As New (Reduced)	375.00 209.95
Solid Active Sub.(100 Watts) GC	250.00 129.95
Musical Fidelity MC-5 (5-Driver/3-Way Monitors And Stands). 300 Watts / 40hms / 92dB. MINT Excellent Loudspeaker At This Price!	800.00 + 395.00
Musical Fidelity MC-2 (Bi-Wire) VGC (Reduced)	400.00 189.95
J.F.W. ML-610 MINT / AS NEW (Reduced)	170.00 89.95
Sony SS-176EB "Brooklands" VGC / Boxed Etc reduced no grill-covers:	250.00 119.95
Sony SS-AT1 Mini-Monitors MINT(Similar To LS-35a's	450.00 229.95
Impulse H-6 Horns VGC	1500.00 595.00
Linn Isobaric Sara/Stands VGC / Boxed / (Reduced)	800.00 325.00
Linn Kan II (Bi-Wire) (Stands Available) Black-Ash / VGC	500.00 199.95
Linn Helix / Ku-Stone Stands Black Ash / VGC (Reduced)	400.00 179.95
Linn Index Black Ash /MINT / LIKE NEW (Reduced)	300.00 139.95
Arcam Two Black / Bi-Wire Fair Condition	300.00 99.95
Bose 301 1M Omnidirectional VGC (Reduced)	350.00 129.95
Tannoy 609 2 X 100 Watts / Dual Concentric Stands VGC (Reduced)	350.00 219.95
Mission 764i.Floorstanders GC (Reduced)(Cash Sale)	500.00 180.00
Mission 762 GC (Reduced)	250.00 99.95
Mission 780 Mini's/Stand GC	250.00 129.95
Mordant Short Festival III MINT (Reduced)	N/A 169.95
Castle Tay Bi-Wire (Rosewood) (MINT / AS NEW) (Reduced)	350.00 159.95
Rega Jura Floorstanders (Black) MINT / Boxed Etc	450.00 249.95
Celestion 7 II (Black) MINT (Reduced) £109.95	250.00 149.95
Wharfedale Modus Two (Black) VGC	200.00 99.95
APOGEE CALIPER FULL RANGE RIBBON SPEAKERS (Restoration project/need finishing) SOLD	
AS-SEEN (I Wish I Had Time!) 3500.00 "sensible offers"	

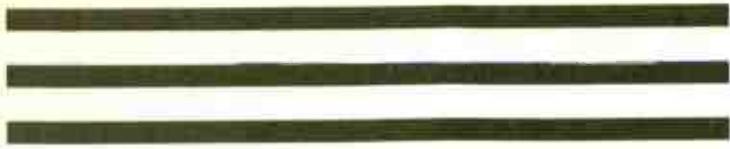
Lots of Loudspeaker Cables in Stock, both New & Used

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**(Lowest rates/best return)**  
**(Please phone Paul for details!)**



**WELCOME TO**  
**OUR MARKET PLACE**



Here you will find a variety of stalls offering you a wide range of products.

Look out for our regulars, some of which have sales on this issue with some real bargains to be had.

So if you're looking for a great deal this summer then look no further.

**HAPPY HUNTING!!!**



# Previously Cherished Items, Or something new from Choice



## Clearance Items

	Our Price	Original Retail Price
Audio Alchemy DDE 1	£ 50.00*	£ 200.00
Pink Triangle Ordinal 1307	£ 495.00*	£ 900.00
Meridian 206 Delta Sigma	£ 395.00*	£ 1000.00
Meridian 203 dac	£ 150.00*	£ 500.00
Arcam Alpha plus	£ 150.00*	£ 500.00
Meridian 563 dac 20 bit	£ 450.00*	£ 950.00
Audion Silver Knights	£ 995.00*	£ 3000.00
Micromega Tempo 2 Integrated	£ 395.00*	£ 900.00
Audion Golden Knights	£ 1495.00*	£ 4000.00
Linn Isobariks	£ 495.00	£ -
McCormack DAC	£ 395.00	£ 995.00
Cambridge Dac Magic	£ 75.00	£ 150.00
Audio Alchemy DDS 2 CD Player	£ 395.00	£ 900.00
Exposure V Active x over (3 Way)	£ 295.00	£ 995.00
Magnum P200 pre amp	£ 795.00	£ 1895.00



## New in This Month

POWER AMPLIFIERS		
Pioneer A300 Integrated	£ 90.00	£ 180.00
Cary 805	£ On Dem	£ 7995.00 +
Cary 300 se LX20	£ On Dem	£ 5250.00 +
John Sheam Reference Phase 3 Power	£ 550.00	£ 749.00
John Sheam Reference Phase 2 Integrated	£ 475.00	£ 799.00
Naim 135 Power Amps (unopened)	£ 2995.00	£ 3800.00
PRE AMPLIFIERS		
Boulder L5 Pre Amp	£ 1995.00	£ 3500.00
Audible Illusions BA Pre mm/mc	£ On Dem	£ 3140.00
Naim 42.5	£ 195.00	£ 450.00
John Sheam Phase 6 Pre	£ 695.00	£ 900.00
Naim 52 + Super Cap	£ 4500.00	£ 5700.00
SPEAKERS		
Audio Physics Rhea Sub	£ 2350.00	£ 3099.00
Mission 771 & Stands	£ 95.00	£ 170.00
Shahinian Arcs	£ 1195.00	£ 1875.00
Audio Physics Steps	£ On Dem	£ 999.00
Rei Studio 2 (unopened)	£ 3495.00	£ 4000.00
C.D PLAYERS & DACS		
DCS Delius Upsampler and DCS Purcell D to A	£ 7500.00	£ 8500.00
Mark Levinson 360S	£ 5750.00	£ 6895.00
Marantz CD14	£ 1295.00	£ 1600.00
Naim CDS 2 + XPS (unopened)	£ 5500.00	£ 6500.00
TURNTABLES/ ANALOGUE/ VARIOUS		
Linn LP12, Valhalla, LV2	£ 695.00	£ 1400.00
Rega Planar 2 + Bias cartridge	£ 190.00	£ 260.00



## Power Amplifiers

Audio Note Ongaku (new)	£ p.o.a.	£ 45,000.00
Plinius SA250 mk IV	£ On dem	£ 6,000.00
Cyrus a PA7 Monoblocks	£ 1200.00	£ 1,900.00
Marantz PM-66SE	£ 275.00	£ 400.00
Tube Tech. Synergy PPS	£ 3750.00	£ 6900.00
Quad 306	£ 275.00	£ 400.00
Exposure IX Power supply	£ 795.00	£ 1500.00
Jadis JA500	£ 6995.00	£ 21,000.00
Restek Monoblocks Exponent (1.2kw)	£ 6495.00	£ 12,000.00
NRG 401M	£ 5495.00	£ 13,000.00
Meracrus Intrae	£ X-Dem	£ 995.00
Audio Research Classic 150 M/blocks	£ 5500.00	£ 12,000.00
EAR 861 Power amp	£ 1595.00	£ 3000.00
Linn LK100	£ 450.00	£ 600.00
Audio Research VT60	£ 1295.00	£ 2645.00
Adcom GF565	£ 1295.00	£ 2200.00
Rogers E40A (new)	£ 1495.00	£ 1848.00
Musical Fidelity A3 Integrated	£ X-Dem	£ 850.00
Restek Integrated	£ 795.00	£ 1100.00
Quad 77 Integrated	£ 450.00	£ 900.00
Acuphase E203 Integrated	£ 795.00	£ 1695.00
Jadis JA30 Monoblocks (latest)	£ 3795.00	£ 5180.00
Cary 572 SE Monoblocks	£ dem	£ 2350.00
Audio Note Neiro (as new)	£ 9995.00	£ 16,500.00
Graff 50/50	£ 1650.00	£ 2150.00
Graff GM 200	£ 5500.00	£ 7900.00
Plinius SA 100	£ 2850.00	£ 3450.00
Cello Performance 2 Monoblocks (4 chassis)	£ 8995.00*	£ 20,000.00
Krell KAS 2 Monoblock	£ 9995.00	£ 18,000.00
Jadis JA500	£ 8995.00	£ 21,000.00
Boulder 102 AE	£ 2650.00	£ 3400.00
Jadis JA 80 Monoblocks	£ 4995.00	£ 10,000.00
Jadis Defy 7 mk III	£ 3250.00	£ 4790.00
Krell FPB 600	£ 8995.00	£ 12,900.00
Krell KSA 250	£ 2750.00	£ 6700.00
Krell 50S	£ 1995.00	£ 3690.00
Exposure XII psu	£ 495.00	£ -
Musical Fidelity F19	£ 2250.00	£ 4000.00
Musical Fidelity XAS 100 (X-dem)	£ 699.00	£ 799.00
Quad 405	£ 225.00	£ -
Counterpoint SA12	£ 795.00	£ 1400.00
VTL 125	£ 1495.00	£ 3500.00
Exposure Super VIII	£ 550.00	£ 800.00
Exposure VIII	£ 450.00	£ 700.00



## Pre Amplifiers

Naim Hi Cap (old style)	£ 375.00	£ 750.00
Naim 42.5	£ 195.00	£ 450.00
Plinius 16P Phono/ remote	£ On dem	£ 3,400.00
Cyrus a CA7 + psx	£ 750.00	£ 1,100.00
Mark Levinson No 28	£ 2250.00	£ 4,000.00
Meridian 201 Pre	£ 250.00	£ 600.00
Exposure VII	£ 295.00	£ 600.00
Electrocompaniet EC4.5 (New)	£ 895.00	£ 1195.00
Audio Research SP9	£ 795.00	£ 2000.00
Audio Research LS3	£ 1195.00	£ 1845.00
Naim Nac 72	£ 475.00	£ 767.00
Audio Research LS9	£ 1995.00	£ 2500.00
Graff GM 13.5	£ 1850.00	£ 3750.00
Cello Audio Suite + master supply	£ 10,995.00	£ 28,000.00
Cello Audio Palette + master supply	£ 9995.00	£ 25,000.00
Jeff Rowland Consumate + Phono (3box)	£ 3995.00	£ 8000.00
Meridian 541 Dolby Surround	£ 650.00	£ 1095.00
F.M.I. Acoustics 268 Resolution	£ 10,995.00	£ 17,000.00
C.A.T. SL1 Ultimate	£ X-DEM	£ 5750.00
C.A.T. SL1 Sig mk III	£ 2995.00	£ 6900.00
Musical Fidelity X-P 100	£ 699.00	£ 799.00
Meridian 562 V	£ 695.00	£ 995.00
Exposure XI pre XII psu	£ 795.00	£ 1500.00



## Quality Speakers

Quad ESL 63	£ 1495.00	£ 3200.00
Audio Physics Caldera	£ On Dem	£ 10,000.00
Acoustic Energy AE120	£ 350.00	£ 500.00
Wilson Cubs	£ 4995.00	£ 6,000.00
Acoustic Energy AE2 Sig. Piano Black + Stands	£ 1795.00	£ 2995.00
Acoustic Energy AE1 P/Bk + Strd	£ 795.00	£ 1500.00
QLN Sig. + Stands	£ 995.00	£ 1800.00
Apogee Mini Grand	£ 2995.00	£ 8500.00
Audio Physic Tempo II	£ Special	£ 2499.00
Naim Credo	£ 695.00	£ 1175.00
Proac Tablette 2000	£ 450.00	£ 600.00
Sonus Faber Minima Amators Iron Wood Stands	£ 1295.00	£ 1900.00
Audio Physics Scopy	£ On Dem	£ 1749.00
Meridian DSP5000 Rosewood	£ 2750.00	£ 3600.00
Wilson Grand Slam mk II	£ 35,000.00	£ 60,000.00
Monitor Audio Studio 50 SE Piano Black	£ 1695.00*	£ 4000.00
Proac Resp 1 SC + Stands	£ 895.00	£ 1500.00
Audio Physics Virgo	£ On dem	£ 3400.00
Sound Lab A3	£ 495.00	£ 12,000.00
Cello Stradivari Grand Master (Rosewood and Piano Black)	£ 22,000.00	£ 30,000.00
Audio Static DC1+ (Audi Silver)	£ 2750.00	£ 4250.00
Wilson Audio MAX	£ 24,995.00	£ 33,000.00
Rogers LS3/ 5A Black (NEW)	£ 575.00	£ 798.00
Rogers AB1 Sub (NEW)	£ 450.00	£ 598.00
Rogers LS55 (New)	£ 300.00	£ 430.00
Alon Adriana (New)	£ Special	£ 10,000.00
Alon V mkIII	£ Special	£ 5500.00
Meridian M 2500 Sub	£ 1095.00	£ 1600.00
Jamo SW3105 active sub	£ 495.00	£ 800.00
Orelle Swings	£ 795.00	£ 1200.00
Dynalab 2.6 Ref (New)	£ 695.00	£ 1200.00
Audio Physics LIBRA	£ On Dem	£ 5000.00



## CD Players & DACS

Audiomeca Elixir D/A	£ 495.00	£ 800.00
Audiomeca Kreatura C.D Transport	£ 795.00	£ 1,250.00
Cyrus Dac Master	£ 495.00	£ 899.00
Cyrus Disc Master	£ 595.00	£ 899.00
Marantz 63 mk II Ki Sig	£ 295.00	£ 500.00
Wadia 830	£ 2495.00	£ 3000.00
Krell KAV 250 C.D.	£ 1895.00	£ 2599.00
Krell KAV 300 C.D.	£ 2495.00	£ 4290.00
Teac P500	£ 395.00	£ 600.00
Musical Fidelity X-ACT	£ 95.00	£ 130.00
YBA Integre	£ On Dem	£ 1095.00
Oracle CD2000 Transport	£ P.O.A.	£ 7299.00
Musical Fidelity A3 CD	£ X-Dem	£ 850.00
Wadia 860 X (24/96)	£ 6500.00	£ 7500.00
Mark Levinson No 39	£ 4250.00	£ 5000.00
Forsell Air Ref Transport mk II	£ 8000.00	£ 8000.00
Mark Levinson 30.5/31	£ 11,500.00	£ 24,000.00
Krell KPS 25	£ 14,995.00	£ 19,995.00
Quad 77 CD Player (Quadlink)	£ 495.00	£ 700.00
Meridian 565	£ 1495.00	£ 2500.00
Helios Model 3	£ 495.00	£ 700.00



## Turntables & Analogue

Musical Fidelity XLP2	£ 395.00	£ 495.00
Cyrus 7 Stand (7 Shelf)	£ 295.00	£ 500.00
Thorens TD280 mk IV	£ 185.00	£ 240.00
Linn LP12/Lingo/Exos/Arktiv/Cirkus	£ 2250.00	£ 4000.00
Naim Nat 02 Tuner	£ 850.00	£ 1165.00
Audiolab 8000T Tuner	£ 550.00	£ 800.00
Goldmund Ref Turntable	£ 8995.00	£ 30,000.00
Oracle Mk V Turntable	£ P.O.A.	£ 4199.00
Pink Triangle PT Too Ref Bearing, platter, clamp	£ 495.00	£ 950.00
Linn LP12/AF/O/Armageddon/Pre/Hi Cap/17 DI	£ 2500.00	£ 4000.00
Linn LP12/LVIII Lingo Cirkus K9	£ 1095.00	£ 2000.00
Linn Klyde	£ 375.00	£ 500.00
Linn Klyde	£ 375.00	£ 500.00

## STOCKIST OF

Acoustic Energy, P.M.C.,  
 Advantage, Plinius,  
 Alon, Rockport,  
 ATC, Shahinian,  
 Audible Illusions, SME,  
 Audio Physics, Tara Labs,  
 Boulder, Target,  
 Bryston, Totem,  
 Cary, Transfiguration,  
 C.A.T., Trichord,  
 Chord, Trilog,  
 ClearAudio, Van den Hul,  
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## CLEARANCE BARGAINS

		<u>WAS</u>	<u>NOW</u>
ALR JORDAN ENTRY 3M	XD	£350	£249
ALR JORDAN ENTRY 5	XD	£550	£379
ALR JORDAN NO4 (BEECH)	NEW	£1200	£899
ALR JORDAN TAKE 2 (BEECH)	NEW	£1500	£1099
ALR JORDAN TAKE 4	XD	£2000	£1399
ANTHEM CD1 CD (BLACK)	XD	£1700	£1299
ANTHEM CD1 CD	XD	£1700	£1299
ANTHEM INT 2 AMP	XD	£1800	£1399
AVI NU-NEUTRON LOUDSPEAKERS	XD	£500	£399
AVI BIGGATRON LOUDSPEAKERS	XD	£600	£479
AVI S2000 MM MONOBLOCKS PAIR	XD	£1400	£999
CASTLE EDEN LOUDSPEAKERS	XD	£500	£349
CASTLE TAY LOUDSPEAKERS	XD	£350	£249
CHARIO ACADEMY 1	NEW	£1500	£1099
CHARIO ACADEMY 1	XD	£1500	£950
CHARIO ACADEMY 2	XD	£1750	£1199
CHARIO ACADEMY 3	XD	£8500	£4995
ELECTROCOMPANIET EC4R	XD	£1495	£1099
ELECTROCOMPANIET EC1-2 (STONE)	XD	£119	£799
GAMMA RHYTHM	XD	£2500	£1995
HARMON KARDON HK630 AMP	XD	£230	£169
HARMON KARDON TU 950 TUNER	XD	£200	£149
JM LAB MICRON (CHERRY)	XD	£449	£279
MCINTOSH MCD 7008 MULTI CD	XD	£3000	£1995
MERIDIAN 500 CD TRANSPORT	XD	£1325	£1125
MERIDIAN 502 PRE AMP	XD	£1385	£1159
MERIDIAN 556 POWER AMP	XD	£950	£759
MERIDIAN 505 MONOBLOCK (EACH)	XD	£845	£679
MERIDIAN DSP5000 LOUDSPEAKERS (BLACK)	XD	£3885	£2999
MERIDIAN 200 CD TRANSPORT	SH	£800	£299
MICHELL ARGO LINE STAGE	XD	£730	£399
MICROMEGA MICRODAC	XD	£499	£199
MICROMEGA MINUM AMP	XD	£350	£229
MICROMEGA SOLO	SH	£2500	£1299
MONARCHY AUDIO M18 DAC	XD	£595	£369
ROGERS LS55	XD	£450	£249
ROTEL RCD951 CD PLAYER	XD	£300	£249
ROKSAN ROK ONE ROSEWOOD	XD	£595	£399
RUARK BROADSWORD	XD	£899	£499
PROJECT 6.1 TURNTABLE	XD	£499	£299
SONIC FRONTIERS LINE 1 PRE	XD	£2500	£1750
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Audiolab 8000 DAX D/A Converter 24Bit	1099	599
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DPA Renaissance CD Player (Latest 24/96)	995	695
DPA Enlightenment DX32	800	350
Meridian 203 DAC	499	119
Midiman 24Bit A to D Converter Flying Cow	350	250
Monrio Privilege 20Bit CD Player (New & boxed)	950	750
Monrio Bit Match Transport	950	650
Monrio 18B2 DAC	950	599
Nakamichi DV10 DVD DTS/5.1	799	599
Theta TLC	229	125
Theta Goliath	199	99

### Turntables Tonearms & Cartridges

Aphelion Audio 401 Plinths (New & various finishes)	250	169
Ariston RD40/RB250/Blue Point	569	249
Decca London Gold (J.Wright Re-built & podded)	N/A	250
EMT HSD15 Special MC Phono Cartridge (New)	995	650
Garrard 401/Aphelion/RB300 (As new)	N/A	599
Linn Archiv (Low hours)	1000	399
Linn Ittok LVII Silver	N/A	325
Linn Lingo	800	450
Linn LP12 Lingo Cirkus/Ekos Troika Blk	3250	1599
Linn LP12 Valhalla Black	650	399
Linn Troika (No cantilever)	N/A	150
Lyra Parnassius 600 hrs	1895	599
Michell ISO/Hera Phono Stage MC (Lyra)	599	329
Ortofon MC 30 Supreme (150 hrs)	550	299
Rega Planar 25 Ash Turntable	598	449
Roksan Artemiz (latest version)	895	650
Roksan Radius 3 Tabriz/DSU	1350	499
Roksan Shiraz (Latest black version)	1000	699
Roksan TMS Piano Lacquer Turntable	2750	1995
Roksan Xerxes Pianolacquer Cognoscenti/XPS 3.5/DSU	2000	850
Roksan Xerxes X Black/Tabriz/Corus (New & boxed)	2072	1200
Roksan Xerxes X Blk/ Turntable	1295	750
Roksan XPS V Filter System	325	255
Tubaphon TU2 (Stereophile Class B) 50 hrs	695	425
Wilson Benesch Act 2 Tonearm	2000	999

### Preamplifiers

Audio Analogue Bellini Preamplifier	495	329
Audio Note M2 Line Preamplifier	999	750
Audio Research LS9 Remote Solid State	1999	1499
DPA Enlightenment New Style	799	599
Gate Audio Line Valve Preamplifier	1699	650
Mod Squad Line Drive AGT	695	299
Sony Reference Preamplifier Esoteric TA 1ES	3000	2399
Unison Research Mystery One Valve Preamplifier	1795	1399

### Amplifiers

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Audio Innovations 800 Anniversary Valve Power	1499	699
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Graaf 50/50 Push Pull Power amplifier (New & boxed)	2100	1795
Graaf GM20 OTL Ex-Demo Re-valved	2995	2395
Meridian 551 Integrated (Phono fitted)	1098	549
Meridian 555 Power Amplifier	950	450
Pathos Model One Hybrid Integrated (6 months old)	999	750
Plinius 8150 Remote Integrated Phono (New & boxed)	1900	1299
Quad 33/303 Amplifiers (New caps fitted)	N/A	199
Quad 33/405 Amplifiers	N/A	279
Quad 405/2 Amplifier	N/A	229
Unison Research Pentode 35 Valve Integrated (4xEL34)	1500	995

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Audio Note AN-K/SP Light Ash Loudspeakers	1070	629
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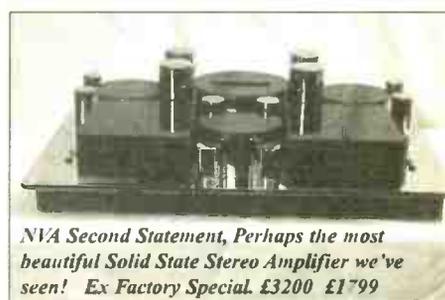
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AUDIO RESEARCH SP8		850	TRIGON phono stage	180	TRANSCRIPTORS SATURN with ORIGINAL ARM & amp LID	
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MORE FIDELITY 300B single ended stereo power amp 3200	3000	700	LINN KELEIDH pair boxed	300	<b>SINGLE STATE AMP</b>	
ORANGE VALVE PRE with Phono	300	300	MUSICAL FIDELITY MC2	900	AUDIOLAB 8000c/8000p grey	650
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RADFORD RENAISSANCE SC25 Pre Amp	1100	400	ROGERS L57	800	<b>VINTAGE</b>	
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DENSON BEAT 100 as new	650	300	NAKAMICHI tuner/amp	1050	LEAK TL12+ PAIR	300
DPA DSP2005 pre amp	500	300	MERIDIAN 104 TUNER	100	LEAK TL25+ PAIR for rebuild	400
HEYBROOK C3/P3 Pre/Power with teak cases	1400	700	MERIDIAN 203 TUNER	1050	LOWTHER PM6A pair	250
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MUSICAL FIDELITY A2	500	300	MERIDIAN 203 dac	500	TANNOY SPEAKERS lancasters/corner yorks/iiiiz/corner chatsworth	POA
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NAIM 42.5/110 OLD STYLE	350	75	ROKSAN DFI TRANSPORT upgraded with DAC1 & DSP1	2700	sole distributors for HMA SINGLE ENDED VALVE AMPS from £1000	
NAIM NAC125	75	75	<b>TURNTABLES, ARMS &amp; CARTRIDGES</b>			
NAIM phono boards	40 pounds/pair	1200	ALPHASON SOLO + BASIK arm	450	150	AUDIONOTE ZERO SYSTEM LAVARDIN IT AMPLIFIER LAVARDIN II AMPLIFIER
PASS LABS ALEPH 3 stereo power amp	2000	1200	ALPHASON SONATA with ATLAS psu and HR1005 arm	2000	750	WANTED All decent hifi in good condition especially SMEIV and V. NAIM HICAP NAIM 250. QUAD 34/44/FM4/405. CD66/CD 67 77 TUNER. LEAK STEREO 20. TANNOYS Incl single 12" gold. TANNOY AUTOGRAPHS \$10,000 PAID
PASS LABS ALEPH 2 MONOBLOCKS 100 WATTS CLASS A zero feedback single ended besr solid state amp I've ever heard	6200	3800	AUDIO NOTE TT2 with rb250	600	300	
PINK TRIANGLE PIP TWO PREAMP two box with dry cell psu serviced last year	2000+	1000	ARISTO RAD1 ELECTRONIC with arm	200	200	
PR/MARE A20 MK2	700	350	AUDIONOTE ARM (fits voyd)	1300	350	
PLINIUS SA 50 new class a power amp boxed	2800	1800	DECCA LONDON cartridge	75	75	
PS AUDIO TWO PLUS C power amp		150	KISEKI BLUE SILVERSPOT just rebuilt by Expert stylus	400	400	
QUAD 306 grey power amp		200	LINN AXIS	250	250	
QUAD 34 brown with din plugs		150	LINN LP12/BASIK/LINN cartridge	300	300	
QUAD 37 int no remote	700	300	LINN LP12/LINGO/IKOS/TROJKA	1500	1500	
QUAD 33/303		120	MICHEL GYRODECK/RB250 latest version as new boxed	750	750	
QUAD 77pre carbon with system remote mint boxed 1100		450	PINK TRIANGLE LITTLE PINK THING with RB300	325	325	
			PINK TRIANGLE PT00/RB300	450	450	
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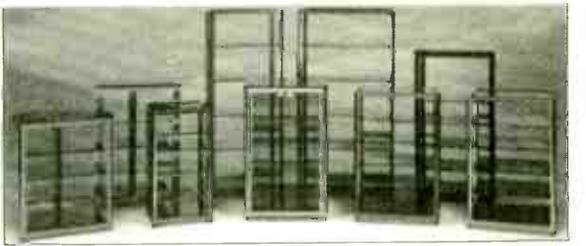
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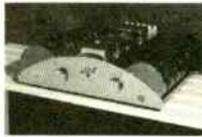
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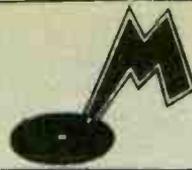
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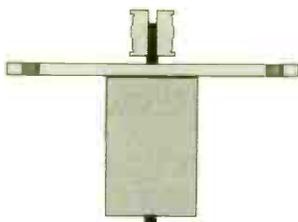
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## UPGRADE YOUR TURNTABLE

"If you are thinking of upgrading your system.....the Origin Live dc-motor kit should be high on your list for consideration" TNT AUDIO internet magazine April 2000.

"The single most important upgrade you can ever make to any record deck concerns the motor drive ....nothing can compare you for the shock of going DC. in a word Gobsnacking" COMMON GROUND MAGAZINE



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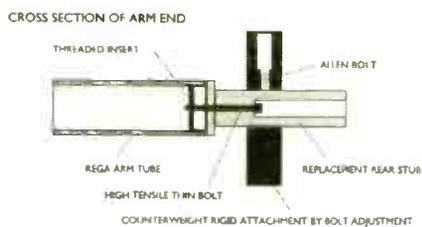
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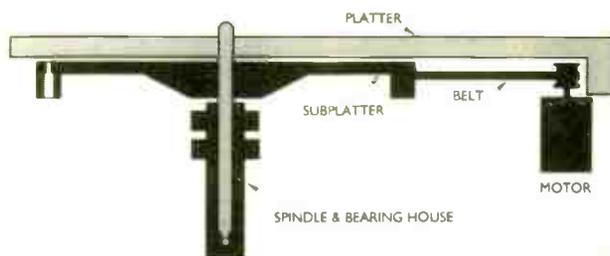
"this Vinyl font end had my jaw heading towards the floor with the solidity and transparency of the music it was making"...

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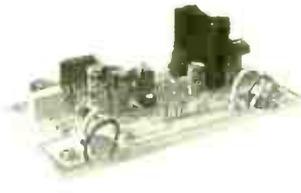


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121 Long Lane, Hindley Green, Wigan, WN2 4XD.

PERSONAL VISITORS SHOULD PHONE FIRST TO AVOID DISAPPOINTMENT

Proprietor:

Shaun Williams (Associated designer for and former Director of Wilmslow Audio Ltd.).

# Audio Designs of East Grinstead

Mail Order and Export Service

PRODUCT	STATUS	WAS	NOW	PRODUCT	STATUS	WAS	NOW
ARCAM Xeta 2	s/h	399.00	199.00	LINN AV5103 (x3)	x/d	1200.00	900.00
ARCAM AV 50	s/h	699.00	299.00	LINN LK240 (x2)	x/d	750.00	560.00
ARCAM alpha 8P	s/h	259.00	149.00	MISSION 752	s/h		220.00
B&W CDM 7SE	x/d	995.00	795.00	MISSION 753 F	s/h		330.00
B&W CDM 1SE	x/d	599.00	499.00	NAIM 82 PRE	s/h	2360.00	1399.00
B&W CDM Centre	x/d	350.00	290.00	NAIM 72 PRE	s/h	790.00	395.00
CYRUS FM7 Tuner	new	398.00	298.00	NAIM HI-CAP	s/h	760.00	499.00
CYRUS 3I	x/d	598.00	388.00	NAIM NA AV	x/d	1730.00	899.00
KEF REF 2 (ROSE)	x/d	1850.00	1100.00	NAIM INTRO	new	700.00	425.00
KEF REF 3 (BLK)	x/d	2250.00	1350.00	NAIM NAIT 3	x/d	650.00	499.00
LINN KARIK 3	S/H	1850.00	799.00	NAIM cd 3.5	x/d	1112.00	945.00
LINN KABER ACTIVE	x/d	2375.00	999.00	REL STADIUM 2 (ROSE)	x/d	1095.00	849.00
LINN KABER	new	2100.00	999.00	RUARK PROLOGUE		899.00	699.00
LINN MIMIK	s/h	875.00	489.00	TAG T20 TUNER	new	1099.00	699.00
LINN KAIRN PRO	s/h	1400.00	650.00	TAG 60I	new	799.00	499.00
LINN KLOUT	s/h	2400.00	950.00	TAG CD20 R	x/d	1250.00	875.00
LINN KLIMAX (x2)	x/d	11200.00	7790.00	TAG PA10	x/d	850.00	595.00
LINN KEILIDH	x/d	985.00	680.00	TAG DAC 20	x/d	1250.00	750.00
LINN WAKONDA	s/h	795.00	399.00				
LINN KUDOS	s/h	825.00	449.00				
LINN KREMLIN (recent)	x/d	2750.00	2200.00				

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# R.J.F. AUDIO VISUAL

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## NEW ITEMS

SELECO SVP 350 Award winning CRT projector	£3,500.00
SANYO and SHARP LCD projectors also available	£POA
PROJECT Debut entry level T/table	£109.00
DENON - full range available	£POA
SME - full range available	£POA
NEAT ACOUSTICS - full range available	£POA
Ortofon cartridges - full range available	£POA

Specialist cables supplied / custom-made to order  
Home Theatre systems now available.

## PRE-OWNED ITEMS AND SPECIAL OFFERS

KINSHAW Overture DAC (was £275.00)	£100.00
Various QUAD items including a pair of ESL 57 Electro-statics	£POA
REGA Planar 3 c/w RB 300 tonearm	£160.00
NEAT ACOUSTICS Elite floorstanders (B-grade stock)	£960.00
TDL CF-100 "Chiltern" bookshelf speakers (were £449.00)	£399.00
TANNOY Berkley 15" Dual-concentrics (ring for info)	£POA
LINN NEXUS loudspeakers with home-made stands	£225.00
TDL CF-100 "Chiltern" bookshelf speakers (B-Grade)	£325.00
CASTLE "Chester" transmission line speakers c/w plinths	£375.00
ACOUSTIC ENERGY AE509 floorstanders	£550.00
ROGERS LS7 speakers with FOUNDATION stands	£225.00

DUE TO THE ADVENT OF TRICHORD CLOCK III WE NOW HAVE A NUMBER OF CLOCK II UNITS AT DISCOUNT. WE CAN OFFER THESE FITTED TO YOUR CD PLAYER OR TRANSPORT AT £110.00 INCLUDING RETURN CARRIAGE.

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## VINTAGE AND MODERN HI-FI BOUGHT, SOLD.

WE BUY: VALVE AMPS: WE SELL: LOUDSPEAKERS

QUAD I and II, BEAM ECHO, CROFT amp/preamp; DECCA; LEAK (any model), LOWTHER (any model), PYE (any model) RADFORD (any model); SOUND SALES; RGD and DYNATRON radiograms;

AUDIO VALVES new/used: 300B WE, ACO44, DA30, DA60, DA100, ECC32, ECC83, ECC88, EL34, GZ32, GZ34, KT66, KT88, PX4, PX25, PP3/250, PP5/400, RS241 any triode. TONEARMS: SME 3012 and 3009; GARRARD 301; 401; MICHELL Gyrodeck/Orbe; any EMT plus other vintage GEAR! LOUDSPEAKERS/Drive units: GOODMANS Axiom 80 and other models; QUAD ESL57; ROGERS LS 3/5 (15 Ohm only); TANNOY Lancaster, York, Auto-graph etc. Westrex etc. VITAVOX

WE SELL: AUDIO VALVES.

6L6; 6V6 Brimar; ECC81, 82, 83, 88; GZ32; GZ34; GZ37; 5U4G; KT61; KT66; EL34; EL84; PX4;

	LIST	SALE
SONUS FABER	599	+30
CONCERTINO	945	750
CONCERTO	1,250	999
SIGNUM	1,650	1,290
CONCERTO G.P.	2,849	1,950
ELECTA AM. 2	5,795	3,750
GUARNERI HOM.	11,500	8,750

ROGERS LS3/5A BBC Monitor vintage model 15Ω £ 550; TANNNOY Monitor Gold 15" + Lancaster Cabinet mint (POA); TANNOY York (POA)

AMPLIFIERS: UNISON RESEARCH SMART 845 £ 2,850 (new boxed); LEAK TL10 POA; Leak T112+ (pair) £ 400; Leak Stereo 20 POA, QUAD II amps POA, Pye HF25; Rogers HG88; Cadet III stereo etc.

TURNTABLE/CARTRIDGE/ARMS: Garrard 301/401; NOTTINGHAM Analogue Mentor £ 2,000; Interspace £ 350; Spacedeck £ 550; Hyperspace £ 1,190; ORTOFON Rohmann cartridge mint £ 750; SME 3009 and 3012 POA;

Lto Tel/Fax: 0208 343 0533  
Tel: 07901 976 441

# Ortofon WARNING

We have recently been advised that there may be some non-original and / or defect cartridges available on the UK market. Needless to say, these items are offered at very attractive prices and appear to be excellent value for money. Do not be fooled, only Ortofon products purchased from an authorised dealer are guaranteed authentic and are covered by the distributors and manufacturers warranty.

Please contact Henley Designs should you have any doubts or wish to locate your nearest authorised dealer.



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The Street, Crowmarsh Gifford,  
Wallingford, Oxfordshire, OX10 8EH  
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**EFF-IXLR** - same cable as EFF-ISL, but fitted with XLR connectors (0.75m) Normally £89.95/pr, now £67.50/pr

#### Digital Cables

**DAC-XLR 110ohm AES/EBU cable**  
**EFF-ID (1.0m) co-ax digital cable** were £44.95, now £33.50 ea

#### ZAC fibre optic cables

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**2 metre** - was £59.95, now £28.50 ea  
**4 metre** - was £44.95, now £33.50 ea  
**5 metre** - was £49.95, now £37.50 ea  
**10metre** - was £69.95, now £52.00ea

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**Classic Series Tin-plated cables**  
**Classic 2.5mm, multi-stranded** Normally £2.49/m, now £1.85/m  
**Classic 4mm ("What Video Best Buy")**, Normally £3.95/m, now £2.95/m  
**Quattro 4x4mm biwire cable** Normally £8.95/m, now £5.95/m

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**Ply 3.4 ("Hi-Fi Choice - Recommended")**, Normally £6.95, now £4.95/m  
**Ply 3.4/S ("Hi-Fi Choice - Recommended")**, Normally £7.95, now £5.95/m

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# AUDIO MATTERS

NEW EX-DEM & PART EXCHANGE

EQUIPMENT FOR SALE

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	LIST	SALE
Alchemist Forsetti pre + power	£2398	£POA
Alchemist Kraken Anniversary MkII	£599	£POA
Alchemist Forsetti R/C Int Amp	£1250	£650
Alchemist Genesis monoblocks	£1500	£695
Anthem CD player (5 star What Hi-Fi)(ex/d)	£1699	£899
Audio Research D240 Mk.II	£3500	£1195
Audion Black Shadows 845 valve monoblocks	£4000	£POA
Audion Silvernight 300B monoblocks	£2250	£POA
Audio Alchemy drive 3 + V3DAC + 3PSU	£1649	£759
AVI S2000MP Pre + Rata PSU	£1450	£750
AVI S2000 Monoblocks	£1400	£750
Chario Academy 1 solid walnut (ex/d)	£1299	£800
Chario Academy 2 solid walnut (ex/d)	£1649	£1100
Conrad Johnson PV10AL Pre	£1095	£595
EAR 859 pwr. amp	£1599	£750
Krell Kav 300I	£2495	£POA
Krell KSA 80 pwr. amp	£3498	£1495
Krell KSA 250 pwr. amp	£6700	£2500
Krell KSL pre amp	£2298	£995
Krell KAV-S Prologic. AC3. DTS. THX PRE	£13500	£6500
Macintosh 7106 6ch. THX pwr. amp	£4000	£1999
Meridian 207 CD + PRE		£350
Proac Response 4 spks	£12000	£3995
Pass Aleph LFP PRE	£3800	£2195
Quad ESL63 + Stands	£3500	£1395
Spendor SP7/1 spks.	£1995	£650
Tannoy D700 spks. rosewood	£2500	£1250
Theta pearl transport + Progeny dac	£2448	£1250
Wadia 23 CD Player	£2980	£1495

Wazoo integrated amp from Bow Technologies now on Dem

A NEW RANGE OF VIENNA ACOUSTICS SPKS. NOW ON DEM - ALSO PERREAUX EQUIPMENT AVAILABLE ONLY FROM AUDIO MATTERS ON DEM -

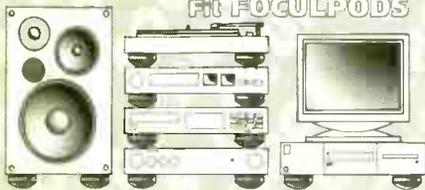
Alchemist. Anthem. Audiomeca. Audion Valve Amps. Cadence Spks.. Chario. D.P.A., Goertz cables. Monarchy. Ortofon. Pink Triangle. Project T-T. Sonic Frontiers. Triangle Spks.. Trilogy Valve Amps. Vand den Hul.

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no vibrations dead sounds perfect

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### WHAT THE PRESS HAVE TO SAY

"...I thought they worked very well on some low-cost CD players I had Knocking About..."

**Hi-Fi Choice**  
July 1995

**FOCULPODS & POLIPODS** are high performance vibration absorbing supports designed to be placed under Compact Disc Players, Turntables, Amplifiers, Loudspeakers and all other Audio & Video equipment. Designed using computer modelling techniques the spherical surface provides even contact and uniform energy distribution

**4 FOCULPODS** will support a maximum of 20 Kilos



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available from most good HI-FI dealers

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WHAT HI-FI - 1996

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### All spares available for Quad II and Quad 22

Multiplex Decoder to fit Quad FM1	£50
Quad 66 CD Player	£400
Quad 33/303/FM3 Boxed + Instruction books. (MINT)	£275
Quad, QA12P (pair) Eoffers/swap	
Quad AM2 Tuner	£40
Quad AM3 Tuner Mint + boxed	£220
Quad FM1 Tuner	£40
Quad FM2 Tuner	£75
Quad 33 Pre-amp	£50
Quad 303 Power amp	£80
Quad FM3 Tuner	£75

## Leak

TL12+ (single)	£150
Stereo 20 (mint)	£250
Stereo 60	£550

### Valves (G.E.C. Mullard etc.)

PX25 KT66 ECC81/84 EF80  
Many Others. Please Phone For Details.

### Most Models Of Leak Mono + Stereo Pre-Amps In Stock.

NAD 5120 Turntable + Nagaoka MP15	£40
Garrard 401 / SME 3009 S2 / SME 2000 Plinth	£275
Nakamichi 582 cdeck (3-Head)	£200
Nakamichi 610 Pre-amp 620	
Power-amp 630 fm tuner	£550
PM6 drive units (3) (the lot)	£100
Revox A77 2Track 3 1/7 1/2 IPS mint + boxed	£300
Revox B77 4 Track 3 1/7 1/2 IPS	£450
SME 3009 S2 with detachable HShell mint + boxed	£80
Tannoy HPD15" gold crossover (single)	£50
Technics SL150 + 3009 S2 IMP + Shure V15 III. All Boxed and unused in original packaging	£500
SME 3009 Series 1	£200

## VALVE ALERT

ORIGINAL MULLARD ECC83

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MINIMUM ORDER 10 VALVES

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Servicing for Quad II + Leak

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Leak - Transformers etc.

Garrard 301 spares

Quad II mains transformer £100

Quad II output transformer £100

Quad II choke £30

Please phone for details of other Quad/Leak/Garrard spares

## Speakers

Mordaunt Short MS600's with Dacca

Kelly ribbons (pair) £175

Kef 104/2 Reference (type 3128)

bi-wireable in black ash £600

Kef Concord speakers

(early type/B139+T15) (pair) £75

Tannoy 15" monitor golds with

crossovers (pair) £450

Lowther Audiovectors in burr walnut

with original (serviced) ALNICO PM4

drive units (pair) £2,200

Tannoy 12" Monitor Red crossovers

(original pair) £200

Tannoy Ardens with 15" monitor

golds £500

Tannoy 15" monitor reds (pair) no

crossovers £800

B+W DM3 (pair) £75

DECCA DECOLA RADIOGRAM (Stereo) mahogany with rosewood inlay, original, rare & beautiful £2,300

# DEFLEX<sup>®</sup> By SPECTRA Dynamics

Deflex material is a specially formulated low resilience polymer with exceptional shock absorbing properties. Loosely grouped molecules within the material rub together and transfer vibrations into heat. In its soft form the material has a texture similar to plasticine but with a high memory characteristic. The mechanical properties of the material guarantee to reduce unwanted noise.



You need at least 2 Deflex panels for a pair of small bookshelf speakers, 4 panels for a pair of Tannoy 6's, and at least 6 panels for larger cabinets

Once you have gained access to the inside of the cabinet, remove foam and/or wool damping from the inside of the speaker (if fitted)

Place the flexible Deflex panel thru the speaker cut-out and stick to the inside of the cabinet using the recommended adhesive.

## DEFLEX ACOUSTIC PANELS

The simplest and most cost effective way to upgrade your existing system

Deflex panels seemed to give greater tightness and control, improved internal clarity, and pitch definition - all without deadening the sound in any way

...the result was sharper imaging, wider dynamics and a more natural sound

### CHOICE VERDICT

Sound Quality

Value for money

a marked improvement was obvious from the first few bars of REM's Automatic for the people album

...but one thing for sure - the Deflex panels are no gimmick. They work.

Audio Zone - September 1994

### PANEL PRICES

Standard Panel	£5.00	(28cm x 21cm)
Medium Panel	£4.00	(28cm x 18cm)
Small Panel	£3.00	(24cm x 13cm)
Sub-Woofer Panel	£12.00	(34cm diameter)
Adhesive	£3.50	Delivery £3.00

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# PROGRESSIVE AUDIO

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We now have the following new products on permanent demonstration. PROAC Tablette 2000, Studio 125, Response 3.8 and 1.5 loudspeakers, VERITAS loudspeakers including the H3 horns, the complete AUDIONOTE Zero system, SUGDEN Masterclass pure Class A amps - In fact the whole SUGDEN range, the complete AUDIO SYNTHESIS range, GRAAF GM 20 OTL valve amplifier, PATHOS Twin Twos amplifier, INNERSOUND Eros and Isis hybrid loudspeakers, MUSIC FIDELITY A3 CD player, A3 and A300 Integrated amp[s], BOW TECHNOLOGY Wizard and Wazoo CD and amp, CHORD 1200C power amp, 3200 pre amp and DSC 1500E Dac plus of course all our regular range of products. Please call for more information. We now have DNM Electronics and Rhedeko Speakers plus ART Loudspeakers on permanent dem.

We have the following ex demonstration and secondhand equipment for sale:

- Accuphase P450 power amp. Absolutely mint. Boxed. £2250.
- Acoustic Energy AE109 loudspeakers. Mint. S/H. £225.
- Musical Fidelity Nu Vista pre amp. Absolutely mint. Boxed. S/H. £1095.
- Sugden SDT11 CD player. Absolutely mint. Boxed. Much sought after. S/H. £695.
- Muse Model 18 subwoofer. S/H. £1800.
- Graaf GM20 OTL power amp. Stunning. Mint. Boxed. S/H. £2200.
- Gamma Aeons 211 valve monoblocks. Virtually mint. Boxed. Spare valves. S/H. £2500.
- Exposure Pre XIX and PowerXVIII amp combo complete with a 1m balanced interconnect cable. Mint. S/H. £795.
- Teac P500 and D500 CD transport and dac combo. First class condition. S/H. £495.
- Mission 753 loudspeakers. Mahogany mint boxed. £450.
- Golden Tube Audio SI 50. 50 watt integrated amp. £650.
- Linn LP12/lltock/Troika. First class condition. £725.
- Linn Linto phono stage. Mint. Boxed. £575.
- Musical Fidelity XP100 pre amp. Mint. Boxed. £525.
- Croft Micro pre amp. Excellent condition. £225.
- Diapason Adamante Limited Edition. Complete with matching stands. Stunning looks-Bautiful sound. New £4000. £2500.
- Audio Innovations Series 500 Integrated amp. First class condition. Boxed. £495.
- Impulse H6 loudspeakers. Grey/Black. First class condition. Boxed. £450.
- Roksan Xenex (Black) Tabriz //Chorus Black. First class condition. Boxed. £695.
- Rotel 965 CD Player. First class condition. Boxed. £175.
- Proac Response 1 S loudspeakers (Black ) with Target R1 stands. Excellent condition. £650.
- Unison Research Smart 845 Monoblocks (new valves) £1750 pr.
- Unison Research Mystery One pre amp. £1250.
- TEAC VRDS 10 CD player. First class condition. Boxed. £475.
- Arion Integrated valve amp. As new. Boxed. £500.
- EX DEM Audio Synthesis DAX Decade DAC. Absolutely as new. Boxed etc £2450.



Hi-Fi & Audio Components  
Retail and Service

CODE KEY:- N = NEW X = EX DEM S = SECOND HAND

MAKE	MODEL	TYPE	WAS	NOW ONLY
ARCAM	170.3 & BLACK BOX 5 CD TRANSPORT & DAC		£1,000.00	£300.00
ARCAM	ALPHA 8 CD	CD PLAYER	£450.00	£350.00
ARCAM	XETA 2	AV PROCESSOR		£250.00
CASTLE	EDEN	LOUDSPEAKER	£600.00	£350.00
BOOKSHELF LOUSPEAKER - ANTIQUE OAK				
CASTLE	TAY	LOUDSPEAKER	£350.00	£225.00
BOOKSHELF LOUSPEAKER - WALNUT				
CASTLE	INVERSION 15	LOUDSPEAKER	£515.00	£300.00
BOOKSHELF LOUSPEAKERS - FINISHES INCLUDE WALNUT, MAHOGANY & CHERRY				
CASTLE	INVERSION 15	LOUDSPEAKER	£515.00	£350.00
BOOKSHELF LOUSPEAKERS - DELUXE ROSEWOOD FINISH				
CELESTION A 1		LOUDSPEAKER	£900.00	£500.00
BIG BOOKSHELF LOUSPEAKER - BLACK				
JAMO CONCERT 8		LOUDSPEAKER	£1,350.00	£775.00
EX DEMONSTRATION SUGHT DAMAGE TO CABINET				
LOGIC	DM 101 + RB 300	TURNTABLE	£800.00	£350.00
MERIDIAN	565	PROCESSOR	£2,850.00	£1,750.00
DOLBY DIGITAL, DTS & MLP PROCESSOR - LATEST SOFTWARE FITTED. EX DEMONSTRATION				
MERIDIAN	DSP 5000	LOUDSPEAKERS	£3,300.00	£1,900.00
DIGITAL ACTIVE LOUSPEAKERS - SUPERB CONDITION				
MERIDIAN	DSP 6000	LOUDSPEAKERS	£9,995.00	£6,250.00
DIGITAL ACTIVE LOUSPEAKERS - SUPERB CONDITION				
QUAD	77	POWERAMP	£600.00	
YAMAHA	DSPA 2	AV AMPLIFIER	£1,000.00	£675.00
DOLBY DIGITAL & DTS				
YAMAHA	DSPE 492	PROCESSOR	£250.00	£150.00
DOLBY DIGITAL READY PROCESSOR				
YAMAHA	DVDS 700	DVD PLAYER	£600.00	£350.00
DVD PLAYER - MULTI-REGION				

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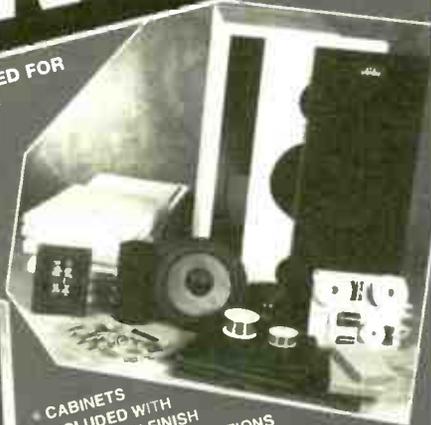
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# Measured Performance

## amplifiers

### PRIMARE A10 vs CYRUS 5

Both the Cyrus and the Primare amplifier produce a healthy 50W per channel into 8Ω. Lack of space has likely affected transformer regulation of the Cyrus a bit, power rising to 72W into 4Ω - not a large increase. By way of contrast the Primare amplifier managed an exemplary performance in this area, producing 100W into 4Ω. Of the two I would expect the Primare to exhibit more grip and slam, possibly a bit more apparent dynamism.

Both amplifiers produced little distortion, even when asked to deliver high power at 10kHz - an arduous but revealing test. Although figures for the Primare were a little higher, this means little in itself. A reasonably linear circuit arrangement with low feedback will yield better sonic results even if distortion figures are not ground-breaking.

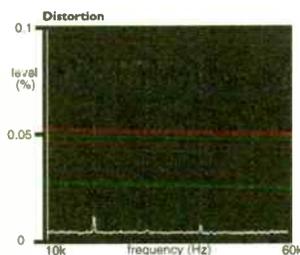
Sensitivities were similar too, the Cyrus being a bit more useful in requiring just 230mV for full output.

Both amplifiers will reproduce subsonics effectively, frequency response reaching down to 4Hz. The high frequency limit measured around 50kHz with both.

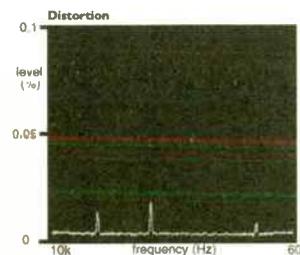
There's little between these two ampli-

fiers in measured performance. The Primare has a very good power supply and looks pretty good all-round, giving it a slight advantage. **NK**

#### CYRUS 5



#### PRIMARE A10



Power	50watts
CD/tuner/aux.	
Frequency response	4Hz-51kHz
Separation	89dB
Noise	-98dB
Distortion	0.008%
Sensitivity	230mV
dc offset	27/19mV

Power	50watts
CD/tuner/aux.	
Frequency response	4Hz-48kHz
Separation	63dB
Noise	-102dB
Distortion	0.02%
Sensitivity	300mV
dc offset	-0.7/1mV

## loudspeakers

### CASTLE PEMBROKE

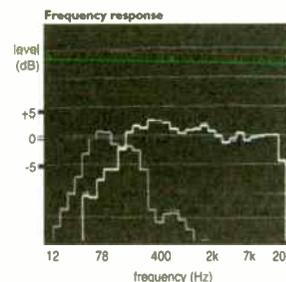
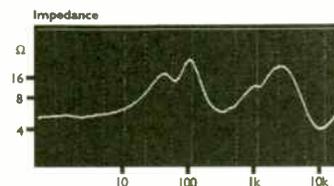
Castle use a novel bass loading system where a port fires downward through the base of the cabinet, held just above the floor by spacers on a plinth. This damps and detunes the port somewhat, which in my experience seems to be a good thing. It often results in tighter, smoother bass that sounds less "bouncy" than that from a conventional reflex loudspeaker. The Pembroke's port works from 40Hz to 200Hz, overlapping output from the small, carbon-fibre bass/midrange unit that works down to 125Hz. This means the port delivers all bass output; it doesn't act as a fill-in at lower frequencies, its centre frequency being a high 60Hz. It's an unusual arrangement and in past Castle models, a successful one.

The bass/midrange unit has a phase plug

to smooth higher frequencies before crossing over to the tweeter, which itself is smooth and should be coloration free. The Pembroke should sound accurate, smooth, low in coloration and it is likely to sound quite full-blooded in the bass, but tuneful and even.

Sensitivity was a healthy 88dB sound pressure level from one watt, impedance measuring 8Ω. The impedance curve wanders around a bit; there's reactance around 4kHz, the crossover frequency. Impedance does not sink too low though, so current draw is not excessive and the 'speaker is a reasonable load overall.

The Pembroke measures very well and looks interesting technically. **NK**



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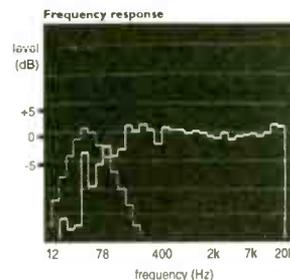
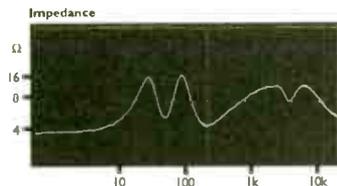
## MAGNAT 710

The Magnat 710s have an almost academically flat frequency response, with a very shallow trough around 3kHz and a lift up toward high frequencies. I would expect them to sound detailed and a little glassy-bright. The port is tuned to 40Hz and has a reasonably broad response, suggesting it is well damped. It integrates with forward output well, covering most of the deep bass range - not uncommon nowadays. The Magnats are well engineered in terms of frequency response, being flat and wide, with just a little lift at spectrum extremes to add life.

Sensitivity was a high 88dB from a nominal watt of input, but since impedance measured 6.6Ω overall the 'speakers were drawing a little more than a watt. All the same, for their size they will go loud. A smooth impedance curve means there's little reactance in the load, ignoring the usual phase reversals around bass resonance of course.

The Magnats are well engineered in every area and should provide fine results.

**NK**



## MISSION 782

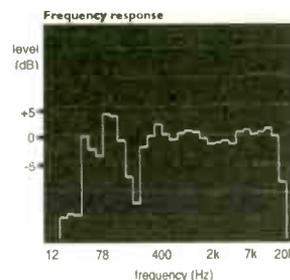
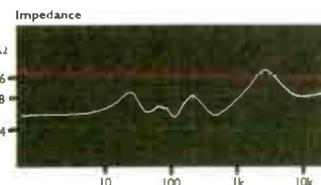
A ceramic cone like that used in Mission's 782 tested here is coloration-free and will give a smooth frequency response over its useful operating range. Our analysis shows this reasonably well, although there are some disturbances from room reflections (non anechoic) to take into account, because this is not a near-field response.

On-axis the mid-range rolls off slowly before the tweeter starts to come into play, producing a shallow midrange suckout followed by a high frequency lift, analysis showed. Listened to on-axis the 782s are likely to sound bright and the tweeter a little divorced. The speakers are designed to be pointed straight down the room (i.e. not toed in) and, when measured a little off-axis, on the bass unit side (they're asymmetric in response) we recorded the flat response shown here. Obviously placement will be important, although good phasing makes the speakers sound reasonably con-

sistent from a wide range of angles.

The bass unit integrates in the far field reasonably well, the suckout shown narrowing to one-third octave or less, the effect being room/distance dependent. Bass output was strong and extends down to 40Hz, below which cutoff is sharp. I'd expect solid bass and plenty of it.

The impedance curve is unusually flat around bass resonance and free from heavy reactance further up too. Energy storage will be very low and amplifier matching consistent. An overall impedance of 7Ω suggests low current draw which, together with low reactance, means the 782s are very amplifier-friendly. Sensitivity was a little low at 85dB however, so around 60W or more will be useful. **NK**



## O'HEOCHA

A phase suckout between bass/mid and treble unit on one of the first pair of those loudspeakers caused us to request a second pair. This time both 'speakers were phased correctly, but overall the response is lumpy and correlation between the two loudspeakers was none too good. I'd expect them to be a little bright, due to some treble lift, but bass is likely to be dry and probably light. The port seems none too well integrated with forward response, which may make bass sound less than cohesive.

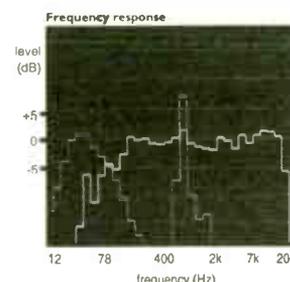
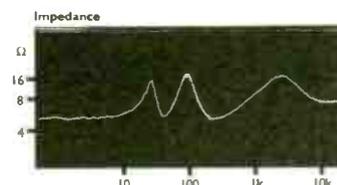
The O'Heochas quite obviously had a vent whistle and this can be seen as a massive spike at 800Hz in the port output trace. The forward response also has a peak at this point, as good an illustration as any

of how resonances show up as blips in frequency response.

Sensitivity was low at 83dB; the O'Heochas will need quite a lot of power to go loud but, as always, small loudspeakers cannot take too much. Around 60W should be about right. Impedance measured 7.7Ω overall and the impedance curve is smooth enough, meaning the 'speakers are not a reactive load. They should be easy enough for amplifiers to drive.

The O'Heochas need further development before they start to challenge loudspeakers their own size from experienced manufacturers like Mission, KEF and Tannoy.

**NK**



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# system

## NAIM NAC82, NAP250 & CDX

Naim's NAP250 power amplifier produces 72W into an 8Ω load, rising to 121W into a 4Ω load. Naim use good power supplies in order to give bass some slam, and the NAP250 benefits in this fashion. It has enough power to make modern loudspeakers go loud and it will handle low impedance loads, distortion rising only a modest amount with rising current draw, but it is no powerhouse.

Other Naim characteristics which the NAP250 followed were high input sensitivity of 80mV and reasonably low distortion at all powers and frequencies. Our distortion analysis shows 0.02% at 10kHz, 1W output with equal amounts of second and third harmonic, a fairly innocuous characteristic.

Naim curtail the upper frequency response limit of their amplifiers, this NAC82/NAP250 combination reaching out to 22kHz, like others I have tested in the past.

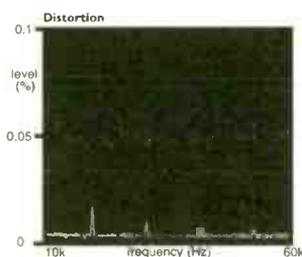
The CDX player has obvious filter ripple above 4kHz and frequency response rolls down above 10kHz. It looks like an early Philips player and uses conventional 16 bit technology (i.e. pre- Bitstream), since Naim prefer the sound. The distortion residual at -30dB also looks much like that from earlier players, the distortion spectrum varying on each channel. Levels were a little higher than that of later players, but not too bad all the same, measuring 0.04% at -30dB and a good

0.43% at -60dB, hence the excellent dynamic range figure of 108dB.

Both the amplifier and the CDX player measure reasonably, if a little differently from most rivals. Naim are proud of their distinctive sound, at which measured performance only hints. **NK**

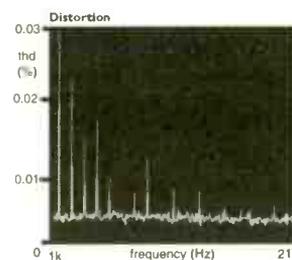
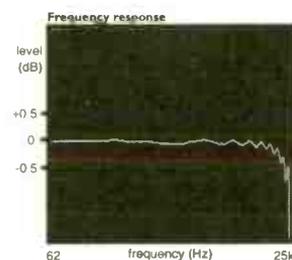
## NAP250 AMPLIFIER

Power	72watts
CD/tuner/aux.	
Frequency response	8Hz-22kHz
Separation	70dB
Noise	-88dB
Distortion	0.02%
Sensitivity	80mV
dc offset	5.6/7mV



## CDX PLAYER

Frequency response	4Hz-21kHz	
Distortion	left	right
-6dB	0.005	0.004
-30dB	0.04	0.05
-60dB	0.42	0.43
-90	28.8	28.9
Separation	left	right
1kHz	107	108
20kHz	76	77
Noise	-104dB	
Dynamic range	108dB	
Output	2.16V	



# cd recorders

## LG ADR-620

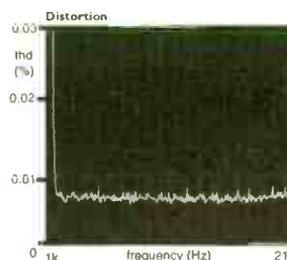
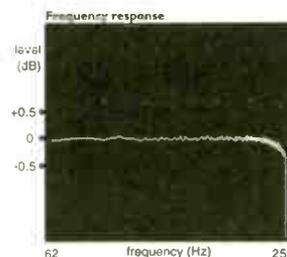
From the analogue record inputs through to the analogue record outputs our frequency response analysis shows the ADR-620 measures well, response ranging from 4Hz-20.8kHz within 1dB. A slight roll down at the top end, visible at right in the trace, will aid subjective smoothness.

There was little distortion, from full signal level down to a low level of -60dB. Even at -90dB, distortion was lower than usual, reaching 6.5%. Our distortion analysis at -90dB, taken through both the a/d and d/a converters in record/pause clearly shows an absence of either distortion harmonics or quantisation noise. This machine has quality digital converters.

With good channel separation of -80dB, a normal output level of 2.1V and a high sensitivity of 230mV, the ADR-620 looks

well designed all round. **NK**

Frequency response	4Hz-20.8kHz	
Distortion	left	right
-6dB	0.006	0.005
-30dB	0.026	0.023
-60dB	0.57	0.51
-90	6.5	6.8
Separation	left	right
1kHz	80	80
20kHz	76	77
Noise	-91dB	
Output	2.16V	
Sensitivity	230mV	



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## PHILIPS CDR775

I wasn't surprised that Philips' new CDR775 turned in a tidy measured performance. However, this is not an expensive flagship product and there were a few weaknesses.

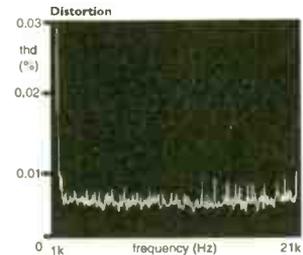
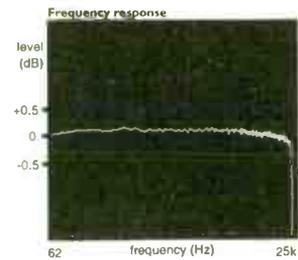
At around -4dB on the record gain control setting, bursts of digital noise appeared at the output. They were not great, sitting on the limits of audibility, but this sort of thing is indicative of less than optimum digital circuitry. At lower gain levels the problem cleared but, since sensitivity was low at 600mV, high gain settings will be needed when recording.

Distortion levels were respectably low; frequency response flat and wide through the A/D and D/A convertors. Through the D/A, with the machine acting as a playback device, results were very good, approaching the best possible.

As an analogue (input) recorder using CD-R/RW to replace cassette (for example) the CDR775 was good, if not perfect. As a

digital copier and/or a CD playback device the machine measured very well. **NK**

Frequency response	4Hz-21kHz	
Distortion	left	right
-6dB	0.007	0.005
-30dB	0.026	0.020
-60dB	0.76	0.66
-90	12	13.2
Separation	left	right
1kHz	80	80
20kHz	76	77
Noise	-89dB	
Output	1.9V	
Sensitivity	600mV	



## TEAC RW-800

A few peculiarities reared their heads with this recorder. There's an unusual peak at 21kHz in the frequency response. The spectrum analyzer could not resolve this effect in a stable fashion, using long term averaging of phase stable pseudo-random noise. It may have been due to ringing or a phase-incoherent spurious signal. With frequency response flat up to 20kHz or so the peak in itself will be of little subjective consequence, but it suggests there are other problems.

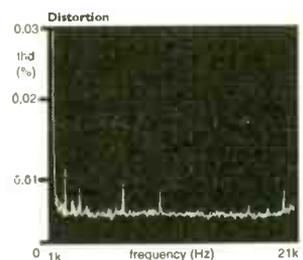
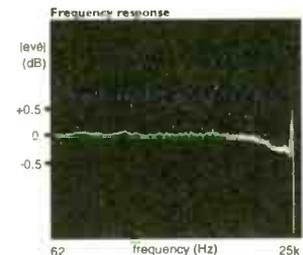
The recorder also produced digital noise at high settings (above 7) of the record level control. The noise floor rose quite significantly as a result, the figure of -82dB being pretty mediocre for a 16-bit digital coding system. Sensitivity was a useful 300mV at full gain, delivering a standard 2V out at 0dB.

Distortion levels were low, the spectrum analyzer measuring true distortion rather than uncorrelated digital noise.

Nevertheless at full record gain the noise spikes looked bad when measuring distortion.

The Teac turned in a blemished performance. Although it will pass muster, I would expect a mediocre - perhaps coarse or grey - sound. **NK**

Frequency response	4Hz-21.5kHz	
Distortion	left	right
-6dB	0.008	0.009
-30dB	0.02	0.02
-60dB	0.54	0.52
-90	13	13.6
Separation	left	right
1kHz	70	70
20kHz	68	69
Noise	-82dB	
Output	2.0V	
Sensitivity	300mV	



## CLEARAUDIO VICTORY

Our analysis clearly shows the Victory has a strong treble peak, centred at 10kHz and rising to +6dB - a very large increase. Expensive cartridges these days offer almost ruler flat responses; there's little justification for the Victory's characteristic, which will give a bright and harsh sound.

Distortion from lateral stylus movement measured 1%, a normal enough figure. Tracking angle error was high, leading to 7% second harmonic distortion from this source. Subjectively it isn't as bad as it sounds.

Tracking was good at low frequencies and in the midband at the excessive 3gms quoted, but the cartridge bottomed out. It should track at 2gms, which gives degraded but still

satisfactory tracking.

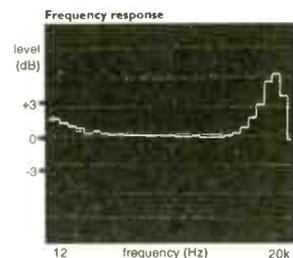
Channel separation was satisfactory at 24dB. Output was quite high as moving coils go, measuring 0.7mV at 3.54cms/sec, or 1mV at 5cms/sec (rms).

By current standards measured performance of the Victory was poor and the quoted VTF excessive. **NK**

Tracking force	3g
Vertical tracking angle	30degrees
Frequency response	25-8k
Channel separation	24dB
Tracking ability (300Hz)	
lateral	90µm
vertical	45µm
lateral (1kHz)	25cms/sec.

Distortion (45µm)  
lateral  
vertical  
Output (5cms/sec rms)

1%  
10%  
1mV



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Celestial Solution Isomatte		£1100
LFD MMO phone stage	£285	£209
Roksan Kenes/Tabinz/Orius track		£499
ON BEHALF OF CUSTOMERS		
Aude Analogue Bellini preamp (black)	£285	
Crimson 830 microblack	£489	
Neat 6280 pre/power		£299
Neat 7211Cap145 pre/power		POA
Neat 811L passive speakers		POA
Philips CD/CD player		POA

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# hi-fi world

# Private Ads

Special Internet offer  
see page 130 for details

Dealers must not advertise in the Private Classified section.  
Monthly consecutive insertions will be considered Trade  
advertising. The Publisher reserves the right to judge submissions.

EXPOSURE VI, VII, VIII amplifier combo, excellent condition, just serviced, great sound £325. Tel: 01285 644 418 (Aug/1)

RUARK SOLSTICE (Yew Finish) £2750. KEF Reference Model Four (rosewood) £2000. Cyrus DAD-3Q, FM7, ACA7 pre and power £1500. B&W CDM1-SE (rosewood) £450. All as new, complete with boxes/packaging etc. Tel: 0973 899 651 (Sep/1)

MARANTZ CD14 £1100. Audiolab 8000T £495. Bryston BP20 pre amplifier £850. Bryston 4BST power amplifier £1200. Epos ES12 speakers including stands £350. Target stands £100. All mint boxed Tel: 020 8741 5262 or 0956 136 421 (Aug/1)

CELLO AUDIO Suite preamp and master supply. Retail £29,000. Sell £5995. Mark Levinson No.20 Reference Class A mono amps £4495. Ruark Accolaid speakers £1595. Very reluctant sale. Tel: 07939 266 182 (Aug/1)

KRELL KRC pre. FBB300 amp, Orbe SMEV Clavis. Martin Logan Quest speakers. Transparent XL mains, Transparent Ultra speaker cables. XLO mains cables. Audio Note Zero DAC and transport plus lots more. Tel: 01865 450 822 (Aug/1)

LINN EKOS 2 boxed with written dealer report £600. (list £1500). Linn Kabers in rosewood, new April 2000 £1000 (list £2350) Tel: 01622 858 085 (Aug/1)

MUSICAL FIDELITY A3 tuner £399 (£600). QED Silver Spiral i/c 1.0mtr £45 (£90). TAG McLaren F3 interconnect 0.5mtr £145 normally, bargain at £65. Tel: 023 8087 2620 (Southampton) (Aug/1)

QUAD VALVE System. 2x monoblocks, pre-amp and separate valve AM and FM tuners. Good condition, spare valves, instruction books etc. £1000 the lot. Tel: Ian 01276 31290 (Aug/1)

NAIM 180 Power amp, four years old, boxed and in mint condition. £500. Tel: 01767 312 809 or 0410 092 265 (Aug/1)

AUDIO SYNTHESIS Passion £345, stunning passive attenuator, silver wired, Vishay. Michell Alelects £1145 (£1950), awesome monobloc amplifiers, wide bandwidth, low distortion, 125w, 8ohm, 200w 4ohm, boxed. Tel: 01296 747 852 (Evenings/weekends) (Aug/1)

TRICHORD TRANSPORT £345, stable platter, 3 power supplies, Clock3, AES/EBU and BNC. Trichord Pulsemaster £195, Jitter Buster, BNC. AudioQuest 3.5m Midnight and 3.5m Cobalt biwire speaker cables, £129/£179 respectively. Tel: 01296 747 852 (Evenings/weekends) (Aug/1)

LINN KABERS, 6 months old Black Ash, stands included £995, Klout amps x 3 latest spec plus active cards offers, Nakamichi BX300E cassette deck serviced £275. Tel: 01920 424 831 (Aug/1)

WILSON AUDIO 5.1 loudspeakers Desert Tote new Nov 97, Serial No's 6643-4, cost £18,000. Easily best pair in UK. Excellent condition with shipping crates. Awesome sound. Non negotiable bargain £9,995. Tel: Mike 01902 786 818 (Aug/1)

INCATECH CLAYMORE amplifier £100. Pioneer 400 amplifier, recently serviced £100. Heybrook HD100 with stands £150. Linn Index £75. Manticore Mantra turntable with Roksan Tabritz arm £100. Tel: 01794 522 567 (Romsey, Hants) (Aug/1)

DVD SONY 715S What Hi-Fi best buy at £700, bargain £295. Sendor BCI 3-way BBC Monitors, excellent £185. Beard BB100 valve integrated monster 50wpc military grade revalve, stunning £525. Tel: 01480 353 649 (Aug/1)

AUDIO INNOVATIONS MkIII amplifier (1995) £400. L1 preamp (1995) £150. Both excellent condition. Tel: 020 8668 2409 (Aug)

ARTAUDIO QUINTET Monoblocks, chrome/gold (new) £1200. Gamma Acoustics Epoch Reference speakers (£2999) £750. Beamecho DL735 monoblocks (new) £1000. Audio Innovations L2 preamp 800 Anniversary amp Border Patrol power £900. Tel: 01206 384 247 (Aug/1)

WANTED: AVANCE Z501 or Z504 power amplifier. Tel: 01204 531 016 (Aug/1)

SUMIKO BLUE Point Special £170. Musical Fidelity XLP £90, both as new. Gale 301 speakers £120. Kef SPI014 200mm units £80. WANTED: Gale 302 speakers. Top price paid. Tel: 01202 429 353 (Aug/1)

CABASSA FARELLA 400 boxed speakers £575. WANTED: Stax headphones and valve energiser (recent); pair good small speakers on stands; turntable complete, plus step-up to line level. Cash. Swap. Tel: Graham 020 7383 0677 (Aug/1)

SME 3009 Latest factory rewiring socket conversion (£100 plus) £110. Moth MM/MC phono preamp £90. Celestion 600's (Aerolam) £245. SME 3009 detachable £45. Shure V15VMR limited edition, mint £85. Tel: 01483 28 4997 (Aug/1)

MATAXAS CHARISMA pre-amp (£1800) £400. Sugden Symetra stereo poweramp £400. Meridian 602 transport. Meridian 606 DAC (£3000) £800. Epos ES22 speakers cherry cabinets, marked, £450. Tel: 01205 750 314 (Aug/1)

MICHELL ALECTO monoblocks, Argo Preamp, Iso phono stage and pair of Nera PSU. All mint, £1500 ovno. ProAc Response 1 with Target stands, yew, £500. Tel: 0976 361 917 (Aug/1)

NAIM NAPI40 old style case, excellent condition with box and leads £245 ono. Tel: Mark 01245 400 995, Email: mpik@clara.co.uk (Aug/1)

# Colomor (Electronics) Ltd

Unit 5 Huffwood Trading Estate, Brookers Road, Billingshurst, West Sussex RH14 9RZ Tel: 0 (44) 1 403 786 559

Fax: 0 (44) 1 403 786 560 E MAIL - sales@colomordemon.co.uk

## VALVES

	£p each				
DET19	CERAMIC BASE	14.00	3C24	EEV	20.00
DG7-32	MULLARD	10.00	5R4GA		6.15
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E80F		15.00	5U4G		4.95
E180CC		2.50	5Z3GT		3.60
ECC81		2.15	5Z4GT		1.90
ECC81	CV4024	6.00	5Z4G		6.00
ECC82		2.50	6CH6	Brimar	2.50;
ECC82	MULLARD	8.00			£200 for 100
ECC82	CV4003, MULLARD	12.50	6FQ7		9.45
ECC83	SOVTEK	3.35	6L6G	CV1947	30.00
ECC83	MULLARD	15.00	6L6	METAL	9.80
ECC85		2.30	6L6GC	SYLVANIA	14.90
ECC88	TESLA	2.00	6L6GT/C		2.50
ECC88	MULLARD	10.00	6L6WGA	SYLVANIA	12.00
ECC808	TELEFUNKEN ORIGINAL	30.00	6L6WGB		12.00
E88CC	MULLARD	10.00	6SL7GT	BRIMAR	8.00
E88CC/01	MULLARD	16.95	6SN7GT	BRIMAR	8.00
ECL82	GERMAN	4.50	6V6GT		5.10
EF37A	MULLARD, GREY	2.50	6X4WA		3.30
EF86		4.35	12BH7	BRIMAR. BLACK PLATE	15.00
EF86	MULLARD	11.00	12E1	STC	10.00
EL34	SOVTEK	6.00	807	CERAMIC BASE	20.00
EL37	MULLARD	45.00	807	USA	5.00
EL84	SOVTEK	2.15	808	POA	
EL84	MAZDA	5.10	813	RCA	35.00
ELL80		25.00	6072A		7.45
EZ80	MULLARD	6.00	6336A	USA	49.00
EZ81	MULLARD	6.00	6550A	GE	24.15
GZ33	MULLARD	13.00	6550A	MATCHED PAIRS	32.00
GZ34		3.50	6550-B2	SVETLANA	12.75£EA
GZ37	MULLARD	7.00	B4 BASES		1.00
KT61	GEC	25.00	B5 BASES		1.50
KT66	GEC ORIGINAL	65.00	INTERNATIONAL OCTAL CERAMIC		3.00
PCL86	14.5V, HTR, ECL86	0.50	B9A, CERAMIC,		2.00
£35 / 100; £250 / 1000 PT15 MARCONI			UX4 / UX5, CERAMIC		2.50
35.00					
PT4	POA		AVO CT160 VALVE TESTER		£150.00
VT4C	21 I, GE, USED, TESTED & GUARANTEED	45.00	ELECTRONIC UNIVERSAL VADE-MECUM		
VT4C	GE	120.00	VALVE DATA BOOK		£50 EA P&P extra

## TRANSFORMERS, CHOKES & BLOCK CAPACITORS

### Oil filled block capacitors

by TTC Dublier  
.5uf, 1uf, 2uf, 4uf all at 600V £6.00 ea.

8uf, 600V; .5uf, 1KV; 1uf, 1KV; 2uf, 800V; 4uf, 1KV £8.00 ea.

8uf, 800V £10.00 ea.

10 uf. Oil filled, 2000V, GE USA £20

### RCA Heater transformer for 211VT4C

Primary 190-210-230-250  
Secondary 10V centre tapped @ 3.25A X 2  
Fully enclosed, £20

### RCA transformer

Primary 110-125-150-210-240  
Secondary 345-0-345 @100Ma  
5V 2A 6.45V @ 4.5A  
Fully enclosed £25

### Oil filled Transformer, Gardeners

Primary 110-240V;  
Secondary 250-0-250; 180mA 6.3V, 7A, 5V, 3A £50.00 EA

Primary 115-250-440V Secondary 640-0-640V  
160mA 330-0-330 225mA £50.00

### Oil filled Chokes by Parmeko/Gardeners

2.5H, 220mA; 2.5H, 350mA;  
4.5H, 150 mA;  
4.5H, 220mA; 4.5H, 280mA; 5H, 110mA;  
5H, 200mA; 5H, 250mA;  
all at £30.00 ea.

5H 100mA Oil, Parmeko, £15.00

5H, 400mA £38.50 ea; 7.5H, 250mA £30.00ea

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10H, 75mA Varnished £10.00

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300B Single Ended Monoblocks 9 watts per channel

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Sounds Perfection	CORNWALL	01326 221372
Definitive Audio	NOTTINGHAM	01159 733222
Serious Kit	MANCHESTER	0161 798 9649
Walrus Systems	LONDON	0207 724 7224
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Technics SL-1200 £275

### CD Players

Mendian 500 CD Transport with remote £550  
Mendian 203 DAC £150  
Audio Alchemy DITB £100  
Kinshaw Overture DAC £75

### Pre Amplifiers

Audio Research LS7 (Silver) £675  
Conrad-Johnson Sonographe SC26 £600  
LFD MC 1 Phono Stage £400  
Audio Synthesis Passion £350  
Michell Argo with Hera power supply £300  
Harmon Kardon Citation 21 £250  
QED Reference £200

### Power Amplifiers

Cabasse AM1000 Monoblocks £1100  
Pass Labs Aleph 3 £1000  
Chord SPM 800B £900  
Conrad-Johnson Sonographe SA250 £600  
Quad 405-2 £300

### Integrated Amplifiers

EAR 859 £950  
Magnum Class A SE £450  
Musical Fidelity A-X1 £350  
Arton Electra £350  
Triangle TE60 £200  
Sanyo Plus A35 £50

### Loudspeakers

Cabasse Skiff 301 (Beech) £1000  
Klipsch RG5.5 (Light Oak) £650  
Cabasse Farella 401 (Bubinga) £600  
Triangle Scalene (Black) £300  
JBL LX-66 (Black Ash) £300  
Mordaunt Short MS3.10 £50  
Target HH16 Stands £35

All the above come with 12 months warranty  
tel: 01257 473 175  
evening calls welcome

email: orpheusaudio@freeuk.com  
For a full list of our agencies please see: ORPHEUS AUDIO  
(GREATER MANCHESTER) in the DIAL-A-DEALER Section

Special Internet offer  
see page 130 for details

QUAD ESL63 with stands  
£950. ESL57 £350.  
33/PM3/405 £300. 306 £200.  
2/22 valve set £400. 301 SME  
3009 £250. Naim NAT01  
tuner £850. Radford STA25  
£500. Revox B760 £200. Tel:  
01704 530 928 (evenings)  
(Aug/I)

LINN KABERS ash black  
active cards latest spec  
unmarked boxed passive  
crossovers available complete  
with stands £650. WANTED:  
Linn Klout late model. Tel:  
Jerry 01702 545 622 after  
7pm (Aug/I)

CREEK OBH12/52SE pre-  
amp power-amp. Cost  
£800, sell £460. Neat  
Critique speakers cherry,  
cost £450, sell £140. All  
items boxed, in storage,  
hardly used. Must sell. Tel:  
Tom 0151 342 7448  
(Aug/I)

GRADO RSI Reference  
wooden headphones, one  
month old, cost £695 accept  
£400. Tel: 01745 338 328  
(Aug/I)

MERIDIAN 506 CD player  
£480. Musical Fidelity FX  
power amp £450, SD  
Acoustics S05 floor standing  
speaker, piano black £750. Tel:  
Brian 01256 461 076 after  
6pm (Basingstoke) (Aug/I)

NAIM 101 tuner, mint, boxed,  
serviced £495. Quad FM4  
mint, boxed, serviced £240.  
Leak Troughline II, maroon  
gold with Paravicini decoder,  
serviced, superb £295.  
Technics SL10 record size  
deck £495. Tel: 01202 481 386  
(Aug/I)

NAIM NAP 250 power ampli-  
fier, two years old, boxed and  
in mint condition, with manual  
and leads. Yours for £1200  
ovno. Tel: David Bell 01684  
569 851 (Worcestershire)  
(Aug/I)

WANTED: PIONEER TX9800  
tuner and SA9800 amp or  
anything above. Also SG9800  
Graphic and any spare items  
for an RT909. Tel: 020 8864  
9185 or 0973 425 109 (Aug/I)

LINN KAN II loudspeakers,  
black. Kan II stands. Pair 4m  
Linn K20 bi-wired cable £250.  
Sound Organisation 3 tier  
equipment rack £30. Sound  
Organisation turntable table  
£50. Tel: 0161 437 9489  
(home), 0161 955 8722  
(work) (Aug/I)

NORDOST RED Dawn inter-  
connects, 1mtr pairs RCA sin-  
gle ended £160, balanced pair  
£180. Moonglo digital cable  
AES/EBU £90. Musical Fidelity  
E624 CD player, 2 months old  
£325. Tel: 01948 666 484  
(Aug/I)

STUDER A80 Ultimate reel to  
reel inc manual £350. A710  
Pro cassette 3hd £340. AVI  
pre + monoblocks latest  
remote, boxed (£2500) £750.  
Nakamichi Cassette 2 (£350)  
£110. Tel: 0161 764 8888 day,  
0161 762 9884 eves (Aug/I)

MICROMEGA STAGE II CD  
player, boxed, mint, cost £700,  
accept £200 ono. Hardly used  
(vinyl fan) was present. Tel:  
01555 860 466 (Aug/I)

PINK TRIANGLE (original  
model) fitted SMElls/Goldring  
G1040 £150. Mains condition-  
ers: Lynwood Advanced £25,  
Radar £10. Magazines: HFV  
November 1991-  
December 1999, HFC 1989-  
1995, £25/£20. Tel: Ian 020  
7412 7408 (Aug/I)

I.M.F. PROFESSIONAL moni-  
tors. Original largest floor  
standing transmission - line  
enclosures, superb condition,  
(too large for new bungalow -  
sob!) £850. Rotel RX1203  
receiver, 120 wpc £250. £1000  
pair. Could deliver. Tel: 01253  
875 194 (Fleetwood) (Aug/I)

NAKAMICHI CASSETTE  
Deck 2, recently serviced  
£200. Exposure Super 15  
£400. Stax SRM3 Energiser  
£175. Audiolab 8000CDM  
£600 (latest spec) Pioneer  
A400X £95. Tel: Chris 07971  
810 145 (Aug/I)

ORTOFON ROHMANN  
Brand new, unused £625. Tel:  
Chris 07971 810 145 (Aug/I)

MERIDIAN 204 Tuner,  
absolutely mint condition,  
timer built in £325 ono. Tel:  
0958 938 421 or 01442 286  
740 daytime (Hertfordshire)  
(Aug/I)

ARCADIA VALVE pre-amp  
£550. Hart phono stage £150.  
superb with Musical Fidelity  
X-Series amps. Excellent con-  
dition. Tel: 01977 620 558  
(Aug/I)

MERIDIAN 501 pre-amplifier  
plus remote. Boxed, as new,  
only £395. Also, will pay all  
costs for photocopy of manu-  
als for Micromega Tempo  
pre/power. Desperate!! Tel:  
01425 655 940 (Hampshire)

MARANTZ PM66 KI  
Signature amplifier (£400  
new) £150. Celestion 5000  
speakers (£799 new) £200  
ono. All boxed, good condi-  
tion, can demonstrate. Tel:  
01782 853 921 (Aug/I)

CONVERGENT AUDIO  
Technology SL MkII £1900.  
Excellent, one owner. Purist  
Audio Colussus Rev A speak-  
er cable two three metre  
pairs, one owner, excellent,  
£600. Tel: Bert 01942 811 880  
(Aug)

MISSION 753 loudspeakers  
(rosewood) £330. Arcam  
Alpha 5 CD player £220.  
Musical Fidelity preamp  
3B/P170 power amplifier  
£220. Sound Factory Tripod 4  
shelf equipment stand £75. Tel:  
020 8543 1630 (Aug/I)

QUAD ESL 63's excellent  
condition with American  
Arcid sand filled stands,  
quick sale required £1300  
ono. Also Armstrong 626  
receiver £100. Uher  
CRI60 cassette recorder  
£250. Tel: Arun 020 8868  
0369 leave message.  
Serious callers only. (Aug/I)

CONRAD JOHNSON PV-12L  
valve line stage (2 extra tube  
sets) and MV-100 valve power  
amp (EL34, 90Wpc, extra  
tube set). Champagne gold,  
mint condition, box, manual,  
£2450 incl. shipping. E-mail:  
kaanis@post.com. Tel: +358  
4050 92691 (Finland) (Aug/I)

BOSE LIFESTYLE 25 Series II  
home theatre sound system.  
Still sealed in original packag-  
ing, unwanted gift £2600 new,  
offers around £1850. Tel:  
Martin 01522 821 525, Email:  
martlh@alsents.freemove.co.uk  
(Aug/I)

GARRARD 401  
Transcription turntable on  
rosewood plinth with SME  
Mod. 3009 arm and SME  
head £350 ono. Tel: Mr  
Davies 01981 540 450  
(Aug/I)

MUSICAL FIDELITY A2  
amplifier £250, A2 CD £250,  
E50 tuner £150, Kef RDM2  
£350, Target R2 stands £150,  
Rotel RQ 970 BX £60, Chario  
Academy 2 walnut £900, all  
mint condition. Tel: 07967 646  
089 (Aug/I)

VALVE AMPLIFIER Audion  
Sterling SL. Super extended  
triode 18 watts per channel  
single ended. Immaculate con-  
dition, 18 months old (£990)  
£450 ovno. Tel: 01242 698 829  
(Aug/I)

MARANTZ CD65IIE for sale  
£120 ono. Tel: 0113 278 3951  
(Aug/I)

# Amazing Offer



Orelle The Swing  
2 way Speaker System  
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Hi-Fi Choice magazine, Nov 1999.

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# CAN YOU LIVE WITHOUT IT

I spend a lot of time evaluating all items of hi-fi (and home cinema), from turntables to cartridges, amps, speakers, interconnects, speaker cables, stands, and equipment racks. Sometimes things can be extremely close, and I could happily live with any of those items that I stock, otherwise I wouldn't stock them.

Occasionally, however some item or system is so overwhelming that you couldn't bear to be without it. There isn't a perfect speaker, each having an individual signature, which is why I find speakers so fascinating. Even one particular piece of music can sound absolutely right on one given speaker and not on another. A live recording by the BBC of Tchaikovsky's Manfred by the B.S.O. under Silvestri only worked 100% on the passive ATC 50's with AVI cd player, preamp + monoblocks, one particular interconnect and Sonic Link AST 200 speaker cable. It doesn't strangely work quite so well on the ATC 50 actives although basically a better speaker. I wouldn't want to live without that sound. But one of the things I miss most when I have loaned it out, is the Townsend Seismic Sink stand or the Arcici stand, both using air suspension. You get so used to the sound you get when sitting your components on these units and you forget how much contribution they are making, until you take them away. I referred to this 2 months ago, but as there isn't much new around at the moment, I thought I'd remind you. They aren't cheap, but can be far more worthwhile an upgrade than changing amp or speakers. So do come and hear how dramatically they can change a fairly modest system.

**V'audio** Hi-Fi Consultants

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

# ARCAYDIS

## HAND CRAFTED SPEAKERS TO SUIT ALL MUSICAL TASTES AND POCKETS

### ARCAYDIS ASC



*As reviewed by Richard White  
Hi-Fi World June 99*

### ARCAYDIS AS2



*As reviewed by Simon Pope  
Hi-Fi World October 99*

Unit 4 -19 Lisle Avenue, Kidderminster, Worcs. DY11 7DF  
Tel: 01562 865 788 Fax: 01562 865466

Special Internet offer  
see page 130 for details

QUAD ESL63 with stands  
£950. ESL57 £350.  
33/FM3/405 £300. 306 £200.  
2/22 valve set £400. 301 SME  
3009 £250. Naim NATO1  
tuner £850. Radford STA25  
£500. Revox B760 £200. Tel:  
01704 530 928 evenings  
(Aug/I)

CABLE SALE: 3m pair Cardas  
Quadlink 4C speaker cable  
£250 (£400); 0.5m Cardas  
Cross £120 (£230); 1m  
Audioquest Lapis £150  
 (£400). Tel: 020 8906 3492  
(Aug/I)

MARK LEVINSON 332  
200W and 333 300W  
power amps. Each Class A  
dual mono block, fully bal-  
anced, award winning  
power and refinement,  
immaculate, boxed, full  
documentation, guarantee.  
£3845 (£6500 new) and  
£5445 (£8500 new). Tel:  
020 7706 8838 or 0589  
0589 95 (Oct/I)

HARBETH HL- Compact 7  
SE with Target 3 legged sand  
filled stands £700. Tel: 020  
7226 7481 (Aug/I)

AUDIBLE ILLUSIONS  
Modulus 3A preamplifier with  
gold John Curl MC phono  
board. Perfect condition.  
Stereophile Class A. Any  
demo £1500. Tel: 01628 483  
998 (Aug I)

BEARD P35MkII, CA35 Pre &  
Pwr just overhauled by Bill  
Beard, £595. Stax SR Lambda  
Pro/SRD-7SB mint, £150. Sony  
502ES 20lbs excellent, £125.  
Pioneer 505 Precision £200.  
Pioneer A-300 Precision &  
Tom Evans £300 upgrade,  
£325. JR149's mint, £125.  
B&O 4002 linear turntable  
just serviced, £150. Tandberg  
TR220 T/A mint, £125.  
Tandberg TCD310 MkII mint,  
£99. Tel: 01475 719 976  
(Aug/I)

TEAC D1 + T1 transport and  
DAC. Hardly used £450 ono.  
Systemdeck 2x2 turntable  
with Origin Live modified  
Rega RB300 arm and acrylic  
platter, very nice sound £350  
ono. Tel: 01484 308 699 after  
5pm (Aug/I)

AUDIOLAB 8000C Audiolab  
8000P boxed £515. Linn  
LK280 power amp £240.  
Arcam Delta 70-3 CD player  
£160. Nakamichi MR2 cas-  
sette deck £175. Naim 42  
pre-amp £100. All vgc. Tel: 020  
8681 1054 (Croydon) (Aug/I)

GARRARD 301 and 401  
turntables in 9" and 12"  
Ioricraft plinths. All in pris-  
tine condition. Offers. Tel:  
01443 230 363 (Aug/I)

NAIM AUDIO CDX £1700,  
NAC102/PSC £850, Hi Cap  
£500, 3x NAP180's £750  
each, Epos ES22's dark cher-  
rywood £800. All items 3  
months old, boxed, immacu-  
late. Tel: Kevin 01773 832 738  
(Aug/I)

MARANTZ PM44SE Mk2  
amp £120, Marantz CD63  
£140, Denon TU380RD tuner  
£95, Mission 780SE speakers  
£130, Sony TCK611S cassette  
deck £150, perfect condition,  
never used, boxed, complete  
system £575. Tel: 0116 282  
7742 (Aug/I)

NAIM 3.5 CD player, mint,  
boxed £650. Linn Sara loudspe-  
akers, mint £190. Epos  
ES14 loudspeakers, mint  
£190. Naim 250 amplifier,  
early style, mint £475. Naim  
tuner £295. Tel: 0191 281  
0260 (Aug/I)

SNELL 'JII' loudspeakers c/w  
twin column stands; in excel-  
lent condition; speakers in  
original boxes. Walnut veneer;  
very efficient; work especially  
well with valve amps. £299  
ono. Tel: 01282 869 334 after  
6pm (East Lancs) (Aug/I)

MERIDIAN 563 (19 Bit) DAC  
(boxed) £350 ono. Sony  
TCK611S tapedeck (boxed)  
£150 ono. (10 hours playtime.  
Tel: 0115 989 0116 after 6pm  
(Aug/I)

LINN KEILIDHS black, excel-  
lent condition, current spec,  
with Kustone plinths, boxed  
£495 ono. van den Hul  
D102/III interconnect, XLR  
plugs not phono, balanced  
£45. Tel: 01793 526 796  
evenings or weekends (Aug/I)

TEAC A3440 immaculate  
many extras £360. JBL  
Century L100 walnut £200.  
Revox A77 four track, built in  
speakers £175. Meridian 203  
D to A converter £200  
(boxed). Other items, ring for  
details. Tel: 01642 452742,  
mobile 0411 531 928 (Sep/I)

NAIM EQUIPMENT CD3  
£450. 03 tuner £300.  
B2MC pre £130, 140  
power £320, Linn Kans  
£100. Attacama stands £30.  
Goganhall Intermezzo FR  
interconnect £100. QED  
headphone amp £30. Tel:  
01778 393 264 (Aug/I)

WANTED: PAIR of Naim  
135s, less than 3 years old.  
For sale: Roksan DPI.5 CD  
transport plus XLO intercon-  
nect £200. Tel: 01984 629 086  
(Aug/I)

KELLY SPEAKERS KT3  
£750 ono. Linn LP12  
Valhalla Basik+ K9 £350  
ono. Parting due to  
upgrade's Tel: 01482 346  
355 (Hull) (Aug/I)

EXPOSURE SUPER 18 mono  
amplifiers as new £800.  
Sugden Symetra mono ampli-  
fiers £800. Mataxas Charisma  
pre £600. Kelly KT3 speakers  
£450. Linn Axis K9 £140.  
Possible P.X. Tel: 01273 239  
356 or 01580 850 924 (Aug/I)

SINGLE ENDED Valve mono-  
blocks utilizing KT66 valves  
33 watts £290. Rega XEL  
floorstanding loudspeakers  
furniture - quality finish £495  
(£1040). Marantz CD63 K15  
£250. John Linley-Hood pre  
amp first class sound £190.  
Turntable stand £50. Tel: 020  
7613 0136 (Aug/I)

NAIM ARMAGEDDON mint  
condition boxed £325. Tel:  
01372 452 529, Email: hmr-  
wheeler@hotmail.com  
(Aug/I)

AUDIO NOTE A.N.J.  
speakers (rosewood)  
superb with valve set-up,  
with M.A.F. stands £760.  
Tel: 01903 756 582 (Aug/I)

MUSICAL FIDELITY  
XDAC HDCD. Excellent  
condition £140. Tel: 01724  
710 547 Lincs. (Aug/I)

AUDION GOLDEN night  
monoblock amps boxed  
£1300 vgc. Thorens TDA-  
2000 DAC £250. Tel: 0117  
956 5361 (Aug/I)

SHERWOOD 5 disc CD  
player (CDC 680); 95 wpc  
amplifier (AX7030R); 30  
preset tuner (TX1050C);  
pair Eltax floor speakers  
90w. £950 new 1999. £350  
ono. Tel: 01322 523 677  
(evenings) (Aug/I)

NAIM NAT 01 new £1200  
ono. LS3/5A Roger's as new  
£400 ono. Copland CTA 401  
mint £800 ono. Linn Kan II  
speaker stands £50. Tel: 020  
8856 1047 (Aug)

YAMAHA NS1000's with  
stands £545, Thorens 125  
SME 12" arm £195, Thorens  
124 deck, plinth and cover  
£125, Lowther Acoustas  
£190, Quad II mono £150,  
valve tuner £45. Tel: Steve  
01964 551 436 (EYorks)(Aug I)

Most cables have a sonic signature or tonal character to match specific components. In well-matched systems these cables are often found to be harsh or dull.

Petros cables were designed for AudioSOURCE to complement transparent components in a well-matched system: the goal was neutrality - musical flavour transmitted as water flows along a smooth pipe. If our cables sound bright or blurred, be confident that it is the equipment that you are hearing! Stratos cables have the greatest differentiation of all interconnects we have compared, that is to say that different recordings and different components just yield their own characters, transparently.

The design is the attention to many details, based on simple physics and many listening tests. We are now so far ahead of the game - and still moving the goal posts - that we will disclose the basic principles. The two major principles are conductivity and contamination. **Conductivity:** low resistance, capacitance, etc, using the highest purity copper (silver content acid-free solder) in very fine but many strands. In outer space, such cables would transmit Nothing But Signal (hence the esteemed American NBS brand! Incidentally, we have some of their amazing cables for sale at half-price). **Contamination:** since the invention of radio we are aware that your wires act as aerials. Designers cannot eliminate this in the equipment without serious degradation of the music signal. Planet Earth is now contaminated with EMI, RFI, you name it fields from cellular phones to AC mains. Coming from your neighbours, factories, and your own hi-fi and non-hi-fi devices. Our cables use twin axial (quasi-balanced) plus and minus wires, inside a triple-shielded braid earthed at source only and taken through to the plugs. We also apply Kontak cleaner to greatly reduce RF rectification and enhance surface conductivity. It lasts for about six months. If you haven't tried it, you don't know

what you are missing. £14.95 per bottle.

Stratos Series II (launched in August) is a major leap forward in interconnects which exceed the sonic performance of all but one extremely expensive (NBS) digital and stereo interconnects we have tried in a wide variety of equipment. Series two features our own RCA state-of-the-art phono plugs which use our tried materials (solid phosphor bronze, not bent copper) for enhanced contact and noise rejection. Do not judge the performance by the price. Customers are disposing of major brands now shamed by Stratos II because our cables are sold direct to end-users without marketing costs. This saves at least 75% when you consider that packaging and promotion double the cost of cables and dealer margins and vat double it again. One stereo metre of Stratos II thus sells for only £125. Stratos II Digital costs £59. Terminations are RCA or Neutrik Black Gold XLR from stock; others to order.

"These cables are everything you said they were ... this has been the cheapest and by far and away the most significant upgrade I've done to my hifi in years. I ordered cables, and when I opened the box, the contents looked like cables but these Stratos cables are much, much more than that. They have made such a huge difference to my listening pleasure that it's the equivalent of replacing one or more of the key items of hardware. At £120 [series II now £125] a 1 metre pair, they are the cable bargain of the decade." - Mr E.H., Aberdeen, 12/08/99.

Dirty mains has been neglected for too long in the UK but conditioners can degrade sound by limiting speed and power. The best place to clean up your mains is between your wall and the equipment. We are at beta test stage on effective AC mains cords, and can advise you on high-end products from America before you invest. Advice on speaker cables freely available.

PHONE 0141-357 5700. FAX 0141-339 9762.

E-MAIL:jack@audiosource.co.uk The web is at www.audiosource.co.uk.

## Rothwell



### Valve Amps of Distinction

This pre/power combo has been winning admiration and praise from satisfied customers throughout Britain and abroad for over five years. Many are so impressed with the performance that they have invested in a second Rubicon, running the two amps as monoblocks.

To find out for yourself why these music lovers are so dedicated to Rothwell, contact your nearest dealer for a dem.

**The Rubicon** is a stereo valve power amp using triode configured EL84s to give a remarkably delicate sound, guaranteed to captivate. Bridgeable for monoblock operation. **£949**

**The Indus** is the ultimate passive pre-amp, based on Rothwell's unique stepped attenuator. This precision device has fine and coarse volume controls to give 132 volume settings and unbeatable sonic accuracy. **£499**

Audio Images	Lowestoft, Suffolk	01502 582853
Kronos Hi-Fi	Dungannon, N.Ireland	01868 753606
Serious Kit	Prestwich, Manchester	0161 798 9649
Sounds Perfection	Helston, Cornwall	01326 221372
Shadwell Hi-Fi Studios	Leeds, Yorkshire	0113 237 1019
Input Audio	Dukinfield, Cheshire	0161 3047494
Kevin Galloway Audio	Killmarnock, Ayrshire	01563 574185
Romers Hi-Fi	Rishton, Lancashire	01254 887799
Hazlemere Audio Consultants	High Wycombe, Bucks	01494 437892
Audio Illusion	Langley, Berkshire	01753 542761
Mid Shropshire Audio	Telford, Shropshire	01952 502097
Rothwell Electronics	60 Pennington Road, Great Lever, Bolton BL3 3BR	Tel/Fax 01204 654614

## ULTRASILENT



## ENVIRONMENT

Vibration control is essential for optimum performance of audio electronics. The Isofloat Isolation Platform is designed to eliminate vibration allowing your system to perform without compromise.

FOR MORE INFORMATION CONTACT: CRYSTAL CLOUD.  
HOLLY HOUSE, ALEXANDER LANE, BRENTWOOD, ESSEX, CM13 1AG.  
TEL. 01277 260020 FAX. 01277 260736

WWW.CRYSTALCLOUD.DEMON.CO.UK

Special Internet offer  
see page 130 for details

LIVING VOICE 'Auditorium' speakers, cherry finish. 'Hi-Fi Choice' best-buy. Superb sounding speakers in absolute mint condition, £975 ono (£1500 new). 17 metres 'Cable Talk' 3.1 bi-wire speaker cable £40. Tel: 023 8073 8935 (Southampton) (Aug(I))

#### LINN LP12 NAIM

Armageddon power supply Ittok tonearm Goldring cartridge. £550. Audio Innovations S800 MkIII power amp £380. Dali 104 Living Voice modified loudspeakers £280. Audionote interconnect loudspeaker cables £80. Tel: 01572 787 479 (Aug(I))

HI-END HOUSE clearout. Trio LO-7D turntable, PSU & arm with Ortofon Rohmann MC, superb, rare, excellent condition £1500. DNM 3C Primus preamp, as new, under warranty, superb £1100 (£2300). Muse Model 300 monoblock pwr amps, 300 wpc, silver, as new, under warranty £1500 (£4200). ProAc Resonse 3 spkrs, Vdh rewired, light oak, superb £1200 (£3600). Infinity Modulus spkrs, piano black with stands, vgc, £225 (£1000). All with original boxes. Tel: Adil 020 8673 3850/ 020 7919 8559/0797 953 8841 (London) (Aug(I))

LIVING VOICE Avatar speakers, six hours use, still to be run in, if you read the mags you will know they have great reviews. Cost £2300 offers around £1500 ono. Tel: 020 8524 2181 (Aug(I))

EAR 509 monoblocks 100wpc excellent sound quality £1000. Yamaha NS 1000 monitor loudspeakers, black, perfect condition, offers. Proac studio 1 Mk2 loudspeakers, rosewood £250. Tel: 01935 891 342 (Aug(I))

MARANTZ CD 12LE transport £500. Upgrade £1100. DaCapo/D.C. needs 'cells' £1100. Conrad Johnson PV10A £500. Upgrade £850. Chord 1200A £1500 upgrade to early C-Spec £1950. Audiostatic ES100 £300. Upgrade £1600. Tel: 01389 737 830 (Aug(I))

TWENTY BIT digital to analogue converter. Custom built by professional engineer. Highest quality components. Superb sound. £175. Tel: 01296 623 573 (Aug(I))

GAMMA AEONS Mk 3's, 18 months old £5000 new £1650 ovno. 2 x 5 metre Electrofluidics Monolith 20/20 (Goertz equivalent) £145 ono. Tel: 02392 662 772 after 6pm (Aug(I))

PROAC EBS speakers AVI drive units, matched pair, dedicated stands (rosewood) £750. Audionote CD2 (unused) £550. Meridian 208 CD/preamp + 209 remote £450. Epos ESII + stands £175. Tel: 01952 502 097 (Telford) (Aug(I))

NAIM NAIT 3 integrated amplifier, mint condition £400. Marantz CD 63 SE CD player £90. All with original boxes and manuals. Tel: Adam 0114 267 6275 or 01323 416 343 (Aug(I))

TWO PAIRS folded horn speaker cabinets. Prototype. 17" w x 48" h x 36" d can demonstrate with Lowther DX4 silver coils. Black £250. Mahogany £600 very sensitive. Very musical. Tel: 01763 260 946 (Aug(I))

ORELLE SA 100 amplifier. Early spec. £250. Marantz CD 63 KI SIG, £225. Both vgc with manuals. Upgrading. Tel: 01234 307 363 (Aug(I))

QUAD 405 II 44 both grey finish excellent condition, manuals, boxed £400. Spendor BCI's teak excellent condition, boxed £130. Marantz ST72 L tuner £95. Tel: 01782 799 087 (Aug(I))

COMPLETE SYSTEM for £900, no offers (new £2460). All items nearly new. Delivery possible. Shearne Phase 2 Reference MM amp, Teac VRDS9 CD. Dali 350 Red Reference floorstanders, van den Hul Thunderline interconnect, 7m Cord Myth. Come and listen. Tel: Tim 0117 9246 297 (Aug(I))

MICHELL ISO/HR MC Phono stage with HERA power supply with latest Lithus A upgrade, mint, boxed (£1049) £400. Michell Hydraulic Reference Turntable with Ecos Tonearm, recently serviced by Michell, excellent condition £275. Michell Hydraulic Reference Turntable with Original Fluid Tonearm, record and stylus sweep arms, last version with chrome sweeping legs, recently serviced by Michell, excellent condition £295. ProAc Response ISC loudspeakers finished in a cherry wood veneer, mint, boxed (£1149) £595. Tel: 0118 934 4447 (Aug(I))

FOR SALE. Creek OBH.12 pass pre-amp Creek A52SE power amp (£800) bargain £460. 12 months old. Mint condition. Neat Critique spks in cherry (£470) bargain £180. Mint condition. Mission 751 Freedom spks (£350) £150 good condition. Tel: Tom 0151 342 7448 (Aug(I))

UNISON RESEARCH 845 monoblocks, little used, superb single ended sound, bargain at £1950. Naim 101 tuner and Snaps P.S.U. £350. Linn Sondek, Lingo P.S.U. Ittok, Koetsu Red £900. Tel: 01304 361 303 (Aug(I))

ROKSAX XERXES rosewood Artemiz arm new chorus black new lid virtually mint condition £750. Tel: 0208 952 2044 (Aug(I))

MUSICAL FIDELITY MVX pre-amp £2300 new £700 ovno. MF A270 amplifier upgraded power supply and polypropylene signal capacitors £600. D.P.A. 200S £500. Ortofon Supreme MC30 stylus, recently checked £175 various interconnects. Origin Live turntable DC motor & power supply upgrade £125. Tel: 01443 423 402 (South Wales) (Aug(I))

CAMBRIDGE R50 transmission lines vintage 1973 well deserved classic status beautiful light oak real veneer rather large £400 or swap decent power amp. Tel: 01457 765 292 before 8pm (Aug(I))

NAIM 140 (old style) £325, Naim 42 £75, Linn Kans Mk1 incl. stands £225, Arcam Alpha 5 CD player £150. Tel: 01372 378 425 evenings (Aug(I))

WADIA 830 CD player (£3000) £2250 ono. Michell Alecto monoblocks (£2000) £1250 ono. Audionote type E plus stands level 5 (£4000) £2500 ono. All under 10 months old immaculate condition. Tel: Terry 01384 359 273 after 6pm (Aug(I))

NAIM 250 old style £625, AR Legend turntable £130, Audio Innovations S800 power amp, valves, £350. Mission Cyrus tuner £85. Kenwood Prologic receiver, speakers, cable £200. Tel: Bill 01325 264 420 (Aug(I))

AUDIO PHYSIC Virgos, NVA AP80, both boxed, guaranteed, mint, 18 months old. Virgos in maple, metal or wood stands. Virgos (£3500) £2200, NVA (£1390) £850. Tel: Justin 07720 402 074 (Aug(I))

LAT AC2 POWER CABLES AND DISTRIBUTION BOXES ARE AVAILABLE FROM:

- |  |                 |
|--|-----------------|
| Audio Concept - Ealing                         | - 020 8567 8703 |
| Audio Reflections - Wakefield                  | - 0113 252 8850 |
| Audio Venue - Cranford, Middx                  | - 020 8707 4849 |
| Custom Cable Service - (mail order)            | - 020 8942 9124 |
| Digital Definitions - Haywards Heath, W.Sussex | - 01444 473292  |
| HiCam - Oxon                                   | - 01844 260182  |
| KJ West One - London                           | - 020 7486 8262 |
| Musical Images - Covent Garden                 | - 020 7497 1346 |
| Musical Images - Edgware                       | - 020 8952 5535 |
| Orpheus Audio - Lancs                          | - 01257 473175  |
| Sound Academy - Bloxwich                       | - 01922 493499  |
| Sounds Of Music - Tunbridge Wells              | - 01892 547003  |
| Sounds Of Music - London SE1                   | - 020 8357 8882 |
| The Listening Rooms - London SW7               | - 020 7244 7750 |
| The Right Note - Bristol                       | - 01225 874728  |
| Unilet Sound & Vision - New Malden             | - 020 8942 9567 |
| Unique Audio - Neasden, London                 | - 020 8450 7384 |
| Kronos Hi Fi - N Ireland                       | - 01868 753 606 |

*Taperwire*

flat speaker cable

418 -★★★★★ WHAT-HIFI, What Hi Fi Ultimate Hi Fi Guide

## Sunfire Corporation

....from the mind & soul of Bob Carver



CLASSIC TUBE PRE AMP, optional all valve phono stage (MM/MC) with CD input (reverse RIAA equalisation)



STEREO POWER AMPLIFIER 300 wpc HEXFET with no heat sinks

FIVE CHANNEL POWER AMP 200 wpc x 5 - HEXFET with no heat sinks

THEATRE GRAND PROCESSOR PRE-AMP- phono stage, tuner, Dolby Digital, DTS, auto source sensing, intelligent remote

2700 watt TRUE SUB-WOOFER  
11 inch cube 18Hz  
Patent No 4218660 & 4484150  
2700 watt SIGNATURE SUB-WOOFER 13 INCH CUBE 16Hz



**AUDUSA & Co**

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## LAT INTERNATIONAL

*World Class Cables Made in U.S.A*



**AC-2  
POWER CORD**

"For the money,  
that's no mean feat"  
HI FI WORLD June 99

"compare against product  
costing ten times as much or  
more, then decide"  
AUDUSA & CO

AC-2 Power cable - Silver clad, Teflon insulated at 10awg; this is the largest gauge of power cord we know of. The design of our shielding system effectively eliminates interferences from RF and EMI sources. Fitted with a MK Tough plug and IEC or Fig of eight connector. European connectors also available. Solder connections with Wonder Solder. 2ft £53, 3ft £65, 4ft £77, 6ft £99. Other lengths to order. 4, 6 and 8 way all steel distribution boxes

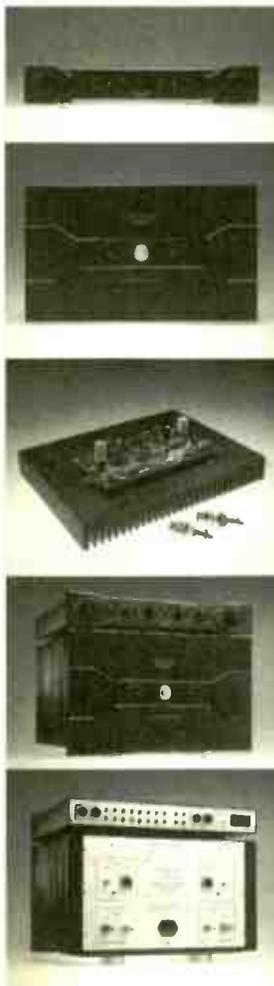


with 3 ft of cable & MK Tough plug 4way £161, 6way £194, & 8way £226. Analogue Interconnects, IC-50, IC-80, IC 100, IC, 200. - refer What Hi Fi for review ratings. Hi-Fi World Sep 99 - IC-50 "this months bargain". Speaker cables - SS800, BIWIRE, SS1000

Hi-Fi World Aug 99  
"gained speed, control & involvement. Improved cohesion and musicality"



From Ohlo, USA a polymeric, mat with a uniform multilayer of a specially formulated mixture of organic compounds. Clarity and depth in music from CD's, sharper picture and brilliant colours from DVD £25-14 day money back warranty



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Special Internet offer  
see page 130 for details

AUDIOLAB 8000C £300, two 8000P's £350 each. Arcam Alpha Eight CD £250. All mint as new boxed with manuals. Tel: 01706 812 140 eves or 01772 762 027 day (Aug/1)

MUSICAL FIDELITY A3 CR power amplifier (new May 2000) big sound, unfortunately my room isn't £880. KEF Model 1 reference speakers (black ash 4 yrs old vgc £290. Tel: 01604 478 505 (Northampton) (Aug/1)

B & W DM70 ELECTROSTATICS curved fronts metallic gunmetal finish rebuilt, manuals, excellent £600 ono. Technics SL1000 (SPI0MkII), EPH-100 titanium arm, obsidian plinth, huge P/Sup SH 10-E) EPC-U205C Mk III cartridge, boxed offers. Micro Seiki DDX 1000 external P.S.U. takes 3 arms c/w Audiotecnica AT 1100 DTS silver wired (2 wands) Supex-900 Super SME II Linn K5 boxed mint offers. N.V.A. 9 box amplifier, pre with M/C phono 4 P.S.U.'s 2 monobloc power amplifiers 2 P.S.U.'s on 5 tier stand £1050. Accuphase E202 120 wrms 8ohm per channel serviced £450 ono. Rotel RA 1412 200 wrms per channel rebuilt mint £300. KEF 104/2 bi-wire good condition £425. KEF Concerto B139, 110, T27 etc modified x-overs rewired awesome sound £250. Luxman valve CD player £300 ono. Thorens (EMT built 150) heavy plinth £100. Monitoraudio PMC 705 SE plus marble plinths mint £750. Tel: 01387 251 111 or 01556 503 019 (eves) 07974 091 106 anytime (Aug/1)

WANTED: TL25-Plus (single or pair), one small knob for Point One Stereo, Leak turntable, cassette deck; TrixT43A amp; raw Goodmans Tetraxiom 575. Write to: Mr Brassard, 2272 Aladin, Laval, QC, Canada H7K 1M2 (Aug/1)

RADFORD SA15 SC22 Mark 3 and MA15 SC2 £350. Linn Sondek Alphason arm £250. Tel: 020 8892 1744 (Aug/1)

NAIM 92R, 90.3, pre/power amp, 6 months old, as new, under guarantee £780. Naim CD3.5 and Flatcap power supply, 10 months old, mint £950. Everything boxed. Tel: 01522 788 014 eves (Aug/1)

KEF REFERENCE 103/4, mint, boxed £450. Naim Nait2, excellent condition £250. Rega Planar 3 with RB300, excellent £150. Linn Index loudspeakers and stands £100. Offers considered. Tel: Tim 0777 346 4677 (Worcs area) (Aug/1)

B&W P4's £300. Akai 4000DS £90. Leak 200i turntable, Audio Technica arm £50. Goldring GL72 £20. Garrard AP76 £20. Armstrong 626 one channel down £20. Tel: 079 801 95 292 (Aug)

WANTED: TRANSCRIPTORS and early J.A. Michell turntables and tonearms. Reference, Hydraulic Reference; Electronic Reference, Focus with Unipivot arm, Saturn, Saturn arm, Fluid arm, Vestigial arm, SME 3009 arm, Stylus and Sweep brushes and original literature. MOST WANTED: early Hydraulic Reference with 3 weights, Transcriber, Round, Skeleton, Prisma, Double platter Prisma. ALSO WANTED: Gale GT2101 turntable. Collector: Don Sellers, 7905 134th Street, Seminole, Florida, USA 33776. Tel: (727) 397-5658, Fax: (727) 392-3474 or Email: audioacres@msn.com (Aug/1)

TANNOY YORK Loudspeakers, rectangular early type 15 inch Monitor Gold, came from Pebble Mill Studio, good condition £850 ono. Tel: 01706 231 752 (Aug)

NOTTS. ANALOGUE SPACEDECK, SpaceArm, Tracer 2 £500. NVA The Emotive Statement £600. NVA The Integrated Statement £500. Trigon Vanguard Phono £150, Proac Response ISC (yew) £600. Tel: 01757 630 573 or 0370 954 608 (Aug/1)

SONUS FABER Electa Amator 2 way speaker system solid walnut cabinets with leather facia. Now 'run-in', superb sound, mint condition, stands extra £2000. Tel: 01767 677 634 (Cambridge area) (Aug/1)

WANTED: TECHNICS EPA 500 pickup arm or just arm tube. Technics SH-10B turntable plinth or armboard. Must be in very good condition. Tel: 0117 956 5361 (Aug/1)

EXPOSURE XI, XII, and Mono VIII Pre-Power Amps and power supply. Very fast and tight. Excellent condition and boxed. Cost new £2300, asking £1250. Can demonstrate. Tel: Paul 01252 737 967.

ARCAM DELTA 290 integrated plus power amplifiers 6 lines, phono board, remote 75w each, mint condition, boxed, instructions, new cost £960, bargain at £450. Can demo. Tel: 0113 275 5701 (Yorkshire) (Aug/1)

LEAK TL12.1, BBC modified, Quad 33, 405, FM3 303. Radford tuner, Leak T/Line tuner, Garrard 301 SME/arm Teac, Revox reel to reel, Hi-Fi spares, chokes, transformers, EMI, BTR. Tel: 0131 332 7536 evenings (Aug/1)

HI-FI MAGAZINES, over 300 including almost complete Flat Response, Hi-Fi Review and Hi-Fi World, plus many others. Offers. Tel: 01252 837 258 (Aug/1)

SOUTHCOAST SPEAKERS Visaton Alto 111G floor-standers. Tall slim 3 way design with upgraded crossovers. superbly finished in real beech veneer (not iron on type) with spiked plinths. Too large for my room. Only used for 3 weeks £425 ono. Tel: 01274 632 492 (Bradford) (Aug)

NAIM NAC62K, Naim Nap140, boxed £480. Tel: Brian 0121 689 2805 (Aug/1)

WANTED. BEARD P100 MkII power amp, any condition for rebuild/refurbishment project. For Sale: Audio Innovations Series 500, recently re-valved £300. Dolan PM1 pre-amp £400. Tel: Jon 01923 219 711 (Watford)(Aug/1)

PRIMARE T20 FM tuner, 11 months old, mint condition, only used for a few hours, boxed etc. Cost £500 accept £295 ovno. Tel: Alan 01661 834 557 (Aug/1)

MICHELL ALECTO monoblock amplifiers, approx four years old £750. Bargain. Please compare with typical secondhand dealers price of over £1000. Tel: 01874 665 488 (Brecon, Wales) (Aug/1)

NAIM NAC72 £400. NAP250 £550. HiCap old style £300. Naxo 2/4 £300. 2x 10 metres of speaker cable £50. Micromega BSII DAC £200. Tel: 02380 421 681 after 6pm (Aug/1)

SONY MINIDISC recorders MDS300 £75, MDS310 £85, Aiwa 800 3 head cassette deck with 50 used tapes, mainly metal £60. All above as new, little used. Owner gone CDR!. Tel: 01924 381 667 (Wakefield) (Aug/1)

**Classified Ads**



# Trade Ads

Special Internet offer  
see page 130 for details

Dealers must not advertise in the Private Classified section.  
Monthly consecutive insertions will be considered Trade  
advertising. The Publisher reserves the right to judge submissions.

## WANTED - EARLY HI-FI LOUDSPEAKERS

Tannoy, Lowther, Parmeko,  
Voigt, Vitavox, RCA WE etc  
TURNTABLES

Garrard, BBC301, EMT SME,  
Ortofon, Decca, etc.

## VALVE AMPLIFIERS

AEI, EMI, Leak, Rogers, PYE-  
Quad, WE etc

## AUDIO VALVES

DA30, KT66, KT88, PX4, PX25,  
PP3/350, WE300

## CLEAR CRYSTAL SYSTEMS

John Petrie-Baker  
Tel: 020 7328 9275

## CASTLE LOUDSPEAKERS

New. Discounts available.  
Deliver Anywhere UK. Please  
telephone for details. Five  
Ways Hi-Fidelity Ltd (Est  
1972), 12 Islington Row,  
Edgbaston, Birmingham B15  
ILD Tel: 0121 455 0667. Tues-  
Sat 10.30-6.00 (Jul!)

SHURE V15VxMR phono car-  
tridge's, boxed only £225. Price  
includes mainland UK delivery.  
WANTED. Garrard 301 motor  
units in perfect condition. Tel:  
01202 746 033 or email:  
info@stoneaudio.co.uk (Aug!)

VINTAGE WIRELESS COMPA-  
NY LONDON Buy-Sell-  
Exchange. Vintage wireless and  
classical audio. Repairs, spares,  
restoration, modification to all  
valve equipment. Quad II, Leaks  
etc, shipped worldwide, best  
prices, call us at 17 Bell Street,  
London, NW1 5BY.  
Tel: 020 7258 3448  
Fax 020 7258 3449 (Jul!)

REPAIRS, MODIFICATIONS,  
restorations and upgrades to all  
amplifiers, ancient and modern.  
One offs built to order, kits  
debugged, power supplies etc.  
Quad 303's turned into 'super  
amps'. Design work undertaken.  
Ex-Alchemist products and  
Musical Fidelity engineer. Tel:  
Arkless Electronics 01642 860  
881 (Sep!)

LINN KLIMAX power amps  
£9450. Pair ex dem Musical  
Technology Harriers yew veneer  
£500. Myryad MCD100 CDP  
£600. Roksan Caspian power-  
amp £390. Linn Keosa £300.  
Loewe Planus £1400. Tel: 01270  
214 143 (Aug!)

MUSICAL FIDELITY A300, 3  
months old £900. Audio  
Research SP9 Mk1, boxed, as  
new £750. Krell KSA50 Mk2  
power-amp, as new £1,100.  
Musical Fidelity A300 integrated  
amp, 3 months old, as new  
£1100 ono. Krell KSA 80, power  
amp £1450. Krell KAV 150  
power amp, 1 month old £1800.  
DPA Renaissance amp, £190  
ono. DPA Enlightenment Drive  
plus DAC, 24bit 96kHz technol-  
ogy, guaranteed, new £1,900 -  
£1,000. ATC SCM20 speakers, in  
yew, immaculate, boxed £750.  
U.K.D. Opera Callas Gold speak-  
ers, immaculate £500. Linn  
Isobairk's, boxed, v.g condition  
£600 ono. Yamaha NS-A102, sur-  
round sound speakers £35.  
Transparent balanced intercon-  
nect £120 ono. XLO 4.1 DIGI  
cable 0.5m, new £350 - £150  
ono. Transparent power cable, 2  
RF boxes £90. Nordost Blue  
Angel balanced cables, 1mtr £70  
ono. Deltec Black Slink, 0.5mtr  
pair £70. Ortofon 7 nine's cable  
1mtr £170. Heybrook Tri-wired  
speaker cable, 3m, banana  
plugged £60 ono. Please tele-  
phone Jules on 01792 280 061 /  
Fax 01792 518 958 / E-mail:  
sales@sounddrjuleshifi.co.uk  
(Aug!)

SPEAKER SALE of best British  
quality drive units. 8 inch paper  
and polypropylene. 6.5 inch alu-  
minium cones. 10 inch paper and  
polypropylene. 6.5 Jordan Watts  
alloy cones. Volt BM250 10 inch  
5.5 inch midrange. Some vintage  
speaker enclosures MFI World  
300B amplifier, offers. Trichord  
Pulsar DAC, offers. Thele and  
small parameters available.  
Speakers from £18. Ring or  
email 01189 693 377 or  
msj@stjean52.freereserve.co.uk  
(Aug!)

AFFORDABLE VALVE COMPA-  
NY Model EL34. Quality 30  
watts Class A valve amplifier  
£600. Thick aluminium front  
panel. Detachable safety cage  
for hot valves. FREE colour liter-  
ature. 1 month HOME TRIAL.  
Tel: 01634 373 410 anytime  
(Oct!)

HORSHAM HI-FI offer: Sirius D-  
200 power amplifier £1995. BKS  
107 Mk II hybrid ribbon loud-  
speakers £1195. Basis 2000  
turntable £1195. Quad 77 inte-  
grated amplifier £295. Audiolab  
8000Q pre-amplifier £495. Sirius  
pre-amplifier £495. Tel: 01403  
272 931 (Aug!)

HORSHAM HI-FI offer:  
Audionote DAC I £395. Audion  
Silver Knights £995. Impulse H25  
£995. Musical Fidelity F22 pre-  
amp £595. Audio Innovations L2  
pre-amp £395. Apogee Duetta II  
ribbons £495. KLP-1 £195. Tel:  
01403 272 931 (Aug!)

CLASSE AUDIO Ex-demo ampli-  
fiers CA100 (£1495) £695.  
CAV75 (£1995) £995. Mirage  
loudspeakers, M5si (£1995)  
£1295. MC2 Centre (£449)  
£299. M1090is (£1395) £995. Tel:  
Audio Visual Concepts 01628  
440 873 anytime (Aug!)

STUDER A810 45PVU £950.  
AB12 VU 45P £1200. A80 VU  
£800. A710 £550. B67 VU £750.  
EMT 950 £700. 948 £450. Nagra  
Stereo £1200. Technics SP10  
MkII £250. SLP1200 CD £450.  
Tel: 01246 235 024, Fax: 01246  
550 421 (Aug!)

NAIM 3.5 CD Player, boxed,  
mint £650. Meridian 501.2 pre  
£400. Meridian 556 power £525  
boxed, mint. ProAc 2000 + R4  
stands in oak £575 excellent  
condition, boxed. Papworth  
MUH2000 integrated reduced to  
£485 excellent & boxed. Cyrus 2  
+ PSX £300, boxed, serviced.  
Racks speaker cables intercon-  
nects always available. Phone for  
details. Steve Apex Acoustics. Tel:  
01527 450 500. Email: apexs-  
nm@aol.com (Aug!)

EMT 950 £850, 948 £500,  
Technics SP10 MkII £260,  
SLP1200 CD £500. Studer A810  
VU £1100, AB12VU £1500. B67  
VU £850, A710 £550, PR99 III  
£850, A807 VU £1200, Nagra  
Stereo £1200. Tel: 01246 275  
479, Fax: 01246 550 421 (Aug!)

ATTENUATORS FIXED  
£25/pair, variable £47/pair. Will  
give improved volume control  
and remove input overload. Tel:  
Grant 01752 202 841 (Aug!)

WILSON 5.1 WATT/PUPPY  
speakers (piano black) + Tail and  
Paws. Mint. Cost £18,000, Sale  
£9,000. Krell KPS 20i/L CD, pre-  
amp, DAC, boxed, (£11,000) sale  
£6,000 mint. Krell KST-100  
power £1,495. Krell KSP-7B  
(balanced) £1,400. Krell KRC-  
HR pre-amp £4,900 new. Krell  
Pam-7 pre/PSU £995. Wadia 6  
CD player £2,500. Forsell Air  
Turntable (rare) £4,995.  
Spendors LS3/5a £350. Tel/Fax:  
020 7349 9675 or 0958 607 613  
(Aug!)

INTERCONNECTS. Fed Up  
hearing you must spend £500  
for a decent cable? Two types  
available - The Blue £45 or The  
White £95 per metre stereo  
pair. These cables put other  
brands to shame! Satisfaction  
guaranteed or your money back.  
Tel: 0141 569 1069 (Glasgow)  
(Aug!)

LOW COST, high performance  
stereo decoder for the  
Troughline, Quad etc. Cased,  
mains powered outboard unit  
£58.50 inc P&P. Decoder board  
only £18.50. Studio 12. Tel:  
01736 798 393 (Aug!)

VALVE PREAMPS! Best selection  
of sensibly priced valve ampli-  
fiers in England. New valve pre-  
amps from £250. New class 'A'  
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Stockists of Croft, EAR. For  
more info or a demo Tel: Audio  
Classics 01942 257 525. Email:  
audioclassics@hotmail.com  
(Aug!)



*Caspian*  
catch the wave

- DSP Surround sound processor
  - 5 Channel AV amplifier
- also..
- Integrated CD player
  - Integrated amplifier
  - Tuner
  - Power amplifier

Finish: silver or matt black



Roksan was formed in 1985 to offer sound reproduction systems of the highest quality for the most discerning of music lovers.

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# MISSION



The new **78** series

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