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hi-fi

WORLD

DIY
SUPPLEMENT
No. 65
INSIDE
THIS ISSUE!

MAY 2002

UK £2.75
Malaysia Rm18

& computer audio

SILVER SERVICE



We test the hard disc sound server system from Imerge. Is it the future of hi-fi?

● plus

- AAD E-48 'speakers
- Diapason Adamantes III 'speakers
- Linn Klimax Twin power amp
- LG CD recorder
- Bristol Show report
- Moon I-5 integrated amp
- Project RPM 9 turntable
- Rotel RCD1070 CD player
- Wilson Benesch Arc 'speakers
- Multichannel v. Stereo

① Computer Audio World

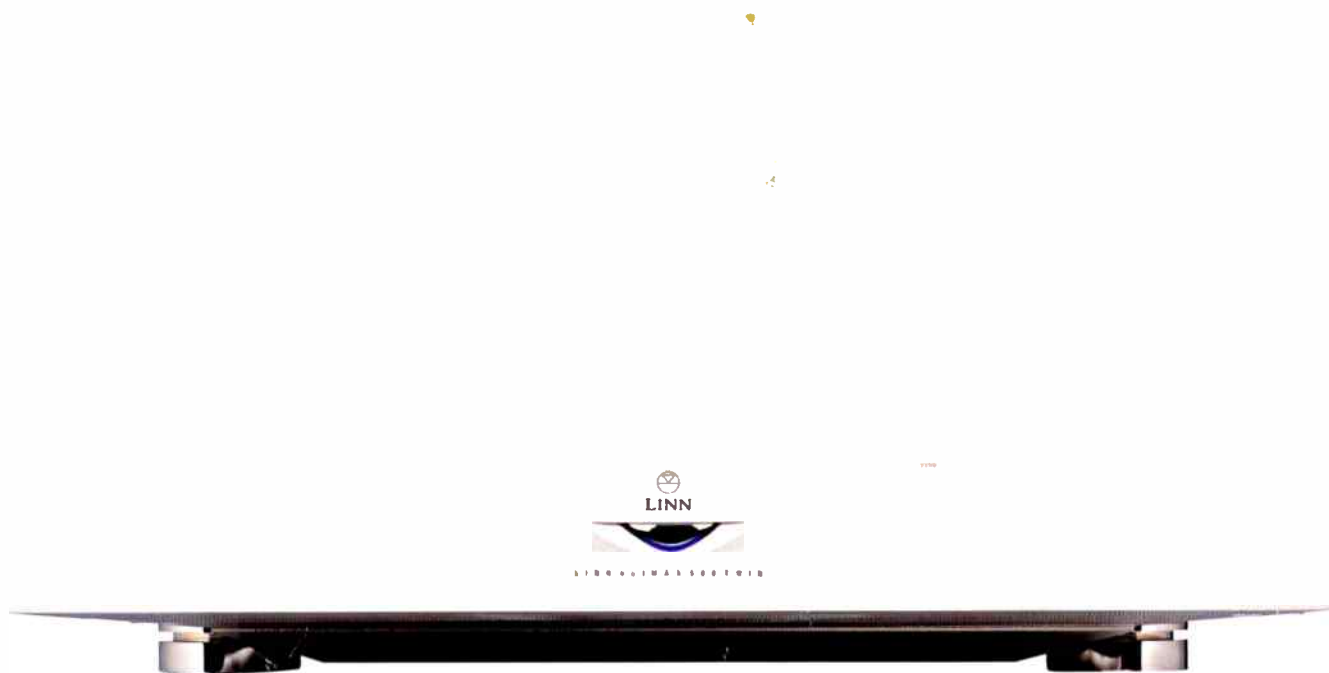
- TerraTec EWX 24/96 soundcard
- Computer Audio broadband feature

MAY 2002



COMPETITION
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Naim NAC112/NAP150
pre & power amp
combination

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The Klimax Twin is designed to match the Klimax Solo and sets new standards for single component stereo power amplification.

The Klimax Twin delivers unsurpassed signal pitch accuracy, thermal efficiency and reliability producing 125W into 8ohms and 230W into 4ohms of clean, silent power, all beautifully housed in a cool running unit that is only 2 inches thick and weighs less than 22 pounds.

The stunning compact casing protects, screens and stabilises the sensitive internal electronics and forms a heat exchanger with further diffusion being provided by a separate cooling

**LOOKS CAN BE
DECEIVING.
KLIMAX TWIN.**

channel with back-up fan assist. Inside the Klimax Twin you'll find two isolated circuit boards, one the unique Linn Silent Power Switch Mode Power Supply and the second containing the board for the twin channel audio circuitry.

To experience the outstanding performance of the Klimax Twin in a stereo music system or multi-channel audio-visual system visit your nearest Linn specialist, which can be found at www.linn.co.uk or call the Linn Helpline on 0500 888 909.



For a few years during my late teens and early twenties, when I should have been revising for exams or writing essays, I spent the odd midweek afternoon in the front stalls of many a London cinema indulging myself in the latest David Lynch or French 'art house' masterpiece. I even illicitly indulged myself in the latest Arnie-type 'shoot 'em up' on the odd occasion (but only when a fellow bunking student didn't accompany me - and especially not a female). I consequently joined the National Film Theatre in the South Bank arts centre to help quench my thirst for all things celluloid both underground and overground ("Wombling free...").

There were two reasons for these afternoon escapades: [1] it was a lot cheaper than going in the evening, and [2] the cinema was usually empty except for a few fellow lecture skivers and the occasional snoring wino who'd bunked in through the emergency exit. I've now grown up to discover that every David Lynch film apart from The Elephant Man and Blue Velvet is complete twaddle and I only really liked those French art house films for the odd glimpse of continental bare flesh. I also these days prefer females that like Arnie-type 'shoot em ups'!

What hasn't waned, though, is my love for films. Furthermore I like watching movies virtually alone in the comfort of a big seat, with a fine sounding audio system. Surely this means I have to have home cinema. Well, no, because for me it's actually a watered down experience and I like to remember or experience Apocalypse Now or The Last Emperor in the original 35mm on the (really) big screen where it belongs. No matter how big and expensive your plasma is, you can't recreate the effect of a fully blown cinematic experience like this. And a projector with a retractable screen merely reminds me of a smoke riddled theme pub with Sky Sports and drunk bone heads on tap.

Before manufacturers jump down my throat, I should explain that this is me at home

'off duty'. I'm not slugging off the market as a whole, but when it comes down to personal choice, it simply ain't for me. All this means that when I do make it to the cinema I sit there agog as I did as a kid, which for me is what it's all about.

Yes, of course I have a DVD player and a widescreen TV with multichannel facility - I have to both professionally and domestically. But they are discretely hidden away (the widescreen is even portable size!) and in the bedroom. Our front room visual edification comes in the form of a portable prehistoric contraption (remote long lost) that's wheeled out in front of the hi-fi, while we desperately squint to see if it Eastenders or The Simpsons we're watching (clue: The Simpsons is more in the real world).

I feel it's time to bite the bullet and buy a proper telly, although my real enjoyment I fear will still come from the vinyl record, but I'll resist the urge to go AV out of choice as long as I can, knowing that perhaps at some stage I may have to swallow these words. I fear next year's May editorial introduction could well be an essay on the delight of watching Barney the dinosaur in plasmatic surround sound. ■ ▲



Simon Pope

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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This new £500 DVD player from Denon promises to bring new sonic performance to the midrange market with its DVD-A compatibility and audiophile credentials.

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This well built beauty hails from Canada. With its beefy power output and serious looks will it pose a threat to the strong competition, asks David Price?

loudspeakers

WILSON BENESCH ARC26



These are the new 'budget' standmounts from the Sheffield high end specialist. Mani Sandher discovers whether they're worth your money or not!

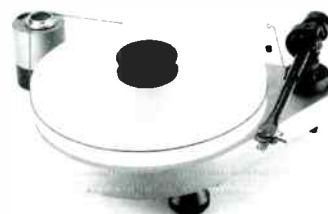
DIAPASON ADAMANTES III 50

These fine looking hardwood standmounts from Italy prove that hi-fi can indeed be a work of art. Will the sound match the looks?



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David Price checks out TerraTec's AudioSystem EWX 24/96, and the partnering Phono PreAmp Studio.

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David Price looks at how this technology could transform computer audio.

world news

▶▶ **CARDBOARD 'SPEAKERS? CUT IT OUT!**

Here's something decidedly different in the hi-fi market - and it's no April fool, either. Soundpax recently demonstrated at the Bristol Sound and Vision show the world's first "full range" cardboard loudspeakers! Measuring the size of your average traffic cone (70cm) and weighing the same as a bag of sugar, the pyramid shaped 'speakers are the brainchild of NXT in conjunction with DS Smith Packaging, who manufacturer the



product. The manufacturers emphasise the importance of the design potential, as virtually anything can be printed on the cardboard. Easily transportable, they are connectable to any standard amplifier and make ideal music producers for outdoor barbecues and the like (weather permitting, of course).

The 'speaker itself works by using NXT SurfaceSound technology, where an exciter vibrates the specially designed panel to

produce a uniform and dense set of resonances throughout the desired frequency range.

The 'speakers are expected to retail for around £30 per pair and NXT and DS Smith Packaging are in talks with brands and distributors about the project. A second generation Soundpax speaker set, complete with amplifier, is promised ready for the

summer. As for performance, we'll let the supplied specifications speak for themselves:

"Frequency response: alarmingly good;
Sensitivity: deeply felt;
Power handling: loud enough to dance to".
Who said hi-fi was boring?



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▶▶ **MERIDIAN'S DEBUT PAIR**



In addition to their demonstration of the new multichannel DVD-A system, Meridian took the opportunity at the recent Bristol show to show off two new stereo hi-fi products. The first is the new entry level 507 CD player, the successor to the well-received 506.24 model. The machine employs 4 separate power supplies 6-layer PCBs and the latest surface-mount technology. Jitter is apparently kept to a minimum by the use of double buffering techniques created originally for the

508. The stereo analogue output uses 192kHz/24-bit DACs with a direct-coupled audiophile standard output amp.

The other product is the new 559 stereo power amplifier which employs a new amplifier topology which first appeared in Meridian's DSP88000 high end loudspeaker. It is designed to meet the demands of new audio formats such as SACD and DVD-A. The 559 can deliver a weighty 300W per channel into 8ohms and a possible 1500W of power in bridge mode. The power supply features a proprietary "soft-start" system, two high mass transformers and a host of audiophile grade components. Internal wiring is courtesy of van den Hul. Each channel uses twenty 16-amp output devices in a super-class-A output stage and features

Meridian's proprietary dynamic bias system.



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▶▶ AFTER A NEW REFERENCE?



KEF's high-end Reference range gets a new addition in the shape of the Model 205 floorstander, a four-way bass reflex design. As with the other 'speakers in the range, the 205 features the latest generation Uni-Q driver accompanied by the hypertweeter pod faired into the cabinet. There are two 8" bass drivers with balanced Faraday loops above and below the coil to ensure perfect symmetry. It also features the titanium dome tweeter featured in the flagship 207 model whose output is tuned to KEF's Uni-Form waveguide. The 205 has tri-wire capability and a quoted sensitivity of 90dB. Expected retail price is £3999 per pair.

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▶▶ GOLDMUND'S CHIASMA CHARISMA

High end company Goldmund have announced the arrival of their first "Home Networking" product, the Chiasma music server, which uses a unique wireless distribution capability which can serve several rooms simultaneously. Somewhat of a surprise product from such an esoteric hi-fi company, the Chiasma has a "silent computer" construction which is provided by Goldmund's sister company, Sylans (www.sylans.com). The system has a storage capacity of 150GB which can be extended to the multi-Terabyte "dimension" using multiple additional storage units linked by the provided Gigabyte Ethernet interface.

Music can be stored in the Chiasma as uncompressed, compressed or both using proprietary compression algorithms developed by another Goldmund partner, AudioNetworks (www.AudioNetworks.com). It also features extremely fast CD ripping with a 15x speed factor. Future upgrades will probably include a DVD-Rom ripping device. The price? Well, as with all Goldmund products, if you have to ask...



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▶▶ OFF THE WALL?

JM Labs have announced details of their first in-wall range of 'speakers. The Caché series features use of a wide dispersion inverted dome tweeter and the "W" sandwich cone low mass bass/midrange driver developed in 1995 for the company's flagship Grande Utopia model. These are housed in a rigid aluminium frame and a sealed MDF cabinet. The range features four models, the 406, the IC 406 and the SR 400, all three of which are main 'speakers with the LCR 400 doubling as a centre channel, plus the SR 400 bi-polar effect dedicated AV model. There is also a 'wall boost' effect control and a three position tweeter level adjustment in 3dB steps. Prices are yet to be confirmed.

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next issue

here's a little taster of what we hope to bring you in June's issue

UNISON RESEARCH C5P/P30K PRE/POWER AMPLIFIERS

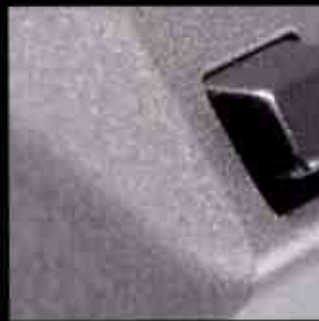
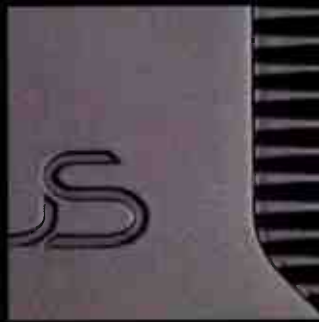
This is the latest stylish pairing from the Italian valve specialists. Will the KT88s used in the power section deliver the necessary clout? Find out next month.

MERIDIAN 507 CD PLAYER

As the successor to the excellent 506.24 player, the new 507 promises to be a fine entry level player from the digital experts. Check out the review in four weeks.

PINK TRIANGLE INTEGRAL AMPLIFIER

This stunning looking beauty is the latest long awaited product from the Pink Triangle stable. Will it be a welcome return for one of hi-fi's most individual companies?



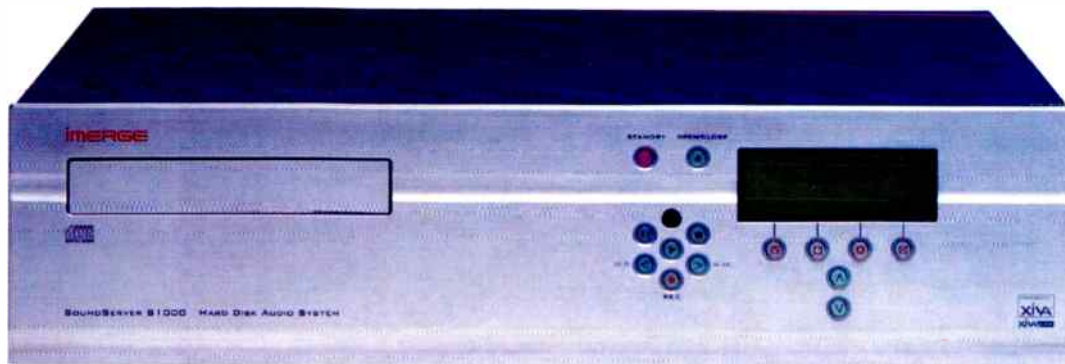
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World Radio History

SILVER SERVICE



David Price thinks that someday, we'll all listen to music on something like Imerge's brand new SoundServer S1000-80 hard disk audio system.

Here is a fascinating glimpse of the shape of things to come. A few years down the line, surely all audio players will work this way, using a hard drive and a built in CD/DVD-ROM spinner for recording? Music will have migrated off standalone 'separates' and on to 'devices' that do a number of things, from playing to recording to radio and - at the bottom end, at least - video. Upgrading won't be a case of part exchanging your old CD player for a new one down at your dealer, but downloading new software at your player's dedicated website and maybe plugging in the odd new module or two 'round the back. Fun, isn't it?

Imerge's SoundServer S1000 is essentially an audio computer (like one you can build from bits bought at a computer fair) but with a difference - the bespoke operating system it runs, plus its superior build quality and ergonomics. It lets you store and play uncompressed 16/44 PCM digital audio from its internal hard drive, or compressed music files in the shape of 128, 160 or 192kbps MP3s.

Imerge offer the SoundServer in a variety of configurations, beginning with the S-series 1 Zone 80 at £1,599. As its name suggests, it boasts an 80GB hard drive which allows approximately 150hours of uncompressed music, or over 1400 hours of MP3s. The Zone 1 designation refers to its single-room capability - the Zone 2 and Zone 3

models offer two and three outputs respectively for multi-room use. Costs are £1,999 for the S1002-80 and £2,599 for the S1003-80 - expensive, but methinks the prices won't stay that high for long. There's also the option of a wireless keyboard for £150, a wired one for £83 and - interestingly - a XiVA Control Application for Palm OS at £150.

LIVING IN A BOX

As largish (436x106x390mm) anonymous looking silver boxes go, the SoundServer isn't bad. It has a neat anodised metal fascia sporting a cluster of backlit buttons offering the usual 'transport' controls (play, pause, stop, record, track skip), plus four menu keys and an open/close control. There's also a CD tray, which glides in an out with the grace of your average computer CD-ROM drive - not quite as nice as a Linn CD12, then! The 4 line, 20 column alphanumeric backlit LC display cleanly shows CD text and track information, but you can always plug in a TV for a better display thanks to a neat graphical user interface.

Round the back you'll find the usual analogue line level inputs and outputs via gold plated RCA phonos, as well as a single digital coaxial in and out - shame TOSLINK isn't included, too. There's also a USB connector, an RS232 serial port (9 pin D connector), Ethernet RJ45 connection (10 base T/100 base T), a

phone socket for the 56kbps internal modem, a composite video output and the usual IEC mains socket.

The SoundServer works effortlessly. You can record and play music as you would do on a hi-fi CD recorder - open the CD draw, insert a disc, press record and the unit starts 'ripping' in your chosen format to its hard drive faster than in real time. It logs onto the CDDb database to get all the artist and track information by itself, and the whole thing is done completely without fuss - just like the Linn Kivor, in fact! You can even edit information in the music database via the remote control. Everything is aided by an on-screen display accessible via TV (which plugs in the back), but you can - if you wish - stick with the backlit LCD which does the job almost as well.

THE SOFT PARADE

It's the purpose-designed XiVA 'Hard Disk Media Appliance Software' that makes it all happen. Already used by Linn's Kivor, it's rapidly becoming the standard for the next generation of consumer electronics products that are hard disk-based and Internet-enabled. Created by Imerge itself, it integrates all the various parts of the machine (i.e. hard drive, memory, modem etc) making the management of audio libraries simple and flexible. Music tracks can be stored and played back by album, track, artist or genre. The software takes care of



◀ playback, automatically selecting tracks from the entire music collection to fit the mood or style selected.

It connects to the internet via the XiVA-Net portal, and lets you get web-based music content onto your TV screen via your hi-fi. It sends users information tailored to their own tastes, such as music purchases, ticket and artist information. Imerge say it's "like accessing your own on-line music magazine with all the latest industry gossip, all from the comfort of your sofa whilst you enjoy listening to your favourite music".

Imerge is now licensing the code to other third party manufacturers. Computer geek readers may be interested to know that it's a scalable high level language that's portable across operating systems (including Windows and your beloved Linux!) Usefully, it's upgradable online - and the S1000 tested here uses the very latest version 3.0.

XiVA-Net was launched in November last year, bringing together various content providers to supply:- Pop news and gossip, updated regularly from Dotmusic, Europe's largest music website, as well as albums, singles and latest concert reviews; Classical news and hundreds

of composer biographies, from Classical.com; Gig news in your area, as well as music, film, comedy and theatre events taking place in the UK and Ireland, with ticket booking via a dedicated phone number, provided by Livegigguide. Just enter your postcode and the software does the rest!

Over 10,000 venues and approximately 12,000 events are listed at any given moment. It's continuously updated during the day by Livegigguide staff, PR companies and independent journalists and is fully updated every 24 hours with: Album and singles charts from the Official Charts Company; Biography and discography information on your favourite artists; CD, DVD and concert ticket purchases either through the post or by download; Internet radio and music streaming; Capability for dovetailing with music subscription services.

SOUNDING OUT

As an audio device the SoundServer works brilliantly. Much of what I found about the Linn Kivor applies to this product too. Despite its functional similarities though, the audio circuitry is different, and ultimately this is where this product will succeed or fail. Despite its superb

flexibility and convenience, if you spend fifteen hundred odd quid on something that plays music, you'll want it to improve on your cheapo CD player.

I listened to the SoundServer as a source component in my reference system comprising Cyrus CD7/PSX-R CD spinner, Cyrus 7/PSX-R amplification and Yamaha NS1000M loudspeakers. Auditioning it meant that I had to 'rip' a number of my music CDs to its hard drive (in both WAV and MP3 formats), hit the play button and A-B it against my CD player. As expected, the S1000 didn't exactly monster the CD7 (which is only a little cheaper), but nor was it bad at all.

Playing uncompressed digital audio it's clean and open, with plenty of detail, a wide and spacious soundstage and surprisingly generous amounts of bass. Indeed it has a very pleasant 'tone' - rather than sounding forward, harsh and scratchy like a cheap CD player it's very smooth and svelte! The Cyrus CD7 ran rings around it in terms of articulation and fluidity, but the S1000 certainly didn't sound wooden. The bass guitar playing on Air's 'All I Need' had a fine sense of rhythm, and pushed the song along vigorously. Switching to the



Cyrus showed greater grip and dynamics - the accenting being easier to pick up - but it was still a good result for the SoundServer.

Moving up the frequency scale I heard a smooth and lively midband with good articulation. There's little of the Cyrus combo's rock-solid image location - things are big and loose in space - but again it was perfectly listenable, with an impressive amount of low level detail. Treble was couth and civilised, lacking just a touch of sparkle. The Cyrus proved better able to get deep into the texture of the cymbals played on Simple Minds' 'New Gold Dream', making the Imerge sound a little lacking in sheen and shimmer.

Things weren't so great when playing MP3, thanks to the limited range of bitrate options. Unlike my



own audio computer's MP3 ripper which goes up to 320kbps, I could only get as high as 192kbps. This is rather baffling, as you're not exactly desperate to save space with the SoundServer's 80GB hard drive on board. You'd expect low bitrates from small portable devices like Creative Labs' DAP Jukebox (with just a few gigs to play with), but in truth the situation is precisely the opposite.

Although it still sounds impressively civilised and 'hi-fi', at 192kbps the result is rather bland and uninvolved MP3 playback. Perhaps we can take some consolation from the fact that this aspect is software upgradable - so perhaps we'll see AAC, ATRAC and MP3 Pro compatibility soon, which will obviate the need for high bitrate MP3s.

Yes - it's a great product. I enjoyed the S1000 immensely. It's

extremely refined, yet enjoyably musical sounding and easily the better of a decent £400 CD player. It does not, however, compete with similarly priced dedicated hi-fi separates. Imerge would doubtless argue that this is missing the point. And you can of course plug it into a better standalone digital converter via its coaxial out, where it becomes a fine digital transport. A brilliantly conceived and executed product - I loved it. ■ ▲

Imerge S1000-80 £599

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IMERGE-NET TECHNOLOGY

Based in Cambridge, UK, Imerge develops Next Generation Home Media Appliance Technology (XIVA) for licensing and finished-product sales. As well as its own SoundServers, products powered by XIVA include those by Linn and Revox. For more information on XIVA technology visit www.xiva.com and www.xiva-net.com.

World Verdict



Superb mix of features and convenience, and the sound isn't half bad either. Fine build and ergonomics complete an extremely impressive package.

LONG TALL

AAD are a new name in 'speaker design here in the UK but their founder is no stranger to the industry. Simon Pope listens to the sleek and stylish new E48 floorstander.

Imagine few of you will have heard of AAD. Although formed in 1998 the company have not appeared in the UK until now. But they're no new upstart, headed by an experienced 'speaker designer whose background is in the very heart of the UK 'speaker industry -and here lies an exotic and interesting tale and one which I'll attempt to keep as brief as possible!

Founder of the company is one Phil Jones, renowned as one of the finest 'speaker designers around, Phil started his hi-fi life when he founded a certain company called Acoustic Energy back in the eighties and it was here he gained his reputation for delivering the best possible quality from relatively small monitors. It was also during this time that he pioneered the use of all metal drive units. From here, Jones moved on to Wharfedale, then he packed himself off to the USA where he worked for Boston Acoustics, developing the rather clever Amplitude Modulation Device to correct for non-linearities in metal dome driver behaviour. He also spearheaded the company's high-end Lynnfield project.

After two years at Boston, Phil moved on to start up his second company, Platinum Audio based in New Hampshire. It was here that he wooed the press with his Solo and Reference monitors using his trademark metal cone technology. He also dabbled in crazy high-end territory with the massive, full range Airpulse 3.1 horn 'speaker which collected a gong from the Japanese Audiophile Press as their product of the year.

Phil now spearheads AAD, aiming to deliver high-end sound quality with a sensible price tag. He spends much

of his time in the China factory, although the company has offices in the USA and UK. Manufacture in China means that production costs can be kept to minimum, giving the products a 'real world' retail price.

The E48 loudspeaker I review here combines many of Jones's past technologies in one very tall - yet sleek and unobtrusive - package. All drive units are designed and manufactured by AAD in China - consequently nothing is 'bought in'. On the thin front baffle we have two metal domed drive units placed either side of a metal grill covered tweeter. The tweeter itself is a silk dome design which has a liquid cooled 25mm copper/aluminium voice coil immersed in a high flux magnetic field. Behind the dome is an acoustically damped chamber machined into the pole piece. This, say AAD, results in smooth and extended treble. The midrange units either side of the tweeter are fairly small, due to the extreme narrowness of the cabinet. They use a high technology molecular matrix cone material of aluminium blended with polypropylene, attempting to combine the smooth nature of polypropylene with the detail and speed of aluminium. The surround of these drivers is made from rubber, as opposed to widely used foam.

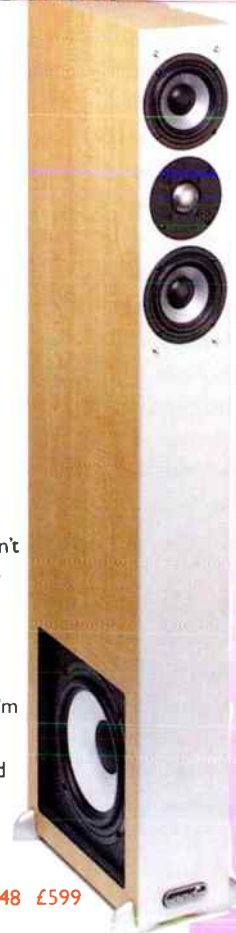
Hidden on the side of each 'speaker lies the answer to the question that crosses one's mind on first sight of the cabinets: "How are you going to get bass from something that narrow?". Each cabinet has a side firing aluminium passive bass unit for the lower frequencies which sits in a rear firing ported enclosure. The idea here is to get the maximum possible

sound with the smallest possible enclosure. The cabinet itself is made from 15mm MDF with a high grade laminate and a striking if not totally satisfactory silver front baffle. Arched supports are found at the base of the cabinet for the extra stability needed with such a narrow design.

When it came to sound quality the E48s were something of a surprise - and a pleasant one at that. However, first impressions weren't particularly inspiring, with a loose and slightly ill focussed sound. After twenty- four hours running in things began to take shape and the sound both broadened out and loosened up. The first thing that grabbed me - not surprisingly when the narrowness of the cabinet is considered - is the superb imaging properties of the E48s. My benchmark at this price are Mission's superb 782s which excel in imaging and the 48s were well up



SAVVY



with them. Indeed both have side firing woofers, so they're similar in nature. Rock recordings show up the imaging best and in Paul Weller's Stanley Road the intricate mix was expertly reproduced in true professional monitor style, with pin point accuracy.

It was also with rock music that the 48s showed they could rock with the best. They have an exciting high sensitivity sound and with all out, in-ner-face fare such as Skunk Anansie's 'Little Baby Swastika' or Rage Against The Machine's 'Bulls On Parade' they'll produce floor shaking bass and eye opening attack and speed that's a real surprise. The 48s are hard to better in this respect at this price. They have a monitor-like way of analysing a recording but it is never sterile or harsh and therefore extremely easy to live with.

One more plus point: they'll also play crappy rock recordings pretty well, too. This is a definite bonus; the 48s welcome all-comers!

With more refined jazz and classical music the 48s, whilst sounding full and involving, also lacked a certain amount of cohesion and integration with the lower midrange suffering from a lack of body. Also, acoustic instruments don't really sound as natural as they do with the Mission 782s. This said though, I've heard a lot worse. The 48s still manage to deliver a big sound with big orchestral music such as Mahler's fifth symphony and that is no mean feat for a speaker at this price level.

Some of the intimacy of John Coltrane's 'A Love Supreme' was lost but overall there was a nice frequency spread in the sound and cymbals remained sweet and detailed. There was also a nice tone to Coltrane's tenor sax, albeit not quite as smooth as I've heard.

These are well engineered speakers that produce as good a bass sound as you'll get at the price, from the dimensions. If space is a domestic concern then the 48s will easily fit the bill. They're not perfect and suffer a bit from a synthetic sound with acoustic

material but rock recordings are often a revelation, with that remarkable imaging ability being a real bonus. Those who favour quality bass won't be disappointed either as whilst it's not earth rumbly low, coloration is minimal and it's very fast, too. I'm looking forward to getting my ears around some more AAD products. ■ ▲

AAD E48 £599

AAD UK Limited
Ilador House
The Orchard, Staverton
Northants NN11 6JA
Tel: 01327 706560
www.aadsound.com

MEASURED PERFORMANCE

Floor mounted bass units of the sort used by aad are becoming popular with manufacturers. They drive the height mode of a room well, which helps give some oomph around 80Hz, or high bass, enhancing bass "speed". The driver itself gets little lower than 63Hz (-6dB) but the port is very well damped and peaks at 40Hz, extending down to 16Hz. The bass drive system works differently to usual it appears. Not only are these results unusual, but also the impedance curve shows little of the "twin peaks" displayed by reflex systems. There's only a smooth, broad peak, our impedance analysis shows. Exhibiting much lower reactance than usual this looks promising. Unfortunately, the impedance curve gets a little wild further up the frequency range where there are some strong swings,

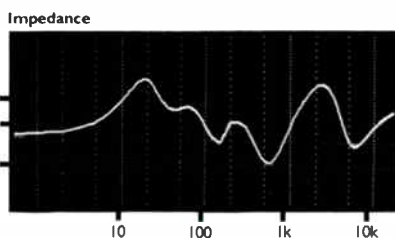
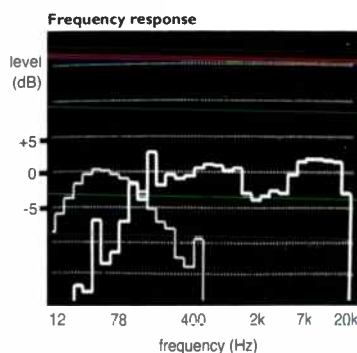
so the E-48 is fairly reactive and will return energy to the amplifier.

In spite of being reactive as a load, the 'speaker draws less current than most, since it has an 8ohm impedance and the curve gets no lower than 7ohms minimum. In view of this its sensitivity of 86dB is good. Most amplifiers should be happy enough driving the E48s.

The frequency response curve shows a pronounced dip from 1.5kHz to 4kHz, something that existed on both loudspeakers. In a characteristic that is otherwise flat it looks like it isn't meant to be there. A dip like this will soften the sound and mute the delivery of detail.

Nicely engineered and interesting in many ways, the E-48s have a lot of strengths, but also a few weak points. I

suspect a few production problems have worked their way into a well-handled basic design. **NK**



World Verdict

A very fine 'speaker that's just let down by a slightly synthetic sound with acoustic music. Rock recordings are superbly relayed, however, and imaging is excellent. Recommended.

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THE NEXT STEP?



David Price tries out the first 'affordable' DVD Audio player, Denon's pretty little DVD-1600.

So, here it is then - what the world has been waiting for. Forget about the likes of Denon's DVD-3300 - not everyone has loads of cash to splash on an esoteric indulgence. If there's going to be a future for a 'high resolution' digital format, then it has to be within the realms of Joe Punter.

The brand new DVD-1600 is precisely that - a fully featured DVD Audio spinner that also - of course - has total DVD Video functionality. Which means you can watch that copy of Terminator your mum gave you last Christmas via the top notch 54MHz, 10-bit video circuitry and built-in Dolby Digital and DTS decoders, or mosh out to the full 24bit, 192kHz digital audio Monty as the mood takes you.

The price for this slick slice of home entertainment heaven? A mere £499 to you, Sir - and pulling it out of the box, frankly it shows. If the DVD-3300 was the 'before', this player is unmistakably 'after' the corporate cost cutters have pored over every aspect of their prized DVD design. Although neatly finished, especially in the gold brushed aluminium front panel you see here, not only is the box unduly

small (at 434x82x252mm) but also seems full of air. Weighing in at just 2.9kg, it feels about as substantial as my budget Cambridge CD4SE reference, which means 'not very'. By contrast, the build of my DMD-1000 MiniDisc (1998 vintage) seems little short of Krell quality!

The DVD-1600 is reasonably well specified - there's the usual DVD video functions (along with a few picture and cinema sound enhancements, not really relevant here), all accessible by the sensibly laid out remote. Round the back, you'll find a flimsy real panel sprinkled with yer usual compliment of DVD socketry - 3 pairs of 5.1 RCA phono analogue outs (front, centre and surround), plus a pair of ye olde '2 channel' audio outputs. Video, S-Video and a pair of SCARTS complete the line up, along with a single, desultory TOSLINK optical digital socket, offering 96/24 PCM, Dolby Digital and DTS Digital output.

Okay, so it hasn't come from the same place as Studer, Goldmund or EMT gear, but this - I suspect - won't worry potential purchasers. Frankly, we're here for its mouth-watering 24/192 capability. In theory, this gives

144 dB dynamic range (lest we forget, nearly 50dB better than CD!) and a frequency response from 2 Hz to nearly 100 kHz (almost 80kHz wider than CD!). In practice of course, it doesn't come close to the promise of its digital specification, because - as we all know - right now, 24bit converters are struggling to achieve anywhere near that. Denon claims 98 and 102dB for CD and DVD respectively.

In my humble opinion, the most useful practical benefit of DVD Audio is the fact that it doesn't go wobbly in the very sensitive upper midband region. With its 44.1kHz sampling frequency, CD struggles to go higher than 20kHz and - as any digital audio engineer will tell you - the PCM coding system suffers terrible noise problems at anywhere near this, which in turn manifests itself as distortion and (therefore) harshness. By moving PCM's 'awkward zone' up to way above 50kHz, we can no longer hear the coding system going AWOL in the audible spectrum. Result - a smoother midband and treble, if nothing else.

Call me Sherlock Holmes, but the Denon rather bore out my suspicions. Feed the DVD-1600 with a Denon 2ch 24/192 disc of Beethoven's Piano

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Tel:- 023 80578877 / 80363249 Fax:- 023 80578877 e mail:

originlive@originlive.com

web site: www.originlive.com



◀ Concerto No. 5 (Kyoko Tabe on piano, Martin Sieghart conducting the Bruckner Orchestra Linz) and you can instantly hear the difference. Piano suddenly recovers much of its shimmer and smoothness - even piano music through Linn's £12,000 CD12 (which I had to hand as a reference) is duller and more fuzzy. There's a tremendous sense of atmosphere, and a feeling that you're listening to a real instrument brimming with harmonics and body.

Ditto female voices. Joni Mitchell's 'You're My Thrill' (taken from 'Both Sides Now', Reprise 9 47620-9) shows 24/192 to be a completely different ball game to 16/44. Linn's CD12 makes a great fist of Joni's voice on a CD remaster of 'Blue', but again it's dull and a little scrappy compared to DVD Audio. Only vinyl betters it, making 24/192 sound closed in.

Further down the scale, the midband is impressively clean, with a sense that a veil has been pulled away to 'let the sun shine in' on the recorded acoustic. Bass is deep and taut, and interestingly seems less forced than CD. DVD Audio's low frequencies don't necessarily sound stronger, but surely feel deeper. Soundstaging is dramatically superior to the 16/44 Linn CD12 reference, with the image seeming to hang out of the speakers rather than being closed

in behind. If nothing else, I'm sure this is partly down to that Grand Canyon-esque bandwidth.

So it's brilliant then, is it? The £499 DVD Audio player trounces the £12k CD12? Ermm, no, not exactly - if only it were that simple. You see, you can hear that there's a lot not quite right with the DVD-1600. Of course, I'm sure this is because it's built down to a price - and it's unfair to compare it with the aforementioned Linn tour-de-force. The point is that for all its cathedral-like soundstaging and shimmering harmonics, it's still less musical than the CD12. In the same way that some top turntables seem to do everything right but just don't get you tapping your feet, so the Denon is a great hi-fi product but not an exceptional music maker.

I can also 'hear' the DAC rather too easily - whether it's on CD or DVD-A, there's a conspicuous bass bloom, a slightly glassy midband and a gentle veiling of the highs. For example, the cymbal work on Willy Nelson's 'Night and Day' (at 24/192) is thankfully devoid of 16/44 nasties but still just a tad closed in. No matter what the Denon plays, you always get the sense that you're listening to a very polished digital player, rather than music. Linn's CD12 - for all its format's limitations - still sounds more 'organic'. Vinyl, for all its troubles still sounds

really real.

No doubt about it - this is brilliant value. After all, why buy a standard DVD video player - one that coaxes passable sound from your CDs - when you can get one that does the movie bit just as well - and gives dramatically better sonics? I get the feeling that DVD Audio will be on every DVD player within a year or two, and more and more we'll be able to hear the difference between all the respective machines. I got far better sound from the DVD-1600 simply by sticking a few lumps of sorbothane under its feet, and a flat square of the stuff on top of that very flimsy, resonant casing. As manufacturers struggle to slash build costs, I can foresee a whole new tweaking fad start around these machines!

Thoroughly recommended then, if you're sure that DVD-A is where you want to be - but don't expect it, or any other machines like it, to sound perfect out of the box. Digital audio has now come a long way - far enough for us to see clearly what a long, long way it still has to go! ■ ▲

Denon DVD-1600 £499

Hayden Laboratories Ltd
Hayden House, Chiltern Hill
Chalfont St. Peter,
Bucks SL9 9UG
Tel: 01753 888447

MEASURED PERFORMANCE

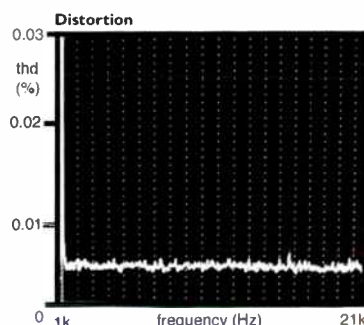
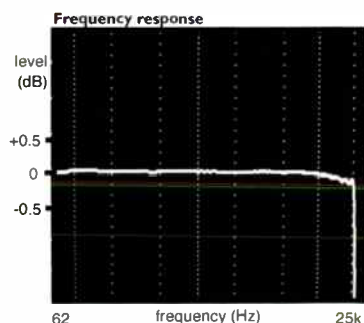
The near-flat CD audio response of this player suggests an even tonal balance. Subjectively, flat-response players often sound a little bright to most ears, rather depending upon other insidious factors like component quality. The DVD-1600 will come across as normal enough in its tonal balance though, playing normal CDs.

Both noise and distortion were low at high signal levels, but as level decreased there was a rise in non-linearity. This compromised the measured dynamic range of the player, which was a poor 106dB. Nowadays 110dB is not uncommon. Quite how this impacts upon sound quality is less clear and best left to listening tests, but it suggests the Denon will sound a little less clean than possible.

With good channel separation

and normal output the DVD-1600 was otherwise well specified in practice, so although it doesn't match the best players it turns in a reasonable set of figures. **NK**

Frequency response	4Hz 20.8kHz	
Distortion	left	right
-6dB	0.009	0.0096
-30dB	0.018	0.02
-60dB	0.51	0.54
-90	27	27
Separation	left	right
1kHz	99	99
20kHz	80	81
Noise	-120dB	
with emphasis	-121dB	
Dynamic range	106dB	
Output	2.28V	



World Verdict
£

Offering a tantalising taste of the new digital dream, this machine represents superb value for money.

Ortofon



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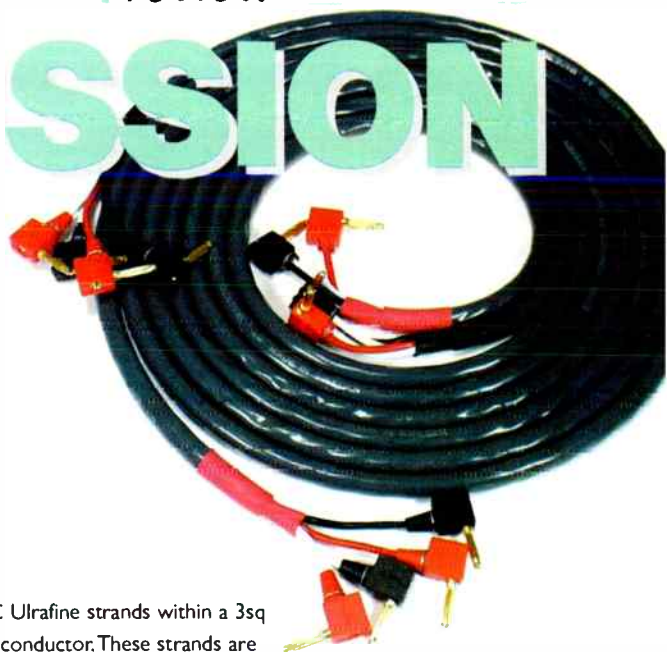
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TRANSMISSION LINES



With so many options available, just which 'speaker cable is the right one for you? Simon Pope picks out two audiophile 'speaker cables to fine tune your system.

SUPRA CABLES QUATTRO 4X4T £7.99 per metre terminated

This particular cable hails from Sweden and is distributed in the UK by Glaive. Although the company may be a new name to many, they were actually one of the first specialist cable companies to hit the market with the Supra 2.5 which they launched way back in 1976.

The look is decidedly audiophile - chunky with L style banana plugs - and the weight is heavy. The Quattro 4x4 is the top of the range product in the Classic series of 'speaker cable and is a bi-wire design and employs the use of tin plated

and makes less current jumps between the wire surfaces. The Quattro is a so-called concentric cable and also uses short pitch twisting for low inductance and radiation as well as high tolerance to bending and vibration.

Sound wise the Supra cable is very good for the price. There is deep bass which, whilst not super fast, is fairly tight and weighty and brings a good sense of depth and space to well recorded music such as Paul Weller's Stanley Road album. Detail is good, too, with the drum kit well represented and cleanly separated. It has a smooth sounding treble too, fairly rare at the price, with cymbals nicely glistening and never harsh or edgy. Vocals were warm and well focussed and to the front of the stage, which although not as deep as I've encountered was pretty realistic. On the downside, whilst detailed I felt that the overall coherence could have been better but at the fairly humble price point this is perhaps being a little picky. Highly recommended for audition and a great upgrade from ultra budget wire.

Glaive Ltd.
Tel: 01622 664 070
www.supracables.co.uk

ECOSSE REFERENCE ES2.3 £13.49/metre, £110/3m pair terminated

Like the Supra's use of tin, there's something decidedly different about the construction of this 'speaker cable from the highly regarded Ecosse stable in Scotland. It consists of almost four hundred 0.07mm Ultra High Purity

OFC Ultrafine strands within a 3sq mm conductor. These strands are organised in seven concentric parallel "bundles" per conductor and then bound in a concentric and tight rope-lay weave. This weave is then surrounded by low-dielectric polypropylene insulation. The whole is then laid in a bed of cotton yarn bound with paper and finished off with a soft PVC sheath. For all this, they're actually not that chunky, measuring 9.5mm in diameter but these cables are certainly well built and compact, meaning that they are also fairly stiff. Hollow style plugs are fitted (favoured by Nordost and van den Hul) that fit a remarkably wide range of connectors, including the dreaded EC approved type.

The Ecosse cables have a fine audiophile quality sound that is clean as a whistle. There is good detail and a very deep soundstage which creates a good sense of space. Paul Weller's vocal lines were natural in tone and had minimal sibilance and maximum roundness.

Like the Supra cable, the Ecosse had a good, deep bass response that was also immediate and taut. Again treble was sweet and smooth and the midrange well detailed and spacious. Being the next step up price-wise from the Supra cable, the ES2.3 had slightly better separation of instruments and a slightly more focussed overall sound.

This cable is a good example of high-end technology at a sensible price and one for the more 'experienced' audiophile wishing for an all round, yet advanced sounding cable. ■ ▲

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multi-stranded OFC copper of purity degree 5N (99.999% pure). Insulation is a special ion stable PVC which the company claim minimises corrosion of the tin surface. The unusual employment of tin apparently minimises the "skin effect"

SEPARATE

David Price tries out Pro-ject's new top of the range RPM9, complete with its fashionable off-board motor.



If, as Le Corbusier said, "design is intelligence made visible", then turntables have been too stupid for too long. It's pretty amazing to think that - even now - many vinyl spinners come with one of their most sonically damaging components bolted firmly to their plinths.

This, of course, is the motor. Its major job is to rotate at a steady speed and not succumb to the vagaries of mains supply imperfections and load variations. The problem is that a function of the torque needed to spin it is noise, and generally speaking the more powerful (and speed stable) a motor is, the noisier it is too. You can do several things to get round this, including choosing the quietest and best quality motor you can find, using fancy power supplies to keep the mush out and mounting it carefully. Ultimately though, the best way is to disconnect the motor from the plinth completely.

This sounds so obvious that one wonders why it wasn't done sooner, but such is the general conservatism of the turntable market that things don't happen overnight. Indeed, amazingly, one particular late eighties product (the Voyd) bolted two more of the darn things onto its suspended chassis plinth! The problem is that by historical accident(?) Thorens' TD124/150 has become the universal turntable paradigm - motor bolted to plinth, isolated by rubber grommets and the enclosed suspended subchassis.

Still, there have been various dissenters. Back in 1994 John Michell took the step of disconnecting the motor from the plinth to dramatic effect. The Orbe became a big hit and the idea started filtering 'downmarket'. The latest exponent is Pro-ject's RPM9, and very nice it is too. We see plenty of good sound 'modern' practice here - not wholly dissimilar if I may venture to suggest

to the aforesaid British superdeck. To wit, it's an exoskeletal design (as opposed to hiding everything inside in plinth), with an offboard motor (and power supply) driving by means of a long, thin section belt, the rim of a chunky 3.5kg acrylic platter. Acrylic, as we should all know, has very low resonance properties and obviates the need for a mat. An unfathomably heavy brass record puck duly anchors the disk to the platter.

The bearing is an inverted type with a tough ceramic thrust pad, and sits in a chassis that also holds the supplied Pro-ject 9c tonearm. This boasts a conical carbon fibre armtube which allows azimuth adjustment despite it having a fixed headshell - a great feature if you install a lot of cartridges! It also has adjustable VTA, and an inverted bearing arrangement sporting hardened stainless-steel tips in ABEC7 spec ballraces. High quality wiring and gold-plated RCA phono sockets complete the package. Those

LIVES

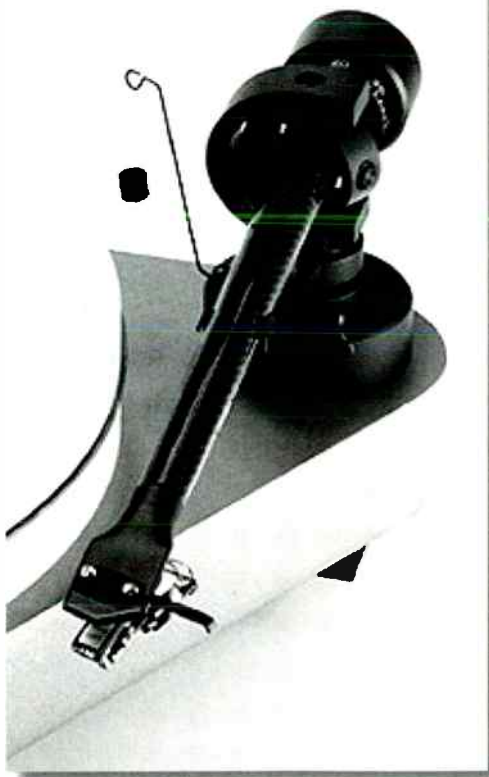
with a natural suspicion of 'naked' turntables will be happy to learn that a dust cover is available as optional extra. Overall dimensions are 500x165x300mm, with an all-in weight of 8.5kg.

Although not quite up there in the Rega class, the supplied tonearm is a nice bit of kit. It has an effective length of 230mm and takes cartridges between 6-10g, although an optional counterweight allows a 9-14g range. Henley Designs emphasise that the supplied arm leads are to 'get you going' and that they're well worth upgrading - so I substituted them for my beloved LFD Spirolink 3. The deck and arm cost £1,000, but you also get a great deal (25% off) any Ortofon cartridges. This one came with no less than a (£750) Ortofon Kontrapunkt B, bringing the price up to £1562.50. Sporting a Nude FG80 stylus with Ruby cantilever, this 10g pickup has a healthy 0.47mV output and has acquired quite a reputation for its powerful, musical sound. I myself use one and love it.

Listening was conducted through my Michell Delphini and World Audio phono preamps, feeding a tweaked World Audio K5881 power amp, Yamaha NS1000M loudspeakers and Velodyne subwoofer. With the Ortofon's recommended 2.5g tracking weight dialled in, listening kicked off with The Waterboys' 'Glastonbury Song'. Through my Michell GyroDec SE (running OL RB250 and Ortofon Kontrapunkt B), it's a very forceful and upfront track, suffering a little from eighties-style digital recording. The Pro-ject, however, sounded quite different - far more relaxed and laid back, it actually made the song more listenable if a tad less engaging.

Indeed, this deck has a very

refined and sophisticated sound. It's very 'analogue' - warm, smooth, rich and ultimately not quite as dynamic as it could be, it makes everything as comfortable and pleasant as a walk in the park or a soak in the bath. Madonna's 'Dress You Up' is another dreaded PCM recording and again it



conjured up a wide (left to right) soundstage, a rich, smooth tone and plenty of detail. Again, the Michell showed a lot more urgency, far deeper and more dynamic bass (with loads more slam) and a far more forensic midband. This was more impressive, and ultimately more accurate, but I'm really not sure if it was any 'nicer' to listen to - quite the reverse, indeed.

Moving to some classic rock courtesy of James Taylor, the RPM9 really sang. It's an extremely sweet and beguiling performer - even though it softens the leading edges of snare drums and plucked guitar

strings a little, it still has a fantastically rhythmical sound that entrances and seduces. It kind of reminds me of the difference between a Graham unipivot tonearm and a whiz-bang SMEV - the Michell is more in the latter camp. Lee Morgan's 'The Rajah' showed the RPM9 to be a little

lacking in the soundstaging department. It hangs strong images just in front and behind the plane of the loudspeakers, but doesn't drop miles back or push hard forward like the Michell. Treble is similarly less focused - it's sweet and silky (deliciously so) but doesn't have the hard metallic clang of a real hi-hat being struck by a wooden stick.

This is a very 'nice' sounding deck, and I don't mean that as an insult. It's beautifully sweet, smooth and subtle - the complete antithesis of CD in fact. It has depth, breadth, air and space, and makes everything you play on it sound good. It's not for followers of the Great God of Neutrality though - you don't get the original mastertape, warts and all. By digital standards (CD, SACD, DVD) it amazes me that something this cheap can sound this good. It works out of the box and will have you swooning

over the seductive sounds of vinyl within a matter of minutes of unpacking it. That's the Pro-ject's strength, and it's a brilliant one. ■ ▲

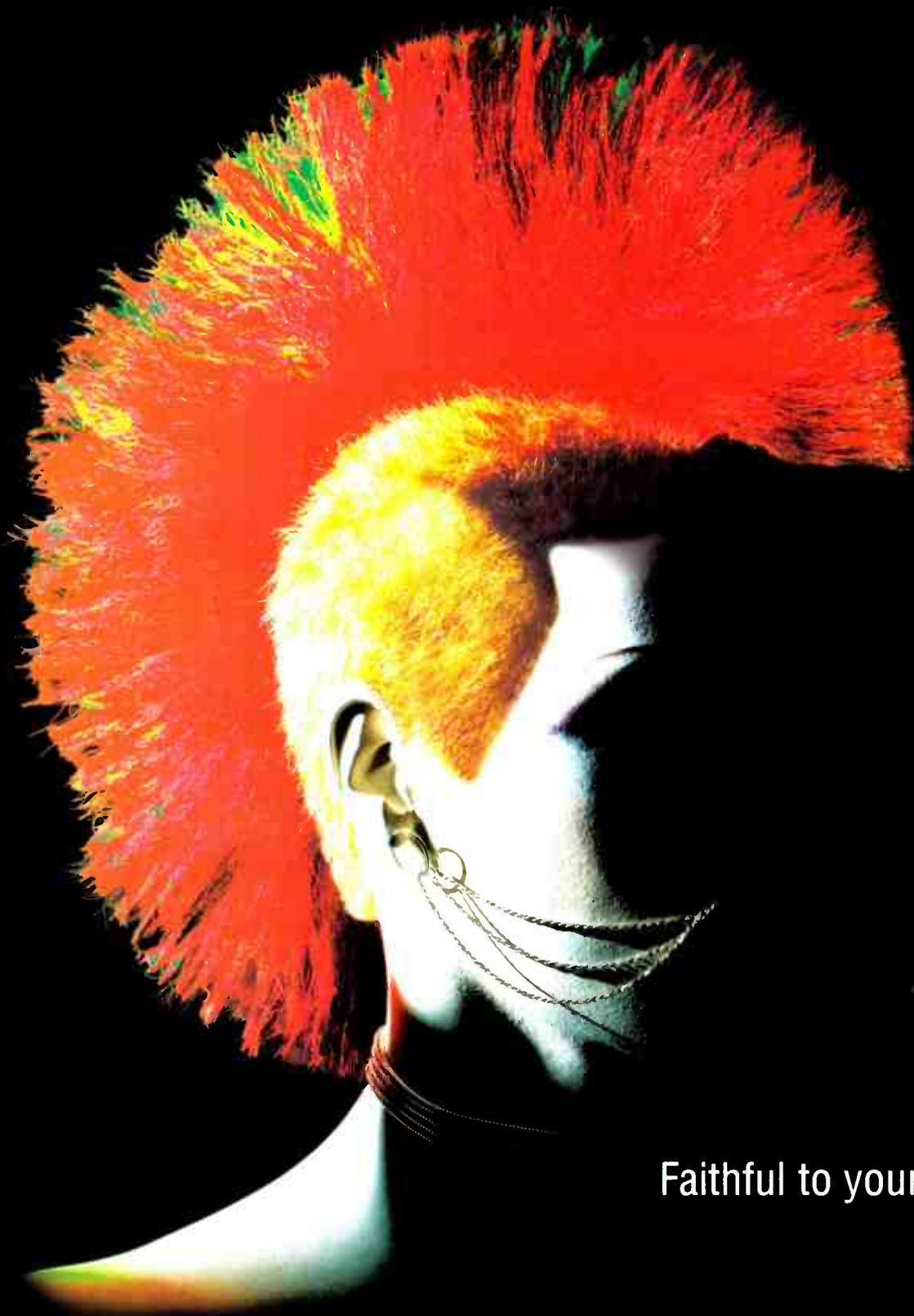
Pro-ject RPM9 £1562.50

Henley Designs
Unit 10, Moorbrook
Southmead Industrial Park,
Didcot,
Oxfordshire
OX11 7HR
01235 511166
www.henleydesigns.co.uk

World Verdict



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World Radio History



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FOURTH



If computer CD burners can do high speed dubs, then why not hi-fi CD recorders? David Price tries out LG's four speed ADR-620 digital dubbing deck.

Remember the eighties? One of its great surprise hi-fi sales successes was the humble cassette deck, thanks in no small part to the invention of 'high speed dubbing decks' that appeared towards the end of that decade.

To the abject horror of the recording industry (poor souls, they had yet to discover Napster, bless 'em!), a large number of audio buyers rather liked the facility of making easy, 'one-touch' copies of their fave tapes at double speed. The result was that by the end of that decade, every manufacturer - from Amstrad to Denon - seemed to be making 'double deckers'.

Well, cassette is now but a vanishing memory. All the research organisations - from the BPI to Mintel - will tell you that it's moribund. There's still a huge 'legacy' presence, in the sense that most households still have something that plays cassettes, but new sales have dived as audio buyers' needs become increasingly met by CD-R.

The problem is that, ironically, most hi-fi digital disc burners lack the convenience of those late, lamented (?) cassette dubbing decks, let alone their high speed copying facility. Enter LG's ADR-620, a twin transport, all-in-one, copy-it-yourself design

claimed to offer the user-friendliness of those tape decks of yore - and the high speed stuff too. Better still, because we're not talking about iffy cassettes in poorly pressed shells spooling through cheap transports at an unhealthy rate of knots, there's a fighting chance of getting decent sound, too.

This South Korean made dual deck is capable of making high-quality CD recordings of single tracks or whole albums, and claims the re-recordability convenience of MiniDisc whilst still retaining the full uncompressed digital sound quality of an original CD. The four speed dubbing facility is well within recordable CD's capabilities - in my experience, computer CD-R discs start sounding a bit phasey at around 12x to 16x copying! It means you can spin off a copy of your fave new album (purely for your own personal use, officer) in just over 15 minutes. Just time for a brew before your friend goes home with his copy of your new CD! (Only joking, your Worship!) LG claims the CD-Rs it makes can be played in 99% of home, portable and in-car CD players, too - which isn't far off.

The ADR-620 doesn't exactly come from the Nakamichi school of build quality - light and flimsy, you get

the impression it's going to struggle to last the distance. As per the old cassette 'double deckers', it features one play-only CD transport, and another play/record drive next door. This writes to both CD-R and CD-RW discs, and records directly from the play transport, or an external digital source, accessed by a thoughtfully positioned coaxial digital input on the front panel. It features the usual 48/44.1/32 kHz sampling rate converter, making it DAT and computer soundcard compatible too.

The front panel controls comprise the usual transport buttons, while the recording deck also gets an input selector. In the centre there are CD Sync and Dubbing buttons (offering simple one-touch recording), plus Speed, Erase and Finalise buttons (you can choose between auto or manual track numbering). Above these, two time displays are provided to tell you what each deck is up to. There's a 6.3mm headphone jack, complete with level control, next to the aforementioned coaxial digital input. Round the back you also get optical digital input and output sockets. It's hard to imagine why, but the ADR-620's dual deck function allows simultaneous playback of both decks, or you can copy through the external inputs to the recording deck

DIMENSION

whilst also listening to a CD on the playback deck.

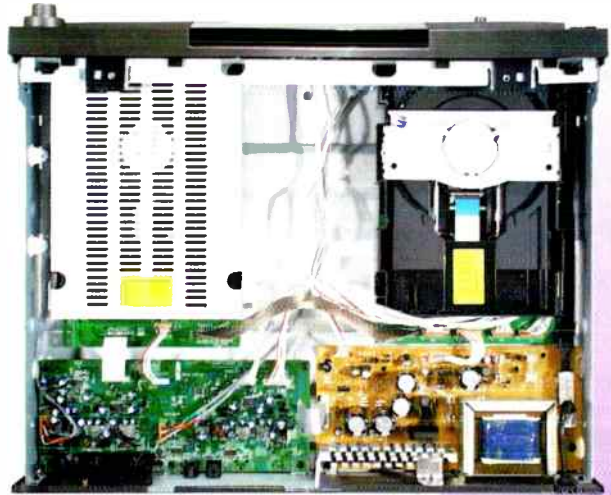
So, how does it sound? As a playback deck, it's safe to say that better designs are available. While you couldn't characterise this LG as dreadful, it isn't much further up the evolutionary scale than your average CD Discman. At least its sins are those of omission - rather than adding harshness, distortion and pain, you simply get a rather lightweight, bland rendition of whatever you feed it. Bass is reasonably supple, but lacks punch, power or articulation. At the other end of the scale, treble is smooth(ish) but has very little purchase on what's really going on. To wit, you get a rather barren, airless rendition with no glisten or shimmer to cymbals. In the midband, the LG lacks detail, depth and dynamics, but at least it's inoffensive enough to get the job done.

What then of its recording abilities? Perversely, these are far better than its playback performance. At 1x speed, the LG makes impressively clean and crisp copies - there's very little change in sound apart from

a slight flattening of stereo depth perspective, and a very subtle lightening of the frequency extremes. Amusingly, you can't tell any difference between original and copy on the LG - only when you put it into a dedicated hi-fi silver disc spinner can you hear what's really going on. Fifteen years ago - when double dockers first hit British streets - only Nakamichis offered such 'signal integrity'. For once, progress is a pleasing and impressive thing.

Wind the thing up to its full 4x tilt and aside from the copying taking far less time than you'd think, there's very little to report. The LG did faultless high speed copies time after time, with very little additional sonic degradation. Frankly, I was hard pressed to tell the difference between a 1x copy and a 4x - there are certainly no nasties. Once again, compared to high speed cassette copies, we're in another country - simple as that.

The LG isn't the best silver disc burner around - if you want tighter



bass and crisper treble than anything from a Pioneer PDR-609 to a Marantz DR-6000 will improve on it. But if it's the copying thing - and more specifically the high speed copying thing - is what you seek, you really can't go very wrong with this. Recommended. ■ ▲

LG ADR-620 £350

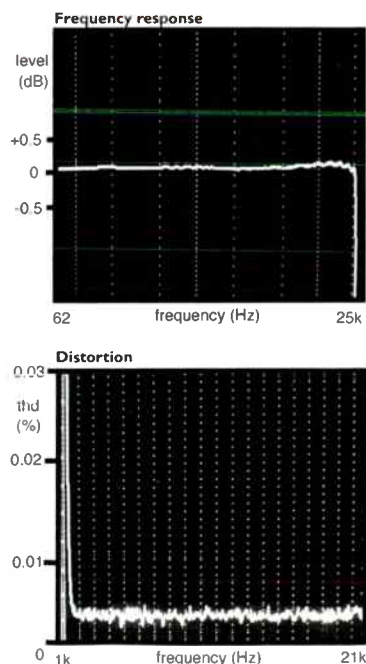
LG Electronics 0870 607 5544

MEASURED PERFORMANCE

The LG player didn't feel very well made and one of its trays started to stick as last tests were completed. So I rather expected measured performance to reflect low apparent quality in poorer than usual figures. Surprisingly, the opposite happened: it measured better than usual. Perhaps LG put more into the electronics than the case. Whatever, frequency response possesses a lift up at high frequencies so the player will have a bright-ish sound. There was little noise and distortion, however, especially down at -60dB and below. Linearity was good all the way down, by 16-bit standards. This contributed to an unusually high 111dB EIAJ dynamic range figure. With good channel separation and normal output the ADR-620

measured well in all areas, but it will sound bright. **NK**

Frequency response	4Hz	21kHz	
Distortion	left	right	
	-6dB	0.01	0.01
	-30dB	0.015	0.016
	-60dB	0.3	0.3
	-90	27	27
Separation	left	right	
	1kHz	105	106
	20kHz	82	81
Noise			-109dB
	with emphasis		-109dB
Dynamic range			111dB
Output			2.1V



World Verdict



A fine, no-nonsense CD copier which offers useful high speed operation, decent sonics and a practical array of features.

NO EMPTY

The Arc is the latest entry level loudspeaker from the high-end stable of Wilson Benesch. Mani Sandher embarks on a short journey of discovery.



▶▶ **A**ll the models in Wilson Benesch's new 'Odyssey' range were derived from their £20,000 flagship, the 'Bishop'. As a result, they share common characteristics, such as identical drivers, allowing different models to be used in a surround sound system. But what really differentiates this range of 'speakers from virtually any other is their use of complete monocoque carbon fibre composite systems and alloy structures, in an attempt to control resonance within enclosures.

For consistency all components are manufactured in house, with the exception of soft dome, hand painted silk tweeters, which are OEM parts to Wilson Benesch specifications. Inside each speaker, you'll find selected polypropylene capacitors and air cored inductors in the crossovers, silver-plated copper in PTFE cables, soldered connections throughout and short path PCB designs. Make no mistake, the 'Odyssey' is a high-end range of speakers.

Here, we take a look at the Arcs, the smallest and cheapest speakers in the range. These are described as '2-way, true linear-phase, free space, ported enclosure, stand mounted monitors'. Our sample pair looked gorgeous in their 'Regal Silver' finishes and attached to their silver stands. Many other finishes are also available, including more traditional finishes such as burr walnut and cherry, maple and oak-satin. At

310mm x 230mm x 300mm and 10kg, they're quite small and light, which fortunately makes for easy placement. Around the back are two pairs of terminals for bi-wiring/bi-amping, unlike other Wilson Benesch ranges, which house three pairs.

I began listening by bi-wiring the Arcs to my reference system: Marantz SA-1, Pass Labs XI pre & X600 power monoblocks, Analysis Plus Silver Oval interconnects & speaker cables, Kimber power cords and Townshend seismic sinks. The Arcs are a ported design, with two ports firing downwards from their base, and sounded most balanced 0.5m from the rear wall and over 1m from the sidewalls. As usual, I left the Arcs playing for a few days before taking a serious listen.



Sonically, the most immediate and striking feature of the Arcs is their low-end extension. In absolute terms, it's nothing particularly special, but considering their size, it's quite amazing. Track 13 on Art of Noise's 'The Seduction of Claude Debussy' CD is a real bone shaker and the Arcs coped admirably with its low frequency rumblings. With this track, I found that I could take the volume up considerably higher with the Arcs than with many larger speakers. So impressive were the Arcs in this respect that I became quite accustomed to visitors asking me where the sub woofer was located! There's no such thing as a free lunch though, and the Arcs pay for this amazing extension by way of some very slight low-end smearing. Overall, it's a good compromise though.

But the larger than life sound of the Arcs is a momentary distraction. It soon becomes apparent that the Arcs are a very dynamic, low colouration and high-resolution design, easily bettering my more expensive B&W N803s in these areas, which is quite a feat. With such killer attributes, good timing and therefore musicality, is pretty much ensured. I sat agape listening to Telarc's 'Hovhaness' SACD (pure DSD recording) with Yolanda Kondonassis on harp. The Arcs reproduced every nuance of this delicately played music, managing to

VESSEL

contrast it against a completely silent and black background.

The Arcs are just as happy with heavy dance beats. They kicked out the heavy drumming on the opening track of Toto's 'IV' SACD, once again defying their size, and were similarly impressive pumping out 'Summer Son' on Texas' 'The Hush' CD.

The Arcs are also superb at rendering depth, atmosphere and ambience, bringing recordings to life. On Al Di Meola's 'Friday Night In San Francisco' SACD, the two guitarists on track 2 were placed perfectly on the stage and could easily be heard talking and laughing as they passed riffs between each other. Bruce Springsteen's 'Live 75-85' 3-CD set



sounded great, the Arcs providing a great sense of the space and ambience of various venues the E-Street band were playing in.

Not surprisingly, with their resolving ability, the Arcs are incredibly unforgiving of bad source material. I found they easily showed up the faults of badly recorded, mass market CDs, preferring instead the best analogue and DSD recordings on SACD. Overall they tend to lack any inherent warmth, which may be an issue for some. Though this is hardly the fault of the Arcs, with inferior ancillaries they may sound too analytical and not at all musical. I strongly advise that you audition the Arcs within their intended system.

Overall, these are superb speakers that look great in Regal Silver and sound even better. They may seem pricey for their size, but considering their sonic prowess, I'd say they're reasonably good value for money. Just ensure the rest of your system is up to their standards. ■ ▲



Wilson Benesch Arc £2000

Wilson Benesch
Falcon House
Limestone Cottage Lane
Sheffield
S6 1NJ
Tel: 0114 285 2656
www.wilson-benesch.com

MEASURED PERFORMANCE

By today's standards the frequency response of these 'speakers was not particularly flat. Other models from Wilson Benesch have managed better. The tweeter is a bit over-enthusiastic in its contribution to proceedings, treble rising steadily to a +5dB peak at 16kHz. This is almost certainly going to produce sharpness in the sound with wideband programme material. Absence of a crossover dip will ensure the 'speaker sounds detailed and forward.

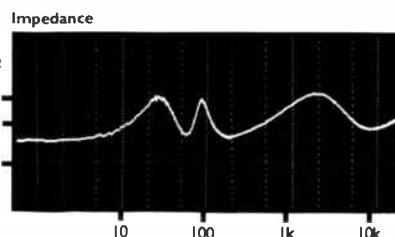
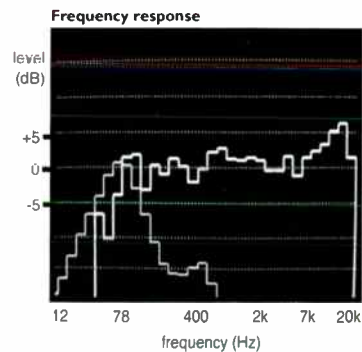
At the other end of the frequency spectrum the bass driver reaches down to 80Hz before rolling off slowly to 40Hz (-6dB). The port system is tuned quite high, to 60Hz, and even though the ports reach

down quite a long way I suspect that bass output will sound firm and controlled rather than especially deep.

The impedance characteristic is fairly gentle in its slopes and sits unusually high. Impedance measured 8.4ohms and the minimum was 6.1ohms, meaning the speakers are a very easy load, and very valve-amp friendly. The only down side to this is a low-ish sensitivity of 85dB, so at least 40W-60W is needed to drive them to high-ish volume.

The VBs will likely sound bright, clean and fast. They may also sound a bit sharp at times too. On balance though they are well engineered.

NK



World Verdict



Superbly designed and super clean sounding, the Arcs are a fine 'speaker but need to be carefully matched to avoid sonic sterility.



PRO-JECT Debut II Turntable £109.95

"The original Debut turntable romped away with a Product of the Year Award in 1999, and the MKII version continues the extremely good work. It's a simple affair, that's easy to set up, but don't let the price fool you - it sounds a whole

lot more expensive than that. This is a fine turntable, and it clearly reveals the benefits of listening to vinyl, with a rich and detailed soundstage, and a good dynamic response.

It's available in six funky colours, so you should find one to suit your decor, and at just a smidge over £100, you can have no excuse not to keep that old vinyl collection in employment for a good few years yet."

★★★★★ What Hi-Fi? Awards 2000

Selected outlets are Project Turntable Centres. Colour Options are available at additional cost



Turntables & Tuners

Arcam DIVA T51 Tuner	£279.95
Denon TU260L MKII Tuner	£109.95
Linn LP12/Bask/Akito Turntable	£1749.95
Marantz ST4000 Tuner	£129.95
Michell Gyro SE/RB300 Turntable	£1017.95
Project Debut Phono Turntable	£139.95
Sony ST-D777ES FM/DAB Tuner	£429.95
Videologic DRX-601E DAB Tuner	£279.95

MUSICAL FIDELITY

A3 CD Player £799.95
A3 Amplifier £849.95

A3 CD Player "OK, so not everyone will be drawn to the styling, but when it comes to turning on the sonic fireworks, few players come even close at this price... A class act and a worthy winner."

A3 Amplifier "The A3 does a wonderful trick of conveying a great romantic sweep of music while at the same time delivering as much internal detail as anyone could possibly want... This is an amplifier capable of performing well beyond its price. We guarantee you won't be disappointed." ★★★★★ What Hi-Fi? Awards 2000



CD Players

Arcam DIVA CD62T	£349.95
Arcam DIVA CD92T	£849.95
Arcam FMJ CD23T	£1149.95
Denon DCD485	£139.95
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Linn Ikemi	£1949.95
Marantz CD4000	£99.95
Marantz CD6000Ki Signature	£449.95
Musical Fidelity NuVista 3D	£2999.95
Roksan Caspian MKII	£894.95
Roksan Kandy	£494.95
Rotel RCD1070	£499.95
Sony CDPXE570	£119.95

Recorder Selection

Marantz DR6000 CD-RW	£349.95
Pioneer PDR609 CD-RW	£199.95
Sony MDS-JE770 MiniDisc	£229.95
Yamaha KX393 Cassette Deck	£119.95
Yamaha KX580SE Cassette Deck	£199.95

Please Note: Some products may not be available at all outlets. Advertisement valid until at least 10th April 2002, E&OE



DM601S3 Speakers £249.95

"Ultimately it's the 601 S3s' lack of any weakness that makes them so special. Their talent is so widespread that most of the competition is left reeling. Detail, resolution, dynamics, insight... everything is present and correct, and these speakers rate highly in every area.

What more can we say? These new B&Ws are a terrific buy. The price rise over their predecessors pits them against tougher rivals, but on this showing B&W has little to worry about. Unlike the competition."

★★★★★ What Hi-Fi? January 2002



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Amplifier Selection

Arcam DiVA A65 Plus Amplifier	£349.95
Arcam DiVA A75 Plus Amplifier	£449.95
Arcam FMJ A32 Amplifier	£1099.95
Cyrus ACA7.5 Pre Amplifier	£699.95
Cyrus Smart Power Amplifier	£549.95
Denon PMA355 Amplifier	£229.95
Linn Kolektor Pre Amplifier	£494.95
Linn LK85 Power Amplifier	£494.95
Marantz PM4200 Amplifier	£159.95
Musical Fidelity A300 Amplifier	£1399.95
Musical Fidelity NuVista Amplifier	£2974.95
Roksan Caspian MKII Amplifier	£794.95
Roksan Kandy Amplifier	£494.95



ARCAM

DiVA CD72T CD Player

£399.95

DiVA A85 Integrated Amplifier

£749.95

DiVA CD72 "The CD72 will have you jumping out of your seat from the very first notes. Both powerful and punchy, it delivers every ounce of air and detail present from detailed midrange to smooth, singing treble. Sometimes a product comes along that sets new standards..." ★★★★★ **What Hi-Fi? Awards 2001**

DiVA A85 "You'll have realised by now that we rather like this amp. It took us completely by surprise, and further strengthens Arcam's already impressive product range... The A85 is superb, and we can't wait to put it up against its peer in a group test." ★★★★★ **What Hi-Fi? March 2001**



MONITOR AUDIO

Silver 8i Speakers **£699.95**

"No other speaker in this test can match the Monitor Audios when it comes to delivering seismic basslines with sofa rattling power and weight. That this part of the spectrum also enjoys plenty of speed and control confirms the Silver 8is' position as bass kings... A great speaker needs more than simply great bass, however, and the Silver 8is do far more than merely thump. With the likes of Curtis Mayfield's 'Move On Up', they produce a sound of such verve that it becomes hard to sit still... They produce music with plenty of excitement - but don't forget the subtleties too. Add excellent build and an easy load and these Monitor Audios make a formidable case for themselves." ★★★★★ **What Hi-Fi? April 2001**

Videologic

DRX-601ES Digital Tuner **£329.95**

"New name, new format, new winner: the Videologic story is as simple as that. The £299 DRX-601E digital tuner came out of nowhere to establish the firm as a major player in the digital tuner market. With this upgrade, Videologic goes one step further: it's still a DRX-601E at heart, but quite apart from the sleek silver styling and sexy blue LEDs it now has a better, white-on-blue display, and what the company calls 'Psycho-acoustic Compensation' - a form of signal processing designed to make the tuner sound less digital.

And it works: the DRX-601ES has a presentation that's rich, clean and extremely informative. Bass is big and powerful, while the midband and treble are well controlled. The style alone would justify the slight price rise; the sound quality makes it a Product of the Year." ★★★★★ **What Hi-Fi? Awards 2001**





CD7 CD Player £799.95
7 Integrated Amplifier £699.95

Cyrus 7 CD "This player is just as convincing with thundering orchestral strings and brass, making a great job of Bernstein's recording of Mahler's Symphony No 5 and it has the definition to unravel the instrumental strands in the Kronos Quartet's disc of Phillip Glass string quartets... It's that that makes it special - and this is a very special player indeed."

★★★★★ What Hi-Fi? November 1999

Cyrus 7 Amplifier "This is a fabulous amplifier. It's fast, punchy and has bags of power on tap but crucially delivers huge sackfuls of subtlety when the music requires. Some of the other amplifiers in this group may be better with particular genres of music but as an all-rounder it takes some beating." ★★★★★ What Hi-Fi? November 1999

MISSION

78 Series

782 bases its performance on a 165mm Nomex bass unit fitted to a reflex enclosure ensuring excellent low frequency extension from a graceful and compact cabinet. The **783** houses a larger 200mm bass unit with massive motor system, capable of floor shaking, yet tightly controlled low frequency extension. Both use Keraform midrange drivers for outstanding clarity and midrange detail coupled to superb dynamic range together with Mission's silk dome tweeter.

The **780** and **781** are the pinnacle of Mission's research into creating a three dimensional soundstage, extensive bandwidth and dynamic range from the smallest possible cabinet dimensions. The **780** is massive in its sonic capabilities. Its 130mm Keraform bass unit is carefully matched to a novel reflex enclosure for full bodied bass extension, the qualities of Keraform produce a dynamic and ultra detailed midrange. In the **781** a 165mm Keraform driver takes advantage of a larger cabinet to extend bass performance and increase efficiency whilst maintaining that superb midband transparency and finely detailed treble.

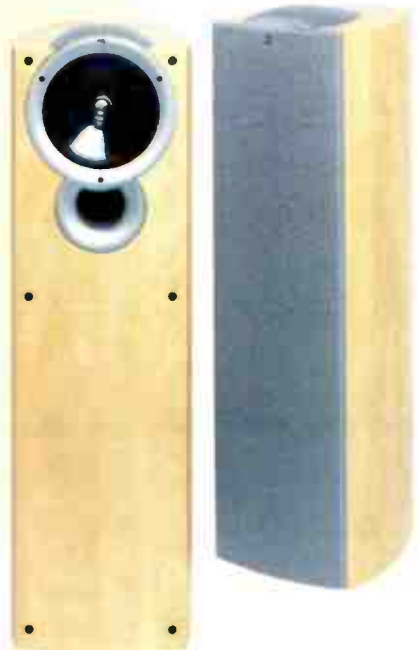
780 "Versatile and with a sound that works well with a wide variety of hi-fi kit, these speakers were worthy of this title last year, and this year have achieved the tough task of making it the double."

★★★★★ What Hi-Fi? Awards 2001



Speaker Selection

Acoustic Energy AE1 Series II.....	£699.95
B&W CDM 1NT.....	£749.95
B&W CDM 7NT.....	£1249.95
B&W DM303.....	£179.95
B&W DM603 S3.....	£599.95
Cyrus CLS70 (Black).....	£799.95
KEF Cresta 2.....	£119.95
Linn Katan (Maple).....	£634.95
Linn Ninka (Maple).....	£894.95
Mission 780.....	£299.95
Mission M71.....	£119.95
Monitor Audio Gold Reference 10.....	£799.95
Monitor Audio Gold Reference 20.....	£1499.95
Ruark Epilogue II.....	£344.95
Wharfedale Diamond 8 1.....	£99.95



Q3 Speakers £399.95

Like its award-winning predecessor, the floorstanding Q3 offers exceptional value for money. With the new Ferrofluid-cooled metal dome neodymium tweeter derived from the Reference Series unit, the coincident source 160 mm (6.5") Uni-Q driver creates a spacious and intricate sound image throughout the room, and bass extension from the large front-firing port is accurately controlled to preserve the clarity of the midrange. KEF's unique bracing system increases cabinet rigidity to minimize distortion, and the sophisticated crossovers are connected directly to the bi-wire terminals for optimum signal integrity.



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World Radio History



System Selection

- Cyrus** Quattro Ex Power Amplifier & Speakers . . . £849.95
- Denon** 201 Ex Speakers £649.95
- Denon** DM50 Ex Speakers £279.95
- Marantz** Eclipse 19 Inc Speakers £599.95
- Marantz** Eclipse 21 Inc Speakers £699.95
- Marantz** Eclipse 22 Inc Speakers £799.95
- Marantz** Eclipse 25 Inc Speakers £899.95
- Tag McLaren** Aphrodite Ex Speakers £2994.95
- Teac** Reference 100 Inc Speakers £299.95
- Teac** Reference 500 Ex Speakers £699.95
- Yamaha** Pianocraft E150 Inc Speakers £249.95



LINN

Classik Music System £999.95

The Classik Music System is an alternative to the sound and looks of mass market compact systems. Designed to be useful throughout the home, the Classik is simple and stylish with all the advanced features needed to satisfy the most demanding hi-fi enthusiast or discriminating music lover.

"Since the Scottish company added a tuner to the amp/CD player, mouths have gaped even wider in appreciation. The addition of colour options panders to the public's taste for kit to match their interior design, but it doesn't just look lovely in the lounge: the Classik sounds simply marvellous. Boasting fine impact and drive, it retains its grip even as it thumps out rock and dance tracks. Ask it to play quiet acoustic music and its smooth, liquid presentation impresses still further. The Classik offers the performance you'd expect from high quality separates in one lovely package - this is a very superior product." ★★★★★ What Hi-Fi? Awards 2001

TEAC

Reference 300 System £549.95

"Teac's Reference 300 system is an absolute belter. The company's Reference series has won lots of awards and many admirers in the past, and the 300 range at £200 less than the bigger 500 series, is no disappointment. Your £600 buys you everything but speakers: an amplifier, tuner, CD player and cassette deck. As beautifully built as we've come to expect from Teac, this system delivers the goods with style." ★★★★★ What Hi-Fi? Awards 2001



DENON

D-M30 CD Receiver £229.95 SC-M50 Speakers £69.95

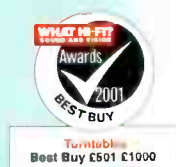
"Denon's gorgeous D-M30 has a fine pedigree - and a record of success. Its forebear the D-M3 kept impressing us with its balance of good looks and great sound, winning two What Hi-Fi? Awards on the trot. Now the latest generation takes home a Product of the Year gong two years in a row. On its own merits, too, as this is much more than a refresh of the D-M3. Upgraded audio circuitry, improved power supply and the Mission-designed speakers all improve the package. The sound is superb, well-balanced and weighty... It's a big system in a very cute box." ★★★★★ What Hi-Fi? Awards 2001

Optional Recorders:

- CDR-M30 CD-RW Recorder • DMD-M30 MiniDisc Recorder • DRR-M30 Cassette Deck

Please Note: Some products may not be available at all outlets. Advertisement valid until at least 10th April 2002, E&OE.





J A Michell Gyro SE Turntable **£1017.95**

Founded in Borehamwood by mechanical engineer John Michell. For over thirty years, Michell Engineering have been at the forefront of quality audio, with world-wide appreciated products like the GyroDec and Orbe Turntables.

In the early eighties, the revolutionary GyroDec Turntable, with its elegant and effective suspension system, was introduced. The Gyro SE is a smaller and cheaper package that retains the classy sound of the GyroDec and can be upgraded to the full GyroDec specification by adding a plinth and dustcover. **Price includes Rega RB300 Tone Arm**

"The beautifully engineered Gyro SE not only looks the part but has a wonderfully clean and fluid sound." ★★★★★ **What Hi-Fi? July 1999**



LINN

Genki CD Player **£994.95** Majik Line Amplifier **£694.95**

Genki "Tempting though it is to think of Genki as a Glaswegian word, it's actually Japanese, and the nearest definitions we could find involve vitality, vigour and spirit. And used as adjectives, these words go a long way towards describing the sound of the Genki, which always manages to communicate the music first and foremost, and let the rest of the hi-fi thing look after itself.

It's a very well-thought-out player, too, from its clear and simple control layout to the provision of four sets of analogue outputs, two at fixed level, and two with level control. Completing the package is a 24-bit Burr-Brown DAC and Pacific Microsonics HDCD filter. Few owners will worry about all that stuff, however, as they'll be too busy enjoying the way Genki plays music, its purity of tone and sense of drama on Mozart's Don Giovanni being a fine example of its talent. By any standards this is a superb player, and not just one for the army of Linn enthusiasts." ★★★★★ **What Hi-Fi? March 2000**

Majik The Linn Majik is a sophisticated control amplifier complete with on-board stereo power amplifiers. A core entry-level product for powerful and flexible control of hi-fi, video or multi-room installations. "Sneaky" add-on modules expand its functions. It can accommodate many source components. The Majik is available in two versions: The 'Phono' version has five line-level inputs and one Moving Magnet phono input and the 'Line-level' version has six line-level inputs.



A limited edition of 500

Musical Fidelity has enough nuvistor tubes to build 500 Nu-Vista 3Ds and also to hold a spare set for every unit. (The limited edition Nu-Vista preamp, power amp and integrated are proving to be remarkably reliable, with a tube failure rate of about 0.1%). Music lovers don't need SACD technology, they just need a better CD player. Now a lucky few will be able to own the Nu-Vista 3D compact disc player. Out of the total production of 500, 265 are allocated for sale in England, and of these, 97 have already been reserved.

Please Note: Some products may not be available at all outlets. Advertisement valid until at least 10th April 2002. E&OE.

MUSICAL FIDELITY

Nu-Vista 3D CD Player **£2999.95**

"It's hard to put your finger on exactly why and how the 3D CD Player turns in such a performance and to a certain extent it's a pointless exercise: it just does. OK, so at three grand it's a serious financial commitment, but if you're after a CD player to last 'til you take your final breath it could well fit the bill. Get a move on, though, numbers are limited to just five hundred and they'll sell, believe me. Simply get a listen to one and go back to your reference player - all will be revealed." **HI-Fi World October 2001**



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PEAK OF

The sleek and sexy Klimax Twin is the latest power amplifier from Linn Products. With plenty of research behind it and crammed full of advanced technology, Simon Pope checks its credentials.



Things have come a long way since Mr. Tiefenbrun honed his first commercial turntable with the help of his father's engineering company on the outskirts of Glasgow. Time has seen Linn Products turn their hand to all aspects of audio since then, from amplifiers to the first video source product in the form of the new Movie Klassik DVD/multichannel receiver. Over the past few years the company have rapidly progressed from traditional hi-fi into a technological force to be reckoned with.

Divergence into multiroom installations and hard disc servers has seen the company involved in some advanced and decidedly high-end products. First came the flagship CD12 CD player, the company's ultimate statement and testament to the 16-bit optical audio disc. This was followed by the stylish and sleek Klimax mono power amplifier and the Komri flagship 'speaker that uses the Klimax technology in its powered bass drivers. Now comes the latest product in this high-end line up, the £5,000 Twin Klimax stereo power amplifier.

There's one fact about this amplifier that brings home how much research and development the egg heads at Linn have put in. It is barely higher than one inch, yet can deliver a quoted 230W per channel into 4ohms from its humble dimensions (100W into 8ohms). Given the usual monolithic proportions of similarly rated power amplifiers it hardly seems possible. Unless of course, you employ the technology that Linn have. They have recognised the demand for more domestically pleasing and space conserving equipment and met it well. The Klimax Twin is a two channel

version of the mono Klimax that can be used in both multi-amplifier and multichannel audio/video systems.

FULL TECH SPEC

There's a lot of advanced technology crammed into this amplifier's minimalist of exterior. Crucially, at the heart of the amplifier lie a few very important aspects that contribute to both performance and size. Firstly, there is a switch mode power supply. Most power amplifiers use a large transformer with a rectifier and reservoir capacitors, which consume a fair amount of box space. Additionally, they also have voltage regulators to maintain power under load. It all adds to the total audio path.

With the Klimax Twin switch mode power supply the incoming mains is filtered and rectified to generate a high voltage DC supply - usually around 300-350 Volts. This is "chopped up" by semiconductor switches and applied to a small transformer which transforms the voltage to the required value and acts as safety isolation barrier from the mains supply. Only a small transformer is required, because the operating frequency is very high.

There are many problems associated with switch mode power supply, such as high frequency electrical noise and the complexities of designing the system, both of which Linn claim to have mastered in the

Klimax. The transformer in the Klimax is a cube less than 40mm square. At 50/60Hz Linn claim it could deliver about 5W; in the Klimax it manages up to 1000W. The reservoir capacitors in the Klimax are roughly the size of a thimble but claim better filtering than the "beer cans" used in other amps. The semiconductor switches are turned off and on in around 20nS (twenty one thousandth millionth of a second!) and the overload protection for the switches can detect a potentially destructive condition and protect the circuit in less than half a microsecond. And the list goes on...

CHIPS WITH EVERYTHING

The audio circuitry of the Klimax is the other crucial factor of the design. The size of the amplifier governed the choice of audio circuitry - you couldn't stack KT88s inside a space equivalent to ten vinyl record covers, could you? The current range of Linn amplifiers use MOSFET, monolithic, discrete and bipolar designs but for the Klimax it was deemed that the single chip monolithic way was the path to take. The chip contains all the audio circuitry of a power amplifier in just a few square millimetres of silicon so it fitted the bill sonically and physically. The chips are generally used in high volume applications where sound quality isn't always first and foremost, not the case with the Klimax Twin. Linn found a chip

PERFECTION?

manufacturer whose power amp chip designer is a dedicated audiophile. He had created a high volume chip with attention paid to detail, using an appropriate circuit topology. It is these little gems that are employed in the Klimax Twin.

The power output stage of these chips uses MOSFETs, as well as the linearisation circuitry needed for low distortion that the amp demands. Three chips per channel are used and it is all-direct coupled with no capacitors in the signal path.

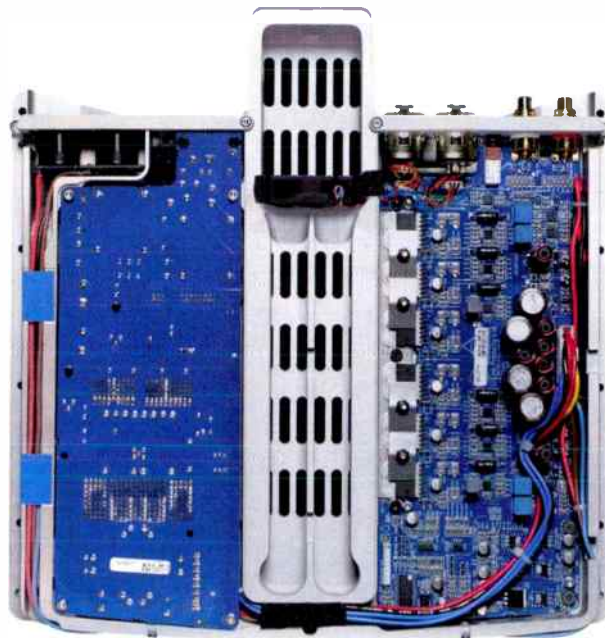
A protection circuit system cuts the amplifier out if a level of current above the specified threshold is reached for a few seconds, or if a sudden current pulse is delivered above the 'absolute' threshold.

The Klimax uses signal sensing where, in the absence of a signal, the amp reverts to a low power standby mode after ten minutes. When a signal is detected the amplifier waits a second or so whilst the circuitry checks it is indeed a signal and not just noise. And yes, the hiss from a preamp will trigger it, so make sure the preamp is muted or volume is turned down to a minimum.

Because of the high powers that can be delivered, a cooling system is needed and the Klimax actually uses two methods: natural and forced air convection (a fan), both needing an ample supply of air for ventilation. The stylish looking slits on the top of the amplifier are in fact a "central heat exchanger" which is the natural air convection cooling process. If this is restricted or the amplifier is being driven especially hard then an internal fan will quietly kick in.

HEY, GOOD LOOKING

This sleek and stylish amplifier uses the same high quality machined finish



first found in the CD12. It has obvious individuality, imparted by the grain of the hard-anodised solid alloy casing.

Although relatively small the Klimax weighs a fair amount at 9 kilos, but it's not a back breaker.

On the front sits a simple logo, accompanied by a blue light which is dimmed when power is applied; it is dimmed in standby too. When a signal is detected the light will brighten and dim again ten minutes after the signal has ended. It's safe to leave the amplifier switched on and although it does run hot when being used for any prolonged period, in standby it stays comfortably cool. As I mentioned earlier the row of slits on the top of the case are part of the natural air cooling system.

At the rear there are two types of inputs in the form of XLR balanced sockets and WBT phono unbalanced sockets. Accompanying them are Neutrik and a single but very solid pair of 'speaker binding posts. And that's it - for all the technology crammed into it, the Klimax is

refreshingly simple and minimalist and fits easily into any type of decor. To add to the appeal, if you really want to show it off as a style statement it can even be wall mounted. Not a bad idea when you consider it's the price of many a piece of desirable fine art!

SOUND QUALITY

I used the Klimax with a number of sources and 'speakers, including a Wadia 301 CD player (using its variable gain output), Creek's reliable passive preamp and a Unison research C5P valve preamp, plus 'speakers in the form of Living Voice's high efficiency Avatars and Mission's dependable 782s. To really test the driving capability of the Klimax, my rarely used Magneplanar SMGa panels were dusted down. With a sensitivity in the low 80s, these are as tough to drive as a steamroller on an Arctic rally course.

The first thing I noticed about the Klimax was its super clean, and very powerful sound. It's also highly revealing - put it on the end of a



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"These amplifiers really are a bit special." – Andy Grove, *Hi-Fi World*, December 2001

"Here was a sound you could leave playing all day." – Martin Colloms, *Hi-Fi News* September 2001

"The measured performance of this 300B amplifier is as good as it gets." – Noel Keywood, *Hi-Fi World*

"The whole performance was reproduced with musicality and emotion ..." – Andy Grove, *Hi-Fi World*

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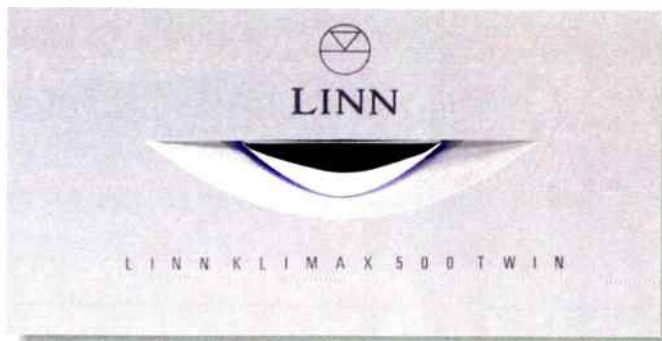
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◀ dubious CD player or a ropey preamp and it will show up the faults without remorse. A selection of rock recordings showed the Klimax to have oodles of low end slam and drive - Paul Weller's version of 'I Walk On Guilted Splinters' had a great sense of rhythm and pace - right up there with Naim's best at the price, for example.

Detail was exemplary and all aspects of the mix were easily discernable - there was never any confusion or muddiness to the sound. Bass was low and very taut yet this was accompanied by a very detailed and open midrange and intricate treble, which whilst not valve-like sweet was still very easy on the ear, even at high volume (as my neighbours will confirm!). The sheer attack and reserve of power this amplifier has was confirmed by reaching for Rage Against The Machine's eponymous album. This blistered through the 'speakers with real venom and drive yet I was still able to concentrate on each layer of sound, as it was spread out before me.

Moving onto Coltrane's 'A Love Supreme' on vinyl I found that the Klimax moved into the cooler waters

of jazz easily, concentrating on instrumental timbre and transparency - not traditionally Linn trademarks - both here in abundance. Coltrane's tenor sax had a good natural tone and the drum kit and upright bass were well



separated in detail yet integral to the musical whole. Fine stuff indeed.

Again classical brought great results, especially with large scale orchestral music such as Bruckner and Mahler. This writing has awesome dynamics when heard correctly and the Klimax showed what it could do here. If you pardon the pun, climaxes became real climaxes. Such in the first movement of Mahler's fifth symphony; often amplifiers will not realistically determine between ff and ffff dynamic markings in the score, making every climax much of a muchness. Not so with the Klimax: when Bernstein lets the reigns off the Vienna Philharmonic you really feel it. Very few amps have

the capability to deliver this true high-end trait and it's a real pleasure when you experience it, as it's a sign of deep ability.

I'd urge anyone in the market for a solid state amp over £4000 to give Linn's new Klimax a thorough listen. As well as being detailed and intricate in its sound, it's also a power house and a real workhorse - it will drive anything you chuck at it with ease and impose loads of control.

Those who crave the ultra transparency and insight of a valve amplifier may not favour the overtly solid-state appeal of the Klimax - this is not high end in the Audio Note mould - but it plays any genre of music with the same enthusiasm and insight. Here's a fine amplifier that is well worth a listen. If you like power and detail, you may be smitten. ■ ▲

Linn Klimax Twin £5000

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Waterfoot
Glasgow
G76 0EP
Tel: 0141 307 7777
www.linn.co.uk

MEASURED PERFORMANCE

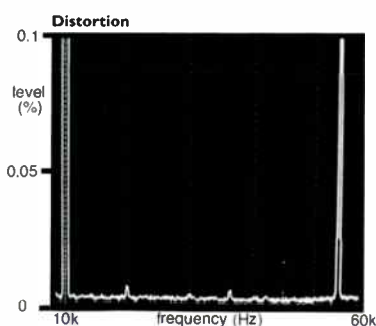
The Klimax was powerful enough, producing 105W into 8ohms under measurement, validating its quoted specification of 100W. This rose substantially to 182W into 4ohms so the switch-mode power supply produced enough current when required. Obviously, the Klimax has some grunt and since nowadays 'speaker manufacturers often use 4ohm bass units it's the 4ohm power figure that is "real" in practice.

There were a few little give aways suggesting unconventionality. Our distortion analysis at 1W output, 10kHz shows no distortion, but there is a small signal just above 50kHz, likely a byproduct of the switch mode supply. Being out-of-band and at a low level of a few millivolts this would be subjectively

inconsequential in use. The feedback mechanism also seems a little less linear than usual at high frequencies, distortion suddenly appearing at around 10V and rising rapidly, with a broad range of harmonics. Hitting an acceptable 0.1% at full output it should not be a problem unless the amp is pushed hard. The Klimax has a slightly limited closed-loop bandwidth of 31kHz too, unusual nowadays with SACD and DVD-A requiring a little more, but again this is a small point. There is still plenty of gain at 100kHz.

The Klimax is unusually compact, beautifully hewn from solid metal so there are absolutely no joints or seams anywhere to be seen, and very powerful for its size. I would expect a dry, powerful sound. **NK**

Power	105watts
CD/tuner/aux.	
Frequency response	11Hz-31kHz
Separation	80dB
Noise	-102dB
Distortion	0.008%
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dc offset	1 / 1.4mV



World Verdict



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HI-FI WORLD'S GREAT COMPETITION GIVEAWAY

WIN A SUPERB NAIM NAC112 & NAP150 PRE/POWER AMPLIFIER COMBINATION IN THIS MONTH'S COMPETITION

Naim Audio are without doubt one of the leading lights in specialist audio equipment in the world. Their range of source players, amplifiers and 'speakers are revered by thousands and the company retains a loyal customer base that rivals can only wish for. The story begins when company founder, the late Julian Vereker, an avid music lover, began to make recordings of musician friends and then built himself 'speakers, mixing desks and eventually an amplifier.

Julian sold his designs to studios and friends initially, founding Naim Audio in 1973. It already had a reputation and a growing product line up. The unusual early amplifiers had a minimalist but classic design. What surprised the hi-fi establishment was the now trademark controlled and fast sound that belied the sometimes humble specifications. The rest, as they say, is audio history.

The company's reputation grew rapidly and by the mid eighties Naim's equipment had built up an enviable world wide following, exporting to over twenty-six countries. The range now spanned from highly acclaimed tuners, including the classic top of the range NAT01, to the benchmark unipivot ARO tonearm. In 1985 Naim were given the Queen's Award for Export Achievement. Importantly, all Naim products are designed, developed, assembled, tested and finished at the company HQ in Salisbury. Products are designed to allow as much upgrading as possible so existing customers can then benefit from improved components and assembly techniques as they become available.

Last year the company produced their most advanced and powerful power amplifier to date, the awesome flagship NAP 500. This product was in development for six years whilst new components and circuits were



developed to cope with the amp's incredible demands. The topology and circuitry of the NAP 500 was next applied to its new entry level range, the Series 5 components. They share similar cast and machined finishes which give their 'budget' range an awesomely solid structure and low resonance.

The NAC112 and NAP150 pre and power amplifiers we have to give away here are superb performers, as David Price discovered in his review for Hi-Fi World back in last year's June issue. He described the combination as being "a stunningly good performer. It sounds electric." Their sound is addictively punchy and rhythmic, combined with a great sense of speed and dexterity. We concluded the review by stating "A more gripping and thrilling sound at this price you will not get".

Well, one lucky HFW reader will get a pair of these amps for the price of a stamp. Entering couldn't be

easier. Simply answer the questions below on a postcard and send it to the address below by April 30th. The first correct answer picked out of our hat wins this cracking prize. ■ ▲

Hi-Fi & Computer Audio World Competition rules and conditions of entry

1. Only one entry per house hold.
2. Multiple entries will be automatically disqualified.
3. Purchase of the magazine is not a pre-condition of entry.
4. No correspondence will be entered into.
5. The Editor's decision is final.
6. No employees of Audio Publishing Limited, or of any companies associated with the production or distribution of the prizes may enter.

Competition Questions

[1] Name the founder of Naim?

- [a] Julian Vereker
- [b] Peter Qvortrup
- [c] Ivor Tiefenbrun
- [d] David Julian Price

[2] In which year was Naim Audio officially founded?

- [a] 1971
- [b] 1973
- [c] 1985
- [d] 2001

[3] Which award did the company receive in 1985?

- [a] A Royal Warrant
- [b] The Prince Charles Award for Technical Achievement
- [c] The Queen's Award for Export Achievement
- [d] An MBE

[4] Name the company's classic unipivot tonearm?

- [a] NARO
- [b] AGRO
- [c] ZERO
- [d] ARO

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SIM CITY



David Price goes to town on Sim Audio's Moon I-5 integrated amplifier. Does it set new standards for solid-state?

Ever heard of Sim Audio? Me neither. Named after its founder Victor Sima, the Canadian company was subsequently bought by John Poulin, who developed the Moon series of avowedly audiophile products. The svelte looking I-5 tested here is a Class A/B 70W integrated amplifier, retailing for £2500. Considering this costs more than many very respectable Brit pre-power combinations, it has to be something special if it's to succeed.

This 430x100x380mm amp certainly looks the part. The chunky 10mm brushed aluminium fascia contains a neat display window showing left and right channel volume levels. To the right of this are three buttons for monitor, mute and input selection plus a large volume control - all of which are duplicated on the optional (£140) sleek aluminium remote. To the fore and aft of Sim audio's trademark rounded heatsinks are four height adjustable cylindrical isolation cones. These, plus its not inconsiderable 12kg mass, help minimise the effects of vibration.

Round the back, you'll find two sets of WBT gold plated binding posts - designed to take thick North American style speaker cables - and five RCA phono inputs, plus a tape loop. The preamp output can be used to control another amplifier or subwoofer, and power is selected by

a rear toggle switch - not a problem as the unit is intended to be on all the time.

The Moon I-5 is based on the design philosophy of its parent pre and power amplifiers (W-3, W-5 and P-3 and P-5 respectively), rather pompously called 'Advanced Renaissance'. Essentially it's just about following ye olde common-sense audiophile practice - omitting overall feedback. There's only one step of local feedback in the output stage to maintain low total harmonic distortion, and intermodulation distortion is claimed to be virtually zero. The result, according to Poulin, is an exceptionally fast amplifier without phase errors.

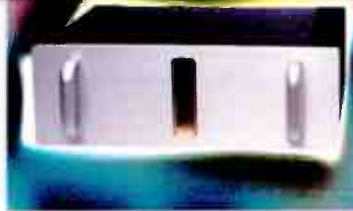
This amplifier also uses the shortest possible signal path, claimed to be fifteen inches from RCA input to output binding posts. This is in part due to the use of a passive preamplifier section, devoid of both carbon-based passive components (i.e. resistors, pots, capacitors) said to adversely colour the sound.

The gain stage uses a Crystal microprocessor, functioning as a shunt-to-ground applying more or less impedance against the input signal. This is claimed to give a volume control which doesn't degrade sound, regardless of what volume it's being run at.

A bespoke Sim audio-designed

500VA toroidal transformer is used in the power supply, and complemented by quality components from the likes of Vishay Dale, Philips, Ero, Wima and Thompson, Nichicon, United Chemicon and Cornell. Output section wiring is custom proprietary silver plated OFC copper with Teflon insulation. All other signal path wiring uses silver plated copper with Teflon insulation. 2% silver alloy multicore solder is used throughout the circuitry.

Listening was carried out using my Michell Orbe/OL Silver 250/Ortofon Kontrapunkt B/Michell Delphini and Linn CD12 front ends, and Yamaha NS1000M loudspeakers. This amplifier is certainly a very charismatic performer - I was quite surprised that something so beautifully styled (complete with its great retro twin LED displays, which I loved!) could also produce such a focused sound. Essentially, the Moon I-5 puts you right up front, next to the artists themselves. Rather than being an accurate 'hi-fi' amp, it's an extremely powerful and engaging performer. I ran the gamut of my vinyl collection and never ceased to be impressed with the clean power this thing can serve up when called for. In a sense it's very Naim-like in its take-no-prisoners, go-for-the-jugular musicality. What it adds to the equation however is an extremely



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◀ Open and clear midband, largely devoid of forwardness or grain. While it's obviously a transistor design, sounding far more 'crisp' than any valve amp, that dreaded solid-state 'mush' is mostly absent. The result is a brightly etched yet uncoloured sound that cuts right to the chase.

Kicking off with Peter Gabriel's 'Solsbury Hill', things sounded uncharacteristically vivid. This recording, which is normally slightly soft and warm, gained a little added bite - especially in the midband. The soundstage, normally stretching quite a long way back, seemed pushed forward and slightly robbed of depth perspective. This made for a decidedly edge-of-the-seat rendition, but it was certainly none the worse for it. In addition to its 'hear through' acoustic, bass was particularly impressive. Super tight, grippy and not at all swayed by the nightmare loads that the Yams imposed, the Moon integrated kept an incredible grip on proceedings, regardless of volume level. Even when really pushed, it stayed refreshingly distortion-free and able to deliver uncompressed peaks. The track's complex mix of percussion and guitar parts - especially at the end - proved a stern demand on resources, but the I-5 stayed solid as a rock, getting louder and louder without sacrificing an ounce of grip. Result!

Yes's 'Owner of a Lonely Heart' showed this amp in even better repose. Although enjoyably musical, it lacks the beguiling, fluid lilt of Class A

tranny amps from the likes of Sugden, Sonneteer or Michell. Given this more 'showy' hi-fi production to work with, it served up a hugely expansive (left to right) soundstage, if a little squashed in terms of depth perspective, yet again. Factor in that incredible bass grip and articulation (by the standards of any integrated), an extremely open and detailed midband and firecracker dynamics, and it was a hoot to listen to.

Randy Crawford's 'You Might Need Somebody' signposted the Moon's character in no uncertain terms. Play this through a decent valve amp and you're left gasping at the expression and texture in her voice. By contrast, through a good solid-stater such as this you find yourself enjoying the Tommy LiPuma production more - there's some very tight session playing and a beautifully wide soundstage. Once again, this amp took me straight to the front of the stalls for a powerful and emotive rendition. Although open by transistor standards, there was just a touch of coldness to Randy's vocals, and a slightly mechanical sound to some of the playing.

Despite that open midband, ultimately the Moon is just a little on the 'brightly etched' side of neutral. To wit, it works best with ancillaries which err towards 'soft' in their sound. My Ortofon Kontrapunkt B was very slightly bright - I suspect a



Dynavector DV17 would suit better.

Suitably partnered, Sim audio's Moon I-5 amplifier is a deeply impressive product. Just about the best integrated I've yet to hear, it really gets into the groove and pile-drives its way through whatever you care to feed it. Although Naim-like in many respects, it's actually more neutral and open. Only when you put it against a decent Class A transistor or valve set up do you realise that it isn't the most liting listen around. A ridiculously expensive integrated amp then, but the amazing thing is that it's almost worth the money. ■ ▲

Moon I-5 £2500

Redline Scotland Ltd.
Tel: 0131 226 1981
www.simaudio.com

MEASURED PERFORMANCE

The Moon amplifier turned out to be a fairly conventional package, measurement wise. It has good bandwidth, frequency response stretching from 4Hz up to 80kHz, within 1dB. That's enough to handle SACD and DVD-A properly at the high end of the range, as well as reproduce digital subsonics at the low end of the range.

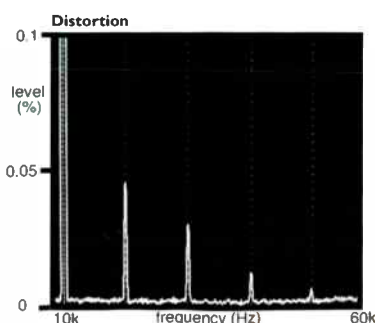
At all levels and frequencies the Moon produced some second and third harmonic distortion, with more at high frequencies as is common. With up to 0.06% at 1W output (10kHz) and 0.154% at full output levels were in the range of acceptable, our analysis showing a

steady step down in amplitude with frequency, a benign pattern. Since limiting feedback increases measured distortion but improves openness and depth perspectives there is a trade off here.

With low noise, little d.c. offset and high sensitivity of 280mV for full output of 66W (8ohms) the Moon is quite normal in what it does. The power supply is well regulated, power increasing to 120W into 4ohms. It's a neat and normal package that measures well enough. NK

Power 66watts
CD/tuner/aux.
Frequency response 4Hz - 80kHz

Separation	80dB
Noise	-95dB
Distortion	0.06%
Sensitivity	280mV
dc offset	0.4 / 7.8mV



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LETTER OF THE MONTH

DO YOU COPY?

Help! I have never bought a CD player, because to me it has always sounded like a child's toy rather than real music. However I have an SACD player, an MD recorder and several Nakamichi cassette decks. My problem is that recording CDs (digitally) on to MD is fine, and although the cassette decks do a slightly better job, they add a little bit of hiss (using TDK SA90 tape). Recording SACDs on to MD results in sound no better than the CD layer (if it's hybrid disc) but the cassette manages to capture the SACD sound very well (again, apart from a little hiss).

To even get near to SACD quality digital recording we obviously need SuperMD - maybe going double-sided and using blue laser or holographic technology (MD already has the protective caddy that both blue laser and holographic disc products need). However, even with SA90 tape (which is not expensive) recording off AAA LPs produces a sound clearly much better even than SACD. I also have some higher grade tape, TDK MAXG90 and

Maxell Vertex90 are frighteningly good at capturing much of even LP sound quality - especially Maxell Vertex (but then it was £18.99 in 1990), and they have virtually no hiss with SACD sources, but these tapes aren't available anymore. So can you give me news of a SuperMD recorder in the offing? Or for even better quality, get TDK and Maxell to start making these 'high end' tapes again?

**James Morrow
Guildford**

Hi James - what an interesting letter! Sadly it's all bad news though - don't hold your breath for either an audiophile MD format or madcap hi-fi cassettes at bonkers prices. Firstly, MD is in decline and - aside from a few Sony decks - I predict that you won't be able to buy the machines at all in five years. This is because [a] as far as low end machines are concerned, flash-memory based 'digital audio portables' will have replaced them and [b] at the higher end, hard disk based recorders will have taken over. There have been mutterings about a high density MD

for years, and I'm sure one exists in a lab in Tokyo, but don't expect to see it in Dixons next Saturday. The demand simply isn't there. The answer to your problem is to buy a Sony MDS-JA555ES - which is the best ever MiniDisc spinner and will never be bettered, and record your SACDs via the analogue ins. The only problem is that it's a bit expensive at over £600. The answer is of course to sell two or three of your Maxell Metal Vertex cassettes, which will doubtless raise the cash needed to buy the Sony!

But seriously (as Phil Collins once said), top cassette decks playing decent tapes are better than ANY digital source. Being analogue, they have unlimited resolution (i.e. much better than 24bit), a wide bandwidth (providing you switch the MPX filter off) and very low noise and distortion (providing you use a Nakamichi CR-7 or suchlike)! As you rightly point out, a serious cassette deck recording all-analogue music, without a single intervention by the dreaded demon of digital, will give stunning results. For example, fifteen

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years ago I used to listen to tapes on my Pioneer car tape deck, recorded on a Nakamichi from my Linn. They sounded better than the CDs I now make via my Michell Orbe, Sony DAT recorder, Zefiro ZA2 digital interface card/Pentium 3 PC/Sony CD burner, played on my car Nakamichi CD tuner. Makes you think, doesn't it? Still, that's progress! **DP** ■

industry that the 'new' C521 CD player is already being replaced by an updated and "improved" model which will feature in a review in these pages very soon. This could be good news, depending on your outlook, as the C521 could now well be available at a bargain basement price and it's a very fine player indeed - so search around.

As for the 'speakers, I'd plump for the Missions. Again, the KEF's are a

adjustment wasn't obvious. Can you enlighten me? I am using my Marantz CD63 KIS via cheap Maplins interconnect into the DIN input. What do you recommend as a suitable replacement?

Although I come from Bristol I know very little about Nytech. What happened to the company and what happened to the original Slate Audio [based in Leighton Buzzard]? Is there anyone who could service this amp and/or provide me with user instructions?

Thanks for a great mag which I have read for much of the last ten years. I particularly value your advice. Please keep the Readers Letters pages plentiful - it's my favourite bit!

Mark Richards
Bristol

You should be using your G1042 moving magnet cartridge via the S (for Standard) setting - MC1 is for higher output moving coils, and MC2 for lower output moving coils. This said, the phono stage on the Nytech isn't its best point - a Creek OBH-8SE would be a cheap but effective upgrade if funds permit. I agree with you wholeheartedly about what you've said about its sound. I had a Nytech and - lowish power aside - found it a great little product. I'm not surprised it outperforms the aforementioned amps - it cost a bomb when new in the late seventies and beat most pre-powers back then too! The downside is those dreaded DIN inputs (sorry, Naim!). A great cable recommendation is 'anything by the Chord Company'. They do very fine, Naim endorsed interconnects in a variety of grades and prices (choose one to suit your budget).

As for Nytech - I know that they launched a range of separate amps, pre/power amps and active crossovers, then became Ion Systems in the mid eighties, then disappeared. If anyone can complete the story, please e-mail me and we'll print it. **DP** ■

||>HIGH END THAT WON'T OFFEND

Dear Hi-Fi World
I am thinking of upgrading my amplifier and speakers on my CD only system. I have approx. £8000 to spend on this combination. I have been to a couple of demos but I am having great difficulty in finding speakers that will fit the bill. I

A good Nakamichi will knock the socks off any digital rival

good buy but such is the speed of development down in Kent that no sooner has one KEF model been launched than its replacement is on the drawing board!

The Yamahas are by no means a duffer but they do suffer a little from woolly bass and a lack of detail - there's plenty of grunt, though. The m74s are a much better proposition, as they offer power and bass extension with refinement, as well as good audiophile characteristics such as superb imaging and stage depth - fairly rare at the price level. Whatever, you'll gain far more pleasure from your CD collection than previously - welcome to the addictive world of hi-fi. Just make sure you don't overdose too soon! **SP** ■

||>BRISTOL FASHION

I recently purchased a Nytech receiver model CTA252XD II. It drives my Mission 752s beautifully, with a very smooth, clear and dynamic with excellent controlled bass. This has been a great improvement over other amps I have tried (including Pioneer A400, Audiolab 8000a, Naim Nait 3 and Musical Fidelity A1) with the added bonus of a good FM radio. My main problem is however the phono stage, which doesn't match my Goldring 1042 cartridge well (held by a Rega RB300 arm on a Slate Audio Garrard 401). There are three internally adjustable settings marked S 1.5mv, MC1 150uv and MC2 70uv. I have looked inside and

||>IN THE BEGINNING... THERE WAS NAD

Hello.
I'm moving into separates for the first time, and while I've made an almost definite shortlist of items, some advice would be great. I've been thinking of the NAD C521 CD player, and NAD C350 amp: they seem like a logical pairing, but I was wondering if you could suggest something better? I have a wide range of musical tastes, but mostly listen to hip-hop, and so want something with deep, powerful bass. Speaker-wise, I've been having constant changes of heart and mind, and don't know quite where I stand. I want floorstanders, as I am young and foolish, and am willing to sacrifice ultimate precision and detail for power and scale: I had my eye on the Mission M74s, but then the Yamaha NS 200s caught my eye, and then the affordable KEF Q35.2s. I now just don't know what to choose!! Some help would be really appreciated.

Thank you
Sebastian de Latour

Glad you've seen the light, Sebastian. The NAD combination is a classic first system choice as it offers high quality sound (powerful and detailed) and build for a price which, in relative terms, is as cheap as chips! However, such is the speed of development and change in the hi-fi





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would be most grateful for any recommendations you may have.

I wish to move to a valve amp from the likes of:-

- i) Conrad Johnson
- ii) Quad
- iii) Canary Audio
- iv) EAR

I would like floor standing full range loud speakers up to £4k (so that my budget is split 50/50 unless you recommend otherwise) but here lies my problem. My room is 4m square with wooden floor boards. I can only get approx. 24inch from the rear wall to the front of the baffle of the speaker, therefore the deeper the speaker the less space I can get behind it. Most speakers I have heard and like the sound of I cannot accommodate in my room. I would like the system to play all types of music, but realise that this is impractical, so it can exclude heavy rock and dance music. Any help would be most appreciated.

Regards

Graeme Symington

I take it you're no good with a soldering iron, Graeme, or you'd have sped straight to the World Audio design page! For a good quality (ready built!) valve amplifier you'll have to spend plenty of time assessing which models would suit your taste best. Of the models you suggest, perhaps the smooth and silky Quad two-forty monoblocks and matching preamp at bang on £4000 are the best all-rounders. If I had to make a criticism it would be that they don't have that last ounce of attack and speed, but seeing as you've ruled out heavy rock and dance music this will be a less obvious obstacle!

EAR amplifiers tend to have more drive and low end extension than other valve amplifiers, whilst the Conrad Johnson and Canary amps on the whole tend to err more to the transparent school, which also sometimes means they can sound a tad thin, with the emphasis more on the midrange. Alternatively, consider the new C5P and P30K pre and power amplifiers from Unison Research which have plenty of drive and transparency (the power amp using the same KT88 valves as the Quad pair) and a stylish wood panel finish. These will set you back less than £3500 - almost a bargain!

As for 'speakers start looking first at the the two Avatar models from Living Voice. These are superb performers well suited to valve amplifiers due to their high sensitivity. They have a beautiful open sound that highlights instrumental timbre and ambience and take up very little floorspace due to their slimline cabinets. The 'ordinary' version is priced at £2500, whilst the OBX with its higher grade components and external crossover is £4000. Other 'speakers to consider for both space and performance are, of course, the two pairs of new Quad ESL988 and ESL989 electrostatics (£3400 and £5000 respectively) which deliver detail well beyond rivals (if not always the low end extension) or Tannoy's new Dimension TD8 at £4000 with uni-Q driver and super tweeter - if you can hack the sci-fi look, that is!

SP ■



Living, breathing Voices - the Avatars

►BARGAIN HUNTER

Hi Guys

After reading your mag for about 3 years I finally got round to upgrading my budget system with some second hand bargains. Since I am a big vinyl fan I now have a Systemdek IIX with RB250

both have mods (acrylic platter/Voyd arm board/Leitz wire) and a late Audiolab 8000a. This feeds into Mission 733i's spiked, filled with sand and biwired. Needless to say the sound is a big improvement but there is one cloud on the horizon and this relates to the cartridge. This is a Goldring 1022gx. With anything but pristine vinyl the normal pops, crackles etc are very forward compared to my previous set up.

I have tried various things. Cleaning records helps a little - I have a Disco Antistat! The stylus is clean and looks OK under a microscope. So this is a problem. Although the sound of records has improved dramatically the emphasis of "damage" is taking away some of my enjoyment. Could it be damage to the cartridge or the matching of an analytical cartridge with a detailed amp or should I buy better vinyl (only joking!) or is there a more forgiving cartridge (budget for suggestions £150, noting amp is mm/mc). Any suggestions will be greatly appreciated.

Thanks

Gavin Ripley

Pickering N. Yorks

Mmmmm. . .you could always try a better record cleaner. There are a host of high quality record cleaners about and whilst they may seem like a bit of a rip off initially, they could ultimately lead to sonic satisfaction beyond your wildest dreams. As well as the models from VPI priced upwards from £300 you can get Moth's excellent little cleaner in kit form for just over £200. Any of these will breathe new life into your vinyl collection.

As you say, the hardish sounding Audiolab does your somewhat cold sounding 1022 few favours. Consider the next model up on the Goldring ladder, the 1042. This is a more rounded performer than the shrillish 1022 and will glean more detail from your records.

Ultimately, though, you should plump for a moving coil model which will make those bumps and cracks sound more integrated with the music! The best budget models around are the £199 Dynavector DV10x4 and perhaps the Ortofon MC 15 Super II at £150. Either of these should show a vast improvement on your existing set up - both with music, and cracks! **SP ■**

▶▶ SOUND AFFECTS

My system consists of a Rotel RA931 III amp, Rega Planar 3/Linn K9 turntable, Mission 780 loudspeakers, Atacama SE24 stands and CableTalk BiWire cables, currently set up in a spare room that is minus carpet and very little furniture, dimensions 3m x 4m. In consequence, there is a subtle echo in the room. What effect do you think this has on sound? I am aware that the sonic signature of a system is directly affected by the room dimensions, shape, etc. and have a very specific problem - lack of bass. I have tried repositioning the 'speakers, tried different speaker cables and placed Vibrapods under all kit, but to no avail.

I listen to just about everything from Kate Bush, through jazz, classical and electronica. The latter especially sounds rather lacking. The midband from the 780s is spectacular, but lacks the warmth and depth previously enjoyed in a carpeted room! Is the answer to my problem as simple as introducing carpets and furniture in order to dampen the sound or do I need to rethink what I'm doing? Your recommen-

dations for a replacement cartridge would be welcomed also. Hope you can help and thanks for a superb magazine.

**Andrew Baird
Northern Ireland**

It's every audiophile's nightmare - you move house and suddenly your system sounds 'not quite right'. The point is that when you listen to any system, what you're really hearing is the relationship between a particular combination of hi-fi components and the room they're working in. Moving house means the relationship changes, often with dramatic consequences. It's interesting isn't it, that we all invest vast sums on our hi-fi but take room acoustics for granted? Maybe it's because this subject isn't quite as sexy as that two grand turntable sat there in the corner?

Any echo in a room is bad news. Clap your hands and hear how long the sound takes to stop reverberating - then move to the next room and do it again and it's likely you'll hear a difference. This simple test is a good starting point

to getting your room acoustically optimised. Go into an anechoic chamber and that same hand clap will sound more like a dull thud. Obviously, this isn't natural so you don't want to go this far, but the more you damp down your room's resonances, the better. In your case, you need to get carpets down - or if this isn't possible/domestically acceptable, buy a large thick wool rug. Hang drapes from the walls, put a sofa in, liberally scatter some cushions around, especially in the corners. If possible, put thick curtains up. Basically, introduce as many soft furnishings as you can to dampen down your rampant reverberations.

This done, things will sound significantly better, but not perfect. This is thanks to your combination of a relatively dry sounding turntable, shrill cartridge, lightweight amp and moderately bass light speakers. Assuming you're keeping your amp - personally I'd swap it for a second-hand Audiolab 8000A (late nineties model) with its relatively full sound and handy tone controls - you need to ram your Missions right up against

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a rear wall and change your cartridge as soon as possible. The answer is simple - either Goldring's G1042 (£120) MM or Dynavector's DV10x4 high output MC (£199). Both have a far fuller bass performance than the lightweight Linn, and will really pull things up - the DV10x4 will add a bit more life and sparkle to the G1042's already fine repertoire. **DP** ■

▶▶ **BRIT BATTLESHIPS?**

Dear David,
I have been reading your thoroughly entertaining reviews and features in *Hi-Fi World* for many years now, and the March edition proves no exception. However, I feel I have to take up on one point you mention in your review of the NAD C660. You refer to mid-80s NADs being of flimsy build quality. I'm surprised given your knowledge of everything that was around then that you think this. I owned a NAD 3130 amplifier for eleven years, and it was built like a battleship - £150 in 1986 went a long way! I have such good memories of it I recently snapped up a second-hand 7130 receiver of similar vintage and this is now at the heart of a great second system. The performance of its tuner section is particularly impressive. As for it being flimsy - well, I'm pretty sure which would come out worse if it was tragically dropped on top of my main system Arcam A85 amp!
Ian Appleyard

Ian - thanks so much for your kind words. I too had a 3130 and would willingly admit it wasn't that flimsy - but contrast it to early NAD fare (i.e. 1978's 3030) and even this seems something of a featherweight. As you rightly say, those NAD folk knew how to do a good tuner - as anyone who's owned one will avow. The 4140 is a particular personal fave, as was the old 4020A. Don't go dropping things on NADs though, it's not fair - if you really want to 'ethnically cleanse' hi-fi, then pick on Albas, Amstrads and the like! **DP** ■

▶▶ **KNOW YOUR ALLAE**

Dear David,
I am thinking of putting together an all Naim system, and was heartened to read your upbeat article about their Allae speakers in the February edition of *Hi-Fi World*. Some guidance please. You

were clear about the supporting system (i.e. 5 Series) that did not quite work with these speakers but less so when referring to the "higher end Naim electronics" which obviously succeeded. Would you kindly describe the "full on" hardware you use and for which I need to budget? Also, with your ear to the ground, would it be worth waiting for the new 552 pre-amp and what I assume will be a supporting cast of new matching amplifiers?

Christopher Pearson

As an absolute minimum, I'd start with a CD5, NAC112 / Flatcap / NAP150. This would be just enough to give an enjoyably musical sound. It's not that the NAIT5 is a bad amp - far, far from it - but the Allae are extremely revealing and don't really 'gel' if there are any weaker parts in the chain. Ideally though, you're looking at a CDX/NAC 102/Hi-Cap/NAP 180. Thus aspirated, the Allae are incredibly dramatic and engaging performers, good enough to take you to the very top rung of the Naim ladder. Conversely, as I suggested in the review, non-Naim owners could consider them as a way of 'bringing their system out of itself', providing they have high quality, high power amplification, of course. **DP** ■

▶▶ **NEED FOR SPEED**

I'm looking to buy a new CD player for my PC, but this time would like to buy one that can play normal music CDs without as many jitters as my dreadful Mitsumi 32x player. Do you have any recommendations?

Matthew
Via email

Right now, the one I'd go for is TEAC's S40E, which is a new, low price design that's been very well received by the CD copying brigade. Specs are as follows: maximum transfer rate of 6.0MB/sec., or 4.6MB/sec. average. It uses an IDE Interface, provides a quoted 40x performance (actual speed has been measured at 30.3x average), an 85ms access time, and is Plug and Play compatible. It works great with both printed audio CDs and burned CD-Rs/RWs and performs Digital Audio Extraction faultlessly with very low jitter. Price varies, but don't expect

to splash out over £40. If you'd like to read more about the joys of PC CD and DVD drives, check out the brilliant CD-R Info resource at www.cdrinfo.com/. **DP** ■

▶▶ **SPRING CLEAN**

Can you recommend some software to remove clicks and pops from LPs? I've so far tried two brands - one, which I understood to be the acknowledged market leader, quietyens clicks but distorts the sound to the point of total non-listenability. The other, lesser known and cheaper, does a good job on high frequency crackles, but in shifting the mid-range clicks and pops, degrades the sound drastically. Someone once told me he had some software which highlighted the individual clicks and pops on the screen, then allowed you to delete them individually. This seems a more promising approach as it presumably means the filter is only applied momentarily. I suppose you don't know what that software could have been?

Alan Smith
via email

There's a knack to using 'audio restoration software', and that many people often use a hammer to crack a nut. My golden rule is the minimum of processing possible, and make it local rather than global. I recommend Syntrillium's Cool Edit 2000, or better still, Pro. Record your music onto your PC with it, and then look at the waveform. You'll find that, if you zoom in a couple of times, the big scratches will be highlighted as short 'blips' that momentarily jump up to very high levels. All you need to do is zoom in close, highlight each scratch (and only the scratch - not the gaps in-between) and go into TRANSFORM/ NOISE REDUCTION/ CLICK POP ELIMINATOR, click on THRESHOLD (causing it to choose which level to cut in at), and then OK. As if by magic you're scratch will disappear, and as you processed but a tiny fraction of the music (lasting just a split second), you simply won't notice any adverse affect. This is the secret - it can be a bit tedious - but how many scratches do you have on your records? If it's just ten or twenty per side, it won't take more than a few minutes to do. **DP** ■

WOODEN

Diapason's stylish 'speakers demonstrate that hi-fi can indeed be domestically friendly and a work of art. Simon Pope stands back to admire the Adamantes III.



When it comes to aesthetic design traditionally no one does it better than the Italians – and that's not just limited to haute couture or motor vehicles. Some of the most stylish and enduring looks in hi-fi over the past decade or so have originated in the land of Verdi, pasta and Ferrari. One of the most striking aspects of Italian hi-fi and one that is consistent throughout the designs of various manufacturers is the use of real wood. The likes of Opera, Zingali and Unison Research make thorough use of the material, the latter company even to the extent of remote controls. Diapason are also co-patriots and fellow users of the stuff. Based in Brescia, the company are a fairly small, specialist outfit, their whole range consisting of merely five models: the entry level Karis, the strangely named Nux (floorstanding version of the Karis), plus the Adamantes III and the top of the range Adamantes Anniversary limited edition. The last in the range is the Kenton centre 'speaker. As the name suggests, the Adamantes is now in its third guise and it was the company's first project back in 1985.

There's something about the look of these 'speakers that reeks of

traditional craftsmanship. They are constructed from solid wood and feature a unique and highly attractive 'diamond' bevelled front baffle with a permanently fixed metal grill over the two drive units. The cabinets themselves are made from solid "Canaletto" walnut hardwood staves produced entirely by hand. They are then assembled in a particular way that attempts to make the structure rigid and free from resonance. The 2B dedicated stands are in a certain way an integral part of the design, as the 'speakers sit in three metal recesses on the stand via the three metal studs found on the bottom of the cabinet. This also benefits the sonic attributes of the Adamantes.

As well as the immediate appeal of the aesthetics there's something else which makes Diapason 'speakers slightly different from the norm. The last decade has seen them work on their Direct Drive technology, which allows a direct connection between the amplifier and the bass unit. This eliminates the use of a low pass filter and the traditional disadvantages that come with it, such as loss of efficiency and phase rotations.

The cabinets are hand-made in house, whilst the drive units come courtesy of Seas, modified for the

company in their suspension.

The Adamantes III is a bass reflex design with a fairly wide rear firing port and there are two sets of very high quality 24Kt gold plated speaker terminals. The crossovers are hard wired with van den Hull oxygen-free silvered copper cable and do not use printed circuit boards. Only polypropylene capacitors are used to minimise signal colouration and loss.

All these features of design result in a 'speaker that concentrates on providing simplicity with a high efficiency. It is as well suited to valve amplifiers as solid state designs, Diapason claim.

Just as the design of the Adamantes appears to be as simple as possible, so the sound reflects this. There is something very un-hi-fi like in this 'speaker; it appears to make music as simply and effortlessly as possible. On its dedicated matching stands and powered by Quad's two-forty valve monoblocks, the Adamantes III delivered a full and deep sound with surprisingly deep bass. Paul Weller's Stanley Road on CD showed that the diamond bevelled baffle really contributes to very fine imaging, with the wide mix of the album well captured. Acoustic guitars were another highlight, being

TOPS

detailed and transparent, showing that the Adamantes work well with valve amplifiers in this respect. Where the sound tripped up slightly was with vocals, which sometimes sounded a tad strained at high volumes.

Where the Adamantes came into their own, I found, was with smaller scale intimate music such as John Coltrane's 'A Love Supreme' on vinyl, or the Florestan Trio playing Fauré and Ravel's piano trios on a Hyperion SACD. The former showed this to be a 'vinyl' speaker' reveling in the smoothness and fluidity that jazz on vinyl brings. Coltrane's tenor sax didn't suffer in the way that Paul Weller's voice did; it never became strained or pushed, but remained sweet, smooth and warm.

Good detail was present in the drum kit and the upright bass was natural sounding and deep voiced. The classical disc, meanwhile, was forward sounding and vibrant with a good sense of liveliness and vibrancy. The Adamantes tended to concentrate more on the instruments as opposed to the fine acoustic of the Henry Wood Hall, so the

recording lost a little of its naturalness, but overall tonal balance was fine.

The Adamantes, in true Italian style, could be described as a little quirky in that they play some recordings (namely good acoustic ones) better than others, such as processed rock recordings. Here they can sound slightly compressed and hard, so they won't suit everyone. When the frequency range is extended however, these 'speakers are sophisticated and rounded. Sound wise they are for lovers of chamber music and jazz, where they can sound very sweet indeed.

However, they do deliver in the bass department so dance and rock fans won't be completely disappointed.

Other sonic attributes include excellent imaging and a high sensitivity that makes them easy to drive and a good match for most amplifiers, especially valve designs. When it comes to looks they are a work of art, especially with the 2B dedicated stands (at an extra £475)



which are actually a part of the design - they are superbly built and finished and look a million dollars, or should that be Euros? ■ ▲

Diapason Adamantes III £1999

UKD
23 Richings Way
Iver
Bucks
SL0 9DA
Tel: 01753 652669

MEASURED PERFORMANCE

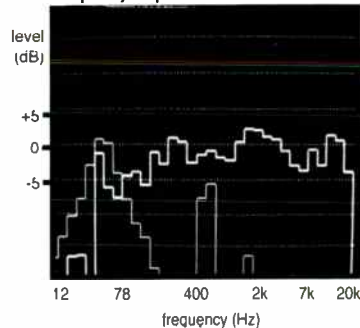
With a heavily contoured cabinet free from sharp planar changes, plus a frequency response where the mid-band is pushed forward, these 'speakers will likely project well and set up good images. There's quite a lot of variation in their response though so there may well be a certain amount of colour in the sound. Whether this is acceptably euphonic or otherwise can only be determined by listening tests. The tweeter is in good balance with the rest of proceedings; there should be no sharpness in the sound. The bass unit peaks up a little at 40Hz and the port peaks at this frequency too. I suspect the 'speaker will have quite pronounced bass as a result. Just above this frequency though there is the usual dip down that precedes the

peaking of an under-damped system. In practice this helps emphasise the lower peak. Again bass will be more characterful than is often the case nowadays, but not less entertaining necessarily.

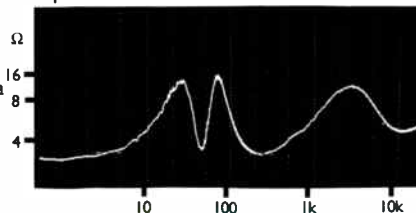
As a load the Diapasons dip down to a low 3ohms and they average 5.3ohms. This means the 'speakers draw current and will benefit from being used with a sturdy amplifier. Not surprisingly sensitivity was high at 88dB. Are they suited to valve amps? Only if they have a 4ohm tapping.

The Adamantes IIIs will probably have a lively sound with good projection. They're accurate enough, but need a good drive amplifier. **NK**

Frequency response



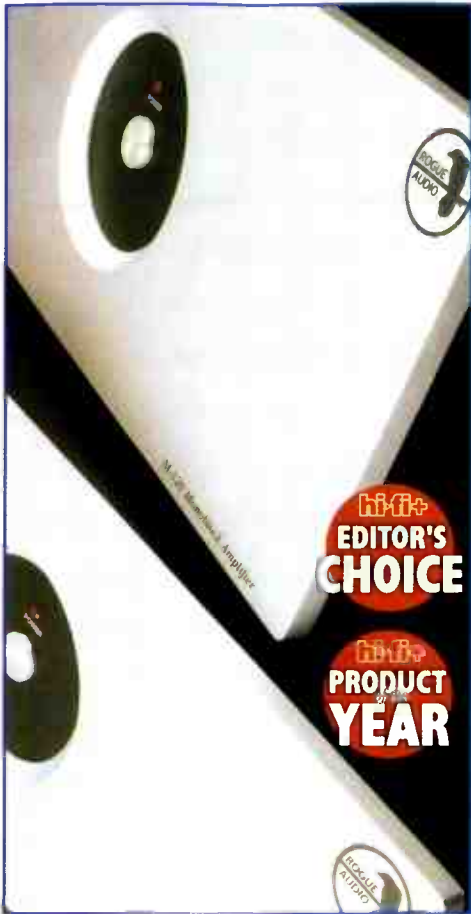
Impedance



World Verdict



Not cheap but superbly built and fine looking. The sound won't be to everybody's taste but is very sweet and favours acoustic music.



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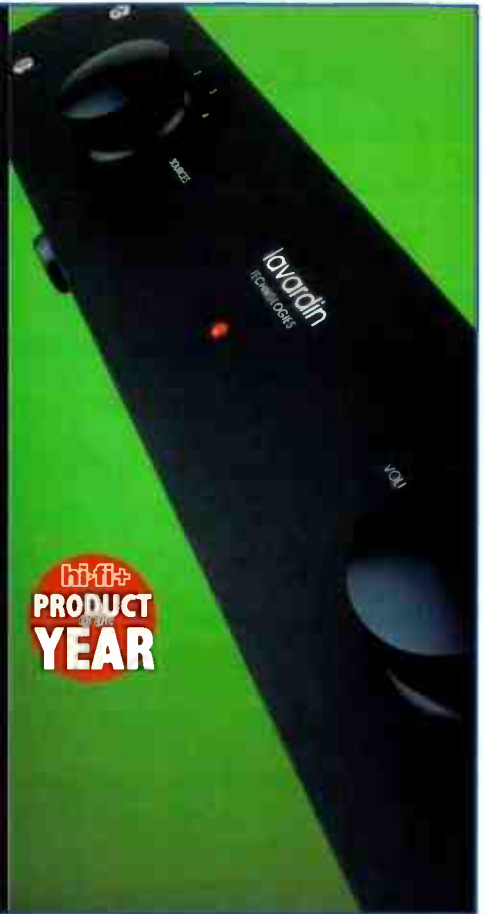
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DUAL CONTROL

It's hard to overstate the grip that the Dual brand had on Britain's 1980s hi-fi scene - the company had worked its way deep into the fabric of British audiophile life. David Price listens to its parting shot, the CS5000 semi-automatic turntable.

Back in the nineteen eighties, if you were serious about sound on a budget, then vinyl was your only choice. For most of the decade, CD was the province of the rich - in today's terms, even the cheapest Philips machines were selling for over £300 at the end of the decade. No, if you only had half that amount - or less - to spend, then vinyl it was.

Although the early eighties saw a number of Japanese 'budget audiophile' turntables jostling for hi-fi buyers cash - from Sansui's SR222/II to Pioneer's PL512 - there was only one real choice. Launched at the 1980 Harrogate show, Dual's £120 CS506 proved a revelation. It was a high quality, well built, semi-auto deck sporting a (then fashionable) ULM (Ultra Low Mass) tonearm complete with matching Ortofon cartridge. It proved an instant hit, but Dual got the whiff of success and decided to bring out an even more conspicuously 'value-for-money' product.

The result was the CS505 - which proved a budget blockbuster in the truest sense of the world. £75 bought you most of the CS506's feature set, minus the illuminated strobe and lavish wood plinth. As neither of these features did much for the sound quality, the 505 lost very little from its bigger brother apart from its hefty price tag. Suddenly, every other entry-level turntable fell by the wayside compared to this slick piece of German engineering.

It was interesting to watch a European brand doing to the Japanese what they'd previously done to the likes of Garrard and BSR a decade earlier. Every hi-fi magazine scratched its head hard but just couldn't come up with a reason not

to buy the CS505. The only obvious upgrade was the Rega Planar 2, which cost virtually twice as much when the price of a cartridge was factored in.

Not content to rest on its laurels, the CS505 was soon improved. The basic belt drive, independently sprung subchassis design was retained, but the fussy cartridge mounting system was improved - and a superior cartridge fitted - to make 1984's CS505/I. Then came a modified platter mat offering better support and another plinth change to give the CS505/II Improved. The 1986 CS505/II had a better headshell and the option of a Deluxe model, offering the now defunct CS506's real wood plinth back again.

The 505 went from success to success, selling by the bucket load, but Dual sniffed a lost opportunity and decided they wanted more. The 1987 CS5000 was the result - essentially a 'high end' 505 with microprocessor controlled, quartz referenced motor complete with 78RPM speed facility, still driving the platter by a belt, and a better engineered arm with VTA adjustment and superior Ortofon OM20 fitted cartridge. A clear improvement over the CS505 family, this £200 deck boasted a useful wow and flutter figure of 0.025% and a S/N ratio of 80dB - similar figures to seventies superdecks such as Technics' SP10.

Dual turntables have never sounded as good as Regas - bass is quite lightweight, and they're overly slick and airbrushed sounding. Although they make very nice noises,



with a smooth and sweet tonality and no obvious vinyl nasties, they're a little unengaging. The CS5000 is like this but more so - plug it into a modern system and it sounds beautifully polished and refined, and makes a very pleasing job of anything you care to play. It doesn't, however, really get to the heart and soul of the music as a Rega Planar 3 would.

The good news is that all Duals - and the CS5000 in particular - are now pretty unfashionable, and as such superb value first turntables. If you've been born and raised with CD, you'll be amazed how sweet and beguiling vinyl can be for such a small outlay. For £50 you can pick up a reasonable CS505, whereas £125 will buy you a mint boxed CS5000. You can partner the former to an Audio Technica AT110E for £25, but if pressed the latter is up to tracking Goldring's superb £100 G1042. Don't, however, be tempted to use a moving coil in a Dual - the low mass tonearm is a poor mechanical match. Now as then, there's little better in turntable value than a Dual. ■ ▲

ROTEL THE



The new RCD 1070 is the latest product in the company's move to the higher end of the market. Dominic Todd checks out this sleek but well built CD player.

Compact Disc is one area where Rotel have plenty of experience. They were one of the first companies to introduce both Bitstream and HDCD technologies at affordable prices. During the late eighties and early nineties they dominated the budget to mid-range market with their formidable 8 and 9-series players. In recent years, however, the competition has caught up, with Marantz, NAD and Arcam in particular giving Rotel some stiff opposition.

The new RCD-1070 reviewed here is part of Rotel's armoury in a bid to move upmarket. At £525 it's nearly £100 more expensive than the excellent Arcam CD72 and, perhaps surprisingly, doesn't feature any new technologies such as SACD. Clearly, then the Rotel has its work cut out.

The 1070s spec sheet may not sound especially startling, but there can be no argument with the build quality and engineering. It's good to see that at a time when many rivals appear to be skimping on build quality, this particular Rotel is just as solidly constructed as ever, even though the metal, faux rack mounts smack a little of overkill.

The good news continues on the inside, with Rotel having made much

use of discrete components rather than cheaper and 'dirty' sounding ICs. There's also a custom-built toroidal transformer and a decent quality 18-bit Burr Brown DAC. As a bonus, the Rotel will also decode HDCD discs. The only downsides I could find were the lack of an optical output for portable MiniDisc users, and awkwardly spaced track and search controls; they should be next to each other, not at opposite ends of the player, please Rotel!

With an Arcam CD72 to hand for reference, I began by listening to Eminem's 'Drug Ballad'. The first aspect to strike me was the sheer expanse of the Rotel's sound stage. Compared to the Arcam, and pretty much everything else at this price, the 1070 literally pushes the boundaries in that the staging is both deeper and wider than one would expect. This is helped to a great extent by its beautifully controlled bass response. There's plenty of it, for sure, but also tightly controlled without boom or slop. Furthermore the vocals were produced with great articulation and projection, yet managed to sound natural and unforced. Smoothness is a Rotel tradition, and their latest model doesn't disappoint here either. That

trick of being able to pluck notes from an inky blackness is present too. Both of these are strong qualities of the Arcam but, amazingly, the Rotel beats it on both counts.

Claire Martin's 'Man In The Station' gave the HDCD circuit a chance to shine, and shine it did. There was superb string resolution and a first class rendition of Martin's vocals. Even more surprising was a fleshing out of background vibes that had hardly even registered with the Arcam. Furthermore the lead vocals had all the texture one could wish for which, when combined with decent imaging, gave the song real intimacy. So beguiling, in fact, was the rendition that one could have easily believed that here was a player costing at least 50 percent more.

The RCD 1070 wasn't quite faultless. Given the superb vocal characteristics I was a little surprised to find that clarinet sounded just a little dull and lifeless. It was as though some of the notes had been rounded off in order to promote that silky smoothness. Yet this is a small price to pay for a machine that's captivating to listen to for long periods of time.

Given the previous performances it was quite surprising to find just how

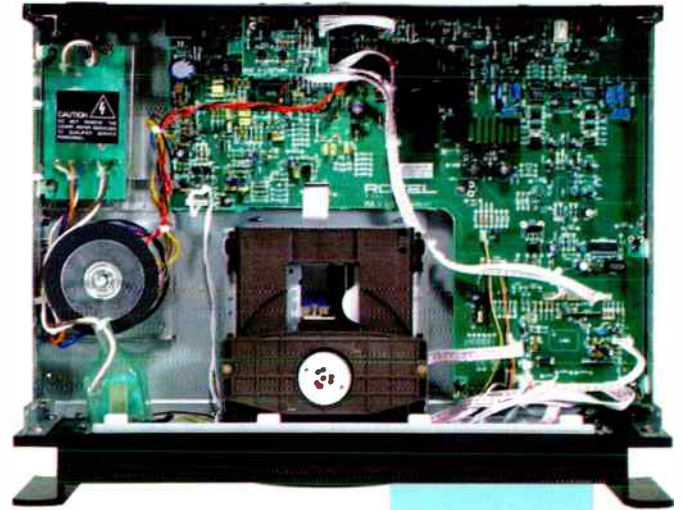
PEOPLE

upfront Nelly Furtado's 'Turn Off The Light' sounded. Such was the presence given by the Rotel to her vocals that, at times they could sound just a little too forward. Yet, thanks again to that expansive sound stage, the vocals never managed to sound out of proportion. The deep chested bass response pushed the track along with plenty of gusto although, somewhat curiously, this didn't prevent the impression of slightly turgid timing. There didn't seem to be anything fundamentally wrong here. Just a slight lack of pizzazz compared with a few rivals.

There were no such problems with Vaughan Williams's Intermezzo (My Bonny Boy). The '1070 seemed made for just such mellifluous Classical music. Despite a slight gloss to the strings, the music ebbed and flowed from the Rotel in an effortless manner. It proved delicate and articulate when needed, yet with plenty in reserve for the more

dynamic moments. Furthermore, there was a seamlessness throughout the frequency response that led greatly towards a sense of realism.

In conclusion, the Rotel is one of the finest CD players that I've heard for sometime. Indeed I would go so far to say that, at this price, it is the finest no question. When one considers the not unimpressive competition from Marantz, Arcam and others this is no mean achievement. Yet none of these rivals can quite match the Rotel's combination of knock out punch, control and sublime refinement. Best of all, it doesn't seem to matter what the music genre is, the Rotel will always give of its best, remaining captivating even after a prolonged listening session. My only real gripes concern an occasional lack of 'bounce' that can sometimes slow the timing down. Also, there was the odd occasion when the balance was perhaps just a little too smooth. Otherwise, though, this is a superb



sounding machine that's solidly built and great value for money. ■▲

Rotel RCD 1070 £525

Gamepath Ltd.
28 Heathfield
Stacey Bushes
Bucks MK12 6HR
Tel: 019088 317707
www.gamepath.co.uk

MEASURED PERFORMANCE

These days CD players don't vary much from the norm, but the RCD-1070 has quite a heavily tailored frequency response curve by current standards. Our analysis clearly shows a roll down in top-end energy of around -0.8dB at 20kHz, a trend that starts at 5kHz. This sort of characteristic softens the sound slightly, at least in comparison to flat-response players – which most are these days. So the RCD-1070 should have a different flavour to the norm. – an easier sound that may well be more amenable in the long term.

Distortion levels were low at higher signal levels, our analysis shows, but linearity deteriorated at -60dB and was a little worse than usual below this level. The player resolved -90dB all the same; it was not deficient in this respect, but the measured dynamic range was a few dB lower than usual.

Good channel separation and a normal output of 2.3V also put this player into conventional territory.

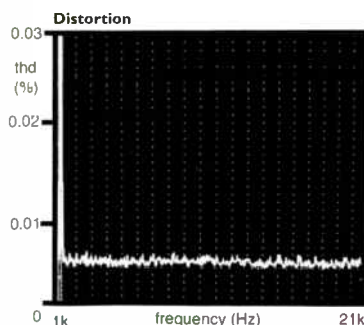
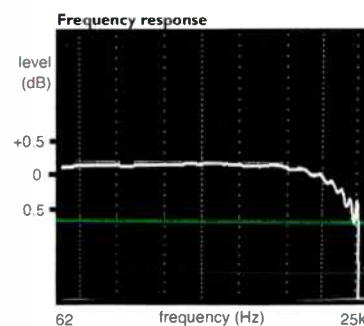
The RCD-1070 should sound a little less hard or bright than most. That is likely to be its most noticeable subjective feature. **NK**

Distortion	left	right
-6dB	0.009	0.0096
-30dB	0.02	0.022
-60dB	0.55	0.54
-90dB	31	32

Separation	left	right
1kHz	114	115
20kHz	103	102

Noise	-99dB
with emphasis	-99dB

Dynamic range	108dB
Output	2.26V



World Verdict



The new Rotel, with its build quality and superb all round performance is the pick of the strong bunch at its price. Excellent value.

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However £3250 for a 200W/channel amp with DUAL MONO power supplies still stretches some budgets. So Gamut now offer a lower-power D100 and the new single supply C100 – both UPGRADEABLE to D200.

The new S-CLASS amplifiers for bigger systems are already taking the US by storm. The S 300 stereo and S 600 M monoblocks must be heard alongside the very best at any price. To see the dramatic design of these new amplifiers and read some early reactions visit their Web site at www.gamutaudio.com

The Gamut range has now widened to include a preamp optimised for CD players or DACs with their own volume control, a one-box CD player and a superb phono stage.

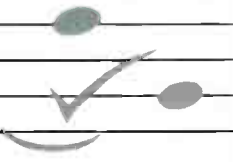
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DEDICATED FOLLOWERS OF FASHION

Few hi-fi products have style - most just follow fashion. David Price looks back through audio's past for the worst offenders.



Sharp Optonica RP7100

► **T**o style or not to style? That is the question that every hi-fi manufacturer has had to ponder since the day since DIY audio first graduated out of a home-made wooden box. You see, when you've come up with a hot (or not) new circuit topology, a brilliant solution to the problems of acoustic feedback, the best way to get round all those imponderables of speaker design, you then have to market and sell your creation. Much as we'd like to pretend otherwise, the look and feel of a product captures our imaginations and pulls us into showrooms to listen - and buy. That's why every manufac-

turer's marketing department needs to take a view over what's going to get the product into people's living rooms.

This is when it can all go horribly wrong. For every design classic where form follows function so effortlessly - Quad ESL57, Leak Stereo 20, Garrard 401 - there are a thousand that got away. In some cases, it's the designers trying to be clever, daring, bold - and failing dismally - in others it's just plain old incompetence. Either way, what results is something that at best looks 'of its time' and at worst looks plain daft. What follows is a rogue's gallery of hi-fi's fashion past. To be

fair, some of these were actually good to listen to - their crime being to have been conceived, designed or styled to satisfy the whims of fleeting fashion, which then upped and ran away. Marks are awarded for how fashionable they were at the time and how they actually sounded.

SHARP OPTONICA RP7100
Type: turntable
Date: 1981

Ah, the early eighties - a time when everyone was obsessed by new technology. From the video recorder to the 'microcomputer', it seemed



Philips Black Tulip

◀ like all the world's problems could be solved by something with an LED display and an 8bit silicon chip inside. Sharp thought so too, and turned its digital dexterity to the problem of - yes, you've guessed it - LP track selection! Well, this was before CD, and the act of hearing track 4 on any given album by simply pressing a button was still an unknown pleasure to most folk.

To wit, Sharp equipped its top direct drive deck of the day with APSS (Auto Program Search System, natch!) by the simple expedient of using a 'twin tube tonearm' - one carried the cartridge as per usual, the other a clever optical sensor. Allied to a computer chip with the processing power of an ant, the result was that you could play Duran Duran's first album in completely reverse order! Rarely has technology been so nobly harnessed. This aside, the 'Buck Rogers in the 21st Century styling' was a fitting bonus, and being a Japanese top of the range affair, the deck was beautifully built and finished. Much to most people's amazement, this thing actually sounded quite good!

PHILIPS BLACK TULIP

Type: hi-fi separates
Date: 1979

Don't you just love Philips - virtually every time this Dutch consumer electronics giant goes anywhere near serious hi-fi, it all goes horribly wrong. Such was the 'Black Tulip' range - the company's range of avowedly high-end late seventies esoterica designed to take on the Brits and the Japs in one fell swoop.

Unfortunately it made about as much impact on the audio market as a DAF Variomatic around Silverstone.

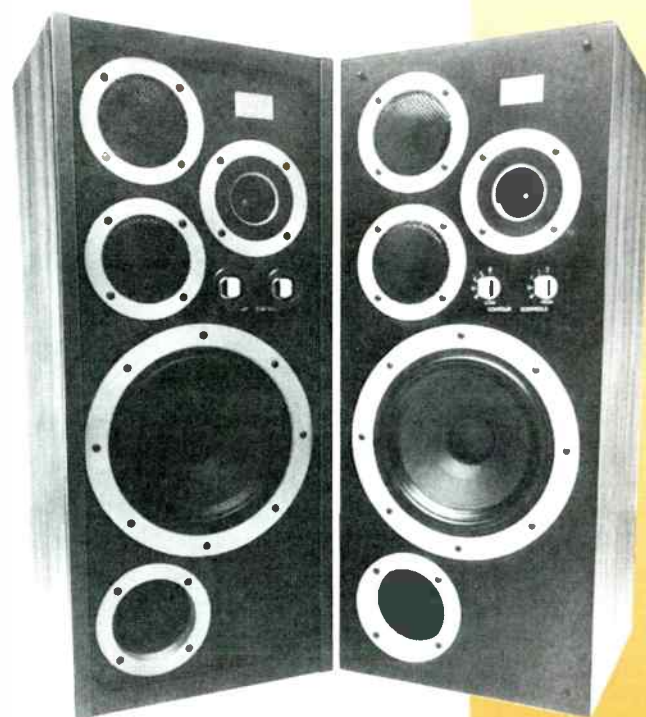
To the Dutch, black tulips are considered the rarest and most beautiful of flora - well, Philips was right about the 'rare' bit at least, as no one bought any. The main problem was that, as the name suggests, these separates were black when this was about as trendy as a Vanden Plas Allegro. Silver was sexy, and the Japanese mass market practice of producing god-awful audio and putting it into big brushed aluminium boxes festooned with massive chrome knobs worked a treat. Only Philips' conceit could have convinced the marketing men that it could change folks' tastes overnight.

The tragedy is that the preamps, power amps and tuners weren't half bad. As well made as anything the Japs were doing at the price, they actually sounded quite a bit sweeter. The black brushed aluminium fascias also looked quite neat - if only Philips had done them five years later, it could probably have cleaned up. It didn't of course, and the 'Black Turnips' bombed.

WHARFEDALE E50

Type: loudspeakers
Date: 1977

Look on the back and you'll see a massive sticker proudly proclaiming 'made by the Rank Organisation' - whoa there, they're not that bad! The



Wharfedale E50

Wharfedale E50s were to the 1970s what the Quad Electrostatics were to the 1950s - completely and totally of their time. Unfortunately however, the former era's highest aesthetic practice seems to have aged better. What you see in the E50's case is a sturdy 50 litre (surely shome mistake?) enclosure, veneered in a tasteful shade of seventies teak, with the maddest front baffle imaginable, into which a vast 'fishnet' grilles slots, looking like something from a space-age Ford Capri. Awesome.

The E50s are actually damn fine loudspeakers - if you like that sort of thing. In a decade where there seemed to be some kind of competition to make the most



Kenwood car DAT

inefficient, power-hungry loudspeakers imaginable (or was that the eighties?), these dared to be different. They went incredibly loud with next to no power - 1W gave around 95dB! This was thanks to simple paper coned bass and midrange units, plus a horn loaded tweeter, and a bass port the size of the Channel Tunnel. Factor in the aforementioned large cabinet and crude crossover and you had a recipe for decibels!

Most important to the mix however was the E50's aluminium trim rings, surrounding all three drivers and bass port. Through the fishnets they looked 'futuristic' enough to win a part in the next Gerry Anderson TV show. These speakers are so quintessentially seventies that a pair should be preserved in New York's Museum of Modern Art - next to the Transcriptors turntable! Rarely are the sublime and the ridiculous seen in such close company.

AIWA AD1250

Type: cassette deck
Date: 1978

Japanese tape supremos Aiwa were obviously on the piste when they designed their 'ski-slope' cassette deck back in the mid seventies. Inspired by the brilliant looking Yamaha TC-800GL, an ultra high end wedge shaped affair designed by Mario Bellini a few years earlier, they set out to get a piece of the action. It was simple really - take a bog

standard (but characteristically well made) Aiwa cassette recorder, strip it of its conventional front loading chassis and stick it on a slope. Then wait for loads of people to buy this trendy vision of hi-fi's future.

Additional space-age cred points include a swanky smoked grey Perspex dustcover and a variable bias pot and 'memory counter'. Factor in a peak LED (then de rigeur) Mic/Line mixing and a swanky, additional smoked plastic cassette door and it's a veritable riot of sumptuous style and clean functionality - not.

Unusually for 'bonkers' hi-fi, the Aiwa sounded pretty good and got fine reviews, presumably from the more visually impaired hi-fi hacks of the day. Cool, but faintly ridiculous.

KENWOOD CAR DAT

Type: in-car stereo
Date: 1989

DAT, lest we forget, was very much The Next Big Thing back in the late 1980s. To wit, the pressure was on to get the new format into practically every application. Sony came up with the first DATman portable (which was far from it, frankly) and even got its new format into a midi system. Kenwood meanwhile, as a serious purveyor of 'ICE' (as it was then) duly did the business in car, so to speak. The result probably seemed like a



Aiwa AD1250

marvel of modern technology, pushing the envelope to the state of the digital art, etc., etc. Now though, it can only be viewed as yet another piece of crass eighties yuppie stupidity.

So achingly, painfully, cringeingly of its time, Kenwood's car DAT is larger still than most late eighties cellphones, which is really saying something. The main unit itself, containing the DAT deck and front panel is standard DIN size - allegedly - but then there are about fifteen other extra boxes, including a power supply and separate tuner unit, that you're somehow supposed to fit into your car. Unless you drive a Bentley Turbo R, you'll need a new car to fit it in. The notion of a car DAT player (the home machines were fussy and fragile enough, anyway) was silly enough, but in this design the idea was all the more risible. Its tiny, square buttons and 'technical' fascia legends must have once looked so cool but now are just a pain. Still, at 48kHz oversampling it sounds superb - short of a Linn CD12 in your boot, you won't get a better sounding bit of car kit. ■ ▲

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Table listing audio equipment for Watford, including Loewe Cantus 38702W Widescreen TV (£649), Pioneer DV340 DVD Player (£184), Pioneer DV343 DVD Player (£169), etc.

Table listing audio equipment for Watford, including Meridian 551 Amplifier (£619), Meridian 558 Power Amp (£2339), Meridian 566 DAC (£699), etc.

Nottingham

0115 911 2121

Table listing audio equipment for Nottingham, including Acoustic Energy Aegis 2 Loudspeakers (£169), Arcam DVA DV88 DVD Player (£599), Arcam DVA A65 Amplifier (£279), etc.

Reading

0118 959 7768

Table listing audio equipment for Reading, including Acoustic Energy AE1 II Loudspeakers (£599), Acoustic Energy Aegis One Loudspeakers (£399), Arcam DVA A75 Amplifier (£349), etc.

Brighton

01273 733338

Bromley

020 8290 1988

Croydon

020 8665 1203

Guildford

01483 536666

Sevenoaks

01732 459555

Tunbridge Wells

01892 531543

Witham

01376 501733

Table listing audio equipment for Brighton, Bromley, Croydon, Guildford, Sevenoaks, Tunbridge Wells, and Witham, including Acoustic Energy AE1 MkII Loudspeakers (£389), Acoustic Energy Aesprite 300 Loudspeakers (£199), Acoustic Energy Aesprite 301 Rear Speakers (£99), etc.

Sheffield

0114 255 5861

Table listing audio equipment for Sheffield, including Arcam CD92 CD Player (£649), B&W LM1 Loudspeakers (£139), B&W ASW2500 Subwoofer (£649), Castle Severn 2SE Loudspeakers (£449), etc.

Southampton

023 8033 7770

Table listing audio equipment for Southampton, including Acoustic Energy Aego 2 Sub Sat System (£199), Acoustic Energy Aego 2 Sub Sat System (£199), Arcam DVA CD92 CD Player (£649), etc.

Southgate

020 8886 2777

Table listing audio equipment for Southgate, including Arcam Alpha One Amplifier (£179), Arcam DiVA A65 Amplifier (£329), Arcam DiVA A75 Amplifier (£349), etc.

Table listing audio equipment for Southgate, including Arcam DVA AVR100 AV Receiver (£499), Arcam DiVA D781 DAB Tuner (£499), Arcam DiVA D781 DAB Tuner (£499), etc.

Swansea

01792 465777

Table listing audio equipment for Swansea, including Arcam FMJ D126 Digital Tuner (£749), Arcam FMJ P25 Power Amplifier (£499), Arcam FMJ T21 Tuner (£319), etc.

sevenoaks sound & vision

WILL TWO



Now that home cinema has come of age, it's trying to claim audiophile respectability. David Price wonders if it's really possible to get the best of both worlds?



At HFW we get a number of enquiries from readers who wish to upgrade their kit ready for high resolution audio formats such as DVD-A and SACD. The problem for them is that they want to get the best from both multi-channel and two-channel and wish to know if the latest bunch of the multi-channel amplifiers will fit the bill for audiophile quality stereo and surround sound. It's a question that not only we, but also the manufacturers have to answer. Hopefully we can do it here.

Just a few years back, there was but a handful of DVD players and AV receivers to choose from, and prices were as high as the novelty of being able to watch movies without VHS's many nasties. Now though, 'home cinema' has come of age and DVD players, AV amps, processors, receivers and surround sound 'speaker systems are ten a penny. At the budget end prices have tumbled, and at the high end the quality has come on in leaps and bounds. Many British specialist hi-fi separates manufacturers are joining the fray - even 'purists' like Linn and Naim that once championed minimalist systems with 'single speaker listening rooms'!

Buying a genuinely top notch AV separates system (complete with DVD player, preamp/processor and up to seven power amps and speakers) is still costs tens of thousands of pounds. However, there are now several 'premium' Japanese designs - such as Pioneer's brand new £2,500 VSA-

AX10 - which attempt to bridge the gap between real hi-fi and home

cinema. By using traditional audiophile practices including massive power supplies and high quality passive componentry, they're claimed to do 'two-channel' very well indeed. This then raises the question - why have a hi-fi anymore?

Right now, there's a lot of this sort of thing going on. The classifieds are full of folk selling their expensive CD players - often bought around a decade ago - because they've replaced them with DVD machines. Presumably, Pioneer hopes to cash in when it's time to 'go surround-sound' and the trusty hi-fi amplifier gets the boot. After all, why stay with stereo if you can go multi-channel and lose practically no quality? This is the proverbial sixty four thousand dollar question.

The allure of a home cinema system is obvious. DVD movies cost no more than music CDs did ten years ago - and from Spinal Tap to Steely Dan, there are some great music titles around, although sometimes the mixing leaves a lot to be desired. Even cheapo DVD players play movies quite well and it's fantastic to watch your favourite flick in Dolby Surround with a glass of vino (or a bag of oven chips) in your hand. Then

there's the novelty factor - precisely what sparked CD player sales in the mid eighties - isn't it cool to have 'latest thing'? Finally, it's even harder to resist if your other half shows a sudden interest in home cinema and sanctions 'substantial expenditure' forthwith!

So you want to spend some serious moolah on something that will give you the best of both worlds - all your favourite music at its best, and the full on AV experience to boot? Enter Pioneer's VSA-AX10 high end AV amplifier. Suitably set up with a brace of decent loudspeakers - using Mission 782s as fronts - it's fantastic in surround mode. You get an incredibly big hearted, barrel-chested, feisty performance with any half decent movie soundtrack. Fed by Pioneer's own DVD-747A DVD/SACD player, its National grid-sized power amp section goes extremely loud without any undue signs of stress. It goes down lower, tighter and harder than practically any other AV amp around, and runs all serious hi-fi designs, apart from the likes of Musical Fidelity's XA-200 power amps, very close.

Again, in surround mode the midband is very clean and open, if rather brightly etched. Treble is

BECOME ONE?

detailed and vivid, which makes for startling surround-sound effects. It serves up an incredibly spacious acoustic - sometimes so much so that 'ye olde 5.1' can actually sound fuller, probably because it's less accurately spatially defined. It also has great dynamics - as the mad multi-channel workout that is The Matrix proves!

All well and good then - conclusive proof that it's at the top of the surround-sound game. The problem comes when you dial up the 'Stereo' mode on that vast input selector and switch

off your TV. The thunderous bass continues - playing Peter Gabriel's 'Sledgehammer' this amp is capable of summoning up serious grunt and remains totally unfazed by transients. Unfortunately though, it simply isn't particularly tuneful. Whereas the likes of the Cyrus 7 integrated amp lack its tree-pulling power, it strings the notes together in a far more natural and musical fashion. Possibly less impressive in a boom-tizz sense, the Cyrus nevertheless gets you closer to the idea of music as a structured, cohesive communication.

Move up the scale and the

Pioneer continues to fall way back in two-channel mode. Despite being over three times the price of the hi-fi amp its midband falls way, way behind. The Cyrus presents a far wider and more transparent window on the music. Although not the most transparent solid-state amp yet devised by man, it



The rear of well-equipped VSA-AX10 is a veritable socket fest

still lets much of the recorded acoustic flood through the speakers, which in turn disappear into space. By contrast, there's far less depth perspective from the Pioneer, and a smaller, more constrained recorded acoustic overall.

Thanks to primitive early-eighties production values, The Associates' 'Party Fears Two' is an exceptionally tricky recording to reproduce accurately. The Cyrus comes close, its essentially warmish, soft demeanour and decent tonal colouring really helping things along. The VSA-AX10 doesn't - at heart it's a very old-style

Japanese hi-fi amp and sounds cold, clinical, mid-forward and fatiguing. Treble is little better - crisp to the point of steeliness, it hardly makes you want to come back for more.

The Pioneer is a brilliant package, it's just that it has precious little to do with high-end hi-fi - or mid-fi for that matter. Despite its hefty price tag, state-of-the-art gizmos and generally faultless build and finish, it simply isn't any kind of substitute for a half-decent hi-fi amp. This is an important point - the sort of kit that

many 'defectors' to multi-channel will be trading in (Audiolab 8000s, Pioneer A400s, NAD3020s) are far more musically satisfying. So don't kid yourself - home cinema is absolutely brilliant if you like movies, but hi-fi is still for the love of music. If you want both, then spend ten grand on a top of the range British made AV separates system - or better still just buy separate hi-fi and AV systems! ■ ▲

Pioneer VSA-AX10 £2,499.95

Pioneer GB 01753 789789

www.pioneer.co.uk

PIONEER VSA-AX10

Sold under the 'Elite' brand name in Japan, this is a truly massive 'statement' product, designed for use in high resolution systems where money is not the major constraint. As you'd expect, it gets a dizzying array of features, some of which are relevant to two channel and some aren't. Movie freaks will love its THX Ultra2 certification (it's the first amplifier in the world to be thus equipped), Dolby Pro Logic II and DTS-ES Extended Surround formats, DTS 96/24 (another first), six 'Advanced Cinema' digital signal processing modes, and video transcoding which enables all video inputs to be output as component video. Make no mistake, it meets the video side of the equation brilliantly.

One 'AV feature' that's interesting to audiophiles is its Multi-Channel Acoustic Calibration System (MCACC), co-developed with AIR Studios. One of the most advanced auto set-up

packages around, it uses a microphone (supplied) and a series of test tones to gauge your listening room's acoustic deficiencies, and then apply DSP (digital signal processing) to compensate for them. This is powerful and effective, and without it setting up all eight speakers (including centre channel and subwoofers) would be a task and a half.

If you've started thinking this is just another AV amp packed full of gimmicks with no substance, then the Pioneer's built quality tends to suggest otherwise. Much of its 29.3kg weight seems to be down to its power supplies and power amplifiers. It follows the best audiophile practice in its use of a sturdy two-part, copper plated chassis into which the industrial strength power amplifier section, using high performance MOSFETs (giving 7x170W) is bolted. Serious attention to detail has been paid to the power supplies, with a massive audio-quality 650vA frame transformer and vast electrolytic smoothing capacitors serving up the juice. Hand-select-

ed Burr-Brown PCM1704 DACs give 192kHz/24-bit conversion on all channels. Careful attention has been paid to shielding, even down to the use of copper screws on the outer casing. Chunky speaker binding posts and gold plated RCA phono socketry continue the quality theme round the back.

Using this amp is relatively straightforward, providing you take time to read the 103 page instruction book! You get access to all the major functions from under the flap set into the chunky brushed aluminium front panel. All setting up is handled by clear On Screen Displays and a large remote complete with a backlit LC touch sensitive display. The MCACC calibration process is easy enough - simply plug in the supplied microphone, dial up the OSD and wait for a few minutes while the amp's brain measures the room acoustics using special test tones, compensates for your room's deficiencies, and configures your speakers.

SOUND AFFECTS

The latest tricks to tempt you from two channel, THX ULTRA 2, the first THX variant, was developed for digital home cinema. It has both cinema and music modes and gives full eight-channel playback of any multi-channel movie soundtrack or music, using seven channels of amplification to play through a single fixed seven-speaker/one subwoofer layout. All program material with 5.1 channels or more is auto-detected and proprietary processing is applied that blends the directional and ambient surround information prior to replay through four surround speakers (two at the side and two at the back). Switchable Boundary Gain Compensation (BGC) alleviates boom in speakers mounted near walls. DTS 96/24 launched late last year. This new compression scheme allows 5.1 channel soundtracks to be encoded at a rate of 96kHz/24bits on standard DVD-Video discs. Previously, the only 96/24 audio on DVD titles had been 2 channel only recordings. The result is very high sound quality in full 5.1 mode, along with full-motion video for feature film soundtracks and music programmes. Another benefit is that DTS 96/24 tracks can be placed in the video sections of DVD-Audio discs, so that people without DVD-Audio players can enjoy multi-channel 96/24 audio on their DVD-Video players.

PROBABLY THE BEST

NEW DEMONSTRATION ROOM NOW OPEN AT 12A SPRING GARDENS, NEWPORT PAGNELL,

KIT6550 VALVE INTEGRATED AMPLIFIER KIT & KAT6550 VALVE POWER AMPLIFIER KIT

£595

NEW KITS

£580



KIT6550
upgrade kit now
available £130



KAT6550
upgrade kit now
available £120

These are our new 6550 series amplifiers. A pure class A design providing 40 watts into a 8 ohm load.(available in a 4 ohm version if required) A truly high end design by Andy Grove, using 5vetlana 6550Cs in push-pull (any 6550 or KT88 tube can be used with this amp). It features valve rectification (5U4) a choke pi filter power supply and is hard wired. Weighs 19kg with dimensions 390mm(w) x 330mm(d) x 190mm(h)

with valves or 220mm(h) with cage. Simon Pope says - "If you favour attack and rhythmic grip, together with a smoothness of sound that's incredibly easy to live with, the Kit6550 could well be the kit amp for you. The 6550 is one for those who like a valve sound married to the attack and clout of a good quality solid state design".

Kel84 VALVE INTEGRATED AMPLIFIER KIT

This is our brand new, low cost, beginner level amplifier kit. It features a pair of EL84 valves per channel in push-pull configuration. They give 15 watts into an 8 ohm load - plenty for medium sensitivity loudspeakers. The output transformers are Ultra Linear, keeping distortion down to a minimum. Up front the ECF80 input/phase splitter valve has an extremely smooth sound.

The Kel84 has very low hum, to solid-state standards. For simplicity the kit is built on a printed circuit board. A strong steel chassis is fronted by a 3mm anodised front panel and attractive chromed custom made knobs. There are five line level inputs, plus one monitor input, with a tape output included, all controlled from the front panel. The phono input sockets and 4mm banana socket speaker terminals are gold plated.

At rear is a mains switch, an IEC power input and an earth post.

This kit is aimed at beginners. The instructions include pictures as well as diagrams, making them very easy to follow. At a UK price of £278.00 all inclusive you cannot ignore Kel84. Simon Pope says, "The quality that can be gleaned from this amp is a fine introduction to the joys of the valve sound. The Kel84 will highlight all the intricacies and depth of detail in your favourite recordings whilst retaining a warmth and fullness that is almost exclusive to pure valve amps and is rare at this price point."

Kel84 weighs 10kg. External dimensions with valves are 300mm(w) x 270mm(d) x 150mm(h).

£278



KAT88 VALVE POWER AMPLIFIER KIT

Here is the amazing KAT88. The circuit is similar to that of our 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. Andy Grove has come up with a gem of an output transformer (E/I). With the KT88 it offers a virtually unmatchable result for a valve amplifier. Frequency response measures 1Hz to 75kHz, separation 71dB, noise 98dB, sensitivity 400mV and distortion 0.03%. "As valve amplifiers go, the KAT88 is one of the best measured performances I have ever come across", said Noel Keywood. Jon Marks said, "The KAT88 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 - cymbals had a deliciously natural, golden shimmer without sounding soft, and vocals were extremely transparent and crisply defined. KAT88 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 KAT88 an all-round, high-end bargain." Weight 16kg, external dimensions with valves are 330mm(w) x 300mm(d) x 190mm (h).

£468



KIT88
upgrade kit now
available £150

KAT88
upgrade kit now
available £140

DIY KITS IN THE WORLD

MILTON KEYNES, BUCKS MK16 0EE - CALL FOR DETAILS ON 01908 218836

ALL NEW SERIES II MODULAR PRE-AMP KIT

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)	£195.00
Pre-amplifier (PRE-II)	£195.00
Phono Stage (PHONO-II)	£110.00
Moving coil step-up transformer	£77.00
Passive pre-amplifier (PAS-II)	£215.00

NEW!



KAT34 VALVE POWER AMPLIFIER KIT & KIT34 VALVE INTEGRATED AMPLIFIER KIT

£480



**KAT34
upgrade kit now
available £120**

NEW KITS

£495



**KIT34
upgrade kit now
available £130**

KIT34 is a 32 watt stereo valve integrated amplifier, featuring a pair of EL34s, in push-pull mode, per channel, plus an ECF80 pentode/triode as input/phase splitter. The power supply is valve rectified (2 x 5U4), using a heavy duty choke to achieve exceptional smoothing. The output transformers are 14% Ultra Linear tapped to keep distortion down to its lowest level and the kit is totally hard wired utilising three tag boards. It has five line level inputs, plus a tape-in and tape out, all controllable from the front.

Simon Pope says, "This integrated brings together the best sonic virtues of our KiT88, kel34 and top of the range 300B PSE in an affordable package. The highlights of the sound are a deep and taut bass response, together with an open and highly detailed mid and high frequency response that only the best valve designs can achieve... a true valve classic". Weight 22kg. External dimensions with valves fitted - 390mm(w) x 360mm(d) x 210mm(h)

300B PSE MONOBLOC KIT

Our Parallel Single Ended amplifiers offer ultimate sound quality. Each monobloc has two of the beautifully linear 300B directly heated triode in its output stage, producing 20 watts into an 8 ohm load. At the front we have a 6AU6 pentode and an ECC82 as the driver valve. This design utilises a 5U4 rectifier valve in the power supply, in combination with a 10H choke, giving an extremely quiet supply. Both mains and output transformers use E/I pattern.

For purists, feedback is switchable and the kit is totally hard-wired. For those that require valves we provide the superb Tesla 300Bs, Russian 5U4s and European 6AU6s & ECC82. Simon Pope says, "Not to put too fine a point on it, the sound these monoblocs create is among the finest that can be encountered in hi-fi." Our 300B PSE kit bears an affordable price of £875.00 (UK price) excluding valves. Each monobloc weighs 23kgs., external dimensions with valves: 25cm(w) x 38cm(h) x 22cm(d) per monobloc.

**300B PSU
upgrade kit now
available £150**

**£875
A pair**



KEL80 MONOBLOC AMPLIFIER KIT

Following the success of our budget KEL34 40watt kit amplifier, we have come up with a 'big brother' design. The output stage uses 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, lightning fast reactions, that emphasises musicality as well as power. At £649.00 a pair, a definite valve winner. Each monobloc weighs 12kgs., external dimensions with valves: 14cm(w) x 8cm(h) x 43.5cm(d).

**£649
A pair**



HD83 VALVE HEADPHONE AMPLIFIER KIT

The HD83 headphone amplifier is a beautifully simple design using Mullard ECL83 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 out sockets. The circuit uses high specification 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 added sonic purity, and it 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.

£195



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NEW DEMONSTRATION ROOM NOW OPEN AT 12A SPRING GARDENS, NEWPORT PAGNELL, MILTON KEYNES, BUCKS MK16 0EE- CALL FOR DETAILS ON 01908 218836

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 Unit & Crossover kit **£433.00**
Drive Unit only **£394.00**



£433

KLS10 GOLD SUBWOOFER

Designed to complement KLS10 Gold stand mounters by providing deep and open bass. The subwoofer is inexpensive, easy to build, comprising a simple crossover network with 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 **£164.00**
Drive Unit only **£78.00**



£164

KLS3 GOLD MK II ADVANCED TECHNOLOGY 3 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 **£633.00**
Drive Unit Pack **£495.00**



£633

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

for

£363

Mains transformers & Chokes

KIT6550/KAT6550 mains transformers
2 inch stack, 130mm(h)x120mm(w)x135mm(l) drop through fitting with zinc cap. Secondaries: 0V-240V 300mA, 0V-5V, 6A, 3.15V, 0V-3.15V, 9A. Suitable for 120V & 240Vac operation

KEL84 mains transformer
1.5 inch stack, 90mm(h)x 80mm(w)x 95mm(d) drop through fitting with zinc cap. Secondaries: 0V-240V 300mA, 3.15V-0V-3.15V, 5.5A, suitable for 120/240V operation

KIT88/KAT88 mains toroidal transformer
120mm dia. x 60mm(h). Secondaries: 195V-0V-95V, 450mA/0V-27V, 100mA/3.15V-0V-3.15V, 9A, suitable for 120/240V operation

KIT34/KAT34/KIT6550/KAT6550 choke
1.25 inch stack, 65mm(h)x105mm(w) with fitting holes x 60mm(d), clamp fitting, 2.5 H, 350mA

300B PSE mains E/I transformer
130mm(h) x 95mm(w) x 115mm(d). drop through fitting with zinc cap. Secondaries: 380V-0V-380V, 180mA/150-0V-150V, 25mA/0V-5V, 1.2A/0V-5V, 1.2A/0V-5V, 3A/3.15V-0V-3.15V, 0.4A suitable for 120/240V operation

KEL80 mains toroidal transformer (encapsulated)
130mm dia. x 65mm(h). Secondaries: 195V-0V, 195V, 390mA/0V-27V, 100mA/3.15V-0V-3.15V, 7.5A, suitable for 120/240V operation

HD83 mains toroidal transformer
80mm dia. x 35mm(h). Secondaries: 0V-165V, 75mA/3.15V-0V-3.15V, 1A, suitable for 120/240V operation

PSU-II mains toroidal transformer
80mm dia. x 35mm(h). Secondaries: 0V-270V, 60mA/0V-10V, 2A, suitable for 120/240V operation

TRANS1 mains toroidal transformer
95mm dia. x 50mm(h). Secondaries: 0V-370V, 150mA/0V-6.3V, 3.5A 300B E/I choke 65mm(h) x 70mm(d) x 80mm(w) open frame fitting, 10H, 180mA.

KEL84 E/I choke
0.5 inch stack, 40mm(h)x35mm(d)x 70mm(w) clamp fitting, 1H, 250mA

PSU-II E/I
40mm(h) x 35mm(d) x 70mm (w) clamp fitting, 1.5H, 20mA

KIT34/KAT34 mains transformer
2.5 inch stack, 120mm(h)x115mm(w)x95mm(d), drop through fitting with zinc cap. Secondaries 365V - 0V - 365V, 300mA/0V - 5V, 6A/3.15V - 0V - 3.15V, 7.5A. Suitable for 120/240V operation.

300B PSE E/I parallel single ended output transformer
130mm(h) x 95mm(w) x 115mm(d). drop through fitting with zinc cap. Primary 1K5 Secondary 8R, output .

Printed circuit boards

Kel84 Printed Circuit Board 280mm(w) x 135mm(l) x 1.6mm(d).

KIT88/KaT88 Printed Circuit Board 140mm(w) x 310mm(l) x 1.6mm(d).

Kel34 Printed Circuit Board 140mm(w) x 310mm(l) x 2.4mm(d).

Kel80 Printed Circuit Board (a pair) 120mm(w) x 215mm(l) x 2.4mm(d).

HD83 Printed Circuit Board 140mm(w) x 160mm(l) x 1.6mm(d).

PSU-II Printed Circuit Board 105mm(w) x 130mm(l) x 1.6mm(d).

PRE-II Printed Circuit Board 105mm(w) x 130mm(l) x 1.6mm(d).

PHONO-II Printed Circuit Board 105mm(w) x 130mm(l) x 1.6mm(d).

Output transformers

KIT6550/KAT6550 E/I 16% TAPPED UL push-pull output transformer
2 inch stack, 80mm (w) x 95mm(l) x 100mm(h), drop through fitting with zinc cap. Primary-secondary 4.5K, 16% UL tapped. Secondary 4 Ohm, pls specify on order. max output 45 watts, max current 180mA, valves, K788, 6550 etc

KEL84 E/I Ultra Linear push-pull output transformer
1.25 inch stack, 76mm(h)x 65mm(w)x 76mm(d). Primary - secondary, 8K with 12.5% UL tap - 8ohms, max o/p-15watts, max current 150mA valves EL84 etc

KIT88/KAT88 E/I push-pull output transformer
80mm(w)x95mm(l)x100mm(h). Primary-secondary, 10K - 8ohms, max o/p-40watts, max current-160mA valves-K T88, 6550, EL34

KIT34/KAT34 E/I 14% tapped Ultra Linear push-pull output transformer
2 inch stack, 80mm(w)x95mm(l)x100mm(h), drop through fitting with zinc cap. Primary-secondary 6.4K, 14% UL taps, Secondary 8ohm, max output 34watts, max current 150mA, valves EL34, 6L6, 6CA7

KEL80 E/I parallel-push-pull output transformer
95mm(w)x115mm(l)x133mm(h). Primary-secondary 4.6K - 8 & 4ohms, max o/p-80watts, max current-250mA valves-EL34, 5881, 6L6

HD83 E/I single ended output transformer
40mm(w)x50mm(l) x55mm(h). Primary-secondary 4K - 4 x 64ohms windings, max o/p-1watts, max current-25mA valves-ECL83 etc

Pre-II E/I driver transformer
80mm(w)x60mm(l) x65mm(h). 6:1 step down transformer, max current-10mA valves-6922 etc pre-amp stage

Hi-Fi World in Malaysia at Millennium Hi-Fi & Av. Kuala Lumpur, Malaysia

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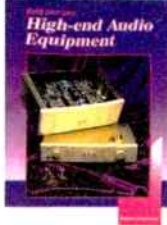
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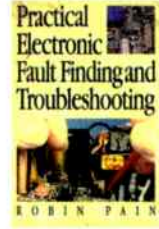
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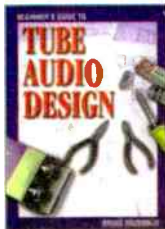


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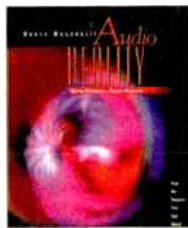
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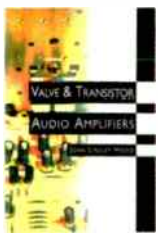
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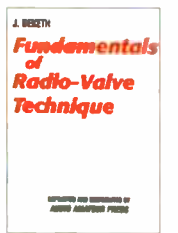
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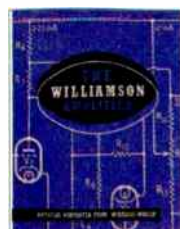
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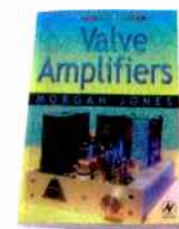
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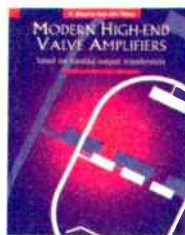
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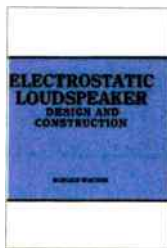
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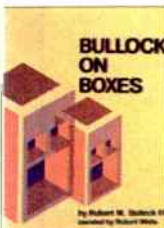
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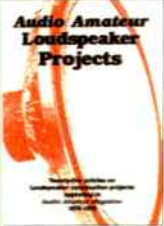
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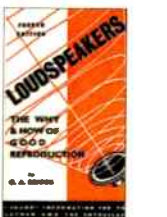
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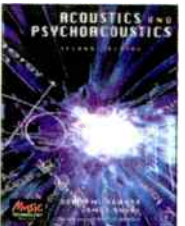
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It isn't going to be easy to persuade people to change from CD to DVD-A or SACD. Ignoring the jump in disc cost, I'm not altogether certain that the average man on the street will be easily persuaded that replacing CD with DVD – that is, something that looks identical but just costs more – is any form of bargain.

A senior Philips executive once admitted to me in Eindhoven that they rued the day they used the slogan "perfect sound, forever" to promote CD. Claiming something is perfect is a little dangerous commercially, since it doesn't admit any need for replacement. Why ever replace your 1985 CD player if it is perfect? Most of us take such claims with a pinch of salt of course, but not everybody. There are still people out there, often 'experts' who believed these claims and continue to do so.

I was reminded of this the other day whilst talking to a couple of local sound engineers who still thought that because we can hear to 18kHz or so that's all the bandwidth we need. Experience shows otherwise. The new high bandwidth, high linearity coding formats of SACD and DVD-A do offer better sound quality. Real problems lie elsewhere, namely in finding recordings of appropriately high quality for them and replay equipment able to reveal the improvements. And then there is the small matter of cost. The waters are muddied slightly by the fact that both SACD and DVD-A also offer surround-sound which the engineers I spoke to felt was the real benefit of these new mediums.

When the world was given digital audio back in 1983 'experts' by and large felt it was a great step forward. Here I'm talking about engineers in studios, the BBC and of course hi-fi companies. At that time, although the bandwidth of CD looked adequate the quoted distortion specification was clearly misleading. Always an impressively low figure of around 0.005% this was the best CD could do, not the worst. The worst case figure I have measured from CD is over 100%, which takes some thinking about! In

this case a player's convertor is actually producing as much distortion as music, a technically bizarre situation that never existed with analogue. With performances like this from budget 1980s and early 90s players it was hardly surprising that good analogue should sound a lot smoother and more natural than digital.

Both SACD and DVD-A offer a 24-bit (or equivalent) description of an amplitude, which provides an enormous improvement in linearity. Whilst I never felt 16-bit was either technically or subjectively perfect, I

” Claiming something is perfect is a little dangerous commercially, since it doesn't admit any need for replacement.

would be surprised if 24-bit gave us inadequate performance, distortion wise. To me SACD and DVD-A both look perfectly adequate for music, unlike traditional CD, since they will produce almost no distortion over their usable dynamic range.

On this matter of dynamic range there's a lot of huffing and puffing. Although it amounts to 144dB we cannot use such range in practice, nor were we ever meant to. The point is simply that 24-bit will give us distortion free audio without argument, unlike 16-bit. In practice analogue stages that such converters must feed barely manage better than 90-100dB, so that's going to be the true range of 24-bit products. It isn't something to worry about, however, since noise will be inaudible and this is plenty good enough. We can all be thankful that graunchy digital distortion should be a thing of the past.

The argument about bandwidth is more difficult to counter. Steady tone tests show the human ear cannot hear above 18kHz or so, so the 44.1kHz sampling rate of traditional CD should have been adequate. Yet CD has always sounded shut in and curtailed against a quality LP playing system,

even though pickup cartridges reach up little higher than 20kHz themselves. It's more difficult to argue here that the human ear can somehow perceive the limited audio bandwidth (21kHz) of CD that comes from using a 44.1kHz sampling rate. Perhaps it is down to changes in the envelope of the signal; perhaps we hear in-band phase shifts. Whatever, the fact that wider bandwidth systems do sound more open and less curtailed to all who hear them, except perhaps a few, is justification enough for moving to a wider bandwidth scheme. Both DVD-A and SACD reach up to 96kHz, so there's plenty of reserve here, I would have thought, to accommodate the sensitivities of the human ear.

To capture audio from an analogue world without the taint of digital we need a very high performance digital system and this is what DVD-A and SACD offer. Whilst the music biz decides to re-release Deep Purple on DVD-A I'm not sure its full abilities are going to be appreciated. But as studios gear up to 24/192 recordings I hope we'll at last be able to enjoy the better sound quality digital was always meant to provide. ●



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About five years ago, many manufacturers realised that something needed to be done to deflect a serious criticism of hi-fi separates, namely that they were a style-free zone. Audiophiles may be happy to have a collection of "black boxes", but there was increasing resistance from a world of co-ordinated and clutter free living environments.

And not only style - or its absence was a problem, size often proved something of an issue. Hi-fi components are the size they are today largely because of the LP record. Around 43cm was about the width needed to physically accommodate a 12in turntable platter with a tonearm comfortably mounted alongside. The rest of the separates followed suit, even if their casing was largely full of air. As the vinyl market shrank during the 1990s this became less of an issue. Then some marketing genius came up with the idea of "lifestyle" hi-fi components. Exactly who dreamt up this description is unclear, but it gave the industry a new angle with which to tackle a traditional stumbling block.

Several manufacturers developed a new approach to the styling of their hi-fi separates. Denon, Yamaha, Sony and Teac, amongst others, produced mini-separates systems that were both smaller and, well, less black than more conventional fare. Along with these reasonably conservative changes came a few more bizarre offerings such as Audio Innovations Alto "flying saucers" amps and CD players. Of course, there wasn't really anything new here. As far back as 1980, the Japanese were turning against the tide with examples such as the Aurex System 15 and Aiwa 22 system (see World Dec. 2001), proving that hi-fi could still sound good even when presented in small, shiny packages. Yet these were expensive for their time and deliberately marketed as a niche product. Furthermore the term "lifestyle" had yet to be used, in relation to hi-fi at least, but this was to change. In the mid-nineties there was a far more concerted push to improve styling and make hi-fi more visually attractive. I remember at the time

writing about this new wave of products and, for the most part, wishing them every success. Who could possibly object to hi-fi that was a third of the usual size and sounded just as good? But would it sound as good, or was this style without substance?

At the time I remember thinking that for these new components to really succeed, several of them would have to be outstanding and be given top magazine plaudits for the industry to really move on. In the event it never really happened. Granted the Teac and Denon ranges, in particular, have sold

” Audiophiles may have, and still are, happy to have a collection of “black boxes”,

consistently well since then, but always as systems. It's interesting to note that Denon's and indeed, the country's, best selling tuner is still the TU-260 - a tuner which is both full size and glossy black. It is not a mini-sized Denon, even though such tuners have been marketed individually. The point is that stylised hi-fi only really sell as a full system. Even Teac's excellent "Reference" system, which is available separately, only really sells as a whole.

Fast forward to the present day, and it's clear to see the term "lifestyle" is once again in vogue. This time, however, manufacturers appear to have cottoned on to the fact that this sort of hi-fi really does need to be sold as a package. Packages like this are a one-off that do not seek to change the way that all hi-fi separates will look from now on. So last year we were offered new systems from Linn, Marantz and even TAG McLaren that each provided an interesting divergence from the norm. They all sounded decent too, but rather like their distant 1980 brothers, are premium priced products that offer an alternative to the manufacturer's own separate range.

So where does this leave the status quo regarding mainstream hi-fi? Well, things are improving, but at a snail's pace in some respects and with influence from unlikely quarters in others. Hi-fi components are generally

slicker in design these days and a little less brutal or even crude in appearance. Arcam's Diva range is an example of this. Yet it's only a refinement. Separates are still too big and chunky and there are very few signs that anything's going to change over the next decade or so at least.

We have escaped from black though. The silver movement has gathered real momentum in the past six months, led to a large degree by the number of DVD players that are exclusively available with this finish. Black hi-fi separates could soon be shunned as "dated" and old hat just as silver equipment was in the late eighties. It's all rather confusing, but be it black or silver, hi-fi aesthetics really don't look like progressing a great deal over the next few years, despite the best efforts of the lifestyle brigade. Yet, perhaps we shouldn't be too despondent. The new Range Rover, and its dashboard in particular, has just received critical acclaim. Where did the designer get his inspiration for the chunky control design from? Why from quality hi-fi equipment of course! ●



Dominic Todd



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AMPLIFIERS		
Tube Technology Seer-L Pre. / Unisys Power. (2 x 30 Watts Valve Amplifier) MINT / As New / Boxed / Manuals	2035.00	1195.00
A.V.I. S-2000P Pre-Amp. / S2000M Mono-Blocs.(2 x 150 Watts / Remote Control) MINT / Manuals	2350.00	995.00
Revox B-250 (2 x 150 Watts Int. Amp. With Full Remote-Control) MINT / Boxed / Manuals	1200.00	495.00
Micromega Tempo 1 Int.(2 x 50 Watts) MINT / Manuals	700.00	329.95
Linn Intek Int. (M.M. / M.C. Phono-Stage)VGC	450.00	199.95
Creek 4330 Int.(Remote / 2 x 40 Watts) MINT / Boxed / Manuals	280.00	169.95
Onkyo A-8170 Int.(2 x 100 Watts / M.M./M.C. Phono-Stage)VGC / Boxed / Manuals	N/A	149.95
Meridian 101B Pre-amp. (Black) (M.M. Phono-Boards) MINT	N/A	129.95
Exposure XII Pre. / XII Power Supply MINT / Boxed	1300.00	525.00
Rotel RB-956 AX (6-Channel Power-Amp.) MINT / Boxed / Manuals	350.00	179.95
Leak Stereo 20 Valve Power-Amp(2 x 20 Watts) VGC (Deposit On)	N/A	299.95
Quad 405 I Power Amp.VGC / Manuals	500.00	169.95
Quad 33 Control-Unit.VGC / Manuals	N/A	89.95
Arcam Alpha II Int.Amp.VGC	200.00	99.95

TURNTABLES		
Oracle Alexandria III / S.M.E. Series IV		
/Goldring 1040 M.M. Cartridge(See Star Product)		
VGC / Small Crack In Lid	2500.00 +	995.00
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VGC / Manuals(May Split)	2800.00	995.00
Pink Triangle PT-1 / Alphonso HR-1005VGC	1500.00 +	449.95
Linn Axis / Basik Plus / Ortofon FF-10EVGC	600.00	299.95
Dual CS-505 I / CMW Ortofon M.M. Cartridge G/C	200.00 +	79.95
Technics SL-L20(Linear-Tracking Turntable / Cartridge)VGC / Manuals	N/A	79.95
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Epos M-12 Mini-Monitors (Bi-Wire / Grills Etc.) MINT / As New / Boxed / Manuals (Purchased NEW 11/02/02)	500.00	329.95
Audionote ANJ / D (Oak) (Includes Stands) MINT / Boxed / Manuals	1230.00	650.00
Monitor Audio R-252(Walnut) With Linn Index Stands G/C / Boxed	300.00 +	89.95
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JBL LX-20 (100 Watts) Good C. / Some Marks	200.00	89.95
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Etax Monitor III(Bi-Wire)VGC / Boxed / (Small Mark On One)		130.00
Mordaunt Short MS-5.40 / Stands(Bi-Wire Etc.) VGC	450.00	179.95
Mordaunt Short MS-3.10 Minis / Stands GC / No Grille Cloths	180.00	59.95

MISCELLANEOUS

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Roni 4 m.m Banana Plugs (Gold Plated) (Screw-Type, Don't Require Soldering) NEW	6.95 (Per 4)	
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Monacor SPS-20 Anodised Adjustable Polished Cone Equipment Supports NEW (Superb Spike System at a very good price) (Black Anodised Or/Gold Finish)	19.95 Set of 4	
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Nakamichi BX-150E(2-Heads / Dolby B / C) VGC	N/A	139.95
Nakamichi BX-125E (2-Heads / Dolby B / C) VGC / Manuals	N/A	139.95
Rotel RD-945 AX (Hx-Pro) VGC	180.00	89.95
Rotel RD-865 (2-Motor / HX-Pro) MINT / Boxed	230.00	99.95
Denon DRM-500(2-Motors / HX-Pro Etc.) MINT / Boxed	180.00	79.95
Yamaha KX-300(Remote / HX-Pro Etc.) VGC / Boxed / Manual	200.00	69.95
Technics RS-B405 (DBX Etc.)VGC / Manuals	200.00	a 69.95

DIGITAL

Linn Classic C.D. Player / Amplifier / Tuner/ Remote. MINT / As New / Boxed / Manuals / Warranty Certificate (On Hold)	995.00	649.95
Linn Mimik (Remote / Digital-Out) VGC (On Hold)	875.00	399.95
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Creek DAC-60 (20-Bit D.A.C.) VGC	600.00	169.95
Arcam Alpha 5 Remote(Digital-Out Etc.) MINT / Boxed / Manuals	350.00	139.95
Rotel RCD 965 BX Remote(Digital-Out Etc)VGC / Boxed / Manuals	350.00	149.95
Marantz CD-63 SE (Digital-Out Etc.) Good C. / No Remote	350.00	129.95
Marantz CD-52 SE Remote VGC	450.00	109.95
Mission DAD-5 / DAC-5 (Two-Box Player) MINT	600.00	179.95
Mission PCM-7000 Remote Etc.VGC	600.00	109.95
Denon DCD-595 Remote(20-Bit Etc.) MINT / Manuals	180.00	89.95
Philips CD-380 Player VGC / Manuals	N/A	49.95

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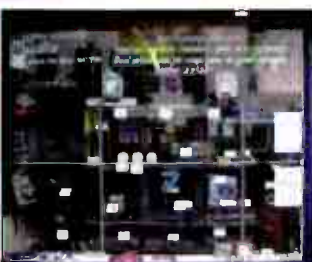
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It's a well-worn cliché I know, but to my ears at least, things ain't what they used to be. Simply put, is hi-fi really getting any better? Or conversely, can we be sure it isn't actually getting worse? As you'd imagine, I get to hear countless systems, but am rarely stirred by the experience these days. Aside from my own system (which is a proof of nothing other than my skills at getting a sound I like), I couldn't count on the fingers of two hands the ones that have really moved me. Paul Stephenson's Naim, Max Townsend's Townsend and Peter Quortrop's AudioNote systems are all memorably brilliant, plus those of a few close friends, but that's it!

What they all share is the ability to go very loud (to really get physical) and possess tremendous clarity, speed and dynamics. This magic formula is what got me into hi-fi in the first place. Picture the scene - Laskys, Oxford on the day of the FA Cup Final in 1978. As you'd expect, that august retail outlet was unusually empty, providing yours truly - a mere slip of a lad - with an ideal chance to 'earwig' on a demonstration.

I remember it well. Standing in front of a top-of-the-range Pioneer amplifier and a Denon DP2000 turntable was a man after a 'stereo'. The salesman, spotting his potential purchaser's desirable sartorial qualities (skinny fit tan leather jacket, beige shirt with vast collar, corduroy flares, cowboy boots, extensive jewellery), sensed he was onto an earner. The big guns were wheeled out, in the shape of the maddest speakers in the shop, a pair of Wharfedale E70s.

Displaying copious amounts of cunning, he steered away from the wide selection of Laskys 'hi-fi demonstration discs' (Herb Albert, James Galway and His Magic Flute, etc.) and went straight for his own shiny new vinyl purchase - the 'Original Soundtrack' to Saturday Night Fever. Cueing up no less than Walter Murphy's 'A Fifth of Beethoven' (a 'distinctive' disco reworking of the seminal original

'tune', natch), I was amazed by what sprung from the 'speakers - an incredibly loud, powerful and punchy noise (erm, sound).

Anyone familiar with Wharfedale's madcap E70s will know that they're amazingly efficient (and as a result display brilliant transient attack). The combination of this, the boom-tizz of the big Japanese muscle amp and the firecracker dynamics of the Denon's Shure VI5IV cartridge made for a stunningly engaging and feisty sound. This must have stuck in my psyche as a paradigm for how I expect hi-fi to

**I remember it well.
Standing in front of a
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sound, and the rest - as they say - is history.

Years of Linn Naim systems followed (complete with the original boogie boxes themselves, Linn Kans) and then it was a move to Yamaha NS1000Ms. These make the E70s look like Kans - and sound like it too.

Things haven't all been rosy in the garden though. While the Yams, partnered with my 'tweaked' World Audio K5881 power amp, sound sublime, there's been a certain lack of the 'Laskys factor'. While the poor amp goes outrageously loud - amazing considering the neck-bending load the NS1000Ms exert - my need for speed has meant forsaking a modicum of plain old fashioned grunt. With their industrial strength twelve inch (hey, forget millimetres, this is the seventies!) woofers (likewise 'bass drivers') the Yams are easily 'man enough' to get next door's windows rattling if suitably aspirated - introducing a pair of Musical Fidelity XA-200s to the equation was proof of that. It's just that I rather loved the liquidity and transparency of the tubes - but if only

they had more welly.

The answer has come in the shape of a Velodyne subwoofer. As the NS1000Ms are only -3dB down at 32Hz, you'd think there wouldn't be much call for it, but suitably fettled it adds just a dash of 'sound reinforcement'.

The whole bottom end of my system has gained tremendous solidity, thanks in no small part to the extra helping hand of the sub's beefy solid-state amp. Thinking about it now, it was such an obvious synergy - tubes for the sensitive bits and trannys where a bit of wallop is required. In this way you get the best of both worlds, and suddenly that formative Laskys moment is rekindled every time I cue up my turntable - it's disco without tears. ●



David Price

GO WEST,

Editor Simon Pope reports from this year's Sound and Vision jamboree in the fair city of Bristol.



This year saw yet another rise in attendance

“**T**he Bristol Sound And Vision show has been growing rapidly since its inception and is now recognised as perhaps the premier show in the UK. Attendance of both exhibitors and public was up on last year, as were sales. This year's show was as exciting as we've now come to expect. Over 250 exhibitors were to be found on six floors of the Marriot Hotel in Castle Street as the Sound And Vision 2002 kicked off on Friday morning. We've seen the pendulum swing the way of AV over the last couple of years in the industry as a whole, so it was no surprise to find most exhibitors harbouring a plasma screen in their demonstration rooms. However, there was still plenty to entice the dedicated audiophile as well as the home cinema enthusiast.

Firstly it's important to point out that it is indeed possible to have an AV set up that is totally dedicated to the art of fine musical reproduction. No other manufacturer is so committed to this cause as Meridian Audio. And they literally produced miracles to get their system sounding

top hole. On the morning before the show Des Ford, the company's technical sales engineer arrived bright and early to collect the van containing the show equipment only to find it absent from the factory compound - along with £180,000 worth of gear inside - thanks to a bunch of presumably very fussy thieves! The chaps at Meridian pulled off a miraculous feat, however, and with the spirit of the Blitz managed to manufacture - mainly from scratch - a complete package to take to the show in less than four hours. This consisted of no less than two 800 Series DVD-Audio players, an 8861 Surround Sound Controller, three DSP 8000 loudspeakers, four



Pioneer's John Bamford shows off the 747A DVCD-A/SACD player

DSP5500 loudspeakers and all the necessary ancillary electronics required! After all this Bob Stuart still managed to give the best demonstration of DVD-A surround sound encountered anywhere and in true Meridian style, with the best choice of music - a thoughtfully

YOUNG MAN



Arcam's Steve Reichert keeps the troops entertained



The soon to be launched, new look budget CD player from Creek

selected set of mainly classical pieces.

Also displaying a fine DVD-A set up was Pioneer's John Bamford, who had a running demonstration of the breakthrough DVD-747A player which plays both DVD-A and SACD in surround-mode (as well as two channel!). At £900, this product promises to be a major breakthrough in high resolution audio and truly amalgamates high-end audiophile delivery with home cinema.

SACD itself had a fairly low key appearance at the show, with Sony displaying their range of players in a 'static display' next to the bar (so at least they didn't go unnoticed!). Arcam, as per usual, had a fantastic display that ensured their room was full to bursting point throughout the show's entirety. Arcam stalwart and demonstrator par excellence, Steve

Reichert was on hand giving his all in entertaining A/V demos that concentrated on music as well as movies.

On the purist audio front there was lots of new gear to tickle the audiophiles fancy. Highly impressive and very exciting was the new version of the Icon NXT loudspeaker from Cyrus. This now utilises four NXT transducers on the panel and the crossover has been changed to allow for a tighter bass response. Being driven by the company's top amplification, the new Icons gave a smooth and refreshingly different sound to that usually expected at such events, ie. enjoyable.

Another oasis of musical calm was the Sugden room, shared with ART loudspeakers (owned by Derek & Ramsay Dunlop of Systemdek fame). Here Sugden were



Peter Bartlett of Cyrus with the new version of the Icon

demonstrating their Masterclass range with the new stunning looking integrated amplifier being the centre of attention. The Masterclass Integrated will deliver 34W of typical Sugden pure Class A power for around £3000 and looks the business to boot. More two-channel delights were to be found in the Creek Audio room, where Mike Creek was demonstrating his new line up including working prototypes of the new 53 series pre and power amps and the new entry level range CD player which will replace the current 43 series. It looked resplendent with its brushed aluminium fascia. All of these products also include extensive



Quad's latest baby, the midprice ILL 'speaker in three finishes - the new 99 series CD player sits in the stack to the right



One of the Eclipse team with some unique headgear!



Sugden had their smart new Masterclass integrated to hand.



And finally . . . that World Audio Design bunch!

internal upgrading and the use of new technology devised by Creek.

Elsewhere, the crowds could seek out Quad's new loudspeaker, the ILL. Not this time a high end electrostatic but a midpriced two way bookshelf available in three smart looking finishes. Also on show was the company's long awaited new CD player expected to retail around the £1000 mark and featuring 24-

bit/96kHz upsampling.

For something decidedly different one could pop into the Eclipse TD room where the company's bizarre yet highly impressive egg shaped monitor was on demonstration. But you had to queue - due to the directional nature of these beauties there was only one seat available to appreciate them at their best!

Last but not least was a company known as World Audio Design who went down a storm with their wide range of valve amplifier kits. Indeed many commented on the fact that this very room produced the best sound of the show when it came to good old fashioned music making. Sounds just up Hi-Fi World's street. If any readers out there know anything of this company, let us know! ■ ▲

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GOING FOR THE ONE

At last - a 24/96 soundcard we can all afford! David Price checks out TerraTec's AudioSystem EWX 24/96, and the partnering Phono PreAmp Studio.



High spec soundcards aren't a new thing -

they've been around for years. The trouble is that if you wanted anything truly 'better' than ye olde 16/44 PCM until now, you'd have to dip into expensive semi-pro waters. To wit, TerraTec's new 24/96 card should be greeted with open arms - if it's any good - because it's from an established German manufacturer and better still, costs a mere £149!

The AudioSystem EWX 24/96 is based on the EWS88 audiocard, featured in CAVW back in Summer 1999, but boasts the latest 24bit, 96kHz oversampling chipset for which a signal-to-noise ratio of over

100dB (A-D) and 110dB (D-A) is quoted. Importantly, it doesn't use any unnecessary sample rate conversion. Many soundcards either work at a nominal 48kHz sampling rate (being the traditional 'pro audio' frequency, thanks to DAT!), or route all digital signals via their built in sample rate converter whether or not it's required. For example, if you're

inputting 44.1kHz CD audio, and then outputting it, the audiostream still gets converted to 48kHz and back first. Frankly, this isn't good news for sound quality - first because the conversion is unnecessary, and second because the sample rate conversion algorithms

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CEC TL-51z CD player. Ex demo 24/356 DAC 1825 1295
Sugden AUSA1 Transport and DAC. Very rare. bxd as new 2600
Marantz CD-7. One owner. Boxed 3500 2400

Croft
Kuzma
Conrad Johnson
Benz Micro
Cardas
Loth-X
Unison Research
Opera
Audio Analogue
Final
Pathos
Graaf
LAT
Monrio
Diapason
Esopower
Ecasse
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Connoisseur Audio



are often less than perfect. This is typical of the design philosophy of the EWX 24/96 - it's not about gaming, surround sound,

millions of Euros' worth of bundled software, etc. Rather, it's a focused product designed to get in, and feed out, two channel audio with the best possible

quality at the price. To wit, you don't exactly get the full-on Creative Labs 'LiveDrive' experience - there are analogue stereo ins and outs (the former switchable between +4dBu and -10dBv), plus an optical digital in and out working at up to 24bit and 96kHz resolution, and that's yer lot. Simultaneous recording and playback of all channels with up to 24/96 resolution is possible. The hardware mixer has 36 bit internal resolution, and offers a handy VU meter (complete with peak 'LED') in the control panel for every channel. Drivers for Windows 95/98/NT4/2000 and Windows Millennium are included.

This relatively modest set of connections to the outside world still makes the card a powerful audio processing tool. You can, for example, direct-digital record from the audio output of your Pioneer DVD player and get it straight onto your hard drive without sample rate conversion, or feed out 24/96 audio from your DVD-ROM drive. DTS and AC3 streams can also be fed out through the digital-out from a software DVD player to an external Dolby-Digital-receiver. The card will even perform more mundane tasks, such as outputting 16/44 audio from a computer CD-ROM drive!

To TerraTec's credit, the package includes a handy 2m optical cable to connect it to your CD, DAT, DVD or MD player. The card also has an

optional MIDI adapter kit, plus an interface for TerraTec's optional phono PreAmp. Usefully, TerraTec has avoided all the froth and bundled a proper piece of audio recording and editing software, Steinberg's WaveLab Lite. There's also Musicmatch

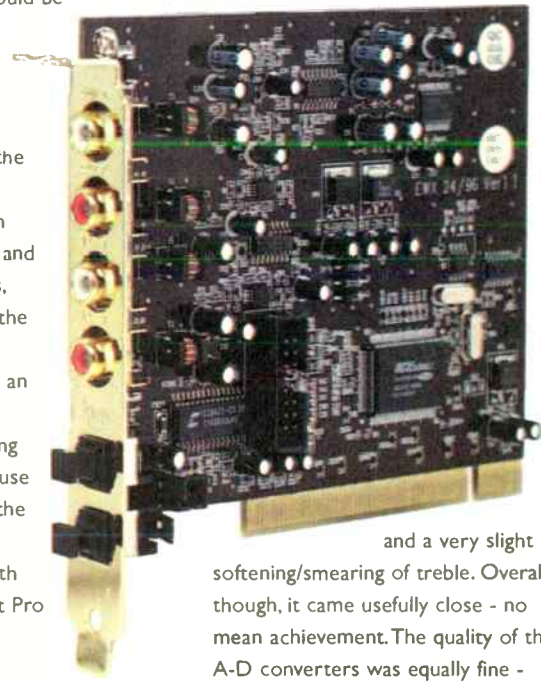
Jukebox, which rips top quality MP3s using the excellent Fraunhofer codec.

Installation holds no surprises - it's a standard PCI card which goes in a slot in the back of your PC. The CD-ROM contains all you'll need to get going, including the TerraTec Control Panel Software and WaveLab Lite. The control panel is brilliant because it packages the card's various inputs and outputs in one, user-friendly box (it should be noted, however, that it disables Windows' Volume Control, making it inaccessible from the Start bar).

You can switch between analogue and digital ins and outs, specify the use of the card's own master clock or sync it to an external one, and choose the sampling frequency. I didn't use WaveLab Lite for the review, choosing instead to stick with my usual Cool Edit Pro - this detected the TerraTec card and worked faultlessly with it. The drivers included analogue and digital recording and playback, all of which appeared in CEP's SETTINGS/DEVICES menu.

First, the digital ins and outs. I compared the TerraTec's prowess at shuffling the digits against my reference Zefiro ZA2 digital interface card, which gives extremely stable, low jitter direct digital ins and outs. Feeding a Cambridge Audio DACMagic 3, there was no detectable difference in sound between WAV files playing through CEP via the TerraTec or Zefiro. I then fed a low jitter signal from a Trichord Clock 3 modded Sony CDP-X303ES CD player into both the ZA2 and EWX

24/96 - and again there was no discernible difference in sound. This alone is a great result - because the Zefiro is a serious bit of digital kit. Next I compared the A-D and D-A converters of the TerraTec with my reference Cambridge Audio DACMagic. In fact, the 16/44 CD replay performance (using my Pioneer DVD-ROM drive as the source) was - if anything - better than the DACMagic, so I ended up A-B'ing it with the still better sounding Sony ES CD player. I was struck by the TerraTec's extremely strong and full sound - with a very powerful and bouncy bass, clean midband and smooth treble. Soundstaging, dynamics and musicality were all close to the high standards set by this CD player, with just a touch of flattening to the depth perspective



and a very slight softening/smearing of treble. Overall though, it came usefully close - no mean achievement. The quality of the A-D converters was equally fine - running at 16/44 they came very close to those in my reference Sony TCD-3 DAT portable. Tight, open, detailed and smooth - they were probably the best I've heard in any realistically priced soundcard.

Of course, the best bit was 24bit, 96kHz recording through the card's analogue ins. I hooked it up to my turntable and was delighted to hear a vast, wide, expansive soundstage with precious little 'digititis'. Gone was the flattened stereo perspective, upper midband emphasis, upper treble tizz of 16/44, and in its place a smooth natural soundstage that came very close to the sound of the source. It sounded dramatically less hi-fi than any of my digital hi-fi equipment,



◀ which is kind of strange coming from your PC hard drive!

Thumbs firmly aloft then for this product. Not only does it offer fine 'real hi-fi' sound quality at bog standard 16/44 resolution, but it goes all the way to 24/96, where it sounds superb through its built in analogue-to-digital, and digital-to-analogue converters. The bundled software isn't prodigious, but does its job brilliantly. The card is totally stable, and suffered not one glitch over the review period. If you want a real high resolution soundcard, right now I can't think of anything better.

PHONO PREAMP STUDIO

The phono PreAm Studio option is for users of what TerraTec charmingly (and mistakenly) calls "good old shellac" (shouldn't that be vinyl?). You simply connect your turntable via the two high quality RCA phono sockets to the preamp, connect the preamp to any soundcard's gameport, and plug in the captive 3.5mm minijack plug to its 3.5mm line level input jack. No need to plug in a power supply - the preamp is phantom-powered from the host computer.

It offers a variety of different input capacitances (100pF, 250pF, 425pF), with a fixed 6mV input sensitivity. While this isn't the most

signal-to-noise ratio of better than 86dB.

The package includes Algorithmix's (curiously named) Sound Laundry, which works in a similar way to Steinberg's Clean, offering powerful DSP routines for declipping, descrambling and denoising. It's claimed to have the world's fastest off-line processing, with real-time previewing while fine-tuning the parameters, and a unique difference function for monitoring the noise being removed.

The curious thing about this preamp is the fact that it outputs its signal via a captive lead terminated in a 3.5mm plug - whereas its partnering EWX 24/96 soundcard has

performance with bags of life and bounce. The frequency extremes are a little curtailed, and depth perspective a little flat, but it's still well worthy of the label 'hi-fi'.

It's an interesting little product then, but my thoughts were, 'why not just buy a Discsaver and spend the extra on some vinyl?' Still, the TerraTec is certainly easier to use (thanks to its phantom power via the gameport), and would be an ideal companion to any notebook PC - just imagine, you could record your friends' LPs next time you call round! ■ ▲

Terratec EWX 24/96 £149

Terratec Phono Pre-amp Studio £69

www.terratec.net/ttuk/default.htm



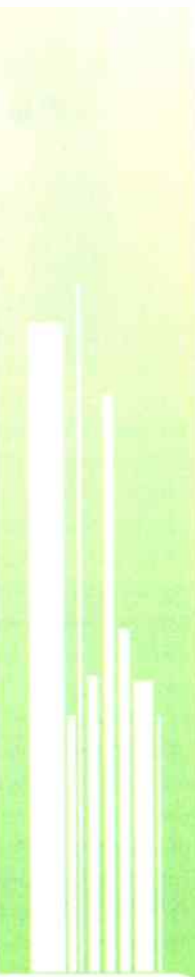
no 3.5mm line input; two RCA phono sockets are used instead. The point is that you can't easily connect one to another - you need an adapter, which is not supplied!

Once these connection problems



sensitive around, it should be just about right for most modern moving magnet cartridges, such as Goldring's G1042. TerraTec says the preamp uses a shielded housing, with high quality components giving precise RIAA equalisation and a quoted

had been surmounted, the preamp worked fine. Sound isn't the best in the world, but neither was it bad. Not a million miles from a QED Discsaver running off its own PP9 DC battery, you get a relatively lightweight but very musical



World Verdict



Terratec EWX 24/26

A superb, audiophile-focused product at a truly affordable price - the only budget soundcard to have right now!

World Verdict



Terratec Phono Pre-amp Studio

A decent, if not particularly inspiring product - you'd be better off with a QED Discsaver Euro Tech Marketing 0870 458 0011 www.terratec.net

LIFE IN THE FAST LANE

The arrival of affordable broadband will finally take Britain into the fast lane of the information super-highway. David Price looks at how this could transform computer audio.



Right now, people use computers for a variety of audio tasks. The most common is probably CD copying, with MP3 downloads a close second and audio recording and restoration a fast growing third. Amazingly though, thanks to the arcane politics of Britain's telecommunications industry, one of the most impressive aspects has been sadly overlooked - in this country, at least. Streamed media - the fancy name for getting audio and video down your phone line direct into your PC or Mac - is the future of home entertainment. So big in fact, that it should transform the way we consume music (and video) in future. Instead of having to build up your own music collection by slavishly going into a CD shop and

buying albums, imagine being able to simply click a button on your PC and hear it - anytime, anyplace, anywhere?

Right now, this is a mere pipe dream for us Brits, because of our risible telecommunications infrastructure. The problem is the data delivery system we use to access the internet - what's called 'dial-up networking'. The ritual clicking, buzzing and bleeping of a 56kbps 'dial-up' modem - as it

slavishly finds a phone line, calls up the ISP and negotiates for half an hour about faintest the possibility of making the connection to cyberspace - is everyday proof that Britain is hopelessly behind the times. You see, 'dial up' modems are the last surviving relic from the computing equivalent of the Stone Age.

Think on this - ten years ago, when there were only three long-haired computer geeks and someone

◀ from M16 actually on the internet, folk were using exactly the same type of modems, only fractionally slower. Back then, the web had no text or graphics - or even traffic for that matter. The result was that - shock, horror - it was faster. Like the denizens of London travelling from west to east at the time of Queen Victoria, going places was far quicker then than now. So much for progress?

Well, that's not strictly fair - because it is possible to press a button on your computer and go online in an instant. For several years now, 'broadband' connections (so called because you can 'gulp' large amounts of information down your phone line in one go) have been

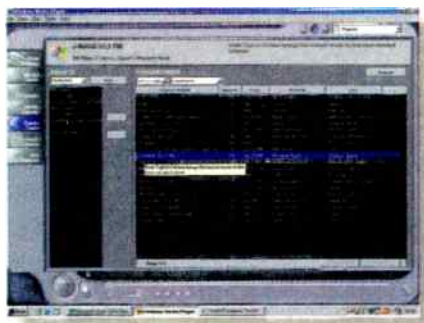
connection fees and hefty £45-plus monthly subscriptions to consumers probably have something to do with it.

Amazingly though, this dreadful state of affairs has just changed. On February 26th, BT announced it was slashing the price of wholesale broadband by 50% to £14.75 (plus VAT) per month on 1 April, which will translate to consumer prices of less than £30 per month for permanent, unmetered (always on) broadband access. Better still, thanks to free market competition, some Internet Service Providers (ISPs) may cut their retail prices by more than this - to as little as £20 per month for a 12-month broadband contract

country.

There are several ways you can get high speed internet access. A few companies like NTL and Telewest offer cable access in certain parts of the country while Tele2 provides wireless broadband in some areas. More universally applicable is ADSL (Asynchronous Digital Subscriber Line), which turns standard phone lines into high-speed digital connections. Unfortunately though, this is still only supported by 1,010 local telephone exchanges, mostly in urban areas. The result is that a great many people, some forty percent of the population, can't get ADSL.

Worryingly, BT says that unless the government makes a significant



available to those willing to pay for them. The problem has been the thorny issue of cost. BT controls much of Britain's telephone infrastructure, and in particular the bits between your house and your exchange, called 'the local loop'. Until recently however, the government and OFTEL (our telecommunications regulator) hasn't been able to convince it of the need to offer easy-to-use, affordable broadband to domestic punters like you and I.

The sad fact is that only 1 in 32 British households (that's a paltry 3.1 percent) have high speed web access. Contrast that to countries in the Far East and it's all the more risible. No less than half of all Korean online families are spared the ignominy of 'dial-up' (according to NetValue). Even France, our nearest neighbour, has twice our level of broadband access. How so? Well, the £150

eventually.

BT reckons this will be a major boost to Britain's broadband market, and hopes it can attract one million new customers by 2003. BT's new chief executive Ben Verwaayen, promised radical changes in the company's approach. "Broadband is the future for Britain and we're putting it at the heart of BT's plans for growth in the UK mass market. This will drive the whole market forward by making broadband affordable, attractive and accessible"

With speeds of 576kbps, approximately ten times that of dial-up, this is great news to anyone who uses their computer to listen to internet radio, watch online TV or download MP3s, but unfortunately it's not unqualified. The problem is that the infrastructure used to squirt data into your computer at high speeds simply isn't available in many parts of the

financial contribution, it could be 2022 before some parts of the UK get the chance to sign up for ADSL. BT's chairman Sir Christopher Bland has told the parliamentary select committee for Culture, Media and Sport that rural areas could be forced to wait between ten and twenty years before they are offered high-speed Internet services. He says it simply is not economically viable for BT to roll out ADSL to parts of Britain that are sparsely populated, blaming the fact that relatively few people are signing up for broadband in areas where it is available.

For example, in Birmingham's Bromsgrove area, only one out of the six local exchanges are broadband-enabled. This means that around 18,000 people could sign up for ADSL but only 160 or thereabouts have done so. This low take-up means that BT isn't prepared to install ADSL

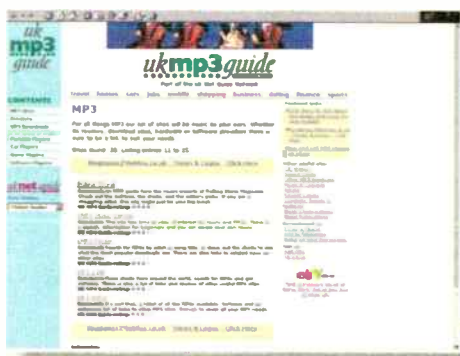
in more rural areas where there are even fewer potential customers. "Areas with less than 20,000 homes and businesses linked to a local exchange simply aren't viable for broadband today," Bland says.

From April 1st, BT Openworld will cost £29.99 (inc. VAT), plus £85 for an Alcatel ADSL USB modem which you get to keep - so in effect this is a once-only purchase which you can use even when your contract has ended. There's also a £65 activation charge, but this will be waived if you sign up before May 31st. This is actually a fee levied by BT Wholesale for work that must be carried out at the local exchange.

Previously, if you wanted fast internet access you'd have to pay for a costly engineer's visit, but this 'DIY kit' obviates the need. Instead, it's a case of either registering online (at www.freesevice.com/ plus), or dialling 0870 0102462 and speaking to an operator. When you get through, you have to give your name, address and phone number, along with your Freeserve user name, password and e-mail address (if you don't already have these, you'll have to go online and register with Freeserve's internet service first). Your line is then checked for its suitability for broadband, which involves ensuring that the distance between your house

need more than two, but if you do, you'll have to buy them). These split the signal between the phone line and your computer, making the whole thing possible.

Also included in the package is a CD-ROM which comes with the drivers for the modem and the latest Microsoft Internet Explorer 6 software. Installation is a breeze - the drivers install by themselves and your old 'dial up' modem settings won't be lost, should you wish to ever go back. An icon for 'Alcatel Speed Touch Connection' duly appears on your desktop, which you click on to get online, and enter your username and password. You're suddenly



Around 200 ISPs buy broadband products from BT Wholesale, and many have already reacted to this news. Freedom2Surf is planning to drop its price to £22.50 per month from 1 April, in the cheapest deal announced yet. Pipex is close behind with £23.44 per month.

GETTING YOURSELF CONNECTED

If you're fortunate enough to live in a 'broadband-friendly' area, then you can now get online (relatively) easily with packages like Freeserve's new £29.99 per month Broadband service.

and the local exchange is less than 5.5km, that your line can handle ADSL (broadband) data, and that it doesn't have any undue electrical noise.

Assuming it passes the test, you're in business - kind of. It's now a case of sorting out the billing details, and waiting up to ten working days for Parccelforce to deliver your 'manta ray' - what Freeserve folk affectionately term the bizarre looking green modem that you get with the package. Along with this, you get two 'filters' which must be plugged into all the phone sockets in your house (it's assumed you won't

transported to a better place, where you can move around the net like you're channel-hopping on TV thanks to your blistering new connection speed.

SPEED THRILLS

For anyone who's only ever used dial-up before, broadband is a revelation. The first thing you notice is how effortlessly websites load up. Previously impenetrable pages, bristling with banners, buttons and boxes, become living, breathing works of cyber art. Flash sites appear as quickly as their name suggests.

◀ Everything becomes so much easier to navigate. Click the wrong bit and no longer do you have to wait ten seconds to hit the back button on your browser.

More impressive still is streamed media. Internet radio moves from gimmick to reality - trying to catch jazz music from Japan's J-Wave (<http://www.j-wave.co.jp/>), from the other side of the world via dial-up is a virtual impossibility, as RealPlayer keeps freezing as it rebuffers the audiostream. Not so with broadband - it almost sounds smoother than FM radio.

Video clips from CNN (www.cnn.com) suddenly become amazingly glitch-free, as the latest US news appears to beam down to my PC direct from the very satellite itself. MP3.com (www.mp3.com) has become the largest CD collection in the world, offering a vast wealth of tunes to stream down to the computer or buy at leisure.

Then there's file downloading. Tragically Napster isn't free anymore, but there are still vast numbers of legal - and not so legal - sites to try.

Vitaminic (www.vitaminic.co.uk) is one of the best, offering fuss-free downloads at no cost from a variety of top artists. Via broadband, music files positively sprint down the phone line onto the hard drive. For example, a free 128kbps copy of The Stereophonics' 'Have a Nice Day' took just over a minute to download - normally this 4.41MB file would take nearly fifteen. And there's more - thanks to those sizzling speeds you can download serious bits of free software, such as the latest Windows Media Player 7.1. Its 9.94MB size would make it a lengthy chore via dial-up, but it's a couple of minutes via broadband.

Better still, thanks to its permanent, twenty four hour, seven-days-a-week nature, you can stay online all the time, downloading media content and free programs to your heart's delight. Whenever you come across sites that require extra plug-ins to use, no longer do you have to sit patiently as they trickle into your computer - click on the 'Download Now' and you're up and running in an instant.

Of course, it's not all life in the fast lane. Just as buying a sports car doesn't guarantee high speeds along the M6 at rush hour, broadband users can only go as fast as the slowest link in the chain. If the site that you're accessing doesn't have speedy servers, then you find things slowing down to a pace depressingly close to 'dial up'. Another catch is that you have to remember that most other users don't have it. It's a breeze to e-mail friends your favourite MP3s, but they won't thank you for the time their 'dial up' modems take to receive them.

If, like me, you seem to live half your life online, then you'll adore broadband and find it very hard to go back - you really get a sense of what the internet is capable of as a broadcast medium like radio or TV. Kit yourself out with a high speed connection and you'll be amazed at how your computer suddenly becomes an incredible source of new 'content'. Broadband is brilliant, but if only we hadn't had to wait this long to get into the information superhighway's fast lane. ■ ▲

VITAMINIC.COM

www.vitaminic.co.uk

One of the very best 'one-stop-shops' for MP3 music downloads, there's a wealth of very classy material across all the genres from Indie to Dance, Electronica to Rock. The site is clean and easy to move around, and you'll find real strength in depth. Whether you're searching for a specific song of just surfing, this comes highly recommended.

WINDOWSMEDIA.COM

<http://windowsmedia.com/mg/MusicDownloads.asp?>

An obvious place to start, but very rewarding nonetheless - this site is bristling with music videos from a vast range of artists from Britney Spears and Madonna to Moby and REM. As you'd expect, the quality is top notch and you find links into a loads of other music content.

KRAFTWERK.COM

<http://www.kraftwerk.com/>

Let's face it - Flash sites are a right pain with dial-up modems, but with ADSL they come alive. One of the most innovative is that of German electronic music pioneers Kraftwerk. An exercise in brilliant understatement - but only if you've got broadband. Without it, this site is so slow that it's practically unwatchable.

BBC

<http://www.bbc.co.uk/>

As Europe's largest content-bearing website, you'd be right to expect vast expanses of streamed media, from classic scenes from Ab Fab to the latest Top of the Pops news. But this labyrinthine super-site has great gulfs of magazine content too. With dial-up, navigating your way through its countless menu bars can make you lose the will to live, but broadband takes you where you want to go in an instant.

REALPLAYER

www.realguide.real.com ****

Founded by ex-Microsoft man Rob Glaser in 1994, RealNetworks has been streaming's greatest champion with 200 million unique users. There's a mass of quality streamed content encompassing sports, music, movies,

games, entertainment and world-wide radio. Design is clean, navigation is a breeze and you can't criticise the content.

GMN

www.gmn.com ****

Essentially an online music retailer (with some 320,000 jazz and classical titles on sale), there's an incredibly comprehensive amount of supporting information on the artists they sell, including vast amounts of high quality streamed audio and video and live events. From Clark Terry Live at Birdland to Beethoven's 2nd Piano Concerto Live from Eisenstadt, there's something here for every jazz and classical connoisseur.

UNDERGROUND ONLINE

www.ugo.com

UnderGround Online ("Over the counter, counterculture") is a celebration of everything that's frivolous and just plain dumb on the web. An American site with real attitude, it's aimed at the MTV generation who'd rather not grow up, thanks very much. There's a wealth of channels covering music news, games, technology and 'movies'. One of the weirder wonders of the web.

BROADCAST.COM

www.broadcast.com

With its comprehensive selection of streaming media links, broadcast.com is as good an introduction to the world of online content delivery as most. Click on the site and you get a special Yahoo Media Presentation Window which lets you watch videos, get related information and browse the net. There's no shortage of things to see, from space shuttle launches to full length films, sports, music and even moribund cult US TV shows.

WORLDWIDE INTERNET

TV <http://www.wwwwitv.com>

The online equivalent of a TV remote control, this site puts you in touch with a vast number of live and on-demand TV webcasts from all around the world. Despite the 401 TV channels and 1432 radio stations available, navigation is simple thanks to three drop-down menu boxes letting you search by genre (news, sport, etc) or by country (from Andorra to Yugoslavia). For fast access to a mind-boggling array of streamed video and audio, this site has few equals.

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 a good second-hand buy.

Prices shown are those at the time of the review



Roksan Caspian CD player
Solid as a ROK

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. Exciting, sophisticated sounding and 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
HDCC 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-T1 £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)

DACS

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
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, if required. (Sep 99)

TONEARMS

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
Some may prefer the simpler RB250 at £130. Detailed, tight, rhythmic sound but tonally rather grey and cold-sounding. Still excellent value, though.

Zouch Audio Ltd



EXCITING PRODUCTS FOR 2002



PASSION



Hovland Sapphire power Amp

PRECISION



Hovland HP100 Preamp



Advantage CD player



Lumley Lampros Speakers



Burmester 948 Power Conditioner



Burmester 001 CD Player

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	LIST	SALE
AERIAL ACOUSTICS		
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MODEL 7B: Loudspeakers in Natural Cherry incl. Special plinths - "5 Star Best Buy" - Home Cinema Choice	Ex.Demo/Mint	£5000 £3150
MODEL 5: Loudspeakers in Natural Maple incl. Special plinths	Ex.Demo/Mint	£2755 £1930
CC3B: Centre Speaker in Natural Cherry with special adj. Floor stand - "5 Star Best Buy" - Home Cinema Choice	Ex.Demo/Mint	£1800 £1135
SR3: Rear Surround Bipolar / Dipolar Switchable Loudspeakers finished in Black - "5 Star Best Buy" - Home Cinema Choice	Ex.Demo/Mint	£3000 £1995
SW12: 400W Active Remote Control Subwoofer with Parametric Equalizer finished in Rose Walnut - "5 Star Best Buy" - Home Cinema Choice	Ex.Demo/Mint	£4800 £3025
ACURUS: RL II: Remote Control Preamp (Black)	Ex.Demo/Mint	£ 800 £ 549
CLASSE: CAV-150: Multi-Channel Switchable Power Amplifier 3, 4, 5, or 6 Channels (6 x 150w to 3 x 300w) S/E Inputs	Ex.Demo/Mint	£3600 £2495
EZO		
ARIA: Integrated Amplifier with 2 x 40w and Preamp Output with Remote (Silver)	Ex.Demo/Mint	£ 450 £ 285
4808 Face Nord: 2 x 100w Integrated Amplifiers with Gold Plated Circuit Balanced Inputs and Remote Control (Silver)	Ex.Demo/Mint	£1000 £ 625
NANDA Face Nord: Preamp with 2 Analog Channels, Dual Mono, 3 Transformers, Balanced Inputs and Outputs	Ex.Demo/Mint	£1000 £ 625
K5.5: (5 x 100w) Multi-Channel Power Amplifier (Silver) 6 Transformers - "5 Star Best Buy" - Home Entertainment	Ex.Demo/Mint	£1500 £ 945
MIRAGE		
BPSS-210: 250W Active Bipolar Subwoofer (Piano Black) with		
LPX-3: 3-Channel Active Fully Adjustable Crossover (Limited Edition) - "5 Star Best Buy" - Home Cinema Choice	S.Hand/Mint	£2300 £ 995
OM-7 Omnipolar Radiators (Piano Black Gloss)	Ex.Demo/Mint	£2000 £1395

*****ALL EQUIPMENT SOLD WITH A WARRANTY*****

*****ALL MAJOR CREDIT CARDS ACCEPTED*****

Prices shown are those at the time of the review



Musical Fidelity X-Cans2
Warm, sumptuous, sweet sound

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
Bettors 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 orient, rared) 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 Campion with ample control, colour and drive. (Oct 97)

PHONO STAGES

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 MONOBLOCS £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)

PROJECT 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.

ROKSAN ARTAXERXES X £950
With the Atessa PSU the Artaxerxes X MM/MC stage still shines. Great stage depth, neutrality and tonal colour. (Oct 97)

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Individually, Linn Classik - any colour £995. Celestion Compact A £599

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. Highly expensive and highly sought after. (Mar 97)

MICHELL ALECTO £1989
Crisp, clean and beautifully controlled with gorgeous styling. Partnered with the £1650 Orca this is a superb 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. 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 1 loudspeakers
A very musical sound

KEF CRESTA 1 £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. (May 99)

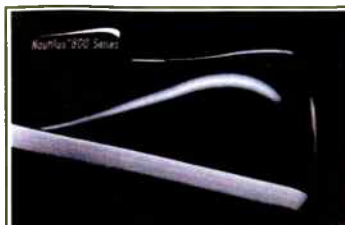
MISSION 752 * £495
Cracking mid-price mini towers combined HDA drive units and metal dome tweeters with surprisingly warm results. Benign load characteristics makes them great for valves.

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

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Rega
The New Brio Amplifier

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-JE555ES £520
MiniDisc recorder
The best sounding MD deck made so far, thanks to awesome build and heroic ATRAC-DSP Type R coding.



Alesis Masterdisk
A glimpse of the future

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. 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 recorder 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 recorders/players that boasts high speed dub facility. Playback could be warmer, but still 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. Facilitates 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!

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



Nordost Blue Heaven
A simple and effective upgrade

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 sounds absolutely fab. An open and spacious sound that simply carries music.

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Arcam A75 Amplifier(450.00)	£279.00	Marantz DV4100 DVD Player (1Yr G/tee)	..(399.00)	£229.00
Arcam FMj T21 Tuner (2Yr G/tee)	.....(399.00)	£279.00	Marantz DV7000 DVD Player (1Yr G/tee)	..(599.00)	£359.00
Elac CL82 Speakers	.....(399.00)	£199.00	Marantz SR5000 AV Receiver (1Yr G/tee)	..(499.00)	£299.00
Linn Karik/2 CD Player/S/H (1Yr G/tee) (new 1850.00)		£895.00	Naim Nait 5 Amplifier (2Yr G/tee)	.....(799.00)	£635.00
Linn LK85 Power Amp (2Yr G/tee)	.....(495.00)	£359.00	Naim NAT 05 Tuner (2Yr G/tee)	.....(725.00)	£575.00
Linn Kan SDpeakers (2Yr G/tee)	.....(325.00)	£239.00	Naim Hi-Cap Power Supply (2Yr G/tee)	.....(760.00)	£595.00
Linn Ninka Cherry Spkrs (2Yr G/tee)	.....(985.00)	£725.00	Naim NAP 250 Power Amp S/H (1Yr G/tee)	.....(1805.00)	£1000.00
Linn 5150 Subwoofer-Cherry (2Yr G/tee)	..(2999.00)	£1995.00	Naim NAP 250 Power Amp (2Yr G/tee)	..(1805.00)	£1445.00
Linn Kairn Line Preamp (1Yr G/tee)	.....(1400.00)	£799.00	Naim CDX CD Player (2Yr G/tee)	.....(2400.00)	£1890.00
Linn LP12/Lingo/Akito S/H (1Yr G/tee)	..(2250.00)	£1250.00	Naim Intro Spkrs - Beech (1Yr /Gtee)	.....(790.00)	£579.00
Linn Keilidh Blk S/H (1Yr G/tee)	.....(775.00)	£395.00	Rotel RCD 971 CD Player (2Yr G/tee)	.....(450.00)	£269.00
Linn Keltik Speakers Wal (2Yr G/tee)	.....(6000.00)	£3950.00	Vision 42" Plasma Screen (1Yr G/tee)	... (5300.00)	£2595.00

welcome to 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.

AMPLIFIERS

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.

LEAK TL12+

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

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 33/303 PRE/POWER

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



Garrard 401
A legendary turntable.

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!

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LEAK SANDWICH

Rather warm sounding big infinite baffle but cheap with it. With a 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 loudspeaker 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 them. Their natural presentation may make them caviar to the general.

YAMAHA NS1000M

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

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!

TANNOY YORK, LANCASTER

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 HR100S

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.

LINN AXIS

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

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.

MICHELL FOCUS ONE

20 years and still going strong. Early runner in the 'modern' 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.

SME 3009 IIS

Everlasting classic tone-arm. Spares permanently available from SME. No longer the last word but peanuts second-hand.

THORENS TD124

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

THORENSTD150

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

TRIO L-07D

Knockout heavyweight from 1980 with stainless bearing and 11lb platter! Not a give-away and beware! - spares scarce.

TUNERS

LEAK TROUGHLINE (ORIGINAL)

Increasing 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.



Leak Troughline II Mono
Arguably the best sounding tuner ever

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Pure Genius**

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CARTRIDGE SELECTION	STYLUS	REPLACEMENT STYLI
Goldring 1006 £76 £52 GEX £52 1012 GX £95 £67 GEX £67 1022 GX £124 £86 GEX £86 1042 £143 £100 GEX £100 Eroica LX/H £133 £95 GEX Elite £232 £163 GEX		Swiss Quality Diamond Styli ADC XLM Mk III £16.00 Akai AN 5, AN 60 £12.00 AN2, AN 70 £14.00 Dual DN 145 E, DN 165 E £16.00 Goldring G800 Super E £18.00 JVC DT 55, DT 60 £12.00 National EPS 24 CS, P 30 D, P 33 D £12.00 Ortofon FF 15 E II, VMS 20 E II, DM 20 £16.00 Pioneer PN 210, PN 220, PN 240 £12.00 Shure N 75 C, SC 35 C, £12.00 N 75 ED T2, N 75 EJ T2 £16.00 N 95 ED, N 95 EJ, N 75 3 (78) £16.00 VN 35 E £18.00 N 95 HE, N 97 HE, VN 35 HE £25.00 Sony ND 142 G, ND 155 G, CN234 £12.00 ND 143 G, ND 150 G, ND 200 G £14.00
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- Mark Levinson
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H I = F I

HOME CINEMA

MULTIROOM INSTALL

BUY / SELL

Quarterly Sale items

	Our Price	Original Retail Price
Kenwood L1000C pre/ L1000M Power Amp	£795.00	£2,500.00
Pioneer A300 Int	£90.00	£180.00
Exposure VII pre + XII psu	£595.00	£1,200.00
Cyrus Dac Master & Cyrus Disc Master	£695.00	£1,798.00
Harmon Karbon AVPI	£175.00	£ -
Pioneer CLD 2850 Laserdisc	£175.00	£ -
Cary 572 se Monoblocks	£1,495.00	£2,350.00

New this month

POWER AMPLIFIERS

Krell K5A 250	£2,995.00	£6,995.00
Krell Kav 250a	£2,695.00	£3,698.00

PRE AMPLIFIERS

Audio Research 5P9 mk II	£995.00	£ -
Musical Fidelity x Pre	£110.00	£199.00
Musical Fidelity x PSU	£80.00	£ -

LOUDSPEAKERS

Proac Response 3 (Black)	£1,695.00	£3,250.00
ATC 70 LE Piano Black	£9,495.00	£13,500.00
Kef Ref 3 Pallisander	£1,495.00	£2,900.00
Audio Physic Virgo II	£1,895.00	£3,200.00
Proac Response 1 sc	£795.00	£1,295.00
Audio Physic Caldera	£5,995.00	£10,000.00

CD PLAYERS & DACS

Micromega Duo CD 3	£895.00	£1,795.00
Wadia 860 x	£2,995.00	£7,500.00
D.P.A. Enlightenment DAC	£395.00	£825.00

TURNTABLES, ANALOGUE, VARIOUS

Adjuster Racks (Aluminium/ Perspex) "new"	£0.00 Dem	From £300.00
Musical Fidelity x Cans	£85.00	£149.00
DPA Mains Conditioner	£75.00	£140.00

SYSTEMS

Nakamichi PA7/ CAS/ ST5	£1,395.00	£3,300.00
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Power amplifiers

Krell 300i Integrated	£1,795.00	£2,550.00
Audio Research M300 Monoblocks	£4,995.00	£12,000.00
Naim Nap 90	£295.00	£650.00
Krell MDA 300	£4,995.00	£12,000.00
Oracle 53000 Integrated	£On Dem	£9,950.00
Bryston 7 BST Monoblocks "new"	£On Dem	£4,000.00
Cary SLA 70 mk II Silver	£1,295.00	£2,250.00
Linn LK 100	£345.00	£650.00
Boulder 500 AE	£2,850.00	£5,500.00
Acuphase E203 Integrated Amp	£795.00	£ -
Melos 402 Monoblocks	£4,495.00	£9,000.00
Krell FPB 300	£5,995.00	£9,990.00
Krell KAS 2 Monoblocks	£9,995.00	£20,000.00
Linn Klassik	£895.00	£1,030.00
Boulder 1060 Power "new"	£On Dem	£16,500.00
Cary Audio 300 SE Sig WE300B	£3,495.00	£5,304.00
Primare 30.1 mk II Integrated	£1,350.00	£1,500.00
Copland CTA 402	£1,095.00	£1,700.00
Plinius SA100	£On Dem	£3,400.00
Krell 250 A/3 3 Chanel amp	£2,995.00	£4,698.00
Graff GM200	£4,750.00	£8,000.00
Cary SLA 70 mk II	£995.00	£2,250.00
Audio Refinement Complete Amp	£695.00	£895.00
Audio Research VT200 mk II	£6,995.00	£9,998.00
Audio Research Ref 600 mk II	£29,995.00	£40,000.00
YBA Passion Stereo "new"	£On Dem	£8,995.00
Krell FPB 300c	£On Dem	£5,995.00
YBA Passion Stereo "new"	£8,500.00	£9,998.00
Sunfire 300 Power Amp	£995.00	£2,400.00
Plinius 250 mk IV	£On Dem	£6,000.00
Audio Note Kasi	£12,495.00	£30,000.00
Cary 805 C Monoblocks "new"	£On Dem	£8,250.00
Cary 300 se LX20 Monoblocks	£3,750.00	£5,250.00
Krell FPB 600 c	£9,995.00	£14,994.00

AV components

AV COMPONENTS

Krell HTS (AV Processor)	£4,495.00	£6,498.00
Audio Refinement Pre 5 "new"	£895.00	£ -
Audio Refinement Multi 5 (Power) "new"	£On Dem	£2,250.00
Lexicon MC1 "new"	£3,500.00	£5,500.00
Lexicon MC12 "new"	£On Dem	£8,100.00

TELEVISIONS & DVD PLAYERS BY LOEWE

Loewe Xemix DVD "new"	£On Dem	£495.00
Loewe Aconda	£POA	£ -
Loewe Planus + 5td	£POA	£ -
Loewe Xelos + 5td	£POA	£ -
Loewe L2A Active Speakers	£POA	£ -

PLASMAS/LCD/PROJECTORS

From NEC/ Panasonic	-	POA
From Electrograph Delphi	-	POA

Pre amplifiers

Conrad Johnson Prem 7	£3,995.00	£12,000.00
Mark Levinson 380 5	£4,250.00	£6,900.00
Audio Research LS3B (Black/ remote)	£1,395.00	£2,700.00
Naim Nac 72	£395.00	£750.00
Krell KRC 2	£1,995.00	£3,400.00
CAT 5L1 Sig Pre Amp	£2,495.00	£5,995.00
Audio Research LS2	£1,795.00	£4,000.00
Hovland HP100 Line Pre	£POA	£4,950.00
Audio Synthesis Passion 8M ball/ remote	£1,095.00	£1,895.00
Audible Illusions Modulus P3A mm	£1,795.00	£2,565.00
BAT VK505E	£5,295.00	£6,500.00
Krell KSL 2 Pre	£1,750.00	£3,000.00
Cary SLP98L Remote Pre	£1,495.00	£2,794.00
BAT VK5i + remote	£2,350.00	£3,995.00
Cary SLP 74 pre	£695.00	£1,500.00
Boulder 1012 (pre amp/ 24.96 dac/ Phono)	£On Dem	£13,000.00
Trilogy 901 Pre	£495.00	£995.00
Krell KSL + Phono	£1,295.00	£ -
YBA I Alpha Pre mm/mc + psu "new"	£On Dem	£4,900.00

YBA Passion Pre + mc "new"	£On Dem	£5,595.00
Boulder 2010 Pre	£POA	£30,000.00
Plinius 16L "new"	£On Dem	£3,200.00
C.A.T. ultimate reference Pre Amp Inc/ Phono "new"	£On Dem	£5,750.00
Audible Illusions P3A Pre MM/MC mk II "new"	£On Dem	£3,140.00
Mark Levinson No 28	£1,295.00	£4,000.00
Naim 42.5	£150.00	£450.00

Quality speakers

Audio Physic Virgo III "new"	£On Dem	£4,000.00
Apogee Stage	£795.00	£ -
Quad ESL 63	£1,795.00	£3,000.00
Wilson System 5.1	£7,995.00	£18,000.00
Acoustic Research LST	£495.00	£ -
Thiel 7.2	£7,995.00	£14,000.00
Infinity Kappa 9	£1,295.00	£2,100.00
ATC SCM 20 SL (Black)	£1,495.00	£2,051.00
Martin Logan CLS IIz	£1,995.00	£ -
Soundlab A3 Plus	£3,995.00	£12,000.00
Apogee Mini Grand	£2,995.00	£7,500.00
JM Lab Utopia (Ex Dem)	£12,495.00	£18,799.00
Vienna Acoustics Mozart	£1,095.00	£1,500.00
Audio Physic Avanti "new"	£On Dem	£7,500.00
Audio Physic Steps and Stands	£799.00	£1,300.00
Audio Physio Contrast 3	£1,395.00	£3,200.00
Proac Studio 3 black	£750.00	£ -
Avalon Ascents	£6,995.00	£12,000.00
JM Lab Micro Utopia + Std	£2,750.00	£4,248.00
JM Lab Mini Utopia + Std	£2,995.00	£5,248.00
JM Lab Mezzo Utopia	£5,499.00	£7,799.00
Audio Physic Tempo III "new"	£On Dem	£2,000.00
Naim SBL's	£1,295.00	£2,225.00
ClaraVox Magnifica	£6,995.00	£14,500.00
Ensemble Speakers PA1	£995.00	£2,000.00
Audio Physic Caldera "new"	£On Dem	£10,000.00
Audio Physic Libra	X-demo	£4,799.00
Audio Physic Rhea Sub	£1,850.00	£3,099.00
Audio Physic Spark "new"	£On Dem	£1,749.00
Audio Physic Steps "new"	£On Dem	£999.00
Audio Physic Virgo II	£2,395.00	£3,000.00
Rogers LS55 "new"	£330.00	£430.00

CDplayers & DACS

Wadia 332 Dac	£495.00	£2,500.00
Teac P700	£595.00	£1,200.00
Meridian 500 Transport	£595.00	£1,200.00
Theta Pro Geny	£595.00	£1,295.00
YBA CD I Delta "new"	£On Dem	£4,000.00
Mark Levinson No. 39	£3,995.00	£5,500.00
Audio Aero "new"	£395.00	£700.00
Audio Note Dac I	£1,195.00	£2,250.00
Meridian 508 (24/96)	£On Dem	£5,350.00
Oracle CD1000 Transport "new"	£On Dem	£3,950.00
Tag McLaren CD220R	£995.00	£1,500.00
Audio Lab 8000 DAX	£995.00	£1,600.00
Mark Levinson 30.5/ 31	£9,995.00	£24,000.00
Mark Levinson 31/35	£5,995.00	£17,000.00
Oracle CD2000 Transport "new"	£On Dem	£7,500.00
Sony CDPRI/ DAS R1	£2,995.00	£6,000.00
Audiomeca Mephisto CD Transport	£1,200.00	£2,000.00
Audio Research CD2	£2,395.00	£3,400.00
Krell KPS 25c 24/96	£14,995.00	£22,500.00
Audiomeca Kreatura Transport/ Elixir DAC	£1,295.00	£2,800.00
Micromega CD3.1/ Duo BS DAC	£1,895.00	£2,400.00
Acuphase ED70V	£995.00	£1,199.00
Copland CDA 266	£6,999.00	£16,000.00
Acuphase 909/1	£395.00	£675.00
YBA CD Speciale	£650.00	£875.00
Audio Refinement CD Complete	£POA.	£24,000.00
Boulder 2020 dac	£18,995.00	£23,498.00
Krell KPS 25sc	£850.00	£2,000.00
Pink Triangle Da Capo (1307) & 24 bit	£1,995.00	£4,000.00
Theta Data II Transport AT + link	£On Dem	£1,195.00
YBA CD Integre "new"	£On Dem	£1,195.00

Turntables & analogue

Conrad Johnson Prem 6 Head Amp	£295.00	£ -
Counterpoint SA2 Head Amp	£690.00	£1,500.00
Stax Lambda Sig SLMT1	£1,395.00	£2,000.00
Krell Kav Processor	£6,500.00	£14,000.00
Transparent Music Link Ultra XL	£995.00	£2,100.00
Cardas Golden Red 8ft Pair	£995.00	£2,200.00
SME 30/2 A "new"	£9,850.00	£12,289.00
Pierre Lurne J1/ SL5	£1,695.00	£4,000.00
Michel Iso Phono + Hera	£325.00	£495.00
Koetsu Red	£895.00	£1,550.00
Koetsu Red K (Vdh tip)	£1,195.00	£2,250.00
Goldmund Reference/ T3F	£9,995.00	£30,000.00
Ortofon Kontrapunkt a/b "new"	£On Dem	£5,000.00/ £7,000.00
Michell Gyro 5E/ RB300 "new"	£On Dem	£1,100.00
Elemental 4 Tier (Fixed)	£1,295.00	£2,000.00
Roksan Shiraz	£450.00	£1,000.00
Nakamichi Dragon	£1,395.00	£2,200.00
Michell Orbe/QC	£2,495.00	£3,800.00
Van den Hul Grasshopper	£POA.	£4,000.00
Audio Synthesis Phono Eq mm/mc	£795.00	£ -
Voyd Valdi/ Orion	£695.00	£ -
Gryphon Phono Pre-Amp (dual mono) Head Amp	£795.00	£1,600.00
Parasound TQ1600 (remote tuner)	£295.00	£400.00
SME Series V Arm "new"	£POA	£1,650.00
Wilson Benesch Act 2	£895.00	£1,400.00
Rotel Michi Phono	£695.00	£1,200.00
Rockport System II c/w Air stand, vac hold & arm	£18,000.00	£33,000.00
Musical Surroundings Phonomena Phono Stage	£495.00	£ -
Pink Triangle PTToo SA/RB300S/W	£795.00	£ -
Plinius 14 Phono "new"	£On Dem	£2,750.00
Transparent Audio Music Wave Ultra XL Bi-Wire	£2,100.00	£4,000.00
Cary PH301 MM/MC	£895.00	£1,695.00
Nackamichi DR 3	£225.00	£400.00
Tom Evans - The Groove "new"	£On Dem	£1,795.00
Clear Audio Reference Mc phono stage X-demo	£1,695.00	£2,065.00
Rega Planer 3 + Hi Fi News Out Board Power Supply	£320.00	£423.00
Clear Audio Symphono phono stage X-demo MM/MC	£640.00	£740.00
Lavardin Reference Phono "new"	£On Dem	£2,500.00

* Reduced this month

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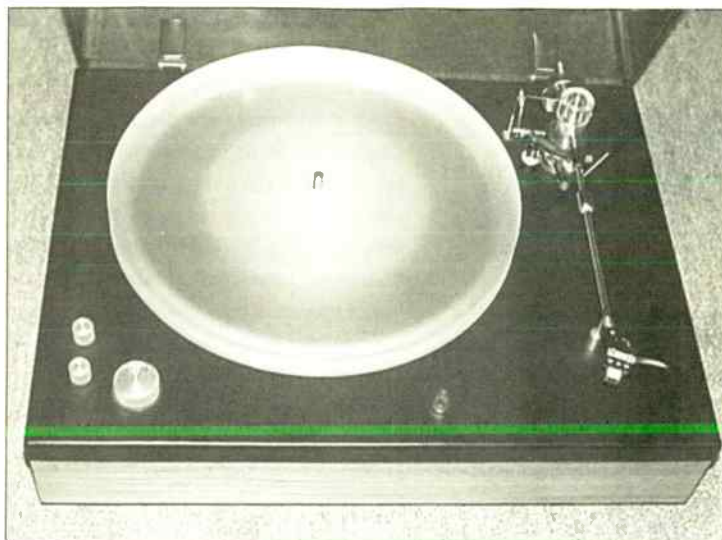
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diy supplement/contents

No65

**DIY NEWS****100****CHOOSING A 300B****101**

Clive Meakins guides you through the minefield of choices available to the prospective purchaser of the venerable 300B tube.

DIRECT DRIVE TO BELT DRIVE**102**

Neville Walker gets out his toolkit and transforms a Technics direct drive turntable into an Origin Live belt drive model. Crazy but true!

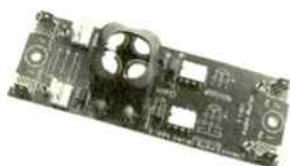
e-mail us with news at - diynews@hi-fiworld.co.uk

KIT & COMPONENT NEWS

DIY DANISH STYLE

Those DIYers wishing for more integration with mainland Europe can log on to the website of Danish Audio Connect for a range of components, information and links for all things audio and DIY.

The site offers a range of stepped attenuators, input selector switches, balance controls and active preamplifier modules for both line and phono inputs all available to order on line. It's a highly comprehensive website that also offers reviews of components and products, a list of good DIY links and a forum for diehards to swap ideas. A range of PDFs can also be downloaded on the products giving specifications and application advice.



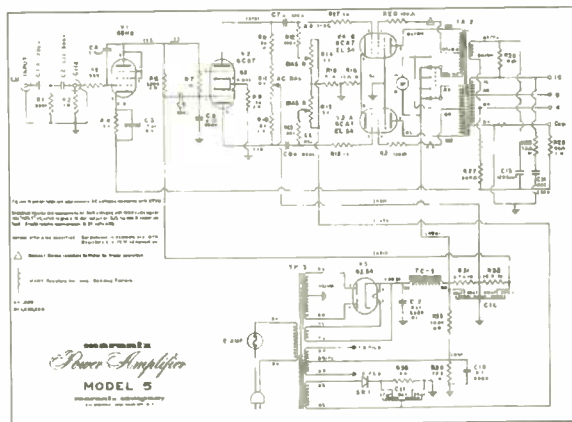
www.dact.com

SCHEMING DEVILS

Triode Electronics have a fine range of schematics and circuit diagrams for valve amplifiers that has recently been posted on their website. There's a great range of downloadable schematics ranging from guitar tube amps up to the like of Marantz's high end valve gear, via Michealson Austin and Leak. The diagrams are in the form of either jpegs and gifs, or in some cases, PDF form. Triode Electronic's website also has a

large range of interesting audio products, such as valves and capacitors, available for sale on line. Another UK website dedicated to collecting valve amp schematics can be found at www.circuitarchive.co.uk where a large range of diagrams can be found.

www.tridoel.com
www.circuitarchive.co.uk

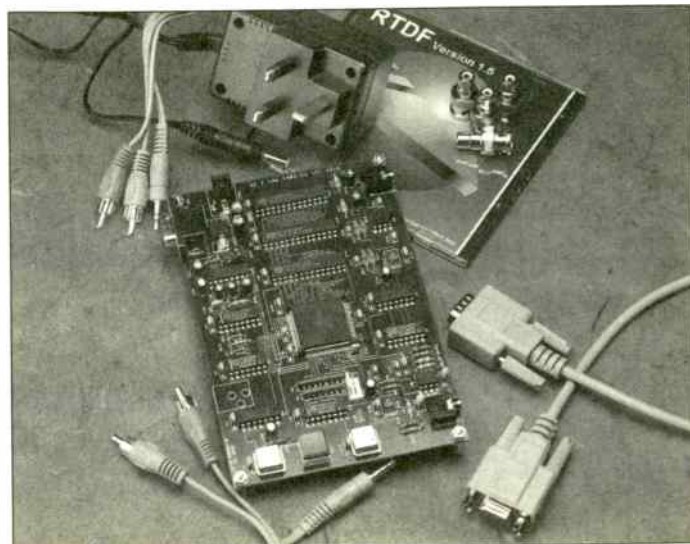


PROCESS OF ELIMINATION

Surtech Interconnection have announced details of a new audiosignal processing system for filtering and conditioning audio bandwidth signals. The Signal Wizard allows designers to produce a high performance filter in seconds without complicating matter by getting involved in head scratching mathematics. The Signal Wizard uses a DSP chip to filter out unwanted signals from analogue inputs to create transfer functions. The system then converts these conditioned signals back to the

original analogue form and then out into the real world, all in real time. Up to 16 different filter can be downloaded into Signal Wizard hardware and anti-aliasing and reconstruction filters are incorporated.

Surtech Interconnection Ltd.
Stroudley Road
Danehill East
Basingstoke
Hants
RG24 8BNL
Tel: 01256 351221
www.surtech-ltd.co.uk



CHOOSING A 300B

Clive Meakins listens to a brace of 300B triode output valves, from standard to esoteric - with prices to match.



Back in the days before transistors big amplifiers were needed for cinemas, public address and such like.

Western Electric produced the 300B power triode specifically for low distortion audio amplification in such situations. Possessing a smooth, civil sound, it is more linear than a transistor and is used in high quality valve amplifiers. Demand is such that Western Electric have restarted production.

There are a good number of 300Bs on the market today, with prices ranging from low up to scary. I recently tried out eight different types to see just how big the differences are, as well as discover their nature. As a testbed I used the Billie 300B single-ended triode monoblocks from www.diyhifisupply.com, reviewed in the February DIY Supplement of Hi-Fi World. The front-end was CD, 'speakers

floorstanders with a pair of subtly setup subwoofers. Listening was performed over several weeks.

By changing individual components within the Billies I could easily change their sound and some changes were just as significant as changing 300Bs. Other changes alter the tonal balance but result in little musical or lasting difference. Keep in perspective that the best 300B for you could become the worst with a simple internal circuit change that puts everything out of balance.

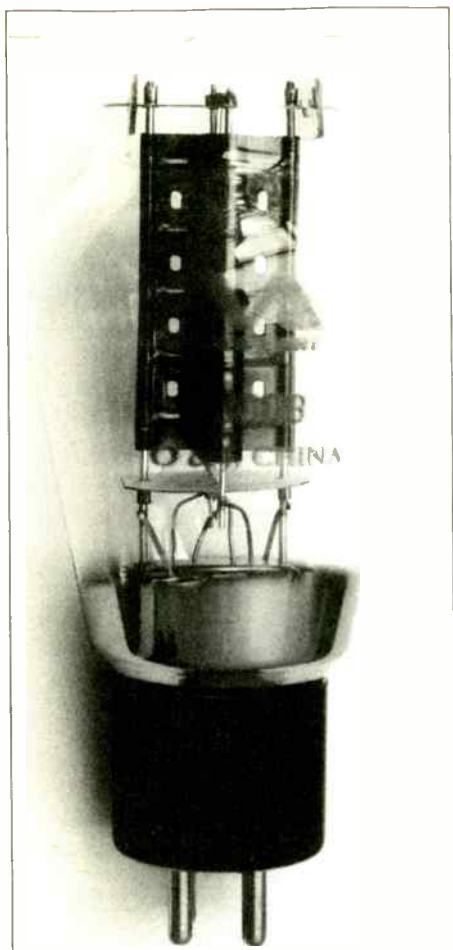
The prices given are approximate. Some valves were sourced abroad and are subject to exchange rate fluctuations. Service was prompt and packaging excellent in all cases. Let me say up front, there was not a poor 300B in the test; it's more a matter of picking one that suits your requirements.

JJ 300B
Watford Valves
+44 (0)1923 893270 £136

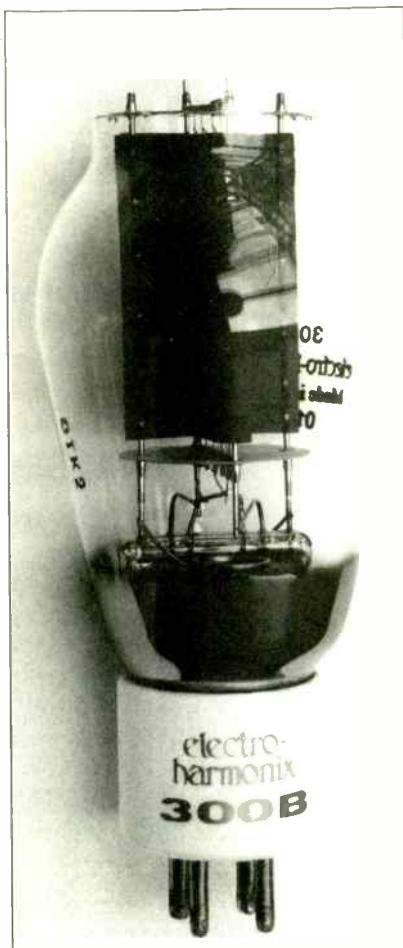
The JJs produced a relatively balanced sound that was just a tad biased towards treble, with a hint of emphasis on sibilance. Soundstaging is fine, around average for the group. The box was the most colourful but arrived too late for the photo shoot. Here is a good sounding and well priced valve that might be most at home in a neutral to marginally dark sounding system.

Valve Arts 300B
www.diyhifisupply.com
£84 + duty

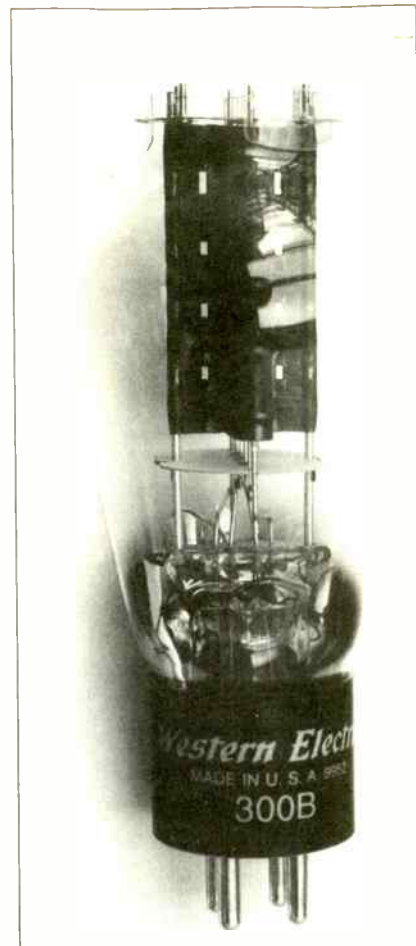
This Chinese valve has a powerful mid to upper bass, rather like a small speaker faking



Valve Arts 300B



Electro-Harmonix 300B



Western Electric 300B

deep bass with a response peak. Deep bass does seem to be lacking but the bass that exists is tight and punchy. Soundstaging is respectable, but inner detail a little lacking. Overall the Valve Arts gives music an enthusiastic and lively interpretation. Good at the low price.

Electro-Harmonix 300B
www.newsensor.com
Standard version £98 + shipping & duty

The EHX valves are made by Sovtek in Russia. Their bass is deep and solid, providing music with a good foundation. The top end is gentle and a little recessed. This is not a super detailed valve and a lack of treble only increases this perception. Soundstaging is fine.

Overall they provide a pleasant sound that is easy to get on with.

Electro-Harmonix 300B
www.newsensor.com
Gold Grids £142 + shipping & duty

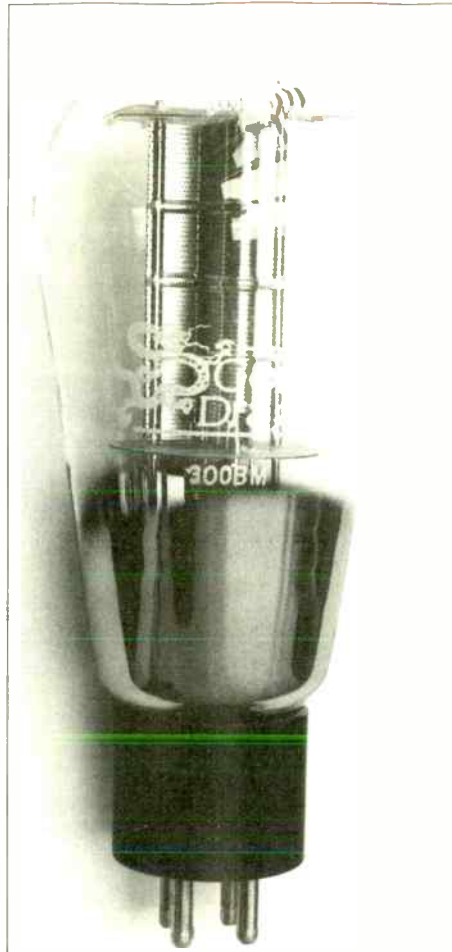
This is the same valve as the EHX but with gold grids. It has the same excellent bass but also much greater treble extension, giving extra detail and air. Soundstaging is much the same, although vocals are far more refined. It's rather like going from a 4 to a 6 cylinder engine, overall a much more refined experience. Sibilance sounds very natural and this valve was amongst the best tested. I feel this is a very well balanced valve with no extremes that might push a system over an awkward sonic threshold.

Western Electric 300B
PM Components
+44 (0)1634 848500 £650

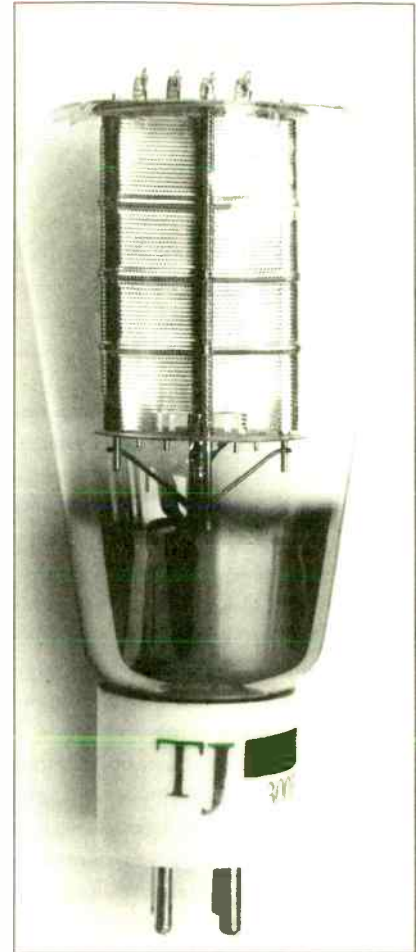
This is the new production version of the classic valve that is the mother of all 300Bs. The WEs produce a warm and cuddly sound, not in the extreme but they definitely make all music that bit more rounded. They paper over the cracks on CDs that are challenging. Their bass is a touch slow and soundstage is big. Sibilance is well controlled and very natural. Treble is just a fraction restrained, but mid range is great, vocals are just "there". Detail is good in the mid, just a little air lacking at the top end. These are expensive but a great experience. Their laser etched cherry wood box is really quite over the top!



Svetlana 300B



Golden Dragon 300BM



TJ Premium 300B

Svetlana 300B
PM Components
+44 (0)1634 848500 £237

For the first 2 hours the Svetlanas were terrible but don't panic, persevere. Definitely easy to listen to, not quite the last word in detail but almost. Bass is good, treble well extended. Soundstaging is on the generous side of average for the group. Overall they are one of the "safe" valves but ones that make the music flow in a very appealing way.

Golden Dragon 300BM
PM Components
+44 (0)1634 848500 £300

These mesh-anode 300Bs are also sometimes seen as Full Music and TJ. The two mesh-

anode valves tested set themselves significantly apart from the rest. The Golden Dragons have good weight in the bass with quite a meaty mid too. Their treble is very extended and soundstaging big. There is simply more of everything. They are expressive and detailed, allowing you to hear deep into the mix.

TJ Premium 300B
www.diyhifisupply.com
£245 + duty

The TJ Premiums are a more expensively made mesh-anode, with reinforced anodes, plus a ceramic base and gold pins. Their sound is similar to the Golden Dragons but more extreme. It delivers a

big soundstage and extended treble. Bass is just a little shy. This seems at times to extend to the mid with brass and vocals sometimes a little "white" sounding. They are the most open valve in the test, with lots of air and detail, but could become ruthless with unnatural, poorly recorded sibilance. These valves are not warm and cuddly like the WEs, being more of a cerebral experience. I have the feeling that some amplifier tweaking, possibly reverting to PIO coupling capacitors, would allow the TJ Premiums to really excel.

DIRECT DRIVE TO BELT DRIVE

Neville Roberts takes a jigsaw to his Technics direct-drive turntable and transforms it to an Origin Live belt drive!

▶ **A** lot has been written about the contribution a turntable makes to sound quality from LP. Whilst it is obvious that a high quality arm and cartridge are essential, it is perhaps less obvious that the parts supporting and rotating the record are also important. After all, a record has two sides! If you want the undulations in the upper groove faithfully reproduced, the support offered to the underside of the record has to be spot-on.

Although I was very happy with my Dynavector Ruby Karat moving coil cartridge mounted in a Mayware Formula 4 unipivot arm, I felt that my turntable which employed a 'best in its day' Technics direct drive system was not up to the quality of the rest of my system. Belt drive seems to be the favoured method of spinning the vinyl in top quality equipment. Enter the Origin Live turntable upgrade kit!

Origin Live (<http://www.originlive.com>) have earned an enviable reputation as manufacturers of high-end turntables. They also offer various kits and individual items of the same parts that go into their turntables for the DIY enthusiast. This provided me with a unique opportunity to test out the potential benefits of a belt drive system by upgrading only the platter, bearing and motor and keeping the existing plinth, arm and cartridge. Would it really make a difference?

I decided to purchase the 'standard' kit of parts as being most suitable for the project. This kit has the same key components as used in all their turntables - a high quality DC 'cogless' motor, a highly toleranced bearing machined from a large engineering bolt and a 4mm ball bearing resting at the bottom of the hole. A syringe of high grade, military specification Arctic oil is supplied that lubricates the case-hardened ground steel shaft, which in turn supports the PVC sub-platter. A beautifully made translucent acrylic platter will ultimately rest on the sub-platter. This material was chosen to have the right mechanical properties for supporting a vinyl record. In addition, an external DC power supply is supplied, along with a voltage regulator circuit and switch to



My early Technics direct-drive turntable ready for transformation

select two preset speeds - 33 and 45rpm. The preset speeds are set via two 2kohm multi-turn potentiometers which will allow any desired speed between 0 and 78rpm for each switch position - not that I intend to get a 78 anywhere near my cartridge!

The motor is a particularly important component of the system. It must rotate the platter at a constant speed and not transmit any vibrations. The motor supplied with the kit is cogless, which imparts a huge advantage over the inexpensive AC motors used in many turntables. Cogging refers to the flick that occurs as straight rotor windings pass between straight magnetic strips. The power transfer goes up and down as the coils rotate from one magnetic pole to the next. On more expensive motors, the manufacturers have skewed the coils to ensure a smoother power transfer as the rotor rotates between the magnetic poles. The DC motor supplied with this kit is not only cogless but also ironless which means that the flux residue that takes place in the cheaper

iron motors is vastly reduced, resulting in smoother and more efficient operation. Consequently, motor-produced vibration in the turntable is greatly reduced which should result in significant benefits to overall sound quality.

The kit has been designed for constructors with little electronics knowledge. For example, they have sensibly fitted a different type of connector to the positive and negative outputs from the external power supply to eliminate the risk of reversing the connections to the regulator board. These connectors, of course, can be easily replaced if desired by the more experienced constructor.

The biggest challenge with the project was to replace the existing direct-drive motor with a bearing assembly and also provide a suitable mount for the new belt-drive motor. When the kit of parts arrived, I was pleased to find both the motor and the bearing were supplied with suitable brackets. The comprehensive set of instructions included drawings to ensure the correct alignment of the motor, bearing and

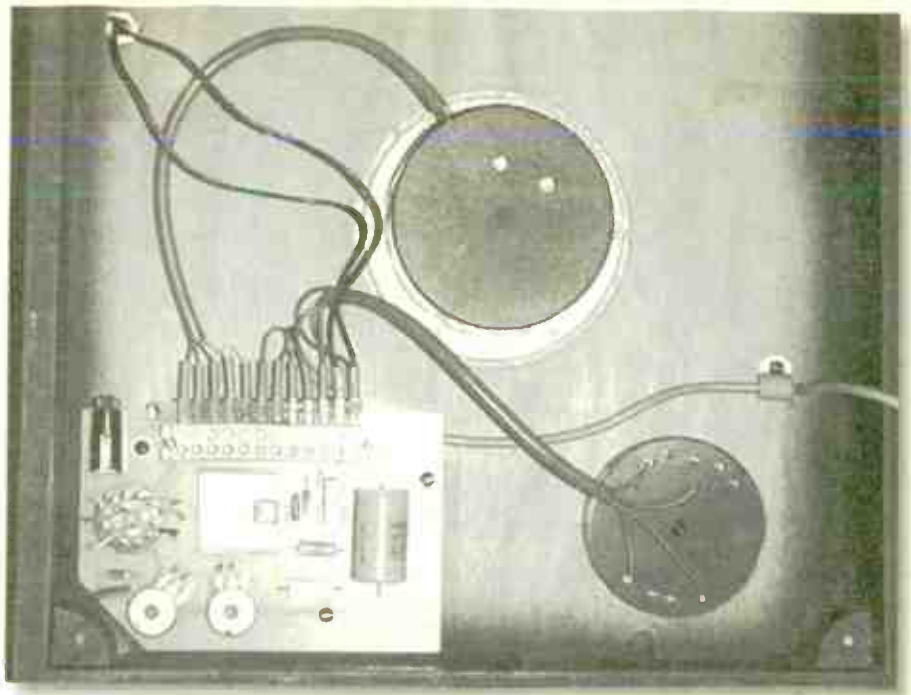
← arm.

I put my trusty jigsaw to good use to fashion a circular piece of MDF to fit neatly inside the recess that housed the direct drive motor and drilled a hole in the centre to house the new bearing. Using the supplied dimensions, I then drilled a slot to accommodate the motor, together with a recess for the mounting bracket. The distance from the motor to the bearing is critical and requires an element of adjustment to allow the belt to be correctly tensioned. In my case, the plinth has a black metal cover that would conceal the recess. The only other requirement was to drill a suitable hole in the metal cover to allow the motor spindle to protrude through.

As far as the electronics were concerned, I wanted to make use of the existing switch and speed control potentiometers that allowed for fine adjustment of the speed from the outside. This was simply a matter of removing components from the existing circuit board and wiring the Technics potentiometers in series with the multi-turn presets on the Origin regulator board. After completion of the wiring, it was time to assemble the turntable and set up the bearing and arm.

The bearing height was set so that the sub-platter just cleared the metal cover when the ball bearing was fitted. The appropriate number of drops of oil were applied and the sub-platter finally installed. The sub-platter takes a while to settle onto the ball bearing in the shaft due to the tight tolerances - a good sign.

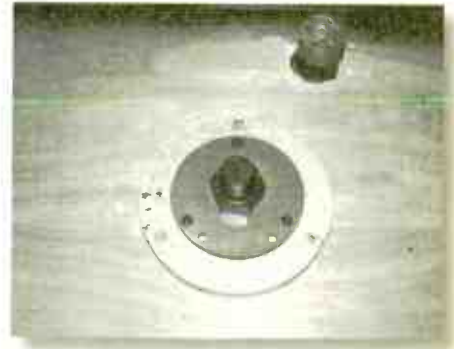
With the belt tension carefully set, having first cleaned it with methylated spirit, all that remained was to set up the arm. It is always a



The Technics direct-drive motor and the original power supply, seen from below.

good idea to completely reset the arm and cartridge alignment, but adjustment of the arm height is the most obvious requirement as the new platter was much higher than the old direct drive motor platter.

I cannot over-emphasise the importance of careful adjustment of the Vertical Tracking Angle (VTA), which sets the Stylus Rake Angle (SRA) of the cartridge. The VTA is the angle of the cantilever to the record surface and is somewhere in the region of 20 degrees. This in itself is not that critical. However, the SRA, which is the angle of the stylus in the groove, is very critical and has a major impact on sound



Here are the new bearing and motor in place.

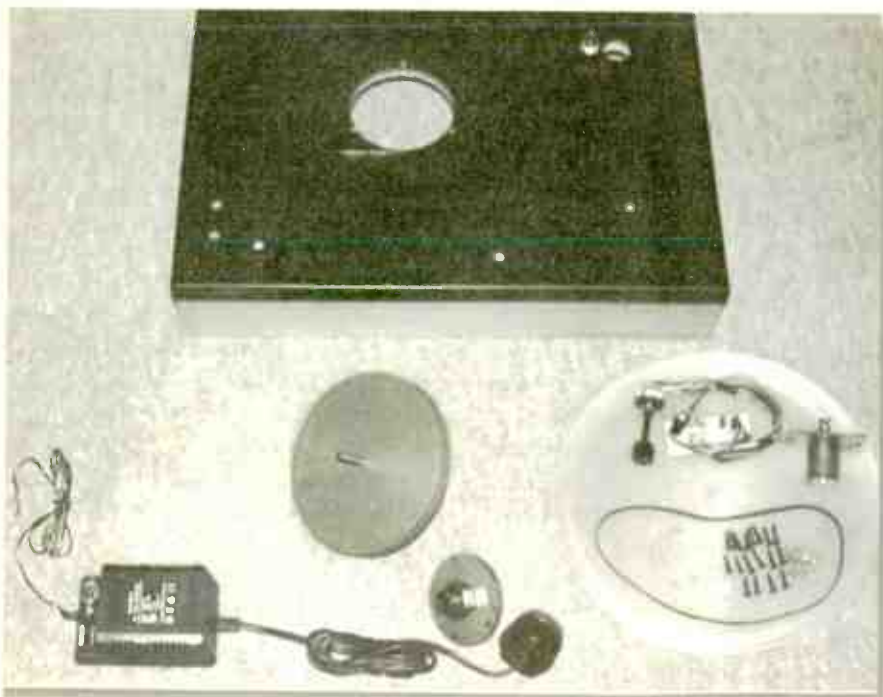
quality.

The VTA is adjusted by altering the height of the arm and this is best done by ear. A good starting point is to set the arm height so that the arm is parallel to the record when it is playing and go from there. If the arm is too high (VTA too great), the sound will be harsh and thin with poor imaging. If set too low, the sound will be dull with 'boomy' bass, lacking detail and again with poor imaging. The correct point is unmistakable: where the instruments snap into focus and everything sounds clear.

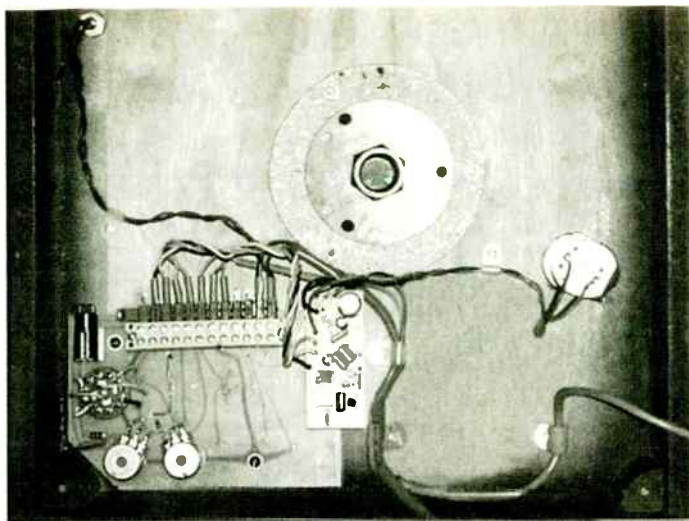
With the upgrade and all adjustments completed, it was time to see if it had all been worthwhile.

Aware that the only change to my system was the platter and drive of my record deck, I was hoping to be able to detect subtle improvements in imaging and detail. I placed one of my 'reference' recordings on the turntable - Stravinsky's The Firebird Suite (The Atlanta Symphony Orchestra - Telarc digital recording DG-10039) - and sat back to listen.

I was not at all prepared for what was, quite frankly, the startling difference with the



At left is the Standard Origin Live kit of parts, with power supply, bearing, sub-platter, platter, belt, etc. The plinth above is the old Technics item, stripped down.

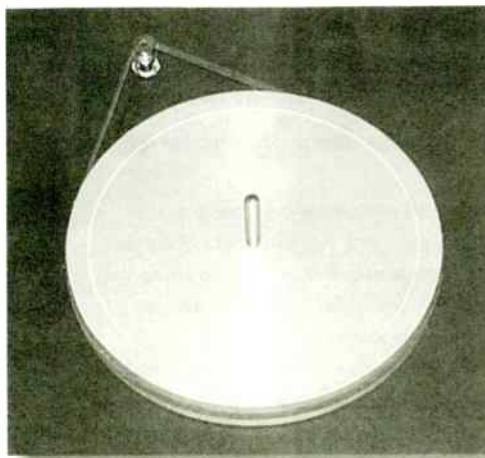


Above are the new components after they have been fitted.

sound that I was now hearing! The bass drum in the introduction, which previously sounded like an earthquake in the distance, now sounded like a proper drum roll at the back of the orchestra. There was a greater depth to the sound. The instruments had moved away from the confines of the speakers to take up their rightful place in the room. The bass was more extended and tighter. The top end was noticeably clearer with a greater sense of realism.

At the other end of the music spectrum, the owner of the record described the bass on the track Computer Bank from Roger Sanchez's album First Contact as "excellent!". He had previously considered the bass to be a little muddy on my system. All this from a new turntable and motor! Listening to further records confirmed these improvements.

The standard kit of parts includes a regulator board that controls the speed of the motor (which affects pitch) to an accuracy of 0.3%. 2% is common for most turntables.

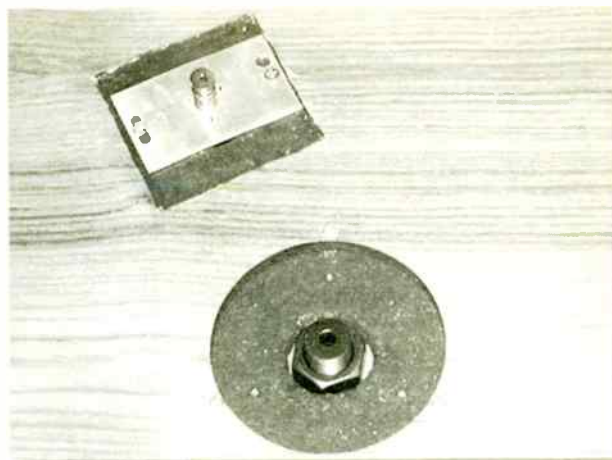


The new sub-platter showing belt drive at last!

However, Origin can supply an advanced regulator board that controls the speed to within 0.1% by incorporating feedback circuitry that compensates for increased stylus drag (and hence increased load on the motor) when tracking loud passages of music. I decided to acquire one of these boards and, with the use of a strobe disc, I checked the effect of a small increase in load by applying slight pressure with a finger to the spindle.

Although not very scientific, it was possible to tell that there was a noticeable slowing of the speed with the standard board. Applying a similar pressure with the advanced board installed showed no noticeable slowing, which is rather impressive!

I had heard that the way the belt is fitted could also have an effect on the overall sound quality. I tried the belt fitted as manufactured and the other way round, i.e. inside out.



The motor was given some adjustment leeway so belt tension could be set.

The easiest way of checking this is to allow the belt to hang freely from a finger. When it is the manufactured way round, it hangs in an oval shape. When inside out, it tends towards a pear shape being wider at the bottom of the loop. Surprisingly, there was a discernable difference and all who listened agreed that inside-out was the best configuration, which resulted in tightening the bass still further and increased definition. I subsequently found out that other turntable manufacturers also recommend this configuration.

In conclusion, this is probably one of the best value for money improvements you are likely to make. Depending on the quality of your existing plinth, the standard kit of parts will be all you need. However, ready made plinths can be supplied if required, along with a suspended sub-chassis system which supports the arm as well. Using their pre-drilled fully finished plinths is considerably quicker and easier than modifying an existing plinth like I did. Thanks to the high quality components supplied and the clear instructions provided, this is a rewarding project that will certainly not be beyond the capabilities of most DIY enthusiasts. Take it from me - you will re-discover your entire record collection!

PARTS LIST

Bearing house, sub-platter & spindle, 24mm thick acrylic platter and syringe of very high-grade oil. High quality DC motor with pulley and belt DC power supply, standard regulator board and speed control switch & knob for 33 & 45rpm. Screws and other hardware, full instructions & detailed drawings. Cost from Origin Live is £282

If someone doesn't have a suitable plinth, pre-cut ones are available starting from under £350. If you want to upgrade to the advanced regulator board as I mentioned in the article, then this board costs an additional £315 All available from:

www.originlive.com



Here's the completed turntable, with acrylic platter. To the right is a Mayware unipivot arm, and to the left the speed controls that were retained.

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CONRAD JOHNSON PV11 Pre	£1600	£999
CR DEVELOPMENTS Carmeto (Pre)	£900	£428
EAR 859 (Integrated)		£1648
JADIS Defy 7 (Current Model)	£4790	£3898
LEAK Stereo 20 Power New caps Nice		£350
MANLEY 50watt Monoblocks (3 months old)	£2500	£1798
MICHAELSON Odysseus 40w Int	£1150	£699
MICHAELSON + AUSTIN TVA 1	£1000	£594
MUSICAL FIDELITY F22 Pre	£1500	£898
PAPWORTH M100 Mono's *****	£3500	£2498
PAPWORTH M200 Mono's *****	£5000	£3500
PM COMPONENTS Monoblocks	£3000	£1498
QUAD 11 Anniversary Pwr amps Gold *****	£6000	£2998
UNISON RESEARCH Feather 1 Pre	£800	£558
UNISON RESEARCH Simply 4 Intgtrd	£1595	£1099

TUNERS

ACCUPHASE T108	£1300	£648
BRAUN 301	£269	£99
DENON TU-800L	£200	£94
DENON TU-380 RD tuner	£180	£100

EX-DEMONSTRATION STOCK CLEARANCE

New, Boxed, Ex-Dem & Trade Excess Stock
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VPOGEE Centaur Speakers	£2300	£1600	LINN Numeric D-A	£1500	£996	PIONEER SD-T5000 (4.3) 50" TV	£3999	£1496
VPOGEE Mini Grand GS Speakers	£7595	£5495	LINN Tune Box for active boards	£550	£444	PRIMARE A30.5	£1699	£1246
VRCAM FMJ T21 AM/FM Tuner	£399	£294	MARTIN LOGAN Quest	£5349	£3849	PRIMARE P30 Processor	£1999	£1596
VRCAM Alpha 10 DAB Tuner	£799	£696	MARTIN LOGAN Scenario	£1895	£1596	PRIMARE V.20 (Multi)	£1000	£846
VRIEL ACOUSTICS Model 8's (stands)	£5679	£4276	MARTIN LOGAN Aerious I	£2298	£1896	PS AUDIO Digilink 1	£995	£595
VUDIO ANALOGUE Puccini (Ex-Dem)	£475	£377	MARTIN LOGAN CLS (2)	£6998	£4496	PS AUDIO Digilink 2	£995	£595
VUDIO ANALOGUE Bellini (New Old Stock)	£495	£377	McINTOSH MCD751 CD Trans	£2549	£1896	PS AUDIO Reference Link	£4549	£3189
VUDIO ANALOGUE Donizetti Stereo (N/O/S)	£595	£497	McINTOSH MDA700 Bal DAC	£2549	£1896	PS AUDIO D/A Converter	£2590	£1790
VUDIO ANALOGUE Donizetti Mono's (X/D)	£920	£727	McINTOSH 700/751	£5100	£3996	PS AUDIO 4.5 Pre-amp	£998	£548
VUDIOGRAM MB1 Integrated Amplifier	£599	£419	MCINTOSH C.15 Pre	£1549	£1246	PS AUDIO 6.1 Pre-amp	£799	£479
VUDIOGRAM MB2 Integrated Amplifier	£499	£349	MCINTOSH C.42 Pre	£4200	£3496	PS AUDIO 6.2 Pre-amp	£899	£539
VUDION 300B Integrated	£1125	£976	MCINTOSH MC352 Power	£5095	£4196	QUAD ESL 989	£4600	£3796
VUDIO RESEARCH BL1	£699	£556	MCINTOSH MC7108 8 Channel	£2549	£1996	REGA Brio Mk2	£298	£234
VUDIO RESEARCH LS16 (Black)	£3699	£2796	MCINTOSH CR12 AV Pre	£3349	£2596	REGA Naos	£998	£794
VUDIO RESEARCH DAC1-20	£3739	£899	McINTOSH LS320	£1790	£1446	ROTEL RT940AX Tuner	£235	£194
VUDIO RESEARCH LS8 Pre-amp	£5290	£3690	MERIDIAN 518 Digital Processor	£2150	£1796	SONUS FABER Musica (Intgrtd)	£2295	£1729
VUDIO RESEARCH PH3 Pre-amp	£2199	£1649	MERIDIAN 556 Power amp	£950	£716	SONUS FABER Electa speakers	£1789	£1349
VUDIO RESEARCH REF 600 Ref Amps	£43,995	£29,995	MERIDIAN M1500 (Active sub)	£895	£746	SONUS FABER Speaker stands - wood	£595	£445
VUDIO RESEARCH VT50 Power Amp	£3499	£2899	MERIDIAN 563	£700	£446	SONUS FABER Musica	£2295	£1896
VUDIO RESEARCH VT200 Power Amp	£9998	£8248	MERIDIAN 518 Digital Processor	£985	£746	SONUS FABER Guarneri	£5295	£4296
OPLAND CDA277 CD/HDCD Player	£1649	£1359	M&K VX100 Sub	£795	£634	SONUS FABER Electra Amator II	£2698	£2196
OPLAND CDA288 CD/HDCD Player	£1299	£1649	MICHELL ISO HR Phono Stage	£895	£696	TDS Audio Transformer	£349	£266
OPLAND CSA28 Integrated Amp	£1439	£1189	MONRIO ASTI CD Player	£695	£497	THETA ProPrime Converter	£1449	£1099
OPLAND CSA303 Pre-amp	£1349	£1079	MONRIO ASTI CD Player (24/96)	£800	£577	THETA Dreadnaught S	£6899	£5176
OPLAND CTA301 Pre-amp	£1299	£1049	MONRIO 18B.2 (DAC)	£400	£247	THETA Casanova Pre	£4478	£3596
OPLAND CTA504 Amp	£1999	£1599	MONRIO 55w Integrated Amp (Line)	£450	£397	THETA Casanova Pre Chassis	£3998	£2996
CS Elgar D/A	£9500	£8496	MONRIO 55w Integrated Amp (Line + Phono)	£500	£427	THETA Casanova (Multi)	£5652	£4496
CS Delius D/A	£5499	£4796	MONRIO Bitmatch Transport	£400	£297	TRIANGLE Titus XS	£325	£247
CS Purcell Upsampler	£3999	£3496	MONRIO 18B.2 DAC	£400	£247	TRIANGLE Comete XS (Slight damage)	£400	£177
IAPASON Karis (Walnut)	£995	£747	NAIM NAIT 5 Integrated	£799	£680	TRIANGLE Zephyr XS	£590	£427
IAPASON Adamantes 3 (Walnut)	£1975	£1497	NAIM NAC 92R Pre	£689	£554	TRIANGLE Antal XS [HFC Best Buy]	£875	£627
ENON AVR-2801 AV Receiver	£549	£490	NAIM NAC 112 Pre	£625	£530	TRIANGLE Antal XS (Ex-Dem)	£875	£577
UNTECH PLC500 Speakers	£5250	£3250	NAIM NAC 102 Pre	£1175	£995	TRIANGLE Lyrr XS	£1650	£1197
POS ES22	£1350	£896	NAIM NAC 82 Pre	£2435	£2070	UNISON RESEARCH Unico 1 (Manual)	£795	£697
NAL 0.3 (Alum)	£1495	£997	NAIM NAP 150 Power	£750	£640	UNISON RESEARCH Unico 1 (Remote)	£895	£747
NAL 0.4 (Black/Cherry) Ex-Dem	£2795	£1957	NAIM NAP 180 Power	£1185	£999	UNISON RESEARCH Power 35	£1500	£1097
OLDMUND Mimesis 6 Amp	£2900	£2029	NAIM NAP 250 Power	£1855	£1575	UNISON RESEARCH Performance One	£POA	
OLDMUND Mimesis 6b Pre-amp	£3124	£1796	NAIM Hi-Cap Power Supply	£780	£665	UNISON RESEARCH Simply 4P	£1595	£1296
OLDMUND Mimesis 4 Tuner	£6100	£3900	NAIM Prefix phono stage	£405	£324	UNISON RESEARCH Simply 4	£1595	£1197
RAAF Venticinque (X/D)	£1795	£997	NAIM CDX CD Player	£2400	£2040	UNISON RESEARCH S8	£2950	£2346
RAAF Venticinque Latest	£2100	£1747	NAIM Intro Speakers (Cherry)	£790	£675	UNISON RESEARCH S8	£2950	£2147
RAAF VT5.35.5 5 Ch Pwr (X/D)	£2500	£1577	NAIM Credo Speakers (Ebony)	£1350	£1150	UNISON RESEARCH Feather 1	£795	£597
RAAF 5050	£1995	£1197	OPERA Aida (Integrated Amp - X/D)	£595	£327	UNISON RESEARCH Feather 1		
RAAF 5050 (Factory Refurbished)		£747	OPERA Callas Gold (Mahog -X/D)	£1095	£797	Remote Control version	£845	£647
RAAF GM20	£2950	£1997	OPERA Operetta	£795	£597	UNISON RESEARCH Power Supply		
RAAF 13.5 Bil Pre	£3950	£2900	OPERA Pavarotti (Black) Ex/Dem		£497	(For Feather 1/Simply Phono)	£350	£297
RAAF GM20 OTL Power	£2950	£2346	OPERA Super Pavarotti	£1095	£847	WILSON Cub speakers (Black Laminate)	£5495	£4125
RELL KAV300CD	£4289	£3399	OPERA Lux Loudspeaker Stands		£POA	WILSON Cub speakers (Gloss)	£6890	£4995
RELL FPB 300C	£9998	£8496	PATHOS Classic One (Ex-dem)	£995	£797	WILSON Maxx	£38998	£24996
NN Karik Trans	£1800	£1196	PIONEER VSA-E08 (AV Amp)	£1599	£1246	WILSON Witt 1	£8887	£4996
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S/hand and ex-demo clearance items - May 2002

CD players DACs & Transports

	Was	Now
Accuphase DP75V 24/192 CD Player S/H	7500	6499
Advantage S1 Re-sampling CD Player 3 months old S/H	3750	2500
Densen Beat 400 CD Player S/H	1280	799
Dcs Elgar 24/192 DAC S/H	8500	5999
Dcs Purcell 24/192 Upsampler S/H	3500	2299
Einstein "The last Record Player" Valve CD Player x-demo	320	1999
Mark Levinson No39 x-demo	5249	4499
Roksan DA2 DAC S/H	599	299
Roksan DS5 PSU S/H	579	325
Sony SACD1 S/H	4000	2795
Teac P700 Transport S/H	1099	599

Turntables Tonearms & Cartridges

Audio Note AN-S2 Transformer S/H	450	279
Basis 1400/RB250 (New & Boxed)	1300	899
Basis 2000 Turntable x-Demo	1999	1399
Basis 2001 Turntable x-Demo	2999	2399
Basis 2004 Turntable x-Demo	4500	2999
Conrad Johnson EV-1 Phono Stage x-Demo	1499	1349
Kuzma Stogi/Stabi S Turntable (New & Boxed)	1299	1099
Michell Delphini Phono Stage S/H	549	375
Roksan Artexerxes X Phono Stage S/H	425	279
Roksan DS1.5 PSU x-Demo	695	499

Preamplifiers

Audio Analogue Bellini Preamplifier x-demo	575	399
Conrad Johnson Premier 17LS x-Demo	4500	3999
Conrad Johnson PV 14L x-Demo	1999	1750
Conrad Johnson PV10A Preamplifier S/H	1099	599
DNM Primus preamplifier x-demo	2100	1799
Krell KAV-S Processor/Preamplifier DTS/AC3/Pro Logic S/H	14989	4999
Pass Aleph P Preamplifier S/H	3595	1995
Roksan L2 preamplifier S/H	1295	499

Amplifiers

Accuphase E211v Integrated Amplifier New	1995	1499
Accuphase E307v Integrated Amplifier New	3295	2799
Audio Analogue Donesetti Power Amplifier x-demo	599	425
Audio Research VT50 Valve Power Amplifier S/H	4700	2199
Bow Technologies Wazoo XL Amplifier (New&Boxed)	2495	1950
Border Patrol 300b Western Electric x-demo	4500	2400
Conrad Johnson MV 55 Valve Power Amplifier S/H	1995	1099
Conrad Johnson Premier 11 Power Amplifier (New&Boxed)	3695	2799
Densen Beat 300 power Amplifier x-demo	795	599
DNM 3C Power amplifier x-Demo	1900	1499
Electrocompaniet AW60 (New&Boxed)	999	699
Electrocompaniet ECI-1 Amplifier S/H	3250	1599
Gamut D200 Power Amplifier S/H	3250	2299
Graaf GM20 OTL Stereo Valve Amplifier S/H	3295	1995
Mark Levinson No334 Power amplifier x-demo	5495	4499
Roksan Rok S1.5 Power Amplifier S/H	1499	945

Loudspeakers

Audio Physic Virgo 2 Birds eye maple x-Demo	3250	2499
Boston Acoustic Lynfield Monitors inc Stands S/H	2000	995
Boston Acoustics VR 10 Centre Channel (New&Boxed)	250	175
Opera Operetta Mahogany x-demo	795	599
ProAc Resonse 2 Mahogany S/H	1705	795
ProAc Response 1.5 Ebony x-Demo	2140	1499

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ProAC studio 100 Cherry x-demo	799	599
Robertson Audio DX7 Cherry x-Demo	995	599
Totem Tabu Mahogany x-Demo	2300	1599
VelodyneTX810MK2 Subwoofer S/H	695	349

Cables & Accessories

Audio Note AN-V 1m Silver interconnect S/H	420	199
Audiophile Systems BASE Platform S/H	70	25
Bow Technologies Wand Remote (New&Boxed)	349	199
Cardas Quadlink 5C 1mRCA S/H	240	150
Goertz MI-2 2x6mCopper Ribbon Speaker S/H	650	399
Kimber Select 1020 0.5m S/H	1098	499
Kimber Select 1130 0.5m Balanced S/H	850	499
Naim Audio2x5m Speaker cables white S/H	N/A	45
Opera Lux 3 Tier Table Clear/Stainless x-Demo	950	499
QED Genesis Sliver Spiral 2X 3 M S/HH	395	199
Roksan HA01 1M Interconnect S/H	99	49
Roksan HAO1D 0.5m Digital Interconnect S/H	49	25
Siltech Amsterdam 2x4m Speaker Cable	295	149
Sound Style 4 Tier in Green S/H	325	159
Stax Classic System II Electrostatic Headphones S/H	750	499
Tara Labs "Floating GroundStation" New	775	499
Tara Labs RSC Prime Balanced 1m S/H	250	149
Tara Labs "The One" 1m Balanced New	2175	1499
Tara Labs RSC Air 1m AES/EBU 110 ohm Digital New	450	299
Tara Labs RSC Air 1m RCA 75 ohm Digital New	345	199
Transparent Music Link Balanced 1m S/H	329	199
Transparent The Wave 2X7m S/H	599	299

Tuners & Tape Decks

Magnum Dynalab FT-R Remote Switcher for FT101A/Etude (New&Boxed)	450	299
Nakamichi DR10 Cassette deck x-Demo	699	399
Nakamichi DR8 Cassette deck (New&Boxed)	499	299
Teac T-BX10 Tuner S/H	399	179

Midland Audio X-change are looking for Audio Research, Krell, Mark Levinson, Naim Audio, Theta, Wadia, cash paid call John Roberts on 01562 822236 now!

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- Conrad Johnston : Rega
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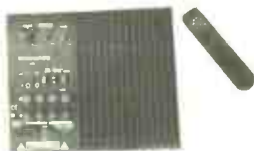


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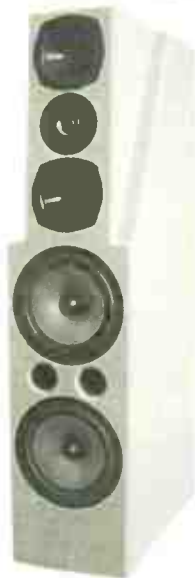
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MUSICAL IMAGES

PRODUCT	LIST	NOW
ARCAM DIVA A75 Silver Amp	EX/DEMO £450	£375
ARCAM DIVA AVR100 Silver AV Receiver	EX/DEMO £800	£600
DENON DVD3300 Black DVD Player	EX/DEMO £650	£475
KEF REFERENCE 1-2 Cherry/Rosetta Burr Speakers	EX/DEMO £1,350	£1,000
KEF REFERENCE 3-2 Albina Burr Speakers	EX/DEMO £2,750	£2,000
KEF REFERENCE 4-2 Cherry Speakers	EX/DEMO £3,650	£2,800
KEF TDM 34DS Black Surround Speakers	EX/DEMO £700	£475
KEF TDM23C Black Centre Speaker	EX/DEMO £400	£275
KEF TDM23F Black Speakers	EX/DEMO £800	£525
KEF TDM45B THX Subwoofer	EX/DEMO £800	£575
LINN 5110 Black Speaker	EX/DEMO £195	£120
LINN AV5150 Power Amp	EX/DEMO £1,200	£650
LINN KARIN Pre Amp	EX/DEMO £1,400	£900
LINN KELIDH Rosewood Speakers	EX/DEMO £850	£475
LINN LP12 Black Turntable	EX/DEMO £1,075	£700
LINN SEKRIK Black Wall Speakers	EX/DEMO £395	£200
LINN VALHALLA Power Supply	EX/DEMO £200	£125
MERIDIAN 500 CD Player	S/H £1,350	£750
MERIDIAN 558 Multi Channel Amp	EX/DEMO £3,395	£2,800
MERIDIAN 565 Processor	S/H £2,850	£1,000
MERIDIAN DSP5000 Cherry Speakers	EX/DEMO £3,885	£3,100
MERIDIAN DSP5000 Speakers	EX/DEMO £3,885	£3,100
MERIDIAN DSP5000C Black Centre Speaker	EX/DEMO £1,995	£1,600
MERIDIAN DSP5500 Speakers	EX/DEMO £6,995	£5,600
MERIDIAN DSP5500HC Centre Speaker	EX/DEMO £3,750	£2,000
MERIDIAN DSP6000 Black Speakers	EX/DEMO £10,995	£8,800
MUSICAL FIDELITY XPRE Tube Pre Amp	S/H £200	£150
MUSICAL FIDELITY A1000 Amp	S/H £1,400	£700
MUSICAL FIDELITY A300 Amp	EX/DEMO £1,400	£1,000
MUSICAL FIDELITY A3CR Pre Amp	S/H £1,000	£650
MUSICAL FIDELITY XA1 Amp	EX/DEMO £480	£350
MUSICAL FIDELITY XA100R Amp	EX/DEMO £1,000	£750
MUSICAL FIDELITY XDAC HDCD DAC	EX/DEMO £300	£150
MUSICAL FIDELITY XLP Phono Stage	EX/DEMO £150	£120
MUSICAL FIDELITY XP100 Pre Amp	EX/DEMO £800	£640
NAIM CDi CD Player	S/H £1,700	£500
NAIM INTRO Black Speakers	EX/DEMO £790	£550
NAIM NAC82 Pre Amp	EX/DEMO £2,435	£1,700
NAIM NAC92R Pre Amp	S/H £720	£400
NAIM NASBL Speakers	EX/DEMO £2,360	£1,600
NAIM SNA XO 2-4 Crossover	EX/DEMO £800	£500
SONY DVFPX1 Portable DVD Player	EX/DEMO £1,300	£1,050
SONY STSA3ES Black Tuner	EX/DEMO £300	£225
SONY STSA3ES Gold Tuner	EX/DEMO £300	£225
THORENS TD166 MK2 Turntable + RB250 & AT450E	S/H £500	£350

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Myryad MCD600	£1299	£995	Audio Physic Tempo cherry	£1999	£1700
NAD 5500 Silverline	£1000	£850	Monitor Audio Baby AV system	£600	£500
Sugden CD21	£995	£850	Monitor Audio Silver 4i in wall speakers	£399	£299

LOUDSPEAKERS

Monitor Audio Silver 5i rosemah	£450	£350
Monitor Audio Gold Reference 20 black	£1500	£1200

AMPLIFIERS

Audio Analogue Bellini/Donizetti	£1100	£700	Niam SBL walnut, older driver units	£n/a	£600
Bryston BP20/4BST NEW	£3375	£3000	Neat Petite III rose	£845	£599
Creek 5350SE NEW	£799	£699	PMC FBI cherry	£1410	£1200
Crimson 610 preamp	£450	£200	Royd RRI maple	£799	£699
Electrocompaniet ECI 3 integrated	£1099	£899	Sequence 300 beige inc cherry plinths	£299	£249
Exposure 2010 integrated	£599	£499			
Myryad T50/T70 pre/power	£949	£700			
Myryad MP100/MA120 pre/power	£1100	£950	Onkyo TXDS595 Dolby Digital/Pro-logic II	£450	£399
NAD S300 silver series integrated	£1500	£1099	Project RPM four turntable	£300	£250
Sonnenteer Bronte 150 watt "digital" amp	£699	£599	Sonus Systems Excep 5 shelf rack	£269	£199
Sonnenteer Champion integrated	£599	£499	Sound Organisation 5 shelf silver/glass	£189	£149
Sugden A21A	£995	£850	Teac RW800 cd recorder	£349	£275
Unison Research S2K valve integrated	£1295	£1195	Teac AGD9300 Dolby Digital amplifier	£349	£249

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ALPHASOUND AKROS 2 SPEAKER STANDS BOXED	60	30	MYRYAD MT 100 FM TUNER NEW		599.95
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LYRA HELIXON SL MC CARTRIDGE NEW	1249		PRECIOUS METALS GAMMA 1 METRE INTERCONNECT NEW	60	50
EAR HEADPHONE AMP HP4 AS NEW	1695	1500	PRECIOUS METALS SILVER SIGNAL 202B BALANCED NEW	500	425
AVI S2780 MM MONOBLOCKS NEW	1229		PRECIOUS METALS SILVER SIGNAL 204 INTERCONNECT 1 MTR/80		425
AVI S2000 INT11 AM/FM REFERENCE TUNER NEW	899	810	MINI INTRO LOUDSPEAKERS BLACK BOXED	665	425
AUDIOLAB 8000 DAC	750	350	AUDIONOTE AN CD2 1 X INT CD PLAYER AS NEW	999	895
AVI S2000 MC REFERENCE 2496 CD PLAYER 2 WKS OLD	999	895	LIHN CLASSIC DVD/TUNER/AMP BLACK AS NEW	1995	1895
MERIDIAN 605 MONOBLOCKS	895		PSB ALPHA 6 ACTIVE SUBWOOFER AS NEW	500	325
AUDUSA ELUPEN POWER CABLES FULL RANGE	POA		ELAC CL 330 JET INC STANDS NEW		2499
AUDIOLAB 6000 24 BIT DAC BOXED MINT	1170	525	RUARK CL10 CHERRY FINISH (NEW) SLIGHT MARK	900	625
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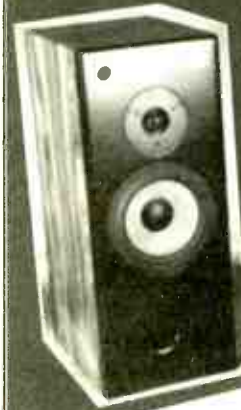
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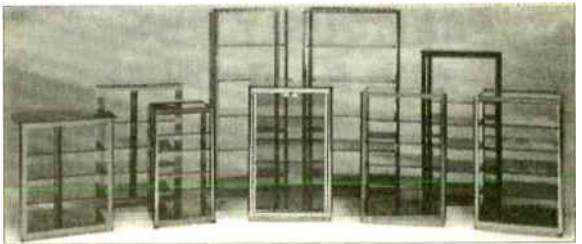
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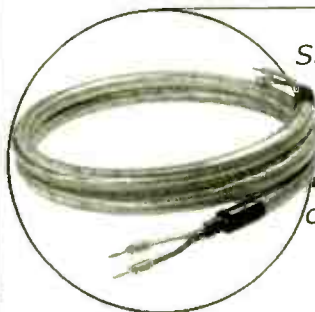
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Quad ESL57 speakers. All fully serviced with full 3 months warranty. Hear what ESL57s should sound like from	£750 pr
Pair Quad ESL57 spkrs. Fully rebuilt. 1e 4 Recon bass & 2 recon treble units. All new electronics. 12m warranty	£1199
Nvision 773 floor standers. Mint/boxed. Half price	£ 199
Rogers LS2 V2 speakers. Black ash Superb	£ 120
Kel C20 Bookshelf monitor speakers in black	£ 60
Magnephaner MG14-4. Boxed with £400 oak stands	£ 999
Heybrook Heylios. Black. Boxed. Ex condition	£ 199
Roksan Ojan 3. Black. Excellent condition.	£ 399
Mordant Short MS201 pearl. Braud new. Black	£ 169
Richard alan monitor spkrs. 3 way. High efficiency.	£ 125
Pan Linn Keelidh in black with Kustone stands. Absolutely mint. 6 months old 4 yrs warranty left. (£900) Bvd	£ 595
Naam Intro speakers in black ash. Mint. Boxed	£ 450
Castle Pembroke. Good condition. Super sound.	£ 90
Dynalab 2.8 net speakers. Cost \$1200 were £450	£ 249
Celestion Dinton 1.5 complete with stands. Géofnd	£ 70
J&W DM220 slight cabinet marks. Boxed	£ 79
Celestion Dinton 44	£ 80

OTHER ITEMS

Audio note CDI Zero CD Transport. Ex Condition	£ 350	Audio note DAC 1 Valve CD DAC. Good condition	£ 400
Linn Klassik CD tuner/amp. Few months old. Silver.	£ 750	Quad FM4 Tuner. Very late model. Grey. Mint. Bvd	£ 275
Quad FM2 valve tuner. Fully serviced. Incredible	£ 290	Awa AD-S780 Dolby B-C-S/HX pro cassette deck	£ 75
Tin De Pavanini MC transformer. The Head. Mint/POA	£ 99	Musical Fidelity X10D the missing link. Valve. Bvd	£ 79
Marantz SD275 twin cassette deck. Dolby B/C	£ 49	Technics SL PG440A Mash CD player/remote	£ 75
Audionote silver interconnects. Stunning	£ 75	Cogan Hall loudspeaker cable 1.5 metre pair	£ 150
Nad 4020 tuner. Scratch on top hence	£ 35	Nakamichi CDP 21 CD player. Ex condition	£ 250
Marantz CD50 Cd player. Ex condition	£ 79	Chord Chameleon interconnect. For nam eqpt. Bvd	£ 49
Audio Alchemy Dac in the box with separate psu	£ 99	2 X 6M lengths of 1mm K40 Bwire spkr cable	£ 79
Linn Basik plus tone-arm. Good condition.	£ 75	Rotel 950 CD player. Ex cond. Boxed.	£ 100
Michell Iso Phono pre amp and PSU. Ex condition.	£ 249	Sugden SDT1 & SDA1 Transport & Dac/remote.	£ 449
Rotel RQ970 MM/MC phono pre-amplifier	£ 89	Technics SL-PS620A CD player/remote	£ 75
Rotel 965 BX CD player. Excellent condition	£ 150	Spare armature for SME-series 3 New Unused Bvd	£ 55
Leak Turnhline 3 stereo valve tuner. Fully serviced	£ 195	Teac TR450 tuner. AM/FM synthesized/RDS. Boxed	£ 69
Linn Tuner. Mint. Boxed. Very unusual. Cost £549	£ 249	Quad FM3 tuner in excellent condition.	£ 90
Arcam Alpha 5 of player. Mint. Boxed/remote	£ 195	Marantz CD63 top loader cd player. Collectable.	£ 125
Avantic Beam Fibro valve tuner. BM611. AM/FM	£ 149	Trio KT8801. synthesiser tuner AM/FM. Black.	£ 75
Quad 34 moving coil module. Mint. Boxed	£ 40	SME 3009 tonearms from ...	£ 125

QUAD ESL57 & ELS63 PANELS/SERVICING ETC

Reconditioned Quad ESL57 speakers from on... £750.00 pr. Why spend £4000+
 Have your ESL57s refurbished for only £349.00/Pair. Ring for full details.
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 ELS63/ESL57 speaker stands, available in black or woodgrain @ £150.00 a pair.
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 "Classique Sounds servicing restores the Quads to a position where they can hold their head high". Jon Marks. HI-FI WORLD. April 1999. Full servicing facilities available.
Trougline tuner service & realignment £95.00. (excludes valves. Rarely needed).
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One thing stereo decoder (back in stock) £175.00 Ex review Hifi world.

TRANSLUCENT (somewhat of a bargain) Hifi World, Jan 1999

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	COST	PRICE							
CLEARANCE SALE									
ARCAM DELTA 170 TRANSPORT/BLACK BOX 5 DAC , antiquarian combo	1300	400	CHARIO HYPER EPOS 8514 bitwre boxed	150	MUSICAL P173 pre	250			
MERIDIAN 206 cd player, classic smooth sounding cd at a give away price	1000	325	HALES CONCEPT 5 way sealed	6000	NAD 1750/2700 pre/ power	275			
MONARCHY DELUXE 188 dac with vol control NICE ,silver fronted	900	400	HARBETH limited edition LS3/5a, slight damage	1250	NAIM NAC 32, with phono	150			
AUDIO INNOVATIONS first: audio monoblocks (6B4G), with Jensen paper in oilcoupling caps	900	400	HEYBROOK SEXTETS mk1 upgraded to mk2 boxed	400	NAIM NAC 92/nap 90/nap 90 slim style	700			
AUDION STIRLING line pre silver	2000	550	IMPULSE H7 little horn loaded floor standers	100	NAIM 32/110	400			
CONRAD JOHNSON PV5 PREAMP with phono	3900	1650	KEF kit 3 in big cabinets buyer collects	200	NAIM 140 new style	425			
CONRAD JOHNSON PREMIER 10 line pre-amp	3000	1100	KEF REF 101.3 boxed	1200	NAIM 323 phono boards(for 42.32,62.72,na1t 2) available 30/pair. boards 60/pair	523			
CONRAD JOHNSON PREMIER 2 pre amp with phono	2000	750	KEF 103.3	400	NAIM NAC 62	175			
LUMLEY LV1 valve preamp line level chrome	2000	800	KEF 105.3 walnut boxed	1000	PASS LABS ALEPH 5 stereo class A power amp	3150	1750		
SONIC FRONTIERS SFS 40 POWER AMP, yankee confection with brushed stain- less chassis and vu meter very well built amp, new output valves	2000	800	LINN KEOSA boxed	350	PASS LABS O monoblocks class A single ended 75 watts top of the alph range	8000	4000		
HEYBROOK QUARTETS with matching stands, very pretty, boxed	450	500	LINN ISOBARIKS ACITIVE with NAXO 6.3	1000	Pink Triangle PIP one Preamp	500			
LINNAELUM corian speakers with superb ribbon tweeter, boxed	1800	800	MAGNEPLANAR MG3A boxed, oak sides, black grilles, new ribbon fitted	3500	Proceed 2 channel power amp	2500	1000		
ROGERS studio 9 floorstanders	1000	300	MONITOR AUDIO PMC 705 floorstanders	1500	QUAD 33/303	150			
MOREL BASSMASTERS	1300	500	MONITOR AUDIO 700 gold MK2 nice small speakers	550	QUAD 44/405	400			
TOWNSEND GLASTONBURY mk1 serious speaker	450	550	MONITOR AUDIO MONITOR 14 floorstanders	400	QUAD 44/405	400			
BOSE 1801 monster 250watt per channel with vu meters and vol control.	450	225	MORDAUNT SHORT 860 piano black floorstanders	1895	SONUS FABER MUSICA Integrated Amp	2500	1300		
CRIMSON 620 stereo power amp	900	225	NAIM INTROS boxed	275	SONY ESPRIT PREAMP TA-E86B boxed, beautifully made and versatile preamp	250			
MERIDIAN 60S monoblocks, dont overlook these .	1350	525	PROAC SUPER TABLETTES	1650	SPECTRAL 200 power amp	6000	3000		
MICHEL ARGO HR line pre	2500	800	PROAC RESPONSE 2 black	1500	SUGDEN A48 MK1 with wooden sleeve very good condition	130			
PROCEED 2 CHANNEL AMP	4000	1800	RUARK CRUSADERS boxed	600	Sugden AS1 orig model	300			
YBA 2 pre/power 3years old , very clean and fast and detailed, but treble retains good quality	1800	400	RUARK TEMPLAR II	300	SUGDEN AUS1C/AUS1P pre /power mint	2700	1500		
ROKSAN XERXES black ash, linn mount	400	400	SNELL K with stands	300	SUGDEN CS1/TS1/A51 pre power and tuner	400			
CD & DACD & DACS									
ACCUPHASE DP70V cd player with vol control ,balanced op etc	7000	2000	SPENDOR LS3/5A teak	3000	Sumo Athena/Polaris pre/power	700			
ARCAM ALPHA 5 CD	450	200	TANNOY DC3000	600	YAMAHA F2200 professional series power amp 200 watts per channel	400			
ARCAM 170.3 cd player	600	175	TANNOY GRF cabinets repro pair in walnut	250	TUNERTABLES, ARMS, CARTRIDGES				
ALPHA 75E cd player	200	80	TANNOY T225 dual concentric 10" and Auxiliary bass radiator	800	APHELION PLINTHS FOR GARRARDS AND THORENS	200			
AUDIO ALCHEMY dac in the box DAC	250	80	TANNOY 638 boxed floorstanders	350	COUNTERPOINT VALVE MC to MM head amp boxed	500			
AUDIO NOTE DAC 3 SIG boxed	2500	1200	YAMAHA NS1000M ebony serious speaker	700	DYNAVECTOR XXIL excellent light use	1000	400		
AVI 20 bit dac	1000	400	TUNERS, CASSETTE DECKS, REEL-TO-REEL						
AUDION CD PLAYER serious bit of kit	5000	2000	AKAI GX52 cassette deck 300 100 two available		EMT 930ST with full trolley	1500			
COUNTERPOINT CD 10/11 transport and dac detailed	5000	1500	AKAI AT93L ref series tuner; shiny wooden side cheeks	150	GOLDMUND STUDIO with SOUTHER (now Clearaudio) arm	6000	2000		
COPLAND 288	2200	1200	AKAI 4000 DB reel to reel levely boxed	100	KOETSU ROSEWOOD rebuilt by Van den Hull	700			
CYRUS DAD3Q	5000	1700	ARCAM ALPHA 8 tuner	200	LINN LP12valhalla/ITTKO	550			
KRELL DSP top loading cd BIG SOUND	5000	1700	CREEK CAS 3140 tuner	80	Linn KLYDE	350			
LINN KARIK mk2 serviced by linn, boxed	1700	700	DENON 450L tuner	40	LINN EKOS serial# 1975	700			
Marantz CD 600 K1 SIG (Champaign)	325	325	LEAK TROUGHLINE III STEREO legendary tuner checked over by ourselves	650	LUXMAN PD300/SME III	400			
MARANTZ CD 67 SE	150	150	LINX THETA fm tuner	120	LYRA CLAVIS excellent light use	400			
MARANTZ CD 17 MK2 K1 SIG 1 week old	1500	1200	LUXMAN T-88V	150	MANITICORE MUSICIAN ARM internally silver wired	200			
MARANTZ CD94 mk1/ CDA 94 dac	800	400	LUXMAN SLS5 LAB REFERENCE cassette deck	400	MICHEL ORBE	1500			
MERIDIAN 200 transport with trichord clock	2000	1000	NAD 4155	80	MICHEL QC psu	250			
MERIDIAN 508 cd pLAYER 22 BIT	2000	1000	NAKAMICHI BX300E	300	MICHEL ISO phonestage	225			
MICROMEGA STAGE ONE cd player	1000	200	NAKAMICHI BX125E cassette deck	150	MICHEL ISO HR with HERA	500			
MICROMEGA DUO 3 transport with DUO B.S. dac excellent boxed	900	200	NAKAMICHI CR4E boxed	750	NAD PPI phonestage	50			
MONARCHY DELUXE 188 dac with vol control NICE, silver fronted	900	400	PIONEER F91 reference tuner	250	NAIM prefix phonestage(MC)S BOARDS wired for ARO	275			
NAKAMICHI DRAGON CD AND DAC another awesome sexy set. I was loath to see the last one go so five got another to play with	8500	3500	QUAD FM3 boxed	120	NOTTINGHAM ANALOGUE TRACER 2 & TRACER 3 mm cartdges now available for home dem strongly recommended they out perform some expensive moving coils 310 and	475			
PINK TRIANGLE CARDINAL TRANSPORT and DA CAPO 18 bit dac	2500	1200	REVOX A77 2 track a bit scruffy but serviced and working nicely	150	NOTTINGHAM ANALOGUE HYPERSPACE as new	1350			
PROCEED PDT2/PDP2 transport/dac	4000	1350	REVOX C36 2 track high speed in custom perspex case, gold phonos, rebuilt and tweaked	500	ORTOFON ROHMANN mc cartridge 1 owner boxed	550			
RESTEK MATINEE transport	2500	1000	SUGDEN R21 fm tuner in teak case matches A21	80	ORTOFON MC30 SUPREME new boxed, unwanted gift	400			
SONY CD old style but with £600 of Audio synthesis mods.	350	350	TANDBERG TCD 610 cassette deck	100	ORTOFON SPU MAESTER SILVER excellent boxed	1000	500		
SONY XA2 ES	350	175	TEAC VS000 cassette deck	150	PINK TRIANGLE early dc motor model, no arm	250			
TEAC P700 transport boxed	1000	350	WHITILEY valve stereo decoder for your troughline, utilises same output stage as in momo troughline II but in stereo and compact enough to fit in your troughline	200	PINK TRIANGLE PT TOO with sme	3009	400		
TECHNICS SL-P1200	1000	350	YAMAHA CR 600 silver with wooden case	80	PINK TRIANGLE EXPORT/RB300	500	100		
VALVE AMPS									
AUDIO INNOVATIONS L1	200	200	TRANSISTOR AMPS						
AUDIONOTE M2 Phono full preamp	1700	700	ARCAM 290 line 450	225	REGA PLANAR 2 nice early wooden example with rb200 arm	100			
AUDIONOTE QUEST monoblocks , single ended 300b	2750	1500	AUDIOLAB 8000A grey	200	REGA ARM rewired with silver plated cable throughout and with counterweight modifications 225 or we'll do your arm for	120			
AUDIO RESEARCH LS15 line level preamp, silver fronted mint and boxed with remote	2000	800	AUDIOLAB 8000P grey	325	ROCKPORT TECHNOLOGY 6000 air bearing parallel tracking arm with air pump	5000	2500		
AUDIO RESEARCH SP9 pre	800	400	AUDIO PLATINUM 100w/per channel amp	1500	ROKSAN XERXES 10 with xps3.5 and x/ARTEMIS MKII ARM	350			
AUDION SILVER NIGHTS	1250	500	BARTOLOMEO ST40	1500	18 months old mint and boxed , black	2500	1350		
AUDION SILVER NIGHTS SPECIAL SINGLE ENDED VERSION	1500	400	BRYSTON 0.5 preamp	200	ROKSAN COGNOSCENTI(PIANO BLACK XERXES)	1700			
AUDION STIRLING PHONOSTAGE	400	400	CREEK 4040 S2	350	VAN UPGRADED PSU ARTEMIZ 2 AND SHIRAZ	1700			
AUDION PREMIER matching pre with phono,	1500	750	CYRUS TWO & PSX excellent boxed	80	SMEV boxed	1000			
BEAM ECHO DL7-35 monoblocks reissue	2800	1000	CYRUS ONE scruffy	400	TECHNICS SL110, direct drive, no arm	1000			
CONCORDANT EXCELSIOR with off board valve psu, and phono inputs	1500	650	DNM preamp, metal cased with series 3 boards primus psu	400	THORENS TD 124 MK2 with sme 3009 in attractive mahogany plinth	425			
CROFT MICRO black	275	275	DPA 2005 preamp line pre	250	Van den Hull GRASSHOPPER Black Beauty perfect boxed	3000	1500		
CROFT SERIES III OTL power amp	700	700	ELECTROCOMPANIE 4.5 remote pre, boxed	1500	any trial	850			
EAR B34L	325	325	EXPOSURE XX SUPER integrated as new	1000	VOYD THEVOYD	850			
EAR B34P	325	325	EXPOSURE XVII pre with phono, boxed	1000	VOYD THEVOYD black, split phase psu with audionote silver wired HELIUS	1500			
HBC "BEASTIE" 211 triodes in zero feedback stereo power amp HBC "BLACK BEASTIE" now available	1500	1500	EXPOSURE XIX pre(line only) boxed	900	CYALENE arm	1500			
MELOS 222 two box pre with phono, high end american pre now offered at giveaway price	3000	900	EXPOSURE XXVII power amp	500	VPI HW16.5 RECORD cleaning machine new/ex dem	450/420			
MUSICAL FIDELITY F22	600	600	HARMON KARDON PM610	70	VPI INT MK3 with MKS feet(airpod) heavy platter and with linn ekos	3000			
SANSUI MASSIVE BIG BLACK AMP 60W /per side 6550 valves fully rebuilt awesome beast	500	500	HARMON KARDON CITATION TWELVE DELUXE power amp	200	VPI INT FLYWHEEL and belt	400			
UNISON RESEARCH simply 4	1800	1000	KENWOOD M2 power amp 200 watts	250	VPI INT acrylic cover(lid)	100			
LOUDSPEAKERS									
ACOUSTIC ENERGY AE1s piano black, new woofers fitted with stands	750	750	LFD L51 line preamp	1000	VPI INT bright star big rock sand filled support(little rock also available for flywheel)	150			
A.R.T IMPRESSIONS on demo WOW	15000	5000	LFD PAO powerstage power amp	700	VPI the whole she-bang	6500	3700		
AUDIONOTE ANZ1 to clear	300	300	LFD PA2 power amp	1800	WELL TEMPERED RECORD PLAYER WITH ARM mint boxed 1 year old	2200	1400		
AUDIO CLASSIC CLASSIC ONE with Atacama stands, very efficient, Italian built small speaker	1650	1000	LINN WAKONDA pre amp with remote, line only	750	CABLES				
AUDIO PHYSIC TEMPO MK 1 + digital equalizer	2500	700	LINN LK100 power amp	350	Please note orig prices are approximate, I can't be bothered to look them up				
B&W matrix ONE punchy, decent stand mounter	600	250	Linn KAIRN pre line only boxed	700	AUDIONOTE ANVX reference 5 m pair bananas	3000	1500		
BOSE 901 MK1 & controller	400	400	Linn MAGIK integrated with phono	325	AUDIONOTE AN SP 3m bananas	1000	500		
CASTLE TAYS stand mount boxed	400	250	LINX STRATOS PRE/STRATOS monoblocks 100watts	650	GOERTZ MI/2 veracity with kimber plugs 2 m pair in packaging	100			
CELEXTION SL6 boxed	150	150	LINX VEGA 75 watts per channel power amp 2 available	200	ELECTROFLUIDS monolith 1m speaker cable similar to goertz 4 bits	400	200		
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Arcam Alpha 8R Amp.	£350.00	£259.00	N+D
Arcam Alpha 7R Amp.	£280.00	£229.00	N+D
Copeland CDA277	£1,649.00	£795.00	S/H
Copeland CDA289	£1,985.00	£1,295.00	D
Cyrus SL Amp	£400.00	£250.00	D
Cyrus AV Master Processor	—	£200.00	D
Krell KAV 300i	£2,545.00	1,395.00	S/H
Krell KAV 500i Int. Amp.	£5,498.00	£3,495.00	D
Linn Kaber	£1,995.00	£695.00	D
Linn Keosa	£499.00	£369.00	D
Meridian 500 Transport (mint)	£1,350.00	£849.00	D
Meridian M33 Active speakers	£1495.00	£995.00	N+D
Mission 701 speakers	£160.00	£119.00	N
Musical Fidelity XP100 BARGAIN!!!!	£799.00	£549.00	N
Musical Fidelity XA200R	£699.00	£559.00	D
Musical Fidelity XA50 mono amps (1 pair)	—	£299.00	D
Neate Mystique	£735.00	£499.00	D
ProAc 3.8	£3,990.00	£2,990.00	D
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D = EX DEMONSTRATION, N = NEW, S/H = SECOND HAND

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Gomez	In Our Gun	£18.90
Giant Sand	A Cover Magazine (Thrill Jockey)	£12.90
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Lambchop	Is A Woman 2LP (City Slang)		£13.90
Lift To Experience	Texas Jerusalem Crossroads Ltd		£15.90
Love	Love/Da Capo/Forever/Revisited		£15.90
Masters Of Reality	Deep In The Hole		£14.90
Morcheeba	Back To Mine - 3LP		£16.90
Patto	Patto/Hold Your Fire (Akarma)		£14.90
Pink Floyd	Echoes - The Best Of - 4LPset		£33.00
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PS

When Tim de Paravicini does a job, he does it properly, whether it is a custom studio installation or an affordable phono pre-amplifier like the EAR 834P. With years of experience in design and manufacturing, nobody can come close to the unique point of view and life experience he puts into all of his designs.

When first launched, the 834P was the only valve phono stage you could buy with facilities for both good quality moving coil (MC) and moving magnet (MM) cartridges. In addition, the unit could be purchased with a volume control, allowing direct connection to a power amplifier. Now in its seventh year of production its still set the standard with fantastic soundstaging that all transistor phono stages can just dream off, coupled to low background noise and enviable reliability.

There are now four models in the EAR lineup:

The classic 834P uses the same circuit architecture as its more expensive brothers, and shares the same high quality sound through MM type cartridges, it is enclosed in a tough, rigid metal case and is fully "CE" type approved, price £380.00

The signature builds on the Classic 834P specification by adding a superb moving coil (MC) input stage, as well as the no-extra-price option of a high quality volume control, price £530.00

Top to the range, the Deluxe 834P comes in stunning chrome and gold cabinet, and has extra attention and quality control. With different moving coil input options, this unit will fit the most demanding of audiophile systems. For the true vinyl enthusiast, price £800.00

MC3 - The ultimate stage for MC matching with 3 fixed transformer taps to cover all types of moving coil cartridges, and separate left/right grounding. MC3 in used in the new £10,000 312 pre, price £630.00

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Ear 869 single ended triode integrated amplifier

Improved version of the classic 859 with revised output transformers modified input stage with the addition of a extra signal valve which has allowed an increase to 15watt of single ended power, also the 869 can be used as a power amp. Don't be fooled by its modest power output this amp drives real world speakers, price £2100.99

Ear 8L6 Integrated/Pre-main amplifier

Using 8 EL34 power valves to produce 50watt per channel in push pull class A with in-house designed output transformers. The 8L6 has been designed to meet a wide variety of needs from the most demanding of audio files to the professional seeking high quality monitoring equipment in the studio field. Valve life is long and replacement cost are modest. There is also a balanced power amp version with monoblocking capabilities to produce 100watt per channel. Price £2199.00

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Used Equipment For Sale

Naim Ara Tone arm
Quad 77 complete system
Marantz CD10 Flagship model new £1200
Audiolabs 8000M monoblocs
Audio Research SP9 superb phono stage mint boxed
Concordant Excelcior preamp outboard psu
Harmon Kardon 230E receiver
Arcam Alpha 8 SE CD Player WDCD facility boxed mint
Harmon Kardon HK1200 integrated amp
Meridian 603 digital control unit
Linn Isobarik outboard crossover
Lehmann Audio black cube phono stage
Naim NAT90 power amp
Rogers AB1 LS5A subwoofer stands
Macintosh C27 preamplifier
Audiolab 8000S pre
Audio Innovations 2nd audio mono blocks superb sounding
Horning one spks (with drive units, Birch ply cabinet wonderful
with low power valve amps
Linn LP12 with Akita and Vohalte
Ortofon Ruhman cartridge low hours
Musical Fidelity A120 1st. amp class A
Troughline Tuner 3
Tube Technology prophet 2 box pro with rare MC stage new £2700
Quad 44 pre old style
Mission 753 rosewood speakers boxed
Teac VRD57 CD player
Audio Innovations series 800 valve power amp
Sageon A48
Leak Troughline stereo Tuner GT upgrade
Cyrus 1 integrated amp
WAD 4028A Tuner
Copeland CSA8 integrated amp as new
Theta chrome DAC
Theta progway DAC

Primara T20 FM Tuner
Marantz KI Signature 63 CD player MKII
Fons CO30 with Mission tonearm 78rpm facility
Revox A76 Tuner & A76 1st amp
Heybrook Sxnet
Magneplaner 3.3R outboard crossovers awesome new £3500
Quad 77 1st amp grey/blue finish
Sony 337 E50 10kg monster a very fine player new £800
195-71 2x boxed un-opened new £1600
Naim SBL speakers black finish
Lumley 120 mono block 120 watt per channel
Kenwood D993 9010 heavy weight transport
Primara A20 MKII integrated amp new £700
System Deck IX turntable UPGRADE YOUR REGA from
Arcam 6R integrated amp as new
RAD 312 integrated amp boxed mint
Epas M15 floorstanding speakers cherry new model
Rogers LS33 with AB33
Quad ESL63 black mint with stands
Solstice Advanced Acoustic Design open baffle design speakers
outboard crossover with stands new £1000's?
SME V tonearm boxed
Rogers LS5 speakers
DLN signature speakers with crossover and stands
Musical Fidelity F25 remote pre
Pink Triangle Original 220W DAC with filter
Tube Technology Genesis 100watts monoblocs re-valved
Kel Reference 1.2 rosewood finish new mint
Cyrus III i integrated amp
Sugden 140 stereo tuner
Pioneer PD5703 CD player
Pioneer precision CD player
Sowex Faber Signum boxed new
Audione golden knights 3000 mono blocs new valves
Revox 636 open reel mint
Conrad Johnson PV10 pre amplifier as new

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£225
£295
£275
£295
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THIEL CS 3.6 speakers high end US audio, regarded as one of the worlds finest dynamic systems. Boxed in mint condition £2800 ovno. (5K new). Tel: 01903 507489 or 07881 550627 (May/1)

TACT MILLENIUM Mark 2 amplifier, as new, was £7,500 retail. Only £1500. Call 07774 703030. Tannoy Kingdom, top of range speakers. £25,000 new, approx 1.5 years old, £7,000. Tel: 07774 703 030 (May/1)

ATC SCM 20 'SL' rosewood with 21" slate stands, mint condition, boxed, can demo, new £2500, now £1200 ono. Tel: 02380 470107 (Southampton) (May/1)

KRK PROFESSIONAL Active near field V8 studio reference monitor speaker £400 (£999). KEF KMS2002 speaker system new £250. VRR EL34 monoblocks amplifier £300. Wilmslow Audio Vogue speakers £350. Tel: 0208 531 5979 (May/1)

HI-FI WORLD Reviewer's reference SACD/CD player. Sony SCD-1 (£4000) With full Audiocom modification (£2000). Only 12 months old. Will become collectors item. Immaculate. £3100 ono. Can demonstrate in reference system. Contact Mani: 07976 384 037 (May/1)

TOTEM Arro Mk2 speakers, brand new, cherry finish. (£1095) £795. Horning 'Zeus' horn speakers, mint, 2 months old (£1700) £1150. Mission 775 SE turntable, Basik arm, Grado MM, superb £300. Tel: 01923 224 404 or 020 8908 4633 (May/1)

NAIM SUPERCAP, Naim 102 pre. Powered switching unit. Naim 250 power. Naim serviced. Interconnects and Naim speaker cable. Happy to demonstrate. £2000 system. No splits, no offers, thanks. Tel: 01202 481 386 (Dorset) (Mar/1)

PAIR LEAK Sandwich speakers £100. Garrard 401 turntable (on plinth) with Ortofon arm £150. Tel: 0797 119 2766. (May/1)

CYRUS STRAIGHTLINE amplifier £160. Quad 99 pre-amp £480. Henley MC50 moving coil amplifier £70. Stax SR30 headphones £80. Rogers Studio 1A speakers £175. Tel: Les 01241 872 131 (May/1)

PRIMARE 30.1 integrated amplifier, recon, latest model, with pre-out, £1100. Accuphase C280 pre-amp £795 and S300 power amp 150 wpc £695. Mordaunt Short MS20i Pearl speakers £65. Sonic Link Silver Aero S130 3m pair bi-wire speaker cables £75. Tel: 01202 767 873 (Poole) (May/1)

ATC50 ASL. Finished in premium yew - beautiful finish! Two years old. Four year guarantee remaining. Sell £3500 (list £7900). Mana four tier £350. Illuminati D60. VdH Second balanced £80. Tel: 0131 225 9002 or Email: S.Hussain@ed.sac.ac.uk (May/1)

KEF REFERENCE 2.2 (unused) £1100. NHT Model VT-1.2 (piano black) £550. Sonus Faber 'Musica' amplifier £1350. Arcam FMJ A22 amplifier + D.A.V.E. module fitted, as new, £950. Tel: 01952 502 097 (Telford) (May/1)

NAIM NAC 102 pre-amp £700. Naim Nap 180 power-amp £700. Hi-Cap (new style) £350, Hi-Cap (old style) £300. Tel: Matthew 01452 610 466 (Gloucester) (Jun/1)

AUDIO RESEARCH LS2B pre-amp, balanced (cost £3400) £1095. Goertz M12 speaker cable 2x5m pair £195. Musical Fidelity M.V.X. preamp with phono stage, cost £2500, accept £695. Tel: 01634 268 660 (May/1)

WANTED: MICROMEGA DUO, Michell Syncro or Focus One, Neat Petites, Meridian Component amplifier, Meridian 207. Good prices paid. Tel: Alex 020 8985 4452 or 079 3911 6779 or Email: alexkirkham@yahoo.com (May/1)

LINN ISOBARIKS, early pair, stands, padded cases, 2x5 metre Linn K20, £395. Tel: Tom 020 8986 1762 (May/1)

COPLAND CSA 303 pre-amp with CSA 515 amplifier £1150. Michell Mycro RB250 turntable, Grado Silver cartridge £400. Nitty Gritty record cleaner £300. Grado RS1 headphones £350. All mint condition. Buyer collects. Tel: 01903 241 420 (May/1)

ELECTROSTATIC SPEAKERS Innersound Isis. Lovely appearance and sound. Check Innersound website. 11x62 inches. Mint, boxed, warranty. Esoterica only £1450. Tel: 01438 225 249 (May/1)

LINN AXIS Akito MC10 Supreme £400 ono. Electrocompaniet ECPI and EC1-3, boxed £1100 ono the pair including van den Hul interconnect. Mission 753 Freedom Primavera finish boxed £550 ono. Tel: 01483 487 647 after 6pm (Surrey) (May/1)

JAMO CONCERT 11's speakers £1100. 32 inch Loewe Aconda TV + Aconda glass stand £1250. Arcam Diva DV88 DVD player £550. Tel: Jimmie 0787 906 6221 (May/1)

CREEK CD43 plus remote £350. 4330 SE integrated amp with MM phono and remote volume control £300. A43 power amp £250. Project 2 turntable £175. All mint condition, boxed, manuals. Also Alphason equipment rack, (4 shelves) and Foundation speaker stands £125. Tel: 020 7385 0204 or 07899 908 652 (May/1)

CONRAD-JOHNSON DF2 CD player, current model. Superb quality and condition £795. Passlabs Aleph 3 poweramp. Outstanding sound. £995. Quick sale required. Contact Simon 01307 840 248 (May/1)

HARBETH HLK6-ES loudspeakers and matching stands in cherry finish. Superb sound and condition £500. Tel: 01403 711 778 (May/1)

ROKSAN XERXES XPS III Artemiz Dynavector D10X4 MkII immaculate boxed £695 ono. Art Audio Quintet triode pentode variable feedback black chrome £495. Concordant Exhilarant valve preamp hardwood case mint £395. Moth Active preamp mint boxed £125 ono. Tel: 020 8444 8591 (May/1)

RUARK SOLSTICE speakers yew, superb condition £1800. Musical Fidelity NuVista preamp, boxed mint £800. M.F MA50 monoblocks, immaculate condition £350. Can arrange delivery. Tel: Paul 01327 350589. Email: paul_kees@yahoo.co.uk (May/1)

C.R. DEVELOPMENTS Romulus valve amplifier 30 W.P.C. silver/black/gold, 1 year old (£1300) £750. Metaxus Charisma pre amplifier silver/black (£1600) £350. Denon TU 260 tuner £40. Wanted: Elac metal dome tweeters. Tel: 01205 750 314 ansaphone (May/1)

GARRAD 301 turntable grease bearing custom made plinth and cover SME 3009 fixed head Shure V15 MKIII £250. Tel: 01993 883 253 (Oxon) (May/1)

CONRAD JOHNSON Sonagraphe SA250 power amplifier 125 wpc boxed as new (£1200) £695. Rega Planet CD player with remote mint/boxed (£500) £250. Tannoy R2 speakers mint boxes £150. Tel: 01243 863 371 (W. Sussex) (May/1)

MARK LEVINSON monaural reference power amps No. 20, fully balanced, true class A amplifiers. Mint, rare bargain £3395 (£8000 new). Tel: 07905 338 232 anytime (May/1)

NAIM CDX 1998 model excellent condition cost new £2400. Accept £1500 ono. Cash only. Reason for sale upgrading, call 0208 689 8750 ask for Rod. (May/1)

A.V.I. S2000 MC CD player 1995 boxed first class machine. Tel: 01502 518935 (May/1)

Classified Ads

HEATHCOTE AUDIO

TEL: 01992 653999 MOBILE: 07860 511111 E-MAIL ADDRESS: HeathcoteAudio@aol.com

VALVE AMPS

JADIS JA80 CLASS A MONOBLOCS (WERE £10 000) RE-VALVED SUPERB
 NESTAROVICH LABS 150 WATT MONOBLOCS (VERY RARE)RE-VALVED ETC
 MANLEY M-50 MONOBLOCS (2 MONTHS OLD)
 AUDIO RESEARCH LS7 PRE-AMP
 UNISON RESEARCH SIMPLY FOUR INTEGRATED
 CONRAD JOHNSON PV10-AL PRE AMP
 AUDIO INNOVATIONS 300 INTEGRATED M/M/MC PHONO (CREAM EXPORT CASE)
 AUDIO INNOVATIONS 300 INTEGRATED (BLACK CASE)
 AUDIONOTE ZERO REMOTE PRE AMP
 AUDIONOTE M1 PRE AMP (WITH PHONO STAGE)
 AUDIONOTE M-1 PRE AMP (WITH PHONO STAGE)
 AUDIONOTE P-2 POWER AMP
 LUMLEY REFERENCE 120 MONOBLOCS TRIODE SWITCHABLE
 MONRIO ASTY VALVE PRE (VERY PRETTY) NEW
 CARY AE- ONE P LINE PRE AMP (EXPOSED VALVES) REVALVED

SDLIID STATE

TECHNICS 2000 REFERENCE PRE/POWER AMPS
 CRIMSON AUDIO 610 PRE/PHONO & 2 X 630C MONOBLOCS
 CAIRN 4808-SL REMOTE INTEGRATED & 2 K2 MONOBLOCS (2 MONTHS OLD)
 CAIRN EZO ARIA REMOTE INTEGRATED FEW HOURS USE
 ELECTROCOMPANET EC-1 REMOTE INTEGRATED (WITH PRE-OUT) EX. DIS
 ELECTROCOMPANET AW-60 POWER AMP (60 WATTS CLASS A) EX DIS
 SUGDEN P-41 PRE AMP
 AUDIOLAB 8000-C PRE-AMP
 LINX STRATOS PRE AMP & 2X 120 WATT MONOBLOCS M/M/MC ETC (VERY RARE/GOOD)
 MAGNUM REFERENCE MP 125 PRE & 2 X MF125 MONOBLOCS(140WATTS)
 MUSICAL FIDELITY 2 X P-180 POWER AMPS & CRPS PSU
 MUSICAL FIDELITY THE PRE-AMP & 2 TYPHOON BRIDGEABLE POWER AMPS(BALANCED)
 MUSICAL FIDELITY 3B PRE/P-140 POWER
 MUSICAL FIDELITY MVT-3 2 BOX PRE AMP MM MC
 TAG MACLAREN 60+ INTEGRATED FEW HOURS USE ONLY
 ECA VISTA PRE AMP(SUPERB!)
 MUSICAL FIDELITY 3A PRE AMP
 THRESHOLD FET-2 PRE AMP
 DPA ENLIGHTENMENT REMOTE PRE AMP (LIGHT DEM USE ONLY SUPERB!)
 LINN PRETEK PRE AMP
 ION SP1 PRE-AMP & X-PACK-2 SEPERATE POWER SUPPLY
 AUDIOGRAM P-1 W02 ITALIAN POWER AMP (2X 45 WATTS)
 HARMAN KARDON 2100 POWER AMPS X 2 (BRIDGEABLE MONO'S)

CD

MERIDIAN 563 DAC BALANCED OUTPUTS ETC
 TECHNICS SLP-2000 REFERENCE CD PLAYER (BALANCED & PHONO OUT)
 ARCAM 8 CD PLAYER
 ARCAM DELTA 70 2 CD PLAYER DIGITAL/VOLUME OUT
 MYRIAD T-10 CD PLAYER
 ROTEL RDP/980 DIGITAL PROCESSOR (1 MONTHS USE)
 ROKSAN DP1 5 TOP LOADING TRANSPORT
 ROKSAN DP1 5 TOP LOADING TRANSPORT
 ARCAM DELTA 170 TRANSPORT
 ARCAM BLACK BOX-50 DAC
 ARCAM BLACK BOX 3 DAC
 DPA ENLIGHTENMENT DAC
 AUDIOLAB 8000 DAC
 AUDIONOTE DAC-1 (BLACK GOLD)
 THETA CHROMA 398 DAC HDCC
 TEAC D-TI DAC
 MERIDIAN 203 DAC
 ORELLE DA-188 DAC
 WOODSIDE DAC 1

VINYL

ROKSAN RADIUS-3/TABRIZ ZI ARM/DS4 PSU
 PINK TRIANGLE PT TOO & PSU (WALNUT/BLACK LID)
 PROJECT 6 TURNTABLE & ARM/ NEW GOLDRING 1022 CARTRIDGE
 LOGIC TEMPO ELECTRONIC & DATUM ARM
 BURMESTER 838 LEGENDRY PHONO STAGE & PSU BALANCED/PHONO OUT (CHROME)

MINT £3750
 MINT/BOXED £2495
 MINT/BOXED TBA
 MINT £750
 MINT/BOXED £895
 MINT/BOXED £595
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 MINT/BOXED £295
 EX DEM/BOXED £450
 MINT/BOXED £425
 EX DIS/BOXED £550
 EX DIS/BOXED £650
 MINT/BOXED £1750
 NEW/BOXED £395
 MINT £495

MINT/BOXED £895
 £750
 AS NEW/BOXED £1475
 MINT/BOXED £350
 AS NEW/BOXED £750
 AS NEW/BOXED £700
 MINT/BOXED £325
 MINT/BOXED £295
 MINT £895
 VGC £695
 MINT/BOXED £950
 MINT £550
 EXCLT £375
 MINT/BOXED £450
 AS NEW/BOXED £425
 AS NEW/BOXED £495
 MINT/BOXED £175
 GC £325
 MINT/BOXED £495
 MINT/BOXED £195
 MINT £195
 BRANDNEW/BOXED £250
 EACH/BOXED £200

DPA DSP 2005-D MM/MC PHONO STAGE (VERY RARE)
 PS AUDIO IIB MM PHONO STAGE
 NAD PP-1 PHONO STAGE
 COUNTERPOINT SA2 VALVE STEP (IP SEPERATE PSU(WAS £1700 NEW))
 ORTOFON T-10 STEP UP
 AUDIO INNOVATIONS T-2 MOVING COIL TRANSFORMER
 AUDIO INNOVATIONS 1000 IMPEDANCE MATCHING TRANSFORMER
 MARANTZ SX-72 DIGITAL SCRATCH SUPPRESSOR
 ORTOFON MC30 SUPREME

LOUDSPEAKERS

SONUS FABER EXREMAS (RARELY AVAILABLE)
 ROKSAN QJAN-3X (ROSEWOOD)
 B K S 107 MK 2 RIBBON HYBRID FLOORSTANDERS (HIGHLY REVIEWED)
 AUDIONOTE ANE-SIL SILVER WIRED BLACK ASH
 AUDIONOTE ANE-SP AMERICAN OAK FINISH EX DISPLAY (NEW £3000)
 AUDIONOTE AN-J (WALNUT)
 SNELL TYPE E MK3 VERY RARE
 TANNØY ARDENS 15
 TANNØY PAIR 12"HPD DRIVERS + CROSSOVERS
 SD ACOUSTICS SD-0BS (SMALLER BROTHER TO SD-1 TRI WIREABLE)
 CELESTION 7000'S 4FT HIGH RIBBON TWEETER VERY RARE (WERE EXPENSIVE)
 MISSION 753 FREEDOMS
 PROAC-3 STUDIO MONITORS (ATC DRIVERS) WALNUT
 PROAC-2 MONITORS (ONE OWNER)
 PROAC SUPER TABLETS
 CASTLE EDENS (YEW)
 INFINITY REFERENCE STANDARD KAPPA 5 EMIT RIBBON TWEETER SANTOS ROSEWOOD
 WILMSLOW AUDIO VORTEX VOLT DRIVERS PIANO BLACK EXT X OVER
 ROYD EDENS
 MORDANT SHORT MS20i PEARL (LIGHT FINISH)
 IMF TLS 80'S CLASSIC TRANSMISSION LINE (ONE OWNER)

TUNERS /TAPE

SONY 730ES DIRECT COMPARATOR TUNER
 HITACHI FT-5500 TUNER

RACKS/STANDS

SOUNDSTYLE XS 105 NEW STYLE (CURVED GLASS) 5 SHELF BLACK OR SILVER
 SOUNDSTYLE X100 SILVER/BLACK
 SOUNDSTYLE AV TABLE SILVER
 SOUNDSTYLE CD RACK BLACK OR SILVER
 SOUND ORG Z545 NEW BLACK FINISH 500MM WIDE
 SOUND ORG Z540 NEW BLACK FINISH MIDI SIZE
 SOUND ORG Z545 GLOSS BLACK 440MM WIDE
 ATTACAMA R724/ATTABITE (FEW WEEKS OLD WAS £250)
 TARGET 16 INCH 4 PILLAR STANDS (VERY HEAVY)
 AUDIONOTE HEAVY STANDS SUIT AN-J ETC

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LOUDSPEAKER CABLE

AUDIOQUEST CRYSTAL BI-WIRE 5 METRE PAIR (TERMINATED) £175
 AUDIOQUEST CRYSTAL BI WIRE 7 METRE PAIR (TERMINATED) £225
 SONICLINK SILVER AERO BI-WIRE 3 METRE PAIR (TERMINATED) £85
 DPA IS19 4.5 METRE PAIR (TERMINATED) £195
 CARDAS HEXLINK 2 METRE PAIR £325

INTERCONNECT

OED QUNEX SILVER SPIRAL 0.5 METRE PAIR X 2 (PACKAGED AS NEW) £55/£65
 ROKSAN ANALOGUE INTERCONNECT AS NEW 1 METRE £65
 VAN DEN HUL THE SOURCE HB (NEW PACKAGED) £50
 AUDIOQUEST RUBY 1 METRE £50
 YFERA 1.5 METRE PAIR £60
 SHARKWIRE BRAND NEW 1 X 3FT 1 X 2FT 2 X 1/2 METRE
 ALL NEUTRIK XLR BALANCED TERMINATIONS £200 THE LOT

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LINN KREMLIN £1800, Karik £750, Numerik £550, Kairn Pro £700 (all these black, sparkly, 'Brilliant' SMPS). LK100 (black, sparkly) £325, Keilidhs (black inc stands) £350. All boxed c/w accessories and manuals. Can demonstrate. Tel: Mike 01625 429 088 (Cheshire) Email: imeldayates@hotmail.com (May/I)

WANTED: ARCAM ALPHA 8P power amplifier. Sell Alpha 7 CD £100. Tel: 01926 851094 evenings or 02476 206981 daytime (May/I)

MYRYAD MCD600 CD player £799 (£1300) Myryad MT240 amplifier £899 (£1500). Myryad MT100 tuner £349 (£600). Cyrus Quattro CD/tuner/pre and Smart Power £849 (£1400). VDH First 1/C £80 (£160) 0.6mtr Cable Talk Broadcast 3 1/C £50 (£1000). Tel: 023 808 72620 (May/I)

STUDER 1/4" stereo tape recorders, EMT turntables, fully serviced, excellent condition. Tel: 0121 356 9636 (May/I)

AUDIO NOTE P4 monoblock amps excellent condition £1600 ono. Audio Innovations 800 Mk3 excellent condition £400 ono all with original boxes and instructions. Tel: 01642 482393 (Jun/I)

COPLAND CSA28 integrated amplifier excellent condition £500 ono. Rega P2 turntable mint £150 ono Tel: Richard 0774 8457 422 (West Sussex) (Jun/I)

TWO PAIRS QUAD 57's one bronze one black excellent condition recently serviced £650. Pair stacking frame also available. Art Audio Symphony 300B dual mono single ended amp mint condition £1695 will demonstrate. Tel: Paul Allen 0115 981 7814 work, Mobile: 07967 861316 or Email: paulal@lineone.net (May/I)

LINN CD12 12 months old £8500 ono. Naim NBL's 15 months old beech £5000 ono. Naim 135's 15 months old £2800 ono. Tel: 01306 884131 or 07970 692736 (May/I)

ROTEL 965BX CD player excellent £100. F.A.L. Phase 25 1970's class A amp din sockets £20. Tel: 01284 750686 (May/I)

LINN SONDEK early 80's SME III London Decca Gold plus spare SME III with Shure V15 MR £450. Teac 25000 master cassette deck £150. Please leave a message. Tel: 01442 874680 (May/I)

QUAD ESL63 (pair), Quad 34, Quad 606, Quad 405, Rel Storm 100 watt subwoofer, Linn Sondek LP12 with SME arm. Offers. Will sell separately. Tel: 01443 813522 (May/I)

EAR HP4 headphone amplifier mint condition cost £1695, wanted £1000. Tel: 01745 338328 (May/I)

WANTED: LINN LK280 power amplifier and active crossover for Linn Isobariks would consider both Linn and Naim. Tel: 01423 528247 after 6pm (May/I)

SPEAKER WALL mounts Target £25. Yello power £15. Troughline 3 studio 12 £130. Thorens 126 SME 3009 Shure V15II £180. Creek A42 amp £80. Dynatron Record player offers. Tel: 01606 784 767 (May/I)

RDC CONES. Set of four RDC4 (£150) £55. 3 sets of four RDC 2 £11 per set. 2001 Hi-Fi+ Products Of Year Awards. Tel: 01752 773369 (May/I)

KLIPSCH HERESY speakers £490. Mission 775SE turntable basic arm Grado cartridge mint £350. Also various cables and interconnects. Tel: 01923 224404 or office 0208 908 4633. (May/I)

PIONEER RT909 open reel, front loading, four track, two channel with auto reverse format, solenoid drive, direct switchable function, pitch control, dual capstan, FLT counter and meter, fab condition £550. Tel: 01256 358669 (May/I)

REVOX B77 H/S 2-track excellent condition playback ok, recording sensitivity down on one channel £400. Rotel 960BX preamp, RB850 power amp £175. Quad 33 and 303 £160. Tel: 01482 353192 evenings (Hull) (May/I)

AUDIOLAB 8000P mint boxed £300. Meridian 207 remote good condition no box £200. Meridian 203 DAC good condition boxed £100. Tel: 0191 417 1669 after 6pm (May)

MERIDIAN 588 CD player, 9 months old, mint, reluctant sale £1400. Tel: 01296 770903 (days) (May/I)

L.A.T. AC2 power lead 6ft Hi-Fi Choice five stars! Cost £99 accept £45. Also 1 metre Kimber P.B.J. CD interconnect XLR to XLR cost £96. Accept £45. Tel: 02828 277129 Mobile: 07713 882489 (May/I)

THORENS TD150 MkII turntable (some attention needed) with Linn Basik plus arm £30. Tel: 01869 340613 (Oxfordshire) (May/I)

ORIGIN LIVE Rega RB250 arm. All possible modifications and upgrades. Six months old. Cost £350 will accept £200. Tel: 01296 623573 (May/I)

WANTED: ANY Griffin loudspeakers (active or passive), Oxford Acoustics, Mistrale amplifier, TDL reference monitors, Sim Audio Moon Eclipse CD player with grey front. All preferred in excellent condition please. Tel: 01455 613489 (May/I)

TURNABLES AND tonearms wanted from LP12's to Gale, RB250's, to Airtangent, budget to esoteic. Preferably mint and boxed but will consider all. Please call with details. Tel: 01455 613489. Check your loft! (May/I)

WANTED: Full or part Quad II set pair LS3/5's loudspeakers or old Tannoy monitors and Oxford Crystal Reference Linn fitting armboard. Also any vinyl related accessories, publicity, nostalgia, etc. Tel: 01455 613489 (May/I)

MARK LEVINSON No39 CD player c/w remote £3200 ono. Balanced Audio Technology VK3: preamp c/w remote and spare valves £900 ono. All equipment boxed with instructions. Tel: Steve 07774 809410 (Herts) (May/I)

LINN SONDEK Lingo Ekos Trioka black mint condition £1249. Linn Sondek Valhalla Ittok excellent condition £449. Ruark Talisman floorstanders beautiful walnut finish boxed £200. Tel: 01777 700066 (N. Notts) (May/I)

CASTLE ACOUSTICS. Original Howard I's loudspeakers. Integral stands. Teak cases. Excellent condition £500 ono. Tel: 0121 745 9587 or Email: paul@jmbailey.co.uk (May/I)

NORDOST BLUE Heaven 3m pair bi-wire (£500) £265. Nordost Blue Heaven interconnect (£150) 2 x pairs £175. Nordost Red Dawn balanced interconnect (£330) £180. Transparent balanced Music Link Plus (£469). 2 x pairs £500 Tel: 07984 580389 (Jun/I)

NAIM CDX NAC 82 HiCaps 135's Ruark Crusaders Mark II, removal forces sale. Will split. £6800. Tel: 07751 620741 (Hereford area) (May/I)

LOWTHER DELPHIC loudspeakers fitted with very latest specification EX4 drive unit (with folded tweeter cone), finished in American walnut, excellent condition £2250. Very reluctant sale. Tel: Mike 01758 741026 (May/I)

VALVE AMPS for sale from private collection. Including Leak, Quad, Williamson, Luxman, Art Audio etc. Also Troughline tuner and Gamma Rhythm 21 ISE. Please ring for details. Tel: 01283 820818 (May/I)

LOWTHER DRIVE units and cabinets for sale, also some KEF drivers and LS3/5A type cabinets. Systemdek IIXE900 with external PSU and SME Series Three. Please ring for details 01283 820818 (May/I)

REGA P3 turntable RB300 tonearm. Black. 6 months old. As new condition. All packaging and manuals. 30 months warranty remaining. £240 ono. Tel: R. Richards 01639 641043 (May/I)

MUSICAL FIDELITY X-DAC X-PSU X-10D £160. Will not split. Marantz CD67 Schottky rectified etc £60. Marantz PM66SE £50. Soniclink Violet 0.5m £15. All original packing. Vgc. Collection only. Tel: 0151 608 4481 (Wirral) (May)

WANTED. LINN Ittok LVIII or late model Ittok LVII with armboard and rest. Email: Pjh_mk@lineone.net or phone 01327 352240 (May/I)

SD ACOUSTICS SDI speakers black immaculate £500 ono. Tel: 020 7625 5526 (May/I)

Upgrade your turntable

"It's value is nothing short of tremendous"
LISTENER MAGAZINE

"The single most important upgrade you can ever make to any record deck concerns the motor drivenothing can compare you for the shock of going DC, in a word Gobsmaeking" COMMON GROUND MAGAZINE

"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.



Whatever your current turntable, the results in upgrading to the Origin Live dc motor and power supply are simply astounding. Designed as a drop in replacement for almost all turntables, the Origin Live upgrade kit provides vast improvements to all versions of Linn turntables, as well as Ariston, Rega, Systemdeck, Roksan, Rock, Oracle, Thorens, Well Tempered etc. With only a 12 Volt power supply and a full set of illustrated instructions our upgrade is both easy and safe to install. The upgrade is also offered with a full money back guarantee if you are not satisfied. The kit consists of a high grade dc motor, soldered regulator board and power supply at only £262. This provides an extremely cost effective route to truly high end audio and is significantly superior in performance to other power supply upgrades costing 4 times the price. A larger purpose made transformer is also available as an optional extra at £175.

New breakthrough design - Laminar flow interconnect

A high end sound with a sensible look and price tag
HI-FI WORLD July 2001

The Ultra's are a deeply satisfying musical product and a supreme bargain
STEREO TIMES Aug 2001

"The reference interconnects are a must listen...highly recommended and another winner ..
STEREO TIMES Feb 2002

The new Laminar flow range of interconnects embody an all new groundbreaking design. The "Ultra" version is guaranteed to outperform all other interconnects up to 4 times it's price and the "Reference" is a cable that reviewers use to judge other cables due to it's incredible transparency and musicality.

Don't purchase a more expensive interconnect until you have heard new laminar flow cable. With a full 3 week, cast iron money back guarantee if not satisfied, arrange an audition with your local Origin Live dealer or place an order with us directly.



Advanced interconnect:
£45 per stereo pair

Laminar flow Ultra Interconnect:
£85 per stereo pair

Laminar flow Reference Interconnect:
£159 per stereo pair

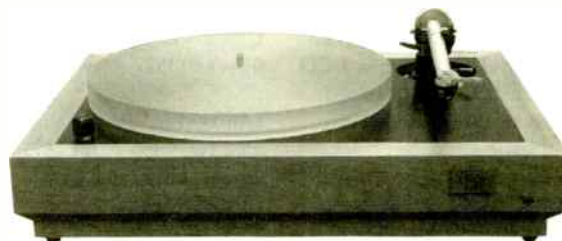
Origin live turntables In self assembly form

"this Vinyl front end had my jaw heading towards the floor with the solidity and transparency of the music it was making"...the standard came up with crystal clear images set in a broad sound stage"...with all these goodies in place the Standard would give turntables at the £1200 - £1400 mark a hard time"

HI FI WORLD SUPPLEMENT

"Overall a deeply impressive deck...Brilliant value for money ...component quality is superb and the build process is a doddle"
HI FI WORLD March 2002

"the best sounding deck here...sounds fantastic"
(5 stars symbols) WHAT HI-FI MAGAZINE group comparison test of 8 leading turntables



Now you can own a professionally built, high performance turntable at a fraction of the normal cost. Origin Live turntable kits are supplied in 3 different specifications:

1. The complete standard kit offered with a non-suspended pre-drilled & finished plinth at £349.
2. The complete ultra kit offering a truly high end suspended sub-chassis turntable with beautifully finished solid cherry-wood plinth at £538
3. A standard kit of parts for a plinth of your own design at £282.

All kits are supplied with well illustrated instructions and are easier to assemble than many of today's pre-built turntables.

Optional parts are also offered to allow flexibility and upgrading.

Turbocharging your Rega arm

"Nothing less than total dynamite" HI-FI WORLD



If you are the proud owner of any Rega tonearm, you are now in the enviable position to catapult it's performance into the league of super arms with modifications offered by Origin Live - the structural modification at £75 will enable your Rega to perform at a level exceeding that of arms costing over £1200. High performance rewiring with high grade litz cable is also offered at an additional £70 and external rewiring is £70- this further increases the performance.

"I have to say the Rega modifications turn this humble arm into a real Giant killer. Gone is the rather grey, sterile sound of the cooking Rega. Instead, tonal colour is fresh, dynamics have great speed and impact, and the sound stage is huge."

HI FI WORLD SUPPLEMENT NOV 97
(structural modification to an RB250)

WHAT HI-FI MAGAZINE gave this modification a 5 star rating.

For arm modifications we normally return your arm in 2 - 3 days

FOR FULL INFORMATION SEE WEB SITE OR CONTACT
Origin live, Unit 5, 362b Spring Road, Sholing, Southampton SO19 2PB
Tel: 023 80578877 / 80363249 Fax: 023 80398905 E MAIL: originlive@originlive.com

WEB SITE: <http://www.originlive.com>

HEYBROOK TT2 turntable with Linn Lux plus arm. Recently serviced. New MC15 Ortofon cartridge. Excellent condition. Well balanced solid and controlled sound £300 ono. Tel: Clive 0207 935 3297 (May/I)

LEAK TL12 Point One amplifiers pair GEC Mullard valved excellent condition £1350. Quad II pair GEC Mullard valved excellent condition £325. Garrard 301 Decca arm plinth £220. Tel: 01494 837358 (May I)

QUAD ELS 57 speakers fully serviced by Classique Sounds. Black fabric grills with originals supplied £575. Pye Mozart HSF20 valve amplifier pre and tuner excellent condition £525. Tel: 01246 810851 (Chesterfield) (May I)

QUAD 57's black MAF stands £550. Valve monoblocks BBC transformers copper chassis top specification £550. Quantum power 100wrms £120. Siemens EL34 £18. Mullard GZ34 £8. Silver wire cheap! Tel: 01326 377298 (May/I)

TRICHORD POWERBLOCK 1000 £450 sell £300 ono. LAT 6 way distribution block 12ft AC-2 cable sell £200 ono. 3x 3ft AC-2 mains cable £68 each, as new. The lot £525 ono. Tel: 07751 874816 anytime, 0208 488 5302 (May/I)

TEAC AVH500 Hi-Fi/AV surround sound amplifier Dolby Pro-Logic etc. 50wpc £175 Sequence 400 hi-fi slim line speakers £150. Wharfedale NXT wall panel hi-fi speaker with subwoofer £75. Tel: Geoff 01225 865588 (near Bath) (May/I)

CHORD SPM amplifier 1200c silver, new £4532, £3200. Meridian 502 with remote new £1455, £725. Sedley phono stage silver new £339, £225. All boxed with manual. Tel: Charles 0208 660 4101 (May I)

TANNOY 12" MONITOR Gold Lancasters dual concentrics superb sound teak enclosures one owner from new, little used £500. Rotel RT-622 AM/FM stereo tuner. Rotel RT-611 stereo pre main amplifier Panasonic RS-635 tape deck/ all £300. Tel: 01697 742520 (May/I)

MUSICAL FIDELITY A1000, professionally upgraded by MF engineer. Dact stepped attenuator, black gate capacitors throughout Nordost internal cabling. Vary rare very special mint condition £850. Tel: 07973 128355 (London) (May/I)

WANTED: LEAK TL Point One monoblock, Pye Mozart, quality speakers, Tannoys Red, Silver, Black, Gold, good quality transcription deck, SME arm, Thorens TD224, multichanger, anything unusual or interesting. Tel: 01726 812966 (St Austell) (Jul/I)

P+M COMPONENTS MP21 ISE monoblocs immaculate £995. Audio Innovations Series 700, immaculate £450. All amplifiers re-valved with receipts. (Wanted) Albarry M1008-II monoblocs must be unmarked £400 waiting. Tel: 017960 615375 anytime (York) (May/I)

MUSICAL FIDELITY XA50s mint boxed with manuals £300. Proac Tablette 2000 mint £400. Tel: 01992 576551 (Essex) (May/I)

MONITOR AUDIO Studio 50 floor standing speakers in rosewood. Excellent condition. Boxed. Move to France forces sale £1200 ono. Tel: Mike 01799 530839 anytime. Mobile: 07710 526277 (May/I)

TOTEM MODEL 1 Signature speakers £850. Transparent Musicwave plus bi-wire speaker cable 7.5m £650. Bryston power amp 4NRB (ST) £1350. Bryston BP 25 preamp (inc. phono boards) £800. Serious saving, all boxed as new. Tel: 01636 830944 or 07979 536753 (May/I)

QED VECTOR Reference passive pre-amp wanted. Tel: 01275 8458156 (May/I)

AUDIONOTE AN-CD3 CD player excellent condition (£1600) £750. Rega Radio (£300) £100. Interconnect VDH D102 Mk III £40. Passion Passive pre-amp (all Vishay) £300. Tel: 0207 594 3903 daytime or Email: q.sattentau@ic.ac.uk (May/I)

ARCAM XETA 1 surround sound amplifier (£1000) £250. REL Strata subwoofer (£500) £200. Mission 753 rosewood speakers (£800) £350. KEF 100 centre speaker (£350) £175. All immaculate will accept ono. Tel: 01245 224024 (May/I)

WANTED SME 3009 improved, or 3012 arm in good condition. Tel: 07712 767142 Mobile: 01775 761880 (Jul/I)

EAR 509 MkII 100wpc mono power amplifiers. Chrome chassis and transformers. Upgraded by Croft. Beautiful condition. £1350. Quicksilver mono blocks also upgraded by Croft. £950. Tel: 0115 938 3814 (May/I)

NAKAMICHI CR7 boxed with remote £800. Wadia 12 DAC fine machine boxed bargain £400. Tel: 07973 405916 (London) (May/I)

PROAC SUPER Tablette (black) immaculate condition £225, B & W passive subwoofer c/w tuning tubes mint condition £85. Tel: 07774 696222 (anytime) (May/I)

WANTED SANSUI S-M77 speakers part of 1980's M77 Hi-Fi system. Might consider taking part of M77 system. Must be S-M77. Tel: Mr Ian 01463 791449 (Jul/I)

ROTEL RB1090 power amp mint condition amazing power and dynamics £900 including delivery. May p/x for Musical Fidelity Nuvista power or XA-200 monoblocs. Must be mint. Tel: Paul 01327 350589 (May I)

KEF CONCERTO II speakers in black ash virtually as new £300. Tel: 01526 320513 anytime (Lincs) (May/I)

EXCELLENT CONDITION
Linn Axis turntable Basic plus arm. Audio Lab 800A. Onkyo Quartz tuner. Yamaha KX500 deck. Rotel RCD-9858X CD player. Musical Fidelity Ref 2 speakers XLO pro type speaker cable stands. Sensible offers. Tel: 01622 734552 (May/I)

MERIDIAN 518 £550. 562V £550. MSR £50. (£1000 the lot). KEF Concerto's £100. Ferrograph LSI loudspeakers £150. Originlive modified Pink Triangle PTT00 £450. Tel: 01426 747060 Mobile: 07790 635786 (May/I)

QUAD 405-2 amp, 34 control unit, FM4 tuner, stacking cabinet, £400; Pink Triangle turntable Helius Aureus arm, Glanz 20E cartridge £250. Tel: 01908 501937 (May/I)

MUSICAL FIDELITY XLP perfect condition boxed £80. Shure V15v XMR almost unused boxed £150. XLO half metre XLR terminated digital interconnect slight casing crack £50. Tel: Peter Smith 0208 291 1084 or Email: peter.smith03@btopenworld.com (May/I)

QUAD ESL57 speakers, FM3 tuner, 303 power amplifier, 33 preamp, £740. Also Technics SL150 turntable. Tel: 01892 862 789 (May/I)

NOTTINGHAM ANALOGUE turntable, Anna arm, No.4 cartridge, plus power supply, £2000. Posselt Albatross speakers, rosewood, £1000. Leak Stereo 20's monoblocks, modified, £400. Decca Blue cartridge, new, £300. Shure V15 VMR cartridge, new, £100. Tel: 024 76327948 (May/I)

ALPHASON SYMPHONY turntable, excellent condition £525. DNM Recca cartridge £125 or free with above. Chord Solid interconnect, Neutrik plugs £50. Shure Ultra 500 cartridge £250. Tel: 01273 727 476 (May/I)

NAIM ARO £600. Armaggeddon £350. CDi £650. All mint, manuals etc. Tel: 01638 668 299 (May/I)

CYRUS PSX power unit. Excellent order and little used. Only £120. Contact Stuart Kington, Tel: 01752 837240 or Email: stewart@kington.fsnet.co.uk (Plymouth/Southwest) (May/I)

MERIDIAN 508.24 £1300. 501 £400. 502 £800. 556 £600. 557 £900. All very good condition. Nordost two pairs Red Dawn interconnectors £160 each. Tel: 01784 886215 or 07967 653 729 (May/I)

AH! NJOE TJOEB Marantz based valve output CD player. Built by Dehifwinkel Holland. Remote, mint condition, boxed, instructions. Sounds superb. Will demonstrate, £380 ono. Tel: 01202 481 386 (Dorset) (May/I)

VALVE QUAD set up, £750 Valve set, boxed, for one TL-12.1 Monoblock, £250. Nakamichi, BX300E, 3 head machine, £200. SME 9, boxed, £120. Quad stacking stands, £100. Pair Quad 57's serviced 1990, £800. Tel: 01323 736575 or Email: TheTrifidNebula@aol.com (May/I)



SIEA 3D-LABS CDP, DAC, TRANSPORT AND DVD's 24/192 with SRC sampling rate and bit converter translates 16,18 and 20 bit inputs to 24 bits format. All 32, 44.1 and 48kHz frequency is re-sampled to 192kHz. This is known as upsampling. The SRC is comparable with that used by DCS in the Purcell unit. Prices start from £1110 for a CDP with SRC.

DVD with SRC and CV2 - Video system for unmatched picture quality - best with projection systems . DVD with SRC and CV2 start from £1470. DVD with CV2 £1210.

AUDUSA EUPEN CSA 2.5 MAINS CABLE - HI FI CHOICE SEPT 2001 BEST BUY AWARD



AUDUSA-Eupen CSA 2.5



AUDUSA EUPEN GNLN 5.0 mains cable

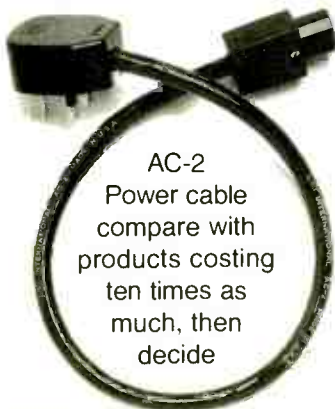
CSA and GNLN Cable with FERRITE TECHNOLOGY - A polymer material mixed with a considerable quantity of homogeneously fine high quality ferrite powder. This compound is called EMC/COM and it can be extruded around copper conductors. The ferrite itself is a non-conducting material, but it has a very interesting magnetic behaviour. As a ferromagnetic material, it will go through hysteresis loops whenever it is under influence of an alternating magnetic field. Consecutively magnetizing and demagnetizing the material will cause considerable losses of high frequency energy. This energy is absorbed in the ferrite grains and converted into heat. This effect is more or less proportional to the field frequency. By coating conductors with a thin layer of ferrite compound, high frequencies will be strongly attenuated, because their energy will be absorbed by the ferrite powder. This applies to high frequency disturbances that are propagating on the conductor and which we don't want to disturb the environment, as well as to surrounding interferences, which we want to prevent from disturbing the signals on our cable. The CSA cable which in addition to the above described ferrite technology is further protected with a foil shield and a drain wire and specifically manufactured for High End audio use.

£48 for 1.0m
£58 for 1.5m
£68 for 2.0m
off the reel £30
for 1st meter, £20
per m thereafter.

Fitted with IEC (Martin Kaiser) and MK Tough Plug. Figure of eight, 16 amp IEC, Bulgin etc also available as well as USA, European Schuko, and other mains plugs. Cable can be supplied fitted to our all steel 4, 6 and 8 way distribution blocks. We can rewire the distribution blocks with Eupen cable as an extra cost option. Refer to our web site for details.

L A T INTERNATIONAL NJ USA - all cables now with SILVERFUSE conductors

LAT AC-2 HI-FI CHOICE - SEPT 2001 - RECOMENDED MAINS CABLE



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Power cable
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products costing
ten times as
much, then
decide



LAT AC-2 Power cable. We have developed a cabling (weaving) pattern along with an unusual shielding/filtering system that gets rid of the garbage that contaminates your components. The difference you hear with our cord is astounding. Our power cord takes advantage of silver in its design through use of our proprietary Silverfuse conductors. The conductors are 10 gauge and insulated with Teflon; the best insulation available. Fitted as standard with an IEC and MK Toughplug. Other connectors are available incl Schuko, 16 amp IEC, Figure of eight etc. 2ft £56, 3ft £68, 4ft £78, 6ft £99. other lengths available and off the reel at £39 per meter. SE version available with GP Tough plug and IEC , outer black braid all for an extra £12 irrespective of length 4,6 and 8 way all steel mains distribution blocks fitted with UK, Schuko or USA type sockets. CE tested and approved mains distribution units manufactured out of heavy gauge steel, finished in black and fitted with high quality Wadsworth 13amp sockets. It has no filters, circuit breakers, surge protection, transformers, resistors, capacitors, LED's, on/off switches, chokes, regulators, just fitted with 3ft of LAT AC-2 mains cable. From £161 for 4 way, £194 for 6 way, £226 for 8 way

NEW SILVERFUSE
GOLD
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SILVERFUSE is a near alloy of silver and copper. IT IS NOT SILVER PLATED OR SILVER CLAD. Plating (or clad, which is the same thing as plating) causes a dioding effect when signal is passed through resulting in brightness and distortion. The Silverfuse process starts with seven nines OFHC copper wire with a diameter that is slightly larger than the required size. It is then pulled through a trough of molten silver. The wire with a silver deposit, is then forced through a compacting die where it is subject to tremendous pressure. The silver and the high purity copper are fused together into a near alloy. The compacting fusion also reduces the wire diameter to the desired size. No dioding subsequently occurs with this process. The result provides for the benefits of silver; which are excellent definition and clarity, with the high purity copper benefits of warmth and mellowness.

LAT AC-2 mains cable available with 16 amp IEC (MF, KRELL etc), Figure of eight, Bulgin, USA mains and European Schuko plugs. Check our web site for available variants.

LAT INTERNATIONAL - Analogue, Digital and Video interconnects and Speaker cable. Refer to www.audusa.com for further details or ask for reviews etc

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Fax 020 7258 3449 Email: vwirelesslondon@aol.com
(Oct02/1)

WOODSIDE ELECTRONICS service and repair. Woodside, Radford and Quad valve products. Replacement transformers are available to original specifications (Quad transformers are approved by Quad). Tel: 01758 741026, Email: m.davis@virgin.net
Website: <http://freespace.virgin.net/m.davis>
(Jun/1)

WYCHWOOD DESIGN. Specialist Hi-Fi furniture for audio equipment. Hand crafted in solid English oak with carved panels, finely laid Italian 23 carat gold leaf. Speaker stands. For details telephone: 01935 825220 or 078 12345 169 (May/1)

NEW AT Audio Atmosphere: Furutech - premium grade connectors, Hegel - high end electronics, top brand valves, exclusive cables - Gutwire, Pierre Gabriel, Power Snakes. New shop at www.audioatmosphere.com. Contact stuart@audioatmosphere.com Tel: 01785 711 232 (May/1)

AMAZING INTERCONNECTS! Hand built pure silver cables with world class connectors. Fantastic performance, money back guarantee. £105 per metre pair, £5 p&p. Other lengths available. Details: 0115 982 5772 after 7pm, Email: Bob@skydivers.co.uk (Jul/1)

HI-FI SHOW and Record Fair. Equipment New and Used, LPs, 78s, CDs. Codsall Village Hall, 28th April from 10.15am. Refreshments Bar. Details from Midland HiFi 01902 380 083 (May/1)

THE WORLD'S Best interconnect? Probably! Hand crafted! 'Fine' silver foil conductors! Lifetime guarantee! Full money back within 30 days if not amazed. £200 per 1 metre pair. Tel: Worthing Audio 01903 212 133 (May/1)

LOUDSPEAKERS FOR the discerning, designed and built to high standards. Floorstanding 60 litre three way design. Morel and Vifa drive units metre high suit large room £475. Tel: 01943 468 835 (W.Yorks) (May/1)

AUDIOJOY CO. Hovland phono interconnect 1.25m £250. Musical Fidelity A1000 amplifier with Dact stepped attenuator and black caps £750. Audioplan Kontrast III cherrywood mint boxed £1450. Tel: 07973 128355 (May/1)

CONCRETE CABINET loudspeakers 'a sonic revelation!'. For low density concrete enclosure loudspeakers please visit www.faradaysound.co.uk Excellent reviews, unsurpassable sound quality since 1989. Stand or floorstanding from £495. Faraday Sound 01603 762967 (Jul/1)

SMC SOUND and Vision Tel: 01743 232065. Ex demonstration Unison S8 was £2950, now £1950. Pro-Ac Response 1.5 was £1790, now £1350. Final 0.3 was £1495, now £999.99. Musical Fidelity X-Plora was £599, now £499. Linn 5105 was £1200, now £850. Linn AV5103 was £4850 now £3300. (May/1)

QUAD 77 Stereo power amplifier, pristine condition, £295 ono. (£600 new) Ideal for bi-amping with another 77 or can be used with any high quality pre-amplifier. Tel: 023 8073 8935 (May/1)

AUDIO RESEARCH SP14, pre-amp, black, boxed, manual, mint, £1350 ono. Bruce Moore Dual Mono pre-amp, immaculate (£8000) £3000. Tel: Jules on 01792 280061, E-mail: info@sounddrjuleshifi.co.uk Web: www.sounddrjuleshifi.com (May/1)

MARK LEVINSON ML383 (brand new) (£6000) £5000. Linn Sondek, £300. Transparent Music Link Super 25ft, interconnect RCA £600. Transparent Music Wave Plus Bi Wire Speaker cable 8ft £300. Tel: Jules on 01792 280061, Email: info@sounddrjuleshifi.co.uk Web: www.sounddrjuleshifi.com (May/1)

AUDIOLAB 8000A Mk II, black, £260. Krell CD 10 Signature Transport, mint, (£10,000) £4000. Krell KRC- 2 pre-amp, as new £1900. Michell ISO / Hera £330 ono. Tel: Jules on 01792 280061, Email: sales@sounddrjuleshifi.co.uk Web: www.sounddrjuleshifi.com (May/1)

SONY CDP RI Reference. Transport Das RI Dac mint. (£6000) £2600. UKD Opera Callas Gold speakers as new £690, Tel: Jules on 01792 280061, Email: sales@sounddrjuleshifi.co.uk Web: www.sounddrjuleshifi.com (May/1)

LEIDER SPOOR pure silver speaker cable, 2.01 mtr (£1200) £600. Audio Technica OC9 cartridge brand new £270. Tel: Jules on 01792 280061, E-mail: info@sounddrjuleshifi.co.uk Web: www.sounddrjuleshifi.com (May/1)

TEAC 300 reference Midi separates, Mini Disc, etc, mint, (£800) £400. Audio Research SP7 Pre, D60 Power, Inc heavy duty transformer, pair price £1000 ono. Tel: Jules on 01792 280061, E-mail: info@sounddrjuleshifi.co.uk Web: www.sounddrjuleshifi.com (May/1)

B&W 603 S3 Speakers in Sorrento as new £475. Sugden A21A Integrated, boxed. £750. Exposure 17&18 Pre. Power, boxed £675, excellent. Musical Fidelity A3 Integrated Mint, £625. Musical Fidelity A3 CD Player mint £500. Manley Stingray 50 Watt Valve Integrated, ex. dem. £1375. Totem Arro's Maple, Mint, £840. Townshend Interconnects 0.75m ex. dem. £215. Townshend Speaker Cable 3m Single Wire set, 1 only ex. dem. £250. Contact Steve Mosedale. 01527 450500. Mobile 07773 198336. Website www.apexacoustics.co.uk Email Apexnm@aol.com (May/1)

CARY AUDIO CAD SE300B monoblocks £2595. Audio Physics Virgos II £1650. Restek Tensor amplifier £1495. Nakamichi 1000ZXL (Limited Edition) Gold £2995. Nakamichi Dragon £1100. Krell KSP-7B £1395. Website: www.geocities.com/olddaysaudio Tel: 07958 607 613 (May/1)

REPAIR, RESTORATION, modification, custom design and construction of audio equipment. Theo Argiriadis BSc Hons. Phone 020 8881 1623 Mon-Fri 9.30am to 5.30am. Website: www.tube-electronics.com (May/1)

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
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Trade magazine advert plus *FREE internet advert	£10 per month	<input type="checkbox"/>
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