

hi-fi WORLD

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JULY 2002

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We test 7 mid-price integrated amplifiers

& computer audio

SOUND FUTURE



Does the new Philips DVD962SA DVD/SACD player lead the way for mainstream hi-fi?

plus

- Musical Fidelity CD Pre24 CD player/preamp
- Sugden Masterclass Monobloc amps
- Hegel HI integrated amp
- Acoustic Energy Aesprit 300 'speakers
- Mission m70 'speakers
- SACD/DVD-A recording feature
- KEF Reference 201 'speakers
- NAD C541i CD player

Computer Audio World

- Onkyo MB-S1 Music Bank
- Eclipse PA508A speaker system
- Samsung YP-20T

COMPETITION
Win a superb
Meridian 507
CD player

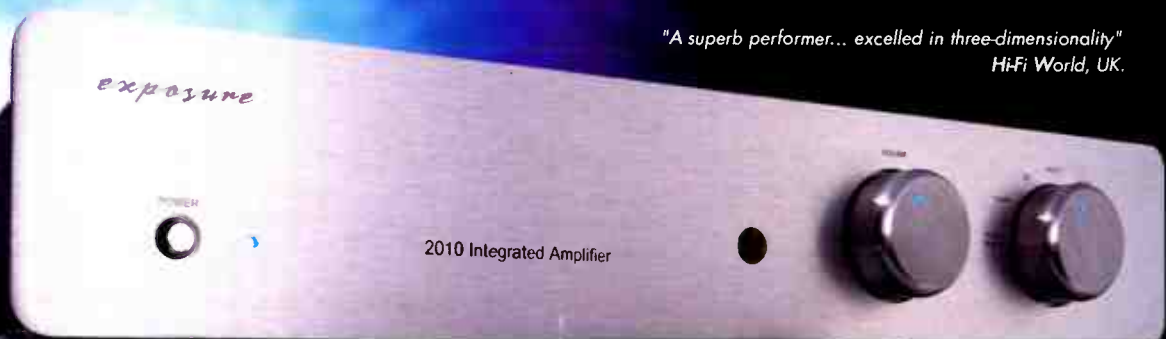
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2010 Integrated Amplifier

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"Music is dynamic and beautifully presented"
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"This new Exposure sound is highly addictive"
Hi-Fi World, UK.



2010 Compact Disc Player



2010 Power Amplifier



2010 AM/FM Tuner

exposure
high fidelity engineering

www.exposurehifi.com

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Exposure Asia Pacific: **The Works Two**, 117A, Jalan SS2/24, 47300 Petaling Jaya, Selangor, Malaysia. Tel: +603 7875 8181 Fax: +603 7875 2833

W

hat does the dubious phrase 'high-end' mean to you? Smooth and polished sounding or smooth and polished looking? A name with a small but select cult following or merely heavy and expensive? Apparently being branded 'high-end' is a compliment - something to be proud of, whilst being branded 'low-end' is merely an insult and something to get angry about. It's the same as being told your products are cheap as opposed to expensive. So do we therefore presume that something that is cheap can't be good, or do we use the word affordable for that?

I personally think we should do away with the ambiguous high-end phrase once and for all but it's now such a part of our little industry that even shows have the damned title. Now, being a HFW reader you and I know (or if you don't then you should!) that a well designed £600 valve amp kit can sonically equal anything built with a heavy faceplate and retro appeal styling that will cost you up to £3000 or more, and that's no exaggeration - because I've tried it! But would that kit be deemed as high-end by the hi-fi elite? Would it heck, high-end doesn't mean slaving over a test bench with dirty overalls and a soldering iron! It could be the most purist design possible, such as a low output single-ended, but it would still avoid the high-end tag because of the price, merely because similar designs (that may not sound as good, incidentally) demand a higher premium. These get the 'high-end' label, and they revel in it, using the phrase as a marketing tool for quality and high performance.

It's not just kits that suffer either. Let's take a couple of other examples that spring to mind, although there are umpteen others. Look at the likes of Sugden or Unison Research, for example. The former are a smallish, very specialist company that never pampers to trends or fads in their struggle for what they regard as the ultimate in musical enjoyment. Consequently they get universal respect

and praise for their attitude and the quality of product that is a direct result of this. The latter build beautiful, luxurious looking valve and solid state amplifiers with highly praised performance but - shock, horror - they're affordable. And what's more, both of these manufacturers' reliable products are designed and made in Europe so there's no keeping costs low by moving operations eastward. Are they regarded as high-end? Alas (or maybe it's good thing), no - because there's always something much more expensive in roughly the same mould to get the label - and more often than not it's usually American and found in the homes of fat cats, simply because they can afford it. Not that I'm having a pop at our friends across the pond but it just seems that heavily marketed American gear, along with perhaps the odd Swiss or Danish competitor gets the High-End title and all that goes with it (often high profit).

Price tag isn't the be all and end all in hi-fi. Don't just jump at hi-fi because it's the weight of a Boeing 747 with a price to match. Check out what's around from all corners of the globe (and often on your doorstep) and buy what you like with confidence. Don't presume because it's cheaper that it's second best. Otherwise there's a chance you'll merely join the ranks of some the high-end snob brigade - naive, blinkered and ultimately mugged! ■ ▲



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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►► **FLAGSHIP REFERENCE FROM KEF**



The latest Reference model from KEF has arrived - and it's the £9000, top of the range 207. This high tech beauty is a true five way design with a quoted 91dB sensitivity. It features a top mounted pod that houses the latest generation Uni-Q midrange/high frequency unit that features a 25mm titanium dome tweeter. Atop of the whole design is a distinctive elliptical titanium hypertweeter that works above 20kHz. This extends bandwidth, ready for DVD-A and SACD. Two long throw 10" bass drivers operate in parallel with the lower unit rolling off early to allow for the top unit to dominate at the crossover to the Uni-Q

for smooth integration. At the rear we have (like all of the new reference models) tri-wire capability. The 201 is available in a range of real wood veneers.

KEF Audio Ltd.
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Maidstone
Kent ME15 6QP
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www.kef.com

►► **MUSICAL CHAIRS**

Musical Fidelity move towards yet another line of new products with the introduction of the A308 dual mono integrated amplifier. This new amp features the chunky, heavy build of the latest products such as the CD Pre24 with a massive centrally placed volume control consisting of nine separate parts that features five inlaid blue LEDs. The 308 has good facilities, including phono stage for both moving magnet and moving coil cartridges, in addition to four line inputs, plus a tape monitor loop. There is also a home theatre bypass which allows the preamp section to be bypassed and used as a power amp for the basis of a home theatre system. It delivers a quoted power in excess of 150W per channel into 8ohms and employs a new circuit that has a completely separate and isolated power supply for the output stage. The A308 will retail for £1,999.



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www.musical-fidelity.co.uk

▶▶ TAG TEAM'S NEW BOUT

TAG McLaren Audio have announced details of their new surround processor based on the universally praised top of the range AV32R. Aimed at the home theatre or surround-sound enthusiast keen to keep up to date with the latest formats, the new AV30R is designed for those who wish to experience the quality of a TAG McLaren home theatre system at a lower cost than the AV32R with its AV192R upgrade path. The AV30R offers more features than the original AV32R when it was launched back in May 1999. This is possible by reducing the cost of every stage of the original AV32R. The AV30R is equipped to deliver six channels (5.1) from multichannel and two channel sources. The supplied processing modes include mono, direct, Dolby Pro Logic, Dolby Pro Logic II, Dolby Digital, DTS and TAG McLaren Surround (TMS 5). There's also a 5.1 analogue bypass which allows volume control of external 5.1 sources such as DVD-Audio or multichannel SACD.

The AV30R can be upgraded at any time with a range of options including 7.1 expansion to add two back channels for Dolby EX or DTS-ES 6.1, digital re-timing circuitry and TAGtronic Sync Link, plus an



HDCD

software decoder.

The AV30R is available with full remote control priced at £1799.

TAG McLaren Audio
The Summit
11 Latham Road
Huntingdon
PE29 6ZU
Tel: 01480 415600
www.tagmclaren.com

▶▶ REACH FOR THE STARS

Two new products have been announced from Beyer Dynamic. The first is a pair of headphones for the fashion conscious audiophile, the DT231 Galactic. Finished in translucent blue, the Galactic features a "supra-aural" design which apparently keeps the sound within the earshells and improves the acoustics by coupling the headphones to the users ears. Weighing just 130g, the 231s are the lightest headphones the company have produced to date. The DT231



Galactic is now available from

consumer electronics dealers and retails at £39.99.

The DT234 £69.99 headset is based on the design of the DT231

and has been fitted with an equally high quality noise-cancelling microphone. Finished in metallic charcoal grey, the microphone is mounted on a stylish boom and has the same audio performance attributes as the headphones. There are numerous applications for the DT234 within computer communications, it's possible to listen to MP3s and interact over a video link. In a home recording situation, the DT234 can be used for monitoring as well as for vocals.

Beyerdynamic UK Ltd.
17 Albert Drive
Burgess Hill
West Sussex
RH15 9TN
Tel: 01444 258258
www.beyerdynamic.co.uk

next issue

Here's a taster of some of the audiophile goodies we hope to bring you next month:

AUDIOVALVE AVALON MONOBLOCS

These valve monobloc power amps hail from Germany and deliver a meaty punch. Find out what we think of them next month.

VANDERSTEEN 2CE SIGNATURE

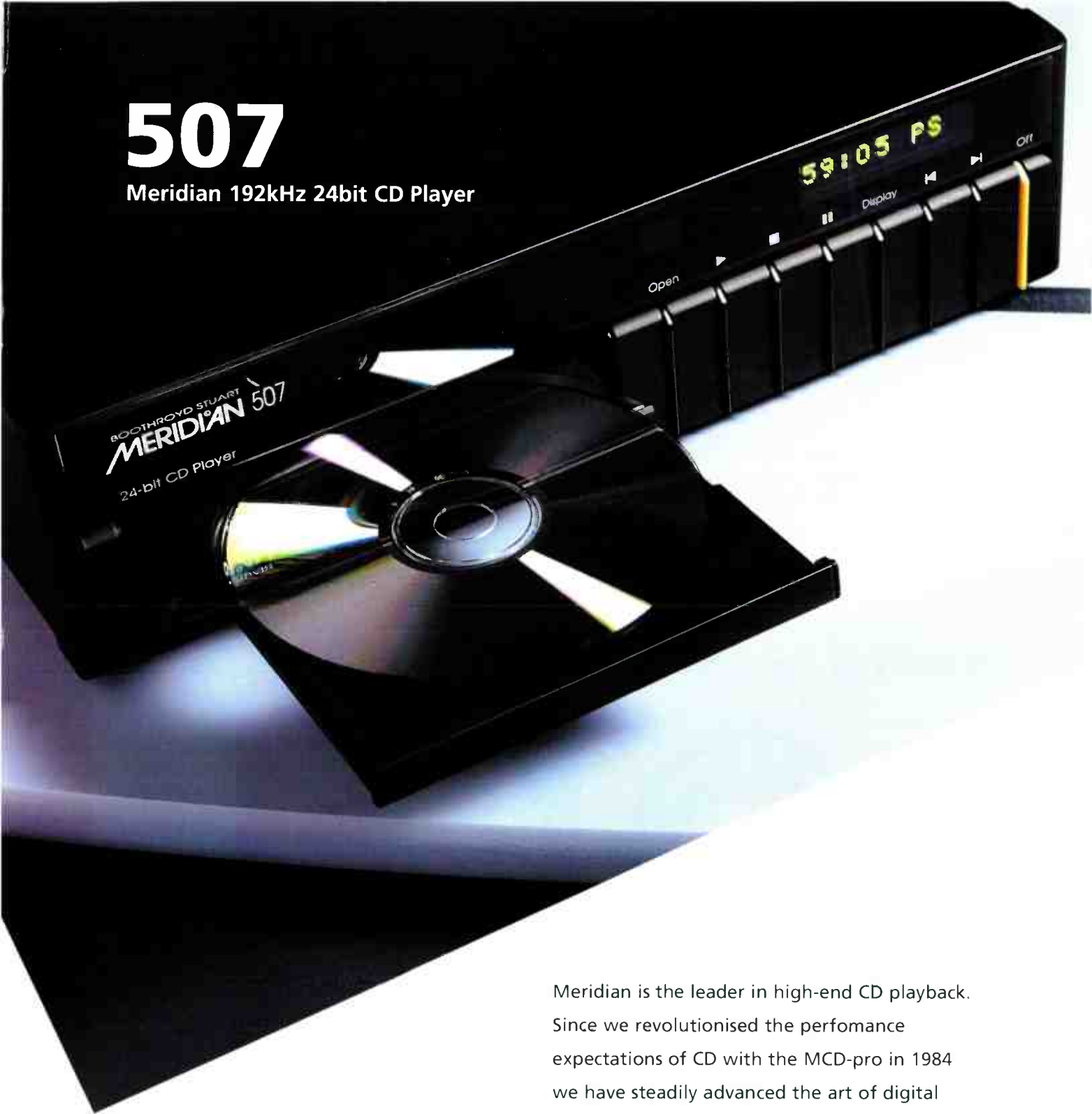
Point source dynamic 'speakers from the USA that resemble a pumped up Quad electrostatic. Read our review in four weeks' time.

NAIM AV2/NAP150/NAPV175

Next month we test out the latest pre and power amps from Naim - only this time they are primed for multichannel as well as stereo. Read our review in the August issue.

507

Meridian 192kHz 24bit CD Player



BOOTHROYD STUART
MERIDIAN[®]

Meridian Audio Limited
Stonehill, Stukeley Meadows
Huntingdon, England PE29 6EX
Tel 44 (0)1480 445678
Fax 44 (0)1480 445686
www.meridian-audio.com

Meridian is the leader in high-end CD playback. Since we revolutionised the performance expectations of CD with the MCD-pro in 1984 we have steadily advanced the art of digital audio. Our reputation in the field is further confirmed by the choice of MLP (Meridian Lossless Packing) as the mandated standard for DVD-Audio.

The New Meridian 507 CD Player features 192kHz 24-bit DACs for outstanding performance and the very latest laser assembly optimised for CD, CD-R, and CD-RW. It comes packed with the Meridian MSR System remote.

TWO CHANNEL PANEL

With the emphasis apparently now on all things multichannel, Noel Keyword is relieved to find that there's still some good integrated stereo amps on the market. Here he tests out seven contenders for the midprice crown. . .



I was both intrigued and at times taken aback by the differing sound qualities of the amplifiers in this group. In this price bracket there's a lot of variation and some very distinctive approaches to what constitutes a good sound. But amplifiers are usually bought on the basis of power output. Knowing this, manufacturers strive to keep their products within certain slots, so whilst sound quality differs a lot, power does not - most of the seven units reviewed here gave a useful 50W per channel or so.

Let's look at the issue of power. Amplifiers are traditionally rated into an 8ohm load, so this group appears to be offering 50W per channel. Nowadays, loudspeaker manufacturers commonly use 4ohm bass units to increase the sensitivity of a loudspeaker - its ability to go loud at a low setting of the volume control - so you really are getting more like 100W out of most of the amplifiers here. That's plenty enough to deliver good volume from most loudspeakers into the average sized room, say not more than 18ft maximum in any dimension. It's also within the power handling abilities of the average

loudspeaker. Much more and most twin-driver loudspeakers will start to distort and, worst of all, overheat in the voice coil. If you're eyeing NAD's C370 amplifier for its insane power, looking for a bit of brain cell re-arrangement, just be aware that your 'speakers may enjoy it a lot less than you.

Having said that, humungous amps do usually manage to convey their threat of great power even when held back on the leash; certainly the C370 does so, and the Roksan had an iron fist behind a somewhat thin velvet glove too.

Not everyone wants to sit on the edge of their seat or take part in a psycho-acoustic experiment though. If your days of headbanging are over,

the cardboard guitar in the attic 'cos the labrador started to chew it, then you may be best off choosing a smoothy like Arcam's A75.

Both Creek and Cyrus offer plenty of power from a case that's dwarfed by the massive NAD. Don't be swayed by this though; The Cyrus and Creek would fit in anywhere, as their manufacturers want, yet there are no size related drawbacks.

And finally, at Hi-Fi World we design and build amps, including solid-state designs - and I can assure you getting a transistor amp to sound good isn't a matter of luck. The good ones come from hard-core hi-fi manufacturers who know their business and care about sound quality - and it shows.



The A75 looks smart and is well finished. Measuring 430mm wide, just 85mm high and 330mm deep it will fit most shelves and blend quietly into most rooms I imagine. Arcam fit a wide range of facilities; the company have left out little. An external A/V processor which controls volume can be connected up and a pre-amp output allows an external A75 power amp to be used for bi-amping. Alternatively, the pre-amp section of this amplifier can be used in conjunction with any other power amp.

Two sets of loudspeaker outputs are fitted to the rear panel, one being switched. Plugging in headphones will switch out the other terminals. Arcam fit sophisticated electronic protection circuitry and there's remote control too, which covers every function. With a full set of inputs, including an MM phono stage for LP, the A75 caters for every eventuality.

SOUND QUALITY

The A75 is distinctive. It is very easy to listen to, fulsome and unchallenging. Classic Rock from Steve Earle had the close miked steel guitar strings sounding unusually sweet; with harmonics to 20kHz they usually sound incisive, but the A75 glosses the picture in a way that's unusual. There was a good sense of impact from drums and string bass was well supported, although there's noticeable softness in this amp's sound generally and it applies to the bass instruments too, which had a pleasant enough bloom, but not the hard edged definition delivered by the Marantz or Roksan. The starker dynamics of a modern digital recording, Toni Braxton's Spanish Guitar, weren't as obvious by way of contrast, compared to the rest of the group. The A75 smoothes things out quite noticeably. In doing so it offers a quite unusually smooth and creamy sound, with good weight, that is both

easy on the ear and impressive too. A good sense of atmosphere was portrayed, live radio broadcasts coming across well as a result.

Ashkenazy playing Beethoven's Piano Concerto No21 had the piano sounding deliciously sweet, full bodied and quite sonorous. At the same time, the overall presentation was warm in nature and impact of hammer against string seemed muted. Orchestral works suited the A75's properties; massed violins sounded silky and a good sense of scale gave works like Carmina Burana the drama expected, with choral sections well located and seemingly natural in tone and detailing.

Arcam A75 £450

A&R Cambridge Ltd.
Waterbeach,
Cambridge CB5 9BP
Tel: 01223 203203
www.arcam.co.uk

MEASURED PERFORMANCE

The A75 produces a useful 60W into 8ohms, increasing to 90W into 4ohms - quite a step up, indicating good supply regulation. Our spectrum analyzer showed little increase in distortion as a result of increased current delivery into 4ohms - a good sign.

It looks like Arcam have tailored bandwidth to precisely match SACD/DVD-A, with -1dB limits placed neatly at 4Hz and 98kHz. Distortion has also been suppressed well, a maximum of 0.02% being measured at high frequencies, at both low and high outputs. As level went up the distortion component slid to 2nd harmonic only, suggesting the Arcam will sound quite smooth.

The phono stage had a sharp IEC bass filter at 40Hz to eliminate warp

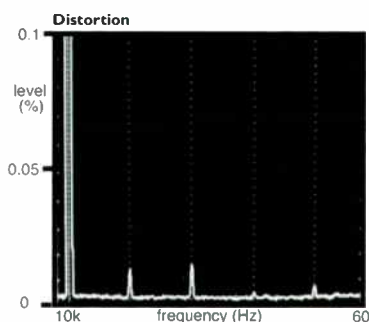
signals. Above this frequency equalization was accurate up to 50kHz. Sensitivity was quite high at 2.4mV but there was a little more hiss than some rivals, barely audible except with low output MMs or high output MCs.

The tone controls provide useful fine tuning to counteract loudspeaker imbalances.

The A75 measured well in all areas and supports the new high resolution discs well, in addition to being capable with LP. **NK**

Power	60watts
CD/tuner/aux.	
Frequency response	4Hz-98kHz
Separation	80dB
Noise	-107dB
Distortion	0.02%

Sensitivity	360mV
dc offset	2 / 24mV
Disc	
Frequency response	40Hz-70kHz
Separation	60dB
Noise	-62dB
Distortion	0.03%
Sensitivity	2.4mV
Overload	62mV



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World Verdict



Smooth as silk, tactile bass and sweet treble. A very easy and relaxing listen, if a bit laid back at times.

CREEK 4330 MKII SE £499



Of all the amps in this group Creek's 4330 is the least well made. The casework and front panel are basic in design, inexpensive and feel lightweight, although quality of finish is acceptable. All the same, with simple screen printing and a distinct shortage of controls or facilities the 4330SE looks like the poor man of the group. In spite of this Creek have a good reputation and it isn't undeserved; their products simply sound good to nearly all ears – over decades. They were enjoying good reviews back in the 1980s.

The 4330MKII SE tested here delivers a little more power than the standard 4330, but our measurements show it is still no powerhouse. It goes loud enough for a reasonably sensitive modern loudspeaker (86dB or more) in an average sized room, matching the other amplifiers in this group. For similar power output to its rivals the 4330 is half their size, measuring

420mm wide, 230mm deep and just 60mm high. It can be slotted in just about anywhere.

There are four switched inputs, a tape monitor and volume control. Remote control is provided too, capable of switching inputs and changing volume.

SOUND QUALITY

The Creek is warm and atmospheric in presentation, which comes as a shock at first listening. Fast, dynamic Rock recordings like Toni Braxton's Spanish Guitar were virtually re-presented; plucked strings softened in their attack, a minus point, but Toni Braxton took on a strongly embodied centre-stage presence that amounted to a bigger plus point. And so it goes in this respect: the Creek brings a believable sense of embodiment to singers and instruments, placing them into what seems to be a sense of space. Doing so makes it sound unusually cohesive - almost magical. The amplifier's creamy smoothness

suites Renee Fleming's Madama Butterfly well, revealing her breadth of expression by supporting the subtle modulations of delivery. The 4330 was similarly peerless with Askenazy's explosive delivery of Beethoven's Piano Sonata No21. There was a gripping sense of speed, the piano had real power and substance, not to mention a natural and sweet tonality.

Not everything was perfect. Good solid Rock from Steve Earle had drums sounding a little muted, bass guitar slightly soft and there could usefully have been a bit more textural richness to instruments. The amp doesn't have seismic bass, but on the whole even hard Rock fares well.

Creek 4330MKII SE £499

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MEASURED PERFORMANCE

Creek specialise in products that offer refinement above all else. Not for them large powers; the 4330 in higher power SE form, tested here, produces 55W into 8ohms and 90W into 4ohms. It matches its rivals in this group, from a case half their size. Top end response has been limited to 35kHz (-1dB) to keep things smooth. This is below the top limit of SACD/DVD-A, but there's still useful gain up to 100kHz. The bottom end gets down to 5Hz, the lower limit of all digital discs.

There are no tone controls and a phono stage is optional; our review sample did not have one. Input sensitivity was a little low at 500mV on CD, although adequate for all modern sources. Only older tuners and cassette decks producing 300mV

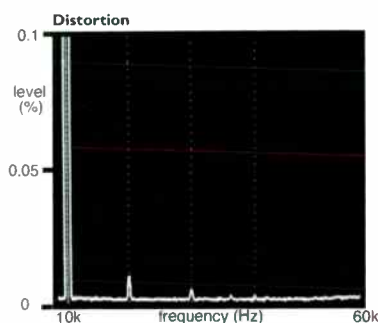
would be unable to fully drive to 4330.

Distortion levels were predictably low and benign in character, with just a little second harmonic and less third, a fairly natural structure maintained at all powers and frequencies. Our analysis clearly shows how this result compares with others in the group. There was no change of distortion pattern through the operating range of the amplifier and maximum level reached just 0.017%.

The 4330 seems remarkably simple and light against the other amps in this report but it measures well in all areas and Creek are known for their grip on the subject.

NK

Power	55watts
CD/tuner/aux.	
Frequency response	5Hz-35kHz
Separation	65dB
Noise	-107dB
Distortion	0.01%
Sensitivity	500mV
d.c. offset	3.2/2.6mV

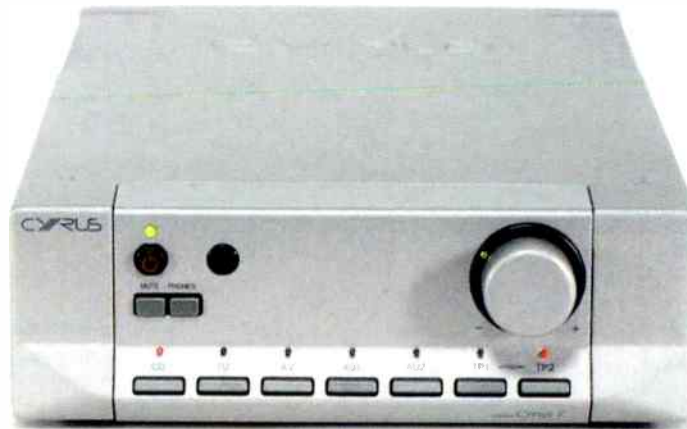


World Verdict



Fast, powerful and smooth sound, a little warm but very atmospheric. Gripping stuff. Mediocre build.

Designed to fit neatly into the home, the little Cyrus is unusually proportioned to be deeper than it is wide. It measures 215mm wide, 365mm deep and 75mm high. Beautifully built using cast alloy casework and neatly finished too, although small this amp feels solid. It turns on with an electronic flourish of lights, having electronic switching, balance and volume, plus remote full control including input switching.



Although small the Cyrus turns out a useful amount of power. Connection to 'speakers is through two sets of 4mm safety sockets on the rear panel that allow bi-wiring. They only accept a special hollow plug which are supplied. The rear panel is very cramped, with preamp outputs, tape in/out, bus signals out and five line inputs. There's an external power supply input too, but this is not operative with the Cyrus 5, only the 7.A headphone socket sits on this panel too.

SOUND QUALITY

After the insightful Marantz the Cyrus was something of a contrast. It lacks the deep detailing and sense of clarity of the 6010 OSE, coming across as a little leaden and dull by way of contrast. It lacked the speed and forcefulness of the Creek with piano, yet Beethoven's Piano Sonata No21 still came across well, piano sounding powerful and imbued with a good range of expression. The

instrument was assembled on the sound stage properly, as a believable whole, and across the midrange dynamic contrasts were strong. The Cyrus sounded quite dramatic at times.

This amp's sense of composure was maintained with Rock, where bass guitar was less powerful but more expressive than that of the Marantz. The Cyrus grasped a performance and projected it strongly, pushing Steve Earle and his jangling guitar work forward in the mix. It's quite a brash sound in some respects, with a little greyness of tonality and a hint of midband congestion, but the amp's forceful midrange in particular is a strong point.

Plucked guitar at the start of Toni Braxton's Spanish Guitar nearly took

the tweeters out it was so forceful and the amplifier's general sound staging was pin sharp. This was a benefit with orchestral material, where string sections were not only clearly and sharply placed, but vividly portrayed too. Whilst both tonality and smoothness could be questioned, composure and dynamics were top notch, bringing the fireworks of Tannhauser into the room.

Cyrus 5 £500

Cyrus Electronics
 Spitfire Close
 Stonehill
 Huntingdon
 PE29 6XY
 Tel: 01480 435557
www.cyrusaudio.com

MEASURED PERFORMANCE

The Cyrus 5 produced a useful 66W into 8ohms under test, and 100W into 4ohms, placing it right in the middle of our group here. Cyrus quote just 40W, so it is rated conservatively. The 5 is quite a powerful amp, especially for its size.

Cyrus amplifiers produce very little distortion and the 5 is no exception. We measured 0.005% at 1kHz, 1W output, holding steady at this amount all the way to full output. Further up the audio band at 10kHz, where distortion in all amplifiers rises, the level rose to a low 0.02% at 1W output and 0.01% just below full output. Our analysis shows odd order harmonics

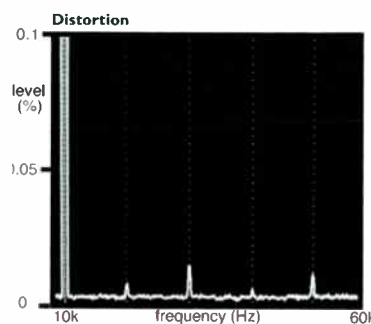
dominate. Level doubled into 4ohms, but all the same the Cyrus should sound clean enough.

Frequency response covers the range of current high resolution 24/96 discs, 4Hz-50kHz, within 1dB limits. It reaches 100kHz at -3dB so accommodates SACD and DVD-A should they ever produce musical energy up to this point.

With good sensitivity, low noise and d.c. offset the Cyrus measures well in all respects. **NK**

Power	66watts
CD/tuner/aux.	
Frequency response	4Hz-50kHz

Separation	51dB
Noise	-101dB
Distortion	0.02%
Sensitivity	250mV
d.c. offset	12/16mV



World Verdict



Very strong midrange detailing and dynamics push performances forward. Cohesive too. An engaging listen.

MARANTZ 6010 OSE £400



The 6010 OSE reviewed here is a KI Signature model, indicating a Ken Ishiwata tune up using improved parts and techniques - tweaks! Ken's past is rooted in valves and, latterly, in Japanese audio-ophile practices. Nowadays he is chief engineer, marketing man and a figure-head at Marantz, which until recently also meant Philips audio.

Although outside the 6010 looks like so many other big Japanese amps inside almost every ferromagnetic part is copper plated to combat eddy currents. This is very much a Japanese practice and it makes the inside look prettier than the outside. What a pity the sleeve could not be plated to match the bright copper underside.

There are no tone controls and few facilities, but there is a headphone outlet and balance control. The latter, and the tape monitor switch, can be bypassed by a Direct button. Marantz provide an MM phono stage though, and remote

control operates volume and mute, but not input selection.

Measuring a sizeable 440mm wide, 138mm high and 338mm deep the 6010 OSE needs some space.

SOUND QUALITY

Marantz amplifiers, particularly 'specials like this one, consistently get great reviews, and Celine Dion's A New Day Has Come clearly showed why. Firm, deep bass made its mark immediately. Superb insight had all the many layers of the mix fading into and out of view clearly. Backing vocals all but switched in and out like master tapes being run. With Celine Dion sounding clear as a bell center-stage, surrounded by complex layers of activity the Marantz was as immediately impressive as expected.

Heavy Rock from Steve Earle had incisive guitar chords piercing out cleanly but there was some lack of real body or substance to both Earle and his guitar. There was a subjective

gap between the amp's deep, rumbling bass and its thinly painted midband that made for a relatively incohesive presentation in this group of amps; it robbed the Marantz of warmth and body.

Classical recordings suffered most, Ashkenazy's piano lacking both weight and substance. And the piano's lower keys could have been in another room; the Marantz was unable to resolve the instrument as a coherent entity. Orchestral works were brightly lit and nicely resolved, with superb high frequency detailing, but orchestral sections were not spatially located with any precision.

Marantz 6010 OSE £400

Marantz Hi-Fi UK Ltd
Kingsbridge House
Padbury Oaks
575-583 Bath Road
UB7 0EH
Tel: 01753 680868

MEASURED PERFORMANCE

The Marantz is a bulky beast, with a large toroidal mains transformer. It turns out 72W into 8ohms, rising to 120W into 4ohms.

There is a relatively high bass cut-off frequency via the CD input of 25Hz. Most amps reach down to CD's lower limit of 4Hz. Marantz likely choose to do this to improve the sense of bass speed whilst not curtailing subjective impact.

At the other end of the frequency spectrum bandwidth has been extended past 150kHz - an unusually high figure. This usually ensures a light, open, treble.

Distortion levels were very low at all power outputs, from low to high frequencies. The Marantz produced marginally less measured distortion than the others, probably

due to the nature and amount of feedback applied.

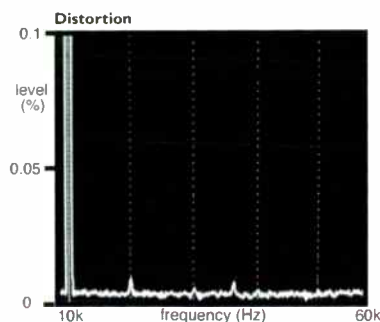
The phono stage has a warp filter at 42Hz. Above this frequency, equalization was accurate across the audio band. Sensitivity was low-ish at 3.7mV so phono is for MM only.

The 6010 OSE measures well but has some unusual features, such as curtailed subsonic response and extended super-sonic response. It will likely sound, clean, fast and open.

NK

Power	72watts
CD/tuner/aux.	
Frequency response	25Hz-150kHz
Separation	70dB
Noise	-98dB
Distortion	0.01%
Sensitivity	220mV

d.c. offset	10/-9mV
Disc	
Frequency response	42Hz-106kHz
Separation	70dB
Noise	-74dB
Distortion	0.01%
Sensitivity	3.7mV
Overload	180mV



World Verdict



Heavy deep bass, thin lower midband and flat imaging, but incredible levels of insight and fine upper treble. Immediately impressive.

MONRIO ASTY £550



The Asty is a good solid amplifier with thick steel sleeve, wrapped around a pressed steel chassis, fronted up by a chunky 6mm machined alloy front panel. The amplifier is conventional but smart and feels good to operate. Four matching alloy knobs switch inputs, adjust channel balance, control volume and switch power on and off. They all move smoothly, giving confidence in the product.

On the rear panel Monrio fit four line inputs, plus tape, and there are two loudspeaker outputs that accept either 4mm plugs or bare cable.

The Monrio has no facilities as such, other than remote control of volume only. Internal links can be moved to allow an external preamplifier to be used, or the power amp section to be integrated into an A/V system.

SOUND QUALITY

The Asty was almost in a world of its own in terms of sheer dimensionality

of images. It was so captivating in this respect it almost seemed churlish to start making an analysis of specific properties, but they proved important in longer term listening.

In embodying singers and instruments and placing them on a sound stage between the speakers the Asty was arguably a nose ahead of the Creek. It sounded dramatically clear and just plain real initially, by quite a margin over the more processed sounds from so many of the others, but there were blemishes. Where the Creek sounds warm and smooth the Asty has quite a hard sheen to its treble. It was a great aid to apparent clarity and detailing but also a bit challenging to the ear. Celine Dion sounded a lot more real through the Asty than most of the amps in the group and the complex arrangements of instruments around her were vivid in their portrayal, but I sensed hardness.

Orchestral violins shimmered so strongly it seemed they might

overwhelm the rest of the London Philharmonic, but although wonderfully defined and brightly lit they also sounded a little wiry.

The Asty is a solid-state amp mimicking the valve sound; trouble is, reducing feedback is a two-edged sword with transistors. This amp delivered more inner detail and resolved the timbral qualities of instruments with greater ability than most amplifiers, even valves, I found.

The Asty has light and supple bass, with obvious softness about it but no great depth. Overall though, the Asty has a very musical sound that many will find attractive.

Monrio Asty £550

UKD
23 Richings Way
Iver
Bucks
SL0 9DA
Tel 01753 652669
www.ukd.co.uk

MEASURED PERFORMANCE

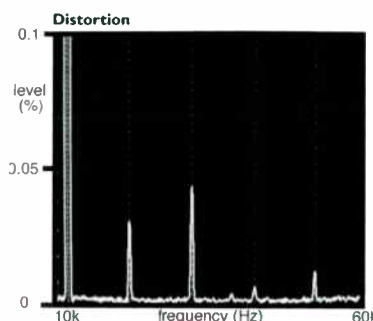
A major distinguishing point of this amplifier is the amount of distortion it produces. Since the techniques of low distortion amplifier design are well known these days I presume the designer has deliberately limited the amount of feedback applied in an attempt to open up the sound; heavy feedback usually results in a very flat sound stage. The compromise is fairly well wrought in that levels generally remain below 0.1% - a rule-of-thumb limit for solid-state. At high frequencies though the Asty hit 0.22% at 1 dB or so below full output. It can be argued that the amp would be in clip across the midband with normal music energy distribution if this state were ever reached in real life, so it is a tough

test. I would expect the Asty to sound clean enough in use, perhaps with a little hint of edginess or graininess in the treble, unless pushed hard.

With 60W into 8ohms and 90W into 4ohms the Asty produces as much power as its rivals, performing quite well with low loads. It has a wide enough bandwidth of 4Hz-55kHz and all test figures were normal enough. There is no phono stage.

The Asty is a little different from the norm and will likely sound far more open and dimensional than rivals. The trade off is in smoothness. Amps like this require careful and prolonged auditioning. **NK**

Power	60watts
CD/tuner/aux.	
Frequency response	4Hz-55kHz
Separation	62dB
Noise	-96dB
Distortion	0.06%
Sensitivity	380mV
dc offset	8/-6mV



World Verdict



Wonderful stage depth, imaging and coherence. Captivating sound, if lacking smoothness.

NAD C370 £450



The C370 is huge (435mm wide, 380mm deep, 146mm high) and it offers an equivalently large power output - 200W. Protection circuits work at switch on and serve to keep things under control at all times.

NAD fit five sets of line level inputs to this amplifier, plus two tape outputs, a pre./main split and an additional pre-out with volume. Two sets of loudspeakers can be connected, with front panel switching between them. There is a front panel headphone socket and switchable tone controls which provide useful fine trim at spectrum extremes. There is no phono stage for LP; for this NAD have a separate external preamp. Remote control is provided though, as well as automatic power switching and a 12V trigger output. The company still fit their Soft Clipping circuit, switched from the rear panel, and the power amps can be bridged to provide double the

power output, perhaps for large home cinema setups.

SOUND QUALITY

This amplifier has enough bass power to make the others of the group wither in its blast. Drums and bass steamrolled their way out of the loudspeakers from Angelique Kidjo's Tatchedogbe; I was enveloped in the sheer power of the track. For heavy Rock the C370 would fulfil the dreams of anyone wanting bass, bass and more bass. And apart from going very low, quality is quite good, although no match for the Roksan in terms of grip.

I kicked off listening with Carmina Burana and, clambering off the ceiling after the kettle drum, enjoyed a wide open panorama of sound with excellent detailing of choral sections and instruments. The NAD is pleasantly open and detailed; it also images well right across the sound stage. It has a slightly rough

hewn presentation; there's an absence of sophistication to its fairly forward upper midband, but this wasn't a long term problem. The sound is clean enough and unfatiguing, even after long listening. I was intrigued at how it handled Piano Sonata No21, basically supporting Ashkenazy's enormous gusto whilst boosting the piano's apparent power to make for a gripping performance. The C370 is no slouch; it made my jaw drop for its speed and power, delivered with a good sense of clarity for the most part, except at times when a little confusion or conjection would cloud complex rock music, for example.

NAD C370 £450

Lenbrook UK Ltd
Unit 2, Old Wolverton Road
Milton Keynes
MK12 5NP
Tel: 01908 319360
www.lenbrook.co.uk

MEASURED PERFORMANCE

Massive power output is the most striking feature of this amp; it produces 200W into 8ohms. Into 4ohms current limiting comes into play, restricting output to 225W long term. Short term peaks, however, will reach 300W – and if you want more the power amp section can be bridged for double the power from one channel.

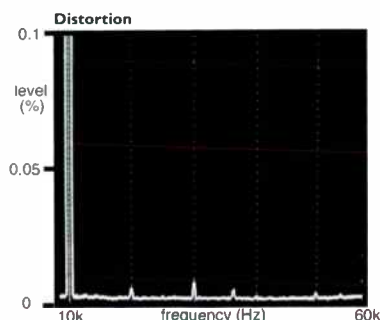
Most loudspeakers cannot handle levels like this for long. At least two sturdy bass units, plus a midrange are needed to handle such power and produce high sound pressure level, without serious distortion, cone bottoming or voice coil overheating putting a cap on things. The C370 is for big 'speakers in big rooms. It can be used in a

bedsit with care, if other features appeal, but a fraction of the power available will be needed.

NAD are adept audio engineers, so the C370 is no mindless brute. It produces minimal distortion right across the audio band, from low power to full power, as our analysis shows (1W, 10kHz). Frequency response is broad, wide enough for SACD/DVD-A, but deliberately curtailed beyond the theoretical limits of these sources. Tone controls can be switched in, to give a limited 6dB of lift and cut, below 500Hz for bass, and above 2kHz for treble.

The C370 is a powerhouse that delivers a fine measured performance. I would expect a smooth, muscular sound. **NK**

Power	200watts
CD/tuner/aux.	
Frequency response	6Hz-130kHz
Separation	80dB
Noise	-112dB
Distortion	0.01%
Sensitivity	400mV
d.c. offset	39/32mV



World Verdict

Powerful bass and lots of detail – very exciting, if lacking refinement.

ROKSAN KANDY £475



The Kandy is large in size as well as power output. Its sturdy, 6mm machined front panel and folded steel sleeve feel solid, giving the Kandy an air of quality and substance. Set into smoothly machined recesses are mode, input select and tape buttons, accompanied by a large volume control knob at the right side of the panel. A remote control duplicates these functions, as well as carrying all controls for a matching CD player.

Roksan fit no fewer than seven switched inputs to the Kandy, including tape. A useful preamp/poweramp split is effected by bridging links. The preamp can be used with other power amps or a processor put into the signal chain at this point.

For vinyl lovers there's a moving magnet phono stage and for late night listening there's a headphone output on the rear panel, next to a single pair of loudspeaker terminals.

Roksan place the mains power switch on the rear panel, next to the power input, which is a little less welcome.

SOUND QUALITY

The Kandy proved as powerful in its sound as the Marantz, but its presentation was substantially different. With a dry sound but one that was also cohesive, it delivered piano with delicious weight and a convincing sense of scale and embodiment. Although not as atmospheric as the Creek – and a little brightly lit at times – the Roksan nevertheless excelled with all Classical works. It was superbly detailed and insightful, placing violins in distinct groups and the groups in distinct positions on the sound stage. Sometimes it seemed almost too forward, like the Cyrus, but this is an arguable point. Where the Roksan differed was in its dry and extended bass. It had real punch, a benefit that gave rock both speed and scale. Lorisa Stow's Heaven

on DVD (24/96) was clearly a high res. recording through this amplifier. Drums had visceral impact and bass lines supple strength on Angelique Kidjo's Fifa. Vocals were clear and well projected. This amp loses out only in high frequency detailing and extension to the Marantz, whilst pulling away in sound staging and general cohesiveness. It has a sweet tonality too, making long term listening easy. The Roksan has it all, bridging the Classical/Rock divide by being as good with violins as guitars.

Roksan Kandy £475

Roksan Audio
Unit 6
Northfield Ind. Est.
Beresford Avenue
Alperton
Middx.
HA0 1NW
Tel 020 8900 6801
www.roksan.co.uk

MEASURED PERFORMANCE

At 120W into 8ohms the Kandy is more powerful than all the group, except the NAD. There's plenty of current available for lower loads too, power increasing to 182W. With distortion residuals comprising second harmonic only, the Kandy will always sound relatively smooth and civilized. The only small glitch here was a doubling of distortion into low 4ohm loads, even at low power output, but as the distortion remained second order I'd not expect much subjective impact.

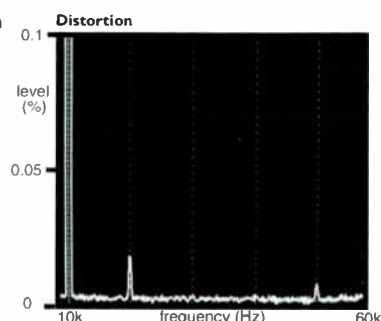
A usefully wide bandwidth of 4Hz-53kHz is provided, good enough to cover DVD-A and SACD. Sensitivity was mediocre at 460mV, so some older cassette decks or tuners may not match well.

The phono stage is MM only, having a relatively low sensitivity of 4.6mV. Noise was reasonably low and equalization accurate across the audio band. This amp does not have a warp filter, meaning LP will have deeper bass but cone flap may be a problem with warped discs.

The Kandy is powerful and clean in its output. It measures well in all respects and will likely sound smooth but well balanced. **NK**

Power	120watts
CD/tuner/aux.	
Frequency response	4Hz-53kHz
Separation	76dB
Noise	-107dB
Distortion	0.02%
Sensitivity	460mV

d.c. offset	15/26mV
Disc	
Frequency response	14Hz-63kHz
Separation	51dB
Noise	-73dB
Distortion	0.02%
Sensitivity	4.6mV
Overload	50mV



World Verdict



Big, powerful and open, with super tight bass. This amplifier blends power and grip with imaging and detail. Excellent.

conclusion



◀ **A**n editor I knew would say in exasperation to an equivocating hi-fi reviewer: "make up your mind – which would YOU choose?" This is the difficult bit. Faced with taking one amplifier of this group home with me, I would choose the Creek 4330 MkII. Expecting something a bit special I listened to it first, then last to make sure I wasn't deceiving myself. It was even more impressive second time around.

The Creek is a blast. It stretched out the dynamics of Rock to deliver real drama, yet it was as smooth as silk, but not at the expense of clarity. Not only was the Creek forceful and fast with Rock, it was a delight with all types of classical. This amplifier is a real gem. It will remain that way too, after hours of listening, because there's just no hint of hardness, coarseness or glare. Here is a first rate hi-fi product, but build quality doesn't match the sleek Cyrus, for example.

Coming in a very close second is Roksan's Kandy. Subjectively it has a broader stretch than the Creek in frequency terms, with the sort of deep, dry and conspicuous bass that most people crave. Dramatic with Rock and great with classical too, if you rate dynamics above sound

staging the Kandy moves to No 1.

In the same league as the Kandy is the Marantz 6010 OSE. With extended and fine treble, plus plenty of deep bass rumble, allied to master-tape midband clarity; the Marantz can impress. It doesn't have the stage depth or cohesiveness of the Kandy and Creek though, which is why I place them ahead. Do bear in mind this can be a matter of both taste and expectation. Some reviewers even admit to not caring about sound staging; they just want transparency allied to speed and dynamics. If this is what you want, the Marantz could well move to the No 1 slot, followed closely by the Kandy. Personally, I choose to live with a 300B valve amp and, having heard 300B and 845 carbon-anode parallel single-enders, know where heaven lies! It is amps like this that shape my expectations about sound staging, not Krells. Bear this in mind when making your own choice, because your priorities could be different.

The remaining four amplifiers all make a strong case for themselves in their own terms. The Arcam was creamy smooth and a super-easy listen with a delightfully sweet tonality. From Radio 2 through to Billy Idol it sounded lovely, but there

was a little too much lip gloss, Tania Becket style. You may well prefer the delights of Ms. Becket to the attentions of Swarzenegger though, courtesy of NAD. Or perhaps not. The C370 brought a smile to my face – and was as entertaining as the two legged version for precisely the same reasons; masses of action underpinned by brute power. If you want sheer power the C370 is a first choice.

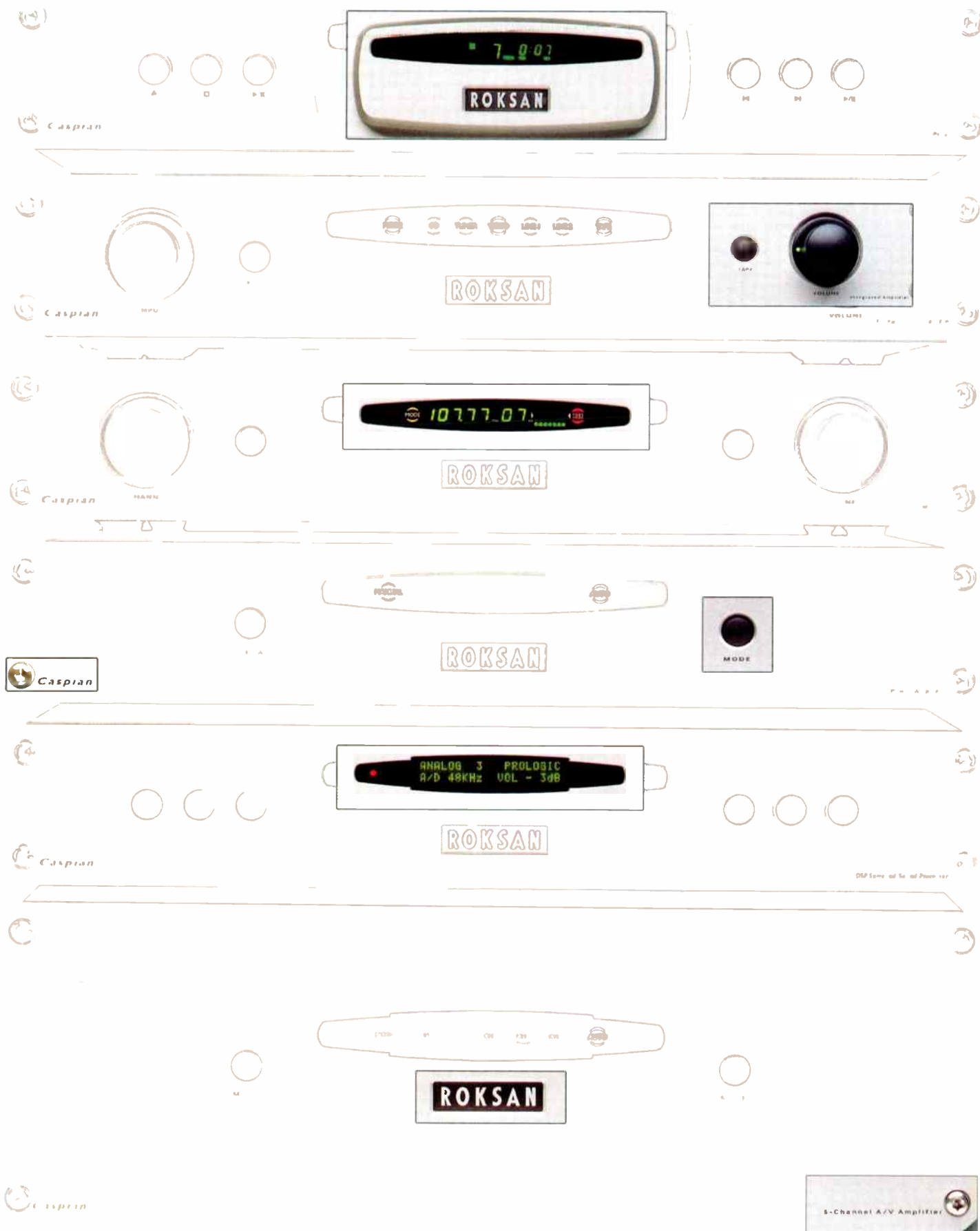
The Cyrus 5 is a great all-rounder, being a neat and visually attractive package with excellent remote control and a starkly clear sound blessed with great midrange dynamics. It had its own ability to be startling, but it doesn't use lip gloss. As an all-round package the Cyrus 5 strikes the best set of compromises.

Also startling was Monrio's Asty. It was arguably the most vivid sounding amplifier of the group, where sound staging was all. The Asty was grippingly realistic as a result, but at the expense of smoothness. As good as the Asty was, the Creek possessed most of its strengths, whilst avoiding its weaknesses.

I wouldn't say there was a bad amplifier in this group. They all had their own distinct characters and whatever your requirements, one of them should be ideal. ■ ▲

ROKSAN

The full picture.....



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DJ, CULTURED

Technics' SL1200 is a great little deck struggling to get out - if you junk the standard arm and fit something decent. David Price investigates.

▶ Lest we forget, the Technics SL1200 is a decently built little Japanese Direct Drive turntable. It first appeared in 1973 and for some ten years found its way into quiet, respectable, middle-aged homes playing rock, jazz and classical music. Then came the disco boom, the rise of the twelve inch single, and suddenly the SL1200 found itself paired up, tracking Stanton 500A cartridges and feeding a mixer - almost overnight becoming an icon of the dance music scene.

DJs, ironically, are a conservative breed - they know what they like, and what they like is 'the Technics'. Few ever express an interest in its sonic potential, being happy just to bask in the deck's reflected glory. Audio engineer Stewart Wennen has long despaired about this, having many years experience of the arm's inadequacies.

He's long been a fan of direct drives and the theoretical benefits they bring - "when done properly" - over belt drives. As far back as the mid seventies, he considered the possibility of fitting a first class pickup arm to a direct drive turntable. He ended up putting a Mayware Unipivot onto a high-end Denon deck which had been originally fitted with an OE S-shaped tonearm so beloved of Jap decks. "The differences were astounding," he says. "The new arm had a wider more precise soundstage with much improved height and depth resolution. Bass was far stronger and my pickup cartridge tracked much more securely. For a small outlay I had improved the deck dramatically."



Technics' SL1200 has loads of untapped potential... it's a pity so few bother to go and get it...

When recently asked by Family Tree (a northern-based group of DJs) to improve their turntables, he didn't have to think too long about how to do it. The standard S-shape arm was to be junked and an Origin Live modded RB250 fitted in lieu. "It can't be done," was the cry from the manufacturer. "we don't recommend replacing the pickup arm supplied with any other type." However, being an obstreperous sort he duly carried on regardless, and got down to work.

The results are astounding. There's a vast improvement in sound quality - the stereo image gains tremendous width, height and depth with better clarity and detail, while the bass end gets far tauter and better extended and the treble becomes silkier and more

atmospheric. So here's how to transform your Technics:

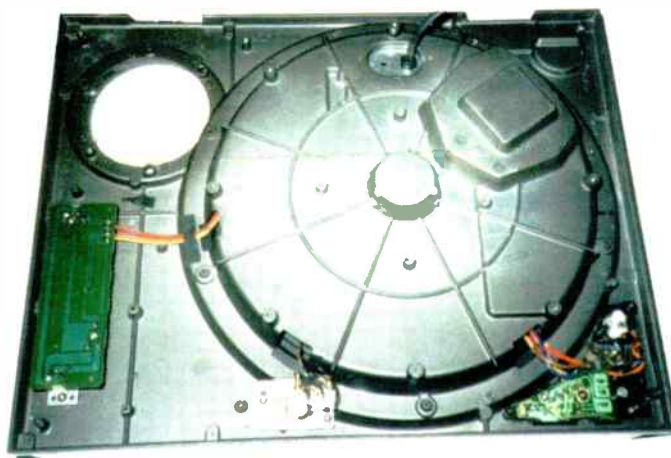
[1] DISMANTLE THE DECK

Remove the platter carefully, taking care not to knock the centre magnet assembly. Remove the headshell and store in a safe place. Place a soft cloth on your workbench, and with the deck's lid in place, invert the turntable and place it on the cloth. You will notice a number of screws on the rubber bottom plate, and these need to be removed. Unscrew the feet, underneath which you'll see four long screws. Remove these and put all these screws into a mug and Clingfilm over the top. (You can't buy these if you lose them!) Gradually tease the bottom plate off the turntable. Patience is essential at this

◀point. You will not be able to move the bottom plate any further than the 13amp plug on the mains cable so make sure that this plate is supported. You'll now see a large slab of what appears to be plastic. All the screws that mount this plate into the turntable surface need removing. Again, put the screws into another mug and seal with cling film.

[2] REMOVE THE ORIGINAL ARM

Now remove the Pocan slab after releasing the lid. Do not under any circumstances remove the lid hinges because it is difficult to get them back on. Place the Pocan base inside the rubber base, and gently pull the pickup arm cable through the holes so the arm lead is coiled inside the turntable top plate. Place a piece of foam or a folded tea towel in the lid under the pickup arm. You will see an earth lead from the rear of the pitch control. This needs to be undone via the screw mounting. Look at the base of the pickup arm and you will see the brass mounting screws. These need to be removed. When removing these screws, take it nice and gently and you will notice the pickup arm drops into the lid. You'll now have a collection of rather large parts - it is important that the pickup arm is put in a safe place.



Underneath it's a pretty innocuous looking thing...the arm comes out easily enough because it was originally offered in the 1970s as the armless SL120

[3] MAKING THE ARM BASE

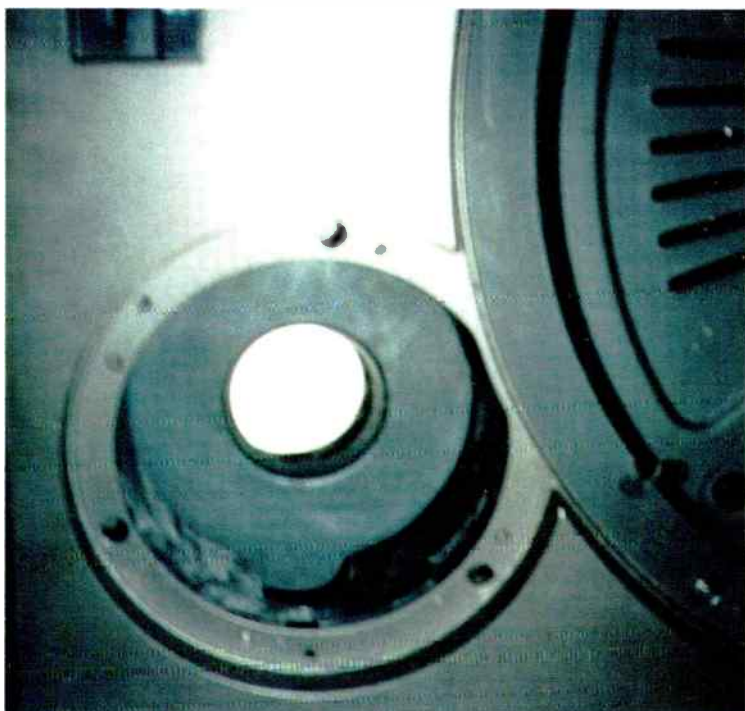
Assembly of the pickup arm base will take approximately 2 to 3 hours - precision at this point is absolutely vital. You need to draw two circles. The first one (on half-inch MDF) is 120mm diameter with a hole in the centre of 88mm in diameter. Remember that a jig saw can cut your fingers off so follow all safety instructions! Cut the internal hole and then the outer circumference. Rub down all surfaces that have been cut with the jig saw. Insert the top of the pickup arm base into the circular

hole at the rear right hand side of the turntable. Put the platter on the spindle and very carefully draw a pencil line at the edge of the platter on to the timber below it. Cut this line out with your jig saw. Rub down this edge very carefully. Mark onto 18mm or 3/4 inch MDF a circle of 95mm clearance in diameter, then cut it with the jig saw. Glue these two pieces together. It is important that the bottom piece is exactly in the centre of the top board! After checking that the arm base assembly fits the hole exactly wait for twelve hours until the glue goes off.

[4] FITTING THE ARM

Put the arm base into the plinth assembly and replace the platter. You need to scribe an arc of 223mm from the centre spindle onto the bottom arm board, and then offer the pickup arm into the board so that the arm lead just touches the board. You then mark this position across the scribe line with a pencil. Take out the arm board. You should see a cross where the centre of the pickup arm is going to be located. Select a 2mm drill bit and drill a vertical hole through the centre of this cross. If it looks right, then it is right! Turn the arm base upside down on top of another piece of timber. Now get a 25mm 'hole' saw and cut the hole in the centre of the existing hole. (Where the 2mm drill bit went through).

You now need to select the colour your pickup base is going to be and paint it. Leave for 12 hours, then glue the arm board into the hole at the right hand rear side of the turntable. Of course making sure that



Any competent DIY-er should be able to cut a new armbase within a couple of hours, or soon you should be able to buy one pre-cut in carbon fibre...



You'll have to rest the armboard in the deck to find the right place to drill the hole for the Rega arm...

the platter can turn freely without touching the edge of the arm board. Again leave the pickup arm board to dry. I have left all 3 pickup arms I have installed for at least another 12 hours.

Now you can install the pickup arm into the armboard using the serrated washer onto a piece of 0.75mm earth lead which is in turn earthed to the top of the pitch control assembly and screwed in tight.

Using the supplied nut, turn the nut up until the arm stops moving in the arm board. Then take the alignment gauge and place it on the platter, and according to the two pictures on the gauge the pickup arm should be exactly aligned. If not, loosen the nut off on the bottom of pickup arm and move the pickup arm around until such time that the arm aligns correctly.



Be as accurate as you possibly can with the measurements, or you won't be able to align the pickup cartridge in the arm precisely

[5] RE-ASSEMBLY

Assemble the turntable by reversing the disassembly instructions with the exception of removing the pickup arm. You should be now looking at a Technics SLI 200 turntable with an unusual pickup arm in it! At this point we install the pickup cartridge

carefully following the Origin Live instructions. Taking care to ensure the cantilever is parallel to the alignment gauge. Avid tweekers can also spike their turntables to the support system using 6mm loudspeaker spikes instead of the rubber feet supplied with the turntable. Plug the arm lead into the pre-amplifier or mixing desk, put the 13amp plug into the hole in the wall and switch on. Using a test record, set the tracking weight for the cartridge. Put your favourite record on the deck and listen! [Stewart is currently prototyping custom carbon fibre armboards for the Technics SLI 200/Rega RB250 - watch this space for details!] ■ ▲



Et voila - a Technics transformed! Amazing improvements right across the frequency band will show you just how good this deck can sound, and how bad its original arm really is!

IMPORTANT NOTE:

Always be extremely careful when using power tools, as they can result in serious injury. Hi-Fi World magazine and everyone involved in the production of this feature cannot be held responsible for any accident or injury arising from this.

BACK TO TI

The latest models in KEF's Reference Series manage to combine the new with the old with cutting edge styling and great build quality. Simon Pope encounters the baby of the range, the 201 standmount.



"**M**any dedicated, long term audiophiles out there will be more than familiar with the Reference models from KEF. Featuring the use of the company's unique Uni-Q drive unit, the reference ranges have long been the top models from this well established manufacturer.

Although the traditional look of the 'speakers hasn't changed over the years, there has been a long line of internal and drive unit modifications as Kef have strived to update their top dogs to the latest specifications, delivering a steady improvement in sound quality. And it worked. The range of Reference 'speakers really were that - reference quality.

The amalgamation of build and sound quality in the reference range

resulted in praise from customers, dealers and reviewers alike.

As times change, so do people's tastes and it's up to designers and manufacturers to keep up with the market and its wishes. It's not only aesthetic tastes that change, either. As us hacks know to our dismay, technology changes too - at an alarmingly speedy rate (I say to our dismay as it means more sleepless nights trying to get on top of it all!) and it's up to manufacturers to also respond to this.

There are two schools of thought to product development. One is to gradually modify a tried and tested design to move it into new ground, without losing the traditional appeal of the product (and along with that, existing customers). The other is to say "to Hell with it" and come up with something entirely different from anything previously, relying on your respect in the

industry when it comes to quality and hope to lure a few more new customers in the process. This is the path taken by KEF with its eye opening new Reference Series. Anyone familiar with the old reference models will agree with me that these new products are so far away from the look of the previous range that it's a real shock to the system - especially from KEF, who have pretty much stuck to the traditional when it comes to looks. Not so here.

A DESIGN FOR LIFE

This new range bears absolutely no resemblance to the previous Reference models whatsoever. The new look is so futuristic it has a retro appeal, if you know what I mean, but I wouldn't say it was lifestyle either. It's a superb way of mixing established design principles with cutting edge styling, though. The 201 has the look of the 'Modern' as developed in American design of the 1950s, for example. It's all chrome bumpers and Buck Rogers - in the good old days of



THE FUTURE?

Buck Rogers, with Buster Crabbe and string suspended space craft!

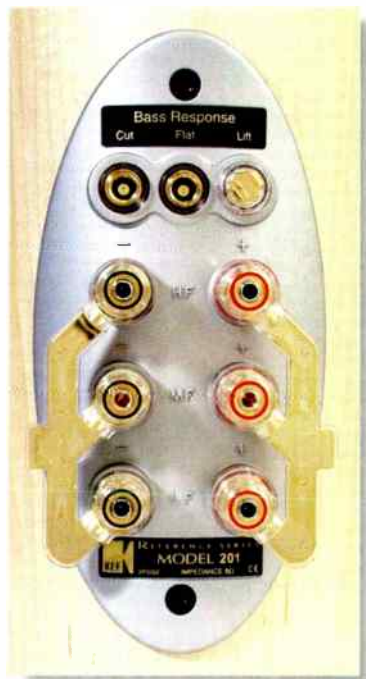
Not that there's anything Blue Peter-like in the construction of the 201s, they're built to last and make no mistake. With a heavy, solid cabinet and finely machined metal (NOT plastic like other contenders) trim the KEFs have a quality of build that's rare to find, even at the relatively high price point. The look is an acquired taste but it's by no means disturbing and once you see one you appreciate exactly what's going on here.

Dimensions, for an "entry-level" standmount, are fairly generous, but then this is a £2,000 entry level 'speaker, after all (the range topper is a whopping £9,000). Anything of a lesser build would seem unfair for this money! The beautifully real wood veneered cabinet is extremely solid and thick. It is deep and, in a break with tradition from the four sided cabinet, has a curved back.

Described as a four-way bass reflex model, the front baffle of the 201 houses two drive units. The lower one is a traditional, high quality 165mm low frequency unit and the upper - which partly rises above the cabinet and has a thermoplastic rubber surround moulded onto the cone - is the latest generation (actually the eighth generation!) Uni-Q design.

For the uninitiated, KEF's famed Uni-Q driver has featured previously in the Reference Series models. It places mid and high frequency drive units on the same axis and their acoustic centres are also on the same plane (co-planar). To achieve this a 25mm elliptical profile titanium dome tweeter sits in the centre of the 165mm midrange unit.

Like Tannoy's Dual Concentric design, the benefits of this Uni-Q array are many, fine dispersion and superb imaging traditionally being two



of them.

Completing the driver array is something that's not been featured in any KEF designs previously. It is the pod mounted new KEF Hypertweeter that contributes so strongly to the new range's individual look. This radical new inclusion is due in part to the emergence of SACD and DVD-A which, on paper, deliver high frequency information beyond the domain of human hearing - and well beyond the range of traditional 'speaker designs.

Only one other company - Tannoy - have produced 'speakers featuring super high frequency drive units, but this could be a feature of many new designs in the near future as the new formats become more high profile.

The Hypertweeter used in the Reference range can apparently deliver a flat response up to 55kHz and usable energy up to a quoted 80kHz. Round the back we have a complex connection configuration with the capability of single, bi or even tri-wiring and a Boundary

Compensation Device (BCD). This consists of three connections which represent three levels in bass level control into which a plug is placed. 'Flat' represents the factory setting, suitable for when the 'speakers are positioned more than 0.75m from the wall. 'Cut' setting reduces the bass level by 1.5-2dB for positioning with the 'speaker backs against the rear wall. 'Lift' is for use when the 'speaker is positioned freely in a room with bass absorbent materials where the bass level will be raised by approximately 1dB. Finally, the 201 is available finished in hand-matched hardwood veneers in a choice of Maple, Cherry or Black Ash.

SOUND SERVICE

The 201s were taken out of their box, bolted to the matching stands and hooked up to a Meridian system (506.24 CD player, 502 controller, 557 power amp). It was clear from the outset that here was a refined and well engineered sound. As running-in progressed, the overall response seemed nicely honed and extremely well balanced across the frequency range. Using the BCD with its 'flat' setting there was oodles of bass and - here's the rub - it was of exceptional quality, deep yet wonderfully tight and tuneful.

Talk Talk's 'Spirit of Eden' had remarkable detail and presence, the 201s managing to glean every last ounce of detail from the recording, yet never sounding sterile or cold. Vocals were warm and generously rounded and intricate percussive details in the upper frequencies were clearly definable.

Putting an LP12 into action and spinning Turin Brakes's fine first album, again detail was to the fore, with the acoustic guitars sounding superbly realistic and rhythmic and the bass drum very natural - a rarity, incidentally!

VINYL

For vinyl lovers, the basis for good sound has to be the support of the LP on the platter.

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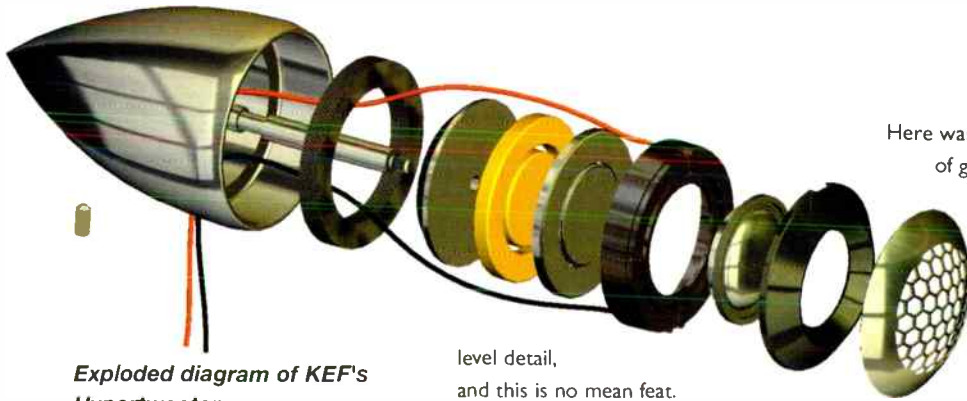
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Exploded diagram of KEF's Hypertweeter

level detail, and this is no mean feat.

Also, like an electrostatic, they are a great low level 'speaker, bringing plenty of presence to music when played at low volumes - another mark of a true class leader. The sheer presence of the instrument and the feeling of the bow moving along across the strings and fingers along the bridge paved the way for a near-live experience. Very fine stuff indeed.

With unaccompanied choral music, the 201s again showed superb detail but hinted that the Hypertweeter, when pushed by edgy soprano voices could 'poke out' slightly, upsetting an otherwise excellent balance.

The Hypertweeter also serves another purpose. It creates a fine sense of ambience, capturing the recording venue's acoustics well in a Hyperion SACD (spun in an SACD player) of Fauré and Ravel piano trios.

Here was fine detail and a sense of genuinely being there.

I was one hundred percent impressed with these 'speakers. Like the previous Reference entry level model (the One-Two

floorstander) the 201s are a true benchmark product that every audiophile should listen to. They're straight down the middle, with no quirks or weird traits, and they're easily room adaptable - this is what helps make them such a winner.

With harsh sounding recordings or hard amps the Hypertweeter will make its presence felt, but used with smooth sounding ancillaries and good quality recordings, these 'speakers knock the socks off anything I've heard at the price, giving a truly high end sound takes some beating in the sub-£3,000 category. OK, so the styling is a bit love it or hate it, but the sound is definitely love it or love it!

KEF Reference 201 £1,999

KEF Audio Ltd.
Tel: 01622 672261
www.kef.com

In both the well recorded Talk Talk and Turin Brakes tracks the KEF's showed they could image with pin point accuracy. The sound stage was also impressive, being as deep and wide as the Mississippi.

Driving the 201s with a more elaborate power amp I called on the services of Linn's Twin Klimax. With the same music the sound was more neutral and transparent (it's a more neutral amp!) but also very high frequencies sounded a little more forward than with the Meridian, showing that careful balancing may be needed with the Hypertweeters.

Back to the 557 and classical music and the 201s again excelled. Bach's Cello Suites with Yo-Yo Ma at the bow showed that when the recording is good enough, then the 201s will rival an electrostatic for low

MEASURED PERFORMANCE

The 201 is typical of a KEF Reference Model in that it has a flat, smooth frequency response, as our third-octave analysis clearly shows. Integration in the vertical plane was good, so the sound balance will not change much with listening height (e.g. sitting or standing). Treble is well extended and fully maintained in amplitude, as a result the 201 will sound quite forceful in its treble delivery. There's absolutely no crossover suckout, so the speaker will sound detailed too. A small amount of midband peaking might just push vocals forward a little; all in all, this will not be a backward sounding speaker.

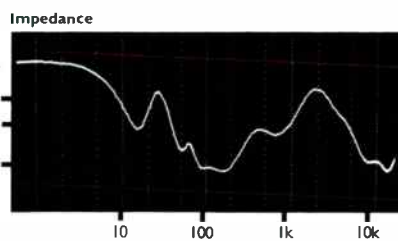
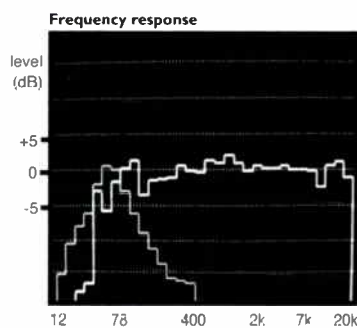
Curiously, bass rolls down a little, appearing quite well damped. It drops rapidly below 40Hz, doubtless helped by KEF's use of a high pass filter, in the form of an input capacitor. You can see this clearly in the impedance curve as a steep rise in Z below 20Hz. This, KEF say, extends bass, tightens it and of

course makes the 'speaker impervious to d.c. offset. There are three selectable bass response options on the rear panel: flat, lift, cut. Measurement showed just 1dB of variation here, a very small amount. The port peaks quite high, around 50Hz, and appears to contribute little at very low frequencies. The impedance curve suggests this too. It seems to add bass bounce rather than bass depth, but then, this does improve subjective 'speed'.

The impedance curve is mountainous, dipping down to 4ohms even at high frequencies, but measuring 6ohms overall. Solid-state amps commonly double their distortion into this type of load; it is not the best. Used with the wrong amp the 201 might sound quite hard; it should be matched with care. Sensitivity was a reasonable 87dB so around 40W-60W will be needed for high volume.

The Reference 201 lives up to expectations as a high-end small loudspeaker; it measures well. However, it is quite demanding of a matching amplifier and needs to be partnered with something that is both smooth sounding and powerful.

NK



World Verdict

The 201s are a class leader. Not cheap but superbly built, they have excellent bass, a fine extended treble and great detail. Styling may not be to all tastes, though.

HI-FI WORLD'S GREAT COMPETITION GIVEAWAY

WIN A SUPERB MERIDIAN 507 CD PLAYER IN THIS MONTH'S COMPETITION.



In this month's giveaway we've managed to procure a fantastic new 507 CD player from Meridian for one lucky reader. As David Price said before reviewing this player in our last issue: "Most companies wouldn't call a twelve hundred pound CD player 'entry level', but then most aren't Meridian".

This is so true, as Meridian are one of Britain's few true high-end companies. They were founded in 1977 by Bob Stuart and Allen Boothroyd to manufacture audio products they had designed, including an active loudspeaker, preamplifier and amplifier.

The Meridian product range through the early eighties developed into the 100 Series, winning Stuart and Boothroyd a second of three British Design Council Awards in 1982. The first came in 1974 with Lecson Audio products (which feature in the Museum of Modern Art in New York) and the third came in 1988.

No other British manufacturer has perhaps triumphed as well as Meridian in the digital audio market, making their CD and DVD players some of the most prized possessions in any audiophile's hardware collection.

Hailed as the 'inventor of audiophile CD', Meridian have produced no fewer than twenty different models since their first was released in 1984. During the 1980s the company continued to develop its skills in digital audio technology and in 1989 produced the world's first digitally-driven loudspeaker - the D600. It was 1990 when they produced the world's first speaker using Digital Signal Processing - the DSP6000.

In 1994 the company entered the Home Theatre market, with another first - the Meridian Digital Theatre - based on a range of DSP loudspeakers and the 565 Surround

Processor. The company's commitment to new digital formats is renowned - in 1999 Meridian's Lossless Packing technology (MLP) was selected by experts for DVD-Audio.

Meridian continue to develop existing popular formats, though. The latest CD player, the 507 we have to give away here, is a replacement for the 506.24. New to the design is the use of a state-of-the-art 24bit 192kHz digital-to-analogue convertors and a direct coupled audiophile standard output amplifier.

The advanced transport used in this player is derived from a CD-ROM design and will read CD-Rs and CD-RWs, in addition to standard stamped CD discs.

The player has been designed with the aim of keeping jitter to an absolute minimum by using double buffering techniques, first used in the 508 CD player. The digital output is totally re-clocked and also found inside are six-layer circuit boards and four separate power supplies, as well as surface-mount technology and audiophile quality components selected for sonic performance.

The 507 is finished in the usual trademark Meridian style, with attractive black glass top plate and a build quality and weight far beyond its modest dimensions. It also comes complete with Meridian's much prized and stylish System Remote.

David Price described the 507 as being "a joy to use" and the overall sound as "warm and sweet and beguiling and smooth and musical".

It's a real music lover's sound, one that brings a mixture of detail and innate smoothness to recordings. Vocals, he found, "sound smooth and you can enjoy their timbre, whereas lesser players either screech them out at you or simply muffle them."

He summarised the 507's performance by saying "this may be the last CD you'd need to buy... it does so much so well".

You can't do any better than that, can you? It's undoubtedly a winner. And you could be, too! Entering couldn't be easier. Simply answer the questions below on a postcard and send it to the address below by June 30th. The first correct entry out of the bag will receive 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] Who were the two founders of Meridian Audio?

- [a] Bob Stuart and Allen Boothroyd
- [b] Bob Boothroyd and Allen Stuart
- [c] Stuart and Bob Wilson
- [d] Bob the Builder and Betty Boothroyd

[2] In which museum are the Lecson Audio products on Display

- [a] Museum of Egyptology, Cairo
- [b] The Tate Modern, London
- [c] Museum Of Natural History, New York
- [d] Museum of Modern Art, New York

[3] In what years was Meridian's first CD player launched?

- [a] 1982
- [b] 1984
- [c] 1994
- [d] 2001

[4] How many different models of CD players have the company designed to date

- [a] 5
- [b] 10
- [c] 20
- [d] 40

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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."

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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



KEF Q1 Speakers £249.95

"Overall the Q1s are excellent speakers. Some rivals may edge ahead on a short audition, but give these standmounters a little time and they're sure to impress. Are they better than the likes of B&W's 601S3 or Mission's 780s? The answer will have to wait for a group test. But until then it is fair to say that these are the most competitive speakers that KEF has had at this price point for years"

★★★★★ What Hi-Fi? May 2002



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B&W CDM 7NT	£1249.95
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B&W DM603 S3	£599.95
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KEF Q3	£399.95
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World Radio History



System Selection

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Marantz Eclipse 22 Inc Speakers	£699.95
Marantz Eclipse 25 Inc Speakers	£799.95
Tag McLaren Aphrodite Ex Speakers	£2994.95
Teac Reference 100 Inc Speakers	£269.95
Teac Reference 500 Ex Speakers	£679.95
Yamaha Pianocraft E150 Inc Speakers	£249.95



Systems Best Buy £1000 plus



LINN

Classik Music System £999.95

"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

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Sale



Mission M71 Speakers worth £129



Systems Best Buy £501-£1000

TEAC

Reference 300 System £499.95



"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 SC-M50 Speakers

£199.95
£69.95



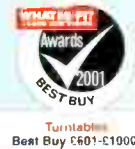
weighty... It's a big system in a very cute box." ★★★★★ What Hi-Fi? Awards 2001

Optional Recorders:

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

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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

Save £50 towards a *Cartridge of your choice

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**

Free Interconnect Cable* worth £150 when Linn Genki & Majik purchased together

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 3rd July 2002, E&OE
*From our selected range in-store. Please ask for details.

MUSICAL FIDELITY

3D CD Player **£2999.95**

Free Interconnect Cable* worth £150

"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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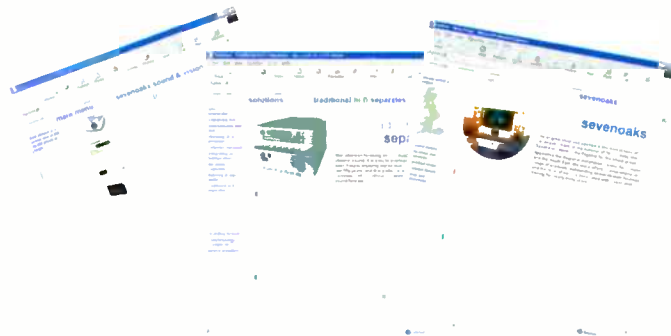
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who are sevenoaks?

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With over forty outlets nationwide, the Sevenoaks Sound & Vision group stock and display a wide range of products. As technology delivers improvements in performance, so individual models and product ranges are changed or superseded. The preceding models are made available at a reduced price, for clearance. Visit our Website for an up-to-date list of the clearance stock, listed by outlet, within the Sevenoaks Sound and Vision group.

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ALL HAIL 1



New to these shores comes the Hegel range of electronics from Norway. Alan Sircom tries out the entry level H1 integrated amp. . .

Hegel's £1,495 H1 integrated amplifier is the entry point into Hegelian philosophy. There is also a CD player, preamplifier and two power amplifiers, but all of these are distinctly high-end designs. The H1 delivers a claimed 120Watts per channel into 8ohms. Hegel suggests this figure doubles to 240Watts for four ohms and even expects the H1 to drive demanding speaker loads right down to 2ohms. It also claims the H1 can deliver greater than 70Amps.

Perhaps even more importantly, the H1 uses two of the company's proprietary SoundEngine amplifier modules. These are discrete surface-mounted plug-in op-amps, made by Hegel itself, featuring cascaded amplifier stages (each with local error correction) and complementary bipolar output devices running in Class AB.

The company is totally committed to local error correction, trying to minimise distortion and maintain linearity at each stage in the audio chain.

The amplifier has six line-level inputs: five single-ended, one XLR balanced. One of the single-ended line inputs also has tape outputs, but there is no tape monitoring option. There are also a pair of single-ended phono preamplifier outputs.

This is an extremely minimalist design; all you get is a source selector on the left, a volume control on the right and a big push-button on/off

switch with a blue LED in the middle. There is also a tiny hole in the bottom left corner of the front panel for the remote sensor. The H1 comes supplied with Hegel's remote control, but this is designed to operate the Hegel system 2. Sadly, on the H1, despite buttons for source selection and more, the remote only powers the volume control.

You can't ignore the build quality. It's a deep amplifier with a bowed dark grey front fascia backed by a brushed alloy cover. The weight is a bit uneven, because a large toroidal transformer sits in the front left corner of the amplifier.

Hegel use discrete and surface mount components at different points in the audio chain, depending on what performs best in that position. You can hear the distinctive double-click of the relays as you move from input to input. And it runs cool, too; unless you play the H1 at full-tilt, the centre heatsink under the hood will stay lukewarm to the touch.

I used the Hegel with a variety of products from above and below, but the bulk of the listening featured a Linn CD12 as source component (useful for checking both balanced and single-ended inputs) and a pair of Dynaudio Audience 42 bookshelf speakers on Kudos stands. Both the CD12 and Hegel sat on a Quadraspire Q4 Reference table. Cables used were from Cardas,

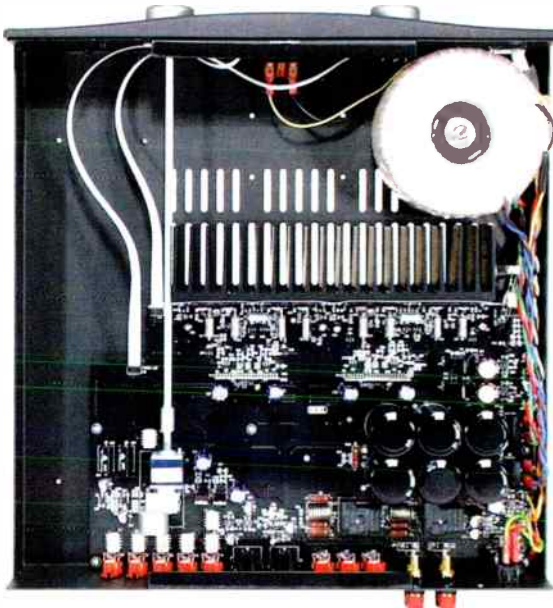
Chord, Kimber and Linn.

This is a very impressive integrated amplifier design. Its sound is most reminiscent of a well detailed valve amplifier, crossed with the absolute clarity of the late, lamented Deltac amplifiers. It is ultimately not as warm as a valve amplifier and doesn't paper over the musical cracks like many 'hollow state' designs do. Instead it sets its focus on the detail, but not at the expense of that smooth, almost rich musicality of tube designs.

Take a raucous CD like The Strokes. Often, all you can hear is the aggression and the brightness, but the H1 manages to dig a bit more out of the mix. The H1 also gives you the articulation behind the distorted microphone sound and the driving guitars behind the fuzz pedal.

It is also keenly dynamic, starting and stopping on a dime and is capable of playing loud and soft sounds together with aplomb. This is highlighted by the frankly insane free jazz of Albert Ayler's 'Spiritual Unity'. As it is almost impossible to predict what or when or how loud the next note will be, it is a perfect test for dynamic range. The Hegel H1 passes muster. This is also a benchmark of how good the H1 really is; it's rare to stand more than about a minute of this slice of ritual sax abuse, but the H1 kept it together throughout the entire hour of the seven and a half-minute long track The Wizard. Play

THE HEGEL



average image height and depth, but it's the width of the image that grabs you. In fact, the fine combination of detail and image impresses whatever type of music you slap in the CD.

XLR operation sounds fine, but intrinsically no better than the single-ended sound. If there's one criticism, it's that the H1 doesn't take to being played too loud. It will fill a room with sound, and

the lack of a headphone socket.

Hegel the 19th Century German philosopher suggested that every idea (or thesis) had within itself the seeds of its own destruction (or antithesis). If this is true, then the Hegel's antithesis is extremely well hidden. The H1 is an exceptionally good integrated amplifier, getting closer than many integrated amps to the goal of 'no sound' at all. Excellent. ■ ▲

Hegel H1 Integrated Amp £1,495

Hegel Audio Atmosphere
 29 Drake Avenue, Penkridge
 Staffordshire, ST19 5UA
 Tel: 01785 711232
www.audioatmosphere.com
www.hegel.com

the same track on one of those classic British Rhythm school of amplifiers and its lack of a regular time signature leaves the amplifier sounding flat and bland. Perhaps the H1 makes such a good fist of this almost atonal music because it doesn't place emphasis on the rhythm; it may not have the infectious rhythm of others, but instead it has balance and detail aplenty.

The big scale and soundstage was shown with Puccini's Turandot. It manages to convey the space round the instruments and singers, with a soundstage that is wider than it is deep or high. It has better than

goes loud but at really high volumes (after, say, about 11 o'clock on the volume dial), it begins to sound hard and harsh. However, only psychotics and hi-fi reviewers would play at these levels on a regular basis. Moreover, it is exceptionally good at playing very quietly; many amplifiers sound weak and uneven at low levels, but the Hegel is good enough for late night listening to almost forgive it for

H1 INTEGRATED AMPLIFIER SPECS (lifted from Hegel's website)

- Volume controllable by Hegel RC remote control
- Output Power: 120W + 120W in 8 Ohm
- Inputs: RCA unbalanced and XLR balanced, selector for 6 inputs.
- Speaker Outputs: LEXAN gold plated terminals
- Frequency response Less than +/- 0.1 dB deviation 20Hz-20kHz
- Phase response Less than 2 degrees deviation 20Hz-20kHz
- Signal-to-noise ratio More than 100dB
- Crosstalk Less than -100dB
- Distortion Less than 0.005 % at 50W in 8 ohm
- Intermodulation Less than 0.01% (19kHz + 20kHz)
- Damping factor More than 1000
- Two pre-out outputs for connection of external power amplifiers
- Dimensions 8cm x 43cm x 44cm (HxWxD), 12 kg

MEASURED PERFORMANCE

The Hegel produces a healthy 105W into 8ohms, under measurement. Power supply regulation was so good it nearly doubled this into 4ohms, managing a massive 196W. It should sound both powerful and well controlled in use.

Frequency response was wide, being especially extended at high frequencies; the upper limit was 150kHz. Generally, broadband amps like this do actually sound very open.

Distortion levels were low under all conditions, even when delivering full power at 10kHz, a fairly fierce test. With levels not exceeding

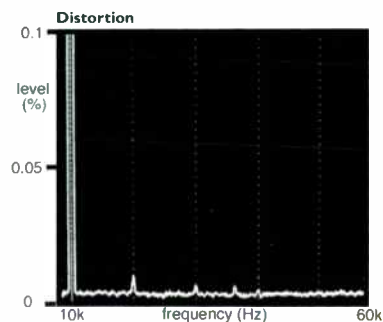
0.03%, mostly second and third harmonic, the amplifier proved linear enough. In use it should sound clean and smooth.

Input sensitivity was a useful 400mV, enough for most sources, even old cassette decks and tuners that produce around 300mV.

The Hegel measured well in all areas. It will likely sound clean and powerful. **NK**

Power 105watts
 CD/tuner/aux.
 Frequency response 10Hz-150kHz

Separation	66dB
Noise	-106dB
Distortion	0.01%
Sensitivity	400mV
dc offset	1/-28mV



World Verdict



Very transparent and coherent sound with great soundstaging and detail. Well made but not one for the loudies.

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What's new, Pussycat?

Where do we start?!

Conrad Johnson - superb amps from the US. The fabulous MV60 power amp is on demo now, with the PV-10 preamp.

Duevel - omnidirectional speakers from Germany which are rapidly gaining loyal followers. We now have all 3 models on demo.

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Origin Live - their brilliant new tonearm, plus Rega arm wiring and counterweight mods.

ES Lab - British built full digital amp.

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HI-FI WORLD 2002

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SMALL

Mission's m70 is the latest in a long line of budget full range standmounts of miniscule dimensions. Dominic Todd gets out his telescope - will he need a matching ear trumpet?



It seems as though small is this year's big. The recent trend for ever more capable and cheaper floorstanders, within the budget sector, has been replaced by a clamour towards ever-smaller budget boxes. No doubt this new trend owes much to the hugely increasing demand for 'invisible' sub/sat systems, but also has improved technology to thank for its viability. A few years ago, tiny, full range 'speakers sounded quite dreadful. They were best left to kitchens and piping muzac into lifts. Yet recent products, including JPW's 201 (April 02), have shown that it is now quite possible to make a sub-mini 'speaker sound perfectly decent. Never one to miss an opportunity, Mission have now joined the ranks with their brand new m70. As its name suggests, the m70 fits below the acclaimed m71, yet is even tinier than its 'big brother', which itself is one of the smallest in the class. This size of 'speaker isn't a totally new departure

for Mission. In the days of the Mission 700, there was also a smaller 70 version. Yet that was quite a different beast featuring cheap drive units and a plastic cabinet. This time around, Mission have gone for the full m71 in miniature effect. Hence, there's the same solid cabinet wrapped in graphite or beech effect vinyls with a, heavily tapered, metallic front baffle. The drive units appear downsized rather than downgraded too. Set in the usual Mission inverted position, the woven fibre woofer and soft dome tweeter look every bit as good as their more costly brethren. The M70s aren't bi-wireable but this shouldn't make too much of a difference here.

Kicking off with The Propellerheads' 'History Repeating' I found the Missions often belied their true stature. Its true to say that there was little really deep bass, but the sheer presence of their sound was impressive none the less. Guest

vocalist Shirley Bassey's vocals fairly leapt out into the room and possessed a rock solid image dead centre between the 'speakers. Furthermore, the Missions didn't appear to suffer from the mid-range nasality that can afflict small cabinet 'speakers. The vibrant brass sections could sound a little subdued at times, yet the song remained pacy enough to get the foot tapping.

Robert Miles' 'A New Flower' proved rather more testing. It was perhaps a little unfair to use an ambient track with potentially window shaking bass, yet the results proved interesting. With the really deep notes the m70s resorted to a boxy wallow, when they would have probably been better off simply cutting the frequencies altogether. Having said that, the rest of the track proved impressive. There was fine imaging and excellent projection. The baby's cry was pushed free from the mix and had a decent sense of

CHANGE

realism (much to the dismay of passers by no doubt!), and there was good separation of the various instrumental effects too. All in all then, the baby Missions made a good effort at creating the correct ambience, only giving in when the real bass began.

Rather less testing for the m70s was Fairport Convention's 'Kind Fortune'. However, I was rather surprised to find the fiddle sounding rather tinny and a slightly insubstantial tonality imposed on vocals. Yet the piece still had a sense of intimacy, thanks to the fine projection and pleasingly detailed resolution of the acoustic guitar. Bass guitar, though, rather lacked impact and taken as a whole I left rather unconvinced with the Mission's portrayal of this particular Folk Rock track. Certainly, the JPWs would have been more engaging here, even if they might have missed out on some of the Mission's treble smoothness.

Classical music proved to be a

similarly mixed bag. Timbre and staging were both fine and there was plenty of detail with the kettledrums and percussion. When things became a little more complex and spirited though, the m70s did rather lose the plot somewhat. Brass became aggressively reproduced and there was evidence of compression as the music's dynamics swelled. Truth be told, with a full orchestra the baby Missions simply began to sound out of their depth. It's here that the benefits of their slightly larger brothers, the m71s could really be heard or, for that matter, felt.

The Mission m70s possess many of the qualities one would expect from such a tiny 'speaker. They image superbly and show a smooth frequency response between upper bass, mid and treble. They are also articulate and quite revealing little 'speakers. What they do not like, however, is really deep bass. This hardly comes as a surprise, and

afflicted the JPW 201s too. However, what the JPWs manage to do, which the Missions didn't, is to remain in control when the musical mix became ever more complex and intense. If bass frequencies were taken away altogether, as would happen if using a filtered sub woofer, then the Missions would shine. Yet, as they are, they don't quite hack it as a full range 'speaker of tiny proportions. Unless you are using them with a sub, or absolutely must have a 'speaker of this size, then I'd recommend the small amount extra to get the only slightly larger m71s. In this particular case bigger really is better. ■▲

Mission m70 £110

Symphonix Ltd.
Stonehill, Huntingdon
Cambs. PE29 6EY
Tel: 01480 451777
www.mission.co.uk

MEASURED PERFORMANCE

Mini loudspeakers commonly give a superbly flat response, but the little m70s had some ups and downs in their measured response curve, our analysis shows. There's no absence of treble energy; the tweeter looks like it will sound a little prominent in fact. Absence of a crossover suck-out will ensure the m70 sounds detailed, but a rise in energy around the crossover point at 3kHz will likely make it sound a little forward and hard too.

A suckout at 600Hz approximately is likely due to a rear cabinet wall return - always a problem in small cabinets. Subjectively this could be heard as a degree of boxiness, or perhaps boominess.

The small bass unit peaks at 160Hz and reaches down to 80Hz. It will sound fast rather than heavy in terms of bass delivery.

Mission like to make their

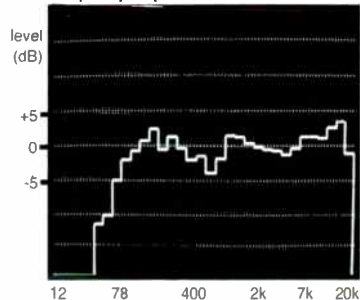
speakers sound quite bright and forward, an alternative description being "clear and detailed". Measurement suggests the little m70 fits this picture snugly.

As a load the situation is normal enough, our measurements classing the speaker as 6ohms nominal, a situation that comes about by using a 4ohm bass unit with an 8ohm tweeter. The minimum was 4ohms, equivalent to the DCR of the 'speaker. The m70 is easy enough to drive, but with a sensitivity of 85dB from one nominal watt of input (2.8V) it will need some power, something in the 60W region being most suitable. As small 'speakers go, however, the 85dB figure is quite good.

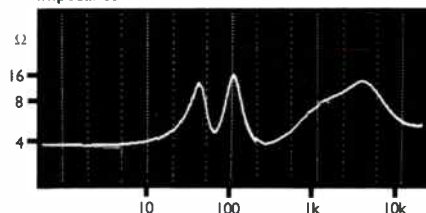
The m70 looks like it will sound fast and detailed. There may be a little boxiness or colouration in its presentation,

but how intrusive this sort of thing is can only be judged by listening tests. As a load it is well balanced and matches the competition. **NK**

Frequency response



Impedance



World Verdict



Great imaging as usual, with good projection and staging but the m70s don't do justice to 'big' recordings and bass can be a bit wobbly.

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PICTURES THE SOUND



Can a DVD video player deliver high quality audio? Noel Keyword finds the new Philips DVD 962SA gives more than just pictures.

This player from Philips makes quite a proposition: it will play your DVD videos, it will play your audio CDs and it will play SACDs (Super Audio Compact Disc) too. In my books that makes it a real audio enthusiasts machine – and that's how Philips have aimed it – there's even an audio direct button that switches off the video circuitry. But my eye alighted on Philips assurance that this player really does output '24/96 PCM' because this can blow your socks off. Another bit of good news is for such an advanced, specialist player a price of £399 is being quoted. I tucked the box under my arm and whisked it home sharpish!

Let me explain my interest in the '24/96 PC' bit first because this is where you will hear a real improvement in quality over CD. Anyone like myself who has never believed in the unmitigated excellence of CD will be equally intrigued by its replacement I can't help feeling. But, to date, 24/96 players that work properly have been rare. I have slipped in 24/96 discs,

watched the analyser screen and seen immediately that they cut off sharply at 20kHz. Early players quite simply truncated the audio signal due, I am told, to limitations in the chip sets being used within Far Eastern DVD player production. Bear in mind most DVD players are designed to output video; audio is a secondary consideration. Philips make the specific point that this player outputs 24/96 properly. I tested it straight away – and, yes, it does. In a nutshell, it will fully and properly reproduce 24bit/96kHz recordings from DVD video disc soundtrack, providing an audio signal out to 48kHz. There are plenty of discs around and they are not too expensive. Good ones make CD sound weedy, because 24/96 can give serious dynamics - as the new DVD962SA shows. Here's a machine worth a close look.

Size wise this player needs a little room, measuring 435mm wide, 321mm deep and 100mm high, but at 4.2kg it is easy enough to lift. The finish is clean, smart and fairly typical; this is a Philips Matchline product. I suspect, by the way, that now Philips

have sold off Marantz they will be trying to revive the technological credibility of their brand name, shredded in the late 1970s by efforts like Black Tulip. This latest product is a fairly serious attempt at high quality audio it seems, because they even claim to use "audiophile grade audio circuitry for crystal clear sound", not something they would previously have considered important enough to give space to. Unlike a CD player though, with its 16/44.1 stereo output, this machine can reproduce a bewildering array of audio signals. Ready?

Top of the list is SACD, both stereo and surround-sound (i.e. six full bandwidth, uncompressed channels). This offers 24bit resolution of amplitude and 96kHz audio bandwidth potentially, although Philips claim only 40kHz here I note. The player also decodes Dolby Digital Surround sound, important for movie surround-sound. An external decoder is needed for DTS digital surround sound though. The player does not handle DVD Audio discs, although it will play them if additional non-DVD-A tracks are included in the data

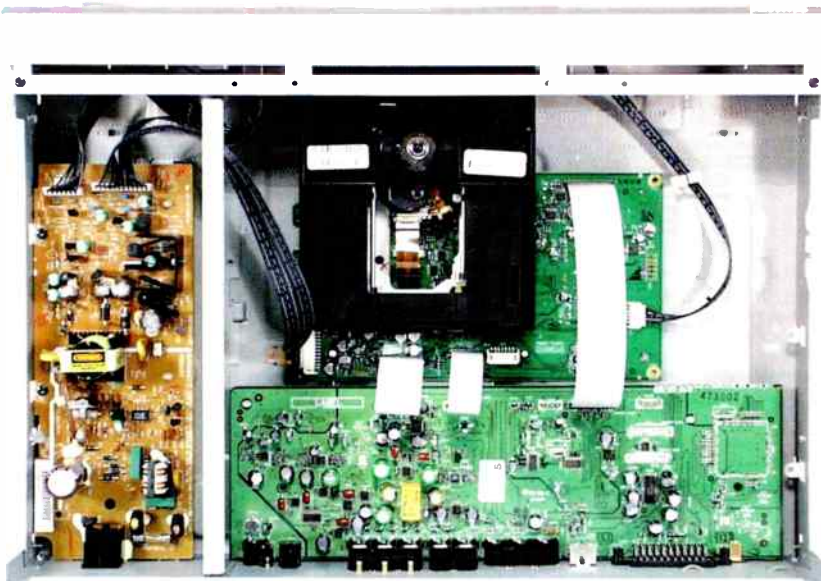
stream, such as Dolby Digital stereo (i.e. compressed stereo). In this case you will not be listening to 24/96 or 24/192, but reduced data rate CD sound (like MP3).

At present in my experience SACDs are not dramatically better than CDs because too many are taken from mediocre sources, as I note elsewhere in this issue. However, some dramatic DVD video disc 24/96 recordings are appearing and the Philips will play them.

The DVD 962SA will also play CDs, CD-Rs and CD-RWs, as well as MP3 discs. Optical and coaxial digital outputs provide PCM, MPEG2, Dolby Digital and DTS signals for decoding.

On the video side of things, there's as much choice. The player will accept NTSC or PAL discs, but it is a 'single DVD region' player, in my case Europe/Zone 2. As well as DVD video, video CD and S-Video CD are accepted. DVD+RWs are – naturally – accepted, and DVD-Rs of course. The video signal is output on SCART, as S-Video, as composite baseband video (CVBS) and as component video.

The player's front panel carries a bare minimum of controls, since most are on the remote control unit. However, the remote is uncluttered, as they go, because quite a few functions, including video slow motion and some audio functions like stereo (instead of multi-channel), are selected from on-screen menus. There's a bit of a compromise here, since the player has no jog wheel and on-screen menus are a pain, so it isn't especially easy to use at times. You also need to use the player with a TV of course, even though it is good enough to justify use as a stand-alone audio player.



Like most manufacturers in this field Philips offer a wide array of functions for video, including loudspeaker surround-sound set up signals, access control, parental control, Favourite Track Selection, video zoom (up to x4) with panning of the image, camera angle and plenty more. DVDs can be bewildering and Philips don't help by saying the digital output of this player "does not provide PCM" and then providing a chapter a few pages later titled "PCM output" where it quite clearly talks about setting the PCM sample rate frequency of the digital output! I presume they mean this output carries only a surround-sound signal and cannot carry a conventional stereo signal for an external CD convertor even when the player is set in software to stereo.

Not that this matters too much, because as a CD player the DVD962SA doesn't need outside improvement. I judged it from a critical audio viewpoint, more as a CD player than a DVD video player, and it is a superb audio player. As Philips claim it does have audiophile properties: it is both very clear and it has strong dynamics. Its ability to resolve dynamic contrasts was crucial not only in highlighting the difference

between good and mediocre CDs, but in clearly revealing the improvement higher resolutions, in this case from DVD 24/96 and SACD, bring. On classic well recorded Rock like Toni Braxton's Spanish Guitar this player had real weight to its low frequencies. Bass sounded muscular and quite supple, drums had slam. In comparison to a Denon 1600 DVD-A the Philips had superior tonal balance, sounding fuller bodied and seemingly more natural as a result. In comparison to normal CD players the 962SA has real breadth to its response and strength in its dynamics. It paints a big picture and a musically exciting one. Its fulsome lower midband gave body to Toni Braxton's rich tones. Out at the other end of the spectrum this player has Marantz style treble: brightly lit and finely detailed. Steve Earle's vocals on Billy Austin were vividly clear, imaging was pinpoint sharp yet his guitar strings reverberated richly; there was no thinness of tone. Put together, these properties give the Philips a bold presentation that is nothing short of impressive. As a CD player alone it could justify its price.

It was with some Chesky 24/96 DVD Video demonstration discs that the potential advantages of higher



resolution recording became most clear, showing what the Philips could do. Clarity and dynamics take a whole step up. Playing tracks like Rebecca Pidgeon's MacDougall's Men (24/96 stereo) this player gave the sort of conspicuous dynamics you would hope to hear from a medium that claims to be better than CD. Unfortunately, it is early days for high resolution recordings; there are few that can show what is possible and they are on demo discs – not usually the most entertaining performances. And that was the difficulty I had with judging the 962SA as a stereo SACD player. If you want SACD for surround-sound then its benefits will be obvious enough, but at present

the SACDs I have show no clear benefit over 24/96, largely due to the quality of the masters used it appears. Until they do I can't make a judgement on SACD quality other than to say at present it sounds clean and nice, but isn't a match for 24/96 from DVD Video. But the 962SA plays both, as well as CD, so it has a broad span of ability.

What the Philips does not play is DVD Audio discs – which is not to say it won't play them! DVD is nothing but confusing. Some of these discs have extra DVD Video tracks, in Dolby stereo or PCM, just so they will play on any DVD Video machine. Playing a DTS demo disc of Larisa Stow, the 962SA showed Dolby D2 (i.e. Digital 2ch.) on its display and

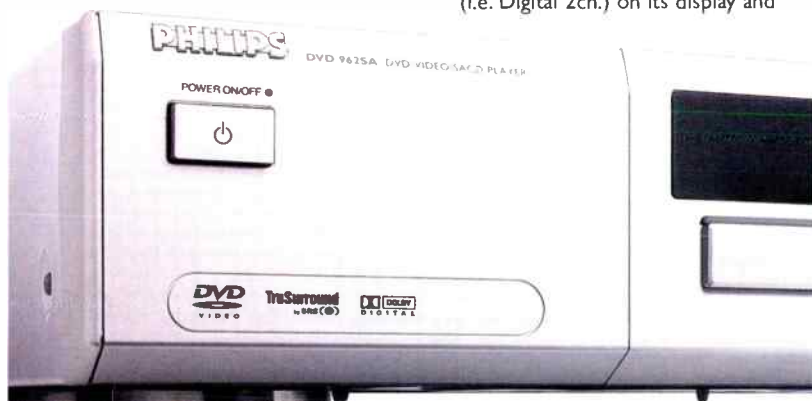
replayed what is compressed (i.e. data reduced) stereo. It sounded clean, enormously detailed and dynamic. Transferring this disc to a Denon DVD1600 to play the 24/96 version did show, however, just how much more detailed this coding can be.

As a video player the machine worked well. Connected up by Scart it gave fine picture quality and has a whole host of trick functions.

This is a great player. It provides superb sound quality from CD, DVD Video tracks and SACD. Not only does it resolve CD well, but it also clearly delivers the enhanced dynamics, richer detailing and more open sound of enhanced coding schemes. Up to now, too many players have been unable to do this, their circuits tending to compress and fudge over differences. If you are in the market for a DVD video player or a CD player - get this machine! It's dramatic. ■ ▲

Philips DVD 962SA £399

Philips Consumer Electronics UK
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MEASURED PERFORMANCE

This machine's frequency response extends flat to 21.25kHz (-1dB), suggesting it will have fairly obvious treble. With material recorded at 96kHz sampling rate, tests showed the response extends to 48kHz. Until recently, a large number of DVD video players have truncated this output to 21kHz, giving no audible benefit in practice. As a true audiophile machine this player gets it right.

Distortion levels were very low right down the dynamic range, with just 0.004% at -6dB and 0.006% at -30dB. The EIAJ dynamic range figure of 111dB is one of the best I have recorded, largely due to low distortion at -60kHz. Our distortion analysis clearly shows there's little noise and no quantisation artifacts.

With an output of 1.9V and good channel separation the Philips measures well in all areas.

The figures suggest it will sound clean but on the bright side. **NK**

Frequency response 4Hz-21.25kHz
left right

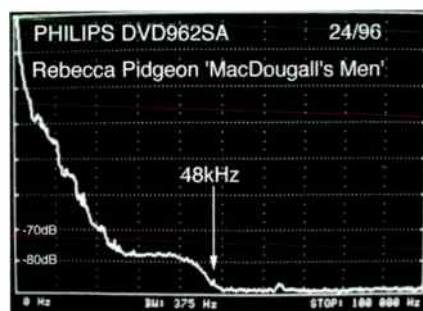
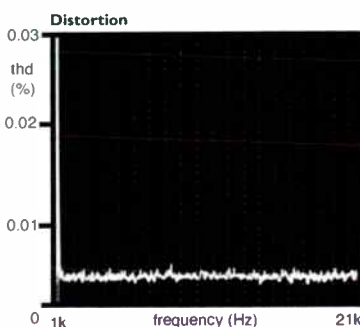
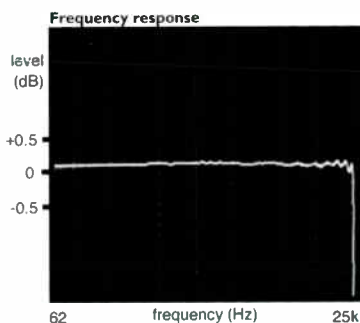
Distortion	left	right
-6dB	0.004	0.005
-30dB	0.015	0.016
-60dB	0.35	0.33
-90 28	29	

Separation	left	right
1kHz	111	112
20kHz	98	99

Noise (IEC A) -97dB

Dynamic range 111dB

Output 1.9V



World Verdict

£★★★★★
Vivid dynamics and superb subjective 'bandwidth' make this a great audiophile player. Superb value.

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LETTER OF THE MONTH

A KICK UP THE EIGHTIES

Dear Hi-Fi World,
I'm in dire need of some advice in upgrading my system at both the front and back ends. So I have a two part question.

Firstly...20 years ago I used a system comprising a Rega Planar 2 with SME 3009S2 (must be the only one in the world), Shure M75 ED, Quad 2/III and Tangent TM3 speakers. When kids came along, I shifted this stuff up to the attic where it still lies (along with about 1000 LPs) and moved to CD and a cheap separates system from Richer Sounds (I just about gave up using this). About a year ago I decided to get back into some serious listening so I bought a few magazines, including yours, which I found to be by far the most informative and entertaining. After such a long absence from all things hi-fi I had two shocks: the high cost of everything and the fact that most amplifiers came without a phono input!

Based on some of your reviews, I went out and listened to a few bits of

kit including a Linn Classik. The dealer demo'd this (along with some Arcam gear) through Linn Ninka speakers. This set up sounded superb and, just a few weeks later in your July 2001 issue, David Price reviewed the same combination and came to the same conclusions. I bought the Classik but, not being able to afford the speakers straight away, I purchased a pair of Mission M74s (which I got for £200). I've since spent a fortune on new CDs and get a lot of pleasure from this system, but I've convinced myself that the sound is a bit woolly and I can't help wondering if I should go ahead and get the Ninkas.

Do you think this would be a worthwhile improvement? Can you suggest any other speakers which I should consider? I use some nondescript cable – would I hear a difference if I used the Linn cable and/or bi-wired?

One of the main reasons for buying the Linn was the ability to upgrade and bi-amp using an LK85 or LK140. Do you think this would be worthwhile when funds permit?

Secondly...I really want to get my

vinyl out of storage. I wondered about getting a new Turntable but don't want to spend more than about £1000. I've thought along the lines of an ex-demo Michell Gyro SE, OL Ultra, or suchlike, but my dealer recommends buying a second-hand LP12. What's your opinion on this and what MC cartridge should I go for? Or should I just get the Regal/Quad/Tangent down from the attic and have two separate systems?

Thanks
Glen Knox

Firstly, you made a good choice with the Classik. Although some may still pooh-pooh the fact that it's in one box, they do so out of ignorance or jealousy, as it's one heck of an audiophile bargain.

The fact that you've raised the question of upgrading the Missions means that you've discovered that the better the source and amplification, the better the 'speaker required to do them justice. The only budget 'speaker I can truly think of that perhaps sits happily at the end of a midpriced system is the Wharfedale Diamond 8.1 and this is,

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if not a fluke, certainly a rarity. As far as amplifier upgrades are concerned, wait and see if a new pair of 'speakers gives you satisfactory edification. If you still require a little more headroom, plump for the beefy LK140.

Mission's budget 'speakers are superb, make no doubts, but are ultimately hard work when attached to the end of a superior system, where they will sound a little too hollow and lacking in richness. A move up to the fine 782 (£700) or 783 (£1000) models from this company will result in more refinement and quality throughout the bandwidth than you currently find with the m74s. The Ninkas are in the same mould as the Missions, with good attack and bass slam but with also perhaps a tad more immediacy in the overall sound.

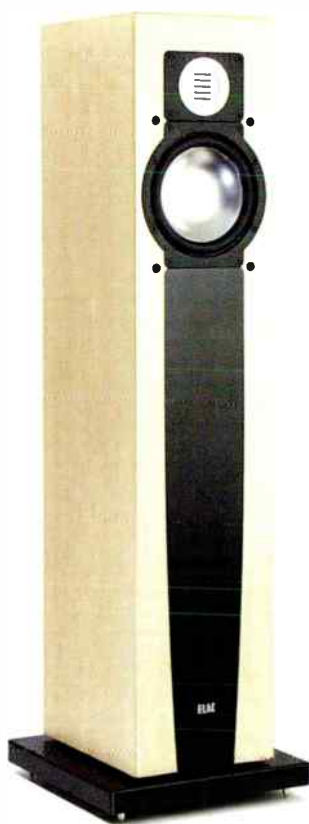
One other avenue worth pursuing would be to audition a pair of Elac's superb 512 floorstanders at £1250. They have an awesome folded ribbon tweeter, excellent bass extension and a smooth and highly detailed sound.

With regard to vinyl replay, all three of your options are viable. The Michell is perhaps a bit more of an 'all rounder' than the OL or Linn but after dalliances with all three I still head back to my Linn for it's indescribably addictive grip on music and classic styling. Don't necessarily rule out the RPM models from Project (4 or 9) which, with the addition of an MC cartridge, will really sing. There are many LP12s available on the second hand market (not least in the back pages of this very organ) and Linn will recondition and upgrade to current specifications, for a small(ish) fee at a later date, should you wish.

MC cartridges are a tough one and there are relatively few designs worth auditioning under £200. The most affordable and effective model is the Dynavector DV10X4, a high output MC priced at £199.

As for resurrecting that second system, it seems a bit of a hotch potch on paper. Sell the turntable and 'speakers to generate some funds and keep the Quads, if anything just as ornaments - for my money, they rival anything available in Sotheby's for four grand!

SP ■



Try the Elac 512s in addition to the Ninkas

▶ LIFE SAVER

Dear Hi Fi World,
I'm in need of some advice, as I am thoroughly confused as to the next steps to take regarding my system.

I currently have a PT Tarantella / RB300/1042 combo powered by an Audio Analogue Puccini SE amp into Opera Duetto speakers; CD is an Arcam 7. My problem is that it all sounds too polite and I would like a bit more oomph. I have listened to various CD players and speakers and liked the Genki very much, also the B&W 603s impressed. All this was powered by an Arcam A85. Am I looking in the right direction? Would I be better off by upgrading power cords and interconnects before I splashed out any money on equipment?
I eagerly await any advice!!

Yours
David P

Mmmm... David P, eh? Presuming you're not the long-time contributor to this fine publication, I can hopefully shine a guiding light. If it is Mr. Price, you can sort yourself out, mate!

Here's an interesting one. If you go the full hog and change everything (i.e. 'speakers, amp and CD player)

you could well regret it. It's far preferable to make changes one easy step at a time to avoid a financial and spiritual waste. Looking at your system, I'd personally stick with the Puccini/Opera combination and start the change at the top. As the years roll on I think you'll maybe appreciate the Italian pair in future, as opposed to an Arcam/B&W combination. You'll grow far better into the smoothness of the former than into the immediacy of the latter, which could prove hard work on the ear drums after a prolonged period. You're right to start at the source and with the Genki CD player. This is a sensible way to inject a little liveliness into your life. The Genki has a full and bouncy sound which is less 'grey' than the slightly dated Arcam. Along with this, a change of cable to the likes of SonicLink's (now called Black Rhodium) affordable products would add a touch of speed to the overall sound. The mild brightness of this company's products can work wonders in a tired sounding system.

Another option, either instead of or along with the Genki, would be to listen to Opera's excellent Operetta standmounter, which at £750 offers a detailed and open sound. This is down to the use of high quality drive units, along with the traditional refinement of sound and build of the manufacturer. Obviously, give the combination a good audition first, but it should work wonders. SP

▶ THE SENSITIVE TYPE...

Dear Sirs,
In the not so distant future I want to replace my old amplifier and am now examining possible options. Until now I always used solid-state amplification but a couple of months ago I had the opportunity to listen to a valve amplifier and I was really impressed with the warm, spacious and natural sound it produced. I tire quickly when I have to listen to music which sounds shrill and grating to my ears, which is what happens fairly quickly when listening to my current solid state amplifier (a ten year old Philips model). Most of the time I only listen to the better recordings in my music collection. I prefer by far the warmer sound of a valve amplifier, which is maybe less detailed, and apparently the low frequencies don't have the slam a solid state amplifier has, but at least it will let me listen for hours without



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becoming tiresome.

I would like to have your opinion about a possible candidate where I have laid my eyes on, I'm wondering if it's the right choice in combination with my loudspeakers and listening room. My speakers, with which I'm very happy because they sound wonderful to my ears, are Sonus Faber's Concerto Grand Piano (not the new Home version). These are not very sensitive at 87dB but their impedance is 8 ohm and they do not dip below 6 ohm over the frequency range, according to the owner's manual. Their power rating is between 30W and 200W. My living room where I do my listening is 45 square metres including an open kitchen, ceiling height is 2.42 metres and there is a parquet floor.

The amplifiers which caught my eye are the World Audio Design SE 300B monoblocs as described in the DIY supplement of your Hi-Fi World magazine. I've read some very positive things about them. The drawback is they're only 20 watts; what might or might not be a problem in my situation?

However, I'm not so much interested in the total volume these amplifiers can deliver. I live in an apartment and would like to stay on speaking terms with my neighbours, so listening at ear deafening levels is out of the question! What I'm much more interested in is in an amplifier which is capable of keeping me involved at modest or lower levels. Single ended valve amplifiers are said to produce the smallest dynamical nuances and also they are very transparent. These properties seem to be ideal in my situation. I assume therefore that in my case the total wattage is of less concern.

I prefer a spacious sound with lots of air around the instruments and a natural timbre. Vocal reproduction is very important to me too. I have several "At Carnegie Hall" recordings like Harry Belafonte and the Weavers and I would like to have a feeling I was there myself all those years ago. Should you advise against my choice could you then recommend an alternative which might be better suited to my personal situation?

I would very much appreciate your views on the above.

kind regards
Ben van Baaren
Netherlands

OK Ben, first things first. Before a beer-bellied lynch mob of retailers

chase me over the horizon, I'll try not to be too smug and push you towards our 300B monoblocks, although suffice to say equalling the performance in any other commercial product could well result in bankruptcy for many.

Many audiophiles decide at some stage to take the tube route but think going the way of the valve means they have to swap a pair of hitherto pain free 'speakers that they're more than happy with for a pair of horn loaded wardrobes that block out the sunlight. Well, in the words of the late Ira Gershwin, it ain't necessarily so. Someone at Quad once told me they recently heard a pair of the new 989 electrostatics powered at a hi-fi exhibition by a valve amp producing an estimated single Watt of power - and the 989s measure in with a power hungry sensitivity of around 85dB at most! OK, so the amp would have to be cranked up to eleven but he assures me it sounded superb.

The amplifiers that truly demand high sensitivity matching are the single ended types that muster less than 12W of power; 20W of valve power from a decent design should easily be enough to drive your Sonus Fabers, which are very fine 'speakers and well suited to the valve sound when it comes to their detail, transparency and smoothness. As you say, the impedance of the Sonus Fabers is pretty steady which results in a sensible power consumption which aids matters dramatically at this level. However, you're not going to rattle windows or have the neighbours running down to the local police station (not that your particular choice of music demands this, anyway) but you'll get a full sounding response that could well be beyond your expectations.

Taking off the company hat for a second, if you're still doubtful there are plenty of other good value, well designed valve designs such as Unison Research's P30K which uses four KT88s to produce 30W of clean power in a transparent single-ended design or a variety of models that use the 6550 American valve - a version of the British KT88. One thing's for sure, though, whatever you go for, your transition to the tube will be a decision you won't regret.

SP ■



valves needn't mean little power: Unison's beefy sounding P30K

STATE POLICE

I have a Michaelson Class A valve amp rated at 45W per channel, and want to upgrade my Mordaunt Short MS25 speakers. They need to be relatively efficient (89dB plus), so I was looking around and found what I thought would be perfect solution, namely B&W DM605 S2s. These have an active bass, which would help take care of the sensitivity, but then thinking about it, am I defeating the purpose of the valve amp (i.e. naturalness and clarity), because the B&Ws have a transistor amp built in?

thanks
Jim

Well, I'm sure Messrs Lucas and Grove (at World Audio Design) would shout, "yes!", almost without even stopping to think. It's certainly true that if you're into tubes, it's good to get transistors out of the equation as much as possible. However, the bass is a bit of an exception, because this isn't a critically sensitive area for the human ear - we tend to listen to low frequencies quantitatively rather than qualitatively, if you see what I mean. To wit, I'm using my World Audio valve pre-power with (shock, horror!) a Velodyne active sub (containing the aforementioned dreaded solid-state amplification) and it works brilliantly. You get a beautifully sweet valve midband and upper bass, and then those swinish, nasty transistors take over to handle the dirty work - this is obviously their 'station' in life, as they seem to do it rather well. The

result is the best of both worlds! So yes - by all means audition the B&Ws without fear.

Another idea is sourcing a pair of 'previously owned' Mission 752s (a great HDA-coned floorstander from the mid-nineties designed by Farad Azima) and adding a modest REL sub. Either option should work well. **DP** ■

►► NAIM THAT UPGRADE

I'm a confirmed vinyl nut, and my current system consists of LP12 Valhalla/Akito/K9, Meridian 206B, Naim 82/90/Flatcap and PMC-FB1s. I feel my next upgrade should be a MC cartridge (you keep recommending people junk their old K9s) - so how much should I spend?

A Dynavector DV20X-L (£299), a Linn Klyde (£499) or go the whole hog to a Kontrapunkt B (£700). Which would suit my system the best? Also, would you recommend bi-amping with a second NAP90 or again going straight for a NAP250.

Another tack would be a different power amp like the Meridian 557, although it would probably be difficult to get a home demo. Music tastes are

rock/blues/folk. Listening levels moderate. Many thanks and happy listening.

Bob Spinner

Ultimately the Kontrapunkt B is by far the most capable of the three cartridges you mention, and very probably the best at its price point outright at the moment. The trouble is that an Akito isn't the best place for it to sit. So, how about junking the K9 (Amen!) and getting a Dynavector DV20X-L and plonking it in an Origin Live modded RB250 tonearm - this does work very well on the Linn (providing you file down the rear right crossbrace for it to fit), and the total outlay will be less than the cost of the Kontrapunkt.

You'd then have a nice tight, punchy, clean front end to feed your Naim amplification - which would love you for it. I'd frankly stick to all-Naim gear, at least until you've got your front end as you want it. With a better signal, a NAP250 would be justified, and that is one hell of a nice amp - if you like the Naim sound, of course. I had a ball reviewing one a couple of years back, and wouldn't

faff around with amps lower down the evolutionary scale if you can possibly afford not to. **DP** ■

►► SOURCE OF JOY

Dear Sir,

I've had a hard time over the years putting together a satisfying system. Whilst I've owned some pretty good components, the system has never really gelled as a whole... until now. At present I have a Marantz CD63 KI CD player, Union Research Unico integrated amp, and Mission 773 speakers wired with Cabasse cable. I realise the speakers are perhaps not the best available, but in this system they sound great and better than some dearer models I tried. Things have really looked up since the arrival of the wonderful Unico amplifier - fantastic amp.

I wish to upgrade the source to the best quality I can afford, and would appreciate your advice on upgrading the Marantz, without risking upsetting the balance of the system, which sounds fine as a whole. Models I'm considering are the Sonneteer Byron, Monrio Asty or the Marantz CD 17 KI, although that will be stretching my funds. Would you perhaps

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Border Patrol 300B SE - very nearly new.	£3500	£4500
Art Audio Diavolo 300B SE - black and gold - v tidy, v young.	£3000	£4000
Art Audio VP1 Line pre-amp	£600	£1400
SJS Model 1 pre-amp. Serious - rare.	£700	-
SJS Model 2 pre-amp. More serious - more rare.	£1400	-
Cary 5500 line pre-amp	£400	-
Cary CA2A3 power amp	£550	-
Art Audio Concerto - triode coupled 6550 power amp - spotless	£1500	£2500
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Michell Orbe SE V nearly new.	£1600	£1995
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Celestion A2 rosewood - absolutely spotless - boxed.	£900	£1600
Linn Keilidh - passive. Brown speaker.	£400	£750
Mirage M890i Canadian floorstander.	£450	-
Snell Type JII two pairs with high mass stands - classic. each -	£500	-
Ortofon MC7500 20hours use - fabulous opportunity.	£1500	£2000
AudioNote DAC5 with 2x Border Patrol MB PSUs.	£10500	£20500
Musical Fidelity NuVista CD player.	£2000	£3000

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advise something else? Please bear in mind that I would like the new player to match my other kit. i.e. standard width format in silver!

**Thanks,
Chris Palmer. (France)**

OK, Chris, there are a few options here that won't over balance your system. Stick to smooth and easy sounding players and you can't really go wrong. I would recommend the latest Meridian CD player, the 507 - but it's Meridian and Meridian is black and smaller than your average component, so I presume this is out of the equation. That leaves us with The Monrio Asty, a smooth and well matched player for your Unico amp and a fairly reasonable £700. One in the £1000 range that we like here at HFW is NAD's often overlooked Silverline S500 CD player, a refined and rich player that also looks a million dollars and comes complete with a pair of white gloves, for that snooker referee look (actually it's to avoid mucky paws on the fine silvery white finish)! The deep blue dot matrix display also adds to the player's appeal, and there's an improved 'i' version just around the corner at the same price, so watch out for reviews soon. **SP**

► SIGNIFICANT GAINS

Please could you help me with my system, which originates from my student days? I've recently upgraded my 12 year old SEE Revolver turntable, Linn Basik arm and Nagaoka MP11 Boron cartridge to a (funky red) Rega P3, Origin Live structurally-modded RB250, retaining my old Audio Technica ATOC3 cartridge. At the same time, I became a proud owner of a Musical Fidelity X-LPS phono stage, and put my Lynwood Electronics Equaliser phono stage and PSU into storage (surely no-one would want to buy it!). My 'gearbox' is a 20W Rotel RA920AX integrated, driving Gale GS301 speakers (the ones with the holey-metal grilles). I also have CD, MD, tape and tuner sources.

I reckon it's time to ditch the Rotel, not least because the input selector switch seems a bit ropey - if I wiggle it on AUX there's a crackling on the right channel. I think the Rotel hasn't got the guts to drive the Gales. Besides, I'm fond of the speakers and don't really want to change them to more sensitive units.

How much should I budget for a

new amp? I listen to all sorts of music, but primarily jazz and classical. I like a deep but fast bass (wish I hadn't sold the Nagaoka!) and am looking for a 'big' sound-stage with clear instrument separation. In addition, or alternatively, would a change of cartridge help? I'd like to keep my cartridge budget well below £100.

Muchos gracias (as they say in Cactus-Land).

Anon.

Hola! This is another one of those, "what car shall I buy, I like the colour red?" type questions! It leaves a lot of variables in the circuit, so to speak. First things first - your new Rega is a serious sounding bit of kit and gives you a great 'way in' to real hi-fi. The Mu-Fi phono stage is fine, if not quite the strongest at the price, but hardly an ideal tonal match for the AT. So first, I'd scrimp and save for a Goldring G1042 (£120) which will give you a far more Nagaoka-esque (i.e. phat!) bass and plenty of bluster. By comparison, the OC3 will sound weedy and over-analytical. Then it's time to junk the Rotel, but for what? Well what do you want?

Spending under £600 isn't going to buy you any real improvement - the 820 wasn't a bad amp in its day, so to get a really worthwhile jump you're into the £500 plus area. LFD's hard-to-find Mistral (£550) is a possibility, with a very sweet organic sound but won't really have enough poke for your Gales. Musical Fidelity's X-A200 (£700) is seriously grunty but you might want more subtlety for jazz or classical. Arcam's FMJ A22 (£1000) has also got welly in spades - and some sophisticated features, but again isn't the most delicate. Naim's NAIT5 (£799) is peerless at the price for excitement but you may want more tonal colour and power - but I still think it would still complement the Goldring cartridge very nicely. Cyrus's 7 is probably the best all rounder (£700) with a nice mix of sweetness, delicacy and oomph, and you can upgrade it substantially with a PSX-R. And then there's always the long, lost Meridian 551 (£845) which I myself once used and enjoyed - it's a slick, smooth and seductive performer that really grows on you. If I were you, I'd narrow it down to the last three - and on balance would probably opt for the Cyrus. **DP**

► MODS FOR A ROCKER

My system comprises a Micrometer Stage 2 CD player, Cyrus 2/ PSX (older model), Nakamichi BX 100 tape deck, Quad FM 4, Michell Syncro 1 RB300 / Roksan Chorus Black and Opera Duetto speakers on Atacama stands. I'm satisfied with the overall sound and feel that the source components complement the slightly bright sounding Cyrus/PSX. But one little grizzle I have is when the music gets more complex, it's not conveyed so well and tends to become rather muddled. I don't know if this is a fault of the speakers or the amp and would appreciate some advice to remedy the grumble, on a rather restricted budget of £150.

I would like to upgrade the turntable and I've read glowing reviews in your magazine about the Origin Live modification but my main apprehension is that I wouldn't be able to set up the arm and cartridge to it's former glory. If I was to have the mod done, would it be the ideal opportunity to upgrade the cartridge? Or am I completely off the point and trying to achieve too much on a tight budget? Would I glean better results by spending the money in other areas such as investing in an amp for example. More to the point, would the Syncro justify the investment or not?

Mike Shannon

London

Sorry for raving about the OL mod - ex. HFW ed. Jon Marks 'discovered' it and he was quite right - it's superb and turns the Rega arm into a giant killer. I junked my SMEV and willingly gave Linn their new Ekos back (well, 'fairly' willingly) to return to my rewired, OL RB250 - it really is that good. And (surprise, surprise) it's exactly what I'd recommend for you! The Syncro is a decent deck and would definitely tighten up if you got your RB300 modded. If the cartridge isn't worn then there's no point in replacing it right now - just carefully clean its stylus and contact pins with isopropyl alcohol, get a good Ortofon alignment protractor from Henley Designs and take your time. If you can bolt your Michell together, you can do this! Ultimately, look towards a GyroDec SE, OL RB300 (which you might as well keep) and something like a Dynavec DV20X-H. You can always sell your Syncro when you're ready - Michells go for top dollar in the classifieds. **DP**

UNIQUELY

Top of the Sugden tree is the Masterclass Reference Monobloc power amplifier. Simon Pope checks out a slice of British high end at its finest.

If you read my monthly rantings at the start of this magazine you'll find me bleating on about the meaning of high-end and what it stands for. In among there you'll find reference (pardon the pun) to Sugden, probably the one British manufacturer to whom you could attribute that phrase without a second thought.

As keen audiophile historians among you will know, Sugden have been plying their trade for many a year. Jim Sugden founded Research Electronics in the mid 1960s, designing scientific instruments. He soon turned his attention to audio and the now classic A21 integrated amplifier was born. Working in Class A mode it set a standard in sound quality that has been quietly recognised by a well informed few, if not by everyone.

For the next thirty-odd years the company have stuck to their guns, producing products that make music, not science, the important factor. No bull or techo speak here - even though there's some serious engineering going on, they don't make a meal of it.

Indeed, Sugden don't make a meal of anything, producing simple looking but well built products that speak for themselves. Whilst by no means cheap, the Sugden brand traditionally delivers quality. Their only claim to marketing of any kind comes in the form of the great little phrase "Rescuing Music from Technology". And so say all of us, Sugden!

The Masterclass range is the top series of products from the company and consists of a CD player, preamp,



34W integrated amplifier, a 50W stereo power amplifier and the top dog 130W pure Class A Monoblocs. With a serious price tag of £6,000 a pair, these are products not to be taken lightly. You're competing up here, price wise, with the likes of Krell, Levinson, Chord Electronics, Meridian and Naim's top dollar products.

These amplifiers are all solid-state designs, like Sugden's. In spite of this though, the Sugden sound is traditionally more akin to the warm and rounded sound of valve amplifiers. The relatively low output ratings deliver far more control and clout than you'd imagine by looking at the paper specifications. This is one reason I respect the company's approach and where they're coming from. It amalgamates the best of both worlds, the relative ease of use of a solid-state design with the insight and subtlety of a valve amplifier.

Like all Sugden products the design of the Monoblocks was a labour intensive one. Time was spent in listening rooms, auditioning various components. The final result is a big, powerful and serious looking contender for the muscle power amp crown.

These amps are a pure Class A, direct-coupled design with only accommodation for balanced XLR

inputs, a nod to the pro audio industry where, plagued by noise and hum in long leads, they like balanced working because it cancels out such nasties.

Sugden amps, due to their Class A status, run hot (you're in valve amp territory where heat emission is concerned). To avoid overheating these amps are flanked either side by large, effective heat sinks. Better still - especially for reviewers - they don't take your fingers off when transportation is needed.

The Masterclass AA monoblock has, like the near identical 50W stereo power amp, a touch of the nonsense professional audio aesthetic about it, being fronted by a finely honed, thick 'burnished brass look' aluminium fascia.

The amps are adorned with just one on/off button, flanked by red LEDs. Speaker outputs are the chunky WBT type. Inside there is a power supply using high current transformers with specialist windings, plus high quality capacitors chosen for their reliability. Star earthing is used throughout. The output stage employs multi-emitter transistors and there's a current feedback configuration for the power stages.

Listening was conducted with the help of Sugden's own, very fine Masterclass Preamplifier, which we've

SINGULAR

encountered before when reviewing the stereo Masterclass Power Amplifier. CD player was Meridian's 506.24, 'speakers were Living Voice's Avatars with Chord Company Chorus interconnects (XLR from preamp to monoblocks) and Kimber 'speaker cable.

Being familiar with both the A21 and Masterclass stereo power amp it was no real surprise when the Monoblocs kicked in with their insightful and organic appeal. It's an undeniably 'analogue' sound. Turin Brakes's 'Underdog' is a well recorded song and showed the effortless traits of the Sugdens up beautifully. There's no intricate detail as such, but the top end relates essential and low level information in a way that doesn't change emphasis from the mix as a whole. It's there, but not necessarily shoved in your face. Acoustic guitars were warm and rhythmic and vocals extremely natural and warm. You don't get the artificial thump of an accentuated bass drum. Here it's

more naturally positioned in the rest of the mix.

Classical music in the shape of Fauré and Ravel piano trios showed that the warm and organic sound doesn't also mean it's one that is closed in or compressed. There was a good sense of ambience, with plenty of air around instruments, whilst sound staging came over as spacious and 'free from the box'.

Strings had a silky smooth tone that was both rich and sinuous; piano was full in both breadth and tonality.

Jazz fared especially well in the form of John Coltrane's 'A Love Supreme'. Again, smoothness was the name of the game with the tenor sax of Coltrane, presented in a deep sound stage with lots of air around the sparse instrumentation.

Everything I chucked at the Sugden combination came out tops, showing in my view, good pedigree from this amplifier. OK, so some purists may shout that this isn't what 'real' hi-fi should do, but who wants

something that plays your favourite, but badly recorded, music like it's under a wet blanket? Not me for one; anything that makes the best of a bad situation gets the vote here. The important thing to remember here is not to expect sonic fireworks. These amps grow on you, rather than hit you between the eyes, although you know there's something there from the start but it's damned hard to put your finger on it (although it's my job to!).

The traditional solid-state high-end sound, for me, is a perfectly fine but musically uninvolved experience. The Sugdens make music the boss and not a slave to the hi-fi. £6,000 to spend? Then check these out and enjoy the effortless simplicity of their music making. ■ ▲

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Monoblocs £5995/pair

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MEASURED PERFORMANCE

With huge heatsinks that run quite warm even when idling, the Sugden has a modest measured power output of just 40watts into 8ohms and 64watts into 4ohms under steady tone test conditions. Sugden claim 130W, but this is likely for peak power. The output is fully balanced, so the negative terminal is not grounded.

A fully balanced amplifier will self-cancel common-mode signals and I wondered whether this accounted for the very low levels of distortion that existed at normal signal levels. Our analysis shows there's almost no distortion at one watt output, a situation that existed at 1kHz and 10kHz.

As power increased distortion rose a bit earlier than usual, but output clipping was very 'soft', suggesting low levels of feedback are used. The general behaviour of the

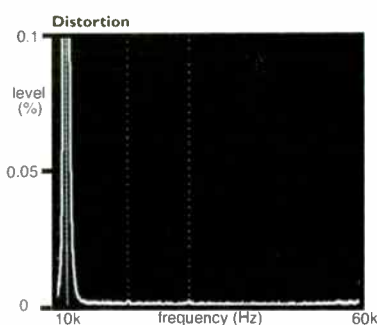
amp under test was different to most modern, high feedback designs and it looks as if Sugden have strived to provide pure Class A with low levels of feedback, whilst at the same time ensuring distortion is not a problem. Just slackening off feedback in a conventional solid-state amplifier does not work. Their solution is effective in measured terms, although the Masterclass is large for the power provided.

Frequency response measured a usefully wide 5Hz-55kHz and noise was minimal. With a sensitivity of 1.1V for full output.

There's every indication this amplifier will give a sound quite different – and likely better – than the norm. Its measured performance is fundamentally very good. But then Sugden do produce some of the best solid-state amplifiers available today.

NK

Power	40watts
CD/tuner/aux.	
Frequency response	5Hz-55kHz
Noise	-105dB
Distortion	0.004%
Sensitivity	1.1V
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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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TWO'S COMPANY



Fed up with stacking box upon box to gain musical satisfaction? Musical Fidelity may just have the answer in the shape of the CD Pre24. Simon Pope investigates. . .

As we all know the path to audio Nirvana is a long and bloody frustrating one. The simpler we try to make our systems the more problems we run into when it comes to sonic satisfaction. At times it appears in order to gain musically we have to resign ourselves to a state (literally) of aesthetic disorder and marital strife. Hence why you rarely see real hi-fi ("wires? uggh!") as pride of place in your Docklands development converted minimalist warehouse, resplendent in whitewashed hospital ward chic where the only nod to ornamentation is a strategically placed single copy of the latest 'Dazed and Confused' or 'Wallpaper'. It's due to these people that a number of (nameless here) audio manufacturers are very much in business with discrete, yet ultra slick and achingly stylish systems sold as a design (and social) statement. However, they don't look so hot in your average Laura Ashley inspired Victorian semi.

Yet there's a market for those dedicated audiophiles who still want less bulk but more performance for their money. These people are still fully ensconced in the separates market and want performance without compromise, for money that doesn't result in bankruptcy.

Enter musical Fidelity and, more to the point, their new product, the CD Pre24. This occupies the very rare ground of a product that doubles up as a 'combination' design, such as Creek's OBH-14 DAC and passive preamp or Sugden's Headmaster headphone amp and preamp, or more directly, and at the other end of the price scale, Krell's KPS25S CD player and preamp. This universally desirable bit of kit at £20,000 occupies a stratospheric price bracket well above that of the CD Pre24 - knock off a nought and your one quid over the MF's slightly more humble tag of £1999. Over the years we have seen a move from the

big boys towards some kind of homogenisation of separates into a more user friendly package, culminating in the audiophile standard one box systems such as Linn's Classik or TAG McLaren Audio's Aphrodite. Now Musical Fidelity are half way there with a combined CD player and preamplifier.

DOUBLING UP

So, what are the advantages of a combined CD and preamp? First and foremost there's the fact that you can do away with unnecessary boxes and cable, saving on space and the cost of interconnects. A number of CD players on the market from the likes of Wadia and Linn already have variable gain outputs, making direct connection to a power amplifier possible, and there are two Krell CD players that incorporate an analogue volume control. The CD Pre24, however, is a highly versatile beast, consisting of a CD transport and DAC derived from the flagship Nu-

◀ Vista CD player along with an analogue preamplifier section with three inputs.

The DAC in the CD Pre is exactly the same as that found in the Nu-Vista, along with exactly the same filter, control electronics and mechanism. Therefore the 24/96kHz DAC features what Michaelson refers to as "true" upsampling and is the one found in all the latest CD players from the company. The preamp section is very closely related to the A3CR preamp and uses completely separate power supplies along with "innovative" grounding for minimal interaction between the different stages. The three analogue inputs go straight to the analogue section of the preamp, whilst the two digital inputs give access to the 24/96 DAC.

For an extra touch of versatility, the CD Pre has a digital tape loop which employs the use of an A/D converter so that any selected input will always appear on the digital tape loop. This makes digital or computer based signal transmission available for all the inputs.

As far as looks go, the CD Pre 24 is indicative of the current crop of Musical Fidelity products. The company is going through the process of a thorough change of line up (and being MF, that's one heck of a lot of products!) from the innovative and striking, but perhaps quirky appeal of the cylindrical X-Series and early A Series products. The new products have more industrial chic and capitalise upon the Bulldog design school of the Nu-Vista CD player. And mighty impressive it is too, providing you like



things big. The doorstep-thick front fascia holds an array of facilities and buttons, with input selection and power to the left of the display and CD player functions either side of the window in the middle section. The right hand section is taken over by a mother of a volume control in the A Series style, complete with an inset tinkling blue LED.

SOUND SERVICE

Right. So we've worked out that this preamp has more facilities than a motorway service station and it's built like Churchill's bunker. How does it sound?

Well, like Musical Fidelity, of course. And don't take that to mean that everything they make does, because some products, such as the aforementioned Nu-Vista CD player break the mould slightly. The MF sound, for those not in the know (but judging by the amount of products available, I doubt if there's many out there who have not encountered

a review) is as clean as Joanna Lumley's gnashers and as transparent as the space between a football hooligan's ears. Play a CD such as

Paul Weller's Stanley Road and you'll be greeted with a lucid and luminous sound that'll instantly make you sit up and take

note. Detail is first rate and there's punch and attack galore. Acoustic guitars have purpose and body and other intricate details in the percussion, for example, become an intrinsic part of the mix, as opposed to mere aural decoration.

Bass is full and impressive with speed and agility. This is the new sound of Musical Fidelity's CD players, which is to say it has a very vibrant feel akin to the Nu-Vista in terms of liveliness. That's not to say it's totally one hundred percent faultless, I found it at times to be slightly pushed or grainy at the top end, especially with fiercely compressed recordings or violin heavy orchestral discs. This is more obvious when matched with brighter sounding equipment. Pairing with a sweet sounding valve power amp made this aspect less of a problem.

The fine transparency inherent in the player was shown up by Bach's Cello Suites played by Yo-Yo Ma on Sony Classical. The sense of bow on string was highly realistic. It brought me straight into the music, which was involving and gripping.

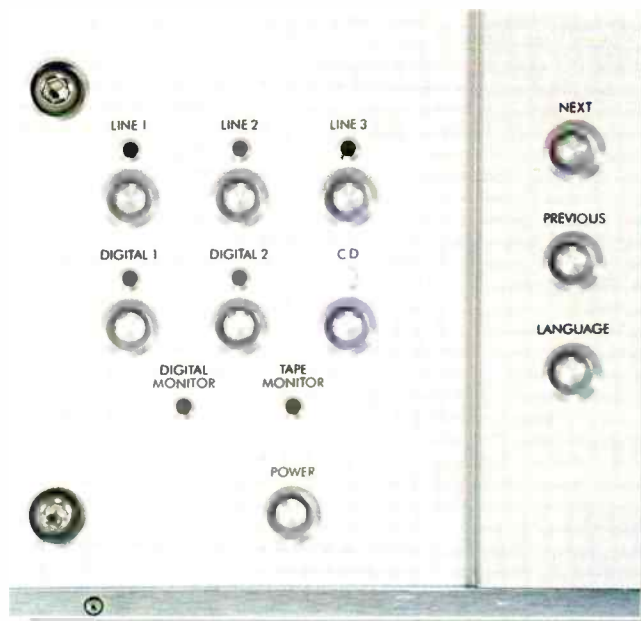
This grip also manifested itself in good rock and electronic dance recordings which had plenty of rhythmic coherence and bass drive. Vocals were clean and well placed, with only a hint of sibilance. A deep and open stage was present.

It's fairly easy to sum up the CD Pre 24. It's a very handy bit of kit that fulfils the requirements of two products (three if you include the DAC section) in one go. The sound is open and detailed and whilst not quite being top of the tree when it



comes to refinement or fluidity, it's a natural performer. Partnering to transparent or smoother sounding ancillaries will ensure that the edge that can appear with certain recordings is taken off - this should be the case if rock music is what floats your particular boat.

Musical Fidelity keep producing fine goods for the price. Consider how much a similarly performing CD player would cost and a similar preamp, then add to the fact that the DAC section can be used as a stand alone product should you wish to inject a little life into sources such as DAT/MiniDisc recorders or DAB radios. Then consider that the CD Pre24 costs just the right side of two grand. The recipe once again is right on the money and in certain respects the CD Pre is very much a product of the moment, with user friendliness and amalgamation a prerogative for many. For £2,000 you get a CD player, a line preamp and an



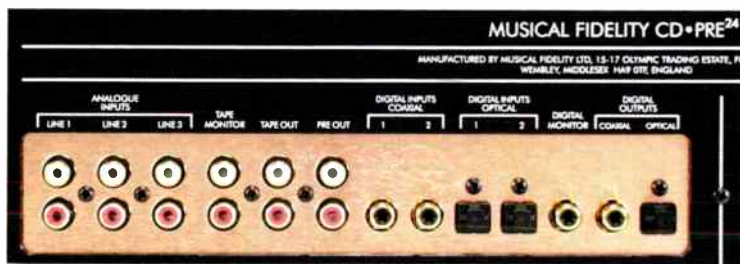
With an internal A/D convertor for monitoring the CD Pre24 has some unusual selection options set into its chunky fascia.

upsampling DAC, all at impressive performance levels and in a box that looks the biz. Great value, yet again. ■ ▲

Musical Fidelity CD Pre24 £1,999

Musical Fidelity Ltd.

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Wembley
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MEASURED PERFORMANCE

With a slight fall in its response as frequency rises, the CD player section of this combined preamp and CD player will likely give a fulsome sound, free from the intrusive treble of so much CD. Our response analysis clearly shows this slow roll down with some filter ripple at the upper limit.

The digital convertor was one of the most linear I have measured, producing less distortion than most. A figure of just 0.014% was returned at -30dB, better than usual. At -60dB the figures were good too, helping produce a high dynamic range figure of 111dB.

The preamp has a useful gain of x4 from line ins to output. It will output 8.6V max from CD at full volume. Frequency response was flat within 1dB limits from 5Hz to 37kHz.

The CD Pre turned in a good set of performance figures all round.

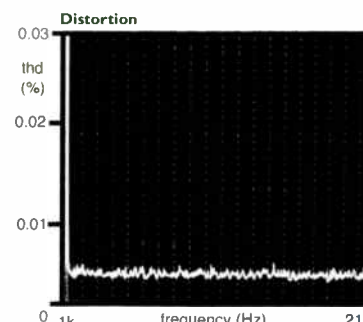
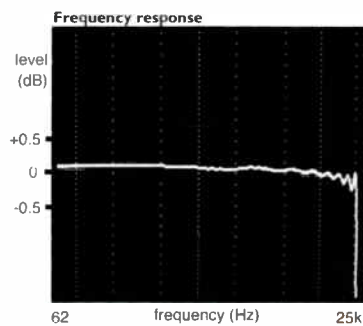
NK

Frequency response 4Hz - 20.8kHz

	left	right
Distortion		
-6dB	0.007	0.007
-30dB	0.014	0.015
-60dB	0.34	0.32
-90dB	28	29

	left	right
Separation		
1kHz	94	94
20kHz	70	71

Noise (IEC A)	-109dB
Dynamic range	111dB
CD Output (max)	8.6V
Gain	x4
Frequency response	5Hz - 37kHz



World Verdict



A highly versatile and accomplished performer that's both musically coherent and equally impressive when it comes to practicality.

CONNECT TWO

Fancy a simple and effective upgrade? Simon Pope checks out two pairs of slightly different interconnects to inject a bit of life to your hi-fi.

IXOS 1001 GAMMA MASTER £69.99/metre



IXOS isn't perhaps the first name that springs to mind when you think of cables, but they ply their trade with plenty of knowledge and solid design skills, as shown by their Gamma Geometry interconnects and 'speaker cable. Gamma technology is a result of the company's research into parallel and twisted pair designs. It somewhat breaks the mould in that it uses three cores as opposed to the more usual two. The positive and negative conductors are woven in a non-aligned waveform and held together by a third Inductance Control Core of pure dielectric. The positive and negative conductors are crossed frequently, at close to the optimum of 90 degrees. This way the conductors remain close to each other to apparently maintain improved noise reduction which is further improved by the use of Oxygen Free Copper screening.

The 1001 Gamma Master featured here is the second rung up in the company's Gamma range. It has a distinctive red woven outer sheath terminated with solidly constructed, low loss barrel RCA phono plugs.

Sound wise, the 1001 Master is very well balanced for the price. A nice, wide frequency range is covered and the overall sound is full and rich. Turin Brakes's 'Underdog' had a warm

and smooth sound, with vocals clear and defined. Some of the more intricate detail in the acoustic guitar tracks was lost but overall instruments were well placed and musically involving. Moving onto John Coltrane's 'A Love Supreme' the timbre of instruments was represented well. The sax had a rich tone and the drum kit was full and spacious, as was the piano.

With unaccompanied choral music, the Maser gave a good reading of The Sixteen, working their way through the Eton Choirbook. Voices blended well and there was no edge to the upper voices but the full realism of the recording failed to materialise somewhat, which was a pity as otherwise these represent pretty good value for money.

Path Group
Tel: 01844 219000
www.ixos.co.uk

LINN SILVER INTERCONNECT £185/1.2metre



Available now as a 1.2 metre pair as well as in other lengths to order, the Silver Interconnect was originally designed for running from Aktiv crossovers to the company's top range Klimax power amplifiers. It is a low resistance, low loss design that uses a

very fine strand with high copper content, in an insulated tri-wire configuration of an inner signal conductor with twin outer screens. Surrounded by a silver outer sheath, the two double wound outer screens are made from braided bands of fine copper and both encase the insulated inner soft copper signal conductor. The plugs are machined from solid brass and are gold plated and designed to provide a much contact area as possible.

The sound of the Silver Interconnect is very open and clean but without the slight grainy edge which can often accompany such traits. 'Underdog' by the excellent Turin Brakes showed that the Silver has a good level of detail, as the acoustic guitars strummed their way rhythmically through the track on either side of the mix. The vocal line was clean and without overt sibilance and the bass drum thumped to the rear of the mix with a realistically dead sound.

Jazz in the form of John Coltrane's 'A Love Supreme' fared well through these cables. Coltrane's tenor sax had fine presence and the drums and piano accompanied with a full and lucid sound. I find a good test of a cable is unaccompanied choral music, and it was left to The Sixteen with excerpts from the Eton Choir Book to do the honours in this department. Results were good, with no edge to the upper voices and full and robust delivery that was both clear and smooth.

The Silver's sound matches its price tag. It has all the traits you'd expect when paying this kind of money for an interconnect, namely smooth and sweet yet well detailed and clean sounding. ■ ▲

Linn Products Ltd.
Tel: 0141 307 7777
www.linn.co.uk

World Verdict



IXOS 1001 GAMMA MASTER

The 1001 Gamma Master is good cable that works well with most hi-fi but may need livening up by brighter sounding components.

World Verdict



LINN SILVER INTERCONNECT

Open and full sounding but not quite up with the best at the price, the Silver is a still a fine effort from a non-cable specialist.

SPEAK THE LINGO



Linn have made some changes to their famed Lingo power supply and as Simon Pope discovers, there's never

been a better time to make your LP12 really sing.

Over the twelve years of its existence, the Lingo has sold very well. It delivers a vast improvement on both the basic and Valhalla on-board power supplies, giving a much better controlled and grippy sound. Whilst speaking to the Press Officer of Linn recently about all things analogue it was let slip that the venerable Lingo power supply had been through a production change. The only previous change in the Lingo's history was a chassis change from the traditional shoebox size to the 'full size' of the current black boxes of Linn electronics.

This time around the changes are to the internals. Although the configuration and architecture of the circuit board is identical, the components are now all surface mount and of higher density, resulting in a shorter signal path, and that's basically it. For our review we gently persuaded them to fit my LP12 with the latest Lingo and chuck in an old one for good measure and comparison.

Whilst the changes themselves are fairly minimal on paper, believe it or not the sonic changes are massive. And that's not to say that the old Lingo was bad either, as I reminded myself. The old shoebox type Lingo supplied by Linn was installed after listening to an on-board Valhalla and the improvement was impressive. Firstly, and most obviously, there is much more overall control over music. Rock recordings become more organic and whole and the instrument separation and overall lucidity improves. With Radiohead's 'Pyramid Song' from the "experimental" (experimental? Try listening to some Stockhausen!) 'Insomnia' LP

Thom Yorke's plaintive vocals were well detailed and clean and the accompanying piano well balanced. As the drums entered the mix there was a sense of completeness that was lacking with the Valhalla.

Changing over to the new, improved, Lingo from the older version the difference was night and day. This isn't a change that brings subtle nuances and minute detail to the fore, but one that brings an overall new picture to the music, and it's mighty impressive. The overall sound scape is expanded and opened out so that bass becomes fuller, deeper and faster. The midrange opens out to spread instruments out further.

Yorke's vocals were brought further to the front of the mix and an added sense of realism was present, as if he was there in front of me - very spooky! The piano had more body with improved bass notes and when the full mix came in there was an improved sense of overall smoothness and a higher level of detail.

Initially gobsmacked and thinking I'd chosen a lucky recording I moved onto Miles Davis's 'Sketches Of Spain'. Much to my amazement this acoustic analogue recording of the old school brought out even further improved results. These were mainly in the sense of scale that the new Lingo brought to the recording, with plenty of ambience and space to the sound, with a depth of sound stage that went back a lot further than the old version.

Ambience was highlighted in Decca's classic recording of Mahler's gargantuan eighth symphony

conducted by Solti, with the Vienna Philharmonic in fine form. There's plenty of subsonic ambience here and the overall excitement of this virtual live recording was brought to the fore, with bass deep and natural. The massive climaxes had real scale and dynamics. By comparison the old Lingo sounded a lot dryer and less vibrant, although rhythmic attack and control still remained.

I found it amazing that such a seemingly small production change could make such a difference. The new Lingo is moving further towards the sound of 'New Linn' i.e. less dry and grey, and fuller than the Linn of old.

Anyone considering either selling their old LPI 2s or wanting an injection of life should rush to their local retailer and get a dose of this infectious new Lingo. Those already Lingo'ed up should snatch a listen, too. A step up from the Valhalla to the old Lingo is the difference between night and day, and that same effect is also realised when moving from the old Lingo to the new, it's really that good.

Those who can't quite stretch to the price of a Lingo should check out the classified at the back of this magazine as those existing customers sell their past Lingos for a taste of the present! One word of warning though - book two weeks off work for rediscovering the joy in those old records once you get it installed. ■ ▲

Linn Lingo LP12 power supply £850

Linn Products Ltd.
Tel: 0141 307 7777
www.linn.co.uk



World Verdict



A cracking upgrade to any LP12. The new Lingo delivers a full and spacious sound that's totally addictive

AESPRIIT OF

Acoustic Energy have proved that when it comes to sound quality and design they can sit with the best of them. Dominic Todd listens to the new Aesprit 300 standmount.



Think of Acoustic Energy and there's a good chance the first thing to spring to mind will be metal cones. In the mid-eighties, when metal domed tweeters were all the rage, AE were one step ahead of most of the competition by offering metal coned woofers as well. The AE1 became a classic and is still in production today.

With this history in mind, Acoustic Energy aficionados should be pleased with the new Aesprit range. The 300 model, tested here, sits one up from the bottom of the pile and at £400 competes head on with the likes of the Dynaudio Audience 40, and also the slightly more expensive Celestion A1 (£450) and Epos M12 (£500).

In true AE form the woofer is alloy-coned although, unusually, this is matched up to a soft-domed tweeter. Otherwise, the construction is pretty much what you'd expect of a 'speaker in this price range. The cabinet is solidly constructed and ported at the rear. The real wood veneer looks good but isn't quite as well applied as some. Bi-wiring and shielded drive units complete the package.

With the position of the port and the size of the cabinet I found the 300s worked best well away from a rear wall (at least 50cm), and on open framed stands such as the Gale T60s. Connected up to an Arcam A65+ amp and CD72 CD player I began by listening to David Bridie's

'Dive'. My first impressions were, even with the 'speakers pulled well away from the rear wall, of a powerful bass response. Closing my eyes I could have been fooled into believing I was listening to a pair of floorstanders, such was their presence of sound. Bridie's vocals were well resolved, although they could have done with a little more projection. There were times when the bass could just overpower the mid-range to the detriment of vocal imaging and fine detail. That having been said, the sound stage was expansive, with plenty of depth to involve the listener. The soft dome tweeter also appeared to mate well with the metal coned woofer, and also avoided the high frequency 'tizz' that can afflict metal domed rivals.

Jennifer Warnes's 'It's raining' inspired a mixed response. On the one hand the rather slow and lazy bassline suited the AEs down to the ground. They had no problem in sustaining the longest and deepest of notes, and the bass guitar firmly underpinned and drove the song through. Slightly more disappointing was the reproduction of Warnes' vocals and the acoustic guitar. Whilst

her voice was smooth and lacked compression at higher frequencies and volumes, the AEs just seemed to miss some of the emotion and texture of voice that I'd expect from a 'speaker of this price. A pair of Epos M12s, for example, offer much more insight. The same was true of the guitar, which sounded a little indistinct in terms of stage positioning, and also didn't quite have enough of a believable air about it.

Slightly more up beat and definitely less acoustic were The Pet Shop Boys's 'Home and Dry'. This track has a heavy, repetitive bass note played approximately every four seconds. With some 'speakers it's not that clear it's even there, but the AEs, if anything, went too far the other way. It was quite obviously there and as such upset the timing, which became a little ponderous. Otherwise, separation between the electronic instruments and vocals was fair and the staging good, with fine layering of the backing vocal effects. As with Jennifer Warnes, though, Tenant's vocals weren't resolved quite as distinctively as they might have been.

In some respects the 300's suited

ADVENTURE

the soft rock sound of Roger Waters better. Again, the timing of the piece was quite leisurely in any case, and the AEs did a fine job of creating a big wall of sound with the Q-sound effects accurately reproduced. The drum strokes were well timed and resonant and the guitars wailed with ghostly echo just as they should. What's more the whole piece hung together well and, in this instance, the bass didn't overwhelm the rest of the balance. Perhaps it lacked a little in terms of attack but the up shot of this meant that they proved relaxing to listen to for long periods of time, with no apparent harshness from higher frequencies.

In summary then, it's fair to say that the Aesprit 300s are somewhat mixed in their abilities and definitely music source dependent. If the pace is slower and there isn't an especially heavy bassline, then they could quite easily impress with an even handed, smooth presentation that's easy on the ear for prolonged listening sessions. The depth and scale of sound will also impress with larger

orchestrations and bands. Less impressive, however, was a particularly heavy-handed bass response. This could be tamed by adjusting the AE's position and using particularly lean sounding partnering equipment, but even when ideally set up the bass was often ever present and not as seamlessly integrated as some, admittedly smaller, rivals. If this had been the only flaw and the 300s were wonderfully open and transparent then this wouldn't be so bad, yet they weren't. Although there wasn't anything wrong, as such, with their detail, staging and resolution, they missed the level of transparency that can make the difference between the music being enjoyable and captivating.

The Aesprit 300s can undoubtedly sound good with certain ancillaries and types of music. Yet when the competition often makes no such demands, it's going to be tough for the Acoustic Energy's to prove themselves. Still, they are well engineered and built and will appeal to many. ■ ▲



Acoustic Energy Aesprit 300 £400

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Gloucestershire
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www.acousticenergy.co.uk

MEASURED PERFORMANCE

The Aesprit 300 shows some typical Acoustic Energy traits, notably easy load characteristics and a very well tailored audio response. Its fabric dome tweeter runs smoothly right up to 20kHz without deviation, our response analysis shows. The speaker will likely give smooth, colouration free treble as a result. Lack of a top-end roll off could mean the 300 will sound quite strong in its treble delivery with some CDs.

There's a little lift at low frequencies to add body to the sound, but not much. This fact, together with good phase matching and lack of a crossover dip, means the 300 will probably sound fairly detailed.

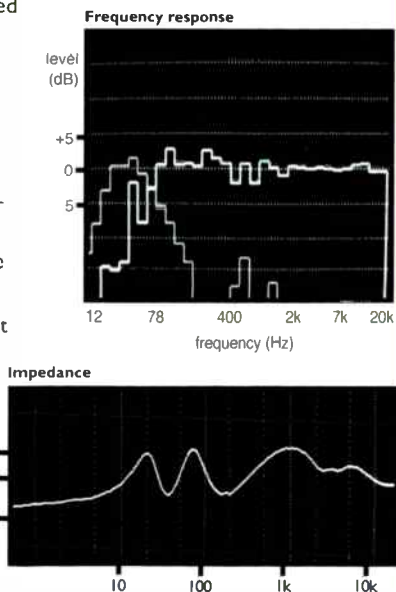
Down at the low frequency end of the scale the speaker reaches

smoothly down to 40Hz from forward radiation. The port takes over below this frequency. It is tuned low, to about 35Hz our impedance analysis shows, and makes a contribution to proceedings down to 20Hz, so the 300 goes low for its size.

Sensitivity was low at 84dB SPL from one nominal watt of input, largely because of a high impedance of 9ohms. The speaker draws less current from an amplifier than most competitors and is a very light, non-reactive load, which is good for amplifiers – especially valve amps. However, the 300 needs voltage swing if it's to go loud, so it will need a high power amp.

The Aesprit 300 measures

well. It should sound basically accurate and detailed. **NK**



World Verdict



Open sounding and easy to listen to, the Aesprit 300s have plenty of bass but when it comes to speed and agility can't quite match the strong competition.

I - SPY

Meet the new 'improved' version of NAD's premium budget CD player. David Price investigates the C541i.



Just when I was thinking we'd seen the last of those silly nineties-style marketing gimmicks - you remember the kind of thing: 'Special Edition', 'Limited Edition', 'I', 'SE', etc. - back comes NAD with another. Oh well, I suppose you can't blame the company for trying. And unlike many of the aforementioned marketing marvels, the changes made to its C541 and C521 budget CD spinners actually do extend to more than different colour screws and a large front panel badge.

In fact, both new models boast new CD mechanisms with significantly reduced jitter and improved tracking ability (especially with CD-R and CD-RW). The C541i's mech. has the RF amplifier for the laser pick-up mounted close to the pick-up itself for high signal integrity and low jitter. Metal film resistors and polypropylene Nichicon Muse capacitors are used in key areas, along with high quality Burr-Brown 2604 op-amps. Apart from the single output capacitor, no other capacitors are used in the signal path. NAD says the output impedance is very low at 300 ohms, making the player less sensitive to cables or partnering equipment.

The 541i's 24bit Burr-Brown Sigma-Delta DAC has carefully laid out PCB tracks surrounding it to

contain RF interference. HDCD (High Definition Compatible Digital©) compatibility is retained. As before, separate power regulators are used for the analogue and digital sections, aspirated by a large, low output impedance toroidal power transformer. Careful attention has also been paid to reducing jitter from the digital output, the coaxial output being buffered and isolated by a transformer from the converter itself, with the output impedance carefully tailored to produce a precise 75 ohms impedance for perfect matching.

The C541i is nothing new aesthetically or ergonomically. You get the same 435x70x285 mm black-grey box (weighing 4.1kg) that feels just a little too flimsy for its size. Although you're not going to get Sony levels of facilities from an NAD (or from anything else, come to think of it), there's been a conscious effort to move away from the brand's eighties-style ergonomic minimalism. To wit, there's a reasonably informative fluorescent display with switchable track, time and repeat (single track or all CD) functions, plus a 'music calendar'. Round the back, there's a choice of optical or coaxial digital outs, plus the usual RCA phono line outputs.

The NAD comes supplied with a

new, full function remote control which adds direct track access and programming facilities to the player's front panel facilities. Using NAD-Link, the C541i can receive and pass on remote control commands from other components with NAD-Link for easy system integration and operation. There's now a standby mode that can be controlled via the remote control. Discrete on/off and play/pause commands ensure system compatibility with whole house music control systems such as Crestron and Aegis.

All well and good, but how does it sound? Well, I have to admit to being impressed - this player is seriously good for the money. I tried the 541i through my high-end reference system (World Audio valve pre-power, Yamaha NS1000Ms) and it positively sang. Playing CDs it completely outclassed a Pioneer DV-747a I had to hand (which is ostensibly a DVD/SACD player, albeit three times the price) and ran my reference Sony CDP-X77ES CD spinner embarrassingly close with well recorded discs.

Essentially, the NAD is warm, clean and sweet in character - pretty much like NADs of yore - but also packs a brilliantly musical punch. Indeed it's like the original 540 has been guzzling espresso coffee - it

gains loads of vim and pep that positively powers the music along. Importantly though, it doesn't get this extra urgency at the expense of refinement. It remains a very couch and deceptively sophisticated performer.

The listening session kicked off with the not-so-sober sounds of Judas Priest's (superbly remastered) 'Breaking the Law'. This track is brimming with impact and drive - thanks to all those over-the-top rock histrionics - and the NAD caught the feeling brilliantly. Moving from bottom to top, you get a nicely warm bass. True, it isn't as extended as, say, a Cyrus CD7 - but the upper bass is generous enough, which gives the sound plenty of oomph. It's tight too - again not quite as sinewy as Naim's CD5 - and the notes start and stop with impressive speed. Ultimately the low end is just a little rounded and dynamically limited, but this is by £1000 standards - for the money you won't get better subsonics than the 541i!

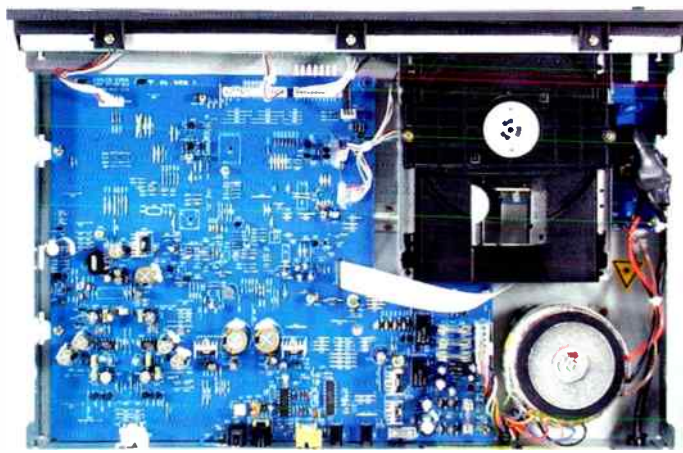
Moving up the range, the midband is beautifully clean. I was impressed with the lack of distortion - there's little sense of any 'mush' or 'haze'. Instead, you get a clear, open and expressive midband that lets the

music flood out. By the standards of its price class, it's superb - I don't think I've heard anything come close. Maybe the Rega Planet 2000 (£200 more expensive) betters it, but not by much. Images are big and strong and wide and tall - this CD player is a confident, 'out there' performer. Again, by £1000 standards, you notice a slight lack of grip and imaging precision, and a subtle curtailing of depth perspective.

Air's 'All I Need' showcased the NAD's superb treble. Just as you'd expect from the marque, it's silky sweet (perhaps too much so) and extremely pleasant to listen to. Ultimately you could say it lacks air and space, but again it's nine tenths as good as you'll get from a high end player. Its lack of splash is also particularly impressive for a player at this price - ride cymbals are a joy to behold. Factor in strong dynamics, plenty of speed, lots of grip, fine detailing and the ability to recreate a soundstage convincingly and this player does a lot for the money. The HDCD facility is icing on the cake - it sounded quite superb playing the

remastered re-release of Talking Heads' 'Stop Making Sense'.

'Hi-Fi' details aside, the best part of the NAD's performance is the way it knits every element in the mix into an extremely cohesive and musically convincing whole. This player isn't obsessed with detail retrieval like rival Japanese designs, and has a good deal more zest and refinement than its rather bland sounding British price rivals. The result is great music for a relatively modest outlay. Okay, so it's not exactly an ergonomic or aesthetic masterpiece, but this doesn't change the fact that it's superb value for money. ■ ▲



NAD 541i £329.95

Lenbrook UK
Tel: 01908 319360
www.lenbrook.co.uk
www.nadelectronics.com

MEASURED PERFORMANCE

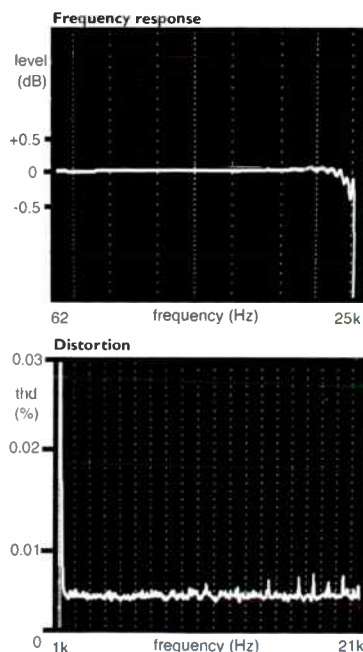
Our impulse response analysis shows the C541i measures flat to 10kHz and rolls off just slightly above this point. With a small variation of -0.4dB maximum there's not much here to upset tonal balance. With a small apparent lift in energy above 5kHz the C541i might even have a little sheen to its treble; it certainly will not be a dull sounding player.

Distortion was well suppressed over most of the range, with just some quantisation noise visible at -60dB. This affected the measured EIAJ dynamic range figure, which at 108dB was just a little below the best. However, the NAD is still pretty linear and distortion free.

With noise a low -98dB and output normal at 2.2V the NAD

C541i measured well enough in all areas. **NK**

Frequency response	4Hz-21kHz	
	left	right
Distortion		
-6dB	0.009	0.008
-30dB	0.018	0.017
-60dB	0.46	0.44
-90dB	29	
Separation	left	right
1kHz	113	112
20kHz	88	87
Noise (IEC A)	-98dB	
Dynamic range	108dB	
Output	2.194V	



World Verdict
£★★★★

Another budget blockbuster from NAD - brilliant musicality allied to impressive refinement makes it the one to beat at the price. NAD C541i

LINN CLASSIK MOVIE SYSTEM RETEST

MEASURED PERFORMANCE

Linn queried the inconsistent results I measured with their Classik Movie System, where Aux and Tuner displayed curtailed bass.

Re-testing the same unit showed that Aux reached down to 25Hz before output falls by -1dB, rather than the 143Hz figure published, so the Classik has a measured response of 25Hz-54kHz.

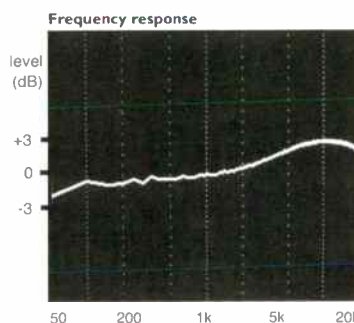
CD measured as before, namely 25Hz-20kHz.

Tuner low frequency response also improved, but with the same treble peak and curtailed bass (100Hz, -1dB) my general comments remain much the same.

Where the bass roll offs came from is a little mystery, since with gliding tones to a meter via Aux, and pseudo-random noise to spectrum analyser for tuner, the measuring equipment and methods used were entirely different for the two inputs, virtually eliminating test equipment or read error. It may be that incorrectly pressing the operating buttons sets/resets the speakers to large/small in surround-sound mode. They were set to large (i.e. flat response) for the original tests.

I am happy to correct the original figures of course, but

I'm afraid the 25Hz lower limit for CD and overall VHF tuner response in particular are still short of separates performance, as originally noted. **NK**



VINYL

For vinyl lovers, the basis for good sound has to be the support of the LP on the platter. **Ringmat** is the pre-eminent record mat for virtually all turntables, either the famous XLR at £50 or, even better, the new Anniversary at £70.

Further improvements can then be achieved by using:

- **LP Blue Statmat** and **Statcap** to remove static, at £45;
- **Ringcap**, at £15, to remove vibrations emanating from the centre of the record;
- **Ringmat Spacers** to remove resonance from your turntable and platter and to fine tune stylus rake angle/VTA.

All of these can be purchased separately or in one fell swoop as the **Ringmat Support System**, the best value for money upgrade possible for any turntable at £205. Without it, the stylus of your cartridge will never track properly.

CD, SACD, DVD, CD-ROM

For digital sources, the **CDi Blue Statmat** at £37.50 will totally transform playback, removing all that edginess and those other unwelcome features associated with using the silver disc. You will find a staggering increase in performance from the most modest to the most expensive players. Close to the very finest in analogue reproduction without quite surpassing it. Can also improve picture quality when used with DVD and similar equipment.

PUTTING SOUND INTO FOCUS

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YOUR WHOLE SYSTEM

All your components and speakers, even your TV, should be protected from static and other unwanted electronic fields by using a **Statfoot** underneath each one of them, from £12.50. **Ringmat Feet** and/or **Ringmat Domes**, our "soft feet" approach from £18.95, should also be used if you want the best sound (and picture) from your system.

The icing on the cake is **Ringmat Audiophile Cables**. We researched these because no other cable provided the level of performance required to realize the potential of other Ringmat and Statmat products. Available shortly.

UPGRADING

If you have earlier Ringmat or Statmat products, these can be exchanged for the latest versions at a special upgrade price

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All products purchased from us have a no-quibble money-back guarantee as well as help and advice in getting the best out of our products in your system.

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BANG OUT OF ORDER!

What, you may be wondering, is a Bang & Olufsen doing here? Style-conscious David Price spends some time in the company of the classic Beomaster 2400-2 receiver.

It's hard to argue the case for every product B&O have ever made, but they've definitely done a few over the years which deserve page space, including the very lovely Beomaster 2400-2 you see here.

The 1979 Bang & Olufsen you see before you has fewer facilities than your typical 1999 Linn or Naim system. The point is that even our so-called 'purist' manufacturers - one-time purveyors of some of the most stripped-down, bare basics hi-fi ever made - now recognise that audiophiles are also real people with real needs listening in real rooms.

What distinguishes the Beomaster 2400-2 from, say, your average TEAC Reference Series mini system? If it's snazzy looks you want, why not go to Comet and pick up some flashily designed JVC all-in-one for £249? Well, take one look at this product and you'll soon see how and why it's different. In short, the quality of its design and manufacture is in a completely different league. By the standards of 2001 it's a superb piece of packaging and a beautifully built bit

of kit, but by those of 1979 it's simply staggering.

The front top section houses a row of touch sensitive controls. As well as having no moving parts (susceptible to noise and sonic degradation), these form the cornerstone of the B&O philosophy. You can flick between phono, tape and (built-in) tuner sources (the latter offering four presets plus the option of manual tuning) effortlessly, without having to raise the heavily damped, central aluminium flap which conceals the minor controls.

These comprise bass, treble, balance, thumbwheel tuning, master power, AFC, preset volume, mono/stereo and loudness.

Set into the black Perspex touch sensitive panel are Gerry Anderson-style illuminated displays for volume, balance, bass, treble and source selectors. Next to these sit green LEDs for tuning and FM stereo. Underneath, there's a reminder of B&O's 1970s European origins - all inputs and outputs are DIN, apart from the female coaxial FM antenna socket. The black, fluted rear part of the 2400-2 thinly disguises the

receiver's heatsinks, which are far more substantial than you'd expect for its rated 30W RMS per channel

output.

The 2400-2 comes complete with a 'Beomaster Control Module' (i.e. remote control). An ultrasonic design the size of a small paperback, its brushed aluminium faced controls make it look like a prop from Space 1999.

The 2400-2 is a joy to use, and works exquisitely well. Sound is surprisingly good - the all discrete transistor amplifier section is a smooth but musically involving performer. Despite its lack of detail and loose bottom end, it's still far closer to real hi-fi than many modern budget separates and far more beguiling to listen to. Likewise, FM stereo sound is smooth and natural, if a bit rose tinted and soft. Although not bang up to date, it's far better than any modern micro or mini, and runs rings round a lot of Japanese high end stuff of its day too.

The bad news is that classic B&O products hold their value remarkably well - residuals are incredibly high and you're unlikely to pick a good 2400-2 for under £150. This seems a lot until you remember these things were hardly cheap when new, selling for roughly the equivalent of a Linn Sondek from 1979-1982. Factor in the superb aftercare (both user and technical manuals are still available from B&O), the brilliant build and the sheer pleasure of owning one, and there's a lot to be said for the slice of the high life. ■ ▲



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 Svetlana 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



2A3 PSE INTEGRATED AMPLIFIER KIT

The 2A3 PSE integrated amplifier offers a seriously hi-end sound, but without the cost usually associated with single-ended amplifiers. The stereo chassis houses, on the output, 2 x 2A3 in parallel single ended configuration and a single 65N7 as the driver tube per channel. The valve rectified power supply consists of a 5U4, with a combination of a hefty 10H chokes and 2 x 100uF 500V capacitor in a pi filter configuration, giving superb smoothing. This feedbackless design provides 8.5watts into an 8 ohm load, so a good sensitivity speaker is required above 91dB. It can accept 6 line-level inputs fully controllable from the front panel. We provide the excellent Alps Blue potentiometer as standard. The amplifier is hard wired so plenty of scope for tweaking in the future. Simon Pope says, "The 2A3 PSE is extremely impressive piece of kit, good imaging, wide sound stage, nicely extended on the high frequency and tremendous bass thump - I want one".

weight - 20kg, external dimensions with valves fitted - 390mm(w) x 360mm(d) x 220mm(h)

£550



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

KAT34 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 bring 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 we 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



World Audio design

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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: 425V-0V-425V, 350mA, 0V-5V, 6A, 3.15V-0V-3.15V, 9A, suitable for 120V & 240Vac operation

KEL84 mains transformer
1.5 inch stack, 90mm(h)x80mm(w)x95mm(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)x70mm(w) clamp fitting, 1H, 250mA

PSU-II E/I
40mm(h) x 35mm(d) x 70mm (w) clamp fitting, 15H, 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.

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, KT88, 6550 etc

KEL84 E/I Ultra Linear push-pull output transformer
1.25 inch stack, 76mm(h)x65mm(w)x76mm(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-KT88, 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

300B PSE E/I parallel single ended output transformer
130mm(h) x 95mm(w) x 115mm(d). drop through fitting with zinc cap. Primary IK5 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 1.6mm(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)

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amplifier kits description

2A3 PSE valve integrated amplifier kit (with valves)
2A3 PSE valve integrated amplifier kit (without valves)
KaT6550 valve power amplifier kit (with valves)
KaT6550 valve power amplifier kit (without valves)
KaT 6550 upgrade kit
KIT6550 valve integrated amplifier kit (with valves)
KIT6550 valve integrated amplifier kit (without valves)
KIT 6550 upgrade kit
KAT34 valve power amplifier kit (with valves)
KAT34 valve power amplifier kit (without valves)
KaT34 upgrade kit
KIT34 valve integrated amplifier kit (with valves)
KIT34 valve integrated amplifier kit (without valves)
KIT 34 upgrade kit
Kel84 valve integrated amplifier kit (with valves)
Kel84 valve integrated amplifier kit (without valves)
Kel84 upgrade kit
PSU II power supply unit module
PRE II pre-amplifier module
PHONO - II phono stage module (with valves)
PAS II passive pre-amplifier module with 10K or 50K attenuator (pls specify)
Moving Coil step up transformers
KIT88 upgrade kit
KaT88 Valve integrated amplifier kit (with valves)
KaT88 Valve integrated amplifier kit (without valves)
KaT88 upgrade kit
HD83 Valve Headphone amplifier kit (with valves)
Kel80 Valve Monobloc amplifier kit (with valves) - a pair
Kel80 Valve Monobloc amplifier kit (without valves) - a pair
300B PSE Valve Monobloc amplifier kit (with valves) - a pair
300B PSE Valve Monobloc amplifier kit (without valves) - a pair
300B PSE Upgrade Kit - a pair

order No.

2A3 PSE (with valves)
2A3 PSE (without valves)
KaT6550 (with valves)
KaT6550 (without valves)
KaT 6550 upgrade
KIT6550 (with valves)
KIT6550 (without valves)
KIT 6550 upgrade
KAT34(with valves)
KAT34(without valves)
KaT34 Upgrade
KIT34 (with valves)
KIT34 (without valves)
KIT34 upgrade
Kel84 (with valves)
Kel84 (without valves)
Kel84 upgrade
PSU - II
PRE - II
PHONO II
PAS II
MC - step up (pair)
KIT88 upgrade
KaT88(with valves)
KaT88(without valves)
KaT88 upgrade
HD83 (with valves)
Kel80 (with valves)
Kel80 (without valves)
300B PSE (with valves)
300B PSE (no valves)
300B PSF upgrade kit

qty

Vertical column of boxes for quantity input

uk

(inc vat & carriage)
£550.00
£450.00
£580.00
£450.00
£120.00
£595.00
£465.00
£130.00
£480.00
£415.00
£120.00
£495.00
£430.00
£130.00
£278.00
£248.00
£100.00
£195.00
£195.00
£110.00
£215.00
£77.00
£150.00
£468.00
£341.00
£140.00
£195.00
£649.00
£572.00
£1177.00
£875.00
£150.00

overseas

(exc. vat & carriage)
4471.00
£385.00
£495.00
£380.00
£105.00
£510.00
£395.00
£110.00
£410.00
£354.00
£105.00
£420.00
£365.00
£110.00
£237.00
£212.00
£85.00
£167.00
£167.00
£95.00
£185.00
£66.00
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£399.00
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£120.00
£167.00
£553.00
£487.00
£1002.00
£745.00
£130.00

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KLS3 Gold mk II Drive Units + Crossover Kit etc
KLS10 Drive Units
KLS10 Drive Units + Crossover Kit etc
KLS10-Subwoofer Drive Units
KLS10 Drive Units + Crossover Kit etc

order No.

KLS3G-D
KLS3G-C
KLS10D
KLS10C
KLS10-subD
KLS10-subC

qty

Vertical column of boxes for quantity input

uk

(inc vat & carriage)
£495.00
£633.00
£394.00
£433.00
£78.00
£164.00

overseas

(exc. vat & carriage)
£422.00
£539.00
£336.00
£369.00
£67.00
£170.00

parts description

KIT/KaT6550 mains transformer
KIT34 mains transformer
Kel84 E/I mains transformer
Kel80 mains toroidal transformer(encapsulated)
HD83 mains toroidal transformer
PSU-II mains toroidal transformer
300B PSE E/I mains transformer
KIT34 E/I choke
Kel84 E/I choke
KIT6550 choke
300B PSE choke
PSU-II E/I choke
KIT34 E/I UL push pull output transformer
Kel84 E/I push-pull output transformer
KIT88/KaT88 E/I push-pull output transformer
Kel80 E/I parallel-push-pull output transformer
HD83 E/I single ended output transformer
Pre-II E/I driver transformer
300B PSE E/I output transformer
Kel84 Printed Circuit board
KIT88/KaT88 Printed Circuit Board
Kel34 Printed Circuit Board
Kel80 Printed Circuit Board
HD83 Printed Circuit Board
PSU-II Printed Circuit Board
PRE-II Printed Circuit Board
PHONO-II Printed Circuit Board
Tag board 2 x 16 connections (hard wiring)
Alps blue audio grade 50K dual log potentiometer
Alps blue audio grade 100K dual log potentiometer
Stepped attenuator with resistor pack 10K of 50K (pls specify)
LCR 22.5uF 440Vdc polypropylene capacitors
ANSAR 22.5uF 630Vdc polypropylene capacitors
Jensen 0.47uF 630Vdc paper in oil capacitor
Jensen 0.22uF 630Vdc paper in oil capacitor
Jensen 0.22uF 400V paper in oil capacitor
Black Gate 220uF 50Vdc electrolytic
Black Gate 4700uF 16Vdc electrolytic
Black Gate 100uF 100Vdc electrolytic
Black Gate 470uF 16Vdc electrolytic
Black Gate 1000uF, 16V electrolytic
Black Gate 100uF, 50V electrolytic
650V safety gloves (a pair)
2A3 PSE/6550/34 cage

order No.

6550 mains T
KIT34 - mains T
Kel84 - mains T
Kel80 - mains T
HD83 - mains T
PSU-II - mains T
300B - mains T (each)
KIT34 - choke
Kel84 - choke
KIT6550 choke
300B - choke
PSU-choke
34 - O/P T (pair)
Kel84 - O/P T (pair)
88 - O/P T (pair)
Kel80 - O/P T (pair)
HD83 - O/P T (pair)
PRE-II - driver T (pair)
300B - O/P T (each)
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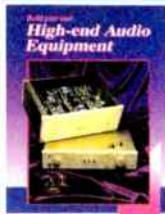
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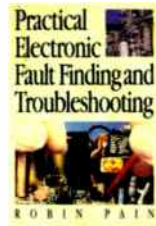
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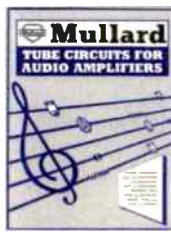
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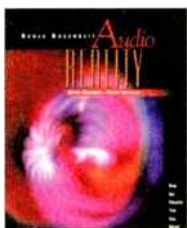
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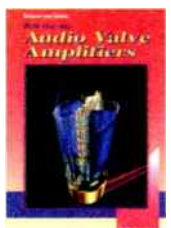
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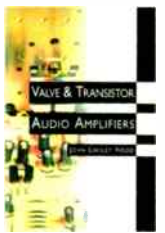
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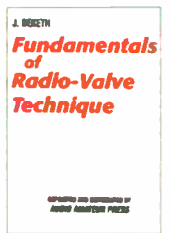
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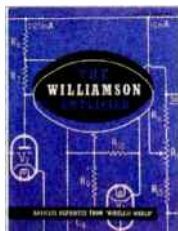
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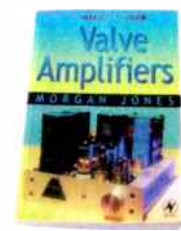
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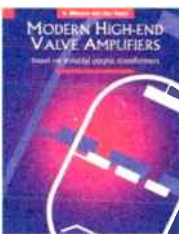
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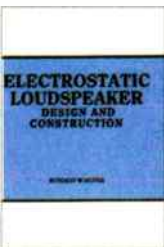


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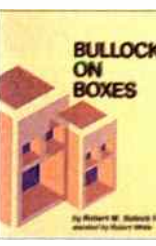
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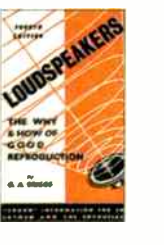
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Boulder 1012 (pre amp/ 24.96 dac/ Phono)	£On Dem	£13,000.00
Trilogy 901 Pre	£495.00	£995.00
Krell KSL + Phono	£1,295.00	£ -
YBA 1 Alpha Pre mm/mc + psu "new"	£On Dem	£4,900.00
YBA Passion Pre + mc "new"	£On Dem	£5,595.00
Boulder 2010 Pre	£POA	£30,000.00
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
Naim 42.5	£150.00	£450.00

Quality speakers

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Audio Physic Avanti III X-dem	£6,499.00	£7,499.00
Dynaudio Contour 1.3 + stds	£695.00	£1,400.00
Sonus Faber Concerto + stds	£750.00	£1,300.00
Genelec 205 Active Monitors	£On Dem	£750.00
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Audio Physic Virgo II	£1,895.00	£3,200.00
Proac Response 1 sc	£795.00	£1,295.00
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Avalon Ascents	£6,995.00	£12,000.00
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JM Lab Micro Utopia + Std Bk "new"	£On Dem	£3,899.00
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JM Lab Mezzo Utopia	£5,499.00	£7,799.00
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Audio Physic Spark "new"	£On Dem	£1,749.00
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Last month I wrote that figures for sales of SACD and DVD-A in the shops were unavailable. Just as we went to press a pamphlet documenting "Recording Industry World Sales" popped through the letter box and there in bar graph form were sales of DVDA and SACD! Sent by the IFPI, who represent the music industry worldwide, it contains not only the first figures for the new formats but plenty of other information, a lot of which is quite surprising. As for the IFPI, much like the BPI and the music industry in general, their views remain contentious, although not inconsequential. The music industry has always been well funded and aggressive in pursuing its interests, as Napster found out, so the views of the IFPI have impact. All in all, this pamphlet made fascinating reading.

In terms of GDP, an indicator of wealth, the world's top six economies rank as follows: USA, Japan, Germany, UK, France, Italy. You might think that music sales would broadly follow in ranking, with perhaps some small biases imposed by cultural differences. For example, the Japanese are hardly known as a musical nation, whilst the Italians are synonymous with opera. Yet Japan, in line with its wealth, bought a massive 249.5million CDs in 2001, whilst Italy bought a miniscule 38million. With populations of 127million and 58million respectively the Japanese bought on average two CDs each, whilst the average Italian bought just three-quarters of a CD! A lot of Italians must think CD doesn't work properly, which perhaps explains why they bought so few in the first place. It's wonderful what figures tell us.

The Americans bought 3.5 CDs each, whilst the Brits bought a massive 4.12 each. In the past, Britain has lagged America in sales per head; now it is in the lead worldwide. We must eat the things for breakfast, since an almost disproportionately large 210.6 million were sold in 2001. In its heyday (1975) the LP only sold 91million units, so Britain's music business is founded on an incredibly strong home market

where sales have been growing strongly for decades. They might say they created this market of course; there's mileage in the suggestion that it was the Beatles who kick started Britain's music business back in the early sixties and it has never looked back. I seem to remember the BPI claiming a few years ago that music exports had climbed in value to exceed even arms sales. So, even as dark clouds gather over EMI, someone somewhere in the music business must be doing well.

And what about the rest of the world? Well, sales in France have

“ ” The leisure market has more players in it than just music and hi-fi. . .

historically been low but they have suddenly started to rise rapidly, based on the success of French artists, the IFPI say. France bought 125.2million CDs last year, or 2.2/head. Germany's economy is mired and music sales are bogged down too, amounting to 184.5million. This is a 10% fall from 2000 and it is quite a surprise for a country with a massive GDP and sizeable population of 82million. Considering Germans have always been heavy consumers of hi-fi and music, their national figures look particularly worrying. The world's most populous nations, China and India, bought only 20 and 10million CDs apiece respectively during 2001. It's a little ironic that China manufactures a huge quantity of hi-fi but consumes very little music.

The IFPI, in time honoured music industry fashion, claims that copying and piracy are having a big impact upon sales around the world. Unfortunately their arguments aren't very convincing. As David Price pointed out last month, the scourge of 'home taping' in the early 1980s did not 'kill music' as the music industry would have us believe at the time. Now it is Germany that is suffering from domestic copying to CD-R, we are told by the IFPI. But you have to ask: why have the

Germans mysteriously picked up this dreaded disease, when the Brits and the French have not? The IFPI's arguments are inconsistent. Even they have to acknowledge that music sales "are inextricably linked to the health of the economy", not just CD-R copying. Being "leisure spend" music purchases are optional and subject to changing economic and social conditions, unlike food for example. The leisure market has more players in it than just music and hi-fi, as falling hi-fi sales have so dramatically shown us, according to Philips marketing figures. As I told one managing director of a shiny new hi-fi company (to his incomprehension!) he was in competition with garden centres. People have an increasing number of ways to fill their leisure time and competition for the pound in our pockets comes from many more directions than those that existed 20 years or more ago.

So what were those DVD-A and SACD sales figures we just missed last month? According to the IFPI Americans bought 300,000 high-resolution discs in 2001. Germany bought 100,000 and Australia, Canada, Japan, UK, Sweden and France managed a measly 150,000 between them. It's not enough to set the world alight but it is a start. I don't believe sales of these new formats will ever rise to significance until their price comes down, an idea that is anathema to the music industry. ●



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It's a sad yet true state of affairs that many of us never actually listen to music apart from when we're on the move. It may be a good time for contemplation, but the environment of train, plane or automobile has to be one of the worst in which to savour music. As well as the inherent background noise of wind, road or rail, there's often the added hubbub of constant social interaction - social interaction that these days seems mainly to consist of a stilted stream of monosyllabic jibber into a mobile phone or, worse still, a symphony of phones regularly announcing text messages.

There are several ways of tackling this modern day blight of course. The first is to ensconce oneself in a private car, away from it all.

Fine for many - but not ideal for those who commute to London. The other options are to employ headphones that block out all outside noise, or look to limiting mobile phone use. There are headphones around now that do attempt to block out background noise by producing white noise. But they're only a partial success. They often manage to block constant background noise, such as "rail roar", but fail with random piercing bursts of sounds such as the ubiquitous mobile. In a way it's a good job they do let certain sounds through or else the implications could be dire in emergency situations.

What led me to such contemplation was the bi-annual lengthy train journey to see the folks 'up north'. Was I ever going to be free from a chorus of Mission Impossible or the latest Eminem/Britney bleepings? Well, as luck would have it, the train was equipped with what's rather euphemistically called 'a quiet carriage'. For those who've managed to avoid the long haul train network for the past year, these are essentially a carriage in the train where the use of mobile 'phones are, technically, banned. I say technically as there always appears to be the odd miscreant, and little is ever done. Perhaps surprisingly, despite being designated a "quiet" carriage, use of personal hi-fi is not banned. Yet before

mobile phones came along, it was the 'tish tish' of generously volumed portable hi-fi that blighted the travelling public's peaceful commute.

So, largely free from the mobile chorus and comfortably encased in a particularly saggy yet hardwearing seat, I donned my headphones and took to observing just what type of portable hi-fi people use today. Now when I say don my headphones, I mean that fairly literally. I've never been a great fan of the tiny in-ear designs and have been quite happy with my less than invisible Beyer DT411s. Only a few years ago I

the numerous CD and tape walkmans didn't appear to out number the traveller's favourite, the MiniDisc.

would have stuck out like a sore thumb and was well used to cries of "look out, it's cyberman!". Yet these days, big headphones are everywhere. Some of them are so big that they even make my Beyers look rather modest. It generally appears to be the 'anti fashion' skate boarder boys that are sporting the ear encapsulating cans, but not exclusively.

Turning away from the headphones to take a look at the type of source being used confirmed what I'd thought to be the case from a retail point of view. There were actually very few MP3 or memory stick type recorders in use. Whilst I do believe that eventually hard drive or memory stick type devices will be the norm, they're still some way from dominating the market. On show were a large collection of personal cassette and CD players. Of course, once there was simply cassette tape for 'on the move' and that was it. Yet despite the public having turned away from the format in droves when it comes to home use, many still hold the format close to their heart for travel. Quite why is still something of a mystery when CD players are now just as cheap and even manage to resist the odd shock. Perhaps it's simply that the cassette is that bit smaller, and a more friendly travel companion.

Prevalent as they were, the

numerous CD and tape Walkmans didn't appear to outnumber the traveller's favourite, MiniDisc. Perhaps it's unfair to take such a snap shot view of travelling Britain and make judgements, but MiniDisc does still appear to be the traveller's choice. I don't doubt that personal CD and cassette decks outsell MD, but I'd hazard a guess that many of these won't even leave the bedroom or school bus.

It's not hard to see why MiniDisc continues to be so popular to the committed commuter/traveller. It's good enough for the travel environment and it's also extremely compact, reasonably tough and convenient to use. Furthermore, Sony's clever marketing and constant upgrading has ensured that loyal followers of MD have a new development to look forward to every year. Currently it's a PC link kit that allows music to be downloaded from computers, making it an even deadlier rival for MP3 players. So after years of hectoring, against all odds, MiniDisc has shrugged off the "next Betamax" insults and appears to be alive. Perhaps Sony should thank the travelling public. ●



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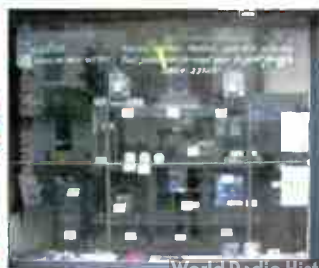
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One of my fondest media memories was watching a certain Radio 1 DJ announce, through gritted teeth, The Smiths perform 'Panic' on Top of the Pops. The joke was, of course, singer Morrissey's exhortation to "hang the DJ". Back in 1986, the reason for his hostility to our vinyl spinning friends was that, in the words of the song, "the music they constantly play says nothing to me about my life".

In a world of eighties plastic pop - Johnny Hates Jazz and Curiosity Killed the Cat, need I say more? - I thought 'the Moz' had a fair point.

These days I still despise DJs, but for altogether different reasons. Now we're in the post-modern world of faceless electronic dance music, the DJ has become the focus of all the attention. Watching an eighties pop star pontificating about 'world peace' was risible enough. But the spectacle of someone who's paid large sums of money to play other people's creations being lauded and celebrated for it, is pathetic. Some of us hoped that the end of 1970s rock would usher in the end of the 'music biz ego', that the 'death of the author' (as some would put it) would take us back to the music and away from the cult of personality.

Instead, we're invited to read about 'superstar DJs'. Famous for being famous, all they ever seem to do is talk about getting high and partying. Nothing like seventies supergroups at all, then . . .

What amazes me more than even the fact they can be so celebrated for being so dull is the total disinterest they show for their craft. Yes, we know that 'vinyl is cool' and 'the Technics is the daddy'. But don't be dazzled by that wilful display of erudition - they're simply rehearsing what's been standard 'DJ lore' since New Order released 'Blue Monday' on 12" vinyl. This is that slip-cueing records on Technics SL1200s is clever.

Personally, I'd think it would be cleverer still to progress, to evolve both their mixing skills (why not - shock horror - use computers as part of their live act?) and their sound. This, as this month's feature underlines,

involves either junking the SL1200s or at least its grotty little arm.

In truth, there isn't much wrong with 'the Technics', but nor is it particularly awe-inspiring either. A kind of 'Ford Mondeo of turntables', put it against a decently made direct drive like Denon's DP3000 or Technics' own SP10 and it feels like a nasty old nail. But then again it would be far too much to expect a DJ to have a single, original thought in his entire lifetime, so maybe it's best 'not to frighten the horses' and let them work with what they've got...

“Yes, we know that 'vinyl is cool' and 'the Technics is the daddy'.

The answer, therefore is to upgrade that arm. Yes it's a nice, shiny looking bauble, yes it looks good on album covers, yes it's decently built (down to a price). But ultimately it's a rehash of the generic 1970s Japanese tonearm - so ably personified by the long deceased Acos Lustre (and its Rega rehash, the original R200). Its geometry is flawed, its metal armtube is both too resonant and not light enough, and its counterweight and bearing assemblies are best not mentioned at all.

Enter Origin Live's Rega RB250, a 1983 design subtly brought up to date to stunning effect. Follow this path and you'll have a Technics to die for, especially if you then spike it to your support. Yes, it really is that good. Clean, open, tight, punchy and very musical, you get a sound that makes a 1970s Linn Sondek seem a wobbly mess. Any gigging DJs out there will find the mods transform the deck - by contrast the original sounds flabby, bloated, loose, ponderous, confused and undynamic.

You'll be filling the floor with your very first 'choon'. The only trouble will be trying to explain to your closed-minded contemporaries why you've butchered such a 'wicked deck, innit'. Don't expect them to catch on too soon... ●



DJs such as David Mancuso (who uses two LP12s for his sets) are discovering that real hi-fi can get more punters on the dancefloor. . .



David Price



A few true 192k recordings exist, but they are specials from Japan. This is a DVD-A.



This SACD has a bandwidth no different from CD. It offers little improvement.

TALKING 'ABOUT THE RESOLUTION

Does SACD and DVD-A necessarily sound better? As Noel Keywood discovers, it depends!

I laughed at seeing Deep Purple's 'Machine Head' re-released on DVD-A. Heavy Metal from the 1970s seems an odd choice for one of the new super high quality audio discs, but I suppose a lot more old classics will be brought out, dusted off and re-released on SACD and DVD-A, complete with analogue tape hiss, authentic wow and flutter and doubtless plenty of tape saturation in the thrashy bits. The music business made money re-releasing analogue classics onto super-quality CD (ha!) and they will be doing it all over again onto SACD and DVD-A.

We all understand the thinking behind this: historic analogue master tapes will surely sound amazing on SACD or DVD-A. But I have a

surprise for you: it isn't only analogue material that is being transferred to these new formats, but also early digital material. Which means that when you buy an SACD or DVD-A you may actually be getting a CD! And it will sound like it too, I am finding.

Which begs the question, how good do SACD or DVD-A discs sound? It all depends upon the original recording. This statement might seem obvious, but there is a lot behind it I have found, after speaking to people in the recording industry whilst researching this article. Not only can you buy one of these new, expensive discs, only to be presented with CD quality digital recording - which I would suggest is a complete

waste of money but others might term a "rip off" - but at present the specification of both SACD and DVD-A is so advanced, many recording studios cannot even make recordings of such quality. So what are you getting when you buy SACD or DVD-A?

MORE IS BETTER?

It's reasonable to expect to get the quoted performance of these systems, so let's take a look at what we might expect. Both SACD and DVD-A describe the amplitude of a signal with 24-bit precision, vastly better than CD's 16-bit. It might look like a 50% improvement, but in fact the signal can be defined with an accuracy of 17million parts instead of



Digidesign's new 192 convertor accepts up to 8 analogue inputs for conversion to 24bit, 192kHz sampled digital data.

just 65,000, so there is an enormous difference. The idea is to banish distortion completely, so violins will always sound like violins - not band saws - even at low recording levels. Twenty-four bit resolution is so high it makes the case for banishing distortion unarguable, unlike CD, which had measurable distortion.

In addition to less distortion, both formats also offer wider bandwidth. Where CD reached 21kHz before hitting a brick wall, both DVD-A and SACD can reach 96kHz. You usually see this quoted as 'sampling rate' which is double the audio bandwidth, or 192kHz for both formats.

There are some fascinating reasons for wanting to extend bandwidth - and quite a lot of debate about it too. With conventional tests the ear can only hear to 18kHz, so the 21kHz figure reached by CD appears good enough; in the 1980s most people thought so. Only those used to vinyl, which can reach 30kHz, accused CD of sounding enclosed, or "shut in" and suspected its sharply defined bandwidth limit a likely cause.

Until better analogue-to-digital convertors (A/D, or ADC) became available there was no way of knowing - and this did not happen until comparatively recently, the late 1990s. Now, manufacturers such as Cirrus, Texas, Analogue Devices and Wolfson Electronics all make affordable '24/96' ADCs, recording studios have the technology, discs are available in the shops and anyone who has heard them needs no convincing that 24/96 gives a much clearer, far more forceful sound than CD's 16bit at 44.1kHz sampling rate. Quite why a bandwidth that extends way past the human ear's upper frequency limit gives audible

improvement nobody knows, so inevitably there are various views and not a small amount of disagreement.

Some think extending bandwidth just pushes aliasing and phase problems up out of harm's way and Meridian told me, for example, that in their view the 48kHz bandwidth given by using a 96kHz sampling rate was sufficient for audio purposes. However, Matt Bainbridge of Digidesign said "I have heard recordings of strings at 24/96 and 24/192 and I can assure you the latter was considerably better. Strings sounded just smoother and more open".

FULL POTENTIAL?

Whilst studios are nowadays fairly fluent with the 24/96 specification, very few have studio equipment capable of making 24/192 recordings. In fact, convertors of this ability are rare at present, one exception being Digidesign's 192.

Simon Knee, of Air Studios, said there was no demand at present for 192, although this could well change. Confirming Paul Reynolds's (Philips) statement to me that "60% of studios still mix down in analogue", Simon said that the most commonly chosen mix down master tape formats were "an analogue Ampex ATR100 tape machine using 1/2in tape running at 30i.p.s, which gives best quality, or a Tascam DA98HR digital 8-track tape recorder, where each track uses 24/96 code. There was little demand from clients for anything better, although we can do it. In any case they could convert analogue to 24/192 at a later date".

In the studio, the situation with SACD is even more complex than with the PCM code of DVD. To record to SACD a studio must

convert either the analogue signal or a PCM digital signal to Direct Stream Digital (DSD). Paul Reynolds of Philips told me this conversion process usually takes place after mixing, since DSD mixing desks are rare. Simon Knee of Air confirmed that DSD recording was sufficiently specialised for them to leave it to outside experts from Sony.

From all this I think you can see that at present there is barely any perceived need to produce high resolution 24/192 recordings, and the equipment to make them is only now becoming available. The few true 24/192 DVD-A recordings are rarities from Japan and such like. You won't find them in the shops here yet and it may well be many years before popular acts use 24/192 conversion early in the recording chain. The situation with SACD is a little different in that DSD convertors are needed in the studio and few as yet have them.

TAKEN TO THE LIMIT

So what are we getting on SACD and DVD-A? Well, the big shock is - CD!! It was the surprise of seeing this on my analyser screen, from both SACDs and DVDs, that prompted this article. By CD I mean digital recordings band limited to 21kHz by an anti-aliasing filter, an easy characteristic to spot on a spectrum analyser that reaches 100kHz. The harmonic energy of music can go well above 20kHz, as our analysis of a 24/96 disc shows. Real time analysis of an SACD disc like Frankie Goes to Hollywood clearly shows that above 21kHz only a steady noise signal exists. If you have spent good money on buying a disc like this you may well be pretty - er - 'unhappy' to find it really is just a CD, or at best a

◀◀ 24/48, on an SACD where you might expect to be getting a 24/192. If goods like this are not clearly labelled as to what they are offering then it may be seen as misrepresentation. Although old analogue recordings committed to CD present a similar case of – at times – poor recording quality on a higher quality medium, they were archival preservations, where these are not.

What makes it worse is that you can clearly hear the difference between a well made 24/96 recording and an old 16/44.1 on any system.

How can you be sure a DVD-V or DVD-A, or an SACD disc really is giving either 24/96 quality or, better, the full monty 24/192? In the shops this isn't so easy. Currently, DVD Video discs commonly carry surround-sound and/or what is usually termed 'linear PCM'. The latter means a straight digital audio track that does not need surround-sound decoding. You can take it as being CD code, or 16bit at 44.1kHz. It's an imprecise description because PCM is short for Pulse Code Modulation and all DVD sound is PCM, from 16bit/44.1kHz right up to 24bit /192kHz. The music companies really need to improve their labelling here.

DVD Video discs can also carry 24/96 stereo and you may have some luck finding this. Whether they will sound better depends! I've seen The Doors 'L.A. Woman' as a 24/96 but this is an old analogue recording. At present most 24/96 is re-release from old master tapes, rather than new material recorded to that resolution digitally. Just bear in mind though that U.K. studios are not nowadays so convinced about the wonders of digital, so even a new 24/96 release may come from an analogue master tape.

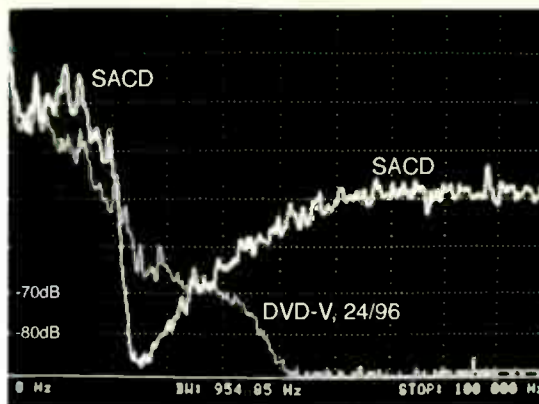
DVD Audio discs can provide six channels (surround sound) of 24/96 or two (stereo only) of 24/192. These discs may or may not play on DVD Video players, depending upon what audio information they carry. If they do, then you will likely be listening to a PCM sound track (CD quality). Otherwise, at present, the digital tracks will likely be 24/96 at best, but at least they should give you better sound quality than CD.

SACD discs offer no firmer guarantee of better audio quality.

DSD code will most commonly be generated from either digital or analogue master tapes and where this is the case, sound quality should be audibly better than CD.

But equally, like DVD, many of today's SACDs actually carry CD code and sound little better than a CD. Again, look very carefully at sleeve notes to see what you are getting – and don't expect 24/192 code as yet.

The quality of recordings on DVD and SACD varies enormously at present and in too many cases it is mediocre. Scant labelling of discs means it is impossible to tell from a wrapped retail package on a shop shelf just what lies inside. Record companies in particular need to clarify sleeve notes or be accused of misleading people

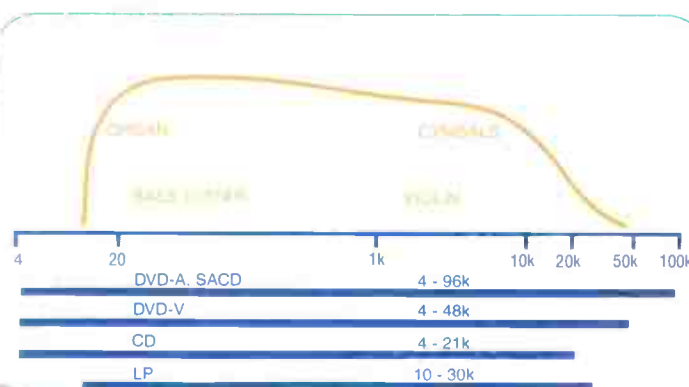


DVD and SACD might have the same specs, but they look quite different on an analyser screen. Here's a typical SACD carrying a 44.1 sample rate digital (CD) recording that cuts off sharply at 21kHz. Above this lies a spectrum of uncorrelated noise that reaches 100kHz. Even with better recordings noise will always swamp musical information above 20kHz on SACD – not good.

DVD does not suffer the noise of DSD (SACD) and in this analysis of a 24/96 music spectrum there is quite clearly energy up to 48kHz.

over the issue of sound quality; some high resolution discs do not offer an improved sound. Re-releasing Machine Head isn't a joke after all, 'cos even old analogue tapes can sound better than CD!▶▶

continued on page 99



Here's the basic frequency range of musical instruments and how hi-fi over the years has matched up. Although instrument fundamental frequencies only reach 3kHz or so, harmonics can go much higher. Close miked percussion and, of course, synths, can produce energy way past 20kHz, if the recording equipment is wide band enough to capture it.

CD was the best early digital could do – and it was never good enough. 24/96 digital looks better, but to faithfully capture what's on a high speed analogue master tape with a 50kHz upper limit, the 96kHz limit given by 192kHz sampling rate is necessary.

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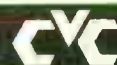
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NEWS

PHILIPS WON'T PLAY

Dutch consumer electronics giant Philips, co-creator of the original Compact Disc with Sony, is refusing to play along with the music industry's latest anti-piracy wheeze, namely music CDs that are designed to prevent playback on PCs. Five major record labels - Bertelsmann's BMG Entertainment, Vivendi Universal's Universal Music Group, Sony Music Entertainment, EMI Recorded Music and AOL Time Warner's Warner Music Group - have jointly unveiled a new breed of CDs designed to prevent Napster-style piracy, and these are now making their way into record stores in the United States and Europe.

Philips is reported as calling the countermeasures that prevent playback on computers and, supposedly on some normal CD players as well, "troublesome and cumbersome". Gerry Wirtz, general manager of Philips' copyright office has commented, "we worry (the labels) don't know what they're doing".

The five majors hope that by preventing the use of audio CDs in computers, people will be unable to duplicate the CDs on standard CD burners, or rip the music to MP3. Their controversial new system works by introducing minute errors to the CDs, or changing the location of data on the discs to prevent them from being played back on computers. Most consumer CD players can correct these errors and decipher the structure, unlike computer CD drives which are optimised for error-free data CD-ROMS.

Philips argues that because these 'copy-protected' discs contain errors, they don't conform to its Red Book standard and are therefore not strictly speaking Compact Discs at all. Therefore, the company says, they should carry warning labels informing consumers of the fact, and will not be allowed to carry the familiar 'Compact Disc Digital Audio' logo that has appeared on every CD since Philips and Sony jointly developed the technology in 1978. Wirtz says, "We've made sure they would put a very clear warning that you're not buying a Compact Disc, but something different". The system could potentially cause havoc for retailers and consumers. One of BMG's first protected releases, Natalie Imbruglia's 'White Lilies Island' is reported to have prompted numerous returns in the UK.

An indignant Philips says its future machines should be able to both read and burn the protected CDs. This will bring it up against the US Digital Millennium Copyright Act (DMCA), a 1998 law that bans any attempt to circumvent copyright protection systems.

ROAM WHERE YOU WANT TO

After shaking the world of MP3 music with its DAP Jukebox some two years back, Creative Labs' latest digital audio portable, the Nomad Jukebox 3 is here. Key advances are the ability to store up to 800 music CDs and offer lightning-fast transfers from PCs via FireWire. Around a third smaller than the original Jukebox, it has 20GB of hard disk storage, letting you store up to 5,000 MP3s or 8,000 WMAs - the equivalent of around 800 CDs! Better still, it costs just £349.99 including VAT

One song per second can be downloaded from the host PC via the SBI 394 ('FireWire') interface (assuming your PC has one - or you can always invest in a Creative Sound Blaster Audigy card which has two as standard).

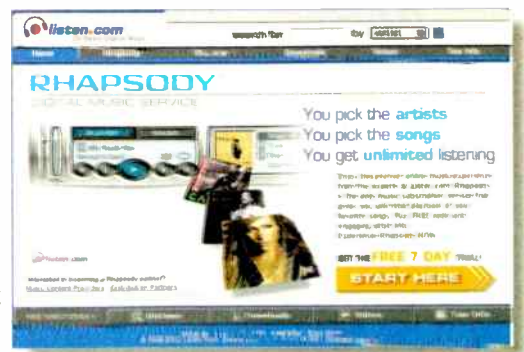
There's also a USB port for those without FireWire. The new Nomad can also record direct via line or digital-in from CD players, MiniDisc players or tape decks, and there's a wide range of output options too. The Nomad Jukebox 3 also works as a data backup device, and can be used just like an external hard disk to store or transfer vast quantities of data, images and video from a PC or notebook at high speed. It even comes with a standard remote control and lithium ion battery, giving up to 11 hours playtime. Check out www.creativelabs.co.uk,



SUBSCRIPTION NEWS

Napster has shed another thirty employees, just one month after a tenth of its personnel were axed. It is still trying to launch its new subscription service, but is being held back by the RIAA's copyright-infringement suit, along with problems trying to negotiate licensing deals with the major labels. Meanwhile, another subscription music download service has been launched to join the ranks of Pressplay, MusicNet, Listen.com, Streamwaves and Emusic already running. FullAudio offers fifty rental downloads for \$7.49 per month.

Listen.com's Rhapsody has added CD burning to its service, making it only the second to offer this. It has joined forces with the Naxos of America classical label to let subscribers burn CDs of specially chosen Naxos tracks for a higher monthly fee. Meanwhile Pressplay, the first to offer CD burning, offers a limited range of music from major labels for burning. Traditionally, the majors have been unwilling to provide downloads that can be both burned and played on digital audio portables.



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Perreux 200i 200wpc, fully balanced Boxed new £2299 £1295
Musical Fidelity A3 integrated amplifier. Boxed new unused £849 £599

Musical Fidelity A3CR pre-amp. Boxed new unused. £999 £699

Chord CPA 3200E pre amp with matching SPM 1200C power amp. These are finished in silver and are boxed new unused, full warranty. One pair only available at this price. £8900 £5900

Monrio Asty Integrated amplifier. One owner, unmarked. £595 £299

Musical Fidelity A3.2 Integrated amplifier. The very latest spec, now with 115wpc. One only, boxed new unused. £999 £699

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Accam Alpha 10 amplifier. 100w into 8 ohms. Boxed only one owner. Balance of warranty. £800 £349

EAR V20 Integrated. Only 1 month old and boxed as new. £2800 £1699

Pathos Classic One. Ex-demo. £995 £595

Plinius 8100100w/ch. Great reviews and a great amplifier. Boxed ex-dem. £1495 £695

Lavardin IS - Integrated amplifier. This amplifier had the best review I have ever read on any piece of equipment in HiFi+ magazine. Boxed as new. £1495 £995

Audion Black Shadow845 Monoblocks. 25w in to 8 ohms. Balance of manufacturers warranty See matching premier pre-amp below. £4999 £1999

Unison Research SR-1. This amplifier gives the best of solid state and valve. 80w per channel in to 8 ohms. Boxed New. Full remote. £1250 £895

Speakers

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Quad ESL 989 Speakers. Boxed NEW Unused - full warranty. Finished in black and available £4600 £2999

Audio Physic Virgo III This is the latest spec and they are superb. Grade A Listed by Stereophile. Maple finish, boxed as new - ex-dem. £4000 £2500

Final 0.3 Speakers Boxed NEW unused. £1595 £995

Wilson Benesch Orator Speakers, Finished in Cherry. Boxed as new, one owner. £3000 £1495

Loth-X Ion BS-1 Speakers, 94db efficient. Great HiFi news review. Ex-demo model. £400 £199

Monitor Audio FB110 Subwoofer. This is our ex-dem model and is boxed as new. This is a superbly fast and musical subwoofer. £499 £299

Monitor Audio GR10 Stand mount speakers. 5 Star What HiFi rating. Boxed ex-dem. Full warranty and a bargain. £799 £590

Monitor Audio GR20 Floor standing speakers. These are boxed as new. Ex-Dem in the light wood finish. £1550 £999

Tuners/Accessories

Stax SRS-4040 Signature System II, consists of high bias professional SR-404 signature electrostatic headset with SRM-006 energiser. Boxed ex-dem £1195 £695

Linn Kremlin Tuner Boxed as new, one owner. Stereophile recommended components list. £2850 £995

Synergistic Research Designer Reference speaker cable. Terminated in WBT banana plugs - 3.0m stereo pair. This is the ultimate speaker cable, nothing else comes close. £4000 £1495

Ecosse US2 2.5m speaker cable terminated with spodes £1625 £799

Ecosse Legend SE 0.8m RCA Interconnect £675 £350

Nirvana S-L series interconnect 1m £585 £350

Nirvana S-L speaker cable terminated 2.5m £1115 £690

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NEWS

SONY MAKE A REAL DEAL

Sony Corporation obviously sees digitally downloadable music as a key future technology, as its new deal with RealNetworks (the company behind RealAudio) confirms. It has announced a strategic alliance for digital content distribution, and Sony is to purchase equity in RealNetworks as part of the deal. The two companies have already co-operated since 2000 to integrate technologies such as Sony's ATRAC3 audio compression format and OpenMG copyright protection system with various RealNetworks' products including RealPlayer and RealJukebox.

The new agreement builds on this to provide digital audio and video content to personal computers and a new generation of networked consumer electronics products. It means Sony's ATRAC3 technology will appear in more RealNetworks products, and that RealNetworks products will feature in a wide variety of Sony's networked CE devices. Sony's OpenMG rights protection technology will also be further worked into RealNetworks digital content distribution services. Sony's networked audio products, along with the PlayStation2 games console, will benefit. Check out RealNetworks software at www.real.com.



METAL MARVEL

Masters of media storage LaCie have come up with something just a bit special, even by their own high standards. Claimed to be one of the fastest portable CD burners on the market, the new Fusion is a cracking looking thing offering CD playback and CD-R and CD/RW recording at 24x12x40 speeds. Its uses a standard USB 2.0 interface, which is 'hot pluggable' (i.e. just plug it in and go) into any USB computer (i.e. just about every modern PC). The sleek aluminium case offers strength, scratch resistance and a real luxury feel. It measures only 35x130x173 mm and weighs just 570g, so it's no larger than a personal CD player. Best of all, though, is the scorchingly low price of £129. Point your browsers at www.lacie.co.uk for more information.

WINAMP VIRUS ALERT!

Nullsoft has confirmed that version 2.79 of its WinAmp MP3 player software has a weakness that can allow hackers to attack PCs via infected MP3 files. The bug can let attackers embed malicious code into MP3 files, potentially damaging the host PC and infecting other MP3s. It permits a specially formed MP3 data tag to cause a buffer overrun in the application, which can then be exploited to run any piece of code the attacker wishes. Concerned users should upgrade to the latest 2.80 version of WinAmp, available on Nullsoft's website, or simply disable WinAmp's minibrowser. This weakness is especially worrying because most people freely download MP3 files, or swap them with unknown people via online file-swapping services like Grokster or Morpheus.

HOME COMPUTING IS KILLING MUSIC

CD sales are down - thanks in part to computer audio - according to a report by the IFPI. Last year saw the first-ever decline in CD album shipments, a 5% decrease in the value of global music sales last year to \$33.7 billion. Along with the economic downturn (September 11th) and competition from other products (PlayStation2 and mobile phones), an epidemic of CD copying fuelled by computer CD burners is blamed. Moreover, the profusion of MP3 music is thought to be behind a 16.1% drop in global singles shipments to 300 million units.

audio

TAKE THAT



David Price tries Onkyo's thoroughly modern multichanger, the hard disk-based MB-S1 'Music Bank' digital audio server.

First came TerraTec's M3P0, then Creative Labs' DAP Jukebox, then Hango's PJ-Box, then Archos' Jukebox, then Apple's i-Pod, then Linn's Kivor, Imerge's SoundServer and - soon enough - something from Naim, no less. It's in this burgeoning sector that Onkyo's brand new MB-S1 'Music Bank' finds itself - that of hard disk-based digital music players.

In theory, they're a great idea. After all - what with hard drive prices tumbling at an ever accelerating pace - it's no longer that expensive to turn a run-of-the-mill CD player into an extremely handy, intelligent digital recorder than can store literally thousands of hours of music. Want to listen to that certain piece of music that's been on your mind all day? No longer do you need to scour through your vast collection of silver frisbees - it's just the push of a button or the twist of a 'jog dial' away.

Of course, there are question marks about sound - both from the quality of the data compression (in terms of the type of codec(s) used - i.e. MP3, AAC, WMA etc - and the bitrates they run up to), and the design of the digital circuitry, which is prone to the scourge of jitter. But Linn, for one, has proved that it's possible to answer these - the Kivor sounds superb.

Onkyo is a bit of mystery in this country - the brand hasn't really stamped itself into the average Brit audiophile's consciousness. But it's a

long established Nipponese company with a reputation for taking music seriously - if my Japanese serves me correctly, the name means "sound, today". In its home market at least, there are some very tasty Onkyo high-end separates on sale, plus some rather neat 'mini components'. The company has always been hot on 'leading edge' digital technology - over ten years ago yours truly (living in Japan) owned a rather tasty Onkyo mini DAT recorder, and very nice it sounded too!

And so to the MB-S1. It's a standard full width separate with both a hard drive and CD-ROM built in. It stores music files on its hard drive, either 'ripped' from the CD drive or recorded via the digital audio input or analogue line in. The built-in 20GB drive offers 350 hours of playback at the standard 128kbps MP3 bitrate, although you can record and replay music in uncompressed 16/44 PCM form (where it gives around 35 hours), or at alternate (96 or 192kbps) compression rates. Cleverly, if you rip MP3s direct from its CD-ROM drive, it records at up to ten times faster using its 'QUICK REC' facility.

Another option is to download pre-existing music files (either compressed MP3 or uncompressed WAV) from your PC (which you may have downloaded for free from the likes of Grokster, et al) via the supplied USB input and Onkyo Carry Tunes software.

This is impressive stuff - not only does it do all the clever MP3 file handling we've seen on the likes of Creative Labs' DAP Jukebox, but it works as a 'real hi-fi' digital recorder, recording uncompressed 16bit, 44.1kHz PCM directly through its digital inputs straight onto its hard drive. Just a few years ago, only recording studios had this kind of technology.

Better still is the choice of MP3 codec. Several years back Computer Audio World was the first to listen to the different types back to back, and concluded that the Fraunhofer Advanced was the best. Sure enough, it's used here too in both record and playback modes. This is great news and means that the Music Bank's maximum 192kbps bitrate should give sound which is comfortably better than MiniDisc, for example. Indeed Onkyo is keen to stress the MB-S1's sonic credentials - it says it's "clearly an audio component more than a computer component". 'Audio-grade' hard disk and CD drives, and 'premium' digital converters are employed. Interestingly, the hard drive has a 'Fluid Dynamic Bearing' motor which uses viscous oil as its rotational element instead of metal ball bearings, thereby eliminating metal-to-metal contact. The result is not the "exceptional quietness" claimed, but it's certainly very discrete and far less noisy than 'computer-grade' types. The digital converters are 24-bit/96kHz Crystal

GO TO THE BANK

affairs (CS53L32A analogue-to-digital and CS4341 digital-to-analogue) and are mounted on a separate circuit board from the control circuits. Built-in sampling rate conversion is provided.

Speaking as one who keeps an eagle eye on every new computer-based audio product as it comes out, I have to say that the Onkyo shows real 'engineering depth'. It is self-evidently not a cheap, lowest common denominator product designed to appeal to gadget fans. Its quality is such that a lot of time has obviously been spent conceiving, designing and specifying it. In fact, it's almost a shame that it's so well specified, as its profusion of facilities might make hardened audiophiles think it's a little 'soft'.

The feature count extends to 'one touch' CD to HDD recording, 'Signal-Syncro' recording, 3-speed recording and timer record and playback. The Music Bank lets you search/sort music by genre, artist, album, title or date. You can create up to 10 custom play lists, and an Input & Edit function lets you modify file data. Input switching includes one analogue, one optical digital and one coaxial digital, plus one analogue and one optical digital output, plus the aforementioned USB port.

Using the Music Bank is relatively simple. It hooks up just like any other digital recorder (i.e. MiniDisc or CD recorder) via the digital in/out or analogue line in/out. The one extra point is the front panel USB connector, which goes straight to your PC (should you wish to use its PC connectivity). Then, it's simply a case of deciding whether you want to use it as a conventional CD player - for which you press the CD button - or as a hard disk recorder - for which the HDD button needs to be pushed.

Recording is simply a case of selecting the input source (Digital 1, Digital 2, Analog 1 or pressing the CD button to use the internal CD drive). You then select the recording

mode (specifying the bitrate you want (96, 128, 192kbps or uncompressed PCM), put the unit into Standby mode by pressing the HDD REC button, and adjust the recording level via the Multi Jog dial (unless you're recording direct from the internal CD drive). You then set a 'target group' for your new recording - either Current (which records straight onto the end of your last recording) or New (which starts a new 'file', so to speak). Then you press the Play/Pause key and you're off.

For the price, the Music Bank sounds absolutely superb. Ultimately it is not equipped with the world's best digital converters, so don't expect Linn CD12 levels of performance unless you pipe the audiostream out to an external DAC. However, even via its internal hardware you get a very smooth, sophisticated and sweet musical performance that's almost worthy of being mentioned in the same breath as, say, Arcam's FMJ CD23. This means a decently tight but enjoyably warm bassline, a very smooth and open midband and sweet, silky highs. It's quite 'Japanese' sounding - you understand - so don't expect an incredibly involving, Naim CD5-style performance. Rather, it's 'hi-fi' in the nicest sense - refined and texturally sophisticated.

As a recorder it is superb - via the digital line in from a Sony TC-D8 DAT source, the MB-S1 shows excellent fidelity to the original. In the top uncompressed PCM mode, there's just a tiny softening and flattening of the stereo perspective, but don't let that put you off - I've yet to hear any digital recorder that doesn't do this. More importantly though, the Onkyo retains the rhythms, dynamics, detail and scale of the recording brilliantly. Likewise, recording uncompressed via the internal CD drive, the results are superb - virtually indistinguishable from the original with just a slight lightening of the bass.

No less impressive is the Music Bank's compressed audio performance - at 192kbps it introduces only a slight 'fuzzing' and clouding of the original. Tonally it's fractionally brighter with bass losing a smidgen of its energy and articulation. Images lose some definition and the soundstage doesn't fall back so convincingly. Old 'tape heads' will best understand the effect as being like using a Ferric tape instead of a full-price Metal on their Nakamichis! Frankly though, I've heard uncompressed PCM sound far worse through cheap CD players.

So, the MB-S1 is one of the most interesting and sonically convincing marriages of hi-fi and computers I've come across. Aside from the slightly fiddly control layout, cluttered and poorly legible display, there's little to criticise. It was obviously designed by serious computer audio users and MP3 fans to boot - the 'care and attention' speaks volumes. It's a brilliant product then, with massive potential - it does the job of a CD player, CD multichanger, MiniDisc recorder and DAT deck all in one. This, plus a cheap separate hi-fi CD recorder (or indeed computer CD burner) would be a dynamite combination. ■ ▲

Onkyo MB-S1 £1,200
Jamo UK Ltd.
 Oakfield Park
 Bilton Road
 Rugby
 Warwicks
 CV22 7AL
 Tel: 017888 556777
www.onkyo.net

SPECIFICATIONS

Hard Disk Capacity: 20 GB Long Mode:
 450 Hours (MP3/96 kbps) Standard Mode:
 350 Hours (MP3/128kbps) Hi-Quality
 Mode: 230 Hours (MP3/192kbps) Super
 High-Quality Mode: 35 Hours (PCM)
 Frequency Response: 5 Hz-20kHz (+/- 1.0
 dB) [quoted] Total Harmonic Distortion:
 0.007% [quoted] Dynamic Range: 90 dB
 [quoted] S/N Ratio: 90 dB [quoted]
 Sampling Rate Conversion 32/44.1/48 kHz
 Dimensions: 435x81x359mm Weight: 5kg

World Verdict
 £★★★★

Great value for money. Right now this is the best hard drive-based digital recorder you'll get without paying studio prices.

DARK SIDE OF THE MOON?

David Price tries out one of the brightest new multimedia speaker systems of late, the Eclipse PA508A.



Eclipse is a joint venture with Fujitsu Ten of Japan - the latter's 'Time Domain Technology' forms the basis of this new range of speakers. There are two speaker products right now, the £3499 TD512 Monitor System (including the A502 Integrated Amplifier) and the baby £1175 PA508A tested here. Both systems are active, near-field designs featuring quite novel construction.

Eclipse claims that 'conventional' hi-fi speaker design is concerned primarily with the 'frequency domain', optimising - or enhancing - the frequency range and distortion characteristics of the speaker's response. Their speakers, however, approach signal transmission from the point of view of maintaining the time and phase integrity of the source recording

As we all know, conventional box loudspeakers are a veritable snake pit. All those flat surfaces, right angles and long stretches of resonant wood covered with as little damping as possible hardly make a non-resonant acoustic environment. Listen to a pair of electrostatics and the (unwanted) sound of those cabs is as clear as day.

Eclipse's egg shape prescribes the absence of any flat surfaces, creating an effectively infinite baffle with a total absence of internal standing waves and reflections, as well as a very stiff structure. The marble composite from which it is made should only make things better.

It doesn't end there though, because the single Kevlar (very light

and stiff and strong) driver is decoupled from the cabinet fascia and mounted internally via a massive integrated stand, which provides mechanical 'grounding'. This eliminates additional resonance factors, which in conventional enclosures introduce distortion and delay characteristics in the signal. Furthermore, the enclosure itself floats free of the movement of the drive unit, and an integral 3kg damping anchor immediately behind the driver provides further inertial weight to reinforce both phase performance, attack transients and the lower frequency range in general. The result is a speaker claimed to have 'no acoustic signature itself. Really? A 30W amplifier, 'built using the highest quality audiophile components' completes the package.

The makers talk transparency, transparency, transparency. The unusually configured, egg shaped cabs are said to let you experience recordings free of phase distortion and time delay. Refreshingly though, this isn't just hyperbole. The 508As have a very distinctive sound which undeniably meets the design objectives. They start and stop incredibly fast and are so light, lithe, tight, taut and sprightly that you wouldn't believe it. Yes boys - job

done.

I can't, however, say I truly enjoyed the sound.

The 508As are extremely bandwidth limited - essentially they have no bass and very little in the way of upper treble. This makes for a very stark, mid-forward performance which is undeniably interesting, but not particularly accurate. By obsessing on one particular design objective (i.e. phase coherence), they've effectively thrown the baby out with the bathwater. Great if you're into imaging and speed then, but certainly not the 'closest approach to the original sound'. By contrast, TDK's Tremor multimedia speaker system - an NXT design boasting a baby sub for approximately one tenth of the price of these Eclipses (sadly not available in the UK, but you can buy online from the States) - sounds about ten times as musically satisfying.

In their way, these are truly special speakers - don't underestimate the engineering depth that they possess. It's just that they're too focused and not especially good value for money. Close, but no cigar. ■ ▲

Eclipse PA508A £1175
www.eclipse-td.com

World Verdict



Although it meets the design brief brilliantly, there are more listenable speaker systems for much less money.

MY FIRST SAMSUNG

David Price tries out the South Korean company's brand new YP-20T 'Baby Yepp' digital music portable.

South Korean consumer electronics giant Samsung's 'Yepp' range of digital walkies was one of the first on sale - way back in 1999. The company made a great name for itself with the early YP-E64 which will surely become a future classic.

Frankly, the next generation(s) of Samsung players haven't been quite so impressive. The original machine's fine sound and 64MB memory have been retained, but Samsung has fallen victim to the iMac 'translucent' styling fad, with the result that the original aluminium casing was substituted for a far cheaper and nastier plastic affair with the YP-NEU. Now, in a post-iMac world, we see the latest thinking of Samsung's stylists in the Tamagotchi-shaped YP-20T.

Measuring just 42x70x22mm, the 'baby Yepp' is a seriously small device - which, in a sense, makes up for its rather plasticky build. Its shape falls easily to hand, and the incredibly low 29g weight makes it probably the most portable player made to date - even Vivanco's Vmax feels portly by comparison. It comes with a metal chain and alligator clip, which you

may - or may not - like to use to 'wear' it with. Me, I just put it in my pocket. The four control buttons are fiddly, offering the heady choice of play/pause or volume - and if you want the latter you'll have to press two buttons first. Other features include a hold facility, program play, intro scan, random play, all tracks repeat, one track repeat and EQ presets for 'normal', Rock, Jazz and Classic.

The LC display continues the minimalist theme. When it's not being used you get a date and time readout (complete with a little clock icon), otherwise it's your basic one line track indication. At the bottom lurks a battery indicator - this isn't very helpful as it doesn't stay on the scale very long. Such is the YP20's appetite that you'll need a new AAA alkaline cell every three or four hours. The bad news is that inside lurks a mere 32MB of built-in memory - in the absence of space-efficient AAC or WMA compatibility, this is hardly worth bothering with, as you only get one hour's playing time at low (non-hi-fi) bitrates. Shame! Worse still, there's no expansion slot for more storage at a later date.

More satisfactory is the USB port, which gives effortless PC or Mac compatibility. Transfer rates aren't particularly fast, but then again you won't be transferring that much data! Still, the Yepp Explorer software - which has been around since the beginning - works well enough, as does the supplied RealJukebox audio manager. The package is completed by a dire set of in-ear headphones - best replaced with some new Aiwa MX-500s at around £20. PC users will need a Pentium processor,

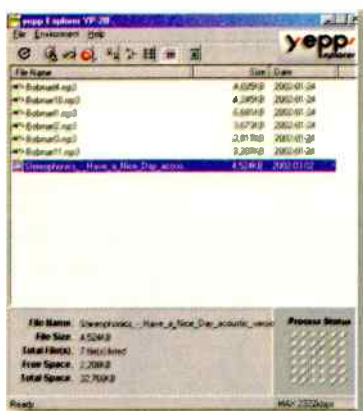
Microsoft Windows 98/2000 and 20MB hard drive space at minimum.

Sound isn't bad, and certainly better than rivals such as Vivanco's Vmax. Samsung claim 90dB S/N ratio, 20Hz-20kHz frequency response and 5mW output power. On the whole it's clean and even, with a decently detailed and crisp midband, no particular harshness and smooth frequency extremes. Ultimately, bass performance is limited but it doesn't sound anywhere near as soggy as the Vivanco - and its treble is slightly rolled off, but again rather better than the Vmax. It's certainly not going to better the likes of a Rio 600 - which would be the one to go for if sound is a priority - but nor is it as crude as any previous 'miniature' digital walkie.

This player makes its rivals look hopelessly oversized, but a poor feature count, plasticky build and short battery life let it down. There isn't enough memory by 2002 standards and the lack of WMA compatibility is puzzling. If portability is at a premium, it's still a lot for your £99 though. ■ ▲

World Verdict
£4000

Diminutive size makes it a joy to use, but facilities and memory are limited. Excellent value nonetheless.



Samsung YP-20T £99

www.samsung.co.uk



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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/III* £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
HD/CD 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 converter 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)

TURNABLES

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)

TO NEARMS

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.

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 drive ...nothing can compare you for the shock of going DC, in a word Gobsmacking" 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.

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Laminar flow Ultra Interconnect:
£85 per stereo pair

Laminar flow Reference Interconnect:
£159 per stereo pair

Origin live turntables In self assembly form

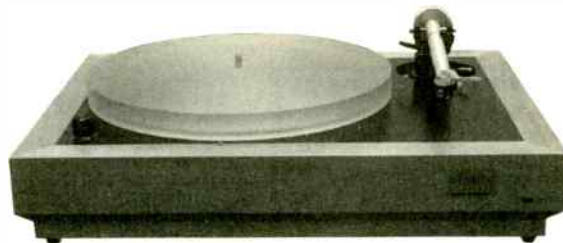
"this Vinyl front end had my jaw heading towards the floor with the solidity and transparency of the music it was making"...the standard came up with crystal clear images set in a broad sound stage"...with all these goodies in place the Standard would give turntables at the £1200 - £1400 mark a hard 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:

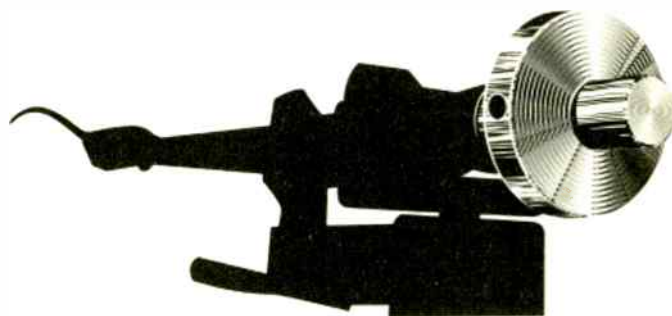
1. The complete standard kit offered with a non-suspended pre-drilled & finished plinth at £349.
2. The complete ultra kit offering a truly high end suspended sub-chassis turntable with beautifully finished solid cherry-wood plinth at £538
3. A standard kit of parts for a plinth of your own design at £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

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WEB SITE: <http://www.originlive.com>

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

DYNAVECTOR DV20X-H £299
The best modern budget MC combines deliciously sweet sound with fantastic get-up-and-go. High output version works a treat with valve phono stages too.

MUSIC MAKER £575
When mated with a good quality arm, this hand finished high-output pick-up gives an ear-boggling account of itself. Very high compliance ensures maximum information retrieval. An absolute (grain orientated) gem. (Feb 99)

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

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

GOLDRING 1042 £130
One of the best Moving Magnet cartridges going, with beautiful treble and muscular bass. New low price makes it a bargain.

ORTOFON ROHMANN £1000
In a way it's MC 2000 meets MC 7500 with great tonal strengths and a dynamo sound. (Apr 96)

INTEGRATED AMPLIFIERS

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

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

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

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

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

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

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

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

SONNETER 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)

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

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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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 NAP180 £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 I loudspeakers
A very musical sound

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

KLIPSCH HERESY II £1100
An outstanding high sensitivity loudspeaker with midrange and treble horns coupled with infinite baffle 12" bass driver. Effortless, fast and accurate. (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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The Linn summer promotion this year revolves around the stunning Klimax twin and 5125 multi channel power amp. If you are a Linn owner and would like to upgrade to the Klimax or activate your system with the 5125, both with huge savings please contact Ian Ridge on either number above or email ianR@billyvee.co.uk

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

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

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

MINIDISC PLAYERS

KENWOOD DM-9090 £500
One of the best MD players yet. ATRAC 4.5 gives clean and very musical recordings from this Kenwood. (Jan 98)

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

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

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



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

ALÉSIS 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 recoder on the market. Built like a brick out house with a true audiophile sound. HDCD compatible. (July 2000)

PHILIPS CDR-765 £360
One of the first twin deck 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. Facilities and gadgets galore and drop-dead high end looks. A very smooth and sophisticated sound, although not as good as similarly-priced CD players. (Mar 99)

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

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

HEADPHONES

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

SENNHEISER 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
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Linn Keilidh Blk S/H (1Yr G/tee)	(775.00)	£395.00	Vision 42" Plasma Screen (1Yr G/tee) . . .	(5150.00)	£2590.00
Linn Keltik Speakers Wal (2Yr G/tee)	(6000.00)	£3950.00	Yamaha KX493 Cassette Deck (2Yr G/tee) . . .	(179.00)	£129.00

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 'tweakers' 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.

THORENSTD124

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)

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

LEAK TROUGHLINE II & III MONO

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

LEAK TROUGHLINE III STEREO

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

MARANTZ ST-8

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



Leak Troughline II Mono
Arguably the best sounding tuner ever

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1042	£143	£114	GEX	£100	AN2, AN 70
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Denon DL 110	£79	£62	EX		Shure N 75 C, SC 35 C
DL 160	£95	£74	EX		N 75 ED T2, N 75 EJ T2
Grado Prestige Black	£47			£26	N 95 ED, N 95 EJ, N 75 3 (78)
Prestige Gold	£142			£78	VN 35 E
Ortofon 510 Mk II	£34			£22	N 95 HE, N 97 HE, VN 35 HE
MC 15 Super II	£130	£110	EX		Sony ND 142 G, ND 155 G, CN234
MC 25 FL	£227	£193	EX		ND 143 G, ND 150 G, ND 200 G
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MC 30 Supreme	£452	£385	EX		
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Exposure VII pre + XII psu	£595.00	£1,200.00
Harmon Kardon AVPI	£175.00	£
Cary 572 se Monoblocks	£1,295.00	£2,350.00

New this month

POWER AMPLIFIERS		
Audio Research D200	£1,495.00	£3,250.00
Krell Kav 500i	£3,495.00	£5,498.00
Audiolab 8000 A int	£295.00	£600.00
Krell KSA 80B	£1,595.00	£3,847.00
Audio Research VT150se	£7,495.00	£16,800.00
Goldmund Mimesis 3	£1,495.00	£5,150.00
Gamut D200	£On Dem	£3,250.00

PRE AMPLIFIERS		
Audible Illusions P3Amc	£2,450.00	£3,400.00
Meridian 603 Pre/Dac	£1,200.00	£2,450.00
Magnum P200 Pre	£795.00	£1,970.00
Audiolab 8000 Q Pre	£695.00	£1,295.00
Audio Research SP9 mk II	£895.00	£2,100.00

LOUDSPEAKERS		
Wilson 5.1	£7,250.00	£18,900.00
JM Lab Electra 926	£On Dem	£2,149.00
JM Lab Cobalt 826	£On Dem	£1,279.00
B + W DM 602 S2	£195.00	£330.00
Infinity Kappa 9	£1,495.00	£
Martin Logan SL3	£1,895.00	£3,399.00

CD PLAYERS & DACS		
Primare V20 CD/DVD	£795.00	£1,000.00
Thule Spirit CD	£695.00	£900.00
Meridian 602 Transport	£795.00	£1,750.00
Audio Note DAC 5	£10,995.00	£19,500.00
Musical Fidelity Nu Vista CD	£2495.00	£3000.00

TURNTABLES, ANALOGUE, VARIOUS		
Project RPM4/ Ortofon S10	£On Dem	£325.00
Project RPM9/ Ortofon Rohmann	£On Dem	£2,050.00
Ortofon Rohmann	£On Dem	£1,050.00

PLASMA MONITORS		
Linn Klassik DVD	£On Dem	£2,000.00

Power amplifiers

Krell FPB250M	£6,450.00	£10,000.00
Bryston 4 BST	£On Dem	£2,050.00
Musical Fidelity A 300 int	£995.00	£1,600.00
Musical Fidelity A370 mk II	£1,295.00	-
Krell FPB 600	£7,995.00	£12,900.00
Krell 300i Integrated	£1,795.00	£2,550.00
Audio Research M300 Monoblocks	£4,995.00	£12,000.00
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Krell MDA 300	£4,995.00	£12,000.00
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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	£
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Krell FPB 300	£5,995.00	£9,990.00
Linn Klassik CD/ amp / silver	£895.00	£1,030.00
Boulder 1060 Power	£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
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 Research Ref 600 mk II	POA	£40,000.00
YBA Passion Monoblocks	£On Dem	£8,995.00
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Krell FPB 300c	£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	£On Dem	£8,250.00
Krell FPB 600 c	£9,995.00	£14,994.00

AV components

AV COMPONENTS		
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Krell Kav Processor	£6,500.00	£14,000.00
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Lexicon MC12	£On Dem	£8,100.00

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Loewe Aconda	£POA	
Loewe Planus + Std	£POA	
Loewe Xelos + Std	£POA	
Loewe L2A Active Speakers	£POA	

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Pre amplifiers

AVI S2000 MP remote pre	£495.00	£1,000.00
Mark Levinson 380 S	£4,250.00	£6,900.00
Krell KRC 2	£1,995.00	£3,400.00
Hovland HP100 Line Pre	£POA	£4,950.00

Audio Synthesis Passion 8M bal/ remote	£1,095.00	£1,895.00
BAT VK50SE	£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
Cary SLP 74 pre	£695.00	£1,500.00
Boulder 1012 (pre amp/ 24.96 dac/ Phono)	£On Dem	£13,000.00
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YBA Passion Pre + mc	£On Dem	£5,595.00
Boulder 2010 Pre	£POA	£30,000.00
Plinius 16L	£On Dem	£3,200.00
C.A.T. ultimate reference Pre Amp Inc/ Phono	£On Dem	£5,750.00
Audible Illusions P3A Pre MM/MC mk II	£On Dem	£3,140.00
Naim 42.5	£150.00	£450.00

Quality speakers

ATC SCM 20A	£1,995.00	£3,300.00
Audio Physic Avanti III X-dem	£6,499.00	£7,499.00
Dynaudio Contour 1.3 + stds	£695.00	£1,400.00
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Audio Physic Caldera	£5,995.00	£10,000.00
Audio Physic Virgo II	£1,895.00	£3,200.00
Proac Response 1 sc	£795.00	£1,295.00
Audio Physic Virgo III	£On Dem	£4,000.00
Wilson System 5.1	£7,995.00	£18,000.00
Acoustic Research LST	£495.00	£
Thiel 7.2	£7,995.00	£14,000.00
ATC SCM 20 SL (Black)	£1,495.00	£2,051.00
Soundlab A3 Plus	£3,995.00	£12,000.00
JM Lab Utopia (Ex Dem)	£12,495.00	£18,799.00
Vienna Acoustics Mozart	£1,095.00	£1,500.00
Audio Plan Contrast 3	£1,395.00	£3,200.00
Avalon Ascents	£6,995.00	£12,000.00
JM Lab Micro Utopia + Std	£2,750.00	£4,248.00
JM Lab Micro Utopia + Std Blk	£On Dem	£3,899.00
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	£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	£On Dem	£10,000.00
Audio Physic Libra	X-dem	£4,799.00
Audio Physic Spark	£On Dem	£1,749.00
Rogers L555	£330.00	£430.00
Klipsch	£795.00	£1,700.00
ATC SCM 10 + stds	£795.00	£1,200.00

CDplayers DACS

Wadia WT 3200 Transport AT&T	£1,295.00	£3,000.00
Vadia X 64 AT&T/ Bal	£1,395.00	£5,000.00
Micromega Duo CD 3	£895.00	£1,795.00
D.P.A. Enlightenment DAC	£395.00	£825.00
Theta Pro Gen	£595.00	£1,295.00
YBA CD 1 Delta	£On Dem	£4,400.00
Audio Aero	£On Dem	£3,500.00
Oracle CD1000 Transport	£On Dem	£3,950.00
Tag Maclaren 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
Oracle CD2000 Transport	£On Dem	£7,500.00
Sony CDPRI/ DAS R1	£2,995.00	£6,000.00
Krell KPS 25s 24/96	£14,995.00	£22,500.00
Audiomeca Kreatura Transport/ Elixir DAC	£1,295.00	£2,800.00
Acuphase DP70V	£1,895.00	£
Acuphase 90/91	£6,999.00	£16,000.00
YBA CD Speciale	£395.00	£675.00
Audio Refinement CD Complete	£650.00	£875.00
Boulder 2020 dac	£POA	£24,000.00
Krell KPS 25sc	£18,995.00	£23,498.00
Theta Data II Transport AT + link	£1,995.00	£4,000.00
YBA CD Integre	£On Dem	£1,195.00

Turtables & analogue

Marantz ST17 Tuner	£295.00	£600.00
Adjuster Racks (Aluminium/ Perspex)	£On Dem	From £300.00
Cardas Golden Ref 8ft Pair	£995.00	£2,200.00
SME 30/2 A	£9,850.00	£12,289.00
Pierre Lurme J1/ SL5	£1,695.00	£4,000.00
Michel Iso Phono + Hera	£325.00	£495.00
Goldmund Reference/ T3F	£8,995.00	£30,000.00
Ortofon Kontrapunkt a/b	£On Dem	£500.00
		£750.00
Michell Gyro SE/ RB300	£On Dem	£1,100.00
Elemental 4 Tier (Fixed)	£1,295.00	£2,000.00
Roksan Shiraz	£450.00	£1,000.00
Michell Orbe/QC	£1,495.00	£2,200.00
Audio Synthesis Phono Eq mm/mc	£795.00	£
Voyd Valdi/ Orion	£695.00	£
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Parasound TQ1600 (remote tuner)	£295.00	£400.00
SME Series V Arm	£995.00	£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	£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	£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 Symphonic phono stage X-demo MM/MC	£640.00	£740.00
Lavardin Reference Phono	£On Dem	£2,500.00
Linn Akito	£150.00	£250.00

Reduced this month

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TALKING 'ABOUT THE RESOLUTION

continued from page 78

LETTERS

I received some fascinating responses to my article on DVD-A and SACD sound quality. Here are two that really broaden the view I feel. If you want to know where to buy discs, look at Triode Dick's letter, or try www.vivante.co.uk Good luck.

Noel Keywood

AIR STUDIOS

Your piece is a fairly accurate assessment of the current state of things I think. Certainly the reason I would buy an SACD or DVD-A format is so I can listen to the great 70s recordings I love, where the only version I have is the 1980s "Digitally Remastered" vinyl or CD. I think this is the main benefit 'cos the engineers in the 1980s wrecked the recordings with a combination of rubbish converters, gung-ho attempts at hiss/noise removal and application of 1980s production values (more top the better!)

I would say that the 1/2" 2-track analogue recorded on an Ampex ATR100 is the enduring format of choice. The current digital favourite here at AIR is the Tascam DA98HR. This will not last. The Ampex will. The Tascam is definitely not on a par with the analogue tape.

Digital formats change on a yearly basis. I could give you a history of the digital mix machines over the last 20 years. The Ampex ATR100 has been definitive for the last 25 years! I would go on record that as saying that an analogue 2 track will always

beat digital 2 track even at greater rates than 24/192.. (see them at www.atrservice.com).

Lack of tracks for multi-channel work is the only drawback with the ATR100. Film score work for instance needs 8-tracks for mixing so a digital tape or disc-based system is the format required here

It is not through lack of will, knowledge or resources that we do not have higher rate converters and recorders in the studio. It is driven by our customers. If a client asks then the manufacturers fall over themselves to lend us their kit. It is correct to say that other than the Digidesign kit (Protools) there aren't many 192 converters out there. However they will all be in the pipeline because Digidesign call the shots. Protools is used and perceived as a multitrack tool, not a mastering tool. Every session we do: classical, film, rock, pop (and indie and folk...) has a Protools rig in use. Practically every rock and pop track in the last 3 years has been through protools at 24/44.1 but then that's another article. Honestly you would be able

to count on one hand those that didn't use it.

Sony Classical is our only client that record in DSD format. They do this directly from an analogue desk. Personally, to do it from a 24/96 or analogue source is an excellent idea and what DSD/SACD was originally designed for, a high quality archiving format.

Whilst the end product (CD) is often lacking due to crappy formats, it might cheer your readers to know the following: This year for recording classical and film scores Air Studios bought three Neumann M50 valve microphones (30 year old vintage) beautifully reconditioned by a genius Latvian, £10,000 each. From the same guy and for a mere £6250 each we got two Neumann U47 valve vocal mics and two AKG C12 valve vocal mics. The most important thing is not that they look pretty (they are gorgeous) but that they are in constant use because of the wonderful sound. Much like the Leak Troughline, today's manufacturers cannot match what they themselves made 30 years ago.



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Common features: Each plug machined from a solid billet of 99.94%+ pure High Conductivity Oxygen Free Copper, plated with 15+ micron silver and 1.0+ micron hard gold.
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SONIC DESIGN® DAMPING FEET

www.sonicdesign.co.uk

Virtues of using Sonic Design Damping Feet

These feet will give a substantial decrease in loudspeaker cabinet movements. This is apparent when you put one finger softly against the top of the front baffle, as it vibrates much less after damping. The transmission of vibrations from the cabinet into the floor will also be reduced. The music will be cleaner, with a less coloured sound quality.

For Loudspeakers:

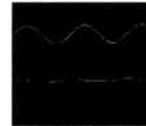
Audiophile Damping Feet provide the best possible isolation and damping but it is important that the feet are optimised to the weight of your loudspeakers. Both the stiffness and size of the feet are selected to achieve this. Speakers within the range 5 to 200 kg can be optimised. Let us know the mass of your loudspeakers and we can advise you the correct set to purchase.

The **Standard Loudspeaker Damping Feet** have a large overload margin, and are lower priced than the Audiophile version. The resonance frequency is a few Hertz higher. The colour is nut brown, except for the stiffest feet which are grey. The standard feet are produced in four different weight classes and do not need to be fine tuned to specific loudspeaker models.

For CD/DVD Players:

The **CD Damping Feet** are made from the same material as the Standard Damping Feet. If the sound of your CD/DVD player is sensitive to vibrations, the CD Feet will be the way to go. The sensitivity to shock and the accompanying mistracking will be reduced with the use of the CD feet. They can also be used with any other audio product that you would like to isolate from vibrations. The set contains four small and one large foot. The large foot is used if the centre of gravity is off-centre or for those CD/DVD players that have five feet.

BEFORE >>:
(top) 125 Hz sine signal to the speaker, (lower) floor movement, using spikes



<< AFTER:
(top) 125Hz Sine signal to the speaker, (lower) floor movement, using soft feet (note floor signal magnified x2)

Damping Feet for CD players (pack of 5) - £9.99

Available in three sizes: 2-5kg, 5-10kg, 10-25kg

Damping Feet for Loudspeakers (pack of 8) - £19.99

Available in four sizes: upto 12kg, 12-28kg, 28-50kg, 50-100kg

Audiophile Damping Feet for Loudspeakers - £44.99

Available for most high-end loudspeakers from 5kg upto 200kg

Available from all good specialist hi-fi/accessory dealers (trade enquiries welcome - email sales@sonicdesign.co.uk or fax 01622 761560)

Or, in case of difficulty, on the internet at: www.sonicdesign.co.uk

◀ We also purchased a new console, a 96 channel Neve 88R, all analogue, minimal capacitors and no VCAs in the audio path, designed for sonic purity with a noise floor so low we have difficulty measuring it (Audio Precision and Prism test kit, we're serious about testing too). Even better, Neve thought they would sell 20 in the product's life-time; they passed this milestone in one year! However our 20 year old custom Neve still sounds better!!

Here's the current most popular recording chain:

1. Picking up the sound is a vintage valve mic.
2. Boosting the level a high quality analogue mic preamp
3. An analogue desk routes the audio to the recorders.

It is multi-tracked to Protocols (24/48) and/or 2" 24-track analogue and/or Sony DASH digital tape (16/48)

Back to the analogue desk for mixing. Finally to an analogue 2-track ATR100 and a high rate PCM format (24/48 or 24/96) and DAT (16/48)

Finally it is squeezed onto a dire consumer format or unobtainable/unplayable high quality consumer format!

cheers

Simon Knee

MERIDIAN

I think your piece is interesting but somewhat incomplete. We can't comment on SACD although we do hear a lot of their titles are re-worked CDs. I have said before, however, that the high frequency noise SACD produces is not helpful to either amplifiers or loudspeakers.

The bulk of DVD-A titles are new digital recordings -- one reason they are slower coming. Some are issues of analogue, and as you say, capturing a fine analogue recording in high-resolution is well worth doing. Some multi-channel DVDs come from multi-channel recordings, some come from new all-digital material but only a small proportion come from old digital material sampled at 44.1 or 48kHz. I have heard recent 24-bit, 48kHz classical recordings sound very good, by the way, so not all low bandwidth recordings are bad. A current list of DVD titles can be seen at:

<http://www.oudiorevolution.com/news/0502108.dvdudio.shtml>

Bob Stuart

SHOPPING FOR SACD

I just read your investigations on the high resolution media in the London stores. Seems just as bad as in the shops in my village, here in the Netherlands. But as a aspirant SACD

lover I quickly found other channels where I could buy my SACD recordings. And I must say, it's no trouble at all.

First I found a firm in Germany. www.super-audio.de. The first time I ordered a

couple of discs I had them within four days at home! And for far more reasonable prices than in your homeland stores. And it is a very correct and fast firm.

Then another www firm began to sell SACD. www.bol.com. They have very good delivery with strong falling selling prices for the new SACD releases at this moment (just give SACD in the search mode and you will see a list of over 200 SACD within a few seconds, with new titles added weekly). For example, I just bought the latest Bryan Ferry for 24 Euros- about 4 Euros more than the regular CD. That sounds good, doesn't it? The record is the best in years I heard from BF. It only needs a quick hop between the CD and SACD layer to hear what a strong medium SACD is, even with multitrack recordings like these. Cheers to Virgin, the record company! They will bring many more new SACD in the near future I heard.

The third www firm is <http://www.amazon.de>. Look at the different prices when you go to amazon.co.uk. Music lovers are a bit screwed in England when it comes to prices for music software. Why are you taking that? The internet makes the world transparent for sales in other countries as it never was before. And buying in other European countries is as easy as eating an apple!

Let the shops hide their own heads hide in the sand, but look over the horizon for yourself. Just like me. I think we music lovers deserve a better music carrier like SACD. It's the first digital medium that gives me much the same feeling as my analogue music. And that feels good! Keep up the good work! ■

**Friendly greetings from The Netherlands,
Dick von de Merwe
homepage: www.triodedick.com**

High speed analogue recorders such as the Ampex ATR-108C 2in, 8-channel recorder/ 1in 2-track stereo recorder (depending upon head assembly) running at up to 30ips remain a popular choice with studios. Bombarded by new digital consumer formats, they can rely on quality analogue recordings as a durable source from which to make digital copies in any format, old, new - or yet to be invented.



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



KIT6550
upgrade kit now
available £130

NEW KITS

£580



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 Svetlana 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

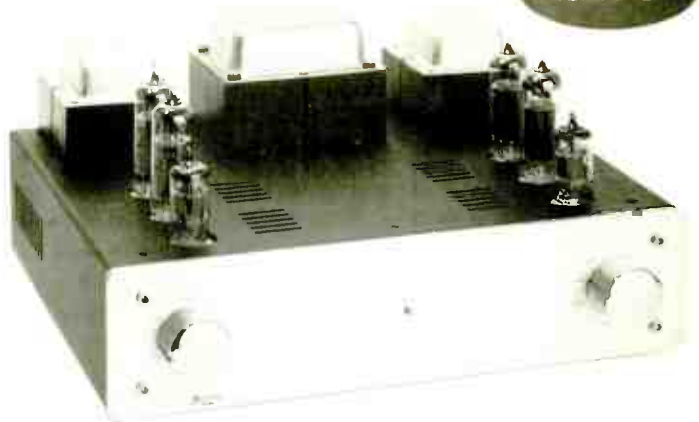
This is our brand new, low cost, beginner level amplifier kit. It features a pair of EL84 valves per channel in push-pull configuration. They give 15 watts into an 8 ohm load - plenty for medium sensitivity loudspeakers. The output transformers are Ultra Linear, keeping distortion down to a minimum.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

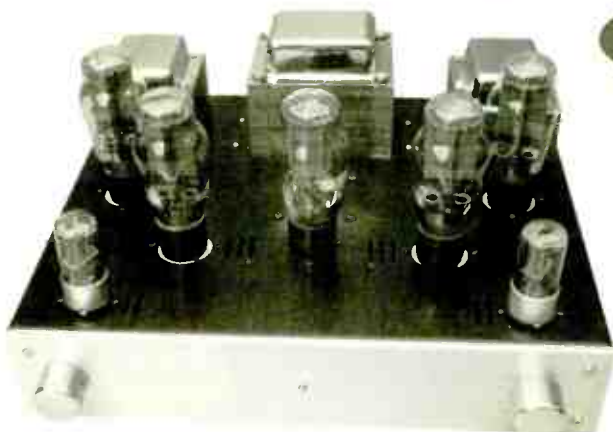


2A3 PSE INTEGRATED AMPLIFIER KIT

The 2A3 PSE integrated amplifier offers a seriously hi-end sound, but without the cost usually associated with single-ended amplifiers. The stereo chassis houses, on the output, 2 x 2A3 in parallel single ended configuration and a single 6SN7 as the driver tube per channel. The valve rectified power supply consists of a 5U4, with a combination of a hefty 10H chokes and 2 x 100uF 500V capacitor in a pi filter configuration, giving superb smoothing. This feedbackless design provides 8.5watts into an 8 ohm load, so a good sensitivity speaker is required above 91dB. It can accept 6 line-level inputs fully controllable from the front panel. We provide the excellent Alps Blue potentiometer as standard. The amplifier is hard wired so plenty of scope for tweaking in the future. Simon Pope says, "The 2A3 PSE is extremely impressive piece of kit, good imaging, wide sound stage, nicely extended on the high frequency and tremendous bass thump - I want one".

weight - 20kg, external dimensions with valves fitted - 390mm(w) x 360mm(d) x 220mm(h)

£550



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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**

KAT34 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.

NEW KITS

£495



**KIT34
upgrade kit now
available £130**

Simon Pope says "This integrated bring 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 we 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



World Audio design

PROBABLY THE BEST DIY KITS IN THE WORLD

NEW DEMONSTRATION ROOM NOW OPEN AT 12A SPRING GARDENS, NEWPORT PAGNELL, MILTON KEYNES, BUCKS MK16 0EE- CALL FOR DETAILS ON 01908 219836

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**



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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**



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

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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-DV-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)x 35mm(d)x 70mm(w) clamp fitting, 1H, 250mA

PSU-II E/I
40mm(h) x 35mm(d) x 70mm (w) clamp fitting, 15H, 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.

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 Oh - 8 ohms, pls specify on order. max output 45 watts, max current 180mA, valves, KT88, 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-KT88, 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), drop through fitting with zinc cap. 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

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 2.4mm(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).



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Mark Levinson No39 x-demo	5249	4499
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Roksan DS5 PSU S/H	579	325
Sony SACD1 S/H	4000	2695
Teac T1 Transport S/H	599	279
Trichord DAC master AT&T version/PSU	799	349
Wadia 850 CD Player S/H	5000	3299
Wadia 3200 Transport AT&T S/H	4200	1599
Wadia X64-4 DAC S/H	4999	1599

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Basis 2001 Turntable x-Demo	2999	2399
Basis 2004 Turntable x-Demo	4500	2999
Conrad Johnson EV-1 Phono Stage x-Demo	1499	1299
Kuzma Stogi/Stabi S Turntable (New & Boxed)	1299	1099
Lyra Clavis DC Evolve 99 150 hrs S/H	995	799
Lyra Clavis DC MC Cartridge 800hrs S/H	1295	399
Roksan Xerxes Blk XPSII/Tabrizi/Corus	1290	599
Roksan Xerxes Blk SME Cut S/H	N/A	299
SME Model 10 Turntable New& Boxed	2644	2250
SME Series IV Tonearm New&Boxed	1127	899

Preamplifiers

	Was	Now
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Audio Research LS7 Hybrid Preamplifier S/H	1599	750
CAT SL1 Valve Preamplifier S/H	6500	2299
Conrad Johnson PV 14L x-Demo	1999	1499
DNM Primus preamplifier x-demo	2100	1799
Einstein "The Tube" Preamplifier x-Demo	6000	3999
Krell KAV-S Processor/Preamplifier DTS/AC3/Pro Logic S/H	14989	4999
Musical Fidelity Nu-Vista Preamplifier S/H	1299	995
Pass Aleph P Preamplifier S/H	3595	1995
Roksan L2 preamplifier S/H	1295	499

Amplifiers

	Was	Now
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Accuphase E307v Integrated Amplifier New	3295	2799
Union Research S6 Valve integrated S/H	1600	1299
Union Research Aria S2 Valve integrated	1000	599
Audio Analogue Donasetti Power Amplifier x-demo	599	425
Audio Research VT50 Valve Power Amplifier S/H	4400	2199
ATC SIA-2 150 Integrated S/H	2495	1799
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DNM PA3 Power amplifier x-Demo	1900	1499
Electrocompaniet AW60 x-Demo	999	699
Gamut D200 S/H	3250	2299
Graaf GM20 OTL Stereo Valve Amplifier S/H	3295	1995
Lavardin IT Amplifier S/H	3200	2350
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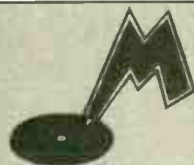
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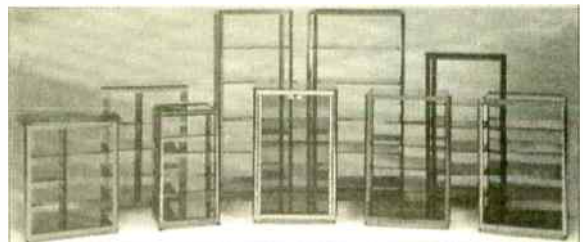
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Meridian 602 Transport and 606 DAC with remote control and boxes. Mint condition. Cost over £3100. Sell for	£1095		
Michell Iso Phono pre amp and PSU. Ex condition	£249	Philips 101 top loading cd player. Collectable.	£125
Audio Alchemy Dac in the box with separate psu	£99	MARANTZ CD50 Cd player. Ex condition.	£79
Protect phono box and psu. Ex condition	£20	Nakamichi CDP 2E CD player. Ex condition.	£250
Naim CDI CD player. Absolutely mint and bowed.	£895	Audio Synthesis Transcend CD transport. Gt sound	£225
Audio note CDT Zero CD Transport. Ex Condition	£350	Audio note DAC 1 Valve CD DAC. Good condition	£400
Quad FM2 valve tuner. Fully serviced. Incredible	£250	Arva AD-S750 Dolby B-C-SHS pro cassette deck	£75
MARANTZ S1275 ison cassette deck. Dolby B/C	£49	Technics SL-PC440A Mash CD player/remote.	£75
Authentic silver interconnects. Stunning	£75	Cogan Hall loudspeaker cable 1.5 metre pair.	£190
Linn Bask plus tone arm. Good condition	£75	Reel 950 CD player. Ex cond. Bowed.	£100
Reel RG970 MM/MC phono pre-amplifier	£89	Technics SL-PS620A CD player/remote.	£75
Reel 965 BN CD player. Excellent condition	£150	Spare antitheft for SME series 3. New. Unused. Bowed	£55
Leak Troughless 3 stereo valve tuner. Fully serviced	£195	Teac TR450 tuner. AM/FM synthesised/RDS. Bowed	£69
Linn Tuner. Mint. Bowed. Very unusual. Cost £549	£249	Quad FM3 tuner in excellent condition.	£90
Arcam Alpha 5 cd player. Mint. Bowed/remote	£195	MARANTZ CD63 top loader cd player. Collectable.	£125
Wanted: Beomax 120 valve tuner. BM611. AM/FM	£140	The K180 1.1 synthesiser tuner. AM/FM. Black.	£70
Quad 34 moving coil module. Mint. Bowed	£40.	SME. 101 in 750 ms...	£120

QUAD ESL57 & ELS63 PANELS/SERVICING ETC

Reconditioned Quad ESL57 speakers from only £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.
 New socks for ELS63s £38 pr. Many other spare parts available. Please ring.
 "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.
 Toughline tuner service & realignment £95.00. (excludes valves. Rarely needed).
 Subject to tuner being in a serviceable condition, with no modifications.
 One thing stereo decoder (back in stock) £175.00 Ex review Hifi world.

TRANSLUCENT. (somewhat of a bargain) Hifi World. Jan 1999
PURE SILVER INTERCONNECT CABLE
 99.99% pure silver conductors. Quality gold plated RCA phono plugs.
 Half Metre terminated £60.00 One metre terminated £80.00
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One Thing Mains cables. Class 1 RFI suppressed. Silver plated conductors. Voltage spike protection. only...£55.00. 6 way mains block & lead only £99.00

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AUDUSA EUPEN CSA 2.5 MAINS CABLE - HI FI CHOICE SEPT 2001 BEST BUY AWARD



AUDUSA-Eupen CSA 2.5



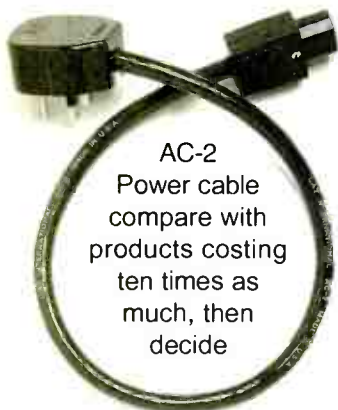
AUDUSA EUPEN GNLN 5.0 mains cable

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. Ask for the silver plated contacts on IEC and MK Tough plug for an extra £6.

£48 for 1.0m Fitted with IEC (Martin Kaiser) and MK Tough Plug. Figure of eight, 16 amp IEC, £58 for 1.5m Bulgin etc also available as well as USA, European Schuko, and other mains £68 for 2.0m plugs. Cable can be supplied fitted to our all steel 4, 6 and 8 way distribution off the reel £30 blocks. We can rewire the distribution blocks with Eupen cable as an extra cost for 1st meter, £20 option. Refer to our web site for details. per m thereafter.

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compare with
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. 60cm £62, 90cm £75, 1.2m £88, 1.5m £101, 1.8m £112 etc Other lengths available.

Off the reel at £45 per meter. Add £6 for heavy duty silver plated contacts on IEC and MK Tough plug

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 £166 for 4 way, £198 for 6 way, £229 for 8 way

SILVER

5 to 8
microns

MK Tough plug

with silver plated

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silver plated

contacts £7ea.

M Kayser IEC -

4 types £6 ea.

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 other 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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	RRP	SALE	
Acoustic Energy AE1 MKII	£995.00	£695.00	D
Arcam Alpha 10	£799.00	£549.00	D
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
Cyrus CLS50 speakers (mint)	£499.00	£379.00	D
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
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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Forthcoming Releases

Alicia Keys	Songs in A Minor	£14.90
Billie Holiday	Songs For Distingue Lovers	£26.90
Dempsey	Dempsey (Limited to 800 copies)	£TBC
Led Zeppelin	Song Remains The Same 2LP	£41.90
Pete Townsend	Another Scoop	£49.90
Uncle Tupelo	Anthology (Sundazed)	£17.90
Van Morrison	Down The Road	£TBC
Various Artists	Mali Music (feat Damon Albarn)	£TBC
Wilco	Yankee Hotel Foxtrot	£12.90

New Stock And Recent Releases

ALBUM OF THE MONTH

TOM WAITS - ALICE & BLOOD MONEY each £14.90

Alison Krauss	New Favorite (Diverse Records)	£16.90
Badly Drawn Boy	About A Boy	£10.90
Booker T / MGs	Hip Hug/Green Onions each	£15.90
Byrds	Sanctuary IV	£15.90
Chris McGregor	Brotherhood Of Breath (Akarma)	£13.90
Cinematic Orchestra	Everyday	£13.90
Cornershop	Hand Cream For A Generation	£9.90
Damien Jurado	I Break Chairs (Sub Pop)	£8.90
Elvis Costello	When I Was Cruel	£19.90
Gentle Soul	Gentle Soul (feat Ry Cooder)	£10.90
Gonzales 111	Presidential Suite	£10.90
Led Zeppelin	The Song Remains The Same	£26.90
Masters At Work	Our Time Is Coming 2LP	£15.90
Miles Davis	Volume 3 (10" Mono)	£26.90
Moby	18 double LP	£14.90
Motorhead	Hammered	£14.90
Mum & Dad	Mum & Dad (new on Twisted Nerve)	£15.90
Neil Young	Are You Passionate? 2LP	£18.90
Nina Nastasia	The Blackened Air	£13.90
Patto	Monkey's Bum (Third Album)	£13.90
Pete Yorn	Music For The Morning After	£12.90
Radar Brothers	And The Surrounding Mountains	£10.90
Ryan Adams	Gold - 2 LP (with extra tracks)	£19.90
Sun Ra	Atlantis/Other Planes Of There each	£15.90
Terry Callier	Speak Your Mind (Mr Bongo)	£12.90
The Doves	The Last Broadcast 2LP	£15.90
The Jam	The Sound Of The Jam	£12.90
X Press 2	Muzikizum 5LP Box	£29.90

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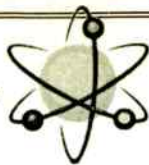
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When Tim de Paravicini does a job, he does it properly, whether it is a custom studio installation of an affordable phono pre-amplifier like the EAR 834P. With years of experience in design and manufacturing, nobody can come close to the unique point 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 enthusiasts, 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 use 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 an 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 £2298.00

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 £2,298.00

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- Spendor BC1 loudspeakers
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- Cyrus FSX
- Manticora Mantra turntable with rega arm rosewood finish
- Roksan Xorzas with BS4 two boxed power supply
- Cyrus II latest style
- Project 7 amp fine phonostage
- Arcam Alpha 6 CD player pro 9 mechanism multitbit
- Pioneer PDS champagne finish CD player
- Sony CDP XES ES heavy weight CD player
- XLP phonostage
- Quad 66 CD player with full system remote
- Quad 33 303 SM3 system
- Quad 77 CD player
- Quad 77 Tuner
- Quad 77 Pro & Power amp
- QLN Signature loudspeakers extremely powerful sound from compact pyramid box
- Neal Critique rosewood finish speakers
- Mission 780 speakers
- Naim NAP160
- Naim NAT101 Tuner with Snaps
- Naim 42 pre amp with phonoboard
- Crimson 610 pre amp
- Rotel RCD 965BA CD player
- Micromega junior CD player
- Marantz CD63 top loading CD player full working order
- Opera IIIA floorstanding speakers new £1100
- Spendor prelude loudspeakers
- Rotel RT500 LX Tuner
- Yamaha C1400 Tuner
- Sony CDP101 original CD player
- Revox professional 977 open reel digital counter XLR connections

- B&W 603 S2 speakers
- Audiolabs 8000M monoblocks
- Audiolabs 8000M superb phono stage mint boxed
- Concorde Excelsior preamp outboard pos
- Harmon Kardon 230E receiver
- Meridian 803 digital control unit
- Rogers AB1 LSS5A subwoofer stands
- Microlab C67 preamplifier
- Audiolab 8000D pre
- Audio innovations 2nd audio mono blocks superb sounding
- Horsing ova spks lowther drive units, Birch ply cabinet wonderful
- with low power valve amps
- Troughline Tuner 3 various
- Tube Technology prophet 2 box pre with rare MC stage new £2700
- Quad 44 pro old style
- Mission 253 rosewood speakers boxed
- Audio innovations series 800 valve power amp
- Sugden A48
- Leak Troughline stereo Tuner GT upgrade
- LAO 400A Tuner
- Copeland CSA8 integrated amp as new
- Theta chroma DAC
- Theta progeny DAC
- Primare 120 FM Tuner
- Fons C030 with Mission 774 tonearm 78rpm facility
- Quad 77 int amp grey/blue finish
- Sony 337 E80 1kg monster a very fine player new £800
- JBL-T1 2k boxed unopened new £1600
- Lansley 120 mono block 120 watt per channel
- System Deck IIX turntable UPGRADE YOUR REGA
- NAD 312 integrated amp brand mint
- Spec M15 floorstanding speakers cherry new model
- Rogers LS33 with AB33 new £600
- Solstice Advanced Acoustic Design open baffle design speakers
- outboard crossover with stands new £1000's?

- SME V tonearm boxed
- Musical Fidelity P25 remote pro
- Pink Triangle Grindal 22bit DAC with filter
- Tube Technology Genesis 100watts monoblocks re-valved
- Cyrus III I remote integrated amp
- Sugden T48 stereo tuner
- Pioneer PDS703 CD player
- Pioneer precision CD player
- Sonus Faber Signum boxed new
- Audiolab golden knights 3000 mono blocs new valves
- Revox 636 open reel mint
- Conrad Johnson PV10 pre amplifier as new
- Audio Research SP14 valve pre amp
- Audio Research C011 cd player
- EAR 834P
- EAR 834 L valve line stage
- Counterpoint SA 5000 Pro - the ultimate Valve Pre Amp (very rare)
- Audiolab 8000A int amp various from
- Celestion Dilton 10 bookshelf spk's
- Kef K2 bookshelf spk's
- Leak Sandwich 250 spk's
- Ryteck power amp
- Meridian 208 CD player
- Audio innovations LZ valve line stage
- Due In
- These Miles CD player
- Mark Levinson 26 229
- Audio Research remote integrated amp
- Quad II monoblocks consecutive serial numbers
- various centre speakers
- Gale 401 chrome ended speakers with matching stands

Selected products from: ATC, Audio physic speakers, Ear Yoshino, Nottingham Analogue, Creek, Triangle, Sugden, Dynavector

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Private Ads

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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)

WANTED SME 3009 improved, or 3012 arm in good condition. Tel: 07712 767142 Mobile: 01775 761880 (Jul/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)

TEAC P30 stunning! £1850. Audio Synthesis Dax (UA) £650. Sublime! Avant Garde active subs 150w.p.ch, feel the force! £750 the pair. Mana supports, various, ask. Tel: Geoff 01922 477682 (Jul/I)

AUDIOLAB 8000S used only as a standby for a valve based system, rarely used. Excellent boxed condition £325. Tel: 01446 792727 (Jul/I)

CONRAD JOHNSON PFR remote control FET pre-amp £1200 (£2600). **EFI FET** phono stage £1000 (£2000) or £2000 the pair. **PV-8** valve pre-amp £700 (£2000) Tel: 020 7774 6641 or 01245 283125 (Essex) (July/I)

MERIDIAN 200 transport reclocked £375. Vimak DAC Ken Kessler rave review £750. 4.8 metre OPC/silver biwire speaker cable £175. Tel: 029 2023 5881 day / 029 2077 7156 evening or Mobile: 07770 227998 (Jul/I)

WANTED: Turntables and tonearms from Airtangent to Linn, Logic to Zarathustra. Oxford Acoustics, Crystal Reference, Linn fitting armboard and Mistrale amplifier. Any Quad products, Griffin loudspeakers, any make LS3/5A. Tel: 01455 613 489 (Jul/I)

ELECTROCOMPANET EC3 MC pre amp, black front, gold handles, excellent condition, balanced input and output, £1250 ono. Tel: 01884 253518 (evenings) (Jul/I)

AEI MK1 speakers with stands new drivers £500. Hi-Fi World KLSI 3-way speaker kit supplements 3/4 all parts. to complete. Cost £700 sell £500. Tel: 01444 239927 day or 01444 239927 evenings. Email: leagraham@pavilion.co.uk (Jul/I)

NAKAMICHI CR-7E discrete head cassette deck. Best Nakamichi ever. Mint with remote and instructions, £1275. Naim CD2, mint, boxed, remote, instructions. Will demonstrate, £1275. Tel: 01202 481 386 (Dorset) (Jul/I)

MUSICAL FIDELITY A3 CD player, boxed and instructions, £550. Tel: Steve 07866 553 180 or 01489 881 249 (Jul/I)

6 BLACK DIAMOND Racing Cones Mk4 Cones £80 (New £120), Nottingham Analogue Tracer 2 MM Cartridge, Excellent condition and sound, £95 (new £356). Tel: 01794 511 407 evenings. (Jul/I)

MICROMEGA T-DRIVE, T-DAC, mint £1000 ono. Can split (£600/£400). Kenwood DP-X9010 transport, vgc, £180 ono (£500). Sony MDS-JA20ES MD deck, mint, £200 (£500). Audio Alchemy V.I.T.B. stage (MM/M/C), PS3, mint, £250. Origin Live RB250, full mods, £220 ono (£350). Denon DL-304, vgc, £200 ono. Audio Source, Stratos III, interconnects, 3x 1m, £65 each (£125). QED, Silver Spiral, interconnects, 3x 1m, £50 each (£90). Tel: Leonel 0118 931 2307 or 07957 344 541 (Jul/I)

MUSICAL FIDELITY Nu-Vista 3D CD player, 6 months old, immaculate condition, with box etc. Upgrading to Wadia 861 to also act as preamp. Tel: 01296 437 314 (Aylesbury, Bucks) (Jul/I)

MERLIN MUSIC V.S.M. Loudspeakers. The only pair of these amazing 'no-compromise' design speakers to be imported into the U.K. See www.merlin-music.com or www.audioreview.com. They have become the reference speaker for many U.S. reviewers. \$7100, asking £3500. Tel: 01296 437 314 (Aylesbury, Bucks) (Jul/I)

REL STADIUM 2 subwoofer, black, mint. Awesome bass, boxed, manuals, £475 (£1100) Buyer collects. Tel: Chris 07813 777 303 evenings or leave message (Derby) (Jul/I)

LINN LP12 - Akito £35. 67 copies Absolute Sound - Offers. Ortofon S.P.U. £175. Shure V15 MXR £145. Audio Note 10, retipped £300. Dynavector 60 D, £95. Koestu Unipivot arm, superb £175. Dac-In-Box, £50. Tel: 0771 297 6103 (Jul/I)

LINN KAIRN Pro pre-amp. Wonderful condition, hardly used and still under Linn warranty. Complete with remote and still in box. A bargain at £900. Tel: 0771 592 2065 (S. Wales) (Jul/I)

LOUDSPEAKERS TO make you smile with pleasure. Custom designed and built 60 litre cabinets. Also pair of 30 litre. £475 and £375 respectively. Tel: 01943 468 835 (W. Yorks) (Jul/I)

LAVARDIN IS amplifier, new, boxed £1050. Trichord Dino phonostage, mint £200. Mission 775SM turntable, Mission arm, Grado MM, excellent condition, £225. Sony TC229 SD with remote, classic 80s cassette battleship, excellent condition, £60. Tel: 01923 224 404 (Jul/I)

PRIMARE 30.1 integrated amplifier. Latest model with pre-out and remote control, as new £975 (£1500). Yamamura Millenium 6000 digital interconnect, £95 (£265) Tel: 01202 767 873 (Poole) (Jul/I)

WANTED: ARCAM Blackbox DAC. Must be 16bit not Bitstream. (Series 2 are 16bit) Tel: 01246 416 453 or Email: chrishbradshaw@hotmail.com (Jul/I)

LINN KARIK £650, Numerik £500. Kairn Pro £600. LK100 £300. Kremlin £1800. All immaculate, one owner from new, boxed with manuals. Demo a pleasure. Delivery considered. Tel: Mike 01625 429 088 (Cheshire) (Jul/I)

ROTEL RB1080 power amplifier, 200wpc, THX ultra. Awesome dynamics! Mint, manuals (£850) £500 ono. May P.X, A3CR or preamp. Tel: Darran 07980 622 294 (Jul/I)

SONY COMPACT Disc player CDP101. Very rare, £150. Revox A77 reel to reel, high speed, 2 track, £175. B&O Beogram 4000 turntable, £295. Tel: 01798 865 699 (Jul/I)

WANTED: RADFORD amplifier STA 25 Mk3 or similar. Must be in working order. Tel: 0161 494 0517 (answerphone) (Jul/I)

ALCHEMIST AXIOM APD26A integrated amplifier. 6 inputs, 30 watts per channel. Class British amplifier, brushed aluminium fascia, polished brass controls, A1, £125. Tel: 01543 466 836 or Email: tim_stocking2001@yahoo.co.uk (Jul/I)

PRO-JECT PERSPECTIVE with Ortofon MC25FL £550. Nakamichi CR4E £300. Yamaha KX480 cassette with remote £100. Yamamura Churchill M4000 3m pair speaker cables £450. All vgc and mint. Tel: Chris 020 8543 5531 evenings (Jul/I)

WANTED: FERROGRAPH Series Six tape recorder in first class condition also Series Seven Logic in good working order. Advise price, condition and location. Tel: 01308 485 463 after 6pm (Dorset) (Jul/I)

Classified Ads

HEATHCOTE AUDIO

TEL: 01992 653999 MOBILE: 07860 511111 E-MAIL ADDRESS: HeathcoteAudio@aol.com

VALVE AMPS

JADIS J480 CLASS A MONOBLOCKS (WERE £10,000) RE-VALVED SUPERB
EAR 859 (869 UPGRADE FEW MONTHS OLD ONLY)
NESTAROVICH LABS 150 WATT MONOBLOCKS (VERY RARE)RE-VALVED ETC
MANLEY M-50 50 WATT MONOBLOCKS (GOLD FACIA 3 MONTHS OLD)
UNISON RESEARCH SIMPLY-4
HEAVILY MODIFIED QUADS EL34'S RECTIFIED PSU,S ETC BUILT FROM NEW PARTS
AUDIONOTE MI PRE AMP (WITH PHONO STAGE)
AUDIONOTE ZERO REMOTE PRE AMP EX DEM
AUDIO RESEARCH LS7 PRE-AMP
CONRAD JOHNSON PV-10 (WITH PHONO STAGE)
CONRAD JOHNSON PV10-AL PRE AMP
MONRIO ASTY VALVE PRE (VERY PRETTY) NEW
MICHIRHC-10 PASSIVE PRE AMP
CARY AE- ONE P LINE PRE AMP (EXPOSED VALVES)
AUDIO INNOVATIONS 300 INTEGRATED M/M/MC PHONO (CREAM EXPORT CASE)
COUNTERPOINT SA-12 CLASS A VALVE HYBRID (2 X 85 WATTS)

MINT £3750
MINT/BOXED TBA
MINT £2485
MINT/BOXED £1795
MINT/BOXED £895
VGC £500
MINT/BOXED £395
MINT/BOXED £395
MINT £795
MINT/BOXED £695
MINT/BOXED £595
NEW/BOXED £395
MINT/BOXED £325
MINT £495
MINT £375
EXCLT/BOXED £850

SOLID STATE

MUSICAL FIDELITY MVT 2 BOX PRE AMP
MUSICAL FIDELITY P-270
MERIDIAN 501-2 PRE-AMP
ARAGON 4004 200 W.P.C. POWER AMP
CARVER C-500 250 W P C POWER AMP
AUDIO ANALOGUE BELLINI/DONEZZETTI PRE/POWER
NAIM NAP 90 POWER AMP
MUSICAL FIDELITY XA-50 MONOBLOCKS
ELECTROCOMPANET EC-1 REMOTE INTEGRATED (WITH PRE-OUT) EX, DIS/DEM
ELECTROCOMPANET AW-60 CLASS A POWER AMP (STEREOPHILE MAG REC)
CRIMSON AUDIO 630C MONOBLOCKS & MATCHING 610 PRE/ MC.PHONO
CAIRN EZO ARIA REMOTE INTEGRATED (VERY PRETTY) AS NEW- FEW HOURS USE
SUGDEN A-41 PRE-AMP
AUDIOLAB 8000-C PRE AMP
AUDIOLAB 8000-C PRE AMP
ECA VISTA PRE AMP(SUPERB!)
TAG MACLAREN 60-1 INTEGRATED FEW HOURS USE ONLY
ALCHEMIST FREYA PRE AMP & 2 GENESIS MONOBLOCKS EXTREMELY RARE/BEAUTIFUL
TECHNICS SUC-2000 REMOTE PRE & SEA-2000 POWER AMP
MUSICAL FIDELITY THE PRE-AMP & 2 TYPHOON BRIDGEABLE POWER AMPS(BALANCED)
MUSICAL FIDELITY 3B PRE/P-140 POWER AMPS
MUSICAL FIDELITY 3A PRE AMP (CHOICE £175-£195)
LINX STRATOS PRE AMP & 2X 120 WATT MONOBLOCKS M/M/MC ETC (VERY RARE/GOOD)
DPA ENLIGHTENMENT REMOTE PRE AMP (LIGHT DEM USE ONLY SUPERB!)
MAGNUM REFERENCE MP 125 PRE & 2 X MF125 MONOBLOCKS(140WATTS)
MERIDIAN MCA (CHOICE OF TWO)
BURMESTER 785 AUDIOPHILE PRE AMP.....

MINT/BOXED £475
EXCLT £795
MINT/BOXED TBA
EXCLT £850
EXCLT £1TBA
MINT/BOXED £650
EXCLT £225
MINT/BOXED £375
EX DIS /BOXED £795
EX DIS /BOXED £795
EXCLT/BOXED £695
MINT/BOXED £350
MINT/BOXED £325
MINT/BOXED £295
MINT/BOXED £250
AS NEW/BOXED £495
MINT BOXED £425
MINT £1250
MINT BOXED £895
MINT £550
EXCLT £350
MINT/BOXED £195
MINT £895
MINT/BOXED £495
VGC £695
MINTPHONE
EXCLT £395

CD

MERIDIAN 500 TRANSPORT (LATEST 3 BEAM SPEC 18 MONTHS OLD)
MERIDIAN 518 PROCESSOR (STEREOPHILE MAG FAVE) LATEST SPEC
MERIDIAN 563 DAC BALANCED & PHONO OUT
REGA JUPITER TRANSPORT & IO DAC
ROTEL RDP/980 DIGITAL PROCESSER (LOADS OF INPUTS)
ARCAM 8 CD PLAYER
ARCAM DELTA 70 2 CD PLAYER /VOLUME OUT/ETC
MYRIAD T-10 CD PLAYER
AMC CDBA(BALANCED&PHONO OUTPUTS)
ROKSAN DP 1 5 TOP LOADING TRANSPORT
ARCAM BLACK BOX 50
ARCAM BLACK BOX 3 DAC
AUDIOLAB 8000 DAC
AUDIONOTE DAC-1 EX DIS.
DPA ENLIGHTENMENT DAC
DPA LITTLE BIT-2 DAC
TEAC D-TI DAC
MERIDIAN 203 DAC
WOODSIDE DAC 2

MINT/BOXED £750
MINT/BOXED £675
MINT/BOXED £495
AS NEW/BOXED £650
MINT/BOXED £295
VGC £250
MINT/BOXED £195
MINT £275
NEW/BOXED £145
MINT/BOXED £495
MINT/BOXED £225
VGC £175
MINT/BOXED £375
AS NEW/BOXED £495
MINT/BOXED £425
£275
BRAND NEW BOXED £250
MINT £175
MINT/BOXED £195

VINYL

VOYD THE VOYD(TT-3 REFERENCE BEARING & PLATTER) ROSEWOOD
NOTTINGHAM ANALOGUE MENTOR REFERENCE & ARM
GRAHAM MODEL 1 TONEARM (GOLD & BLACKS 2 ARMTUBES/LEAD OUT BOX)
ROKSAN RADIUS-3/TABRIZ ZU DS4 PSU/ARTAXERXES-X PHONO STAGE
ROKSAN XERXES/REGA RB300/LINN K-9
PINK TRIANGLE PT TOO & PSU (WALNUT/BLACK LID)
PROJECT 6 TURNTABLE & ARM/GOLDRING CART.
LOGIC TEMPO ELECTRONIC & DATUM ARM
MUSICAL FIDELITY XLP-2/X-PSU 3 BOX PHONO STAGE
LFD.MISTRAL
DPA DSP 200S-D M/M/MC PHONO STAGE (VERY RARE)
PS AUDIO IIB MM PHONO STAGE
NAD PP-1 PHONO STAGE

MINT/BOXED £1250
MINT £3500
MINT/BOXED £1000
MINT/BOXED £1195
MINT/BOXED £650
MINT/BOXED £395
.G.C £295
VGC £225
MINT/BOXED £375
MINT/BOXED £225
MINT/BOXED £295
GWO £175
MINT/BOXED £30

LOUDSPEAKERS

SNELL TYPE A MK III (LEGENDRY TOP CLASS 2 BOX REFERENCE SPEAKER)
KLIPSCHORNS FAMOUS CORNER HORN 104 DB SENSITIVE
B K S. 107 MK 2 RIBBON HYBRID FLOORSTANDERS (HIGHLY REVIEWED)
ROKSAN OJANS 3X (ROSEWOOD)
AUDIONOTE ANE-SP(AMERICAN OAK FINISH) EX DISPLAY (NEW £3000+)
AUDIONOTE ANJ/D (WALNUT)
AUDIONOTE ANJ (AMERICAN OAK)
SNELL TYPE E MK3 VERY RARE
SPENDOR SP-1 (WALNUT)
TANNOY LANCASTERS 15" HPD
TANNOY CABINETS
CELESTION 7000 4FT HIGH RIBBON TWEETER VERY RARE
SD OBS FLOORSTANDERS(OPEN BAFFLE) SMALLER BROTHER TO SD1
MISSION 753 FREEDOM'S BLACK ASH
KEF Q-55 FLOORSTANDERS
PROAC-3 STUDIO MONITORS (ATC DRIVERS) WALNUT
PROAC SUPER TABLETTES
CASTLE EDENS
INFINITY REFERENCE STANDARD KAPPA 5 EMIT RIBBON TWEETER SANTOS ROSEWOOD
MORDANT SHORT MS20x PEARL (LIGHT FINISH)
IMF TLS 80'S CLASSIC TRANSMISSION LINE (one owner)
KEF 104 REFERENCE MINT WITH ORIGINAL BOXES/PACKAGING AND INSTRUCTIONS NO GRILLES

MINT/BOXED £3750
TBA
MINT/BOXED £1250
MINT/BOXED £795
MINT/BOXED £1750
MINT/BOXED £595
MINT £595
MINT/BOXED £995
MINT/BOXED £375
MINT £575
PLEASE PHONE FOR DETAILS
MINT/BOXED £675
BOXED £675
MINT £475
MINT £275
MINT £795
GC £175
EXCLT £350
MINT/BOXED £475
MINT £95
MINT £375
£250

TUNERS /TAPE

SONY ST-S730ES TOP MODEL TUNER
NAKAMICHI CR-3 (DISCRETE 3 HEAD) VERY LITTLE USE
TEAC V1010 3 HEAD CASSETTE DECK
MERIDIAN MSR REMOTE

MINT £175
MINT TBA
MINT £149
MINT £50

RACKS/STANDS

SOUNDSTYLE XS 105 NEW STYLE (CURVED GLASS) 5 SHELF BLACK OR SILVER EX DIS.
SOUNDSTYLE XS 310 A/V TABLE
SOUNDSTYLE A/V TABLE SILVER
SOUNDSTYLE X105 BLACK/BLACK MARBLE GLASS/GOLD TOPS & CONES
SOUNDSTYLE TOP TABLES BLACK/MARBLE 3 OFF
SOUND ORG Z540 NEW BLACK FINISH MIDI SIZE
KUDOS S50? 18 INCH SPEAKER STANDS SAND FILLED
KUDOS ARROW SPEAKER STANDS
TARGET R4 24 INCH LOUDSPEAKER STANDS VERY HEAVY
ATTACAMA R724/ATTABITE (FEW WEEKS OLD WAS £250)
AUDIONOTE ANJ STANDS
AUDIONOTE HEAVY STANDS FOR AN-J
AUDIONOTE STANDS FOR AN-J

£195
EX DIS £195
EX DIS/NEW £175
£150
EACH £50
EX DIS £90
GC £50
MINT/BOXED £30
VGC RES
MINT £175
MINT £150
VGC £175
MINT £150

SOUNDSTYLE SPEAKER STANDS SOLID PILLAR ATECAMA STYLE 18/24" LAST FEW £50.00

MOST EQUIPMENT STOCKED IS ONE OWNER MINT/BOXED, SIMILAR QUALITY VINTAGE AND MODERN EQUIPMENT REQUIRED FOR IMMEDIATE CASH PURCHASE.THIS IS A SELECTION OF STOCK FOR A FULL CURRENT LIST PLEASE PHONE/E-MAIL GEORGE. MAIL ORDER A SPECIALITY

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Buy What Hi Fi's Award winners at the cheapest prices!

IMPULSE H7 compact horn loudspeakers. Silver-wired, in black finish, £450. Tel: 020 8572 2504 (Jul/I)

CASTLE HARLECH S2 yew (2002) £750 (£1200). Micromega Drive 2 + DAC (1995) £750 (£1750). Audiolab 8000A (1992) £250 (£425). Monitor Audio 14 gold deflex + sand, black, £250. Tel: 07778 591 188 (Jul/I)

SUBSTANTIAL SLATE Audio table, 24 inches wide, 20 inches deep, 24 inches high. £450. Buyer collects. Tel: 01865 763 160 (Jul/I)

MARANTZ CD63KIS Mk2 £200. Arcam Alpha 8 integrated and Alpha 8 power £200. B+W 603 S2 £300. Mordaunt-Short MS20i pearl £60. Mission 73li £40. All boxed, excellent condition. Tel: 01255 818 001 (Clacton) (Jul/I)

QUAD FM and AM II units in good condition, £250. Tel: 01768 899 919 (day), 01768 88212 (evenings) (Jul/I)

CROFT EPOC with MC-transformers, excellent £350 (£670) Audionote ANJ's with MAF stands, excellent £400 (£975). Dynavector 17D2 Mk2, 100h, mint and boxed, £200 (£450). Reson Recca + extra stylus, £120 (£400+). Tel: 01769 580 182 (Jul/I)

REGA PLANAR 3 with K9 £150. Technics SL10 linear tracker MC cartridge £120. Sony Walkman Professional £110. Musical Fidelity A1 Class A with T1 tuner £195. Tel: 01302 532 110 or Email: andy@andrewsa5.fsnet.co.uk (Jul/I)

QUAD 34 pre-amp with 405-2 amplifier and FM4 tuner with Nakamichi BX150E tape deck, Pioneer PD-S703 CD player, Celestion SL600 speakers on stands, in glass fronted cabinet, £550. Tel: 02392 464 565 (Jul/I)

AUDIO RESEARCH LS2B pre-amp balanced XLR/RCA connections (new £3400) accept £1095. Goertz M12 speaker cable 2x 5m pair, Stereophile recommended (£395) accept £190. Proac Response 3.5 speakers, walnut, (new £4200) £1695. Tel: 01634 268 660 (Jul/I)

YAMAHA DSP-A1 AV amplifier, boxed, manuals £500. Tel: 07970 857 633 or Email: harrisoni@msn.com (Woking) (Jul/I)

VINTAGE HI-FI Wanted.
Good quality old micro-phones Reslo, S.T.C., BBC. Hi-Fi speakers, Pye, Tannoy, Vitavox, Goodmans units etc. Garrard 301s + Thorens turntables. SME arms. Anything old and interesting for collector. Tel: 01726 812 966 (Sep/I)

RUARK CRUSADER II loudspeakers, mint, boxed £795. A.V.I. 2000MI 100 watt/channel integrated amplifier £550. Wanted: A.T.C. A7 loudspeakers. Tel: 01661 871 010 (Jul/I)

PROAC 3 Studio monitors, rosewood, excellent condition, boxed £450. 2x 3 metres Nordost Flatline Gold £60. Tel: 01923 224 404 (Jul/I)

AUDIO SYNTHESIS DAX-2 superb sound £975. Leak Troughline Stereo tuner £85. Audio Synthesis Silver Blue interconnects - offers. Audio Quest Lapis 1/2 metre silver interconnector £35. Tel: 01745 331 681 evenings or 01745 336 553 day (Jul/I)

RARE TECHNICS turntable SP-10 Mk2 with plinth, cover, SH-10E power unit and SME 3009 Series III arm. Unused since acquisition. Owned by John Bowers of B&W Loudspeakers. Offers. Tel: 01903 206 004 (Jul/I)

SONY PSX-55 Quartz Lock Auto D/D turntable with Ortofon VMS20E cartridge, mint. £75. Yamaha TC-800GI High End 'Ski-Slope' cassette deck, just serviced with new head and belts, mint. £95. WANTED: 2 bass drivers for Wharfedale E50 loudspeakers. Tel: 07870 657173 or Email: hifi@spacer.net. (Jul/I)

TIMBRE STAGE Legend Marque four tier equipment stand. Absolutely stunning with 25mm solid aluminium hand polished finished shelves, 60mm solid aluminium turned columns and cherry wood veneer curved back panels. The most beautiful stand ever. Serial Number 0005 New £3,500, bargain at £1500. Also one (serial number 6) without back panels. New £3300. Available at £1300. Tel: 01189 344 447 (Jul/I)

MONITOR AUDIO Studio 2SE speakers in rosewood as new, boxed £280. Tel: 01642 559 204 (Jul/I)

PROAC RESPONSE 3.8 floor-standers in Birds Eye Maple, absolutely mint, one year old. Just run in for 500 hours. Complete with all packaging and warranty - 18 months old. Cost new £4900, a steal at £2450. Tel: 01189 344 447 (Jul/I)

MICHELL REFERENCE Hydraulic turntable, completely original with Fluid arm, both sweep brushes, etc. Stunning example in mint condition, recently serviced by Michell Engineering. Not many left like this one. £600. Tel: 01189 344 447 (Jul/I)

MICHELL FOCUS One turntable, completely original with Mission arm. Stunning example in mint condition, recently serviced by Michell Engineering. Wonderful original example £450. Tel: 01189 344 447 (Jul/I)

ROKSAN XERXES XPS III Artemiz Dynavector D10X4 MkII, immaculate boxed £650. Art Audio Quintet black chrome mint £495. Concordant Exhilarant valve pre-amp hardwood case excellent £350. Audio Innovations Second Audio mono blocks mint boxed £995. Ear 834P MM/MC phono stage mint boxed £295. Moth Active pre-amp offers. Tel: 020 8444 8591 (Jul/I)

ATC SCM-10 speakers light ash finish. Boxed, excellent condition, can demonstrate, £499. AVI S2000MC Reference CD player, mint, boxed £499. Wanted: Linn Ittok LV3. Tel: 01942 891 741 (Lancs) (Jul/I)

AUDIO VECTOR five speakers piano black offers. Gamma Acoustic Ref 5 speakers black: oak cheeks offers. Exchange other high end. W.H.Y. Tel: Alan evenings 01395 275698 (Devon) (Jul/I)

LINN LP12 black Ittok Shure V15VXMR cartridge mint £600. Armstrong 226 1960s valve amp. Rogers Ravensbourne amp £100 the pair. Rotel and Akai tuners £20 each. Tel: 01744 755 434 (Jul/I)

LINN ISOBARIKS teak with stands, Naim NAC 42.5 pre-amp, Naim Snaps power supply, Incatech IT 50s power amp, Naim speaker cable, £695 ono. May split, offers. Tel: 01732 822 607 after 6pm (Kent) (Jul/I)

AUDIOLAB 8000C £275. Audiolab 8000T £375. Leak Stereo 20 £250. Rogers Studio 3 £275. Rel Strata £250. A/V System cost £2000 + sell £1000. All mint. Tel: 0191 251 6297 Mobile: 07957 189 064 (Jul/I)

DYNAUDIO AUDIENCE 50, 20 months old £350. Naim 102 pre-amp £650. Naim 180 power amp £650. Hi-cap (old style) new black Snaic £275. Wanted: Audiolab 8000 S or A. Tel: 01452 610 466 (Jul/I)

SONIC FRONTIERS SFT1 transport £700 (£2200) Counterpoint 11a Dac rated as one of the worlds best £600 (£2500) Counterpoint HC808 pre amp processor £450 (£1800) Proceed AMP2 power amp (Mark Levinson) £750 (£2500) Proac 3.5 speakers oak £1850 (£4400). All Stereophile rated. MIT750 biwire speaker cable 12ft pair £450 (£1300). Offers welcome. Upgrading yet again. Tel: Bill 01993 851 508 (Oxford) (Jul/I)

MICHELL GYRODEC export gold dark plinth cover Q.C. PSU, latest spec £850. SME Series V arm mint boxed tools £850. SME Series V arm, boxed, tools, £850. Ortofon MC 2000 Mk II mint, boxed, £245. Tel: Mike 01246 209 578 day 570 556 eves (Aug/I)

BW NAUTILUS 803 speakers mint 12 months old £2900. Audio Analogue Maestro integrated amp and CD player mint new 4 months old £1900 and £1100. Genuine sale. Tel: 07771 543 886 or Email: glseknadje@diastart.net (Jul/I)

KRELL KSA80 £1200 ono. Revox B260 tuner £550. Spondor S100 with stands £900 ono. All immaculate condition. Tel: 020 8951 0676 or Email: steve.murkin@virgin.net (Jul/I)

NAIM NAC 92 pre amp boxed unused unwanted three years old £200. Linn LP12 Ittok K18 quite old but cool £250. Tel: 01189 810 097 (Basingstoke) (Jul/I)

QUAD 10L speakers, boxed, manual, £290. Rel Strata II sub-woofer, boxed, manual, leads £275. Tel: Ian 020 8355 4320 (Jul/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 drive ...nothing 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 ground-breaking 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:

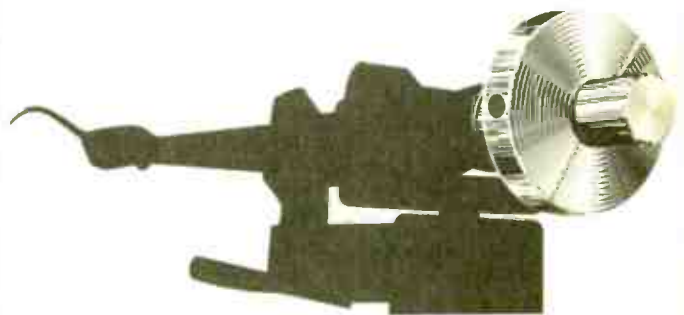
1. The complete standard kit offered with a non-suspended pre-drilled & finished plinth at £349.
2. The complete ultra kit offering a truly high end suspended sub-chassis turntable with beautifully finished solid cherry-wood plinth at £538
3. A standard kit of parts for a plinth of your own design at £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>

KRELL 3001 amp boxed mint £1550 ono. Krell 250 CD boxed mint £1600 ono. Martin Logan Aervis speakers boxed mint £1200. Tel: Richard 07887 821 105 am/pm (Aug/I)

SME Model 20 with two year old gold plated Series V, recently serviced. Including Van den Hul MC Two Special cartridge £3000. Tel: 01273 779 674 any-time or Email: bendonna@bburrows.freeserve.co.uk (Jul/I)

HELIOS MODEL 1 CD player £450. Van den Hul The Wind MkII 2x 3m £120. Cardas Neutral Reference speaker cable 2x 3m £395. Shark silver interconnect 1.5m £100. Demonstration a pleasure Tel: 0161 428 1539 or Email: devane@tiscali.co.uk (Jul/I)

THETA DREADNAUGHT 3x 200w, 2x 100w, was £6750 as new £4750. Meridian 568 £2650, Martin Logan Ascent £3000. Cinema centre speaker £1100. All as new, boxed. Tel: Michael 07900 000 044 (Jul/I)

MUSICAL FIDELITY A3CR pre/power amp £1400, and Xray CD player £575. All mint. Have gone Nu-Vista. Quad FM4 tuner, mint condition £175 ono. Tel: 01977 620 558 (Jul/I)

ROTEL RCD 991 HDCD 20 bit CD mint boxed hardly used excellent reviews. New price £825, sell for £550. Tel: 07702 239 669 (Jul I)

LINN KABERS (black ash), 3x Linn LK100 power amplifiers. Kaber Aktiv cards and crossovers all in immaculate condition with boxes £1650 ono. Tel: 01745 540 210 after 6pm (Jul/I)

CELESTION SL600si speakers excellent bi-wirable £330. Royd Sorcerers excellent bookshelf speakers (cost £600) £250. Linn Powertek power amplifier £160. Panasonic midi system SA-HD52 CD, tape, tuner, graphic equaliser, £50. Tel: 0151 548 9079 (Jul/I)

LEAK ORIGINAL Sandwich speakers £120. Leak Troughline 3 tuner, serviced by One Thing, superb condition £150. Quad 44 pre-amp £230. Wanted: Quad ESL63 any condition. Tel: Tony 02476 460 729 or 07788 642 632 (Jul/I)

MERIDIAN 557 £650. B/W 805M £450. Slate stands £250. Pure power mains cleaner and supersockets £400. Superpurifiers £300 each. Both £575. Mana Sound Bases £125. Buyer collects Tel: Trevor 020 8429 1788 (Jul/I)

REGA Planar 3 turntable complete with manuals, well looked after example, vgc, £185. Tel: 01933 443 065 (Northants) (Jul/I)

ROKSAN ATTESSA DPT2 transport boxed £500 ono. Audiolab 8000 DAC £300 ono. Quad 34 Control amp and two 306 power amps £550 ono. May split. Tel: 01772 252 126 (Preston) (Jul/I)

QUICKSILVER AMERICAN valve monoblocks 50 w/pc with £300 boxed valves £1100. Musical Reference RM7 valve pre-amp with phono £325. Musical Fidelity MC2 speakers rarely used boxed £120. Tel: 01432 275 203 (Hereford) (Jul/I)

KRELL KAV300, CD (£4200) £1795. Apogee Scintillas refinished £1295. Roksan Atessa £575. Audio Synthesis Dax 2 £895. Counterpoint SA3000 £695. ELS63 brown mint stands £1295. Tel: 07966 267404 or 01277 211685 (Jul/I)

MUSIC WORKS six way distribution block superb £150 (£250). Power Cords £30 each (£60). Audio Source Stratos II interconnect one metre superb £65 (£110). Half metre digital £25. Tel: 0161 485 1693 (Jul/I)

REVOX A77 half track G.W.O. £300. Revox A77 quarter track G.W.O. £250. Akai GX260D 7inch auto reverse £150. Sony TC252W 7 inch amplified tape recorder with speakers G.W.O. £100. Tel: 07710 828286 (Brighton) (Jul I)

ARCAM ALPHA 10 Dave amp, Alpha 10 power amp, Alpha 9 CD, Alpha DAB tuner. 20mths warranty except CD. All boxed instructions remotes £1990. Tel: 07876 181034 (North East) (Jul I)

BOWERS AND Wilkins speakers CDM 7SE floorstanding cherry boxed superb for biamping 18 months old under 5 year warranty £525 ono. Tel: 01483 272308 daytime 01483 278038 evenings (Cranleigh, Surrey) (Jul/I)

REGA P3 turntable RB300 ton-earm. Black, 9 months old. As new condition, all packaging and manuals, 27 months warranty remaining, £220 or £290 with new Goldring 1042 cartridge. Tel: R. Richards 01639 641043 (Jul)

HARBETH HLK6ES Nextal gray speakers on dedicated black ash stands £600. Elemental 52SE Isotube stands Hi-Fi Choice award £375. Tel: 01202 871603 (Jul/I)

LINN MAGIC phono amplifier remote boxed recent Linn service £399. Tel: 0191 388 3442 (Jul/I)

FOR SALE one pair Chord Cobra interconnects £25. Michell QC power supply and motor £500 ono. Telephone after 4pm 01482 641261 ask for Graham (Jul/I)

QUAD ESL57s in bronze. All tickety-boo, and can be heard too. £375 pr. Call Richard 01296 696251 (Jul/I)

LINN AMPLIFIERS: two LK140s complete with active crossovers for Ninkas/Keildhs. One year old, boxed. £1250 ono or will split. Tel: 0113 266 0160 or 0113 393 0360 (Jul/I)

VAN DEN HUL First Ultimate stereo interconnect phono 0.75m £100. Chord Cobra 2 stereo interconnect 1m £12 all as new. Tel: 01457 834 465 (Jul/I)

NAIM HI-CAP perfect condition. Very careful owner upgrading. Best offer around £400 secures sale. Tel: 01568 760354 (Jul/I)

NAIM NAC72 NAP 140 Hicap PSU new style boxed with instructions £1000 ono. Roksan OJan3 speakers immaculate condition £475. Tel: 01268 459442 eves or Email: steven.ss156qb@hotmail.com (Jul/I)

WANTED: Albany M1008-11 monoblocs must be unmarked boxed example with instructions preferred £400 waiting. Tel: 07960 615375 (York) (Jul/I)

AUDIO INNOVATIONS 2nd audio monoblocks 2A3 valves Golden Dragon. One owner original boxes £1100 ono. Tel: 01208 872316 (Jul/I)

SONUS FABER Concertos in excellent condition boxed £495 ono. Also Pioneer A400 integrated amp also boxed £95 ono. Tel: 01706 221362 or 01706 231752 (Jul)

'STANDS UNIQUE' midi Hi-Fi tower fits Linn, Quad, Meridian etc. Equipment to 338mm. Retails £299 sell £150. Perfect condition Tel: 01462 711108 (Jul/I)

UNISON RESEARCH Simply 845 mint boxed + N.O.S. spares £1350. Unison Research Simply phono mint boxed £250. Unison Research power supply for above £150. Audio Innovations PI phono stage mint boxed £150. Audionote IQI cartridge approx. 30hrs £50. Audionote Kit4 professionally built £250. Tel: 0113 252 2820 (Jul I)

MUSICAL FIDELITY A3CR amplifier, little used and boxed as new. £650. Tel: 01383 722642 (Jul/I)

SME IV arm with Ortofon MC 30 supreme cartridge good condition boxed low hours can demonstrate £650. Tel: 01782 853921 (Jul I)

TOTEM MODEL 1 Signature speakers £850. Serious saving. Boxed as new. Tel: 01636 830944 or 07979 536753 (Jul/I)

ARCAM CD 72 (black) £280. Pioneer DVD 535 (black) £100. KEF Concerto 2 (black) £275. All items under 15 months old in perfect condition. Tel: 01526 320513 (Lincs) (Jul/I)

WANTED PLEASE: Musical Fidelity Nu-Vista 3D CD player £2000 cash for mint boxed. Wanted: Technics SL10 record deck N.B. not SP10 nor SL110!! It 'Linear tracks' and it's small! Tel: 01202 481386 (Jul/I)

WANTED: THIRD Channel module for Alpha 10P power amplifier. Tel: 01202 433596 or Email: keithmurray@talk21.com (Jul/I)

WANTED: ARCAM Alpha 10P power amp in good condition. Tel: 07710 070696 or 01708 228385 (Upminster, Essex) (Jul/I)

MONITOR AUDIO Studio 2SE speakers in rosewood as new, boxed £280. Tel: 01642 559 204 (Jul/I)

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New for 2002 Sunfire True Sub Woofer MKIV - 11 inch cube. Signature True Sub Woofer 13 inch cube and Junior Sub Woofer 9 inch cube -all with two drivers, to as low as 16hz, 116 SPL and 360 cu ins of air movement, 1200 or 2700 watt patented amp technology. Classic Tube Pre-amp, Solid state power amps 2 channel (300 x 2 or 600 x 2) and 5 channel (220 x 5 or 430 x 5 - yes total of 2150 watts into 8 ohms or 4300 watts into 4 ohms) patented amp technology (no heat sinks) and Theatre Grand II processor pre-amp.



AUDUSA EUPEN CSA 2.5 MAINS CABLE - HI FI CHOICE SEPT 2001 BEST BUY AWARD



AUDUSA-Eupen CSA 2.5



AUDUSA EUPEN GNLM 5.0 mains cable

CSA and GNLM 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. Ask for the silver plated contacts on IEC and MK Tough plug for an extra £6.

£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

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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. 60cm £62, 90cm £75, 1.2m £88, 1.5m £101, 1.8m £112 etc Other lengths available. Off the reel at £45 per meter.

Add £6 for heavy duty silver plated contacts on IEC and MK Tough plug
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 £166 for 4 way, £198 for 6 way, £229 for 8 way.

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5 to 8

microns

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with silver plated

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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.

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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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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.



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VINTAGE WIRELESS COMPANY LONDON
 Website: www.vintagewirelesslondon.co.uk
 Buy-Sell-Exchange. Vintage wireless and classical audio. Repairs, spares, restoration, modification to all valve equipment. Quad II, Leaks etc, shipped worldwide, best prices, call us at 17 Bell Street, London, NW1 5BY. Tel: 020 7258 3448 Fax 020 7258 3449 Email: vwirelesslondon@aol.com (Oct02/1)

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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)

HEGEL - FABULOUS high end electronics. Cables - Gutwire, Power Snakes, Pierre Gabriel, Zerodust vinyl care, TAOC isolation, Furutech connectors. Upgrades, valves, accessories. Audio valve amps. www.audioatmosphere.com stuart@audioatmosphere.com Tel: 01785 711232 (Jul/1)

FORMER KLIPSCH distributor has some ex-demo and N.O.S. speakers for disposal. You may demonstrate your own equipment on Klipsch before deciding to buy. Call Guy on 0121 430 7817 or 0121 705 1060 (Sep/1)

PIEGA, MIRAGE speakers. EZ0 Acurus, Electronics. Ecosse, QED cables. Accessories. Ex Demonstration sale, excellent prices. Call John 01885 410 564 Rectory Audio. Email: john@rectoryaudio.co.uk (Jul/1)

KRELL KAV300i, 2yrs old, absolutely immaculate, boxed as new, £1500. Bruce Moore Dual Mono pre-amp, immaculate (£8000) £2900. Telephone Jules on 01792 280061. E-mail: info@sounddrjuleshifi.co.uk Web: www.sounddrjuleshifi.com (Jul/1)

MARK LEVINSON ML383 (brand new) (£6000) £4900. Arcam 7SE. As new, 1 year old, boxed immaculate £200. Cary PH 301 Phono Stage, 3yrs old, boxed, manual, mint. [£1750] £950. Telephone Jules on 01792 280061. Email: info@sounddrjuleshifi.co.uk Web: www.sounddrjuleshifi.com (Jul/1)

KRELL KRC- 2 pre-amp, as new £1750. Krell KSA50, in great condition, £1000. Sound Style HiFi Rack, 3 Tier, black, wood shelves, excellent condition, £100. Telephone Jules on 01792 280061. Email: sales@sounddrjuleshifi.co.uk Web: www.sounddrjuleshifi.com (Jul/1)

SONY CDP RI Reference. Transport Das RI Dac mint. (£6000) £2600. UKD Opera Callas Gold speakers as new £690, Telephone Jules on 01792 280061, Email: sales@sounddrjuleshifi.co.uk Web: www.sounddrjuleshifi.com (Jul/1)

LEIDER SPOOR pure silver speaker cable, 2.01 mtr (£1200) £600. Audio Technica OC9 cartridge brand new £270. VDH D103mk II, interconnect, gold phono plugs, £50.00 Telephone Jules on 01792 280061, E-mail: info@sounddrjuleshifi.co.uk Web: www.sounddrjuleshifi.com (Jul/1)

MICHELL GYRO SE, brand new, unwanted gift, sealed box, £710. Myryad T20 CD player, boxed. Manual, as new, total bargain, 2yrs old £230. Telephone Jules on 01792 280061, E-mail: info@sounddrjuleshifi.co.uk Web: www.sounddrjuleshifi.com (Jul/1)

THE WORLDS 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 (Jul/1)

PIEGA, MIRAGE speakers. EZ0 Acurus, Electronics. Ecosse, QED cables. Accessories. Ex Demonstration sale, excellent prices. Call John 01885 410 564 Rectory Audio. Email: john@rectoryaudio.co.uk (Jul/1)

CARY-CAD 300B Signature valve monoblocks £2250. McIntosh MC 275 valve (stereo) New!! L/Edition £2500. Krell KSP-7B £1200. Krell KPS20i CD £2995. Krell KPS 20il CD £3500. Tel/Fax 020 7349 9675, 0795 860 7613.

www.geocities.com/olddaysaudio (Jul/1)

AUDIO PHYSICS VIRGOS 11 (speakers) £1400. Audiomecca Damnation CD transport £350. Jadis JD-2CD £1895. Nakamichi 1000ZXL (Limited Edition Gold) £2500. Nakamichi 100 ZXL £1250. Nakamichi Dragon £1200. Tel/Fax 020 7349 9675, 0795 860 7613.

www.geocities.com/olddaysaudio (Jul/1)

VINTAGE: LEAK TL50 valve monoblocks £995. Radford STA-100 valve KT88, £1950. Grampian speakers 12' £350. Grampian mono valve £120. Trix mono valve EL37/KT66 £150. Thorens TD-124/SME3012 £495. Tel/Fax 020 7349 9675, 0795 860 7613. www.geocities.com/olddaysaudio (Jul/1)

VINTAGE: BBC LS2 (Red) units + EQ £175. Eumig computerised cassette, 3 heads, £350. Nakamichi 680ZX £395. Nakamichi BX-300E £350. Nakamichi 700ZXE computer £799. Technics SLP-1200 Studio CD £450. Tel/Fax 020 7349 9675, 0795 860 7613. www.geocities.com/olddaysaudio (Jul/1)

TURNTABLE/TONEARMS: Ortofon Kontrapunkt A/B £425-£620. Ortofon Jubilee £850. Sumiko Blue Point Oyster £POA. Blue (P) Special £POA. Grado Platinum £195. Acoustic Solid turntable £1400. Benz Micro £POA. All new. Tel/Fax 020 7349 9675, 0795 860 7613. www.geocities.com/olddaysaudio (Jul/1)

CABLES: AUDIO Physics 2x 2m. Audioquest c/hyperlitz 2x 3m. Monitor Silver 2x 1.2m (XLR). MIT-5. MIT-6. MIT-2. MIT-330 Tube. Nagaoka 2x 1.5m. Ortofon SPK100. Vdh 2nd 1m. VdH 2nd 1.5m. Vdh 2nd 2.5m. NBS Statement (XLR). Prices on request. Tel/Fax 020 7349 9675, 0795 860 7613. www.geocities.com/olddaysaudio (Jul/1)

DON'T PAY More!!! Pure silver-cabled interconnects only £55 per 1/2 metre pair! £70 1metre pair! Post free! Superior sound or refund guaranteed! Mail Order Only. Chq/PO: Simon Walker, 62 Harrow Road, Middlesbrough, Cleveland, TS5 5LH (Jul/1)

HIGH QUALITY speaker cables. Honeysuckle Acoustics 'Nebula Silver Window', single, bi-wire, tri-wire, with gold plated 4mm banana plugs. Available one to six metre lengths. From £68. For details: Tel: 01403 750314 or Email: john501hifiman@aol.com (Jul/1)

WANTED - EARLY HI-FI LOUDSPEAKERS
 Tannoy, Lowther, Parmeko, Voigt, Vitavox, RCA WE etc
TURNTABLES
 Garrard, BBC301, EMT SME, Ortofon, Decca, etc.
VALVE AMPLIFIERS
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