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Web Site
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Distributed by
Comag Magazine Marketing,
Tavisstock Road, West Drayton,
Middlesex UB7 7QE
Tel: +44 (0)1895 444 055

Printed by
Southernprint, Dorset.
Tel: +44 (0)1202 622 226

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ABC
CONSUMER PRESS

JUST back from a weekend at the seaside, where my only musical solace was courtesy of a 'stereo' FM radio with terminal interference and 'speakers scarcely visible to the naked eye. Coming back to my own hi-fi made the break all the more worthwhile so, thoroughly refreshed, I welcome to you another issue of HFW.

This month we carry on from where last month left off - with digital recording. Last month it was Compact Disc recorders, now it's discs that are even more compact! Six MiniDisc recorders are given the group test treatment and the product deemed the best is compared with last month's CD recorder

champ - the Marantz DR-700.

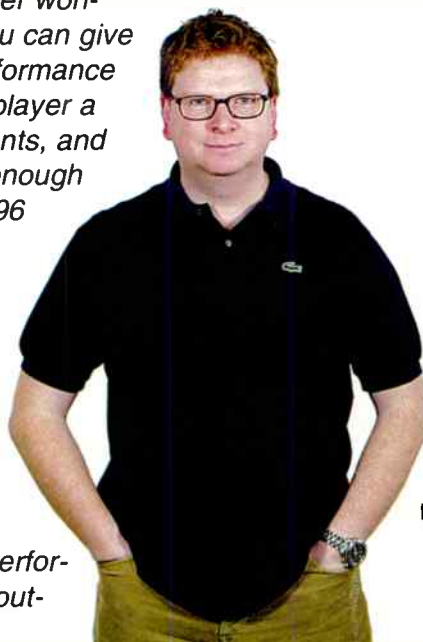
With the arrival of the new digital formats, what does the future hold for CD players? Arcam's new Alpha 7SE player is trumpeted as the future of budget CD. We give it a whirl to investigate this claim.

If you've ever wondered how you can give the audio performance of your DVD player a boot in the pants, and you're lucky enough to have a 24/96 digital output, we have the answer. One of this month's reviewees, the 24/96 DAC from MSB delivers outstanding performance at an out-

standing price. Turn to page 19 for a look-see.

All this plus Meridian's latest pre/power combination, Myryad's T100 tuner, Mission's 773e floor-standers . . .

Happy reading!



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.



OUTSTANDING -

Superb sound, something we'd use ourselves.



GOOD -

Has strong merit. Well worth an audition.



ADEQUATE -

Mediocre in several areas. May be worth auditioning.



POOR -

Seriously flawed. Not worth considering.

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Where should we be without a little independence? Token's K50 faces the world without corporate mega-backing, but tries to deliver the goods notwithstanding. Richard White tries for a fair hearing.

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Although integrations carry the day for convenience, separate pre and power amplifiers offer a flexibility which many still find attractive. Simon Pope listens to Meridian's double act to see if two's company.

49... **THULE SPIRIT INTEGRATED**

From France, a stylish little integrated which Jon Marks has been flirting with. At £450, is the Spirit spirited enough? Is Jon all set to name the day?

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Arcam's stylish Alpha 7SE can be yours for a modest £350. Competition is hotter than ever in the CD player market so manufacturers are having to make every penny count. Our man on the spot: Ebenezer Marks.

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19... **MSB 24/96 DAC**

When it comes to Digital-to-Audio conversion, numbers are legion. Abacus-literate Simon Pope tries out MSB's natty little number to see if it can keep count.

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A man with a Mission, Noel Keywood looks over a recent arrival from the Huntingdon stables. With the 77 pedigree well-established, are the 773s worthy descendants of the line?

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These £400 'speakers from Technics are certainly the biz when it comes to looks. Will their sound match their cosmetics? Simon Pope investigates.

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Having looked at inexpensive bookshelf 'speakers in our September issue, we dis-



cover if shelling out more shillings brings benefits in kind. **Richard White** crowbars his purse open for the £299 Opera Minis.

50... EIKOS FR1

Outside of the Lowther circle, there are not many genuine full-range drivers available.

Jon Marks haunts the singles bars with the new £800 Eikos FR1 from Acoustic Precision and ponders the advantages of going it alone.

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Time to acknowledge a new major-league format? Our six-pack of MiniDisc recorders all sell for £300 or less; do they have the muscle to face the big boys of CDR and R/W? The World Team investigates.

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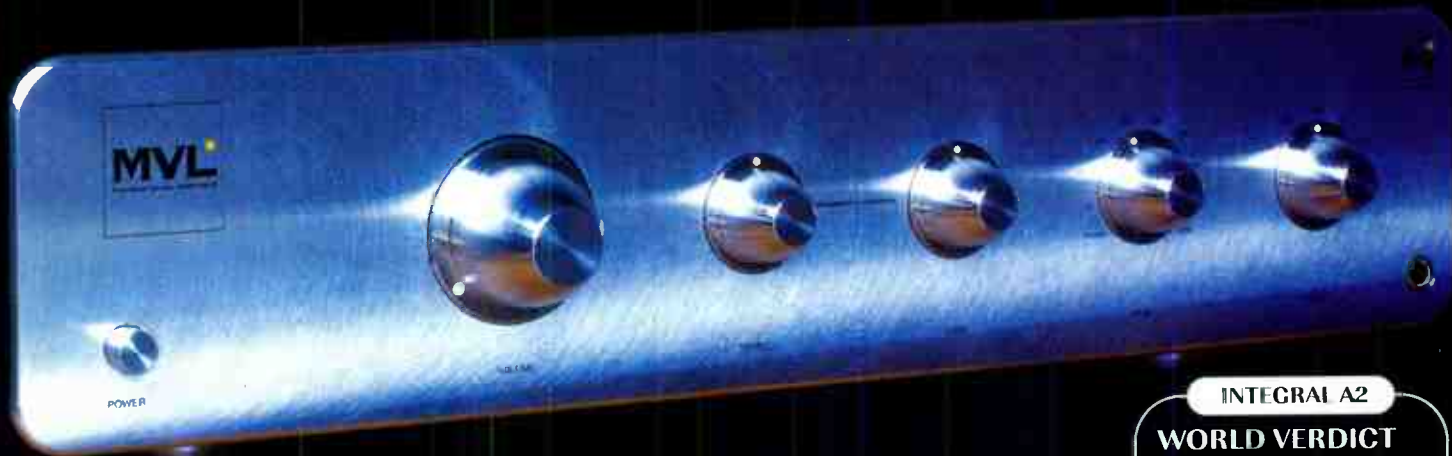
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SOUND SENTINEL
SYSTEMS

DENSEN IN THE STREET

THERE is a new addition to the Beat range of amplifiers from Danish audio specialists Densen. The Beat B 200 preamplifier is launched after 3 years of "intensive research". It features 4 line inputs and 2 tape inputs and maintains Densen's distinctive styling. To accompany the pre-amp, the B 300 power amp will soon be on the market,

followed by the B-400 CD player which should be available by October.

Densen Audio Technologies,
Randersvej 28,
DK-6700 Esbjerg
Denmark
Tel: (+45) 75 18 12 14,
Internet: www.Densen.dk



WHAT A NICE PEAR!

IT'S all gone pear-shaped, literally, for Titan 'speakers. Their new T2b models feature a teardrop styled front baffle in which sits a 6in spun aluminium bass/mid unit which is 0.1in thick and a soft dome tweeter made by Titan themselves.

As well as the stand mount model there is also a shielded centre 'speaker for AV application. Both models are available now priced £600 for the T2b and £350 for the T2b centre 'speaker.

Titan Loudspeakers,
Folly Lane,
Hockley,
Essex SS5 4SE
Tel: 01702 206870



PROACTIVE SUPPORT

A NEW model is to grace ProAc's catalogue. The Response One point Five. This floorstander uses a 0.75in soft dome tweeter and a new bass driver made of fibre glass weave. The bass driver is loaded by a rear-firing port and the 'speakers accommodate bi-wiring. Available now, priced at £1790.

Celef Audio International
Highpoint House,
Brackley,
Northants NN13 7BE
Tel: 01280 700147



ONKYO GO LOW

A NEW budget CD player is to hit the shops from Onkyo. Inside, it features a 1-bit DAC and 8 times oversampling with a 3-beam laser pick up. Other features include an aluminium front panel, 36 track random memory and Peaksearch, next selection, 5-mode repeat operational via the 28 key remote. The

DX-7222 is available now, priced at £169.95.

AudioClub,
15 Farady Rd,
Aylesbury,
Bucks HP19 3RY
Tel: 01296 482017

SYSTEMATIC TEAC

TEAC, known for their quality Reference Series, have announce details of their new 'low-cost', 'lifestyle' Reference 100 range. The CR-H100 CD receiver (£229.95) has an output of 2x20W and can be purchased with the TEAC L-S100U 'speakers (usually £69.95) for £299.95. Also available are a cassette deck (£119.95) and a 20-bit MiniDisc recorder (£249.95).

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

RECOTON

launch loudspeaker heavyweights

FOR the benefit of the uninitiated, Recoton are an international company based in Orlando, with European and worldwide operations and 1997 sales worth well over £500 Million. They have recently invited a number of consumer-established brand names in loudspeakers to shelter under their considerable umbrella. These include Magnat, Heco and Jensen and another two with an immediate UK launch - Californian NHT (Now Hear This) and AR (Acoustic Research).

Acoustic Research, founded over forty years ago, are famous the world over for their high quality 'speakers, which brought audiophile sound to the man in the street with the help of quality engineering and sensible pricing. This tradition continues with the Recoton UK launch of three new series: first, there is the Status Line of five models. The S10 and S20 are both two-way bookshelf designs, the S10 with a 5.5in bass/midrange whilst the S20 uses the 6.5in driver used in all the other models. Both use the 1in silk-dome tweeter (used in all other models) and are priced at £130 and £150. The trio of floorstanders



starts with the 2-way S30, 3-way S40 and the 3-way, 4 drive unit S50. To cater for the ever-expanding AV market, also included are two centre speakers: SC1 and SC2.

RIGHTLY REGARDING AR as being innovative designers, Recoton have put together two other ranges of 'speakers which highlight this: the Phantom range (not yet available in the UK), and the Hi-Res range. All Hi-Res models feature a new design titanium dome tweeter.

What's different about these drive units is that they are coated with a 'diamond structure', which gives them a distinctive green hue! There are a total of twelve speakers in the range, the top three of which employ a Bob Carver/Sunfire side-firing powered subwoofer, the remaining 3 floorstanding models having passive side-firing subs. To complete the line-up there are two front-ported standmounters, two centre models and two powered subwoofers. Prices range from approx. £300 for the AR1 floorstanders down to £130 for the bookshelf AR17s.

NHT, who share their UK launch with AR, enter the market with a slightly different attitude to technology than their stable-mates. A Californian-based company, their philosophy is based on designing all the drivers in-house; nothing is off-the-shelf. They pride themselves on keeping the crossovers simple and the performance consistent.

They have two audiophile ranges starting with the Performance Series of bookshelf models. The baby of the range is the diminutive SuperZero two-way which has a sealed cabinet and a sound quite beyond its dimensions (we've managed to get a listen in!). This is augmented by the larger SuperOne and a 'Xu' wall-mounted version of each is available. Two subwoofers complete the series, the SubOne and SubTwo.



The other range is the 'audiophile' Music Series which encompasses a slightly off the wall feature in the guise of a 21 degree angled cabinet known as Focussed Image Geometry. This, say NHT, results in direct radiation (away from side walls) which improves imaging, midrange clarity and increases the sound stage.

FIVE MODELS make up the Music series. The Model 1.5 is the stand-mount design that uses the aluminium dome tweeter with a 6.5in mid/bass unit. The same drivers are used in the floorstanding 2.5i. The remaining two floorstanders are the 2.9 and the flagship model 3.3. Both of these are four-way models employing a side-loaded subwoofer: 10in for the 2.9 and 12in for the 3.3. An unusually deep but narrow cabinet is utilized with the 3.3 which produces what NHT describe as 'sound in extreme'. Lastly, despite the range being predominantly audio-only models, a centre 'speaker has been included in the range.

Most of these AR and NHT products are available now; watch this space for near-future reviews!

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Just for the Record?

In this, our second instalment in the home recording saga, it's the usual group test treatment for a selection of MiniDisc components. Simon Pope and Richard White do the honours.

THE digital recording phenomenon just seems to grow and grow. Sales of both MiniDisc recorders and CD recorders are relatively high (and increasing) and if it wasn't for the in-car market, cassette would already have reached the buffers! Even in the world of car

audio, things are changing. Most new cars are offered with the choice of a CD player instead of cassette, and MD players are more common than you'd would think - Kenwood and Pioneer, for example, both have units which are apparently very popular. It's a well-known fact that many people use recording media for car playback so motoring represents a handy foot in the door for the newer kids on the block.

Last month we gave five CD recorders the HFW treatment, so this month we turn our attention to the competition. MD has been on the domestic market a while longer than recordable CD, but it's only recently, mainly due to prime-time television advertising and bus shelter bombardment, that the general populace are really aware of the medium.

MiniDisc as a concept is sold basically on its size, versatility and the fact it has "CD" quality sound. None of which can be disputed. Also, the full size hi-fi components, like those we've assembled here, are generally quite a bit cheaper than their CD counterparts which tend to be between £300-£1000. OK, so there are MiniDisc recorders that tip the scales at the top end of this price bracket, but there is also a recent abundance of new machines below £300.

On the following pages we look over six models from well-known manufacturers which we hope shows a representative slice of the MD market and its prices; how they behave, how they sound and how they compare with CD recorders in terms of both performance and value for money.



DENON DMD-1000 £300

THIS is an impressive machine that has been around a while, but it is still up there with the leaders. It's by far the largest and most 'professional' looking machine here. It's good to the touch, too, with no 'placky' knobs in reach. Round the back there are two optical inputs and one coaxial for digital delivery and one analogue input terminal. The conversion is aided by Denon's own LAMBDA technology. The DMD-1000 employs a 20 bit Delta Sigma A/D convertor and features a barrel-load of editing features including program move, rehearsal (which enables you to check editing in advance) and undo.

As regards sound, the DMD-1000 has the quality which we're coming to expect from all the latest generation of MiniDisc



machines. It may not have all the up-to-the-minute features or a 24 bit DAC, but the proof of the pudding is in the eating.

LISTENING TO an *Oribtal* recording, we noticed that a full-bodied and airy sound was nicely caught, with none of the brittleness to which this music is suscepti-

ble. Bass was deep and fast, and an almost indiscernable lift at both the top end and bottom end actually helped the sound out a bit. With an analogue input courtesy of a Linn turntable, *Brahms' Fourth* managed to capture the essential 'life' that is the quintessence of vinyl, making for very involving and vibrant listening.

GOODMANS GMD 920 £160

GOODMANS' GMD 920 has a certain style about it. It looks a good deal less like hi-fi than the other contenders although, as measurement was to prove, there is very little meaningful difference between them all. What may be more to the point for anyone anxious just to try MD out is that the 920 is considerably cheaper than the others at £160.

In use, the Goodmans owes more to portable practice than mainstream hi-fi. For our taste perhaps rather too many of the function buttons are clustered around the one dial, although this obviously won't present a problem to computer games users. Being slightly more fiddle-fingered, we occasionally found ourselves over-recording previous entries, but this is something that more practice would cure.

There are phono sockets for analogue input and output, plus a single optical terminal for use with compatible digital sources.

It cannot be truthfully claimed that the



920 is the most heavyweight of items. The jog dial is inclined to 'give' a little, for example. This is not statement engineering.

IF THESE little niggles are accepted as a collarary of its price, the Goodmans works well. Sonically it's a worthy little item; as is usual a recording from ana-

logue vinyl gives itself away but any less exacting source is recorded without any problems.

With slightly more generously proportioned buttons and perhaps a layout that owes less to the 'designer' school, the Goodmans would be even more fighting fit. As it is, it can give the old one two: value and style.

RECORDABLE



JVC XM-228 £230

AT £230, this product from the Japan Victor Company is the same price as the Technics SJ-MD100. We reviewed this model on its own earlier in the year, and thought it would be beneficial to put it up against the competition. The immediate let-down here is the fact that there is only one digital input, and it's optical. Optical cable may very well be the salvation of communications but it has yet to earn its keep in audio.

This being the

case, recording quality wasn't quite up to the Technics' standard. However the JVC is by no means a duffer. Messiaen's heavenly orchestral colours remained so when recorded, but a little excitement went astray in the transfer. Frequencies were

all present and correct, though, with no hard sounds or bass bloom.

ORBITAL SUFFERED a bit in the rhythm stakes. There is so much going on here that it takes something very special to catch all the intricacies and percussive details available. Along with slightly flabby bass, all this resulted in a lack of effective rhythmic drive.

Better times were a-coming, though, with symphonic stuff on vinyl: the analogue recording was uncannily close to the original and was focussed and sharp; the sound-staging and stereo information were obvious very much present on what was a very clear transcription.

What ultimately lets the JVC down is the lack of facilities when compared with the best at the price, and perhaps the sound isn't quite as involving as it could be. A reliable and competent machine nevertheless.

WHAT THE TESTS MEAN

MINIDISC uses the same coding scheme as CD so it has a similar basic performance: frequency response out to 21kHz and 96dB dynamic range. The big difference is that MiniDisc records to this standard. ATRAC data reduction does not affect this.

Our tests measure performance through the analogue-to-digital (ADC) convertor, then through the digital-to-analogue convertor (DAC).

Frequency response should extend from 5Hz or thereabouts up to 21kHz, within narrow 1dB limits, not a problem with these recorders.

We measure distortion not only at high level, where it is minimal in a digital system, but down to -60dB, where it typically reaches 0.3%-1%. Here the convertors differ,

although not by large amounts.

The record amps, with their ADC, produce a little hiss and this adds dither to low level signals, lessening distortion. Most of the recorders would not resolve a -90dB signal due to hiss, but they got close and distortion was relatively low at around 11% - better than CD, believe it nor not!

Cassette decks had a sensitivity of 100mV. There's no good reason why any recorder should not be the same, but at present few MDs are. There is variability here and anyone intending to record from old tuners, phono stages or other sources needs to check compatibility. Only Denon seem to have addressed this point properly.

Finally, don't be surprised that all the MDs are alike. They are based around Sony (or Sony approved) chipsets and specifications. Sony police quality by approving production samples. We test not only to assess performance but also to ensure our samples work properly and offer a representative performance.



EYES TO the front: the fascia is laid out in a reasonably guessable manner. Standard control marking have carried over from cassette so provided your ambitions are not too heavy to start with, you can get recording straight away and worry about the editing processes later.

Sonically the Pioneer gave a pleasing account of itself and, as should go without saying with MiniDisc, made recordings practically indistinguishable from a digital (CD) original. Pre-1980 analogue-recorded vinyl was a little easier to spot: this would be a serious matter if archiving records was the intended use of the recorder. Somehow I doubt it is much of an issue, many intend this sort of exercise, but I suspect few ever get round to it!

PIONEER MJ-D508 £200

PIONEER'S MJ-D508 falls under the 'sensible' heading of MiniDisc machines. For instance, both coaxial and optical inputs are provided for digital outputting, although sadly there is no co-ax out. Failing these new-fangled highways, standard phono sockets are of course incorporated as well.

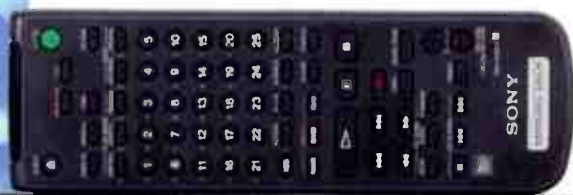
Rootling through the handbook proved that Pioneer have left little to chance: every

aspect of the machine is fully explained and indexed. In addition, and to their eternal credit, Pioneer have given space to explaining the basics of the format generally, including the dos and don'ts for storing the discs. Limitations of the system are also enumerated, although as far as we can see, none should bother the amateur recordist except maybe the impossibility of joining a digital track to an analogue one.



ultimate





SONY MDS-JB930 £300

COMING from the home of MiniDisc, it's no surprise that this latest 'UK Special Edition' QS-range model from Sony is packed with the latest facilities. Inside is a 24 bit ATD conversion - Sony's own ATRAC 4.5 type-R processing and S-TACT technology.

Outwardly the Sony certainly justifies its £300 price tag with good looks and solid build.

Among the numerous features is a Digital Record Memory Level to register the record level

of each digital input (two optical, one coaxial, and two digital outputs). A date function automatically registers time and date, and an auto-fade in/out is possible through both analogue and digital inputs. A pitch control is thrown in for good(?) measure. Lastly, the current fad for recorders

with a keyboard input for titling is also catered for here.

Performance-wise this machine is very good indeed - the 930 is a doddle to use and the ATRAC technology results in a clear and precise recording quality with no sense of the processed sterility that dogged early MD devices. **Boulez's** airy recording of

Messiaen's Chronochromie

with the **Cleveland Orchestra** showed up the Sony's sense of space perfectly - the brass sounding especially unrestricted and violins smooth and clear.

ORBITAL'S *In The Middle of Nowhere* showed a sweet treble and tight bass reponse taking MiniDisc recording into a new sphere, where musicality takes over

from sterility. The 930 encompasses the best of both worlds with it's sound and user-friendliness which make it a very strong

competitor in the market-place.

SOFTWARE AND BLANK COSTS

MINIDISC was designed as a durable, portable replacement for cassette. Blank disc costs are getting ever more reasonable: we rang Dixons in Cheapside for a spot price and they were selling TDK 5-packs at £12.95 (£2.59 each) or ten Sony discs for £18.95, which for 74 mins playing time is good value.

The bad news is that pre-recorded discs typically sell at a premium price of £16 or so - ironic because pre-recorded MDs were

designed to be cheap to produce! Rival music labels have been reluctant to support Sony too, limiting the number of artists available.

So MiniDisc is a great recording medium, but expensive if you plan to build a music collection around it.

Finally, MiniDisc has SCMS so don't expect to be able to make digital copies of digital copies. Sony suggest you make an analogue copy to get around this.

Otherwise, MDs erase and record like a cassette; there is no write-once format like CD-R.



like recording level,

mono/stereo and play modes. All the every day play-and-forget controls are so easy we shan't insult our readership by explaining them.

As far as editing is concerned, the Technics boasts a useful refinement: choice of 'cut' point can be reviewed and adjusted by roughly +/- four seconds in 128 steps. This enables spot-on editing; indeed all the cut-and-paste effects which can make the current robotic Hit Parade so tedious are easily achieved here.

Sound quality is good; to say it was practically indistinguishable from other good quality MD machines is not to denigrate it in the least, but the fact that such results are obtainable at the first attempt speaks volumes for the format as a whole.



TECHNICS SJ-MD100 £230

TECHNICS have opted for a rather more solid approach with their spanking-new SJ-MD100. Indeed this unit shows signs of being intended for serious use. In addition to the usual analogue in-and-outputs, the back panel boasts two optical inputs and an optical output, although no co-axial digital. Obviously use in situations without pre-amp 'tape out' facilities is foreseen.

The Technics is among the most 'intuitive' of all the units we've tried. Visual

prompts and clearly labelled buttons made the instruction book practically superfluous for anyone who's used a reasonably up-to-date cassette machine.

NAMING AND shaming your tracks afterwards is less frustrating than some we've seen; the firm jog dial making accurate placement of the letters easy. The sense of continuity with cassette operation is re-enforced by the perspex flap which covers the don't-touch-accidentally features

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World Radio History

CONCLUSION

AS our notes on the previous pages may have hinted, drawing conclusions from this month's group has set us a more than usually difficult task. As I hope we've made abundantly clear, MiniDisc is something of a 'without fear or favour' medium. The sonic differences between the products were as nothing compared with, say, the ease of use or even the style. With our usual listening criteria out the window, there is of course a danger that we could get bogged down in a list of gadgets. There is an even greater danger that the format could do the same: none of us want home recording to become a kind of arcade game, where the product with the most accessories triumphs every time.

Steering a line between all these obstacles resulted in a close-run thing. Three of the entrants broke away from the six-pack and formed a little gang at the front. Nudging ahead of the knot by a whisker was Sony's MDS-JB930. Despite what we've written about gadgets, the Sony earned its top position thanks to some of these, although there is a world of difference between catch-penny gimmicks and features which may well become standard for the format.

Well-designed and well-built, Sony's offering is the item of choice at a price which, although hefty compared with some of the competition, seems eminently fair for what it buys. Crossing the line together came the Denon and the Technics. The Denon

won out on the sheer quality of the recordings it made. We became very fond of the Technics too; not only for its accessories but also its very competitive price. It seems natural that prices all round will be coming down in the near future, and Technics are showing the way.

MINIDISC DOESN'T MAKE much sense of the 'down the field' sort of expressions: if it works, nowadays it's good, so our final places are in no way to be considered also-rans.

Pioneer's entry made a very strong showing but lost out a little on its price. Weighing down our opinion of its very satisfactory performance was the fact that it is at the moment £20 dearer than the Technics.

Much the same consideration afflicted our view of the JVC. Prices are going to be dipping in the near future and this otherwise excellent machine may find itself marooned on an expensive little island.

Goodmans' GMD 920 is the result of a tussle in which style seems to have got the upper hand. Although it could look knockout on your shelves, Goodmans have been a touch parsimonious with the overall specification for our taste, although if you intend to use MiniDisc as an extra, the extremely reasonable price makes this a very strong recommendation.

Not being given to prophesying, we decline to say 'MiniDisc is here to stay', but weighing up its manifold virtues exemplified in our group test, we certainly hope it is. CDR is undoubtedly the choice of professionals and transfers well into the home, but for sheer practicality, ease of use and value for money, MD gets our vote of confidence every time.



DAC TO THE FUTURE

Simon Pope gives his digits a clean-up with the Link DAC 2 from the USA.

THE first time you see the packaging of the MSB Link DAC2, you know you're in for something a little different from the hi-fi norm. Emblazoned on the top is an image of a space-rocket launch - quite why it's there I have no idea, but at least it ought to get pulses racing!

Although the MSB is a lot larger and heavier (18lbs) than much of the DAC competition, it is similarly priced. Chugging away inside is a Burr-Brown CS8414 receiver, which finds uses in a whole host of both professional and consumer formats. The conversion is accomplished by use of a Burr-Brown PCM1716 DAC which handles 16, 20 and 24 bit word sizes and uses a digital filter with 8x oversampling at 96kHz. To get the full benefit of 24/96, a DVD player with a 96kHz output is required as a source. Pioneer's DVD-717 has such an output and was volunteered for reviewing purposes.

FIRST UP WAS a 24/96 recording from Turtle Records of the Netherlands. This oddity presents a xylophone quartet (that's right: a xylophone quartet!) known as Carrefour playing various transcriptions of Prokofiev compositions. Once I had passed the initial amusement of hearing four xylophones clinking away at the usually powerful strains of the Montagues and Capulets from *Romeo and Juliet*, I realized that I was being treated to a goodly dose of high-fidelity. Here was clarity, air and space in abundance.

The Link DAC managed to separate,

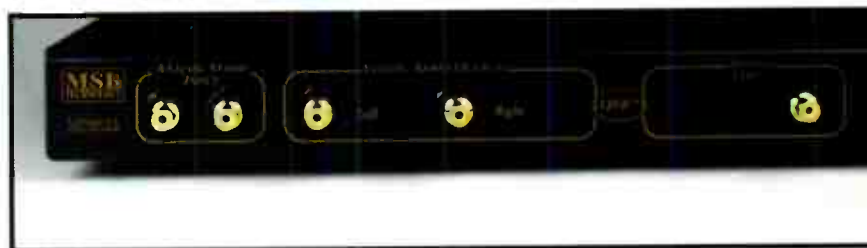


image and layer the four instruments with a subtlety and realism that was simply amazing. The contact of sticks on wood was highlighted unobtrusively, followed immediately by notes of ringing purity. Also highlighted were the speed and accuracy with which the Link handles rhythm. Lighting fast and life-like - the players could practically have been in the room.

Turtle Records to the fore again; this time laid-back jazz by the double-bass player **Tony Overwater** with **Maarten Ornstein** on Bass Clarinet and sax. More oddities were to be found here - including a smoochy version of **Alanis Morissette's Ironic**. It may sound cheesy in theory, but in practise it wasn't that bad at all! **Ornstein's** playing showed itself to be beautifully lyrical and sweet-toned, placed nicely forward without being overbearing, even the breath-flow in the instrument before the note sound was exquisitely captured!

ANY DAC worth its salt will, of course, make a good job with 'ordinary' 44.1kHz CDs. I fed a selection of these through, including some ropery recordings which unexpectedly gained a new lease of life.

Of course, the Link doesn't work wonders in such situations but there is still a marked improvement.

For £300 this DAC represents remarkable value for money, and makes this kind of performance relatively inexpensive. As we discovered with Midiman's Flying Calf, DACs originally conceived for professional use can often put very competent consumer products to shame. Heaven only knows how it's done and, when it comes down to it, who really cares? Put on some music, then simply sit back and bask in the crystalline delights - digital is finding its voice! ■

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WORLD VERDICT

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Bargain price, priceless performance.
A DAC to take very seriously indeed.

Measured Performance see page 119



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HIFI WORLD

MISSION SERVICE

Do Mission's 773e loudspeakers spread the word? Noel Keywood hopes to see the light.

I CAN'T help feeling that the sort of person who'll pay for a good hi-fi loudspeaker is likely have a neat home in which to put it. This raises a contradiction. How do you get high performance with minimal intrusion? Mission have an answer in the slim, floorstanding 773e loudspeaker.

The 'speakers are finished in an attractive light wood veneer and come with removable black fabric grilles. The profiled front baffle is sufficiently well finished to make the 773es visually attractive with the grilles removed. A floorstander like this takes up no more space than a stand mounted loudspeaker, but there's more air in the cabinet, which can mean more bass and higher sensitivity, providing the engineering is good. Mission minimise visual intrusion further with a narrow cabinet just a tad over 17cms wide - close to 7in - which certainly makes the 773e inconspicuous but it dictates the need for floor spikes to ensure stability. You can't have everything!

Mission habitually engineer their products well. Our measurements showed the 773es produce a very loud 90dB from just 1watt, which is well above average and as good as you can get - they blew my socks off with 30watts or so! They can be used with higher powers but do not demand powerful amplifiers, which widens choice, as well as keeping overall cost down.

At 85cms high (less than three feet), the 773es don't exactly touch the clouds. The tweeter is quite low down but roughly at ear height when seated. It is well integrated with the two bass/midrange units so the sound doesn't change with height. I was surprised at how light these 'speakers are. They are built from 15mm MDF, which is flimsy unless braced. The cabinet vibrated heavily when fed strong bass and this is audible at times, making for some 'boofing' and general boxiness. Mission recommend placing the 773es up

to a foot from a rear wall but I feel this is too close. Bass balance and quality, as well as stereo imaging improve if the distance is increased.

Vocals were placed well forward of the loudspeakers, making for a clear sense of detachment between 'speakers and performance, an effect that enhances realism. Given a test like **Gabrielle's** laid-back vocals,



the Missions picked her out nicely, bringing detail and insight to her songs. There was a degree of contrivance here though, since some of the detail and forwardness came from the tweeter's over-strong high frequency output.

With a recording lacking strong treble the 773es seemed natural enough, but at times the tweeter could sting. Instruments and effects in **Radiohead's Paranoid Android** from *OK Computer* sounded bright and hard and the tambourine in **The Beatmaster's I Can't Dance to the Music** was quite acidic. This was hinted at by our measurements which showed excessive tweeter output.

At the other end of the audio spectrum bass output was forceful and deep. The twin drivers move a lot of air and can deliver a healthy punch to kick-drum, for example. The room shook convincingly from the lows in **Garbage's Version 2.0** but the deep, rolling bass line and strong drumming in **Wombo Lombo**, from **Angelique Kidjo's 'fifa'** set the 773es off; the cabinet walls demonstrably lack rigidity, obvious when listening to the cabinet from behind, and in the amount of vibration I could feel with my hand. A pair of Tannoy Revolution r2s manage better in this respect, whilst providing the same amount of bass.

These 'speakers are capable of a big, detailed sound from compact cabinets and they're immediately impressive. Excessive tweeter output makes them bright and sometimes hard though. The slim cabinets also had a contribution to make - sounding a little boofy when pushed hard by strong bass lines. All the same, Mission's 773es get a lot right, sounding detailed, forward and muscular. They're impressive and pretty accurate - enough to please a lot of people. ■

Mission 773e £399.90
Mission Loudspeakers,
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Huntingdon,
Cambs PE18 6ED
Tel: 01480 451777

WORLD VERDICT

Nicely engineered slimline model. Some sonic trade-offs with the compact size.

Measured Performance see page 119

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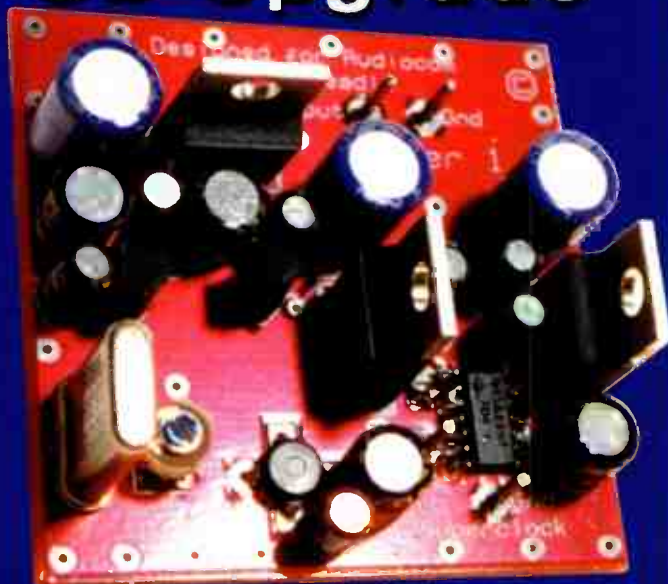
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The sensitive sort

As 'SE' fever continues to spread, Jon Marks meets Arcam's latest tweaked CD player, the Alpha 7SE.

MOST numbers never enjoy true fame outside of a mathematics department or a bingo hall, but a couple of digits have been basking in the audio limelight of late. Not content with making it out of the military and into civilian life, these days the number 24 features on more than just clocks, train timetables and the banners of never-closed supermarkets. Back in the bad old days of CD, 16 was the number of beastly sound; now, 24 bits of resolution offer sonic salvation according to manufacturers of CD players like the £330 Alpha 7SE from Arcam.

Lifting the SE version of the Alpha 7 above its normally-aspirated sibling is, first and foremost, a 24-bit Burr-Brown converter. Other performance enhancers include an improved power supply and a reduction in jitter, while the addition of an optical digital output alongside coax is sure to

keep MiniDisc compilation-makers happy. What hasn't changed is the appearance, which could best be described as "functional". At least the 7SE has upgradability on its side - plug-in DAC modules allow it to rise all the way to full Alpha 9 status. Joining the Arcam for the review were Jamo's Concert 8 loudspeakers atop a pair of Elemental Audio Reference stands, a modified Mission Cyrus One integrated and a battery-powered DPA 50S married to Crimson Electric 630 monoblocs.

ONCE 72 HOURS' burn-in had removed a few of the Arcam's rougher edges, I plied it with the *Hip Hop Forever* compilation mixed by **Kenny Dope**. From an enjoyment perspective, Hip Hop lives or dies by the musicality of the equipment that replays it. In its favour, the Alpha 7SE had a bass articulation, punch and overall speed that injected plenty of excitement at the start of Disc 1 of this 3-CD set. Unfortunately, by the end of Disc 2 my attention was beginning to wander as the tunes lacked maximum musicality. Sure, the bass had bounce, the hi-hats and vocals were crisp (albeit with splash s on the former and added brightness on the latter) and the imaging was clear, but the whole remained less than the sum of the parts. It was only after a slew of CDs from the likes of **Bob Marley** (*Kaya*), **Sarah**

McLachlan (*Fumbling Towards Ecstasy*), **Axiom Dub** (*Mysteries Of Creation*) and **Bjork** (*Homogenic*) and time spent recalling that the Arcam started sounding happier. Swapping interconnects helped smooth the treble, but it was a change in the mains cable department to a run of Kimber's standard PowerKord that the player proved most sensitive to. With **Beck's** *Odelay* spinning within, the Alpha 7SE now sounded confident, controlled, rhythmic and better balanced tonally. Imaging and sound staging improved as well, although the addition of the Kimber bumped the total price up to around £400, which would buy you the mighty Marantz CD-63 mkII KI-Signature which has poise and sophistication that the Arcam can't really match.

IN LINE WITH recent family tradition, the Alpha 7SE has the sort of presentation that will go down well with fans of dynamism, detail and an enthusiastic top-end. This approach to music-making can pale in the long-term, though, and getting lasting satisfaction from this player involves an extra investment in time and money. As ever a careful audition is mandatory, as is sympathetic mains cabling. ■

Arcam Alpha 7SE £330
Arcam
Pembroke Avenue,
Cams. CB5 9PB
Tel: 01223 203203



WORLD VERDICT
Refinement comes second to speed in the 7SE, so careful cabling is required for best results.
Measured Performance see page 119

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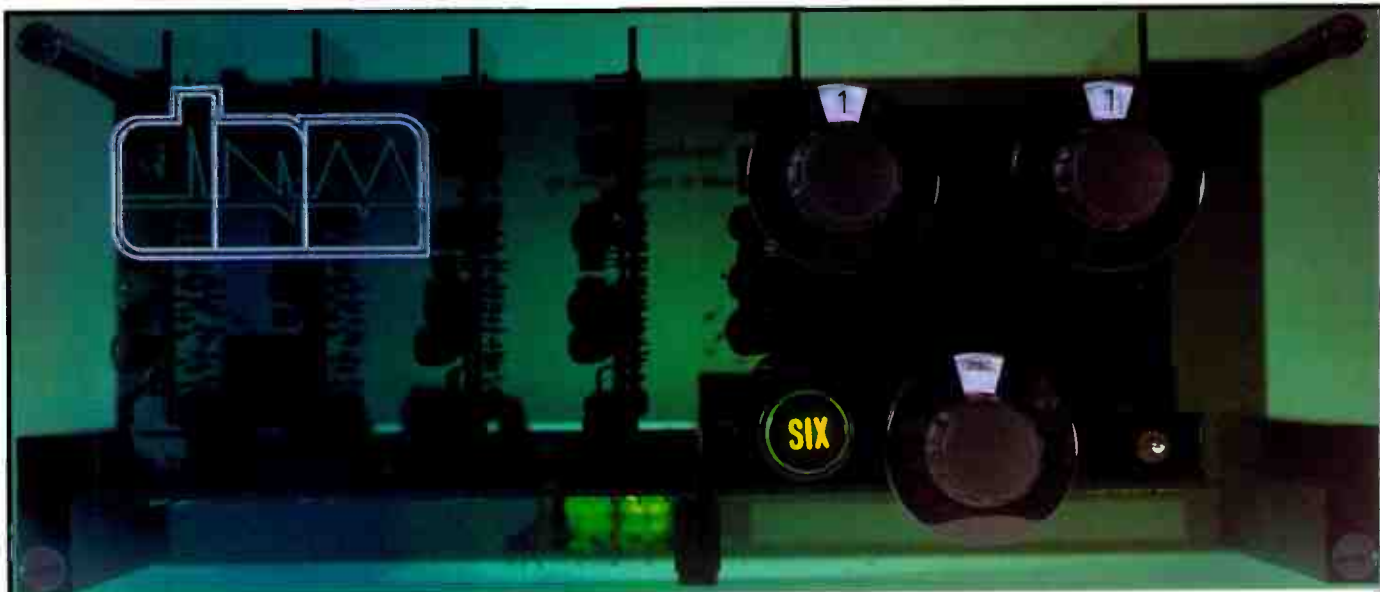
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(sound quality)



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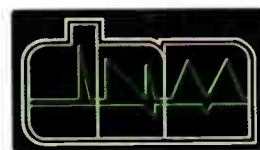
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MYRYAD OPPORTUNITIES

Getting the right balance between looks and performance can be tricky, Simon Pope come face to fascia with a tuner that manages to fit the bill.

ALTHOUGH there are exceptions, such as the classic Pye Mozart, Leak Troughline II and the ever popular Roberts radio, the get-up of the Great British Tuner has always been a bit on the functional side. Whereas a lot of effort has been channelled into the looks of CDs and amplifiers, aesthetically the tuner has of late been an also ran. Admittedly, fewer people invest in a tuner compared with a CD player, but shouldn't this be even more reason to make them attractive? Give people the incentive!

Myryad have come up with a cracker. The FM-only T100 manages to combine function with fatal attraction in a way that pleases - as indeed do its partners in the M Series. The blue LED display only shows the frequency tuned (no RDS) but

somehow it suits the look. An ergonomic, smoothly machined rotary knob dominates the fascia. This makes station-skipping a pleasure instead of a hassle.

ALSO ON DISPLAY are two red legends: stereo and on tune - which shows optimum tuning: there is no dedicated signal strength meter. If you're getting the impression that the MT100's facilities are a bit skeletal, you'd be right. What it does have is nineteen presets, 'search' auto-tuning, a mono button and - that's about it. One of these claims for Digital Radio is ease of use. The MT100 is at least as easy, if not easier. In fact it's a super-doddle! It also plays music - very well indeed.

Living south west of the river Thames at the top of a hill I can see Crystal Palace in the distance, so an outside aerial isn't always necessary. This proved to be the case with the MT100. Using the supplied chunky pink inside aerial into the adapter (also supplied) I was greeted with inky black silence which smoothly drew away to reveal a **William Byrd** anthem, sung by the **Cambridge Singers** on **Radio 3**. As well as the excellent reception the Myryad showed itself to be a master of reproduction with a deep, natural sound-stage. The voices were both firm and light without becoming ectoplasmic, with round vowels and smooth consonants. A

little later a solo piano piece was made to sound incredibly focussed and relaxed, even with some seriously complicated finger-work going on. The MT100 retains the excitement of music whilst making it an enjoyable and relaxing experience.

MALE VOICES were nicely-rounded and the MT100 passed the acid test of female voice with flying colours, making them warm instead of shrill. All this, of course, helps when listening to commercial stations. The warmth managed to iron out the processed creases found in **Radio 1** which developed clear and focussed bass with coherent smooth vocals. Although the brightness was still there, it was happily levelled out to a listenable level.

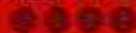
If you live in an area where reception is strong and you only listen to FM, I would strongly urge you to give the Myryad a listen, especially if you're considering going digital. It may not have all the facilities of, say, the very fine Marantz T-17 (radio text, RDS), but it betters it with a more natural and 'rounder' presentation.

I listen to the airwaves quite a lot and I found the MT100 right up there with the best. Admittedly the lack of facilities let it down a bit, but I would plump for sound quality over gadgets any day and happily give the MT100 a home! ■

Myryad MT100 Price £530

Myryad Systems Ltd.,
2 Pipers Wood,
Waterberry Drive,
Hants PO7 7XU
Tel: 01705 265508
info@myryad.co.uk

WORLD VERDICT




Low on facilities but when it comes to looks and sonic performance, it's the business.

Measured Performance see page 119

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RECORD TOKEN

Richard White considers signing Hailey Audio's declaration of independence, the £345 Token K50 integrated amplifier.



THE range of genuinely British Hi-fi these days is not vast. Without delving too deeply into the vexed and vexing issue of what truly constitutes 'British', and indeed in these Global Village days whether the country of origin has any significance other than knowing which head to kick, it was something of a surprise to find that this little amplifier is designed and built in Cambridge.

Token's K50 50W integrated appears to have been drawn with standard rack dimensions in mind and accordingly measures 3in by 17in by 12in (hwd). The casework is not the most robust you'll ever encounter but it is satisfactory for normal circumstances. Socket legends on the back panel are written both ways up - there's no knowing which way up your head will be when plugging things in! As is becoming quite usual, an output is incorporated for the purposes of bi-amping. Although no phono stage is provided, in this price range there is usually something to be said for having an independent unit for this purpose. Input is selected by a hefty brass knob in the centre of the front panel: CD, Tape, Tuner, Video (that's the one with pictures) and Aux. By-the-bye, 'Tape' seems now to be the generic term for recording media generally.

Some may by now be feeling that blue LEDs have lost a good deal of their novelty since they first appeared but the Token's ON lamp uses one anyway. Again, today's modern housewife might question the polished front plate, but if anybody touches it a quick finger-print

parade will identify the culprit without difficulty.

Inside, the output is handled by six bipolar transistors in a low feedback design (around 5dB overall). Signal paths have obviously received due consideration, and star earthing promises freedom from avoidable spurious. As regards design, the Token K50 has a number of potentially beneficial features. Time to listen to the results...

AS A RULE I prefer to begin reviewing with the simple things and build up to works of greater flexibility. Radio 4 happened to be running a programme all about the latest developments in robot-assisted surgery. Happily there was plenty of 'real' talking, in addition to the cyber-voice of the steel sawbones. Voices both male and female fluted through the Token perfectly naturally, with neither chestiness or nasality to marring things.

Setting light to *Stravinsky's Firebird* gave the Token a little more to think about, particularly about ten minutes in when the bass drum gets to work. Although there was no difficulty with supplying the power, a fractional lack of sweetness in the midrange took the edge off - or rather put the edge on - to the sound. On the plus

side, the imaging is distinctly good on this particular recording, and the Token passed this on without spoiling the spaciousness.

Power isn't everything: even the five voices for a *Lassus* Mass setting are deserving of proper consideration. In running this *Naxos* disc, I felt that the Token was itching to get at the powerful stuff again! Splitting hairs slightly, but I thought the amplifier left the renaissance masterpieces feeling a smidgen unloved.

No shadow of such a doubt clouded *Radio Boom-Ba-De-Boom* or whatever it was. Unashamed mid-bass power winged its way through the amplifier and any reservations about finesse seemed beside the point with this sort of music.

A low-feedback design can lose the benefit of increased 'freedom of speech' with an increase in audible distortion. In other words it's a fine line to tread. At the price, it's fair to say that the Token K50 just about keeps its balance! ■

Token K50 £345
Hailey Audio Ltd.
 328 Ware Road
 Hailey, Herts.,
 SG13 7PG
 Tel: 01992 448387



WORLD VERDICT

Well specified low-feedback design gives punchy results, if a little unrefined. Well sustained power at quite a reasonable price.

Measured Performance see page 119

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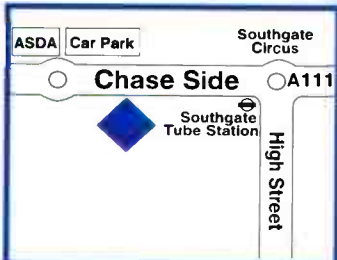


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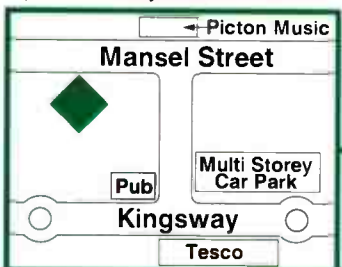
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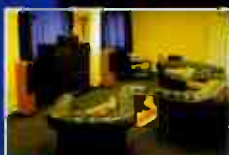
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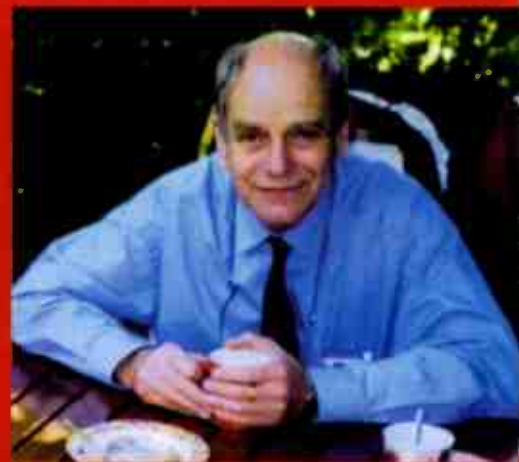
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DUTCHMAN'S HOLIDAY

A J van den Hul is a name to conjure with in Hi-fi. Richard White crossed the channel to learn a trick or two from the Old Dutch Master.



IN the fields of cartridge manufacture and, more recently, cable technology, the Dutch firm of van den Hul BV has established and maintained an enviable position, with their highly specified hand-built pickups the item of choice for many with deeper pockets, and their groundbreaking carbon cable technology having no serious competition at all. On more down-to-earth matters, the less esoteric branches

of the cable business are supplied with the less expensive range of carbon and metal Hybrid cables.

Mr van den Hul - 'AJ' to everyone - is a man of ideas. So much became apparent to me within half-an-hour of meeting him at Schipol Airport. In appearance he somewhat resembles a stereotypical 'professor' of the Heinz Wolf (57) variety. With his enthusiastic manner of speaking, the impression is somewhat reinforced.

AJ's interest in electronic matters began with his father's collection of valves and other bits and pieces. Sadly his father was killed by the Nazis as a Resistance member during the war. As a result of this tragedy, the young AJ was confronted by a bewildering array of derelict equipment with nobody to tell him how it went. The answer in these cases (aptitude and mains voltage permitting) is that you teach yourself. Thus A J van den Hul began on a path which was to lead to him teaching science as a profession.

SOME YEARS AGO, while almost casually pondering a problem concerning the production of spherical tips for styli, van den Hul was inspired by the idea for an improved stylus profile. As back-of-envelope dreamers are all too aware, thinking of the idea is one thing; executing it is quite another matter - that's where the really hard work starts. The success of the vdH cartridge business, and the fact that his diamond profile has been adopted by others in the same field is sufficient testimony to AJ's abilities as a practical engineer.

The same could be said to apply to the development of the still-unique carbon cable technology. It is more natural to regard carbon as a resistive rather than a conductive material but, leaving this aside for the moment, it has some very desirable proper-

ties for cable use, not the least of which is that is chemically inert under usual audio conditions. In this respect it is superior to all the common metals, all of which are subject to molecular disorganization and oxidization, to the detriment of signal purity.

Immense technical difficulties had to be overcome in order to make the idea a reality. Suffice it to say that the van den Hul products incorporating the technology have not inspired a rush of imitators, despite the universal plaudits the carbon cables have garnered.

SCATTERED AROUND the listening room-cum-workshop are numerous examples of the vdH cable product. The expression 'tireless worker' has become devalued by over-use but it's comforting to know that AJ's cables are always having to reprove themselves to the man who designed them. Dominating the end wall is an interesting pair of loudspeakers: the bass is catered for by transmission-line loading, the midrange by conventional horns and the super-treble by a horn-loaded ionophonic device - the first I'd seen outside the rarefied atmosphere of a hi-fi show.

Connecting this little lot to the amplifiers were some carbon 'speaker cables, naturally. Judging by the retail price of less than three feet of carbon interconnect, the value of a few yards of 'speaker cable would make the average enthusiast come over all faint. Of course, considered in the light of an essential piece of test equipment rather than a one-up hi-fi accessory, these leads could be cheap at the price.

It is not given to every one to turn an innovative idea to practical purposes. To have contributed two, as Mr van den Hul has, almost looks like carelessness, but it's the sort of carelessness the world of audio could use much more of! ■





INITIAL IMPACT

Simon Pope decodes Technics' new SB-MO1Es and ponders the dimensional challenge.

MOST people must be familiar with "size doesn't matter, it's what you do with it that counts"! This phrase could easily apply to these loudspeakers from Technics, for they are truly diminutive. They're so tiny, in fact, that it's hard to imagine them emitting anything resembling a true hi-fi sound. To use another cliché: looks can be deceiving.

Getting the SB-MO1Es out of their box, I was immediately struck by the quality of their build. Not in the anvil class, mind, but solid and very compact. None of those cheap clip terminals here either. The spiked stands supplied give a noticeable benefit, though once attached, they can still be used as genuine bookshelf 'speakers. Technics recommend that they are placed roughly 2" from a back wall for the bass reflex system to work properly.

Once music is pumped through them the performance is quite often gobsmackingly impressive. Unlike some bookshelf models, where much is sacrificed for a little high and low frequency boosting, the Technics have excellent imaging and detail. This where the 'hi-fi' comes into it. However, with their low-ish sensitivity, they need a fairly hefty drive.

These 'speakers prefer good recordings. Playing a CD of *Dodgy* (and, believe me, the recording quality really is!) produced a distinctly My First Record Player sound. *The Best Of Everything But the*

Girl produced a vastly improved performance - it was hard to believe they were the same 'speakers!

What struck me most was the wide open midrange. Vocals were natural and beautifully placed between the two cabinets. Fret sounds on the guitar were evident, as was all the high frequency percussive bits often overlooked by cheaper models.

THE END OF the CD included two **Massive Attack** tracks, and here was the acid test - this stuff is incredibly bass heavy and there were certainly many frequencies missed out by the Technics, although they put up a brave fight!

Sensing where the MO1es felt at home, I got all Seventies Rock style and put the close-mic'd *Babe I'm Gonna Leave You* by **Led Zeppelin** on the T&A CD player. The opening acoustic guitars and vocal sounded almost as good as they do through my reference Magneplanars! The two guitars were cleanly separated and crisp (with plenty of ambience) with **Robert Plant's** voice well placed in a surprisingly deep sound stage. However, the 'rock' bits left the Technics a bit wanting, the mix shrinking in size compared with the acoustic sections.

Out of the leather jacket and into tails. **Beethoven's Overtures** conducted by **Nikolaus Harnoncourt** with the **Chamber Orchestra of Europe** offered the chance

for the Technics to shine, but in the large-ish environs of my front room the true sense of scale couldn't quite escape out of the small boxes. Nonetheless the orchestra sounded controlled and smooth, with brass and woodwind very live and natural.

These babies are ideal as part of a detailed and refined system for a small room or a second system for your bedroom. Large spaces have always needed large boxes to fill them, and even though the sound is remarkably large for their size, beefy music (especially orchestral) sounds a little confined.

These 'speakers have many excellent traits which merit serious consideration: imaging, sound staging and clean stereo separation. Treble is sweet and smooth and the bass is well-focused and secure. This is miniature hi-fi that aims for the high end sound. So size matters? Maybe, but you'd be surprised what the little boys can do! ■

Technics SB-MO1E £400

**Technics
Panasonic House
Willoughby Road
Bracknell, Berks.
RG12 4PF
Tel: 01344 86244**

WORLD VERDICT

Punchy and dynamic, yet refined. In a small environment these highly detailed 'speakers are excellent. Don't expect oodles of deep bass though!

Measured Performance see page 119



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▲ Magnat's master blaster - the Vintage 990.

BERLIN WALL of Sound

Simon Pope jets off to Berlin for the 75th Internationale Funkausstellung.

I'D heard about the Internationale Funkausstellung many times before. Most of the comments were along the lines of "It's so big", "It's too big", "It's mammoth" etc, etc.. "Big deal" thought I. Now that I've made my first trip there, let me tell you something: it's...er...big; very big. And so, come to think of it, is Berlin, where the 75th show was held this year.

Twenty-six halls, each not much smaller than London's Olympia, house 816 exhibitors from the world of consumer electronics for a period of more than a week. It's most definitely an 'event' and 1997's show attracted well over 400,000 visitors.

Some of the halls were dedicated to televisions, computer technology and thousands of kids trying out the new Donkey Golf 47 or whatever the current game of the week was! This was often accompanied by live German 'techno' DJs putting all their 'creative' efforts into a live set. I am obviously getting too old for this. The relative calm of the audio halls beckoned...

CRASH, BANG, wallop, growl! Instead of Mozart, it was **Godzilla** baring his gnashers and treading on cars. The inevitable amalgamation of audio and video means that DVD-Video presentations, with ear-shattering home cinema set-ups, were rife. I gulped a couple of aspirins down and trudged further into the labyrinth.

At last year's shows, the cutting edge

products were DVD and SACD - this year it's MP3: everything from MP3 juke boxes to portables were on show. However, the



balance of old and new was pleasing; for instance, German vinyl specialists Clearaudio had an especially good display. German distributors Janus (of the Jazz Piper MP3) were showing off their Shincos SVD-210 and SVD-360 MP3/Audio/Video CD player. The SVD-210 is a single disc player, whilst the 360 can take up to three discs. These models will read CDs, video-enhanced CDs and CDs with MP3 information, which, albeit with data compression, will store up to twelve hours of music on one disc! Although not yet available in the UK, watch this space for news of the invasion!

After taking a short pit-stop for a beer and a sausage (when in Rome!) I sauntered into the vast cavern that housed Panasonic and Technics.

Matsushita are manifestly taking DVD-Audio seriously - both Panasonic and Technics have models that will hit these shores by the end of the year. These players are described as 'universal' and will play DVD video and audio discs and CDs. Hourly demonstrations were organised to lure the German public.

Now that Sony's SACD player is readily available, the trend was more towards

promoting the format as a whole. SACD had a dedicated stand in which prototype DSD products were shown from Onkyo and Aiwa (a midi system with in-built screen), amongst others. To fend off one of the most common questions ("what software's available, then?") a catalogue of current SACDs was handed out which, whilst not all-embracing, was impressive in its quality.

TAG MCLAREN boasted a speedy visit from **Mika Hakkinen** to put his stamp of

approval on their products. TAG also took this opportunity to launch their F1 loudspeaker. These are 4-way heavyweights with a design as far removed from the norm as is possible.

Designed by **Clive Grinyer**, the unique shape is intended to minimise internal standing waves and reiraction.

One last eye-catcher was a whopping Magnat Vintage 990 loudspeaker on the Recoton stand. This beauty uses a 24in down-firing bass unit. Unfortunately there

wasn't a working demonstration model to listen to. I suppose after all that fine reconstruction work, the last thing Berlin needs is buildings being shaken to their foundations! ■



▲ A winning design? TAG McLaren's F1 loudspeaker.

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Simon Pope gets stylish with the 501.2 & 556 pre/power combination from Meridian Audio.

THERE'S no denying it: no matter how many times I've seen Meridian gear before, I'm still impressed. The solid black mass of the 556 power amp says simply "I'm cool, don't mess!". Rather like their Huntingdon neighbours Cyrus, Meridian's distinctive look has been around for quite a few years and yet still has the knack of looking cutting-edge.

This is the new, lowest-priced pre-and-power combination in the Meridian stable, and although not cheap when compared with some similarly priced kit we've encountered, you certainly get your money's worth when it comes to build and finish (black textured enamel and glass!).

VERSATILITY IS the key word to the pre-amp. Six analogue inputs, CD, Radio, LP, TV and two tape inputs enable many upgrade possibilities. Although very much a company dedicated to all things digital, there is an optional MM or MC phono input on the 501.2, albeit for an extra £93. The front panel boasts a four character LED display with the volume level in decibels. The midway point is about 65dB down on full power - I say 'about' because the volume is controlled by up/down buttons rather than a knob. In use this is a bit of a mixed blessing.

Rated at 100W per channel into 8Ω, the 556 power amplifier uses eight transistors in the output stage with Meridian's own self-adjusting bias correction keeping an eye on load levels.

Meridian amplification equipment has always sounded somewhat clean and

precise; its detractors would say hard. This new combination sticks to the Meridian guns, but seems to have raised the level of transparency a step higher. Plenty of beef here: owning a pair of power hungry Magneplanar SMGa 'speakers gave an ideal opportunity to test Meridian's claim that the 556 is "ideal for driving difficult loads".

After a few weeks or so with the amps in the front room of *maison* Pope, I found myself using the pairing on quite a regular basis. Like certain records, they are definitely 'growers'.

It must be said that they perform better with certain types of music. Over-warm music and recordings, like the **Vienna Philharmonic's Brahms' Fourth** tended to sound a bit thin through the amps and lacking rhythmic clout. All this changes with brassy and 'cold' music such as **Sibelius'** impressions of the bleak Finnish landscape. The desolation of the last movement of the *Fifth Symphony* sounded magnificently powerful and detailed, with the brass section clean, violins crisp and bass strings firm and smooth.

THIS TREND continued in Rock and Dance music. Punchy, hard music such as the insensitive ranting of **Rage Against The Machine** powered gloriously through the 'speakers with considerable muscle. The same impressive results were achieved with **Underworld's Second Toughest In The Infants** album. The Meridians kept tight supervision on rhythm, so the electronic beats maintained their mechanical edge and the slightly 'glassy' sheen of the sound - not



always welcome - suited the space-suit clinical nature of the music.

Because these amplifiers sound so 'solid-state', the top end could sometimes sound a trifle hard-edged. This lack of warmth contributes to shallower sound-staging than some of the competition. These points aside, this cracking-looking combination has plenty of cajones, as the Spanish say, and with exciting material delivers the goods with impressive clout and clarity. ■

Meridian 501.2 control Unit £750
556 power amplifier £950

Meridian Audio Ltd.,
14 Clifton road,
Cambs PE18 7EJ
Tel: 01480 434334

WORLD VERDICT

Impressive with high octave music, but lacks that bit of warmth to bring out the best in laid-back material. Great build.

Measured Performance see page 119



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OPERA WINSOME

Richard White skirts a mini 'speaker with a serious attitude.

"Jeeves . . ."
 "Sir?"
 "About those thingummies; you know, the whatchamacallits . . ."
 "I fancy that 'loudspeakers' is the term you require, sir."
 "Thank-you Jeeves; anyway, about the loudspeakers, do you really think those six driver jobs with the purple grilles are, well, not quite on?"
 "No sir."
 "Plenty of fellows have asked me where I bought them."
 "Possibly in order to avoid the same salesman, sir"
 "All the same, Jeeves, they do have a certain something, don't you think?"
 "Unhappily yes, sir."

OPERA'S Minis seem to be intended to carve a niche - or is that a shelf? - of their own. To begin with, they have manifestly not been built down to a price as far as construction is concerned. Although they measure only 10in by 6in by 7.5in (hwd), they tip the scales at a satisfying 8.75lbs each. That mahogany casework has quite a lot to do with this. Arranged in what is about the only possible configuration in the space, the mid-bass driver and the soft dome tweeter almost crowd the front-firing port off the baffle. Cable terminals on the back are pretty hefty, although unhappily no provision is made for bi-wiring.

Reading the manufacturers' blurb challenged me to investigate one claim in particular: that the Minis could be placed more or less where one liked. Since this flies in the face of most instructions, during the course of my listening I contrived



some pretty unorthodox positions for them and was pleased to find that there is quite a lump of truth in the claim. Alright, imaging was not always at its best but for achieving a useable result, the Operas did show themselves to be fairly forgiving.

GETTING DOWN to specifics, **Alfred Brendel's** masterly bash at **Liszt's Fantasy and Fugue on Bach** demonstrated that the Minis had been conceived for 'serious' use, and probably 'serious' music with it. Brendel's playing sounded unusually

sonorous even by his standards. I can readily imagine practically 'dead' acoustics in which this attribute would be very handy, though if your system errs on the warm side it might want watching.

Despite this caveat, the Operas displayed none of the dreaded boom; I imagine that the cabinet construction plays an essential role here.

By chance, **Elgar's Pinns and Cucumber March No 2** was tickling the airwaves when I tuned in. Even-tempered to a fault, the 'speakers made short and creditably musical work of the percussion thumps which afflict the trio section of this work.

Continuing to this feast of reason, up jumped the **Vienna Philharmonic** to accompany the stupefying **Christa Ludwig** in **Brahms' Goethe** settings. Considering the size of the 'speakers, this came over very well, with a captivating richness balanced by sparkle and light.

Despite my general scepticism concerning mini loudspeakers, Opera's pint-size units made themselves very comfortable practically wherever I placed them. Fractionally bottom heavy they may be, but then most people prefer to be safe rather than sorry where bass is concerned. For a 'go anywhere' design with high-class styling and construction, coupled with a very musical outlook, it shouldn't be difficult to find good homes for them. ■

Opera Mini £300
 UKD

23, Richings Way,
 Iver, Bucks.,
 SLO 9DA

Tel: 01753 652669



WORLD VERDICT
 ●●●●
 A mini speaker made for music. Well-built and versatile. At worst, ponderous; at best, immense.

Measured Performance see page 110

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LETTER OF THE MONTH

PLEASE consider some mild criticism; the quantity of "useful" prose - reviews, features etc. - seems to be steadily decreasing, replaced with junk of no interest to hi-fi, or with inset pictures of trivial details. I know the new DTP software is very versatile and great fun, but it's not what hi-fi enthusiasts are paying for.

The columns are especially irritating - eg. in the October issue, Noel Keywood takes a page to say "It's difficult to find good blank disks in Tottenham Court Road, but one source is Pro Tape in Percy St." He could have done something useful with the saved page, like telling those of us who don't live in London the best brands, and the mail-order sources and prices.

Dominic Todd - personally, I don't care about "socio-economic categories," if I did I'd read *The Economist*.

Richard White - at least partially worth reading, say about a third. As in his otherwise good review of the MF A300, where one and a half columns is

wasted before he starts, it is difficult to avoid the impression that he is desperately trying to fill the page.

A factor he seems to be missing is "What else can you get at the same price?" The review could end by saying

"the Pickupenrun Mk. 7 is reasonable, but the (long list of pickups) are better at the price." or alternatively "I can't think of anything better without spending much more."

I hope that you will take this as an attempt to criticise constructively. I hope



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also that you will do more of your reviews of old-world classics such as the Quad II amps and electrostatic speakers; I was so impressed that I now have a set - after much searching of "For Sale" ads.

Regards, D.J.Brian

DaveB@tanstaafk.k-web.co.uk

Your comments are welcome inasmuch as we try not to write in a vacuum and need to know what readers think.

As I hope everyone has noticed, we have had a bit of a facelift in the past few months. I would stress that one of the 'duties' of any magazine is to attract more readers. Even on the most sordid financial considerations, a magazine needs at the very least to top up its readership, and preferably to expand it. On a more worrying note, every under-thirty who finds even the look of hi-fi magazines staid and undynamic brings the commercial death of our hobby nearer. There is little point in servicing a smaller and smaller proportion of the already shrinking hi-fi reading public. Hence our more up-to-date design, not to mention our successful Computer Audio initiative.

As regards our columns, we seem to have struck a raw nerve there! Noel, Dominic and myself try to give a larger view of hi-fi than simple product reviews can cover. Noel is a writer, publisher, designer and manufacturer with years of experience to his credit. Dominic is the manager of a busy retail outlet. I love rotten jokes. In each case we bring our own tastes and experience into play, and I stress that these are personal columns which are not, nor should they be, under the shadow of the editorial thumb - grammar and libel laws excepted!

I hope all this doesn't sound like a "we're right - what yer going to do about it?" attitude on our part. We do take all reader feedback seriously and would be fools to ignore it.

As always, what we are seeking is the right balance: balance between old and new technology; between mainstream and odd-ball design; between readers who seek information solely and readers who wish to be entertained; between the present, the past and the future. It's not always easy! RMW



SPARE A COPPER?

NEVER cease to be bemused by articles on esoteric mains connecting cables for Hi-Fi (HFW June edition). Considering electricity is probably generated hundreds of kilometres from our homes, is fed through step-up and step-down transformers, then distributed through a possible mixture of stranded copper or solid aluminium cables - some of which may have been buried in the earth for sixty or seventy years - how on earth can the last metre of cable transform the sound?

Also cables 'burning in' is another source of amusement. I am an electrician, and when I re-wire a house I do not have to wait ten hours for the lights to reach full brilliance or the kettle to boil more quickly! (Cables may burn GUT if the connexions are not tight.)

I feel Hi-fi is getting a touch of The King's New Clothes about it. Pay an arm and a leg for a metre of cable and if you cannot hear the difference, you are a fool.

In my opinion the only ones hearing (or seeing) a difference are the cable manufacturers' bank managers!

D Hamilton, Surrey

I must admit to having a certain amount of sympathy with your views. Unfortunately for all we sceptical types, it's not as simple as it seems. To take an analogy, our water supply comes through who knows how many different environments before it reaches the tap. Nevertheless, it is still

possible to filter it or soften it before use, with markedly beneficial results if you happen to live in an area where your bath resembles a lime cavern and your tea has a film on it!

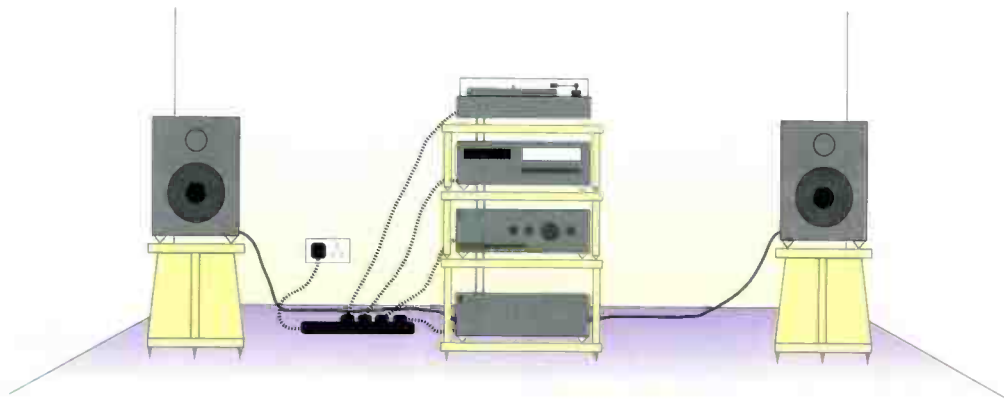
Although cable design is something of a black art as far as I'm concerned, it surely stands to reason that design cannot have no effect on the result. By well-conceived weaving of the strands, it should be possible to induce cancellation effects for some of the unofficial stuff which tends to add itself to the mains frequency; at least this appears to be the premise on which most mains cables are designed. I suppose the real idea is to give the smoothing circuits as easy a time as possible, without having to worry about spuria beyond the call of duty.

The jury may still be out in some instances, but there are too many satisfied customers for the effects of mains cable on sound quality to be just sales-talk - and I say this as an accredited sceptic on the matter!

'Burning in' is jargon for 'sounding nicer after a time'. It is difficult to specify what precisely causes the phenomenon, but it can make a difference; when we're dealing with micro-voltages it is too sweeping to say that, say, magnetic re-alignment of the cable material (the most common explanation) can't make a difference.

In my experience, it pays to keep a suspicious nature and an open mind! RMW

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UP TO SCRATCH

WHILST listening to a CD the other day (Massive Attack's Blue Lines, which I found when out walking!) I was not surprised to find that the many scratches on the playing surface made it virtually unplayable due to jumping.

It occurred to me that if the scratches could be polished out without causing further damage, then the disc could be restored to full working order.

After trying various household cleaning substances (on the discs, not me!) I found that toothpaste has just the right polishing qualities for the job.

Simply lie the disc on a flat surface and apply the toothpaste with cotton wool or pads of kitchen roll, polishing radially with moderate pressure for about two or three

minutes. Pay extra attention to any really bad scratches (the width of a scratch being more detrimental than its depth).

Although this process leaves a slight frosting to the surface, players don't seem to mind this: the three unplayable CDs in my collection (including the lucky find) have all been made 100% once more by this method.

I have not yet experimented with different brands - maybe Colgate would give your player the 'ring of confidence'!

I hope this tip will be of use to fellow readers who, like myself, begrudge paying rip-off CD prices once, let alone as a repeat purchase for jumping discs!

Jez Arkless

Arkless Electronics, Teeside

DON'T throw out your scratched CD's; in the vast majority of cases they can be saved. You will need a nice piece of lint free cloth and a tin of Brasso! It is possible to buff out the minor scratches from the disc by buffing from the edge to the centre and back again. I have to say that I was sceptical at first but then I thought that if I wasn't playing

the album then I had nothing to lose! It worked and now if I have the inevitable accident whilst entertaining, or leave a disc within reach of the drool queen of the house (the baby), I can normally get my music back with a little energetic rubbing.

Dave McKenzie

dogsmckenzie@currantbun.com

DO YOU HAVE TO LET IT LINGER?

HAVE the following Linn kit: LP12/Cirkus/Ekos/Klyde/Lingo record player; Karik 3/Numerik CD player; Kudos tuner; Kairn/Klout amplification; Kaber loudspeakers with Linn cables and interconnects. Most of this has been upgraded to current spec.

Problem: if I were to buy this lot new it would cost (save the record player) about £11,000. If I sold it, I might get £3,550 - £4000. I love the record player but have tired of some or all of the other components. I was thinking of keeping my LP12 and ditching the rest, then using the proceeds to buy a new CD player, budget tuner (I only listen to the radio occasionally), plus and amp and loudspeakers. Would I be mad to do so?

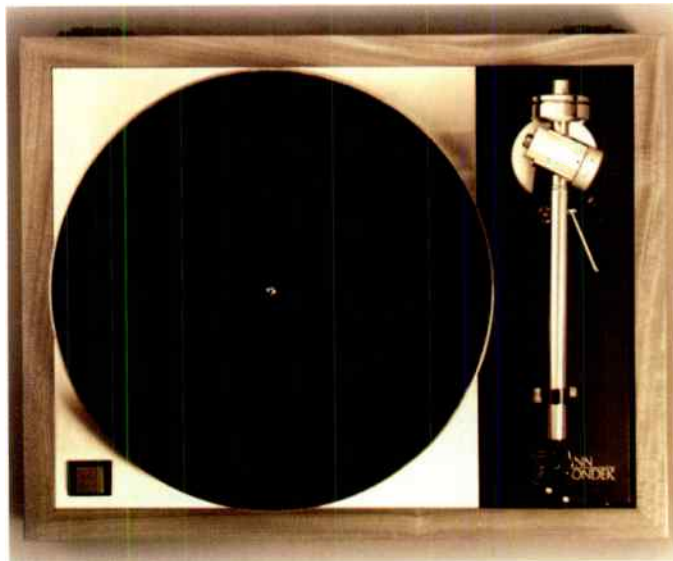
Can I buy superior sound quality by spending £5000 or so on replacements when my Linn gear cost twice as much?

I have heard other systems which cost much less than mine that nonetheless seemed to be more musically satisfying. My CD is tiring but maybe at the end of the day all CD players are like this!

If you consider I could put a system together for this sort of money which would be a big and definite improvement, please point me in the right direction.

Jonathan Diamond
Herts.

A traveller from the Planet Linn! The Monarchs of the Clyde produce a very full range of quality hi-fi, which it is fair to say gives a distinctive sound. To those who love it, there's nothing else;



those who don't are left wondering what all the fuss is about. It seems to me that you're part way between the two camps.

It may be worthwhile having a look at what you've got in case any one item is contributing disproportionately to the malaise you're feeling. I note that you say that your gear has been upgraded to the latest specifications but, for instance, Linn loudspeakers have not gained universal approbation. Why not try a change of 'speaker first.

In the first place, a loudspeaker not specifically designed for the rest of your system could be very revealing of whatever is at the root of your problem. Secondly, if a new pair effects a cure, you'll have saved a small fortune while keeping the benefits of a familiar system. Jamo's Concert 11s at around £2000 spring to mind: they have a good deal of power and sparkle which may give just that bit of lift.

We all have different tastes and suggesting systems is an occupation fraught with hazard - as many dissatisfied customers of hi-fi 'specialists' will testify. I do not recommend wholesale slaughter in any case. If you change just about everything, the sound will certainly be different

but quantizing any improvement could be difficult. On the other hand, if just 'different' will suit you for the moment, I'd recommend you look at Musical Fidelity's A300 (£1399), Creek CD43 (£500 - remember CD won't be for ever!), Cambridge T500 tuner (£180). That looks like just over £2000 to me, which leaves an awful lot of money for your loudspeakers.

Better than your Linn? Difficult to say, but a change can be as good as a rest. Best of luck. RMW

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SIZE DOESN'T MATTER

I HAVE just bought a Musical Fidelity A220 amp and am looking for a good set of speakers to match.

My current set up is a Sony CDX5000 with QED interconnects. I have a room which is about 10m x 5m but the available listening area is more like 5m x 2.5m. I like listening to live recordings - Spanish guitar, Clapton etc. and have tried the following speakers so far: B&W 602 (series 3) - favourites, Kelly KT3, KEF Reference 3, Magnaplanar 3.5R and Castle Harlech. What would you suggest? I don't mind second-hand and have a budget of £800 - £1,000.

Charles Alison
Hong Kong.

Well, it looks like you've done a fair amount of preliminary auditioning already. An important factor to consider here is space - I suppose living in Hong Kong has to have a downside! All of the models you name will have their strengths and weaknesses and all are



also large. If the whole room you mention was the listening space, you should have no problem with this, but if it's half the size, as you say, you may find yourself getting swamped (physically and musically!).

The Magnaplanars will give you a wonderfully detailed and open sound, but are power-hungry and may not suit your amp, if that is a priority. The Kellys will match the 50W+per channel

of the class A A220 very well and give a powerful and involving performance, due to their high sensitivity, but they're not exactly subtle. Size is a problem too, as with the KEF Reference 3s. Although excellent performers with deep bass, the KEFs need a very large room (10m x 7m minimum) with a tall ceiling, otherwise they will just be too much with bass heavy music. The B&W and Castle models are probably closer to the mark when it comes to balancing your system, but the Castles can sound a bit sterile, we found.

As an alternative to the B&Ws, try a pair of Jamo Concert 8 stand mounters, which have beautifully clean sound with solid punchy bass (but at £1500 means you may have to consider a second hand pair). Richard swears by his Klipsch Heresies (reviewed May '99) which could be an interesting and powerful listen. These sweeties image perfectly and will bring your acoustic guitar material to life like few others can. SP

THE BEST OF BUDGET

I'VE just come back to the world of Hi-Fi after a ten year absence abroad and desperately need some advice on where to start upgrading my current (very) budget system.

I recently picked up a Technics SLPG590 which had good reviews as a budget CD player, and also have a basic Technics amp which is three years old, along with a pair of Sony E-30 speakers which are sitting on bricks and concrete slabs.

Surprisingly the sound is OK, but now that I have started to really listen to music again, I really want to start upgrading this kit. I have also recently started collecting records (again) and want to buy a reasonable turntable in the next few months so that I can actually listen to them!

I live in a first floor flat which doesn't have a very big room (4m x 3.5m), and the E-30s cause quite a bit of boom, so I was intending to go for something like the Tannoy M2.5s or the Aegis One speakers on stands. Next in line would be the turntable. It seems that the Rega Planar 3 is the obvious choice, but if I go for the Rega I would also need



to upgrade my amp to get any real benefit from it.

I didn't want to spend more than £250 on speakers with stands but I am quite happy with my current bricks and paving slabs in the short term if spending the extra money on the speakers will reap real benefits. Apart from the cost of the Rega turntable, I could spend about another £250 on an amp, but I don't know where to begin as the choice seems even wider than that for speakers. Please help!

Nick Vivian
High Wycombe

Panic not, help is at hand! As we discovered recently, the Acoustic Energy Aegis Ones are a great buy. They have a punchy and solid sound with minimal

bass boom (as long as you keep them out of corners!). They're not exactly the smoothest around, but their sense of scale goes well beyond their dimensions. The Tannoy m2.5s that you mention have deep solid bass that might overwhelm your small listening area. Give them a try, though, along with KEFs new Cresta 2s, which are powerful yet civilised and may suit your conditions better. Both Atacama and Target make decent stands for any of these models for about £50.

As for an amp to compliment a Rega Planar 3, why not give an ear to Rotel's RA931, which has a competent phono input and is excellent value at £150? The extra £100 or so can go on quality interconnects/speaker cable to enhance the sound even further. SP



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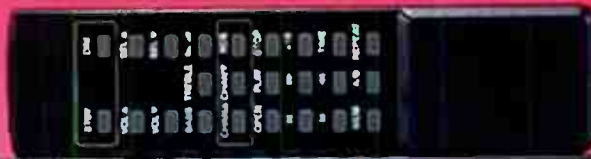
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THULE BOX

Is there anybody there? Jon Marks summons up the Thule Spirit IA60 to discover whether it's out of this world...

WHAT is it that distinguishes audiophile hi-fi from mass-market Mini and Midi systems? There's the sound, of course, but there's an even more obvious give-away - features. Cheap electronics housed in a plastic box are usually weighed down with all the extras which you'd rather had remained optional. At the other end of the scale you'll find the stark functionalism of purist gear. Located firmly in the ultra-minimalist school of minimalist styling is Thule's 60 Watt integrated, the £450 Spirit IA60.

The curved fascia is breached only by a single gold-coloured knob, a red LCD display and a lone small button. Thule's idea with its budget Spirit range is to keep the cost down "by using leading-edge technology and rejecting unnecessary features" (which presumably included things like extra buttons and knobs!). Ergo a front panel as uncluttered as they come, providing selection of four line-level sources and a tape loop via said small button (which also sends the amp into standby if it's pressed for two seconds). Volume, which is displayed along with input on the LCD, is adjusted by spinning the

knob. This controls two ICs, each containing a ladder of 80 pairs of resistors arranged in 1dB increments. This results in very close channel matching, and at the sort of low settings owners of sensitive speakers usually require, the IA60's balance leaves little to be desired.

SO MUCH FOR the electronics. To find out how things would perform sonically, I coupled up my Jamo Concert 8s and Acoustic Precision FR1s. Sources were a T+A CD 1210 R and Kenwood's venerable DP-X9010 transport mated to a Pink Triangle Ordinal DAC. A DPA 50S pre and a pair of Trio's L-08 monoblocs were also wheeled in to test the Pre Out/Power In capabilities of the amp.

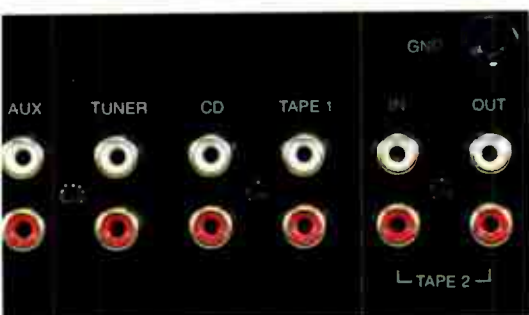
Fresh from the box, the Thule demonstrated the same smoothness which had characterized the matching CD100 player we reviewed in April 1999. Bass however was sluggish and images weren't breaking free of the loudspeaker enclosures. Seventy-two hours' burn-in later and the Spirit was evidently more at ease, the Breakbeat bass-lines of **Red Snapper's Prince Blimey** CD altogether faster and firmer. This was pretty impressive stuff, given the fact that most amps at this price tend to keel over when faced by the Jamos' bottom-end, the consequent mush being about as musical as your average Midi.

MAINTAINING ITS poise and refinement, the Thule had no trouble handling the power and bite of the strings of the **Palladian Quartet** and **Trios For Four**.

Where less composed integrations can add coarseness, the IA60 was unobtrusive. What's more, its imaging and sound staging remained clear and stable after a swap to the denser production of **Natacha Atlas' Ezzay** - all frenetic, swirling violins, hand-claps and meaty synth chords.

It was these two CDs which showed where the Thule's musical heart really lay. Its polished, mellifluous rendition of the Palladian Quartet was more convincing than the way it reproduced the Arabian rhythms of Natacha Atlas' *Gedida*, enjoyable though they were. If most of your CDs fall under the headings Death Metal, Thrash, Hip-Hop or Reggae, it's worth considering, say, Audio Analogue's non-SE Puccini at the same price, although to be fair the Italian lacks the flexibility offered by the Thule's Pre In/Power Out sockets. On the other hand, if you are sent by orchestral music, and fancy remote control, or even if you need to calm the fevered brow of a source or 'speakers suffering from over-enthusiastic treble, give the classy IA60 a hearing. ■

Thule Spirit IA60 £449.95
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WORLD VERDICT
 Benefits from a calm, controlled presentation, but could ideally do with more drive to its output.
 Measured Performance see page 119

2DIE FOR?

Seeking a break from bland wooden boxes, Jon Marks samples the FR1 loudspeakers from Acoustic Precision.

£800 may seem a lot to pay for a couple of items that look suspiciously like they should be covered in spots and dangling from a Ford Capri's rear-view mirror, but the FR1s are obviously no ordinary loudspeakers. A shortlist of non-standard design features would include only one driver in each enclosure, cabinets made from polystyrene (yes, you did read that right!), and an all-over furry covering (not leopard skin, fortunately for the wildlife of this world, rather felt in a fetching range of shades). These answers prompt the question why, especially when almost everyone else toes the two or three-drivers-and-MDF line.

Tom Evans, who put the Precision in Pioneer's respected electronics, is a man on a mission when it comes to phase linearity. Unhappy with the way traditional multi-driver speakers treat phase relationships with all the subtlety of a V12 chainsaw thanks to their crossovers, he decided a new, or in fact old, approach was called for.

THE EASIEST means of avoiding the crossover 'skewing' which causes the output of the tweeter, for example, to reach your ears before the contribution of the mid/bass (when both originated at the same time in real life) is to throw the crossover away. The next inevitable step is a full-range drive unit, much as was used before crossovers became widespread, and after with twin-cone transducers from Wharfedale and Lowther to name but two. Choose to reduce cabinet coloration as well, and you arrive at a low-mass, thick-wall box made from high-density polystyrene. The felt cuts down on cabinet reflections that can blur imaging and sound staging, a couple of attributes close to the designer's heart.

Switching from a pair of Jamo Concert 8s to the Acoustic Precisions was a major culture shock. One drawback of that lone 4in. metal cone shows up in the bass – there isn't much of it. Although our measurements prove Ted Jordan's hand-made devices get as low as 50 or 60Hz, they do so after a gentle but prolonged roll-off. Repositioning the FR1s closer to a rear wall aids in filling out the bottom-end, but then their imaging and sound staging start becoming slightly fuzzy round the edges, which is a shame, as both are extremely impressive. Put it this way, returning to the £1300 Jamos after a week with the Eikos babies was as big a shock as the initial swap, the Concert 8s (which are better than most two-ways at reconstructing an acoustic and the performers in it) sounding as clear as porridge by contrast.

THE BENEFITS of phase-linear reproduction go further, though. Setting up a couple of crossover'd speakers after living with the tonal purity and naturalness of the FR1s across the whole spectrum was a major disappointment. Where the smaller boxes had possessed a crispness, detail and harmonic 'rightness' when handling female vocals (Natacha Atlas and Beth Orton) and, especially, the accordion,

their more traditional counterparts were smeared, hard and artificial. Unsurprisingly

seeing as there's no time-shift involved and their cones are lightweight, the FR1s were more rhythmic and musical to boot.

Tom Evans' search for phase-linear loudspeakers has resulted in an intriguing design. If you're into bass above all else, you'll find the FR1s hard to live with. On the other hand, if your tastes are more catholic, you might find them tough to live without once you've put in the time to get their positioning and partnering equipment correct. Of course, what's called for here is a subwoofer to keep both parties happy. Strangely enough, plans for a subwoofer are in the pipeline as we go to press! ■

Acoustic Precision Eikos RF1 £800
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WORLD VERDICT

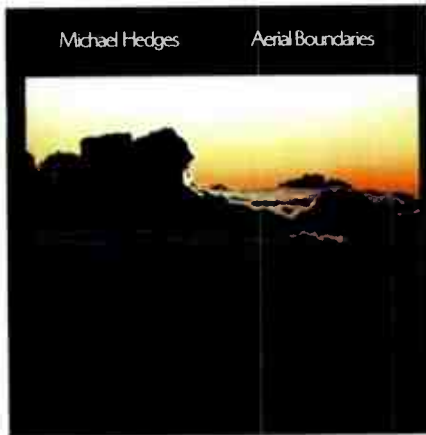


Bass-light they may be, but the FR1s excel in every other area, and a sub is coming. Very revealing of ancillary components.

Measured Performance see page 119

THE VINYL FRONTIER

As the black plastic revival continues in earnest, we thought we'd round up the latest re-releases. David Price waxes lyrical.



MICHAEL HEDGES

Aerial Boundaries

WINDAM HILL WH-1032/ALTO

ANALOGUE

A sublime performance from a master of the classical guitar, recorded on one of the most prestigious labels of the eighties (Windham Hill), re-pressed to impecca-

bly high standards by Alto and available from audiophile vinyl specialists Vivante. So it's awesome, right? In a sense, yes, but I'm still not totally convinced. Played on anything but the very best vinyl replay equipment, this disc's superb transients, dynamics and clarity will blow your socks off. But hear it through the highest of hi-fi and it seems just a touch artificial. This, I fear, is due to the original digital recording, which is stunningly clean and clear but just too "digital"!

This reissue is of the highest quality, better than the original in my view, but a top class turntable will start drawing attention to the digital recorder (an early 44.056kHz Sony PCM, if I am not mistaken), which lacks air, space and tonal richness - precisely why we still enjoy vinyl! Still, overall it's a brilliant purchase for under thirty quid - Hedges takes classical guitar to the limit.



QUEEN

A Day at the Races

EMI MILLENNIUM COLLECTION

For all the fresh-

ness and originality of Queen's early albums, the recording quality was never much to shout about. Even discs from the first pressing run were a tad thin, so it's a pleasant surprise to find EMI's Millennium Collection to be extremely well done. They've made a point of not digitally remastering them this time round (unlike the all too sterile sounding first Centenary series) and the resulting sound is impressive. Indeed, *A Day at the Races* sounds satisfyingly powerful even today - the pressing is easily good enough to let the musicianship on this classic LP shine.

Although not perfect, its sonics still trounce the CD and you get the benefit of the vinyl format's fantastic packaging, which EMI has recreated in its full glory. Heartily recommended and great value at around £13 from your local vinyl emporium.

The Wax Factor

THE safest bet for the best sounding vinyl is to buy the original, first pressing of the album you want. This means you have to buy it pretty soon after it's released from the first pressing run, and preferably from the artist's home country. This maximises the chance of the original master tapes being used, rather than sonically inferior copies - fresh, first generation tapes always give the best chance of decent sound.

These days that's a pretty tall order - there isn't too much new stuff coming out on black plastic these days, so short of finding a mint original from a collector's shop, it's going to have to be a reissue. If so, sticklers for sound should generally avoid digitally remastered LPs. EMI used the digitally remastered CD master tapes for their first vinyl reissue series

What to look for when buying vinyl

back in 1997 and the sound was cold and uninvolved.

These days though, even LPs pressed from analogue masters will still have been digitised part way through the cutting process. Since the mid eighties all cutting lathes, such as the latest Neumanns used by EMI Abbey Road use 20 bit, 48kHz A-D, D-A loops to drive the cutting heads. The quality of these is very high and getting better, and it's still possible to enjoy the music if the rest of the production process is done properly. For many people though, the Seventies were vinyl's harvest years - no digits anywhere and high quality, well-developed

recording, mastering and cutting technology.

Finally, don't forget pressing quality. In this regard the late seventies weren't so great - many LPs were done on very thin (120g) recycled vinyl which warped easily and had tragic levels of surface noise. Nowadays, almost all vinyl is of the 180g virgin (non recycled) variety which gives superb noise and print-through performance. Everyone from EMI to DCC uses this formula now, with the exception of the vinyl coming out of Japan, which has traditionally been very light (110g) and made from a special formulation of super low noise virgin vinyl originally developed for analogue video discs back in the 1970s! This stuff is unbelievably quiet, allowing lower cutting levels and therefore better tracking - it sounds unbelievably sweet and smooth, although perhaps too soft for some tastes.

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THE DOORS

LA Woman

DCC COMPACT CLASSICS LPZ 2050

Best known for The Doors' classic *Riders*

on the *Storm*, *LA Woman* is a compelling late sixties rock work, and all the more so thanks to a stunning remaster from DCC.

Deeply 'analogue' in the best sense of the word, the DCC pressing trounces all but the US original first pressing in every respect. Extremely sweet, rich, warm, open and musical, the meticulous attention DCC have paid to this reissue is evident the second the stylus hits the groove. Ultimately it isn't a Windham Hill style 'hi-fi record' - sixties recording technology just wasn't clean enough - but it's still a supremely enjoyable listen. Oh, and the packaging is second to absolutely nothing on earth. Brilliant.

THE SPECIALS

Specials

EMI MILLENNIUM COLLECTION

A memorable slice of vinyl with a suitably sparse production from a young, spotty **Elvis Costello** (who he?) and some jovous playing from **Jerry Dammers** and the boys. Songs are great, the energy is amazing and the clarity of the recording is good. I have to say though, that despite the Embassy fag burns and Watney's Pale Ale stains that my 1980 original sports, it still sounds better. The re-issue is a touch colder and lacking in ambience, although it still sounds dynamic and powerful - those kettle drums are no less of a joy than they were all those years ago - and it trashes CD in the musicality stakes. A fine



re-issue at an even better price (£13) but its sound quality will never cause sleepless nights for the likes of DCC.



LOU DONALDSON QUINTET

New Faces

JAPANESE BLUE NOTE TOJJ-5021

To its eternal credit, **Blue Note Japan**

was one of the very first companies to start re-issuing vinyl and the Japanese home market couldn't get enough of it. Its vinyl repressings were so stunningly clean, smooth and open (albeit not quite as rich as the US originals) that a nation of jazz fans binned their CD players and, er, got with the plastic, man!

No surprise then that this is an impeccable re-issue of a great fifties recording. Okay, so the source tapes are behind the resolving quality of top turntables, but it's still a lovely listen with a beautifully smooth, open sound, and a great performance from some seminal jazzmen. It's also a dead cute collectors' item to boot.



JOHN BARRY

The Best of - Themeology

SIMPLY VINYL

SVLP 0029

For a label that makes no specialist hi-fi claims, **Simply Vinyl** don't half do a good job. If you want classic albums on vinyl (and **Simply Vinyl's** back catalogue selection is supremely well judged) with fresh, non scratched, non parted playing surfaces - then these are the ones to go for. At around £17.95 a throw they're also far cheaper than the mint originals, many of which are going for £40-plus in record fairs.

Themeology is one of the label's best reissues, with an open and musical sound - albeit slightly drier and more analytical than the original. For fans of the 'easy' genre this is an essential purchase, which although digitally remastered, still sounds great.

STEELY DAN

The Royal Scam

SIMPLY VINYL

SVLP 0046



This mid-Seventies opus from **Steely Dan** isn't their most highly rated, but is still a solid jazz rock effort with the group's trademark high standards of musicianship and production. Sound quality from this £18 digitally remastered **Simply Vinyl** pressing is middling, lacking the warmth and musicality of the original and sounding too close to DAT. But it's still crisp and detailed, and thanks to the superb pressing quality on quiet-as-a-mouse 180g vinyl, very refined. Couple this with the excellent packaging quality and this **Simply Vinyl** repressing is fine value.

Our thanks to Vivante for supplying us with the records. Vivante, Unit 4, 60 High Street, Hampton Wick, Surrey KT1 4DB, Tel 0181-977 6600



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C.D. PLAYERS:- ALCHEMIST * AUDIO ANALOGUE * AUDIO NOTE * MUSICAL FIDELITY * PARASOUND SONIC FRONTIERS * TEAC * TRICHORD

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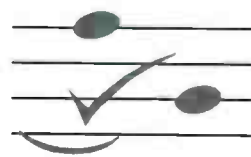
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THE Legal Affairs Committee of the European Parliament voted through a complex proposal, early in 1999, that could lead to all digital copying in Europe being banned. What they said, in effect, is that rights owners - like the music business - will be able to decide upon restrictions to copying within recording equipment. But the music business has scant regard for the right to private copying, upheld in most European states as well as America, if not in the UK. It wants us all to be unable to make a digital recording and has lobbied the European Parliament hard to get this proposal pushed through.

Needless to say, this has alarmed the European electronics industry. It raises the spectre of the music business deciding anti-copying measures to be added to recorders, removing the exclusive responsibility for design from manufacturers. One obvious result would be the removal of all digital outputs and inputs on audio recorders sold in the EEC, raising the possibility of grey imports fitted with such sockets coming in from the Far East.

Digital connectors are not exclusively used for copying purposes of course. Their primary purpose is to allow external digital converters (ADCs and DACs) to be used with a recorder. This flexibility would be lost, an example of how any broad-sweep anti-recording law could affect the workings of the market in an unwanted and unintended manner. Needless to say, European manufacturers are dismayed by this possibility.

Anti-piracy measures already exist in the form of the SCMS code, which prevents recorders making a digital copy from a digital copy. Blank audio CDs carry a small amount of code that prevents an SCMS equipped recorder making a copy of a disc once it has been recorded. It allows people to make one copy for their car or portable, but it prevents that copy then being used for serial copying.

Serial copying, of course, is piracy rather than "home taping" and is illegal.

That's not to say it doesn't happen, but it is subject to quite rigorous laws and penalties, and the music industry itself is very active in combatting such crime. Dedicated pirates are not put off by measures like SCMS either, I suspect; they would be able to overcome anti-copy circuits. The only people who would really get hit by this measure are European manufacturers and the general public.

There are massive problems attached to banning all digital recording. Recording is used to time-shift programmes for example, a purpose normally allowed in law. This relatively innocuous activity would become impossible under a blanket recording ban. And then there's disc caching in

” The only people who would really get hit by this measure are European manufacturers and the general public.

computers and disc drives: would a CD-R buffer be making an illegal digital copy whilst you were burning a legal CD? Would the buffer end up inside for this activity?

Most countries in the EEC allow people to make private copies for non-commercial use. By imposing a ban on all digital recording it looks as if the music business is trying to return to their wish that we buy individual CDs for the car, the home and the portable. In other words they are trying to force up sales by re-establishing a demand few people outside their industry would find reasonable or acceptable.

There was a clause in the bill's original wording stating that recordings could only be made for private 'personal' use. Surely, then, this would exclude all other members of a household. So your family could listen to a CD individually or collectively but could not do the same thing with a copy of any sort - not a situation that makes a lot of sense. Luckily the European Parliament's wording was changed by the

European Commission on this one, but there are plenty more peculiarities.

The original bill sees a difference between analogue and digital copying, stating that the latter is a serious commercial threat and that compensation must be provided for Rights Holders. It doesn't see analogue recording as a commercial threat, but does ask for harmonisation of approach between the two. Analogue copying is hard to prevent because the analogue domain does not readily support anti-copying signals. Once a recording is made though, even an analogue recording becomes digital and it becomes difficult to discern one from another.

There is a suggestion that even analogue recording should be proscribed because it too potentially infringes copyright, so even private analogue recordings could be outlawed!

The music industry has been lobbying hard to get digital recording banned in Europe and doubtless it would like to get all recording banned if possible! I can't help feeling the European Electronics Industry will carry some clout in this matter, since it represents jobs and, therefore, taxes. But at present this alarming proposal seems to be sliding its way through the European Parliament unnoticed.



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IT seems that the debate between the relative pros and cons of Digital and Analogue formats has died down a little in recent years. Perhaps fans of analogue technology have realised the inevitability of the 'digital age', the more enlightened having embraced it with the expectation of constant improvements to come, whilst still hanging on to precious record collections in the meantime.

Leaving ultimate sound quality aside for a moment, taking a different angle to the subject shows just how much digital technology has helped the hi-fi industry as a whole. You see, it's all down to portability and new format excitement. The theory is thus: good old vinyl has always been a nigh on impossible format to miniaturise, due mainly to the size of the disc itself rather than any hardware limitations. I say nigh on, because Audio Technica - in the early eighties - did try, with a device owing more than a passing resemblance to a large hamburger that had clamped itself firmly to the side of a record.

Despite this particular brief and rather ill-fated venture into the "personal" market, records have largely (and sensibly) been kept at home since. If you wanted music on the move then you could always buy a personal cassette player (the selfsame "Walkman" which is now ingrained in the English language as firmly as Tannoy and Hoover before it). The only problem with the Walkman, of course, was the low-fi expectations intrinsic within the format. Models such as Sony's WMD6C "Pro Walkman" (still available today) proved the exception to the rule. However, the vast majority of portables hardly provided the opportunity to form the basis of a half-decent home system.

The advent of CD and more recently MiniDisc has done much to change this. It is quite possible to purchase a branded portable CD player today for between £40-£60 that wouldn't disgrace itself in the context of a budget separates system. Of course, opting for a full size machine at around twice the price

would show notable improvements, but the gap isn't anything like as vast as with cassette. This sets an important precedent for introducing students and teenagers into the hi-fi separates market. The next step after a personal CD is often a separate amp and loudspeakers to match. Or, failing that, a decent pair of active 'speakers at the very least.

MiniDisc takes this one stage further. Being recordable and even more compact than CD has made this particular hi-fi format more versatile and acceptable than ever before. Working in retailing it's highly encouraging to see the immense popularity of the format with the under-25 age group. With prices down to around £150 for a recordable

” Good old vinyl has always been a nigh on impossible format to miniaturise, due mainly to the size of the disc itself rather than any hardware limitations.

unit, it still has some way to go to be as affordable as CD, yet is still half the price (and size) of a Sony Pro Walkman. Whether the same customers are then buying hi-fi separates on the back of their portable MD purchase is, of course, subjective and extremely difficult to measure. But my gut instinct is that reasonable numbers are. What's more, being a recordable format, logic follows that you need a source to record from! There is still relatively few pre-recorded MiniDiscs available and a high percentage of "systems" without any form of output (unless you count the dubious exception of a headphone socket). This has undoubtedly had a knock-on effect with sales of stand-alone CD players; especially those equipped with optical digital outputs.

The very idea is perhaps a rather cynical and commercial tack for me to take, but surely crucial if future generations are to appreciate just how well a good hi-fi system can portray music.

Furthermore, a new technology such as MiniDisc is "cool". The success of MiniDisc can partly be attributed to the fact that unlike other developments within the hi-fi industry, it's been promoted outside of the usual forums. Perhaps the hi-fi industry has much to thank the publishers of the swelling number of lifestyle magazines for, without such press the new technology would have gained far less awareness and publicity in such a relatively short period of time. Peer group pressure has probably also played it's part more than what was once the case. For as "Generation-X" grew up expecting to be bought the latest pair of trainers, now they are at college they demand the latest gadgets, MiniDisc being just one of them!

So the next time you find yourself arguing the point that vinyl still sounds better than CD, do spend time to spare a thought for the digital formats that have done much to boost the image (and sales) of the hi-fi industry as a whole. Now, if you'll excuse me, I've some 78s to dust down! ■



Dominic Todd

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EVERY year when summer comes 'round, off to the sea I go! ehehh! ehehh!.. turned out nice again...!

In short, I'm just back from my hols by the seaside. Easing my way back into the office routine, having not set pen to word-processor for a week, is an interesting experience.

Just think: a whole week away from all that I hold most dear (musically speaking); no loudspeakers to find room for; no earth loops to track to their source; no A-B comparisons to make. My record collection gathering dust in SW London; cobwebs on pickup and CD player; tuner tuning to what it likes; valves at last cooling off to room temperature. Do I go to pieces? Can I cope with the separation from the all-but-holy alliance of physics and art?.....

For a start, lets have a look round at the parental home. Having a son who writes about hi-fi hasn't prevented my parents from doing some of their domestic listening on a stack system of very uncertain fidelity. This interesting conglomeration of devices comes complete with a turntable which slows down on dangerous bends, or indeed at any other time it feels like it. Despite the fact that 78 speed is not provided for, all is not lost: the manufacturer has generously decided that a course-groove pickup will last you longer than a microgroove one and has equipped the arm accordingly. With a determined peer through the slots in the cardboard back of the loudspeakers you can just about make out the makers' name stamped on the case: 'best bananas', I think it is, although of course it might be 'choice grapefruit'.

But why am I tearing it to shreds? Does everyone have to have the same priorities as me? And if they did, would there be enough to go round - and would I be at the front of the queue, or jostling for a bit of elbow room at the back?

In the interests of high art, I spent an evening watching an amateur show at the Winter Gardens. In essence it was a

cavalcade of 'songs from the shows'; a winning slice of enthusiasm and goodwill mixed with fluffs-and-dries and a goodly dose of unavoidable mis-casting as regards ages and sizes. If there was any justice in the world, it should be 'standing-room' only. As it was the house was not full, but I hope we made up for the empty seats with our enthusiasm. The degree of fidelity to the words and notes was not absolute but, well... we too often forget that 'amateur' implies 'done for love'. It should be received in the same way.

Summer Season in the fabled land of Vectis means Carnival Time. In the deep South this isn't quite like Notting Hill. The floats tend to be a touch more modest, for a start, and although I can't be

” The vast majority of the population.. wouldn't recognise high fidelity on a plate with a sprig of parsley, not even with garlic bread.

entirely sure of this, I don't think there are too many Cadet Marching Bands at Notting Hill. Having duly whistled any of the Carnival Queens who appeared to be over legal age and withstood a spirited low fidelity version of the *Thunderbirds* signature tune, I was left pondering a question which has visited me from time to time before: the domestic stack-system; the amateur show; the carnival: Are They Like Life?

Kipling writes about seeing the 'things you gave your life to' torn down. After a visit to a hi-fi-free zone, I'm inclined to know what he meant. The whole world seems unanimously indifferent to high fidelity, if you look at it statistically. There's the vast majority of the population which wouldn't recognize high fidelity on a plate with a sprig of parsley, not even with garlic bread.

Not that I'm grumbling - good luck to them, I say. I have a similar blind-spot when it comes to... Oh.. you

know.. that game with eleven players, I think, and a round ball; they kick it usually. Expressed as a proportion of the community, the number of people interested in competitive sport is at least significant, even if it's only every couple of years or so when the surprisingly popular Swiss team Ingol-Leynd is playing.

Truth to tell, the number of people interested in hearing their favourite music reproduced with a high degree of fidelity is an atom of a molecule of a drop in the ocean. You can't even include all the people who buy the magazines for a start, because the snare of technology catches a surprising number who seek the 'perfect' system without any real idea as to what they'll use it for.

Sanity is not statistical ("How many 'speakers am I holding up, Winston?"). If you ever worry, as I do sometimes, that hi-fi is a lonely path to tread; that 'hobbies' are passé; that no-one else cares; very probably you're right. But that's life: you're here now. Might as well make the most of it and put a record on! ■



Richard White

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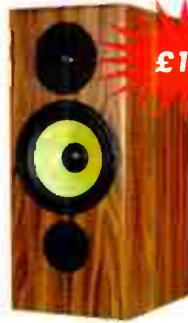
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KLS7 2 WAY CARBON-FIBRE DRIVER FLOORSTANDER

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

DRIVE UNIT & CROSSOVER KIT £195.00
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KLS12 TWO WAY FLOORSTANDER/STANDMOUNTER



£175

KLS12 is a versatile budget loudspeaker that delivers fine sound quality at a low price. It utilises Audax's HT210F0 woven fibre glass cone, mid/bass unit, beautifully married with the TW034X0, 34mm diameter

doped fabric dome tweeter. Noel Keywood says,

'The KLS12 is a transparent, vividly detailed transducer with fine projection. It has tight well defined bass, which means it is best positioned close to a rear wall. Vocals possess a clean outline with an intense clarity.' At 89dB the KLS12 is easy to drive, thus, it is suitable for 20W and upward power amps. Internal volume = 34.1 litres

standmounter external dimensions = 58cm(h) x 24.2cm(w) x 34cm(d) floor stander external dimensions(with sand filled space cavity) = 58cm(h) x 24.2cm(w) x 34cm(d)

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Volume 45.5 litres External dimensions 31cms (w) x 37.3cms (d) x 64cms (h)

DRIVE UNIT & CROSSOVER KIT £595.00
DRIVE UNIT KIT £470.00

KLS8 TWO WAY HIGH SENSITIVITY

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

DRIVE UNIT & CROSSOVER KIT £260.00
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KLS3 GOLD MK II



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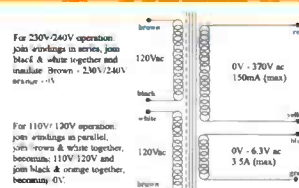
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KLS10 SUBWOOFER Drive Unit.....	KLS10-SubD (1 x HM210Z2).....	<input type="checkbox"/>	£71	£61
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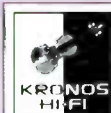
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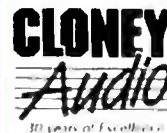


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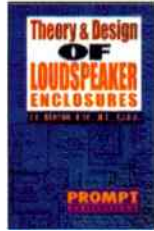
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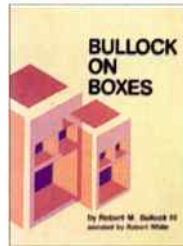
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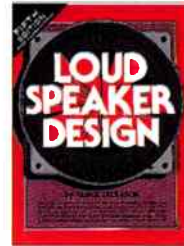
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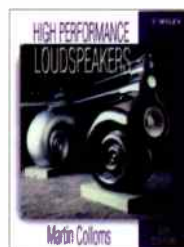
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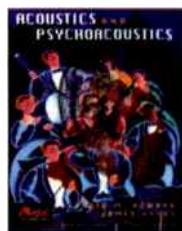
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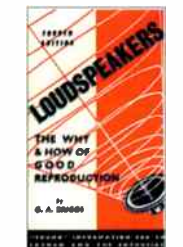
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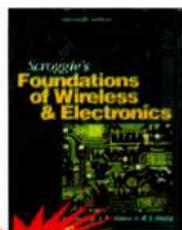


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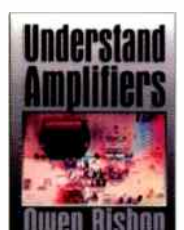
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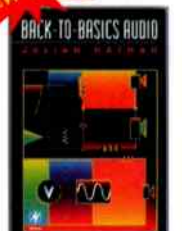
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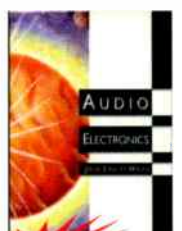
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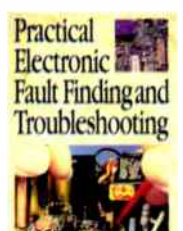
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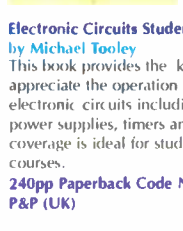
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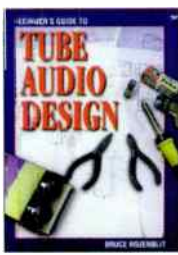
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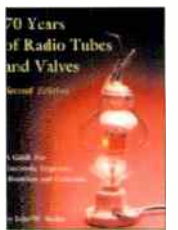
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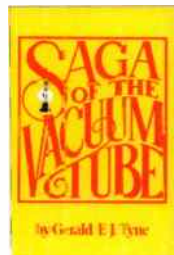
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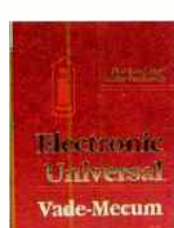
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linking by numbers

Simon Pope lends an ear to a trio of cables for the digital age.

QED QNETC DS £50

THIS is the cheapest of the three this month at £50 and comes with QED's solid cable pedigree and a striking purple PVC outer jacket. As the middle man between Pioneer's DVD-717 and MSB's 24/96 Link DAC it showed itself to be a smooth operator.

A Turtle Records 24/96 recording of Prokofiev played by a xylophone quartet(!) turned out to be a musical extravaganza. Although not the most neutral cable of the trio, the DS is the warmest. The harmonics and resonance of the instruments remained a well integrated part of the recording, rather than a bit of a nuisance.

The QED manages to take the harshness out of cold digital recordings, such as DG's mid-eighties recording of *Strauss' Alpine Symphony* with the **Berlin Philharmonic**. This recording from the bad old days of digital can often sound a little synthetic, but the QED smoothed over the creases; violins were therefore smooth and brass full-voiced rather than raspy.

A metre of this cable may not be to everybody's taste, since the pure clarity to be gained from the higher sampling rate of 24/96 receives a little more emphasis with other digital cables. This aside, it gives a musical performance which illuminates the notes rather than the equipment - always a bonus! It gives a smooth and musical rendition of any type of music you care to throw at it.

CHORD CO. PRODACC SILVER PLUS £65

THIS new digital cable from the Chord Co comes from the 'thin and bendy' school of design and features the usual Chord Co. terminations. The silver arrows on the black PVC coating indicate that this is a directional cable, so, arrows correctly positioned, I set to work with xylophonic Prokofiev.

The Chord Co obviously prefer a very neutral sound. The clean sound of stick on wood led to even and uncoloured notes with a good sense of realism. This cable is neither bright nor ridiculously smooth, but simple and functional.

Like good hi-fi, a good cable should relay music just as the recording intended. The four xylophones sounded clearly layered and perfectly balanced. There was a certain amount of brightness present, but it didn't mar the performance. Montagues and Capulets from *Prokofiev's Romeo and Juliet* displayed a confident rhythmic bounce as the xylophones clonked their way through the lilting swing.

In the *Alpine Symphony*, the Prodacc made the violins and bass grate on the ear a fraction, but nonetheless a full-blooded sound was presented, with particular emphasis on the vast dynamic range of this recording. The Prodacc shows itself to be a very rhythmic and dynamic cable, extracting every subtle nuance from the music. My only small gripe is that it can sometimes sound a bit 'cold'.

TRIBUTARIES V1 SILVER SERIES DIGITAL YELLOW £76

THESE, the most expensive cables in this month's selection, are distributed by the De Regle Group and are apparently very popular within the American professional audio scene. Cosmetically, the extra expenditure buys you heavy chunky terminals and beefy triple-layered shield, amongst other benefits. Again this cable is directional, as the long arrows on the yellow jacket indicate.

This cable has the immediate sonic stamp of 'professional' about it. The response is lightning fast, with just a slight edge of brightness about it but this isn't intrusive - it merely pushes the music forward in an exciting manner. The xylophones sounded 'live' and vibrant, with no unnecessary lingering around on the notes. So revealing is this cable that you can hear the breathing of at least one of the players!

With the *Alpine Symphony*, the Tributaries managed to coax out the excitement that lies beneath the glassy sheen of the recording. Although warmth was a bit lacking, it was no less smooth than the QED cable. Just the right amount of balance between refinement and excitement makes this cable a fine buy. A little expensive, perhaps, but still a reasonable investment, particularly with 24/96 recordings and DACs.

rock & pop

by Jon Clarke & Stuart Lenz

RECORD OF THE MONTH



Ramones

Anthology: *Hey Ho, Let's Go*

Four scruffy juvenile delinquents from Forest Hills, New York dressed in identikit ripped denims and leathers; deadpan lyrics; lots of guitar (but no solos) and a formula that stayed the same for over twenty years. That is the **Ramones**, and in their day it was a revolution that was to forever change the landscape of music. It was, if you like, the antidote to the over-production and soft focus sentiment of **Fleetwood Mac**. And it was beautiful.

Clocking in at no less than 58 tracks this is the King Kong of greatest hits albums, as well as a triumph for the basic three chord sound. Listening to it is also the nearest thing to getting a frontal lobotomy. But that is, in part, the attraction of it.

There was never anything else like a Ramones album. Their self-titled debut laid down the law. **Dee Dee** plunking the bass, **Johnny** slashing away on the guitar, **Tommy** smashing up his drum kit and **Joey** enunciating in a peculiarly expressive *Noo Yawk* drawl that could curdle milk at twenty paces. Here was a world of geeks, cretins, brat, punks called Judy, runts called Jackie and songs like *Now I Wanna Go* and *Sniff Some Glue*. There was no politics as here, it was pure destruction and negativity.

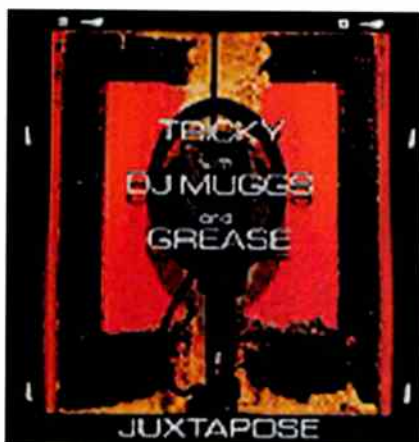
The grabby chants (*Gabba Gabba Hey!* etc.), the geeky compassion and glaring attitude came with an uncanny ability to get the job done quickly. Most songs were short, to the point, and the 14-track weighed in at under 30 minutes.

The first four albums may have stayed

clear of musical refinement, but some dexterity was beginning to show. Standouts like *Sheena Is A Punk Rocker*, *Teenage Lobotomy* and *Cretin Hop* may have provided the Ramones with the mandate to speak for the disaffected, but they also began to appeal to a softer audience with their penchant for sixties surf and bubblegum styles. Sometimes this worked (*Rockaway Beach* and *Surfin' Bird*) at other times such as with the **Searchers's** cover *Needles And Pins* or *Do You Remember Rock 'N' Roll Radio* from the *End Of The Century* album (1980) it felt as though it really was the end of the line.

But the fiery amateurism always managed to keep them together, especially through the late Eighties and Nineties. And they managed to keep it going until 1996 when they released a farewell album, *Adios Amigos*.

Ultimately, boredom has to this day never been celebrated so passionately, nor lyrics so daftly. "Eating Chicken Vindaloo, I Just Wanna Be With You "... get the picture?



Tricky

Juxtapose

He was the 'Tricky Kid' who streetwisely stumbled his way through **Massive Attack's** seminal *Blue Lines* album at the beginning of the decade. His solo debut *Maxinquaye* in 1994 was equally influential, but a trio of muddled albums that followed gradually dug him deeper and deeper into a hole. It is fitting that as the

decade comes to a close the slumbering genius should once again see light.

With *Juxtapose*, Tricky can rightly reclaim his credibility. He was going nowhere with the highly experimental *Pre Millennium Tension*, *Nearly God* and *Angels With Dirty Faces* albums of recent years. What's more, failing to be understood he grew increasingly angry and bitter, fuelling a bizarre one-man battle with any journalists who dared to publicly criticise his material. Unsurprisingly this didn't help to improve the music.

Something had to give and it is of note that Bristolian **Adrian Thaws** chose to cross the Atlantic to New York City - away from the chaos of his domestic life and deprived upbringing - to finally pull himself together.

With the help of a couple of old mates and one or two new in the shape and form of influential US rap linchpins **DJ Muggs** (of **Cypress Hill** fame) and **DMX** producer **Grease**, he has put together another intriguing release, almost up there

with *Maxinquaye*.

From the slick streetwise beats of *Bom Bom Diggy*, featuring the wicked open-mic style rapping of former London Posse homey **Mad Dog** (fact: his *SE London* collective's brilliant *Gangster Chronicle* is one of the most underated rap albums of all time), to the haunting Spaghetti Western meander of *Contradictive*, and the simplicity of the single *For Real*, there are some big tunes here.

The sick, familiar asthmatic whines of the Trickster are very much out in force, particularly on the hypnotic *She Said*, and the quite frankly unlistenable *Hot Like a Sauna*. And the perverse mind, that brought us references to unspeakable acts on *Maxinquaye*, is also still apparent here, with tracks such as the XXX hardcore rant *I Like Girls*. Elsewhere there is the brilliant *Call Me*, featuring the vocals of American based vocalist **Kioka Williams**, and *Wash My Soul*, a grungy and disturbingly moving track.

It's all falling into place for the

rock & pop

by Jor Clarke & Stuart Lenz

the list

Here are our Top Five albums that we just can't stop listening to:

1 (1) TRAVIS: *THE MAN WHO*

Out of the debris of this truly uninspiring 'year of pop' comes at last something of real substance. Standing out like a beacon among the numerous **Boyzone's** and **Shania Twain's** of the moment, Travis are well deserving of their place in the nominations for this year's **Mercury Music Prize**.

2 (2) RED HOT CHILI PEPPERS: *CALIFORNICATION*

After a series of awkward detours - 1995's *One Hot Minute* album being the most irritating - the **Red Hot Chili Peppers** are thankfully back to making damn fine songs, in their funky jam signature way. Adolescence is a hard thing to shake off at the best of times, but the **Chillies**, long known as the voice of misspent American youth, are certainly trying. And everything seems to be working...

3 (NEW) CHEMICAL BROTHERS *SURRENDER*

Two years ago they damn nearly blew away dance music with their block rockin' second LP *Dig Your Own Hole*. They are back with their 3rd album with some help from their celebrity friends. The album shuffles along respectfully with nothing to really write home about, but it's all there musically and is ultimately very listenable.

4 (3) BLUR: *13*

A good deal of *13* is hit and miss, but there is much to suggest that Blur will yet, like **Radiohead**, carry on producing important music well into the millennium. And who knows, there might be a happy ending: the tabloids are already reporting a baby on the way for **Damon** and his new flame.

5 (5) KULA SHAKER: *PEASANTS, PIGS AND ASTRONAUTS*

Peasants, Pigs And Astronauts very much keeps the faith and should please all those die-hard Kula fans out there. Spiritual and hypnotic, with an eclectic range of Oriental instrumentation, it has genuine passion in its grooves and offers one of the best returns to Sixties style for a long while. Whether it will win any plaudits for originality is debatable.

Trickster once again. At last the paranoid mess of his mind, no doubt fuelled by years of smoking a particular brand of exotic substance, seems to be clearing. *Pre Millennium Tension* may yet become Post Millennium Progress.



Chemical Brothers

Surrender

We could quite rightly expect something special from the Kings of Spin. A couple of years on from the block rockin' *Dig Your Own Hole*, having humped the album round the world on a couple of successful tours, selling a bucket load of copies in the process, one could rightly expect their minds to be far from a follow up.

To a certain extent they were. So what

did they do? They got their newly formed band of celebrity mates to help out. **Barney Sumner** from *New Order*, **Noel Gallagher** and the **Primals' Bobby Gillespie** among others, all do their bit on *Surrender* to ease that follow up pressure.

It all starts with the most shameful **Kraftwerk** rip off *Music: Response*, a belter, which jingles along with those all too familiar word processing bleeps.

Ignoring *Under the Influence*, a banging rave tune, ideal for a PCP-iuelled night on the costas, but hardly sitting room material, things then start to get interesting.

Orange Wedge is a filler, but *Let Forever Be* is an altogether different story. Featuring the best dance break for many year, Noel Gallagher and the boys conjure up a wicked rock-dance crossover number, which has already done the business quite rightly in the world's singles charts.

The rest of the album shuffles along respectfully with nothing to really write home about, but it's all there musically and is ultimately very listenable. It's not the classic we might have hoped for, but *Surrender* has a lot to be commended for. It won't damage Tom and Ed's credibility one bit and, at the very least, there's now a few more tracks to hump around the world.



Pavement

Terror Twilight

Strange, lopsided, freestyling music is back on the radio again. Yep, **Pavement** are back with a fifth studio album, dispelling all those rumours that the band were finished.

In fact the US merchants of Fall-inspired weird and wonderfulness have been enjoying a lengthy stay in Blighty, and endearing themselves to us quaint English folk, while taking in the odd game of cricket or two. This, their latest offering, *Terror Twilight* was recorded with **Radiohead** supremo **Nigel Godrich**, who was most recently linked with **Travis** and **Beck**.

So we have a bag full of warmhearted pop with songs like *Spit On A Stranger* and *Major League*, alongside the curious and more twisted **Traffic/Black Sabbath** inspired, *The Hexx*. The single, *Carrot Rope*, which is a song about the crack of leather against willow, is as perfect a Pavement track as you are likely to hear.

Yet again Pavement go on to prove that where an odd little game is concerned, it's still the bloody foreigners who beat us.

classical

by Stephen Priest & Frank Blake



Gustav Mahler
Symphony No. 4
RPO, Gatti/Ziesak

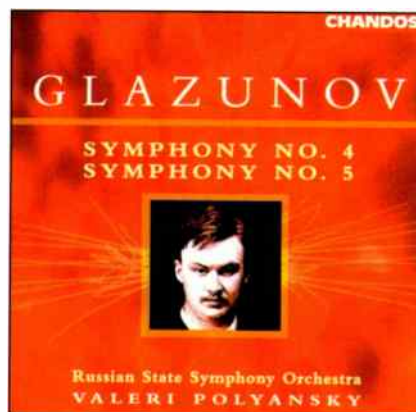
Daniello Gatti has recently been involved with the RPO's *Mahler: The Spectacle* series at the Royal Albert Hall (good concerts, ghastly title!) and showed himself to be a more than competent conductor of this composer. Along with Abbado and Chailly, he seems to be the latest Italian to breathe new life into this wonderful music, albeit wonderful music which has been recorded and played to death over the past twenty years. Admittedly the artists concerned are crowd pullers, but recordings and concerts are no longer the 'event' that they used to be. In these circumstances you may well think another Mahler recording is as necessary as another World War, but I think this one can be justified!

After the enormous scale of the first three symphonies, culminating in the massive six-movement work that clocks in at just about 100 minutes, Mahler composed his next pieces in a slightly more conservative style. Nonetheless there are strong thematic links (both musical and literary) between the third and fourth symphonies which progress the *Wunderhorn* theme started in the second.

Gatti brings out the relative simplicity and purity of this traditional four movement symphony. The playing of the RPO is refined and remarkably light, a highlight being the beautiful *Ruhevoll* that constitutes the third movement. Whereas some conductors can drag this into the 'schmaltz' camp, Gatti produces some sublimely simple and controlled playing from his orchestra.

The last movement setting of *Das Himmlische Leben* from the *Wunderhorn* poems is sung by German soprano Ruth Ziesak. This tale of a child's vision of heaven calls for a light voice and Ziesak fits the bill in a manner which is both touching and profound.

This is not perhaps the greatest recording available, but it has strong merit - it's good to see what is regarded by some as an 'also-ran' London orchestra delivering such quality goods on the world stage. SP



Glazunov
Symphonies 4 & 5
Russian State Symphony Orchestra
Valeri Polyansky
CHANDOS CHAN 9739

Alexander Glazunov (1865-1936) is a little hard to place in the pantheon of composers. Had he been of any other nationality, his late-Romantic lushness would have earned him a high place, once his inevitable decline and fall was over and done with. Unhappily, there seems to be a further qualification expected of a Russian composer: how Russian is he? Ever since the creation of the nationalist notion of music, spurred in Russia by the efforts of the Mighty Handful, composers culturally outside the Franco-Germanic school have flirted with more or less success with this not-so-hidden agenda. This leads at the very least to some unexpected contentions: Dvorak claimed, for example, that all the 'American' influences detected in his work were in fact drawn from Bohemian folk music - the New World connotations being

purely in the ears of his (American) listeners.

From beginnings heavily influenced by the nationalist Five, Glazunov's style developed in the direction of the more international Tchaikovsky manner. By the 1890s, when these symphonies were written, the composer had arrived at a composite style which, as remarked, makes him very difficult to place.

Chandos' issue of the *Fourth and Fifth Symphonies*, played by the Russian State Symphony Orchestra, does little to help us out of the quandary. On the one hand, the opening andante of the Fourth admirably demonstrates Glazunov's sheer competence. On the other hand, the leisurely, pastoral theme is inclined to raise disturbing images, even as it ravishes. There is a sense of 'giving the least offence to the smallest number' about this. The following scherzo, while spirited, shews sign of the bad habit (not limited to Russian composers I'm sorry to say) of sounding too much like a sleigh-ride, complete with bells, for any sense of emotional involvement.

Glazunov's *Fifth*, written only two years later, shows less inclination to take the comfortable way out. It is not to be expected that such a well-schooled composer will startle us by way of unexpected dissonances, however true tensions are followed by appropriate releases in a much more satisfying manner.

As regards his use of the orchestra, Glazunov is sometimes in danger, like his friend Tchaikovsky, of putting too much flesh on the bones, but here his aforementioned technical competence stands him in good stead. The composer uses the symphony orchestra as an instrument capable of immense grandeur, and why not? - it seems senseless to pay scores of musicians to sound like a chamber consort!

These performances by the RSSO under Valeri Polyansky 'come off the paper' in a manner which their originator would have understood and appreciated. Glazunov may have never challenged the world's conceptions of musical language, but this CD shows admirably what can be achieved by swimming in the mainstream, with an assured stroke and an unsinkable technique. FB

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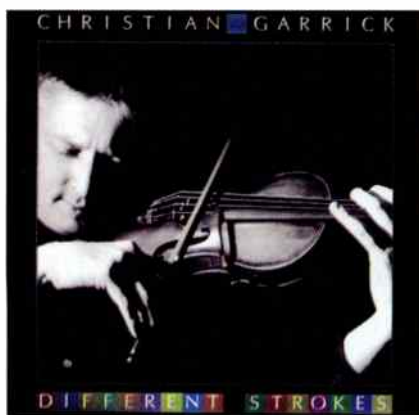
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jazz

by Ian Nicolson



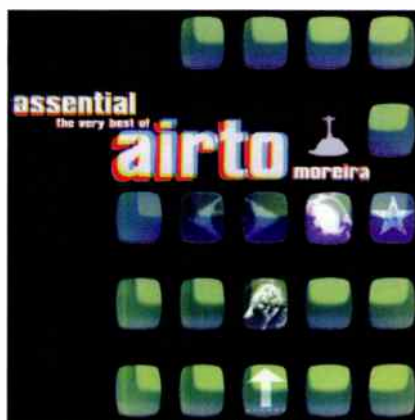
Christian Garrick
Different Strokes
(AUDIO-B ABCD 10)

Name three living jazz violinists without repetition, deviation or hesitation etc. If you can, don't write to me complaining about the lack of respect accorded this most respectable and yet expressive of instruments. Complain to the gods of popularity instead, or blame weepy Country fiddle players and cheesy Hungarian trios in restaurants.

Buckinghamshire-bred **Christian Garrick** has been playing jazz for 22 years. He's 27 now, and he hasn't wasted the head start. Listen to him chase a very post-modern Asian dragon around his own Shakra composition, tame the fire-works and tapdance with **David Gordon's** piano leads on **Bill Evan's** *Very Early*, where he leavens the master's after-midnight mellow mood with somehow elegant slides through dissonance to the heart of the melody, then hear him plug in and play like **Ponty** on the very next track, and you'll see what I mean.

Supported here by established worthies like **John Etheridge** on guitar and **John Dankworth** on clarinet plus his own generation's **Tom Hooper** on drums, bassist **Jeremy Brown** and guitarist **Dave Kelbie**, Garrick seems ready for anything and afraid of no-one. He'll touchdown briefly on regular jazz-violin runways then leap into chamber music in a fairground hall of mirrors, or sound like the *Hot Club* heroes tucked up in a Bentley heading for the Cote D'Azur with **Cole Porter** on their tail. Already a prize winner at this year's

Telecom Jazz Poll, there's talk of much more to come.



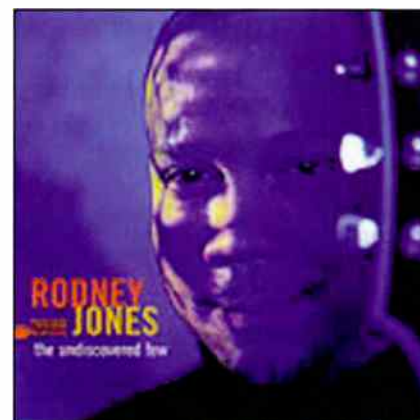
Airto Moreira
Essential - The Very Best of Airto Moreira
(NASCENT NSCD 051)

When there's so much unforgettable music behind the CV, a selective compilation is a blessing without disguise, and in this case a labour of love and sweat - and sore feet sometimes - as well. The British Jazzdance scene has worked through a lot of heroes - often just for one track - but there are eleven club favourites here inspired by one man, representing just a fraction of his stylistic breadth. They combine to make a fine evocation of Jazzdance's eccentric fusion of dippy, ethereal drughaze samba, driving emsemble improvisation and steroidally-tempoed breaks.

The village kid from Brazil who just had to sing and drum grew good enough to join **Miles** and **Cannonball** and **Zawinul** exploring Latin ways, and that level of quality is her for the asking; all the way from from **Airto** with the **Quarteto Novo** in 1967 unveiling *Misturada* to the world, to the definitive mid-seventies Pop-Fusion of *San Franciscan River* and *Casa Forte* with **Flora Purim**, or the later **Nick Drake**-making-mouth music-with-**Gilberto Gil** *Latin Folk-Rock of Musikana*.

If you believe jazz has always found its routes in physicality as well as intel-

lect, this is for you too, even if you don't know one silver-tongued latin percussion legend from another. If you've ever wondered where **Smoke City**, **Jamiroquai** and **Mick Hucknall** get their more Latin licks from, start searching here.



Rodney Jones
The Undiscovered Few
(BLUE NOTE 496 9022)

If you were lucky enough to catch stunning violinist **Regina Carter** at her recent shows at **Ronnie Scott's**, you might also have been bowled over by her guitarist. Over the last few years you might also have noticed him playing with **Maceo Parker**, **Lena Horne**, **Madonna**, the **Ohio Players**, **Greg Osby** and plenty more. Now it's time for the Jones light to shine on its own.

Sitting somewhere between **Wes Montgomery** at his most upbeat, **Steely Dan** at their most sophisticated and **Pat Metheny** at his most succinct, **Jones'** debut for Blue Note is a delight from start to finish. This is music to drive faster to, or, contrarily, relax more profoundly to - and signals the rising of a new star. It's never easy to sound original, or to breathe fresh life into old wine like *My Favourite Things*, but the core band here - **Lonnie Plaxico** on bass, **Eric Harland** on drums and **Shedrick Mitchell** on piano - supply a muscular, intelligent foundation for the soloists to sparkle. From **Jesse Levy's** 'cello to **Earl Gardner's** trumpet and **Carter's** violin, they do.

Simply delightful.

dance & ambient

by Sara Davis



Dirty Rotten Scoundrels Peak!

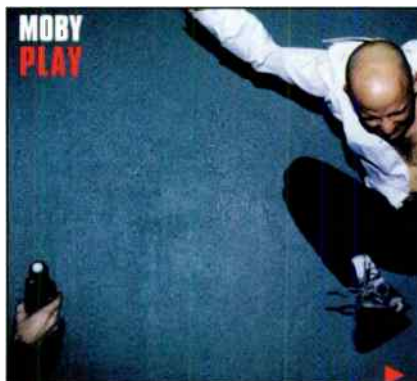
CHOICE PRODUCTIONS
CHOICE006CD

The promise of fifteen 'banging house tracks in the mix' is the kind of vague strapline that sometimes spells trouble. More often than not it's stamped on the cover of dance compilations to detract from the lack of mix-master DJ or to cover up for a desperate lack of originality or talent. In this case however, it's a rather apt description as the CD does indeed sport 15 tracks, all of which are rather banging.

Dirty Rotten Scoundrels are Matt Frost and Dan Berwick, and never has there been a cheekier duo in music-land. Despite having all sorts of credible work in their portfolio the DRS have never been able to keep away from slightly tacky remixes of dance music from the poppier end of the scale. Following Lisa Stansfield's *People Hold On* they eventually reached their career peak with the classic *Barbie Girl* from Aqua. It's this tongue in cheek attitude to tunes that really comes across on *Peak*, there's plenty of scope for that lesser-known but uniquely catchy breed of record.

Artists such as Jon the Dentist, Tony de Vit and Liquid provide the down-to-Earth, meaty yet boppy house tracks which will definitely appeal to most, although the selected tunes are yet to be championed on the UK's dancefloors. Their full-on energetic house style catapults *Peak* in an uncompromising fashion from start to end. Yet in the gaps are cheekier, (and more established) tracks such as Termination Source's *Poing 981*

and Chopper's *7 Hours In A Bathroom* which convey the more humorous take on a good house tune and are definitely not to be missed.



Moby Play

MUTE RECORDS
CDSTUMM172

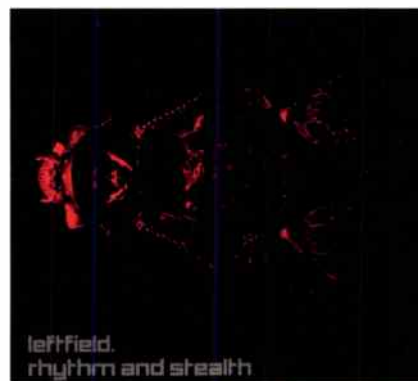
Since the Rave classic and Twin Peaks-sampling *Go Moby* has destroyed the boundaries of dance-music delving into the wildest array of influences and styles. Highlights of his career must include the excellent first album *Everything is Wrong* which featured floaty chords, glorious vocals and emotive sound-scapes over manic beats.

Inspired by and sampling the late Alan Lomax who compiled a huge catalogue of indigenous 'field' recordings at the turn of the century, *Play* plucks the world's most obscure musical starting-point and makes it magical - there are too many brilliant tracks to mention, every one beautifully crafted and instantly hummable. Don't be put off by the abstract opening tracks, by the third, *Why does my heart feel so bad*, the mood of *Play* is irresistible.

Not only does Moby draw from every influence under the sun but he composes, writes and performs every instrument on every song. *Play* is a great portfolio of a mature Moby sound, from the guitar-elements of the recent *I like to Score*, to the heart-stopping emotion of *Everything is Wrong*.

It's Moby's puritanical nature and spiritual beliefs that make him the profound expressionist he is today, but it is undoubtedly his inimitable musical talent

that makes him worth listening to - whatever mood he's in. Dance music with passion, a masterpiece.



Leftfield

Rhythm and Stealth

HARD HANDS / HIGHER GROUND
HANDCD4P

It would be fair to say that Leftfield's *Leftism* album changed the face of British dance music. Half a million copies sold in the UK alone, *Leftism* redrew the borders of dance music, pioneered a radical hybrid of dub and house breaks and threw together guest vocalists from other musical worlds (goth torch singer Toni Halliday, reggae toaster Earl Sixteen) over rhythms borrowed from dub, reggae and African music.

Four years later, Paul Daley and Neil Barnes return with one of the most long awaited and eagerly anticipated albums of the year. Daley blames the delay finishing this album on the success of the first - one fan reportedly crashed his car when listening to *Leftism* 'when the bass kicked in'.

Not that any of the destructive vibes have really rubbed off, *Rhythm and Stealth* is tailored and minimal yet ruthless. Hear rising London rapper Roots Manuva freestyle over the sci-fi hip-hop of *Dusted* and let the bass blast hard. Try the anthemic strains of *Phat Planet* via the chilling electro grooves of the menacing Afrika Shox (featuring Afrika Bambaataa) and of course the emotional *Rino's Prayer*. Upfront and in-your-face, even the haunting depths of *Leftism* throw-back Swords takes Leftfield's vision to a fresh and uncompromising level.

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HI-FI WORLD

Buying Guide

Our comprehensive new guide contains over 1000 hi-fi components, all tried and tested by Hi-Fi World's listening team. Backing up each one is our performance verdict to help you select the perfect upgrade or first purchase. Happy reading!

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Loudspeakers £ Year Verdict

Prices shown are those at the time of review



Aura LST 627.



Blue Room Mini Pod.

Under £300			
Acoustic Energy AE100	£200	Jan 96	Reasonably neutral but ultimately lacklustre. Control of treble and mid-range poor.
Audio Gem Opals	£240	Dec 97	Partner the Opals with warm ancillaries and you get an involving sound. Avoid bright amps and sources.
Aura LSB-627M	£230	Aug 98	Energetic, bold and highly detailed, the Aura is one to consider for the budget-conscious.
Aura LST-627	£299	Oct 98	Like Aura's matching stand mounters, the 627Ms are lucid and controlled. Treble is brightish.
B&W 601	£200	Jan 96	Unrestricted and clean sound with satisfying musicality. An engaging subtlety not common at the price.
B&W DM302	£130	Apr 96	Clear open and detailed sound but balance too forward and weak bass.
B&W DM602	£250	Nov 96	Excels with taut hard-hitting bass with dynamic, uncoloured midrange. Metal tweeter bleaches out the treble.
Boston CR6	£150	Sep 98	With simple music, the CR6s work well, but not quite as well as the best of the competition.
Castle Isis	£230	Jan 96	A lively little animal, well worth the money.
Celestion 12i	£119	Feb 98	The 12is' powerful, confident sound belies a rather poor measured performance.
Celestion Impact 15	£200	Jan 96	Big presentation but a rather distant quality. Could sound boomy and confined.
Celestion Impact 23	£299	Nov 96	Sterling performance in the bass with speed and control. Good midrange projection.
Charlo Hiper 1000	£299	Feb 99	Quality construction and sound produce a very capable 'speaker. Open treble and firm bass for the size.
Eltax Liberty 3+	£150	Jan 98	A lot of loudspeaker for the money. Punch and slam in the bass but sometimes thin in the treble.
Eltax Symphony 6	£240	Nov 96	Although bright, the Symphony 6s score for clarity and power. Bass is fast and accurate.
Gale 2i	£140	Feb 97	Smooth, balanced performers that do a good job on any genre. Free from the nasties that afflict many at the price.
Gale Mini Monitor	£50	Apr 97	Not the last word in midrange or bass clarity, but gives real hi-fi results for a paltry £50.
GLL ICT100	£170	Nov 95	For their size and price they offer some super qualities, especially stable imaging.
Heybrook Heylette	£270	Jun 98	A mini monitor with more precision and dynamism than the size and price tag would suggest.
Heybrook Optima	£259	Oct 98	Capable all-rounders, the Optimas combine smoothness, insight and control to great effect.
Heybrooks HB1 S3	£269	Nov 96	Excellent imaging with clear treble and midrange. Bass slightly dry and boxy but would suit a smaller room.
Jamo CS5 Actives	£200	Oct 98	In spite of a few colorations, the Jamos are fine examples of budget active operation.
JPW ML510	£130	Jan 98	With greater transparency and a bit more get-up-and-go, the 510s could be leaders of the budget pack.
Kef 60S	£200	May 96	The 60S is open and detailed but coloured too.
Kef Coda 7	£129	Apr 95	Rhythmic push and tuneful bass are the plus points of these small standmounts.
Kef Coda 8	£200	Jan 96	Breezy presence, good dynamics and a sense of fullness. Not the utmost in clarity, some box colouration.
Kef Coda 9	£299	Jul 96	Strong bass can get out of control, as can treble. This tends to overpower the midrange.
Kef Q15	£199	Feb 97	Impressive bass and a sweet clarity make the Q15s 'speakers that'll put a smile on any audiophile's face.
Kenwood LS90UK	£129	Jul 98	The LS90UKs have dry bass and limited tonal colour, but staging and imaging are superb.
Linn Sekrit	£298	Apr 96	Well-behaved and with a decent tonal quality.
Mission 700	£130	May 98	The 700s are easily outclassed by Mission's own superb 731 Pros at a £10 premium.
Mission 731	£129	Apr 95	An initially impressive, upfront sound but ultimately a little uninvolved.
Mission 731 Pro	£139	Jul 97	Music makers with a clean, punchy sound. Real value for money.
Mission 731i	£130	Nov 96	Mission's babies are a truly worthwhile improvement on the original 731s.
Mission 731LE	£150	Nov 95	Excellent sound puts the competitors in the shade. Well built and pretty too!
Mission 732i	£200	Aug 97	If you've got £200 with 'loudspeaker' written on it, then the 732i should be on your shopping list.
Mission 771	£170	Jul 98	Superb stand mounters of real refinement and musicality. A touch bass light.
Mission 772	£230	Apr 99	Civilised standmounters which lack nothing in control, finesse or transparency.
Monsoon MM-1000	£200	May 99	A novel multi-media two-satellites-and-sub which nevertheless demands to be taken quite seriously.
Mordaunt-Short MS20i	£200	Jan 96	Very tight bass and an all-round big sound. Some sharpness in the treble but assertive and clear.
Nad 801	£100	Jun 97	Impressive bass with midrange clarity are pluses. Prominent treble stops the 801 from challenging the best.
Paradigm Mini Monitors	£230	Aug 97	The Paradigms have a generally enjoyable sound but treble is sharp and midrange recessed.
QLN 122	£270	Jun 96	Solid bottom end will drive a large room well, but they're a bit bright too.
RDL RA Labs Mini Ref	£99	Jul 95	Engineering is not tip-top, but with a smooth system they will produce a clear and open, if bright, sound.
Revolver Purdy	£200	Jan 96	Rather small sound for a big cabinet. Absence of deep bass hard to forgive.
Rogers LS1	£149	Feb 96	Clear, bright and open but with weak bass. Best used close to or against a wall.
Rogers LS33	£250	Nov 96	Detailed and clear with a forward midrange. Could be a little rough on vocals; bass extension is limited.
System Audio 1005	£299	Aug 96	Excellent all-rounder that provides a real open window into almost every genre of music.
Tangent Monitor 11	£200	Nov 97	The Tangents' bass has attractive speed and impact, matched with smooth treble and open midband.
Tangent Monitor 2	£60	Jul 96	Good imaging as well as control. Tweets a bit too much but more than fine for the money.
Tannoy Mercury m1	£120	Jun 98	The best at the price and capable of embarrassing many more expensive 'speakers.
Tannoy Mercury m2	£140	May 97	For £140, you get a 'speaker with transparency and enjoyability unmatched at the price.
Tannoy Mercury m3	£240	Nov 97	Even overall balance and taut secure bass, if not the deepest ever. Slightly lightweight and uninvolved.
Tannoy R1	£199	Nov 98	Worth an audition if you need to balance a bright source and amp, but treble lacks clarity.
TDL NFM 1	£120	May 97	Bright treble is partially balanced by taut, well integrated bass, but outclassed by the competition.
TDL Nucleus 1	£60	Apr 97	Clean, incisive, detailed and revealing, especially in the bass.
W'dale Active Diamond	£180	Mar 99	Great value introduction to active. The sound is deep and powerful but could be a little coloured for some.
Wharfedale Valdis 300	£150	Jul 96	Can work well if partnered to give weighty bass and smooth treble.

£300-£799

B&W CDM1SE	£600	Apr 98	Tuneful and confident, these 'speakers are well suited to Pop and Dance music.
B&W DM305	£350	Mar 97	All the ingredients for listening fun are mixed into the DM305. Overall presentation could be more cohesive though.
B&W P4	£600	Mar 95	Good-looking solid 'speakers with great spirit and tenacity but with a dry treble. Not fans of classical music.
Blue Room Minipod	£400	Jan 97	Arresting style allied to an engaging sound makes the Minipods attractive. Best with smooth amps and source.
Carlsson OA 50.2	£585	Dec 98	Acoustic music gels nicely. More artificial pieces sometimes don't work so well.
Castle Avon	£699	Dec 96	Taut, dry bass and lucid midrange but need matching to warm ancillaries to avoid sounding bright.

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Loudspeakers £ Year Verdict

£300-£799

Castle Harlech	£799	Aug 96	Bass power and extension will impress but overall sound is uneven and rather sterile.
Castle Kendal	£450	Mar 98	The Kendals have great clarity but need coupling to warm ancillaries.
Castle Severn II	£579	Jul 98	Apart from some hardness in the tweeters, the Severn 2s are accomplished all-rounders.
Chario Hiper 1	£399	May 95	Music makers through and through with a great feel for rhythm and dynamics.
Chario Lynx	£549	Apr 99	The Lynxes are superbly built but their rising bass and treble suit home cinema more than hi-fi.
Dali 450	£700	Feb 96	A powerful and rich sound from these competitively priced floorstanders makes them worth a recommendation.
Epos ES12	£495	Oct 96	Strong, punchy bass allied to detailed and articulate midrange and treble.
Heybrook Heylios	£339	Mar 97	The Heylios stand out for their bass depth, dynamics and sound staging. Overall balance prefers Classical to Rock.
Heybrook Heylo	£389	Oct 95	Posses a neutral, fast and dry sound. A good match for soft sounding systems.
Imms 107	£300	Apr 95	Delicate, detailed sound, albeit with rather imprecise imaging. Will work well on a bookshelf.
JPW ML910	£300	Nov 97	Not perfect but they make music fun. Quality, power and extension, the Millenlums are worth a listen.
JPW Ruby 2	£395	Oct 98	Once allied to warm electronics, the Ruby 2s mix insight with plenty of involvement.
Kef LS3/5A	£599	Jul 95	Partnered with the Rogers AB1, this is a substantial marriage.
Kef Q35	£350	Nov 97	Very accomplished midrange and treble but the dry in the bass. For Rock fans the upper bass speed is appealing.
Kef Q55	£499	Aug 97	The Q55s look rather expensive at £500 with their 'boom and tizz' presentation.
Kef RDM1	£499	Oct 97	The RDM1s soundstage well thanks to their Uni-Q drivers. Can be uninvolved because of a lack of scale and impact.
Linn Tukan	£389	Dec 95	Highly musical standmounters that give similarly priced floorstanders a great deal to worry about.
Meridian A501	£750	May 95	Very polite and many will appreciate their civility. Deep powerful bass.
Mission 733	£300	Apr 95	Captivating floorstanders that bring music to life - what good hi-fi should do.
Mission 734	£430	Sep 95	Engineered for low price and showroom appeal rather than absolute sound quality.
Mission 751 Freedom	£350	Apr 97	Charming little stand-mounters with a sweet, warm, musical sound.
Mission 752 Freedom	£578	Jan 97	Dynamic, punchy, and musical yet refined like few at the price. Bass lacks a little depth.
Mission 774	£500	Feb 99	With the right ancillaries, the 774s have a clarity and lack of colouration still rare at the price.
Mordant-Snor MS231	£300	Nov 96	Sweet sounding metal dome tweeter although the dry bass and rather plasticky midrange work against it.
Musical Technology PM15	£474	Jan 99	Sophisticated, neutral sound and fine musicality put the PM15s near the head of the class.
Near 10M	£500	Jan 96	A thin and hard sound but precise with it!
Neat Critique II	£445	Jan 99	Deserving 'speakers with good looks and build. Can fail to shine with over-polite equipment.
NHT 13	£389	Aug 95	Very crisp sounding 'speakers best suited to smaller rooms.
Opera Prima	£495	Feb 99	The Primas offer a taste of the high-end at a sensible price. They are more fans of Classical than Rock though.
Ortolon ConCorda 6	£329	Oct 95	Good value floorstanders with clean enjoyable sound - not quite supersonic, though.
Polk PSW150	£500	Jul 97	The PSW150 adds depth to a system but can sound obvious at times.
Proac Tablite	£600	Aug 98	Amp-sensitive and slightly boxy in the lower treble, the ProAcs are still highly musical.
Rel Q Bass	£350	May 96	Needs care in setting up but this subwoofer offers serious quality bass for not a lot of money.
REL Q100E	£500	Apr 98	Another capable sub from REL that boosts bass and improves sound staging.
Rogers AB 1	£499	Jul 95	When used with the Kef LS3/5a this sub delivers the goods, beyond a doubt.
Roksan RokOne	£595	Feb 97	Musically involving 'speakers that many will enjoy, but a little unrefined at times.
Saqqune 400	£329	Apr 96	Good at orchestral scale but coloured in the midband.
Soundcraft Absolute 4P	£799	Oct 97	The Absolute 4Ps excel in all areas except for the rather bright, hard treble. Bass is exceptional.
Spendor 2030	£599	Jun 96	Smooth, focussed and coherent in their delivery with deep, taut bass extension. Not the most spacious sound.
Systemdek 165	£400	Feb 96	Dry and clean sound, but can become hard and confused when pushed.
Tannoy Precision P10	£300	May 98	Though very even in their performance, the P10s lack ultimate clarity and punch.
Tannoy Profile 633 plus	£300	Nov 96	Weighty bass and rhythmic detail work well on dance. Less satisfying with classical music. Firm imaging.
TDL RTL 4	£650	Feb 95	Easy going with plenty of detail and timbral richness. Better with classical fare.
TDL T-line 2	£550	Jan 97	Midrange and treble have good tonal colour, detail and speed. Bass is slow and blurred.
Technics SB-M300	£350	Nov 95	A great sound with solid bass from a compact and well priced 'speaker.
Technics SB-M500	£450	May 96	Clean, dry and taut with good imaging and sound staging. More neutral than Mission's 752s but less euphonic.
Triangle Comete TZXe	£475	Jan 95	Quite pleasant, inoffensive sound but others costing less can offer more.
Wharfedale Valdes 900	£300	Oct 95	Good for adding scale and power to a weak system or budget separates.



JPW Ruby 2.



Soundcraft Absolute 4P.

£800-£1499

Audionote E	£1450	Mar 95	Big, bulky and ultra-sensitive with quick pace and a well balanced sound, but not without flaws.
Audionote M1 Sig	£1479	Aug 98	The M1 Sigs may be a little laid-back, but they have a pleasant and involving sound.
Audiovector M2	£1499	Jun 98	The M2s are marred by a boom 'n' tizz presentation that suits Heavy Metal but not much else.
EAW CDM7	£999	Feb 98	With warm ancillaries the CDM7s produce a weighty, open sound. Bass could be faster.
Castle Howard S2	£1099	Mar 96	Fantastically deep and tight bass but some treble sharpness requires careful matching.
Celestion A2	£1499	Jun 98	Focus is not a strength, but bass extension and even tonality are. Metal tweeter can be bright.
Chario Academy One	£1199	Dec 95	Musical realism and a great real-wood finish make these 'speakers enjoyable, if not perfect.
Clapson Karis	£1250	May 99	Small cabinet precludes the deepest bass, but a sweet little act for all that. Seriously imaging abilities.
Epos ES22	£1185	Jun 98	Aside from a slightly cool balance, the ES22s shine. Dynamics, bass depth and control are tops.
Event 2020BAS	£829	Sep 98	Warm, detailed and well-endowed in the bass, the Events lack only a touch of overall control.
Harbeth DPM1 Active	£849	Sep 98	Now HBB's Circle Actives, these loudspeakers mix the best of pro and domestic to produce first-class results.
Harbeth HL Compact 7	£1329	Jun 96	Dry and analytical but truthful with it. A first class monitor ideally suited to acoustic or classical music.
Harbeth HL K6	£975	Dec 96	Clean, musical and classy - Harbeth have done themselves proud again!
KAR Torino	£895	Jan 97	The Torinos' stylish sound won't shame any system. That powerful bass does need space to breathe properly though.
Kef Reference 1	£995	May 95	Beautifully fluid and integrated mid band and treble but can be slow, with a little loss of bass control.
KEF Reference 2	£1499	Jan 95	Handles rock and classical with equal aplomb, with the ability to reproduce detail that flummoxes many other models.

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Not all products are stocked by every shop so please check with your local branch before travelling

Loudspeakers £ Year Verdict

£800-£1499

Kelly KT3	£1199	Apr 98	The KT3s go very loud very easily but they don't possess the most even response.
Klipach Hermy II	£1150	May 99	Horn and infinite-baffle hybrid with power to spare. Phasing and frequency accurate beyond belief.
KRK V8	£995	Sep 98	Ultra-detailed and revealing, the V8s are true pro more than domestic transducers.
Magneplaner MG 0 6 SE	£1370	Mar 95	Very clear detail and separation, but just fails to produce a fully 3-dimensional sound.
Magneplaner MG12/QR	£1200	May 99	Lightness of touch and clarity in trumps. Needs powerful amplification for 77dB/W/m. Not a valve 'speaker.
Mirage 890i	£1075	Oct 95	An easy going, open and natural sound makes the mirages an attractive proposition.
Mission 754 F5	£1299	Sep 96	Articulate and Informative sound with fine imaging and tight, deep bass.
Mordaunt Short 860	£1450	Dec 95	Fast, light and informative, but a poor tweeter casts a grey shadow.
Musical-Tech. Falcon	£955	May 96	Give a big sense of scale on rock and jazz but not subtle and even enough for the critical classical listener.
NEAR Soundmast	£1199	Aug 95	An interesting, musical floorstander that's good value even at this price.
Origin Live Sovereign	£1225	Jun 98	The OLs have transparency and detail in considerable amounts. Bass can be loose though.
PT Ventricle	£896	Aug 95	Smooth and refined floorstanders that some listeners will find captivating.
QLN Signature	£1499	Mar 96	Super sound staging, openness and detail. Well worth seeking out.
REL Stadium 2	£995	Aug 95	Excellent bass performance means that this subwoofer is no toy.
Roksan Ojan 3	£1000	Jan 98	Unusual 'speakers with great rhythmic capabilities and bass. Could be more transparent.
Ruark Paladin	£1099	May 95	The Paladins possess a detailed and expansive soundstage but also a rather dry character
Spendor 2040	£899	Oct 96	The tweeter works well but a recessed midband and one-note bass are the Achilles heels.
Spendor FL8	£1275	Jun 98	The FL8s are warm, mellow performers which prefer Classical to Rock.
Tannoy D300	£1000	Apr 97	Impressive bass extension and control with precise imaging make the D300s a snip at £1000.
Totem Model 1 Sig	£1250	Sep 97	Good but the move from standard to Signature has taken speed and punch out of the Model 1s
UKD Callas Gold	£995	Jun 96	A rich and open sound, extremely musical if not strictly accurate. Great bass extension for their size.
UKD Divina	£1390	Jun 95	Not the most neutral 'speakers but they are extremely smooth with an overall coherence to the sound.



Magneplanar
MG12/QR.

£1500-

Audiovector 6	£4600	Jun 95	If you have enough room and money the 6s are capable of a highly musical, involving performance.
BKS 107 MkII	£1500	Dec 98	The 107 Mk2s may look slim but they have a solid sound and are fabulously revealing.
Cadence ES	£3500	Sep 95	Interesting design that incorporates an electrostatic tweeter. An impressive but inconsistent performer.
Carlsson 52.2	£1500	May 99	Unusual design which is placed back against a wall for optimum performance.
Celestion A3	£1800	May 97	The A3s are quite simply superb. All you'll need to enjoy them is a large enough listening room.
Epos ES25	£1505	May 95	An extremely coherent and focussed sound; these are true audiophile speakers. Captivating with classical music.
Harbeth HLS8	£1999	Mar 97	Glassy clarity, bright treble, with bass that comes alive when given welly. Expensive though.
Heybrook Octet	£1800	Jul 98	The Octets are smooth, laid-back floor standers. Lack speed and transparency.
Jamo Concert 11	£2000	Dec 97	A worthy bigger brother for the Concert 8s, with a fast, transparent and even sound.
Jamo Concert 8	£1500	Jun 97	The Concert 8s are superbly clean and transparent. Their nature will show up any source shortcomings.
JBL S2600	£3500	Jul 96	Smooth, detailed and spacious with scale, dynamics and imaging. Capable of producing a real performance.
Kef Reference 3	£2000	Nov 95	For superb reproduction within large rooms, the 3s are a force to be reckoned with.
Kef Reference 4	£3099	Oct 96	Superb bass and near-electrostatic soundstaging make these involving 'speakers a bargain.
Living Voice Auditorium	£1500	May 99	Their strengths suggest a Classical 'speaker but they suit electronic compositions better. Rich tone but loose bass.
Proac Studio 150	£1500	Mar 99	They may be musically engaging but the ProAc's brightness suits them best for smooth valve amplification.
Slate Audio Stormforce	£8000	Feb 99	The best home for a reflex-loaded Tannoy dual-concentric, but they don't come cheap!
Spendor SP7/1	£1970	Jan 95	Gorgeous looking. Listening becomes an enjoyable experience, full of surprises from subtleties.
Spendor SP9.1	£3400	Apr 96	One of the clearest and most expressive loudspeakers you'll ever find for a large room. Easy to drive, too.
Tannoy AMS8	£2702	Aug 96	Bold and powerful with solid bass, clearly focussed midrange and delicious treble. Well worth tracking down.
Tannoy D900	£3999	Sep 97	£4000 may be a lot to pay for a pair of 'speakers, but the Tannoys deliver to great effect in all areas.
Technics SB-M1000	£1500	Nov 96	Materially excellent value. Sound clean and extended but can lack involvement.
Thomas Transducers Brio	£4750	Feb 95	Capable of producing a captivating performance of lifelike proportions with a great air of naturalness.
Thomas Virtuoso Gold	£3395	May 98	Impressive horns that combine lightness of touch with power and clarity.



Jamo Concert 8.

Integrated £ Year Verdict

under £300

Alchemist Maxim	£299	Mar 96	Fluid and musical but upper bass is a little dry. Useful phono stage with but with a little siffance and ringing.
AMC 3025	£150	Nov 96	A lot for very little money - sweet sound and good build make the AMC 3025 a great starter amp.
AMC 3050A	£170	Feb 98	Offers plenty of power for the money but sound quality is not class leading.
Arcam Alpha 5 plus	£250	Oct 96	Good with efficient loudspeakers but generally needs more power and control.
Arcam Alpha One	£230	Jan 99	In a smooth system with a warmish bias the Alpha One makes a strong case for itself.
Aura VA80	£279	Apr 95	Excellent value for money and will get the best from any component. Needs a separate phono stage.
Aura VA80 SEx	£250	Mar 96	The Aura has a smooth, civilized sound with fine detail. Bass punch really rolls along. Good phono stage.
Cambridge A1 MkIII integ	£100	Jul 98	Involving and finely detailed, the Cambridge pushes forward the boundaries for inexpensive amps.
Denon PMA 250SE	£160	Feb 97	A mix of control, delicacy and detail allows it to excel with any music.
Denon PMA 425R	£230	Sep 96	Good drive, punch and an open soundstage, but suffers from confusion plus a thin midrange and treble.
Denon PMA 450SE	£280	Oct 96	Big and brutish but unfortunately bland with it. Something of a blast from the 1970s-80s past!
Harmon Kardon HK610	£180	Jun 95	Thorough-going down to earth liveliness. Bright but clean which gives appealing vivacity.
Harmon Kardon HK620	£280	Oct 95	Not quite a giant killer, the Harman is nevertheless a good solid budget buy.

Prices shown
are those at the
time of review



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power amplifier



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X-AS100
pre/power amplifier



X-A50
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X-A200
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Integrated £ Year Verdict

under £300

Musical Fidelity E 11	£299	Feb 98	A very capable integrated with a smoothness and warmth predisposed to classical rather than rock.
NAD 304	£239	Apr 95	Fine quality bass but rather lackadaisical as regards timing. Phono stage moderate. Needs careful matching.
NAD 310	£130	Jan 95	Good detail and a spacious open sound gives acoustic music and the majority of rock superb clarity.
NAD C320	£200	Apr 99	Younger sibling of the famous 3020 with many of its virtues to boot. Pre-eminently balanced and natural.
Pioneer A103	£130	Mar 95	Luxuriant presentation doesn't compensate for the tendency to un-rhythmic effects. MM phono stage.
Pioneer A300X	£230	Apr 95	Another highly capable all-rounder although a touch sterile sounding for some tastes.
Project 7	£259	Apr 95	On a budget, the Project has strong merit, including an excellent phono stage. Not for all systems.
Rotel RA 970BX	£250	Oct 96	Fresh sound with sharp attack. A slight midrange emphasis can make certain music sound rather forward.
Rotel RA 971	£150	Dec 98	For the money there's no faulting such a gifted performer.
Sony TAF446E	£250	Aug 98	Bright clear and detailed, but needs a touch more refinement to prevail.
Technics SU A700 mk2	£250	Jan 97	A smooth unassuming sound misses out on the subtlety which brings music to life.

£300-£799

Alchemist Axiom	£300	Sep 95	Musically rewarding; deserves serious audition. Great British hi-fi on a budget.
AMC 3150	£329	Nov 98	Not the most musical amp ever but good value. The tone controls and balance adjustment will appeal to some.
Arcam Alpha 6+	£350	Jan 96	Full and smooth sound, unfortunately with loose bass.
Arcam Alpha 9	£500	Dec 96	Excellent value. A detailed and open sound gives great atmosphere to all types of music
A. A. Puccini SE	£595	Dec 97	All the main ingredients like rhythm and dynamics present and correct. Natural smoothness and transparency.
Audio Analogue Puccini	£595	Sep 97	Excellent sound quality outstrips the competition at up to £1000.
Audiolab 8000A	£500	May 95	Manages the rare feat of sounding powerful and lithe at the same time. Bass taut but not the last word.
Audiolab 8000S	£700	Dec 97	Powerful hefty sound which doesn't blench when driving awkward loads.
Benchmark Roydon SIA 1	£680	Aug 96	Too thin and crisp which makes prolonged listening fatiguing.
Cyrus 3	£500	Oct 96	Highly refined and detailed performance with a clear well-proportioned soundstage.
Cyrus Straight Line	£398	Nov 98	A good, honest bit of kit with a fine musical sound and no glaring vices.
Densen Bent	£650	Dec 97	If a musical adrenaline rush is what you seek, fine. Listening in bulk, rather clinical and cold sounding.
Edmund ESI 10	£400	Apr 99	Solid build and a big sound make the ESI 10 worthy of audition. Not perhaps the transparent at the price.
Hofu Audio	£750	Jun 98	Powerful and refreshingly pure; a sound investment.
Kenwood KA-7090R	£400	Apr 98	Excels with sound staging but lacks subtlety and tonal colour.
LFD Mistral	£499	Jun 97	An extremely enjoyable, lucid little amplifier that really gets to the heart of the music.
Marantz PM-66 KI-S	£400	Nov 97	An enjoyable and rhythmic sound but may be too lean for some bass-light 'speakers.
Monroe MJ	£695	Jan 97	An engaging musical performance; sweet overall sound. Doesn't cope with difficult loads so well.
Moth 30 Integrated	£320	Jul 95	A big open sound sets the Moth apart at this price. Low powered, though. Distinctly amateurish looks.
Musical Fidelity X-A1	£480	Dec 98	Two boxes don't form a pre and power in the X-A1 but the result is nevertheless a winning combination.
Myriad T-40	£399	Nov 98	Couple the Myriad with a warm system and enjoy. Possibly a little lightweight on the Reggae & Rap side.
Nad 317	£470	May 97	With 80 watts on tap, the NAD has power aplenty but is rather dynamically limited and ultimately uninviting.
Naim Nait	£500	May 95	Rather monochromatic with midband emphasis and slightly dry bass. Good imaging but smallish soundstage.
Orion SA 100	£449	Jul 96	Clean, open, active sound. Smooth and detailed with good punch too. One of the best at the price.
Pioneer A-300R Precision	£400	Aug 97	A bargain at £400 pure and simple. Outclasses the competition in every area.
Pioneer A300X	£300	Oct 96	Complements all sorts of music with power and confidence. Outstanding value for money.
Quad 77	£595	Feb 95	Although classically orientated, the Quad will rock too. Precise and stable imagery and fidelity to tonal values.
Rofuian Caspian	£695	Jun 97	Mixes the best of solid state and valve worlds (without valves!) to produce a seductive sound.
Rose Scion	£615	May 97	Great packaging and super sound make the Scion a winner.
Sonnor Campion	£579	Jan 96	Highly detailed and smooth sound. Worth searching out.
Sony TA-FB920R	£300	Feb 99	Partnered correctly to counterbalance its forwardness, the Sony offers a fast, rhythmic presentation.
Teac ABX7R	£700	Jun 96	Big and powerful sound, but a little unsubtle with it.
Technics SE-A900 MkII	£300	Mar 99	Nominally a separate pre and power, but the pre can't work alone. Exciting but unsubtle.

£800-

Aurilite Sono Se	£1999	Mar 95	Needs the right loudspeaker but a good musical presentation is in there somewhere.
Copland CSA 14	£1099	Apr 96	A sweet and subtle sound. Fine midrange; transparent and open with vocals.
Densen DM 10	£1299	Jun 95	Dual mono construction gives strong stereo separation. Brutal resolution of detail but not the clearest ever.
Exposure Super XV	£800	Oct 95	A stringy-sounding transistor amp for rock. Build and finish could be better and price lower.
Gamma Rhythm	£2499	Jul 96	Partnered with sensible loudspeakers of good bass depth, the Rhythm is capable of impressive performance.
Lavardin IT	£3200	Apr 99	Has clarity in spades and an extremely rare tonal purity. Outclasses many transistor alternatives with ease.
Mckintosh MA6800	£3735	Sep 95	A mighty confection of power, facilities and style, and it sounds good to boot.
Musical Fidelity A1001	£2499	Jun 98	Awesome power and seismic bass. A very good all-rounder with super-clean sound.
MVL Integral A2	£850	May 99	An excellent performer with any music. Adept at handling subtle details. Difficult to beat at the price.
Shearce Phase 2	£800	Apr 97	Even-handed performer deals confidently with music regardless of genre. Not as smooth as the best.
Sonic Frontiers Anthem	£1295	May 98	A characteristically competent and musical integrated. Prefers fairly efficient loudspeakers though.
Sonnor Alabaster	£900	Oct 97	Excellent high-end integrated with a real love of music and plenty of poke.
Teac AB X10	£1000	Sep 95	Very strong all round performer with excellent build and finish. Verging on the expensive though.
Unison Res. Simply 845	£2950	Mar 98	Allied to all the right 'speakers will handle all musical genres with smoothness and power.



Audio Analogue Puccini.



MVL A2+.

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Pre-amps £ Year Verdict

under £300

AMC 1100	£150	Mar 99	Tone controls cannot be defeated and the sum total is a little metallic but value in spades.
Creek OBH-11SE	£199	Apr 99	A very lucid, natural headphone amp which scores as highly on acoustic and Classical as it does on Rock.
Creek OBH-12	£200	Jul 98	Only poor cosmetics mar the Creek. Sonically it's a gem.
Moth 30 Passive	£149	Mar 99	Won't win prizes for best build but a flexible effort for a passive. Somewhat dry presentation overall.
Musical Fidelity X-Cans	£130	Mar 98	If you haven't yet experienced the world of quality headphone listening, the X-Cans is the way to start.
Musical Fidelity X-Pre	£200	Jan 98	A smooth, sweet and musical performer.
Musical Fidelity X-Tone	£120	Mar 99	Easy-to-use stand-alone modern tone control with subtle effect. Rather a bargain.
Project 7	£259	Feb 95	Immensely enjoyable and listenable, a rare mixture of sophistication and fun.
Rotel RC-971	£150	Mar 99	Five line-level inputs and tone controls make for a flexible unit. Partnered by the RB-971 power amp, very good value.
Technics SU-C1000MkII	£299	Apr 98	Needs slightly more taut bass and a less grainy midrange to bring it up with the best.

Prices shown are those at the time of review

£300-£799

Audio Analogue Belding	£475	Apr 98	Organic and transparent. Free from transistor hardness.
Aura CA200	£749	Mar 97	A smooth and sweet sound devoid of roughness.
Crimson CS610C	£440	Nov 98	The phono stage is the main area of weakness. Can sound a touch muddled at times.
Croft Epoch	£600	Jun 96	A fine sounding preamp, but the phono stage is weak in the bass.
Cyrus Pre	£650	Feb 96	Pre-amplifier has plenty of facilities, but sounds a little unexciting and 'conventional'.
Heybrook Signature II	£549	May 97	Impressive smoothness and tonal colour, transparent as well.
PM Audio Ltd. L15	£650	Dec 95	This valve pre-amp is very good value indeed.
Rothwell Indus	£499	May 99	Passive pre of box-of-switches, whichever way you look at it the Indus is stylishly finished and well conceived.
Sumo Athena II	£767	May 96	More valve-like than transistor in sound; highly competent if not spectacular.
Talk Hurricane 1	£500	Jun 97	Flexible with a strong controlled sound, but won't suit all tastes.
Technics SU-C1000	£350	Feb 97	Good when mains powered, even better running on its batteries. One to consider at the price.
Thornes TTA2000	£550	Jul 95	Poor sound quality and engineering let this pre-amp down. Pricey too.
Unison Res. Feather 1	£795	Aug 98	Warm but still exciting, it is only let down by a slightly recessed midrange



Musical Fidelity X-Tone.

£800-£1499

Audiolab 8000Q	£999	Jun 95	Highly recommended for its blend of operational sophistication, build and sound quality.
Etalon Preampl	£1095	Feb 98	Smooth, even and transparent. Well worth the outlay.
John Shearne Phase 6	£895	Sep 96	Matched with a smooth amp and 'speakers the Phase 6 is capable of a transparent and rewarding performance
Linn Wakonda	£900	Apr 98	In terms of musicality and involvement it falls short.
Meridian 502	£1295	Dec 96	Transparent, detailed sound with good tonal range and very natural presentation.
Musical Fid. Nu-Vista	£1200	Sep 98	A truly competent pre-amp whose high-end sound comes with a very reasonable price tag.
Naim NAC102	£999	Apr 97	This even-handed performer images well and deals confidently with music regardless of genre.
Quad 7741	£850	Jul 96	Bright and detailed, but phono stage is inadequate at this price.
TAG McLaren PA10	£850	Nov 98	Justifies its price with a very musical and revealing performance.
XTC Pre-1	£1000	Nov 96	This pre-amp is highly detailed and spacious.

£1500

Audiovalve PPP30	£1995	Mar 95	A bright and lean approach to the valve sound.
Cannary 601 MkII	£1600	Apr 99	Very musical, very revealing. A credit to the valve tradition with considerable kick in reserve.
Chord CPA 1800	£1774	Mar 98	Has it all - detail, transparency, slam and rhythm. In a word excellent.
Final Music 5	£1500	Feb 99	Partner for the Final Music-6 power amp. Battery powered.
Focusrite Red 4	£2345	Feb 96	Smooth and detailed sound. Not as clinical as some professional amps can be.
Galactron Pre	£1630	Nov 95	Smooth, but dull balance makes it suitable for bright systems.
Marantz 7	£3500	Mar 97	Superb, combines delicacy and power, especially with a vinyl source.
Michel Orca	£1650	Oct 98	With its Panasonic pot, the Orca reaches new standards of transparency and involvement
Unison Res. Mystery 2	£1750	May 98	Offers finesse, control and clarity for a very reasonable outlay.



Chord CPA-1800.

Power amps £ Year Verdict

under £800

AMC 2200	£150	Mar 99	Super value separate with first-rate sound staging. Midrange subtleties sometimes suffer but at this price ...!
Arcam 9P	£400	Dec 96	A detailed and open sound gives great atmosphere to all types of music.
Arcam Alpha 10P	£600	Jul 98	This power amp lags behind the best of the competition, and the build is flimsy.
Audio Analogue Donizetti	£575	Apr 98	As smart as an Armani suit, they sound powerful in a natural, organic manner
Aura PA100	£749	Mar 97	A smooth, sweet powerful sound free from the rough brightness that afflicts many solid-states.
Creek A43	£399	Mar 99	Shows what a skilled designer can do, even when hooked up with a passive pre. A very realistic approach.
Cyrus Power	£449	Feb 96	The Cyrus Power is simply impressive in all respects.
Linn LK100	£650	Apr 98	Well built, but judged purely on a musical basis they fall short.

AUDIO ANALOGUE

In just a short while, Audio Analogue has won plenty of admirers. When Hi Fi World tested the *Puccini* Special Edition, they gave it their top star rating with the words

"Excellent sound quality ensures the *Puccini* S.E. outstrips the competition at up to £1,000". And the influential USA magazine *Stereophile* (Dec.98) praised its "harmonic richness, stunning purity of tone and sheer musicality". To top that,

the basic £475 *Puccini* won Hi Fi Choice's Best Buy for amplifiers in an up-to £1,000 group test (Feb. '98). In their words: "This is a first-rate budget amplifier that looks and sounds like an altogether more costly model. Check it out". The *Bellini* preamp and *Donizetti* power amp fared equally well. Ken Kessler in *Hi Fi News* (Jan. '98) had this to say. "A new benchmark in the value for money stakes". Now, we're proud to introduce you to the

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Prices shown are those at the time of review

Power amps £ Year Verdict

under £300

Line LK240	£750	Aug 97	The LK240 plays tunes exceptionally well, tonal colour and image precision are not its fortes though.
Meridian 505	£795	Aug 97	Crisp, clear images are set in a broad spread between the 'speakers but the 505 lacks stage depth and grunt.
Monarchy SM-70	£595	Jan 99	The Monarchy is a smooth, warm amp most at home with 'speakers that are easily driveable.
Moth 30 Power	£249	Mar 99	Refined approach with the lighter acoustic music but lacking a little in overall clout.
Moth Stereo 60	£549	Dec 95	This power amp unfortunately suffers from sharp sounding treble and poor depth.
Musical Fidelity X-A50	£500	Jan 98	Very smooth, sweet and musical performers, not over-analytical but very involving.
Quad 77-67	£600	Jul 96	With good punch, speed and attack its not bad at all but can be a little uninspiring.
Rotel RB-971	£225	Mar 99	70 Watts a channel helps give lucid presentation with deep sound staging. Perhaps on the bright side.
Shearman Phase 3	£689	Apr 97	The Phase 3 possesses impressive clarity, detail and dynamics.
Talk Tornado 1	£500	Jun 97	A flexible power amp with a strong, controlled sound, but won't suit all tastes.
Tedious SE A1000	£400	Feb 97	Smooth, warm sound has plenty of grunt when needed and is very enjoyable to listen to.
Thorn TTP 2000	£500	Jul 95	Its best feature is the key on/off switch, otherwise its a case of poor sound quality and engineering.

£800-£1499

Charalades Pushy	£995	Jan 96	Well specified and powerful, but dry and short of life. Suits Rock on bass-heavy 'speakers.
Chord SPM 460	£1325	Mar 98	This amp has it all - detail, transparency, slam and rhythm. In a word, excellent.
Cromon CSB30C	£800	Nov 98	These monoblocs have a tonal richness and bass speed rare amongst powerful amps.
Croft Series V	£800	Jun 96	Fast, clear and detailed sound will win friends in both the transistor and valve camps.
Dean De Capo	£1469	May 95	Quality bass and a clear midband but the treble can be harsh at high volume.
DPA 200S	£1245	Jul 93	Serious audiophile product at an affordable price. Well constructed, pleasant to use and fine sounding.
Galactron Power	£1200	Nov 95	Smooth sound but dull balance make the Galactron suitable for bright systems.
HD Audio Duo	£1185	May 95	Not dissimilar to the Audiolab monoblocs, the sound has a sweet top and amazing clarity.
Hydramk Signature II	£1051	May 97	Not quite as transparent as it could be but impresses with its smoothness and tonal colour.
Meridian 557	£1400	Dec 96	Great control and dynamics allied to seductive smoothness. A rare combination of power and delicacy.
Musical Fidelity X-A200	£1000	Aug 98	Hugely powerful and controlled, the X-A200s are still superbly musical.
NVL Integral A2	£895	May 99	An excellent performer with any music. It is hard to imagine the A2 being beaten at the price.
Myriad MA120	£1000	Apr 96	The sound is a somewhat acquired taste and a little rough in places.
Omak Jewel One	£899	Jul 95	A lot of amplifier for the money. Big, warm, sweet sound places it ahead of most.
Quad 707	£800	Jul 97	The 707 embodies a rare blend of grace and power in its sleek grey casework.
Rothwell Rubicon	£949	May 99	Low on power at 8 watts but fairly musical for all that. Good resolution of detail and texture.
Semo Polaris III	£898	May 96	More valve-like than transistor in sound; highly competent if not spectacular.
TAG McLaren 60P	£850	Nov 98	Fully justifies the cost with a very musical and revealing performance.
VRRR Adur	£1495	Jun 95	Lovers of light piano-based fare and Baroque music will appreciate this amp's delicacy.

£1500-

Audiovalve LC8	£1995	Mar 95	Eschews the traditional lavish tube sound for a brighter and leaner approach.
Canary 301	£3055	Nov 98	The 301 puts the 300B's traditional virtues to good use in a push-pull design that will drive most loudspeakers.
Cary 300B SE	£3975	Feb 95	Cary have a winning amplifier that is a prime example of how a 300B can sound.
Edison Ampli	£2925	Feb 98	Very natural, substantial presentation with lots of power on tap.
Final Music 6	£1500	Feb 99	Battery powered amp puts convincing scale and three-dimensionality into suitably sensitive loudspeakers.
Focusrite Real 5	£2057	Feb 96	Powerful, smooth and detailed sound. Not as clinical as some professional amplifiers can be.
Gamma Aeons	£4999	Apr 97	Sound quality of these monoblocs is impressive but marred by a rather obvious hum. Build could be better.
Marantz 3	£8000	Mar 97	These monoblocs are superb, producing a beguiling performance of great control and verve.
Michell Alecto	£1989	Oct 98	The new Alecto is crisper, cleaner and more controlled than earlier incarnations.
Orchid RC750	£6600	Aug 96	A powerful grip on usic, but articulate and detailed too. A rare combination.
Shearman Phase 1	£1999	Oct 94	Good sound quality and an impressive tonal balance.
Suggden Symetra	£1550	Oct 96	The Symetra monoblocs impress with their grip. They run hot and sound warm.
Tube Technology Genesis	£2599	Jun 94	Valve monoblocs that produce explosive bass, midrange as clear as a bell and shimmering treble.
Ultimate Res. Smart 300B	£4250	May 98	Powerful, neutral sounding amps thanks to their modified 300B valves, but a little expensive for the same reason.
Unison Res. Power 35	£1525	Aug 98	A great compromise between delicacy, power and practicality. Very musically satisfying, too.
Wade S15	£2350	Jul 98	The S15's purity and clarity are impossible to beat for the money. Bass is not brilliant, but still better than most.
XTC POW-1	£2000	Nov 96	This power amplifier is smooth and seductive, although a little pricey.

CD Players £ Year Verdict

under £300

AMC CD8	£150	Oct 97	The CD8 is free from grain but can sound too polished at times.
Cambridge CD4SE	£200	Feb 98	Natural and very life-like, the CD4SE embarrasses many pricier players.
Denon DCD-425	£150	Apr 97	Crisp, up-beat player which is inconsistent in its overall presentation.
Denon DCD-635	£180	Feb 98	Rhythmically slick and dynamic, the Denon errs to the cool side of neutral.
Denon DCD-835	£280	Nov 98	Warm and smooth, the 835 is laid-back rather than in-your-face.
Grundig CD3	£240	Sep 94	Great for simple Jazz and Folk, but soft bass slows things down.
MC XL V230	£157	Jan 99	Slightly muddled in the bass, the '230 isn't the most rhythmic of players.



Final Music-6.



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CD Players £ Year Verdict

under £300

Kenwood DP-3080/II	£180	Feb 98	One of the best budget all-rounders there is. A shade treble-heavy.
Kenwood DPF-3010	£180	Jan 99	A fine performer. Lacks only some of the spirit of its predecessors.
Marantz CD-63	£249	Jun 94	Upholds the Marantz tradition of lively CD players.
Marantz CD-87	£270	Nov 96	Fine vocal projection and treble. Bass is deep if not that tight.
NAD 510	£200	Oct 95	Hard to criticise at the price, with a typically smooth, fluid NAD sound.
NAD 522	£170	Jan 99	Warm and smooth, this is a cultured player. Can be over-civilised at times.
Phillips CD721	£130	Feb 96	Not the most accurate machine, but holds its own at the price.
Pioneer PD-103	£140	Feb 95	Rolled-off treble limits detail. Light bass retains foot-tapping ability.
Quad 67	£7	May 93	One of the top players at the price with great speed and grip.
Rotel RCD-940BX	£230	Oct 94	Controlled and invigorating player albeit a touch sterile.
Teac CD-P3450SE	£200	May 97	Refuses to become flustered. Can lack emotion as a result, though.
Teac CD-P4500	£249	Nov 92	Like many of its contemporaries, the Teac is too smooth to shine.
Technics SL-PG490A	£100	Jan 99	In spite of a bias towards bass and treble, this machine remains a bargain.
Technics SL-PS570D	£200	Feb 98	Typical Technics' bright and bassy sound. Prefers Dance and Rock.
Yamaha CDX-480	£200	Mar 95	Mature, laid-back machine drops points for inferior timing and imaging.
Yamaha CDX-590	£230	Feb 98	Detailed, refined but not particularly engaging or exciting.
Yamaha CDX-593	£180	Jan 99	Lean and up-front, the Yamaha is involving on Rock but can sound rough.

Prices shown are those at the time of review

£300-£799

AMC CDM7	£340	Jun 96	Very musical outfit which gains sweetness with optional valve output stage.
Arcam Alpha 7	£320	Jan 97	Superbly-designed, instinctively musical player destined for success.
Arcam Alpha 8SE	£599	Jun 98	The 8SE builds on the strengths of the standard 8 with HDCD filtering.
Arcam Alpha 9	£799	Dec 98	Apart from its tonal brightness, the Alpha 9 is a very capable machine.
Audio Analogue Paganini	£749	Apr 99	Effortless, wholly musical delivery. The Paganini does for CD replay what its stablemate Puccini does for amplification.
Audio Innovations Alto	£449	May 96	Grainless treble is detailed but the Alto misses that vital emotional spark.
Aura CD50	£450	Jul 93	High measured distortion mars the treble and bass is dry.
Creek CD43	£499	Oct 98	A competent player with a musicality that will seduce any music-lover.
Cyrus dAD 1.5	£398	May 99	Great detail and imaging with intimate music. Classical and Jazz suit the 1.5 best but Rock can sound harsh.
Cyrus dAD3	£598	Dec 96	Lacklustre with Classical, dramatic and lively on Dance and Rock.
Denon DCD-1550AR	£350	Jul 98	Clean and precise, the Denon lags only in warmth and openness.
Harman/Kardon HD730	£300	Aug 96	Strong on dynamics and drive, but lifeless treble can dampen music.
Linn Mimik	£798	Apr 95	Tonally hard but possesses many, if not all, of the Linn rhythmic strengths.
Marantz CD-63 KI-Slg.	£500	Sep 96	This is a rare player, greater than the sum of its parts.
Marantz CD-63SE	£350	May 95	Taken as a whole, the CD-63SE is one hell of a CD player. No digital nasties.
Myriad T20	£600	Dec 98	With its brightness balanced by warm ancillaries the T20 will win friends.
Orelle CD100e	£650	Mar 97	Clean and tidy on electronic music. Not so good with acoustic material.
Pioneer PD-S904	£400	Sep 96	Fluid midrange leads a dry bass and tonally-limited treble.
Rotel RCD-965BX Discrot	£375	Dec 94	Fast, clean sound verges on the clinical at times.
Rotel RCD-971	£350	Sep 98	Refinement is a plus point, but lack of vitality holds the Rotel back.
Rotel RCD-975	£450	Sep 96	Tuneful, pungent bass are the pros, flat sound staging and tone the cons.
Sony CDP-X3000ES	£500	Mar 98	Neutral, dynamic and stylish but not quite up with the best.
Sony CDP-XE900E	£300	Mar 97	In spite of fine sound staging and clarity, the Sony fails to involve.
Teac CD-5	£350	Jan 96	Clean and dry, the Teac is rather sterile compared to the competition.
Technics SL-PS840	£450	Sep 95	Not the last word in bass control. Midrange is more persuasive.
Thule CD100	£600	Apr 99	A very smooth and refined player with the added bonus of good detailing. Can lack rhythmic bite at times.
Trichord Genesis	£549	Sep 96	Warm and bassy, but extremely natural. Not the most consistent player.
Trichord Revelation	£799	May 97	When it's good, it's very good indeed. Can get confused on dense mixes.



Sony CDP-X3000ES.



Marantz CD-63 KI-S.

£800-£1499

Audiolab 8000	£1000	Dec 96	Sweet treble and full midrange give the 8000CD a lucid sound.
Copland CDA 266	£1199	Feb 99	Perhaps lacks the last ounce of strength on Rock, nonetheless has winning all-round ability.
Symbol CDP12	£1279	Dec 97	Its warm, musical sound plus HDCD compatibility are a strong combination.
Cyrus dAD-7	£899	Jan 95	Up with the best at the money, the Cyrus simply sounds 'right'.
DPA Renaissance	£895	Jun 95	Breathtaking imagery and dynamics. Not strictly accurate, but who cares?
Harman/Kardon HD7725	£800	Jan 94	Construction is price-correct, but not the excessively relaxed sound.
Heybrook Signature	£989	Oct 97	The Heybrook loses out because of its rough treble and lack of clarity.
Hofli Xara	£950	May 98	It's not cheap but the Xara scores for firm bass and exciting presentation.
LFD Mistral	£999	Nov 97	The Mistral is outclassed in areas like pace and bass depth.
Marantz CD-17	£800	Mar 96	The CD-17 has a presentation which excels in musicality and lucidity.
Marantz CD-17 KI-S	£1300	Sep 97	The KI-S has a valve-like smoothness and clarity.
Meridian 506	£875	May 95	Characteristically dry Meridian balance which could do with more emotion.
Musical Fidelity X-Ray	£800	Feb 99	Bright, clear and well-built, the X-Ray's transparency can be hard on poor recordings.
Pink Triangle Numeral	£1099	Apr 98	This very natural one-box fully justifies its £1000 price tag.
Quad 77	£850	Nov 95	Competent, entertaining machine with neat styling and remote.
Roksan Caspian	£895	Aug 97	The Caspian is a gifted player well worth its asking price.
Sugden SDT-1	£850	Mar 93	A superb all-rounder with particularly convincing rhythms.
Teac VRDS-10SE	£850	Apr 96	Draws you into the music. Soundstaging fine but treble is a little bright.
Teac VRDS-25	£1300	Aug 96	Solid build doesn't make up for sound which lags in integration and detail.
XTC CDP-1	£1250	Dec 97	Rhythmically satisfying, but can sound hard in the wrong system.

CD Players £ Year Verdict

£1500-

Anthem CD1	£1600	Mar 98	Sweet sound and numerous features make the Anthem line value for money.
Burmester 937	£5460	Sep 94	Amongst the best with its belt-drive transport.
McIntosh CDM-7009	£2635	Dec 95	Unmatched quality from CD at a high but fair price.
Meridian 508.24	£1995	Jul 98	The 508.24 is one of the top performers at its price.
Naim CD2	£1998	Apr 97	CD2 excites at the expense of subtlety. More at home in a Naim system.
Pink Triangle Litaural	£2099	Feb 98	One-box player with sound capable of mixing it with the best.
Teac CD-X1	£2300	Jun 92	You'll either love or hate this machine's great flair and confidence.



Roksan Caspian CD.

Turntables £ Year Verdict

Under £800

Clearaudio Solution	£750	Feb 99	If you seek powerful presentation with musicality over absolute finesse, this could be the answer.
Linn Basik	£400	Sep 94	Definitely a turntable for devotees of attack and strong bass lines. Not strong on imaging.
Michel Gyrodec SE	£775	Apr 99	Great sound, superb build and excellent upgradability make the 'spider' a wonder at the price.
Michell Mycro	£539	Jan 94	Silent and beautifully made, with transparent reproduction.
NAD 533	£200	Nov 94	Based on a Rega Planar 2. Both pleasant to use and look at with a mature sound, all for £200.
Pink Triangle Tarantella	£575	Oct 97	Simply the best at the money. Combines PT's customary transparency with real authority.

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Amplifiers

Adcom GTP 500 MK 2 + Pre 150wpc	£1200	£599
A R Cambridge A60 Int Amp (Teak)	£200	£79
Aragon 24k Pre Amp	£1600	£949
Arcam Alpha 6+ Amp - Remote	£450	£299
Arcam AV-50 Prologic Amp (Ex-dem)	£700	£599
Arcam Zeta One Int Av Amp (Ex-dem)	£999	£499
Arion Tycho Power Amp + Passive Pre	£1800	£959
Audio Innovations 2nd		
Audio Mono Blocks	£3299	£1199
Audiolab 8000 C Pre Amp (Black)		£299
Audiolab 8000 LX Int Amp (Ex-dem)	£469	£329
Audiolab 8000 PPA Phono Stage	£900	£699
Audiolab 8000 Q Pre Amp	£1200	£799
Audio Note Meishu Line Int Valve Amp	£2750	£1299
Audio Note OTTO SE Int Valve Amp	£1200	£799
Audio Research BL1 - SE to		
Bal Converter (Ex-dem)	£799	£549
Audio Research D200 Power Amp (Ex-dem)	£3248	£1899
Audio Research LS5 Mk 1 Pre-Amp (Ex-dem)	£5995	£2999
Audio Synthesis Passion Passive Pre-Amp (VGC)	£800	£359
AVI 2000 MP Pre Amp	£1100	£679
AVI S2000 MI Int Amp	£999	£599
AVI S2000 Monoblocks (VGC)		£ Please Call
Beard BB 100 Int Amp 100wpc		£599
Conrad Johnson PV11 Pre Amp		£1399
Conrad Johnson Premier 10 Pre Amp	£3500	£2399
Copland CSA8 Int Amp (Ex-dem)	£899	£749
Copland CTA504 Power Amp (Ex-dem)	£1999	£1299
Counterpoint SA12 Power Amp	£1600	£899
Counterpoint Solid One Power Amp	£1495	£599
Creek 4040 Int Amp	£199	£99
Croft Series 3 OTL Power Amp		£799
Cyrus 3I Int Amp (Ex-dem)	£600	£479
Cyrus ACA7 Latest Pre-Amp	£800	£599
Cyrus Pre-Amp	£650	£299
Cyrus PSX-R PSU (Ex-dem)	£330	£269
Cyrus PSX Signature (Gloss Black, Marked)	£325	£199
Denon PMA 450 Int Amp	£350	£199
DNM Pre 2-PA1 Pre-Power	£2800	£1099
DPA DSP200 A Pre-Amp	£495	£279
802 Pre (One owner from new) vgc	£2200	£1499
EAR 519 Mono Power Amp 100wpc	£4600	£2099
Fisher 440 Solid State Receiver (1960's Classic)		£159
Grant G100 Valve Pre Power 50 w.p.c	£1149	£649
Hafner DH101 Pre Amp		£149
Hafner DH200 Power Amp		£229
Harmon Kardon AVP1A Processor	£2000	£459
Harmon Kardon Citation 17 Pre Amp		£199
Heybrook Signature Pre + 2x Power - 2x PSU		£1099
Kinshaw Overture Int Amp	£450	£249
Krell 300i Int Amp (lowest ever price)	£2590	£1849
Krell KBL Pre-Amp + PSU - Bal	£4998	£999

Leak 1800 Receiver		£99
Leak Delta 30 Int Amp		£79
Leak Delta 70 Int Amp		£99
Leak Stereo 30 Int Amp		£79
LFD LSB + PA2 Pre/Power	£3800	£1099
Lindley Special Edition (Quad 2 Based)	£3500	£1999
Linn Kairn Phono Pre	£1850	£999
Linn LK1 Pre Amp		£249
Linn LK2 Power Amp Upgraded to 280 Spec	£650	£299
Luxman 3600 Power		£700
Luxman LX33 Int Valve Amp		£699
Meridian 201 Pre-Amp	£760	£329
Meridian 501 Pre-Amp (Ex-dem)	£740	£599
Meridian 502 Pre-Amp (Ex-dem)	£1385	£1149
Meridian 518 Processor (Mint)	£985	£699
Meridian 556 Power Amp (Ex-dem)	£950	£799
Meridian 605 Mono's (150wpc- Bal)	£2850	£1149
Michelle Argo HR Pre Amp + Hera PSU	£1340	£795
Michelle 150 HR Phono Stage (Stunning)	£895	£559
Marantz Model 7 Pre-Amp (As New)	£3500	£2449
Muse Model 300 Mono's (150 WPC - Bal Solid State Superb)	£4400	£2199
Musical Fidelity 3aPre Amp	£379	£249
Musical Fidelity A100 Int Amp (Class A Classic)	£375	£169
Musical Fidelity A370 Power Amp	£2500	£1399
Musical Fidelity F19 Power Amp (Mint)	£4000	£2699
Musical Fidelity MVX Pre + PSU	£2200	£999
Musical Fidelity P270 Mk1 Power Amp	£1300	£675
Musical Fidelity XA50 Mono Blocks (Ex-dem)	£499	£399
NAD 208 THX Power Amp - Bal (Ex-dem)	£1100	£799
NAD 3240 35wpc (Classic British Amp)	£199	£119
Naim 32 Pre Amp		£199
Naim 32.5 Pre Amp		£229
Naim Nait 2 Int Amp		£299
Naim NAC 22 Pre-Amp	£250	£59
Naim NAC 72 Pre Amp	£750	£489
Naim NAC 92 Pre-Amp	£499	£299
Naim Nait 3R Int Amp (Ex-dem)	£800	£699
Naim NAP 90 Power Amp (New Style)	£460	£299
Naim NAP 180 Power Amp	£1080	£799
Naim NAP 250 Power Amp (Old Style)	£1705	£849
Naim SBL X-Over (Old Style)	£700	£399
Nakamichi 620 Power Amp		£159
Nakamichi IA3 Int Amp	£300	£129
Nytech CPA 602 + CP 122 Pre/Power Amp		£300
Onix OA30 Mk2 Int Amp		£239
Papworth M100 Mono Valve Amps 100wpc	£3500	£1999
Pass Aleph 5 Power Amp (Ex-dem)	£3150	£2499
Pink Triangle PIP Pre-Amp (Legendary)	£2400	£1099
Pioneer C90a Pre-Amp	£549	£229
Primare Series 928 Pre	£4700	£1900
PS Audio Elite Int Amp	£999	£379

Quad 34 Pre-Amps	from	£159
Quad 306 Power Amp		£220
Roksan L1 Pre-Amp + PSU	£1100	£549
Rotel 935 BX Open Agile Sound 50wpc Int Amp	£275	£139
Sonic Frontiers Assemblage Pre Power (As New)	£800	£649
Sonographe SC1 Pre Amp (By Conrad Johnson)		£399
Sumo Athena - Andromida 3 Pre/Power	£3000	£1499
Technics SU A800 Mk 2 55wpc	£350	£179
Thorens TTA 2000 Power Amp (Ex-dem)	£599	£499
Thuel PR200 - PA200 Pre/Power	£2700	£1199
Trilogy 902 Pre Amp (Chrome)	£2000	£1399
Unison Research Simply 4P Int Amp	£1595	£999
Unison Research Simply 845 (Ex-dem)	£3095	£2399
Unison Simply 4 Int Amp (Ex-dem)	£1595	£1299
Unison Simply Phono (Ex-dem)	£510	£419
Vestax PMCO5 Pro DJ Mixer	£550	£379

Tuners

Braun 301 Tuner		£99
Magnum Dynalabs FT11 Tuner	£500	£289
Quad AM Tuner		£Please call
Quad FM2 Tuner		£Please call
Quad FM3 Tuner		£Please call
Sansui TU-710 Tuner (Black)		£149
Sony STE-500 RDS-EON		£99
Tecnic ST10L Tuner		£49
Trio KT815 Tuner - (Mint, Last Chance)		£199
Yamaha CT 7000 Tuner		£579
Yamaha T80 Tuner		£159

CD Players & DAC's

Acuphase DP65 CD Player + Digital Volume	£4700	£2399
Arcam 70.3 CD Player	£700	£249
Arcam Delta Black Box DAC	£449	£149
Audio Alchemy ACD2 CD Player (Sealed Box) (Ex-dem)	£499	£399
Audio Alchemy DAC in a box	£250	£159
Audiolab DAC 20 bit (Ex-dem)	£899	£499
AVI 2000 Reference CD Player	£1300	£789
Copland CDA - 288 CD Player (Ex-dem)	£1999	£1599
Cyrus DAD3 CD Player (Ex-dem)	£600	£479
DPA Bigger bit 2 DAC 7	£800	£479
DPA PDM1 DAC		£179
DPA T1 (CD Transport)	£800	£499
Kenwood DP 7060 (Inc Remote)	£360	£175
Kinshaw Overture DAC	£250	£99
LFD Minstral CD Player (Gold & Gloss Black)	£650	£445
Linn KARIK int cd	£1850	£995
Linn Numerick Dac	£1500	£795
Marantz CD 80 CD Player		£229
Meridian 206 CD Player	£999	£389

Note: All previous prices as shown are either the former manufacturers list price when new. Prices paid for their equipment or the estimated price of comparable equipment / models at today's value.

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Meridian 263 DAC	£650	£299
Meridian 566 2 bit DAC	£980	£699
Meridian 606 DAC	£1500	£559
Micromega Stage 2 CD Player	£700	£395
Micromega Stage 5 CD Player (Ex-dem)	£750	£549
Micro Seiki CDM2 CD Player (Totally solid, Musical too)	£2800	£1159
Nad 5320 (Quality British CD Player)	£189	£75
Pink Triangle Decapo DAC + 1307 Chip + Battery PSU	£3000	£1399
Pink Triangle Literal CD Player (Ex-dem)	£2200	£1499
Pink Triangle Ordinal DAC	£800	£479
QED Digi reference DAC (chrome)	£450	£199
Quad 66 CD Player		£449
Roksan DP1 (CD Transport)	£1100	£699
Rotel RCD 865 CD Player	£229	£99
Rotel RCD 965BX CD Player	£250	£95
Sony CDP-XA30ES (Gold)	£600	£459
Sony CDP-X3000ES CD Player (Glass Top)	£500	£379
Technics SLP 200 CD Player		£99
Technics SLP 400 A CD Player		£59
Theta GEN3 DAC (Silver)	£4200	£2229
Theta TLC + Upgraded PSU	£400	£199
Yamaha CD 400 CD Player		£59
Yamaha CDX 3050		£179

Cassette Decks

Denon DRM 650's Cassette Deck (With Dolby 's')		£129
Revox A77 Reel to Reels (Call for Spec)		£269
Revox G36 Valve Reel to Reel		£498
Revox PR99 Pro Tape Machine		£999
Rotel RD955 Cassette deck	£300	£119
Sony TCK 6115 Cassette Deck	£299	£199
Tanberg 3034 Silver Cassette deck		£199
Yamaha KX580SE Cassette (Marked)		
Current model	£250	£149

Loudspeakers

ARS Reference Monitors (A High-End Steal, Marked) (Ex-dem)	£8995	£5795
AVI Position Speakers (Cherry)	£950	£649
B+W 2000 IFS Centre		£79
B+W Silver Signature	£6000	£2499
Castle Avon Speakers (Ex-dem)	£729	£549
Castle Chester Speakers (Dark Oak)	£700	£495
Castle Durham Speakers + Stands		£169

Castle Seven 2 (Black) (Ex-dem)	£579	£429
Celestion 3000 Ribbon Hybrid		£379
Celestion A3 (Rosewood)	£2500	£1499
Celestion CS7		£169
DBX Pro Sub Tower System 4 x 15" Bass - Various Mid- HF	£4000	£1999
DCM Time Windows (Marked)	£700	£229
Definitive Tech BP2X Surround	£595	£349
Diesis Solitaire	£250	£149
Epsos ES22 (Cherry) (Ex-dem)	£1385	£949
Epos ES25 (Walnut) VGC POA		
Epos ES30 (Rosewood) (Ex-dem)	£2550	£1699
Heybrook HB200 (Teak)		£139
Heybrook Quartet Speakers + Stands	£499	
Horning Agathon Bronze Signature	£3499	£1400
IMF TLS 80 (Transmission Line Classic)	£900	£399
Jamo Surround 200 omni	£200	£109
JPW 3 Speaker Pro-logic Package		£119
Kef 103-4 Walnut vgc	£900	£399
Kef 104-2 Speakers (Teak)		£599
Kef Model 1 (Black) (Ex-dem)	£1200	£849
Kef Model 1 (Santos Rosewood) (Ex-dem)	£1399	£999
Kef Model 3 Speakers (Black) (Ex-dem)	£2250	£1699
Kef Model 30B Subwoofer (Ex-dem)	£500	£399
Kef Model 90 Centre	£269	£129
Kef Q 70 (Black)	£750	£429
Leak 2060 (Teak)		£169
Leak 3090 Speakers		£999
Leak Sandwich 250		£99
Linn Kaber + Kustone Stands (Black)	£2200	£799
Linn Nexus (Grey)	£450	£279
Meridian A500 (Black)	£895	£499
Meridian DSP 5000 (Black) (Ex-dem)	£3885	£1999
Meridian M10 Active (Rosewood)	£2500	£1399
Mission 750 (Black) (Ex-dem)	£250	£199
Mission 751 (Rosewood)	£330	£199
Mission 770 + Stands		£169
M K MX150 THX Subwoofer (Ex-dem)	£1500	£1199
Monitor Audio Studio 50 SE (Piano Black)	£4869	£2999
Monitor Audio Studio 20 SE (Cherry) (Ex-dem)	£2500	£1749
Musical Fidelity Ref 2 Miia Monitors		£149
Naim SBL Various,		£999
Note Perfect Virtuoso (Ex-dem)		£1399
Opera Platea (Cherry) (Ex-dem)	£800	£639
Pro-Ac Response 4 New Burr (Ex-dem)	£13000	£7999
Pro-Ac Response 5 (Rosewood) (Ex-dem)	£9995	£6999
Pro-Ac Studio 100 (Ex-dem)	£699	£549
Quad ESL63 (Ex-dem)	£3500	£1999

QED - Qudos Speakers Stands	£225	£129
Rogers LS33 + Sub-Units (Black)	£600	£299
Royd Minstrel (Black)	£240	£169
Sonus Faber Electra Speakers (Walnut)	£1890	£949
Sony 176E 90 Watt B1 - Wireable	£300	£149
Sound Lab Quantum Electrostatic Hybrid Loudspeakers (New Panels Fitted)	£2250	£1649
Spendor Prelude (Teak, Needs Some Attention)	£650	£199
Tangent RS4 (Teak)		£179
Tannoy 638 Plus (Rosewood)	£750	£499
TDL RTL 3 (Black)	£400	£259
Thiel CS 1.5 (Black) The best compact floor stander we've heard!	£2700	£1799
Thomas Transducers Virtuoso Gold vgc (Lowther Driven Horn)	£3200	£1999
Triangle Graphite (Black)	£800	£499
Tsunami TS-300 Sub Woofer (As New)	£350	£249
Wilson Audio System 5.1 (Graphite Finish) (Ex-dem)	£18000	£12499
Wharfedale Harewood (Black)	£1000	£398

Turntables

Fonz CQ30 + Sme 3009 + AT Cart		£189
Garrard 401-Sme 3009 Inc Plyth + Lid		£249
Goldring Lenco 85 T/Table (White)		£89
Linn LP12 + Basic Plus	£1600	£499
Linn LP12 Ittok LVII + ATOC9	£2500	£849
Linn LP12 Ittok LVII + Sumiko	£2250	£849
Linn Sondik's Stock changing weekly, please call for latest arrivals		
Luxman PD 300 T/Table		£469
Luxman PD 555 T/Table (Fully Serviced and Superb)		£1599
Oracle Alexandra (Piano Black)		£499
Pink Triangle LPT + Roksan Tabriz + High spec PSU	£1500	£699
Project 6 T/Table	£360	£239
Oracle Delphi II/Linn Ittok II		£1399
Pink Triangle PT2 (SME-cut)		£299
Roksan Radius + Tabriz	£800	£449
Roksan Xerxes + Air Tangent 1b	£3500	£1599
Roksan Xerxes + Artemiz + AT OC5	£1700	£699
Roksan Xerxes RB300 (Black)		£529
Rotel RP830 T/Table (No Cart)		£129

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Turntables £ Year Verdict

Under £800

Project 1.2	£200	Jun 97	A bargain at £200 with its substantial and involving sound.
Project 1	£350	Dec 93	Involvement and rhythm are priorities. Highly recommended.
Project 6.1	£435	Sep 94	The 6.1 gives a very full, strong sound. A very exciting deck.
Systemdek 300	£500	Aug 96	Clear and precise sound through midrange and treble puts it up with more expensive rivals.
Systemdek II X900	£415	Sep 94	Detailed sound stage and broad imaging with a good, even range of tonal colour.
Systemdek III	£450	Jan 93	Combined with an SME 309 it achieves great results, with a massive sound stage.
Thorens TD166 Mk6	£405	Sep 94	Tonally smooth with a warm midrange, but a little too laid back.
Thorens TD180	£180	Feb 95	A good, basic budget bargain.
Thorens TD280 MkII	£199	Jun 93	Superbly lucid and clear midrange, but lower reaches are a little lightweight.
Virtual Reality Reson rs1	£600	Nov 95	With fine detail resolution, transparency and a neutral balance the Reson rs1 represents super value.
YPI Junior	£500	Oct 97	The Junior is a very good deck indeed, with an assured and involving sound.

Turntables £ Year Verdict

£800-

Ashtrom Symphony	£1860	Nov 92	The Symphony has to be one of the best the British can offer. It's expensive, but a true sophisticate.
Michell Orb	£1950	Apr 95	Fast and detailed with crisp sheer treble and clean, deep bass.
Orion 3 Cosmos Carfax	£900	Oct 95	Solid as a rock and almost as heavy, it's a satisfying performer, but not quite the best.
Orion Live Orion-A	£950	Dec 98	Nice looks and a good sound, but can be bettered on price.
Orion Live Orion-S	£2250	Oct 98	The Orion-S is a cool, lean but very transparent performer thanks to battery power. Up against strong competition.
Project Perspective	£900	Aug 98	Aesthetically, the Perspective is a winner, but better sound can be had from cheaper decks.
RT Anniversary	£2390	Oct 96	With its battery supply and ultra-quiet DC motor, the Pink displays great accuracy and neutrality. A top-flight deck.
Roksan Xerxes X	£1295	Jan 97	An undoubted bargain and class leader in all areas with a precise, confident and well-balanced sound.
SME Mk5 300	£2500	Oct 92	This is a deck for those with a substantial record collection who demand the best. Exemplary sound.
Technics SL 1200 LTD	£1000	Apr 97	Looks expensive at £1000, but don't let that put you off the capable standard version.
Winds Direct	£1775	Jul 96	Gives a technically excellent rendition but fails to really communicate the emotion in music.
Wita Benesch Full Circle	£2000	Mar 98	Offers clarity in abundance with a natural ease. Looks gorgeous too.

Phono stages £ Year Verdict

Under £500

Creek OBH 95/OBH-2	£160	Nov 97	One of the best MC phono stages on the market at the price
Creek OBH-9/OBH-1	£110	Nov 97	Smooth and truly musical, exceedingly worthy entry-level phono stage.
Demosa DP One/DP-02	£350	Sep 97	A beautifully made, fine sounding device that looks great too.
EAR 834P	£340	Oct 94	Very fine phono stage with precise imagery and a bargain at the price.
Linnson Black Cube	£395	Oct 98	Capable of involvement, neutrality and insight usually the preserve of stages three or four times the price.
LFD Mistral	£299	Sep 97	The most lucid and musical budget phono stage around - a true audiophile bargain.
Midical Priority X-1P	£130	May 99	First-class inexpensive phono stage. MM and MC inputs catered for. Low on distortion, high on clarity, build legendary.
NAD PP1	£40	Sep 98	At this price the NAD is an accomplished all-rounder. Slowish bass will suit leaner systems though.
QED Outcaster	£35	Jan 97	A bargain. Beguilingly musical presentation, with more than enough detail and power for a mere £35.
Rorel RQ-970BX	£130	Nov 94	Combine with a good cheap line level integrated and it will show you how good vinyl can be.
Sedley Sedley/MCMM	£399	May 98	The Sedley combines transparency and fine dynamics with excellent rhythmic ability.

£500-

Anthem Pre 1P	£899	Aug 98	Despite a sizeable price tag the Anthem offers a smooth, lucid sound and superb build quality.
Audio Innovations P2	£749	Feb 96	Fantastic bass and super insight make this one of the best phono stages around.
Audiolab 8000PPA	£800	Oct 94	Instruments can have a somewhat flat perspective, but excellent clarity
DBP DSP 3000D	£495	Oct 94	Could be too forceful for some, but with excellent detail and extremely powerful bass.
Kinshasa Perception	£525	Oct 94	Extremely impressive results, especially with MM cartridges.
Linn Linn	£850	Oct 97	Maries beautifully into the Linn family, but not too hot with other components.
Michell Iso	£528	Oct 94	Gives a thoroughly cohesive picture of a recording with a very tight and rhythmical bass.
Michell Iso III	£850	May 93	Perhaps too good for some record collections. Extremely revealing.
Roksan Artelex/DSS	£945	Oct 97	Doesn't worry about genre, it just gets on with the job of making music in an enjoyable way.
Sonic Frontiers Phono 1	£2000	Apr 98	Expensive, yes, overpriced, no. The Phono 1 is a superb all-round phono stage.
Unison Simply Phono	£495	Mar 96	Liquid sound with great dynamics, but a little hissy and muddled too. Beguiling, but not perfect.

Cartridges £ Year Verdict

Under £200

Centrastatic Mica	£130	Apr 99	Tends to sound quite hard at the top but imaging and detail are good. Best in a warm system.
Denon DL103M	£110	Aug 97	First manufactured in 1963, it sounds mature and sure-footed rather than over the hill.
Denon DL110	£65	Mar 94	May be a little soft-natured for some. Splendid dynamics and an even tonal balance.
DNM Mica	£185	Feb 98	Better Goldring's 1042 without difficulty. MC quality from an MM.
Goldring 1342	£90	Jan 93	One of the best MMs at the price with stainless delivery.
Goldring 1012GX	£60	Jul 93	Great with Rock music, the 1012GX is the best value low-price MM.
Grade Precision Triver	£119	Apr 97	Good tracking and inoffensive sound, but somehow lacks sparkle in any department.
Linn K9	£58	Sep 94	Rhythmic bite compensates for a lack of vibrancy in music (MM).
Orion 140	£100	Jan 93	Smooth operator and very good value for money (MM).
Orion MC15 Super II	£110	Mar 95	In the right system, can be masterful with its dry and accurate response.
Orion MC2E	£120	Sep 95	A considerable achievement that adds true verve a pizzazz to the MC15 Super II
Roksan Corus Black	£170	Jan 93	Light and dry presentation with good presentation (MM).
SME Brazen MM	£185	Sep 97	If you like the V15 you'll love the Brazen. Works well with an SME 3009.

£200-

Cartridge Mon Music Makeover	£549	Feb 99	Good price, high output and a winning musicality make this Moving Iron cartridge the one to beat.
DNM Linn	£1300	Jan 99	A Goldring make-over that tracks well and sounds good. Pricey, though.
DNM Rica MM Cartridge	£255	Jun 98	This betters the Mica, has super-MM virtues.
Dynavector DV10X-H	£299	May 99	Delightfully musical sound makes the Dynavector a very strong contender in the budget MC stakes.
EMT HST6	£850	Oct 96	Solid bass and smooth, musical sound make this rare MC cartridge worth the money.
Goldring Exact VX	£495	May 97	Has fine midrange clarity, but is bettered in other areas by cheaper competitors.
Linn Arkiv	£1200	Dec 97	Linn fans will love it but it's up against strong competition.
Linn Klyde	£489	Jun 95	Sumptuous sounding cartridge that borders on the bass heavy but has a good feel for music.
Lyra Lydian	£649	Jun 95	Extremely smooth, civilised MC with no obvious weaknesses.
Orion Jubilee	£1250	Mar 99	Detailed, musical and sure-footed, the Jubilee goes a long way towards justifying its elevated price tag.
Ortofon MC25F	£225	Sep 95	Delightfully sweet, musical sound with added refinement on FL that takes some beating.
Ortofon MC30 Supreme	£450	Jun 95	Involving yet refined presentation but some could feel it's slightly coloured.
Ortofon Rohmann	£1000	Apr 96	A top quality MC with superb tonal quality and excellent imagery.
Ortofon V15 VMM1	£295	Mar 97	Warm, dynamic rendition of music with great detail and impact (MM).
Transfiguration Spirit	£1000	Jul 98	A balanced all-rounder that misses out only on the last ounce of detail and bass weight.
van den Hul MC10	£840	Jun 95	The MC10 is very hard to fault. A honey, pure and simple.
VDH Grasshopper IV	£3750	Dec 95	Allows music to flow with superb fluidity and reveal things which were previously unheard - at a price!

Prices shown are those at the time of review



Pink Triangle Tarantella.



Sonic Frontiers Phono 1.



van den Hul Grasshopper.

Tone arms £ Year Verdict

Hadcock GH 228 SE	£595	Dec 98	Construction won't worry SME but its sound quality will unsettle a lot of the competition.
Origin Live RB250/RB300	varies	Nov 97	These modified arms are a considerable improvement on the originals
SME 309	£689	Jan 93	Tight, neutral sound with good tonality, but lacks the IVs pace and precision.
SME IV	£828	Mar 92	Sexy chassis and staggering engineering along with potent performance earn it a place in audio history.

Prices shown are those at the time of review

Tuners £ Year Verdict

Under £300

AMC T7	£130	Jul 97	Although it has a tempting price, its sound quality is poor compared with its rivals.
Arcam Alpha 7	£230	Mar 97	An attractive, smooth sounding tuner that won't break the bank.
Cambridge T500	£180	Feb 99	The T500 is one of the most gifted tuners under £500; a very accomplished all-round performer.
Harman/Kardon TU 950	£200	Jul 96	Sound quality is generally impressive. Let down by a rather constricted sound stage, but still good value.
Kenwood KT-2080	£130	Feb 97	Smooth, even balance allows the KT-2080 to convince with whatever it's receiving. £130 well spent.
Marantz ST-57	£150	Oct 97	The ST-57 is a smooth, warm tuner but lacks a little clarity and transparency.
Mission Cyrus FM7	£299	Apr 94	Musical, communicative and extremely detailed and a steal at the price.
NAD 412	£190	Jun 96	A remarkably musical, natural sounding tuner. Unbeatable at the price, or even twice the price for that matter.
Onkyo T401	£160	May 94	A competent machine, but time has taken its toll on the sound quality.
Rega Radio	£230	Jan 95	Sounds on the whole more than its price, but in other respects it isn't especially competitive.
Rotel RT-930AX	£175	Aug 94	The RT-930AX is a glowing little bargain, real quality at a very realistic price.
Sony ST-SA3ES	£250	Apr 97	The Sony is worth every penny of its asking price. If you're a fan of radio this is one to go for.
Sony ST-SE700	£180	Aug 97	The ST-SE700 is one of the best at this price. LW reception is a welcome bonus.
Technics ST-GT-350L	£140	Jun 95	Not a bad buy at all and a very good fit for budget and mid-price systems.
Yamaha TX580 RDS	£200	Feb 95	If you want something for casual listening with superior aesthetics, this might be the one for you.



Hadcock 228 SE.

£300+

Adcom GFT 555.2	£399	May 93	Quite musical but does not rejuvenate the waves! Good solid performance but less than luxurious.
Burmeister 931	£4347	Nov 94	This is not a cheap tuner, but its cheaper than buying a radio station, which is the only possible alternative.
Creek T43	£399	May 98	A great little tuner. This is the one in the price bracket.
Denon TU-S10	£400	Mar 98	A stylish, well-built tuner which has a detailed sound but needs careful partnering
Fanfare FT 1	£1350	Mar 95	Whether it's sweaty disco or symphony hall, the Fanfare comes up to scratch.
Kenwood KT-6050L	£300	Oct 95	A good value, excellent sounding rds tuner, but lacks full EON facilities
Linn Kremlin	£1645	Mar 92	Commendable basic performance but, considering the price there are limitations.
Magnum Dynalab FT101A	£749	Apr 92	Worth auditioning but bass rather dry and light.
Marantz ST-17	£600	May 99	Knock-out build quality and rich velvety sound. Poor-signal mute a bit too enthusiastic.
Meridian 504	£660	Mar 96	A clear, natural sound with good punch. Has strong rivals at the price, but acquires itself well.
Micromega Tuner	£700	Jul 95	An unusual design from Micromega that's well built but sonically unrewarding and expensive.
NAD 702	£330	Jul 94	Well worth auditioning, even if you've never previously considered a receiver.
Naim NAT 03	£499	Sep 93	Soft and pure, especially across the midband. Speech very well reproduced plus solid weighty bass.
Nakamichi ST3S	£350	Dec 94	Looks good, but the sound quality isn't really worth the asking price.
Pioneer F-504RDS	£300	Dec 98	One sole mark against the class-leading transparency is its slightly dry character.
Pioneer F-504RDS	£350	Nov 95	Well engineered and competent tuner, but a little uninspiring.
Rotel Michi RHT10	£895	Mar 94	This classy looking tuner can hold its head up high amongst the best tuners at the price.
Rotel RT-990BX	£500	Apr 95	The price of twenty concert tickets, and for that you can listen as if you were there. A bargain.
TAG McLaren T20	£1100	Mar 99	Extremely well built with a lucid if slightly dry sound. The only real drawback is the high price.
Thorens TR1-2000	£500	Dec 97	An otherwise competent tuner is let down by a rather processed character.



Rotel Michi Tuner.

Cassette £ Year Verdict

Under £300

Aiwa AD-F580	£150	Apr 98	No Dolby S, but three heads and two capstans make the Aiwa a bargain.
Denon DRM-550	£160	May 96	Good enough for the price and no worse than the competition.
Denon DRM-650S	£230	Aug 96	Top sound quality with ferric and chrome makes this deck a steal.
Grundig CF4	£250	Jan 95	Fair on pre-recordeds, OK when recording, but speed stability isn't great.
JVC TD-V662	£300	Sep 98	Only the lack of Dolby S conspires against the otherwise excellent JVC.
Kenwood KX-5080S	£200	Jan 97	Stable transport gives fine results on metal and chrome. Rough on ferrics.
Nad 613	£230	Jan 96	Decent playback and good recording when used carefully.
NAD 614	£270	Sep 95	Excellent electronics are let down by a low-grade transport.
Rotel RD-960BX	£230	Oct 95	A solid, competent machine which is reasonable value for money.
Sony TC-K311	£150	Dec 93	Auto-tuning is mediocre and the general results are unexceptional.
Sony TC-K490	£170	Jan 93	A mix of average heads and electronics doesn't make for happy taping.
Teac V-610	£100	Apr 97	The V-610's performance matches its price well, but audiophile it isn't.
Teac V-600	£150	Sep 94	Satisfactory for in-car recordings, but the low price shows.
Yamaha KX-580 SE	£250	Sep 97	The '580 lives up to its SE tag with a fine performance in all areas.

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Prices shown are those at the time of review

Cassette £ Year Verdict

£300-

Alwa AD-S950	£300	Feb 95	Vice-free playback is mirrored by impressive recording.
Denon DRS-810	£300	Jan 92	On the right tapes, the Denon repays with delightful sound quality.
JVC TD-V1010	£400	Sep 92	Disappointing on replay but recording is another kettle of fish altogether.
Kenwood KX-7060S	£330	Dec 94	Convincing all-rounder except for heavy-handed noise reduction.
Nakamichi 1.5	£500	Jan 92	The Cassette Deck 1.5 has no rivals in its ability to recreate a realistic performance.
Nakamichi DR-1	£780	Jun 93	Not perfect but as close as you can get for the money.
Nakamichi DR-3	£300	Mar 93	Unfortunately keeping the price down keeps performance below Nak's norm.
Onkyo TA250	£350	Oct 94	Top transport but the electronics aren't on a par.
Pioneer CT-95	£1000	Mar 97	On chrome and ferric, the '95 is smooth and natural. Not so good with metals.
Pioneer CT-S550S Precision	£340	Feb 99	Three heads, ease of use and high quality make the Dolby S equipped Precision a strong contender
Pioneer CT-S740S	£430	Jun 96	Complex but superb in every important area.
Sony TC-K611S	£330	Feb 94	Muffled on pre-recordeds but pulls out all the stops on recordings.
Teac V-6030S	£550	Nov 97	Solid build and solid sounds. Top-notch at the price.
Teac V-8030S	£650	Aug 95	One of the highest quality Dolby S decks available.
Technics RS-AZ7	£300	Jul 96	Excellent bass but mid and treble lack dynamics. Auto-tunes poorly on metal.

DVD £ Year Verdict

Denon DVD-3000	£700	Aug 98	The Denon is a fine performer with CD and better still with 24/96.
Denon DVD-5000	£1500	Mar 99	Build is second to none. Sound is very solid convincing, but not as musical as the 3000.
Panasonic DVD-A350	£700	Jul 98	The A350 wipes out the CD-only competition at the price and threatens players up to £2000.
Panasonic DVD-L10	£1000	Nov 98	Isn't cheap, but it's an outstanding portable and a capable domestic device.
Sony DVP-S715	£700	Aug 98	The Sony is warm and smooth but lacks clarity and precision.

Minidisc £ Year Verdict

Denon DMD-1000	£300	Sep 98	With its uncoloured and natural approach, the Denon is digital done right.
Godmans Delta CMD	£199	Apr 99	Well-tailored CD/MD pairing and a doddle to use. Sound quality is spot on for the price.
JVC XM-228	£230	Sep 99	Well-built recorder. Good but not exceptional as Minidisc improves generally.
Kenwood DMF 9020	£500	Aug 99	An excellent tool for home recording; combines convenience, superb sound and a fair price.
Kenwood DM-7090	£500	Apr 97	If your heart was set on a Nakamichi cassette, have a listen to the Kenwood instead!
Kenwood DM-9090	£500	Jan 98	One of the best MD machines to date but CDR has the sonic edge.
Kenwood DM-5090	£330	Feb 99	Analogue recordings are especially good. Lack of digital recording level is a small setback.
Kenwood DMC-G7R	£330	Mar 98	This portable offers fair performance on the move but isn't the last word in sound quality.
Sharp 722 portable	£230	Aug 99	Flash looks with solid build. First-class portable with domestic potential, but it isn't cheap.
Sony MDS JE500 MD	£300	Feb 97	Impressive sound and unmatched convenience make an excellent buy.

Headphones £ Year Verdict

Ergo Model 2	£140	Mar 99	Wonderfully lucid and transparent panel-like sound.
Jecklin Float 2	£100	Mar 99	Clarity and openness are their traits, rather than slamming bass, but still good value.
Sennheiser HD-580	£200	Nov 98	In the company of a smooth, warm system the 580s can shine.
Sennheiser HE60 V70	£1000	Feb 95	Electrostatic that set a class standard and can put a case for chucking out your power amp and speakers.
Vivanco FMH-6800	£80	May 98	Have a lot of potential but basic operating problems have to be cleaned up first.
Vivanco SR850	£50	Nov 95	Excitement that is rarely heard in headphones, but have a little trouble with heavy orchestral loads.

CD Transports £ Year Verdict

Audiolab 8000 CDM	£1249	Aug 94	Distinguished by a wide array of facilities, thoughtfully designed and high quality.
Cyrus Disc Master	£1800	Jul 94	Smooth and cohesive. The Disc Master looks good and comes with the Dac Master within the price.
DPA Enlightenment	£695	Mar 95	Solid and lifelike sound with rock music and full bodied on Classical.
Kenwood DP-X9010	£530	Feb 92	Superb build for the money and a very musical sound. Benefits greatly from clocking.
Micromega Duo	£3435	Apr 93	Excellent build quality and a sound quality to match.
Monarchy DT-40A	£1595	Jun 94	Isn't cheap but has a solid dependable sound with a big, powerful presentation.
Parasound C/BD-2000	£1695	Jun 97	The belt drive is an interesting idea but the Parasound is bettered by cheaper transports.
Tr Cardinal	£1440	Feb 95	Heart-stopping speed and impact contribute to what is an exceptionally good machine.
Rotel RDD-980	£450	Jul 96	Good, clean dynamic sound with a neutral and pure midrange tone.



Panasonic DVD.



Sharp 722 portable.



Sonic Frontiers 3.

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CD Transport £ Year Verdict

Sonic Frontiers 3	£6999	Sep 98	A handsome machine both sonically and aesthetically. We love the camera aperture-style loading system.
Sonic Frontiers SFT-1	£2295	Aug 96	Top flight machine with an easy, musical and enjoyable sound, for those that can afford it.
Trac P-30	£2500	Jun 97	Costs a lot of money and sounds nothing short of superb.
Teac VRDS T1	£499	Feb 95	Enjoyable player with good insight. Good finish and keen pricing make it a thoroughly good buy.
Thorens TCD 2000	£900	Jun 96	A soft and warm sound will please vinyl lovers, but it's not the last word in detail.
XTC CDT1	£1200	Apr 96	A warm and musical sound with a taste of high-end refinement and detail.

Prices shown are those at the time of review

CD Convertors £ Year Verdict

Alchemical TS-D-1	£300	Jan 99	Smooth, natural and relaxed on the ear, highly persuasive with acoustic material. A bit soft on Rock and Dance.
Arcam BB500	£750	Aug 97	Smooth and accurate treble and easy-going rhythm. Measured and engaging; good value too.
Audiolab 8000DAC	£900	Aug 97	Treble roll-off serves to remove some of the music's sparkle; lags behind the group leaders somewhat.
Cambridge Dacmagic	£150	Jun 95	Instant upgrade for a budget player but out of its depth with in a properly designed hi-fi CD player.
Chord DSC 900 DAC	£1700	Dec 98	The Chord combines smooth composure with musicality and transparency. Fort Knox build and priced to match.
Creek OBH-14	£239	Jun 99	Combined DAC and passive pre-amp; at the money there is no competition.
DPA Enlighten dac	£795	Mar 95	Powerful, taut bass and remarkably solid higher frequencies. A nice touch with acoustic music especially.
DPA Enlightenment	£825	Aug 97	An engrossing listen with good manners to boot. Never uninvolved or lacklustre, plays with realism.
DPA Little Bit 3	£300	Nov 95	Don't be misled by the name - it's the budget convertor to have. Impossible to criticise for the money.
DPA SX512 DAC	£8000	Jun 98	A real smoothie for high-end conversion. Given the right transport, an outstanding sound is on the cards.
Maraton Silhouette/PSU	£895	Aug 97	If detail is high on your list of priorities, with a more forceful, hard-edged presentation, this looks like a very good bet.
Midiman Flying Calf	£109	Feb 99	A great little DAC which simply can't be beaten at the price. A bargain in all areas.
Midiman Flying Cow	£300	Jun 98	First-class as a DAC; doubles as an ADC for archiving to CDR - great value.
Monarchy Audio Delux 18	£595	Aug 97	Never offensive; its multi-bit convertor packs a mighty bass punch. Useful analogue volume control.
Monarchy Delux 18	£795	May 95	Delicate brightness does a lot to open out music and create a sense of space.
Musical Fidelity X-24K	£300	Jan 99	Crisp, detailed and dynamic, the MF is a genuine music maker, if a touch hard and bright at times.
Musical Fidelity X-DAC	£300	Nov 97	Outstanding value for money. Excellent sound in the usual attractively styled package.
Orelle DA188	£399	Jun 95	Nicely built using quality components, with a lively sound. Solid bass, tidy midrange and crisp treble.
Pink Triangle Da Capo	£1400	Feb 95	Old hand at the game. One of the first HDCC-compatible convertors still a fine piece of gear.
Pros Audio	£699	Nov 95	A fine musical performance makes this idiosyncratic CD convertor worth searching out.
RDP 980	£450	Jul 96	An affordable route into two-box players. Good, clean dynamic sound with a neutral and pure mid-range tone.
Sonic Frontiers DAC kit	£240	Jan 95	Easy and fun to build, competitively priced and delivers fine sonic results.
Son Front Processor 3	£7000	Sep 98	An awful lot of money - use it forever. Quality which can outlive any amount of cheaper purchases.
Sonic Frontiers Transdac	£699	Jul 95	The transdac has a smooth and focussed sound, but partnered with the Ultra Jitterbug looks expensive.
Thorens TDA2000	£700	Jun 96	Partnered with the TCD 2000, produces a sound that is certainly focussed, detailed and spacious.
XTC Dac	£1200	Apr 96	A taste of the elegantly smooth, slightly laid-back sound - the epitome of American good taste.



Midiman Flying Calf.

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Gershman Acoustics

Avante Garde RX20 - a mere 36" tall and 12" x 12" at the base - Absolute Sound review - "a true torture test with a bass line that's big, super fast and continuous - the Gershman's handled it beautifully, servo driven Infinity RS1 towers have more power but are way too slow. The Magneplan MG3.5/R's, can't match the low bass impact of the Avant Gardes, only the Thiel 3.6 can handle this track with aplomb and even they don't sound quite as fast. Unquestionably, the Avant Gardes are a tremendously musical loudspeakers".
X-1, Specter, Enigma 500-X, GAP-520X

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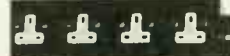
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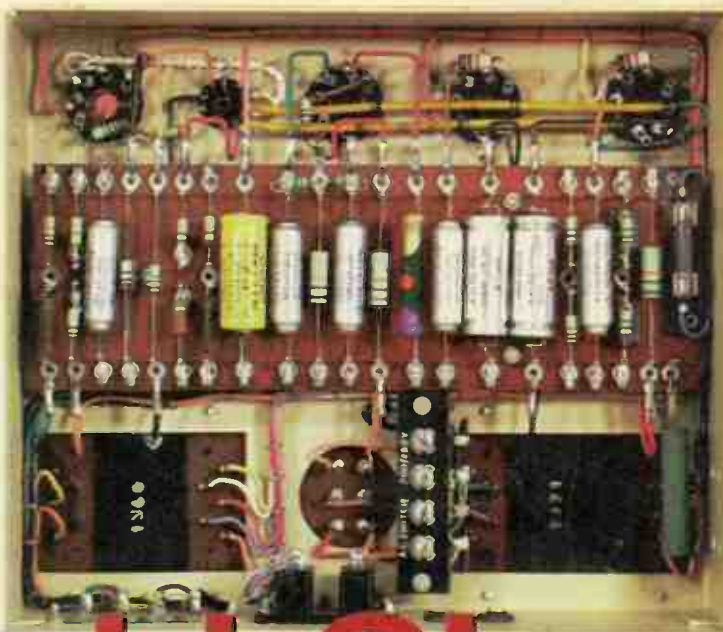
Hi-Fi World Aug 99
"gained speed, control & involvement. Improved cohesion and musicality"

Solder connections with Wonder Solder. 2ft £49, 3ft £59, 4ft £69, 6ft £89. Other lengths to order. 4, 6 and 8 way all steel distribution boxes with 3ft of cable & MK Tough plug £149, £179, £209. Analogue Interconnects, IC-50, IC-80, IC 100, IC, 200. - refer What Hi Fi for review ratings. Hi-Fi World Sep 99 - IC-50 "this months bargain".
Speaker cables - SS800, BIWIRE, SS1000



"For the money, that's no mean feat"
Hi-Fi World June 99

Taperwire
***** WHAT-HIFI?



World Classic

Cassette

Nakamichi (various)
Yamaha TC-800GL

See main Guide

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
Pioneer PD-91

Beautifully-built two-box with pre-amp stage. Very musical although not as refined as modern Bitstream gear. No digital output. Built-to-last player with easy upgrade routes for modifiers. Not knockout as it stands but get one cheap and have a go!

Amplifiers

Leak Point One, TL12 & TL10
Leak Pre-amps
Leak Stereo 20
Leak TL12+
NAD 3020
Quad 33
Quad II
Sugden A21
Technics SE-A5 Mk2

Ancestors of hi-fi, consequently expensive nowadays. As with all vintage stuff, overhauling is de rigueur before use. Line of 'good for their time' pre-amps. Use of EF86 pentode for high gain rules out ultra performance. Not the highest-fi. Excellent workaday classic. In good order the 20 will not disgrace itself. Various upgrades are available from specialist repairers. Plentiful monobloc equivalent of Stereo 20. Reasonably inexpensive and a tweakers' dream. Genuine hi-fi on a budget. You can't argue with success! NAD's budget integrated gave thousands their first taste of hi-fi and remains great value. By no means a bad job and value for money. With its matching 303 pre-amp makes a good introduction to audio classics. One of the all-time classic mono amplifiers. Unusual circuit but it works beautifully. 22 pre-amp not up to today's standards. Seventies transistor integrated has an eminently likeable smoothness and musicality. Limited inputs via DIN sockets. Nice transformer and electronics, shame about the casework. With tweaking, this 150watter can sound sweet.



Leak TL12 Point One.

Loudspeakers

Klipschorn
Leak Sandwich
Lowther PM6A
Magneplanar SMGA
Mission 770
Quad ESL57
Tannoy GRF & Autograph
Wharfedale Super 8 RS DD
Yamaha NS1000M
TannoyYork, Lancaster etc.

Not exactly plentiful or cheap but a splendid beast. For efficiency they have seldom been equalled. Space hungry! Rather warm sounding big infinite baffle but cheap with it. With reasonably powerful amp can sound quite satisfying. High quality full-range driver; still manufactured. High sensitivity, as fitted to many classic horn designs. Touch dry in the bass but a technological 'speaker with genuinely musical abilities. Usual warning: re: dipoles apply. Father of the 77 range which continues to this day. Well mannered with a warm sound and a kind load to amplifiers. Unrivalled. Properly serviced there is nothing like 'em. Their natural presentation may make them caviar to the general. Folded horn monsters which certainly sound good if you have the space. For Tannoy vintage see HFW November 1998. Ideal experimenters' driver. High sensitivity ~14,000 Gauss magnet and extended frequency range. Inexpensive too! Hi-tech favourites of the Japanese and Americans. Viewed more warily in the UK but can give excellent results. 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
Alphason HR100S
Ariston RD11
Garrard 301 & 401
Goldring Lenco 88 & 99
Hadcock 228
Linn Axis
Michell Focus One
Shure M75
SME 3009 IIS
Thorens TD124
Thorens TD150
Trio L-07D

Very honest piece of kit, well made and easily adjusted. Vinyl beginners could do very much worse. First class arm, up to present-day standards. Buy carefully, though, as there's no service available now. A one-time king of turntables very similar to the Linn LP12. Now deposited but worth a look at the right price. Legendary and fairly plentiful. Excellent back-up available; many different custom plinths available. High quality. Great deck for the kitchen table enthusiast. Garrard fans won't look at 'em but cheap and capable. Servicing available. Recently out-classed by Hadcock's updated 228 Special Edition but a proper hi-fi arm for all that. Makers still service. Uncomplicated, lower-price version of the famous Sondek. Considerably less expensive than some of its stablemates. 20 years and still going strong. Early runner in the modern turntable cycle with a first class arm. Factory servicing available. Recent line-contact improvements have left the M75 behind but the wide range of needles make it a handy tool. Everlasting classic tone-arm. Spares permanently available from SME. No longer the last word but peanuts second-hand. Best classic deck ever? Judging by the prices they fetch it's possible - 78rpm too! Mid-price deck with a keen following. No real difficulty with servicing - novices may find the suspension system unnerving. Knockout heavyweight from 1980 with stainless bearing and 11lb platter! Not a give-away and beware! - spares scarce.

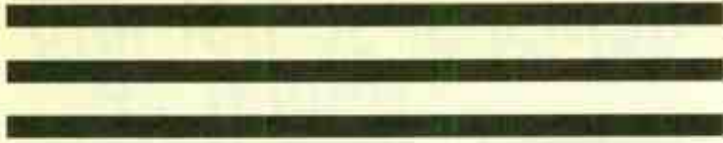


Thorens TD124.

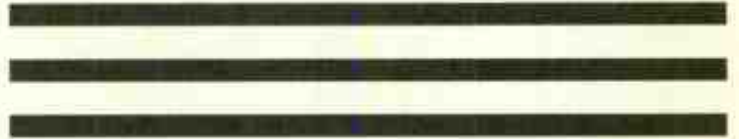
Tuners

Leak Troughline (original)
Leak Troughline II & III mono
Leak Troughline III Stereo
Marantz ST-8

Interesting ornament but no longer hi-fi. Bandwidth limited to 88MHz to 100MHz only. Arguably the best-sounding tuners ever. Adaptation for stereo easy via phono multiplex socket. Excellent tuner with indifferent stereo decoding circuit. Best when adapted to use modern outboard decoder. Possibly the ultimate Tardis console, including an oscilloscope for checking the strength of signal. Expensive even now.



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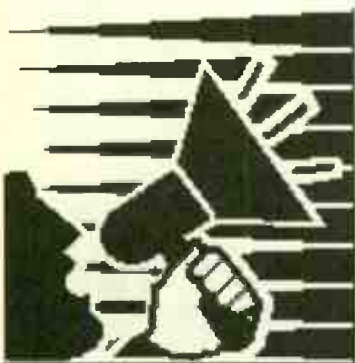


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Clearance Items

	Our Price	Original Retail Price
Exposure V Active x over (3 Way)	£ 295.00	£ 995.00
EAD 7000 Transport	£ 895.00	£ 2495.00
Magnum P200 pre amp	£ 895.00	£ 1895.00
Gale 401	£ 250.00	£ -
Kinshaw Overture Phono	£ 195.00	£ 395.00

New in This Month

POWER AMPLIFIERS		
Conrad Johnson Prem 8a	£7995.00	£14000.00
Naim Nap 250	£ 895.00	£ 1700.00
NAD C340 Integrated	£ 195.00	£ 350.00
Lavardin IS Integrated	£1195.00	£ 1600.00
Audion Silver Knights	£1295.00	£ 3000.00
Meridian 605 Monoblocks	£1195.00	£ 2000.00
Jeff Rowland model 2 + battery power supply	£3750.00	£ 7600.00

PRE AMPLIFIERS		
Croft Super Micro A mk 3	£ 495.00	£ 1000.00
Audio Research LS7	£ 995.00	£ 1620.00
CAT SL1 Sig mk III	£2995.00	£ 6900.00

SPEAKERS		
JBL Ti 200	£1495.00	£ 2250.00
Jamo SW3105 active sub	£ 495.00	£ 800.00
Orelle Swings	£ 795.00	£ 1200.00
Infinity IRS 2B	£1795.00	£ 4000.00

AV COMPONENTS		
Onkyo TXD 939 AV Receiver	£1495.00	£ 2400.00

C.D PLAYERS & DACS		
Meridian 565	£1495.00	£ 2500.00
Helios Model 1	£ 895.00	£ 1300.00
Helios Model 2 (new)	£ 750.00	£ 1000.00
Helios Model 3	£ 495.00	£ 700.00
Audio Alchemy DDS 2	£ 450.00	£ 900.00
Meridian 508 24 bit	£1695.00	£ 2200.00
Marantz 17 cd player	£ 595.00	£ 1000.00

TURNTABLES/ ANALOGUE/ VARIOUS		
Meridian 504	£ 550.00	£ 750.00

Power Amplifiers

Copeland CSA 14 Integrated (Silver)	£ 795.00	£ 1195.00
Restek Extract Monoblocks (180 watt)	£ 1995.00	£ 3500.00
Mark Levinson 331	£ 3995.00	£ 5000.00
Krell KAS 2 Monoblock	£ 9995.00	£18000.00
Michell Alecto Stereo	£ 995.00	£ 1500.00
Jadis JA500	£ 7995.00	£21000.00
Boulder 102 AE	£ 2650.00	£ 3400.00
Boulder 500 AE	£ 2995.00	£ 5000.00
Audio Note P1 SE	£ 500.00	£ 950.00
Jadis JA 80 Monoblocks	£ 4995.00	£10000.00
Audion Golden Knights	£ 1995.00	£ 4000.00
Jadis Defy 7 mk III	£ 3250.00	£ 4790.00
Micromega Tempo 2 Integrated	£ 550.00	£ 900.00
Krell FPB 600	£ 8995.00	£12900.00
Krell KSA 250	£ 2750.00	£ 6700.00
Audio Note Ankoru Monoblocks	£ 8500.00	£14500.00
Micromega amp	£ 695.00	£ 1295.00
Micromega Tempo P	£ 695.00	£ 1250.00
FM Acoustics 611X Resolution Power	£14995.00	£22000.00
Lamm M1 Monoblocks (100W)	£ P.O.A.	£ P.O.A.
Quad 77 Integrated (Quadlink)	£ 495.00	£ 700.00
EAR 519	£ 2695.00	£ 4699.00
Audio Note Kassi	£12995.00	£30000.00
Audio Note Kagon	£29500.00	£80000.00
Exposure Dual Reg IV	£ 895.00	£ 1800.00
Krell 50S	£ 2250.00	£ 3690.00
Exposure XV integrated	£ 350.00	£ 750.00
Aura Evolution A100	£ 195.00	£ 350.00
Exposure XII psu	£ 495.00	£ -
Musical Fidelity F19	£ 2250.00	£ 4000.00
Krell KSA 80B	£ 1850.00	£ 4000.00
Krell KSA 50 mk II	£ 995.00	£ 3000.00
KSA 200B	£ 2495.00	£ 6000.00
Audio Research D130	£ 1395.00	£ 1850.00
Meridian 556 Power amp (new)	£ 695.00	£ 950.00
Mark Levinson 331	£ 2995.00	£ 5000.00
Jeff Rowland Synergie + External power supply	£ 3200.00	£ 5000.00

Pre Amplifiers

Jeff Rowland Consumate + Phono (3box)	£ 3995.00	£ 8000.00
Meridian 541 Dolby Surround	£ 650.00	£ 1095.00
F M Acoustics 266 Resolution	£10995.00	£17000.00
Krell KRC2	£ 2200.00	£ 4190.00
Meridian 501.2 (New)	£ 595.00	£ 700.00
Quad 34	£ 220.00	£ -
EAR 802 (inc phono)	£ 650.00	£ 1200.00
Musical Fidelity F25	£ 795.00	£ 1500.00
C.A.T. SL1 Signature mk III (new)	£ 4500.00	£ 6900.00
Conrad Johnson Prem 7B	£ 5995.00	£11000.00
Conrad Johnson PV10A	£ 895.00	£ 1300.00
AV COMPONENTS		
Meridian 565 (AC3, THX, Dolby, Prologic)	£ 1995.00	£ 2850.00

Quality Speakers

Wilson 3/2 (Black)	£ 5995.00	£11000.00
B & W 801 Series 2 (Black Ash)	£ 1895.00	£ 4000.00
Apogee Stage	£ 995.00	£ 3000.00
Sonus Faber Guarneri	£ 4500.00	£ 6500.00
Roksan ROK 1	£ 295.00	£ 600.00
Wilson System V.1 (Black)	£12000.00	£18000.00
Rogers LS3/ 5A Black (NEW)	£ 575.00	£ 798.00
Rogers AB1 Sub (NEW)	£ 395.00	£ 598.00
Monitor Audio Studio 50SE (Black Laquer)	£ 3500.00	£ 4799.00
Rogers LS55 (New)	£ 330.00	£ 430.00
Aliante Spazio	£ 250.00	£ 500.00
Martin Logan Stylos	£ 2200.00	£ 2900.00
Monitor Audio Studio 50SE	£ 2495.00	£ 4000.00
Roger LS35A	£ 295.00	£ 798.00
Alon Adriana (New)	£ Special	£10000.00
Alon V mkIII	£ Special	£ 5500.00
Meridian DSP 5000	£ 2495.00	£ 3300.00
Meridian DSP 5000 C (centre)	£ 1150.00	£ 1750.00
Meridian M 2500 Sub	£ 1095.00	£ 1600.00
Quad ESL 63	£ 1895.00	£ 3600.00
Meridian DSP 5500	£ 4300.00	£ 6000.00
A.T.C. SCM 1000 SL Active Speaker	£ 4500.00	£ 7000.00
Sonus Faber Extrema + Stands	£ 3995.00	£ 6500.00

CD Players & DACS

Cambridge Dac Magic	£ 150.00	£ -
Mark Levinson No 39	£ 4250.00	£ 5000.00
M C Cormack DAC-1	£ 450.00	£ 995.00
Forsell Air Ref Transport mk II	£ 8000.00	£ 5800.00
Forsell Air Ref dac	£ 4995.00	£ 2995.00
Mark Levinson 30.5/31	£11500.00	£24000.00
Meridian 566 DAC (20 Bit)	£ 895.00	£ 1095.00
DPA PDM 1 mk III	£ 550.00	£ 1000.00
Naim CD2	£ 1395.00	£ 2200.00
Krell KPS 25s	£13995.00	£19995.00
Krell KAV 300 CD	£ 2500.00	£ 3500.00
Quad 77 CD Player (Quadlink)	£ 495.00	£ 700.00
Genesis Digital Lens	£ 1095.00	£ 1900.00
Meridian 203 dac	£ 225.00	£ 500.00
Pink Triangle de Capo/ Cardinal	£ 1495.00	£ 2331.00
Arcam Alpha plus	£ 195.00	£ 500.00
Naim CD1	£ 1195.00	£ 2000.00
Marantz CD 94 mk II Transport & DAC	£ 695.00	£ -
Meridian 500 C.D. Transport	£ 1795.00	£ 1245.00
Meridian 565 (THX, Dolby, Prologic)	£ 1495.00	£ 2500.00
Meridian 508 24 bit player	£ 1695.00	£ 2200.00
Pink Triangle Numerical 24 bit DAC	£ 700.00	£ 1048.00
Pink Triangle Literal transport	£ 1495.00	£ 2200.00
Audiolab 8000 CDM transport	£ 795.00	£ 1200.00
Meridian 563 dac 20 bit	£ 495.00	£ 950.00
Wadia 6 CD Player	£ 1995.00	£ 3600.00

Turntables & Analogue

Voyd Reference/ Reference Power supply/ Helios Cyralene/ Audio Note IO limited + P/S	£ 1500.00	£22000.00
Roksan Xerxes/ Linn Akito/ PSIII/ DSU	£ 650.00	£ 1200.00
Piere Lurne J1/SL5	£ 1500.00	£ 4500.00
Forsell Air Force One	£11995.00	£25000.00
Pink Triangle PT Too Ref Bearing, platter, clamp	£ 495.00	£ 950.00
Linn LP12/ARO/Armedgeddon/ Prefix/ Hi Cap/ 17 DH	£ 2500.00	£ 4000.00
Lyra Parnasus (NEW)	£ 1200.00	£ 2000.00
Clear Audio Master Ref/ Clear Audio Insider Ref (Wood)	£ 8995.00	£16000.00
Basis Debut Gold/ Graham Model 2.0 (Ceramic)	£ 7500.00	£12500.00
Linn LP12/ LVIII Lingo Cirkus K9	£ 1095.00	£ 2000.00
Linn Sondeck LP12 Vallhala/ Basic	£ 295.00	£ -
Pink Triangle Export (Ref bearing & Platter)	£ 695.00	£ 1050.00
Linn LP12/ Akito/ Avondale	£ 695.00	£ 1300.00
Centerpoint SA9 Phono stage	£ 1750.00	£ 3500.00
Zeta V.D.H Silver wired tone arm	£ 395.00	£ 795.00

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COMPACT DISC PLAYERS			AE AEGIS ONE	£ 150	£ 125
MERIDIAN 200/DPA L8T III S/H	£ -	£ 599	AE AE109	£ 330	£ 279
NAD 512	£ 250	£ 175	AE AE120SE CH	£ 600	£ 479
NAD 514	£ 370	£ 259	AE REF. AE1 II TEAK	£ 845	£ 599
PROCEED CDP S/H	£ 3400	£ 1499	ATC 20TSL R/W	£ 3055	£ 1999
PROCEED CDP	£ 3400	£ 2799	CASTLE SEVERN II	£ 580	£ 449
PIONEER PDS 904	£ 400	£ 275	CASTLE HOWARD S2 MH	£ 1200	£ 799
PIONEER PDS505 PRECISION	£ 460	£ 359	DIAPASON ADEMANTES III INC. STANDS	£ 2500	£ 1799
ROTEL RCD 951	£ 300	£ 259	EPOS ES22 CH	£ 1350	£ 949
ROTEL RCD 971	£ 400	£ 339	JAMO CLASSIC 6 R/W	£ 330	£ 229
TEAC VRDSTI/DT-I	£ 1050	£ 849	JBL TI200 BEECH	£ 400	£ 299
			JBL ESC-550 HOME CINEMA	£ 1250	£ 875
AMPLIFIERS			TUNERS		
AVI S2000 MP PRE	£ 949	£ 649	PIONEER F204RDS	£ 140	£ 119
GRAAF GM20 & WFB2 PRE/POW	£ 4200	£ 2995	ROTEL RT 935 AX	£ 175	£ 145
MARK LEVINSON 380S PRE	£ 6495	£ 4950	TECHNICS STGT550	£ 180	£ 155
MUSICAL FIDELITY XA100R	£ 1000	£ 789	CASSETTE		
MUSICAL FIDELITY E11	£ 300	£ 199	PIONEER CTS 250	£ 150	£ 125
MUSICAL FIDELITY E20/30 PRE POW	£ 900	£ 649	TECHNICS RSAZ6	£ 270	£ 229
NAD 312	£ 200	£ 139	MISCELLANEOUS		
NAD 314	£ 260	£ 179	AE ST-AE1 STANDS	£ 350	£ 245
PIONEER A207R	£ 150	£ 125	CABLE TALK SIGNATURE 1M	£ 300	£ 189
ROTEL RA 921	£ 125	£ 99	PIONEER CLD515-1 LASER DISC	£ 550	£ 249
ROTEL RA 951	£ 175	£ 135	STANDS UNIQUE STANDS FIRM	£ 300	£ 239
ROTEL RA 971	£ 225	£ 179	STANDS UNIQUE HIGH AV10	£ 429	£ 299
ROTEL RC972/RB971 PRE/POW	£ 450	£ 379			
TECHNICS SUA 700 MK3	£ 250	£ 199			
UNISON RESEARCH SIMPLY 845	£ 3085	£ 2469			

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Audio Note Kit Amplifiers -

Power-Amp Kit

The Audio Note Kit One (Illustrated)

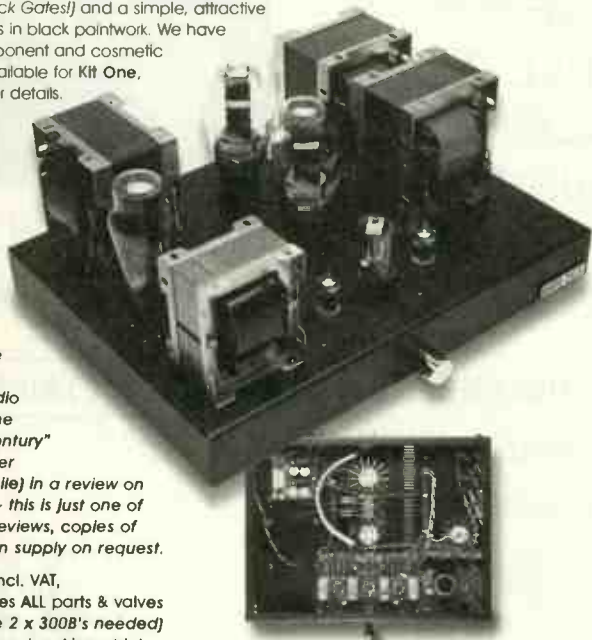
Based around the justly famous 300B directly heated triode, we see this kit as the introduction to *real* Audio Amplification, as it covers all the important aspects of design necessary, Single Ended, No-Feedback, Class A, Directly Heated Triode, to become a member of this exclusive club of amplifiers.

Kit One has one 300B per channel running at 420 volts with 75mA current giving 8-9 watts of the cleanest power you will ever hear, the input stage consists of a 6SN7GT with a 5687 double triode driver stage running in SRPP. The power supply is capacitor-choke-capacitor configuration with a 5U4G HT rectifier, the 300B's have a DC filament supply for hum-free operation whilst the other valves are AC heated. Component quality is similar to our Level 2 finished products, Audio Note paper in oil signal capacitors, Beyschlag 1 watt 1% metal film resistors, good quality electrolytics (sorry NO Black Gates!) and a simple, attractive stereo chassis in black paintwork. We have several component and cosmetic upgrades available for Kit One, please ask for details.

The Kit One has recently been awarded the title "The Greatest Audio Bargain of the Twentieth Century" by Dick Olsher (ex-Stereophile) in a review on the Internet - this is just one of many rave reviews, copies of which we can supply on request.

Price: £799 incl. VAT, which includes ALL parts & valves (yes, also the 2 x 300B's needed) but not postage/packing which to UK customers is £12.00.

KIT ONE ORDER CODE: AN-KIT-001



The Audio Note Kit Two

Kit Two features a single 6550 tetrode running in Single-Ended mode, yielding some 12 watts of pure Class A. With a valve rectified HT for the output stage, stereo chassis, and 6SN7GT input and 12AX7/ECC83 SRPP driver stage, componentry and chassis as Kit One.

Kit Two costs £599 incl. VAT, includes valves, but not postage/packing.

KIT TWO ORDER CODE: AN-KIT-002

The Audio Note Kit Three

Kit Three features 2 x 300B's per channel running in single-ended parallel yielding 16/17 watts in pure Class A. This kit is on two mono chassis with valve rectified HT supplies, no signal feedback, it uses a 6SN7GT double triode as Input valve and a pair of 5687 double triodes running in SRPP as drivers. The Kit Three is essentially a mono version of the Kit One with double the power, the same component choices and on two chassis' instead of one.

The Kit Three costs £1,550 incl. VAT but excluding delivery.

KIT THREE ORDER CODE: AN-KIT-003

The Audio Note Kit Four

The Kit Four is really our introduction to valve amplifier kit building, the circuit and power supply being mounted on a single printed circuit board. The high-quality push-pull output and mains transformers are all mounted in a small aluminium chassis covering everything so nobody will be able to see that you have succumbed to the lure of the valve amplifier which is sweeping the world. The circuit consists of two 6V6GT tetrodes running in Push-Pull class A, yielding about 10 watts, driven by a 6SN7GT and a 12AX7/ECC83 input stage. Easy to build, even for the beginner. Visually Kit Four matches the Audio Note Pre-amplifier shown here but with a single chrome-plated volume control. As with all Audio Note kits everything (except solder) is included.

The Kit Four costs: £299 incl. VAT but not delivery.

KIT FOUR ORDER CODE: AN-KIT-004

Audio Note Driver, Interstage & Pre-Amplifier Output Transformers

Here is a product group that you do not see advertised every day! As usual we start small with the intention to grow quickly.

Audio Note Paper In Oil Signal Capacitors

These handmade signal capacitors are sonically superior to any of the plastic or other paper types we have come across. If you have never experienced the difference that a really good paper / oil capacitor can make in a valve amplifier, then you really should try.

Audio Note Paper In Oil Tin Foil Signal Capacitors

The tin foil is better than alu-foil for most applications, we recommend you try them.

Audio Note Paper In Oil Copper & Silver Foil Signal Capacitors

These copperfoil paper signal capacitors are considerably better than both the standard offerings and the tin foils. To start with there will be a few values / voltages of each available and we shall expand as fast as we can to cover all the popular values.

Audio Note Acid & Chloride Free Silver Solder

The best solder available, used in all our amplifiers from OTO to the mighty GAKU-ON.

Audio Note Cables & Wires

Audio Note manufacture a range of high quality copper and silver coax, speaker and wiring cables, which, depending on the overall price of the project, will do justice to any hifi system, regardless of price. Please call for prices and details.

Audio Note High Quality Stepped Attenuators & Switches

These handmade attenuators and switches are manufactured by a friend of Mr Kondo of Audio Note. They are the best you can buy.

Audio Note High Quality Valve Bases

All of our valve bases are of the highest possible quality materials. Ceramic, Teflon and gold and silver plated. If you want the best look no further - they are the ultimate!

Audio Note Resistors

Audio Note endeavour to stock the entire E12 range of all the different makes of resistor, since most are used in our products stock is generally available within four weeks.

BEYSCHLAG - HOLCO - SHINKOH Tantalum Film Resistors

AUDIO NOTE 1/2 Watt Tantalum Resistors

AUDIO NOTE 1 Watt Tantalum Resistors

AUDIO NOTE 2 Watt 1% Tantalum Resistors

AUDIO NOTE Precision Carbon Film Resistors

ALLEN BRADLEY 1 Watt 5% Carbon Film Resistors

Audio Note is happy to provide a wide range of complete kits, output and mains transformers, chokes, paper in oil, aluminium, tin, copper or silver foil signal capacitors, Black Gate, Cerafine or standard electrolytic capacitors, tantalum, carbon and metal film resistors, silver wires, interstage and driver transformers, switches, balance controls, potentiometers, attenuators, chassis's and fittings for the quality oriented DIY'er, whether you are a beginner or hardened experimenter, male or female, we have the best (and not always most expensive) parts for most projects.

Audio Note Loudspeaker Drivers & Kits

We shall be offering the speaker drivers that we use in our own loudspeakers for general sale from now on. You can buy the drivers individually or together with matched and tested cross-overs, cabinet drawings and reflex ports.

Audio Note Circuits, Valvedata & Basic Technical Information

If you would like some suggestions which to base a future project around, then we shall be happy to provide you with a circuit pack containing good circuits like ONGAKU, KEGON/KASSAI, NEIRO, GAKU-ON plus several other power amplifier circuits and the M7Tube & M10 pre-amplifiers, which are the best sounding pre-amplifier circuits we have come across.

Audio Note Quality Output Transformers

We are in the process of building up four separate ranges of Audio Note output transformers, in order to offer the best possible outputs at different pricepoints, they will fall into four categories.

Economy range Selected to ensure quality audio in a price efficient package.

Mid-price range Top quality with specially selected components.

High Quality range Double C-core outputs for single-ended circuits exclusively.

Super High Quality range All-silver wired outputs of the best possible quality.

Audio Note offer a design, prototyping and production service, where we can supply for almost any requirement. Please telephone for details.

Audio Note Mains Transformers

Available for most popular designs. We shall continue to expand the range as opportunities become available.

Components & Valves

Pre-Amp Kit

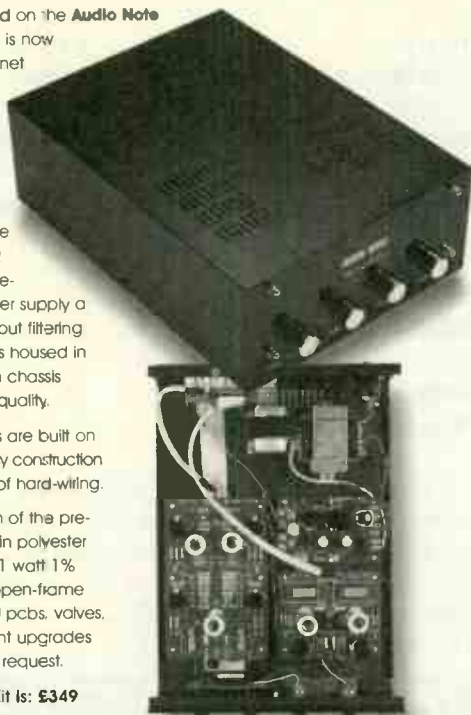
The Audio Note Pre-Amplifier Kit *(illustrated)*

A complete kit loosely based on the **Audio Note M7Tube** pre-amplifier circuit is now available. The moving-magnet compatible phono stage consists of a cascode input, with passive RIAA equalisation and anode-follower output using the 12AX7/ECC83. Line buffer/amplification for the four line inputs consists of an ECC82 configured in parallel anode-follower mode. For the power supply a valve rectifier and choke-input filtering are employed. All circuitry is housed in a non-magnetic aluminium chassis giving the very best sound quality.

Both phono and line stages are built on 'track-less' pcbs allowing easy construction but with the sonic benefits of hard-wiring.

The standard-quality version of the pre-amp kit includes Roederstein polyester film capacitors, Beyschlag 1 watt 1% metal film resistors, Noble open-frame style potentiometers and all pcbs, valves, wire etc. Various component upgrades are available, details upon request.

Cost of The Pre-Amplifier Kit is: £349 Incl. VAT but not delivery.



Audio Note Black Gate Electron Transfer, High Performance, Graphite Foil Capacitors

Audio Note is currently the sole source in Europe that holds any significant range of values in stock, we use literally 1000's in production, as we were the first company to realise the tremendous benefits that Black Gate capacitors offer, and we are to date the only high-end audio company in the world to incorporate Black Gate capacitors consistently in our finished products.

There are very few audio parts that promise a guaranteed improvement when replacing practically any other part, but this is what the BLACK GATE capacitors actually do. Exchanging any electrolytic capacitor anywhere in the circuit of an amplifier or in the crossover of a speaker will greatly improve sound quality. We are working on some guidelines as to where, how and which types of Black Gates to use in different circuits, the first such technical guideline is available now and is called "Improving your CD-Player" and can be obtained by sending a stamped addressed envelope to us requesting this leaflet. All AUDIO NOTE Level 2 Signature products use Black Gate Electron Transfer in critical signal / power supply junctions.

Audio Note Cerafine Powdered Ceramic Electrolytic Capacitors

We have at long last secured a reliable source for these fine power supply filter capacitors, a must in any single-ended project. The Cerafines really cover many of the Black Gates values and where the prices for the BG's are prohibitive the Cerafine is a fine sounding alternative. We have increased the range of Cerafines we stock quite recently, and strongly recommend all the Cerafines as a far superior replacement or substitute for ordinary electrolytics, and at the prices offered that should be within most budgets. All power supply Cerafines are supplied with a capacitor clamp and are upright mounting.

Audio Note Potentiometers

The best available from a sound quality / price viewpoint, made by Noble in Japan, utilising high quality conductive plastic film. However a better alternative is the KO-ON volume controls which are used in pre-amplifiers like the M7 Tube, M7Line, and in a mono version on the input in the NEIRO, KASSAI, KEGON and GAKU-ON, these are very good sounding pots by any standard.

Audio Note also carry large quantities of STANDARD TYPE SWITCHES, STANDARD ELECTROLYTIC CAPACITORS (good quality industrial types), RCA, BNC, BANANA, PLUGS, RCA SOCKETS, SPEAKER & GROUND TERMINALS & LOUDSPEAKER SPADES.

Audio Note Moving Coil, CD Line & Input Matching Transformers

Audio Note now offer moving coil, CD and input matching transformers for general sale. Common to all of these small signal transformers is that they come in a mumetal screening can with a threaded spindle with a nut for mounting.

Stock Clearance SALE

In anticipation of the arrival of the new in-house made Audio Note copper foil paper in oil signal capacitors, we are pleased to offer a

60% discount on current list price on all Tobias Jensen made paper in oil aluminium, tin and copper foil signal capacitors.

Offer strictly limited to availability, while stocks last.

Minimum Order

4 pcs single or mixed values or £20.00.

Audio Note Selected Audio Valves

Our valves are selected from the best available sources and are tested to the same stringent standards that we apply in the production of our own amplifiers. They fall into two categories, standard production items and rare, mostly NOS (*New Old Stock*) valves which are no longer in production. We have compiled a special list of the NOS items, which is available against a stamped self addressed envelope, if you live outside the UK, send US \$2. You should be aware that the valves on this list are NOT cheap, but we have stock of original GE, RCA and United Electronics 211, both standard versions and reinforced anode type for the US airforce, 845 Westinghouse, VT25/10/10Y, VT62/801A, WE300B, 6X4300A, Mullard GZ34/CV1377, Tungsol 5U4G (best sounding 5U4G we have ever heard!), Chatham 5R4WGY and many others.

Audio Note now has a dedicated division to keep pace with the growing demand for amplifier kits and specialist components.

Music's Finest Conductor Limited will now be able to provide a specialist service to DIY enthusiasts and record collectors.

Personal callers strictly by appointment only.

Call us today for more information and catalogues on the following numbers:

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Specialist Record Sales

Tel: +44 (0)1273 324029 Fax: +44 (0)1273 773476

Please make all cheques payable to: Music's Finest Conductor Ltd

All other enquiries relating to Audio Note products should be addressed to their head office: Audio Note (UK), Unit C, Peacock Industrial Estate, Lyon Close 125-127 Davlgod Road, Hove, East Sussex BN3 1SG
Tel: +44 (0)1273 220511 Fax: +44 (0)1273 731498

Music's Finest Conductor

Music's Finest Conductor Limited
25 Montefiore Road, Hove, East Sussex BN3 1RD

Web: www.audionote.co.uk

Price List

UK Prices Factory Direct — including vat at 17.5% - as at 07 September 1999
 Standard Terminations: Shark RCA or Neutrik Black Gold XLR
 Other terminations to order.

STEREO INTERCONNECTS

Stratos Transparent Series 2	0.5 metre	£99
Stratos Transparent Series 2	1.0 metre	£125
Stratos costs £35 per additional metre stereo pair		

Stratos series 2 interconnects fully exploit the most ambitious music or film system regardless of price. Series 2 (from August 1999) features our custom solid RCA plug with direct gold plating on phosphor bronze. It is the highest step in our four year programme, and our ultimate accomplishment.

Petros Blue	0.5 metre	£40
Petros Blue	1.0 metre	£48

The original Petros Blue which out-performed all tried rival cables up to £200 per metre (analogue pair)

Petros Blue +	0.5 metre	£52
Petros Blue +	1.0 metre	£58

The + designates twin radial cable with separate earth braid, connected to source only in RCA con-

nections to emulate semi-balanced working; this reduces EMI/RFI intrusion and rejects some common rail problems in which distortions and noises from the negative or inverse signal rail are connected from source to loudspeakers by means of the common earth.

Petros Blue +ST	0.5 metre	£62
Petros Blue +ST	1.0 metre	£68

Petros costs £15 per additional metre stereo pair / £25 for + series

The ST designation indicates use of high temp twinned solders, one silver and one one tin based to accomplish maximum adhesion and density.

DIGITAL LINKS

Stratos Transparent Series 2	0.5 metre	£39	1.0 metre	£59
Petros Blue+ ST	0.5 metre	£26	1.0 metre	£35

* Please send for our clearance list of cables including AudioQuest, AudioNote, Audio Research, CAD, Kimber, MIT, Siltech, Transparent, VdH, XLO etc at 40-60% list, all mint and guaranteed, many in original packing.

* Current offer: NBS Signature level digital, stereo interconnects, AC cords and speaker cables, in original packing at 60% list. P&P £2 by mail, £4 by overnight courier

PHONE 0141-357 5700. FAX 0141-339 9762.

E-MAIL:jack@audiosource.co.uk The web is at www.audiosource.co.uk.

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MERIDIAN SALE

	WAS	NOW	
506.20 CD PLAYER	1195	895	XD
563.20 DAC	795	495	XD
501 PRE AMP	740	599	XD
502 PRE AMP	1385	895	XD
562V CONTROLLER	995	795	XD
504 TUNER	740	679	XD
551 AMP	845	749	XD
556 POWER AMP	950	799	XD
557 POWER AMP	1525	1299	XD
M33 ACTIVE SP	1495	1295	NEW
DSP5000C	1995	1495	XD

XD=EX DEMONSTRATION, NEW=BOXED
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- 1997   Best Speaker Cable & Highly Recommended Interconnect

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FOR FURTHER INFORMATION

Please telephone, fax or write to

Cable Talk,

Unit J, Albany Park, Camberley, Surrey, GU15 2PL

Tel (UK ONLY): FREEPHONE 0808 - 100 - 6868

TEL: (+44) (0) 1276 686717. FAX: (+44) (0) 1276 686353
 (CT HFW 11/99)

A selection of our ever changing offers for sale (all fully guaranteed)

Equivalent New Price Sale Price

AMPLIFIERS

Milbary M408 series II power amps. (2 x 40 watts monoblocks) (vge) s/h	700.00	350.00
Audion Silver Maestro (300B) valve power amp. (mint) s/h	2250.00	1100.00
Audiolab 8000 P 2 x 100 watts power amp. (2 in stock) (vge) s/h	700.00	429.95
Audiolab 8000 C pre-amp/controller vge s/h	570.00	299.95
Audiolab 8000 A 2 x 50 watts int. amp. (vge) s/h	500.00	299.95
Arcam A60 (1981) (vge) s/h	300.00	89.95
Crack C85 2x40 2 x 40 watts int. amp. (vge) s/h	250.00	129.95
Marantz PM40 SE int. amp. (mint) s/h	-	149.95
Marantz PM 30 SE 2 x 40 watts int. amp. (vge) s/h	n/a	119.95
Mission Cyrus one (early) (vge) s/h	300.00	89.95
Mission Cyrus II (vge) s/h	300.00	169.95
Musical Fidelity A1000 2x 50 watts class A (vge) s/h	1500.00	995.00
Musical Fidelity A1 2x 50 watts class A int. amp. (vge) s/h	300.00	169.95
MAD 3130 int. amp. (vge) s/h	300.00	129.95
Papworth M100 100 watts valve monoblock power amps. (mint) s/h	3800.00	1995.00
Pioneer A400 (original) int. amp. (vge) s/h	280.00	149.00
Pioneer A20 2 x 60 watts/remote int. amp. (vge) s/h	700.00	449.95
Quad 33 pre-amp (vge) s/h	400.00	75.00
Quad 33 power amp. (mint) stock (vge) s/h	-	each 200.00
Quad 34 pre-amp (BHEF) (vge) s/h	380.00	200.00
Quad 77 int. amp./77 power (carbon) mint s/h	1500.00	995.00
Rotel RB 9608X (2x60watts) power-amp (vge) s/h	-	149.95
Rotel RB-981 power amp. (mint/as new) s/h	325.00	199.95
Sugden CS1 pre-amp (vge) s/h	-	50.00

TURNTABLES/ARMS/CARTRIDGES PHONO-STAGE ETC

Decca Super Gold / POD (bottle) (vge) s/h	519.00	250.00
Dunlop Systemdek (original and best model) c/w rega RB-300/ Audiotech OC-7 moving coil cartridge (vge) s/h	n/a	399.95
Garrard 401 (Chaco only) (vge) s/h	loads	120.00
Hydrex TT 2 / Formula Four / Grade MC + (vge) s/h	500.00	249.00
Line Audio monocoil cartridge (vge) s/h	500.00	249.95
Line LP-12/track (VME/S) (vge) s/h	2000.00	595.00
Mission 775 SH774 arm/VPS 20E (vge) s/h	loads	249.95
Marantz SP16 MM Phono Stage/PSU (Brilliant Value) New Musical Fidelity R LP (The One At This Price) MM/MC NEW	3800.00	130.00
MAD 533 (Rega II) / Goldring Celebra (mint/as new) s/h	240.00	149.95
QED R202 Jam/PADA R202 (vge) s/h	200.00+	129.95
Rescher Nabel c/w arm/AT cart (mint) s/h	400.00	189.95
Wolver 77 CMV Holza Scorp arm/ATMM cart. (vge) s/h	700.00	150.00
SHE 3012 S2 Isonarm (vge) s/h	400.00	229.95
Thores TD320 B c/w arm (vge) s/h	400.00	229.95

LOUDSPEAKERS

Boite 301 III Omnidirectional (black) pair c. s/h	300.00	169.95
B&W DM/620 Floorstanders (vge) s/h	400.00	189.95
Canon 5.35 inc. stands (vge) s/h	300.00	139.95
Canon SU.15 mini monitors (mint) s/h	110.00	74.95
Castle Durham Bi-Wire (black) (vge) s/h	200.00	99.95
Celestion SL 65 (black) (vge) s/h	400.00	99.95
Celestion T II (black) (mint) s/h	250.00	149.95
Infinity Reference 10 (vge) s/h	200.00	109.95
P/W Monitors c/w stands (black) (vge) s/h	250.00	119.95
Janus Cornet 75 floorstanders (black) mint s/h	300.00	169.95

A selection of our ever changing offers for sale (all fully guaranteed)

Equivalent New Price Sale Price

Kef 104 II reference (black) (vge) s/h	1800.00	595.00
Linn Kestidh (black) mint/as new s/h	800.00	595.95
Mission 752 Floorstanders (black) (vge) s/h	500.00	299.95
Mission Cyrus 781 (black) (vge) s/h	250.00	149.95
Stands for the above or others (vge) s/h	-	59.95
Mission 753 Floorstanders (black) (vge) s/h	700.00	399.95
Mission Audio III MK2/Plinius (vge) mint/as new s/h	400.00	299.95
Monitor Audio III MK2/Plinius (vge) mint/as new s/h	300.00	139.95
Monitor Audio R852 MD (gold) (vge) s/h	450.00	159.95
Tannoy T185 Dual Concentric (Walnut) (vge) s/h	loads	249.95
Rega EtA Floorstanders (black) (mint) s/h	500.00	299.95

PRODUCT OF THE MONTH
PRIMARE D 30.2 REMOTE ONE-BOX C.D PLAYER WITH DIGITAL/BALANCED OUTPUTS MINT/AS NEW CONDITION WITH BOX AND MANUALS
NEW PRICE £1800.00 AA PRICE £1095.00
SUPERB C.D. PLAYER

TAPE DECKS/TUNERS ETC

Audiolab 8000 T stereo FM Tuner (vge) s/h	750.00	399.95
Denon DM10.HX cassette deck / 3 motor / HX.Pro etc. (vge) s/h	-	119.95
Denon DM 550 HX.Pro etc. (mint/as new) s/h	160.00	139.95
Denon TU - 215 AD R.D.S. Digital Tuner (vge) s/h	150.00	89.95
Denon DMH-44HX 3-Head/HX.Pro etc. (vge) s/h	400.00	189.95
Denon DA-171 2-Head/Dolby B/C etc. (vge) s/h	150.00	79.95
Marantz SD.52 Dolby etc. (mint) s/h	-	149.95
Marantz SD 415 twin deck with mic. mixer (vge) s/h	n/a	99.95
Nakamich DM-2 3-head etc. mint s/h	550.00	249.95
Quad FM-A Tuner (BHM) mint s/h	400.00	249.95
Teac TH 500 R.D.S. Tuner in gold (mint/as new) s/h	170.00	119.95
Technics ST.G1350 FM Digital Tuner (New)	150.00	119.95

COMPACT DISC PLAYERS/TRANSPORTS/D.A.C.S.

Arcam Alpha 5	450.00	249.95
Cambridge Discmatic I / Daemagic I (vge) s/h	500.00	229.95
DPA little bit 3 DAC (vge) s/h	350.00	169.95
DPA Enlightenment DAC (mint) s/h	850.00	425.00
Marantz CD.42 (LC) s/h	250.00	119.95
Marantz CD.50 S.E. remote (mint) s/h	450.00	149.95
Marantz CD-83 remote/digital out etc Fair C. s/h	300.00	139.95
Micro Mega CD3 top loader transport (Acrylic) (vge) s/h	1500.00	795.00
Musical Fidelity X-Ray 24/96 player (superb player) (new)	799.00	-
Musical Fidelity X.24k DAC (new)	300.00	-
Musical Fidelity X-Act DAC (new) (ex-dem)	130.00	100.00
Meridian 2068 Delta SIGMA mint s/h	1000.00	450.00
Meridian 207/209 C.D./pre-rem. (vge) s/h	1200.00	495.00
Meridian 200/203 Transport/Dac 2 - box remote mint s/h	1500.00	525.00
Nad 5000 monitor c.d. player (vge) s/h	310.00	149.95
Philips CD1 210 interactive (mint) s/h	400.00	79.95
Pioneer PDS 703 (stable platter) remote (vge) s/h	450.00	139.95
Primare D 30.2 remote/balanced mint s/h	1800.00	1095.00
Pink Triangle Ordinal D.A.C. 22 bit filter mint s/h	850.00	399.95
Rotel RCD 9708X Remote CD Player (Mint/As New) s/h	350.00	218.99

A selection of our ever changing offers for sale (all fully guaranteed)

Equivalent New Price Sale Price

Technics SL P777 remote (vge) s/h	350.00	129.95
Teac VADS.7 (mint) s/h	600.00	339.95

OTHER ITEMS OF INTEREST

Arcam Delta 250 UHF Nicam remote decoder (vge) s/h	n/a	79.95
Cable Talk L.S. Cables / boxes now in stock 'New'	-	POA
Mordant Short Decoder One (Dolby Pro Logic Processor) (inexpensive route to home cinema) (mint) s/h	400.00	99.99
Magnum type III inconn s/h	-	25.00
1/2 metre Neutrik pro I/I interconnects (Recording studio over purchase, and they're good)	per pair	30.00
Musical Fidelity X-CAMS (headphone amp. vge) s/h	n/a	130.00
Musical Fidelity X-CAMS (headphone amp. vge) s/h	130.00	89.95
Pureicon 901GA Phocx Interconnects (New)	£100.00	£79.95
Remote Angel 8 into 1 programmable remote control (mint) s/h	90.00	59.95
Target TT3 (original) 3 shell stand (vge) s/h	100.00	49.95
Target WLS 3-shell spiked stand (vge) s/h	180.00	99.95
Target TE-W turntable wall-mount shell (vge) s/h	70.00	39.95
Target TE-2 2-shell stand (vge) s/h	80.00	59.95
Yamaha DSP A492 remote. Pro Logic amp. (mint) s/h	250.00	129.95
Yamaha DSPA 592 remote pro logic amp. (mint) s/h	330.00	149.95

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LAT AC20 POWER CABLES AND DISTRIBUTION BOXES ARE AVAILABLE FROM:

- Audio Concept - Ealing - 0181 567 8703
- Audio Reflections - Wakefield - 0113 252 8850
- Custom Cable Service - (mail order) - 0181 942 9124
- KJ West One - 0171 486 8263
- Musical Images - Covent Garden - 0171 497 1346
- Musical Images - Edgware - 0181 952 5535
- Orpheus Audio - Lancs - 01257 473175
- Sounds Of Music - Tunbridge Wells - 01892 547003
- Sounds Of Music - London - SE1 - 0181 357 8882
- The Listening Rooms - London SW7 - 0171 244 7750
- Unilet Sound & Vision - New Malden - 0181 942 9567
- Kronos Hi Fi N Ireland - 01868 753 606

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.....from the mind & soul of Bob Carver



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"For the money, that's no mean feat"
Hi Fi World June 99



Solder connections with Wonder Solder. 2ft £49, 3ft £59, 4ft £69, 6ft £89. Other lengths to order. 4, 6 and 8 way all steel distribution boxes with 3 ft of cable & MK Tough plug £149, £179, £209. Analogue Interconnects, IC-50, IC-80, IC 100, IC, 200. - refer What Hi Fi for review ratings. Hi-Fi World Sep 99 - IC-50 "this months bargain". Speaker cables - SS800, BIWIRE, SS1000

Hi-Fi World Aug 99 "gained speed, control & involvement. Improved cohesion and musicality"

Gershman Acoustics

Avante Garde RX20 - a mere 36" tall and 12" x 12" at the base - Absolute Sound review - " a true torture test with a bass line that's big, super fast and continuous - the Gershman's handled it beautifully, servo driven Infinity RS1 towers have more power but are way too slow. The Magnepan MG3.5/R's, can't match the low bass impact of the Avant Gardes, only the Thiel 3.6 can handle this track with aplomb and even they don't sound quite as fast. Unquestionably, the Avant Gardes are a tremendously musical loudspeakers". X-1, Specter, Enigma 500-X, GAP-520X



MUSICAL IMAGES

PRODUCT		LIST	NOW
ACOUSTIC PRECISION FRI green speakers	EX/DEMO	£800	£400
ACOUSTIC ENERGYAE 2 blk speakers	S/H	£1,000	£500
ANTHEM CD 1	EX/DEMO	£1,700	£1,000
ANTHEM INTEGRATED AMP 1	EX/DEMO	£1,300	£800
ATC SCM20T SL walnut speakers	EX/DEMO	£2,655	£1,700
AUDIOLAB 8000LX Int amp	NEW	£450	£250
AUDIOLAB 8000Q pre amp	NEW/EX DEMO	£1,250	£625
AVI POSITRONS speakers	EX/DEMO	£900	£700
AVI S2000 MC cd player	EX/DEMO	£1,400	£800
CABASSE FARELLA 400 beech speakers	EX/DEMO	£1,000	£500
CYRUS power amp	S/H	£500	£250
CYRUS AV Master+ DTS	S/H	£800	£550
CYRUS DAD 3 cd player	EX/DEMO	£600	£400
DEF TECH BP 2002	EX/DEMO	£2,400	£1,200
DEF TECH BP6	EX/DEMO	£750	£400
EXPOSURE 15 amplifier	S/H	£800	£450
KEF MODEL2 rosetta speakers	EX/DEMO	£2,150	£1,700
KEF MODEL3 rosetta speakers	EX/DEMO	£2,750	£2,200
KEF MODEL4 rosetta speakers	EX/DEMO	£4,250	£3,500
LINN AV5105 power amp	EX/DEMO	£1,200	£800
LINN KARIK cd player	S/H	£1,500	£500
LINN MIMIK cd player	EX/DEMO	£875	£500
MERIDIAN DSP5000C centre speaker	EX/DEMO	£1,750	£1,200
MICROMEGA AMP power amp	EX/DEMO	£1,250	£600
MICROMEGA TEMPO P pre amp	EX/DEMO	£1,250	£600
MISSION 750LE light oak speakers	EX/DEMO	£250	£175
MONITOR AUDIO MA705PMC blk speakers	EX/DEMO	£1,150	£650
MUSICAL FIDELITY A1001 amp	EX/DEMO	£2,500	£1,600
MUSICAL FIDELITY XA200 power amps	S/H	£1,000	£700
MUSICAL FIDELITY-3B pre amp	S/H	£380	£150
NAIM CREDO beech speakers	EX/DEMO	£1,250	£675
NAIM IXO active crossover	EX/DEMO	£500	£350
NAIM NAIT 3R	S/H	£850	£500
NAIM NASBL speakers	EX/DEMO	£2,225	£1,200
PARASOUND C/DP 1000	EX/DEMO	£500	£250
PINK TRIANGLE TARATELLA (no arm) T/Table	EX/DEMO	£680	£475
POLK RT8	S/H	£400	£250
ROGERS GS5 black speakers	EX/DEMO	£380	£190
ROKSAN L2.5 pre-amp	EX/DEMO	£1,250	£500
ROKSAN ROK1 black/t/wood speakers	NEW	£600	£250
ROKSAN S1.5 silver power amp	EX/DEMO	£1,495	£900
TEAC P700/D700 cd transport/D/A convertor	S/H	£1,500	£650
XTC CDT1 LE cd transport	S/H	£1,200	£500
XTC DAC 1	S/H	£1,000	£500
XTC POW 2 power amp	EX/DEMO	£1,450	£1,000

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ENGLISH audio

The following items are either demonstrated or second-hand (s/h),
mostly mint, please ask

	CD	WAS	NOW
Exposure (S/H)		1050	699
Pink Triangle Numeral		1050	699
Toac P30 Transport		2500	1949
Arcam Alpha 8SE (S/H)		600	399

	AMPS	WAS	NOW
Musical Fidelity Nu-Visa Pre (S/H)		1200	999
Musical Fidelity XA200 Monoblocks		999	699
John Shearne Phase 1 Pre		1500	750
John Shearne Phase 2 Ref		799	550
Magnum MP330/MF330 (S/H)		1200	599
Cyrus III Integrated		598	399
Cyrus III Integrated		500	250
Audiolab 8000c/8000p Pre/Power (S/H)			690
Arcam Alpha 8R Integrated (S/H)		380	265
Arcam Alpha 8P Power (S/H)		300	199
Michell Alecto Monoblocks		2000	1495

	SPEAKERS	WAS	NOW
TDL RTL4/Rosewood (S/H)			450
Dynaudio Contour 1.3/Cherry		1200	899
Pro-Pre Tablette/Mahogany		600	399
Pro-Pre Studio 150/Cherry		1400	999
Heybrook Octet/Cherry		1800	1299
Naim Intro/Black		680	449
Areaydis AK3		600	299
Ruark Templer MKI/Walnut (S/H)			150
Ruark Templer MKII/Cherry		580	399
Ruark Talisman/DK Walnut		800	499
Ruark Crusader/DK Walnut		1650	999
B+W CDM7/Cherry (S/H)		999	599
Spendor SPI MKII/Walnut (S/H)		1600	799

	MISCELLANEOUS	WAS	NOW
Naim Flatecap (S/H)		360	230
Quad 77 Tuner (unused)			399
Pink Triangle, various filters from			50

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BorderPatrol

Valve Amplifier Power Supply Upgrade £595.00

Off board valve rectified, choke input filter power supply for Valve Amplifiers. This upgrade reduces distortion, increases resolution and strengthens bass performance and dynamics. If you like the sound of your valve amplifier but would like to tighten the bass and strengthen the overall dynamics this is what you need. Versions available to suit everything from vintage Leaks to modern Audio Innovations, Audio Note and Art Audio designs. If you are unsure about the suitability for your amp please telephone us.

'In every instance the Border Patrol effect was nothing short of a transformation. Bass solidified, imaging became significantly more three-dimensional and substantial, and the power supplied amp made the regular version sound, quite literally, a mess.'

'With the Border Patrol back on the music regained its composure: instruments not only sounded more natural and realistic, but seemed much more musically coherent. In many respects it was like taking the good things about transistor amps and adding them to the natural strengths of valves - a remarkable blend.'

...Jason Kennedy Hi-Fi Choice April 97

Check out the full range of BorderPatrol activities:
power supplies, power amps, components, used
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Audio Research LS7 (latest)	1800	850
Audioquest Video Pro (Digital Lead)	70	40
Audioquest Video Two (Digital Lead)	60	35
Audioquest Topaz	60	35
Audioquest Crystal 2x5 metres	250	125
AVI Reference 2000 CD	1400	595
AVI 2000mm (6 mths old)	1400	895
Conrad Johnson PV10AL	1200	695
Copland CDA266 (3 mths old)	1350	950
Cyrus DAD3Q	900	595
Cyrus PRE	650	395
Cyrus PSX.R	330	195
Cyrus XPA x2	300	195
Dynaudio Contour 1.3 Beech + Master Stands	1500	750
EAR 509 MKII	3700	1295
Goertz M1 Centre Stage 2x6m	400	195
Jeff Rowland Model 1	3000	995
Kef 104/2 (Rosewood)	1500	595
Kimber PJB (Interconnect)	50	20
Kimber Power Kord	n/a	20
Linn 5120 (Centre Speaker)	650	395
Linn Karik III Brilliant P/S	1850	995
Linn LP12 Ittok Cirkus Goldring 1042	n/a	695
Linn LP12 Valhalla Ittok	n/a	495
Linn LP12 Valhalla Basik + K9	n/a	450
Meridian 200 Transport MKII	895	395
Meridian 203 DAC	450	150
Meridian 500	1325	695
Meridian 508 (18 Bit MKII)	1600	795
Meridian 518	985	695
Meridian 555	800	450
Meridian 557 MKII	525	995
Meridian 563	900	395
Meridian DSP 5000 (Black)	3500	2200
Micro Seiki CDM 2	2800	795
Micromega Duo B/S	500	195
Mission 750LE (Rosewood) + Mission Stands	350	195
Mission Cyrus Tuner MKI	n/a	95
Naim 01	1780	1095
Naim 02	1150	695
Naim 32.5	n/a	250
Naim 42.5	n/a	150
Naim 62 MM	n/a	195
Naim 90.3	480	295
Naim 250 (old style)	705	795
Naim CDI	2000	995
Naim CD2	2000	1195
Naim Nait 2 (new style)	500	250
Naim SBL Cherry (6 mths old)	2200	1395
Nuance Plenitude Pre Amp	n/a	295
Revox A77 MKIII	n/a	195
Rogers LS35A (6 mths old) Black	800	395
Roksan Xerxes XPS2 RB300 Benz Micro Glider2000	550	
Rotel Michi Phono Stage	n/a	395
Rotel RB 971 (power)	225	150
Rotel RC 972 (pre)	225	150
Spendor SP9/1 Walnut	3500	1495
Theta Pro Basic III	3000	1395
Townsend Siesmic Sink x2	n/a	95

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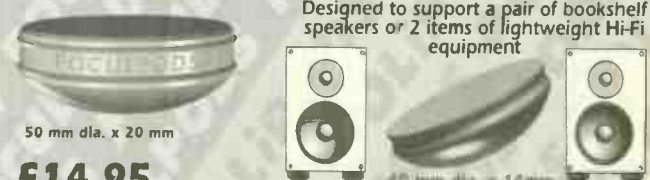
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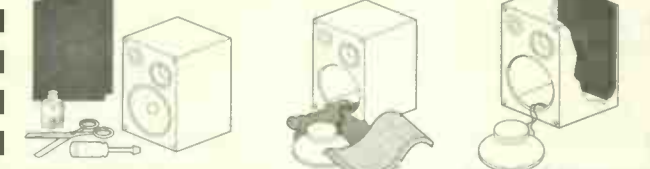
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Audioophile - January 1994

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Hi-Fi Choice - January 1993

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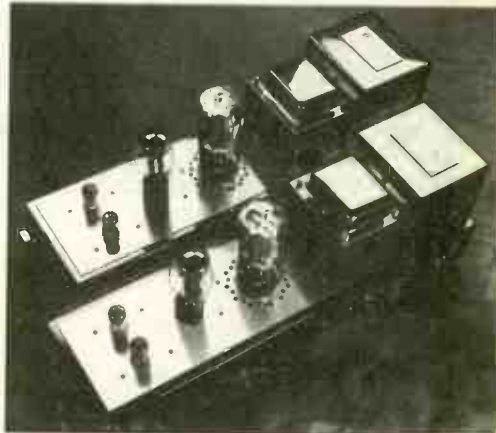
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Rhythm Reference	3499	1999
Aeon	4999	2999
Gemini	699	349
Alchemist Forseti integrated	999	360
Audionote SPX 2 mtr bi-wire set spk cable	3850	1999
Epoch reference V black S/H		1099
Aeon S/H		1999
Rhythm Line S/H		999

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"This amplifier possessed a seductive vitality, a marvellous sense of communication with the heart of the music. Vocals were most communicative, subtle dynamic contrasts were portrayed very well, and the music bounced along with a fine sense of rhythm. This amplifier was seriously transparent, showing great clarity, fine stereo depth and very fine presentation of space and ambience in the sound stage."

"It sounded quick, direct, uncomplicated, with an ability to resolve subtle textures in instrumental scoring. Taken overall, the sound quality score (on my usual subjective listening test scale) was an impressive 23 points.

Martin Colloms
HI FI NEWS / RR March 97

"The Rhythm presentation as a whole could be described as clean and powerful, in an appealing natural way."... "Whether it was the string quartets of Ravel or Debussy, Alanis Morissette or Joni Mitchell being fed into the Rhythm, what emerged always impressed with its natural, easy power and control. For those in search of an alternative to the 300B, one which couples the organic feel of valve amplification with a rather un-valve-like ear-opening bass extension and control, the rhythm is definitely worth audition."

John Marks
Hi-Fi World July 1996

WORLD VERDICT
Partnered with sensible 'speakers of good bass depth, the Rhythm is capable of impressive performance.

WHAT HI-FI? says

sound ★★★★★
facilities ★★★★★
build ★★★★★
verdict ★★★★★

Dan Houston
WHAT HI-FI May 1997

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VALVE AMPS

	COST	PRICE
ART AUDIO QUINTET monoblocks	2000	1100
AUDIO INNOVATIONS P2(mc)	1000	600
AUDIO INNOVATIONS 1ST AUDIOS (6B4G)	1500	600
AUDIO NOTE MEISHU 300B integrated with phono	3250	
EX DEM with full manufacturers warranty	3250	2400
AUDIO NOTE M2 RIIA phono stage EX DEM	1050	700
AUDION GOLDEN NIGHTS	4000	2000
BEARD BBA100 line integrated	1500	575
BEARD P35 MKII power amp		500
BEARD P500A PREAMP	1000	350
COUNTERPOINT SA100 100 watt per channel mosfet/tube hybrid		1000
CROFT MICRO/SERIES V pre/power		550
LUMLEY M75 monoblocks 75 watts big black & beautiful	1000	
LUXMAN LX33 valve integrated		600
MELOS 333 two box line pre	3000	
MESA (BOOGIE) BARON 150 WATTS PER CHANNEL	3500	1750
MORE FIDELITY 300B stereo power amp	2200	
SONIC FRONTIERS SFM160 monoblocks	5000	
SONIC FRONTIERS SF5 40 stereo power amp	3000	
UNISON RESEARCH SIMPLY FOUR 20 watt single ended	1600	
VTL 50 watt monoblocks	1900	

TRANSISTOR AMPS

ALBARRY DMP1 pre		250
ALBARRY M408 monoblocks		350
ALCHEMIST FREYA PRE AMP	1050	450
ALCHEMIST ODIN POWER AMP	1050	500
ATC 5IA2-150 remote integrated mint boxed	1900	1350
ATC 5CA2/52PA-150 pre/power remote with phono boards ex dem, boxed	5800	3500
AVI 5200HP preamp	950	600
AUDIOLAB 8000C pre grey colour	450	200
AUDIOLAB 8000A black	500	250
CHORD 5PM800 stereo power amp, boxed	2200	1350
CRIMSON pre/power		170
CYRUS STRAIGHT LINE integrated amp	400	275
CYRUS pre/power	1150	700
DENSEN DM20/DM30 PRE POWER EX DEM	2500	1500
DENSEN D200/D300 pre/power " "	1850	1200
DENSEN BEAT 100 integrated	700	475
ELECTROCOMPANIE pre/power 25 WATTS CLASS A		500
EXPOSURE VII pre mm/mc with psu		250
LAVERDIN IT	3200	2400
LFD PA 1 power amp	900	400
as above but with phono boards	1700	800
LINN KAIRN PRO with remote	1500+	700
MOTH 60 WATT power amp wood finish mint boxed		650
MUSICAL FIDELITY PREAMP/TYPHOON pre/power		300
MUSICAL FIDELITY "X-A1" boxed		375
NAIM NAC 32 " "		150
NAIM NAIT ONE " "		150
NAIM SNAPS PSU " "		150
NVA pre/power old style 50 watts		200
NVA passive pre	350	400
OCM 500 power amp stereophile recommended components list 250 watts per channel	2500	1200
PASS LABS ALEPH 2 100 watt class A monoblocks	6500	3800
PLINIUS SA 50 new class a power amp boxed	2800	2000
PRIMARE A20 AMP	800	500
PS AUDIO TWO PLUS C power amp		250
QUAD 34/306 grey WILL SPLIT		400
QUAD 44/405.2 WILL SPLIT		400
QUAD 77CD/AMP & REMOTE	1500	750
QUAD 77 int no remote	700	300
ROTEL RC 850/RB 850 pre power		220
ROTEL RB 991 power amp		400
ROTEL MICH1 RHC10 passive pre	890	400
ROTHWELL INDUS passive pre	450	250
5UGDEN AUDITION T	550	375
5UGDEN OPTIMA 200 line integrated	900	450
THRESHOLD 5300 150 watts per channel power amp designed by Nelson Pass serious	3600	1200

LOUDSPEAKERS

ACOUSTIC ENERGY AE1 with ae stands	1200	550
ACOUSTIC ENERGY AE 509 boxed mint	800	400

ALIANTE LINEA(sonus faber electas)	2500	1300
ALIANTE MOD SPAZIO	500	250
ATC 5CM10 black boxed	1000	600
AUDIO PHYSICS TEMPOS with Essex digital equalizer	4000	1500
BANDOR BANDORA in light oak	1350	650
CADENCE ES mk I	3500	1350
CADENCE ARCA	10000	3000
CASTLE SEVERN mk I floorstanders	579	300
DYNAUDIO AUDIENCE 5	400	200
DYNAUDIO CONTOUR I.I boxed	875	575
EPOS E511	600	300
GALE 301	100	100
HEYBROOK HB1	200	75
HEYBROOK QUARTETS	550	275
IMPULSE H2	2250	1000
JAMO CONCERT 8 Anniversary edition piano black boxed	2000	1250
JBL 200ti latest model in beech	450	300
JR 149 round version of Is3/5a	150	150
KLIPSCH LA SCALAS, black, deluxe, boxed	2500	1500
MONITOR AUDIO 1200 GOLD	800	300
ORIGIN LIVE SOVEREIGN floorstanders	1200	800
REGA ELA ex dem	500	325
RJARK SWORDSMAN		100
SONUS FABER GUARNERI HOMAGE		3800
SONUS FABER loads in anyway		
SPENDOR 15/2 MINI MONITOR	900	350
SYSTEM AUDIO floorstanders	500	300
TANNOY LITTLE GOLD MONITORS		600
TANNOY D700	2500	1300
TANNOY ARDEN objective audio rebuild(twice as heavy as original) with 15" hds awesome sound		900
UKD CARUSO ltd edition, four way floorstanders	2500	1500

TUNERS, CASSETTE DECKS & REEL TO REEL

AIWA ADF 880 3 head dual copston cassette deck	500	150
AVI 5200HT2 FM TUNER	900	550
CAMBRIDGE T55 silver fm tuner		75
LUXMAN LABORATORY REFERENCE FM TUNER		250
MERIDIAN 102 fm tuner		100
MERIDIAN 504 TUNER	695	400
NAD 402 tuner		120
PIONEER RT707 reel to reel		175
REVOX B77 one owner from new with full service history		600
high speed 2 track		200-250
REVOX A77 several available serviced		175
TEAC X300 reel to reel		250
TANDBERG TCD 330 dual capstan cassette deck		100
yamaha t1 fm tuner black anagex tuner		100
MARANTZ DD92 DCC machine	800	150
NAKAMICHI 700 silver TRITRACER old but good		200
QUAD FM 4 grey a few scratches but still		250

CD & DACS

ALTI5 top loading transport and two box dac, best cd midrange I've ever heard	5500	1500
AUDIO NOTE dac1 SIGNATURE smooth valve sound	1000	500
AVI 52000 DAC	800	300
CYRUS DISCMASTER/DACMASTER transport/dac	1750	800
DPA little bit dac	350	125
LINN KARIK cd player	2000	700
MICROMEGA SOLO cd player	1500	600
PINK TRIANGLE ORDINAL dac	850	400
PRIMARE D20 cd player, amp also available	700	500
PS AUDIO LAMBDA TRANSPORT inc AT&T glass optical out	2500	1000
QUAD 66 CD PLAYER		350
ROKSAN CASPIAN cd player	900	600
WADIA 6 cd player with digital vol, mint boxed	3760	2000

TURNTABLES, ARMS & CARTRIDGES

ALPHASON SOLO no arm	350	100
AUDIO NOTE TT2	425	200
CLEARAUDIO TURNTABLE with parallelarm & beta cartridge	1650	1000
GARRARD 301 in Green marble plinth		500
HELIUS CYAENE latest vdh silver wired	1650	700
KOETSU ONYX SIGNATURE perfect, boxed	3500	1500
KOETSU BLACK		250

LINN LP12 valhalla, linn arm board		300
LINN LP12/ITTOK/K9		550
LINN AXIS		250
LINN LP12 cirrus bearing with Pink Link psu	1650	750
MICHEL TRANSCRIPTOR HYDRAULIC REFERENCE no arm or lid		150
ORACLE DELPHI MK1 with ONIX PSU		500
ORACLE DELPHI MK1 with Linn Basik Arm		1100
ORACLE DELPHI MK1 with HELIUS ORION		750
Silver wired, Onyx psu Black dust cover	1600	750
PINK TRIANGLE early pt too with helius arm		350
PINK TRIANGLE PT TOO black with outboard		
psu/RB300/DENON DL	110	400
REVOLVER TT with arm		130
ROKSAN XERKES		400
SME 312 silver wired ex dem	1000+	650
SOUTHER TRIQUART 5LA3 arm boxed	1000+	350
VPI TMT mk111 boxed	4000	2000
WELL TEMPERED ARM		500

CABLES

please note orig new prices are approximate I cant be bothered to look them up

XLO TYPE 5 1.5M (spades)	800	400
GOERTZ M1 centre stage 5m (bananas)	200	125
TRANSPARENT MUSIC WAVE SUPER 3.5m (spades)	600	350
NORDOST BLUE HEAVEN 5m BI-WIRE bananas	550	300
NORDOST FLATLINE GOLD 2.5M biwire bananas	200	100
OCOS DC SERIES 8, 2.2M single bi or triwire	50,100,	150
YAMAMURA MILLENNIUM 5000 2.5m bananas bit tatty	3000	700
FURUKAWA FS-2T155 PC-OC 3.5m bananas & 2mm	800	300
MANDRAKE 0.9m XLR	400	200
SILTECH BLUE 1m XLR	400+	200
MANDRAKE 1m phono	400	200
TRANSPARENT MUSICLINK 1m PHONOS	120	70
SONIC LINK LILAC 1m phono	65	40
AUDIOQUEST DIAMOND 1M phono	400	200
MADRIGAL HPC 1Mphono	250	120
VAN den HULL gold 1.2m	800	300

VINTAGE

lots of obscure cheap valve amps for restoration from 10 pounds		
APHELION GARRARD 401 PLINTH boxed		150
CLASSIQUE SOUNDS 301 PLINTH		200
GREEN MARBLE 301 PLINTH		200
GREEN MARBLE TD 124/5ME 3012 PLINTH		250
DECCA LONDON RIBBON TWEETERS		150
DYNATRAN LF59 triode monoblocks	poa	
LEAK stereo 20 excellent in orig packaging		250
LEAK STEREO 50 REBUILD		500
LEAK TL12+ nice rebuilt pair		300
LEAK TL12.1 pair		1000
PX25 baloon shape		poa
QUAD ESL 57 nice bronze pair serviced		400
QUAD 22/11/11 serviced with original valves		450
QUAD lts cheap pair for rebuild/mod/restoration		300
RADFORD STA15 mkiii		600
RCA 2X 12" HORN LOADED CINEMA CABINETS		1000
pair with goodmans drivers		1000
RGD 1046 triode monoblocks		100
ROGERS CADET 111 pre/power		100
ROGERS BABY DELUXE 6V6 pp pair		500
THORENS TD124 MK I		150
THORENS TD 124 MK2		225
WESTERN ELECTRIC 2090 pressure units pair		500
WESTERN ELECTRIC 2080 15" BASS units minor damage pair		200

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QUAD 77 PRE AMP	£495	SH
QUAD 707 POWER AMPLIFIER	£495	SH
NAIM CDI CD PLAYER	£1295	SH
CADENCE VALVE MONOBLOCK POWER AMPS	£650	SH
MARTIN LOGAN SL3 BLACK	£2395	SH
ROKSAN CASPIAN POWER AMPS	£395	SH
ROKSAN OJAN 3S SPEAKERS WITH SUBWOOFERS	£1495	SH
MISSION 707 SPEAKERS	£50	SH
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B & W P5 LOUDSPEAKERS	£595	XD
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WILSON SYSTEM FIVE EX DEM	£9995	XD
QUAD ESL63 SPEAKERS BROWN	£995	SH
AUDIO ALCHEMY DDS 3	£295	SH
UNISON RESEARCH SMART 845 - OUR DEMONSTRATORS	£2495	XD
SONUS FABER EXTREMAS	£2995	SH
MICHELL ARGO HR PRE AMP	£695	SH
MICROMEGA STAGE 2	£200	SH
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Exposure X integrated amplifier. S/H excellent £250

Linn Helix loudspeakers. Black ash finish, s/h excellent condition with soundstyle stands £175

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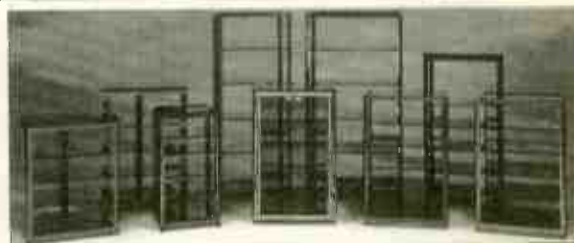
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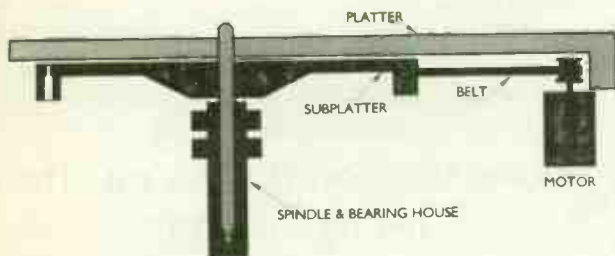
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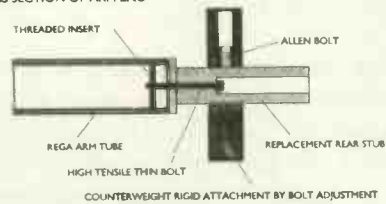
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Measured Performance

amplifiers

TOKEN AMPLIFIER

The Token is compact, but it produces plenty of power: 78watts into a normal 8ohm load and no less than 120watts into a 4ohm load. That's more than enough to make any loudspeaker go loud, even in a large room.

This amplifier does have a peculiar and none too attractive distortion spectrum though, with an array of harmonics right up to 9th order (that's a lot!), but with third harmonic predominant. Distortion levels were not so bad, hitting a maximum of 0.2% or thereabouts at high frequencies, near peak output. All this may well add some coarseness, or possibly brightness into the sound, but it

may also mean there's lower feedback than usual and a more open sound as a result.

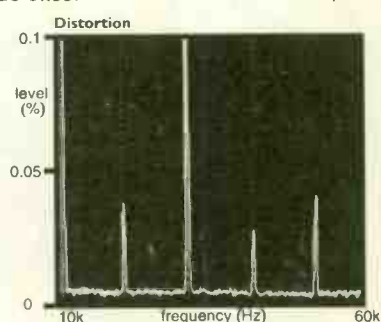
Heavy feedback minimises steady-state distortion alright, but it also compresses the sound stage into a lifeless wallpaper, so there's a trade-off here.

Bandwidth has been limited to 28kHz at the top end to keep things clean and 4Hz at the bottom end for solid bass.

The Token measures well enough in all areas but there are signs of 'subjective engineering', the value of which can only be judged by listening. NK

Power 78watts
CD/tuner/aux.

Frequency response 4Hz-28kHz
Separation 61dB
Noise -99dB
Distortion 0.08%
Sensitivity 300mV
dc offset 2.8/2.1 mV



MERIDIAN 501/556

Meridian's 556 power amplifier has a lot of muscle: it produces 112watts into 8ohms and no less than 182watts into 4ohms. There'll be no problem in getting high volume, even with insensitive loudspeakers or large rooms.

There was some typical transistor crossover distortion, with an extended harmonic structure - an unusual sight in a Meridian amplifier. I rather suspect this unit has less feedback applied than usual, in an attempt to get more openness and stage depth. This is a balancing act, but since distortion levels never rose above

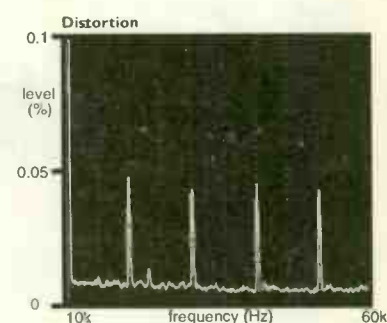
0.1% I suspect its effects won't be audible.

The pre-amp and power amp in combination have a wide frequency response of 3Hz-43kHz. Sensitivity was high at 180mV, so there will be no incompatibility with sources like old cassette decks and tuners producing 300mV or so.

The Meridian combination measured well in all areas. NK

Power 112watts
CD/tuner/aux.
Frequency response 3Hz-43kHz
Separation 76dB

Noise -90dB
Distortion 0.08%
Sensitivity 180mV
dc offset 2.2/0.6 mV



THULE SPIRIT AMPLIFIER

The Thule is powerful, producing 98watts into 8ohms and 170watts into 4ohms. It has some unusual properties though, distortion increasing steadily with signal level. At low levels the amplifier performed well in this respect, even at high frequencies - a good sign. It was only as power output went up that the figures started to rise, hitting 0.2%. This is on the borderline of audibility, but since it will affect music peaks only in use, it may be imperceptible. Only listening can tell.

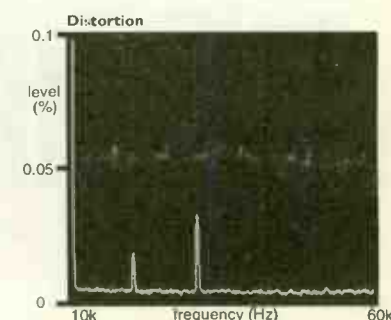
Bandwidth has been limited and the amplifier may well sound a little warm

and less open as a result. Sensitivity was low at 500mV, making low output sources like old cassette decks and tuners (300mV) incompatible.

The Thule produces plenty of power and measures well. It looks as if it has been engineered for a particular sound and may be distinctive as a result. NK

Power 98watts
CD/tuner/aux.
Frequency response 25Hz-25kHz
Separation 70dB
Noise -97dB

Distortion 0.02%
Sensitivity 500mV
dc offset 1.7/2.2 mV



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cd players

ARCAM ALPHA 7SE

Arcam usually roll off the high frequency response of their players to get a smooth, cohesive sound, and the Alpha 7SE is no exception. Our analysis clearly shows this, although the effect is small enough to leave the upper limit little affected, measuring a normal 20.9kHz (-1dB).

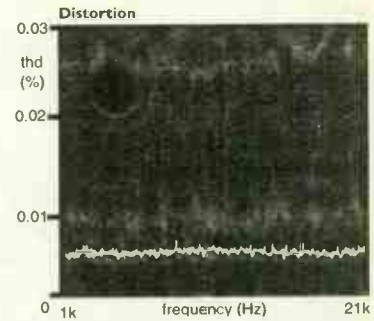
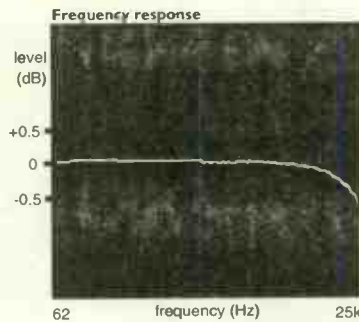
The player was very linear, producing minimal distortion at higher levels throughout its dynamic range which covered a very high 110dB as a result.

The Arcam 7SE should sound smooth and cohesive. It measures very well in all areas. NK

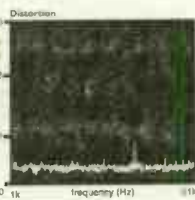
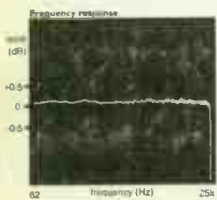
Frequency response 4Hz- 20.9kHz

Distortion:	left	right
-6dB	0.004	0.004
30dB	0.007	0.007
-60dB	0.38	0.38
-90dB	29	29

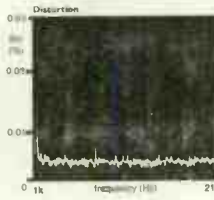
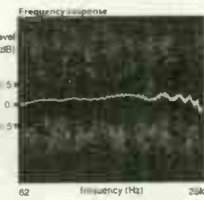
Separation:	left	right
1kHz	117	118
20kHz	96	96
Noise		-104dB
with emphasis		-104dB
Dynamic range		110dB
Output		2.3V



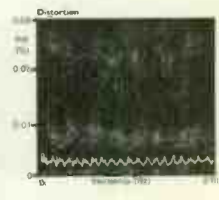
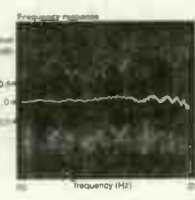
minidisc players



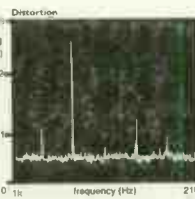
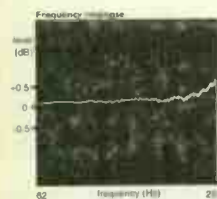
Denon DMD-1000



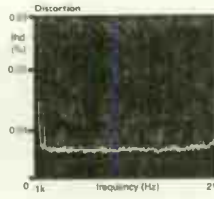
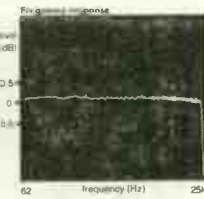
Goodmans GMD-920



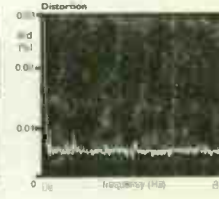
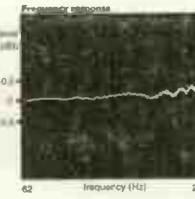
JVC XM-228



Pioneer MJ-D508



Sony MDS JB 930



Technics SJ-MD100

DENON DMD-1000

Denon pride themselves on the fact that they produce professional recording equipment for the Japanese market. Their knowledge in the field probably explains the very low noise levels of the recording amps in this machine. At full gain they produced an unusually low noise level of -95dB, even though the gain in the record chain was highest of the group, giving a sensitivity of 200mV. This is high enough

to make the Denon able to record from all sources, even old tuners and cassette decks that typically produce 300mV maximum.

With flat frequency response, good channel separation and exceptionally low levels of distortion the Denon's measured performance was considerably better than that of the other recorders. NK

Frequency response 3Hz- 20.7kHz

Distortion:	left	right
0dB	0.005	0.005
-30dB	0.02	0.018
-60dB	0.26	0.27

Separation:	left	right
1kHz	86	86

Noise		-95dB
Sensitivity		200mV
Output		1.75V

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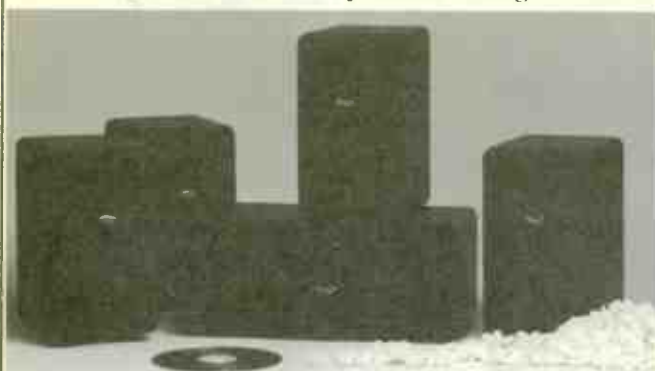
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GOODMANS GMD-920

Although the least expensive recorder by a good margin, Goodman's GMD-920 produced a tidy set of results. Frequency response via the analogue record/play chain suffers less variation than that of the Pioneer or Technics players and distortion levels were fairly low too, if not class leading like the Technics.

Noise measured -86dB at full gain on the analogue record level control, a little more than the other players except the JVC. All the same, at this level hiss is

inaudible unless very low record levels are used so it is not a problem.

With good channel separation, normal sensitivity and output the Goodmans offered a level of performance better than expected at the price and comparable with that of the other players. It is good value. **NK**

Frequency response	12Hz - 20.4kHz	
Distortion:	left	right
0dB	0.01	0.01

	left	right
-30dB	0.008	0.009
-60dB	0.8	0.8

Separation:	left	right
	83	83

Noise	-86dB	
Sensitivity	500mV	
Output	2V	

JVC XM-228

The frequency response of this recorder looks much like that of an early CD player. High frequencies roll off and there's a small amount of filter ripple, which reduces treble energy and should help prevent the player sounding sharp. Some slight lift across the midrange may well give speech and vocals a little extra presence, though it may introduce only glassiness. Only listening tests can determine precisely what the subjective effect will be, if discernible.

The player gives a healthy 1V output at 0dB, low against the other recorders but still compatible with any amplifier. The input sensitivity of 350mV is a little low; cassette decks commonly measured 100mV for 0dB. Full record level will be reached with most sources, if not some tuners.

The JVC XM-228 measured well in all areas. It has no major weaknesses. **NK**

Frequency response	4Hz - 20.5kHz	
--------------------	---------------	--

Distortion:	left	right
-6dB	0.007	0.007
-30dB	0.013	0.014
-60dB	0.7	0.68
-90dB	2.5	2.5

Separation:	left	right
1kHz	93	95
20kHz	60	60

Noise	-86dB	
Sensitivity	350mV	
Output	1.0V	

PIONEER MJ-D508

Like the Technics the Pioneer recorder had some treble lift in its analogue record/replay chain, which is likely to add some brightness to its sound.

Unlike the Technics however, the Pioneer produced some distortion; levels were around three times greater in fact, although still quite respectable in absolute terms. There might be a little roughness in the sound from this.

Noise measured a low -88dB via the analogue input, at full recording gain - low enough to make most of the recording range available.

Output was a normal 2V and input sensitivity a useful 450mV.

The Pioneer measured well, although it wasn't exceptional in any one area. **NK**

Frequency response	2.5Hz - 20.75kHz	
--------------------	------------------	--

Distortion:	left	right
0dB	0.009	0.009
-30dB	0.03	0.03
-60dB	1.1	1.1

Separation:	left	right
1kHz	82	82

Noise	-88dB	
Sensitivity	450mV	
Output	2V	

SONY MDS JB 930

MiniDisc turns in a good measured performance - and Sony's sophisticated MDS JB930 recorder is no exception. It has a ruler flat frequency response that stretches out to 21kHz, minimal distortion at all signal levels, wide channel separation and adequately low noise via its analogue input, at full gain. All measurements are through the analogue input, in other words through the A/D convertor. Doubtless this lifts noise above the theo

retical level of -96dB for a 16-bit system, but not by much. MiniDisc's linearity is probably helped by this noise adding dither, since there were no digital quantisation artefacts at any level. Our spectrum analyser was measuring noise rather than true distortion.

Sony's MDS JB930 measures all but perfectly. **NK**

Frequency response	2Hz - 21kHz	
--------------------	-------------	--

Distortion:	left	right
0dB	0.006	0.006
-30dB	0.01	0.01
-60dB	0.2	0.2
-90dB	7	6.8

Separation:	left	right
	96	96

Noise	-90dB	
Sensitivity	450mV	
Output	2.4V	

TECHNICS SJ-MD100

Recording frequency response, through the ADC and DAC, rises by +0.3dB at 18kHz - enough to inject a little

brightness into the sound. There was little distortion, however, as our analysis shows by the absence of spikes, so the sound

should be free from the roughness introduced by digital distortion.

Noise was lower than usual at -91dB,



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VISA/MASTERCARD ACCEPTED

in spite of Technics providing enough front-end gain to get a useful sensitivity of 400mV. The SJ-MD100 was quieter than most of the other machines, with the exception of the Denon. It measured well. NK

Frequency response 5Hz-20.6kHz

	left	right
Distortion		
0dB	0.009	0.009
-30dB	0.013	0.013
-60dB	0.3	0.3
-90	9	9

	left	right
Separation		
1kHz	86	86
Noise		-91dB
Sensitivity		400mV
Output		2V

tuner

MYRYAD MT100

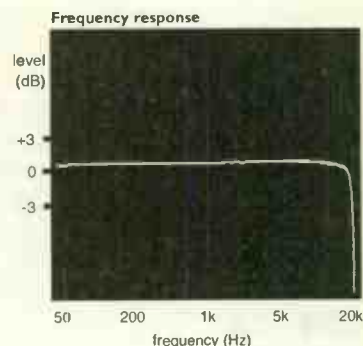
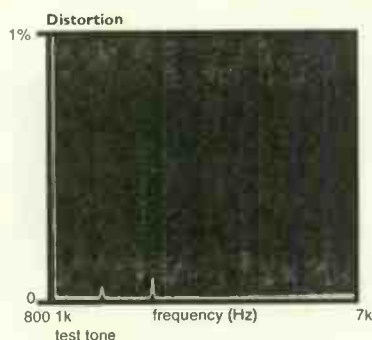
Our response analysis shows the MT100 tuner has a broad, flat audio frequency response, before plunging down at 15.4kHz to the pilot tone notch at 19kHz, which is visible at the right of the response trace. The pilot tone filter worked well, suppressing pilot at 19kHz to -68dB and sub-carrier at 38kHz to -90dB.

The tuner produces little hiss at full quieting, level sinking to -74dB (CCIR weighted) provided that an aerial signal of at least 600µV is available. The tuner's signal strength indicator will read 6 or more when this occurs. Myryad have given the indicator a very wide range, maximum signal strength of 9 lighting at 16mV or more - rarely achieved.

With high sensitivity, excellent selectivity and low distortion, the MT100 measured well in all areas. NK

Frequency response	4Hz-15.4kHz
Stereo separation	37dB
Distortion (50% mod.)	0.1%
Hiss (CCIR)	-74dB

Signal for minimum hiss	630µV
Selectivity at 0.4MHz	80dB
Sensitivity:	
mono	25µV
stereo	1.6µV
signal strength meter:	5µV -16mV



digital convertor

MSB LINK DAC

Like most of the new generation 24-bit, 96kHz sampling rate DACs, the Link processed conventional CD well - the task it will face until appropriate DVD transports and high resolution recordings become more freely available. Frequency response reached 20.9kHz at 44.1kHz sampling rate, a figure that will more than double with a 96kHz sample-rate recording. The higher rate will remove in-band phase shifts and make recordings sound airier and more open.

Distortion was as low as possible from the conventional 16-bit word, reaching a reasonably low 0.5% at -60dB and 29% at -90dB. Again, these figures will improve drastically with 24-bit word length, resulting in a smoother sound.

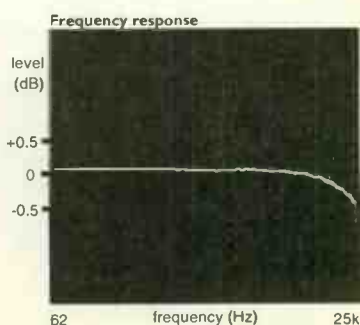
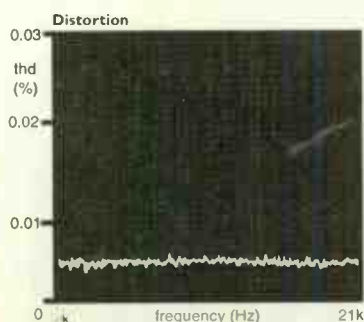
With low noise, good channel separa-

tion and wide dynamic range the MSB Link measured well. NK

Frequency response	3Hz -20.9kHz	
Distortion:	left	right
-6dB	0.005	0.005
-30dB	0.0078	0.008
-60dB	0.48	0.49
-90dB	29	29

Separation:	left	right
1kHz	115	115
20kHz	93	93

Noise	-100dB
with emphasis	-100dB
Dynamic range	109dB
Output	2.6V



loudspeakers

MISSION 773

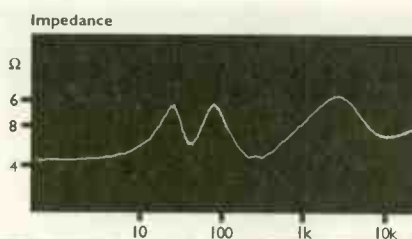
The 773 has a pronounced high frequency peak of +4dB in its response analysis. This is enough to give it bright treble, which may sound good to uninitiated ears in a showroom, but isn't so good in the home over longer listening periods, especially in rooms that are hard or reflective.

It will not sound especially cohesive either, due to this peak, coupled with phase suck-outs a little off-axis.

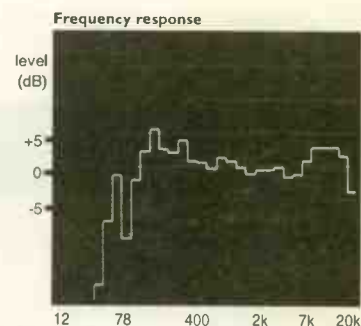
There's a lift upward in the bass region which will help give the 773s warmth and extra bass weight, useful in a floorstander positioned away from walls. The lower

frequency limit measured a normal 50Hz, the port taking over below this frequency.

Sensitivity was high at 90dB, helped by a low-ish overall impedance of 5.6ohms. Gentle slopes on the impedance curve indicate low reactance and an easy load.



emphasis. They measure well enough, although not to earlier high standards. NK



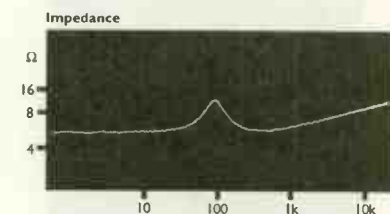
EIKOS FR-1

The FR-1s use a single drive unit to cover the audio range. There are some good reasons to do this: phase coherence comes from a consistent radiation pattern free from varying phase errors; tight amplifier coupling; minimal losses from lack of a crossover and, of course, low build cost.

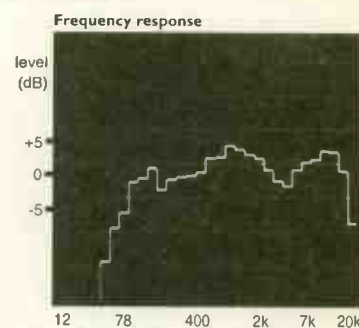
Unfortunately, drive units able to cover the necessary frequency range smoothly are not available. The FR-1's dust cap radiates upper treble and it reaches a satisfactory 16kHz, but peaky with it. There's also a steady roll off in low frequency output below 600Hz, a char-

acteristic that can only be ameliorated by wall placement. The small cabinets get down to 80Hz, so bass will be light.

Sensitivity measured 86dB: as a load they are resistive and very easy for an amplifier to handle. Uneven frequency response, with



peaky treble and light bass are the FR-1s weaknesses, weighing down the strengths listed above. NK



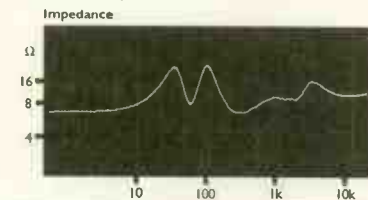
OPERA MINI

The small bass/midrange unit is quite strongly damped at low frequencies and should work close to walls without excessive boom. Bass extends down to 63Hz - quite low for such a small loudspeaker.

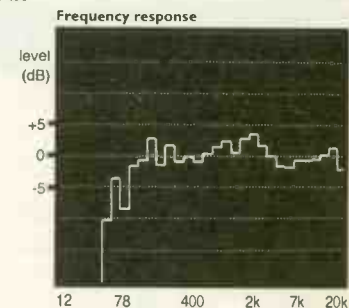
Output rises steadily with frequency to produce a +4dB peak at 2kHz, an effect that should enhance clarity and help project vocals.

The bass/mid crosses over smoothly to the treble unit and the latter runs smoothly right up to 20kHz, a sign of a good quality drive

unit. The Opera Mini's impedance characteristic is fairly flat, reflex peaks apart, making it a resistive load. Overall impedance measured a high 9ohms and this was partly the reason why the Mini was insensitive, producing just 85dB sound pressure level from one nominal



watt of input (2.8V). This is a well-engineered miniature that will give a distinctive sound. NK

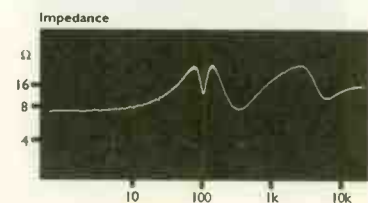


TECHNICS SBM-01

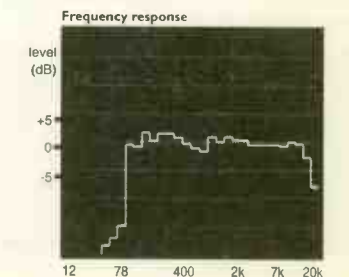
It isn't uncommon for small loudspeakers - Wharfedales and Missions for example - to possess an unusually flat frequency response. The miniature Technics SBM01s are flatter than the best though as our analysis shows. This will contribute towards a smooth, natural and accurate sound. The only drawback is absence of low bass. Even with the highly tuned port taking this down to just 80Hz, it's not low enough for strong bass.

Curiously, whilst the SBM01s have been engineered well in terms of frequency

response they err elsewhere. Impedance is rated as 6ohms, but in fact the speakers measured a very high 10.5ohms overall. Our impedance analysis confirms this figure. As a result they draw little power and are very insensitive, producing just 82dB SPL from



one nominal watt of input. This throws up an anomaly: the SBM01s need a powerful amplifier to go loud, whilst drawing little power from it!. NK



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Private Ads

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see page 138 for details

Dealers must not advertise in the Private Classified section.
Readily accessible locations will be considered. Trade advertising.
The Publisher reserves the right to judge submissions.

SHAHINIAN ARC. Cherry finish, boxed, 15 months old. Excellent condition, very latest spec. New £2100, sell £1450. Tel: 01753 856 629 (Nov/I)

LOWTHER DELPHIC Horns, clear open sound, would cost over £4000 new, £1585. Price includes 2 extra PM2A drive units. Tel: 01724 843 081 (North Lincolnshire) (Nov/I)

NAKAMICHI CASSETTE Deck CR3E £300, DR3 £250, 481 £150, some new motors and belts. Marantz DD82 DCC and Philips DCC portable recorder £200 for both. Some blank tapes. Tel: 0191 266 4035 (Nov/I)

WANTED: MUSICAL Fidelity P180 power amp, cash waiting. Tel: 0115 840 0047 after 7pm (Dec/I)

MARANTZ CDA94 DAC, modified to Crown Chips and serviced, fair condition £375. Conrad Johnson MV55 power amp £1300. Creek OBH12 remote passive pre-amp £100. Tel: 01843 584 030 evenings or answer-phone (Nov)

WADIA 21 Integrated CD player, digital volume control, remote £1795 (£5500 new), Jeff Rowland Model 5 (Mk3 latest spec) poweramp, 150wpc £1995, all mint, boxed, may p/ex. Tel: 01449 676 335 (Dec/I)

NAT 02 TUNER £650. Harbeth speakers HLK6 ES £550. Both items perfect with manuals and boxes. Tel: 01628 626 085 (Nov)

CABLETALK BEST speaker cable Symphony 3, 3 metre pair £65. Tel: 01630 647 228 (Woore, North Shropshire) (Nov/I)

FLYING CALF 24 Bit DAC, external D/A converter, transforms any quality CD player to superb smooth quality sound, subject of rave reviews in Hi-Fi World, absolute bargain for £125. For full details Tel: 01252 870 353 (Nov/I)

NAIM 72 Top quality pre-amp, in 'as new' condition, Karma MC boards and standard boards included, for sale due to '82' upgrade, £395, any demonstration. For details Tel: 01252 870 353 (Nov/I)

QUAD II AMPS, just serviced by Quad, guaranteed, resprayed, in excellent original condition (require nos KT66 valves to be totally original). Either p/x Quad ESL speakers or £350 ono. Tel: 0207 916 3982 (Nov/I)

LEAK STEREO 20 and Stereo 70 amplifiers £195 and £55. Leak Troughline 3 tuners. Pye Mozart and RCA tuners. Phone for details and prices. Studio Twelve Stereo Decoder £45. Tel: 01203 678 094 (Coventry) (Nov/I)

ACOUSTIC ENERGY STAE 2 speaker stands, semi-matt black, stove enamel £250 ono. Mint condition, genuine reason for sale. Also Bose AMS Satellites £75 ono. Tel: 0116 286 1456 after 6pm or Email: tim.wood@leic.bland-bankart.co.uk (Nov/I)

TANNOY DC 2000 floor standing speakers in black, bi-wireable, boxed. Will swap for Quad 33/303 amplifier, must be vgc. Tel: 01765 600 450 (North Yorks) (Nov/I)

FERROGRAPH 724 Series Seven open reel recorder. Quarter track with amplifiers and speakers. In original condition and good working order. Dozens of tapes. £150 ono. Tel: 01642 511 369 (Middlesborough) (Nov/I)

MERIDIAN 551 Integrated amplifier, excellent condition £395. Soundstyle 6 shelf equipment rack, black, narrow width, suit Meridian, Linn etc £125. Tel: 01703 556 035 (Nov)

THORENS TD124, SME 3009 Mk1, plinth and lid. Pink Triangle Export, RB300. Garrard 401, Decca International arm, FFSS and London cartridges, plinth and lid + original handbooks. Lowther Acoustas (early) in cabinets, good condition. Sell or swap. Tel: 0151 353 0930 (Nov/I)

ROGERS LS3/5A BBC monitors, 11 ohms, black ash, excellent sound and condition £275. Apollo AZ6 speaker stands, mass loaded, black £50. Tel: 0181 351 7501 (Nov/I)

YAMAHA C1 flagship seventies discrete preamp, just serviced by Yamaha agents £350 ono. Tel: Steve 0181 368 4601 (Nov/I)

LOWTHER ACOUSTAS, very good condition £250. Tascam TSR8 eight track reel to reel recorder with remote control. Good condition £295. AVI Nynutron speakers, cherry, new £325. Mission Cyrus 2 £95. Tel: 0191 422 3415 (Nov)

SONUS FABER Guarneri, mint and crated £3750. Unison Research Smart 845 monoblocs £1725. Nuvista preamp No. 300 £950. Dax Decade £1425. Marantz PM94 £375. Tel: 01274 545 219 or 0973 797 691 (Nov/I)

STUDER VALVE C37 tape recorder, a classic. Probably the finest valve recording machine ever built £950. Revox PR99 Mk3, PR99 Mk1 and Replay PR99. All three machines in fine condition for £800. Also two Leak TL12.1 amps £750. Tel: 00 353 1 497 7643 (Dublin) (Nov/I)

LINN KAIRN preamp, early model, boxed, instructions £540. Linn Intek, boxed £150. Tel: Kevin 01322 224 728 evenings (Nov/I)

WANTED: CELESTION Ditton 66 loudspeakers. Tel: 01332 780 884 (Nov/I)

ACOUSTIC 3311 Studio monitors. 12" polywoofer, liquid cooled midrange and tweeter with frequency controls, 125w, sensitivity 95dB, black ash, brand new, unwanted gift. (£1800). Will accept £1200. Tel: 01273 540 683 (Nov/I)

Classified Ads

SE's can play bass!

BorderPatrol 300B SE Power Amplifier



'It (the BorderPatrol) makes tranny amps sound thick and earthbound with its superb transparency and fleetness of foot. It doesn't quite match good tranny bass but it does a far better job than any other SE I've heard. What's more you get the purity of midrange and treble that such amps are renowned for. Add to this superb high frequency extension and you've got some idea of its prodigious capabilities.'

'The BP isn't just about power, it's about the ability to reproduce music with its timbral and dynamic elements fully intact. You tend to take good tone for granted with tubes but when it's created with so little colouration as it is here, you can fully appreciate its beauty and richness. The 300B, when used with this much attention to detail, appears to add no colour of its own and combines the skill with lightning speed, removing any sense of electronic colouration.'

'By going to town on the power supply, however, the BorderPatrol puts pay to the notion that SE's can't play bass.'

Jason Kennedy Hi-Fi Choice Jan 1999

The BorderPatrol 300B SE is a state of the art single-ended power amplifier that uses a single output valve for each channel, zero negative feedback, inter-stage driver transformers and a heavy-duty external power supply that contains no-less than three independent valve rectified choke input filter power supplies. Clear and fluid with effortless dynamics and powerful, tight bass this is a milestone product that combines the traditional qualities of single-ended operation with real low frequency performance.

The BorderPatrol 300B SE: £3995.00 and £4495.00
with Western Electric, 300B valves



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BEATLES "YELLOW SUBMARINE"

Yellow Submarine gets relaunched on 13th Sept 99
As part of the film relaunch celebrations, the soundtrack has been remixed and now includes 15 original Beatles tracks from the film.
The first LP press will be a limited YELLOW VINYL (subsequent pressings will be black vinyl) price is £15.90.

New Releases and Recent Releases

Terry Callier	Lifetime	6/9	£12.90
The La's	Lost La's 84-86	20/9	£8.90
Captain Beefheart	Grow Fins Vol 2 - 2LP	12/9	£16.90
Gomez	Liquid Skin 2LP	13/9	£TBC
Leftfield (Ltd Box Set)	Rhythm & Stealth	20/9	£29.90
Leftfield	Rhythm & Stealth 2LP	20/9	£17.90
Paul McCartney	Run Devil Run	4/10	£TBC
Supergrass	Supergrass	20/9	£15.90
Ocean Colour Scene	One From The Modern	24/9	£TBC
EBTG	Temperamental 2LP	27/9	£TBC
Pet Shop Boys	Nightlife	11/10	£TBC

180g Soul/Funk Reissues

Baby Huey	The Baby Huey Story	20/9	£17.50
Curtis Mayfield	Curtis Live 2LP	20/9	£20.90
Isaac Hayes	Truck Turner	27/9	£10.90
Politicians	Ft McKinley Jackson	20/9	£TBC
Leroy Hutson	Leroy Hutson	20/9	£14.90

Current Releases

Ben And Jason	Emoticons	2LP	£13.90
Captain Beefheart	Grow Fins Vol 1	2LP	£16.90
Cassandra Wilson	Travelling Miles	2LP	£24.90
Divine Comedy	Secret History (Best Of)		£12.90
Elvis Presley	Artist Of The Century	5LP	£52.00
Jamiroquai	Synkronized	G/F	£13.50
Marvin Gaye	Let's Get It On		£10.90
Nick Drake	Bryter Layter	21/6	£18.50
Pavement	Terror Twilight		£10.90
Soundtrack - 2LP	Lock Stock/2 Smoking	21/6	£19.90
Tom Petty	Echo	2LP	£21.90
Travis	The Man Who		£12.90
Who	Who's Next	21/6	£18.50

Japanese Blue Note 10" LP's Extremely Limited - £24.90
Titles by Bud Powell, Clifford Brown, Elmo Hope, Fats Navarro, Howard McGhee, James Moody, Kenny Drew, Lou Donaldson, Miles, Milt Jackson, Thelouious Monk etc - Ring For Details
All Prices Are Subject To Change
P and P £1.00 1st LP additional LP's 50p each (max £4.00)

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Audio Reasearch D130 Power Amp/Balanced	1295
Audiolab 8000q Pre Amp/Boxed	695
Audioquest Jade 1/2 Metre	15
Castle Chester/Mahogany	295
Chord Chrysalis 5pin To Phono (Naim)	25
Denon DI 103 Mc Cartridge	50
Ear 843p Mm/Mc Phono Stage	225
Epos Es 30 Cherry New/Sealed Box	1600
Exposure Xv Int Amp Mm/Phono	395
Exposure Xx Super Int Amp	450
Kef Q55 Floorstanding Speakers	325
Krell 150b Power Amp/Boxed	2195
Linn Lk2 Power Amp	250
Linn Lk 20 Cable 4x2 Metres 8 Per Pair	
Linn Majik Int Amp Mm/Phono	375
Lp12/Cirkus/Trapolin/Lingo/Akito/Denon 304mc	1295
Lp12/Vahalla/Akito/K9 Black	625
Marantz Ki 17 Cd Player (Gold) Boxed	750
Mark Levinson 28 Pre/Psu	1500
Meridian 200/203 Transport/Dac	595
Mission 753 Black	325
Naim 140 Power AmpX2	395 Each
Naim 250 Power Amp Old Style	795
Naim 32.5 Pre Amp	195
Naim 42.5 Pre Amp	125
Naim 92 Pre Amp	350
Naim Cd1 Cd Player/Boxed	1095
Naim Hicap Old Style X2	375 Each
Naim 4pin To3pin Power Chord	30
Naim Nait 2 Int Amp	250
Naim A5 Cable 4x2 Metres 12 Per Pair	
Naim 72 Pre Amp	375
Ortofon Mc15 Super11 Mc	80
Rel Stentor Mk2 Rosewood	1295
Rogers Studio 9 Rosewood New	925
Rogers Studio 7 Rosewood/New	595
Royd The Sorcerer Walnut/Boxed	395
Unison Simply 4 Int Amp/Boxed	1095
Denon 103 McCartridge	50
Various Balanced Leads	Phone For Details

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VINTAGE AND MODERN HI-FI SOLD, BOUGHT.

TEL: 0790 1976 441
FAX: 0171 233 5310



IDENTITY

AUDIO VALVES

This month's bargain. 300B Western Electric boxed

with Guarantee Registration Card £ 220 each or £ 400 the matched pair; PX4 POA; PP3/250 POA; KT61 £ 15; KT66 G.E.C. boxed £ 50; 6550A General Electric with original box £ 35 each; EL34 MULLARD POA, EL84 POA; ECC82 Mullard, 15 pieces £ 5 each or £ 40 the lot; ECC83 Mullard £ 9 each, E88CC Brimar/Mullard £ 7 each

VINTAGE/MODERN AMPS

LEAK TL 10 £450-500, TL12+ £ 350 (pair) or £ 150 single; TL12.1 £ 1000-1250 (pair); Stereo 20 £ 250, TL 50 POA, Througline Stereo Tuner £100; QUAD II + preamp + tuner from £ 450; QUAD 405 mint £ 200, QUAD 606 POA, also available RADFORD STA 25 £ 600, AUDIO NOTE SHINRI 300B still boxed with original set of 300B valves, great sound (£ 23,000 new) £ 9500; P4 £ 1900, P3 £ 1300, M2 preamplifier phono £ 1000, M3 preamplifier phono £ 2500; CONQUEST used few hours £ 3800, M7 preamplifier phono £ 5000; GRAAF GM100 VTA £ 3800; GM20 £ 2700, GM 200 OTL £ 5800; Venti-cinque £ 900; UNISON RESEARCH POWER 35 £ 1350; SMART 845 £ 3150, PEN-TODE 35 £ 1400, FEATHER ONE Preamp £ 800; Mystery One Demo £ 1500, CONRAD JOHNSON VM 50 £ 1100; JADIS JA30 £ 2650; DEFY 7 £ 2600; JPL preamp £ 2500; Defy 100 power amp £ 1950; AUDIO RESEARCH PH2 preamp £ 1490; VAC (separate PSU) PA60 £ 3000; VAC RENAISSANCE 3030 £ 3900.

TURNABLES/CARTRIDGES/ARMS

GARRARD 301 POA, 401 £ 150, MICHELL Gyrodeck MKII ex-demo £ 750; MicroGyro £ 500; NOTTINGHAM MENTOR REFERENCE (one of the best in the market) mint condition £ 2000; also available Interspace £ 400; Spacedeck £ 650; Hyper Spacedeck £ 1350; NOTTINGHAM The Foot (12" tone arm) £ 850, SME 309 £ 550, SME 3009 £ 80; SME 3012 £ 150, ORTOFONO Rohmann still mint/sealed £ 690, MC10 Supreme £ 210, MC20 Supreme £ 375; MC30 Supreme £ 425, AUDIO NOTE 10-V £ 1000; IQ 1 £ 90; Soara £ 600; SUMIKO Blue Point mint/sealed £ 90; Blue Point Special £ 199.

LOUDSPEAKERS/CABLES

SONUS FABER Concertino mint/sealed £ 430; Minima £ 799, Concerto mint/sealed £ 750; Concerto Gran Piano mint/sealed £ 1090; Electa Amator 2 £ 1850; Guarneri Homage mint/sealed £ 3650; Signum £ 960, Extrema £ 2850, Amati Homage mint/sealed £ 8750, WHARFEDALE mod. AIR DALE very good condition, superb sound for the price of £ 300 the pair!; LOWTHER Acoustat Cabinet £ 150; Belcanto £ 2000, Fidelio £ 1500, Drive Units: Series DX2 £ 230, DX3 £ 350, PM6A £ 235; PM7A £ 340; PM2A £ 350; PMS £ 480; PM4 £ 560; MAUBORN cabinet for PM2A drive unit (3.5 metres horn) £ 1000 only!; AUDIO NOTE ANE/SP £ 1500; AN-JSP £ 850; QUAD ESL Black or Bronze £ 350-500, Cables from Italy: SHINPY Black Hole A £ 300, Black Star 2 I. (1+1m) £ 250; AUDIO NOTE ANSP Pure Silver Speaker Cable QSSC 1m £ 150 A.R.T. (for Sonus Faber) Millennium 1000 £ 200.

CD PLAYERS/DAC

C.E.C. TL2 Belt Drive as new £ 1350; AUDIO NOTE DAC 4 bargain at £ 2500

CASH WAITING for the following valves: PX4; PX2; PP3/250; P650; P15/250; P12/250; AC044; PP5/400; RS241; 300BWE; KT61; KT66; RA2; 211; EL84 (Mullard); LEAK; RADFORD; QUAD I and II; DYNATRON, any RGD amp; GOODMANS AXIOM 80 - TANNAY & LOWTHER

Special Internet offer
see page 138 for details

LINN LK1 Dirak preamplifier £175. Tannoy M1 loudspeakers, new £95. Apollo speaker stands, new £50. Cambridge Audio DacMagic 1 £50. Goldring 1042 cartridge, hardly used £50. Tel: 01383 416 263 (Nov/I)

ELITE ROCK Turntable, Excalibur Merlin AT OC3 £650. Elite 600 pre/power amp, Manticore rebuild £850. Hi-Q phono amp £250. Pair Quad ESL 63's £850 Tel: 01302 370 578 (Nov/I)

STD 305M Turntable with Mayware PLS4/D Mk3 arm, virtually mint £180. Epos ES11 speakers, walnut, with Epos stands £180. NAD 3020A amp, mint £80. Musical Fidelity A1, mint £190. Tel: Brian 0181 952 2044 (Nov/I)

ALPHASON SONATA Turntable, Xenon arm, Ortofon MC10S £395. Nakamichi 581Z cassette £150. S.D. O.B.S. speakers, tri-wire £195. Revox G36 £300. Technics RS 1502 US reel to reel £600. Leak 2000 receiver £45. Tel: 0181 941 6882 (Nov/I)

TECHNICS SP10 Mk2 deck in Technics plinth (SL1000), factory reconditioned, boxed £650. Gale 401A speakers, chrome/black, including stands, boxed £200. Cartridge Man's AKG P8ES £100. Sumiko Blue Point Special £100. Both as new. Meridian MCD Pro CD player, boxed £225. Tel: 01603 714 528 (Norwich) (Nov/I)

NAIM CDX, 9 months old, as new £1700 ono. Sonus Faber Concerto plus iron base leather stands £850 ono. Tel: 01293 417 785 evenings (Nov/I)

MCINTOSH MC275 power-amp £2200, MIT 330 tube terminator interconnection cable, 20 ft length £250, van den Hul First cable, 1m length £100. Tel: 0117 956 5361 (Nov/I)

AUDIO INNOVATIONS 2nd Audio monoblocs, re-valved, excellent condition £1200. Castle Clifton-2 speakers, new, unused £110. Tel: 01208 872 316 (Bodmin) (Nov/I)

KRELL 250 Preamp £1095. Meridian 508 24 £1000. Jamo Concert 8, cherry £900. Primare A20 £400. Gale 401, teak £200. WANTED: Sumo Nine Bks speakers, interesting turntable. Tel: 01226 710 605 or 0403 5166 88 (Yorkshire) (Nov/I)

REVOX B77 Mk2, two track, high speed tape deck, hardly used, very good condition, original box and manual £575. Tel: 01865 513 979 (Nov/I)

AUDIONOTE DAC One Signature. 20 bit DAC with valve output stage, excellent sound quality, box, receipt, manual etc. Cost £860 now £430. Tel: 01484 682 901 (Nov/I)

NEW. TWO 8 inch mid bass drive units. Monarch Kevlar. 8 ohm, 150 watts. Cost £100 each. Sell for £65 each. Collect if possible please, Northamptonshire. Tel: 01933 678 251 (Nov/I)

WANTED: MUSICAL Fidelity A370 power amp, Teac VRDS Meridian 200/602 transport, 2x5m good quality speaker cable. Tel: 0118 981 5681 (Nov)

CABLE SALE: 3m pair Candas Quadlink £250 (£400). Candas Cross 0.5m £130 (£260). Audioquest Lapis £200 (£400). vdH Wind 3m pair £150. Offers considered. Tel: Jeff 0181 906 3492 (Nov/I)

STAX OMEGA Electrostatic headphones. Rare opportunity to acquire a pair of the worlds best reference headphones, stunning sound, mint condition and boxed £950 (£1800). Will demo. Tel: Peter 0171 330 2181 (Central London) (Nov/I)

REGA PLANET CD Player, 11 months old £325 ono. Tel: Martin 01438 224 537 or 07880 701 016 (Nov/I)

CHORD COMPANY Rumour speaker cable, 4 mtr bi-wire pair terminated (£210) £135. Chord Company Rumour cable single wire terminated pair (£110) £65. VDH CS122 speaker cable 3 mtr pair terminated (£115) £70. Tel: 01703 872 620 (Nov/I)

TAG MCLAREN PA20R pre-amp, 2x125M monoblocs (£3900) £2395 ovno. Tag McLaren T20 tuner (£1100) £649. Epos ES22 light cherry (£1350) £749. All items only a few months old and boxed. Tel: 01703 872 620 (Nov/I)

EMT 938 d/drive broadcast turntable £350. Electrocompaniet ECP-1 phono stage £295. Audio Technica OC7 M/C, boxed £60. Pickering XV15 (no stylus), Shure M95ED, AT 110E, Ortofon FF15E2 £25 the lot. Tel: 01273 541 462 (Brighton) (Nov/I)

SUMO 9+ 65w Class A poweramp £425 (£1195). Avondale Quad 44, m/coil £215. Kimber 4TC (2x2m/1x1.5m) £25. 7x Mullard ECC82 £25. Giant subwoofer, 15 in. cast driver (4ft x 19in. sq) £100. Tel: 01273 541 462 (Brighton) (Nov/I)

ATC 20ASL Tower, actives, walnut, mint £2700 (£4250). ATC 50ASL, slate stands, rosewood £3700 (£6500). Both guaranteed, boxed. 3kVa isolating transformer £250. Stax Nova Basic, as new £300. Tel: 0131 5567 545 (Nov/I)

LINN KARIK III CD player with SMPS remote £1000. Linn Numerik DA converter with SMPS £850. Both boxed in excellent condition. Sold as pair or separately. Tel: 01922 453 188 (West Midlands) (Nov/I)

REVOX B77 Tape recorder with NAB spools and perspex cover and 7 no. 3,600 ft tapes £500. Revox B255 CD player £150. Revox B790 direct drive turntable (not working) £50. Revox tower stand £50. JVC A-X3 amplifier £50. JVC T-X6L tuner £40. Tel: 01428 658 547 (Nov/I)

MERIDIAN 506 (20 Bit) CD player, 4 months old, boxed as new, extended warranty, cost £1100, bargain at £775. Genuine reason for sale. WANTED: Atlas power supply for Alphason Sonata. Tel: 01780 764 149 (Nov/I)

LOVELY GARRARD 401 record deck on marble plinth, SME (fixed headshell) with Linn K9 cartridge. Classic vinyl partners. Tel: 01305 263 105 (Dorchester) (Nov/I)

LOWTHER FIDELIO horn speakers PM7A units, 4 years old. Teak, immaculate £450. Garrard 301 turntable £100. Chapman valve tuner, mono £20. Buyer collects. Tel: 01827 261 082 (Tamworth) (Nov/I)

ORIGINAL CLASSICAL records for sale, Mercurys, Living Stereo etc. van den Hul Grasshopper, acclaimed reference. WANTED: Loricraft record cleaning machine. Tel: 0043 676 470 5069 after 5pm (Nov/I)

SME IV Arm. Black with gold writing. 10 hours use, boxed, £675. Tel: 01924 290 749 (Nov/I)

MICHELL GYRODEC + QC & Rega armboards. Naim SBL's (black) with x/overs; Naim NAT01; Naim NAT 101; Naim Hi-Cap (old style). All immaculate and boxed. Tel: 01843 593 958 (Nov/I)

WANTED WANTED: Tannoy speaker units 15in. black & silver & red & units with crossover. Tel: 0181 942 4885 or 0181 404 0399 (Nov)

The Audio Note Salon

Hi-Fi is all about optimising a system of components within a cost, however, many of the most magical and musical systems are not the most expensive. The entry level system from **Audio Note** is a valid example. The CD transport, 24/96kHz DAC, line level pre-amp, pair of mono-block power amps, pair of quasi-horn/semi-transmission line floor-standing speakers cost only £2,245 plus cables. It may be hard to swallow this pill, but for most people, the economical thing to do is sell the existing components and start from scratch.

Many bargains elude the mainstream attention. Consider **Bow Technologies WAZOO** ("single chassis high resolution" amplifier) £2,195 which is a giant killer, given reasonably efficient speakers. Add the **WIZARD CD Player** (£3,195) and a pair of Zingali Overture .3S floorstanding horn loudspeakers (£2,775). This "little" system (er, well £8,165) has actually bowled over and greatly disturbed experienced audiophiles who probably spend as much every two to three years and didn't get close. Giant killing amplifiers come from **Audio Note** single ended and low power provided the speakers are efficient, but I solid state, see this month's review of the **Pass Labs Aleph-3** in the magazine Hi-Fi+. The "three" is a classic, three years ago hailed as a breakthrough, yet almost ignored because it isn't "news" ... this is why the industry launches new models with ever increasing frequency.

And their latest mistake is SACD or DVD-A when the future of music is probably downloadable rather than spinnable!! Why gamble on a new format which will be expensive, short on real music titles, and maybe doomed to demise when you can spend less and equally improve the sound from regular CDs? You can do this by attention to interconnects, supports, amplifiers, speakers, or even

upgrading your present CD player ... digital products have improved greatly over the past two years.

Is **Mark Levinson** Value for Money? Or uncompromised? The answer is BOTH: consider the No 39 CD Player, without question the ultimate single box solution, and now welcome the launch of the 383 integrated amplifier. What!?!? Mark Levinson stoops to this, certainly not, it's dual monaural, fully balanced, etc, etc, not much sign of compromise, so it will sell for around £5,000. Similar price to the No 39, so we have a CD-based system needing a few pounds on some speakers for a mere 10k, okay that's a lot of money, but now it buys a system which could not even be imagined just three or four years ago.

Newest is best? Another approach to value is to buy second-hand and ex-dem items and you can rely on the Audio Note Salon for pricing 10 - 20% below market value. I clear items at cost, sometimes less, to keep a healthy cash flow. And any sub-standard items are sold through the trade, not to end-users.

Pre-amps rule the sound waves. So the greatest bargain this month is the **Gryphon** pre-amp, "the Limited," whose successor sells for over £10k. People don't appreciate the effect a pre-amp on any system. We have an **Audio Research PH3 and LS8** combination, or buy separately for £895 each, only months old! Or what about ex-dem our **LFD** line stage pre-amp with a free power amp thrown in? They each cost £1,695, buy one get one free. Why is this great British manufacturer not honoured here? Reviewers rave about them overseas, but in the UK it has been called Naim, Exposure, TAG or Musical Fidelity. Overlook at your peril, someone else's gain.

	List	Now		List	Now
ANALOGUE					
SME Model 20 turntable with Series V tonearm - "This is a deck for those with a substantial record collection who demand the best. Exemplary sound, " Hi-Fi World Buying Guide Perfect Boxed	£4860	£2250	Audio Note KASSAI Silver , dual 300B, magisterial, priced to sell - one only, ex-dem Cosmetic mark	£32,990	£14,500
Michell Gyro SE new model, with Rega RB300Ex-dem	£940	£799	Audio Research PH-3 Phono Stage, silver, super Boxed	£1,490	£895
Goldmund STUDIO turntable, a close second to the Reference, silly price because no arm No box	£4,757	£1,150	Audio Research LS-8 line pre-amp, a bargain Mint	£1,490	£895
Koetsu Urushi cartridge - overwhelmingly musical Little Used	£1,999	£990	LFD LS-2 line pre-amp, granite finish, why buy hyped brands for the same price? Ex-dem	£1,649	£824
Audio Research PH3 Phono Stage, silver, super Perfect	£1,490	£895	LFD PA-2 power amp, 2 x 80 watts high current. Conspiracy theory: the truth is in here! Ex-dem	£1,649	£826
AMPLIFIERS					
The Gryphon Limited 75/100 , State of the Art Pre-amp with phono stage, dual monoblock construction, musically just right. Mint boxed	£8,500	£3,500	Michell Alecto monoblocks (pair) Ex-dem	£1,989	£1,500
Audio Note ONGAKU - fine sample Perfect	POA	£15,500	SPEAKERS		
ProAc Response 3.8 , Cherry, new model, true high-end for small outlay (very slight mark) Ex-dem					
PSB Stratus Mini - Stereophile award, Piano Lacquer with stands Ex-dem					
AvantGarde Trio , white with four sub-woofer systems Fine					
				£3,990	£2,199
				£1,390	£690
				£19,500	£7,500

The Audio Note Salon, 5 Crown Terrace, Glasgow G12 9HA. Tel. 0141-357 5700. Fax 0141-339 9762. E-mail: jack@audiosource.co.uk . Website: www.audiosource.co.uk.

*Special Internet offer
see page 138 for details*

EPOS ES14 speakers, black with Epos dedicated stands, bi-wireable, superb £325. Marantz 67SE CD player, immaculate, unused £130. Denon DRM07 cassette deck, excellent £35. Tel: 01623 722 821 (Notts) (Nov(I))

CROFT M3 OTL monoblocs 75w/channel. Fully upgraded. BHC Aeronox mains caps, a/n copper foils. Vishay VTA's, a/n silver wiring, CAD mains cables. Re-valved with CVC premiums and granite plinths, superb £1550. Tel: 01384 271 571 (Nov(I))

ACOUSTIC PRECISION CD Player. Upgraded PSU, excellent condition and boxed as new £850. Tel: 01384 271 571 (Nov(I))

HYNES ACOUSTIC 2 box preamp (valve) silver wired, a/n caps, Panasonic pot, line only. Excellent condition £650. Tel: 01384 271 571 (Nov(I))

HORNING AGATHON Silver Signature 3 way loudspeakers. 97dB sensitivity. Latest spec, rewired with Hovland Musicaps. Finished in light oak. As new £1600. Tel: 01384 271 571 (Nov(I))

QUAD ESL57's, fully refurbished, new dust covers, wiring and components covered in acoustically transparent black mesh. Superb examples, sound fantastic £375. Tel: 01778 394 542 (Nov(I))

LINDLEY QUAD II based power amps. Unrated power supply, Audiophile components. Exemplary workmanship. Finished in chrome, light oak. Stunning sound and looks. Audition essential to appreciate, £1800. Tel: 01780 764 149 (Nov(I))

SUGDEN A21A Power amplifier, Class A £320. Sugden Optima phono equaliser £80. Tel: 0113 256 5915 (Nov(I))

RUSS ANDREWS moving coil phonostage £1600 when new. Kimberkaps/Vishay resistors, superb sound £450. Obsidian plinth for Technics SP10 motor unit. No lid £75. Buyer collects. Tel: 01242 231 766 (Cheltenham) (Nov(I))

PAIR OF KEF 107/II speakers in Santos Rosewood, mint with Kube and Hoods (£4000) £1600 ono. Two Technics SP10 CD players, need attention £60 ono. Technics SUC2000/SEA2000 pre/pwr amp (£1850) £880 ono. Tel: 0121 742 2015 (Nov(I))

HECO CONCERTO Crosso top of range made to order speakers. 5ft 3 inch tall, £5000 new, serious offers or swaps, must collect. also other hi-fi bits, valves etc. Tel: 01626 774 246 (Nov(I))

UNOPENED COMPETITION Prizes. NAD S300 integrated amp, latest Silverline range, rrp £1900 offers over £1000. Celestion C2 floorstanding speakers, rrp £700, will accept £450. Tel: 0141 573 3840 (Glasgow) (Nov(I))

TOWNSHEND GLASTONBURY II £650. Mission Cyrus I £75. PCM II CD £65, 70s II £30. WANTED: NAD 1240. Hafler DH-110 pre-amp. QED tape expander unit. Spendor BC1 bass unit. Tel: 01782 799 087 (Nov(I))

ION SYSTEMS Nexus MA40 monobloc amp, excellent condition £475 ono. Ion pre-amp and JC speakers also for sale. Phone Len for more info. St. Helens area. Tel: 01744 732 133 (Nov(I))

SOUND PRACTICES S.E. baby Ongaku (Partridge Optx) Flesh Blood 300B (Permalloy Optx) Quad II best sounding, looking in existence Black Gates, Cerefinies etc. Interested in exchange for Lowthers. Tel/Fax: 01642 649 702 (Nov(I))

LYNX THETA FM Stereo tuner, black. One of the best FM tuners ever made. Excellent condition, boxed £325. Tel: 0171 328 2671 (North West London) (Nov(I))

ELECTROCOMPANET EC 4.6 balanced remote control preamp £850 (£1750) AW 120 DMB balanced power amp £1250 (£2695). Both mint. Drop jaw sound. Gorgeous aesthetics. 60 days old. Tel: 01308 868 044 (Dec(I))

TRANSCRIPTORS HYDRAULIC Reference turntable, perspex subplatter, SME 3009/II £295 ono. Troughline 3 tuner, Troughline Mk1 Stereo 30 £100 ono. Ferrograph F307 amp £30 ono. Exchange for Meridian 201/501 preamp. Tel: 01736 797 608 (Nov(I))

TAG McLAREN T20 tuner with F3-10 analogue interconnects (£1250 as new). Brand new, boxed and sealed £900 ono. Tel: 01384 250 670 (evenings) (Nov(I))

PROAC RESPONSE three speakers, excellent condition, boxed, cost £3000 new, accept £1250. Ixos 103 interconnect, boxed (£40 new), accept £20. Audioquest Indigo speaker cable 2x7metres £65. Tel: 01634 268 660 (Nov(I))

THE LEGENDARY Brook 12A triode amplifier. Three available (one for spares) Reputed to be the finest amplifier ever (including Ongaku's). Can ship overseas. Offers. Headphone amplifier Audionote M10. Tel/Fax: 01642 649 702 (Nov(I))

NAIM 135's New style updated June 99 (cost £950). New amplifier and regulator boards, PSU capacitors, case sleeves, XLR's bargain £1995. Epos ES14 with stands boxed £250. Tel/Fax: 01642 649 702 (Nov(I))

RADFORD STA 25 III, SC 22, FMT 1 tuner, all valve £965. Impulse H2 horn loaded speakers, 94dB, rosewood £850. Audion 300B monoblocs 15wpc £875. Fisher 800C AM/FM valve receiver £695. Swiss Ensemble PA reference Silver speakers, bi-wire £950. McIntosh M225 valve amp 117v £625. Buyer collects. Tel: 01202 767 873 (Poole) (Nov(I))

KLIPSH LOUDSPEAKERS Forte Mk2, breathtaking 99dB £795 ono (£1450 new). KT88 Groovetubes matched Quad £65 (£250 new) Tel: 0121 353 1593 (Nov(I))

MISSION 753 Freedoms speakers, walnut finish, excellent condition, still have original boxes £500. Tel: 01483 268 695 (leave message) (Guildford) (Nov(I))

LORICRAFT PLINTH and P.S. fitted 401/SME309 £1450. XTC/Pre-1 £650 or with Pow-1, 4-channel £1495. Celestion 600's £295. 700s/stands £495. Michell Iso/Hera £425. Moth 100w amps £550/pair, £1000/four. MF-XLP/PSU unopened £145. Tel: 01483 284 997 (Nov(I))

QUAD 405.2. New grey casework, phono, mint £250. Another with slight heatsink marks, new grey casework £200. FM4, grey, phono, mint £250. Audio Innovations P1 phono stage, mint £150. Tel: 01743 791 598 (Nov(I))

PIONEER A400X integrated amplifier £95. LP's - 80 good quality records, varied repertoire, including 10 well known audiophile records and a few original pressings £95 the lot, a bargain! Tel: 0181 883 5618 (Nov(I))

MUSICAL FIDELITY F15 power amp £900. Musical Fidelity F22 preamp £450. Tel: Ian 01253 692 356 (Dec(I))

SLATE AUDIO



Linking The Past, Present & Future



THE SPEAKERSTAND®

The best speaker supports in the world.

State of the art in performance and design, custom made to suit any loudspeaker. Solid slate, supremely rigid and totally neutral* (*One specific slate was chosen after extensive testing on all other stones)

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"Immaculately finished, sublimely rigid, on a par with the best stands I've used." Ken Kessler, Hi-Fi News R/R. "An astonishing degree of instrumental separation, stable and holographic, with great precision and remarkable poise. The ultimate in high fidelity supports." David Praker, Hi-Fi Answers. "Superbly finished, the sound quality was considered to be first rate." Martin Colloms, Hi-Fi News R/R. "The sound quality when using the Slate Audio stands proved to be a revelation, something special." Paul Messenger, Hi-Fi Choice. "The finish is excellent, the sound quality magnificent and breathtaking." Tom Bryant, The Telegraph. "The Slate stand is unusual and expensive, but if you are after an exceedingly neutral stand it's the leading contender. This stand offers an exceptionally neutral platform for speakers; highly transparent sound leads to musical performances with real insight." SOUND QUALITY: ■■■■■ Malcolm Steward Hi-Fi Choice.

SLATE AUDIO GARRARD 301 and 401

The best & most musical record players in the world.

Our researched Solid Marble Plinth System® brings the Garrards into the 21st century. All wooden plinths produce unacceptably levels of coloration and feedback. No other plinth system can claim to improve the performance of these superb players. Offered complete or plinth system only.

THE REVIEWERS

"The Slate deck defines what real instrument solidity should be, it's in a class of its own". Alan Sircom, Hi-Fi Choice. "The build and performance of the Slate Audio 401 are the audio equivalent of the E type Jaguar". Audiophile. "I have never used a system like this one, it gets everything right. Peter Soper insists Garrards are best mounted on marble or stone, and from my experience with this plinth I wouldn't disagree". Noel Keywood, Hi-Fi World. "The Garrards main problems are dealt with most effectively by three cures; correct set up, heavy plinth and appropriate mat. Peter Soper has mastered them all, the results are close to miraculous". Ken Kessler, Hi-Fi News R/R. "I have been using the fantastic Slate plinthead Garrard, the sound was nothing short of breathtaking. The basic Garrard without the Slate plinth is well engineered and pleasant sounding, but they only give exceptional results with the right kind of treatment". Dominic Baker, Hi-Fi World.

OUR CLIENTS "The results I get are really unbelievable and I have tried some of the best turntables around (Linn LP12 Roksan Xerxes). Thanks again for a marvellous piece of art". Mr Teilinger. "I am delighted with my Slate Audio Garrard 301, it sounds fantastic. Well worth all the detailed work that went into the design". R. Newham. "When I first put up the Slate Audio 301 I must admit to having quite a shock, forever converted". K. Van Green, Electric Eel Studios. "I'm over the moon, the plinth looks and sounds superb, stunningly beautiful!! I would very highly recommend any of your customers to seriously consider this great combination". J. Marsh. "I must say Peter that you have done an incredible job, they really are quite fabulous". Viscount David Linley.



Nothing sings like a diamond



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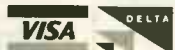
The Glassmat® was developed to improve the performance of the Garrard 301 and 401 record players. However it also gives astonishing results when used on other turntables. So effective is its performance, we have now made it available as a universal replacement mat. In all cases other mats introduce colorations of their own, robbing the music of large amounts of detail and ambience. In order to achieve maximum information retrieval with optimum damping, a hard and unyielding material is required. Glass is ideal in every respect, damping is complete, the playing surface being quite simply sublime. In terms of detail resolution and sheer three dimensional ability, no other mat comes close. But then you still have to consider the absolute clarity, precision and solidity of the presentation. This is the ultimate platter mat.

THE POWERHOUSE OUR QUARTZ REFERENCED GARRARD 301/401 TD124 AND UNIVERSAL POWER SUPPLY: "KILLER" K.K.
THE TABLESTROBE & HANDSTROBE DEADLY ACCURATE QUARTZ REFERENCED STROBE GUNS, WITH STROBE DISC. PERFECTLY PITCHED?
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STORMFORCE MY ULTIMATE STATEMENT ON THE CLASSIC TANNOY DUAL CONCENTRICS. HOUSED IN SOLID MARBLE, THEY ARE DEVASTATING!
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BRAZEN UPGRADE YOUR V15III WITH OUR ALLOY RE-BODY AND MICRO RIDGE STYLUS; INSANE? NO.
SOLID MARBLE PLINTH SYSTEMS® FOR EMT, TD124, GL88/GL99 ETC. ALSO MARBLE MOTOR BOARD FOR SME2000.
BI-HEAVEN ADVANCED QUALITY OUTBOARD CROSSOVERS FOR ALL TANNOY DUAL CONCENTRICS, IN MARBLE AS YOU WOULD EXPECT; BI-WIRED? OF COURSE!
SME CELEBRATION ARMS WITH SPECIAL GRAPHICS "SLATE AUDIO 301 OR 401 CELEBRATION" AND "SLATE AUDIO TD124 CELEBRATION" 309 • 312 • IV • V.
THE TONEARM OUR SPECIAL VERSION OF THE FAMOUS REGA RB300, FITTED WITH GOLD PHONOS.
SME 3009S2 (1999 VERSION) A PERFECT MATCH FOR OUR V15III BRAZEN AND THE NEW SHURE V15V x MR. "STILL CRAZY AFTER ALL THESE YEARS".
THE SPIKEKIT SPECIALLY DEVELOPED TO FIT DIRECTLY TO FLOOR STANDING LOUDSPEAKERS OR ANY WOODEN SUPPORT ADJUSTABLE AND VERY SIMPLE TO FIT.

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STROBE DISC • GARRARD 401 CONTROL PANEL SET • GARRARD 301 MOTOR PULLEY • FULL RESTORATION OF GARRARDS TO ORIGINAL CONDITION
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see page 138 for details

QUAD 44 MC input boards, x2, 1 radio board, fair offers. Swap V15? other MM to fit 3009 Fon's, Armstrong 220 power £95. Mordaunt Short MS20 £65. Can post (Devon). Tel: 01837 55 780 (Nov(I))

PINK TRIANGLE DaCapo (Delta-Sigma 1307 filter) £695 (£1820). XTC transport (CDM4) £595 (£1250). HiCap (uprated) £295, NEC 4012 hi-fi satellite receiver, dish, superb radio £195 (£450). Tel: 01273 325 901 (Sussex) (Nov(I))

YAMAHA NS1000 B loudspeakers £400. Yamaha TC800 'Wedge' cassette £200. Wharfedale Active Diamonds Red £50. Leak Sandwich loudspeakers £50. Celestion Ditton Ten loudspeakers £60. Rogers Cadet II pre/power valves £75. Tel: 01704 530 928 (evenings) (Nov(I))

AUDIO INNOVATIONS 200 pre/power valves £350. Audiopro B250 active subwoofer £150. EAR 834L valve preamp £250. Gaumont-Kallee monobloc valve poweramps KT66 etc £500. Harmon-Kardon Citation 11/12 pre/power £200. Rappaport pre 1.A. £250. Tel: 01704 530 928 (evenings) (Nov(I))

PIONEER DV-505 DVD player, modified with Audiophile components £200 ono. Musical Fidelity X-A200 monoblocs, mint, boxed £550 ono. Leak TL12+ monoblocs £200 ono. John Bowers Active One loudspeakers. 3-way active floorstanders, offers invited. Technics ST-9600 analogue tuner £185 ono. Technics S-EA5 Mk2 150watt power amp, 20 kilos of battleship build, £250 ono. Quad short-wave and medium wave valve tuner £30. Pye Mozart FM valve tuner £30. Aurex Pre/Pwr tuner and tapedeck with Minimax speakers £120. Tel: Jon 0181 904 8023 (Nov(I))

QUAD 2.22 FM1/AM1 £400. Quad 34/FM4/306, grey, sleeve £500. Revox B261 FM tuner £400. Tannoy M2 loudspeakers £85. Thorens TD321 Basik+ £100. Thorens TD160 £50. Thorens TD166 £50. Tel: 01704 530 928 (evenings) (Nov(I))

SHAHINIAN OBLISK, walnut, unmarked, just about run in. Can deliver. Cost £2850, sell for £1550. Exquisite looks and sound. Tel: Mike 01884 32465 (Nov(I))

ATC 25th ANNIVERSARY amp and speakers for sale. S1A-150 amp and SCM-10 rosewood speakers brand new in factory sealed boxes. Cost £3224, offers around £2000. Tel: 01670 828 086 (Northumberland) (Nov(I))

AUDIO INNOVATIONS P1 phono preamp, Hi-Fi Choice Jimmy Hughes rave. £30 hrs use, mint, as new, boxed £200. Spare Audio Innovations S300 integrated, ex. cond., boxed, Hi-Fi Choice rave, great phono stage £175. Tel: 0113 252 2820 (Nov(I))

QUAD ESL63's, black ash with stands, excellent condition £1550. Tel: 0799 0658 175 daytime or evening or 0115 927 2567 (Nov(I))

AUDIONOTE OTO SE excellent condition, recent service by Audionote £750. Jamo Concert 8s, excellent condition, cherry £750 or swap for Epos ES22S. Tel: 0141 571 3596 evenings (Nov(I))

CELEF PE1 speakers £175. Rogers A75 Series II £75 or £220 the pair. Tel: 01359 241 989 (Bury St. Eds) (Nov(I))

KIMBER POWER Cords 8TCM high current. Two six foot £85 each. Two four foot £60 each. Distribution block 8 foot £170. Tel/Message: Nick 01889 584 241 (Nov(I))

BRYSTON 4B, ST power amp, mint and boxed with Bryston 20 year warranty £1090. Tel: 01626 352 682 (Nov(I))

REGA PLANET CD with R/C, boxed as new £265. sound Organisation 4 tier, piano black stand £70. QED headphone amplifier £30. Arcam Alpha 5 amplifier £85. WANTED: Kimber Powerkords. Tel: 01375 673 624 or 07990 572 430 (Nov(I))

KEF UNITS BD139, B110, T27 with Concerto crossovers, one pair each £130. Albarry M408 monobloc amps 45w, 8 ohms £265. Silversound 3 interconnects 1m £65, 0.5m £50. All ono. Tel: 0121 472 8746 (Birmingham) (Nov(I))

QUAD ELECTROSTATIC ESL57 speakers, in good condition, bronze, on stands, £300 ono. Tel: 0131 332 7536 (Nov(I))

NAIM CREDO (cherry) £750. Rel Strata 2 £400. Audiolab 8000A £300. 8000P £450. 8000T £450. Kef 103.4 £750. Teac TI-DT-1 Transport/Dac £475. Meridian 200/203 £375. Naim CDI (latest). Tel: 01952 502 097 (Telford) (Nov(I))

BOWERS AND WILKINS P2H monitors, yes the ones with the Ionofanes! Absolutely superb treble! As reviewed in Hi-Fi World. Both in good condition £325 ono. Tel: 01608 643 553 (Nov(I))

ARCAM ALPHA 6 CD player £210 (£600). Excellent condition, boxed with instructions. Musical Fidelity X-LP phono stage £65 (£130). Excellent condition, boxed with instructions. Tel: 01582 659 048 (Luton) (Nov)

AUDIOLAB 8000A perfect condition £250. DPA Little Bit DAC Mk1 plus for free Philips CD124 £100. Tel: 01526 320 513 (Lincs) (Nov(I))

LINN MAJIC phono, Linn LK100, mint, boxed £300 each. Demo possible. 7 metres K400 £50. Tel: 01268 745 416 (Nov(I))

BEATLES MOBILE Fidelity boxset, mint £575 ono. Sgt Peppers UHQR boxset, box excellent, record mint £195 ono. Revox A77, boxed, manual, serviced, tapes £295 ono. Other Audiophile records available. Tel: 01638 661 671 or 0410 759 047 (Newmarket) (Nov(I))

MISSION CYRUS DAD7, boxed, as new condition, see Hi-Fi World buying guide, cost £900, accept £375 ovno. Tel: 07967 646 089 (Nov(I))

MICHELL REFERENCE Hydraulic turntable, complete with Mission arm, excellent condition, still in original box £400 or reasonable offer. Tel: Anjie 01482 647 020, 6-7pm or leave message. (Hull area) (Nov(I))

QUAD 2 VALVE amplifiers, pre-amplifier, stereo tuner, boxed, unused since Quad service. Offers. Tel: 01454 850 707 (Winterbourne, Bristol) (Nov(I))

CONCORDANT EXHILARANT preamp £375. Leak Stereo 20 £250. Leak TL12+ pair £150. Leak Troughline Stereo £80. Sony MDSJE500 minidisc £175. All very good condition. Tel: 01283 761 996 mobile or 07971 044 479 (East Midlands) (Nov(I))

CHORD CPA 1800 preamp £1150. Chord SPM400 power amp £875. Musical Fidelity Nu-Vista preamp with spare set of valves. Very little use £1000. Tel: 0113 288 6605 (Nov(I))

VAN DEN HUL MC10 £350. Martess preamp £1100. Shure V15VXMR, new £110. Garrard 301 with 3009, mint £300. Quad ESL57, vgc £300. Tel: 0181 203 3150 after 6pm (Nov(I))

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VALVES	£p each
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DG7-32 MULLARD	10.00
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E80F	15.00
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ECC81	2.15
ECC81 CV4024	6.00
ECC82	2.50
ECC82 MULLARD	8.00
ECC82 CV4003, MULLARD	12.50
ECC83 50VTEK	3.35
ECC83 MULLARD	15.00
ECC85	2.30
ECC88 TESLA	2.00
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ECC88 TELEFUNKEN ORIGINAL	30.00
E88CC WITH <->	10.00
E88CC/01 MULLARD	16.95
ECL82 GERMAN	4.50
EF37A MULLARD, GREY	2.50
EF86	4.35
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EL34 50VTEK	6.00
EL37 MULLARD	45.00
EL84 50VTEK	2.15
EL84 MAZDA	5.10
ELL80	25.00
EZ80 MULLARD	6.00
EZ81 MULLARD	6.00
GZ33 MULLARD	13.00
GZ34	3.50
GZ37 MULLARD	7.00
KT61 GEC	25.00
KT66 GEC ORIGINAL	65.00
PCL86 14.5V, HTR, ECL86	0.50
£35 / 100; £250 / 1000 PT15 MARCONI	35.00
PX4	POA
VT4C 21 I, GE, USED, TESTED & GUARANTEED	45.00
VT4C GE	120.00

3C24	EEV	20.00
5R4GA		6.15
5R4GY		5.80
5U4G		4.95
5Z3GT		3.60
5Z4GT		1.90
5Z4G		6.00
6CH6	Brimar	2.50;
		£200 for 100
6FQ7		9.45
6L6G	CV1947	30.00
6L6	METAL	9.80
6L6GC	SYLVANIA	14.90
6L6GT/C		2.50
6L6WGA	SYLVANIA	12.00
6L6WGB		12.00
65L7GT	BRIMAR	8.00
65N7GT	BRIMAR	8.00
6V6GT		5.10
6X4WA		3.30
12BH7	BRIMAR, BLACK PLATE	15.00
12E1	5TC	10.00
807	CERAMIC BASE	20.00
807	USA	5.00
808	POA	35.00
813	RCA	7.45
6072A	USA	49.00
6336A	GE	24.15
6550A	GE	32.00
6550A	MATCHED PAIRS	12.75
6550-B2	SVETLANA	1.00
B4 BASE5		1.50
B5 BASE5		1.50
INTERNATIONAL OCTAL, CERAMIC		3.00
B9A, CERAMIC,		2.00
UX4 / UX5, CERAMIC		2.50

AVO CT160 VALVE TESTER £150.00
ELECTRONIC UNIVERSAL VADE-MECUM
VALVE DATA BOOK £50 EA P&P extra
MANY OTHER TYPES OF VALVES, INCLUDING VINTAGE, IN STOCK.

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Oil filled block capacitors by TTC Dublier	
.5uf, 1uf, 2uf, 4uf all at 600V	£6.00 ea.
8uf, 600V; .5uf, 1KV; 1uf, 1KV; 2uf, 800V; 4uf, 1KV	£8.00 ea.
8uf, 800V	£10.00 ea.
10 uf. Oil filled, 2000V, GE USA	£20
RCA Heater transformer for 211VT4C	
Primary 190-210-230-250	
Secondary 10V centre tapped @ 3.25A X 2	
Fully enclosed,	£20
RCA transformer	
Primary 110-125-150-210-240	
Secondary 345-0-345 @100Ma	
5V 2A 6.45V @ 4.5A	
Fully enclosed	£25

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5H 100mA Oil, Parmeko,	£15.00
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Hi-Fi & Audio Consultants
Sales and Service

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

Make	Model	Description	Code	Stock	R.R.P.	Now
ARCAM	XETA 2	AV PROCESSOR	S	£400.00	£200.00	
ARCAM	ALPHA PLUS	CD PLAYER	S	£500.00	£160.00	
ARCAM	ALPHA 7	CD PLAYER	N	£300.00	£270.00	
ARCAM	DELTA 60	AMPLIFIER	S		£175.00	
BANG & OLUFSEN	BEOCENTRE 9300	CD/RADIO AND CASSETTE	X	£1,650.00	£1,200.00	
CASTLE	TAY	LOUDSPEAKERS - WALNUT	X	£350.00	£250.00	
CASTLE	ISIS	LOUDSPEAKERS - ROSEWOOD	X	£300.00	£200.00	
CASTLE	KENDAL	LOUDSPEAKERS - WALNUT	N	£400.00	£275.00	
CELESTION	A-1	LOUDSPEAKERS & STANDS	X	£1,150.00	£700.00	
CELESTION	100	LOUDSPEAKER - MAHOGANY	N	£540.00	£275.00	
CELESTION	25i	FLOOR STANDING LOUDSPEAKERS	N	£450.00	£250.00	
CELESTION	23i	FLOOR STANDING LOUDSPEAKERS	X	£300.00	£225.00	
CYRUS	CYRUS 2	AMPLIFIER	S		£175.00	
CYRUS	PSX	POWER SUPPLY	S		£175.00	
DENON	DRM 650 S	CASSETTE DECK - DOLBY S	X	£230.00	£170.00	
MERIDIAN	566 DAC 20 BIT	20 BIT DAC	S	£1,100.00	£500.00	
MERIDIAN	562 V	DIGITAL PRE WITH DAC MODULE	S	£1,349.00	£795.00	
MERIDIAN	565 7.1 AC-3	AC-3 DOLBY DIGITAL PROCESSOR	S	£2,850.00	£1,850.00	
MERIDIAN	DSP 6000	DIGITAL ACTIVE LOUDSPEAKERS BLK	X	£9,950.00	£6,950.00	
MERIDIAN	DSP 5000	DIGITAL ACTIVE LOUDSPEAKERS BLK	X	£3,495.00	£2,500.00	
MERIDIAN	DSP 5000 C	DIGITAL ACTIVE CENTRE SPEAKER BLKX	X	£1,850.00	£1,250.00	
MISSION	70 c 1	CENTRE SPEAKER	X	£100.00	£75.00	
PINK TRIANGLE	LPT + RB 300	TURNTABLE	S	£750.00	£350.00	
QUAD	77 AMP	AMPLIFIER - NEXTEL	N	£700.00	£300.00	
QUAD	77 P	POWERAMP	N	£700.00	£420.00	
ROTEL	RCD 965 BX LE	CD PLAYER	S		£150.00	
ROTEL	RT 940 AX	TUNER	X	£230.00	£150.00	
YAMAHA	AV 1	PROLOGIC SYSTEM	N	£650.00	£500.00	
YAMAHA	DSPA 1082	DOLBY DIGITAL AMPLIFIER	X	£850.00	£525.00	
YAMAHA	DSPA 492	AV AMPLIFIER	N	£250.00	£140.00	
YAMAHA	DSPA 1	DOLBY DIGITAL/DTS AMPLIFIER - GOLDN	N	£1,700.00	£1,300.00	
YAMAHA	DSPA 2	DOLBY DIGITAL / DTS AMPLIFIER	N	£1,000.00	£850.00	
YAMAHA	RXV 592 RDS	AV RECEIVER	N	£400.00	£275.00	

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see page 138 for details

NAIM 42.5 2x 110 monoblocs, power supply, Avondale upgraded £595. Meridian 200 Transport, DPA Bigger Bit mains filter £395. Silver Sounds speaker cables 4x4 metre lengths £100 pair (new £400). All superb. Tel: 01872 271 280 (Nov(I))

ROKSAN CASPIAN range CD player, integrated amp and tuner, all new, still in boxes. Cost new £2500, will sell for £1500 ono. Tel: 01934 513 570 or 0836 209 063 (Nov(I))

SONUS FABER Minuetto with adjustable Ironwood stands £700. Meridian 506 CD £500. Ariston Maxim CD and amplifier £75 each; Quad 303 £80; Tannoy 625 ALF active subwoofer £200; NAD 402 tuner £70. All excellent condition. Tel: 0141 637 2884 (Nov(I))

FOR SALE: Nikon Zoom lens 70-210mm £120 ono. Quad MC disc module for 44, £18. WANTED: A non working Quad FM4 tuner for spares or repair. Denon DL103 cartridge. Offers. Tel: Mike 01758 61 3790 (Nov)

WANTED: NAIM NAC82, HiCaps, NAP250 or NAP180 plus SBL or Credo speakers. All must be in excellent condition. Tel: 01785 822 063 evenings or 07713 000 450 (inc. voicemail) other times. (Nov(I))

THORENS TURNTABLE TD125 Mk2 £150. Kef Reference speakers Model 104 £400. A&R A60 amplifier rosewood £100. Cambridge Audio P60 amp, Cambridge Audio T55 tuner, offers. Tel: 01825 761 977 (Nov(I))

NAIM CDS11 CD player with XPS power supply, Naim Supercap and Armageddon power supplies, maximum 10 hours use. Absolutely mint condition, including boxes and manuals. Ring for details. Tel: 0113 250 9634 (Nov(I))

SONIC FRONTIERS 1 preamp. Single ended/balanced, remote. Mint, boxed with manual. Stereophile rated world class. Fabulous sound quality. Genuine bargain £1150 ono (£2600). van den Hul 1st digital 0.6m £40 (£90) VDH 1st interconnect 0.6m £60 (£140) VDH 2nd 0.6m £70 (£160). VDH The Wind speaker cable 2x8ft bi-wire £180 (£420). Upgrading yet again. Tel: Bill 01993 851 508 (Oxford) (Nov(I))

MF TLS80-2, excellent, £325. Spondor SP1's, black, boxed, little used £395. Huge quantity Hi-Fi News 1965-96, Gramophone 1973-96, some 1950's, offers. Tel/Fax: 01983 297 903 (Nov(I))

WANTED: SUGDEN AU41 pre/power in mint condition. Tel: 01883 723 317 (Surrey) (Nov(I))

ROKSAN XERXES Alphason HR100 MCS Grace F9E, superb £450. Linn Sara 9s with stands £360. 3x Sound Organisation two tier tables £40 each. Tel: 0976 695 218 (Nov(I))

SUGDEN A21a Amp, 2 months old £650. Rogers Studio 7 speakers, too big for room, 20 hrs use, £325. Philips CD 850 £150, Philips CD 104 £40. Tel: 0121 246 0486 (Nov(I))

NAIM CD3.5 Flatcap, NAIT3 amp, NAT03 tuner (all mint, boxed) with Harbeth LS5/12A speakers, stands, interconnects, cables £1600. Tel: 01293 881 210 (Nov(I))

AUDIO SYNTHESIS DAX, HDCD, late model, ultra analogue, Aes, Coax, Toslink, AT+T inputs £695. Quad 66 Preamp £350. 306 Power £200. Meridian 203 Dac7 £175. Theta TLC £95. Tel: 0115 928 9664 (Nov(I))

DYNAMIC DUO! Teac 700 Transport Audio Synthesis digital section and Digilink £275 DPA PDM1 Series 2 DAC and Digilink £140 ono. Tel: 01224 572 370 evenings (Nov(I))

COPLAND CTA501 line level valve amp £450. Epos E11 £200. Spondor BC1 25th Anniversary, dark cherry £250. Heybrook Quartets £150. Tel: 0956 341 485 day, 0181 647 7419 eves (Nov(I))

AR AR60 (Teak) amplifier, excellent condition with QED interconnect £65. Heybrook HB2 (walnut) speakers, excellent condition with 16" spiked stands £60. Accept £100 combined. Audition welcome. Tel: (work) 01483 761 991 x5027, (home) 01252 674 733 (NW Surrey) (Nov(I))

KLIPSCH CHORUS Mk1 speakers, light oak, high horns, mid horns, 15" bass reflex. Great sound, must sell. Bargain £600 ono. Tel: 0171 790 3404 (Nov(I))

NAIM 72/140 pre/power, new style £750. Naim CD3 £595. All boxed. Naim Nait original £110. Linn Kans with stands £175. All in excellent condition. Tel: 01455 212 671 or 212 977 (Dec(I))

JT HORN Loudspeakers fitted with Lowther DX-3 units, 3 months old. Superb sounding, light oak finish £1500. (retail for £2700) Tel: 0181 994 2030 after 6pm (Nov(I))

CREEK CD43 CD player £270. Neat Critique Mk2 speakers, cherry finish £200. Both items in excellent condition. Tel: 01244 315 023 (Chester) (Nov(I))

LOUDSPEAKERS B&W P4, rosenut, boxed, unmarked £350 ono. Tannoy 12 inch Monitor Gold drive units, vgc £200 ono. Tel: 01703 270 615 (Southampton) (Nov(I))

ORELLE DA converter (MC 37mks) £250 (£500) good condition. Nakamichi cassette deck 1 £375 (£700). Mint, boxed, little used. 4 tier Mana Ref table £500 (£700) Tel: 01903 261 931 (Worthing) (Nov(I))

KEF REFERENCE 2 rosewood speakers £850. Primare 30.2 CD player £780 integrated amp 30.1 £780. Primare T20 tuner £300. AVI Reference CD £700. AVI Int. amp £600. Tel: 01270 651 330 (Nov(I)) QUAD ELECTROSTATICS 603 speakers with stands, black as new £1200 pair. Tel: 01444 400 739 (Nov(I))

TRICHORD DIGITAL turntable, DOB3 version, clean open sound. £. Tel: 01494 715 267 evenings (Nov(I))

NAD SILVERLINE S300 integrated amp. Competition prize but regrettably cannot use. Brand new, still boxed. Priced at £1900, will accept £1400 ono. Tel: 01723 360 863, 4-7pm except Thursdays (Nov(I))

LINK KELTIKS, latest spec, POA. Linn Kairn Brilliant p.s. £995 Karik3/Numerik, offers. Linn Klouts £1495. Tel: 01582 456 137 (Nov(I))

EPOS ES30 speakers, dark cherry, brand new £1200, ES22 £700, ES14 in black £275. Audio Synthesis DAC £300. Rogers Prologic receiver £175. Tel: 01344 872 568 (Nov(I))

SYSTEMDEK 11X900 turntable with ADC arm and Audiotechnica cartridge in black ash £120 ovo. Tel: 01904 422 127 (York) (Nov(I))

LINN LP12, Lingo, Cirkus £699. Linn Ekos £699. Linn Arkiv Mk1 £200. Chord Cobra 2 Din/Din £45. van den Hul D102/III XLR £45. All items mint and boxed. Tel: 01793 526 796 (Nov(I))

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ARCAYDIS ASC



As reviewed by Richard White
Hi-Fi World June 99

ARCAYDIS AS2



As reviewed by Simon Pope
Hi-Fi World October 99

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Audio Designs of East Grinstead

Mail Order and Export Service

PRODUCT	STATUS	WAS	NOW	PRODUCT	STATUS	WAS	NOW
Arcam AV50	new	699.00	449.00	Linn Ekos	s/h	1500.00	900.00
Arcam 7CD	new	329.00	269.00	Linn AV5105 (3)	x/d	1200.00ea	960.00
Arcam 250 BB50	s/h		650.00	Linn Wakonda	s/h	750.00	449.00
Castle Eden	x/d	499.00	399.00	Linn LK 100	s/h	650.00	375.00
Cyrus 3i	new	598.00	499.00	Linn LP12 Lingo, EkosTroika,			
Cyrus FM7	new	398.00	338.00	Trampolin	s/h		1600.00
Cyrus AV Master	new	698.00	299.00	Naim Intro	x/d	700.00	499.00
Epos ES14+Stands	s/h		299.00	Naim Intro	new	700.00	549.00
KEF Ref 2 "Rose"	x/d	1850.00	1480.00	Naim NA AV	x/d	1730.00	999.00
KEF Ref 3 "Blk"	x/d	2250.00	1800.00	Naim NAC 32.5	s/h		199.00
Linn Karik 3	s/h	1850.00	1099.00	Naim NAC82	x/d	2150.00	1999.00
Linn Klassik	x/d	995.00	779.00	Naim NAP140	s/h	793.00	469.00
Linn Kaber Active	x/d	2375.00	1199.00	Pioneer VSAE06	x/d	999.00	599.00
Linn Kaber Passive	x/d	2150.00	1075.00	Quad 77 Remote	new	299.00	99.00
Linn Kaber Passive	s/h	2150.00	999.00	TAG CD20R	x/d	1250.00	999.00
Linn Mimik c/d	s/h	875.00	469.00	TAG 60i	x/d	799.00	649.00
Linn Klout (3)	s/h	2400.00	1440.00	TAG PA 10	x/d	849.00	679.00
Linn Keltik	s/h	6000.00	3900.00	TAG 60i RV	x/d	999.00	799.00
Linn Kudos Module	s/h	500.00	300.00	Yamaha DSP A1	new	1599.00	1249.00
Linn LK240 (2)	x/d	1500.00	1050.00	Constantly changing stocks			
Linn Arkiv	x/d	1000.00	459.00	please call with your requirements			

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ARCAM ALPHA 9P AS NEW		250.00	SH
AUDIO RESEARCH LS 3 PRE AMP	1895.00	995.00	D
AUDIOLAB 8000LX	469.90	299.00	D+N
AUDIOLAB 8000A	499.90	379.90	D
LINN 5105 POWER	1,200.00	779.00	D
LEXICON DC1 POINT II AC3/DTS CONTROLLER			
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MERIDIAN 501 PRE	695.00	489.00	D
MICHELL, J.A. ALECTO stereo	1,150.00	849.00	D
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COPELAND CDA 277	1649.00	1079.00	D
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MICROMEGA STAGE 1	499.00	279.00	D
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TRICHORD REVELATION	799.00	479.00	D

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MERIDIAN M1500 SUB	895.00	679.00	D
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D = EX DEMONSTRATION, N = NEW, S/H = SECOND HAND

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hi-fi Trade Ads world

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Monthly subscription enquiries will be processed under a separate
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**WANTED - EARLY HI-FI
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Tannoy, Lowther, Parmeko,
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0171 349 9675/0958 607 613.
For Sale: Tannoy GRF (rect.)
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ZX-7, DA100, PX25, PX4,
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(Nov(I))

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0171 349 9675/0958 607 613.
For Sale. Valve amplifiers:
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Triode amplifiers, Rogers,
Leak 12.1 - 10.1 etc. (Nov(I))

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377 (Nov(I))

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SP £800, Studer B62 2T £450,
Studer A807 VU £1200, Revox
B126 CD £350, EMT 948
£600. Tel: 01246 235 024
(Nov(I))

QUAD QCII's/405 I £120.
Marantz CD42/CD63 £120 ea.
Denon PMA250/TU450L £150.
Dual CS 505-3 £75. Aura
TU80 C.FM-AM £199. JVC
V31 TU FM-AM £45. TDL T-
Line 2's £350. Sony SSVIII
60w spks £45. Matsui Video
CP500 £65. VGC/P-Ex ok!
Tel: 01206 510 392
(Colchester) (Nov(I))

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CA100 amp, CAV75 multi
channel, CP35 preamp
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01628 440 873 (Nov(I))

**TECHNICS SP10 £250. EMT
948 £500. EMT 950 £750.**
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£800. Studer B67 £600. Studer
B62 £600. Studer A810 £750.
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Armitiz, Shiraz, DSU P/S,**
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tion £2200. Krell KPS 30i CD
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KSA 50 MkII poweramp £1150.
Audio Research SP9 Mk1
immaculate £750. Denon DRS
810 cassette deck £300 new,
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X-Ray CD player, brand new,
unused £670. Marston
Silhouette CD player, brand
new £450. Arcam Alpha 6
amp, Alpha 5 CD, Alpha 7
tuner, mint condition £550.
Quad 405 MkII poweramp
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Jules 01792 280 061 (Nov(I))

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950 £800, Technics SP10 MK2
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G36 2T £600, Studer B67 2T
£450, Studer A710 £500,
Nagra III £400, Uher 4200 RM
£150. Tel: 01246 7235 024,
Fax: 01246 550 421 (Nov(I))**

Classified Ads

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

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Maximum length per advert is 30 words, each additional word is 50p extra.

Telephone and model numbers are treated as one word, i.e. Quad 303 = two words

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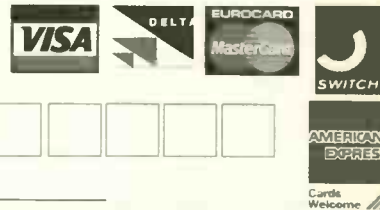
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